



Hibulb News



Potlatch - sʔabalikʷ

Potlatch comes from Chinook Jargon, meaning “to give away” or “a gift”, originally from the Nuu-chah-nulth word ꝑꝑꝑꝑꝑꝑ, “to make a ceremonial gift in a potlatch”. In a 1950 interview, beloved Tulalip elder Ruth Sehome Shelton, or Siastenu, eloquently recalled the swigwi, sʔabalikʷ in the Lushootseed language, or what had become known as ‘potlatch’:

They used to give potlatch every fall when there's plenty of everything. Plenty of ducks and plenty of salmon. 'Cause everything was plentiful in those days. Lots of deer, lots of ducks, lots of salmon, camas. Anything what the other tribe got, well they'll bring it to this potlatch to feed the people. Well, they'll all go home. Well, maybe here next fall, the other tribes will give a potlatch, and he'll do the same. That's the way the old people was. In the early days, that's the way they did this potlatch, because white people thought that was very foolish of giving all what he's got. But keep up the poor, that's what this is for. Keep up the poor. That's the end of it.

It was a gift economy and this deeply rooted practice of the potlatch tradition helped our thriving and prosperous people maintain and sustain abundant natural resources in the Pacific Northwest. Acts of generosity, redistribution of resources, and wealth

generation were considered essential to spiritual life, reflecting an awareness of the interconnectedness of all beings. At the heart was a recognition that, when we share what we have with one another, we make our community a richer place. Each ‘potlatch’ was a beautiful event where our people thanked one another for their generosity and kindness, and the young witnessed the hospitality and generosity of spirit so that they in turn would learn to share the best of who they were for the benefit of their community and their land.

Misunderstood by the Canadian and American federal governments, potlatches were made illegal from the late 19th to the early 20th centuries. No longer banned, each nation and tribal community had and continue to have their own unique practices and presentations, but all involve sharing gifts with each other, gifts of love, time, attention, and skills. It was designed so that individually, and as a society, and as a reciprocal relationship with land and spirits, we offer our best to serve those around us, and we create a circle of support where everyone gets what they need.

Submitted by Lena Jones

OPEN THROUGH MAY, 2014

COAST SALISH INHERITANCE

Celebrating Artistic Innovation

PROVIDING A
UNIQUE VIEW
INTO THE
WORLD OF OUR
PAST, PRESENT
AND FUTURE
TRIBAL ARTISTS



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Did You Know

Wool

In 2011, the Hibulb Cultural Center & Natural History Preserve was fortunate to receive a special donation. Ruth Anne Poynter, a resident of Marysville, brought in an antique spinning wheel. There was not a whole lot of information about the item and it still poses questions today about its history.

What is known about this piece is it was once owned by the former owners of the Old Tulalip Marina Store, Maggie and Frank Stout. Often, tribal members would trade items for goods at the store. A Tulalip family brought in and traded the spinning wheel for goods. The other information provided by Ruth was that it was constructed by a French carpenter that was once used at the Tulalip Indian School.

One thing that was evident was that the spinning wheel had received a great deal of use in the past. The surface of the pedal, used to spin the wheel, is now curved from the placement of many feet on its wooden surface.

Eager to find out more information about the spinning wheel, its characteristics were studied in an attempt to place a date.

After close inspection, there were letters engraved on the wheel's surface. Although difficult to read, they were still legible, engraved in the wood was "Seattle Cracker & Candy Company". Not all of the address is readable, but on the wood surface it reads: "Four Second South Ma___".

After researching, it was initially thought that this wheel came from "The Palace of the Sweets" at South Second and Marion, which opened in 1893. However, the address for The Palace of the Sweets was not a complete match. As it turns out, The Seattle Cracker & Candy Company was sold to Pacific Biscuit Company in 1899, which had the address of 2nd Avenue South and Main.

It is unknown how this wheel made its trek to Tulalip, but it is concluded that the spinning wheel was constructed sometime between 1895 and 1915. There are still unanswered questions about the wheel, in particular, its connection with the Tulalip Indian School. Perhaps you might know something about it?

Submitted by Tessa Campbell



Antique Spinning Wheel

Stories

The winter season was a burdening factor to the ancestors of the Pacific Northwest. It was essential to "put away the paddles" since it was unsafe to enter the waters in the winter. The people, **ʔacitalbix** traveled on foot to winter powwow gatherings. These gatherings lasted many days that displayed songs and dance as well as storytelling. Storytellers carried stories for their families and these stories were told during these winter months.

Storytelling wasn't just for entertainment, but a teaching tool as well. Stories were and still are owned by families. Permission had to be granted to tell a specific story; this practice is still followed today. Winter was a time for sacred stories to wake up and be told to audiences. There are some stories

can only be told in the winter time. For instance, in the southern Lushootseed speaking region, Coyote stories and bear stories were and are only told in the winter time.

When a traditional story was opened on the floor, all listeners were encouraged to be still and quiet. Children were taught to listen and remember what they heard through questions with their parents and grandparents. Families believed that the story was told the exact same way every time. Stories were woven by the teller just like a basket that is crafted by their maker. Other families believed that there were variants of stories that were pulled from a knowledge pool of our ancestors.

When family stories were passed down, the elders were the critic and decided who the new teller and holder of their stories.

A Squaxin ancestor, Joyce Cheeka, had said that story mats were woven and children were solely responsible of taking care of that item and bringing it out whenever there was an elder or a storyteller opened the floor with a story.

Our oral tradition made wonderful, talented tellers, who lived and breathed the teachings behind our stories. Today, our stories are shortened and malnourished compared to the round, robust stories of long ago. The traditional stories echo the words of traditional teachings. They bounce off our modern ears and linger there like a sacred whisper.

Submitted by Lois Landgrebe

Membership Section

Artist Spotlight: Jesse Rude

Jesse Rude was born in 1977 and he was given his Indian name by his grandfather, Bernie Gobin.

I guess you could say my style falls into the “Contemporary Coast Salish” category but I don’t necessarily want to label my style as contemporary. It really is non-descript. Yes, my style is modern, but I like the word evolved better. From the start, when I was learning from my various teachers throughout my life, I was always told “this is how you do it”, “you’re supposed to use these colors”, and “it’s supposed to look this way”. In a way, I would rebel against that. I’ve always tried to bring as much life and realism as possible to my Coast Salish artwork, striving to make more than just a 2 dimensional designs.

My main teacher would be my grandfather, Bernie “kia-kia” Gobin (I realize “kia-kia” is misspelled but that is

how my grandfather wrote it). From the age of 5, my grandfather would sit me down with pencil and paper and have me draw his carvings hanging on his walls. That was his way of keeping me out of his hair while he worked.

Another person I’m proud to consider a teacher is my uncle, Joe Gobin. It’s hard for me to pick any one thing that inspires me. Nature, animals, other works of art, how I’m feeling at the moment, I get my inspiration from many different things. I work at the Tulalip Salmon Hatchery; I get a lot of inspiration from being around salmon all the time, but that’s also who we (Tulalip) are, the people of the salmon. I’m most inspired by the stories, lessons, and ways of our culture that have been taught to me by my elders. My goal as an artist is to share my works with, inspire, bring attention to, and make proud my Tulalip people. “Remember who you are.

Jesse Rude Painting



Remember where you come from.” I heard this constantly throughout my life from my Grandma Dee, Grandpa Bernie, and my mother. One thing that I’ve always said and live by when it comes to my art is; I will always be a student. I will never stop learning. If there ever comes a day when I’ve learned it all, I might as well give up.

*Submitted by Lena Jones,
as told by Jesse Rude*

History Minute

Indian Canoe Race

At 1pm on Saturday, May 23, 1903, President Theodore Roosevelt made a “grand entrance” into Elliot Bay, arriving on the steamship Spokane, escorted by 64 other boats. After docking at the foot of University Street, he went by carriage to the old University of Washington campus and gave a speech to 50,000 people. He then headed for the city of Everett, where he was cheered on by tens of thousands of people who lined Hewitt Avenue to see when he paraded up to deliver a short address at the intersection of Hewitt and Colby.

Turning what was supposed to be a 10-minute talk into a 25-minute speech, he called Everett “an astonishing new city” and spoke on the lumber industry, which he called “the fourth great business interest in point of importance in the United States”.

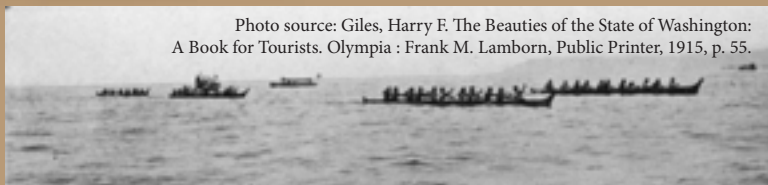
Even then, surrounded what seemed like an infinite forest, he spoke about the need

for conservation of the resource: “Our aim should be to get the fullest use from the forest to-day, and yet to get that benefit in ways which will keep the forests for our children in the generations to come...”

In order to entertain the president, Indians from Tulalip, LaConner and Port Madison had been recruited to compete in a canoe race. The course started at a buoy off the Improvement Company’s wharf to one opposite the Clark-Nickerson’s mill and then return. This course would offer spectators on shore the opportunity to view the entire race.

According to a 1903 Everett Herald article, the five canoes, each with ten paddles and one steerman, started well together but faced a stiff west breeze. One canoe from Tulalip, the Sea Pigeon, was swamped at the start. As the race progressed, the Smoke (the canoe from La Conner), also swamped, but the other three canoes kept going.

Photo source: Giles, Harry F. The Beauties of the State of Washington: A Book for Tourists. Olympia : Frank M. Lamborn, Public Printer, 1915, p. 55.



The president, who at the start of the race had been on the bridge of the Spokane, almost ran aft, and stood on the stern to watch the action. The Sea Otter (the canoe from Port Madison) partially filled and the crew had to stop and bail out. The last two canoes, the Chinook and the Comet (both from Tulalip), rounded the buoy together, and then ran neck and neck for the finish.

Just as they passed the stern of the Spokane, the Chinook shot ahead a couple of feet, winning the contest.

The president was thoroughly entertained by the race and praised the contestants, even those that had been swamped: “Well, I declare!” he exclaimed, “They are in the water. But they take it cool – and wet, too”.

The president then returned to Seattle, to speak to even more adoring crowds.

Submitted by LJ Mowrer

Programs & Events

FOR THE MONTH OF MARCH 2014

KIDS CRAFTS ACTIVITIES

Saturdays, 2:00 pm - 3:00 pm

LECTURE SERIES

March 13, 2014

Thursday, 6:00 pm - 7:00 pm

Marvin Kastning, šxalšəd

Elder, Teacher

To Discuss: His book 'Hidden Wisdom' and his 48-year journey as a bridge builder being Catholic in Indian country.

CULTURE SERIES

March 22, 2014

Thursday, 6:00 pm - 7:00 pm

Peter Ali

Demonstrating - Flute

FILM SERIES

March 27, 2014

Thursday, 6:00 pm - 7:00 pm

Ryan Craig - *Filmmaker, Founding*

Member of Rap Group - 'Rezhogs'

To Screen - Wapato Rising 877

Poles, Posts & Canoes Symposium

JULY 21ST - 22ND, 2014

The Preservation, Conservation and Continuation
of Native American Monumental Wood Carving

Caring for Totem Poles Workshop

JULY 23rd - 24th, 2014

Focusing on the care and maintenance of totem poles.

REGISTRATION NOW OPEN! | VISIT OUR WEBSITE TO LEARN MORE



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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Hibulb Cultural Center



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