

Longleaf Pine Tree Usage by American Indian Tribes of Louisiana

Pine Cones, Needles and Logs

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American Indians have always utilized the longleaf piney woods forest of Louisiana. The forest was used for hunting and a place to live. The tree was used as kindling to help start fires; bark and needles for medicinal purposes; needles for baskets; pine resins as a sealer; and logs for homes.

Thank You

I would like to thank all the longleaf pine needle basket Tribes in Louisiana, their Chiefs, Chairmans, Tribal Councils and the basket makers who went out of their way to assist in this project. Without their assistance this booklet would have never been accomplished. I would also like to thank Hodges Garden State Park and the Louisiana Office of State Parks for letting me use and photograph their longleaf pine trees.

With the disappearance of the longleaf pine tree from its natural environment the loss of a way of life and culture can go with it. Hopefully, this booklet will be able to shed some light on the cultural significance of the longleaf pine tree to the American Indian in Louisiana and the southeastern tribes.

In Louisiana there are three regions that have been historically longleaf pine. Much of the longleaf pine was harvested in the early 1900's and replanted with the faster growing loblolly and slash pine.

Today we have realized that longleaf pine habitat is critical to our landscape and the environment that it harbors within these stands. Hopefully in the near future longleaf stands will once again become a common place habitat in the south and the local tribes will have a place to harvest longleaf pine needles for their baskets.

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A member of the United Houma Nation



Figure 1: Longleaf pine trees reseeding naturally Hodges Garden State Park. Photo used by permission of the Louisiana Office State Parks. Photo taken by E. John Rogers.

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Figure 2: Longleaf Pine needle baskets made by the Four Winds Tribe - Louisiana Cherokee Confederation. The Tribe has given permission to photograph and use photo for educational purposes. Photographs by E. John Rogers.

General Longleaf Pine Tree Information



Figure 3: Mature Longleaf Pine – Hodges Garden State Park, Sabine Parish Louisiana. The Longleaf Pine, or *Pinus palustris*, which grows throughout the South, is an excellent source of 7 to 18 inch long needles. Hodges Gardens has the oldest stand of longleaf pine in Sabine Parish. Photo used by permission of the Louisiana Office State Parks. Photo taken by E. John Rogers.



Figure 4: Longleaf pine tree cone in the green stage. Photo used by permission of the Louisiana Office State Parks. Photo taken by E. John Rogers.



Figure 5: Longleaf pine tree cone ready to disperse seeds and fall to the ground. Photo used by permission of the Louisiana Office State Parks. Photo taken by E. John Rogers.



Figure 6: Various stages of longleaf pine in Sabine Parish; Photo by E. John Rogers

Longleaf pine trees have long been utilized by the tribes of central, west, and the Florida Parishes north of Lake Pontchartrain. Louisiana at one time had close to seven million acres of longleaf pine tree habitat. Today the longleaf pine forest has lost 95 percent of its acreage during the past century. Presently there are around 250,000 acres of longleaf pine habitat left in Louisiana. The Kisatchie National Forest in west central Louisiana contains most of this acreage.



Figure 7 Map showing the past range of Longleaf pine trees and the target area for the Longleaf Pine Initiative Program. A program that is designed to restore longleaf to its past home range.

Historically, lightning fires and those set by Native Americans help burn the longleaf pine forests at least every two to four years. The longleaf forest thrived under this condition.



Figure 8: Longleaf seedlings getting their first taste of fire. Fire plays a very important role in the life of this pine. Prescribed burning Sabine Parish, Louisiana. Photograph by Sudie Weeks owner of property.

The Louisiana tribes utilized the longleaf pine tree in numerous ways. They utilized the logs for timber and kindling, while utilizing the needles/pine cones for baskets and trays. The needles and bark were used for medicinal purposes. The pitch or resin was used as a sealer.

The Sovereign Nation of Coushatta Tribe of Louisiana, Tunica-Biloxi Tribe of Louisiana, the Clifton Choctaw, Four Winds Tribe Louisiana Cherokee Confederacy, and the Choctaw-Apache Tribe of Ebarb all make coiled pine straw baskets. The Jena Band of Choctaws has no members at the present that makes pine needle baskets.



Figure 9: Longleaf pine needles and bark were used for medicinal purposes. The resin was used as a sealer. Photograph by E. John Rogers

Pine Needle Basket Making



Figure 10: Marie Lovejoy, Adia Caddo gathering longleaf pine needles for later use in making a basket. Photograph was taken by E. John Rogers.



Figure 11: Harvesting Green Longleaf needles for making baskets. Photograph was taken by E. John Rogers.

A pine needle is the leaf of the pine tree. It starts its growth in dense tufts at the end of pine boughs. The needles are attached to the branches by a sheath or cap. There are three longleaf needles within in each sheath The needles mature at three to five years. Pine needles are gathered in the spring or early fall, when the needles are at their best for making baskets. After gathering the pine needles, it must be cured for three to four weeks. Basket makers are very attentive to the needles during the curing process. The drying area must be cool, as too much heat will dry out the straw, and it will have no flexibility and will be of no use. Once the needles are cured the sheath of the needle must be clipped off or scraped off.



Figure 12: The Coushatta Tribe gathering longleaf needles to make their baskets. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 13: Harvesting of dry longleaf needles from tree. Photograph was taken by E. John Rogers.



Figure 14: Freshly dropped longleaf needles can also be harvested from the ground. Photograph was taken by E. John Rogers.

Some weavers prefer to work with straw that is taken from the tree or have freshly fallen from the tree. The mature needles fall from the trees in early autumn. This is the best time to collect the needles because the needles have hardened, are glossy, and have a nice brown color, just right for basketry. These weavers go about storing and utilizing the straw in different fashions. Once they have the pine needles home they separate the good needles from the bad. They then bring a pot of water to a boil and dip the the needles from both ends into the water for about 10 to 15 seconds. This kills any bugs and fungus that are on the needles and seals the pine resin in the needle. They remove the needles from the boiling water. The needles are then patted down and left to dry on a towel in a cool dry place for about a week. The needles are placed separately on the towel. Once the needles are dried they are bundled up in groups of around four hundred and placed in a brown paper bag for storage and later use.

Another method of using dry needles is to cover the needles in boiling water and allow to soak for 30 minutes then pour off water and wrap in towel. You then remove the sheath from the needles. You are now ready to begin your basket.



Figure 15: Materials needed to begin a longleaf needle basket; photograph taken at a longleaf pine needle basket workshop at the Four Winds Cherokee Tribal office. Permission given by the Four Winds Tribe to use and take photograph. Photograph was taken by E. John Rogers

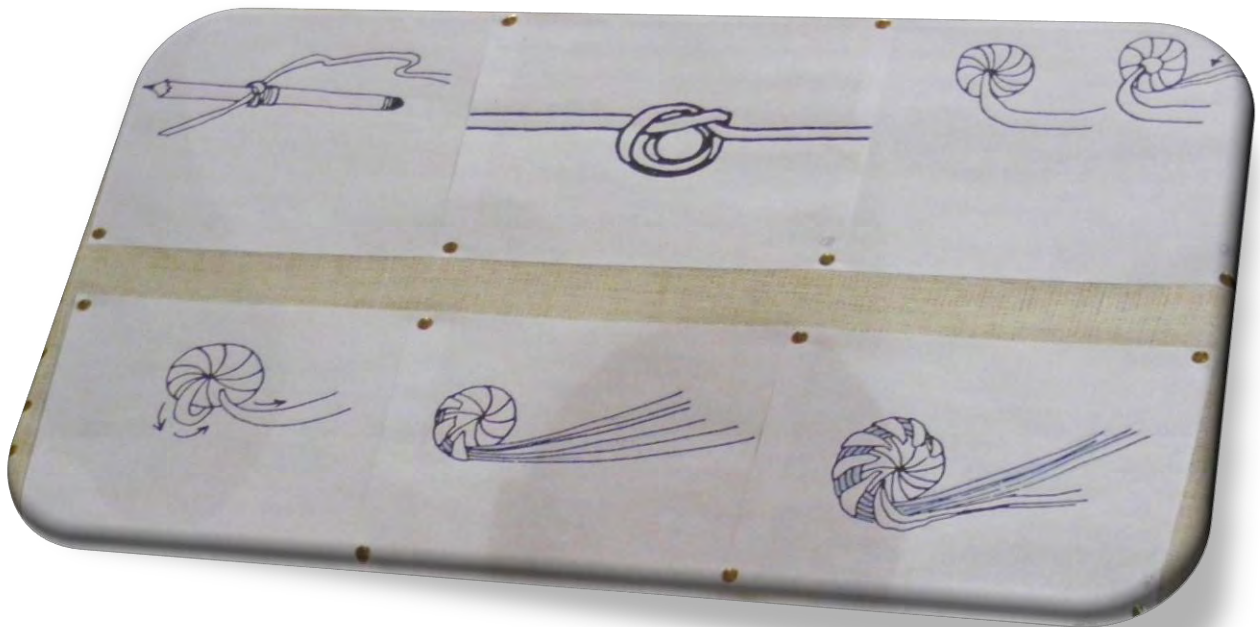


Figure 16: The beginning steps for making a longleaf pine needle basket. This information was given to Sabine Parish school students at the Choctaw-Apache Tribe of Ebarb Education Day in 2010. The artwork and ownership Choctaw-Apache Tribe Chief John Procell. The photograph comes from the tribe's photo collection. Photographer was E. John Rogers.

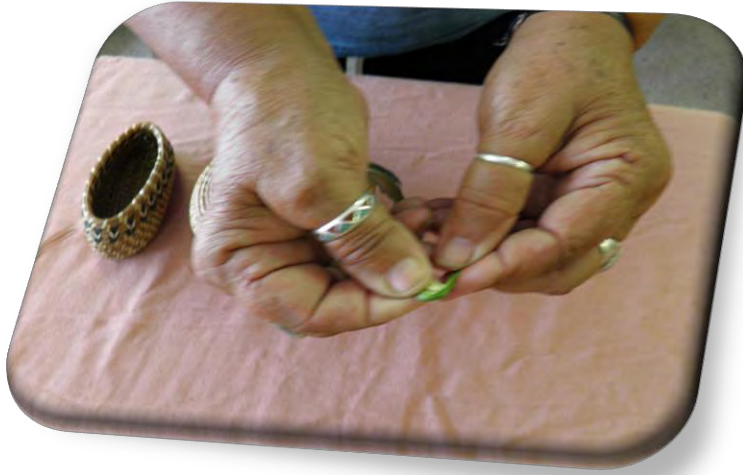


Figure 17: Louise Willis Four Winds Cherokee member showing how to begin a longleaf pine needle basket. Permission to photograph and use the photograph was given by Ms. Willis. Photography taken by E. John Rogers.



Figure 18: Louise Willis, Four Winds Cherokee Tribal member showing how to start a longleaf pine needle basket. Ms. Willis has given permission to be photographed and utilize the photos for educational purposes. Photograph was taken by E. John Rogers.



Figure 19: Louise Willis, Four Winds Cherokee Tribal member showing how to stitch a longleaf pine needle basket. Ms. Willis has given permission to be photographed and utilize the photographs for educational purposes. Photograph was taken by E. John Rogers.



Figure 20: Carolyn Gill, Four Winds Cherokee Tribal member showing how to stitch a longleaf pine needle basket. Ms. Gill has given permission to be photographed and utilize the photos for educational purposes. Photograph was taken by E. John Rogers.



Figure 21: Showing what a basket coil looks like in the beginning. Coil was done by Jackie Bright Star Edwards, Tunica/Biloxi. Photo comes from the Choctaw-Apache Tribal Photograph Collection/Choctaw-Apache Education Day 2010. Permission given by Chief John Procell to utilize photograph taken by E. John Rogers.



Figure 22: Showing what a basket coil looks like in the beginning. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 23: Carolyn Gill, Four Winds Cherokee Tribal member showing how to stitch a longleaf pine needle basket after starting the coiling process . Ms. Gill has given permission to be photographed and utilize the photos for educational purposes. Photograph was taken by E. John Rogers.



Figure 24: Becky Thomas, Clifton Choctaws showing the coiling process on a lid of her basket. Ms. Thomas has given permission to be photographed and to use photograph. Photograph taken by E. John Rogers.

Adai Caddo Indian Nation



Natchitoches, Louisiana



Figure 25: Marie Lovejoy and Chief Davis of the Adai Caddo Indian Nation showing her longleaf pine needle crafts at the Adai Caddo Indian Cultural Center outside of Natchitoches, Louisiana. Rufus Davis, Chief of the Adai and Marie Lovejoy have given permission to be photograph and utilize photograph. Photograph of basket taken by E. John Rogers.

The Adai Caddo Indian Nation has a long history of using the longleaf tree. The tribe utilized the logs to make homes, either in the log cabin or slat lumber design. They used the pine needles for basket and tray construction.



Figure 26: Photograph of the original home of Chief Davis. The house construction contains longleaf boards that were utilized in building the home. Rufus Davis, Chief of the Adai has given permission to photograph and utilize photograph. Photograph was taken on the grounds of the Adai Caddo Indian Nation Cultural Center. Photo taken by E. John Rogers.



Figure 27: Photo showing the longleaf pine boards on the front porch. Rufus Davis, Chief of the Adai has given permission to photograph and utilize photograph. Photograph was taken on the grounds on the Adai Caddo Indian Nation Cultural Center. Photo taken by E. John Rogers.



Front



Back



Front



Back

Figure 28: Adai Caddo Indian Nation round pine needle trays crafted by Marie Lovejoy. Both trays have stitching that creates a whirl wind affect, but in different styles. Basket comes from the Adai Caddo Indian Nation Cultural Center basket collection. Rufus Davis, Chief of the Adai has given permission to photograph and utilize photograph of baskets. Photograph of baskets taken by E. John Rogers.



Figure 29: Marie Lovejoy showing how she stitches her longleaf pine needle basket. Demonstration was done at the Adia Caddo Indian Nation Cultural Center. Marie Lovejoy has given permission to be photographed and utilize photograph for educational purposes. Photograph of basket taken by E. John Rogers.

Marie Lovejoy is the last of the longleaf pine needle craftsman of the Adai Caddo Indian Nation. Her use of natural color and unique patterns makes her baskets very distinctive and eye catching. Most of her baskets utilize a wheat stitch or variation of this stitch. She started making baskets around 1978 when a friend came back from vacation and taught her the beginning steps. Unfortunately, her friend died shortly after beginning basketry and she was left on her own. She says that it takes over four hundred bounds of needle compost of three to five individual needles to construct a small basket. For her a small basket takes around twenty hours. The hardest part she says about making a basket is locating a source of needles today.



Figure 30: One of the numerous baskets that Marie Lovejoy has created. Basket belongs to her sister. Marie Lovejoy has given permission to photograph and utilize photograph. Photograph of basket taken by E. John Rogers.



Figure 31: Another basket created by Marie Lovejoy. The design of this basket is her own original creation. Basket belongs to her sister. Marie Lovejoy has given permission to photograph and utilize photograph. Photograph of basket taken by E. John Rogers.



Figure 32: Ms. Lovejoy is very creative in her design and stitching. Basket belongs to her sister. Marie Lovejoy has given permission to photograph and utilize photograph. Photograph of basket taken by E. John Rogers.



Figure 33: This very unique tray utilizing natural colors was created by Marie Lovejoy. Basket belongs to her sister. Marie Lovejoy has given permission to photograph and utilize photograph. Photograph of basket taken by E. John Rogers.

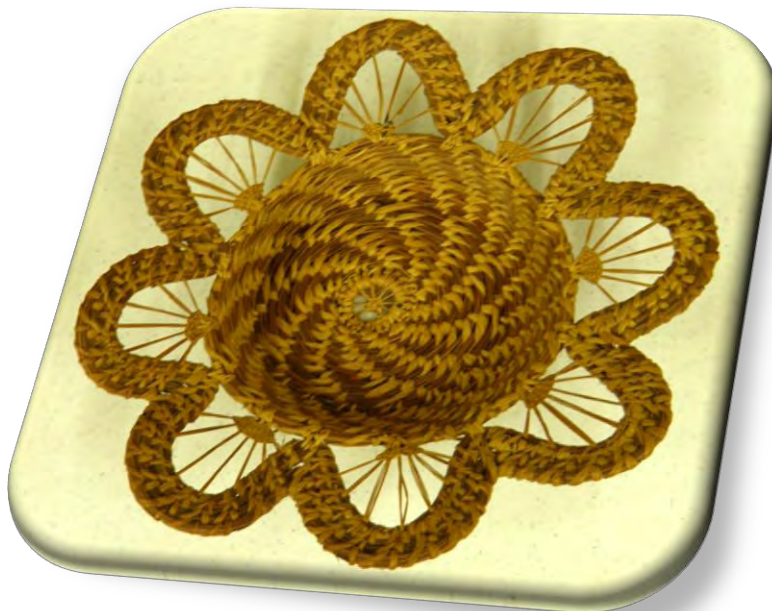


Figure 34: This is a very creative use of longleaf pine needles and raffia. Another design of Marie Lovejoy. Basket belongs to her sister. Marie Lovejoy has given permission to photograph and utilize photograph. Photograph of basket taken by E. John Rogers.

Choctaw-Apache Tribe of Ebarb



Zwolle, Louisiana

The Choctaw-Apache Tribe of Ebarb located in Sabine Parish utilized the longleaf for wood to construct their lodging and kindling for fire. The needles were used for pine baskets.

The trees would be used for the construction of log homes and slat houses. The slat homes would be constructed of boards hewn from the longleaf log. The logs were also used to construct cribs for livestock use.



Figure 35: A longleaf pine log cabin located in the Ebarb Community, in Sabine Parish, Louisiana. Photograph comes from their tribal collection. Photography was re-taken by E. John Rogers for use by this project.



Figure 36: Slat House construction from longleaf pine. House was the home to the great grandfather of the current Chief of the Choctaw-Apache Tribe of Ebarb - John Procell. The woman in the photograph is Chief Procell's mother Rosa Mae Paddie Procell. Picture used by permission of John Procell. Photography was re-taken by E. John Rogers for use by this project.



Figure 37: Longleaf log cabin constructed and used by a member of the Choctaw-Apache Tribe of Ebarb. Photo used by permission by Chief John Procell. Photoraph comes from their tribal collection. Photography was re-taken by E. John Rogers for use by this project.



Figure 38: Longleaf pine needle basket by Virginia Malmay, Choctaw-Apache Tribe of Ebarb member. Virginia is one of a few that still makes baskets. Permission for use of photograph given by Virginia Malmay. Photograph by E. John Rogers.



Figure 39: Virginia Malmay showing off longleaf pine needle basket that she made. Permission for use of photograph given by Virginia Malmay. Photograph by E. John Rogers.



Figure 40: One of the most noted longleaf pine basket makers of the Choctaw-Apache Tribe of Ebarb was Marcelene Parrie Williams. Friends called her Marcy. Photo used by permission by Chief John Procell. Photograph comes from their tribal collection. Photography was re-taken by E. John Rogers for use by this project.

Marcelene Parrie Williams started making crafts from longleaf pine needles in the 1950's after someone taught a class on how to make pine straw baskets at St. Joseph Catholic Church in Zwolle, Louisiana. Her interest in basket weaving waned for a time, but in the early 1990's her interest in utilizing pine straw peaked. Even though she had a class she was basically self-taught Marcy moved forward with a unique agenda for using pine needles. Marcy gave a new meaning when it came to utilizing pine straw for crafting. She made baskets, doll dresses, hats (for men and women), purses, shoes, liquor bottle covers, pine needle table cloths, roses, and other flowers. She also made effigy baskets of turtles, road runners, and other animals. Ms. Marcy died in 2001.



Figure 41: Sitting on the chair are some of Ms. Marcelene Parrie Williams' most unique pine straw creations. A hat is hanging from the chair, a tray, a boat on the left, and a pair of high heel shoes on the right. Photograph used by permission by Chief John Procell. Photo comes from their tribal collection. Photography was re-taken by E. John Rogers for use by this project.



Figure 42: Ms. Marcelene Parrie Williams holding an unusual cover for liquor bottles. Photo used by permission by Chief John Procell. Photograph comes from their tribal collection. Photography was re-taken by E. John Rogers for use by this project.



Figure 43: One of the many hats that Marcelene Parrie Williams made out of yarn and longleaf pine needles. Photo used by permission by Chief John Procell. Photograph comes from their tribal collection. Photography was re-taken by E. John Rogers for use by this project.



Figure 44: This unique basket is from the Choctaw-Apache Tribe of Ebarb. What makes this weaving stand out is the stitching of the basket is made with yarn instead of raffia to stitch the pine needles together. Photograph used by permission by Chief John Procell. Photo comes from the Choctaw-Apache photograph collection. Photography was re-taken by E. John Rogers for use by this project.



Figure 45: These baskets were created by Choctaw-Apache Tribe of Ebarb member Lorena Leone Sepulvado in 1984. Photograph used by permission by Chief John Procell. Photo comes from their tribal collection. Photography was re-taken by E. John Rogers for use by this project.



Clifton Choctaws

Clifton, Louisiana



Figure 46: A black longleaf pine needle basket made by Becky Thomas, Clifton Choctaw. Photography taken by Becky Thomas and permission was granted by Ms. Thomas to utilize picture.

The Clifton Choctaw pine needle baskets reflect their bold sense of color and unusual shape. As with the Coushatta, the Clifton Choctaws make effigy baskets and other unique baskets.



Figure 47: Clifton Choctaw effigy basket of a turtle. The longleaf pine cone pieces are stitched into the basket. The basket was made by Becky Thomas. Ms. Thomas has given permission to photograph and utilize photograph of basket. Photograph of basket taken by Ms. Thomas. Photography of longleaf pine cone taken by E. John Rogers.

The Clifton Choctaws became interested in revitalizing their pine needle craft in the late 1970's. The Clifton Choctaws along with the Coushatta are the best longleaf pine needle basket weavers in the state of Louisiana.



Figure 48: Another version of a Clifton Choctaw effigy basket of a turtle. The basket was made by Becky Thomas. Ms. Thomas has given permission to photograph and utilize photograph of basket. Photograph of basket taken by Ms. Thomas.

In the past the Clifton Choctaws have grown and sold longleaf seedlings. Currently the tribe is out of longleaf seedling production.



Figure 49: Another unique piece from Becky Thomas. This teapot longleaf pine needle basket is very unique. Ms. Thomas has given permission to photograph and utilize photograph of basket. Photograph of basket taken by Ms. Thomas.



Figure 50: Other baskets made by Ms. Thomas. The basket in the middle is what she calls her red wing basket. Ms. Thomas has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers.



Figure 51: This collection of smaller baskets made by Becky Thomas. The one in the middle had its needles dyed green. Ms. Thomas has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers.



Figure 52: Unique color and stitching makes these baskets stand out crafted by Becky Thomas. The basket on the right has a graduate pattern of needles, starting with green on the bottom and fading to natural color at the top. Ms. Thomas has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers.



Figure 53: Becky Thomas, Clifton Choctaw shown weaving a basket; Seated around her on the floor are other baskets that she has created. She is one of the premier basket weavers of the tribe. Ms. Thomas has given permission to photograph and utilize photograph of her making a basket. Photograph of basket taken by E. John Rogers.



Figure 54: Becky Thomas shown weaving a lid for her basket which will be going to a museum. Ms. Thomas has given permission to photograph and utilize photograph of her weaving basket. Photograph of basket taken by E. John Rogers.

Ms. Becky Thomas is a member of the Clifton Band of Choctaw in Clifton, Louisiana. She learned the craft from her mother around the age of eleven years old. Ms. Thomas utilizes a coiling technique in making her baskets. When making her baskets her tools consist of needle, raffia, and longleaf pine straw. She uses natural dyes when using color in her baskets.

Other famous Clifton Choctaw basket weavers are:

Kathlene Thomas

Kathlene Thomas is Becky Thomas' mother. Kathlene learned longleaf pine straw basketry from Pearl Tyler in the 1980's. Kathlene has become a master of coiled pine straw baskets. The longleaf needles for her baskets are gathered in the spring or early fall, when the straw is best for making baskets according to Kathlene. Once the needles are collected she cures them for around three to four weeks. Basket makers like Kathlene are very particular about the curing process.



Figure 55: Clifton Choctaw Basket, Kathlene Thomas. From the Collection of Amelia Bison, Choctaw-Apache Tribe of Ebarb. Ms. Bison has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers.

Four Winds Tribe Louisiana Cherokee Confederacy



Deridder, Louisiana



Figure 56: Jackie Womack, Chief of the Four Winds Tribe Louisiana Cherokee Confederacy holding a longleaf pine needle basket made by one of the tribal members.

Four Winds Tribe Louisiana Cherokee Confederacy also have members who make longleaf pine needle baskets.



Figure 57: Longleaf pine needle baskets made by Louise Willis of the Four Wind Cherokee Tribe. Ms. Willis has given permission to photograph and utilize the photos. Photograph was taken by E. John Rogers.



Figure 58: Longleaf pine needle basket with handles; made by Loretta Meldar. Basket comes from the Four Winds Cherokee Tribe of Louisiana basket collection. Jackie Womack, Chief of the Four Winds has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers.



Figure 59: Longleaf needle basket made by Audrey Good of the Four Winds Tribe. Basket comes from the Four Winds Cherokee Tribe of Louisiana basket collection. Jackie Womack, Chief of the Four Winds has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers



Figure 60: Longleaf pine needle baskets made by Louise Willis of the Four Wind Cherokee Tribe. Ms. Willis has given permission to photograph and utilize the photographs. Photograph was taken by E. John Rogers.



Sovereign Nation of the Coushatta Tribe of Louisiana Elton, Louisiana



Figure 61: Alligator gar fish, symbol of the Coushatta Nation in a tray made of longleaf pine needles. Permission to use photograph was granted by the tribe. Photograph is the property of the Sovereign Nation of Coushatta Tribe of Louisiana.

The Coushatta (Koasati) Tribe's major cultural contribution to the world is its longleaf pine needle baskets. The Coushatta's were among the first practitioners of the coiled pine needle basket technique and is still known for their skill at making longleaf pine needle baskets and trays. The tribe's tradition of basket weaving has been passed on from one generation of Coushatta craftsman to the next generation. The weaving of the baskets is very time consuming. The Coushatta are known for baskets which are round and oval in shape. These baskets may be decorated with flowers or pine cones.



Figure 62: Longleaf pine needle basket decorated with pine cones. A very traditional Coushatta basket. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.

Longleaf pine needle trays have also been made since the 1930's. The Coushatta are also known for making pine needle effigy baskets in numerous animal shapes. In the 1960's Coushatta women began producing a wide array of animals. These types of baskets became the center of controversy, talk, and discussion.



Figure 63: Effigy baskets were the talk of the tribe when they were first made in the 1960's. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.

The Coushatta have also planted longleaf pine on their land so they can continue to make baskets in the future.



Figure 64: The sign on the Coushatta Reservation where they have recently planted longleaf pine to continue their longleaf pine making basket tradition. Photograph taken by Dawn Allen.

Longleaf pine needle baskets were utilized for trading purposes and carrying goods. A good example of their baskets being used for trade may be found at the W. H. Tupper General Merchandise Museum in Jennings, Louisiana. The members of the tribe once brought their baskets to the store to trade for food and other merchandise. Various examples of their baskets can be seen throughout the museum.

Today, longleaf pine needle baskets are considered works of art and are valued by collectors and museums. A collection of the Coushatta baskets are on permanent display at the National Museum of the American Indian in Washington, D.C.



Figure 65: Turkey Longleaf Pine Needle and Cone Basket. Made by Madeline Celestine. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.

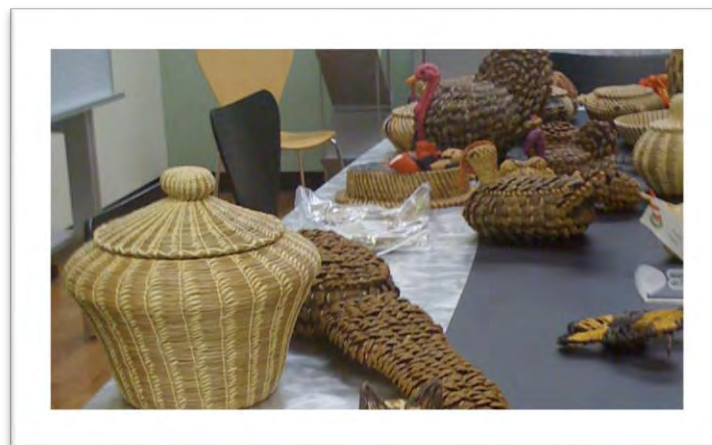


Figure 66: Other Turkey Longleaf Pine Needle and Cone Basket. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 67: Coushatta Basket Weavers viewing longleaf pine baskets made by the tribe. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 68: A gathering of Coushatta basket weavers. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 69: Coushatta basket weavers preparing to make baskets. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 70: Young Coughatta basket weavers learning the art of longleaf pine needle coiling. Permission to use photograph has been granted by the Sovereign Nation of Coughatta Tribe of Louisiana. Photograph is property of tribe.



Figure 71: This unique longleaf needle basket shows the creativity of the Tribes basket makers. Permission to use photograph has been granted by the Sovereign Nation of Coughatta Tribe of Louisiana. Photograph is property of tribe.



Figure 72: Sometimes the basket makers use the same patterns but change the stitching color of the raffia. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 73: This unique basket/scounce has pine cones sewn in on the side. The stitching next to the pine cones are made to resemble pine needles. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 74: This longleaf pine needle vase has traditional color stitching used by the tribe. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 75: Longleaf pine needle moccasin baskets. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 76: Tiny Tots...baskets that are less than 2 inches wide. One just has to love the patience that the Coughatta basket makers possess. Permission to use photograph has been granted by the Sovereign Nation of Coughatta Tribe of Louisiana. Photographs are the property of tribe.



Figure 77: A traditional stitched basket with lid. Permission to use photograph has been granted by the Sovereign Nation of Coughatta Tribe of Louisiana. Photograph is the property of tribe.

Christmas Comes to the Reservation



Figure 78: A collection of Coushatta longleaf pine needle ornaments. The bottom ornament is in traditional Coushatta colors. Permission to use photograph has been granted by the Sovereign Nation of Coushatta Tribe of Louisiana. Photograph is property of tribe.



Figure 79: Coushatta basket with adornments. Basket made by Bel Abbey, Elton Louisiana. From the Collection of Amelia Bison, Choctaw-Apache Tribe of Ebarb. Ms. Bison has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers.



Figure 80: Coushatta basket made by Gladys Shutt. Basket comes from the Four Winds Cherokee Tribe of Louisiana basket collection. Tribe has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers.



Tunica-Biloxi Tribe of Louisiana

Marksville, Louisiana



Figure 81: Tunica longleaf pine needle basket, made by Jackie Bright Star Edwards, Tunica/Biloxi Tribe of Louisiana. Basket comes from the Four Winds Cherokee Tribe of Louisiana basket collection. Tribe has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers.

The Tunica/Biloxi tribe normally made cane baskets, but by the late half of the 20th century they started utilizing pine needles to construct some of their baskets. The Tunica-Biloxi Indians live near Marksville. A few still continue the traditional skills of coiled pine straw baskets.



Figure 82: Tunica Longleaf Basket made by Jackie Bright Star Edwards, Tunica/Biloxi Tribe of Louisiana. Basket comes from the Four Winds Cherokee Tribe of Louisiana basket collection. Tribe has given permission to photograph and utilize photograph of basket. Photograph of basket taken by E. John Rogers.

One of the remaining Tunica-Biloxi longleaf pine needle basket makers is Jackie Bright Star Edwards. Her baskets show a very tight weave. She also does demonstrations on how to weave a longleaf pine needle basket.



Figure 83: Ms. Edwards at the Choctaw-Apache Tribal Education Days in 2010. Photograph comes from the Choctaw-Apache Tribal Photograph Collection. Permission given by Chief John Procell to utilize photograph taken by E. John Rogers.



Figure 84: Ms. Edwards instucting students from Sabine Parish schools on how to make a basket. Photograph comes from the Choctaw-Apache Tribal Photograph Collection/Choctaw-Apache Education Day 2010. Permission given by Chief John Procell to utilize photograph taken by E. John Rogers.



Figure 85: Jackie Bright Star Edwards likes to add a little extra flair to her baskets. This one has feathers added to the basket. Photograph comes from the Choctaw-Apache Tribal Photograph Collection/Choctaw-Apache Education Day 2010. Permission given by Chief John Procell to utilize photograph taken by E. John Rogers.



Figure 86: Notice the tightness of the weave of Jackie Bright Star Edwards basket. Photograph comes from the Choctaw-Apache Tribal Photograph Collection/Choctaw-Apache Education Day 2010. Permission given by Chief John Procell to utilize photograph taken by E. John Rogers.



Figure 87: Jackie Bright Star Edwards baskets stand out due to the color of the raffia that is used to stitch the basket. Photograph comes from the Choctaw-Apache Tribal Photograph Collection/Choctaw-Apache Education Day 2010. Permission given by Chief John Procell to utilize photograph taken by E. John Rogers.



Figure 88: Baskets by Jackie Bright Star Edwards, Tunica/Biloxi. Photograph comes from the Choctaw-Apache Tribal Photograph Collection/Choctaw-Apache Education Day 2010. Permission given by Chief John Procell to utilize photograph taken by E. John Rogers.

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