Hibulb Cultural Center & Natural History Preserve

Volume 2 Issue 3 Fall 2013

Hibulb News

COAST SALISH INHERITANCE

- Celebrating Artistic Innovation -

Providing a unique view into the world of our past, present and future tribal artists.

New Exhibit

For the past couple years, artists have been gracing the Cultural Center in culture series, workshops, film series, and poetry sessions; here to remind us of the beauty of our culture, our ancestors, and the eloquent teachings that carried our people throughout the generations. Now, much of that will be brought together in one exhibit, *"Coast Salish Inheritance: Celebrating Artistic Innovation."* A community art gallery featuring artwork from the Tulalip community and surrounding tribes will be on display in the Hibulb Cultural Center's temporary exhibit.

Although humble about being carriers of the culture, Tulalip artists are experts in carving, weaving, knitting, sculpture, and much more. There was no word for 'art' in our ancestral Lushootseed language; however art was everywhere and in everything in our societies. Federal policies were designed to absorb Native Americans into the mainstream culture, which included sending our children to boarding schools and forbidding all things Indian. This in turn failed in large part because of our artists and the power of their art. The past legacy of our artists enabled preservation of our unique ancestral traditions and now our present enables an understanding of our elegant culture and lifestyle.

It is a privilege to feature visually stunning work of the Tulalip community. The artists involved create innovative styles and types of artwork, but all demonstrate the resilience of Native American culture from its origins to the present day and into the future. Through this display, we can witness that the ancestral teachings are still strong and alive today. We can appreciate on many levels the artistic and innovative ways our artists transport the legacy of their elders into the future through their work.

Submitted by Lena Jones

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Father Chirouse

School has started and the children are expanding their minds and horizons. Our first brush with English education did not happen with the government boarding school at Tulalip. It began when a kind-hearted person came to the reservation and asked for permission to reside with our people; he did not want to intrude onto our land and people. His name was Father Chirouse.

In September 1857, Father Chirouse came to the Tulalip Reservation, locating himself between Priest Point and Quilceda Creek. He built himself a small cabin, which served as his living quarters, church, and school. His first pupils were six boys and five girls; mostly orphans, known as his children. By 1860, Father Chirouse had moved to Priest Point, built a larger building, and had a fully operating school, which had 15 students.

Father Chirouse & His Students

Father Chirouse gave spelling and reading lessons, as well as Chinook Jargon, history, and math. In addition, Father Chirouse learned to speak Lushootseed. The number of male students grew to 55. He provided annual reports that displayed his pride in his pupils. In these reports, he asked for funding for girls because he could no longer afford to support the school for both genders. The government provided funding to bring in nuns from Sisters of Providence to instruct the girls at Tulalip. The government eventually provided more funding to have several buildings constructed for the school. With that, Father Chirouse, the nuns, and his assistant, Father Jayol, moved the school to Mission Beach.

Father Chirouse left a legacy with the Tulalip people. He went on to become an Indian Agent and the voice of the Tulalip people. Although he eventually left to work at another mission in Canada, he was not forgotten by *his children*.

Submitted by Lois Landgrebe

Maria Sneatlum - Tulalip's First Opera Singer

Maria Sneatlum was born on the Tulalip Reservation on September 29, 1928 to George and Amelia Snyder Sneatlum. As a small girl, singing hymnals at St. Anne's Catholic Church in Tulalip, Maria discovered she had an amazing gift; her voice. Maria's lovely voice carried above everyone's at St. Anne's. Soon, Maria began performing solos at church at the bequest of one of the sisters. She began private voice lessons, classes about famous composers, and began studying the classic opera languages: Italian, French, German, and Spanish by Verna and Bruno Mailer. Bruno was a violinist for the Seattle Symphony Orchestra.

Maria Sneatlum

As a result of these teachings Maria received a scholarship to attend the New England Conservatory of Music, in Boston, to train as a professional opera singer in the 1950's. While at the conservatory, she became a student of Frederick Jagel, a renowned opera composer. Felix Wolfes, a world famous German composer, also coached her on repertoire. During her time in Boston, she performed public recitals and was the soloist at a church in Worcester, Mass. Maria sang mezzo-contralto, the lowest range of voice sung by female vocalists.

Her travels between Worcester and Boston, wore heavily on her. While in Boston, she contracted tubercular meningitis, which lead to a coma. She received life-saving treatment in Boston, which allowed her to return to Washington State, but was not able to return to her home in Tulalip. Sadly, she was unable to sing again due to the illness.

She remained in Seattle, where she lived with her husband of 50 years, until her death. She died on April 25, 2007. Although she did not sing again, many Tulalip elders recall hearing her sing at the old Tulalip dining hall and at Marysville High School.

Hibulb Cultural Center recently received a recorded copy of her opera singing on cassette as a donation from Wayne Williams and family.

Submitted by Tessa Campbell

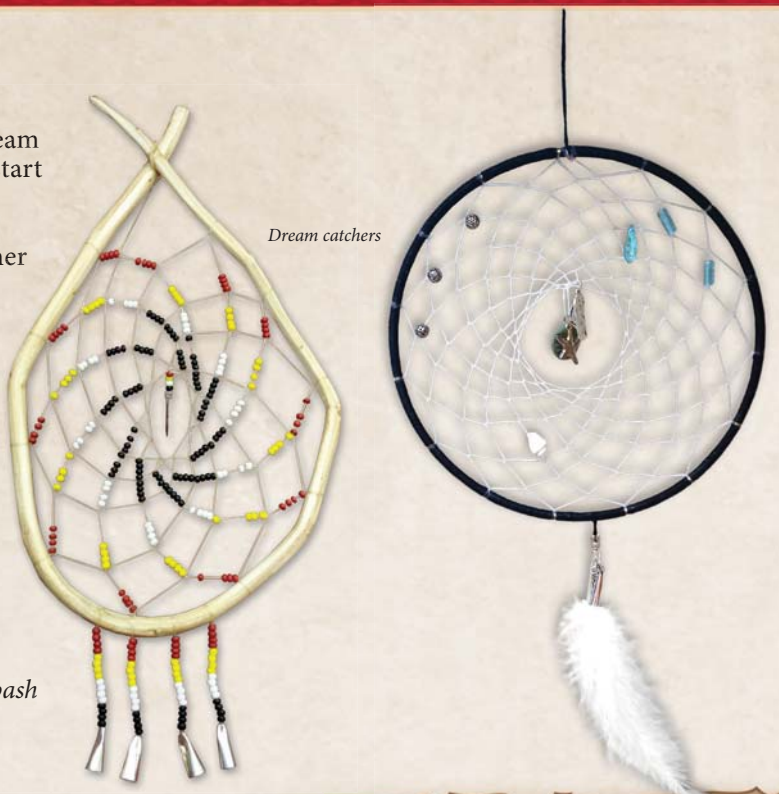
Artist Spotlight: Tari Topash

Tari is a Tulalip tribal member and has been making dream catchers for several years. Taught by friends, Tari got her start on making dream catchers as a contribution for giveaway gifts for the annual canoe journey. Her dream catchers are articulate and unique; no two are the same. A dream catcher can take anywhere from four to six hours from start to finish. She uses beads, feathers, and cedar works to individualize each one in a variety of sizes.

Dream catchers originate from Ojibwe as a protectant for children. They were hung above children's beds to protect children and their dreams. It is believed the bad dream enters the webbing and is captured; allowing the good dreams to trickle down onto the child. These have since been adopted by Indian culture across the country, including here in Tulalip.

Tari's dream catchers are for sale at the Hibulb Gift Shop in various sizes.

Submitted by Mary Jane Topash



Dream catchers

History Minute

Tulalip Summer Camp Exhibit

Our tradition was that during the summer months our people would leave the permanent winter village to travel and gather food. We would fish for salmon and crab. Much of the salmon would be smoked to preserve it for the winter months. We would hunt animals to eat and preserve their skins to make clothes. Also we would gather roots and berries.

In the exhibit you can see some of the tools that were used: A net with anchor and crab pot float and some baskets that were used for gathering and cooking; and a spear used in hunting and fishing, and a weapon for defending ourselves. Also, you can see some salmon being dried and smoked. We would follow the salmon runs and catch so much salmon that we were known as the Salmon People.

The summer houses were a square frame made out of wooden poles that were tied together with "stedgwad" which is our Lushootseed word for cedar twigs. We also used dried blades of cattail rushes. The roof and walls would be covered with tiered mats known in Lushootseed as "K !wa'daq" to shed the rain. The mats were made of cedar bark and cattail rushes woven together with nettle string. Usually the mats extended down to the ground but sometimes vertical boards were built up for the sides and mats were only used for the roof. The opening to the house would face the camp fire and a large mat would cover the opening when it rained.

As our ancestors traveled the countryside they followed the animals and fish, while searching for roots and berries. They would carry all the parts for the temporary summer houses with them, including the poles and mats. That way they could quickly build a camp. Sometimes several families would occupy one large house but mostly they built smaller houses, like this one, called a "g.elaitx." in Lushootseed. This type of summer house was used by just one single family.

Submitted by LJ Mowrer, based on a video script written by Lyn Boice

Camp Exhibit on Display at Hibulb Cultural Center

Programs & Events

25% OFF **ALL PENDLETON MERCHANDISE THROUGH DECEMBER!**

KIDS CRAFTS ACTIVITIES

SATURDAYS
2:00 pm - 3:00 pm

CHRISTMAS PARTY

Sunday, December 8
1:00 pm - 4:00 pm

Crafts, Snacks, Story, Movie, & Pictures with Santa

Bring any canned food donation and get your picture taken with Santa for FREE!

NEW EXHIBIT

COAST SALISH INHERITANCE

Celebrating Artistic Innovation

NOW OPEN THROUGH MAY, 2014

$1 OFF ADMISSION WITH ANY CANNED FOOD DONATION (PER PERSON) THROUGH DECEMBER!

Closed Christmas Eve, Christmas Day, New Year's Eve & New Year's Day

Fees for all events are the cost of admission.

★ **First Thursday** of every month, open until 8:00 pm and free admission to everyone.

You can go to our website for more events at www.hibulbculturalcenter.org

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