

RAA | PLANNING & Design

100% FINAL DESIGN | CONTENT SET | MAY 17, 2018

# CHEROKEE NATIONAL CAPITOL MUSEUM





## **CHEROKEE NATIONAL CAPITOL MUSEUM**

### **CONTENTS**

Exhibition Content Matrix	<b>3</b>
Artifact List	<b>17</b>
Graphic List	<b>36</b>
AV & Interactivity	<b>79</b>



**CHEROKEE NATIONAL CAPITOL MUSEUM**

EXHIBITION CONTENT MATRIX



**CHEROKEE NATIONAL CAPITOL MUSEUM  
EXHIBITION CONTENT MATRIX**

May 17, 2018

SCHEMATIC DESIGN: Prepared by Ralph Appelbaum Associates

NOTES: This document is a work in progress, and serves an overview of exhibit elements and associated content. Grey text indicates object items that may not fit in the current layout (locations to be confirmed).

CODE	ELEMENT CODE	THEME ZONE	DESCRIPTION	ARTIFACTS	IMAGES	MEDIA	NOTES
1-1		WELCOME AREA/ LOBBY					Designed to reflect Cherokee art and cultural craft traditions
	1-1_gs01		<b>Secondary Copy: History of the Cherokee National Capitol Building</b>		<ul style="list-style-type: none"> <li>Capitol Building late 1800s. Image from OHS. 2393; RAA g#0001</li> </ul>		
	1-1_gm01	Graphic Mural			<ul style="list-style-type: none"> <li>Bird's eye view of Tahlequah early 1900s. Image from OHS. 19409.2; RAA g#0002</li> </ul>		
1-2		RETAIL AREA					Base-building FIT OUT scope: <ul style="list-style-type: none"> <li>M.1.1 - Desk designed to house a POS system with building entrances in line of sight</li> <li>M2.1-2.1; M3.1-3.2; M4.1-4.2 - Retail millwork</li> <li>M.5.1 - Brochure rack</li> </ul>
	1-2_M.1.1						
	1-2_M.2.1-2						
	1-2_M.3.1-2						
	1-2_M.4.1-2						
	1-2_M.5.1						
1-4		CHANGING GALLERY	<ul style="list-style-type: none"> <li>Flexible space for temporary exhibits and art displays</li> <li>Possibly used as a lecture space</li> </ul>			Base-building FIT OUT scope: <ul style="list-style-type: none"> <li>Ceiling mounted projector and roll-down screen for use as needed in presentations or exhibits</li> </ul>	
	1-4_gp01		Changing Gallery Introductory Copy				
	1-4_W.1.1-8						Base-building FIT OUT scope: <ul style="list-style-type: none"> <li>Movable wall system</li> </ul>
	1-4_C.1.2-4			Artifacts will change with exhibits			
1-5		TIMELESS CONTINUITY AREA					
	1-5_gs01		<b>Secondary Copy: The Cherokee People</b>				A primary written to connect the Origins story to the Cherokee Nation today (placing emphasis on continuum).
	1-5_gg01						Quote.
2-2		ORIGINS	<ul style="list-style-type: none"> <li>Opportunity for docent-led personal introduction for tour groups and special guests</li> </ul>				
	2-2_A_##-##		<ul style="list-style-type: none"> <li>Commissioned Mural</li> </ul>				Mural to be commissioned depicting complimentary artwork to sculpture and Origins story.  Possible artist for commissioned artwork: Bill Glass
	A_##			Commissioned Artwork			

				<ul style="list-style-type: none"> <li>Inter-floor commissioned artwork of 7 canoes – Origins story RAA A#0001</li> </ul>			
	2-2_gt01		Label for commissioned artwork				
	2-2_gp01		<b>Primary Copy: Origins</b>				
	2-2_AV.01		<b>Origins Soundscape</b>			An audio program for Origins will provide visitors with a narration of the Cherokee origins story in English and in Cherokee as they enter the second floor Origins Zone from the first floor exhibitry. The narration will be supported by an Origins-inspired soundscape.	The environmental soundscape will be played on a loop and kept at a low level. Visitors will be able to activate the narration via a button and a prompt located on the zone introductory panel.  RAA anticipates a narration length of no more than 5 minutes.
2-7		EARLY GOVT/PRE-CONTACT					
	2-7_gp01		<b>Primary Copy: Pre-Contact Cherokee Lifestyle (500BC to 1540)</b>				Commission artist to create illustrated maps.
	2-7_C.3.1		<b>Daily Life Case</b>				
	2-7_gt02		<b>Tertiary Copy: Games</b>	<ul style="list-style-type: none"> <li>Smithsonian – Ball; RAA A#0032</li> <li>Marbles, qty: 5 (CNA); RAA A#0033</li> <li>Smithsonian – Scarifier; RAA A#0006</li> </ul>			
	2-7_gs02		<b>Secondary Copy: Medicine</b>	<ul style="list-style-type: none"> <li>Smithsonian – Medicine or Paint Mortar; RAA A#0037</li> <li>Pipe (CNA); RAA A#0011</li> <li>Conch Shell (CNA); RAA A#0026</li> <li>Turkey Metatarsal (CNA); RAA A#0027</li> </ul>	<ul style="list-style-type: none"> <li>CNB – <i>The Plants Became Allies</i> (aka “The Origin of Medicine”) by Dino Kingfisher; RAA g#0005</li> </ul>		
	2-7_gs06		<b>Secondary Copy: Daily Life</b>	<ul style="list-style-type: none"> <li>Smithsonian – Double Trinket Basket and Cover; RAA A#0002</li> <li>Smithsonian – Smoothing stone; RAA A# 0003</li> <li>Smithsonian – Pottery Paddle – 4 directions; RAA A#0004</li> <li>Smithsonian – Potter’s Stand; RAA A#0005</li> <li>Pottery Shard #1 (CNA); RAA A#0007</li> <li>Pottery Shard #2 (CNA); RAA A#0008</li> <li>Pottery Shard #3 (CNA); RAA A#009</li> <li>Pottery recreated from CAN shard by Jane Osti; RAA A#0010</li> <li>Mussel shell large (CNA); RAA A#0012</li> <li>Mussel shell small (CNA); RAA A#0013</li> <li>Smithsonian – Moccasins (2 pairs); RAA A#0014 and #0015.</li> <li>Smithsonian – Arrow Set; RAA A#0016</li> <li>Smithsonian – Fish Trap; RAA A# 0017</li> </ul>			

				<ul style="list-style-type: none"> <li>Smithsonian – Bow; RAA A#0018</li> <li>Smithsonian – Fish/Spear trident; RAA A#0021</li> <li>Smithsonian – blow gun; RAA A#0022</li> <li>Smithsonian – Burden Basket; RAA A#0023</li> <li>Shell Gorget (CNA); RAA A#0025</li> <li>Beads, blue (CNA); RAA A#0028</li> <li>Beads, white (CNA); RAA A#0029</li> <li>Beads, Brown (CNA); RAA A#0030</li> <li>Smithsonian – Beads; RAA A#0031</li> </ul>			
	2-7_gm03		Graphic Mural		<ul style="list-style-type: none"> <li>Cherokee Fishermen by Gebon Baronski; RAA g#0144</li> </ul>		
	2-7_AV.02		Early Government/Pre-Contact soundscape			The audio soundscape for Early Government/Pre-Contact will function as a low-level sound that does not require active listening. To support the recreated Cherokee Council House and the open tableau, the soundscape will feature the sounds of everyday life during this time period.	The audio soundscape will play on a five-minute loop. The sound will not be visitor activated.
	2-7_T.02		COUNCIL HOUSE RECREATION				
	2-7_P.01		The Long Hair Clan		<ul style="list-style-type: none"> <li>Long Hair Clan image by Cherokee National Treasure Dan Mink; RAA g#1115</li> </ul>		
	2-7_P.02		The Blue Clan		<ul style="list-style-type: none"> <li>Blue Clan image by Cherokee National Treasure Dan Mink; RAA g#1113</li> </ul>		
	2-7_P.03		The Wolf Clan		<ul style="list-style-type: none"> <li>Wolf Clan image by Cherokee National Treasure Dan Mink; RAA g#1118</li> </ul>		
	2-7_P.04		The Wild Potato Clan		<ul style="list-style-type: none"> <li>Wild Potato Clan image by Cherokee National Treasure Dan Mink; RAA g# 1117</li> </ul>		
	2-7_P.05		The Deer Clan		<ul style="list-style-type: none"> <li>Deer clan image by Cherokee National Treasure Dan Mink; RAA g#1114</li> </ul>		
	2-7_P.06		The Bird Clan		<ul style="list-style-type: none"> <li>Bird Clan image by Cherokee National Treasure Dan Mink; RAA g#1112</li> </ul>		
	2-7_P.07		The Paint Clan		<ul style="list-style-type: none"> <li>Paint Clan image by Cherokee National Treasure Dan Mink; RAA g#1116</li> </ul>		
	2-7_T.01		OPEN DISPLAY TABLEAU				Glass enclosure for the tableau TBD.
	2-7_R.01		Open Tableau Interpretive Rail				
	2-7_gs03		Secondary Copy: The 7 Clans				
	2-7_gs04		Secondary Copy: Blood Law				
	2-7_gt03		Tertiary Copy: War and Peace Chief	<ul style="list-style-type: none"> <li>War Chief cultural dress (replica); RAA A#0034</li> <li>Peace Chief cultural dress (replica); RAA A#0035</li> </ul>			Cultural dress to be commissioned.
	2-7_gt04		Tertiary Copy: Beloved Woman	<ul style="list-style-type: none"> <li>Beloved Woman cultural dress of the pre-contact period (replica); RAA A#0036</li> </ul>			Cultural dress to be commissioned.
	2-7_gs05		Secondary Copy: Decentralized Government				

	2-7_gt05		<b>Tertiary Copy: Cherokee Council House</b>				
	2-7_gm01		<b>Graphic Mural</b>		<ul style="list-style-type: none"> <li>Gebon Barnoski's "Great Smokey Stream"; RAA G#0155</li> <li>Gebon Barnoski's "Smokey Mountains Afternoon"; RAA G#0156</li> </ul>		
	2-7_IN.01		<b>Cherokee Arts Activity:</b> learn traditional Cherokee weaving & pottery pattern techniques.			This interactive will function as a hands-on opportunity for visitors to learn about traditional Cherokee arts and basketry. At this station, visitors will be invited to weave a portion of a traditional Cherokee double-weave basket for eventual entry into the CNCM collection.	The interactive station will require a panel featuring basic instructions.  The skeleton for the double-weave basket will be commissioned by a local Cherokee craftsman.
2-8		<b>EMERGING NATIONALISM (CONTACT AND POST-EUROPEAN INTRO)</b>					
	2-8_gp01		<b>Primary Copy: Emerging Nationalism</b>				
	2-8_gm01		<b>Graphic Mural</b>		<ul style="list-style-type: none"> <li>CNB - <i>Stickball Spirit</i> by Gebon Barnoski RAA g#0004</li> </ul>		
	2-8_C.2.1		<b>TREATIES</b>				
	2-8_gs01		<b>Secondary Copy: Government to Government Relations</b>				
	2-8_gt01		<b>Tertiary Copy: The Three Kings visit England with Lt. Henry Timberlake</b>		<ul style="list-style-type: none"> <li>3 Kings Image - Gilcrease; RAA g#0145</li> <li>Austenaco Original Engraving; RAA G#1166</li> </ul>		Content to possibly become extended label.
	2-8_gs02		<b>Secondary Copy: European Colonization Treaties</b>	<ul style="list-style-type: none"> <li>Gilcrease - Peace Medal; RAA A#0038</li> <li>Gilcrease - King George III Silver Peace medal; RAA A#0039</li> </ul>	<ul style="list-style-type: none"> <li>Map of lands granted to CN by state of NC, ca. 1783 (CNA); RAA g#0011</li> </ul>		Content to possibly become extended label.
	2-8_C.2.2		<b>TRADE</b>				
	2-8_gs03		<b>Secondary Copy: Trade</b>	<ul style="list-style-type: none"> <li>Gilcrease - Painting, George Lowrey, artist unknown; RAA A#005.</li> </ul>	<ul style="list-style-type: none"> <li>Gilcrease - Painting, Cunne Shote, Cherokee Chief by Francis Parsons; RAA g#0008</li> </ul>		
	2-8_gt02		<b>Tertiary Copy: Change in Lifestyle</b>	<ul style="list-style-type: none"> <li>Smithsonian - Set of Earrings; RAA A#0040</li> <li>Smithsonian - bracelets; RAA A#0041</li> <li>Smithsonian - Necklace; RAA A#0042</li> </ul>	<ul style="list-style-type: none"> <li>Kitchin's Map; RAA G#0007</li> </ul>		
	2-8_IN.02		<b>Trade Activity:</b> learn about early trade between Cherokee and French / Spanish and trade objects relative value.			The Emerging Nationalism Trade Interactive will provide visitors with information about the motivations behind trade between the Europeans and the Cherokee, as well as data about historical trade values. In this program, visitors will be invited to assume the roles of either a Cherokee or a European trader to create a mutually beneficial outcome.	Two-sided cards (exact quantity TBD) will show historical trade values. One side offers a picture of a European good and a short description of its function. On the other, its equivalent Cherokee trade item. Both sides of the card offer historically accurate monetary values both then and now.  Multiple sets of the cards will need to be printed, along with an introductory panel outlining a historically-rooted trade scenario.
	2-8_C.2.3		<b>WARFARE</b>				
	2-8_gs04		<b>Secondary Copy: Warfare</b>				
	2-8_gt03		<b>Tertiary Copy: Implications of European contact through warfare</b>	<ul style="list-style-type: none"> <li>Blowgun Darts - NMAI; RAA A#0095.</li> </ul>			
2-9		<b>GROWTH OF A NATION</b>					

	2-9_gp01		Primary Copy: Growth of a Nation				
	2-9_C.2.4						
	2-9_gt01		Tertiary Copy: Cherokee Clothing				
	2-9_C.2.4_g101		Label Copy: Bandolier Bag	<ul style="list-style-type: none"> <li>Bandolier Bag, Gilcrease Museum; RAA A#0073 &amp; 0074</li> </ul>			
	2-9_C.2.4_g102		Label Copy: Coat	<ul style="list-style-type: none"> <li>Cherokee Frock Coat ; RAA A#0094</li> </ul>			
	2-9_gt03		Tertiary Copy: Sam Houston among Cherokees		<ul style="list-style-type: none"> <li>Image of Sam Houston; RAA g#1121</li> </ul>		
	2-9_gt04		Tertiary Copy: Andrew Jackson and Cherokee Nation		<ul style="list-style-type: none"> <li>General Andrew Jackson; RAA g#1122</li> <li>Cherokee Wearing Hunting Jacket; RAA g#1123</li> </ul>		
	2-9_C.4.1		Education Case	<ul style="list-style-type: none"> <li>CNB – Missionary Herald (1828)</li> <li>CNB – Missionary Herald (1829)</li> <li>CNB – Missionary Herald (1831); RAA A#0044</li> <li>Cherokee Bible; RAA A#0093</li> </ul>			
	2-9_gs01		Secondary Copy: Sequoyah and Cherokee Syllabary		<ul style="list-style-type: none"> <li>Image of hands writing syllabary; RAA g#1130</li> <li>“Sequoyah” by Henry Iman; RAA g#0157</li> </ul>		G#0157 may appear as a framed reproduction (pending approval).
	2-9_gs02		Secondary Copy: Government to Government Relations on a National Level		<ul style="list-style-type: none"> <li>Scan of 1776 Treaty with the United States; RAA g#1124</li> <li>Revolutionary War image; RAA g#1125</li> <li>Undated image of Return J. Meigs; RAA G#1159</li> </ul>		
	2-9_gm01		Graphic Mural		<ul style="list-style-type: none"> <li>Scan of Sequoyah's handwriting with Cherokee syllabary; RAA g#0014.</li> </ul>		
	2-9_gs03		Secondary Copy: Missionaries Cherokee people.		<ul style="list-style-type: none"> <li>Painting of Springplace Mission; RAA g#1126</li> <li>Image of Brainerd Mission; RAA g#1127</li> <li>Evan Jones, Missionary; RAA g#1128</li> <li>Cyrus Kingsbury, founder of the Brainerd Mission; RAA G#1155</li> <li>Undated image of Elizur Butler; RAA G#1158</li> </ul>		
	2-9_gt02		Tertiary Copy: Influence on Education/Changing Lifeways/Samuel Worcester		<ul style="list-style-type: none"> <li>Smithsonian - Painting of Rev. Samuel Worcester; RAA g#0018</li> <li>Image of Worcester House at New Echota Historic Site; RAA g#1129</li> </ul>		
	2-9_gs04		Secondary Copy: Old Settler Cherokees		<ul style="list-style-type: none"> <li>Letter re: Cherokee land boundaries in I.T., 1833 (CNA); RAA g#0019</li> <li>Image of John Jolly, Old Settler Chief and adopted father of Samuel Houston; RAA g#1119.</li> <li>Spring Frog; RAA g#1131</li> <li>Tahlonteeskee Historic Site Foreman Cabin; RAA g#1132</li> </ul>		



					<ul style="list-style-type: none"> <li>Tah-Che, aka "Dutch,"; RAA G#1154</li> </ul>		
<b>2-10</b>		<b>REMOVAL (1830s)</b>					
	<b>2-10_gp01</b>		<b>Primary Copy: Removal</b>				
	2-10_gs01		<b>Secondary Copy: Treaty of New Echota</b>		<ul style="list-style-type: none"> <li>Image of New Echota Historic Site; RAA g#1133</li> <li>New Echota image; RAA g#1134</li> </ul>		
	2-10_gt03		<b>Tertiary Copy: The 1836 Petition</b>		<ul style="list-style-type: none"> <li>1836 Petition; RAA A#0045</li> <li>Lithograph made from a painting of John Ross by Charles Bird King; RAA G#1111</li> </ul>		Treatment containing words from the 1836 petition.
	2-10_gs02		<b>Secondary Copy: Forced Removal</b>		<ul style="list-style-type: none"> <li>Removal Maps; RAA g#0020</li> <li>Gilcrease - Calling for council at Illinois Campgrounds; RAA g#0021</li> <li>NPS - Trail of Tears NPS 2012 Map; RAA g#0023</li> <li>Tintype of Lacy Christie (removal survivor), ca. 1860s-1870s (CNA); RAA g#0024</li> <li>Petition of the Cherokee to General Scott re: removal, June 11, 1838 (CNA); RAA g#0026</li> </ul>		
	2-10_gs03		Cherokee Perspectives		<ul style="list-style-type: none"> <li>Photo of Jennie Fields (removal survivor), ca. 1880-1890 (CNA); RAA g#0025</li> </ul>		Cherokee Perspectives pulled from <i>Trail of Tears Point of View Project</i> materials.
	2-10_gs04		Eyewitness Accounts of Removal				Eyewitness Accounts pulled from <i>Trail of Tears Point of View Project</i> materials.
	2-10_gs05		National Perspectives on Removal		<ul style="list-style-type: none"> <li>Image of Theodore Frelinghuysen; RAA g#0154</li> </ul>		National Perspectives pulled from <i>Trail of Tears Point of View Project</i> materials.
	<b>2-10_qt04</b>						Exact quotes TBD
	<b>2-10_C.2.5</b>			<ul style="list-style-type: none"> <li>OHS - Basket from removal; RAA A#0046</li> </ul>			CNCM has also discussed a sugar bowl
	<b>2-10_AV.04</b>		<b>Forced Removal AV</b>			The visitor journey through the Removal Zone will be segmented into three distinct audio movements: one will be located within the southern arm of the zone, one at the fulcrum and the last on the northern arm of the zone. Each movement will be played on a loop.	Each of the three audio movements will be played on a loop. The ability to temporarily pause or control the program is being explored.
	<b>2-10_qt01</b>						Exact Quotes TBD
	<b>2-10_qt02</b>						Exact Quotes TBD
<b>2-11</b>		<b>BUILDING A REPUBLIC (1840 to 1860)</b>					
	<b>2-11_gp01</b>		<b>Primary Copy: Building A Republic</b>				
	<b>2-11_gm01</b>		<b>Graphic Mural</b>		<ul style="list-style-type: none"> <li>Smithsonian - 1843 Tribal Summit Meeting Painting; RAA g#0036</li> </ul>		G#0036 may appear as a framed reproduction (pending approval).
	2-11_gs01		<b>Secondary Copy: Reunification</b>		<ul style="list-style-type: none"> <li>Daguerrotype of John Ross and Mary Stapler Ross, ca. 1840s-1850s (CNA); RAA g#0038</li> <li>Ambrotype of Stand Watie, ca. 1850s-1860s (CNA); RAA g#0039</li> <li>Illinois Campgrounds, OHS; RAA g#0043</li> <li>Painting titled "The End of the Journey" by Dorothy Sullivan; RAA g#0150</li> </ul>		



					<ul style="list-style-type: none"> <li>• Painting titled "Home in the West" by Dorothy Sullivan; RAA g#0151</li> <li>• Painting titled "Home in the West" by Dorothy Sullivan; RAA g#0152</li> <li>• Land patent signed by President Van Buren; RAA G#0030</li> <li>• Transcript of 1838 Patent; RAA G#0031</li> <li>• Map of Cherokee Jurisdictional Boundaries; RAA G#0035</li> </ul>		
	2-11_gt01		<b>Tertiary Copy: Revenge Killings</b>		<ul style="list-style-type: none"> <li>• Image of Major Ridge, OHS; RAA g#0040</li> <li>• Image of John Ridge, OHS; RAA g#0041</li> <li>• Drawing of a painting of Elias Boudinot; RAA G#1175</li> </ul>		
	2-11_gs02		<b>Secondary Copy: Continued Divisions</b>				
	<b>2-11_C.4.2</b>		<b>Education</b>	<ul style="list-style-type: none"> <li>• Syllabary Printing Blocks, qty: 7 (CNA); RAA A#0047</li> </ul>			
	2-11_gs03		<b>Secondary Copy: Education</b>		<ul style="list-style-type: none"> <li>• OHS- Cherokee Female Seminary; RAA g#0044</li> <li>• Letter from John Ross to Female Seminary pupils re: their exceptional progress (August 6, 1851) (CNA); RAA g#0046</li> <li>• Act of Schools; RAA G#0033</li> <li>• OHS- Teachers at Orphanage; RAA G#0048</li> <li>• Male Seminary, Tahlequah, I.T. (RAA G#0045)</li> </ul>		
<b>2-12</b>		<b>THE CIVIL WAR IN THE CHEROKEE NATION (1860 to 1865)</b>					
	2-12_gp01		<b>Primary Copy: Civil War in Cherokee Nation</b>				
	2-12_gm01		<b>Graphic Mural</b>		<ul style="list-style-type: none"> <li>• Fort Gibson, Indian Territory; RAA g#1136</li> </ul>		
	<b>2-12_C.3.2</b>		<b>Civil War Case</b>				
	2-12_gs02		<b>Secondary Copy: Devastation of the War</b>	<ul style="list-style-type: none"> <li>• Grant Peace Medal (CNA); RAA A#0048</li> <li>• Adams Peace Medal (CNA); RAA A#0049</li> <li>• Cherokee Braves Flag 1863 (CNA); RAA A#0050</li> <li>• Iron Cross for Confederate Honored Dead (CNA); RAA A#0051</li> <li>• Hot-Shot Cannonball (CNA); RAA A#0053</li> <li>• Small Deck Cannonballs, qty: 3 (CNA); RAA A#0054</li> <li>• Union Issued Belt Buckle (CNA); RAA A#0055</li> <li>• Deck Cannon (CNA); RAA A#0056</li> <li>• Union Issued Powder Horn (CNA); RAA A#0057</li> <li>• Bayonet (CNA); RAA A#0058</li> </ul>	<ul style="list-style-type: none"> <li>• OHS - Civil War in IT centennial map side A, OHS HISMAP .0067a; RAA g#0049</li> <li>• OHS - Civil War in IT centennial map side B, OHS HISMAP .0067b; RAA g#0050</li> <li>• OHS - Civil War in IT sesquicentennial map, OHS HISMAP.0072; RAA g#0051</li> <li>• Indian Home Guard Memorial Scroll of the 1st, 2nd, and 3rd Regiments (USA) (TU); RAA g#0052</li> <li>• Mounted Rifles Memorial Scroll (CSA) (TU); RAA g#0053</li> <li>• John Drew, nd (OHS); RAA g#0054</li> <li>• Image of Brigadier General Stand Watie; RAA g#1137</li> </ul>		



				<ul style="list-style-type: none"> <li>Iron Cross Medal (CNA); RAA A#0059</li> <li>Cannonball; RAA A#0052</li> </ul>	<ul style="list-style-type: none"> <li>CNB - <i>First Cherokee Mounted Rifles Forging the Illinois River</i> by Jim Wilson; RAA g#0062</li> <li>Photo of Colonel William Penn Adair; RAA G#1168</li> <li>Photo of Colonel William Penn Adair; RAA G#1167</li> </ul>		
	2-12_gm02		Graphic Mural		<ul style="list-style-type: none"> <li>Lithograph of the Battle of Honey Springs; RAA g#1110</li> </ul>		
	2-12_C.4.3		John Ross Case				
	2-12_gs01		Secondary Copy: Union vs. Confederacy - A Tribal Nation Divided				
	2-12_gt01		Tertiary Copy: John Ross' Position	<ul style="list-style-type: none"> <li>John Ross Ink Pen; RAA a#0096</li> </ul>	<ul style="list-style-type: none"> <li>Letter from Albert Pike to John Ross re: good will from the CSA and opportunity for alliance (June 6, 1861) (CNA); RAA g#0059</li> <li>Letter from John Ross to Albert Pike in response to June 6 letter(CNA); RAA g#0060</li> <li>CNB - <i>Third Indian Home Guard</i> by Jim Wilson; RAA g#0061</li> <li>John Ross, nd (OHS); RAA g#0056</li> <li>OHS - Rose Cottage; RAA g#0047</li> </ul>		
	2-12_C.4.4		Stand Watie Case				
	2-12_gt02		Tertiary Copy: Stand Watie	<ul style="list-style-type: none"> <li>CHS - Stand Watie's bowie knife and sheath; RAA A# 0060</li> </ul>	<ul style="list-style-type: none"> <li>Stand Watie, nd (OHS); RAA g#0055</li> <li>Photo of Brigadier General Stand Watie; RAA G#1169</li> </ul>		
	2-12_gm03		Graphic Mural		<ul style="list-style-type: none"> <li>Orphan asylum in Salina, no date; RAA g#0074</li> </ul>		
2-13		FIGHTING AND HEALING (1866 to 1890)/ (1890 to 1907)					
	2-13_gp01		Primary Copy: Fighting and Healing				
			Relations with U.S.				
	2-13_gs01		Secondary Copy: Implications of the 1866 Treaty		<ul style="list-style-type: none"> <li>TU - 1866 Delegation; RAA g#0075</li> <li>Cherokee Freedman image; RAA g#1141</li> <li>Freedmen family camped out at Fort Gibson; RAA G#1178</li> <li>Freedmen cabin near Fort Gibson; RAA G#1177</li> <li>Freedmen dancing during enrollment period; RAA G#1171</li> </ul>		
	2-13_gs02		Secondary Copy: Allotment		<ul style="list-style-type: none"> <li>OHS - Dawes Commission; G#0085</li> <li>Notice for Cherokee enrollment, ca. 1902 (CNA); G#0086</li> <li>Allotment certificate - Lucinda Green(CNA); G#0087</li> <li>Allotment deed - Lucinda Green(CNA); G#0088</li> <li>Principal Chief William C. Rogers (last elected chief prior to statehood) addresses the</li> </ul>		



				<ul style="list-style-type: none"> <li>Cherokee Nation in front of the capitol building, ca. 1903 (CNA); G#0089</li> <li>Tahlequah Land Office (used by Dawes Commission), left side, ca. 1900-1907 (CNA); G#0090</li> <li>Tahlequah Land Office (used by Dawes Commission), right side facing capitol, ca. 1900-1907 (CNA); G#0091</li> <li>Indian Territory map, ca. 1891(CNA); G#0092</li> <li>USGS Allotment progress map, ca. 1898(CNA); G#0093</li> <li>USGS Allotment progress map, ca. 1902(CNA); G#0094</li> <li>USGS Allotment progress map, ca. 1903(CNA); G#0095</li> <li>USGS Allotment progress map, ca. 1904(CNA); G#0096</li> <li>DOI land classifications map, ca. 1900 (used for allotment purposes) (CNA); G#0097</li> </ul>		
			<b>Society and Perseverance</b>			
	2-13_gs03		<b>Secondary Copy: Rebuilding a nation</b>	<ul style="list-style-type: none"> <li>OHS – Stapler Store Interior; RAA g#0076</li> <li>Golda's Grist Mill, est. ca. 1882 by Dr. Nicholas Bitting near Stilwell, I.T. (OHS); RAA g#0077</li> <li>Daughters of the Confederate Honored Dead dedicating a memorial in front of the capitol building, ca. 1900(CNA); RAA g#0146</li> <li>Four people fishing along the Illinois River, ca. 1890-1906 (CNA); RAA g#0078</li> <li>Group of orphans, ca. 1903 (CNA); RAA g#0079</li> <li>Young women walking along railroad track in Tahlequah, ca. 1890-1900(CNA); RAA g#0080</li> <li>Park Hill School (NOT Owen School), ca. 1890-1900(CNA); RAA g#0081</li> <li>Male and Female Seminary graduates assembled in front of the capitol building, ca. 1890-1900 (prior to Confederate memorial) (CNA); RAA g#0082</li> </ul>		
	2-13_gs04		<b>Secondary Copy: Railroads</b>	<ul style="list-style-type: none"> <li>Railroad depot in Copan (OHS); RAA g#0098</li> <li>First oil train out of Bartlesville, I.T. (OHS); RAA g#0099</li> <li>Railroad workers near Watts, I.T., ca. 1904 (OHS); RAA g@0100</li> <li>Lumber sawmill workers near Watts, I.T., ca. 1904 (OHS); RAA g#0101</li> </ul>		

					<ul style="list-style-type: none"> <li>Tank farm near Bartlesville, I.T. (OHS); RAA g#0102</li> </ul>		
	2-13_gt01		<b>Tertiary Copy: Settlers</b>		<ul style="list-style-type: none"> <li>Odle family boarding house in Watts, I.T., ca. 1904 (OHS); RAA g#0103</li> </ul>		
	2-13_gt02		<b>Tertiary Copy: Outlaws and Jurisdictional Issues</b>		<ul style="list-style-type: none"> <li>OHS - Light Horsemen; RAA g#0104</li> <li>Peek Above Wolf (taken to Fort Smith for trial), ca. 1890-1900(CNA); RAA g#0105</li> <li>Sheriffs in front of the Cherokee Nation Supreme Court, ca. 1890-1900 (CNA); RAA g#0106</li> <li>OHS - Sheriff Sunday and wife; RAA g#0107</li> <li>OHS - Sheriff Star at Supreme Court; RAA g#0108</li> </ul>		
	2-13_gs05		<b>Secondary Copy: State of Sequoyah</b>		<ul style="list-style-type: none"> <li>OHS - State of Sequoyah; RAA g#0109</li> <li>CNB - <i>Great Seal of the State of Sequoyah</i> by Jeff Edwards; RAA g#0110</li> </ul>		
	<b>2-13_AV.05</b>					<p>The Fighting and Healing media experience will include three 90-second to 2-minute films. Each film will discuss a key element of the Cherokee experience after the Civil War and before statehood. Topics to include: the repercussions of the Civil War on the Cherokee Nation; rebuilding after the Civil War; and the suppression of the tribal government.</p>	<p>Visitors will be able to select films from a single touchscreen.</p> <p>The media may require an introductory panel.</p>
<b>2-14</b>		<b>WE REMAIN (1907 to Today)</b>					
	<b>2-14_gp01</b>		<b>Primary Copy</b>				
	<b>2-14_C.2.6</b>						Movable case for tertiary content
	<b>2-14_C.2.7</b>						Movable case for tertiary content
	<b>2-14_C.3.3</b>		<b>Government Case</b>				
	2-14_gs06		<b>Secondary Copy: Government</b>	<ul style="list-style-type: none"> <li>CNCT sourcing Wilma Mankiller Items</li> </ul>	<ul style="list-style-type: none"> <li>CHC - 84 Red Clay 127; RAA g#0130</li> <li>CHC - New Echota; RAA g#0132</li> <li>CNB - Milam appointed chief by FDR; RAA g#0134</li> <li>CHC - CN Headquarters pre-1979; RAA g#0137</li> <li>Cherokee Nation Complex Today; RAA g#1146</li> <li>Principal Chief William C. Rogers; RAA G#1142</li> <li>Principal Chief William Wayne (W.W.) Keeler; RAA G#1143</li> <li>W.W. Keeler sworn in as Principal Chief, 1949; RAA G#1144</li> <li>Photo of Cherokee capital, nd (CNA); RAA g#0131</li> <li>Photo of Principal Chief Jesse Bartley Milam; RAA G#1185</li> </ul>		
	2-14_gt01		<b>Tertiary Content: Wilma Mankiller</b>		<ul style="list-style-type: none"> <li>CHC - Self Governance Signing, 1990; RAA g#0133</li> <li>CHC - Wilma 85 swear-in; RAA g#0135</li> </ul>		



				<ul style="list-style-type: none"> <li>Official copy of the Constitution of the Cherokee Nation; RAA G#0136</li> </ul>		
	<b>2-14_C.3.4</b>		<b>Veterans Case</b>			
	2-14_gs04		<b>Secondary Copy: Veterans</b>		<ul style="list-style-type: none"> <li>From Smithsonian Deployed Cherokees stickball; RAA g#0123</li> <li>Robert Bruce Ross, Jr., officer (2nd/Lt-CoA-307 Inf 77th Div) in WWI, ca. January 1919 (CNA); RAA g#0124</li> <li>Single Ross family member in uniform during WWI (CNA); RAA g#0125</li> <li>Three Ross family members in uniform during WWI (CNA); RAA g#0126</li> <li>Two Ross family members in uniform during WWI (CNA); RAA g#0127</li> </ul>	
	2-14_gt02		<b>Tertiary Copy: Admiral Jocko Clark</b>	<ul style="list-style-type: none"> <li>Jocko Clark Bust; RAA A#0080</li> <li>Jocko Clark Medals; RAA A#0078</li> <li>Jocko Clark framed photo; RAA A#0079</li> <li>USS Yorktown Plaque; RAA A#0081</li> <li>J.J. Clark's Military Ribbons; RAA A#0077</li> </ul>	<ul style="list-style-type: none"> <li>Joco Clark (CNA); RAA g#0147</li> <li>Joco Clark (CNA); RAA g#0148</li> <li>Joco Clark (CNA); RAA g#0149</li> </ul>	
	<b>2-14_C.3.5</b>		<b>Culture, Religion and Community Case</b>			
	2-14_gs03		<b>Secondary Copy: Culture</b>		<ul style="list-style-type: none"> <li>Nannie Hogner (OHS); RAA g#0120</li> <li>Cherokee Woman (OHS); RAA g#0121</li> </ul>	
	2-14_gt03		<b>Tertiary Copy: Lost Arts/National Treasures</b>	<ul style="list-style-type: none"> <li>CNB - Cherokee Wedding Vase by Cherokee National Treasure Anna Mitchell; RAA A#0063</li> </ul>	<ul style="list-style-type: none"> <li>Cecil Dick wearing his Sequoyah medal, ca. 1983 (CNA); RAA g#0119</li> <li>Anna Mitchell (Victoria Vazquez); RAA g#0122</li> </ul>	
	2-14_gt04		<b>Tertiary Copy: Language</b>	<ul style="list-style-type: none"> <li>CNB - Lost Arts Program; RAA A#0086</li> <li>Marble set replica by Hastings Shade; RAA A#0062</li> </ul>		
	2-14_gs05		<b>Secondary Copy: Religion</b>		<ul style="list-style-type: none"> <li>Redbird Smith at Stokes image OHS; RAA g#0128</li> </ul>	
	2-14_gt07		<b>Tertiary Copy: Stomp Dance</b>	<ul style="list-style-type: none"> <li>Church books written in syllabary - CNCT; RAA A#0071</li> <li>Turtle Shakers - CNB; RAA A#0072</li> <li>Hymnal printed in Cherokee; RAA A#0091</li> <li>Ribbon Skirt; RAA A#0092</li> </ul>	<ul style="list-style-type: none"> <li>Stompdance by Dorothy Sullivan; RAA g#0153</li> </ul>	
	2-14_gs07		<b>Secondary Copy: Community</b>			
	2-14_gt05		<b>Tertiary Copy: Cherokee National Holiday</b>	<ul style="list-style-type: none"> <li>Miss Cherokee Dress; RAA A#0088</li> <li>Miss Cherokee Mocassins; RAA A#0089</li> <li>Miss Cherokee Feather Cape; RAA A#0090</li> <li>Miss Cherokee Crown; RAA A#0087</li> </ul>	<ul style="list-style-type: none"> <li>Five Gritts family members, no date (CNA); RAA g#0140</li> <li>Book, location of Cherokee Nation cemeteries, schools, and churches, nd (CNA); RAA g#0141</li> <li>CHC - Hastings construction 1983; RAA g#0142</li> </ul>	

				<ul style="list-style-type: none"> <li>Back cover of the first Cherokee National Holiday Celebration; RAA A#0085</li> </ul>	<ul style="list-style-type: none"> <li>W.W. Hastings Hospital pamphlet (December 10, 1983) (CNA); RAA g#0143</li> </ul>		
	2-14_gt06		<b>Tertiary Copy: Oklahoma Indian Welfare Act, Relocation Program, Self-determination</b>				
	<b>2-14_C.3.6</b>		<b>Education and Commerce Case</b>				
	2-14_gs01		<b>Secondary Copy: Education</b>		<ul style="list-style-type: none"> <li>Photo of Brown's Business School at Northeastern Teachers' College, ca. 1912 (CNA); RAA g#0111</li> <li>Cherokee National Male Seminary after burning, ca. 1912 (CNA); RAA g#0112</li> <li>Postcard - Northeastern State Normal, Tahlequah, nd (CNA); RAA g#0113</li> </ul>		
	2-14_gt08		<b>Tertiary Copy: Boarding Schools</b>	<ul style="list-style-type: none"> <li>Sequoyah Indian Weavers swatches(CNA); RAA A#0064</li> <li>Placemats by Sequoyah Indian Weavers, qty: 3 (CNA); RAA A#0065, 0066, 0067</li> <li>Duck Effigy pot created by students at Sequoyah School; RAA A#0082</li> <li>Owl Effigy pot created by students at Sequoyah School; RAA A#0083</li> <li>Figurative pot created by Students at Sequoyah School; RAA A#0084</li> </ul>	<ul style="list-style-type: none"> <li>Cherokee Children Mission School, 1969 (CNA); RAA g#0114</li> <li>Eugene Eldrige and Noa Falling at Chilocco Indian School (OHS); RAA g#0115</li> </ul>		
	2-14_gs02		<b>Secondary Copy: Commerce</b>		<ul style="list-style-type: none"> <li>Newspaper clipping including photo - MKT station, Ft. Gibson, nd (CNA); RAA g#0116</li> <li>Photo - beginning depot construction in Tahlequah, nd (CNA); RAA g#0117</li> <li>Photo of completed depot in Tahlequah, nd (CNA); RAA g#0118</li> <li>CNI Manufacturing Image; RAA g#1147</li> <li>Other CNB Diversified Image or Logo; RAA g#1148</li> </ul>		
	2-14_gt09		<b>Tertiary Copy: Billion Dollar Businesses</b>		<ul style="list-style-type: none"> <li>Groundbreaking of Bingo Outpost in Catoosa; RAA g#1149</li> <li>Groundbreaking for a CNB property; RAA g#1150</li> </ul>		
	<b>2-14_AV.06</b>		<b>Voices of Today Media</b>			<p>This program offers a broad look at the Cherokee Nation today. Striking a balance between the Nation's commitment to its history as well as its contemporary pursuits, the film will feature interviews with key figures representing different aspects of the Nation and will include archival images and new original footage. A master narrator will weave the experiences into one cohesive story.</p>	<p>This film will be 6-8 minutes long. The program will be displayed across three screens.</p>



	2-14_IN.04					<p>This interactive will function as a hands-on opportunity for visitors to reflect and share a short message for other visitors to see on critical issues impacting Cherokee society today.</p>	<p>In addition to a physical board to support the experience, a small introductory panel will be needed to set up the experiences.</p>
--	------------	--	--	--	--	--	--



**CHEROKEE NATIONAL CAPITOL MUSEUM**

ARTIFACT LIST







Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
	0001		2-02		Inter-floor commissioned artwork	IMAGE PENDING	TBD	TBD				
<sup>2</sup> -7_gt02	0006		2-07	C3.1	Scarifier		Wood, bone and sinew	5.25cm Hx 3.25cm W x 0.5cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			We are no longer using this item - please remove from display.
<sup>2</sup> -7_gs0 2	0011		2-07	C3.1	Pipe		Clay	0.25"W x 1"H x 1.25"L				
<sup>2</sup> -7_gs0 2	0027		2-07	C3.1	Turkey Metatarsal		Bone	4.5" H x 1.5"W x .75" D				
<sup>2</sup> -7_gs0 6	0004		2-07	C3.1	Pottery Paddle		Wood	20.5cm H x 7cm W x 1.5cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			





Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -7_gs0 6	0005		2-07	C3.1	Potter's Stand		Wood	5.75cm H x 24.75cm W x 39.5cm L	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gs0 6	0007		2-07	C3.1	Pottery Shard #1		Clay	4.5"W x 3.75"H x 0.75"D				
2 -7_gs0 6	0008		2-07	C3.1	Pottery Shard #2		Clay	6.5"W x 5"H x 1.75"D				
2 -7_gs0 6	0009		2-07	C3.1	Pottery Shard #3		Clay	3.5"W x 4.5"H x 0.5"D				
2 -7_gs0 6	0010		2-07	C3.1	Pottery recreated from Pottery shard 2	IMAGE PENDING						






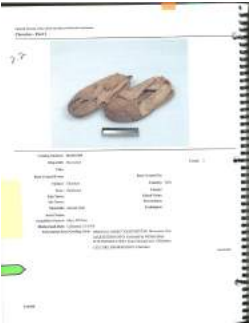

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -7_gs0 6	0012		2-07	C3.1	Mussel Shell large		Shell	6.5"W x 4.125"H x 1.5"D				
2 -7_gs0 6	0013		2-07	C3.1	Mussel Shell small		Shell	4.5"W x 3"H x 1.25"D				
2 -7_gs0 6	0014		2-07	C3.1	Moccasins		Hide	Right: 26cm L x 11cm W x 8cm D; Left: 29.5cm L x 10.5cm W x 12cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gs0 6	0015		2-07	C3.1	Moccasins		Skin	Right: 22cm L x 10.75cm W x 12cm D; Left: 23cm L x 11cm W x 8.25cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gs0 6	0016		2-07	C3.1	Arrow Set		Wood and Stone	Arrow 1: 83.5cm L x 3cm W; Arrow 2: 80cm L x 3cm W	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			




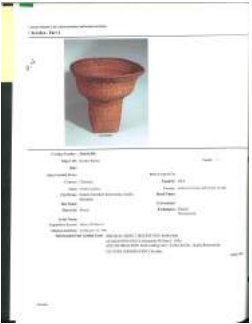

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -7_gs0 6	0017		2-07	C3.1	Fish Trap		Wood	75.5cm L x 20cm D x 24cm W	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gs0 6	0021		2-07	C3.1	Fish Spear/Trident		Metal	13cm L x 3.75cm W x .75cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gs0 6	0022		2-07	C3.1	Blowgun		Wood/Reed	222.25cm L x 2.25cm W	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gs0 6	0023		2-07	C3.1	Burden Basket		Reed	55cm H x 58cm D x 29cm W	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gs0 6	0025		2-07	C3.1	Shell Gorget		Shell	2.25" H x 2.5" W				








Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -7_gs0 6	0028		2-07	C3.1	Beads (blue)		Glass and stone	14" L				
2 -7_gs0 6	0029		2-07	C3.1	Beads (white)		shell, leather and other	14.5"L				
2 -7_gs0 6	0030		2-07	C3.1	Beads (brown)		Clay and leather	9"L				
2 -7_gs0 6	0031		2-07	C3.1	Beads		bone	6.25cm L x .5 cm W	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gt02	0032		2-07	C3.1	Ball		Hide and sinew	5cm	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			



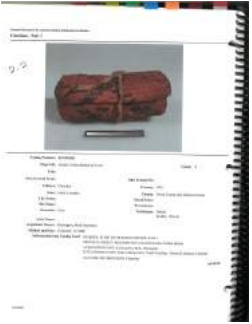
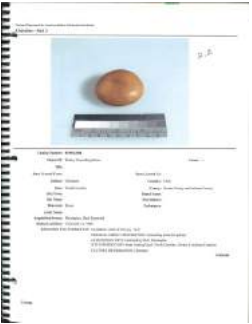

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -7_gt02	0033		2-07	C3.1	Marbles		Stone	.75"D - 1"D				
2 -7_gs0 2	0026		2-07	C3.1	Conch Shell		Shell	4" H x 6" x 8" L				
2 -7_gs0 6	0002		2-07	C3.1	Double Trinket Basket and Cover		Reed	8.25cm H x 10.5cm W x 22cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gs0 6	0003		2-07	C3.1	Smoothing Stone		Stone	5.75cm H x 5cm W x 2.25 CM D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gs0 6	0018		2-07	C3.1	Bow		Wood and Sinew	163cm L x 3.5cm W x 7cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			



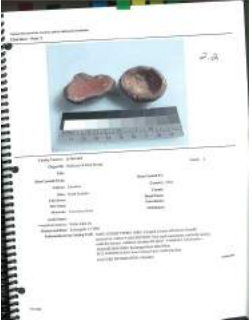

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -7_gs0 2	0037		2-07	C3.1	Medicine or Paint Mortar		Stone and pigment	Left: 5cm L x 3.25cm W x .5cm D; Right: 4cm L x 3.5cm W x 2cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -7_gt03	0034		2-07	T01	War chief cultural dress	IMAGE PENDING						
2 -7_gt03	0035		2-07	T01	Peace Chief cultural dress	IMAGE PENDING						
2 -7_gt04	0036		2-07	T01	Beloved Woman cultural dress	IMAGE PENDING						
2 -8_gs0 2	0038		2-08	C2.1	Peace medal		Silver	1/8" depth x 3 3/16"w x 5 3/16"H				




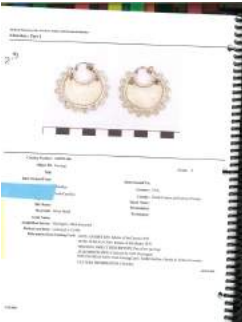

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -8_gs0 2	0039		2-08	C2.1	King George III Silver Peace Medal		Silver	3" diameter x 1/8" depth				
2 -8_gs0 3	0076		2-08	C2.1	Cunne Shote, Cherokee Chief Painting		Oil on canvas with wood frame.	Framed 46 5/8" x 39 1/6" x 2 3/16"	On conservation list for cleaning but currently stable.			Also listed as G#0008 TO BE DISPLAYED AS GRAPHIC
2 -8_gs0 3	0075		2-08	C2.2	George Lowrey Painting		oil on canvas with wood frame.	Framed: 29 1/2" x 26 1/4" x 1 5/8"	<ul style="list-style-type: none"> <li>○ Currently stable but would need to be evaluated before it can be moved</li> <li>○ Needs new backing board and replacement hardware</li> </ul>			Also listed as G#0009 TO BE DISPLAYED AS ARTIFACT
2 -8_gt02	0040		2-08	C2.2	Set of Earrings		Silver	4cm T x 4.25cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -8_gt02	0041		2-08	C2.2	Bracelets		Silver	Left: 6cm W x 3.75cm L x 1.5cm D; Right: 6cm W x 4cm L x 1.5cm D	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -8_gt02	0042		2-08	C2.2	Necklace		Seeds	32.5cm L x 3cm W	NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -8_gt03	0095		2-08	C2.3	Blowgun Darts		Cane, thistle		NMAI contracting the mount making; non-wood case material preferred; 45% +/- 5% RH, 70F +/- 2F, 5-7 fc light levels.			
2 -9_C.2. 4_gl01	0073		2-09	C2.4	Bandolier Bag		Wool, beads	28.9 cm W x 72.2 cm L	-45570257.5			
2 -9_C.2. 4_gl02	0094		2-09	C2.4	Cherokee Frock Coat		Fabric	32.5" x 23.5"	Requires archival quality mannequin with no arms.			
	0093		2-09	C4.1	Cherokee Bible		Paper	3 1/4"W x 5 1/4"L x 1"D	Supportive book mount needed.			



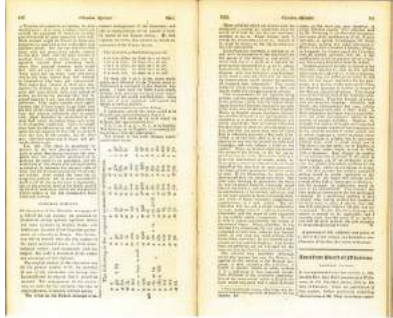




Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -9_C.4. 1	0044		2-09	C4.1	3 editions of the Missionary Herald		Paper	5.5" W x 9" H x 1.25" D	Supportive book mount needed.			
2 -10_gt0 3	0045		2-10		1836 Treaty of New Echota Protest Petition		Paper	Each page approx: 15-5/8" H x 10" W	No mounting - item must be displayed flat.  No UV, case must not reach above 70 degrees Farenheit and achieve a 50% RH. Pages to be displayed in Mylar sleeves, prefer documents be			RAA to develop graphic mural.
2 -10_C. 2.5	0046		2-10	C2.5	Basket from 1830s		Reed	7" H x 12.2" D at rim	Museum quality base; no wires or brackets.  None			
2 -11_C. 4.2	0047		2-11	C.4.2	Syllabary Print Blocks		Wood	8.5" L x 3"W				
2 -12_gt0 1	0096		2-12	C.4.3	John Ross Pen		Metal	3/4"H x 6"l x 3/4"D	Will require an archival quality mount.			

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -12_gs 02	0048		2-12	C3.2	Grant Peace Medal		metal	3" D				
2 -12_gs 02	0049		2-12	C3.2	Adams Peace medal		Metal	3" D				
2 -12_gs 02	0050		2-12	C3.2	Cherokee Braves Flag 1863		Cloth	31"W x 21.5"H no frame	Will likely require conservation - cost estimate requested from CNA			
2 -12_gs 02	0051		2-12	C3.2	Iron Cross for Confederate Honored Dead		metal	14" L x 11.375" W				
2 -12_gs 02	0052		2-12	C3.2	Cannonball		Metal	3.5" D				RAA Note: CNCM to confirm artifact status.

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -12_gs 02	0053		2-12	C3.2	Hot Shot Cannonball		Metal	4"D				
2 -12_gs 02	0054		2-12	C3.2	Small Deck Cannonballs, 3		Metal	1" - 1.65" D				
2 -12_gs 02	0055		2-12	C3.2	Union Issued Belt Buckle		Metal	3.25" W x 2" H				
2 -12_gs 02	0056		2-12	C3.2	Deck Cannon		Metal	15"L x 4" W				
2 -12_gs 02	0057		2-12	C3.2	Union Issued Powder Horn		Metal	7" L x 4" W x 1.5" D				








Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -12_gs 02	0058		2-12	C3.2	Bayonet		Metal	15.5" L x 2.5" H				
2 -12_gs 02	0059		2-12	C3.2	Iron Cross Medal		Metal	2.25" L x 1.25" W				
2 -12_gt0 2	0060		2-12	C4.4	Stand Watie Bowie Knife and Sheath		Metal and Leather					
2 -14_gt0 2	0077		2-14	C.3.4	J.J. Clark's Military Ribbons			2" x 4"				
2 -14_gt0 2	0078		2-14	C.3.4	J.J. Clark's Medal			3" x 3"				


Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/Conservation	Collection	CNCM Approval	Notes
2 -14_gt0 2	0079		2-14	C.3.4	J.J. Clark Photograph			24" x 18"				
2 -14_gt0 2	0080		2-14	C.3.4	Bust of Admiral Joseph J. "Jocko" Clark		Bronze	18" x 12" x 10"				
2 -14_gt0 2	0081		2-14	C.3.4	U.S.S. Yorktown		Bronze	24" x 12"				
2 -14_gt0 4	0086		2-14	C.3.5	Lost Arts Project Booklet		Paper					
2 -14_gt0 5	0085		2-14	C.3.5	Cherokee National Holiday Program, 1953	IMAGE PENDING	Paper					






Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -14_gt0 5	0087		2-14	C.3.5	Miss Cherokee Crown		Copper, shell					
2 -14_gt0 5	0088		2-14	C.3.5	Tear Dress		Fabric					
2 -14_gt0 5	0089		2-14	C.3.5	Moccasins		Leather, beads					
2 -14_gt0 5	0090		2-14	C.3.5	Feather Cape		Feathers, twine					
2 -14_gt0 7	0092		2-14	C.3.5	Ribbon Skirt		Fabric					





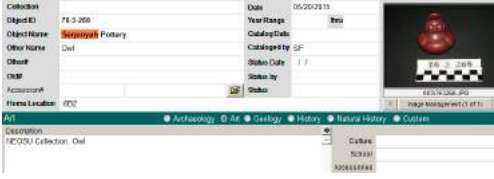


Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/Conservation	Collection	CNCM Approval	Notes
2 -14_gt0 7	0091		2-14	C.3.5	Cherokee Hymnal		Paper	3 1/2"w x 5 1/4"L x 1/2"D	Supportive book mount needed.			
2 -14_gt0 8	0082		2-14	C.3.6	Sequoyah Pottery		Clay					
2 -14_gt0 8	0083		2-14	C.3.6	Sequoyah Pottery		Clay					
2 -14_gt0 8	0084		2-14	C.3.6	Sequoyah Pottery		Clay					
2 -14_gt0 3	0063		2-14	C3.5	Cherokee Wedding Vase		Pottery	12" W x 17" H				




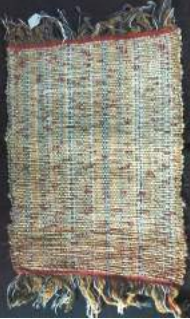

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -14_gt0 4	0062		2-14	C3.5	Cherokee Marble Set		Cane and stone	9" W x 18" H x 8" D				
2 -14_gt0 7	0071		2-14	C3.5	Church Records	IMAGE PENDING	Cloth and Paper		Supportive book mount required.			
2 -14_gt0 7	0072		2-14	C3.5	Shakers		Turtle Shell, Leather	TBD				
2 -14_gt0 8	0064		2-14	C3.6	Sequoyah Indian Weavers		Fabric	13.75" W x 28.75" H x 1" D				
2 -14_gt0 8	0065		2-14	C3.6	Placemat 1		Fabric	21.5"W x 12" H				

Exhibit Code	RAA A #	CNCM #	Gallery	Exhibit Element	Artifact	Image	Material	Dimensions	Mounting Requirements/ Conservation	Collection	CNCM Approval	Notes
2 -14 <sub>gt0</sub> 8	0066		2-14	C3.6	Placemat 2		Fabric	22"W x 10.5" H				
2 -14 <sub>gt0</sub> 8	0067		2-14	C3.6	Placemat 3		Fabric	20.5" W x 11.75" H				



**CHEROKEE NATIONAL CAPITOL MUSEUM**

GRAPHIC LIST







Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
1 -1_gs0 1	0001		1-01				Capitol Building late 1800s.	Oklahoma Historical Society	Rights Secured	Image Secured	
1 -1_gm0 1	0002		1-01	gm01			Bird's eye view of Tahlequah early 1900s.	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -7_gp0 1	0003		2-07				illustrated maps of the Cherokee Nation to be commissioned.				
2 -7_gs0 2	0005		2-07				Painting "The Plants Became Allies, aka The Origin of Medicine" by Dino Kingfisher, 2015. The painting depicts the traditional Cherokee story of how the plants allied to help man.	Cherokee Nation Businesses		Image Secured	
2 -7_C.3. 1	0155		2-07	gm01			Gebon Barnoski's "Great Smokie Stream"	Cherokee Nation Businesses			






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -7_T.01	0156		2-07	gm01			Gebon Barnoski's "Smokey Mountains Afternoon"	Cherokee Nation Businesses			
2 -7_gm0 3	0144		2-07	gm03			Cherokee Fishermen by Gebon Baranski	Cherokee Nation Businesses			
2 -7_P.0 1	1115		2-07	P.01			Long Hair Clan image by Cherokee National Treasure Dan Mink	Cherokee Nation Communications	Rights Secured	Image Secured	
2 -7_P.0 2	1113		2-07	P.02			Blue Clan image by Cherokee National Treasure Dank Mink	Cherokee Nation Communications	Rights Secured	Image Secured	
2 -7_P.0 3	1118		2-07	P.03			Wolf Clan image by Cherokee National Treasure Dan Mink	Cherokee Nation Communications	Rights Secured	Image Secured	






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-7_P.0 4	1117		2-07	P.04			Wild Potato Clan image by Cherokee National Treasure Dan Mink	Cherokee Nation Communications	Rights Secured	Image Secured	
2-7_P.0 5	1114		2-07	P.05			Deer Clan image by Cherokee National Treasure Dan Mink	Cherokee Nation Communications	Rights Secured	Image Secured	
2-7_P.0 6	1112		2-07	P.06			Bird Clan image by Cherokee National Treasure Dan Mink	Cherokee Nation Communications	Rights Secured	Image Secured	
2-7_P.0 7	1116		2-07	P.07			Paint Clan image by Cherokee National Treasure Dan Mink	Cherokee Nation Communications	Rights Secured	Image Secured	
	0009		2-08				George Lowery 1st preference to support Trade	Gilcrease Museum	Rights Secured	Image Secured	Also listed as A#0075 TO BE DISPLAYED AS AN ARTIFACT




Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
	0010		2-08				Scan of a painting of Hernando de Soto	Smithsonian Institution Archives	Rights Secured	Image Secured	CNCM note: no longer using this image.
	1156		2-08				Image of an undated engraving of Hernando de Soto	Library of Congress	Rights Secured	Image Secured	CNCM note: no longer using this image.
2-8_gs02	0011		2-08	C2.1			Map of lands granted to CN by state of NC, ca. 1783	Cherokee National Archives			
2-8_gt01	0145		2-08	C2.1			Three Kinds who traveled to London, England to meet King Charles III 1st preference 2-8 for treaties	Gilcrease Museum	Rights Secured	Image Secured	
2-8_gt01	1166		2-08	C2.1			Caption reads: "Austenaco, great warrior, Commander in Chief of the Cherokee Nation"; original engraving produced ca. 1762.	Library of Congress	Rights Secured	Image Secured	


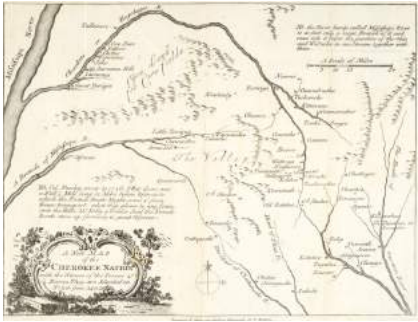



Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -8_gs0 3	0008		2-08	C2.2			Cunne Shote	Gilcrease Museum	Rights Secured	Image Secured	Also listed as A#0076 TO BE DISPLAYED AS A GRAPHIC
2 -8_gt02	0007		2-08	C2.2			Kitchen's Map	Gilcrease Museum	Rights Secured	Image Secured	
2 -8_gm0 1	0004		2-08	gm01			Reproduction or scan of Gebon Baronski's painting Stickball Spirit.	Cherokee Nation Businesses			
	0015		2-09				Scan of painting of Elias Boudinot CNCM Note: FPO	Oklahoma Historical Society			CNCM note: no longer using this image. Use G#0042 instead.
	0016		2-09				scan of image of Return J. Meigs, Indian Agent CNCM Note: FPO	Cherokee National Archives			CNCM note: no longer using this image. Use G#1159 instead.








Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
	0017		2-09				Image of a Cherokee Homestead	Smithsonian Institution	Rights Secured	Image Secured	CNCM note: no longer using this image.
	1120		2-09				President Andrew Jackson (courtesy of the National Portrait Gallery)	National Portrait Gallery	Rights Secured	Image Secured	CNCM note: no longer using this image.
2-09_gs02	1159		2-09				Undated image of Return J. Meigs	New York Public Library Digital Collections	Rights Secured	Image Secured	This will replace G0016.
2-9_gs01	0157		2-09				"Sequoyah" by Henry Inman	National Portrait Gallery, Smithsonian Institute	Rights Secured	Image Secured	To be displayed as a framed reproduction.
2-9_gs01	1130		2-09				Image of hands writing the original syllabary on parchment	Cherokee Nation Businesses	Rights Secured	Image Secured	


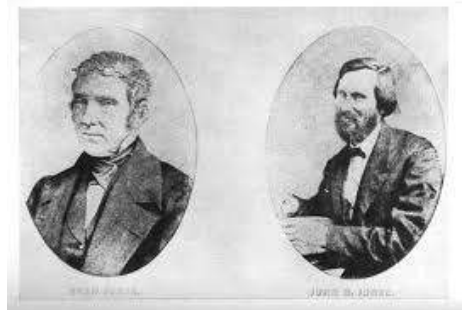
Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -9_gs0 2	1124		2-09				Scan of 1776 treaty with US				Placeholder record made by RAA for 100FD.
2 -9_gs0 2	1125		2-09				Revolutionary War image - <i>Ostenaco Triumphant</i> by Keith Bearly	Museum of the Cherokee Indian			
2 -9_gs0 3	1126		2-09				Painting of Springplace Mission				Placeholder record made by RAA for 100FD.
2 -9_gs0 3	1127		2-09				Print of a woodcut of Brainerd Mission, ca. 1817-1838.	University of Tennessee at Chattanooga	Rights Secured	Image Secured	
2 -9_gs0 3	1128		2-09				Evan Jones, missionary	Oklahoma Historical Society	Rights Secured	Image Secured	Please use only Evan's image.






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -9_gs0 3	1155		2-09				Cyrus Kingsbury, founder of Brainerd Mission to the Cherokee; undated photo	University of Tennessee at Chattanooga	Rights Secured	Image Secured	
2 -9_gs0 3	1158		2-09				Undated image of Elizur Butler	University of Tennessee at Chattanooga	Rights Secured	Image Secured	
2 -9_gs0 4	0019		2-09				Letter regarding Cherokee land boundaries in Indian Territory from 1833	Cherokee National Archives			
2 -9_gs0 4	1119		2-09				John Jolly Col-lee, A Band Chief Oil on Canvas Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr.	Smithsonian American Museum	Rights Secured	Image Secured	
2 -9_gs0 4	1131		2-09				Spring Frog	Library of Congress	Rights Secured	Image Secured	








Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-9_gs04	1132		2-09				Tahlonteeskee Historic Site, Foreman Cabin	Cherokee Nation Businesses	Rights Secured	Image Secured	
2-9_gs04	1154		2-09				Tah-Chee, aka "Dutch" - an Old Settler Cherokee	Library of Congress	Rights Secured	Image Secured	
2-9_gt02	0018		2-09				Scan of painting of Reverend Samuel Worcester CNCM Note: FPO	TU Special Collections	Rights Secured	Image Secured	
2-9_gt02	1129		2-09				Worcester House at New Echota Historic Site in Calhoun, GA.	Georgia Department of Natural Resources - New Echota Historic Site	Rights Secured	Image Secured	
2-9_gt03	1121		2-09	C2.4			Image of Sam Houston	San Jacinto Museum of History	Rights Secured	Image Secured	



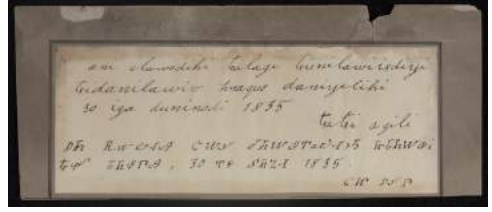

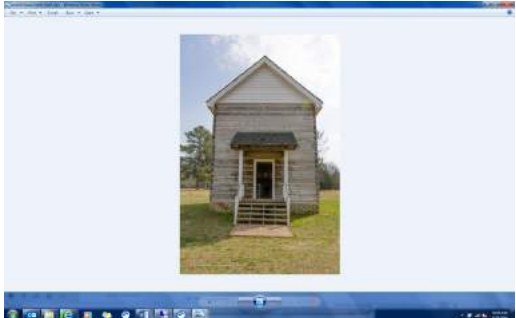
Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -9_gt04	1122		2-09	C2.4			General Andrew Jackson	National Portrait Gallery	Rights Secured	Image Secured	
2 -9_gt04	1123		2-09	C2.4			Cherokee Wearing a Hunting Jacket - This is an image of David Vann wearing a frock-coat.	Library of Congress	Rights Secured	Image Secured	
2 -9_gm0 1	0014		2-09	gm01			Scan of Sequoyah's handwriting with Cherokee syllabary	Gilcrease Museum	Rights Secured	Image Secured	
	0022		2-10				Valley in Tennessee where Cherokees passed through CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	RAA Note: 2-10_gm01 has been cut from the design.
2 -10_gs 01	1133		2-10				Reconstructed council house at New Echota Historic Site	Georgia Department of Natural Resources - New Echota Historic Site	Rights Secured	Image Secured	






Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-10_gs01	1134		2-10				Another view of the reconstructed council house at New Echota Historic Site	Georgia Department of Natural Resources - New Echota Historic Site	Rights Secured	Image Secured	
2-10_gs02	0020		2-10				2012 Trail of Tears map.	National Park Service	Rights Secured	Image Secured	
2-10_gs02	0021		2-10				Announcement calling for council meeting at Illinois Campground. (Image reflects only 1st page of 2 page document)	Gilcrease Museum	Rights Secured	Image secured	
2-10_gs02	0023		2-10				Trail of Tears NPS 2012 Map	National Park Service	Rights Secured	Image Secured	
2-10_gs02	0024		2-10				Scan of tintype of Lacy Christie, removal survivor 1st preference for 2-10 Forced Removals	Cherokee National Archives			








Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -10_gs 02	0026		2-10				Petition of the Cherokee to General Scott re: removal June 11, 1838	Cherokee National Archives			
2 -10_gs 03	0025		2-10				scanned image of Jennie Fields, removal survivor. 1st preference for 2-10 Cherokee Perspectives	Cherokee National Archives			
2 -10_gs 05	0154		2-10				Hon. Theodore Frelinghuysen of N.J. 1st preference for 2-10 National Perspectives	Library of Congress	Rights secured	Image Secured	
2 -10_gt0 3	1111		2-10				Lithograph made from a painting of John Ross by Charles Bird King. Ross was the principal chief of Cherokee Nation during the time of the Indian Removal Act, as well as during the removal.	National Portrait Gallery, Smithsonian Institute	Rights Secured	Image Secured	
	0012		2-11				Woman in Cornfield	Smithsonian Institution	Rights Secured	Image Secured	CNCM note: no longer using this image.






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
	0032		2-11				Crime and Punishments (Image only reflects 1st page of a 3 page document)	Gilcrease Museum	Rights secured	Image Secured	CNCM note: no longer using this image.
	0042		2-11				Painting of Elias Boudinot	Oklahoma Historical Society	Rights Secured	Image Secured	CNCM note: We are no longer using this image here. Use G#1175 instead.
	1135		2-11				President Martin Van Buren	National Portrait Gallery	Rights Secured	Image Secured	CNCM note: no longer using this image.
2-11_gs01	0030		2-11				Land Patent signed by President Van Buren, December 31, 1838	Cherokee National Archives			
2-11_gs01	0031		2-11				Transcript of 1838 Patent, published 1892	Cherokee National Archives			






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-11_gs01	0035		2-11				Map of the Cherokee Jurisdictional Boundaries CNCM Note: FPO 1st preference for 2-11 gp01	Cherokee National Archives			
2-11_gs01	0038		2-11				Daguerrotype of John Ross and Mary Stapler Ross ca 1840s -1850s CNCM Note: FPO	Cherokee National Archives			
2-11_gs01	0039		2-11				Ambrotype of Stand Watie, circa 1850s-1860s	Cherokee National Archives		Image Secured	
2-11_gs01	0043		2-11				Illinois Campground, a disembarkment site for the Trail of Tears and the location where the Act of Union was signed in 1839. 1st preference 2-11 gp01	Oklahoma Historical Society	Rights Secured	Image Secured	
2-11_gs01	0150		2-11				Scan of Dorothy Sullivan's "Woodhall Farm" painting FPO	National Park Service	Rights Secured		








Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-11_gs01	0151	2-14	2-11				Image of Dorothy Sullivan's "Picking Up Supplies at the Depot" painting FPO	National Park Service	Rights Secured		
2-11_gs01	0152		2-11				Image of Dorothy Sullivan's "Mrs. Webber's Plantation" FPO	National Park Service	Rights Secured		
2-11_gs03	0033		2-11				Act of Schools (Image only reflects 1st page of 3 page document)	Gilcrease Museum	Rights Secured	Image Secured	
2-11_gs03	0044		2-11				Cherokee Female Seminary, Park Hill, I.T. CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	
2-11_gs03	0045		2-11				Male Seminary, Tahlequah, I.T. CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -11_gs 03	0046		2-11				Letter from John Ross to Female Seminary pupils regarding their exceptional progress.	Cherokee National Archives			
2 -11_gs 03	0048		2-11				Teachers at Cherokee Orphanage	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -11_gt0 1	0040		2-11				Lithograph of Major Ridge CNCM Note: FPO 1st preference 2-11 gs01	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -11_gt0 1	0041		2-11				Lithograph of John Rollin Ridge based off original painting by Charles Bird King. CNCM Note: FPO 1st preference 2-11_gt01	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -11_gt0 1	1175		2-11				Tinted drawing of a painting of Elias Boudinot; unknown artist or date	Oklahoma Historical Society	Rights Secured	Image Secured	<b>Replacing G0042</b>






Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-11_gm01	0036		2-11	gm01			1843 Tribal Summit Meeting Painting	Smithsonian Institution	Rights Secured	Image Secured	To be displayed as a framed reproduction
	0057		2-12				William Penn Adair CNCM Note: FPO	Oklahoma Historical Society			CNCM note: no longer using this image.
	0058		2-12				Lewis Downing in uniform CNCM Note: FPO 1st preference 2-12_w4gr01	Oklahoma Historical Society			CNCM note: no longer using this image.
	1179		2-12				Undated photo of non-commissioned officers' quarters and cook house at Fort Gibson	Oklahoma Historical Society	Rights Secured	Image Secured	<i>This is just an additional option for 2-12_gm01 if G1136 won't work.</i>
	1176		2-12				Undated photo of the barracks at Fort Gibson	Oklahoma Historical Society	Rights Secured	Image Secured	<i>This is just an additional option for 2-12_gm01 if G1136 won't work.</i>








Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
	1173		2-12				Undated photo of the residence of the commandant at Fort Gibson	Oklahoma Historical Society	Rights Secured	Image Secured	<i>This is just an additional option for 2-12_gm01 if G1136 won't work.</i>
	1172		2-12				Undated image of restored barracks at Fort Gibson	Oklahoma Historical Society	Rights Secured	Image Secured	<i>This is just an additional option for 2-12_gm01 if G1136 won't work.</i>
2-12_gt0_1	0047		2-12				Rose Cottage, home of John Ross, destroyed by Stand Watie's troops during the Civil War.	Oklahoma Historical Society	Rights Secured	Image Secured	
2-12_gt0_1	0056		2-12				John Ross, Principal Chief of the Cherokee Nation	Oklahoma Historical Society	Rights Secured	Image Secured	
2-12_gt0_1	0059		2-12				Letter from Albert Pike to John Ross regarding good will from the CSA and opportunity for alliance. June 6, 1861	Cherokee National Archives			






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -12_gt0 1	0060		2-12				Letter from John Ross to Albert Pike in response to CSA alliance proposition.	Cherokee National Archives			
2 -12_gt0 1	0061		2-12				Scan of painting titled "Third Indian Home Guard" by Jim Wilson 1st preference 2-12 gt01	Cherokee National Businesses		Image Secured	
2 -12_gt0 2	0055		2-12				Stand Watie. Brigadier General of the Confederate Army. CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -12_gt0 2	1169		2-12				Undated photo of Brigadier General Stand Watie	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -12_gs 02	1168		2-12	C.3.2			Photo of Colonel William Penn Adair; taken by Mathew B. Brady ca. 1864-1865	Oklahoma Historical Society	Rights Secured	Image Secured	






Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-12_gs02	1167		2-12	C.3.2			Undated photo of Colonel William Penn Adair	Oklahoma Historical Society	Rights Secured	Image Secured	<i>This image will replace G0057</i>
2-12_gs02	0049		2-12	C3.2			Civil War in Indian Territory centennial map Side A	Oklahoma Historical Society	Rights Secured	Image Secured	
2-12_gs02	0051		2-12	C3.2			Civil War in Indian Territory sesquicentennial map	Oklahoma Historical Society	Rights Secured	Image Secured	
2-12_gs02	0052		2-12	C3.2			Indian Home Guard Memorial Scroll of the 1st, 2nd and 3rd Regiments. Union	University of Tulsa Special Collections	Rights Secured	Image Secured	
2-12_gs02	0053		2-12	C3.2			Mounted Rifles Memorial Scroll. Confederates.	University of Tulsa Special Collections	Rights secured	Image Secured	



Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -12_gs 02	0054		2-12	C3.2			John Drew CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -12_gs 02	0062		2-12	C3.2			Scan of painting titled "First Cherokee Mounted Rifles Forging the Illinois River" by Jim Wilson. 1st preference 2-12 gt02	Cherokee Nation Businesses		Image Secured	
2 -12_gs 02	1137		2-12	C3.2			Brigadier General Stand Watie, undated photo	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -12_gs 02	0050		2-12	C3.2			Civil War in Indian Territory centennial Map side B	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -12_gm 01	1136		2-12	gm01			Stockade at Fort Gibson	Oklahoma Historical Society	Rights Secured	Image Secured	This is our first choice for gm01. Additional options include G#1176-1179 and 1172-1173.

Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-12_gm02	1110		2-12	gm02			"THE WAR IN ARKANSAS, THE BATTLE OF HONEY SPRINGS, JUL. 17 . . ." FROM A SKETCH BY JAMES R. O'NEILL, 29 August 1863	Oklahoma Historical Society	Rights Secured	Image Secured	
2-12_gm03	0074		2-12	gm03			Orphan asylum in Salina	Cherokee National Archives			Also noted in script under 2-13_gp01.
	0064		2-13				Indian Territory Map with land tracts and roads, circa 1867 CNCM Note: FPO	Cherokee National Archives			
2-13_gs01	0075		2-13				1866 Delegation 1st preference 2-13 gs 01	University of Tulsa Special Collections	Rights Secured	Image Secured	
2-13_gs01	1141		2-13				Captain McKinnon of the Dawes Commission enrolling Cherokee Freedmen at Fort Gibson, no date	Oklahoma Historical Society	Rights Secured	Image Secured	






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-13_gs01	1178		2-13				Undated photo of a Freedmen family camped at Fort Gibson for enrollment	Oklahoma Historical Society	Rights Secured	Image Secured	
2-13_gs01	1177		2-13				Undated photo of a Freedmen cabin near Fort Gibson, Indian Territory	Oklahoma Historical Society	Rights Secured	Image Secured	
2-13_gs01	1171		2-13				Undated photo of Freedmen dancing during enrollment period at Fort Gibson	Oklahoma Historical Society	Rights Secured	Image Secured	
2-13_gs02	0085		2-13				Dawes Commission Cherokee Delegation CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	
2-13_gs02	0086		2-13				Notice for Cherokee enrollment, circa 1902 2nd preference 2-13 gs02	Cherokee National Archives			








Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-13_gs02	0087		2-13				Allotment certificate for Lucinda Green 3rd preference 2-13 gs02	Cherokee National Archives			
2-13_gs02	0088		2-13				Allotment deed for Lucinda Green	Cherokee National Archives			
2-13_gs02	0089		2-13				Principal Chief William C Rogers, last elected chief prior to statehood, addressing the Cherokee Nation in front of the Capitol Building, circa 1903	Cherokee National Archives			
2-13_gs02	0090		2-13				Tahlequah Land Office used by Dawes Commission, left side, circa 1900-1907 CNCM Note: FPO 1st preference 2-13gs02	Cherokee National Archives			
2-13_gs02	0091		2-13				Tahlequah Land Office used by Dawes Commission, right side facing Capitol, circa 1900-1907	Cherokee National Archives			





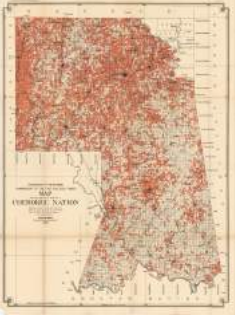
Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -13_gs 02	0092		2-13				Indian Territory map, circa 1891 CNCM Note: FPO	Cherokee National Archives			
2 -13_gs 02	0093		2-13				USGS Allotment progress map circa 1898	Cherokee National Archives			
2 -13_gs 02	0094		2-13				USGS allotment progress map, circa 1902	Cherokee National Archives			
2 -13_gs 02	0095		2-13				USGS Allotment progress map, circa 1903	Cherokee National Archives			
2 -13_gs 02	0096		2-13				USGS Allotment progress map, circa 1904	Cherokee National Archives			

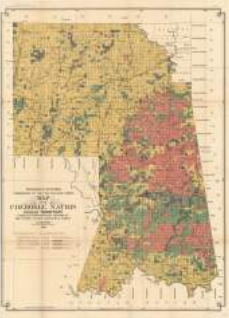




Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-13_gs02	0097		2-13				DOI land classifications map, circa 1900, used for allotment purposes	Cherokee National Archives			
2-13_gs03	0076		2-13				Stapler Store Interior	Oklahoma Historical Society	Rights Secured	Image Secured	
2-13_gs03	0077		2-13				Golda's Grist Mill, established circa 1882 by Dr. Nicholas Bitting near Stilwell, I.T. 1st preference 2-13 gs03	Oklahoma Historical Society	Rights Secured	Image Secured	
2-13_gs03	0078		2-13				Four people fishing along the Illinois River, circa 1890-1906	Cherokee National Archives			
2-13_gs03	0079		2-13				Group of orphans, circa 1903 CNCM Note: FPO	Cherokee National Archives			








Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -13_gs 03	0080		2-13				Young women walking along railroad track in Tahlequah, circa 1890-1900	Cherokee National Archives			
2 -13_gs 03	0081		2-13				Park Hill School, NOT Owen School, circa 1890-1900 CNCM Note: FPO	Cherokee National Archives			
2 -13_gs 03	0082		2-13				Male and Female Seminary graduates assembled in front of the capitol building, circa 1890-1900 2nd preference 2-13 gs03	Cherokee National Archives			
2 -13_gs 03	0146		2-13				Daughters of the Confederacy honoring the dead at dedication of a memorial in front of capitol building, ca. 1900 (CNA)	Cherokee National Archives			
2 -13_gs 04	0098		2-13				Railroad depot in Copan CNCM Note: FPO 2nd preference 2-13 gs04	Oklahoma Historical Society	Rights Secured	Image Secured	






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -13_gs 04	0099		2-13				First oil train out of Bartlesville, Indian Territory	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_gs 04	0100		2-13				Railroad workers near Watts, Indian Territory circa 1904 CNCM Note: FPO 1st preference 2-13 gs04	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_gs 04	0101		2-13				Lumber sawmill workers near Watts, Indian Territory circa 1904	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_gs 04	0102		2-13				Tank farm near Bartlesville, Indian Territory	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_gs 05	0109		2-13				State of Sequoyah proposed map	Oklahoma Historical Society	Rights Secured	Image Secured	



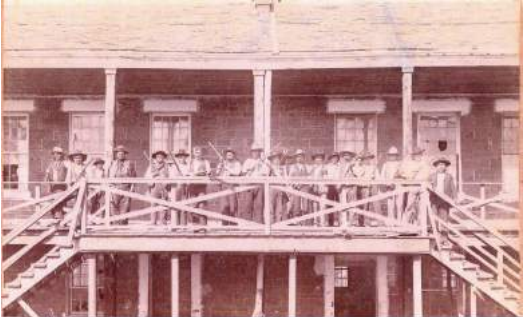


Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -13_gs 05	0110		2-13				Scan of art titled "Great Seal of the State of Sequoyah" by Jeff Edwards	Cherokee Nation Businesses		Image Secured	
2 -13_gt0 1	0103		2-13				Odle family boarding house in Watts, Indian Territory circa 1904 CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_gt0 2	0104		2-13				Light Horsemen at Cherokee payment 1894	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_gt0 2	0105		2-13				Peek Above Wolf, taken to Fort Smith for trial, circa 1890-1900 1st preference 2-13 gt02	Cherokee National Archives			
2 -13_gt0 2	0106		2-13				Sheriffs in front of the Cherokee Nation Supreme Court, circa 1890-1900 CNCM Note: FPO 2nd preference 2-13 gt02	Cherokee National Archives			






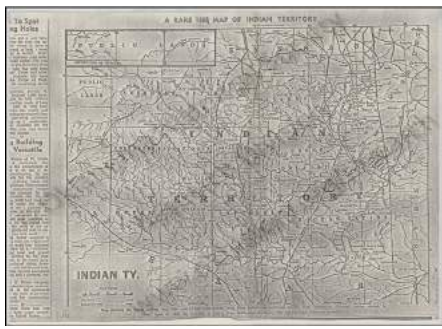

Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -13_gt0 2	0107		2-13				Sheriff Sunday and wife CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_gt0 2	0108		2-13				Sheriff Starr at Supreme Court	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_AV .05	0063		2-13	AV.05			The Downing Ticket 1st preference 2-13 gp01	University of Tulsa Special Collections	Rights secured	Image Secured	
2 -13_AV .05	0065		2-13	AV.05			1888 Indian Territory map	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_AV .05	0066		2-13	AV.05			Capitol Square 1st preference 2-13 gp01	Gilcrease Museum	Rights Secured	Image Secured	

Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-13_AV.05	0067		2-13	AV.05			Female Seminary CNCM Note: FPO 2nd preference 2-13 gp01	Oklahoma Historical Society	Rights Secured	Image Secured	
2-13_AV.05	0068		2-13	AV.05			William Potter Ross, circa 1870-1880 CNCM Note: FPO	Cherokee National Archives			
2-13_AV.05	0069		2-13	AV.05			People in front of building on Dwight Mission campus, circa 1880. CNCM Note: FPO	Cherokee National Archives			
2-13_AV.05	0070		2-13	AV.05			Photo of Cherokee Senate, 1889 CNCM Note: FPO	Cherokee National Archives			
2-13_AV.05	0073		2-13	AV.05			Orphan Asylum CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	

Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -13_AV .05	1138		2-13	AV.05			Principal Chief Thomas M. Buffington, no date	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_AV .05	1139		2-13	AV.05			Principal Chief Lewis Downing, no date	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_AV .05	1140		2-13	AV.05			Principal Chief Joel Bryan Mayes, no date	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_AV .05	1184		2-13	AV.05			Undated photo of Principal Chief Samuel Houston Mayes	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -13_AV .05	1183		2-13	AV.05			Undated photo of Principal Chief Colonel Johnson Harris	Oklahoma Historical Society	Rights Secured	Image Secured	








Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-13_AV.05	1182		2-13	AV.05			Undated photo of Principal Chief William Potter Ross	Oklahoma Historical Society	Rights Secured	Image Secured	
2-13_AV.05	1181		2-13	AV.05			Undated photo of Principal Chief Charles Thompson	Oklahoma Historical Society	Rights Secured	Image Secured	
2-13_AV.05	1180		2-13	AV.05			Undated photo of Principal Chief Dennis Wolfe Bushyhead	Oklahoma Historical Society	Rights Secured	Image Secured	
	0138		2-14				Back of brochure for 1st Cherokee National Holiday00	Cherokee National Archives			CNCM note: no longer using this image. We are using the object.
2-14_gs.06	0130		2-14	C3.3			Red Clay 1984	Cherokee National Archives			





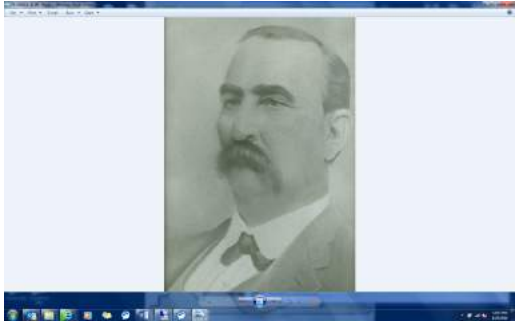
Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-14_gs06	0132		2-14	C3.3			New Echota				
2-14_gs06	0134		2-14	C3.3			J. Bartley Milam appointed chief by FDR	University of Tulsa - Special Collections		Image Secured	
2-14_gs06	0135		2-14	C3.3			Wilma Mankiller being sworn in as Principal Chief of the Cherokee Nation in 1985 CNCM Note: FPO	Cherokee National Archives			
2-14_gs06	0137		2-14	C3.3			Cherokee Nation headquarters pre-1979 CNCM Note: FPO	Cherokee National Archives			
2-14_gs06	1142		2-14	C3.3			Principal Chief William C. Rogers, no date	Oklahoma Historical Society	Rights Secured	Image Secured	


Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-14_gs06	1143		2-14	C3.3			Principal Chief William Wayne (W.W.) Keeler, no date	Oklahoma Historical Society	Rights Secured	Image Secured	
2-14_gs06	1144		2-14	C3.3			W.W. Keeler sworn in as Principal Chief, 1949	Cherokee Phoenix Archives	Rights Secured	Image Secured	
2-14_gs06	1146		2-14	C3.3			Cherokee Nation Complex Today				Placeholder record made by RAA for 100FD.
2-14_gt01	0133		2-14	C3.3			Wilma Mankiller singing the Tribal Self Governance Act. CNCM Note: FPO	Cherokee National Archives			
2-14_gt01	0136		2-14	C3.3			Official copy of the Constitution of the Cherokee Nation, September 5, 1976	Cherokee National Archives			




Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-14_gs04	0123		2-14	C3.4			Deployed Cherokeees playing stickball	Cherokee Nation	Rights Secured	Image Secured	
2-14_gs04	0124		2-14	C3.4			Robert Bruce Ross, Jr. officer 2nd/Lt-CoA-307 Inf 77th Div in WWI	Cherokee National Archives			
2-14_gs04	0125		2-14	C3.4			Single Ross family member in uniform during WWI CNCM Note: FPO	Cherokee National Archives			
2-14_gs04	0126		2-14	C3.4			Three Ross family members in uniform during WWI CNCM Note: FPO	Cherokee National Archives			
2-14_gs04	0127		2-14	C3.4			Two Ross family members in uniform during WWI CNCM Note: FPO	Cherokee National Archives			

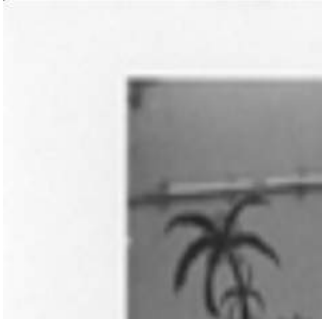




Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -14_gt0 2	0147		2-14	C3.4			Joco Clark CNCM Note: FPO	Cherokee National Archives			
2 -14_gt0 2	0148		2-14	C3.4			Joco Clark CNCM Note: FPO	Cherokee National Archives			
2 -14_gt0 2	0149		2-14	C3.4			Joco Clark CNCM Note: FPO	Cherokee National Archives			
2 -14_gs 03	0120		2-14	C3.5			Nannie Hogner teaching basketry. CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -14_gs 03	0121		2-14	C3.5			Cherokee Woman at a spinning wheel that lived on Hungry Mtn. CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	





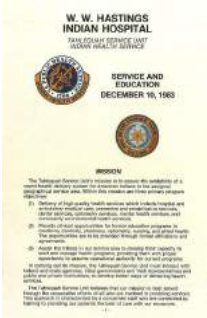
Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -14_gs 05	0128		2-14	C3.5			Redbird Smith at Stokes Stomp grounds with the Cherokee wampum belts. CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -14_gt0 3	0119		2-14	C3.5			Cecil Dick wearing his Sequoyah medal	Cherokee National Archives			
2 -14_gt0 3	0122		2-14	C3.5			Anna Sixkiller Mitchell working on a piece of pottery.	Victoria Vazquez		Image Secured	
2 -14_gt0 5	0142		2-14	C3.5			Hastings Hospital Construction 1983 CNCM Note: FPO	Cherokee National Archives			
2 -14_gt0 5	0143		2-14	C3.5			W.W. Hastings Hospital pamphlet	Cherokee National Archives			






Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -14_gt0 7	0153		2-14	C3.5			Image of Dorothy Sullivan's "Stomp Dance"	Cherokee Nation Businesses	Rights Secured	Image Secured	
2 -14_gt0 5	0140		2-14	C3.5			Five Gritts family members CNCM Note: FPO	Cherokee National Archives			
2 -14_gs 01	0111		2-14	C3.6			Photo of Brown's Business School at Northeastern Teacher's College, circa 1912	Cherokee National Archives			
2 -14_gs 01	0112		2-14	C3.6			Cherokee National male Seminary after burning, circa 1912	Cherokee National Archives			
2 -14_gs 01	0113		2-14	C3.6			Postcard - Northeastern State Normal, Tahlequah	Cherokee National Archives			



Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-14_gs02	0116		2-14	C3.6			Newspaper clipping including photo - MTK station, Ft. Gibson.	Cherokee National Archives			
2-14_gs02	0117		2-14	C3.6			Beginning depot construction in Tahlequah, Indian Territory	Cherokee National Archives			
2-14_gs02	0118		2-14	C3.6			Completed Tahlequah depot in Tahlequah, Indian Territory	Cherokee National Archives			
2-14_gs02	1147		2-14	C3.6			CNI Manufacturing Image				Placeholder record made by RAA for 100FD.
2-14_gs02	1148		2-14	C3.6			Other CNB Diversified Image				Placeholder record made by RAA for 100FD.









Exhibit Code	RAAG #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2 -14_gt0 2	1151		2-14	C3.6			Ribbon cutting for Cherokee Casino and Hotel in Roland, OK	Cherokee Nation Businesses	Rights Secured	Image Secured	
2 -14_gt0 2	1152		2-14	C3.6			Ribbon cutting of Coowescoowee Health Center in Ochelata, OK	Cherokee Nation Businesses	Rights Secured	Image Secured	
2 -14_gt0 8	0114		2-14	C3.6			Cherokee Children Mission School, 1969	Cherokee National Archives			
2 -14_gt0 8	0115		2-14	C3.6			EUGENE ELDRIDGE, CHEROKEE, AND NOAH FALLING, CHEROKEE, AT THE CHILOCCO INDIAN SCHOOL, c. 1940 CNCM Note: FPO	Oklahoma Historical Society	Rights Secured	Image Secured	
2 -14_gt0 9	1149		2-14	C3.6			Groundbreaking of Bingo Outpost in Catoosa, no date	Cherokee Phoenix Archives	Rights Secured	Image Secured	

Exhibit Code	RAA G #	CNCM #	Gallery	Exhibit Element	Sequence	Image	Description	Rights Holder	CNCM Approval	Acquisition Status	Notes
2-14_gt09	1150		2-14	C3.6			Groundbreaking for Cherokee Casino and Hotel - Roland, OK	Cherokee Nation Businesses	Rights Secured	Image Secured	
2-14_gs01	1165		2-14	gs01			Aerial shot of Sequoyah Vocational School in the 1950s	CNCT	Rights Secured		<i>This image is FPO. We are purchasing an original photo.</i>
2-14_gs06	0131		2-14	gs06			Photo of Cherokee capital	Cherokee National Archives			
2-14_gs06	1185		2-14	gs06			Undated photo of Principal Chief Jesse Bartley Milam	Oklahoma Historical Society	Rights Secured	Image Secured	



**CHEROKEE NATIONAL CAPITOL MUSEUM**

AV & INTERACTIVITY



**CHEROKEE NATIONAL CAPITOL MUSEUM  
PRELIMINARY FINAL DESIGN AV/INTERACTIVITY DESCRIPTION – ORIGINS (2-2\_AV01)  
May 17, 2018**

**NOTES:** This document is a work in progress, and serves an overview for the media in 2.2.

**Overall Approach:** The audio program for Origins (2.2) will provide visitors with a narration of the Cherokee Origins story in English and in Cherokee as they enter the second floor Origins Zone from the 1<sup>st</sup> floor exhibitry. The narration will be supported by an Origins-inspired soundscape.

**Overview of Visitor Experience:** Ascending the stairs towards the second floor permanent exhibition, visitors enter the world of the Cherokee Origins story. With seven canoes hung overhead and Cherokee symbols mounted on the staircase walls, visitors arrive at a gathering space with a distinct, water-like terrazzo floor embedded with a diagram of the Seven Clans.

An ambient soundscape greets visitors who hear the sounds of the earth forming, water rushing, and fire crackling. A female voice narrates excerpts of the Origins story [version TBC by CNCM] in both Cherokee and in English.

Currently, with the suggested excerpts, the narration is [TBC with selection of Origins Story]. We envision the whole program taking [Timing TBC] total.

**The environmental sound will be on a loop and kept at a low level. Visitors will be able to activate the narration via a button placed on the intro panel.**

Exhibit Section	Musical Underscore	Soundscape	Narration	Notes
Origins Audio Experience  Guiding Terminology: Natural, Environmental, Ethereal	<p>The musical underscoring in this zone will focus on the natural sounds that play a critical role in the Cherokee Origins story. The underscore will be inspired by the sounds heard and made by the Real People as they left their island and ventured to their new home.</p> <p>The sounds included in the underscore will be layered together and will maintain a soft but steady rhythm.</p> <p>Exact speaker locations TBD, however, they will be heard by visitors accessing the stairs/elevator to the second floor and as they walk through the 2-2 Origins Zone.</p>	<p>The soundscape will incorporate the sounds heard during the Real People’s journey from their island to their new homeland. Sounds to include:</p> <ul style="list-style-type: none"> <li>• Earth forming</li> <li>• Water rushing over rocks</li> <li>• Fire crackling</li> <li>• Oars dipping into water/paddling</li> <li>• Oars knocking against wood canoes</li> <li>• Muffled voices</li> <li>• Leaves rustling</li> <li>• Animal sounds</li> </ul>	<p>A female voice will narrate the Origins story in Cherokee and English.</p> <p>Per feedback shared with RAA on 15 February 2018, CNCM would like visitors to activate the narration via a button placed on the intro panel.</p> <p>[Holding for CNCM Origins story selection]</p>	<p>RAA recommends utilizing a Cherokee narrator to voice the Origins story narration in both English and Cherokee.</p> <p>The audio program will play on a loop. The ability to temporarily pause or control the program can be explored.</p> <p>RAA recommends a narration length of no more than 5 minutes.</p> <p>The current CNCM exhibit text for 2-2 served as the basis for the collection of sounds in this soundscape. We anticipate the addition of more sounds to this list once it is reviewed by CNCM.</p> <p>The version of the Cherokee Origins story to be featured in the 2.2 audio soundscape to be selected by CNCM and forwarded to RAA for review.</p>

**CHEROKEE NATIONAL CAPITOL MUSEUM  
PRELIMINARY FINAL DESIGN AV/INTERACTIVITY DESCRIPTION – EARLY GOVERNMENT SOUNDSCAPE (2-7\_AV02)**

**May 17, 2018**

**NOTES:** This document is a work in progress, and serves an overview for the soundscape in 2.7.

**Overall Approach:** The audio program for Early Government/Pre-Contact (2.7) will function as a low level sound that does not require active listening. To support the recreated Cherokee Council House and the open tableau displaying examples of significant Cherokee dress, the soundscape will feature the sounds of everyday life in the Early Government/Pre-Contact Period.

**Overview of Visitor Experience:** Entering the gallery through a recreated Council House, visitors to the Early Government/Pre-Contact zone will get an immediate sense of Cherokee life before European influences. Complimented by an open tableau that provides examples of significant Cherokee ritual dress, the Council House is supported by a curved wall mural that captures a traditional Cherokee pre-Contact landscape.

The pre-Contact experience is heightened through the use of the audio landscape. Through speakers placed in the roof of the Council House, visitors can experience the sounds of the Council House – voices talking and fire crackling. These sounds are underpinned with the sounds of nature outside of the House: a layered track of birdcalls and animal sounds, the falling of rain, and the rustle of leaves in the forest.

We envision the whole program taking 5 minutes total.

Exhibit Section	Musical Underscore	Soundscape	Narration	Notes
<p>Early Government/Pre-Contact Audio Experience</p> <p>Guiding Terminology: Historical, Natural, Immersive</p>	<p>The musical underscoring for this zone blends seamlessly with that of the previous Origins zone so that visitors sense an organic connection between the two exhibit areas.</p> <p>The underscoring orchestrates the hubbub of Council House activities together with the nature sounds of the Cherokee homestead.</p> <p>Over the course of the score, the sound will be light and layered and will hold a consistent tempo. The music is intended to function at a low level. It will be composed to compliment the Zone’s immersive elements (the open tableau, the Council House) instead of functioning as a focal point for the exhibitry.</p>	<p>The soundscape will blend the Council House experience with the sounds of the Cherokee homestead. Sounds to include:</p> <ul style="list-style-type: none"> <li>• Muffled voices talking/discussing/laughing</li> <li>• Fire crackling</li> <li>• Birdcalls</li> <li>• Animal sounds</li> <li>• Rain Falling</li> <li>• Leaves rustling, crunching</li> <li>• Exterior Council House sounds: cooking, children playing</li> <li>• Chanting or singing if appropriate</li> </ul>	<p>None</p>	<p>The audio program will play on a 5-minute loop.</p> <p>The current CNCM exhibit text for 2-7 and feedback from the “Possibilities for AV/Interactives” document shared during 100DD served as the basis for the collection of sounds in this soundscape. We anticipate the addition of more sounds to this list.</p>

**CHEROKEE NATIONAL CAPITOL MUSEUM**

**PRELIMINARY FINAL DESIGN AV/INTERACTIVITY DESCRIPTION – EARLY GOVERNMENT/PRE-CONTACT ARTS INTERACTIVE (2-7\_IN.01)**

**May 17, 2018**

**NOTES:** This document is a work in progress, and serves an overview for the arts interactive in 2-7.

**Overall Approach:** The Early Government/Pre-Contact Arts Interactive will function as a hands-on opportunity for visitors to learn about traditional Cherokee arts and basketry. At this station, visitors will be invited to weave a portion of a traditional Cherokee double-weave basket for eventual entry into the CNCM collection.

**Overview of Visitor Experience:** Visitors become Cherokee basket makers at the Early Government/Pre-Contact Arts Interactive. Arriving at the interactive table, visitors are invited to pull out a collection of bins, each filled with samples of traditional Cherokee weaves. Visitors are encouraged to touch the materials, examine the weaves and learn basic weaving methodologies.

Beside the table, a large skeleton for a basket encourages visitors to work together to create an authentic double-weave basket. While the basket’s base and inner weave have already been constructed, visitors are invited to help weave the double-weave, starting from the basket’s rim and ending at the base. Materials will be hung from the skeleton to allow for an easier weaving process.

Together, visitors become members of the Cherokee weaving community and will create a basket that will later enter the CNCM collection.

Exhibit Section	Educational Objective	Logistics	Sample Content	Notes
Early Government/Pre-Contact Arts Interactive	To learn traditional Cherokee weaving techniques.	Tabletop graphics show basketry examples while bins with examples of finished pieces act as touch objects. This display will allow visitors to touch weaving materials and feel/view traditional weaving techniques close up.	None.	Basket size and materiality to be determined by CNCM.
Guiding Terminology: Educational, Collaborative, Active, Colorful, Hands-On	Through hands-on communal interactivity (targeted to both school/tour groups as well as intergenerational family groups), visitors will learn about the materials, processes and the act of creating a Cherokee basket.	A skeleton for a large basket will provide a framework for the interactive involvement of a visitor-woven basket. In line with traditional double-weave techniques, the basket’s base will be pre-built, as well as the basket’s inner weave. A skeleton, creating a clear path for visitor weaving will be built on the outside of the basket, providing the foundation for the double-weave. Clearly written instructional diagrams will guide visitors in how to participate. Weaving will begin at the top rim of the basket, as visitors move down to the basket’s base.		CNCM to explore opportunities for storage or display of the completed baskets.  The Arts interactive and/or the completed baskets can be used to help generate additional future programming possibilities in the Changing Gallery exhibitions, workshops, discussion groups, website and public outreach. Overtime, other traditional Cherokee weaves can also be used for basket creation.  Activity may be docent-led.  Reference videos: <a href="https://www.youtube.com/watch?v=e-ZFtsLuiMo">https://www.youtube.com/watch?v=e-ZFtsLuiMo</a> <a href="http://www.cherokeephoenix.org/Article/index/11064">http://www.cherokeephoenix.org/Article/index/11064</a>
		The basket will be oversized [exact size TBD] and created using colorful materials. Cherokee double-weave baskets were traditionally made with natural materials dyed in hues of black, yellow and orange. However, contemporary pieces have been made with more vibrant colors and may provide additional material approaches and stories to tell.		



**CHEROKEE NATIONAL CAPITOL MUSEUM**

**PRELIMINARY FINAL DESIGN AV/INTERACTIVITY DESCRIPTION – EMERGING NATIONALISM TRADE INTERACTIVE (2-8\_IN.02)**

**May 17, 2018**

**NOTES:** This document is a work in progress, and serves an overview for the trade interactive in 2-8.

**Overall Approach:** The Emerging Nationalism Trade interactive will provide visitors with information about the motivations behind trade between the Europeans and the Cherokee, as well as data about historical trade values. In this program, visitors will be invited to assume the roles of either a Cherokee or a European trader to create a mutually beneficial outcome.

**Overview of Visitor Experience:** Learn the art of compromise and the complexity of Cherokee deal making at the trading game in the Emerging Nationalism gallery. Assembled on a table or on the wall [specific location TBD], this hands-on interactive invites a player – assuming the role of a Cherokee or a European trader – to solve a historical trade scenario. To solve the scenario, the player must ensure that the both party’s needs are met – the European’s being financial to pay off debtors, and the Cherokee’s being access to important European goods.

Multiple scenarios [quantity TBD] will be available for CNCM to rotate.

Exhibit Section	Educational Objective	Logistics	Sample Content	Notes
<p>Emerging Nationalism Trade Interactive</p> <p>Guiding Terminology: Educational, Historical, Tactile, Intellectual</p>	<p>In addition to introducing visitors to the complexities that Europeans and Cherokee traders faced, this interactive will expose visitors to real-life challenges and daily life needs during the post-Contact period.</p>	<p>The year is 1751. French traders have arrived in South Carolina to trade with the Cherokees. The journey was arduous and expensive, and while the traders are anxious to trade with the Cherokee, they are equally focused on paying back their European investors who had helped finance their travels.</p> <p>In 1753, Cherokees are approached by Scottish travelers offering interesting items such as guns and bullets in exchange for deerskins and live animals. The Cherokees need some of this items and they are excited to obtain them.</p> <p>At the Emerging Nationalism Trade Interactive, visitors are directed by prompts such as those that offer context for a historically-rooted trade deal. Assuming the role of a Cherokee or a European trader, the visitor must construct a deal that benefits both parties.</p> <p>Two-sided cards attached to the wall or a table top [exact location TBD] show historical trade values. One side offers a picture of a European good and a short description of its function. On the other, its equivalent Cherokee trade item. Both sides of the card offer historically accurate monetary values both then and now.</p> <p>To win the game, visitor must flip the cards so that the Cherokee has enough goods such as bucks and does to trade for European goods such as guns and brass kettles.</p>	<p>None.</p>	<p>Exact scenarios and Cherokee/European items TBD.</p> <p>Resources provided by CNCM, such as “Trade Values August 9, 1716” and “Trade Values Cherokee Voices Rozema” helped inform this description.</p>

**CHEROKEE NATIONAL CAPITOL MUSEUM  
PRELIMINARY FINAL DESIGN AV/INTERACTIVITY DESCRIPTION – REMOVAL (2-10\_AV04)  
May 17, 2018**

**NOTES:** This document is a work in progress, and serves an overview for the media in 2.10.

**Overall Approach:** We imagine the audio program for Removal (2.10) to be divided into three key movements:

1. Movement 1: The lead up to the Cherokee removal, including the Treaty of New Echota and its aftermath. This will compliment the content on the southern arm of the Removal (2.10) Zone.
2. Movement 2: Removal and the Trail of Tears, featuring Cherokee accounts, eyewitness testimonials and external sympathies collected as part of the Cherokee National Capitol Museum's *Trail of Tears Point of View* Project. This will support the object on display at the fulcrum of the exhibit.
3. Movement 3: The Nation's arrival to the Indian Territory. This will enhance the content on the northern arm of the Removal (2.10) Zone.

While the media components highlight three distinct moments in the Cherokee removal story, each of the musical underscores and soundscapes will share some sound elements.

**Overview of Visitor Experience:** Visitors will journey through the first arm of the Removal Zone, which provides context leading up to the Trail of Tears and Removal, and will gather in the elbow to listen to the Trail of Tears testimonials. After, visitors will travel through the second arm of the exhibit, which provides background to the Nation's arrival to Indian Territory.

Currently, with the suggested excerpts, the narration is 3+ minutes. We envision the whole program taking 6-8 minutes total.

Exhibit Section	Musical Underscore	Soundscape	Narration	Notes
Movement 1: Removal Guiding Terminology: Fear, Disbelief, Resistance, Reluctance, Acceptance	<p>The musical underscoring orchestrates the disruptive, heart wrenching experiences of the Cherokees, mixed with the militant sounds of the United States Army. Over the course of the score, the music layers and builds, while the pace quickens.</p> <p>The Removal underscore begins with a quiet, sorrow-filled Cherokee-inspired melody featuring traditional Cherokee drums and rattles. As the score builds, the sound becomes increasingly militaristic and forceful with the inclusion of fiddles, flutes, bugles and drums.</p>	<p>The soundscape will include the sounds heard and made by the US troops and the Cherokee people during their forced removal and along the Trail of Tears (as noted in the <i>Trail of Tears Point of View Project</i>). Sounds to include:</p> <ul style="list-style-type: none"> <li>• Babies crying</li> <li>• Voices of children</li> <li>• Running water</li> <li>• Fire crackling</li> <li>• Shouting, yelling</li> <li>• People walking (through paths, mud, crunching of leaves)</li> <li>• Horses neighing, trotting</li> <li>• Wagon wheels churning</li> <li>• People chanting, praying (in both English and Cherokee)</li> <li>• Coughing, Wheezing, Sniffling</li> <li>• Rain showers</li> <li>• Wind</li> </ul>	<ul style="list-style-type: none"> <li>• “How much longer we shall be permitted to remain here among our lands, to enjoy our rights and privileges, I do not know. From the present aspect of affairs, we shall very soon be without house and home.”</li> </ul> <p>– <b>Stephen Foreman (Cherokee), May 31, 1838. <i>Trail of Tears Point of View</i> Project Cherokee Account. Approximately 10 seconds.</b></p>	<p>RAA recommends including Cherokee language and Cherokee speakers/narrators in the media experience.</p> <p>The audio program will play on a loop. The ability to temporarily pause or control the program can be explored.</p> <p>The Cherokee National Capitol Museum's <i>Trail of Tears Point of View</i> Project served as the basis for the collection of sounds in the soundscape. We anticipate the addition of more sounds to this list.</p> <p>Suggested narration from the Cherokee National Capitol Museum's <i>Trail of Tears Point of View</i> Project.</p>

		<ul style="list-style-type: none"> <li>• Doors Slamming</li> <li>• Soldiers giving orders</li> </ul>		
<p>Movement 2: Personal Removal Experiences</p> <p>Guiding Terminology: Heartache, Hardships, Personal Experiences</p>	<p>To compliment the intimacy and vulnerability of the personal narratives, the musical underscoring in this section of the Removal exhibit will focus on the healing and strengthening powers of traditional Cherokee music. The musical underscore will include Cherokee chanting augmented by flutes, drums and rattles that will maintain a soft beat.</p> <p>Similar to traditional Cherokee chants, the chanting included in this underscoring will be sung to the spirits to ask for strength and healing. The melody accompanying the chanting will be sad but hopeful, slow but strong.</p> <p><b>Per CNCM feedback on 15 February 2018, the Cherokee song “Orphan Child” is also being considered for this movement’s score.</b></p>	<ul style="list-style-type: none"> <li>• People chanting, praying, speaking (in both English and Cherokee)</li> </ul>	<ul style="list-style-type: none"> <li>• “If these laws are permitted to take effect the Indians are no longer independent nations, but are slaves, at the sovereign disposal of the whites, who will legislate for them. Their land will be divided up among those who are seeking it; their cattle may be driven off; their persons and their property abused; even their wives and children could be murdered before their eyes, and no Indian might approach a court of justice to testify of wrongs received.”  <b>-Catherine Beecher, late 1829. <i>Trail of Tears Point of View Project External Sympathy. Approximately 21 seconds.</i></b></li> <li>• “Almost the entire Cherokee Nation stands up and says, ‘This is not our act. Behold us. Here we are. Do not mistake that handful of deserters for us,’ and the American President and the Cabinet, the Senate and the House of Representatives, neither hear these men nor see them, and are contracting to put this active nation into carts and boats, and to drag them over mountains and rivers to a wilderness at a vast distance beyond the Mississippi.”  <b>– Ralph Waldo Emerson, April 23, 1838. <i>Trail of Tears Point of View Project External Sympathy. Approximately 20 seconds.</i></b></li> <li>• “My determination, and the determination of a large majority of the Cherokees, yet in the Nation is, never to recognize this fraudulent instrument as a treaty nor remove under it until we are forced to do so at the point of bayonet. It may seem unwise and hazardous to the framers and friends of this instrument, that we should pursue such a course, but I am fully satisfied it is the only one we can pursue with clean consciences.”  <b>– Stephen Foreman (Cherokee), May 31, 1838. <i>Trail of Tears Point of View Project Cherokee Account. Approximately 21 seconds.</i></b></li> <li>• “In most cases, the Indians were not allowed to gather up their clothes, not even to take away a little money they might have. All was left to the spoiler... They were driven before the soldiers, through mud and water, with whooping and hallowing like droves of cattle. No regard was paid to the condition of helpless females. Several infants were born on the open road under the most revolting circumstances.”  <b>– Evan Jones, July 10, 1838. <i>Trail of Tears Point of View Project Eyewitness Account. Approximately 17 seconds.</i></b></li> </ul>	<p>RAA recommends including Cherokee language and Cherokee speakers/narrators in the media experience.</p> <p>Suggested narration from the Cherokee National Capitol Museum’ s <i>Trail of Tears Point of View Project</i>.</p> <p>The Cherokee National Capitol Museum’ s <i>Trail of Tears Point of View Project</i> served as the basis for the collection of sounds in the soundscape. We anticipate the addition of more sounds to this list.</p> <p>RAA envisions this section being played on a continuous loop. There could be opportunity for additional quotations/excerpts to be played for longer visits (would require additional programming through the CMS).</p>

			<ul style="list-style-type: none"> <li>• “In many instances they were dragged from their homes without change of clothing and marched one hundred and twenty or thirty miles through heat and dust and rain and mud, and in many cases bare-footed, lodged on the hard ground, destitute of shelter from dews and rains. They had of course become very dirty and on that account, they have been reproached as degraded wretches. On arriving at the Depot, they were required to give up their horses and ponies, which they had brought along. Refusing to do so, man, women and children and horse were driven promiscuously into one larger pen made for the propose [sic]. The horses were taken by force and cried [auctioned] off to the highest bidder and sold for almost nothing.”  – <b>Evan Jones, July 10, 1838. <i>Trail of Tears Point of View Project Eyewitness Account. Approximately 30 seconds.</i></b></li> <li>• “Loss of property sinks into insignificance when contemplating the loss of lives. Many Hundreds of Cherokees have gone into Eternity since they were taken prisoners, and probably the greatest part in consequence of the course that has been pursued respecting them. Much sickness prevailed in the camps throughout the summer, arising from want of comfortable shelters, sudden change of food, etc. [sic]”  – <b>Lucy Ames Butler, December 20, 1838. <i>Trail of Tears Point of View Project Eyewitness Account. Approximately 18 seconds.</i></b></li> <li>• “The fall &amp; Winter has been very cold &amp; we have necessarily Suffered a great [deal] from exposure, from cold &amp; from fatigue. Our people, a great many of them were very poor &amp; destitute of clothing &amp; of the means of rendering themselves comfortable. We done all in our power to remedy their destitute situation &amp; contributed very much to their comfort by supplying them, so far as we could, with clothing Blankets &amp; shoes, but still we have Suffered a great deal with sickness &amp; have lost since the 21<sup>st</sup> of October last about 35, a great proportion of them were aged &amp; children.  - <b>George Hicks (Cherokee), January 13, 1839. <i>Trail of Tears Point of View Project Cherokee Account. Approximately 25 seconds.</i></b></li> <li>• “Thus in two or three days about 8,000 people, many of whom were in good circumstances, and some rich, were rendered homeless, houseless and penniless, and exposed to the ills of captivity. In driving them, a platoon of soldiers walked before and behind, and a file of soldiers on each side, armed with all the common appalling instruments of death; while the solders, as it is</li> </ul>	
--	--	--	--	--



			<p>said, would often use the same language as if driving hogs, and goad them forward with their bayonets.”</p> <p><b>-Reverend Daniel S. Butrick, date unknown. <i>Trail of Tears Point of View Project Eyewitness Account. Approximately 21 seconds.</i></b></p> <ul style="list-style-type: none"> <li>• “The soldiers gathered them up, all up, and put them in camps. They hunted them and run them out until they got all of them. Even before they were loaded in wagons, many of them got sick and died. They were all grief stricken. They lost all on earth they had. White men even robbed their dead’s graves to get their jewelry and other little trinkets.”</li> </ul> <p><b>– Elizabeth Watts (Cherokee), 1937. <i>Trail of Tears Point of View Project Cherokee Account. Approximately 10 seconds.</i></b></p> <ul style="list-style-type: none"> <li>• “Most of them walked. Many of them died along the way. They buried them where they died, in unmarked graves...The road they traveled, History calls the “Trail of Tears.” This trail was more than tears. It was death, sorrow, hunger, exposure, and humiliation to a civilized people as were the Cherokees.”</li> </ul> <p><b>– Elizabeth Watts (Cherokee), 1937. <i>Trail of Tears Point of View Project Cherokee Account. Approximately 12 seconds.</i></b></p>	
<p>Movement 3: Arriving at the Indian Territory</p> <p>Guiding Terminology: Resilience</p>	<p>Striking a sober tone, the musical underscoring for the second arm of the Removal zone will provoke feelings of sorrow and resilience.</p> <p>To combine these sentiments into a single melody, the musical underscoring will begin with a slower, more somber Cherokee melody supported by rattles and drums. With time, the underscoring will increase and return to its traditional tempo. By the end, the musical score - using the same voices and instruments - will transition away from Removal journey toward a new beginning.</p>	<p>The soundscape will include the sounds heard and made by the Cherokees during their arrival to the Indian Territory and as the community began to rebuild.</p> <p>Sounds to include:</p> <ul style="list-style-type: none"> <li>• Babies crying</li> <li>• Children playing</li> <li>• Running water</li> <li>• Fire crackling</li> <li>• Shouting, Yelling</li> <li>• People walking (through paths, crunching leaves)</li> <li>• Wagon wheels churning</li> <li>• People chanting, praying, discussing (in both English and Cherokee)</li> <li>• Rain showers</li> <li>• Wind</li> </ul>	<ul style="list-style-type: none"> <li>• “Yes, they reached their Western friends and started all over again. Lands, promised, money promised, never materialized only with a paltry sum, too small to recall, for what they parted with and the treatment received.”</li> </ul> <p><b>– Elizabeth Watts (Cherokee), 1937. <i>Trail of Tears Point of View Project Cherokee Account. Approximately 11 seconds.</i></b></p>	<p>RAA recommends including Cherokee language and Cherokee speakers/narrators in the media experience.</p> <p>The audio program will play on a loop. The ability to temporarily pause or control the program can be explored.</p> <p>Suggested narration from the Cherokee National Capitol Museum’ s <i>Trail of Tears Point of View</i> Project.</p> <p>The Cherokee National Capitol Museum’ s <i>Trail of Tears Point of View</i> Project served as the basis for the collection of sounds in the soundscape. We anticipate the addition of more sounds to this list.</p>

		<ul style="list-style-type: none"><li>• Hammering and nails</li><li>• Saws</li><li>• Chopped wood</li></ul>		
--	--	---	--	--

**CHEROKEE NATIONAL CAPITOL MUSEUM**

**PRELIMINARY FINAL DESIGN AV/INTERACTIVITY DESCRIPTION – FIGHTING AND HEALING LINEAR FILMS (2-13\_AV.05)**

**May 17, 2018**

**NOTES:** This document is a work in progress, and serves an overview for the media in 2-13.

**Overall Approach:** The Fighting and Healing media experience will include three 90 second-2 minute films. Each film will discuss a key element of the Cherokee experience after the Civil War and before statehood:

1. The Repercussions of the Civil War on the Cherokee Nation
2. Rebuilding after the Civil War
3. The Suppression of the Tribal Government

**Overview of Visitor Experience:** Visitors dive deep into the Cherokee experience post-Civil War and pre-Statehood with the Fighting and Healing media experience. Visitors will select from one of three 90 second to 2 minute films on a home screen. Each film will be presented as a mini-documentary, and will highlight the key images, documents, places and people impacting the Cherokee Nation during this period. While voiceovers will provide visitors with personal accounts of these experiences, a master narrator will provide historical context. **Per CNCM's feedback on 15 February 2018, visitors will be able to select films via a touchscreen.**

Exhibit Section	Educational Objective	Logistics	Sample Content	Notes
Film 1: The Repercussions of the Civil War on the Cherokee Nation	Learn more about Cherokee life after the Civil War through Oklahoma Statehood in 1907.	This film will educate visitors on the repercussions of the Civil War on the Cherokee Nation and will highlight key images, documents, places and people to help illustrate this period in Cherokee history. Topics to include: <ul style="list-style-type: none"> <li>• Civil War casualties</li> <li>• The State of the Territory: fields and buildings destroyed, livestock killed.</li> <li>• Cherokees fighting for both the Confederacy and the Union</li> </ul>	<ul style="list-style-type: none"> <li>• Photos of Rose Cottage, home of Principal Chief John Ross, destroyed during the Civil War</li> <li>• Centennial Maps of the Civil War in Indian Territory</li> <li>• Journal entries</li> <li>• Photos of Cherokee soldiers (Confederacy and Union)</li> </ul>	<p>Please note: documentary-style films can be expensive.</p> <p>CNCM to identify supporting images, docs, text for voice overs, etc.</p> <p>Film to provide high-level summary of Zone content. This material will be supported by the exhibit which will provide more anecdotal evidence.</p>
Film 2: Rebuilding after the Civil War		This film will inform visitors on ways the Cherokee Nation rebuilt after the Civil War. It will highlight key images, documents, places and people to help illustrate this period in Cherokee history. Topics to include: <ul style="list-style-type: none"> <li>• Orphanages and Widow's Pensions</li> <li>• Rebuilding of Cherokee Seminaries</li> <li>• Reestablishing the Cherokee newspaper</li> <li>• Establishment of a new Capitol building</li> <li>• Changes to Indian Territory: Railroads and Settlers</li> </ul>	<ul style="list-style-type: none"> <li>• Photos of the new Cherokee National Capitol Building and Capitol Square</li> <li>• Photos of the Cherokee Male and Female Seminaries (including students)</li> <li>• Photos of Cherokee orphanages</li> <li>• Photos of trains, the railroad in Indian Territory</li> </ul>	
Film 3: The Suppression of the Tribal Government		<ul style="list-style-type: none"> <li>• The Treaty of 1866</li> <li>• The Dawes Act of 1887</li> <li>• The Curtis Act of 1898</li> <li>• 1901 Acceptance of Allotment</li> </ul>	<ul style="list-style-type: none"> <li>• Photograph of the 1866 Delegation</li> <li>• Photographs of the Dawes Commission</li> <li>• Copy of the Dawes Act</li> <li>• Copy of the Curtis Act</li> </ul>	

		<ul style="list-style-type: none"><li>• Ratification of the State of Oklahoma</li></ul>		
--	--	---	--	--



**CHEROKEE NATIONAL CAPITOL MUSEUM  
PRELIMINARY FINAL DESIGN AV/INTERACTIVITY DESCRIPTION – WE REMAIN FILM (2-14\_AV.06)**

**May 17, 2018**

**NOTES:** This document is a work in progress, and serves an overview for the film in 2-14.

**Overall Approach:** This program offers a broad look at the Cherokee Nation today. Striking a balance between the Nation’s commitment to its history as well as its contemporary pursuits, the film will feature individual interviews with key figures representing different aspects of the Nation and will include archival images and new original footage. A master narrator will weave the Cherokee experiences into one cohesive story.

**Overview of Visitor Experience:** What do traditional Cherokee traditions look like now? What do today’s Cherokees learn in school? How does the Cherokee government work in conjunction with state and federal governments?

Through interviews, original footage and archival images, this 6-8 minute “Voices of Today” media program will offer a vibrant peak into contemporary Cherokee culture. While answering key questions about what makes Cherokee culture unique today, it also celebrates the Cherokees’ storied past and looks forward to its ever-evolving future.

**The theater will have 3 screens.**

Exhibit Section	Educational Objective	Logistics	Sample Content	Notes
<p>We Remain Film</p> <p>Guiding Terminology: High-Level, Contemporary, Cultural, Vibrant</p>	<p>Visitors are invited to share in what makes the Cherokee culture unique and vital today.</p>	<p>The 6-8 minute “Voices of Today” film will feature 6 representatives [specific individuals TBD] that will highlight key elements of contemporary Cherokee culture:</p> <ul style="list-style-type: none"> <li>• An <b>artist</b> to discuss the renaissance taking place in the Cherokee arts community, and the evolving methodology of art as a craft.</li> <li>• A <b>historian</b> to provide perspective on Cherokee life in the 20<sup>th</sup> and 21<sup>st</sup> centuries, including military history and the experiences of Cherokee veterans serving during World War II, the Korean War, the Vietnam War, the Gulf War and the War on Terror.</li> <li>• A Cherokee representing <b>civic engagement</b> to comment on the role of Cherokee government, the impact of Cherokee Nation programming and initiatives, and the Cherokee Nation’s relationship with the US government.</li> <li>• A representative of <b>Cherokee Nation Businesses</b> to reflect on the importance of commerce in the Cherokee community. Topics to include casinos and Aerotech.</li> <li>• A <b>native speaker</b> to talk about educational initiatives and plans to integrate Cherokee syllabary into daily life.</li> </ul>	<p>None.</p>	<p>CNCM to identify individuals to serve as the “characters” to be interviewed in the film.</p> <p>CNCM to investigate images, documents, footage, etc. to support the interviews.</p>

		<ul style="list-style-type: none"> <li>• An <b>elder</b> to reflect on life before the Cherokee government was ratified in 1976, and how life has changed since.</li> </ul> <p>A master narrator will serve as the overarching “voice for the film.”</p> <p>In addition to interviews, “Voices of Today” will include archival images and documents, as well as new original footage.</p>		
--	--	---	--	--

**CHEROKEE NATIONAL CAPITOL MUSEUM  
PRELIMINARY FINAL DESIGN AV/INTERACTIVITY DESCRIPTION – WE REMAIN DISCUSSION BOARD (2-14\_IN.04)  
May 17, 2018**

**NOTES:** This document is a work in progress, and serves an overview for the discussion board in 2.14.

**Overall Approach:** The We Remain Discussion Board will function as a hands-on opportunity for visitors to reflect on and discuss critical issues impacting Cherokee society today. Questions posed by CNCM on the discussion board will support content presented in the We Remain Zone and will serve as a compliment to ideas discussed in the We Remain film.

**Overview of Visitor Experience:** The We Remain Discussion Board will be a designated site at CNCM for visitors to engage in dialogue on key issues impacting the contemporary Cherokee nation.

Regularly [time frame TBD], CNCM will pose a new question to the public, asking the visitor community to challenge their own ideologies and ponder significant issues in the Cherokee community. Visitor responses will be posted, allowing for further discussion that can continue after the conclusion of the museum visit.

Exhibit Section	Educational Objective	Logistics	Sample Content	Notes
We Remain Discussion Board  Guiding Terminology: Reflective, Educational, Contemporary, Provocative	To consider and analyze contemporary Cherokee issues	CNCM poses a question on the designated discussion board. Topics can be changed or rotated on an as needed basis.  For open-ended questions: visitors are provided with post-it notes or note cards to respond to discussion board questions. Upon completion, visitor responses are placed on the board [method TBC – can be pinned, put in receptacles – options are dependent on space allowances, etc.] to allow for further discussion and reflection.  Alternatively, if CNCM opts to pose a yes or no question, visitors can respond by placing a dot sticker in a respective column.	Sample Discussion Board questions to include: <ul style="list-style-type: none"> <li>• How should traditional Cherokee culture be represented in the media?</li> <li>• Should the Washington Redskins be required to change their team name and logo?</li> <li>• Should the Cherokee syllabary be integrated into daily life, for examples, in grocery stores, in schools, in churches, in civic institutions?</li> </ul>	CNCM to investigate low-tech storage options to preserve visitor responses long term.  For virtual “visitors,” questions and thought-provoking visitor responses can be posted to the CNCM website or social media channels. Similarly, these avenues could be used to help generate future discussion board topics and/or future programming in Changing Gallery exhibitions, lectures, discussion groups or outreach.