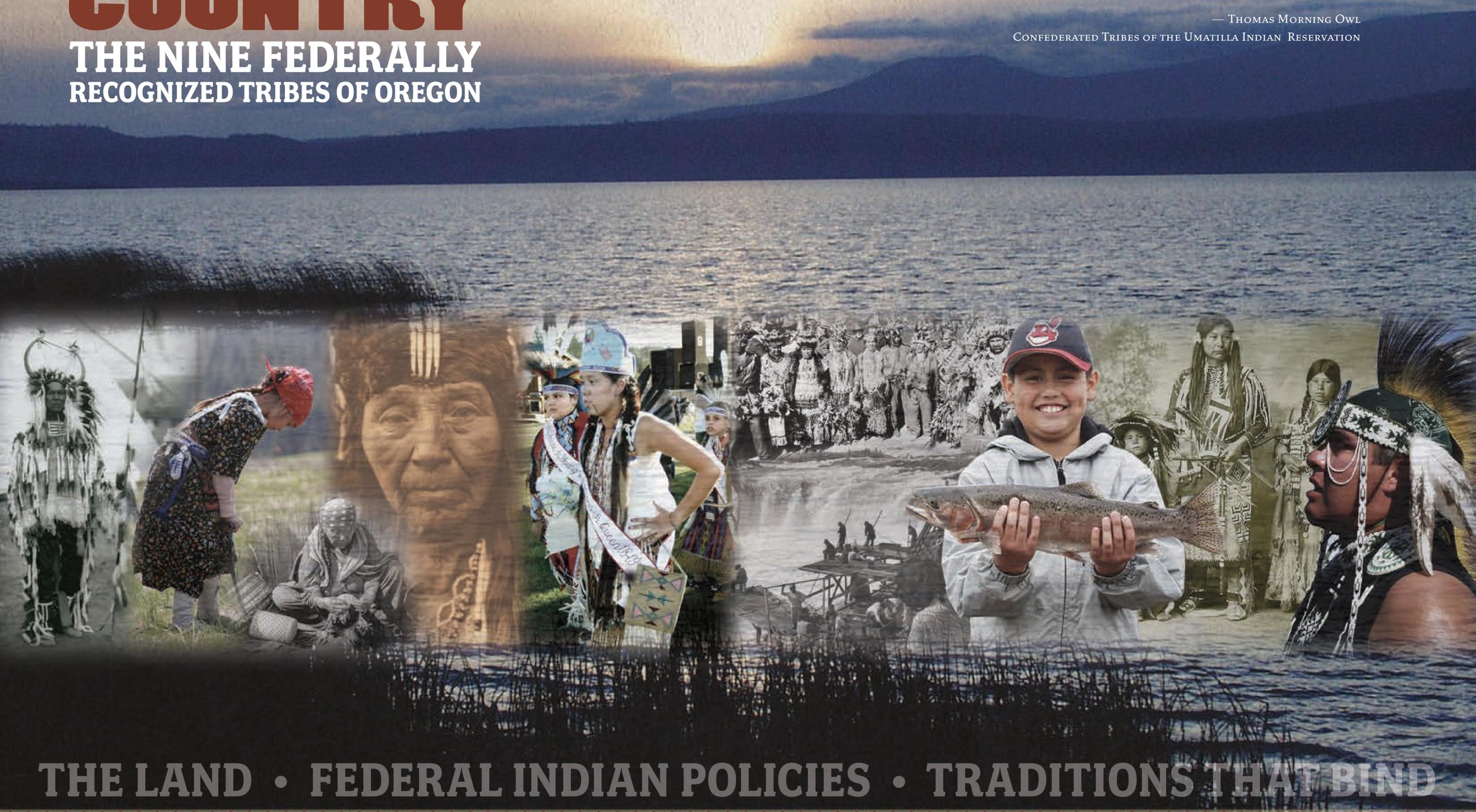


Oregon Is **INDIAN** **COUNTRY**

**THE NINE FEDERALLY
RECOGNIZED TRIBES OF OREGON**

“TO BE NATIVE IS TO BE TRUE TO THE TEACHINGS 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 PEOPLE. IT IS IMPORTANT THAT WE ACCEPT WHO WE ARE, THAT WE ARE OF THIS LAND. WE WERE NOT CREATED BY A PEN STROKE IN 1855 ON A PIECE OF PAPER. WE WERE NOT CREATED TO BE AN ANOMALY TO THE REST OF THE WORLD. THIS WAS OUR LAND, WHICH IDENTIFIED WHO WE WERE AND WHO WE ARE, AND THE DAY WE ALLOW OURSELVES TO BE IDENTIFIED OTHERWISE WILL BE THE DAY WE ARE TRULY DEFEATED.”

— THOMAS MORNING OWL
CONFEDERATED TRIBES OF THE UMATILLA INDIAN RESERVATION



THE LAND • FEDERAL INDIAN POLICIES • TRADITIONS THAT BIND

Oregon Is INDIAN COUNTRY

THE NINE FEDERALLY RECOGNIZED TRIBES OF OREGON

OVERVIEW

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 our languages, governments, histories, and traditions that have nourished us for thousands of years. From the oceans and valleys to the high desert and plateaus, tribal people have adapted to the environment, creating lives that are of this land, just like our ancestors.

This teaching poster is an educational supplement to the exhibit, which addresses three themes: The Land, Federal Indian Policies, and Traditions that Bind. The exhibit and poster activities connect with Oregon Department of Education goals. Students in grades 8 through 12 make connections to the following:

Social Studies: Common Curriculum Goals:

- Understand and reconstruct chronological relationships
- Identify and analyze diverse perspectives on and historical interpretation of historical issues and events
- Understand and interpret events, issues, and developments within and across eras of U.S. history

Arts: Common Curriculum Goals:

- Understand how events and conditions influence the arts
- Distinguish works of art from different societies, time periods, and cultures
- Understand how the arts can reflect the environment and personal experiences within a society or understand the place of the arts within, and their influences on, society

The Journey Begins:

- Have students tour the three exhibit panels. Encourage students to carefully read the text and ask questions.
- Have students look carefully at the panel photographs and/or tribal objects or artifacts provided at some host sites. What stories do these resources tell? Research information about the tribes by visiting their websites.

After the visit:

- Display the poster in the classroom where students can see it. Spend time in class to complete the poster activities. There are copyright restrictions on the use of the photographs. Please do not reproduce these images.

** Federally recognized means the U.S. government has an existing government-to-government relationship with the tribes. It enables us to apply for funding from federal programs for services such as health, education, and housing. In most cases, these services are guaranteed in our treaties in exchange for tribal land.*



Photo of a twined *li-schkully* (sally bag) is courtesy of, Pat Courtney Gold, Wasco weaver, enrolled in the Confederated Tribes of Warm Springs.

Gathering Your Thoughts:

Throughout this poster, students will see this image of a twined basket. It signals students to take time to reflect and gather their thoughts, observe the details of each photo image, and make connections about the tribes' lifeways as well as their own ethnic or culturally based lifeways. Why use the basket image? Twined, plaited, and coiled baskets were and continue to be important in everyday activities including gathering roots and berries, cooking food, and are worn in sacred ceremonies.

THE LAND

◆ Share this quote with students.

“To look across the Oregon landscape today is to understand that these lands have always had, and continue to have, a tribal presence. Not long ago, we freely traveled these lands, creating homes and villages, living off the rich and abundant resources the Creator provided for thousands of years, and many say since the beginning of time. Our traditions, languages, and religions are shaped by the climate, geography, and geology of where each tribe lives.”

From “The Land,” Oregon Is Indian Country



◆ CREATION STORIES

Background information: 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.

Instructions: Read the Creation story with your class. Complete the *Gathering Your Thoughts* activity.

Long ago /gmok'amíc/ – 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 Chiloquin (mbosaksawaas) where the two rivers become one. Standing atop a series of stone dams that routed the migrating salmon (c'iyaał's) 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'amíc, 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 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) swims up the Sprague 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 1930's. 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.



GRADES 8-12

Fill in the chart with examples from the story.

LANDFORMS	ANIMALS	PLANT LIFE	FISH	NATIVE TECHNOLOGIES
<i>lakes</i>	<i>deer</i>	<i>wocus</i>	<i>salmon</i>	<i>Spears for fishing</i>

RESEARCH

Individual Investigation

Is there an historical or natural landmark in your area which has a special story or legend associated with it? Conduct research. Ask a family member, an elder, a local historian, or other knowledgeable persons for information. Include the name of the landmark, the meaning behind the name, historical or local lore connected to this site, and additional interesting facts or stories. On a separate piece of paper, sketch or write about this place. Share your findings with your class.

For additional information about Klamath tribal legends visit the Klamath tribal website at www.klamathtribes.org and http://www.klamathtribes.org/crater_lake.htm

1 Research the unfamiliar types of plant and/or animal life mentioned in the Klamath Tribes Creation story. Choose one to sketch. Write a caption for your sketch including five or more facts about it. Use a separate piece of paper for your response.

2 The Klamath peoples received many gifts from the Creator. The ending of the story suggests there was a lesson to be learned. What lesson do you think the story suggests and why does it remain an important lesson today? What does it say about our relationship with the environment, land, and community responsibilities? Use a separate piece of paper for your response.



PICTURE GALLERY GRADES 8-12

Research the web, tribal newspapers, and tribal websites to learn about the following plants, animal life, and native technologies shown in the photographs. To learn more about the tribes' use of traditional plants and structures today go to tribal websites. Match each word to the correct corresponding photograph.

WORDS

Camas

Tule

Lamprey

Digging Stick

Huckleberry plant

Acorn soup



Courtesy of the Coquille Indian Tribe



Courtesy of the Coquille Indian Tribe



Courtesy of the Confederated Tribes of the Umatilla Indian Reservation



Courtesy of the Confederated Tribes of the Umatilla Indian Reservation



Courtesy of The Klamath Tribes



Courtesy of the Coquille Indian Tribe



Courtesy of the Burns Paiute Tribe®.

“Federal policy involving American Indians is notable for its dramatic shifts, as attitudes about tribal people and the demand for our land changed over time. Historically, federal policies did not always consider our best interests. Since the 1960s, however, we have finally found better understanding and support from the U.S. government.”

From “Federal Indian Policies,” Oregon Is Indian Country

Educator Overview:

To understand the details and complexities of these policies it is necessary to spend time researching reliable information. See our tribal websites for detailed information about how policies impacted our lives. In addition, *First Oregonians*, second edition, published by the Oregon Council for the Humanities, provides chapters from each of Oregon’s nine federally recognized tribes.

Share the following quotes with students as points for discussion. Review the listing of major policies that impacted the tribal people of Oregon. This is not a complete listing of the many policies that changed the lives of American Indian people forever. Have students research these policies to learn more about the many ways they impact our lives.

Reprint and share this quote with students:

“The utmost good faith shall always be observed toward the Indians; their lands and property shall never be taken from them without their consent; and in their property, rights, and liberty, they never shall be invaded or disturbed unless in just and lawful wars.”

The Northwest Ordinance, 1787

What was the Northwest Ordinance?

The Northwest Ordinance was an act of the Congress of the Confederation of the United States. Passed on July 13, 1787, it created the Northwest Territory as the first organized territory of the United States south of the Great Lakes, north and west of the Ohio River and west of the Mississippi River. This piece of legislation established the goal of westward expansion across North America. In the 1840s thousands of new settlers started pouring into Oregon to settle and mine. The taking of land from tribal people challenged the “utmost good faith” proposed in the Northwest Ordinance. This and other federal policies changed lives forever.

Discussion Question

- ◆ From a Native point of view, what question(s) of clarification would you ask the lawmakers who designed this ordinance?

A SAMPLE OF FEDERAL INDIAN POLICIES

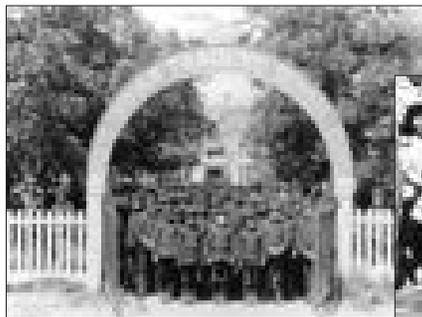
YEAR	ENACTED ORDINANCE, LAW OR POLICY	GOVERNING BODY
1848	Organic Act	Congress
1850	Oregon Treaty Commission	Congress
1850	Oregon Donation Land Act	Congress
1853-1855	Treaties	Congress
1855	Beginning of Oregon reservations	Congress
1860s	Establishment of on-reservation boarding schools	
1880	Forest Grove 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)	
1975	Self-Determination and Education Assistance Act of 1975 and Restoration	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

FEDERAL INDIAN POLICY

Impact of Federal Indian Policies on Oregon Tribes. Facts from the *Oregon Is Indian Country* exhibit panel.

- As a result of migration of emigrants to Oregon between 1850 and 1855, an estimate of 7,400 settlers acquired nearly three million acres of our land in Oregon.
- In 1854 Joel Palmer secured treaties with the Takelma and Cow Creek Band of Umpqua. Ratified in 1854, these two treaties were the first official treaties in the Pacific Northwest.
- Between 1853 and 1855, Palmer obtained treaties with all the bands and tribes that make up the Grand Ronde, Siletz, Umatilla, and Warm Springs confederacies. For the Umatilla, Warm Springs, and later the Klamath tribes, treaties guaranteed rights of access to their “usual and accustomed stations” (or places) in their ceded lands to fish, hunt, and gather foods, while the western Oregon treaties did not.

- In 1954, during the Termination Era, Congress terminated every tribe and band in western Oregon, including the Klamath Tribes. Between 1954 and 1961, a total of 109 tribes and bands were terminated nationwide. Sixty-two were in Oregon alone, the most in any state. The Umatilla and Warm Springs tribes remained intact.
- In 1972, the Burns Paiute Tribe received a 771-acre reservation, one hundred and four years after their Malheur Reservation was dissolved in 1868. After a long campaign, The Confederated Tribes of Siletz was restored as a federally recognized tribe in 1977. Restoration of the terminated Oregon tribes followed: Cow Creek (1982); Confederated Tribes of Grande Ronde (1983); Coos, Lower Umpqua and Siuslaw Indians (1984); the Klamath Tribes (1986); and the Coquille Tribe (1989). Restoration meant these tribes could begin rebuilding their communities and land bases, efforts that continue to this day.



Courtesy of the Confederated Tribes of the Umatilla Indian Reservation ©



Courtesy of Oregon Historical Society, OrHI 007202 ©

BOARDING SCHOOLS



Courtesy of the Confederated Tribes of the Umatilla Indian Reservation ©



Courtesy of the Oregon Historical Society OrHI37245 ©

The federal government established boarding schools, which separated Indian children from their families and cultures. These schools transformed Indian children to such a degree that many left their tribal language, identity, and heritage behind. For more information see: http://www.ohs.org/education/oregonhistory/historical_records/dspDocument.cfm?doc_ID=1AE57BFD-EE2C-EB40-61D32731C3F57E26

◆ Read this quote

“The Indian Manual Labor Training School at Forest Grove opened in 1881 and was moved to Salem in 1883, where it became the Chemawa Indian School. Many of our children were sent to Chemawa. Some attended Greenville School at Fresno, California. The Bureau of Indian Affairs sent others, like Rose McArthur, a Lower Umpqua, to Carlisle Indian School in Carlisle, Pennsylvania. Boarding school teachers forbade the use of traditional languages, spiritual observances, hunting, fishing, and gathering. The goal of these schools was to transform the Indian children into ‘civilized’ farmers, carpenters, cooks, and seamstresses.”

From Howard P. Roy, Confederated Tribes of the Coos, Lower Umpqua and Siuslaw Indians



- ◆ What if you were suddenly forced to relocate to a new, unfamiliar place? What if you were taken away from your family and you no longer could speak your language or practice your traditions including fishing, gathering berries or roots, and/or hunting with your family? Research the history of Indian boarding schools during the 1800s and early 1900s in Oregon. From what you learn, write a letter to your parents about your experiences. Consider the impact of boarding schools on your language, identity, culture, and beliefs.

- ◆ Chemawa Indian School still exists. Compare and contrast the school's purpose during the 1800s and 1900s and today. Make a chart of these comparisons and share them with your class. Follow this link to learn more <http://www.chemawa.bia.edu/admissions.htm>

CIES

RESERVATIONS



Courtesy of the Oregon Historical Society, # OrHi4472

“After being removed to the reservations, tribal people experienced a new yet far more difficult life. We were forced to abandon our villages and give up hunting, fishing, and gathering traditional foods. We were segregated from settler communities and confined to the reservations and in some cases, required a pass to leave. Conditions were wretched with malnutrition and starvation common. The resources promised in the treaties were rarely, if ever, received.”

From the “Federal Indian Policies,” Oregon Is Indian Country

◆ Read the following quotes.
Generate one question about each quote for class discussion.

“By 1850, a few settlers were coming into the region looking to build permanent homes. Coos Bay had the potential to be an excellent harbor, and in 1853 the Coos Bay Commercial Company was formed to promote white settlement of the area. There was one major problem for the settlers. At that time, there was no treaty with the Indians. And by federal law, a ratified treaty had to be negotiated with an Indian tribe to ‘extinguish’ their title and make the land available for settlement. In 1855, Indian Agent Joel Palmer negotiated a treaty with every tribe of the Oregon coast except for the Clatsop, who were included in a different treaty. The United States government wished to remove all coast Indians onto one reservation, the Coast Reservation, on the central Oregon coast.”

From Howard P. Roy, Confederated Tribes of the Coos, Lower Umpqua and Siuslaw Indians from the tribal website at <http://www.ctclusi.org/ctclusinew/Culture/CultureHistory/tabid/228/Default.aspx>. Visit this website to read the full story of the impact of federal policies.



Courtesy of Oregon Historical Society OrHi Bb001690 ©

“In 1855, the treaty signers would never have imagined that the fish would stop running, that Celilo Falls would disappear, that the homeland would experience such encroachment, that species and water would be threatened, that languages would cease to be heard and spoken. Yet defining events in recent history have repaired much--the return of the salmon, the return of economic viability, the national leadership in Native American issues, and the intergovernmental goodwill with neighbors, which has been a tribal practice since time immemorial. After many shifts and changes in the tribes’ history, a cultural continuity remains that will guide the principles and actions of the natitayt for another ten to fifty thousand years.”

Wil Phinney and Jennifer Karson, Confederated Tribes of the Umatilla Indian Reservation



Generate one question for each quote. Discuss the questions in class.

QUOTE # 1

My Question:

QUOTE # 2

My Question:

“American Indian cultures are diverse and unique. Our ceremonies, traditions, arts, and symbols are tangible and visible expressions of our distinct cultural identities and spiritual connections to the land.”

From “Traditions that Bind,” Oregon Is Indian Country

◆ TRIBAL ARTISTS

American Indian art forms include appliqué, architecture, basketry, beadwork, bone, bow and arrow making, carving, clothing, dancing, doll making, language, music, masks, quilt making, quill work, regalia, ribbon work, hide tanning, songs, storytelling, weaving, wood carving and many other artistic expressions.

In the world of our traditional art forms, **Minerva Soucie** (Burns Paiute) is carrying on her people’s basketry tradition and passing on that knowledge and skill to younger generations. **Pat Courtney Gold** (Wasco/Wishxam) has helped to revive the tradition of Wasco full-turned twined baskets. **Maynard White Owl Lavadour** (Cayuse/Nez Perce) is a master bead worker, creating intricate and distinctive beadwork designs of the Plateau. **Bud Lane** (Chetco/Lower Rogue/Shasta) is a master weaver, regalia maker, and language instructor of the Siletz peoples. **Robert Kentta** is an expert weaver and creator of traditional Siletz *regalia*. **Connie Graves** (Umpqua, Kalapuya, Flathead) and **Sanda (Sam) Henny** are very active in reviving the basketry traditions of the Grand Ronde peoples. Oregon Native artists also work in contemporary art forms and are involved in the national and international art world and dialogue. Using modern materials and creating intensely personal imagery reflective of their heritage, these artists are constantly exploring new ground. **James Lavadour** (Walla Walla) is one of the leading nationally recognized Native American painters of his generation. His paintings of landscapes reflect an intense connection to the environment. Well-known and much beloved artist **Lillian Pitt** (Wishxam/Wasco/Cascade) is also one of the leading contemporary Native artists in the Northwest. Working in a wide variety of media, Lillian is inspired by, among other things, traditional images and symbols such as petroglyphs and pictographs and assembles that imagery in new ways. **Jan Michael Looking Wolf** (Kalapuya) is an award-winning composer and performer of the Native flute.

The people mentioned above are not the only Native craftspeople and artists. We have many, many more. Artists from other tribes also live and work in Oregon, making this state a dynamic artistic community for Oregon tribal people and for everyone who appreciates art.



Courtesy of Minerva Soucie ©

Minerva Soucie

*Paiute
Burns Paiute Tribe*

Minerva Soucie is a member of the Northern Paiute tribe, *WadaTika* band of Burns, Oregon. She is a retired U.S. Forest Service employee. As a child growing up, she helped her mother, Bernice Beers Teeman, gather willow along the streams and marshy areas in Harney County. She would help her mother by scraping the willows into bright sticks. Her mother would use these to construct baby cradleboards. Minerva was taught how to scrape deer hides and eventually learned how to make a complete cradleboard from start to finish by her mother. She weaves willow baskets and twined bags. Following tradition, she gave away the first basket she made.

“When you give a basket away, it teaches you to be a better basket weaver. It’s like a song you create and you give it away because you want it to keep on singing.” Materials that Minerva uses include willow, cattails, redbud, cedar bark and root, spruce root, tule, sweetgrass, cornhusk, sedges, and cotton string with Pendleton yarn.

Passing on the tradition is important to Minerva. Over the past thirteen years she first taught her granddaughter, Kristeny and then her grandson, Rance, her traditional ways. Minerva says, “It is something they learn and will keep forever. They can always go back to it and they will follow in my footsteps and teach others in our community.”

For more information on this artists see: <http://www.opb.org/programs/artbeat/videos/view/106-Minerva-Soucie>



Courtesy of the Oregon Historical Society 5 2-1172 ©

Maynard White Owl Lavadour

*Cayuse/Nez Perce
Confederated Tribes of the Umatilla Indian Reservation*

As a child growing up on the Umatilla Indian Reservation, Maynard spent time with his grandmother, Eva Williams Lavadour, and his great-grandmother, Suzi Williams. At the age of five, he began learning basic beading techniques. By the age of ten he was creating cradleboard, clothing, and cornhusk weavings. When he was fourteen he began teaching others how to make cradleboards. Maynard remains committed to passing on his knowledge of traditional arts to others in his community.

Information provided by Joshua Binus © Oregon Historical Society, Oregon History Project 2005

For more information about this artist see: <http://www.opb.org/programs/artbeat/segments/view/213>



Courtesy of Oregon Historical Society Folklife Program ©

ADDITIONS THAT BI



Courtesy of Oregon Historical Society Folklife Program ©

Connie Graves

*Umpqua/ Kalapuya, Flathead
Confederated Tribes of Grande Ronde Community*

A member of the Confederated Tribes of Grand Ronde, Connie Graves was born in McMinnville and grew up at Valley Junction. Connie started learning the art of basket weaving some 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, which can take up to a year to prepare before she weaves with them. Connie conducts workshops statewide. Connie recently made cattail mats for the Canoe Family. She is committed to passing the weaving on to keep the tradition alive.

For more information about this artist see: http://www.wisdomoftheelders.org/prog307/transcript_ac.htm



Courtesy of Bud Lane ©

Alfred (Bud) Lane III

*Chetco/Lower Rogue/Shasta
Confederated Tribes of Siletz Indians*

Bud Lane is an exceptional and prolific artist, practicing a number of different traditional arts, including basket weaving, regalia-making, and traditional foods gathering and preparation. He has studied the *Athabaskan* language with tribal elders for decades and is one of the tribe's most fluent speakers. He teaches classes to keep the language alive. In 1991, 1994, and 1995, Bud participated as a master artist in the Oregon Historical Society Folklife Program's Traditional Arts Apprentice Program. He taught *Tututni* shell dress construction and Siletz baby basket making to apprentices in the tribe. Bud spent a year under the tutelage of tribal elder Gladys Muschamp, who taught him basketry. In order to learn the complex techniques of *Tututni* shell dress making, Bud located a teacher and spent ten years learning this art. One shell dress requires hundreds of beads and shells and takes weeks to construct. Bud teaches community classes and currently is the Vice-Chairman of the Siletz Tribal Council. Alfred (Bud) Lane III was an honored 2007 Ecotrust Award finalist for his tireless efforts to restore, teach and promote understanding of Siletz tribal culture.

For more information about this artist see: http://www.ecotrust.org/indigenousleaders/2007/Bufett_Award_2007_bio_Lane.pdf



Photograph courtesy of the Confederated Tribes of Siletz Indians ©



Portrait photograph of Pat Courtney Gold from National Endowment for the Arts ©

Pat Courtney Gold

*Wasco/Wishxam
Confederated Tribes of Warm Springs*

Pat Courtney Gold grew up on the Warm Springs Reservation in the mid-Columbia River area of Central Oregon. When visiting local museums, her mother, an accomplished beadworker, would point to the displays and say with pride, "Those are our baskets; our ancestors made these."

In her youth Courtney Gold was taken off to a Bureau of Indian Affairs boarding school where her hair was cut and she was made to wear a standard issue oversized dress. She went on to earn a B.A. in mathematics and physics from Whitman College and she embarked on a career as a mathematician and computer specialist. In 1991, she studied and helped revive the making of Wasco *Ii-schkully* (sally) baskets, twined root-digging bags, through the Oregon Historical Society Folklife Program's Traditional Arts Apprenticeship Program. This launched her on a new career path dedicated to the preservation of her cultural heritage. She says, "As I began focusing more on my weaving, I also became aware that the technical technique was only a small facet of what I was doing. The other component was that I was dealing with a whole ancestral heritage. I felt as though the ancestors were waiting for somebody like me to come forward and that all this energy was being focused and funneled through me."

Today Pat Courtney Gold is recognized internationally as an exquisite weaver who incorporates designs that express the cultural life of her people, not only traditional images. In 2007, she received the prestigious National Endowment for the Arts Heritage Fellows Award for her mastery and artistry of Wasco *Ii-schkully* (sally bag) weaving.

For more information about this artist see: http://www.turtleislandstorytellers.net/tis_oregon/transcripto1_pc_gold.htm
http://www.nea.gov/honors/heritage/fellows/fellow.php?id=2007_05

