Oregon Is INDIAN COUNTRY

THE NINE FEDERALLY RECOGNIZED TRIBES OF OREGON

STUDENT MAGAZINE

Historic photograph of Siletz Feather dancers in Newport for the 4th of July celebration in the early 1900s. *For more information, see page 11.* *(Photo courtesy of the CT of the Coos, Lower Umpqua, and Siuslaw).*

The Oregon Historical Society thanks contributing tradition bearers and members of the Nine Federally Recognized Tribes for sharing their wisdom and preserving their traditional lifeways.

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The Nine Federally Recognized Tribes
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Oregon Historical Society
Illustration use of the Plateau Seasonal Round provided by Lynn Kitagawa

Graphic Design:
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Produced by the
Oregon Historical Society
1200 SW Park Avenue, Portland, OR 97205
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Support for the traveling trunk and magazine is generously provided by:
Cow Creek Umpqua Indian Foundation
Siletz Tribal Charitable Contribution Fund and the Siletz Tribal Council
Spirit Mountain Community Fund
Wildhorse Foundation
Institute of Museum and Library Services through the Library Services and Technology Act, administered by The Oregon State Library
National Endowment for the Arts
Oregon Arts Commission
Oregon Heritage Commission
Collins Foundation
Jackson Foundation
PGE Foundation
Oregon Council for the Humanities

Special Thanks to:
Tara Burnside, Perry Chocktoot, Bobbie Connor, Taylor David, Denni Hockema, Kathleen Hold, Don Ivy, Jon Ivy, Myra Johnson, Robert Kentta, Louis LaChance, David Lewis, Angella Macallister, David McMechan, Leslie Mitts, Evaline Patt, Theresa Peck, David Petrie, Dean Rhodes, Susan Sheoships, Cara Ungar-Guiterrez, Wil Phinney, Lindy Trolan, Lisa J. Watt, Malissa Minthorn Winks

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Red Elk and his sister *(Photo courtesy of CT of Umatilla Indian Reservation).*

INTRODUCTION:
OREGON IS INDIAN COUNTRY

"To be native is to be true to the teaching given from our elders and our past. It is more than just being counted in a minority. Our life was given to us with a purpose and a responsibility to understand who we are as a people. It is important that we accept who we are, that we are of this land."

Thomas Morning Owl,
Confederated Tribes of the Umatilla

The Oregon Is Indian Country exhibit is the story of the nine federally recognized tribes of Oregon and the **indigenous** peoples who occupied these lands for thousands of years, long before Oregon became a state one hundred and fifty years ago. The Oregon tribes are rich in culture as expressed in their languages, governments, histories, and traditions that have nourished them for thousands of years. From the oceans and valleys to the high desert and plateaus, tribal people have adapted to their environment, creating lives that are of this land, just like their ancestors.

The various sections in this student magazine were written by Lisa J. Watt, a Seneca tribal member and **curator** of the traveling exhibit. She writes from the voice and context of her heritage and the heritage of the people who you learn about. The activities in the magazine were created and reviewed by folklorists and educators.

This student magazine and traveling trunk, with resources and artifacts made by native craftspeople and artists from each of the nine federally recognized tribes, is for grades 6 through 12. Read about and try your hand at the activities, including Seasonal Rounds, Powwow **appliqué**, making a *Shap Taki* (**parfleche** bag), and learning words from the *Spilyay Tymoo* insert.

Each tribe's website is a wonderful resource for understanding the culture, history, and stories of Oregon's first peoples. From these websites, students can access more in-depth information to better understand each tribe's unique experiences and expressions of their past and present as well as things to come in the future. In addition, a special section in this magazine, called "From Hearts to Hands: Preserving Traditions," introduces students to essential information about each of the nine federally recognized tribes and the nine tradition bearers and the items they made for the traveling trunk. ◆

Tribal youth, Steven Smartt, at State Basketball Playoffs in 2008 *(Photo courtesy of Wil Phinney, Confederated Umatilla Journal).*

Left: Men gathering tule *(Photo courtesy of the CT of Umatilla Indian Reservation).*

Gathering Your Thoughts

WORDS TO REVIEW

Use a dictionary to find the meanings of the following words:

- indigenous
- curator
- parfleche
- appliqué

2008 Veteran's Powwow Royalty youth *(Photo courtesy of the Confederated Tribes of Grand Ronde).*

Agent Heinlein issues goods to Paiutes *(Photo courtesy of the Oregon Historical Society # OrHi44161).* Below: Fishing at Celilo Falls, a confluence of trade and travel for many tribes *(Photo courtesy of Oregon Historical Society OrHi92042-1).*

OREGON TRIBES: LIVING CULTURES

Our cultures are **diverse** and **unique**. They reflect the landscapes and **ecosystems** from which they came — the coast, valleys, desert, and plateaus. Our ceremonies, traditions, arts, and symbols are **tangible** (things you can touch, smell, taste, feel, etc.) and **visible** expressions of our distinct cultural identities.

Our lives and traditions are not frozen in time and do not exist in isolation. Ours are living cultures. Through trading with other tribes and contact with early explorers and settlers, we acquired new materials, information, and ideas that we adapted to our own needs and tastes. Then as now, our traditions have evolved, adapting to the modern world while keeping the knowledge and lifeways that sustained and nurtured our ancestors.

At one time, the U.S. government's formal policy was to "civilize" and **assimilate** Indian people into mainstream society as quickly as possible. Those policies were a direct assault on tribes. The consequences were **disastrous** for Indian people, leading to the loss of land and languages and to the degradation of our cultures.

In the past twenty years, however, we have been turning things around. We are going through a cultural renaissance within our tribes and families. We are emphasizing a return to the land, thoughtful **stewardship**, and the cultural practices associated with it. For all of us, **cultural revival**, preservation, and protection are very serious subjects. ◆

Catholic Boarding School at Grand Ronde operated by Belgian missionary, Father Adrien Croquet and nuns in 1860. *(Photo courtesy of the Oregon Historical Society #CN022572).*

CT of Warm Springs Elders, Adeline Miller and Eileen Spino *(Photo courtesy of the Oregon Historical Society Folklife Program).*

Gathering Your Thoughts

WORDS TO REVIEW

- Diverse
- Unique
- Assimilate
- Stewardship
- Ecosystems
- Distinct
- Disastrous
- Cultural Revival

PHOTO TALK

Look at each photograph in this section.

Choose one photo to write a paragraph, poem, rap, or other literary expression based on what you observe in the picture.

For prose, remember to include descriptive words, a strong topic sentence, and a powerful ending.

Share your creation with your class.

Gathering huckleberries is a traditional family activity. *(Photo courtesy of The Klamath Tribes).*

THE CONTINUANCE OF TRADITIONS

After thousands of years, there are still annual traditions, events, and ceremonies that we can always count on. They are as predictable as the phases of the moon and the movement of the stars. We followed the seasonal rounds, when plants and foods are available at certain times of the year. The seasonal round is different for each tribe, because it depends on where each lived. The tribes near the coast relied on the ocean and rivers for much of their sustenance. The tribes of the valleys gathered their foods and burned their fields to stimulate new growth. Salmon and roots were and remain the mainstay for tribes east of the Cascades.

We have ceremonies to mark these annual rites: the First Salmon, First Mullet, First Wocas, First Huckleberries, First Kill, and so on. These ceremonies take place in our plankhouses, such the one the Coos, Lower Umpqua & Siuslaw Indians have, in the dance house at Siletz, or in our longhouses, such as those in Warm Springs and Umatilla. These structures are at the center of our ceremonial life, where ceremonies, prayers, dances, healing and naming ceremonies, social gatherings, and community meetings take place.

To be a plankhouse, dance house, or longhouse leader requires a full-time, lifetime commitment. These leaders serve the spiritual and emotional well-being of our communities. Once identified as a leader, their lives are centered on ceremonial work. These responsibilities take precedence over most everything else. It's a lot of hard work and long hours, but it is an honor to serve the community in this way. Our spiritual leaders carry a great and sacred responsibility. ◆

Chief Brainard (l) and tribal member Doug Barrett(r) in West Coast traditional-style canoe made by Brainard. *(Photo courtesy of the CT of Coos, Lower Umpqua and Siuslaw).*

The Camas bulb is a staple starch, like flour. It grows in meadows during the summer. *(Photo courtesy of the Coquille Indian Tribe).*

Traditionally the plankhouse is used for social gatherings, naming and healing ceremonies, traditional dances, and other cultural activities. *(Photo courtesy of the Coquille Indian Tribe).*

WHEN YOU ARE PART OF A TRIBE:

An Interview with Mark Petrie, Confederated Tribes of Coos, Lower Umpqua and Siuslaw

My name is Mark Petrie. I am twenty years old and was home schooled for many years. I have twelve brothers and sisters. My oldest brother is 37 years old and my youngest half brother is six years old. I mention this because family is very important to me. I learned many important life lessons from my family. I learned that it is important to take care of each other, think before hurting others, and use common sense. By the time I attended a public school, I was already pretty mature. These lessons were and continue to be helpful.

I started attending high school as a freshman at the age of 16. I am a hard worker, and I kept a 3.97 grade point average. I lived up the Allegany on the Coos River outside of Coos Bay. I didn't watch television when I was growing up, only a few movies.

When I started getting involved with my tribe, it was fun because I did a lot of activities outdoors. As soon as I was enrolled in the tribe, I attended the annual Salmon Ceremony. Tribal members John Wymer and Eddie Helms and elders cooked the salmon, and I learned how to cook it from them.

Preparing the Salmon for the Ceremony

To celebrate the salmon is a full-day job. We get up at 4:00 a.m. and go to the Tribal Hall. The Chinook salmon can weigh between 15 to 30 pounds, and we cook twelve of them at the Salmon Ceremony. We use cedar planks to put the salmon on what is called a butterfly fillet. We keep the heads on and put the salmon on these planks of wood. We cook each salmon upright over the fire pit, which is three feet wide by eight feet long. An elder told me that we position the salmon heads to point up to the sky to let their spirits rise up rather than facing down to the ground. It takes about one hour to cook the salmon on a regular day, but if the wind is blowing, it takes up to two and one-half hours! As a final touch, we put a huckleberry glaze on the salmon.

Canoe journey at CTCLUSI. *(Photo courtesy of Mark Petrie).*

The Ceremony

The Salmon Ceremony is held in the summer. By 12:00 p.m. or 1:00 p.m., the salmon has been eaten. We save the remains of the bones and head and we do a Returning Ceremony. We go to Gregory Point, have a prayer, and put the remains in the ocean. Our prayer is to ask the salmon to come back to us again.

In the past, I've been the person who carries the salmon, and I follow Chief David Brainard and a small group of people. In the future, someday, I would like to lead the ceremony.

Salmon Ceremony at Confederated Tribes of the Coos, Lower Umpqua, and Siuslaw. Mark is the second from the right). *(Photo courtesy of Mark Petrie).*

I want to learn as much as I can about my tribe's traditions. I like sharing what I learn with younger kids. I help out at our annual CTCLUSI Culture Camp. I like participating in the traditional ceremonies and dancing the Feather Dance. During the summer, we practice with some dancers from the Coquille Tribe. Brenda Meade, from Coquille, has all the dancers stay at a plankhouse for four days to practice.

Mark Petrie, with a group of Feather Dancers from the Coquille Indian Tribe and the CT of Coos, Lower Umpqua, and Siuslaw. *(Photo courtesy of Mark Petrie).*

I continue to learn more traditional activities from people like Doug Barrett. He works with tule. My father passed on his interest in hunting to me. We are learning a lot about our traditions together.

I made an **atlatl**, which is like a spear. Chief David Brainard taught me a lot about how to use it. An atlatl need to be made out of hard wood, like ocean spray, and have an obsidian blade on the end. I love going out into a field to toss my atlatl as far as I can. The world record for throwing the atlatl is about three football fields in distance!

When I see people nowadays it is sad. Sometimes people don't even know their neighbors. When you have a family and you are a part of a tribe, people work together in harmony with themselves, the land, animals, and the environment. ◆

Historic photograph of Siletz Feather dancers in Newport for the 4th of July celebration in the early 1900s. *(Photo courtesy of the CT of the Coos, Lower Umpqua, and Siuslaw).*

SEASONAL ROUND ACTIVITY

The Seasonal Round shows the connection between the seasons and activities necessary for survival during one year. *(Illustration use permitted by Lyn Kitagawa).*

In *The First Oregonians*, second edition, edited by Laura Berg, the illustrated **Seasonal Round** tells about the life activities of the Plateau Indians who lived with the complex environment that "began at the Columbia River and stretched south to the Great Basin and Klamath area of the Western Interior and east to the Blue Mountains."

Try Your Hand at It — 'Seasonal Customs' Questionnaire

Name _____ Date _____

During what seasons are special events, celebrations, customs, and holidays held in your family? Use the list below to help you discover what your family's or your personal Seasonal Round looks like. Use your ideas to complete the following blank Seasonal Round.

A full cleaning of the house
Attending a family reunion
Celebrating a Seder
Using fireworks
Berry Picking
Making paper lanterns
Building home altars
Costuming
Lighting candles
Wearing something green
Throwing rice
Quilting
Canning fruits and vegetables
Planting a garden
Cutting wood for fires
Watching parades
Going fishing or hunting
Building ice caves
Attending or participating in a Powwow, Dragon Dance or other type of dance
Raking leaves

Your ideas:

_____

_____

_____

_____

_____

_____

_____

_____

Adapted with permission from Louisiana Voices *at http://www.louisianavoices.org/Unit9/edu_unit9_p1_lesson2.html. Blank seasonal round reproduced from p. 19* All Around the Year *(1994) by Jack Santino with permission of the University of Illinois Press.*

Gathering Your Thoughts ACTIVITY

Look carefully at the Seasonal Round that provided the daily foods and necessary activities for the survival of this group of Plateau Indians.

Look at the various illustrations. Design a chart to record your observations. Which seasonal activities do you consider MOST important? Remember that some seasonal activities crossed over into the next season. On your chart, include topic headers such as food, shelter, tools, and other categories.

Discuss your findings. Do you or your family practice any of the seasonal activities illustrated on this chart? Describe them.

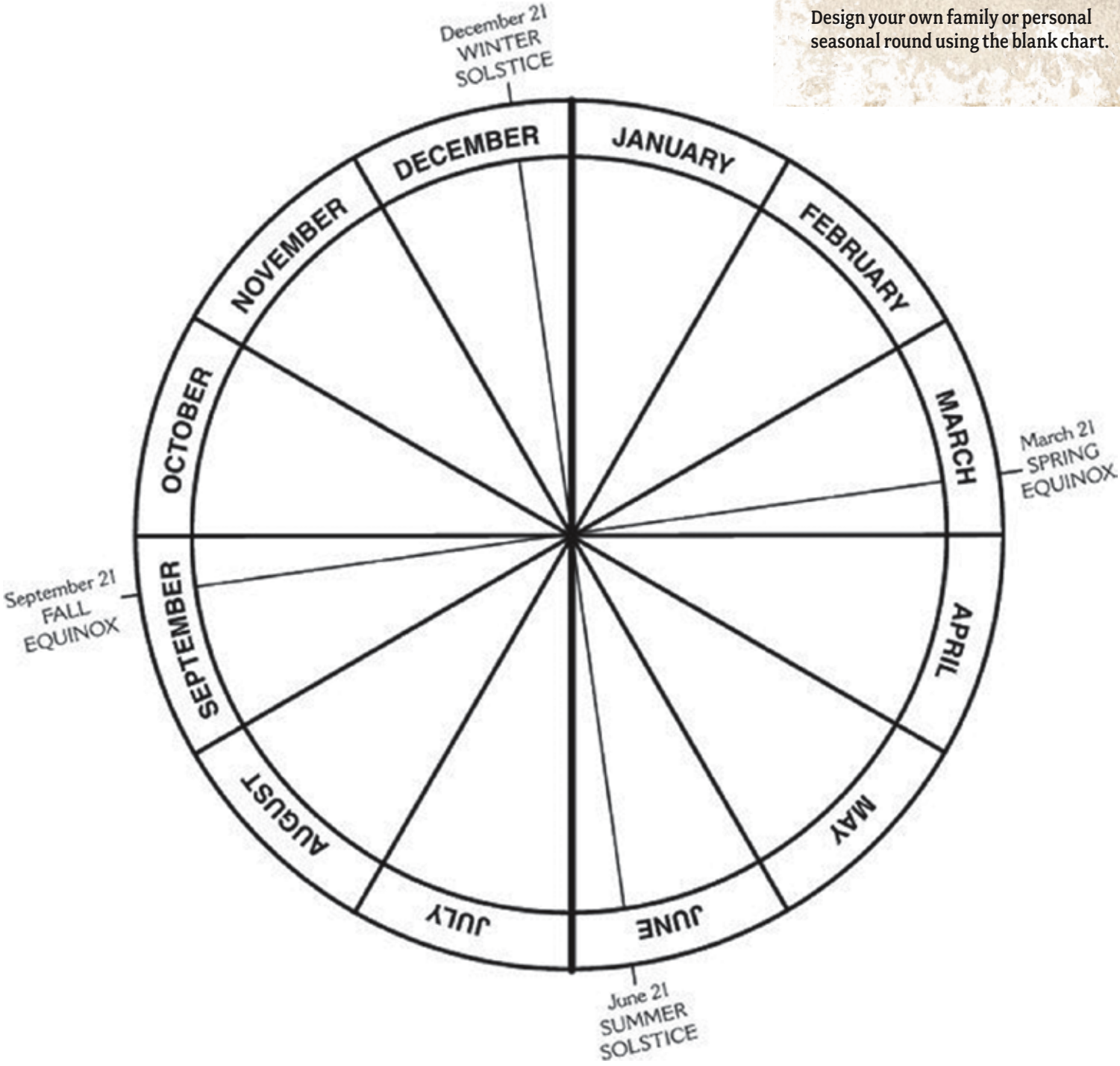
Draw conclusions about the life activities indicated by this seasonal round.

Gathering Your Thoughts

A PERSONAL SEASONAL ROUND

Complete the "Seasonal Customs" questionnaire.

Design your own family or personal seasonal round using the blank chart.



TRIBAL LANGUAGES: AN URGENT RACE AGAINST TIME

Language is no simple matter. For the tribes, languages are a direct reflection of tribal worldview. Approximately 25 tribal languages were spoken in this region, now known as Oregon, before European settlers arrived. These languages demonstrated the diversity of the tribes and identified them as distinct sovereign nations. When the reservations were formed, it wasn't unusual to find several different languages all in one place. In Siletz and Grand Ronde, for example, five language families were spoken: Salishan, Penutian, Hokan, Sahaptin and Athabaskan, plus Chinuk Wawa, the trade jargon that became the *lingua franca* of the community, or the common language.

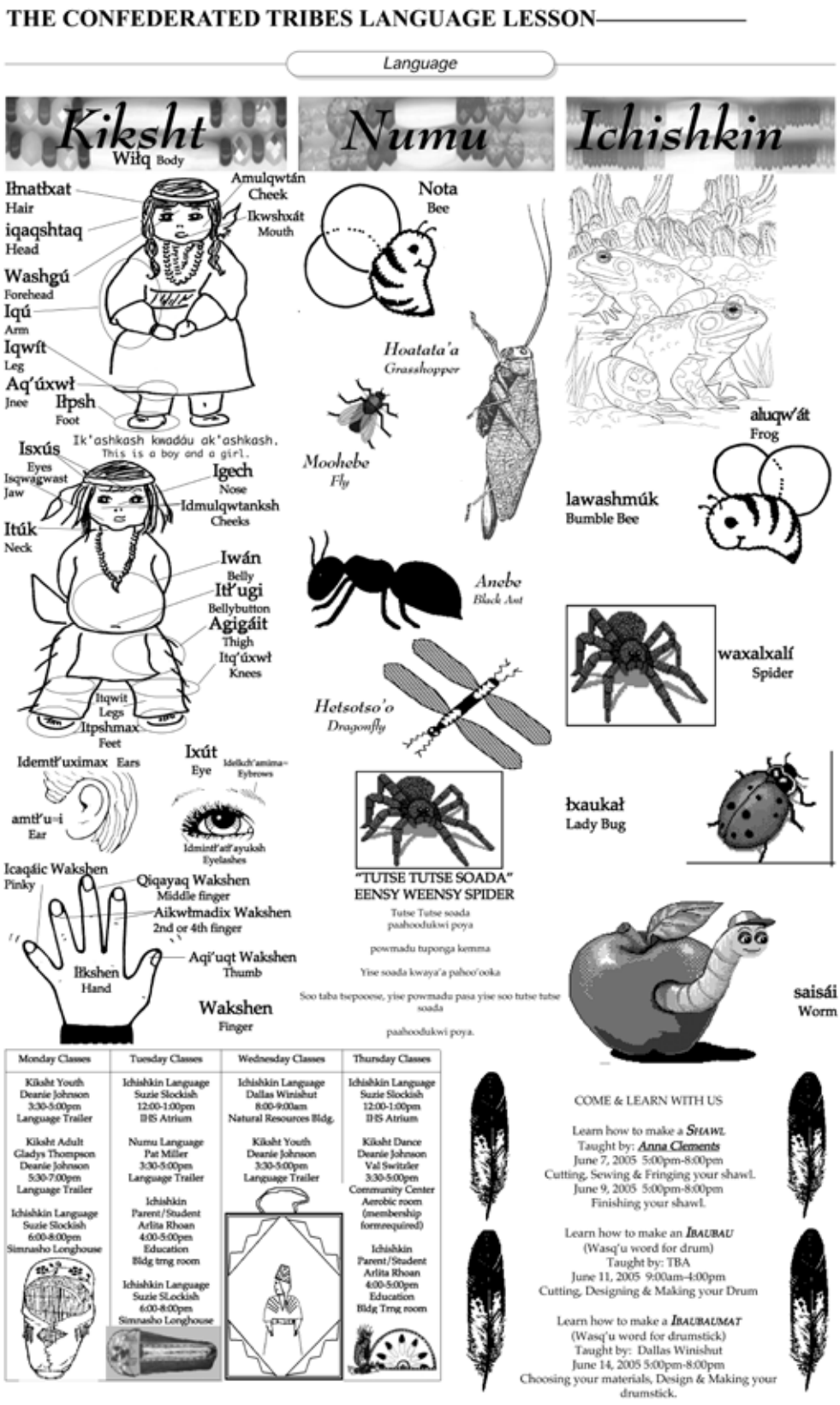
Throughout the nineteenth to the mid-twentieth century, however, tribal languages were not respected or valued in the United States, leading to concerted efforts to eliminate them. It was a devastating blow. In the few generations since, tribes in Oregon and nationwide have struggled to keep ancient languages alive.

Today, these languages are recognized as invaluable resources, indelibly tying culture and history to land and place. Language preservation and renewal efforts are now being undertaken in earnest through language and technology projects and tribal language programs that take place in the schools and community. Language preservation and revitalization efforts are very important to tribal communities.

Learn About Language

Enjoy the Spilyay Tymoo language lesson. The newspaper is published through the Confederated Tribes of Warm Springs. Do you speak another language besides English? If so, what are some special words in that language? Create a language lesson page of your own using this as a model. ◆

No reproduction of this page is permitted beyond its use in this magazine.



Gathering Your Thoughts

Look at the following chart.
Locate information about the enacted Ordinances, Laws, or Policies.
What do you think about these policies?

FEDERAL INDIAN POLICIES

Year	Enacted Ordinance, Law, or Policy	Governing Body
1848	Organic Act — Oregon Territory	Congress
1850	Oregon Treaty Commission	Congress
1850	Oregon Donation Land Act	Congress
1853-1855	Western Oregon Treaties	U.S. Senate/ Presidential Proclamation
1855	Beginning of Oregon reservations	Congress
1860s	Establishment of on-reservation boarding schools	
1880	Forest Grove Indian School	
1885	Chemawa Indian School	
1887	General Allotment Act (Dawes Act)	Congress
1934	Indian Reorganization Act (IRA)	Congress
1934	Allotment Act abolished	Congress
1954	Beginning of Termination Era Western Oregon Termination Act/Klamath Termination Act	Congress
1972—1989	Restoration (Burns Paiute 1972, Siletz 1977, Cow Creek 1982, Grand Ronde 1983, Coos Lower Umpqua Siuslaw 1984, Coquille 1989)	Congress
1975	Self-Determination and Education Assistance Act of 1975	Congress
1988	Indian Gaming Regulatory Act of 1988 (P.L. 100-497)	Congress
1990	Native American Graves Protection and Repatriation Act (NAGPRA)	Congress
1996	Executive Order 96-30	Governor John A. Kitzhaber, Oregon Legislature
2001	Senate Bill 770	Oregon Legislature

Left: Lee Snipes, Captain Sky, is the last known shaman to perform the c'waam ceremony in the 1930s. Today, The Klamath Tribes have chosen individual Tribal members, elders, and the Cultural and Heritage Department and the tradition continues.
Above: A coastal woman gathering shellfish with a dugout canoe. *(Photo courtesy of Oregon Historical Society, OrHi21058).*

EVOLVING AND CREATING NEW MEANINGS

Our culture and traditions bind us together and nourish our spirits. They are gifts from the Creator and are deeply rooted in this land, and they are evolving. New meanings are created in response to new circumstances. But we know that for as long as our people care and make efforts to protect and practice what we have, we will always have our songs, prayers, ceremonies, and traditions. Our culture never stands still. Nothing ever does. We keep moving forward. Our traditional Creation stories remind us of our responsibility to be stewards of the land.

Creation Stories

Oral traditions and traditional teachings are shared by elders and tradition bearers in tribal communities. The teachings tell us where we came from and how to live our lives according to the Creator. Our stories are very important for the spiritual well-being and grounding of our communities. The following Creation story is credited to Douglas Deur and the Klamath Tribes.

Read the following Creation story with your class.

Long ago *gmok'am'c* the Creator traveled across the Earth. As he traveled, he made the lakes, the forest, the four-legged animals, the winged ones, and many other living things. In one place, in a cave, he made the first people, who emerged into the light and spread across the land. They settled in the richest places in the Klamath and Modoc world, places along the lakes, marshes, and rivers where they could find seasonal runs of salmon and mullet and where waterfowl congregated in flocks so large that, once startled, they blackened the sky and drowned all other sound with their beating wings.

There, lining the marshy lakeshores, they found tules to make baskets, mats, and many other items; they found wocas — the yellow pond lily — with its small and tasty seeds. The mountains encircling this watery world provided deer and berries as well as places of tremendous spiritual power.

During this time, some of the people lived and fished near *mbosaksawaas* (Chiloquin)l, where the two rivers become one. Standing atop a series of stone dams that routed the migrating *c'iyaal's* (salmon) into narrow channels or chutes, men from the village there netted and speared the passing salmon each year. Their neighbors also harvested the salmon at fishing stations upstream and downstream of the village. But today, the salmon are here no more. They were shut off by dams built on the Klamath River in 1917. Today, the endangered *c'waam* (sucker fish) is still in need of our protection.

Long ago, the people at the forks began to forget the Creator's teachings; they became greedy, building their dams higher and higher, they caught every fish traveling up the river. Fish no longer traveled to the villages and river reaches upstream — the fish that had spawned in these reaches died out, and the people of the upstream villages began to starve.

Gmok'am'c, the Creator, saw this and called the animals into action. He sent loon under the water to poke holes in the dams, causing the water to rush through and topple the rock structures. As the people wailed in protest, their vast piles of fish were turned to stone. Then, aiming his wrath at the people of the village, the Creator turned to stone all the

The c'waam or Lost River Sucker fish is a sacred ceremony, which occurs after the first snow in March, when the fish swim up the Sprague River to spawn. *(Photo courtesy of the Klamath Tribes).*

fishermen and all the people processing fish along the riverbanks.

Today there is a place near the river where you can witness the animals and people who were turned to stone for being greedy and not protecting the land, water, and fish. This is just one of the reasons tribes across the nation still practice traditional and spiritual ceremonies. We have been told we are the caretakers of Mother Earth. We must all understand that everything is connected; humans, land, water, animals, and all things live in the circle of life.

As part of this lesson, the Klamath Tribes continue to hold a sacred ceremony after the first snow in March. Each year the *c'waam* (also known as the Lost River Sucker fish) swim up the Spraque River to spawn. Snowflakes fall at this time of year heralding the *c'waam's* return. The evening sky also reveals that the fish constellation, three stars in line making Orion's Belt, begins to appear on the southwestern horizon.

Our traditions state that watchmen or *swaso. llalalYampgis* were placed along the riverbanks to see exactly when the fish would return. The head *shaman* would then give thanks for their return to the Indian people. The last known shaman to perform the ceremony was Lee Snipes, Captain Sky, perhaps in the early 1930s. Now, the Tribe has chosen individual Tribal members, along with our Tribal Elders and the Cultural and Heritage Department, to continuing this traditional ceremony. By continuing this ceremony, the Klamath Tribes are ensuring the survival of both a species and our Tribal traditions. ◆

Gathering Your Thoughts

- **What lessons are implied in the story *Gmok'am'c?* What did the Creator provide for the Klamath people?**
- **In what ways can the Klamath offer to be stewards of the land?**
- **Review your answer to the first question in this "thought" box. In what ways can the lessons in the story be applied to pressing environmental issues we face today?**

Sweat lodge *(Photo courtesy of the Cow Creek Band of Umpqua Indians).*

Above: Woman gathering reeds in Umatilla. *(Photo courtesy of the CT of Umatilla Indian Reservation)*. Right: Ivan Jackson building an earth lodge. *(Photo courtesy of The Klamath Tribes).*

Kathryn Harrison, Tribal Council Chairwoman of the Confederate Tribes of Grand Ronde.

INDIAN WOMEN AS LEADERS

Native women of Oregon have always played key roles in our communities and political lives. They are knowledge bearers of our traditional ways, directors of our programs, teachers in our schools, and leaders in our board rooms. In addition to knowing the ways of government, business, and the law, tribal women leaders bring special perspectives on issues concerning raising families, health, education, housing, and so on.

Many Native women of Oregon have been elected by their memberships to serve on tribal councils, some even as chairwoman. **Sue C. Shaffer** of the Cow Creek Band of the Umpqua Tribe of Indians has served on their tribal council for 35 years and as chairwoman for the last 20. **Delores Pigsley** of the Confederated Tribes of Siletz has served on their tribal council for more than 25 years, 21 on of them as chairwoman. **Kathryn Harrison** served on the Grand Ronde Tribal Council for 20 years, the last six as chairwoman, until her retirement in 2001. These women have shepherded their tribes through some exciting times and events. Nationwide, American Indian women are assuming more leadership positions in all facets of tribal government and programs. ◆

Above: Delores Pigsley, Tribal Council Chairwoman of the Confederated Tribes of Siletz. Below: Sue Schaffer, Tribal Council Chairwoman of the Cow Creek Band of the Umpqua Indians.

STRIKING A BALANCE: A HEALTHY RESPECT FOR SCHOLARSHIP

Indian people have been studied as scientific and anthropological specimens ever since non-Indians entered our homelands. In the journals of early explorers, there are records our appearance, the foods we ate, the traditions we followed, the houses we lived in, the languages we spoke, and their interactions with us. Those written words were the start of a long and sometimes difficult relationship among tribal people, scholars, and scientists.

Sometimes these researchers didn't get their information right, and unfortunately their words stood as the authoritative truth, often for long periods of time. But when they did get it right, their research and scholarship have provided a clearer picture of our histories and lifeways long, long ago.

Our relationship with academia has grown better over the years, with scholars becoming more respectful of working with Indian people and learning to value tribal perspectives. Plus, our own people have become historians, archivists, anthropologists, scientists, linguists, and museum professionals who contribute to our collective community knowledge and strengthen our cultures.

Today, in the twenty-first century, we believe we have the responsibility to tell our stories from our perspective. And we firmly believe that our oral traditions are of equal importance to the scholarly books and papers written by others. Here are a few examples of Oregon tribes taking control of their histories and stories and how they share them with a wide audience. ◆

The cover of a book, *The First Oregonians*, 2nd Edition, a series of informative essays on traditional and contemporary topics of the nine Federally Recognized Tribes.

Lamprey (eel) on a basket tray. *(Photo courtesy of the Coquille Indian Tribe).*

EDUCATIONAL RESOURCES

For many years, the Oregon tribes have worked closely with local and regional school districts across the state by creating curricula and conducting demonstrations and special programs. Tribes are interested in telling their stories and are doing so more actively than ever before. In 2006, the Tamástslikt Cultural Institute published the award-winning book *Wiyáxayxt As Days Go By Wiyáakaa'awn*, a balanced blend of tribal oral history and academic scholarship that tells the Umatilla tribes' history from their own perspective. Tamástslikt staff also produced a 2-disc CD entitled *The Cayuse, Umatilla & Walla Walla Homeland Heritage Corridor: Audio/Driving Tour: Northeastern Oregon-Southeastern Washington*. This driving tour takes you through the Umatilla Tribes' traditional homelands while bringing tribal history and culture to life and acquainting visitors with their contemporary story. Tribal elders, leaders, and members are featured as narrators.

The Confederated Tribes of Grand Ronde have hit the internet with Ntsayka Ikanum: Our Story: A Virtual Experience. This beautiful, easily accessible website provides a fine overview of the Grand Ronde community, allowing you to explore their traditional lifeways, language, termination and restoration, and the community today. Of particular note is the use and number of audio and video selections, especially in the "Memories of Our Elders" section. The website can be found at http://www.grandronde.org/culture/ikanum/

Finally, two of the finest tribal museums in the entire country are found in Oregon — The Museum at Warm Springs and the Tamástslikt Cultural Institute. These museums provide educational experiences not found anywhere else. Through their permanent and temporary exhibitions, educational programs, archives, and permanent collections of cultural treasures, these museums are providing good stewardship of tribal heritage. Both the Confederated Tribes of Siletz and Grand Ronde are in the planning stages for new cultural centers that will open in the next few years. ◆

THE COQUILLE CULTURE CONFERENCE

Starting in May 1997, the Coquille Tribe has sponsored an annual cultural preservation conference. This gathering brings together tribal knowledge bearers, elders, non-Indian scholars, researchers, representatives of government agencies, private businesses, and others to learn more about Oregon Native culture and history. In this spiritually centered conference, there is always an activity, such as gathering plant materials for basket weaving, harvesting lamprey, or paddling a traditional canoe. The conference proceedings are published annually in *Changing Landscapes*.

Southwest Oregon Research Project (SWORP)

To recapture the heritage of their people and neighbors, tribal members of the Coquille Tribe created the Southwest Oregon Research Project (SWORP). In two trips beginning in 1985 and sponsored by the Tribe, the University of Oregon, and the Smithsonian Institution's National Museum of Natural History, the SWORP team brought back more than 100,000 pages of historical documents from archives and repositories on the east coast.

Now housed at the University of Oregon's Knight Library and in tribal archives in western Oregon and northwestern California, the SWORP archive contains materials of obscure, lost, or hidden information about our cultures, languages, history, maps, and lifeways, which have been separated from many of us. Since the founding of the archive, 18 Indian and non-Indian undergraduate and graduate researchers have used the SWORP collections for their theses and dissertations, making the SWORP collection a very valuable resource for both Natives and non-Natives. ◆

Woman cooking acorn soup the traditional way at the Coquille Culture Council Conference in 2007. *(Photo courtesy of The Coquille Indian Tribe).*

Gathering Your Thoughts

WORDS TO REVIEW

Regalia includes the unique adornments, implements, and clothing made for special occasions, celebrations, and ceremonial activities.

Fancy Dance/ Shawl Dance is one style of dance occuring at Powwows. Clothing for a woman's fancy shawl dance outfit consists of a decorative knee-length dress, beaded moccasins with matching leggings, fancy shawl, and jewelry. Fancy footwork is the chief element. This dance is intertribal.

Jingle Dance — The dress worn by participants is lined with rows of tin cones, which make a jingle noise as the dancer performs. The tin cones are often made by rolling the heavy metal tops of snuff cans.

Women's Traditional Dance — Women wear long dresses, frequently decorated with heavy beadwork, ribbons, or shell. Beaded or concho belts are also worn, as well as hair ties, earrings, chokers, and necklaces. Most dancers carry a shawl, an eagle fan, or a single feather. The dance consists of bending knees in time to the beat, giving slight up and down movements to the body while subtly shifting the feet to turn.

Powwow is a gathering for Native American peoples across the country to celebrate their connections to tradition and spirituality, to the Earth and to one another, in a social, personal, and spiritual meeting.

THE ROLE OF POWWOW

Any given week, especially during the summer, you can find powwows going on in all parts of the country. They are a big part of American Indian life. A powwow is an intertribal gathering of people coming together to celebrate being Native.

Powwows are colorful events, a time to see old friends, show off your newest regalia, compete in high style, and play traditional games. All of the Oregon tribes have an annual powwow, usually held in the summer and sometimes in commemoration of a major historic event. Other powwows, such as ones that honor our veterans, take place throughout the year. Many powwows are open to the public; if you see one advertised, it usually means everyone is welcome.

While a powwow may look like a random mix of sound and motion, there is actually a lot of structure to it. To begin with, the grand entry is a parade of all those participating in the powwow, either as competitors or just for the love of dance. It's a beautiful sight, full of color and sound; beautiful regalia is matched with the noise of drums, rattles, bells, whistles, and jingles. The first grand entry starts in the early afternoon. Then they break for dinner. The evening grand entry is usually even bigger and can go late into the night.

To witness a powwow is to see a blend of dancers and styles. Simply by looking at the dancers' regalia, you can tell what style they dance. For the men, depending on where you live, there is traditional, fancy, and grass. For women, there is traditional, jingle, and shawl. Sometimes there is prize money to be won. Dancers compete in their age groups before a panel of judges for the highest score. Competition is always high. A powwow is a great event to experience. ◆

Above: Julie Johnson and husband dance in the Owl Dance *(Photo courtesy of the Burns Paiute Tribe)*.
Left: Youth in regalia at Pi-Um-Sha Powwow held annually in June at Warm Springs. *(Photo courtesy of the Confederated Tribes of Warm Springs)*.
Right: Ivan Craine in regalia *(Photo courtesy of The Klamath Tribes)*.

Apprentice, Lauren First-Raised holding her appliquéd jingle dress. *(Photo courtesy of the Oregon Historical Society Folklife Program).*

Profile: Julie Johnson Jingle Dress Regalia

My name is Julie Johnson. I am a member of the Fort McDermott Paiute Shoshone Tribe. I live in Burns on the Burns Paiute Indian Reservation. I teach youth about our traditional lifeways. I taught Lauren First-Raised how to make a jingle dress, including how to pick out the colors and designs and about the dance and what it means.

There are three women's dances: the **fancy dance, jingle dance**, and **traditional dance**. The jingle dress has 365 cones on it, one for every day of the year. This type of dress was sometimes called a prayer dress. You say a prayer for each day of the year, and it takes a year to make a dress. Sometimes it is called a medicine dress. If someone in the tribe is sick or needs some kind of healing, then they call out the women jingle dress dancers who dance in a big circle. Nobody can pass each other, as a sign of respect, as they do a medicine dance.

At Powwow, some women dance the more traditional style of jingle dress dance, which is not as fancy. This is the story that was told to me about the beginning of the jingle dress. Apparently the dance began with the Ojibway tribe in Northern Minnesota and Canada. It came from a man's dream or vision. His daughter was sick and he had a vision of four women dancing in these dresses. In his dream, he learned how to make the dress and understood that it was a healing dress. He showed the women he thought were designated to do this how to make the dresses.

Copenhagen tobacco snuff can lids were used to make the jingles. A lot of Native Americans use tobacco in their prayer because they believe that the smoke is carried up to heaven, so they use the tobacco can lids for the jingles. Some stories tell how they used shells a long time ago, but I've always heard that it is from the tobacco can lids.

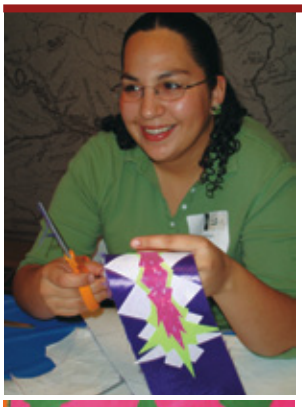
The dance started in the early 1900s. The dress was always made out of cloth. They used to use dark colors like black and blue broadcloth. Then they used patterned cloth. Besides the dress, they always had moccasins, leggings, a belt, hair ties, and accessories.

I have been Powwow dancing for many years and also learning to make **regalia**. My grandmother used to make moccasins and beaded buckskin gloves. My mother taught me how to sew and make designs for outfits. ◆

A close-up of metal jingles attached to the body of the jingle dance dress. *(Photo courtesy of the Oregon Historical Society Folklife Program).*

Gathering Your Thoughts — DISCUSSION IDEAS

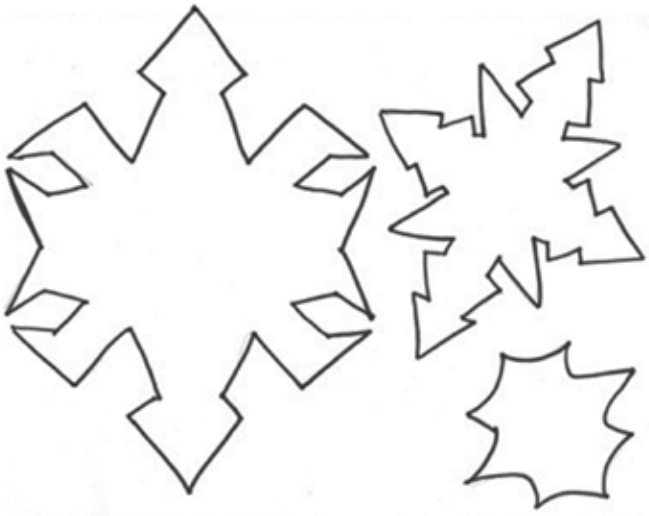
- How many cones are used when making a jingle dress? Why is this number used? What material was traditionally used to make the jingles? What is used today? Research why snuff cans were used for making the jingles.
- Why is this dress sometimes called a "medicine dress"?
- What is your opinion of the story of the older man who dreamed of the dress? Support your viewpoint. Read and discuss other Indian legends and stories.



ACTIVITY: Appliqué Squares

Enlarge the pattern templates to create an individual square with appliqué patterns.

1. Trace the designs on colorful paper.
2. Cut out the designs. Arrange and glue the designs on a large colorful square.
3. Combine several squares to make a large wall hanging.
4. Substitute fabric for this activity and use adhesive interfacing to iron the patterns onto the squares. Sew the squares together to make a quilt-like wall hanging.



Above left: Julie Johnson, Traditional Arts Apprenticeship Master artist sewing appliqué on jingle dress dance regalia. *(Photo courtesy of the Oregon Historical Society Folklife Program).* Below left: Appliqué squares created by students at Henry Slater Elementary School, Burns, Oregon *(Photo courtesy of the Oregon Historical Society Folklife Program).*

Miniature cornhusk style hat.

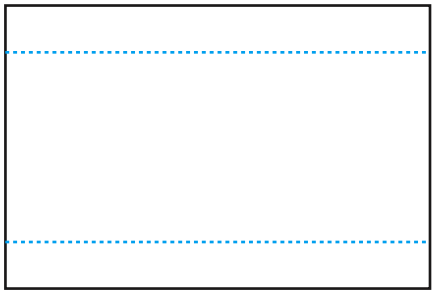
CRAFTSPEOPLE & ARTISTS: RESPECTED SKILLS & KNOWLEDGE

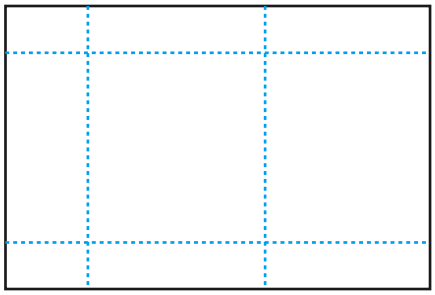
Tribal craftspeople and artists are valued and respected for keeping the traditions alive. They are continually refining their craft while at the same time pushing the boundaries of creativity and innovation.

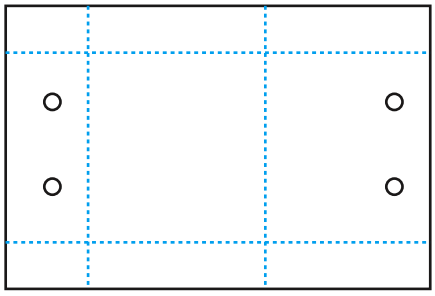
Explore the contents of the learning trunk. Read the books in the trunk. Enjoy the nine items made by the tradition bearers from each of the nine Federally Recognized tribes. Try your hand at the activities in the student magazine.

Each of these items in the learning trunk shares its short story and is accompanied by a profile of the tradition bearer who made the item. Read about the nine Federally Recognized Tribes and their artists in the following section, **Hearts to Hands: Preserving Traditions**.

There are many, many more artists from the recognized tribes and other Indian artists who live and work in Oregon, making this state a dynamic artistic community for Oregon tribal people and for everyone who appreciates art. ◆







Rawhide parfleche from Nez Perce, Southeast Plateau Culture area *(Photo courtesy of Oregon Historical Society Museum #68-218.)*

ACTIVITY:
How to Make your Own *Shap Taki*

A traditional *shap taki*, often used as a carrying bag, is made with rawhide and decorated with paint made from natural dyes, including crushed berries. The following activity is adapted for the classroom using 12x18inch construction paper.

1. On a piece of 12x18 inch construction paper, draw a line 2 inches from each long edge of the paper, and fold on the lines.
2. Draw a line 7 inches from one short edge of the paper, and fold on the line. Draw a line 3 ½ inches from the other short edge of the paper, and fold on that line. These are the flaps of the *shap taki.*
3. When folded, the shorter flap should lie over the longer flap. Use a hole-punch to make 2 holes, 3 inches apart, in the top flap and 2 inches from the edge of the flap. Use a pencil to mark the bottom flap through these 2 holes. This will indicate where to punch the corresponding holes in the bottom flap.
4. Decorate the *shap taki* while it is folded so that the 2 top flaps overlap. In pencil lightly draw geometric designs such as triangles, squares, diamonds, and rectangles. The designs on each folded side will appear seamless when the piece is closed. Traditionally, only the two front flaps of the shap taki are decorated.
5. Paint or color your designs.
6. Let the *shap taki* dry completely. Make a tie from rawhide strips or string, thread through the holes and tie.

Youth in Powwow regalia. *(Photo courtesy of The Klamath Tribes).*

CULTURE CAMP & CULTURE IN THE CLASSROOM

One of the many ways tribes have begun to reclaim and reinforce their culture is through culture camps. They take place over long weekends once or several times a year, or they can last two weeks or more. This is in addition to the language instruction and other activities done in the community throughout the year. Culture camps bring together tribal members of all ages to share knowledge and learn traditional skills. Language, history, and the use of plants are taught. Activities include gathering and processing materials for basket weaving, drummaking, beadworking, canoe carving and canoeing, hide tanning, flint napping, and so on.

Among the Klamath Tribes, and other tribes, adults take children to visit places of enduring importance to their culture and history. Culture camps are a way for the knowledge and skills to be shared with younger tribal members. And it is a time of year everyone looks forward to.

Two Oregon tribes have taken cultural instruction full-time to the classroom. The Confederated Tribes of Siletz and the Confederated Tribes of Umatilla have established charter schools — the Siletz Valley School and Nixyaawii Community School, respectively. Students enrolled in these schools are surrounded by their culture every day. They learn their traditional languages, skills, and knowledge in addition to learning regular academic subjects. Because of their size, there is more one-on-one instruction. Nixyaawii opened in 2004 and graduated 14 students in May 2008. The Confederated Tribes of Grand Ronde have a language immersion program that teaches Chinuk Wawa to pre-school and elementary school children. ◆

Left to right: Youth participating in a public reading presentation. *(Photo courtesy of Wil Phinney, Confederated Umatilla Journal).* Youth participating in activities for the 2008 Week of the Young Child. *(Photo courtesy of Wil Phinney, Confederated Umatilla Journal).* Youth participating in the annual Culture Camp to learn traditional arts and participate in many activities. *(Photo courtesy of The Klamath Tribes).*

Gathering Your Thoughts

SUGGESTED ACTIVITIES

Divide the class into nine teams.

1. Choose a tribe to research the impact of federal policies that terminated treaties and recognition. Use the tribal website to research the tribe's history and culture.

2. Look for dates of **Restoration** (not every tribe's treaties were terminated) and how the tribe celebrates its restoration. See the **Federal Indian Policies** chart for a list of some key policies enacted by the U.S. Government.

Read the individual **Tribal Profiles.**

1. What is the **county** where the tribal reservation is located? Look for Indian names of geographic and historic landmarks, including names of rivers, lakes, mountains, towns, streets, etc. Make a list of these to determine the influence of the tribe on the area. See http://nwdata.geol.pdx.edu/OR-GIS/PlaceNames/.

2. Read the profile of the **tradition bearer/craftsperson on the Tribal Profiles** pages. Brainstorm questions and research the answers about the traditional art or craft and its utilitarian or ceremonial purpose. Why were these items important in the past, and why do they continue to be important today? Are artists able to go anywhere to harvest wild plants? What does this suggest about treaty rights for some tribes and land use? Research treaties made between the U.S. government and the tribes and what was promised.

FROM HEARTS TO HANDS: PRESERVING THE TRADITIONS

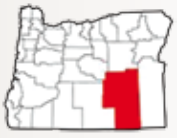
Each of the nine federally recognized tribes represented in the Oregon Is Indian Country exhibit has many tradition bearers who are preserving and practicing the tribal lifeways. They create utilitarian items used for everyday purposes and ceremonial items for spiritual and/or special events. It is impossible, in this space, to list everyone in each tribe who contributes to the traditional arts and crafts that are inspired by their culture and heritage.

In the following section, you meet nine tribal artists. Each one represents some art form from his or her tribe. The items are created from their **hearts and hands** and are included in the traveling trunk so that you may LOOK, TOUCH, and UNDERSTAND better how there is a strong interaction with the land, tribal customs, and cultural activities. By continuing the traditional arts, ceremonies, and celebrations, tribes are preserving, respecting, restoring, reviving, renewing, and passing to the next generation these treasured practices.

Each tribe has a website. See the website links listed in the **Tribal Profiles** for access to more in-depth information about history and culture, current activities, programs, and businesses that are part of the tribes' past, present, and future. The **Tribal Profiles** provide overviews of each of the nine federally recognized tribes in Oregon. Information about the tribes is adapted from each tribe's website, reviewed by tribal cultural resource or education advisors, and Travel Oregon at http://www.traveloregon.com/. ◆

BURNS PAIUTE TRIBE

100 Pasigo Street
Burns, Oregon 97720
www.burnspaiute-nsn.gov



Southeastern Oregon has been home to the **Wadatika** Band of the Northern Paiute Tribe for over 10,000 years. The **Burns Paiute** excelled at creating woven sandals, baskets and rope from sagebrush, fishnets and animal traps, and woven blankets from rabbit fur.

The Paiute people believe that the Paiutes have lived in this area since before the Cascade Mountains were formed, knowledge they have learned from their stories and legends. Recent researchers, on the other hand, believe that about 1,000 years ago, an influx of Paiute-speaking people came from the south and migrated throughout the Great Basin.

They brought with them not only their language but also certain types of **atlatl** and spear points as well as brownware pottery. Pottery was not found in the Great Basin before this time. The people of the Burns Paiute Tribe, however, were basket makers and did not make pottery.

Paiute stories and legends that are handed down from generation to generation tell of the Paiute people living in the Great Basin for thousands and thousands of years.

The Burns Paiute Reservation is located north of Burns, Oregon, in Harney County.

LOOK on the website to learn about these events and services.

- Old Camp Casino and RV Park www.**oldcampcasino**.com/
- Burns Paiute Reservation Day Powwow (October)
- Ta' Kwa Hone Newsletter
- Cultural Programs
- NW Indian Youth Conference Program

PROFILE: Ruth Lewis

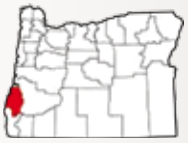
Ruth Lewis was born in 1934 near the Old Camp. She is a speaker of the Northern Paiute language and is an elder in the Burns Paiute tribe. She learned to bead and make moccasins by watching her family, relatives, and family friends, especially one aunt. She learned how to braintan deer hide from Haddie Jim. She learned her traditions, in part, to pass the time, but she believes they are important skills for young people to learn. She beads year round and makes and decorates moccasins with her beads. She also makes barrettes that she sells at local arts bazaars.

The Story of the Braintanned Moccasins

I am a pair of moccasins made for a baby from the heart and by the hands of Ruth Lewis. The deer hide that I am made from is braintanned. To braintan leather makes it soft, and the process takes a lot of time and patience. Everyone has his/her own way of braintanning learned from family, relatives, or a member of the community, but generally it requires that the flesh is removed from inside the hide and washed. Then it is soaked in water or lye-ash water mixture. Next, the hair is scraped off and the hide is soaked in water again. Next, the hide is stretched onto a wood frame and a mixture of boiled brains and water is spread into the hide. Sometimes the hide is smoked to help preserve it, and other times it is stretched to allow it to soften. Look carefully at how I was made and how soft I feel.

Braintanned moccasins made by Ruth Lewis.
(Photo courtesy of the Oregon Historical Society).

CONFEDERATED TRIBES OF COOS, LOWER UMPQUA & SIUSLAW



1245 Fulton Avenue
Coos Bay, Oregon 97420
www.ctclusi.org

LOOK on the tribal website to learn about these events and services.

News from the Confederated Tribes of Coos, Lower Umpqua & Siuslaw Indians is available by subscription and on line at the tribal website.

Three Rivers Casino and Hotel is owned and operated by the tribe. It is a major employer in the area. It is located in Florence, Oregon. http://www.threeriverscasino.com/

Special Events:

- Elders Honor Days
- Basket Classes
- Beaded Collar Classes
- Annual Salmon Ceremony

The Confederated Tribes of Coos, Lower Umpqua and Siuslaw Indians have lived in areas from the Coast to the Cascade Mountains, in plank-slab houses. They historically ate salmon and shellfish, using their cedar trees as resources for everything from clothing to canoes. Three Rivers Casino, owned and operated by the tribe, is located in Florence. In September, the annual tradition at Umpqua River and Discovery Center celebrates watershed restoration and salmon recovery. Often, traditional alder-baked salmon, drumming, dancing, and storytelling are part of the celebration.

The Confederated Tribes of Coos, Lower Umpqua & Siuslaw is located in Coos County.

Young girl is learning how to dig for bulbs and roots with a digging stick. *(Photo courtesy of the CT of the Umatilla Indian Reservation).*

Digging Stick with elk antler handle made by Andrew Brainard. *(Photo courtesy of the Oregon Historical Society).*

The Story of the Digging Stick

Long before the agricultural peoples swept across Oregon Country with plows for farming, the Native Americans who populated the region widely utilized the digging stick. Although versions of the digging stick are found in plateau regions as well as desert lands, on the Oregon Coast it held unique properties. The digging stick was crafted from a hardwood—often yew or spruce. It was of two pieces; the bone handle and the shaft of yew.

The handle was notched and lashed to the stick with cordage, sinew or buckskin. The tip's strength was in the fire-hardened tip. In character with Coastal culture, the handle could be ornamentally carved.

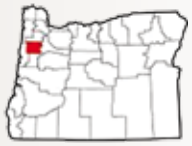
The digging stick was a valued possession of tribal women who were primarily responsible for providing day- to -day subsistence for the tribe. Young children began their career of plant identification with a scaled down version.

Coastal people dug camas, ferns, and skunk cabbage as their inland neighbors did, but the use of the digging stick for clams and shellfish was unique. Littleneck clams, butter clams, horse clams, geoduck, and mussels were all harvested with a digging stick.

When I hold a replica digging stick crafted by Coos Elder, Eddie Helms, I am surprised by the manner in which the elk bone conforms to the grip of the hand. — *Information by Cynthia Hovind, Education Director (CT Coos, Lower Umpqua & Siuslaw).*

CONFEDERATED TRIBES OF GRAND RONDE COMMUNITY

9615 Grand Ronde Road
Grand Ronde, Oregon 97347
http://www.grandronde.org



Original members of the Confederated Tribes of Grand Ronde have lived throughout the Willamette Valley, Southern Oregon, and the Coast, trading with tribes from the ocean to the Cascade Mountains. They spoke their tribal language and Chinuk Wawa, and they managed their lands through traditional burning. Today, tribal members provide activities such as drum groups, dancing, and arts and crafts within their reservation. Young tribal members are able to receive scholarships for participating in these programs. The tribe programs include Chinuk Wawa language classes, basketry, powwow, round dances, cultural exchange and education, and huckleberry, camas, and habitat restoration, all of which — along with many other programs and activities — help preserve tribal-culture knowledge and practices. The tribe also operates Spirit Mountain Casino.

The Confederated Tribes of Grand Ronde is located in Polk County.

PROFILE: Connie Graves is Umpqua, Kalapuya, and Flathead. She was born in McMinnville and grew up in Valley Junction. She began learning the art of basket weaving twenty-five years ago, but when she started collecting her own materials, weaving became essential to her life. Connie weaves baskets from cattail, cedar bark, spruce root, juncus, willow, hazel, and horsehair. She gathers her materials from the area around her home. Preparing the reeds and rushes can take up to a year before she even begins to weave with them. She is committed to passing the weaving on to keep the tradition alive.

Grand Ronde weaver, Connie Graves.

The Story of the Cattail Slippers

I am a pair of cattail slippers made by Connie Graves. I am made from the heart and by the hands of Connie. She gathered the cattail from the marshy area near her home. Cattail is often seen growing in ditches alongside the road. Connie remembers seeing her family members collecting and storing things that "grew on the side of the road." Gathering of cattail takes place in late summer and early fall, when the cattail growth is the tallest. She uses a weaving method called **plaiting**, weaving with a weft and a warp. The weft crosses over and under one warp at a time. Cattails are easy to recognize, with long leaves and a puffy brown seed spike or "cattail" at the end of the center stalk. Connie used the fluffy down from this part of the cattail to add to the inside of the shoe to make it soft to wear. Because of the damp conditions at the coast year round, Connie learned that shoes made from leather would rot. Using materials like the cattail for such utilitarian reasons as shoes was a great way to solve this problem. When the shoes began to fall apart, it was easy to find cattail to make another pair rather than to find leather.

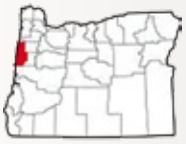
LOOK on the tribal website to learn about these events and services.

The Grand Ronde Community operates from three locations. The Confederated Tribes of the Grand Ronde Community at:
9615 Grand Ronde Rd., Grand Ronde, OR 97347
3312 S.W. Kelly Ave., Portland, OR 97201
711 Country Club Rd. Suite 1A, Eugene, OR 97401

- ***Smoke Signals*** newspaper is published twice a month and is available by subscription.
- ***Ntsayka Ikanum:* Our Story** is an in-depth virtual experience that provides an opportunity to "encounter the lifeways of the past, present, and future of the Confederated Tribes of the Grand Ronde Community and its efforts to maintain the Chinuk Wawa language through an immersion program. Follow the link to www.grandronde.org/culture/ikanum.
- Spirit Mountain Casino http://spiritmountain.com/
- Annual Veterans' Pow Wow (July)
- Annual Grand Ronde Pow Wow (August)
- Annual Agency Creek Round Dance (March)
- Annual Native Youth Spring Break Camp
- Community Fund http://www.thecommunityfund.com

Doll with traditional Grand Ronde clothing woven by Connie Graves. *(Photo courtesy of Oregon Historical Society Folklife Program).* Slippers made from a technique called plaiting the cattail. The slippers are lined inside with soft cattail.

CONFEDERATED TRIBES OF SILETZ INDIANS



201 SE Swan Avenue
P.O. Box 549
Siletz, Oregon 97380
www.ctsi.nsn.us

LOOK on the tribal website to learn about these events and services.

- Chinook Winds Casino http://www.chinookwindscasino.com/
- Annual *Nesika Illahee* Pow-Wow (August)
- Annual Siletz Restoration Pow-Wow (November)
- Siletz Language program (Southwest Oregon and Northwest California Athabaskan)
- Siletz Valley School (Language and Culture)
- *Siletz News* (monthly by subscription and online) http://www.ctsi.nsn.us/multnomah-falls-siletz-news-events/tillamook-oregon-warm-springs-siletz-news/current-newsletter#content
- Event calendar (monthly) http://www.ctsi.nsn.us/multnomah-falls-siletz-news-events/molalla-coos-bay-siletz-events
- Youth events calendar (monthly)
- Cultural Day Camp
- Run for the Rogue

The Confederated Tribes of Siletz Indians is a federally recognized confederation of more than 27 bands, originating from Northern California to Southern Washington. The 1.1 million acre Siletz Reservation was established by order of President Franklin Pierce in November 1855 to fulfill treaty stipulations with the Coast, Willamette, and Umpqua tribes. Three days later the Rogue Valley Tribes were also assigned to the Siletz Reservation. **Termination** was imposed on the Siletz by the United States government in 1954. In November 1977, the Confederated Tribes of the Siletz Indians were the first tribe in the state of Oregon and the second in the United States to be fully restored to federal recognition. In 1992, they achieved self-governance, which allows them to compact directly with the U.S. Government. This gives control and accountability over their tribal programs and funding. Confederated Tribes of Siletz Indians occupies and manages a 3,666 acre reservation located in Lincoln County, Oregon. The tribes manage several resources, including water, timber, and fish. The Siletz Reservation itself is known for its natural resources and beauty. The tribal newspaper, ***Siletz News***, is published on the first of each month. The tribes' website has an extensive and detailed history of the Siletz and examples of historical and current maps related to the reservation, aboriginal lands, language, and more. They operate the Chinook Winds Casino.

The Confederated Tribes of Siletz Indians is located in Lincoln County.

PROFILE: Robert Kentta

Robert Kentta, the Confederated Tribes of Siletz Indians, is the tribal Cultural Resource Director, an artist, a tribal historian, and an elected member of the Siletz Tribal Council. Robert enjoys braiding with beargrass, a perennial plant in the lily family. The leaves of beargrass are used to make designs on traditional baskets and ceremonial dance aprons called Saan. During the summer, Robert collects beargrass in the Cascade Mountains above the 4,000 foot level and enjoys the fresh berries there as well!

Roberta Kentta, Cultural Resource Director and weaver of beargrass.

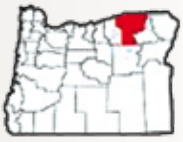
Beargrass earrings.

The Story of the Beargrass Earrings

I am a pair of beargrass earrings. I am made from the heart and by the hands of Robert Kentta, who is from the Confederated Tribes of the Siletz Indians. Robert makes a journey during the summer to an area high in the Cascade Mountain range to collect beargrass and used the traditional techniques for braiding women's ceremonial dance aprons and other items. He uses this technique when he makes earrings and necklaces, although he uses earring hoops purchased from the store as a "contemporary application" in this day. Before he begins to weave the beargrass, he collects it and then lays it out in the sun to dry. This bleaches out the color, and the beargrass turns white.

CONFEDERATED TRIBES OF THE UMATILLA INDIAN RESERVATION

P.O. Box 638
73239 Confederated Way
Pendleton, Oregon 97801
http://www.umatilla.nsn.us/



The Confederated Tribes of the Umatilla Reservation include the Cayuse, Umatilla, and Walla Walla Tribes. For generations, the Tribes told oral histories and legends to help the young people learn how to live in this world. Oftentimes, the stories centered on the magical Coyote, who used his powers to organize the world for human life. Tamástslikt Cultural Institute offers interactive displays, galleries, and the Coyote Theater to enrich your interpretations of Indian culture.

The Confederated Tribes of the Umatilla Reservation are located in Umatilla County.

PROFILE: Thomas Morning Owl

Thomas Morning Owl, Umatilla, is a weaver of traditional women's cornhusk basket hats from the Confederated Umatilla Tribes. The hats are traditionally made from **dogbane, beargrass, maidenhair fern,** and other natural materials.

Thomas was taught by his grandmother, an elder. She was a well-respected weaver. She passed from this world in 1984 at the age of 102. As a small child, he learned to make the basket hats from her. He started off with small baskets, moved onto cornhusk, and then learned to weave the hats as his grandmother had.

Thomas has six children. He doesn't push them to learn any of the art forms that he carries. One son likes to weave, so he encourages that child. His oldest does featherwork and makes drums. Another son sews regalia. His third son is also artistic and likes drawing. One daughter does beadwork and one weaves.

"This weaving style is an important expression of my individuality," he states. Thomas believes it needs to be passed on to the children so it won't be lost. "It is unique to our area and developed as far back as the 1700–1800s. . . . It gives each person, like me, a sense of pride knowing the art form," says Thomas.

LOOK on the tribal website to learn about these events and services.

- Monthly Calendar of Events
- Exhibits at Tamástslikt Cultural Institute
- Wildhorse Resort and Casino www.wildhorseresort.com/
- Pendleton Round-up (September)
- *Confederated Umatilla Journal* (monthly by subscription and online http://www.umatilla.nsn.us/cuj.html)

Thomas Morning Owl (r) shows Janice George-Hill (l) how to twine a cornhusk hat. Below: Miniature cornhusk style hat made by Thomas Morning Owl with hemp and yarn. *(Photo courtesy of the Oregon Historical Society).*

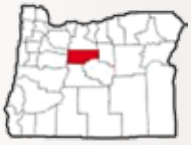
The Story of the Cornhusk Hat

I am a hat that is traditionally made with cornhusk. I am made from the heart and by the hands of Thomas Morning Owl. Since the advent of corn into this area, our people have been using cornhusks as part of the hat. It has become an art form unique to the Plateau culture area. Thomas made me out of more contemporary fibers—yarn and hemp string. I am a smaller version of the real hat that women wear. Traditionally, hats like this one were equivalent to a woman's war bonnet, and women who were very well respected wore them. These days, they are used more in non-religious ceremonies, like in the Powwow circuit.

An honored elder or someone with knowledge of the traditional way of life, the traditional foods, materials, and anything that goes on with our traditional way of life has the right to wear the hat. To make the hemp, you have to go out in the fall time to gather the native hemp, which is also called dogbane. In a lot of places, the farmers try to eradicate it because they consider it a noxious weed.

The beargrass that is used is being commercially exploited for flower arrangements for commercial profit. This makes it more difficult to find it for use in traditional weaving.

CONFEDERATED TRIBES OF WARM SPRINGS



1233 Veterans St.
Warm Springs,
Oregon 97761
http://www.warmsprings.com/

LOOK on the tribal website to learn about these events and services.

- **Museums, News, Radio, Resort, and Events on the Reservation**
- **The *Spilyay Tymoo*** tribal newspaper is available online and by subscription. http://www.wsnews.org/
- **KWSO Radio Station 91.9 FM** Warm Springs Radio owned and operated by the Confederated Tribes of Warm Springs, KWSO is a non-profit, community radio station broadcasting from Eagle Butte, on the Warm Springs Reservation, with 4, 300 watts of power. http://www.kwso.org/
- **Kah-Nee-Ta** village was completed in 1964 and named for the Indian woman Xnitla, "Root Digger," who had owned the property. Xnitla was a scout and spiritual leader who used the natural hot springs and indigenous plants and roots for medicinal and religious ceremonies. The Lodge and Convention Center were opened in 1972 followed by the Desert Resort and Casino in 1995. http://www.warmsprings.com/warmsprings/Business_Directory/Kah-Nee-Ta_Vacation_Resort/
- **Museum at Warm Springs** is nationally acclaimed and was conceived and created by the Confederated Tribes of Warm Springs. It is a living legacy to the culture, housing treasured objects, historic photographs, murals, rare documents, interactive exhibits, and public programs. http://www.warmsprings.biz/museum/aboutus/museumstory.shtml
- Annual New Years Day Feast (January)
- Annual Lincoln's Powwow (February)
- Annual Kah-Nee-Ta Mini Marathon (April)
- Annual Root & Salmon Feast (April) (Traditional — Tribal only) held in spring to recognize the first appearance of many important edible roots and the migration of the salmon.
- Annual Pi-Ume-Sha Treaty Days Powwow (June)
- Annual 4th of July Fireworks (July)
- Annual Huckleberry Feast (August) (Traditional - Tribal only) held in early fall recognizing the ripening of the first berries.
- Annual Kah-Nee-Ta Fun Run (October)
- Annual Thankgiving Mini Powwow (November)
- Annual Warm Springs Christmas Bazaar (December)
- Monthly exhibits @ Museum
- Annual Tribal Youth Art Exhibit

The Confederated Tribes of Warm Springs originated in the Wasco, Deschutes, and N'c Wana areas. Many traditions remain strong today, including three annual religious feasts that celebrate roots, salmon, and berries. The Confederated Tribes of Warm Springs established their own government in 1938 and have since developed world-class tourist attractions such as Kah-Nee-Ta Resort and the renowned 27,000 square foot Warm Springs Museum.

The Confederated Tribes of Warm Springs reservation includes the land of the Sahaptin, Wasco, and Northern Paiute Native American Tribes and stretches from the snowcapped summit of the Cascade Mountains to the cliffs of the Deschutes River in Central Oregon.

The Confederated Tribes of Warm Springs are located in Jefferson County.

PROFILE: Tx'li-Wins, (Larry Dick)

Tx'li-Wins, (Larry Dick), Medicine man and maker of tule mats, deer hoof rattles, and ceremonial objects.

"My name is Tx'li-Wins, Tule Man. I make tule mats by request for medicine singings, funerals, giveaways, feasts and all traditional ceremonies."

Larry Dick grew up on the Warm Springs Indian Reservation in central Oregon. As a young child, he learned the basics of making tule mats from his grandmother, Annie Dick. At age fifteen, Dick was initiated into the Wasco Medicine Society and he began learning traditional spiritual practices under the guidance of Chief Nelson Wallulatum. Today, he is a traditional undertaker and makes tule mats for funerals and other rituals. This role has earned Larry the name Tule Man or Tx´li-Wins (pronounced TAW li WINCH).

"Besides people here at Warm Springs, people from Washington, Idaho, and Oregon reservations come to get my tule mats. Traditional people come to me to trade or purchase tule mats to be used in traditional ceremonies."

Chart showing the steps used to make a Wasq'u style bag. *(Photo courtesy of The Oregon Historical Society).*

Left, Bernyce Courtney, Wasq'u style Sally bag artist. *(Photo courtesy of Pat Courtney Gold).*

PROFILE:
Bernyce Courtney

In 1991, Bernyce Courtney, her sister Pat Courtney Gold, and Arlene Boileau studied traditional Wasaq'u-style Sally bags, woven with a rare full-turn twining technique, with Mary Schlick through the Traditional Arts Apprenticeship Program (TAAP) of the Oregon Historical Society Folklife Program. After that, Pat and Bernyce established a business called Sally Sisters, with the goal of revitalizing the traditional practice of weaving Wasq'u-style baskets. Sally bags are known as *wapus* and *aqw'alkt* among the Sahaptin and Wasq'u people respectively, and the word Sally may be a corruption of the Kiksht word for basket, *Ii-schkully* (a phonetic spelling), which was mispronounced by Euro-Americans.

The Story of the mago'o, wapus and aqw'alkt, or Ii-schkully

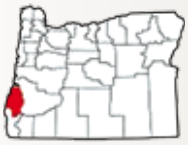
Look at me. I am made from the heart and by the hands of Berynce Courtney. You can see every stage of the process in making a Sally Bag. My Indian names are *Ii-schkully, wapus, mago'o*, and *aqw'alkt. Wapus* is an Ichishkin word from the Sahaptin or, as preferred, Wana lama. It is not a Wasco word. The Northern Paiute people also used similar techniques for the weaving of their baskets, called *mago'o* in the Numu language.

These baskets are woven with a unique full-turn twining method long practiced by Indians of the mid-Columbia River region. The baskets were used primarily by women engaged in gathering roots and medicines during the digging season, but they were also used to gather nuts, seeds, and mushrooms. Traditional human figures and animal motifs, such as frogs, condors, dogs, salmon, and sturgeon adorned these highly valued baskets, making them easily distinguishable from other basketry styles.

The Story of the Tule Mat

I am a miniature version of a tule mat. I was made from the heart and by the hands of Tx'li-Wins, also known as Larry Dick. The tall stalks of the tule plant, sometimes called bulrush, grow primarily in wetlands but can often be seen growing alongside the road in ditches. For centuries tule has been gathered and used as thatching, for making baskets, mats, duck decoys, clothing and hats. Tules play an important ecological role, helping to buffer against wind and water forces and also protect against erosion. If I were a full-sized mat, I could be used on the floor of a traditional dwelling.

COQUILLE INDIAN TRIBE



P.O. Box 783
3050 Tremont
North Bend, Oregon 97459
http://www.coquilletribe.org/

LOOK on the tribal website to learn about these events and services.

The Tribal Tidbits is a monthly publication of the Coquille Indian Tribe covering tribal news and events. The online version is available in PDF format and requires Adobe Reader to view. http://www.coquilletribe.org/coquille-indian-tribe-newsletter.htm **Adobe Reader is available free of charge at: http://www.adobe.com.**

The Mill Casino and Hotel website describes The Mill's hotel themes as providing the feel of the Pacific Northwest, showcasing the history of the Coquille Indian Tribe. http://www.themillcasino.com/

Coquille Cranberries is an organic cranberry growing and packing operation in North Bend. The operation began in 1995 and became certified as organic in 1998. The operation is located on Coquille Tribal land near the mouth of the Coos River and about a mile and one half from the Pacific Ocean. http://www.coquillecranberries.com/tribe.html

Sarah (l) and Makayra (r) in regalia participate in traditional activities like their mother, Brenda Meade (pictured below). (*Photo courtesy of the Coquille Indian Tribe*).

"We are the Coquille People. We define community as our relationship with all that surrounds us: the land, the sea, the sky, and every person that touches our lives. We are all connected." (Coquille Cranberries)

The Coquille people (pronounced Kó-kwél') have lived along the rivers and estuaries of Oregon's southern coast, primarily among the Coquille and Coos River watersheds. Major Coquille villages existed near present-day Bandon, Myrtle Point, Coquille, and Charleston. Archaeological evidence suggests the Coquille Indians have lived near the Southern Oregon Coast for at least 1,000 generations. Throughout these generations, members of the Coquille tribe spoke either Upper Coquille (Athabaskan) or Miluk (Kusan), and ate shellfish, deer, salmon, and acorns. Today, members of the Coquille tribe participate in archaeological projects and provide training opportunities to local universities. Traditional artifact displays and historical photographs can be seen at the Mill Casino. The tribe holds an annual Salmon Celebration in September.

The Coquille Indian Tribe is located in Coos County.

PROFILE: Brenda Meade

Brenda Meade lives on the Coquille Tribal Lands in Coos Bay, Oregon. She is the Elders Program Coordinator for the Coquille Indian Tribe. "I am very proud of being a member of the Coquille Tribe," she says, "and I feel it is very important for me to learn as much as I can about my culture, not just for me but for my children. I am interested in learning about the materials and techniques that our ancestors used. My family and I enjoy gathering and working with traditional materials that we find right here in our traditional homelands."

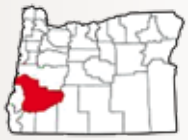
Sedge grass baskets made Brenda Meade. *(Photo courtesy of the Oregon Historical Society).*

The Story of the Sedge Basket

I am a Salt Marsh Sedge (Sweet grass) basket made from the heart and by the hands of Brenda Meade. Brenda gathers from her families' traditional homelands and also works with Cedar Bark that comes form Coquille Tribal lands. Most of the time that is spent making baskets like me is in the gathering and processing of the materials. This can take up to a year to complete. Sticks gathered in the spring, for example, are then utilized in the winter. The Sedge weaves best if it is dried for about a year. Sedge and other baskets were used by Brenda's ancestors for adornment and for daily use, clothing, cooking utensils, and gathering food. Look carefully at me and see how I was made.

COW CREEK BAND OF THE UMPQUA TRIBE OF INDIANS

2371 NE Stephens Street
Roseburg, Oregon 97470
http://www.cowcreek.com/



The Cow Creek tribe is located near the Coastal ranges of Southwestern Oregon, near the beautiful Umpqua River. The culture of this tribe has been shaped by the geography and climate of the western coastal region. The tribe operates the Seven Feathers Hotel and Casino.

The Cow Creek Band of the Umpqua Tribe is located in Douglas County.

South Umpqua Falls, on the South Umpqua River *(Photo courtesy of Cow Creek Band of the Umpqua Tribe of Indians).*

LOOK on the tribal website to learn about these events and services.

- The tribal website offers the story of the Cow Creek including the following topics: The People, Myths, Early Contact, Indian law, Treaty, Indian Wars, Trail of Tears, Reservation Life, Termination, Restoration, Endowment, and a Cow Creek Legend called The Mountain with a Hole in the Top.
- The Cow Creek newsletter is for tribal members only.

PROFILE: Louis La Chance

Louis is the Cultural Resource Specialist for the Cow Creek Band of the Umpqua Tribe of Indians. Both he and his wife Kelly La Chance, the Director of Education for the tribe, think it is important to share information and their collection of objects to help young people understand more about the Cow Creek lifeways. Louis made a traditional fish club used to "finish the job" when fishing in the river. His dad and elder relatives taught Louis how to make the club. "I watched them when I was about five years old. I made my first club when I was about 11 or 12 years old. I like to fish on the South Umpqua River for salmon, steelhead and when it was around, for sturgeon."

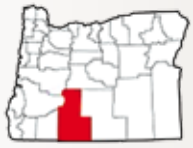
The Story of the Fish Club

I am a fish club made from the heart and by the hands of Louis La Chance. I am made from oak, which is a heavy and strong wood. I will last a long time. Louis spent a lot of time making me. Louis knows that it takes patience and time to craft something that is important in everyday life and needs to last a long time. First Louis cut a piece of oak and began to cure it. He used an ax to shape me into a club. He checked for cracks. It is important to not have cracks. Then he continued to scrape and shape the wood.

He built a fire and began a process of scorching the wood in the fire, and then he scraped the wood to shape it some more. He repeated this two to three times. It can take up to eight or ten hours to do this. This makes the wood very tough. The final step is to sand and finish the shape. The final club has a blade on the top of the handle. Louis made a piece of cordage, which are two strips of some sort of fiber twisted together to make it stronger. He puts the cordage through the end of the handle so that he won't loose me in the river. First he brings the fish using either a net or a spear, and then he uses the club to finish the job.

Northwest Coastal fishclub *(Photo courtesy of Oregon Historical Society #1388).*

KLAMATH TRIBES



P.O. Box 436
Chiloquin, OR 97624
www.klmathtribes.org

LOOK on the tribal website to learn about these events and services.

- *Klamath News:* Official Publication of the Klamath Tribes. www.klamathtribes.org
- Annual Restoration Celebration
- Klamath Tribes Language Project www.klamathtribes.org/language.html
- Cultural Heritage Information http://www.klamathtribes.org/history.html
- Kla-Mo-Ya Casino
- Annual NewYear's Eve Sobriety Celebration (January)
- Annual Return of /c'waam Ceremony (March)
- Captain Jack Memorial Day Rodeo and Pow Wow (Memorial Day weekend)
- Annual Klamath Tribes Restoration Celebration (August)

naanok ?ans naat sat'waYa naat ciiwapk diceew'a
"We help each other; We will live good."

The Klamath Tribes are located in the pristine, high plateaus of southern Oregon. The tribal headquarters are located in Chiloquin, thirty miles north of Klamath Falls. Over 7,000 years ago, members of the Klamath Tribe witnessed a violent volcanic eruption of Mount Mazama, which eventually became Crater Lake. Crater Lake (also known as giiwas) has been called the 8th Wonder of the World, and it is a spiritual, sacred place to tribe members. The Kla-Mo-Ya Casino is an acronym of the three tribes that form the Klamath Tribes (the Klamath, Modoc, and the Yahooskin Band of the Snake Indians.

The Klamath Tribes are located in Klamath County.

PROFILE: Gerald Skelton

Gerald Skelton is Klamath and Northern Paiute. He is a **tule** and **cattail** basket weaver using the *Catlow* twining style, which identifies his weavings as unique from other tribal groups.

Gerald said, "I learned weaving by listening to the conversations of elders as they told how the women would get together to weave. I looked at baskets up close to see how they were made and decorated. When I first began making baskets I had difficulty cleaning and splitting the tule with a knife. One of the elders told me "those older ladies grew their thumbnails long so they could split and clean the tule. It worked for me!

"My people have been making this style of basketry for at least 7,000 years. Because of the economic benefit a few men began weaving in the late 1800s and the early 1900s. Prior to this, women did most of the weaving. Baskets were traditionally used as part of everyday life, as containers for food, gathering, and storage. They were also given as gifts. They were used to place the cremated remains of our loved ones in and buried.

"The environment provided the natural materials for basket making. Materials traditionally used to create the baskets are found in wet and dry meadows and grassy glades. I use tule, also called bulrush, cattail, and lichen dyed porcupine quills."

Small tule and cattail basket with porcupine quills dyed yellow from lichen made by Gerald Skelton. *(Photo courtesy of the Oregon Historical Society).*

The Story of the Tule Basket

I am a tule basket made from the heart and by the hands of Gerald Skelton. He started to make me with whole pieces of *tule*. To create split tules, he strips the pith using his thumbnail. Then he splits them into smaller pieces about 1 1/4 inches wide or smaller, depending on the size of the basket he is making. Making baskets takes time and patience.

He dampens the strips and rolls them on his thigh in a forward motion to make the tule **warp** for the structure of the basket. It is important to keep rolling them so they won't unravel. He lifts each warp up, folds it in half, locates the middle of the strip, and puts it in his mouth and twists it. Then it twines around itself.

To help it out, he puts it on his thigh and rolls it backwards to get the required tightness that he needs. He ties a knot at the end to keep it from unraveling. This makes one tule warp. If you have another hundred then you have a good start at a large basket. He bundles up the tule warps into groups and weaves them together with cattail leaves that have been split. They don't need cleaning too much. They just need to be split. Cattail leaves are used for the weft element for the baskets.

To add color he found the dark brown copper tules from the base of the tule stem. He also use porcupine quills dyed yellow from lichen.

GLOSSARY

Appliqué: A cutout decoration fastened to a larger piece of material

Assimilate: To absorb into the culture of a population or group.

Atlatl: A device for throwing a spear or dart that consists of a rod or board with a projection (as a hook) at the rear end to hold the weapon in place until released.

Curator: One who has the care of or is in charge of an exhibit.

c'waam: A fish known to the Klamath Tribes as c'waam also called Lost River suckers. These fish were a primary food source for the Klamath and Modoc Indians from historic times until the 1980s when severe declines in the fish populations caused the Tribes to close their fishery. Each spring the Tribes hold a "Return of c'waam Ceremony" as they have for hundreds of years. These fish are of enormous importance to the physical and spiritual well being of the Klamath people.

Diverse: Differing from one another.

Ecosystems: The complex of a community of organisms and its environment functioning as an ecological unit.

Fancy Dance/ Shawl Dance: A style of dance occurring at Powwows. Clothing for the women's fancy shawl dance outfit consists of a decorative knee-length dress, beaded moccasins with matching leggings, fancy shawl and jewelry. Fancy footwork is the chief element.

gmok'am'c: The Klamath Tribes legends and oral history tell about when the world and the animals were created, when the animals and /gmok'am'c/ — the Creator — sat together and discussed the creation of man.

Indigenous Having originated in and being produced, growing, living, or occurring naturally in a particular region or environment. It also describes people who originated in a particular region or area.

Jingle Dance: The dress worn by participants is lined with rows of tin cones which make a jingle noise as the dancer performs. The tin cones are often made by rolling the heavy metal tops of snuff cans.

Lingua franca: Any of various languages used as common among peoples of diverse speech.

Parfleche (Shap Taki or Isaaptakay): A raw hide soaked in lye to remove the hair and dried. It is then made into a bag or case.

Powwow (Pow Wow): A gathering for American Indian peoples across the country to celebrate connections to tradition and spirituality, to the Earth and to one another, in a social, personal, and spiritual meeting.

Regalia: A word used to describe the unique adornments, implements, and clothing made for special occasions, celebrations, and ceremonial activities.

Stewardship: The careful and responsible management of something entrusted to one's care such as stewardship of our natural resources.

Women's Traditional Dance: Women wear long dresses frequently decorated with heavy beadwork, ribbons or shell. Beaded or concho belts are also worn, as well as hair ties, earrings, chokers and necklaces. Most dancers carry a shawl, an eagle fan or a single feather. The dance consists of bending knees in time to the beat, giving slight up and down movements to the body while subtly shifting the feet to turn.

OREGON
HISTORY MUSEUM
AT THE OREGON HISTORICAL SOCIETY

Oregon Historical Society
1200 SW Park Avenue
Portland, OR 97205
(503) 222-1741 phone
(503) 221-1741 fax
http://www.ohs.org