

Indiana folk arts

200 Years of Tradition and Innovation



edited by Jon Kay





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Matt Bruce, Limestone Carver
Lawrence County

Foreword

Traditional Arts Indiana is a unique partnership between Indiana University and the Indiana Arts Commission. Since 1998, TAI has documented, presented, and celebrated the unique arts and cultural traditions that make Indiana an extraordinary place to live or visit. As this catalogue vividly illustrates, the arts that have taken root in Indiana are vibrant, diverse, and worthy of our attention. In learning more about them we also learn about our neighbors, state, and history.

In 2015, TAI became a special program of the Mathers Museum of World Cultures. This was an exciting joining of two vibrant programs. While TAI has continued to conduct research and present programs in every corner of Indiana, the museum provides TAI with an ideal home base. Illustrating this campus dynamic, IU students working at the museum under the direction of TAI's Director Jon Kay produced this catalogue that you are reading as well as the rich exhibition that it supports.

If you are new to TAI or the Mathers Museum of World Cultures, I invite you to visit our websites and to follow us on social media. We would also love to meet you in person, whether in Bloomington or wherever TAI visits next.

Jason Baird Jackson
Director
Mathers Museum of World Cultures



Viki Graber, Basket Maker
Elkhart County

Introduction

The traveling exhibit “Indiana Folk Art: 200 Years of Tradition and Innovation” represents a decade’s worth of work by Jon Kay; years in the field, winning grants, tracking folkways, befriending artists, engaging with communities and learning their histories. The students in the spring 2016 graduate Laboratory in Public Folklore completed much of the direct planning, mostly by conducting interviews and documenting the artists and their work at the Folk Art Summit in February. While the crafts on display here are deeply rooted in tradition, this exhibit celebrates our contemporaries, raises current issues, shares developing stories, and supports real work. Jon and his team have carefully connected each craft to the lives that are actively engaged in their production and the stories that give shape and meaning to their uses.

This exhibit is rich in history, deeply intergenerational, but it is also notable for its detailed attention to space and place. Jon sent me a pdf of the exhibit, and as I scrolled from one panel to the next, I felt as if this seemingly familiar state (I’ve been living here for 17 years) was being remapped before my eyes. I was, to be sure, happily dumbfounded by the exhibits’ incredible diversity of objects and styles. More than anything else, though, I was astounded by its inspiring diversity of people and cultures—here is the global Midwest in all its vivid glory.

Ed Comentale
Associate Vice Provost for Arts & Humanities
Indiana University



Bruce Hovis (1904-1991), Basket Maker
Brown County

Indiana Folk Arts

In 2004, when I became director of Traditional Arts Indiana, I hoped our research would result in a folk arts exhibition for Indiana's Bicentennial in 2016. We spent the next decade documenting the everyday expressive lives of Hoosiers and forging partnerships with artists and community organizations. Although I had originally envisioned the exhibit in a museum, it became clear that TAI excels at presenting traditional arts at community festivals, fairs, libraries, and state parks. We designed the exhibit so that it could travel to these kinds of public venues around the state.

As a companion to the exhibition, "Indiana Folk Arts: 200 Years of Tradition and Innovation," this catalog is the culmination of TAI's efforts conducting fieldwork, teaching folklore classes, and presenting traditional arts. Unfortunately, it is incomplete. For each artist included, we could tell the stories of dozens more, but space does not allow, neither in the exhibition nor in this short catalog. So, please think of this effort as a snapshot— all that we can squeeze in at this time.

In addition to being Indiana's Bicentennial, it is also the fiftieth anniversary of the founding of both the Indiana Arts Commission and the National Endowment for the Arts. Without these two arts agencies, Traditional Arts Indiana could not do our work. Finally, I want to thank the hundreds of artists who have shared their talents and stories with us. We came to know them while sitting across the dinner table, working at community festivals, and collaborating on documentary projects. Ultimately, this exhibition is for these artists.

Jon Kay
Director
Traditional Arts Indiana

Featured Artisans

Greg Adams, Furniture Maker, Madison County
Prince Julius Adeniyi, Drum Maker, Marion County
Tony Artis, Drum Maker, Marion County
Marcos Bautista, Weaver, Marion County
John Bennett, Blacksmith, Parke County
Jan Boettcher, Rosemaler, Boone County
Amy Brier, Limestone Carver, Monroe County
Sandi Brothers, Quilter, Allen County
Matt Bruce, Limestone Carver, Lawrence County
John Bundy, Decoy Maker, Hamilton County
Daniel Cain, Net Maker, Posey County
Bill Day, Bowl Hower, Warren County
Viki Graber, Basket Maker, Elkhart County
Phoebe Graham, Blacksmith, Howard County
Ain Haas, Zither Builder, Marion County
Larry Haycraft, Net Maker, Pike County
Howard “Bruce” Hovis, Basket Maker, Brown County
Randy Kirkendall, Cut Glass Artist, Kosciusko County
Ehsan Kousari, Zither Builder, Delaware County
Kathryn Lengacher, Doll Maker, Allen County
Sung Men, Weaver, Marion County
Katrina Mitten, Bead Artist, Huntington County
Cathy Nagy Mowry, Doll Maker, Allen County
Dee Nierman, Weaver, Jackson County
Milan Opacich, Tamburitza Maker, Lake County
Carol Powers, Pysanky Maker, Grant County

Paul Reiss, Blacksmith, Marion County
Joe Rice, Glass Artist, Madison County
Keith Ruble, Bowl Hower, Vigo County
Guadalupe Ryder, Egg Decorator, Grant County
Father Jerome Sanderson, Iconographer, Brown County
Tom Sparks, Fiddle Maker, Monroe County
Portia Sperry, Doll Maker, Brown County
Roy Spight, Drum Maker, Marion County
Maxine Stovall, Quilter, Allen County
Glen Summers, Bowl Hower, Parke County
Bruce Taggart, Fiddle Maker, Brown County
Bob Taylor, Wood Carver, Bartholomew County
Dani Tippmann, Basket Maker and Plant Tradition Bearer,
Whitley County
Marie Webster, Designer and Quilter, Grant County
Casey Wunningham, Limestone Carver, Monroe County
Tom Wintczak, Potter, Posey County
Bill Wiseman, Zither Builder, Switzerland County
Jannie Wyatt, Quilter, Allen County
James Yang, Calligrapher, Monroe County
Kerry Zimmerman, Hot Glass Artist, Harrison County



Exhibit Highlights

“Indiana Folk Arts: 200 Years of Tradition and Innovation” developed out of years of field research documenting the traditions of our state. After receiving the support of the Indiana Bicentennial Commission, as well as funds from the National Endowment for the Arts, students and staff of Traditional Arts Indiana began to create a portable exhibit that showcases the cultural, geographic, and artistic diversity of our state. TAI and the Mathers Museum are proud to present a series of twenty-six exhibit panels that will travel around Indiana at public libraries, state parks, and festivals.

In the pages that follow, we provide a sampling of the Indiana artisans whose work spans many genres and styles. As our exhibit states:

For more than 200 years, Indiana has been home to a wide variety of folk arts. Through telling the stories of specific artists, this bicentennial exhibit highlights the important work of individuals in the continuation of traditional arts in our state. While some create art based on skills they learned from their family or in their community, others have reinvented established forms, taking them in new directions. From beadwork and blacksmithing to rug weaving and limestone carving, the artisans featured here represent a few of the many threads within the creative fabric of Indiana.

Through this exhibition, TAI celebrates the past two centuries of Indiana folk artistry. As these traditions continue, we hope that these stories provide a promising glimpse of what is in store for Indiana’s future.

Maria Zeringue
Research & Curatorial Assistant
Traditional Arts Indiana





Weaving



Marcos Bautista

Marion County

Marcos Bautista is from Teotitlán del Valle in Oaxaca, Mexico, a community known for its Zapotec weaving. He grew up helping his family in their weaving business, often operating the standing loom. Marcos' art combines his innovative designs with Zapotec patterns and techniques. He moved to Indiana after he married, and he continues to sell his textiles at art and craft fairs around the state.

Dee Nierman
Jackson County

Rag rugs have been made in the United States since colonial times. Weavers recycle materials by cutting and sewing scraps into narrow strips from which rugs are woven. The fourth generation of her family to practice the craft, Dee Nierman weaves on the same barn loom as her mother, grandmother, and great-grandmother. Dee and her niece Margaret Luckey still make woolen rag rugs for their community.



Sung Men
Marion County

Weaving holds a special place in Chin culture. Made on a backstrap loom, Chin weaving is recognizable by its geometric patterns. Starting at age twelve, Sung Men learned weaving by watching her mother. In 2008, as an adult, Sung fled Myanmar (Burma) and joined a community of Chin refugees in Indianapolis. Despite limited time and resources, Chin weavers like Sung strive to continue this important tradition.



Quilting



Amish Quilt Auction

Daviess County

Since 1987, the Daviess County Amish Quilt Auction has brought the area's Amish and Mennonite communities together with quilt collectors from near and far. The auction helps support Amish home businesses and fosters fellowship among participants. The annual gathering features a colorful array of quilts, ranging from informal "friendship quilts" created by groups of young women to intricate masterworks made by well-known artists.

Marie Webster

Grant County

Before quilting patterns were widely available, Hoosier native Marie Webster (1859-1956) shared her patterns nationally through the *Ladies Home Journal*. In 1915, she wrote *Quilts, Their Story, and How to Make Them*, the first major book on American quilting history. She founded the Practical Patchwork Company, a mail order business selling appliqué quilt patterns that she designed. Influenced by the Arts and Crafts movement, many of Marie's quilts used floral designs, providing an alternative to the widely used square blocks. Today, her house in Marion is a National Historic Landmark and home to the Quilters Hall of Fame.



The Piecemakers

Vanderburgh County

Quilting provides opportunities for friends to bond. Like clockwork, members of the Piecemakers gather weekly to work on their annual quilt for the Indiana State Fair Pioneer Village. The finished quilt is auctioned to support the work of the Village.

Every year, the project requires more than 200 hours of shared labor and talent, in addition to the two weeks they volunteer at the fair.

Doll Making



Kathryn Lengacher *Allen County*

Patterned after a childhood doll her mother made for her, Kathryn Lengacher creates dolls that are dressed in plain Amish clothing. Kathryn's dolls, like her mother's, are produced without facial features in accordance with her Amish belief prohibiting graven images. Today, her family helps sew the dolls that she sells in their craft business. Once an item made only for children in her community, Kathryn's dolls are now sought out by collectors.



Portia Sperry *Brown County*

In 1929, Illinois native Portia Howe Sperry moved to Nashville, where she managed a gift shop that sold local crafts. Soon after, Portia invented the Abigail doll to teach children how to dress themselves. The doll, outfitted in pioneer-style clothing, was modeled after a local woman. Portia enlisted the input of several area residents to help with design and manufacturing, which provided steady work

for many Brown County women during the Great Depression. Inspired by Abigail's popularity, Portia authored a children's book about the doll and developed a second doll based on Abraham Lincoln's mother, Nancy Hanks. Thanks in part to Portia's efforts, Nashville has become a popular destination for handmade goods in Indiana.

Brush Work



James Yang *Monroe County*

Chinese calligraphy embodies the beauty and spirituality of Chinese literature and art. While James Yang was growing up in Taiwan, his father taught him to use the “four treasures” – the brush, ink stick, inkstone, and rice paper – to create calligraphy. Today, James practices many styles of Chinese calligraphy. He enjoys sharing the aesthetics and history of the script, as well as its significance in Chinese culture.



Father Jerome Sanderson *Brown County*

Using a long pole to support and steady his hand, Fr. Jerome Sanderson prayerfully makes icons, which he installs in Orthodox churches throughout the United States. In the 1980s, Fr. Jerome apprenticed to two iconographers, who taught him the techniques used to reproduce ancient portraits of prophets and saints. In addition to his iconography, Fr. Jerome pastors a small mission in Nashville.



PROPHET
YISHAH

WHAT DOES
THE LORD
REQUIRE OF YOU?
TO ACT JUSTLY
AND TO LOVE MERCY
AND TO WALK
HUMBLLY
WITH YOUR
GOD.

Blacksmithing



Paul Reiss
Marion County

In the 1970s, Paul Reiss took over the Indianapolis blacksmith shop that his grandfather founded in 1886. Paul trained as a welder and expanded the family business to include industrial ornamental fabrications that met the demands of a growing city. Today, Paul still oversees the company's projects and continues the legacy of metalwork established by his father and grandfather.



Phoebe Graham
Howard County

Five years after she started blacksmithing seriously, Phoebe Graham won Rookie of the Year at the Indiana Blacksmithing Association Conference in 2014. In addition to her work forging creative pieces from old horseshoes, Phoebe often participates in collaborative projects with other blacksmiths in her region. Most of all, she enjoys blacksmithing with her six-year-old son, Uriah. She also plans to teach

her daughter, Opal, because she values connecting with her family through a shared craft.

Glass Work



Randy Kirkendall *Kosciusko County*

Randy Kirkendall cuts decorative patterns into fine glassware at Warsaw Cut Glass. This factory dates to 1912 and is one of the few left in the United States to cut glass by hand. Randy learned the complicated art of glass cutting from the previous owner, Jackson Dobbins, just as Dobbins had apprenticed to his mentor, Oscar Hugo. Today, Randy and his wife Linda still offer many of Hugo's original patterns.



Kerry Zimmerman *Harrison County*

Kerry Zimmerman learned to be a glassblower in his grandfather's shop, which was founded in 1942. Kerry made his first piece at age nine and later, after college, he began blowing glass full-time with his father, Joe. Today, Kerry makes over a hundred

different items in many styles and colors using his grandfather's glass formula. Kerry's son, Alex, sometimes helps in the shop and hopes to continue the family tradition.

Drum Making



Prince Julius Adeniyi

Marion County

Born in Nigeria to a line of Yoruba chieftains, Prince Julius Adeniyi (1935-2011) moved to Indianapolis in 1971 and sought to make a community for those interested in connecting with their African heritage. With his musical group, *Drums of West Africa*, and his participation in apprenticeship programs, Prince encourages African drumming and drum making in Indianapolis.

Tony Artis
Marion County

For Tony Artis, drum making combines his interests in music, aesthetics, and Nigerian Yoruba culture. His craft allows him to have a greater connection to the music he plays, because he believes that the drum takes on the maker's voice. Tony plays drums in the performing group Sancocho, along with his wife, son, and daughter.



Roy Spight
Marion County

Roy Spight's percussive instrument building melds his interests in African music and woodworking. Roy first learned woodworking as a member of the Boy Scouts, and his brother introduced him to West African culture and music. A central figure in the Indianapolis drumming scene, Roy builds and repairs percussion instruments for many of the city's best players. Roy's instruments reflect the visual and tonal qualities that he values in African drums.





Violin Making



From cigar-box fiddles to orchestral instruments, handmade violins resonate throughout Indiana's musical history. Williamson Hamblen experimented with shapes and woods in the fiddles he made in Brown County in the early 1900s. Violin maker Ole Dahl opened a shop in Bloomington in the 1950s, where he built and repaired fine instruments. Both builders influenced the work of future violin makers in the state.

Bruce Taggart
Brown County

From his home workshop near Bean Blossom, Bruce Taggart builds violins and mandolins. He first developed an interest in instrument building from his time playing Bluegrass music. A noted mandolin maker, he also enjoys the demanding and intimate process of hand-building violins. Fiddle making is a creative pursuit for Bruce, where each new instrument is an opportunity to build his personal best.



Tom Sparks
Monroe County

Tom Sparks is a violin builder and teacher at the Violin Shop at Indiana University. As a young man, he apprenticed to the acclaimed luthier Ole Dahl, and took over as director of the shop after Dahl's retirement. Though based at the university, Tom teaches violin building through an apprenticeship system. Tom traces his craft through a lineage of master luthiers including Antonio Stradivari and Carlos Bergonzi in Cremona, Italy.

Zither Building



Ain Haas

Marion County

Ain Haas makes Estonian kannels, small zithers carved from thick boards. When he was a child, he came to the United States from an Estonian refugee community in Sweden. Now a retired sociology professor, he teaches people to build and play kannels and other instruments of the region.

Ain views his efforts as “renewing an attachment” to his culture while also nurturing a community of Baltic musicians in the Midwest.



Bill Wiseman
Switzerland County

From reclaimed wood and found materials, Bill Wiseman (1925–2015) built mountain dulcimers, an American style of zither. He also built over 200 one-string dulcimers he called “ooo-nee-cans” which he made by attaching a coffee can to a board fretted with staples. He sold his instruments at the Mercantile in Vevay as well as area festivals. A raconteur, Bill entertained audiences with his handmade instruments and stories.

Ehsan Kousari
Delaware County

Inspired by the instruments he listened to and played in Iran, Ehsan Kousari builds santours, a Persian zither similar to the hammered dulcimer. In order to make quality instruments for professional musicians in the Midwest, Ehsan refashioned his santours to suit the humid climate of the region. Through his use of both local and imported materials, Ehsan’s santours blend his Persian heritage and his life in Indiana.



Tamburitza Making



Milan Opacich *Lake County*

A native of Gary, Milan Opacich (1928-2013) dedicated his life to playing music, building instruments, and telling stories in his community. For over fifty years, he built tamburitza, a class of fretted stringed instruments popular in southern Slavic music. In his home workspace in Schererville, Milan also taught instrument making to local mill workers and displayed his collection of musical memorabilia. He was nationally recognized for his accomplishments by both the Smithsonian Folklife Festival and as a 2004 National Heritage Fellow. Until his death in 2013, Milan was a tireless cultural ambassador of all things tamburitza.



Wood Carving



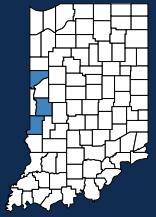
Bob Taylor *Bartholomew County*

Bob Taylor began carving when he was eight years old using a pocketknife his grandfather gave him. Once grown, Bob apprenticed as a patternmaker. From engineers' drawings, he carved prototypes that manufacturers used to produce molds for making metal castings. While carving professionally,

he continued to whittle for his own enjoyment. In the 1980s, he discovered the work of Rupert Kreider (1897-1983), an itinerant carver who occasionally worked as a farm hand in Bartholomew County. Though Bob never met Kreider, he was impressed by the landscapes Kreider cut into flat boards. When Bob retired in 1999, he began creating pieces that reflected upon his life. He invests months into making his "memory carvings," scenes in near-photographic detail of church festivals, family outings, and circus trains.



Bowl Hewing



Bill Day

Warren County

Bill Day (1915-1999) started bowl hewing as a hobby after retiring. From his small shop in downtown West Lebanon, Bill hewed bowls out of cherry, poplar, and sassafras wood. A master bowl hewer, he shared his knowledge with Keith Ruble and Glen Summers. Though Bill died in 1999, his legacy continues through their work.

Keith Ruble

Vigo County

Keith Ruble met Bill Day at the Indiana State Fair in the 1970s while Keith was building a log cabin on site. From Bill and Keith's shared passion for wood, the two developed a long friendship and often taught each other woodworking techniques. Today, Keith hews a variety of bowl types, from traditional rectangles and ovals to those shaped like animals or the state of Indiana.



Glen Summers

Parke County

Fourth-generation woodworker Glen Summers discovered bowl hewing while watching Bill Day's demonstration at the 1982 Indiana State Fair. Inspired by Bill's work, Glen knew he needed a special adze to begin making bowls. He was lucky to discover this hard-to-find tool at a flea market. For decades now, Glen has made bowls and demonstrated his craft at festivals, events, and museums.

Folk Art Summit

On February 4th, 2016, artisans from around the state of Indiana came to the Mathers Museum of World Cultures for Traditional Arts Indiana's Folk Art Summit. Eighteen artists joined museum staff and Indiana University folklore and ethnomusicology graduate students for this day-long event, which was funded by a grant from the Indiana Arts Commission. This event provided an opportunity for all participants to learn about plans for the bicentennial year and how their creative practice could be a part of the celebration. Many shared personal stories about the traditional crafts they practice and the importance of those crafts to their communities.

Throughout the day, Indiana artisans took part in a variety of events, including being interviewed by students and having their work photographed. In addition, professional photographer Greg

Whitaker was on hand to make portraits of each of the artists with examples of their work. Artists also worked one-on-one with grant officers from the Indiana Arts Commission to discuss potential projects, while others got behind-the-scenes tours of relevant collections at the Mathers Museum. Perhaps even more important were the informal conversations



that took place between artisans, who relished the opportunity to learn about others who work in different media, yet share similar values.

The profiles on the following pages are the product of graduate students' interactions with the artisans, who are also featured in the Bicentennial exhibition. The students were members of TAI director Jon Kay's Laboratory in Public Folklore course.

Meredith McGriff
Research & Curatorial Assistant
Traditional Arts Indiana





Greg Adams - Furniture Maker

Madison County



Greg Adams taught himself to make willow chairs and tables while employed as a social worker. Physically producing something that made people happy helped relieve the stress of his job. Now retired, he continues to bend lengths of willow to make chairs and other forms of rustic furniture. Each piece reflects an efficiency of production that he learned from his family, as well as his individual creativity and skill.

When Greg began making furniture, he enjoyed the challenge of “working without a net” and learning on his own. Eventually, local artists began to invite him to art shows. He recalls, “It really got my confidence up, because I got better and better... and I thought these guys are good, and I’m here with them, so, I guess I’m good too!” He thinks many people are looking for this feeling: “You need to have something you can do well... most people don’t get that in their daily lives.”

Greg combines corkscrew and curly willow with birch bark and sugar maple to make a variety of decorative home furnishings. Although he values his freedom to create a variety of items, he also enjoys it when the right customer finds the right chair. “[It is] kind of like Goldilocks,” he says. “This one’s too tall, this one’s too small, this one’s just right.”

Of all the steps involved in creating a new piece, the most important for Greg is the last one: “What’s really fun, is putting that last piece in there and saying it’s done now... the completion of it is what’s really gratifying.”

- Jessie Riddle



John Bennett
Blacksmith
Parke County

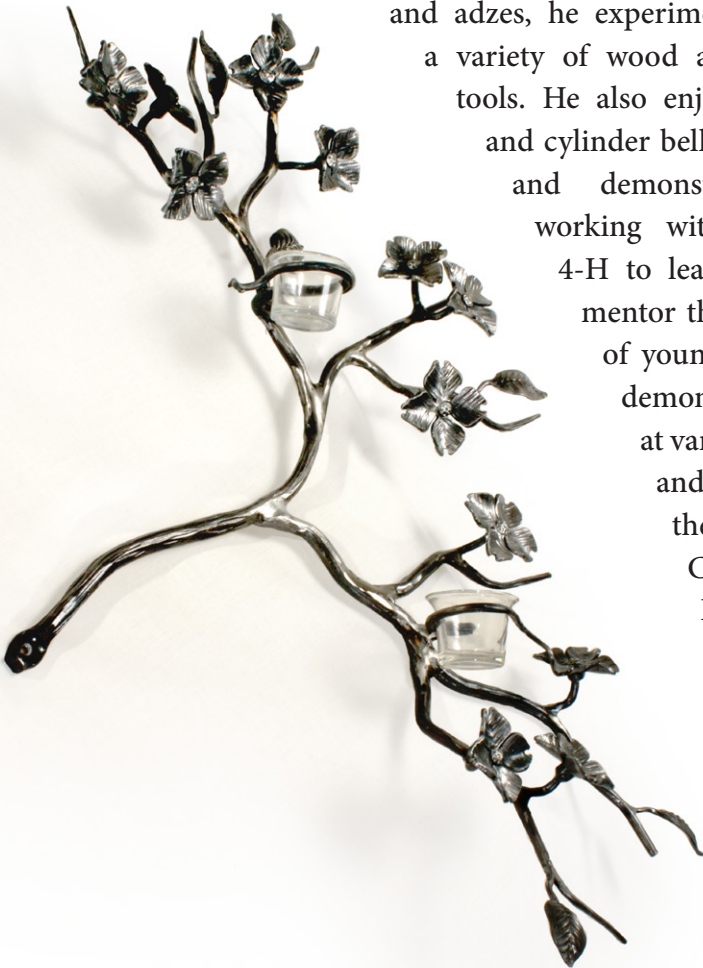


An artisan blacksmith, John Bennett’s ironwork is both imaginative and functional. Growing up on a farm in Parke County he learned to do welding and metal fabrication, but he became enamored with blacksmithing after seeing a “hammer-in” at the Feast of the Hunters Moon festival in West Lafayette. On his way home from the event, he bought an anvil and soon began teaching himself traditional blacksmithing techniques. Today, the flora and fauna of Parke County inspire his work. From hummingbirds in flight to dogwood blossoms, John

incorporates natural forms and motifs into his architectural ironwork and decorative pieces. In iron, his art halts the momentary splendor of nature for others to appreciate. He describes a recent project, saying: “I designed a staircase that has roots at the bottom... and the whole staircase itself as it goes up is a tree and every picket that comes up is a smaller tree. There is oak, maple, sassafras and tulip poplar in the whole spiral staircase, and I stopped counting at 173 leaves that were cut by me.” Recently, he also began making antlers that he shapes from iron and textures to resemble those that bucks shed in winter.

In addition to his ornamental work, John makes custom hand tools. From drawknives and gouges to tongs and adzes, he experiments with making a variety of wood and metalworking tools. He also enjoys making hand and cylinder bells. An avid teacher and demonstrator, John is working with Parke County 4-H to lead workshops and mentor the next generation of young smiths. He also demonstrates his talents at various local festivals and events, including the Parke County Covered Bridge Festival activities in Bridgeton.

- Jon Kay





Jan Boettcher - Rosemaler

Boone County



Jan Boettcher practices rosemaling, a traditional Norwegian style of decorative painting. She employs twelve different regional styles, each with signature colors, techniques, and motifs largely drawn from the natural world, including a variety of floral patterns. “Each valley has a different style,” she explains, “and most people, when they take up rosemaling, they only stick with one style, but I wanted to learn them all.” Her expanded knowledge and repertoire enables her to produce works of art that evoke the valley of each family’s origin for her Norwegian-American customers.

Jan’s introduction to this art grew out of her desire to connect with her own family’s Norwegian background. “The heritage

opened the door for me to learn it, and now I'm just really focused on the art itself and the history. I love the history.” Jan’s aunt, Dorothy, began teaching her rosemaling, but she passed away before Jan completed her training. Several years later when she returned to Wisconsin and had access to rosemaling classes, Jan resumed learning. Through the years, she has studied with more than 25 teachers from Norway as well as the United States. Since this art form requires precise control of the paintbrush, beginners benefit from the guidance of an experienced rosemaler. “Learning the strokework, that’s the hardest part. It takes a while to get it so that you can do it without thinking. And once you do that, you can start to open your mind to all the different things you can try.”

A skilled woodworker, Jan’s husband Roger makes wooden pieces to her exact specifications, allowing her to paint regional styles on pieces appropriate to those locations.

The couple own a business through which they sell both painted and unfinished wooden ware. Her love of the art has helped her connect with a larger community of rosemalers online, and she has travelled to Norway twice with a rosemaling group through the Vesterheim Museum in Decorah, Iowa. For the past decade, Jan has taught rosemaling classes, building a community of artists in Indiana.

- Mathilde Frances Lind





Amy Brier - Limestone Carver

Monroe County



Although Amy Brier learned the basic techniques of stone carving while studying sculpture at Boston University, her interest in the art blossomed during a summer program in Italy. “[I] went to Carrara and Pietrasanta and saw the marble. [I] had a very good carving teacher in the program and fell in love with stone there.” Since then, Amy has carved for large and small projects, including the Cathedral of St. John the Divine in New York. She earned an MFA in sculpture from Indiana University, and her portfolio includes a range of work, from sculpture to large-scale public works.

Amy works in Indiana because of the state’s strong limestone tradition. A soft material compared to other types of stone,

limestone is easily shaped with a chisel. “It’s a beautiful material to me in that it’s so plain that it’s really about the form that I’m imposing on the stone.”

Amy created a series of carved balls she calls “roliqueries.” Mixing sculpture with printmaking, these balls roll in a bed of sand and leave behind an impression of the carved imagery. “The stone becomes a tool to create the image in the fluid sand which is constantly renewable. So it’s a play on the permanence of the stone and the fluidity [and] impermanence of the sand.”

Her love of the craft pushes her to pass on the tradition. “People say, ‘Oh, I have no artistic ability,’ but really, if you can swing a hammer and you have the desire, that’s all it takes.” Amy founded the Indiana Limestone Symposium, an event now entering its 20th year which takes place every June in Ellettsville. Limestone carvers from around the world come to the event and practice the craft together.

Through carving and supporting educational experiences, Amy encourages new artists to discover Indiana’s unique carving tradition. She explains, “I’m helping to keep the trade alive and to bring it to as many people as I can.”

- Catherine Mullen





Sandi Brothers - Quilter

Allen County



Sandi Brothers moved frequently while her husband served in the military, picking up crafts as she moved from post to post. When her family settled in Ft. Wayne, Sandi became a founding member of the Sisters of the Cloth. A not-for-profit organization with the primary focus of preserving the art of quilting and promoting African American quilting heritage, the Sisters of the Cloth Quilting Guild fosters a strong sense of community among its members.

Sandi contends that traditional arts do not have to be mere leisure activities. For her, quilting is an informal documentation of history. From Underground Railroad quilts with hidden meanings to the quilts made as bed covers in Gee's Bend, Alabama, these textiles teach lessons that are not just about cultural history, but also personal experience.

Sandi notes that many quilters make an effort to improve the lives of the people around them. "We do touch quilts for Alzheimer's patients which are made with many tactile fabrics to try to keep them stimulated. We do charity quilts for projects for Riley Hospital and Shepherd's house. So we contribute back to the community and most quilters are very trustworthy and very giving and they use quilts to raise money."

Sandi has devoted her life to preserving and promoting quilting as both a traditional art and a community-building project. For Sandi, quilts are more than art, they are also a useful teaching resource, and carry the history of ordinary people who use threads to document their lives and express their identities.

- Laila Rajani



John Bundy - Decoy Maker

Hamilton County



John Bundy, a life-long resident of Hamilton County, was born into a family of craftsmen. In 1980, he converted an old tomato-canning factory located in Noblesville into his Bundy Duck workshop, where he carves and sells duck decoys as collectable works of art. Duck decoys are a distinctly American art form, first practiced by indigenous groups and later mass-produced in factories. Many decoy factories closed in the 1920s when hunting restrictions led to the drop in demand of duck decoys.

Starting with a log and finishing with a sanded and uniquely stained decoy, John, along with his wife Valarie, perform twenty-eight steps in making a “Bundy Decoy.” John uses antique

machinery to produce several carved ducks at one time, rather than doing all the work by hand. Once the duck body takes shape, there is a great deal of handwork and individualized creativity involved in producing the final product. Because each cut of wood has its own grain pattern, no two decoys are alike. The Bundy Duck has developed a distinctive look after a few years of trying many species of wood. “The brighter colored ones and the shinier finished ones are the ones that sell.”

Bundy Ducks are a symbol of environmental awareness in John’s community. The reality of environmental vulnerability struck John in 2000 when a chemical released in Anderson killed nearly sixty miles worth of fish on White River. “We used a decoy for a mascot,” explains John, “we needed a tangible three-dimensional object that people could relate to.” He founded an organization called White River Rescue, which privately raised enough money selling Bundy Ducks to fully restock and revitalize the river with adult fish.

John understands that the arts are often the first to suffer when communities experience an economic recession. He comments, “I see that recognizing the arts and traditional arts is a way to carry some of these ideas forward before they’re lost in history.” In honor of the Indiana state bicentennial, John carved a bison out of wood. John and Valarie have been fortunate to make a living crafting the renowned Bundy Decoy, a symbol of environmental activism.

- Jennie Williams



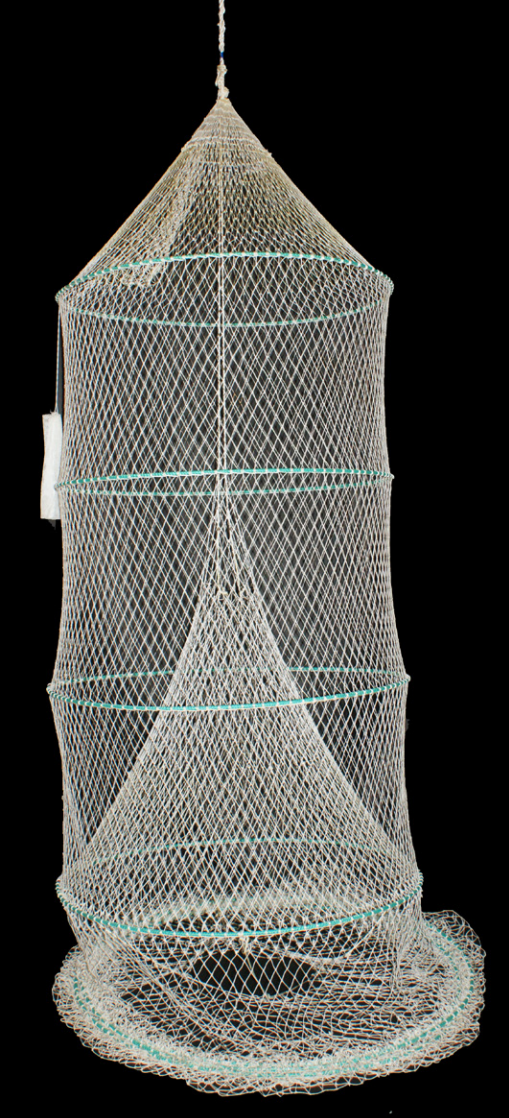


Daniel Cain
Net Maker
Posey County



Daniel Cain grew up fishing with his father on the Wabash and Ohio Rivers. “I have been fishing since I could walk. I fished trout lines and I got tired of going out and getting bait for all of those hooks, so I started learning about hoopnet fishing.” Daniel’s friend, Jim Cooper (1942-2005), taught him how to make hoopnets.

Daniel’s interest was born out of necessity. Since mass-manufactured nets are designed to catch all types of fish, he started tying his own nets that catch only the types he wants. “I



have to make nets to be able to afford my hobby, fishing.” Daniel can make nets for less than half of what it would cost to purchase them. He also carves his own needles, which he uses to knit his nets.

Each net requires both careful math and focused concentration. According to Daniel, it may take an hour or longer to create a pattern for a net. Although many people buy mass-produced nets, Daniel enjoys being able to utilize his own handiwork. He says, “I get a lot of satisfaction out of making this net and taking it out there and putting it in the river and watching it catch fish. It’s just something that you have accomplished that not many people can do.”

Daniel is currently passing on the skill of net making to his son-in-law and wants to teach others. Since tying knots can be repetitive, he considers patience to be the most important trait in a good net maker. Even for Daniel, who can tie 350 knots an hour, it takes forty hours to make a net. This can be physically taxing, so perseverance is also an important quality in a net maker.

- Caroline Hundley Miller



Viki Graber - Willow Basketmaker

Elkhart County



A fourth generation Mennonite willow basketmaker, Viki Graber continues a tradition brought to the United States from Russia by her great-grandfather in 1874. Predominantly farmers, Mennonites often live in communities in prairie areas, where willows were once a primary resource. They utilized these plants for controlling erosion, weaving baskets, and more.

Viki's great-grandfather taught her grandfather and father how to weave baskets. Viki subsequently learned from her father and, although the introduction of affordable steel and plastic containers has decreased the demand for basketry, she still creates baskets from willows.

There are over 300 species of willows in a range of colors including oranges, reds, greens, browns, blacks, and purples. Viki grows 15 species of willows. “There’s a lot of logistics that go into picking the right type of willow according to what it can do, how flexible it is, or how thick the fibers are...in addition to color, and, mostly, size.” Each basket she creates is unique, and incorporates different colors, patterns, and styles.

Viki makes her baskets to be durable while providing a sensory experience for their owners. Whether meant for utility or display, Viki’s designs reflect her creativity and skill. “There are so many baskets I want to make and I don’t have time...I have a whole notebook full of them.” Through baskets, Viki connects to her ancestors and to basketmakers throughout the world. “There’s a gathering I go to in Iowa...every year. I usually take a class and just get together and exchange ideas with fellow basket weavers.” These connections have also allowed Viki to learn new techniques and further innovate her weaving.

Viki also works to educate the public about basketmaking. It is her hope that people will realize all baskets must be woven by hand. “At every show I go to, somebody will say, ‘Aren’t those machine-made?’ and I say no. There’s no basketmaking machine. People are basket weavers and there’s no machine that can duplicate that, so every basket you’ve seen, no matter where it is, no matter what quality it is, is always handmade.”

- Carolisa Watson





Larry Haycraft - Net Maker

Pike County



Larry Haycraft's father taught him to tie nets when he was 10 years old. A fourth-generation hoopnet maker, Larry recalls, "On a Saturday morning, if you wanted to sit and watch cartoons it was okay, as long as you were tying knots." Larry has passed the practice onto his children. As his father told him, "True love is spelled T-I-M-E, time." Like his father, Larry finds that net making provides him with a way to spend quality time with his children while teaching a skill that has been in the Haycraft family for generations.

Larry is now teaching his son Samuel and his daughter Rebecca to make nets. He believes it is important for them to learn not only for the survival of the craft, but also for their own development, since net making teaches them patience and careful, deliberate thinking.

Larry prefers hoopnet fishing because it is a more reliable approach than using a pole. "I like netting better than sitting on a bank waiting on fish to get hungry. Now what if he already ate that day? You are not going to catch anything that day. You know, fishing with a net is a different story. You can catch fish when you are hungry. In a week you might catch enough fish for a meal on a pole, in a day a net could feed you for a month."

The double-locking knot that Larry uses distinguishes his nets from those of other makers. His father taught him to tie this knot, which is unique to his family. Larry hopes the interest in net making will grow. "I think anybody can [make nets] if they have a desire to."

- Caroline Hundley Miller



Katrina Mitten
Bead Artist
Huntington County



A beadworker and a member of the Miami Tribe, Katrina Mitten comes from one of five families that remained in Indiana after the Miami's removal to Oklahoma. Despite the pressure to hide their identity, Katrina's family prioritized the continuity of their culture, preserving furniture, books and works of art. Surrounded by these artistic traditions, Katrina was drawn to beadwork, and from the age of 12 began learning traditional styles by studying pieces in her home and at museums.

Katrina combines the geometric designs found in Miami ribbon work with the floral patterns of Great Lakes tribes' beadwork. Her artistic process begins with buying materials she feels drawn to because of their shape, color, or texture, and then deciding what story to express using those materials. Although she often depicts traditional Miami stories in her beadwork, Katrina also uses images and patterns that refer to her own experiences. For example, she illustrated a 1950s handbag with a story about a Miami elder that Katrina's grandmother, Josephine, told her. Katrina designed the purse with her granddaughter, also named Josephine, in mind. She explains that the purse "ties the history of our people and our family together."

Taking inspiration from such narratives, Katrina's artwork continues a storytelling tradition that predates statehood. Through her work, Katrina demonstrates that Miami history and culture is "not something from the past, it is still going on today in the present."

- Jessie Riddle





Cathy
Nagy Mowry

Doll Maker

Allen County



Over the last thirty years, Cathy Nagy Mowry, a Miami tribe member, has worked to recover the lost art of cornhusk dollmaking. Originally located in Indiana, the Miami utilized a great deal of corn. “Corn...was such a main staple, so we had lots of corn crops...it was only natural that we made anything we could out of corn.” Following the Treaty of Mississiniwas in 1826, aggressive campaigns of assimilation and cultural destruction resulted in the loss of many Miami traditions, including the making of cornhusk dolls.

Today, Cathy makes her dolls with poseable bodies, permitting them to sit or stand as desired. Each is unique and dressed in handmade traditional Miami regalia, which may include wrap skirts, shawls, ribbon shirts, jingle dresses, and various accessories. In addition to female cornhusk dolls, Cathy also crafts male cornhusk action figures.

Cathy uses her dolls to educate the public about the Miami and their culture. Her dolls are owned by children, collectors, and museums throughout the world. Through her work, she hopes the art of making cornhusk dolls will continue for generations.

In keeping with Miami tradition, the artist's cornhusk dolls are faceless. In a Miami story Cathy tells, the Corn Maiden sought permission from the Creator to create little people. Upon gaining authorization, she crafted the first corn husk dolls. The dolls became popular. The Corn Maiden made one that was particularly special and loved by everyone. One day,

the doll saw her reflection in the river, realized her beauty, and refused to play with anyone.

This upset the people, who complained to the Creator. In response, the Creator sent a messenger to the doll to warn

her to change her ways or face the consequences. When the doll didn't comply, He again sent the messenger, this time to take her face. Since then, cornhusk dolls have been made without facial features to remind everyone of the perils of vanity.

- Carolisa Watson





Carol Powers - Pysanky Maker

Grant County



Carol Powers learned the Ukrainian art of pysanky from her aunt when she was 12 years old. Her aunt learned pysanky from Carol's grandmother, who brought the art with her when she and Carol's grandfather immigrated to America. Carol says her grandmother would always have at least one egg in the house, which served as a protection from fire and storms. Carol says, "It had a meaning to have one in the house."

Using a wax-resist method, Carol draws her pattern onto an egg with a stylus and then dyes it. The wax keeps the covered area from accepting the dye. She repeats this process with successive colors until her multi-colored design is complete.

Then, using the heat from a candle's flame, she removes the wax to reveal her creation. Through ornate figures and patterns, Carol's decorative eggs express both her ethnic identity and personal creativity.

In Ukraine, before Easter breakfast, Pysanky eggs are traditionally exchanged among friends and family as a symbol of friendship. However, Carol teaches and makes pysanky eggs all year. From births to funerals, from new jobs to new relationships, from religious occasions to anniversaries, Carol makes eggs for every occasion.

For Carol, teaching and passing on the art of pysanky to others is the most gratifying part of her work. "It is part of my tradition getting passed on, and so I have inherited it from my great grandmother, and I know my children have it, and hopefully my grandson would pick it up." She presently teaches the art in workshops for groups ranging from first-graders to people in their nineties: "It was amazing, when I did festivals and demonstrations and kids would walk by, they knew what was going on and the parents didn't. And it was cute watching the kids re-tell the story to their parents of what they remembered in class...as a teacher, that was gratifying to see that children do pick up on things, they do recognize a tradition."

- Laila Rajani





Joe Rice
Glass Artist
Madison County



At the age of twelve, Joe Rice began learning the old-world technique of working hot glass from his uncles. “They never sat me down and told me how to do something, but they waited for me to make a mistake.” Joe is a fourth-generation maker of hot glasswork and glass paperweights. His great-grandfather emigrated from France to take advantage of the natural gas boom in Indiana during the late 19th century. He brought with him the tools and techniques necessary to pass on the trade to his five sons and five daughters.

In 1941, John “Pop” St. Clair (1881-1958) and his sons started a glass business known for its floral paperweights. Today, Pop’s grandson Joe Rice continues the family tradition at his House of Glass in Elwood. Joe and his wife, Becky, make about fifty different colorful paperweight designs, many of which employ the family’s floral motif. Using particular techniques creates patterns of color in the glass. Each year, Joe experiments with new designs for holidays and memorial pieces. For example, Joe created a red cardinal paperweight in honor of Indiana’s bicentennial.

Using a gathering rod, icepick, and shears, Joe manipulates the hot glass into a paperweight. He stamps the bottom with his maker’s mark, and then places it into an annealing oven where it cools. As an artist, Joe’s greatest joy is when his customers “find something that they want to give to someone else.” Joe views creating the glass paperweights as his contribution to his community and to his family. Inherent within each glass piece, there is a story. “There’s a little bit of me in each one, and every one I’ve touched, every one has been a part of me.”

Joe recognizes he cannot control whether his family tradition will continue after he retires, but he is eager to teach his craft. Joe hopes that someday there might be one person who, after observing his demonstration, will be inspired to learn more about the hot glasswork tradition.

- Jennie Williams





Maxine Stovall - Quilter

Allen County



Maxine Stovall had never sewn until she met Sandi Brothers. “When we walked into her backdoor, I saw fabrics and quilts and colors and projects.” She asked Sandi about quilting and was invited to join the Sisters of the Cloth, where Sandi became her teacher. That was seventeen years and many quilts ago. Since then Maxine has immersed herself in a quilting community.

Organized in 1999, the Sisters of the Cloth Quilting Guild has over forty members that use their motto, “Each One, Teach One,” to share the quilting process. Maxine explains, “We try to stay a part of the community by offering our time to whoever wants to learn how to sew.” The group also engages with the community by making quilts that provide “a mini history lesson” like those made to commemorate the Obama presidency or the Underground Railroad. Over the years, the Sisters of the Cloth have donated hundreds of quilts to charities, including the Hurricane Katrina Project and Quilts of Valor.

Drawing inspiration from magazines, pattern exchanges, and quilt shows, Maxine uses fabric in unique ways. “Quilting changes, and that’s what art is supposed to do,” she explains. She enjoys rearranging the quilt’s bright colors until “they play well together” to get the look she wants. “For me, a good quilt has lots of color, movement, texture, and balance.” A “good quilt” doesn’t have to be perfect, she explains. “We’re all quilters, but we just kind of do it in a little different way with a little different color or a little different flair. A quilt doesn’t have to be perfect. It’s the group that you’re doing it with that makes it so important and that makes it so special.”

- Barbara A. McGinness



Dani Tippmann - Basketmaker and Plant Tradition Bearer

Whitley County



A member of the Miami Tribe, Dani Tippmann learned about traditional plant usage as a child: “My mom and my aunts and some of my uncles would take us out and show us different things to use. As I got older I was very interested so I would go to the elders within the community and talk with them.” In time, Dani found others were asking her questions she once asked the elders. Now, continuing the Miami tradition of gardening and harvesting, she shares much of this knowledge: “Plants used as food, medicine, and art are a part of our culture and everyday life, but they’re also part of our stories. That’s why I want to pass it on.”

Dani makes sweetgrass baskets, but few historical examples of these Miami baskets survive. She explains, “What I make is out of a traditional source, but not necessarily the form. I love the baskets and the different things that you can do with them.” Teaching others to make sweetgrass baskets is also tied to her teaching about plant usage. She explains. “It makes a good thing for people to be doing with their hands while I’m getting to talk about plants to them.”

Through teaching others about sweetgrass baskets and wild plants, Dani hopes to generate interest among Miami to continue the traditional ancestral knowledge. She says, “I don’t create any lasting things. I can make a bowl full of this and a bowl full of that, but in fifty years those things aren’t going to be around. I hope the memory will be there and that they’ll be able to do it, too.”

- Barbara A. McGinness



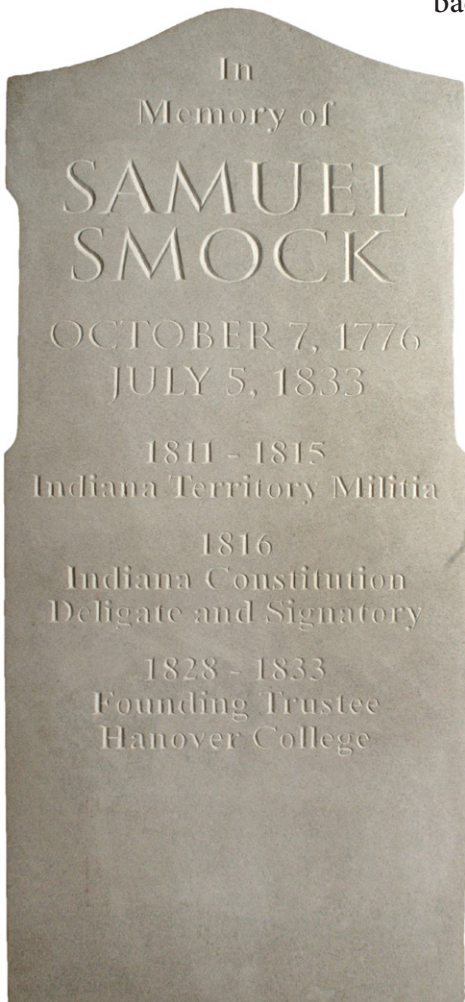
Casey Winningham - Limestone Carver

Monroe County



Casey Winningham specializes in hand lettering and gravestone carving, working primarily with Indiana limestone. He uses a precise v-groove style that can be traced to ancient Roman letter carving. When he first began carving, Casey noticed the impersonal aluminum placards that serve as placeholders for headstones on the abandoned graves of children. Casey decided to create permanent markers for those who passed away too young. “I think everyone has a special place in their heart for children...I thought, well, this is an opportunity. I can learn the craft and even though it won’t be perfect it’ll be better than nothing at all.”

Casey enjoys the historical nature of his work. “I’m attracted to the old time crafts, all of them really...Any of the skilled trades that just aren’t that common anymore.” By practicing this rare type of stone carving, Casey helps this art form continue. “It’s doing a craft that used to be done a lot that’s not done much anymore...I’m doing my part in keeping it going. It’s sort of a connection with the artists that have gone before me.” The connection is not just metaphorical; many of his tools once belonged to a turn of the century carver. Interested in genealogy, Casey also incorporates his personal and family history into his art. “Most of my family comes from the rural areas of eastern Tennessee. And a lot of them just had literally a stone to mark the grave – just a rock...I’ve gone back and made proper headstones for them.”



One of only a few artisans in the country to employ historically based hand-carving techniques. Casey has seen a growth in the number of people who share his interest in this tradition. “In the [1960s] there wasn’t more than one or two carvers and now there’s actually a dozen or so.” With an eye for the meaningful nature of gravestone carving, Casey Winningham’s art demonstrates the significance of handcrafted, refined work in today’s mass produced and immediate culture.

- Catherine Mullen



Tom Wintczak
Potter
Posey County



Tom Wintczak's passion is for making historically informed pottery, particularly early American decorated redware. He uses a technique called sgraffito to carve images and words through a thin layer of colored slip (watered-down clay), allowing the red clay beneath to show through. His redware was initially inspired by the work of Christoph Weber (1784-1861), an early 19th century potter who also made earthenware in Posey County. Weber was the potter for Harmonie (1814-1825), a utopian community that settled present day New Harmony.

Tom explains, “I saw his redware, which was fairly simple, utilitarian... yet still simply beautiful.” Today, Tom focuses not on reproducing historical pottery but instead on creating new pieces that draw from the past. “I don’t feel like I’m ever taking anything that’s non-traditional and throwing it into the period. I’m taking a creative thought from the period and putting it into a piece that a potter would have done.” Learning about the history of his art and reviving historical techniques has been a major motivation for Tom. “It was my passion for history that brought me to clay, and it’s what keeps me in clay and keeps me in the studio.”

Tom’s love of history also manifests in his dedication to teaching others, particularly children, about early American history through pottery. He demonstrates his work in New Harmony, Louisville, and at the Vincennes Rendezvous, as well as in his 1850s log studio next to his home. A juried artist in *Early American Life* magazine’s directory,

Tom’s art has found its way into the homes and collections of many enthusiasts. Nevertheless, his greatest joy continues to be working with the clay. “I have to pinch myself. I almost don’t want to tell people I’m having fun... The way it came about, I don’t really know why or how, but it’s just right.”

- Mathilde Frances Lind





Jannie Wyatt - Quilter

Allen County



The youngest of thirteen children in a sharecropping family in South Carolina, Jannie Wyatt watched her mother make quilts from scrap fabrics to keep the family warm. Although Jannie was not interested in learning to quilt as a child, she remembers the comforting sound of her mother sewing on her treadle sewing machine and the community atmosphere of her mother's quilting bees. It was not until years later that she reconnected with this family tradition and found her own community of quilters.

In 2004, Jannie joined a quilting guild through her church and discovered the artistic possibilities in quilting. She joined the Sisters of the Cloth Quilting Guild the next year and continued to hone her skills by reproducing traditional quilt blocks and playing with these forms in innovative ways.

While artistic expression is important and satisfying to Jannie, perhaps her greatest joy in quilting comes from the fellowship of her guild and the connections she makes with her community. Their regular meetings emulate the quilting bees of her childhood. Guild members provide education and encouragement, support charities through quilting, and participate in demonstrations for the quilting community and for the public. Jannie's relationship to her art, much like her mother's, often involves creating quilts as gifts for loved ones. Each one is uniquely crafted with the recipient in mind, and, "a lot of love and concern and care goes into putting them together. So when I give a quilt, I want people to love it. To me they're not covers, they're art."

- Mathilde Frances Lind

2016 Events

- May 28 **Memorial Day Weekend on the Farm**
O'Bannon Woods State Park
- June 11 **Arts in the Park Festival**
McCormick's Creek State Park
- June 18 & 19 **Limestone Weekend**
Spring Mill State Park
- June 18 **Taste of Tippecanoe**
Lafayette
- July 9 **Traditional Arts Indiana Along the Ohio River**
Clifty Falls State Park
- August 5-21 **Indiana State Fair**
Indiana Arts Building
- September 3 **Fiber Arts Weekend**
Spring Mill State Park
- September 10 **Heritage Arts with Traditional Arts Indiana**
Salamonie Reservoir
- September 17 **Lotus Festival**
Bloomington
- September 18 **State Bicentennial Torch Relay**
Lanier Mansion State Historic Site
- October 1 **Harvest Festival and Craft Fair**
Harmonie State Park
- October 15 **Traditional Arts Indiana Artisans**
Brown County State Park
- October 15 **Hoosier Homecoming**
Indiana State House

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