

CALIFORNIA INDIAN BASKETWEAVERS GATHERING

June 28–30, 1991

A special report
edited by Bev Ortiz
with the staff of
News from Native California



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"Wouldn't it be wonderful if all of the basketweavers could get together?" Julia Parker asked me this as she was leaving the Foot-hill Regional Arts Festival north of Nevada City in September of 1989. The seemingly innocent question struck a chord of resonance in me. I had spent some time looking into the problems of California Indian basketweavers and trying to figure out ways to tackle them, and the same thought had occurred to me. It was one of those ideas I'd put on the "back burner," but with Julia's words, it was suddenly shifted to the front and the heat turned up.

In 1986, Pomo weaver Elsie Allen had told me a poignant story of being run off one of her gathering sites by an irate, shotgun-wielding property owner, and how she had felt so frightened and discouraged she nearly gave up weaving. After a reporter at a local paper heard about the incident and printed a story about Elsie, offers of help poured in: "Come to my land and gather your materials, I will help you." The expressions of support renewed her courage and determination, even though a close relative had urged her to "let the basket die, along with all the old basketweavers."

Another story Elsie told was of going to dig sedge roots at an old gathering site which had become a state park. She and a friend set up a card table, put out a tablecloth and picnic basket and each took turns at pretending to enjoy a leisurely afternoon picnic while the other crawled into the undergrowth to dig her roots. Elsie laughed at the recollection and so did I, but at the same time I felt outraged that an elderly Indian woman should have to sneak around to get her materials in a place where her people had dug roots for countless generations.

I felt that with some education, many people would be willing to open their private land to basketweavers. I had also spoken with various people in public land agencies about the problems of basketweavers. Most of these people were actively trying to make it easier for Native Americans to collect materials on public lands, but each agency had a different policy. In order to work "within the system" a weaver not only needed to know whose land she was on but what the policy was and how to conform to it. Another problem weavers have is finding the time to gather and prepare materials and the time to weave, when so many are hard-pressed with the demands of day-to-day survival. What about creating a scholarship fund that would help buy time for a weaver? I was intrigued by the idea of bringing together all of these elements, ideas and people in a way that could make a difference.

So when Julia posed her question, it fell on fertile ground. I started calling and writing everyone I could think of who could provide the names of basketweavers, give me their ideas about a gathering or tell me if they'd be interested in participating. Grant-writing was a laborious yet necessary part of the process. My most difficult task was to find the basketweavers and get their response to and approval of the plan—few of them knew me and I didn't really represent anyone. When 25 basketweavers had agreed that a gathering was a good idea, I felt I had the green light to apply for funding.

What took place at Ya-Ka-Ama on the weekend of June 29 and 30 is documented on these pages. The coming together of native basketweavers from the length and breadth of California was a deeply moving

experience—sadness, anger and frustration were expressed, but the overwhelming emotion was one of joy in finding one another, sharing stories, songs, food and prayers, watching Pomo dancers and working on baskets.

Extraordinary things happened. Unseasonable rain Thursday and Friday and cloudy skies Saturday morning forced the weavers inside for the first meeting, a basketweavers' circle. Though the rain threw off our planning, it seemed to be a blessing on the gathering. We caravanned by car to a nearby winery warehouse and the weavers sat in circles within circles, many with their materials at hand and baskets in progress on their laps. A prayer by a Pomo elder opened the meeting and following welcoming addresses, Julia Parker asked people to introduce themselves and tell their stories. Her gentle way drew many people out. As I stood near the heavy double doors in the back of the room, stepping in and out to direct the flow of traffic, I caught bits and pieces of the talk. Though my memory of what was said has faded, what I sensed there will always stay with me—a strength, a power, a sacredness in that circle that was truly awe-inspiring. Afterwards several people said that it was good the meeting had been held indoors, as the walls had helped to contain and focus the energy and emotion within.

The way the community of Ya-Ka-Ama rose to the occasion was also extraordinary. Still reeling from a reggae festival that had overrun the land with thousands of pleasure seekers just a week earlier, a tired yet dedicated staff and many community members spent their weekend cooking, serving, cleaning and running errands. There was a sense of honor in being

▲ On the cover: Alberta Sylvia and Ollie Foseide at the 1991 Basketweavers Gathering. Photo by Michelle Vignes.

▲ This special supplement on the 1991 Basketweavers Gathering was published by *News from Native California*, P.O. Box 9145, Berkeley, CA, 94709, (510) 549-3564.

Publisher: Malcolm Margolin
Editors: Malcolm Margolin, Bev Ortiz,
Jeannine Gendar
Design and typesetting: Jeannine
Gendar
Production: Canterbury Press

▲ Offprints of this supplement will be sent to everyone who attended the Basketweavers Gathering. Additional copies are available. For more information, contact the California Indian Basketweavers Project at 16894 China Flats Road, Nevada City, CA 95959 or call (916) 292-0141.

▲ Funding for the 1991 Basketweavers Gathering and this publication was provided by the Folk Arts Program of the National Endowment for the Arts, the California Arts Council Traditional Folk Arts Program, the Seventh Generation Fund, and the Sonoma County Foundation. Additional assistance was provided by Ya-Ka-Ama Indian Education and Development.

host to special guests, the bearers of a great tradition which crosses all tribal boundaries in California. Others who had come to participate in panels or just to be there gave happily of their time when help was needed. Children played while elders, talking quietly with old friends, looked on from the shade of the wooded camping area. We ate deer and salmon, abalone and acorn, much of which "appeared" spontaneously. Besides being a conference, the event took on the flavor of an old-fashioned big time.

On Saturday evening Julia Parker and Kimberly Summerfield prepared acorn mush in cooking baskets with hot stones from the central fire. Julia used the opportunity to explain to all assembled the how-to of making acorn. The salmon feast would begin when the acorn was ready. Lanny Pinola stepped up to the microphone and gave thanks for the meal, for the presence of so many who had come so far, to the land and to the old ones who had passed on. Just as he finished, I gazed skyward and saw two birds approaching from the east. They looked like seagulls—but no, not gulls—little hawks, white-tailed kites. As they reached the arbor where we all stood in silent reflection, they suddenly slowed, glided and circled several times overhead, then continued their journey west. Again I felt a sense of awe and that we had been blessed.

Although the gathering did not solve the problems of basketweavers, it was a very good beginning in identifying and examining problems, creating solidarity between weavers and opening up some channels of communication. People spoke of next year, of holding similar meetings in different parts of the state, of involving more basketweavers, of get-

ting the governmental policy makers to attend. Public agency representatives and others pledged to help weavers deal with their problems. A natural outgrowth of the gathering is the idea of forming a California Indian basketweavers association, to provide a voice and a vehicle for weavers to be heard and to stay in touch with one another.

Many avenues remain to be explored: the easing of regulations and establishment of partnerships between gatherers and public land agencies; the opening up of some private land to weavers, including lands held in trust; working to halt the use of herbicides on gathering sites; public education; a basketweavers' newsletter; a finished video from the footage shot at the '91 gathering; work with museums to create a more welcoming policy for basketweavers who wish to view collections; establishing a fund to provide a stipend or scholarship for a year's intensive work on basketry—and funding to support all of the above.

If you are a California Indian basketweaver I have not contacted, or if you can offer assistance or have ideas, please contact the California Indian Basketweavers Project, 16894 China Flats Road, Nevada City, CA, 95959 or call (916) 292-0141.

—Sara Greensfelder



Photo of Sara Greensfelder by Michelle Vignes.



Marcie Becerra, one of the many people at Ya-Ka-Ama who helped make the Basketweavers Gathering a success. Photo by Malcolm Margolin.

▲ The 1992 Basketweavers Gathering is scheduled for June 26–28, 1992 at Ya-Ka-Ama.

For information about next year's gathering, extra copies of this supplement, or to be on the mailing list for further information, contact the California Indian Basketweavers Project at 16894 China Flats Road, Nevada City, CA 95959 or call (916) 292-0141.

People came to the Basketweavers Gathering to discuss the issues that confront people who are trying to keep this tradition alive: Where can you gather materials? From whom can you learn? How can you find time? Within an open-air ceremonial enclosure on the grounds of Ya-Ka-Ama Indian Education and Development in Sonoma County, the basketweavers spent hours telling stories, sharing knowledge, and listening to panels of Indians and non-Indians. Many of the non-Indians represented government agencies, such as the United States Forest Service and the California Department of Parks and Recreation, that control the land upon which basketry plants grow. The discussions were intense and informative, often leavened with humor, sometimes spiced with anger. It was the first time that such an impressive number of basketweavers from all over California had gathered in one place—a historic occasion—and they left the gathering not only better informed, but strengthened by the size of the gathering and rejoicing in the survival of an art which, not so long ago, seemed about to disappear.

Ya-Ka-Ama provided a setting of golden hills, oak trees, willows and mugwort, along with ample food and outdoor accommodations that were as comfortable as possible on a weekend that started out with showers and ended with temperatures in the 90s.

The first event of the gathering was an informal circle just for the weavers on Saturday morning. Prayers, blessings, dancing, traditional foods, and weavers demonstrating their art all carried a sense of beauty and tradition through the panel discussions that began on Saturday afternoon and continued through Sunday morning. Following is a summary of what the panel members and audience had to say.

UC Cooperative Extension

Richard Harris is a forestry specialist who works for the University of California Cooperative Extension, helping tribes develop forest management plans. He urged basketmakers to know who their tribal planners are and to get involved in the planning process so that their needs—the preservation of gathering areas in particular—will not be overrun by other interests, such as economic development and recreation. (continued)

While acknowledging that people don't necessarily want to mark their gathering spots on a map for all to see, Richard suggested that the U.S. Forest Service's new Forest Stewardship program might be useful in setting up communally operated gathering areas or demonstration areas. The idea behind this program is that the Forest Service doesn't always have to manage land for financial income—projects like creating wildlife habitats or improving streams are also valuable, as would be setting up an area for growing basket materials. The Forest Service pays up to 75% of the cost of starting the project, which would cover most of the cost of plants, labor and irrigation.

Richard offered his help in applying for help from this program or dealing with other government agencies. He also wanted to hear from unrecognized tribes in case he can help people who are trying to acquire land. He can be reached at (510) 642-2360.

Growing Your Own Materials

Pegg Mathewson is an ethnobotanist at the University of California at Berkeley. With an array of live plants, bundles of sticks and coils of whiteroot, blackroot and other materials to illustrate her points, she talked about growing your own basketry materials. For instance, blackroot (also called river bulrush, black bulrush root, or just bulrush), likes a marshy environment and can be grown in an old bathtub or a kiddie pool filled with sand. Another kind of blackroot comes from the roots of bracken fern. You can grow bracken fern in a mound of sawdust, which isn't very nourishing—the roots will grow long as they reach out for better soil.

Redbud is adapted to fire and can be started from seed if you burn the pods with some crumpled newspaper in a metal bucket, then plant it, ashes and all, in a pot. Later it can be transplanted to a place where it gets full sun and the soil drains well. Willow and sumac can be started from cuttings in water and then planted out along a fence so they don't take up too much space. Pegg also talked about how to start hazel and wild lilac (ceanothus), as well as overlay materials like beargrass, woodwardia fern, black fern, and maidenhair fern. She has handouts printed up about sedge, blackroot, redbud, sticks and overlay materials. You can get copies of the handouts by calling or writing to her at 3921 Edgemoor Place, Oakland, CA 94605, (510) 562-3813.

They came from all parts of California. Most were women. Some were men. They were young and old, beginning basketmakers and experienced basketmakers, teachers and students. All shared a love of basketry and a commitment to solving the problems that present-day weavers often face.

Their opinions and experiences were diverse, reflecting different tribal and personal backgrounds. Whatever their points of view, the basketmakers met on common ground. They shared pride in culture, laughter and tears, ideas and friendship, stories and addresses, old-time and contemporary weaving techniques, and a commitment to the future. Their stories, as told to Bev Ortiz (and the last two to Malcolm Margolin) are on the following pages.

Gladys Gonzales

Gladys Gonzales travelled to the Basketweavers Gathering from Fresno. A Kashia

Pomo elder, she was asked to bless the first meal. Her prayer, which she delivered in her native language, profoundly touched the emotions of all in attendance. Later that day, Gladys graciously agreed to translate her prayer so that it could be shared with the readers of *News from Native California*.

I first addressed my Father in heaven and thanked Him for this beautiful land that He had created for us to come and meet together as native people of this land. I said that we're grateful for this land, beautiful land, and to have the opportunity to come and gather once in a while. And lots of Indian people come here [to Ya-Ka-Amal], and they dance or they sing songs for the land, and they bless the land. And this day we're having this food that was prepared for us today by the women, and we're grateful for them. And we ask our Heavenly Father to bless the food that we are going to partake so that we could enjoy good health and strength throughout our lives here upon the earth. And we're grateful to be together and to put arms around—to greet each other and welcome each other and put arms around each other and show our love to each other. And let us continue to be like this. Loving and showing our love. Extending our love that we have within our hearts. And we thank thee Heavenly Father for all that thou has blessed us with. All the many blessings that we enjoy in our lives; and we enjoy each other. We have many, many friends besides our Native Americans. I know I mentioned the beautiful women that brought me here last night from Fresno...I was honored to be here with you good people today.

Elsie Allen & Susan Billy

Makahmo Pomo weaver Elsie Allen dedicated her life to preserving the basket-making traditions of her people. In December of 1986, while planning the Basketweavers Gathering, Sara Greensfelder interviewed Elsie and her great-niece and apprentice Susan Billy, who had much to say about some of the difficulties facing contemporary weavers. Although Elsie did not live to see the gathering take place, the thoughts that she and Susan shared provided inspiration and direction.

According to Elsie and Susan, one of the biggest difficulties many weavers face is access to materials. Gathering sites used by generations of weavers are destroyed when roads are built, rivers are dammed, and creeks are rerouted. While some private property owners have been sympathetic to the needs of weavers, others have not, and Susan recalled instances when "we've been chased away with guns."

In Pomo coiled baskets, redbud shoots are transformed into red weft (sewing) strands and dyed blackroot (bulrush rhi-



Gladys Gonzales. Photo by Malcolm Margolin.

zome) becomes black weft; whiteroot (sedge rhizome) comprises the tan background. Each shoot or root is gathered in the appropriate season, cleaned, and stored for upwards of six months. Next, the strands are soaked in water to soften them. Then each one is sized to an equal width and thickness.

To grow long and straight, whiteroot needs the sandy loam soil of a floodplain, and the continued loosening of soil and mixing of nutrients which comes with digging the same sedge bed every two years or so. As expressed by Elsie in her 1972



Elsie Allen. Photo by Marion Steinbach.

book, *Pomo Basketmaking, A Supreme Art for the Weaver*:

One advantage of going back every second year—or at least every third year—to a good root-digging place is that you keep the roots from getting over-abundant and tangled and thus hard to dig...When you run into roots of other plants, you should take them out so the sedge roots can grow without competition, much as you weed a garden...Permission may be needed to dig roots in some areas, but you can assure the land owner that you are actually improving his land by doing the digging, as the sedge roots grow back quickly after being taken out—as long as you leave some in the ground—and they are of great help in holding the soil along creeks and rivers.

Despite the benefits, Elsie found it difficult to convince public and private land owners to let her dig. Once, she and a companion were chased away from a park for digging root at a site used by generations of Pomo weavers. That same fall, the creek they had been chased away from was dredged and the root was covered with four feet of gravel, which completely destroyed the bed.

When a gathering site is lost to development, it takes two or more years of cultivation

to develop a new site that will yield good sedge. Once a site is cultivated, there is the risk that someone else might gather there before the weaver returns, or the site may be obliterated by another development. According to Susan, these and other obstacles have deterred many people from making baskets.

...it's a lot of energy...to go out and get the materials and to prepare them and to spend months, years, making your baskets...I mean that's the foundation, gathering those materials. Without that you can't make the baskets. And you come up against all these walls everywhere. And most people, they just don't want to bother...I think you have to have it strong inside yourself. Like I feel I do...I'm going to do it. These people aren't going to stop me. This is mine. This heritage is mine. This culture is mine, and I'm not going to let someone take it away from me.

Young people often share their materials with older people who can no longer gather. Other weavers buy materials but, as Susan explains, it's always important to know the gatherer.

I just like to know my materials have been gathered in a very respectful way...At the end, you say thank you a certain way and pay a certain respect to those gathering sites...if other people were doing it, I would just want to know that...they were happy the day they were doing it, and...you wouldn't go out if you were in your moon.

After living in Virginia from second grade through two years of college, Susan moved to Hopland, where her grandmother and other family weavers had lived before her. Here Susan began her own basketmaking odyssey.

When I found Elsie, and her willingness to share with me so totally openly, I felt this was an incredible blessing and that my whole life had been set up for me to come and be at this place now.

While many people think of weaving as a purely physical task, Elsie taught Susan that respect and adherence to traditional rules are as much a part of the basket as the act of constructing it. Sitting with Elsie day after day, Susan learned that weaving was tied into the whole culture: philosophy, religion, taboos, and lifestyle. It is a blessing she is now sharing with others, including her daughter.

Linda Aguilar McGill

Linda Aguilar McGill (Pomo/Paiute) is Elsie Allen's granddaughter. Elsie was teacher to some of the weavers who were at the Basketweavers Gathering. She died New Year's Eve of 1990, but her presence was strongly felt by Linda and others.

There have been several functions out here [at Ya-Ka-Ama], but I can honestly say this is the most meaningful gathering that I've ever seen here in terms of bringing people together. And being Elsie's granddaughter—missing her a lot, but feeling her spiritual presence, and sharing what she gave back to the people—makes me want to learn more as far as helping other people...get material they need to keep the art going, and also lets me know how much I need to learn myself...It was just a real warm feeling to see so many people from different areas who have a common ground as far as basketweaving, and not only that, but a lot of the cultural aspects that go with it.

The warmth and friendship of the gathering led to a remarkable, unexpected occurrence that had a profound effect on Linda.

Yesterday in the circle when they had weavers talk about issues regarding basketweaving, there were a lot of people that stood up, and it was very emotional because they were very sincere. And it's hard being the granddaughter of a famous basketweaver when you don't weave, but one of the most positive feelings I got out of it was knowing that it's never too late.

And the fact that you don't just go up and get material, and say "I want to weave." You earn that right. And I don't think up until this weekend, I've earned that right. But now I feel like I want to go out and help with, like I said before, the growth of the material needed. And in regard to that, there was a gal Kimberly [Summerfield], who was a student of my grandmother, who spoke about my grandmother. And it brought back a lot of emotion—Grandma having died just six months ago and missing her physical presence, but knowing that she's okay where she's at.

I stood up and mentioned that I thought today's meeting would be great in terms of speaking to people in positions to let the State know that the weavers are there to gather to make

Income Opportunities for Weavers: Grants, Teaching, Demonstrating

Barbara Rahm works for the California Arts Council, Traditional Folk Arts Program. Many people know her through the Arts Council's apprenticeship grants, which have been a help to basketweavers around the state. The apprenticeship grants (usually from \$1500 to \$2500) are designed to help support a teaching and learning experience between two people. The Traditional Folk Arts Program now also offers support for group situations, such as workshops, in the form of "project support grants."

Barbara is also in touch with the National Endowment for the Arts (NEA) and can sometimes help with advice and application forms if you are thinking of submitting a proposal to their folk arts program. The NEA also has National Heritage Fellowships, which are one-time awards of \$5,000. Anyone can make nominations for fellowships, which are awarded for artistic excellence, contributions to the community, and availability as a resource to carry on traditions.

Sara Greensfelder is interested in getting a fellowship program started for basketweavers. At this point, nobody knows where the money would come from or how it would work, but the idea is to provide enough money to support a weaver for the better part of a year, so she or he could devote uninterrupted time to gathering and preparing materials and/or weaving. Sara would like to hear from people who support this idea (California Indian Basketweavers Project, 16894 China Flats Road, Nevada City, CA 95959, (916) 292-0141). Barbara also asks that you also let the Arts Council know of your support.

If you need information about particular programs, or would like to talk over a proposal you're thinking about, or if you have suggestions about how the Traditional Folk Arts Program can work better to reinforce traditional skills and traditional values, you can reach Barbara at: California Arts Council, Traditional Folk Arts Program, 2411 Alhambra Blvd., Sacramento, CA 95817, (916) 739-3982. [Editor's note: Jimmie James (Yurok) and Albert Gray (Yurok) were among the recipients of 1991/92 apprenticeship awards.]

As far as we know, plans to terminate Barbara's position at the Arts Council have not changed (see the last issue of *News for details*). We are told the Traditional Folk Arts Program will continue to exist, but we don't have information on future opportunities or deadlines for the next grant cycle.]

(Linda Aguilar McGill, continued)

baskets, not to trespass on land that probably was theirs before boundaries were put up, whether it's a park or private property.

And in that light I met Kimberly in the round yesterday. And then today we talked and joked about things, and she shared stories, and she said that before I left she wanted me to meet with her. And so just a little while ago, she met with me and we both cried from the heart, because she misses my grandma a lot. She learned more than basketweaving. I learned a lot, but not the basketweaving. I think that's coming around.

But seven years ago Grandma gave her some sedge to do a basket, because she had met with my grandma before, and left because she had a child and didn't have time to weave with this baby. And my grandmother had my uncle take her and get the best willow she had, and had her promise that she would make a basket. And today she gave me twelve of those twigs and asked me to help her keep the promise and make a basket from that.

And it was really emotional, and it felt good, but it really reinforced my desire now to be serious as far as learning from people like Julia Parker. Possibly Susye Billy and Kimberly, because she was taught in my eyes by the best basketweaver from California. And it just came full circle as far as getting the material and having had the desire, but never really having the time...It's not just that. It's more of earning the right, because basketweaving is an art.

There's a lot of spiritual background to the baskets. To make it and preserve it is what I would like to do, rather than make it to sell it, and keep it within my family. And ideally my three children and my granddaughter perhaps some day would want to learn too. I just feel sad that I never learned from Grandma. She did teach me a couple of stitches, but I never completed anything. But her legacy lives on in a lot of people, and that was demonstrated yesterday by people that spoke of her and what they learned from her, and that the message was it's never too late to start, once you feel you've earned the right to learn and respect what you're doing.

Lucy & Kathleen Smith

As a youth, Lucy Smith (Mihilakawna Pomo) watched her grandmother and mother make baskets, and helped her mother gather. Although she was afraid ranchers would chase them away from the sedge beds, Lucy remembers those early gathering trips with fondness.

We used to be bunched up when we get momma's root. We'd take a lunch, and we'd eat there and just party.

On these trips, Lucy was responsible for ridding the sedge beds of snakes.

And then momma was younger than I am now [85], but she couldn't see too good. So I had to get stick and hit the ground. There's something there—snake or lizard.

Although not interested in weaving as a youth, Lucy never forgot the work baskets (*uchun*) her grandmother made, peeling the willow with a sharpened piece of flint (obsidian). Nor did she forget the big twined baskets her mother wove. After her children were grown, Lucy decided to study basketry.

Laura [Somersall] started to teach some of the Indians up there on the [Dry Creek] reservation. And my husband said, "You ought to try to learn." So I said, "Okay."

Lucy's husband made her a special digging tool to use when gathering sedge. He extended the handle of a hand-held, pronged farm tool with a pipe. With this tool and her own determination, Lucy has



Lucy Smith digging sedge. The digging tool is behind her left leg. Photo by Scott Patterson.

been a prolific weaver. She makes coiled gift baskets to give at holidays, birthdays, graduations, and other special events. She has also completed a twined seaweed work basket.

Lucy's daughter Kathleen is learning Pomo basketry. Like her mother, Kathleen studied with Laura Somersal (1892-1990).

The thing about Laura that I really like about her teaching is that she wasn't afraid to tell you how to do it right... She pointed it out—where it could have been better—but she did it in really nice ways, that encouraged you too. I know she always used to call me "baby." It was like she knew what to say to the person that would make them feel better. Want to do it. So that was perfect. That she said this endearment to me.

Lucy enjoyed Laura's sense of humor.

She's so nice. And then if you make a mistake, she'd laugh. This is the way to do it!

As Kathleen recalls, Laura showed respect for basketry plants in subtle ways.

I remember being out in the sedge beds with Laura before the [Warm Springs] Dam was built. We went way up on Dry Creek side, and when we sat there at lunch, she would say this little prayer. She didn't make a big deal out of it. She said, "Thank you." She'd say, "Yah we." And she pulled a little piece of her bread off and threw it in the plants...She said, "Oh! I would just love to sing," or "I just feel like singing."

Lucy remembered her daughter's response to Laura on this occasion.

"Sing," you told her. "Go ahead and sing!"

Kathleen used to gather willow with her grandmother not far from Ya-Ka-Ama, the place of the weavers' gathering, which gave special meaning to the gathering. In the morning circle, Kathleen welcomed the weavers to the area, and told of feeling the place was very happy with their presence.

I was so young [four to six years old], I don't know exactly where it was [we gathered], but it was along that stretch someplace on the west side...and I used to stay with grandma a lot...We used to go down to the river and collect willow. And she'd go with her sis-



Seated, left to right: Julia Parker, Josephine Wright and Lucy Smith. Standing: Donna Ferris, Kathleen Smith, Anna Thorne, Joanne Campbell. Photo by Michelle Vignes.

ter-in-law, Teresa Lozinto. We called her what momma called her, Mu Mu, which means father's sister.

So we would go down there, and she would always talk about basket-making to me. She always used to tell me I would do that. I'd be a basket-maker. And she was like Laura—real encouraging—would say these real nice things to make you feel good and encourage you to do it. So she would show me, and she would talk about it, but I always had the feeling there was something more that she wasn't telling me.

...We never took any water or anything like that, but if we got thirsty, she'd dig a hole in the sand and show me how to get water. And she'd tell me to put it where it was kind of shady and stuff, but away from the running stream...And then the water would seep up through the sand...The water was always good, because the sand purified it...So we'd get a bunch of willow, and then my aunt Lawdee, Florence Echelar, would come and pick us up...I remember that her house always smelled like peeled willows. I just loved that smell around

her yard...

So later when I...took those classes... when I was an adult some of the ones would talk about the menstrual taboos (prohibitions). I felt that was what grandma left out. It was one of those things that had to do with a woman... It's beyond a child to really understand those kinds of things.

In the 1970s the U.S. Army Corps of Engineers made plans to flood the Warm Springs Valley, and with it, long-time Mihilakawna and Makahmo Pomo gathering areas. Lucy and Kathleen participated in the Warm Springs Cultural Research Project, wherein some sedge was transplanted outside the area of inundation.

Today Pomo people are welcome to dig in the transplant area, but they must be willing to follow the rules set forth by the elders at the project's formation. The rules are explained by David W. Peri (Bodega Miwok) and Scott M. Patterson in a 1979 report, "Ethnobotanical Resources of the Warm Springs Dam-Lake Sonoma Project Area."

All aspects of the collection process are regulated by very specific rules...Each of these rules is supported by supernatural sanctions, and

Vivien Hailstone is Yurok, Karuk and a member of the Hoopa tribe. She talked about teaching basketry, and shared some stories from her own long and busy life to help people understand just how remarkable it is that the art of basketry has survived.

Vivien has been teaching basketry for some time, and materials have often been an issue. Students don't realize how difficult it is to peel and clean materials unless they do it themselves. Some people are more interested in gathering and selling materials than in making baskets, so Vivien is cautious about taking students to her gathering spots. She now uses rattan, raffia and other non-traditional materials to teach beginners—they can learn quickly this way, and if they are interested they can go on to become good weavers with traditional materials.

Brian Bibby, one of the Maidu Dancers and a teacher of Native American studies, has done some demonstrating, and he asked several weavers to help him discuss the pros and cons of supplementing your income this way. On the plus side, honoraria range from \$125 to \$175 per day. On the other hand, there are people who ask silly questions, but as Brian said, you just try to give them a smart answer. It's possible you could be exploited, rather than honored for your skills, but if the people who ask you to demonstrate are putting on a festival or program in good taste, this is unlikely.

Jennifer Bates, Julia Parker, Denise Davis, Susan Billy and Vivien Hailstone all contributed stories and comments to this discussion. One thing everybody agreed on is that demonstrating is a good opportunity to set the record straight about California's Indian people—to dispel Plains Indian stereotypes, to be seen as normal human beings with many of the same concerns and interests as the people in the audience, carrying on family traditions. Another thing that everyone agreed on is that, as Vivien pointed out, "You're paid what you're worth." It's encouraging that people are less likely to assume that basketweavers will demonstrate for free these days.

Access to Museum Collections

In preparing to moderate the panel, Judy Polanich surveyed museums to find out what concerns they had about allowing access to their collections. One universal concern was that they need to know well in advance (at least two weeks) if you want to see items that are not on display, since they are usually understaffed and need to arrange for someone to be there.



(Lucy & Kathleen Smith continued)

violations result in negative supernatural consequences. The extent that these rules are observed today varies among individuals. In earlier times, the ritual restrictions were more extensive and were widely observed.

All consultants agreed that sexual abstinence must be observed prior to root collection. Violation of sexual restrictions is believed to affect the physical well-being of collectors, as well as impairing their luck in finding roots.

By far the most important of all collection restrictions are those which pertain to menstruation. Consultants unanimously agreed that menstruating women and their men are never allowed to collect roots, and this taboo is strongly upheld by most weavers today. Violation of the taboo is believed to result in serious illness. In addition to causing personal harm, the presence of "unclean" (menstruating) women in the area is believed to result in the destruction of the sedge beds.

Pomo weavers and their guests who wish to gather at Warm Springs are encouraged to contact the Lake Sonoma Visitor Center at (707) 433-9483.

Kathleen Smith, digging sedge at Warm Springs. Photo by Bev Ortiz.

Silverio Espinoza

The Basketweavers Gathering couldn't have come at a better time for Silverio Espinoza (Pomo).

Silve started making baskets earlier this year while studying at Santa Rosa Junior College. As a member of the school's United American Indian Council, he attended meetings in the model roundhouse at the Jesse Peter Native American Art Museum. Founded by one-time Santa Rosa Junior College instructor Bill Smith (Mihilakawna Pomo/Bodega Miwok) in the mid '70s, the museum houses a fine collection of Pomo baskets.

The baskets inspired Silve, and when he was assigned to write a 10-page paper in an anthropology class, he chose Pomo basketry as his subject. He interviewed the families of renowned weavers Elsie Allen (Makahmo Pomo), Laura Somersal (Mihilakawna Pomo/Wappo), and Mabel McKay (Cache Creek Pomo), and he read Elsie's basketry book. The stories he was told made him all the more interested.

For two or three months running, Silve had recurrent dreams of Pomo basketmakers and baskets. In many of the dreams he found himself in the company of Elsie Allen and her family, picnicking in natural settings. Then one day, Silve was given cane and raffia by a docent at the Jesse Peter Museum. He made three very fine "fake" baskets with these "fake" materials, but longed to use traditional materials.

A week after the Basketweavers Gathering, Silve joined two other Pomo weavers and their three guests, myself included, at Warm Springs, where he dug his first sedge. He had met most of us at the gathering. The next day he returned to dig more, and since then he has brought his grandmother to the site.

Anxious to weave with his sedge, Silve

A Mendocino County Resource Guide

Basketweavers in Mendocino County will probably find a recent publication by the California Indian Project to be helpful. Edited by Lee Davis and compiled by Lauren Teixeira, the *California Indian Resource Guide: Mendocino County* assembles, for the first time in one place, an array of useful information for the Indian people of Mendocino County.

Government agencies, museum collections, cultural and community services programs, institutions, publications and resource people are included in the *Guide*. A chapter devoted to the rancherias and

reservations of Mendocino County incorporates information, provided by tribal offices, on cultural and human services available through tribal programs.

California Department of Parks and Recreation, Bureau of Land Management and United States Forest Service policies on gathering materials are also included.

The *Guide* is available for \$15.00 (checks should be payable to the Regents of the University of California) from the California Indian Project, Lowie Museum of Anthropology, 103 Kroeber Hall, University of California, Berkeley, CA 94720.

hastened its drying by laying it out in the sun each day. Now he is making a beaded basket with a three-rod cane foundation. The bead pattern is gold with rainbow trim. Silve adds a single white bead to each row as his *dau* or pattern break. (According to Kathleen Smith, *dau* means "door" in her Mihilakawna Pomo language. The basket is a living thing, and the *dau* is where the basket's spirit comes in and out of the basket to check it out.) Silve looks forward to putting clamshell disk beads and abalone pendants along the edge of his newest basket.

Silve also looks forward to gathering gray willow, redbud, and bulrush, which he would like to use for design in place of the beads. Since he was first shown the willow he has been spotting it everywhere, including at a golf course near his home.

Before the baskets, Silve was studying to be a corporate lawyer, but now his values and priorities have changed. He has many basketry projects planned, including a "funky" piece inspired by a photo in *Basket-maker Artists*. The basket, which Silve describes as perfect, was made around the turn of the century. It appears to have small bells woven onto it.

In addition to making a basket trimmed with bells, Silve would like to make a beaded handle for a coiled gift basket. Instead of using a loom, he wants to make this handle by hand. Silve also plans to go hunting so he can make a feather basket. He wants to make cooking, winnowing, and burden baskets. He's especially inspired by twined work.

Twining is important to me. It's an older style. Coiled baskets are more modern. A lady said coiled baskets are worth more than twined baskets. I would say the opposite, because only maybe a few people are making twined baskets. They aren't as abundant as coiled baskets.

Just a boy when Pomo basketmakers transplanted sedge at Warm Springs to create a gathering site for other weavers, Silve is grateful for the basketmakers' foresight.

The weavers didn't know me at the time they were transplanting that sedge. It's neat they did that for the future weavers. I hope I can do something like that for the next generation.

Silve advises anyone who wants to make baskets to be patient. As he learned from personal experience, even if your initial requests for help aren't answered, the weavers will be ready to help once they are convinced of your sincerity.

There are only twenty or thirty Pomo weavers left, according to Silve, whose greatest wish is that he can help others learn so there will be many more.

Geneva Lofton

Geneva Lofton (Luiseño/Diegueño/Cupeño) started learning to weave baskets from Rosalie Valencia earlier this year. Like many weavers, Geneva, who is from the La Jolla Reservation (near San Diego) encountered some difficulties finding a teacher.

I've been wanting to learn, and I started asking around who made baskets. In La Jolla in particular we had people in the past—but they've passed on—who were basketweavers. And one of my uncle Henry Rodriguez's sisters who lived in San Diego was a basketweaver. And by the time I found that out, unfortunately she had gotten sick and passed on.

Eventually, Geneva found out about Rosalie, a relative of her brother-in-law. Although Rosalie is Cahuilla, Geneva plans to adapt the techniques and designs she learns from Rosalie to those used in the Luiseño baskets she has studied at local museums. Geneva believes that, like the peon games she plays, basketry is an important part of her culture.

I play our handgame. And when I play, it's just a feeling you have in your heart. It's like the basketweaving. I'm real excited about learning, and real enthused, because it's something that our people did and unfortunately, it's not being done right now, but it's something that can come back...

It's a real special feeling to be a peon player, and now that I'm learning to make baskets, it's real special to me because [Rosalie's] an elder and she takes time—not for any pay or anything—because she wants to pass it on. And that's what I want to do. I want to be able to pass it on...so it's not a dying art. I know it'll take a long time to get people involved, but little by little.

And that's true of a lot of things going on in our area, like our language. We're starting to teach our Luiseño language. Little by little. It's like the basket, you know, you have to be patient. And that basketweaving teaches me to be patient 'cause I like to do things and get going, and it makes me slow down. And it's a lot of work! It's a lot of work. Gathering. And you've got to prepare it and strip it and dry it, and the whole process.

For Geneva, the Basketweavers Gathering was a time to meet new friends, share dif-

ferent weaving styles and gathering techniques, and discuss issues of concern. It also provided the impetus to contact tribal councils and government agencies to work for solutions to the problems weavers face.

I remember when we were picking, and Rosalie was saying that the Caltrans usually comes through this particular area, and they mow it. And that's our juncus that we use for our basket. They probably don't know it. I'm sure they're not doing it intentionally. That's just the way they clear that area. I think that whole involvement with information that needs to come out is real important—to support one another.

I heard a lot of frustration and a lot of sadness. And that's good because it's coming out. They're not holding it in. I've seen women cry while we were here, because these are people who have been weaving for years, and they have this feeling inside of this hurt and pain because some of their baskets have been lost or taken or happen to [have] been sold for little...amounts because of economics, and sad because...they're being denied access [to gathering areas] or whatever the situation may be. And I think by coming here and hearing those things we can be supportive of one another through writings, through the telephone.

For Geneva, the gathering was also an opportune time to reaffirm her commitment to basketry.

I just love the baskets. They're so beautiful. Just the work that you do. I'm not a real crafty person, so anything that I do is like, "Oh...!" I really enjoy it.



Photo by Malcolm Margolin.

Primary Resources by Sylvia Vane and Lowell Bean and *Time's Flotsam* by Tom Blackburn and Travis Hudson are two books that provide information on museums with native California materials in their collections. The California Indian Project at the Lowie Museum in Berkeley is placing tapes, photographs and written material about the University of California's collections in county libraries near Indian communities, and the Native American Heritage Commission is compiling a native heritage materials guide, to be published soon. Some museums have published books about their collections (the Riverside Museum books on basketry for example), and some are putting information about their collections on computers. All of this information can help you find out what you want to look at. Museum staff can be more helpful if you provide them with specifics.

This discussion of museums brought up some concerns of basketweavers and other native people: some people believe that baskets should be brought back to the areas they came from, either temporarily or permanently; basketweavers should be consulted to identify materials and styles correctly; and while some people want to protect baskets from the wear and tear of being handled, others believe we need to keep cultures and baskets alive by bringing the baskets out where they can be used and handled and learned from.

[*Primary Resources*, edited by Sylvia Brakke Vane and Lowell John Bean, and *Time's Flotsam*, edited by Thomas Blackburn and Travis Hudson, were both published by Ballena Press. Further information is available from Ballena Press Publishers' Services, P.O. Box 1510, Novato, CA, 94948, (415) 883-3530.

The Riverside Museum books referred to are: Rods, Bundles and Stitches (1981), Native American Baskets of Central California (1986), and American Indian Basketry of Northern California (1989). All three are by Christopher L. Moser. For further information, contact the Riverside Municipal Museum, 3720 Orange Street, Riverside, CA 92501, (714) 782-5273.

As it got later in the afternoon on Saturday, Julia Parker began preparations for cooking acorn, with help from Kimberly Summerfield. Not long after this panel was over, the acorn was ready and a wonderful meal that also included salmon, abalone, beans, bread and Ya-Ka-Ama's special homegrown salad greens was served. **Lanny Pinola's**

◆ L. Frank Manriquez

L. Frank Manriquez rejects the Spanish-given names for her Gabrielino and Juaneño people, the original inhabitants of the Los Angeles and Orange County areas. Instead, she prefers the older names, Tongva and Ajachme. While she was growing up, her family identified with only the Spanish side of their heritage, and Frank never felt she fit in. In her late 20s, Frank began the research which ultimately reconnected her with her Indian heritage. She also met Justin Farmer (Diegueño), with whom she began to study basketry. Additional basketry studies took her to museums and private collectors.

I saw a photograph of a basket in a Berlin museum, and it had two diamond patterns. Our patterns, from what I can discern, weren't as intricate as the northern. The foothills—they had pine trees and stuff in theirs—but ours were basically geometric.

Presently, Frank is weaving a basket which "belongs more to the Ajachme side." It has a deergrass foundation and dyed juncus design, and utilizes the mission stitch. In contrast, a three rod willow foundation is characteristic of Tongva work.

This basket happens to be primarily sumac—they call it sourberry up here, it's in the poison oak family—which I collected from down south in the Hemet and Idylwild area. And the basket start itself is a yucca fiber pounded and washed. It has the appearance of a sisal...

The knot is loose, almost as if "someone has displayed this with a nail through there. There's that much of a gap." The weft is drawn through the center.

Frank, who is allergic to sumac, has decided to work mostly with juncus. She rotates juncus bundles for six months to a year, tying and untying the bundles while they dry. Then each strand is split.

The Chumash—the next tribe up—they split it into quarters. We use a smaller juncus and with the mouth and the hand method split it into thirds to get a finer material. We use the base of the juncus for a deep, rich, red color. Further up the juncus the color changes for yellow and brown. Black is attained by dying with rotten acorns, or by the modern method of using iron pieces. So we try to stay

with the richer, deeper colors.

Although her people's baskets usually have a somewhat wide stitch, Frank finds special joy in splitting her materials finer and finer, to a point where "if you peel one more time there's nothing left."

There was nobody to teach Frank a spiritual side to weaving, but she always felt it.

I know that there are songs. No one told me that I should say things to these plants...[but] I sing to the plants as I approach them, and then just before I pull them, and then as I pull them, and then afterwards to the area. I don't know how accurate that is, but if intentions mean anything—some innate feeling. Something has come forth.

...I found when I was weaving, that the baskets would sing. I would hear voices and singing. I've done an awful lot of stonework, drawing, silkscreen, and photography. You name it, I've tried it. And I've never had something communicate with me...It was actually kind of unnerving, to have what I call native hocus pocus come and fill your life without any rhyme or reason. It took me a long time to balance that. I wondered if I was doing that, but I talked to a few people and they say that what I'm doing must be correct. That the basket speaking to me is correct. That it's a life of its own, and it's its own song.

The weavers' gathering held special significance for Frank.

Up until, I'd say a few months, maybe a year ago, I was the only one of my tribe...who had done anything with the baskets—anything traditional with the baskets. There were some women weaving raffia...

People in my tribe are now realizing—scattered as they are throughout L.A., Orange County, and San Diego—that they are not Mexican. They are not Spanish. That they are native. They are trying to fully discover what that actually means, and so I think it's real important that they find out that this event has happened. That there is somebody in their tribe who's there. I don't want them to feel the hopelessness that I felt for all these years. The aloneness.

▶▶▶▶ Mary Lou Brown and Her Students ◀◀◀◀

Clifford Fernandez, LeRoy Fisher, Sugie Fisher, and Bonita Eddy Stevens travelled to the Basketweavers Gathering from the Colorado River Indian Reservation. They came to share the basketry traditions of their Chemehuevi people and to honor their teacher, Mary Lou Brown, who was born in Chemehuevi Valley on June 15, 1916.

Mary Lou watched her mother and sister make baskets as a child, but she was not interested in weaving. When Mary Lou was young her mother died, and afterwards her father, who travelled a lot, took her to many places. In these years, weaving was meted out as punishment.

Mary Lou learned to make "starters" from her aunts, Julia Tobin and Marie Hall, and practiced weaving at home. Her knowledge of basketry grew after she married into a family of Chemehuevi weavers. According to a flyer that was handed out at the gathering, while she was pregnant with her only child, she had to stay off her feet and turned to weaving to pass the time.

Eventually, Mary Lou stopped weaving, but 38 years later she was asked to demonstrate at the county fair on the Colorado River Indian Reservation, where she had returned to live in the early '70s. In the time since the director of the Colorado River Indian Tribes Museum extended that invitation to demonstrate, Mary Lou has woven about 100 baskets.

As the flyer explained, Mary Lou couldn't attend the gathering, but she joined her students in spirit as they wove coiled baskets with willow and devil's claw. They also use juncus, but not as much, since they have to travel 200 miles to get it.

Chemehuevi weaving progresses in a clockwise direction. As Mary Lou's nephew LeRoy Fisher likes to say, "We go with time." LeRoy prepares all the necessary materials before he starts to weave so that once he starts, he can finish a basket in four days to a week.

Each weaver is responsible for developing her or his own design. It's important to prove commitment to the skill, to oneself and to the teacher.

Weaving requires a tranquil state of mind. As Bonita explains, "There's times when you really want to do it, and there's other times when you just don't have the

patience to sit down and do it."

Many Chemehuevi baskets have a characteristic black band of devil's claw woven at the base, although this band is often absent on contemporary baskets. People from different families or areas had special designs, but unfortunately, much of this knowledge has been lost. The earliest Chemehuevi designs were geometrical. Eventually, kingsnakes began to replace these early patterns. When the railroad came to the desert, bringing tourists who wanted Chemehuevi baskets, the designs went through a third evolution. The baskets, once used for carrying and storage, now became more decorative and incorporated more representational, and saleable, designs—bugs, butterflies, flowers, turtles

being inserted through the same hole as the previous strand, the hanging end is cut flush with the basket.

Devil's claw is used to create the design of the basket. Dragged to the edges of fields by farmers concerned that the plant steals water from crops, devil's claw seed pods are easily gathered. Saved intact, the pods have two long "horns" which are clipped off, soaked overnight, split, cored, then run through a can lid sizer. To prevent discoloration, each strand is rubbed with a soft cloth, soft scrubber, or crumpled paper bag.

Curiosity led Mary Lou's students to become interested in weaving. Bonita Eddy's work at the tribal museum inspired her to learn how to recognize the tribal origins of different baskets, particularly those of the Chemehuevi. Motivated by a realization that her people were very fine basketmakers, Bonita turned to her "Auntie Mary Lou" for instruction:

Then when I asked her if she would teach me to make the baskets, she said, "Yeah, I guess," surprised that I asked. And I said, "Really. I do want to learn." And she said, "Maybe this time you'll learn." I asked, "You taught me before?" "Yeah," she said. "I'll show you what you did." And she showed me, and I didn't remember doing it.

The most difficult part of the learning process for Bonita was preparing materials. Concerned that she was wasting them, she learned the stitching methods with store-bought cane and raffia. Her second basket incorporated native materials.

Today, LeRoy, Bonita and seven other students of Mary Lou all seek to insure the future of Chemehuevi basketry. According to Clifford Fernandez (Mohave):

It's been real interesting, and we're glad to keep this culture alive like this, because we were so afraid that we were not going to be able to continue with the baskets. Especially because we can see through the photographs and our own [museum] collection that the Chemehuevis did weave, and weaving is a part of their culture.

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Left to right: Bonita Eddy Stevens, Clifford Fernandez, LeRoy Fisher and Sugie Fisher. Photo by Michelle Vignes.

and birds for instance.

Chemehuevi basketry materials are gathered in spring and fall. For rods, willow is cut in spring or fall and the bark is removed. The rods are scraped with a knife to size them roughly. Then they are drawn through successively smaller holes in can lids for final sizing and polished with a cloth. Mary Lou sharpens the ends of new rods before inserting them.

For sewing strands, willow rods are gathered and immediately split with teeth and hands into halves or thirds, depending on their size. Then they are cored by hand and stored in a coil. Because desert temperatures are hot, a week's drying is all that is necessary before the coiled willow can be used. When it's time to weave, the sewing strands are sized through the can lid. The shavings are saved to make a knotted start. Alternatively, palm leaf fibers ("whiskers") serve this function, one of Mary Lou's creative innovations. After

group did feather dances around the fire as day turned to night and a full moon came over the mountains to the east.

Access to Materials

Sunday morning started out fresh and cool; basketweavers and others enjoyed another delicious meal, got acquainted, and strolled through the trees and along the river at Ya-Ka-Ama while preparations for the panel on access to materials were underway.

Helen McCarthy moderated the panel, after an opening prayer from **Susan Billy**. The purpose of this panel was to provide a setting for basketweavers to tell employees of public land agencies what they can do to help, and what they have been doing to hinder, access to materials. The first half was devoted to comments from weavers, and the second primarily to comments from employees of public agencies.

Basketweavers were straightforward and eloquent in making their points. Here are some of the issues that arose.

Pruning

Pruning and coppicing (cutting plants back to practically nothing) are common ways to promote abundant, straight, flexible shoots for weaving. Some weavers have had problems getting materials because government agencies prune at the wrong time of year.

In contrast, **Gladys McKinney** (Dunlap Mono) said there's an abundance of redbud along the roadsides in and around Dunlap (about 40 miles east of Fresno) because Caltrans prunes it every year, at the right time to produce good shoots the next year. This year she wants to find out when they will prune so she can get there ahead of them. **Barbara Bill**, also a Dunlap Mono, described a gathering trip where she was just ahead of Caltrans: "... you could hear the machine coming right behind us, but we did get a few before they cut them down."

Burning

Well, as a basketweaver, you find where it's been burnt the grass is more pliable. You can work with it. And then...if you pick it under the brush it's a lot more pliable than if you pick it out in the sun. Where they [the Forest Service] burn it is out in the open after they cut the logs and stuff. And then when you're weaving it turns over and...you're fighting with your grass all the time.—**Ollie Foseide** (Yurok)

Jennifer Bates

As owner and operator of the Bear 'n Coyote Gallery in Jamestown, California, Jennifer Bates is committed to preserving and promoting the work of California native artists.

Jennifer is an artist in her own right—one of few, if not the last basketweaver of Northern Mewuk heritage, a situation she hopes to help change.

Baskets were once essential implements in daily life, used for gathering, storing, cooking and serving food, for trapping animals, as gifts and more, but contemporary pots and pans have largely replaced them. Jennifer sees this functional change as the reason fewer people are weaving.

It's become a hobby. And sometimes you don't have time for hobbies.

Jennifer's personal interest in her material culture has grown as she has seen more elders die.

If I don't try and remember every-

thing that I've been taught, who else is going to?

As a young adult, Jennifer was shown how to start a basket by her grandmother, Alice Carsoner Pruitt, and she made several small gift baskets as a result.

Later, Jennifer and Craig Bates (Jennifer's former husband) examined Northern Mewuk baskets in museums and tried to duplicate what they saw. By trial and error, and seeking out weavers in different areas, they gradually began to learn the techniques. Lena Walker (North Fork Mono) was especially helpful, as was Julia Parker.

The lessons learned were enduring and humbling. Thinking back on the learning process, Jennifer recalled that splitting shoots for sewing strands seemed like second nature. In the case of redbud, however, she later found out from Lena that it needed to be split through the plant's buds rather than between them, as she had started doing.

Jennifer makes coiled baskets exclusively. She finds cleaning (splitting and sizing) materials to be the most enjoyable part of weaving—next to finishing a basket. Over the years, she has completed a general receptacle basket and a round sifting tray (*hetalu*) with a deergrass foundation, willow sewing strands, and redbud design. Both baskets have three-rod foundations. She has also completed several small gift baskets, mostly with one rod. The gift baskets are easier to find the time to make. Jennifer's favorite materials are redbud and sedge, the former because of its beauty as a design element, the latter because it's easy to work with.

Jennifer has found it difficult to dig sedge. Once, her mother, Dorothy Stanley, took her to a place near Knight's Ferry where Dorothy had dug sedge with Annie Fuller as a youth. Unfortunately, the area had become a privately-owned gravel pit. To date, Jennifer has had only one opportunity to dig sedge. This experience ended abruptly



Gladys McKinney (Dunlap Mono), demonstrating coiled basketmaking at the Foothill Regional Arts Festival, 1991. Photo by Hank Meals.



Jennifer Bates. Photo by Janet Caron.

when another woman arrived at the site and her teacher, anxious to protect the secret, announced, "Oops. There's nothing here." Although gathering locations are closely guarded, Jennifer has been able to trade for or buy what sedge she needs.

Jennifer enjoys gathering, although this wasn't always so. During the early years, she worried about legal restrictions, but she doesn't let that intimidate her anymore. The desire to weave, and the wonder she feels when she looks at a plant and knows its rhizomes or shoots can become a basket, keep her from stopping. Today, Jennifer seeks to expand her knowledge and use of native materials by trying bullpine and bracken fern.

One day, Jennifer hopes to find interested students who are willing to commit the year or more required to learn traditional Northern Mewuk weaving.

You've got to start out just collecting. If you're really serious about basketry, you've got to learn from the very beginning.

To keep the tradition alive, Jennifer would like to teach basketry. She especially hopes to encourage interested Indian students. For anyone thinking about weaving, Jennifer has the following advice:

I think if you really want to go out and do these kinds of things, there's nothing that can stop you except yourself. I mean, because there are places where you can go collect these things...On the sides of the road and places. And for the most part people don't stop you or bother you.

I think it just has to come from

you...If you really want to do this stuff, you'll do it, and you'll find the materials.

Just think about the art that might be lost. And that it's up to us to keep it going, you know. A lot of our elders are leaving us, and if we don't take charge and take hold, it's going to be gone. It's almost gone now. And that's sad. And it's only through us young people who are still around that can work with our surroundings and what is offered, that it can stay alive. So if there's an interest find out about it. See what you can do. Get involved with it. Learn.

Saturday morning all weavers come together in circles and circles.
A time for sharing and speaking to each other.
Joy, tears, hurt. It all is brought forward.
A Yurok weaver sang basket songs.
The song spoke of the shape, the basket.
In the beginning it sang of a feeling or something deep down inside.
Something that you know.
Then the basket, the shape, it becomes real.
It comes back.
It floats back up the river.
Tears swelled within my eyes and my heart.
I knew the basket was coming back.
All of us belonged and we still do belong.

—Denise Davis

Lilly Baker

Lilly Baker (Maidu) has seen many changes in her 80 years. As a young girl, she joined her mother and grandmother on gathering trips by horse-drawn

wagon. In those early days willow rods were sized with obsidian and broken glass rather than a knife. Baskets were made to be used, rather than hung on a wall or put in an attic or museum.

Lilly was inspired by the "old people," who put "their whole heart" into basketry. Her great-grandmother, grandmother, mother, and aunt all wove baskets, and encouraged Lilly to weave as well. At about age 8, Lilly made her first basket, but thinking it looked terrible, she threw it away. Her father found the "poor basket," picked it up, and brought it in. After reshaping it, he told Lilly she should finish her work, and never discard another basket. That early lesson to complete what has been started was an enduring one.

School days took Lilly away from her family, but after graduating from high school, she returned to care for her ill grandmother. During this time, Lilly had lots of time to make baskets and, with the exception of two days, wove for six to eight hours every day. After a month, she had completed a "good size basket" with a butterfly design that she still has.

Nowadays, although Lilly weaves twined baskets, she especially enjoys Maidu coiling, which always utilizes three rods. Usually Lilly places a smaller rod in front of the other two, but as she prepares to push the basket up, she moves the smaller rod to the back.

Lilly gathers gray willow for rods in early spring, just as the buds begin to break. At this time, the bark slips easily. She cuts willow and redbud in spring, removes the bark, and then splits, cures, and trims them for white weft; she also harvests previously burned and pruned maple for white weft. For a red design, redbud is picked in December, split, cured, and trimmed; bracken fern rhizomes dug in the fall are cleaned and dyed to make a black design.

Twined baskets use a willow warp cut in spring. Ponderosa pine weft makes a sturdy base. For design, Lilly prefers beargrass overlay, but also uses redbud bark from shoots cut in April.

Willow, which is plentiful along rivers, is the easiest material to obtain. For the others, Lilly must seek permission from property owners. In all but one instance, permission has been readily given.

Through all the changes, weaving remains an enjoyable pastime for Lilly Baker. Today, she is passing its joys on to a new generation of dedicated students.

The hazel sticks are the same way. Only...mostly it's cut and then it's burnt. It makes the sticks short and you know, they grow straight, but they're fat...when they're under the trees or brush like that, then when they burn they get real long, they kind of reach for the sun, and they're slender.—Verna Reece (Karuk)

Perhaps the most obvious difference between native peoples' land management practices and current governmental policies revolves around fire. Many of the most sought-after basketry plants have evolved to thrive after fires, and basketweavers depend on fire to improve the quality of their materials. On the surface at least, this conflicts with fire prevention policies. Even if local forestry employees want to help, they have trouble getting authorization for controlled burns. Sometimes an area gets burned, but then it gets burned again the following year before anybody has a chance to gather materials. Areas that have been logged are often burned, but the plants growing in direct sun yield less pliable materials than those growing under trees.

Competition for materials

We have a lot of florists that come up into the area and old time hippies that pick the redbud, and they make those wreaths...we'll go up and we'll say, "Uh-oh look, someone's already been here."—Florence Dick (Mono)

Well we have to fight with the florists and stuff that come up and take our ferns, the maidenhair ferns and the woodwardia ferns. You know they'll come in and just cut down, and...they go right to the easy spots where the elders get it too.

—Verna Reece (Karuk)

And then, I went up there not too long ago...and there's a whole pile of beargrass. They were all about hand-ful size, and they were wrapped with rubber bands. And they were shipping it over to Japan or some place. They were commercializing it.

—Ollie Foseide (Yurok)

Pollution

We weave with those willow roots. And we have all those tourists, they all come down and steelhead fish. And then they all have their trailers out in the river, right near the river bar. And...they put their septic thing down into the ground. And then when we pick roots, we kind of run those roots through our mouth. And

Norma Turner

from her grandmother, who sat under a walnut tree while creating great, big baskets. Today, Norma prefers basketry to any other form of handwork.

I think my favorite basket is the coiled basket. To make a coiled basket, you've got to be real quiet, and it takes a long time, but it builds patience. You do a lot of thinking. I used to say it was my medicine, because when I sit down to make a coiled basket, I forget all of my problems.

Basketry is suffused with tradition and spirituality for her.

...I like to go out and just take my time, and I pray and I get closer to my Creator out there. And it's just a real closeness when you get out and start doing what, you know, was provided for.

Norma believes the traditions surrounding baby baskets could help keep the art of basketry alive. First the father's side of the family makes the small, flexible, newborn basket. Later, when the baby is about four or five months old, a bigger basket is made, and the baby is given an Indian name by the father's side.

It's not like it used to be, but...if the father's side didn't make a basket, they were criticized by the mother's side of the family. And I'd like to see that happening again, because a lot of Indian girls are marrying Indian boys...it would keep the basket-making alive and keep the tradition alive...The traditional way keeps the family together because they're all involved in the little baby...When they do give them a name, they give them a little basket...They have a ceremony when they give the baby a name... Each basket, to the basketmaker, it means something.

Traditional rules govern every aspect of gathering.

We never go out without thanking our Creator for providing us with whatever kind of material we're getting. And another thing is, we don't go into other people's areas...And I don't think they would come down and start gathering our materials. They would either trade or ask if they could get some, and usually somebody will take them out and help them.

As for the future, Norma hopes to see

When Norma Turner (Mono) was about four or five years old, she started weaving, under instruction

some baskets return to their area of origin. Sadly, she remembers a time when some of her people's baskets were sold or traded to collectors for a pittance, and she hopes these baskets will one day come home.

...I don't know what I'd do if I had to sell one of those big cooking baskets. They're a part of the family. They're just like one of the children. And these baskets are alive. That's what the old people always said. These baskets, just like the rocks are alive...These materials that we make baskets with are alive...There's a connection between the ancestors, the people, the basket-makers, and these baskets.

I think it would really, really give us strength to get in and start making these big baskets. You hardly ever see these big cooking baskets anymore, and I think it would really start these young girls making baskets if they see their great-grandmother's or their grandmother's baskets. Like I say, there's a connection there. There's something. A bond between these baskets that our people made, and it draws.

I have a daughter. She's 28 years old. She knew my grandmother. And my grandmother talked to her when she was little and started her making baskets when she was about four years old, and she said, "Someday you're going to be a basketmaker. Never stop making baskets." Grandma died about—I think Terry was about six. And she never did forget that. But she never really sees grandma's work... [It's] too far away.



Photo by Michelle Vignes.

Barbara Bill

Like generations before her, Barbara Bill (Dunlap Mono) began learning to weave when she was a young girl accompanying her grandmother, mother, and aunts on gathering trips, where she learned about the plants. Sometimes, Barbara helped dig sedge; other times she played while the older women dug. Playing was more interesting than weaving, but all the time she was growing up, Barbara was seeing how to make baskets.

But then as I grew older, we went to different conferences, and people were saying that the art of basketry was dying. And I couldn't believe that, because I had lived in a home that had all kinds of baskets. And my grandmother made baskets. My mother. And then finally it dawned on me that that would be possible if someone else didn't learn to take over.

In 1963, after she had completed a year of college, Barbara's family moved near her maternal grandmother. Every day Barbara went to sit in her grandmother's yard and watch her grandmother weave.

And one day I thought to myself—I said, "Well I think I could do that. I think what Grandma is doing I could do." So I went home—asked my mother for materials. My materials she gave me. I whipped out a new-born carrier real fast. I mean, it was like a day. The next day I took it to my grandmother. I says, "Grandma, look." And she looked at that. And I could see that she was really impressed...that I had taken the time to go and make one of these, but she said that it looks like it was made in Japan because I stitched different. And then she said, "Now I'll show you how to do it."

Making baskets included learning respect for the plants. Barbara's grandmother always prayed before gathering. She talked

to the rattlesnakes that might be among the sourberry sticks.

I remember that when I went with her she would pray, and then she would talk to the snake and say in her dialect, "I'm coming to gather sticks. I'm not bothering you, and please don't bother me."

When Barbara was still a beginner, her aunt taught her never to gather more material than she needed.

You see all these plants, and you're almost going crazy trying to gather all you can. And my aunt said, "Don't be greedy. Just take what you need and what you can fix." Because you have to work on them and scrape the bark off and make sure you just get enough that you can finish. If you don't finish



Left to right: Melba Beecher, Norma Turner, Lydia Beecher, Martha Beecher, Ivadelle Mowery, Edith Beecher, Florence Dick. Photo by Michelle Vignes.

it, then it dries, and it's wasted.

Barbara's inspiration to learn was born of the tradition that mothers make the baby baskets for their sons' children. Today, baby carriers remain a favorite.

Barbara now has three granddaughters. All are babies, but they are already being exposed to weaving by watching their grandmother. As Barbara explained of one sixteen-month-old granddaughter:

She'll move my sticks. She'll get my tools that I'm using, and I'm over here trying to work. I say, "No. No. Put that down." At the end of the day, her mother said, "Well Grandma was teaching Jasmine how to make baskets today." I said, "You know, I never really thought about that." But I guess she was, because she'd look at it.

Ivadelle Mowery

When Ivadelle Mowery returned to North Fork after living most of her life outside of California, she worked at the Sierra Mono Museum. Amazed and inspired by the intricacies of the baskets housed there, Ivadelle decided to learn basketry.

So I started asking some of the basket-makers, "Well, how do I start? I want to learn." So they told me like they tell everybody, "Go get your materials, and we'll show you how."

...I asked them, "Where do I go get these?" So they would tell me, "Oh, up the hill a little ways" or "down the river." They wouldn't actually show me. This went on for a couple of years before they finally realized well, this lady's serious.

Many women were reticent about the locations of their gathering sites. They expected Ivadelle to find her own. These challenges were a measure of Ivadelle's commitment. Some of her teachers included women her mother had once taught at the museum.

They'll show you how. Of course, not right away. And to gather too. Lots of times they don't tell you...you're picking 'em wrong or not at the right time of the year. But they'll kind of look at it. Then they'll kind of laugh. So you [wonder], "Well, what'd I do wrong?" Then they'll tell you. Or you can tell by looking. Theirs is smooth and straight, and yours is all crooked and different sizes...Then from that you learn.

...Some people just have that natural talent. For others like me, it's harder. But you know, I'm not quitting. I have a lot of different baskets I still want to make. I haven't made a big basket yet.

As a contemporary weaver, Ivadelle has given great thought to the artistic satisfaction of weaving. Over the years, she carefully examined the designs of innumerable older Mono baskets and began considering the role of contemporary designs.

It's changing times, and I recognize that. I'm thinking more of making my own modern designs rather than the older traditional ways, just for my own sake. In looking back over the different collections...you see many designs that are unique, maybe even to the time...In our area we have a lot of diamonds and half diamond patterns, patterned after the rattlesnake. And that's good too. But I think it's

then you kind of think of that...it's probably all washed out but it's just the idea, you know?

—Ollie Foseide (Yurok)

We have the same problem with digging roots, willow roots. We get down there to dig where it's that nice sandy bar, and there'll be toilet paper sticking out from underneath the sand. And we report it. They'll go down and get it cleaned up, but you still go along the river and there in other places where they're mining...we report it, but it doesn't seem to solve the problem...

—Nancy Riley (Karuk)

The problem I am more concerned about now is the herbicide spraying. All of our material goes into our mouth. Okay? It concerns me because the spray that you use, the Forest Service uses, in those areas is cancerous. I myself don't want to die a slow death.

Another thing that I wanted to talk about today is the porcupine. I went to [the Forest Service], saying "I think there is a decline in our porcupine." This is almost two years later. I don't think any more, I know. We don't have porcupine. We use the quills in our baskets, but more importantly that animal is part of our circle. Part of the animal world, part of us, everything...I talked to a number of people. They said, "No, we're not doing any research on the porcupine right now." No one really cares. That's how I'm feeling.

—Susan Burdick (Yurok)

I work very closely with the Mono Lake Paiutes in basketry and...they mentioned the pesticide, that they're wondering why some of the weavers were feeling kind of ill. And it was because they gathered the willows that were growing along the road that had been sprayed. It's only natural for the older people, you know, we should make these places along the road available to the older lady so she can collect.

—Norma Turner (Mono)

[I remember] taking my dog for a walk once and having the park officials say, "Stay away from here, we just sprayed." And me thinking, "Well my God, if I hadn't happened to be here..." If I had come five minutes later, who knows what we would have been doing and what

(Ivadelle Mowery continued)

important to try to reflect your own interests and develop your own design, kind of like a trademark. A lot of them are like trademarks.

Modern technology has also wrought its share of change. For instance, acorn sifting baskets are no longer made because electric grinders eliminated the need for them. Some basketry forms continue despite the presence of modern substitutes.

Even though they have the [modern] baby carriers, I think baskets are still important for babies—to have a basket of their own—even though my kids didn't have any. Poor things!

...I don't think one [basket's] more important than the other, but I think

that even though the uses change, they are still beautiful works of art just for art's sake. And all the different materials they use. I think it's good, too, to keep using the different materials. Maybe a lot of people like to stick to their own tradition.

For those interested in learning, Ivadelle suggests visiting a local museum.

Look at all the many different kinds of baskets that have been made by others and recognize it for what fantastic art it is. Then try to find someone who knows how to make baskets. Ask their advice. And don't give up.

The Nature Conservancy

The Nature Conservancy is a nonprofit, national organization dedicated solely to protecting natural beauty and biological diversity through habitat preservation. In California, there are approximately 35 preserves, each biologically unique. The Conservancy strives to protect native species of plants and animals on its preserves, in some cases using methods such as replanting or controlled burning.

Although they are private land, most Nature Conservancy preserves are open to the public. Many contain sensitive, rare or endangered species, which may be off limits. The head of the California preserve managers has told me that in concept he has no objection to California Indian basketweavers gathering materials on the preserves, if it is all right with the manager of the preserve in question.

In doing a little checking up on three preserves, I found that all three are significant sites for Indians in terms of prior use for burial, ceremonies or plant gathering. At two of these, there is a current relationship with local Native Americans. I have also found that it is very useful to introduce the concepts and techniques of traditional Indian plant gathering practices to people in the Conservancy. In general, there is a great gap between the American environmental movement's idea of untouched "wilderness" and the Native American perspective in which humans are a part of the natural world. The latter includes taking an active role to insure the health and growth of plants. To help bridge this gap, I have been sending out copies of Kat Anderson's excellent article, "California Indian Horticulture" (*Fremontia*, April 1990), to people in the Nature Conservancy. (If you'd like a copy of Kat's article, send \$1.00 to 16894 China Flats Road, Nevada City, CA 95959).

I will continue to investigate the possibilities of connecting basketweavers with specific preserves which contain materials they seek. For information about the California preserves, I recommend "California Wild Lands: A Guide to the Nature Conservancy Preserves" by Dwight Holing (Chronicle Books, 1988), checking out the preserves in your area, and approaching the preserve manager. I would encourage you to find out if any other Indian people in your area currently make use of the preserve and if so, contact them as well.

People who work for the Nature Conservancy have a heavy workload and many concerns. I think that through mutual respect and education, much may be accomplished by working with them. I would be very interested in hearing about anyone's experiences of approaching preserves. —Sara Greensfelder

◆ Alberta Sylvia & Henrietta Lewis ◆

Alberta Sylvia (Yurok) has lived on the Klamath River all her life. At about nine years of age, she began learning to weave from her grandmother.

She used to work on that eel basket. She would get tired weaving. That was her story, but that was probably her way of making me interested. She would hand me her basket, and I would work on her basket. So that was how I learned to weave. But I didn't start making baskets till I had my last son, and then I decided to make the baby basket. But I thought I didn't have to follow the design. I could make my own design, because it was hard. Every time I pull, my sticks would pull apart the way I followed in the pattern. My son fell out of his basket when he was five months old, so I said, "Well I knew they had the basket designed for a reason." So I followed their design, but I was self-taught.

For Alberta's daughter Henrietta Lewis, basketry seemed like second nature.

My family were basketweavers, so I was just always around it.

In the old days, baskets were exchanged for food and other items. Today, Alberta makes baby cradles for sale, strengthening the rim with wire. While baby cradles are usually made with hazel, Alberta has also experimented with willow. Willow isn't as strong as hazel, so she only uses it when

the basket is for display only, and won't be used.

Once, Alberta was asked how much time it took to make a baby cradle.

I said, "Well, if I had all the materials I could make it in one day...but that isn't all to a baby basket"...There is one time that we counted the hours to go gather our materials. And we counted the hours from the time we left to the time it took to make the basket, and it was a hundred and forty-six hours. That's the total of going gathering to your destination, bringing your materials [home], peeling them, drying them, and that's the total we came to. So I said, "If it takes me a day to make a basket, that isn't all to it, because it's gathering, drying and caring for your materials."

Alberta advises young students that making baskets means learning to gather.

You have to learn the different times to pick your materials. It's not just there...you can't just go get them anytime you want.

Henrietta concurs: "They would have to learn to gather the material first, because that's the hardest part. If they don't have the material, they can't really learn."

Alberta and Henrietta described the different gathering seasons. Willow root is best obtained when flood or high waters expose the roots. Spruce root digging takes place in November, when the root attains

its greatest strength and pliability. If hazel shoots are to be peeled, they're picked in early spring before they leaf out fully. Hazel that will be used unpeeled, in eel baskets for instance, is picked earlier. Black fern picking occurs in May at low elevations; later up high. Woodwardia fern stems are harvested from June until the frost and snow season, depending on the desired size. Beargrass is gathered in July or August at higher elevations.

Color rather than gathering time is the key factor when gathering alder bark, which is used to dye woodwardia fern. According to Henrietta, "They're not all a pretty color. You have to find a certain tree that has the color that you like for design... You can get the bark most of the time."

There is not a specific gathering time for tree fern either. Tree fern, or lichen, is used to dye porcupine quills. As Henrietta explains, "You have to search for a nice bright yellow color that you like for your baskets."

Today, it is difficult to get materials, especially those that require burning. Poor timing contributes to the problem. Alberta has faced such obstacles.

Well, it was really hard for us to get our sticks, because they'd burn and we planned to pick the following year, and somebody gonna help us—and they burn it over again. That's happened for three years at one place there.

Henrietta has seen underbrush get thicker when it isn't burned regularly.

And then too, we'd try to burn and...[the] Forest Service would come. And we no more get it started, and they'd come and put it out. In my area there's a lot of underbrush, and now it's so bushy that you can't even hardly get off of the road. They don't let the Indians continue burning in their own way.

Gathering occurs with a thankful heart. As Henrietta explained:

You thank the place that you picked it—that it will come back, and that you'll be able to gather it. It will be plentiful. You just mostly pray to the place...You're always thankful that you're able to pick.

In addition, as Alberta noted, one should never get greedy.

They usually don't pick all of them. They just pick some and then they leave some...We never, ever believed in picking it all.

Alberta's advice for new weavers: "Go for it!"



Standing, left to right: Terry Tripp Rompom, 3 unidentified people, Renee Stauffer, Debbie Super, Henrietta Lewis, Andy Lewis, Kathy Wallace, Susan Burdick, Mary Eslick. Seated: Deanna McLaughlin, LaVerne Glazer, Ollie Foseide, Vivien Hailstone, Genny Mitchell. By Michelle Vignes.

long-term effects that would have on our lives, our health...If we can't make them stop spraying poison on everything, at least for now, in the interim why can't there be some way of letting people know?

—Linda Yamane (Rumsen Ohlone)

My niece also had problems with her eyes after gathering hazel. A burning sensation...and they're saying, "We really can't do anything about this spraying because it's privately owned." In Klamath people were complaining about diarrhea, vomiting, a number of things after the spray...there has to be an alternative... Humboldt County right now is one of the lowest, for unemployment—a lot of people are out of work. Why in the hell can't they put these people to work cutting the brush? You don't need the herbicide spraying, not at all.

—Susan Burdick (Yurok)

Public Land:

Ironies and Complications

Take a look around you, in this group. You see young and old... traditional people here, and we'd like to carry on that tradition, and it's really hard for us to sometimes go out there on the side of the roads and sneak...There's no reason we should go out there and feel this way...Do we make a group? Do we get little cards? What should we do that we don't have to go out there and feel like we're going to get arrested, or shot at? Should we wear little tags? Or special hats?...In the millions of people in California, we're just a grain. We're not out there to destroy the roadsides or anything, we're out there to hold on to a tradition. And unfortunately we are up against a lot of obstacles.

—Jennifer Bates (Northern Mewuk)

I hear a lot of talk about getting permits. Why should we have to do that? If they can see what we're doing, and see that we're Native American, why should we have to get permission from you people for us to gather what rightfully is ours... We have to get permits to go fishing, we have to get permits to go do this...Think of it...You'll be just covered with permits before your life is over...Think of it as your own...We don't own it, they don't own it, but it was given to us as special people to use.—Bertha Mitchell (Yurok)

Sharon Tate

Sharon Tate (Karuk) developed her interest in basketry by watching Susan Burdick weave.

So she taught me how to weave. And then after I did a few baskets, then she said, "Okay, you're ready. Take over the class. You're the teacher now." So I felt kind of like a bird in a nest, and she just said, "You got your wings and go."

...Then [I] learned a little bit from some of the upriver Indians like Madeline. She taught me how to do the weaving with sticks—the handle baskets and stuff like that.

A car accident has prevented Sharon from weaving recently, and she looks forward to getting back to it.

I like going out and gathering—just getting out into nature. It's always a fun family outing to get out and gather the materials, and sit around and visit and clean. That sort of thing.

Madge Twedall taught us about respecting the land when we went out. To always thank the earth. And then we'd dig up roots—like spruce roots. We'd dig up the layer and then fold it back and get the roots, and then put it back. And so when we left the area it wasn't noticeable that anybody'd ever been there.

You know anything that we take—you never take it so that you damage the area. It's like you're reserving that place so you can come back to it. So if you destroy it in any way, it won't be there for you. Or if you take more than you're going to use or you don't respect it. She taught us that next year it won't be available for us, if we abuse it. So always take care of it.

Sharon has overcome some of the obstacles of present-day gathering.

I usually don't pay attention if it's private land or forestry lands. If it's a place where I go and gather, I just go and gather. I don't feel that I'm hurting anything, or destroying anything. And nobody's ever told me not to...

Usually—like the beargrass—maybe you don't get it every year, but when I do get it, I get enough to last a while.



Susan Burdick. Photo by Michelle Vignes.

And people tell other people. Like my sister got a map from the Forest Service where they burnt, and she passed it on to me, and I passed it on to other people. We all managed to go up there and not even run into each other and still have enough room for everybody to gather what they needed.

It's like sticks. I would never go and gather sticks up on the reservation at Hoopa. I feel that's somebody else's gathering spot. Where I go and gather is different.

While respect for the land and other people's gathering sites prevails, according to Sharon, some old time rules no longer have a place.

If there's a reason for it that I can see, and it makes sense, then I'll go with it...Like they used to say don't weave at night—only certain times of the day. Well, you know, way back when, you had to weave when there was plenty of daylight. Now we have lights and stuff. There's no need why you can't weave at night. Some of the rules change with the times.

For a Karuk youngster who might want to learn, Sharon has some advice.

Try to get into a class or [find] somebody who would teach you. I'm teaching my girls now. First, they've had to go out and gather. They've spent a few years gathering. And this year they decided they wanted to learn how to make baskets, so they went last year and have gathered their own materials so that they can start a basket, instead of just giving them my materials. They've had to collect their own, so that they're ready for it, and they appreciate it, and realize the work that is involved.

Kathy Wallace

Kathy Wallace (Yurok-Karuk, Hoopa) first became interested in basketry after taking a class at D-Q University taught by her sister (Lynn Shaw) and Lee Marshall about 15 years ago. Then, after moving to the Arcata/Eureka area, she attended a class at her daughter's pre-school that was given by Susan Burdick (Lee Marshall's sister).

So I actually finished my first basket in [Susan's] class. We went gathering roots along the river one time, and I gathered lots of real nice roots. I came back and scraped them all. I had one that had a reddish tint. I'd never seen it before, and I thought it was really neat. I was scraping it, and scraping it, and that night I had stripes of red up my arms—it was poison oak roots...I didn't realize on the coast I was into the poison oak, because it looks different than it does inland...

Undeterred by the experience—one shared by many a beginner—Kathy kept on.

I think it's something I wanted to do ever since I was little. I was around it. I remember going with my grandmother once to visit with her cousin Lizzie (Susan Burdick's aunt) and sitting there while they talked. She had

all her basket stuff soaking. Her whole living room was filled with basketry materials, and while we visited she sat and made baskets. I was intrigued by it then, and I always wanted to do it, but for a long time I lived a long ways away from that area and never had the opportunity.

But it was something I always wanted to do. In fact, when I lived down in Visalia, I was in an Indian club (we were real active in Indian education). Martha Tapleras and I were going to get her mother to teach us how to do Yokuts basketry. We were starting to find places to go gathering, and if I hadn't moved, I probably would be making Yokuts baskets, instead of from my own tribe. But we moved up north. So I was able to learn to make them a little late in life. But it's something I've just always wanted to do, because I was always around baskets.

Working with good thoughts and feelings goes hand in hand with basketry.

Usually when I weave, it's with other people that have similar interests and feelings. And it's a very calm, pleasant activity to do with other people...You have to be very patient, and you can't be uptight and stressed when you're doing them, or you break all your material. So you get into this mode of

calmness, serenity, and it's just very good for you...

When you gather with other people, it's just fun. You learn lots and you share things, and you get out with nature—I really enjoy that—and it's a connection with friends and relatives too that make baskets. I don't know...I just find this need to get back to it every once in a while. I run a business, and I have kids, and a house to run too, but every once in a while, I have to get back to it.

Although weavers may, for variety's sake, have more than one basket going at a time, it's important not to let unfinished work languish.

...You're not supposed to stop weaving in the middle of a row. You're supposed to finish all the way around before you stop, and—oh, you learn a lot of things. Your baskets—when they're sitting around as starts—at night they dance and lose sticks, if you don't finish. So the longer they sit around, the more sticks they lose until you finish them...It's more than just rules for making baskets. A lot of them are rules for living—good sense things for your well-being.

The rules also relate to a weaver's abilities. When making a basket cap, for instance, a weaver should be skilled.

If you make a cap that has lots of holes and it's too loose, your children are going to be stupid, because all their brains will fall through the holes...My poor kids!

For Kathy, sharing what she's learned with others is an important part of learning.

All my teachers told me, the best way to learn is to teach. And as soon as they teach you to do something, they'd say, "Now go over and help her get started." And I just, you know, just made the start!

...Every teacher I had, had a different way to start it, and I said, "Well, I do it a couple of ways." That's one thing I found about basketry—there's no one perfect way to do it.



Bertha Mitchell and Mary Eslick. Photo by Michelle Vignes.

Vivien Hailstone

I would like to direct this to the Forest Service. In their land use plan, I was wondering if they would consider transplanting some of our basket material, and our medicines, our teas, our food, up in some of the Forest Service land that hasn't been sold, to where we could go up and get it in privacy. I'm like some of the other ladies, I like to take my time... We talk to Grandfather while we're getting our materials and our plants, because we have to thank our Creator, and we don't like eyes on us while we're doing this, you know, because it's just a direct contact with Grandfather. In Madera County, I think they have the same problem. And I was wondering if the Forest Service could include, maybe, the Minarets area. That was a gathering area for the North Fork Indians. I would like to know if the Forest Service would consider this, especially in Madera and Fresno County."

—Norma Turner (Mono)



The first thing I would like to do this morning is thank the Creator for bringing us here safely. We travelled a long way, and there was three of us in the car, and we laughed all the way up here and talked all the way...

I would like to thank the people for allowing me to be here these last three days, and it's really been a great inspiration for me, and it's really pretty up here and I've really enjoyed myself. Thank you.

...I think this is one of the highlight times in my life, to see weavers and to meet people from all up and down California. So I thank all of you very much.

Sunday's panel was by no means an unrelieved series of problems and complaints. With grace and compassion, weavers expressed their appreciation for an opportunity to let public officials know about their concerns.

By late morning everyone knew they would have to find some shade to make it through the afternoon. Wide-brimmed hats found their way to the people that needed them most, and Ya-Ka-Ama staff put mats on top of the arbor for shade. After a short break, **Bun Lucas** and **Lanny Pinola** sang a gathering song, bringing the voices of past generations into the discussion, and making way for new ones. Then, people from public

Vivien Hailstone (Karuk-Yurok, member of Hoopa Tribe) grew up in an era when Indian cultures were suppressed, and her people felt ashamed of who they were.

It was not fashionable...to be an Indian. I was taught you must get away from that. Your language, your songs, stories, your way of life must stop because you have to live with these people... You have to do what they say to do.

What we did was supposed to be bad, and I didn't know why. Why was it so bad? It took me a long time to get over this idea but, because my dad was a strong person, he never let us forget we were Indian first.

Since it was difficult to get basketry materials, Vivien helped organize a pottery guild. Much of the pottery incorporated basketry designs. This led to a basketry class.

Right in the beginning it was hard... When we first started our class, it wasn't popular. Only a few of us started out. We started naming the different names of the plants in our language. We'd say some Indian words, and would tell Indian stories. Soon more Indian people joined us and I think the whole thing was that we were beginning to feel good about ourselves. It was okay to be an Indian, and, of course, now it's popular to be an Indian. I can see things happening now that I never thought could have been done. But it is happening.

Memories of early difficulties obtaining basketry materials remain vivid. Both hazel and beargrass require fall burning to grow the long, straight, flexible shoots suitable for baskets. A woman who volunteered to burn hazel on her property ended up in jail after the fire got away.

That was our first experience. As a result, we didn't do baskets for a few years, until we were able to get material. We then decided that we were not going to make utility baskets. We were just going to make the fancy baskets. Since there was plenty of willow, we started doing little things using the willow.

As a result of this and other early efforts, access to basketry materials became easier.

I went to the Hoopa Tribal Forest Service and told them about the grasses,

and they went up the mountain with me. I showed them where beargrass was... and they burned the area for us. That was a great thing to do, I thought. That's when I realized that people aren't really against us. They just didn't know.

During these years Lee Marshall, Josephine Peters, Lynn Risling and Vivien generated the idea of making basketry medallions, keychains, earrings, rattles and other kinds of jewelry. These small baskets were doable and practical, they were an expression of cultural pride, and they helped Indians to be perceived as people of the present. Vivien owned a gift shop where these modern baskets were sold.

People would come in and say, "Well, I just came in today so I can copy something you've made." Which is fine. So I kept making different things. Exchanging ideas got to be popular... It's a good feeling to see parts of our culture preserved.

The continuation of weaving was an important cultural affirmation, and basketry blended with everyday life.

The main thing is, if you're doing basketmaking, you have to have good feelings, good thoughts. And that's why they have basket songs. And that's why people are laughing and enjoying themselves together... If you're feeling sad—if you're angry or something—you better not even touch the basket, because the basket is part of you.

With cooperation from public agencies, difficulties with access to materials have been largely resolved in Vivien's area, but another haunting problem remains. Since people split basketry materials by running them through their mouths, pesticide spraying has become a major threat. A fine weaver, one of the first to make basketry medallions, has inoperable cancer believed to be caused by this spraying. Vivien hopes that spraying will one day be discontinued in areas where weavers gather.

► Elsie Griffin

Elsie Griffin (Yurok) always had a strong desire to weave.

Well, I've always wanted to learn, but all the classes were always cancelled, because there wasn't enough interest at the time. There'd only be two or three of us left in the class...I met Vivien [Hailstone] two years ago at the D-Q University Youth and Elders, and I asked her to teach me basketry. I followed her around, and she had brought some materials, so she showed Leslie Hailey and me how to weave for just a little while. We each finished a very small basket, and we were both so proud of them.

The inspiration to weave came during childhood.

I've always been around it. My great-grandmother was Nellie Griffin, and she did...contemporary baskets...She did use traditional basketry materials, but later in life when her failing eyesight kept her from doing intricate work, she used cloth and other materials to make a basketweave. And my grandmother Mary Jennings also has her mother's mother's baskets...So I've always been around it.

Basketry opened doors to cultural awareness.

Right now I'm learning to do the decoration baskets—the tight weave—but I want to learn how to make the utility baskets, like baby baskets, burden baskets, and others. Vivien Hailstone spent a whole summer teaching me how to gather the materials I needed. This was the most valuable experience of my life. I got to see so many things that I wouldn't have seen otherwise. Through Vivien, it's just not the basketry, but I've learned about Indian education, Yurok philosophy and religion, and gotten active in other aspects of my culture. So it's been an experience I would never trade.

In fact, such was Elsie's dedication that for a time she left her job and apartment to learn basketry. Throughout the learning process, Elsie received tremendous support.

I've met so many people who are so willing to help, where I've also heard, "Well nobody out there wants to teach me. They want the culture to die." And that's the farthest thing from the truth. I guess they've just had so many people that have been interested in it,



and want to learn, but have abused it—the way they gathered the materials, they stripped things out. So the teachers just stand back, and see if you're really sincere about learning, that you love it, and that you're not just there to make money off of it...If you're sincere, then they're really willing to help you.

Certain rules go with weaving. For instance, a weaver shouldn't work with bad feelings.

Your bad feelings, if you give [the basket] away, go with that person, so you've got to be real careful...

I've always found, too, where if I'm really upset, and I go to work on it, you just can't do it. Everything breaks. You lose sticks. It just seems everything goes wrong.

While great care goes into every aspect of the basket, including gathering, misunderstandings have occurred.

We've been regulated for so long that when we go into offices—I know it's not intentional—but they treat you like a child. It's just a mentality that has existed for so long, that it's going to take a long time to get rid of that mentality...They say you're hurting the trees, but everybody I've ever been with takes great care so that they don't harm the trees. We seem to get blamed for everybody that goes down and chops a tree.

The gatherers don't go out and hurt the woods...We're not taking the whole tree or the whole forest. We're just taking a piece of it, and we do our best not to damage it. I've been to areas where there have been many gatherers, and...you can't tell that they were even there, because we're just pruning the trees. We're not taking the taproot that holds the tree down. I think that it's real important for people to know that.

...With the alder dyes—the alder—a lot of people say you cut the inner bark away. But you don't. You take a piece of the inner bark, not the whole tree. And then it won't scar the tree.

Yvonne Jolley ◀

Yvonne Jolley (Yurok) was motivated to make baskets early on.

I grew up with our grandmother Mary Jennings, and she always was interested in basketmaking, but they lived on a ranch, and as a child she always had to work, and she never was able to weave. But Ollie James lived down the street from us, and I used to watch her. And she made beautiful baskets...And ten years ago I took my first basketweaving class from Sharon Tate. I made a plate...

Although family responsibilities took Yvonne away from basketry for a time, she recently returned to it. Through her job at Humboldt State University, she was put in charge of a basketmaking class. She says, "I just fell into it, and now I'm sticking to it." After one class, the teacher contacted Yvonne to be her apprentice.

When I asked her [why], she said it was the enthusiasm, and that she wanted to make sure that I would pass it on. That I would teach someone else. And she had heard me in class [say] that I did want to teach my daughter and my niece. And they're learning too.

As living things, baskets communicate with the weaver.

Well I know that when I got away from weaving I had a couple of medallions started...And it seemed like before I took up weaving this time, everywhere I looked, these medallions that I had started were there, and I kept thinking, "Well, I put that there." But they kept appearing, and I thought that was a real strong sign that they wanted me. I ripped them apart because...those materials were old so that they were discolored compared to the materials that I have now. And I was told that if you don't finish something, you should burn it, or rip it apart.

Knowledge of old ways is often revealed to be very practical. For instance, burning stimulates the growth of some basketry materials, and it has additional benefits.

[In] my mom's days they would burn all the brush, and there was never any forest fires. And they would burn under the trees, and that way things came back naturally...There's a lot of old ways that if [they] were brought in, I think that it would be less damaging to the land.



agencies began responding to the issues raised by the weavers.

U.S. Forest Service representatives included **Chuck James** and **Marsha Ackerman** (Plumas National Forest), **Kathy Heffner McClellan** and **John Larson** (Six Rivers National Forest) and **Fran Miller** (Mendocino National Forest). Chuck pointed out that a committee of Forest Service employees in California is looking at Forest Service policies for Native American gathering. Their recommendations should lead to a new policy that addresses the issues raised by basketweavers. As John Larson pointed out, after this policy comes out, employees at the individual forests will develop their own policies, and they will need help from local Native American people to do it right.

Kathy McClellan and John Larson also talked about some of their efforts to help weavers gather materials on public lands. "Following the Smoke" is a report that Kathy compiled about innovations that contemporary Native Americans have come up with in order to keep traditions alive. For instance, basketweavers know where to gather high quality materials because they follow the smoke when the Forest Service does controlled burning in logged areas.

Kathy offered, as an individual, to help people deal with government agencies and John said he would pass on information about issues raised at the gathering to other Forest Service employees who weren't there. John said he will keep trying to get permission to burn for beargrass at the Six Rivers National Forest—they also have plans to burn for hazel and other materials, and he will need help from local basketweavers to choose the right areas to burn.

Fran Miller said that the Forest Service botanist could help identify areas in the 200,000 acre Mendocino National Forest where specific plants grow. While some Forest Service employees favored a permit-free approach, she recommended a working agreement so that people would be warned of dangers (especially from humans) in areas where they were planning to gather materials.

Ann King Smith from Redwood National Park pointed out that the Forest Service is obliged to use land for logging, mining, and other income-producing activities, while Park Service regulations lean more toward preservation. This is helpful for ceremonial grounds, burial grounds, or villages, but not for people who are trying to preserve traditions that involve gathering plant materials. Fed-

Terry Tripp Rompom

Like many weavers, Terry Tripp Rompom (Karuk) was motivated to weave at a young age.

I've always been fascinated with baskets since I was small, but didn't have anybody back home to show me. I've had a lot of relatives that made baskets, but all their stuff has been sent out of the country.

Basketry has connected Terry with many lost relatives. One day, she hopes to locate baskets made by her grandmother's sister, Florence Harrie.

As a beginner, Terry knows that she would like to teach one day, but still has much more to learn. She recently decided to put beadwork aside and devote more time to basketry.

I'm gonna have to do it, because we have people coming to us now, and this is great, but I'm not ready to teach them...I'm having problems with the triple weave still. For some reason it doesn't stick up like it should.

Modern times bring unique and troubling problems.

It's not safe to gather. I've walked into a pot field in the woods trying to gather, and we've actually had people try to stop us on the road.

Recent immigrants have removed vanloads of beargrass from Forest Service lands.

...and they're just like wiping it out. I was hoping there would be some way to protect our stuff from people coming out. And they don't even know what it's used for or what they want done. They just want it to make money off of it...But it's out of the reach of the Indian people where they're going with it, and I can't see it. They're totally demolishing the whole plant.

Proper gathering doesn't destroy plants—it stimulates growth; pruning at the right time of year enables a plant to come back even better than it was. Each plant is gathered at a different time, so it takes a long time before weaving can commence.

Terry's commitment extends beyond gathering and weaving to traditional stories, which provide a cultural context for the work. Once, she heard a story by Loren Bommelyn (Tolowa) featuring basket hats and acorns.

So he was telling a story about the acorns. It had to do with two mothers and their daughters. And he said that they had a big dance coming, and they had to make their daughters' hats for the dance. So one mother was working on her little girl's basket hat. Just took her time. Perfect. And took a long time and worked. The other one just kept putting it off, putting it off, until just before that, she just like slapped it together and it was just horrible. But she just did it to get it over with fast, and didn't take the time. And he said that's why, if you look, you see the acorns have the little caps on them—one's got a real smooth lid, and the other one's got a rough, pokey one.

Here are the titles of some of the public agency documents mentioned at the Basketweavers Gathering. Phone numbers for the representatives of these agencies are on the resource list on the last page of this supplement.

California Department of
Parks and Recreation
"Native California Indian
Gathering Policy"

June, 1985 (presently under revision).
Application for Collecting Permit
(Form DPR 65A) and
Collecting Permit (Form DPR 65)

Bureau of Land Management
"Native American Coordination
and Consultation"
Section 8160 of the Bureau of Land Management Manual, dated January, 1990.

United States Forest Service
"Forest Service Native American Policy—
Friends and Partners"
dated February 1990.

Sonia Tamez, the Forest Service's Indian Program Manager, sent the following statement concerning their plans for the immediate future.

Over the next year, the USDA Forest Service will be examining how it can facilitate basket material collection on the national forests in California. A Forest Service advisory committee will be contacting basketmakers, tribal leaders, land managers and others to identify problems and opportunities for better managing these critical resources.

If you have any questions about Forest Service programs, you can reach Sonia at (415) 705-2665.

Nancy Riley

Nancy Riley began learning basketweaving in the early 1970s, "when all the cultural things were coming back." She is now on the staff of the Center for Indian Community Development at Humboldt State University, and her involvement with basketry is part of her devotion to the languages, history, and ceremonial life of northwestern California, especially of her own Karuk people.

In learning to make baskets, Nancy Riley did not follow an orderly course of study, progressing from easy to successively more challenging steps. Rather, she learned by doing.

I made a lot of mistakes. Silly mistakes. But when you're doing Indian culture, you learn by participating. In the 1970s we just did stuff. We got it out quickly. We needed dance regalia, so we just made it. Now there is much finer work, as good as it ever was. Back then, I'd look at something and just try to figure it out and do it. I'd get frustrated. But when people saw that you were trying, they'd often take the time to teach. That's how I learned. It was unorthodox, but that's how I learned.

After taking a course in basketweaving from Tweet Burdick at the College of the Redwoods, she informally apprenticed herself to two Karuk basketweavers, Madeline and Grace Davis, then in their seventies. Since the elders didn't drive, Nancy would take them out to gather material. She remembers them both as remarkable, energetic people. She recalls waking up at 8:00 in the morning and being afraid to disturb them. But she came to find out that they had generally been up for hours, and by the time she arrived to pick them up they might well have climbed a mountain, cut down an apple tree, and stacked the wood. Then she would take them gathering, and by the end of the morning she would find that each of them had collected four times as much as she had.

They were hardworking people, but being with them was always fun and full of laughter. They went shopping together at Happy Camp, buying clothes and shoes and talking about men and other practical aspects of life. Learning basketweaving from them was learning more than just how to gather, process, and weave the materials.

They'd tell you about your position,



Nancy Riley. Photo by Michelle Vignes.

your conduct, how you sit, how you wear your hair. They were often teasing. "You'd better do something with your hair, you'll weave it into the basket."

Over the years, Nancy's basketweaving has gone through various phases. For a while she would have up to fifteen baskets in progress at the same time. Then she would work only on one basket at a time, completing it before beginning another. For one part of her life she made baskets with intricate designs, at another she gave up the intricate designs and concentrated instead on creating perfect shapes. Now she is getting into yellow and black fancy baskets, inspired in part by those of Elizabeth Hickox.

Why has she continued to do basketry all these years?

It keeps you in tune with the land. Also, it's a mental therapy. The world is kind of crazy, and when you're weaving you're not part of the rat race. When I make baskets, no one bothers me, nothing bothers me. I'm in time immemorial. There is no time, no space. Not even any concept of time and space.

I also do it because I'm Indian, and it is a part of a living culture. It needs to be practiced. Only as long as people weave baskets will the culture live.

Rochelle Marie O'Rourke

Rochelle Marie O'Rourke (Tolowa/Yurok/Pit River) lives in Crescent City with her three lively and beautiful children: Kaylee (age 5), Sadie (age 3), and Mech (age 1). Rochelle has been making baskets only since 1987. She feels that she is a beginner, and she doesn't call herself a basketweaver yet. One of the youngest people at the gathering, she is nevertheless passionate in her devotion to the art.

I love it. You create something that is alive. You put your heart and spirit into it, and it's alive. Whatever's in you, you put into the basket.

It's part of my life, and I want it to be part of my kids' life, too. I want them to live it, not just know it. I, too, need to live it, so that my children will live it. It can't go away. If it goes away, we go away. We die. There's no other way to explain it.

I want to weave baskets and live the responsibility of it. I want it to be part of my cooking, of my eating, of my raising children. These baskets are utensils. I want to be using them every day. I like to see myself cooking acorns with baskets and rocks, with kids all around me, somewhere along the river. And someday when I'm an elder I want to put my grandchildren in baby baskets made by me. That's pretty neat. It's a good life to look forward to.



Rochelle O'Rourke & Mech. Photo by Malcolm Margolin.

eral Regulations allow Park Service staff to make exceptions, and this is regularly done for basketweaving materials, but nobody can count on this. There is talk of amending the regulations to allow gathering for ceremonial purposes, but that would rarely help basketweavers. People in top management positions need to know this so that the regulations can be amended to be truly helpful.

Breck Parkman and **Bill Beat** from the California Department of Parks and Recreation offered their help to make getting permits to gather in state parks as painless as possible.

Bob Laidlaw talked about the policies of the Bureau of Land Management (BLM). They don't require permits for personal use, but they do for commercial collection. Their policy gives local managers responsibility for dealing with Native American concerns. The managers' names and phone numbers are on a pamphlet about BLM's programs for Native Americans. For copies, contact Bob at (916) 978-4730. BLM can also help weavers find out who owns land where they want to gather.

The next speaker, **Kat Anderson**, is researching traditional Miwok ways of using plants. Although she doesn't represent a public agency, her research is being used by the National Park Service and by foresters. She pointed out a fundamental difference between traditional native land management and contemporary environmentalism: Indian activities cultivate resources, while the non-Indian scientist views a wilderness as a place where people have no impact. The result is that official efforts to preserve plants and animals come with the best of intentions, but they completely overlook human resources. As Kat put it, "Why is it that we can set aside millions of acres for the spotted owl, but we can't even save a quarter acre sedge bed?"

After this panel and still another delicious meal, weavers brought out materials and baskets, sharing information among themselves and with the general public, who had been invited to this part of the gathering. Before the demonstrations began, Lanny Pinola's group danced again. The group is a vital, energetic mix of ages, a heartening example of cultural survival. As Lanny pointed out earlier that day, "To have [the children] here, to see this, feel the gathering, the excitement of it, will live in their hearts forever."

—Jeannine Gendar

Resource People at the 1991 Basketweavers Gathering

U.S. Forest Service

Klamath National Forest
Millie Black-Graber (Karuk)
Ukonom Ranger District
P.O. Drawer 410
Orleans, CA 95556
(916) 627-3291

Mendocino National Forest
Fran Miller, Zone Archaeologist
Upper Lake Ranger District
P.O. Box 96
Upper Lake, CA 95485
(707) 275-2361

Plumas National Forest
Chuck James, Forest Archaeologist (head of task force to study Native American collection policy of Forest Service)

Plumas National Forest
P.O. Box 1500
Quincy, CA 95971

• Marcia Ackerman, Zone Archaeologist (also on above task force)
Greenville Ranger District
P.O. Box 329
Greenville, CA 95947
(916) 284-7126

Six Rivers National Forest
John Larson, District Ranger
Kathy McCovey (Karuk)
Orleans Ranger District
Drawer B
Orleans, CA 95556
(916) 627-3291

Kathy Heffner McClellan
(707) 441-3580
Lisa Hoover (707) 442-1721
Six Rivers National Forest
500 5th St.
Eureka, CA 95501

Stanislaus National Forest
Cynthia Buttery
Mi-Wok Ranger District
P.O. Box 100
Mi-wuk Village, CA 95346
(209) 586-3234

Lisa Hanson
Calaveras Ranger District
P.O. Box 500
Hathaway Pines, CA 95233
(209) 795-1381

California Dept. of Parks & Recreation

Breck Parkman, Regional Archaeologist
Northern Region Hdq.
396 Tesconi Ct.
Santa Rosa, CA 95401
(707) 576-2332

Bill Beat, Park Superintendent
Klamath District
600 A Clark St.
Eureka, CA 95501
(707) 445-6547

Bureau of Land Management

Bob Laidlaw
2800 Cottage Way, Room E2841
Sacramento, CA 95825
(916) 978-4730

National Park Service

Ann King Smith
Redwood National Park
1125 16th St.
Arcata, CA 95521
(707) 822-7611

Museum People

Dot Brovarney, Curator
Grace Hudson Museum
431 S. Main St.
Ukiah, CA 94482
(707) 462-3370

Cary Caldwell
Oakland Museum
1000 Oak St.
Oakland, CA 94607
(510) 273-3401

Ira Jacknis
Lowie Museum of Anthropology
103 Kroeber Hall
University of California
Berkeley, CA 94720
(510) 642-3681

Ivabelle Mowery
Sierra Mono Museum
P.O. Box 275
North Fork, CA 93643
(209) 877-2115
Bonita Stevens
Colorado River Indian Tribes
Route 1, Box 23B
Parker, AZ 85344
(602) 669-9211

Panel Leaders/Participants (other than basketweavers)

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3692 Wood Duck Circle
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(916) 922-0890

Sara Greensfelder
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Richard Harris
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(916) 758-5039

Judith Polanich
1320 Monarch Lane
Davis, CA 95616
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Barbara Rahm
Traditional Folk Arts Program
California Arts Council
2411 Alhambra Blvd.
Sacramento, CA 95817
(916) 739-3982

Media

News from Native California
(Malcolm Margolin, Jeannine Gendar, Bev Ortiz)

P.O. Box 9145
Berkeley, CA 94709
(510) 549-3564

David Ludwig (videographer)
P.O. Box 621
Cotati, CA 94931
(707) 795-0388

Erin Noel (tape interviews)
P.O. Box 207
North San Juan, CA 95960
(916) 292-3010

Michelle Vignes
(photographer)
654 28th St.
San Francisco, CA 94131
(415) 550-8039

Others

Chris Peters
Seventh Generation Fund
P.O. Box 536
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(916) 625-4257

Willie Smyth
(NEA site visitor)
Washington State Arts Commission
Mailstop GH11
Olympia, WA 98504
(206) 753-3860

Lee Davis & Lauren Teixeira
California Indian Project
UC Berkeley
103 Kroeber Hall
University of California
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(510) 643-9128

Pomo Dance Group
c/o Lanny Pinola
P.O. Box 173
Olema, CA 94950
(415) 868-9317