

S'abadeb— The Gifts: Pacific Coast Salish Art & Artists

SEATTLE ART MUSEUM
EDUCATOR RESOURCE GUIDE
Grades 3-12



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Front Cover: *Carved Figure*, late
eighteenth century, Suquamish, wood,
hair, leather, glass, dentalium shells,
copper, 14 x 13 1/2 x 2 3/8 in., Collected
by George Hewett on the Vancouver
Expedition, 1792, Restoration Point,
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Letter from the Deputy Director of Education and Public Programs

Dear Educators,

The Seattle Art Museum (SAM) is excited to present this Educator Resource Guide on Coast Salish art and culture, created to complement the special exhibition *S'abadeb—The Gifts: Pacific Coast Salish Art and Artists*.

SAM provides a welcoming place for people to connect with art and to consider its relationship to their lives. SAM is one museum in three locations: Seattle Art Museum Downtown, Seattle Asian Art Museum at Volunteer Park, and the Olympic Sculpture Park on the downtown waterfront. SAM collects, preserves, and exhibits objects from across time and across cultures, exploring the dynamic connections between past and present.

SAM's school and educator programs and resources reflect the museum's commitment to enhancing school curricula and encouraging innovative teaching practices. Our hope is that we will contribute to expanding the walls of the classroom. Offerings include educator resource guides, educational CD-ROMS, outreach suitcases, interactive tours, hands-on art-making workshops, and in-classroom visits. Both at the museum and in the classroom, SAM's educational programs offer students and teachers opportunities to develop a critical understanding of art and its relationship to their own lives.

SAM is also home to the Ann P. Wyckoff Teacher Resource Center (TRC), a free lending library for educators. Located in the Seattle Asian Art Museum, the TRC offers over 4,000 resources on the Seattle Art Museum collection and covers all art disciplines.

Enjoy!

Sandra Jackson-Dumont
The Kayla Skinner Deputy Director for Education & Public
Programs/Adjunct Curator, Department of Modern &
Contemporary Art

S'abadeb—The Gifts: Pacific Coast Salish Art and Artists is a major exhibition that explores the unique artistry and culture of Coast Salish First Peoples of Washington State and British Columbia. The exhibition features more than 180 works of art from national and international collections that offer a glimpse into the daily and ceremonial lives of the 70 sovereign Salish Nations. Many of the works have never before been on view and are for the first time interpreted by Native voices.

Within this visually stunning exhibition, historical works of sculpture, basketry, and weaving are shown side by side with contemporary artworks, including paintings, prints, and photographs, to emphasize the ongoing vitality of the artistic traditions today. Dynamic multimedia presentations are featured in the galleries, taking visitors into the territories, lives, and rich oral traditions of the Coast Salish First Peoples.

Barbara Brotherton, Curator of Native American Art

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About this Guide

This Educator Resource Guide is designed as a resource to help teachers of grades 3–12 facilitate discussions and plan activities around the arts and culture of Coast Salish First Peoples. Teachers are encouraged to use the guide before, after, or completely independent of a visit to the exhibition *S'abadeb—The Gifts: Pacific Coast Art and Artists*. Whether teaching history, social studies, language arts, visual arts, or science, the activities in this Educators Resource Guide will enhance any student's critical thinking, understanding and appreciation of the art and living culture of the Coast Salish.

RESOURCE GUIDE STRUCTURE

The Educator Resource Guide starts with a basic introduction to the history, art, and culture of the Coast Salish First Peoples. The guide is then divided into four thematic sections:

- Gifts of Our Earth
- Gifts of Our Ancestors
- Gifts of Our Families
- Gifts of Our Artists

These thematic sections are also the organizing principles for the *S'abadeb—The Gifts* exhibition. Please note that some of the objects in this Educator Resource Guide exist under different themes in the exhibition itself.

Each thematic section contains object-based projects with:

- Background information
- Learning objectives
- Discussion questions
- Activity descriptions
- Ideas for activity extensions

All suggested activities can easily be expanded from single lessons to larger units of study.

Selected vocabulary words are highlighted in bold print throughout the guide and are defined in the glossary. The resource guide concludes with a chart of Washington State Essential Academic Learning Requirements (EALRs) addressed by the activities and a list of related resources.

“We are an alive culture.” –Honorable Cecile Hansen, chairwoman of the Duwamish tribe, 2008

The arts of the Coast Salish **First Peoples** have changed over many thousands of years, most perceptibly in the last 200 years, but the underlying values and worldviews that inform the creation and expression of these arts have remained constant.

The Coast Salish First Peoples include at least 70 **bands** and **tribes** that live in northern Washington State and southern British Columbia and speak one of the many Salishan languages. This region, called the “**Salish Sea**” by many First Peoples, includes the major waterways of Puget Sound, the Strait of Juan de Fuca, and the Strait of Georgia. The ecosystems of this region, also called the Pacific Northwest or Northwest Coast, are abundant with trees, plants, berries, deer, elk, mountain goats, freshwater and saltwater fish, shellfish, and waterfowl. The connection between the Coast Salish and the waterscape of the Salish Sea is at the core of their **culture**; historically, communities oriented and identified themselves by the rivers, creeks, bays, and sounds of their homelands.

Before the creation of the political boundary between British and U.S. territories in 1846, Salish-speaking people moved freely throughout the area for thousands of years. Starting in the 1850s Coast Salish people were forced to move from their land by non-Native settlers and the governments of Canada and the United States. However, the relationship between Coast Salish people, the land and the water of the region did not end. Like many other Native groups in the United States and Canada, the Coast Salish people continue to fight today for rights to their homelands and natural resources like salmon, shellfish, and cedar trees.

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First Peoples: Used among Coast Salish people to denote the original people to occupy the Pacific Northwest territories and their descendants.

Bands/Tribes: Groups of people who recognize one another as belonging; these people do not have to be related. Band is generally used in Canada, tribe in the United States.

Salish Sea: A traditional name for the territories of the Pacific Northwest or the Northwest Coast occupied by the Coast Salish First Peoples that includes the major waterways of Puget Sound, the Strait of Juan de Fuca and the Strait of Georgia.

Culture: That which defines a group of people based on learned behavior, language, values, customs, technologies, and art; the sum of attitudes, customs and beliefs that distinguish one group from another.



The Salish Sea, Map by Deborah Reade, ©Seattle Art Museum

COAST SALISH WAYS OF LIFE, PAST AND PRESENT: A NARRATIVE TIMELINE

The following is a narrative timeline illustrating major milestones in the history, art, and culture of the Coast Salish First People over many thousands of years. To present a comprehensive history of the Coast Salish would be difficult, so this narrative timeline focuses on those milestones most relevant to the *S'abadeb—The Gifts* exhibition and the activities suggested in this Educator Resource Guide. Use the Related Resources section in the back of this guide for suggestions of more comprehensive histories.

- 14,500 years ago: Glaciers form what will become the major waterways of Puget Sound, the Strait of Juan de Fuca, and the Strait of Georgia.
- 12,000 years ago: Glaciers recede, making way for human occupation. Archaeological evidence shows that First Peoples occupy areas of the Pacific Northwest. First Peoples' oral histories proclaim their origins here.
- 6,500 years ago: Red and yellow cedar trees emerge in the Northwest. The red cedar is called the “tree of life” by the First Peoples and is used for the creation of canoes, houses, clothing, crafts, and tools.
- 4,000–1,500 years ago: First Peoples establish permanent settlements in the Salish Sea territory, living in large villages connected to neighboring communities through extended family ties. Salmon runs become stable and sophisticated, and salmon harvesting and storage processes are developed.
- 1,500–235 years ago: Technological, cultural, and artistic traditions such as weaving, carving, salmon harvesting, ceremonies, and oral teachings flourish through trade and exchange between communities. Society is oriented around families with leaders or **sʔiʔab** functioning as the heads of households and ceremonial authorities. Villages are made up of one or more **longhouses** that are homes for extended families. Society is divided into upper class, lower class, and slaves.

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Longhouse: Large houses used by extended Native American families along the southern regions of the Northwest Coast that are built with long cedar planks and a shed roof in most cases.

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Reservations/Reserves: A government-established body of land that is recognized as belonging to a designated group of people but set aside by outsiders. Reservation is the term used in the United States; reserve is used in Canada.

Treaty: A formal agreement between two or more nations, generally relating to peace or trade.

1770s:	Beginning of maritime exploration of the Northwest Coast by Spaniards Juan Perez (1774) and Bruno Heceta and Francisco Bodega y Quadra (1775), and British captains James Cook (1778), Charles Barkley (1787), and George Vancouver (1792).
	Members of the Vancouver voyage collect the earliest Salish artifacts.
1780s:	Fur trade begins, bringing the first of many waves of epidemics that devastate First Peoples populations and eventually contribute to the loss of cultural traditions.
1811–43:	American and British fur trade companies establish multiple forts along the coast, including Fort Astoria (1811), Fort Vancouver on the Columbia River (1825), Fort Langley (1827), and Fort Victoria (1843).
1846:	Establishment of border between the United States and Canada places related Salish peoples under separate governments, and contact between groups is restricted.
	No role in governance given to First Peoples in either country.
1850s:	Series of treaties confiscate land and move First Peoples to reservations (in the United States) and reserves (in Canada): Douglas Treaty, Vancouver Island, signed under James Douglas, governor of colony of British Columbia; Washington State treaties signed under Governor Isaac Stevens include Point Elliot Treaty (1855), Treaty of Point No Point (1855), and Medicine Creek Treaty (1854).
	Because these reservations and reserves are much smaller than the areas the Coast Salish people previously occupied, it becomes difficult for First Peoples to continue to rely on subsistence activities like hunting, fishing, and harvesting.

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- 1851: The Denny Party establishes the first non-Native settlement in present-day Seattle, first calling it “New York,” then “Alki,” and finally “Seattle” in 1853, after Chief Sealth (**siʔaʔ**) or Chief Seattle, leader of the Suquamish and Duwamish tribes from 1810 until his death in 1866.
- 1858: Gold is discovered in the Lower Fraser Valley in southwest British Columbia, causing an influx of over 30,000 non-Native settlers.
- Reflective of the increasing tensions between First Peoples and non-Native settlers, Chief Leschi (1808-1858) of the Nisqually and Puyallup tribes is hanged for murder. He is exonerated in 2004 by a unanimous vote by the Historical Court of Inquiry based on an understanding that he was wrongly convicted and executed.
- 1860s–early 1900s: With decreased land for subsistence activities like fishing and gathering, First Peoples look for new means of economic survival. Interaction between non-Native settlers and First Peoples creates a cash-based economy, jobs for First Peoples in commercial and agricultural industries, and new tourist markets for trade in art and crafts made by First Peoples.
- First Peoples are banned from living and sleeping in Seattle and other Euro-American towns; however, during the day they can sell trade items like baskets, carvings and produce.
- 1876: First in a series of **Indian Acts** signed in Canada sets an oppressive national policy toward subsistence activities like fishing and cultural practices including feasting and gifting ceremonies (legally banned from 1885 to 1951 in Canada).
- 1882: John and Mary Slocum, members of the Squaxin Island Tribe, establish the Indian Shaker Church, a unique blend of First Peoples, Catholic, and Protestant beliefs that continues to have a strong presence in Coast Salish communities today.

Indian: A historical name for Native Americans or indigenous peoples of the Americas that was given by Christopher Columbus when he thought he had landed in the East Indies in 1492 but instead had landed in the Bahamas.

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1887:	The Dawes Act (also called the U.S. Allotment Act) divides existing reservation lands into plots for individual tribal members; over the act's 47 years of existence, millions of acres of treaty land are lost by sale to non-Native settlers.
1880s:	Missionaries and government officials establish boarding schools to assimilate First Peoples into Euro-American society. Federal Indian policy calls for the removal of children from their families, separating them from their culture and incorporating them into mainstream society. This is also accomplished by prohibiting Native languages and dress. The children range in age from six to eighteen years and come from different reservations. Girls learn crafts like knitting and sewing, and boys learn a trade. Some schools are still in operation until the 1960s.
1880s-1950s:	First Peoples are active throughout this time, lobbying, protesting, and petitioning for the recognition of their rights and social titles. Coast Salish responses to repressive government policies are diverse. Some people form organizations that fight for Native rights, and others develop their own government institutions on reservations and reserves.
1924:	In recognition of service during World War I, the United States government grants First Peoples citizenship and the right to vote through the Indian Citizenship Act.
1945-1961:	The United States passes legislation that calls for a reversal of the tribal self-government movement, terminating more than 50 tribal governments. The federal government no longer recognizes them as Indian Nations.

- 1953: United States Public Law 280 gives six states mandatory and substantial criminal and civil jurisdiction over First Peoples land.
- 1950s-1960s: Canada ends official suppression of feasting and gifting ceremonies in 1951; in 1956 Canadian citizenship and provincial voting rights are granted to First Peoples, and federal voting rights are granted in 1960. This period is characterized by expanded recognition of the powers of tribal self-government.
- Northwest Coast First Peoples' "art revivals" reawaken Coast Salish traditions in carving, basket making, printmaking, and weaving, along with a resurgence of feasting and gifting ceremonies and a renaissance of tribal and national civil rights actions.
- 1968-1990: During this time period a number of legal acts are put into legislation: Indian Civil Rights Act of 1968, Indian Self-Determination and Education Assistance Act of 1975, Indian Child Welfare Act of 1978, American Indian Religious Freedoms Act of 1978, and Native American Graves Protection and Repatriation Act of 1990.
- 1974: The Boldt Decision upholds treaty rights of 1855, giving federally recognized tribes half of all harvestable salmon in Washington State.
- 1980s: First exhibitions of Coast Salish art are organized at the Museum of Anthropology at University of British Columbia and the Burke Museum at the University of Washington. Younger generations of Coast Salish artists study traditional aesthetics and techniques through access to these and other museum collections.

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Salish First Peoples

- 1989: The “Paddle to Seattle” during the Washington State Centennial Celebration marks the return of annual canoe journeys and the resurgence of canoe carving, songs, and protocols. These large public events proclaim Native strength and identity.
- 1993: British Columbia Treaty Commission resumes treaty negotiations after a century and a half; negotiations continue today regarding land and subsistence rights, cultural property (including art held in national museums), and political participation in national decisions.
- 2008: There are currently 20 reservations in Washington State. The Samish Nation regained federal recognition in 1996, and the Duwamish (whose former leader was Chief Seattle) and Steilacoom tribes continue their effort for recognition.

S'ABADEB—THE GIFTS

The word s'abadeb, or “the gift,” represents a wide range of beliefs and actions for Coast Salish First Peoples. From the serious responsibilities of ceremonial roles, to the passing of wisdom from one generation to another, “gift-giving” plays a central role in Coast Salish ways of life.

1. Gifts of the Earth

To Coast Salish First Peoples, the earth is the ultimate source of nourishment and knowledge. The earth provides food, shelter, clothing and medicine.

2. Gifts of Our Ancestors

Gifts of knowledge, wisdom, language, and tradition come from living elders and recent ancestors.

3. Gifts of Our Families

The gifts of family—names, songs, stories, dances, objects, and land—underscore all aspects of Coast Salish life. Parents and grandparents share knowledge of traditions with younger generations.

4. Gifts of Our Artists

The gifts of contemporary Coast Salish artists—their artwork—raise questions about tradition, innovation, survival, and revival. As bearers of culture, artists create works of art that inspire, uplift, and instruct.

GIFTS OF THE EARTH

To Coast Salish First Peoples, the earth is the ultimate source of nourishment and knowledge. The earth provides food, shelter, clothing and medicine.



RESPECTING AND PRESERVING THE GIFTS OF THE EARTH

“When the tide goes out, the table is set.”
–common First Peoples expression

To Coast Salish First Peoples, like many cultures worldwide, the earth is the ultimate source of nourishment and knowledge. Through resources like the sea and the cedar tree, provides the Coast Salish with gifts of food, shelter, clothing, and medicine. Based on these beliefs, the Coast Salish could be considered the first environmentalists of the Pacific Northwest region. For example, Coast Salish elders teach that it’s okay to use natural resources—it’s just not okay to abuse them or use them up.

Tulalip/Upper Skagit artist Ron Hilbert Coy’s painting *First Salmon Ceremony* honors salmon, the principal food for Coast Salish people. The ceremony and the stories of the great fish’s origins are embedded in the roots of every coastal community along the Northwest Coast. From the late nineteenth to the mid-twentieth century, the Canadian and United States governments banned ceremonies like the First Salmon Ceremony. Despite this, the stories of these ceremonies lived on, and the late 1970s the Skokomish and Tulalip tribes of Washington State reinstated the First Salmon Ceremony.

IMAGE:*First Salmon Ceremony*, ca. 1978, Ron Hilbert Coy (č’adəsqidəb), Tulalip/Upper Skagit, 1944–2006, wood, copper and paint, 10 x 28 1/4 x 2 in., Gift of Vi Hilbert, in honor of the 75th anniversary of the Seattle Art Museum, © Ron Hilbert Coy, 2005.175, Photo: Susan Cole

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the Gifts of the Earth

Coast Salish ceremonies vary depending on the time of year. Summer ceremonies generally honor native foods, while winter ones involve spirits. First Foods Ceremonies, like the First Salmon Ceremony, are celebrated every year. These ceremonies honor all kinds of traditional foods—water, clams, duck, elk, salmon, sprouts, berries—and celebrate the appearance of these foods at certain times of year. First Foods Ceremonies involve the entire community. Many people come together to harvest and prepare special foods for the ceremonies. They also sing songs that thank the earth for providing them with these important foods year after year.

The First Salmon Ceremony is made up of a particular sequence of events. First, there is singing to welcome the first salmon of the season. Second, salmon are carried on top of cedar tree branches into the house where the ceremony is taking place. At the end of the ceremony, the bones of the salmon are returned to the water. This demonstrates that the salmon has been well treated and will be welcomed again when it returns the next year. In *First Salmon Ceremony*, Ron Hilbert Coy merges these events, which take place at different times over the course of a single day, into a single composition.

The First Salmon Ceremony gives thanks to the salmon for returning year after year, teaches us about our dependence on salmon as a source of food, and highlights our responsibility to protect the earth and its gifts (food, water, etc.).

DISCUSS IT: Why do you think Coast Salish people refer to trees, plants, animals, and fish as gifts? Do you see these things as gifts? Why or why not?

What can we do to help protect natural resources?

What does or can your school or your family do to honor the earth?

How does the First Salmon Ceremony story illustrate the Coast Salish people's commitment to preserving the salmon?

MAKE IT:

Objectives:

1. Discuss Coast Salish traditions of honoring the gifts of natural resources provided by the earth.
2. Explore our relationship with nature using salmon as an example.
3. Learn the visual arts concepts foreground, background, and horizon line.

Materials:

Sketch paper
18x24-inch sheets of heavy paper
(enough for one sheet per student)
Soft sketch pencils
Colored pencils
Gum erasers
Scissors
Glue sticks

Process:

1. Read the origins of the First Salmon Ceremony as told by Skokomish elder Frank Allen in 1939 (see page 21). Traditional Coast Salish stories are told in the longhouse by the light of the central fire.
2. As a class, discuss the cycle of life for salmon. Check out the Washington State Department of Fish and Wildlife's website on salmon recovery for more information (www.wdfw.wa.gov/recovery.htm). Using the website as a prompt, discuss how we can act on our responsibilities to protect salmon.
3. Salmon are a primary source of food for Coast Salish First Peoples and are currently listed as endangered or threatened in the state of Washington. Many people in the Pacific Northwest are working to preserve these animals and increase their populations. Working as partners, have students brainstorm ways of visually representing the interdependency between people in the Pacific Northwest and salmon. Have students sketch their ideas on paper. Note: If you live outside the Pacific Northwest you can do the same exercise with another kind of fish or animal that is native to your area.

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Respecting and Preserving the Gifts of the Earth

Background: In art, the part of a picture that appears to be farthest away from the viewer, usually nearest the horizon. The background is the opposite of the foreground.

Foreground: The part of a scene or picture that is closest to and in front of the viewer.

Horizon line: The intersection of the sky and earth as seen by an observer.

4. Have students look at an image of Ron Hilbert Coy's painting *First Salmon Ceremony*. Discuss how the artist has laid the painting out. Ask students: How has the artist organized images in the painting? Is there an obvious **foreground** or **background**? What image or object is most prominent in the foreground? Can you identify the **horizon line**? Are some objects larger than others? Why is this? Why do you think the artist laid the painting out in this way?
5. Give each student a sheet of 18x24-inch paper. Have students draw a horizon line across the page. Using their earlier sketches about the interdependency between people in the Pacific Northwest and salmon as inspiration, have students identify the most important images. These are the images that will make up the foreground of their work of art. Students can either redraw their images directly on the 18x24-inch piece of paper, or cut out their previous sketches and glue them to the page.
6. Have students add their other images to the page, making less important images smaller and placing them in the background.
7. Once they have laid out all their images, have students go back in with colored pencils and complete their works of art.
8. Ask students to write a 3–5 sentence artist's statement explaining the intention behind their work of art.
9. Display the final works of art and the students' artist statements in your classroom like a mini-exhibition.

EXTEND IT:

- Have students think of a celebration they have attended. What sequence of events took place at this celebration? Were there special foods eaten at the celebration? Were there particular actions that took place (e.g. prayers, songs, dances)? Have students make a quick outline of these events and then create a drawing, painting, or collage that illustrates their celebration.
- Take your class to the annual Salmon Homecoming Celebration. More information at www.salmonhomecoming.com.
- Explore Tulalip history and culture on the Marysville School District and Tulalip Tribes interactive website, Tulalip Learning Journey (www.tulaliplearningjourney.org).

- Launched in 1970, Earth Day is a nationwide environmental demonstration that takes place every year on April 22. Have students research the beginnings of Earth Day. What was its purpose then? What is its purpose now? What has changed since 1970? Have students plan an Earth Day celebration for your class. Make sure they outline the sequence of events that will take place during the celebration.
- Explore how the idea of “gifts of the earth” might apply to other cultures. Have students research another Native American region in the United States like Alaska, the Plateau, the Plains or the Southwest or another part of the world like Norway, South Africa or Peru. What kinds of natural resources and environmental conditions influence the culture and celebrations of the **indigenous** or **aboriginal** peoples of those areas?

FRANK ALLEN'S FIRST SALMON CEREMONY STORY:

“What I am telling you happened on Dungeness River.

A man who is of the Black Face Society was there.
He wore a red cedar bark band around his head.

He went up the river, where the salmon spawn, and he saw an old, worn out Dog-salmon.

And he takes a long strip of bark from his red cedar bark headband that he was wearing, and he tied that bark around the old Dog-salmon's tail. He wants to see if that same salmon will come back again next year to that same place.

Then he goes home. But he doesn't tell anybody what he has done to that Dog-salmon, doesn't tell his people he has tied bark to the tail of that salmon.

When the time came the next year for the Dog-salmon to come back, the man says to his people, ‘Do not touch that salmon with the cedar bark around his tail. Don't kill him. I put that bark around his tail to see if he would come back.’

And everybody goes to look at that Dog-salmon spawning now. Everybody sees that salmon that has come back, that Dog-salmon with the cedar bark around his tail.

Finally that Dog-salmon is getting old, all worn out from spawning. Now the man goes to see that salmon, the Dog-salmon he tied with cedar bark.

And the salmon speaks to him and says, ‘We are going to take you home now, we're going to take you to our home.’

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Aboriginal: An original inhabitant of any land.

Indigenous Peoples: Any ethnic group that inhabits a geographic region with which they have the earliest historical connection.

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That man did not go in his body, but he turns into a salmon himself. He finds himself going just like a salmon.

In that salmon country they have big longhouse just like we have and he sees the house of Steelhead, of Silver salmon, of all the other salmon, and finally they land at the house of the Head Dog-salmon.

Now the Head Dog-salmon calls all the other salmon people to come so that he can show this man how Dog-salmon people had been treated by humans.

Some had their eyes set crooked, some had their tails twisted in all shapes.

'This is how your people treat us' that Head Dog-salmon says to him.

The salmon people say, 'I know him, that fellow: he kills me, he eats me, but, he shows no respect for me.'

And now the time comes when the Dog-salmon get ready to leave and that man comes with them. They come to Dungeness River.

He gets his own body back now, and he is no more a salmon. People now gather to see that man who was missing. They gather in his longhouse to see that man. His eyes don't feel right, it is hard for him to walk right. And he says to the people, 'No matter if you kill salmon and eat him, he goes back to his home.'

Then the man instructs the people: 'When you kill the first caught salmon, save all of his bones and carry all of his bones back to the water and throw them in the water. Do not butcher salmon on the ground. Lay them on a mat when you butcher them. You can eat them, they never die, they come back from their own country. But be respectful of them. If you do this they will return to you. When they send their big salmon to you, thank him. You women thank him when you butcher him. Say thank you when he returns another year.'

It is finished now."



MAKING ART FROM NATURE: COAST SALISH BASKETRY

“For many Coast Salish people, baskets are more than just containers for food, tools and belongings; they contain and bring forward memories and identities about who we are as people. They are not merely functional, but carry everyday reminders of our grandparents and ancestors, their spiritual gifts and individual creativity.” –Sharon Fortney, 2008

Plaited basket, ca. 1900–30, Susan Wawetkin Bedal, Sauk, 1865–1947, cedar bark, bear grass, cedar root, 12 x 14 x 13 1/2 in., Gift of Jean Bedal Fish and Edith Bedal, in honor of the 75th anniversary of the Seattle Art Museum, 2005.101, © Susan Wawetkin Bedal, Photo: Beth Mann

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Making Art From Nature:
Coast Salish Basketry

Coast Salish basketry is a refined art form that has evolved over at least 6,500 years. It is a vital source of artistic expression using bark, roots, stalks, and grasses to produce an amazing array of personal and tribal creativity. In times past, most Coast Salish women knew how to make baskets to meet daily needs for containers to cook foods, collect materials, and store personal and household items. However, it was the devoted basket makers who were most highly respected for the skill and artistic expression woven into their beautifully designed baskets. Apprenticeships began in early childhood between a young girl and her mentor. In many cases a young girl lived with her mentor and devoted hours to learning the fine points of weaving techniques, materials preparation, and design composition. Some would learn only the techniques used by other members of their family, but often these young girls married outside their area and learned weaving techniques from the women of their husband's family as well.

The methods of teaching used by Coast Salish elders include observing and practicing. With basket making, the process of gathering and preparing cedar roots and bark for baskets is time-consuming and requires careful work. In undergoing the exercise, mentors teach apprentices patience, generosity, and perseverance. Cedar, especially Western Red Cedar, is very important in traditional Coast Salish basket making. Red cedar is called the "tree of life" by Coast Salish peoples because it provides shelter, clothing, basketry materials, canoes, art, spiritual regalia, and medicine.

The gifts of plants like cedar are not taken for granted by Coast Salish people. Harvesters will offer a prayer of thanks to the cedar and never take more than is needed. Today access to traditional plant materials can be difficult. Areas that would have traditionally been sites for collecting materials are now private property. Some plants are damaged or threatened by pollution or have been cleared out for urban development. Overharvesting of plants has also become a problem; florists have collected huge quantities of beargrass, sweetgrass, and salal for floral arrangements, which has depleted plant reserves previously used by Coast Salish basket makers.

Susan Wawetkin Bedal (1865-1947) was an expert basket maker who carried the traditional knowledge of harvesting, processing, and weaving indigenous plants. She was raised on a mixed Native/non-Native homestead started by her father, Wawetkin. Her life was a cultural bridge that spanned two worlds: the world of her ancestors and a world introduced by outsiders. She took her baskets on the train to Everett, Washington, to sell to non-Native settlers and tourists, and taught her daughters, Jean and Edith, the art of basket making.

For this exquisite basket (page 23), Bedal combined light, medium, and dark values in a checker-plaid weave. While this basket would be used as an everyday container, perhaps to hold the mountain goat wool she spun or the Euro-American clothing she wore, it demonstrates the mastery that she had in gathering and caring for her basket materials, the skill of her weaving, and the unique aesthetic expression she brought to her work.

Today there are a number of fine Coast Salish basket weavers, but the apprentice role has shifted dramatically. Some men and women learn from family members, but many people now also go to workshops and conferences to learn the art of basketry.

- DISCUSS IT:**
- What do you think this basket is used for?
 - Does it remind you of anything you use on a regular basis?
 - What kinds of patterns do you see in the basket's weave?
 - What kinds of plants do you think were used for this basket?

MAKE IT:

Coast Salish culture is not static. Skilled basket makers were and still are quite inventive. The apprentice process values students being observant and curious but not going so far as to question their teacher's practices. It was, and still is today, referred to as "paying attention." Masters and apprentices continually pay attention to what is happening to the plants and minerals that can be used for weaving or dyeing. Experimentation is ongoing.

Objectives:

1. Learn about how plants are treated and used in traditional Coast Salish basket making.
2. Identify plants from your area that could be used for basketry.
3. Experience the traditional Coast Salish practice of learning through observation and experimentation.
4. Discuss our responsibility to protect wild plants from becoming overharvested.

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Making Art From Nature:
Coast Salish Basketry

- Materials:** Paper coffee cups or larger containers if desired (one per student)
- Strips of stiff multicolored ribbons (about 1/4-inch wide)
- Ruler
- Permanent markers
- Scissors
- All-purpose glue
- Notebooks or journals
- Botanical identification books
- Plant materials collected by students
- Plastic bags for gathering plant material

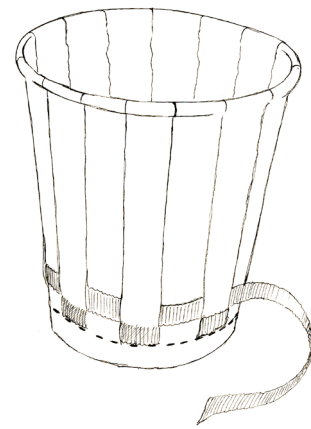
Preparation:

Recommend teachers of Grades 2-5 do this preparation ahead of time; students in Grades 6-12 can prepare their own materials.

1. Using a ruler and a marker, draw a baseline 1/4-inch from the bottom and around the circumference of a paper cup.
2. Mark off vertical lines (uprights) every 1/4- or 1/2-inch around the paper cup. Make sure to create an odd number of lines.
3. Using scissors, cut along the lines to create an odd number of uprights, ending the cut at the baseline previously marked.
4. Cut different colors of the 1/4-inch ribbon into 12-inch strips. Each student will need multiple strips of ribbon of various colors.
5. Knot one end of the ribbons. This end will go inside the paper cup and the knot will “anchor” it so that it will not slip out.

Process:

1. Collecting and caring for plant fibers:
 - a. Discuss with students the process of collecting plants for basket weaving. Use video clips from SAM's interactive website for *S'abadeb—The Gifts* to illustrate the process (www.seattleartmuseum.org/exhibit/interactives/sabadeb/flash/index.html). Under the "Gifts of the Earth" section of the website, look for the subsections called "The Living Breath" and "Waking Up Connections to Natural Materials."
 - b. After watching the videos, facilitate a conversation about the importance of caring for and being respectful of plants.
 - c. Ask students to collect about 10 leaves from different plants in the schoolyard or their own yards. When deciding what plants to select, have students observe the structure or shape of the leaves, thinking about what kinds of leaves would make sense to use in basket weaving. Students should store their plant samples in airtight plastic bags.
 - d. In a notebook or journal, have students draw their plants for identification purposes. Using botanical identification books from your school or local library, have the students identify their plants and record the plants' common, Latin, and Lushootseed names in their notebooks or journals. *The Lushootseed Dictionary* by Dawn Bates, Thom Hess, and Vi Hilbert is available for free on Google Books: (www.books.google.com/books?id=ekq921r1kVOC).
 - e. When students bring the materials to school, remove them from the bags and lay them flat between two sheets of paper towels and store in a light, dry, and cool location where they will not be handled. If you do not have a plant press, lay each leaf between several layers of paper towels and stack books on top.
2. Weaving with a paper cup:
 - a. Before students begin to weave, place their plant materials between damp towels for 10 to 20 minutes.
 - b. Give each student a pre-cut paper cup and a few pieces of ribbon (or have older students prepare their own cups as listed under the "Preparation" section on page 26).



Paper cup with ribbon, Illustration by Greg Watson, ©Seattle Art Museum

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- c. Have students slip the knot of the ribbon into the inside of the cup and then begin weaving the ribbon in and out of the uprights. After wrapping the ribbon around the cup several times (the number is optional), students can tie the ribbon to the end of a new colored piece of ribbon and continue weaving.
- d. When the ribbon is just below the rim of the paper cup, have students put a little bit of glue on the end of the ribbon and tuck it between the inside of the cup and the previously woven ribbons.
- e. While students' plant materials are still slightly damp, have them slip these in between their woven pieces, creating a pattern.
- f. When the woven basket is fully dry, have students make identification tags with a card. Write information about the plant(s) included on their baskets.

REFLECT ON IT:

Susan Bedal's basket is made from red cedar bark that was pulled from the tree in the spring and then thinned into equal widths and dyed. She also used white beargrass that was pulled in mid-summer and slowly dried so that weaving could take place in the winter. Have students answer the following question in their notebooks or journals: What does this basket tell you about the Coast Salish culture?

EXTEND IT:

- Have students look more closely at the specific patterns Susan Bedal creates in her basket. Using grid paper, have students lay out the four-quadrant pattern that Bedal uses around the entire basket. Using 1/2-inch lengths of grid paper and colored markers, students should re-create the pattern so that the end product has equal and matching quadrants. To conclude, tape the ends together to create "art in the round."
- Susan Bedal wove baskets with striking designs that were contrasting and repetitive. Have students develop designs for their own unique basket or bag created from materials that are important to them or can be found in their home, like plastic bags, canvas, old jeans, etc.

- Have students do more research about basket making online. Start with:
 - Entwined with Life: Native American Basketry (www.washington.edu/burkemuseum/baskets/artists/snwc2.html)
 - Teachings of the Tree People: The Work of Bruce Miller by IslandWood Media. Visit Island Wood's website for more information (www.islandwood.org/videos/treepeople).
 - Northwest Native American Basketry Association Conference (www.nnaba.org)
 - Northwest Basket Weavers workshops (www.nwbasketweavers.org)

GIFTS OF THE EARTH
Making Art From Nature:
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Frog Snow Robe, 2003, Gerald Bruce Miller (subiyay), Skokomish, 1944–2005, sheep wool, natural dyes, 47 x 60 in., Collection of Anna H. Chavelle, MD, and Christine Knutson, Stonington Gallery, Seattle, WA, © Gerald Bruce Miller (subiyay), Photo: Mike Zens.

CYCLES OF LIFE: THE TEACHINGS AND ART OF BRUCE MILLER (SUBIYAY)

Artworks sometimes impart a lesson.

Bruce Miller (subiyay) (1944-2005) saw his art as inextricably connected with his life. As an artist, a storyteller, and above all a teacher, he used traditional life to engage others in the cycles and natural rhythms all around. Miller was instrumental in reintroducing wool weaving and basketry to the Puget Sound area. As well as passing along vital knowledge about plant dyes and weaving techniques, Miller's legacy is the Native philosophical ethos of *Siyai*: honoring the artist's spiritual gift.

As an artist, Miller frequently drew upon the wisdom of cultural teachings. It was with clear intent that he chose the Frog Snow story as the focus for this robe, as it teaches us how everything is linked to the seasonal cycles.

Traditional Coast Salish life circled around the changing seasons. The Coast Salish calendar was based on the cycles and phases of the moon. Summer and spring months were reserved for hunting, fishing, and gathering plant materials for food, medicine, and art supplies. Fall was a time for celebrating the abundance of food provided by the rich natural environment of the Pacific Northwest. Winter was and continues to be a time when communities draw together and share the stories of the past.

In the *Frog Snow Robe*, Miller is depicting an important time of year for the Coast Salish people: the end of February and beginning of March, when frogs announce the arrival of spring and the closure of the winter ceremonies. Through a sophisticated use of color and pattern, Miller illustrates this time of year when snow and sheets of rain mix together and the pink blossoms of new salmonberry sprouts shoot up from old stocks. In the central area, white wool representing snow mixes with gray threads representing sleet and rain. Together these white and gray materials create a zigzag pattern (see illustration of zigzag pattern).

The ends of the *Frog Snow Robe* are finished with twined or twisted patterns using bands of green and wavy rows of pink wool representing the salmonberry blossom (see illustration of twined pattern). When the robe is worn, these two end panels of twined greens, gray, and bright pink flow across the lower body, with fringe cascading around and down to the earth.

DISCUSS IT: What patterns do you see in the weaving of the *Frog Snow Robe*?

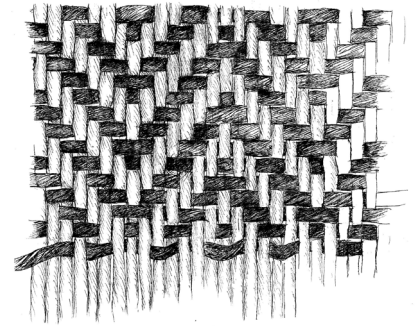
What might these patterns represent?

What colors do you see in the robe?

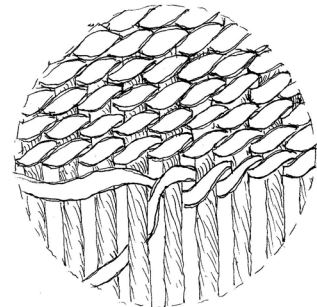
When might you see these colors in nature?

MAKE IT:

- Materials:** Manila file folders (one for each student)
Plants gathered by students
Recycled plastic bags
Plant identification books
Amphibian/animal identification books
Paper



Zigzag pattern, illustration by Greg Watson, ©Seattle Art Museum



Twined pattern, illustration by Greg Watson, ©Seattle Art Museum

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Cycles of Life: The
Teachings and Art of
Bruce Miller (subiyay)

Pencils
Crayons (optional)
Acrylic paint or watercolors
Paintbrushes
Heavy-weight paper
Color wheel (optional)
Notebooks/journals

Process:

1. Have students look at the image of the *Frog Snow Robe*. Facilitate a conversation about what time of year this weaving might represent. Ask students to describe the weaving patterns they see and discuss how they might represent rain, sleet, and snow.
2. Tell students about the Coast Salish belief that when the last of the large flakes of snow fall in early spring, they wake up the dormant frogs and “bring them to life.” This time period is referred to as the frog “moon” (season).
3. As a class, discuss the seasonal weather patterns from southwestern Washington State up to the middle of western British Columbia. What is the weather like during winter, spring, summer, and fall? What are students’ favorite seasons? Why? What happens to plants during the different seasons?
4. Discuss as a class the types of plants seen during the season you are currently in (i.e., if it is December, discuss what trees and grass look like at this time of year).
5. Have students create a file of small samples of plants found during your current season. If time allows, have students outline the samples on paper and identify the different parts of the plant (bark, seed, stem, etc.). Students can also do leaf rubbings to transfer the patterns of the leaves into their notebooks or journals.
6. Have students make color swatches that match the colors they see in their plants. You may want to use a color wheel to help students identify colors. Do a quick search for “color wheel” on Wikipedia Commons if you need an illustration of a color wheel (commons.wikimedia.org).

7. Have students include the colors of the sky during your current season and whether there is some kind of precipitation. Using their plant and color samples as inspiration, have students create a pattern that reflects the current time of year. Refer to how Bruce Miller (subiyay) created a zigzagged pattern of white and gray threads in *Frog Snow Robe* to illustrate a particular time of year.
8. Using acrylic or watercolor paints, have students develop their sketches into more finalized works of art.

EXTEND IT:

- Have students research the difference between native and invasive (or non-native) plants. Two great websites to start with are the U.S. Department of Agriculture's plant page (www.invasivespeciesinfo.gov/plants/education.shtml) and the Washington Native Plant Society (www.wnps.org/education/resources/index.html). Based on what they learn from the websites, have students identify whether the plants they collected are native or invasive. Ask questions like: Why do you think invasive plants ended up in different locations? What does the presence of native or invasive plants mean for basket makers? Why might some people prefer to use native plants over invasive or non-native plants for their artwork?
- Ask students to research how cultures around the world or in their local communities address the changing of the seasons. How do their stories and traditions vary based on the climate in which they live? Trees and water and frogs are influential in the Pacific Northwest. What are the natural elements that influence people's relationships with the changing seasons in the desert, the arctic, or the savannah? Have students compose a poem about the changing of the seasons in the area they researched.

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Cycles of Life: The
Teachings and Art of
Bruce Miller (subiyay)

- In the spring, take a field trip to see the Pacific tree frog. The best time to hear frog chorusing is on a warm evening after a rain, but individual frogs can also be heard throughout the day in the spring. Where to go in the greater Seattle area:
 - Wetlands in Luther Burbank Park, Mercer Island (www.ci.mercer-island.wa.us)
 - West Duwamish Greenbelt, West Seattle (www.seattle.gov/parks/park_detail.asp?ID=4401)
 - West Hylebos Wetlands Park, Federal Way: (www.hylebos.org)
 - Wetlands along Bear Creek, Redmond (www.ci.redmond.wa.us)
 - Marymoor Park, Redmond (www.metrokc.gov/parks/marymoor)
 - Soos Creek Wetlands, Kent (www.friendsofsooscreekpark.wetpaint.com)
 - Cavanaugh Pond Natural Area, outside Renton (www.dnr.metrokc.gov/wlr/lands/natural/cavanaugh-pond.htm)

GIFTS OF OUR ANCESTORS

Gifts of knowledge, wisdom, language, and tradition come from living elders and recent ancestors.



Artist Susan Point in front of *The First People*, 2008, Susan Point, Musqueam, b. 1951, red and yellow cedar, 144 x 108 in., Margaret E. Fuller Purchase Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2008.31

FINDING INSPIRATION IN THE PAST: THE WORK OF SUSAN POINT

For Coast Salish First Peoples, gifts of wisdom come from living elders and recent ancestors. Gifts of the ancestors include works of art, languages, oral histories, and rituals. Artistic creation and oral traditions are inextricably linked; traditional artistic skills are passed down from generation to generation through oral instruction and observation, and ancient works of art themselves convey traditional teachings to artists today.

**Finding Inspiration in
the Past: The Work of
Susan Point**

Susan Point is a contemporary Coast Salish artist whose work often depicts the faces of the **Ancient Ones**, or beings from the time before humans. Her home is part of the Musqueam First Nation Reserve in Vancouver, Canada. The reserve incorporates her Coast Salish ancestral lands at the mouth of the Fraser River, a source of great inspiration for her work. Her knowledge of this ancient time comes from songs, stories, dances, and speeches told by elders from her community. Her carving *The First People* honors the first humans who appeared along the Fraser River. The curved pieces of wood surrounding the eight faces represent the waterways of the region that have long provided salmon and other foods for Coast Salish peoples.

Ancient Ones: Ancestors of contemporary Coast Salish people who lived before the time of humans.

Early on in her career, Susan Point found herself intrigued by older carvings from her own heritage. The design of the faces used by Point in her carving *The First People* was inspired by ancient Coast Salish objects that were collected by early explorers and archaeologists. Encouraged by her uncle, Dr. Michael Kew, she turned to these early works to explore the design elements of traditional Coast Salish art.

The round facial formations Point uses in *The First People* are typical of earlier artworks, particularly designs found on spindle whorls, tools used to spin and collect wool (see an example of a spindle whorl on page 41). She also uses a basic T-shape structure to construct the faces in *The First People* that is indicative of early Coast Salish design. The basic T-shape structure is made up of a strong upper horizontal line that forms the eye and brow of the face. The upright of the T-shape forms the nose.

DISCUSS IT: What can we learn from ancient artifacts?

Has someone in your family shared a tradition with you? A recipe? A story? A song?

When you are being creative, where does your inspiration come from? Other artists? Music?

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ANCESTORS**
**Finding Inspiration in
the Past: The Work of
Susan Point**

MAKE IT:

Objectives:

1. Identify sources of inspiration for artists, for example, artifacts, stories, relatives, and other artists.
2. Create a work of art inspired by the designs of Susan Point.

Materials:

Sketch pads

Pencils

Crayons or tempura paints

Paintbrushes

Notebooks or journals

Process:

1. Ask students to think about artists and artworks that they admire. What is it about each of these artists or artworks that they find inspiring? Have students write down or sketch their ideas and then share these ideas with a partner.
2. In pairs, have students look again at Susan Point's work *The First People*. What do they like most about the piece? What do they like least? Observe how Susan Point has created her faces. It is not a true circle is a bit broader, forming a kind of oval shape. Have students record their ideas in a notebook or journal.
3. Show students the image of the spindle whorl on page 41. What similarities and differences do they see between Susan Point's work and this older Coast Salish object made before 1912?
4. With a pencil, have students draw an outline of a face that they find pleasing.
5. Have students look again at the strong T-shape that forms the eyebrows and noses of the faces in Susan Point's work. Note that if they were to draw a horizontal line across the bottom of the eyebrows, and another across the bottom of the nose, they would divide the face into thirds.
6. Using their outlined faces, have students overlay a T-structure, dividing the face into thirds using the upper cross section of the T to form the eyebrows and the brow.

7. Below the line of the eyebrows and in the middle one-third of the face, have students sketch a nose using two parallel lines. Then have students fill in the eyes, followed by the mouth. Ask students what they notice about the mouth that Susan Point has created. Often when the mouth is a circle it means the figure is singing or calling out. Smiling faces are not characteristic of Coast Salish art.

REFLECT ON IT:

In their notebooks or journals, have students write about what they think most influenced Susan Point's carving *The First People*. Then have them write about why they think different cultures establish certain design standards. Why do works of art from one part of the world or one culture sometimes look similar? Why might works of art from the same parts of the world or the same culture sometimes look really different?

EXTEND IT:

- Artists find inspiration in all kinds of sources, including the work of past artists. Have students look for examples of contemporary artists who look to older forms of artwork for inspiration. Think about how architects today create buildings that look like they are from ancient Greece or how singers and musicians sample older songs.
- Research the idea of finding inspiration in the past more fully by exploring the "Gifts of Our Ancestors" and "Gifts of Our Artists" sections of SAM's interactive website for *S'abadeb—The Gifts*: www.seattleartmuseum.org/exhibit/interactives/sabadeb/flash/index.html.



CIRCLES, CRESCENTS, AND WEDGES: BUILDING BLOCKS OF COAST SALISH DESIGN

According to the Coast Salish people, works of art are meant to inspire, uplift, instruct, and create lasting legacies for generations to come. However, in all the Salish languages, there is no word for “art.” In Lushootseed, a language spoken by several Coast Salish groups in Washington State, there is a word that means “to mark.” That word is **xāl**. The x is pronounced as a guttural “h” voiced in the back of the throat with outgoing breath. Try saying this word. It will be an important word to know as you work with students. This word expresses the feeling of making a mark, such as “altering, changing, or transforming what exists” into something that is beautiful and has special meaning.

The two objects seen on page 40 are examples of everyday tools—a comb and a part of a spindle whorl—that have been “marked” or made into objects of beauty and cultural significance. Both of these objects are examples of tools traditionally used by the Coast Salish people for weaving clothing from mountain goat wool. The comb, for example, is used by Coast Salish women to comb through and detangle the goats wool before clipping it off the animal. It is also used during the act of weaving to push up one row of yarn and make it flush or tight against another row.

The round whorl is normally paired with a rod or shaft (see illustration to right). The weaver twirls the rod by rolling it along her thigh. This action spins the raw wool into yarn that can be woven into robes, shirts, skirts, and headpieces.

On both the comb and spindle whorl we see basic design elements common to Coast Salish art. These designs, today referred to by Coast Salish artists as circles, **crests**, and **wedges**, have been elaborated upon by other artists and have become some of the defining visual attributes of Coast Salish art and design.

All of the tools traditionally used in spinning and weaving—combs, spindle whorls, and looms—are carved with symbolic designs that represent the guardian spirits of the weaver who owns them. Coast Salish peoples believe that everything is alive and that everything that is alive has spiritual power. Mountain goats are considered one of the most sacred animals. Their wool and the textiles created from their wool are rare because the animals themselves are difficult to come into contact with. They live at high elevations and traverse difficult terrain. Therefore, the tools used to transform mountain goat wool into clothing are considered sacred and are often elaborately carved with intricate designs. These designs generally depict generic humans and supernatural birds, fish, whales, and four-legged creatures.

GIFTS OF OUR ANCESTORS

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Circles, Crescents, and Wedges: Building Blocks of Coast Salish Design



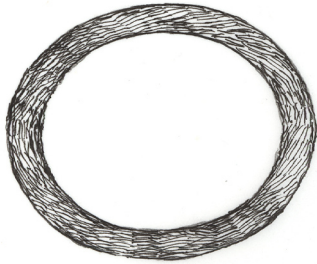
Spindle whorl, Illustration by Greg Watson, ©Seattle Art Museum.

Crescent: The shape of the moon in its first or last quarter, or one of the elements of design in the Coast Salish art. The design is cut into the wood surface (or other material) creating recessed areas and surface areas. The crescent shape is cut with a knife in such a way as to have a beveled or angled edge.

Wedge: Like a crescent, a wedge is a design element used in Coast Salish art that is cut into the surface of the object creating recessed areas and surface areas.

Left top page: *Comb*, eighteenth century, Suquamish (?), wood, 2 x 7 1/2 x 13/16 in., Collected by George Hewett on the Vancouver Expedition, 1792, Restoration Point, ©The Trustees of the British Museum, Am, Van 219. Left bottom page: *Spindle whorl*, before 1912, Cowichan, wood, 8 3/8 x 8 x 7 in., Royal British Columbia Museum, 2454

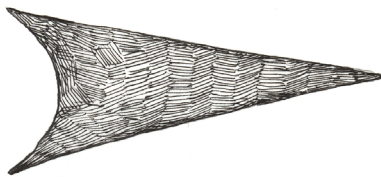
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Circles, Crescents, and Wedges: Building Blocks of Coast Salish Design



Circle, Illustration by Greg Watson, ©Seattle Art Museum



Crescent, Illustration by Greg Watson, ©Seattle Art Museum



Wedge, Illustration by Greg Watson, ©Seattle Art Museum

Traditionally, spindle whorls, rods and other tools used in weaving were carved by men but used by women. Today, women have joined men in carving and designing these tools, and it has also become common for men to weave.

DISCUSS IT: How do you think these objects were used?

Do the figures on them remind you of any thing you have seen before?

How would you describe these carved designs? Do you see any familiar shapes?

MAKE IT:

Objectives:

1. Understand and compare the Coast Salish design elements (circles, crescents, wedges) and discuss the concept of bilateral symmetry.
2. Use Coast Salish design elements to create a linoleum print.

Materials: 8x10-inch linoleum blocks (or other size if preferred)

Carving tools

Printing ink

Printing plates

Construction paper

Scratch paper

Pencils

Rulers

Scissors

Notebooks or journals

Process:

1. Ask students to look at the design on the comb and give some descriptions of what they see. Write their descriptions on the board.
2. The design on the comb is generic, but the shapes used to create the design do have contemporary names. Introduce the words circle, crescent and wedge. Have students practice drawing each shape on scratch paper.
3. Then give each student a piece of construction paper. Have students fold the sheet of paper in half. Along the creased edge, have them draw one-half of a circle, a crescent, and a wedge.

4. With scissors, have students cut out each shape (but not along the folded edge). Once they have opened the sheet of paper, they will see the whole shape, with one side equal to the other.
5. Now have students look at the image of the spindle whorl. The face in this whorl is large, taking up much of the space, yet there are a lot of finely carved surfaces on other parts of the whorl.
6. Using their hand or a piece of paper, have students visually divide the image on the spindle whorl down the middle vertically (dividing left and right sides). Ask students what they see when looking at just one half of the design. Are the sides of the design exactly the same? When two sides of an image are exactly the same, it is called **bilateral symmetry**.
7. Now have students visually divide the whorl in half horizontally. Visual balance was important to the carver of this whorl. However, Coast Salish artists often make one side slightly different than the other. Ask students if they notice any small differences from one side to the other.
8. Have students put everything they have just learned—about circles, crescents, wedges, and symmetry—together in a culminating work of art: a linoleum print. Students should start by sketching out their designs on scratch paper. Which surfaces will they carve away? What surfaces will remain? Remember, circles, crescents and wedges are the shapes Coast Salish artists carve away.
9. Once students have carved out their designs on their linoleum blocks, demonstrate how they can apply ink and print on construction paper. Have students experiment with layering colors.

EXTEND IT:

- Artists often use particular designs, patterns, and symbols in their art because they want to communicate something to the viewer. Sometimes these are symbols and patterns that we all recognize and other times they are symbols that only certain groups of people recognize. Have your students identify or draw some designs that are common where you live.
- Have students explore Coast Salish design and style online using SAM's interactive website for the *S'abadeb—The Gifts* exhibition (www.seattleartmuseum.org/exhibit/interactives/sabadeb/flash/index.html). In the “Gifts of Our Artists” section, look for a subsection titled “Coast Salish Style” where students can explore 13 works of art from the exhibition that illustrate typical elements of traditional Coast Salish design.

GIFTS OF OUR ANCESTORS

Circles, Crescents, and Wedges: Building Blocks of Coast Salish Design

Bilateral symmetry: Symmetrical arrangement along a central axis so that the image or object is divided equally on the right and left sides.

GIFTS OF OUR FAMILIES

The gifts of family—names, songs, stories, dances, objects, and land—underscore all aspects of Coast Salish life. Parents and grandparents share knowledge of traditions with younger generations.



CANOE JOURNEYS: HONORING AND REVITALIZING FAMILY TRADITIONS

Like cultures around the world, Coast Salish First Peoples strongly value family. Coast Salish families are defined by both the father's and the mother's ancestors and are organized into groups called "kindreds," meaning "groups of related peoples." Unfortunately, Coast Salish families suffered greatly because of contact with non-Native peoples. During the eighteen and nineteenth centuries, devastating diseases killed thousands of Native people. Then official and unofficial restrictions were placed on important family ceremonies. For a time, Coast Salish people were also banned from speaking their native languages. Despite these disruptions, some Coast Salish families and individuals have held onto traditions. These traditions, which include family names, songs, stories, dances, objects, and land, relate to all aspects of Coast Salish life, including art.

Model canoe, early nineteenth century, Coast Salish, wood, leather, 7 x 22 x 4 1/2 in., Acquired by Colin Robertson before 1833, Courtesy of Perth Museum & Art Gallery, Perth & Kinross Council, Scotland, 1978.502.1

46 GIFTS OF OUR FAMILIES

Canoe Journeys: Honoring and Revitalizing Family Traditions

Canoe Families: Groups of people who join together to support a canoe and crew at annual Canoe Journeys or Tribal Journeys in the Pacific Northwest.

Specialized knowledge of the sea and rivers has sustained Coast Salish First Peoples for thousands of years. The small work of art on page 45, a Coast Salish canoe model, was most likely carved as a trade item. It takes us to a time when canoes were the primary means of transportation for Coast Salish families along the rivers and open salt waters of the Pacific Northwest. This canoe is called a **qil'bid** in Lushootseed, a language spoken by several Coast Salish groups in Washington State. It is the word for car, canoe or any other kind of conveyance in Lushootseed.

A master carver or a person who has carved many canoes often has one or two apprentices. Traditionally these apprentices were members of the immediate or extended family of the master carver, so that the training was kept within the family. An apprentice would spend years living and learning from a master carver, whose role was to lead by example. The apprentice was expected to “pay attention” through observation, listening and asking questions. “Paying attention” also references the importance of directing one’s attention to natural and supernatural surroundings. It is the role of apprentices to follow the lead of the master, but also to test and to think about what they are learning from their observations and experimentations.

Until the 1930s canoes were used for trade, visiting relatives, and travel to different fishing, hunting, and food-gathering locations. Canoe travel helped to connect all the different communities in the Northwest Coast area, just like cars and roads enable tribes across the United States and Canada to stay in touch today.

In 1989 more than 20 Native canoes sailed to the shores of Seattle in an event honoring the maritime traditions of the Coast Salish. Known as the “Paddle to Seattle,” the event included canoes from Native communities in northwest Washington as well as one canoe from Bella Bella, British Columbia. Since 1989, there have been multiple ocean-based canoe travels called Canoe Journeys or Tribal Journeys. These events have inspired a resurgence of Native culture and values. During these annual events, “**Canoe Families**”—groups of people who join together to support a canoe and the crew—travel long distances on the ocean and the inland salt waters. The 2008 host of the event was the Quw’ utsun Nation at Duncan, British Columbia. More than 100 canoes came, from the southern coast of Washington to as far north as Alaska.

Canoe Journeys are rich experiences that bring on a mixture of feelings for participants, from the exhilaration of traveling on the water in the way the ancestors did, to tests of physical and mental endurance, to fun and celebration. The Canoe Journey is not a vacation; it is a voyage that is at once personal and communal.

DISCUSS IT: How are traditions passed down in your family or community?

What are different ways that you learn?
Through reading? Observing? Listening?

Connection to the water is a key part of Coast Salish culture. What are important aspects of your own culture or family?

What do you think is the significance of canoes to Coast Salish culture? What do you think is the significance of the Canoe Journey to contemporary Coast Salish people?

MAKE IT:

Objectives:

1. Explore the parts and design elements of Coast Salish canoes.
2. Experience different ways of teaching and learning.
3. Experiment with making a canoe out of clay.

Materials: Notebooks or journals (one per student)
Modeling clay, 2 oz. per student
Sculpting equipment (i.e. paper clips,
tooth picks)

Preparation:

A primary focus of this activity is to have students learn from one another. While the resulting canoes may not look like traditional Coast Salish Canoes, the purpose is to experience different ways of learning, including the Coast Salish practice of “paying attention.”

48 GIFTS OF OUR FAMILIES
**Canoe Journeys: Honoring
and Revitalizing Family
Traditions**

Process:

1. Ask students to look at two websites focused on Coast Salish canoes (www.washington.edu/burkemuseum/collections/ethnology/canoes/) and (pugetsalish.com/canoes.html). Both these sites have sections that discuss the parts of a canoe and provide both the English and Lushootseed names for these parts.
2. Ask students to sketch a canoe and label its parts—bow, stern, hull, prow. Using their own words, have students write definitions for each of the parts of the canoe.
3. After viewing the web pages, ask students to think about how they will sculpt their own canoe out of clay.
4. Once they've created a model canoe from clay, ask students to create a document that explains how to build their canoe step by step. They can use illustrations or text or both. They should provide as much or as little detail as they think necessary for someone else to be able to re-create their canoe design.
5. Once students have completed their document, they should exchange it with a peer. Without talking, they should attempt to create the canoe model from each other's illustrations and written text.
6. After students have tried to create each other's canoes from the pictures and text, facilitate a discussion about the roles of master carvers and apprentices in Coast Salish canoe carving. Master carvers do not always verbally instruct apprentices on how to carve a canoe. Sometimes they just expect the apprentice to watch and pay close attention to the actions of the master carver.
7. Put students in new pairings. Now have students demonstrate how to make their canoes visually. Have one student watch and observe, while the other goes through the building process.
8. After students have experienced both of these ways of learning, facilitate a discussion about how it felt to learn these different ways. Was one way easier to learn from? Was one way easier to teach? What types of things did the "teacher" do to make learning easier or more difficult? What did the "student" do to help with learning?

EXTEND IT:

- Use students' clay canoes to practice making predictions and developing hypotheses by having students test whether or not their canoes will be able to float in water. First have students predict what they think will happen when they put their canoes in water (most will sink). Either as a class or one by one, put the canoes in water and ask students to write down what they observe (e.g., one canoe stayed afloat for a few seconds and then sunk, another canoe sunk immediately, one canoe tipped to the right, another went into the water head-first). Based on these observations, have students discuss in pairs changes that they might make to the design of their canoe to get a different result in the future.
- Watch the clip of a Canoe Journey on SAM's interactive site for the *S'abadeb—The Gifts* exhibition: (www.seattleartmuseum.org/exhibit/interactives/sabadeb/flash/index.html). Under the "Gifts of Our Earth" section, look for the subsection titled "Revitalizing Canoe Culture." Discuss as a class the important role Canoe Journeys have played in the resurgence of Salish culture in the Pacific Northwest. Use some of these websites for the basis of this discussion:
 - www.tribaljournays.wordpress.com
 - www.tulaliptribaljourney.org
 - www.explorehoodcanal.com/canoe-journey.html
 - www.oceanexplorer.noaa.gov/projects/O2tribal/canoe/canoe.html
- Attend the 2009 Tribal Journey at Suquamish (www.suquamish.nsn.us/2009.html).



House posts, nineteenth century, Quamichan, wood, 90 x 24 in., Courtesy of the Museum of Anthropology, University of British Columbia, A50005 a,b,c, Photo: Jessica Bushey

THE IMPORTANCE OF HOME

Coast Salish longhouses were traditionally homes for large extended families. Children who lived in these homes learned about their families through oral traditions like songs, stories, and speeches. These songs, stories, and speeches, as well as heirlooms like carvings, clothing and baskets, were passed down from generation to generation and are considered the privilege or property of that particular Coast Salish family.

There are two main categories of Coast Salish stories: history stories (*lel?uleb*) and myth-age stories (*syehub*). History stories tell us about how certain objects, songs, and dances came to be owned by certain families. They also teach about appropriate ways to behave and can even be funny. Myth-age stories usually talk about how the world came to be. These stories take place before the time of humans.

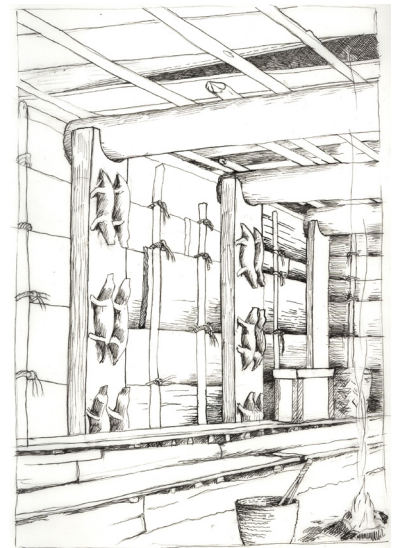
The transmission of oral traditions relies on individual and collective memory. Many Coast Salish communities traditionally designate specific individuals as “family historians,” who are entrusted with remembering origin stories, legends, histories, and how various kin are related. They would also be the keepers of the symbolic meaning behind the images on the house posts seen here.

These house posts are the sole remains of a nineteenth-century longhouse from Quamichan on Vancouver Island. These carved boards represent aspects of the house owner’s family history and ceremonial privileges like dances, songs, and ritual activities. They are protective entities that could be moved from one structure to another, guarding the people within. Although the four-footed creatures featured on this house post may look like a particular animal—perhaps a fisher or a marten—animals and humans portrayed in Coast Salish sculpture are usually generalized and do not depict particular animals or portraits of identifiable people.

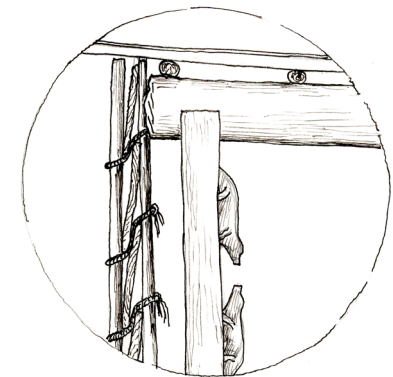
House posts were a major part of the longhouse, giving strength to the home both literally and figuratively. In addition to supporting the slanted beams that are the basic framework of the longhouse (see illustration), they also display images that are significant to the family that lives in that longhouse. House posts are often referred to as the “bones” or the “heart of the house” because they depict the guardian spirit of the owner of the house.

Most of the year the images on these house posts are covered, or “put to sleep,” and revealed only during the winter dance season. In the Coast Salish tradition, spirituality and religious rites are private and subject to secrecy and protection. Individuals must hold the hereditary right to perform certain ancestral songs and stories. This spiritual “wealth” is passed down through families.

Other important features of a traditional Coast Salish home are the roof planks, the walls (made of huge planks of wood from cedar trees that are held upright with rope and thin poles), cattail mats hung along the inside of the walls to provide insulation, and the floor, which is made up of packed dirt and wide living areas on platforms.



Location of house posts in longhouse, Illustration by Greg Watson, ©Seattle Art Museum



House post detail, Illustration by Greg Watson, ©Seattle Art Museum

52 **GIFTS OF OUR FAMILIES**
The Importance of Home

DISCUSS IT: These posts are part of the interior of a house. What do you think the purpose of these house posts might be?

What is the difference between a house and a home? What makes someplace a home?

Do different people have different definitions of home?

How can stories and heirlooms help us better understand our homes and our family or cultural traditions?

MAKE IT:

Objectives:

1. Discuss the many meanings of home.
2. Explore the kinds of stories, images, and objects that families pass down as heirlooms.

Materials: Notebooks or journals
 Paper
 Colored pencils

Process:

1. As a class, discuss the meanings of “home” and “heirloom.” What kinds of memories, smells, and sounds do students associate with these words? Based on the ideas shared collectively by the class, have students write down in notebooks or journals their own personal definitions of “home” and “heirloom.”
2. Now have students think of a family story, memory, or heirloom related to their home. If time permits, assign students the task of interviewing a family member about a story, heirloom, or favorite place in or around the home. Encourage students to video-tape or record the interview.
3. Have students share their story, memory or heirloom with a partner. As a part of their explanation, have students include visual descriptions, feelings, sounds, smells, etc. Have each student write down questions to ask their partner. This process helps clarify details and helps the teller relate more complete information to the listener.
4. Using colored pencils and sketch paper, have students create an illustrated version of their favorite family story, memory or heirloom. Invite students to use a comic book format for their illustrated story.

REFLECT ON IT:

Referring back on the Coast Salish house posts pictured on page 51, have students reflect on the process of creating an illustrated version of a family story of heirloom. Do they see connections between the importance of their family stories or heirlooms and their understanding of the meaning of these house posts to Coast Salish people?

EXTEND IT:

- Explore the significance of the longhouse (and more specifically house posts) to Coast Salish culture in greater depth. Start by having students investigate the Suquamish Virtual Longhouse (www.suquamish.nsn.us/_Virtual%20Longhouse%20PUBLISH/longhouse.html) and the “Enter the Longhouse” section of the Tulalip Learning Journey website (www.tulaliplearningjourney.org).
- Have students bring in examples of family heirlooms and create a historical museum display in your classroom. Have students write interpretive labels and work as a class to arrange the objects on display.
- Have students create genealogy charts or family trees.
- Explore the idea of storytelling and oral history in greater depth. Start by having students listen to stories on National Public Radio’s StoryCorps website (www.storycorps.net).

GIFTS OF OUR ARTISTS

The gifts of contemporary Coast Salish artists—their artwork—raise questions about tradition, innovation, survival, and revival. As bearers of culture, artists create works of art that inspire, uplift, and instruct.



THE CHALLENGE OF CONTEMPORARY ARTISTS

“Has this been our goal for the past two hundred years? To become part of the American culture that invaded our lands, made war against our ancestors, and to this day continues its assault on our cultural heritages?” (Roger Fernandes, 2002)

New Spirit Journey, 2002, Roger Fernandes, b. 1951, Lower Elwha S'Klallam, paper, pencil, collage, 20 1/4 x 25 3/4 in., Courtesy of the Burke Museum of Natural History and Culture, ©Roger Fernandes

56 GIFTS OF OUR ARTISTS

The Challenge of Contemporary Artists

Sovereignty: The power to govern oneself; complete independence or self-government.

The gifts of contemporary Coast Salish artists—their artwork—raise questions about tradition, innovation, survival, and revival. In *New Spirit Journey*, Roger Fernandes illustrates the effects he feels money has on the traditional practices of Coast Salish people. On the left we see the face of a Coast Salish person. Above the face, a canoe travels on top of a series of traditional Salish designs. On the right side of the artwork we see a pair of spirit figures with eyes staring outward. Long ago, Puget Sound tribes used these figures in a healing or soul recovery ceremony called the Spirit Canoe Ceremony. Through this ceremony, spiritual doctors went to the land of the dead to recover lost souls. Figures like those depicted in Fernandes' work helped the spirit doctors along their journey. The canoe on the right side of the artwork is filled with the souls that were recovered during the Spirit Canoe Ceremony. In contrast, placed in the center of the artwork are images of poker chips, bingo cards, cigarettes, and fireworks, "elements that now drive many tribal economies."

In the United States, Indian tribes are **sovereign** nations, meaning they have the power to govern themselves and to control and regulate the actions of their citizens. Many tribes have signed treaties with the United States government that reserve their rights to land, hunting, and fishing. Despite these treaties, many activities have degraded natural resources and forced Native peoples including the Coast Salish to look for new ways to survive, like building retail businesses, casinos, fisheries, and tourist and recreation centers. These new economies and ways of life take Native peoples on new journeys. Traditional sources of power and knowledge like the Spirit Canoe Ceremony are coupled with new enterprises and experiences. By placing poker chips and bingo cards next to images from a traditional ceremony, Roger Fernandes asks us to question how new enterprises like casinos are affecting Native people's relationships with their traditions. Are Native people choosing (or being forced to choose) new journeys that will push them to abandon other journeys like the Spirit Canoe Ceremony?

"Art raises questions," Fernandes says. "There are many tribes now that are doing very well, making money, but money isn't free. Money comes with a cost. Money has power in this world. But that power is only one kind of power. There are many powers in the world. Individuals have power. The question is, is money totally good?"

- DISCUSS IT:** What is going on in this work of art by Roger Fernandes?
- What different points of view is Fernandes presenting?
- What does his work say about power? What is power? Are there different kinds of power?

MAKE IT:

Objectives:

1. Discuss the many meanings of power.
2. Explore different ways individuals and groups make choices about using power.
3. Create a collage expressing personal views on choice and power.

- Materials:** Large sheet of heavy paper
- Glue
- Scissors
- Colored pencils
- Variety of collage materials (i.e., colored paper, magazines, textiles, recycled materials, etc.).

Process:

1. Roger Fernandes says “Art raises questions.” Using this quote as a prompt, facilitate a class discussion about the kinds of questions raised by his collage *New Spirit Journey*.
2. As a class, listen to the artist’s own words on SAM’s interactive site for the *S’abadeb—The Gifts* exhibition: (www.seattleartmuseum.org/exhibit/interactives/sabadeb/flash/index.html). Under the “Gifts of Our Artists” section, look for the subsection titled “New Spirit Journey.” Ask students if their interpretations of the work changed after hearing the artist speak.

58 GIFTS OF OUR ARTISTS
**The Challenge of
Contemporary Artists**

3. Have students think about how they would create a collage that represents two different or conflicting aspects of power. Ask students to think of as many different examples of power as they can. Once they've finished brainstorming, have students narrow in on two kinds of power that can may or may not be in opposition to one another (i.e., tribal leadership power versus governmental power, power of nature versus power of human beings, or the power of greed versus the power of generosity).
4. Conclude by having students create a collage representing their different ideas about power. Provide as little or as much framework as you feel is needed for students to create their collages.

REFLECT ON IT:

After the students' collages are complete, display them in the classroom as an art exhibition. Ask students to walk around the room as though they are in an art gallery, looking at each piece individually. Have students reflect on the following: Can you identify the different kinds of power portrayed in the collage? How does the artist visually demonstrate these different aspects of power?

EXTEND IT:

- Use students' collages as a means for discussing the elements and principles of art. First have students research the meanings of the elements of art (color, value, line, shape, form, texture, and space) and the principles of art (movement, unity, variety, balance, emphasis, contrast, proportion, and pattern) online. Once students are comfortable using these terms, have them critique each other's collages.
- As a class, identify an issue that you all feel strongly about and have clear "for" and "against" opinions. Spend some time researching the issue and then write opinion or editorial articles. Create a newspaper or a blog covering all sides of the issue. Ask other students in your school to comment and share their opinions.

Aboriginal: An original inhabitant of any land.

American Indian: A member of any of the peoples indigenous to the Americas except the Eskimos, Aleuts, and Inuits. See expanded definition of “Indian” below.

Ancient Ones: Ancestors of contemporary Coast Salish people who lived before the time of humans.

Background: In art, the part of a picture that appears to be farthest away from the viewer, usually nearest the horizon; the opposite of the foreground.

Bands/Tribes: Groups of people who recognize one another as belonging; these people do not have to be related. Band is generally used by Native communities in Canada; tribe is used in the United States.

Bilateral symmetry: Symmetrical arrangement along a central axis so that the image or object is divided equally on the right and left sides.

Canoe Families: Groups of people who join together to support a canoe and crew at annual Canoe Journeys or Tribal Journeys in the Pacific Northwest.

Crescent: The shape of the moon in its first or last quarter, or one of the elements of design in Coast Salish art. The design is cut into a wood surface (or other material) creating recessed areas and surface areas. The crescent shape is cut with a knife in such a way as to have a beveled or angled edge.

Culture: That which defines a group of people based on learned behavior, language, values, customs, technologies, and art; the sum of attitudes, customs and beliefs that distinguish one group of people from another.

Euro-American: A person of European descent who is an American citizen.

First Nations: Organized aboriginal groups or communities; the aboriginal bands officially recognized by the Canadian government.

First People: The preferred term used among Coast Salish people to denote the original people to occupy the Pacific Northwest territories and their descendants.

Foreground: The part of a scene or picture that is closest to and in front of the viewer; the opposite of the background.

Horizon line: The intersection of the sky and earth as seen by an observer.

Indian: A historical name for Native Americans or indigenous peoples of the Americas that was given by Christopher Columbus when he thought he had landed in the East Indies in 1492 but instead had landed in the Bahamas.

Indigenous Peoples: Any ethnic group that inhabits a geographic region with which they have the earliest historical connection.

Longhouse or plankhouse: Large houses used by extended Native American families along the southern regions of the Northwest Coast that are built with long cedar planks and a shed roof in most cases.

Native Americans or indigenous peoples of the Americas: The pre-Columbian inhabitants of the Americas, their descendants, and many ethnic groups who identify with these peoples.

Reservations/Reserves: A government-established body of land that is recognized as belonging to a designated group of people but set aside by outsiders. Reservation is the term used in the United States; reserve is used in Canada.

Salish Sea: A traditional name for the territories of the Pacific Northwest or the Northwest Coast occupied by the Coast Salish First Peoples that includes the major waterways of Puget Sound, the Strait of Juan de Fuca and the Strait of Georgia.

Sovereignty: The power to govern oneself; complete independence or self-government.

Treaty: A formal agreement between two or more nations; generally relating to peace or trade.

Wedge: A design element used in Coast Salish art composed of a triangle that has two long sides and a shorter side with a concave curve. The design is cut into the surface of an object, creating recessed areas and surface areas. The shape is cut with a knife in such a way as to have a beveled or angled edge.

	ARTS 1	ARTS 2	ARTS 3	ARTS 4	COMMUNICATION 1	COMMUNICATION 2	SOCIAL STUDIES SKILLS 3	HISTORY 1	HISTORY 2	HISTORY 2	GEOGRAPHY 2	GEOGRAPHY 3	WRITING 1	WRITING 2	SCIENCE 1	SCIENCE 3
GIFTS OF OUR EARTH																
Respecting and Preserving the Gifts of Our Earth	X	X	X	X	X	X	X				X	X	X			
Making Art from Nature: Coast Salish Basketry	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X
Cycles of Life: The Teachings and art of Bruce Miller (subiyay)	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X
GIFTS OF OUR ANCESTORS																
Finding Inspiration in the Past: The Work of Susan Point	X	X	X	X	X	X					X		X			
Circles, Crescents and Wedges: Building Blocks of Traditional Coast Salish Design	X	X	X	X							X		X			
GIFTS OF OUR FAMILIES																
Canoe Journeys: Honoring and Revitalizing Family Traditions	X	X	X	X	X	X	X		X	X	X	X	X	X		X
The Importance of Home	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
GIFTS OF OUR ARTISTS																
The Challenge of Contemporary Artists	X	X	X	X	X	X	X		X				X	X		

THE ARTS

- 1: The student understands and applies arts knowledge and skills
 - 1.1 Understand arts concepts and vocabulary
 - 1.2 Develop arts skills and techniques
 - 1.3 Understand and apply arts styles from various artists, cultures and times
- 2: The student demonstrates thinking skills using artistic processes
 - 2.1 Apply a creative process in the arts
 - 2.3 Apply a responding process to an arts presentation
- 3: The student communicates through the arts
 - 3.1 Use the arts to express and present ideas and feelings
 - 3.2 Use the arts to communicate for a specific purpose
- 4: The student makes connections within and across the arts to other disciplines, life, cultures, and work
 - 4.2 Demonstrate and analyze the connections among the arts and other content areas
 - 4.4 Understand that the arts shape and reflect culture and history

COMMUNICATION

- 1: The student uses listening and observation skills and strategies to gain understanding
 - 1.1 Use listening and observing skills and strategies to focus attention and interpret information
- 2: The student uses communication skills and strategies to interact/work effectively with others
 - 2.1 Use language to interact effectively and responsibly in a multicultural context
 - 2.3 Use skills and strategies to communicate interculturally

SOCIAL STUDIES SKILLS

- 3: Critical thinking skills
 - 3.1 Understand and apply critical thinking and problem-solving skills to make informed and reasoned decisions

HISTORY

- 1: The student examines and understands major ideas, eras, themes, developments, turning points, chronology, and cause-effect relationships in United States, world and Washington State history
 - 1.2 Understand events, trends, individuals and movements shaping United States, world and Washington State history
 - 1.3 Examine the influence of culture on United States, world and Washington State history
- 2: The student understands the origin and impact of ideas and technological developments on history
 - 2.1 Compare and contrast ideas in different places, time periods, and cultures, and examine the interrelationships between ideas, change, and conflict
 - 2.2 Understand how ideas and technological developments influence people, culture, and environment

GEOGRAPHY

- 2: The student understands the complex physical and human characteristics of places and regions
 - 2.3 Identify the characteristics that define the Pacific Northwest and the Pacific Rim as regions
- 3: The student observes and analyzes interaction between people, the environment, and culture
 - 3.1 Identify and examine people’s interaction with and impact on the environment
 - 3.3 Examine cultural characteristics, transmission, diffusion and interaction

WRITING

- 1.2 Use style appropriate to the audience and purpose
- 2.2 Write for different purposes
- 2.3 Write in a variety of forms

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STATE EDUCATION
STANDARDS

SCIENCE

- 1: **SYSTEMS:** The student knows and applies scientific concepts and principles to understand the properties, structures, and changes in physical, earth/space, and living systems
 - 1.1 Understand how properties are used to identify, describe, and categorize substances, materials, and objects, and how characteristics are used to categorize living things
 - 1.2 Understand how components, structures, organizations, and interconnections describe systems
 - 1.3 Understand how interactions within and among systems cause changes in matter and energy
- 3: **APPLICATION:** The student knows and applies science concepts and skills to develop solutions to human problems in societal contexts
 - 3.2 Analyze how science and technology are human endeavors, interrelated to each other, society, the work place, and the environment.

Most resources are available for loan from the Anne P. Wyckoff Teacher Resource Center at the Seattle Asian Art Museum. For more information, call 206.654.3185 or visit www.seattleartmuseum.org/trc.

BOOKS/CURRICULUM GUIDES

Aunt Susie Sampson Peter, transcribed by Vi Hilbert, translated by Vi Hilbert and Jay Miller (Lushootseed Press, 1995).

Cedar, Hilary Stewart (Seattle: University of Washington Press, 1994).

Clothes That Look at the People, Johnny Moses (Lushootseed Press, 1998).

Coast Salish Canoes, Leslie Lincoln (Seattle: Center for Wooden Boats, 1991).

Coast Salish Peoples, Frank W. Porter III (New York: Chelsea House Publishers, 1989).

Coast Salish Essays, Wayne Suttles (Seattle and London: University of Washington Press, 1987).

Collected Wisdom: American Indian Education, L.M. Clearly, T.D. Peacock (Boston: Allyn & Bacon, 1998).

“Gram” Ruth Sehome Shelton, transcribed by Vi Hilbert, translated by Vi Hilbert and Jay Miller (Lushootseed Press, 1995).

Haboo: Native American Stories from Puget Sound, Vi Hilbert (Seattle: University of Washington Press, 1985).

Improving Academic Performance among Native American Students: A Review of the Research Literature, William G. Demmert, Jr. (ERIC Clearinghouse on Rural Education and Small Schools). Available at: www.eric.ed.gov/ERICDocs/data/encdocs2sql/contentstorage_01/0000019b/80/19/fa/4d.pdf.

Isadore Tom, Vi Hilbert (Lushootseed Press, 1995).

Lady Louse Lived There, compiled by Vi Hilbert, edited by Janet Yoder, and illustrated by Brad Burns (Lushootseed Press, 1996).

Loon and Deer Were Traveling, Vi Hilbert, with illustrations by Anita Nelson (Chicago: Children’s Press, 1992).

Lushootseed Dictionary, Dawn Bates, Thom Hess, and Vi Hilbert (Seattle: University of Washington Press, Lushootseed Research Corporation, 1994). A free version is available Google Books (www.books.google.com/books?id=ekq921r1kVOC).

66 RELATED RESOURCES

Mythology of Puget Sound: Legends Shared by Tribal Elders, Arthur Ballard (North Bend: Snoqualmie Valley History Museum, 1999).

Native Seattle: Histories from the Crossing-Over Place, Coll Thrush. (Seattle: University of Washington Press 2007).

Native Visions: Evolution in Northwest Coast Art from the Eighteenth through the Twentieth Century, Steven C. Brown (Seattle: Seattle Art Museum in association with the University of Washington Press, 1998).

Orca's Song, Anne Cameron (Publisher: Harbour Publishing Co.Ltd. Madeira Park, B.C. Canada; 1987).

Our Stories, Skagit Myths and Tales, Sally Snyder (Lushootseed Press, 2002).

Remember Medicine Creek: The Story of the First Treaty signed in Washington, Maria Pascualy (Fireweed Press, 2005).

Puget Sound Geography. Original Manuscript from T. T. Waterman, edited with additional material from Vi Hilbert, Jay Miller, and Zalmai Zahir (Lushootseed Press, 2001).

Seya's Song, Ron Hirschi (Seattle: Sasquatch Books, 1992).

Somebody's Child, Vi Hilbert (Federal Way, WA: Zahir Consulting Services, 2001).

The Living Forest. A hands-on curriculum guide for lowland and old-growth forests of Olympic National Park and the Pacific Northwest. Designed for grades K - 6 and adaptable for grades 7 & 8. Order from the Olympic National Park (www.nps.gov/archive/olym/order.htm).

The Spindle Whorl, Nan McNutt, illustrations by Susan Point and Roger Fernandes (Portland, OR: Graphic Arts Center Publishing Company, 2009).

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