California Indian Basketweavers Association

Newsletter #22
March 1998
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California Cradles—The Tradition Continues

Rosy Brown Wilson (Southern Miwok) and her daughter, Alice Roosevelt Wilson. Photograph attributed to Frank Schwabacher, and thought to have been taken in Yosemite Valley in May, 1907.

See pages 7 - 10 for the first in a series of articles on California Cradles

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Hardly a year goes by when one does not read about a major wildfire that has consumed thousands of acres of wildlands, much of it on US Forest Service or private industrial timber lands in California. Because of fire suppression and accumulation of fuels, including logging slash, wildfires can be catastrophic, setting in motion a chain of events with serious consequences for ecosystems, and the potential for downslope damage. Land managers act quickly to prevent such damage and to restore the forest, but restore to what? With a different kind of assistance from man, a more bio-diverse forest, with a shifting mosaic of vegetation structure and composition more closely resembling "natural" conditions, could be restored. But often, forest managers plant large numbers of conifer seedlings, with "stocking" levels as high as 250-400 trees per acre, with the goal of creating a "plantation." Such densities are far greater than those maintained by California Indians prior to white settlement, which can be restored. But often, forest managers plant large numbers of conifer seedlings, with "stocking" levels as high as 250-400 trees per acre, with the goal of creating a "plantation." Such densities are far greater than those maintained by California Indians prior to white settlement, which some studies have estimated to be closer to 30 trees per acre in the Sierra Nevada. To facilitate planting of seedlings and to promote maximum survival of the future "crop," herbicides are widely used to remove vegetation prior to planting, and to keep young conifer trees free from competition with hardwoods, brush, and ground cover. The end result of such intervention is not a "natural" forest, but an intensively managed "tree farm."

Because of the threats herbicides pose to basketweavers and their environment, CIBA has consistently opposed the use of herbicides in forest restoration and urged a more holistic approach to management. However, our objections to herbicide projects have largely fallen on deaf ears. I attended the 19th Annual Forest Vegetation Management Conference (FVMC) in Redding, California in January to try to better understand why it has been so difficult to make inroads into forestry herbicide use. The conference theme was restoration following wildfire, and herbicide use figured prominently in the program. As a representative of an organization opposed to the use of pesticides, being among several hundred people whose attitudes and work habits you would like to change was a different experience, to say the least. But it was an instructive one as well. While not all speakers promoted herbicides with the same single-minded fervor as that displayed by some, I sensed that all believed that they could do the jobs expected of them well, if at all, only with herbicides. And the "job" seemed clearly to be "growing timber faster to meet demand," as the title on the cover of a DuPont marketing binder so urgently put it.

I was aware that forest managers are under strong pressures from local governments and Congress to "get the cut out" on public land, and from corporate bosses to make a profit on private land. But in Redding I came to realize that forest managers also are strongly motivated by a sincere belief in the value of their work to society, such as meeting an ever growing demand for lumber for the housing market. In these circumstances, it is easy to understand why success is measured in high survival and rapid growth of trees, and why, in my view, herbicide use has become virtually synonymous with vegetation management in the forestry profession. The chemical companies realize this, of course, and no doubt are partly responsible for it as they work closely with universities, government researchers and policy makers, and land managers to support and promote the use of herbicides, ever creating and marketing different formulations and products to meet every perceived need for vegetation control. Dow, Monsanto, and other manufacturers and purveyors of chemical pesticides occupied a significant portion of conference time and space in Redding. A representative of their trade group, "Responsible Industry for a Sound Environment," was there to assure us that they confront the "opposition" to convince them that what they (forest managers) are trying to do is in the public good and the interest of the environment.

I came away from my first FVMC with the clear impression of how greatly dependent on herbicides forest managers feel they are, whether in academia or in the field, and how firmly embraced their use seems to be in the profession. Dedicated forest managers are not likely to willingly forego their current use of herbicides to a significant degree because they believe they can't effectively do their jobs without them, that there are no equally inexpensive alternatives, and they are not a threat to the environment or health. I understand now why our efforts to dissuade herbicide projects at the "working level" have not achieved their goal. I believe CIBA must turn its attention toward the institution and policy setting that has created the present situation. We must find a way to take the pressure off forest managers to turn forests into plantations and tree-farms, and to keep the pesticide industry at arm's length. There must be greater funding for research on alternatives to herbicides, and a greater effort to educate the profession and the public about the risks posed by forestry herbicides. We must work in the legislative and regulatory arenas to gain recognition of forests not simply for their commodity value, but for their value as sources of clean water, reservoirs of biodiversity, and providers of spiritual and material resources for Native Americans. Forests do not "want" to become tree farms; they are being made so by outmoded policies that have resisted change, and only as the result of tremendous "inputs" of energy and technology. Our agencies and institutions must be encouraged to work harmoniously with forests, not against them.
In order to improve CIBA’s ability to carry out its programs & assure long-term financial stability, CIBA’s Board of Directors approved proposals to create three new staff positions. “We have taken on a lot of responsibilities since 1992,” said board chairperson Jennifer Bates, “but we have relied mostly on grant funding. We can’t become dependent on it for such a large portion of our budget. We need to diversify.” To increase non-grant income, the Board voted to establish a full-time development director position & a second part-time position to implement a product development and marketing program. The third position is that of an assistant in the resource protection program (formerly known as the land use policy program). Currently staffed by a three-quarter time coordinator, the program works with agencies to combat pesticide use & promote land use practices beneficial to native basketweavers & gatherers. Filling of the resource position is largely dependent on the success of pending grant applications.

The search for a development director will begin soon & interested parties may contact the CIBA office at (530) 292-0141 to obtain a copy of a detailed job announcement. Responsibilities will include planning and/or carrying out various CIBA fundraising & development activities, including recruitment & retention of members & donors, identification of new grant funders & funding sources, grant writing & reporting, and implementing a direct mail & major donor campaign. CIBA is seeking someone who has good writing skills, is self-motivated & able to work well under pressure; highly organized & able to manage multiple tasks; able to work well both independently & with people; able to meet deadlines & commitments; familiar with California Indian culture. Experience & demonstrated skills in fundraising for a nonprofit organization preferred. Applicants need not live near the CIBA office, but should have own workspace & equipment, including computer, phone & email access. Native Americans are encouraged to apply.
Let's say that you are a CIBA voting member interested in becoming a Board member. Soon, you will receive a Board member application in the mail. You might think, "It sure asks a lot of questions. Do I want to do this?" Relax—this process is designed to help you think about your strengths and also to let you know some of the skills needed by the Board. There are no perfect answers, and there probably aren't wrong ones, either. Your response does help the screening committee. They can contact you if there are any questions or concerns before your Candidate's Profile is prepared for the voter's pamphlet. The profile lets the membership consider what you are offering to help guide CIBA in the following two years.

After you submit your application, you need to introduce yourself at the Gathering. This is a short introduction—who you are, where you're from, why you want to serve, and what you feel about weaving. Shortly after the Gathering, ballots go out, we all vote, and then you get the fateful call from the CIBA office. "Congratulations! You're on the Board!" Whew! Now the real work begins.

What does the Board do? We meet at least quarterly to discuss basketry issues; monitor ongoing projects; and consider proposals/requests from within the membership as well as outside parties. We listen to reports from our staff and Board volunteers; share correspondence from agencies that we are working with; and tell what’s been happening in our areas. We keep a sharp eye on the budget to make sure that we stay "in the black." Two big projects we're involved with currently include 1) planning for the Western Regional Gathering in 1999, and 2) developing short and long range plans to keep CIBA focused and productive. CIBA has really grown in the past few years and we need to be sure that we are balanced in all the interests and needs that people have for CIBA.

Meetings usually last 1-1/2 to 2 full days. Board meetings are not luxury events. We usually stay at one of the American Youth Hostels where we all sleep in bunk beds in just 2-3 rooms. We use dorm-style bathrooms and wait in line for the shower. We share cooking and clean up responsibilities for nearly all meals. We share in doing small chores for the Hostel before we leave as part of our "keep." We have a great time together and get a lot done without bickering or bad feelings. There is mutual respect and a driving concern for weavers at these meetings.

Serving on the Board is much different than I had originally anticipated. This is a working Board. We don't have a huge staff so all members are expected to take on crucial responsibilities such as speaking to groups or giving demonstrations; helping with fundraising; participating in agency meetings or meetings with other Native people on Indian issues. All Board members serve on at least one major committee. Board members are expected to be at every meeting, for the whole meeting, and to help out equally with cooking and chores.

You don't have to be an experienced weaver to be a Board member. We need people who are experienced in a variety of areas—business; event planning and organizing; administration; speaking and diplomacy; and research, to name a few. You have to make time to be a good member and pull your weight so that there is the productivity and good feelings that come when the work is shared fairly between all members. If you cannot commit to this, there is probably another way to help CIBA that fits in comfortably with your life.

I cannot express how enriching my Board experience has been for me. Over the past few years, I've often felt like a student of the Board members I've worked with because they are so rich with experience and so generous with their gifts. A generous spirit seems to be the hallmark of good Board members—not just in CIBA but in other Boards I've seen. If you can be giving of your time, talent, thinking, and listening, please consider joining the Board—you will help to keep weavers and weaving alive and healthy.

We, the Weavers, are proud to be continuing in the ways of the people. Traditional Baskets, Cradle Baskets and Baby Rattles are still being taught to the young. The awareness of Gathering, Preparing our materials is still among us. We enjoy being together and sharing in the knowledge that our Baskets will continue and the knowledge will be passed on for generations to come.
1998 Fundraiser Drawing

The 1998 CIBA Fundraiser Drawing, which will take place at this year’s Gathering, will be coordinated by the CIBA office this year. Please give us a call at (530) 292-0141 or send a note if you can donate baskets, books, jewelry, artwork, etc. We’re also looking for volunteers to work in the booth during the Gathering. You can expect to receive tickets in the mail soon!

We Need You!

Please call the CIBA office if you can volunteer some time during this year’s Gathering. We need people to help greet and orient arrivals, set up, move tables and chairs, work at the registration and sales tables, serve as Showcase docents, run videotapes, direct traffic, run errands, shuttle to the airport and motels, k.p., litter patrol, etc. Tell us what you’re good at, and we’ll put you to work! Call or write the CIBA office.

Attention Basketweavers!

California Indian basketweavers should have recently received a questionnaire in the mail from the CIBA office, offering to include you in a Basketweavers Resource Directory. We’ve been getting a good response, but know there are still many of you out there who haven’t responded yet. If you can offer basketry for sale, speaking, demonstration, identification or appraisal of baskets, etc., your name should appear in the directory! We get requests for these services all the time. Please mail your questionnaires in to the CIBA office by April 20.

1998 Basketweavers Showcase

The 1998 Basketweavers Showcase will be exhibited at this year’s California Indian Basketweavers Gathering at the Oakbrook Regional Park Chumash Interpretive Center in Thousand Oaks. All California Indian weavers are invited to participate in this year’s Showcase. As in the past, the Showcase is limited to entries by California Indian basketweavers of baskets made entirely of traditional materials, and completed during the past year. You may enter from 1 to 3 baskets. Entries must be turned in at the Gathering, on Friday, June 26, between 2:00 and 6:00 p.m. This year’s Showcase Coordinator is L. Frank Manriquez. Jan Timbrook returns as Showcase Curator.

CIBA to Host Regional Gathering in 1999— Seeks State Coordinators

In its most ambitious undertaking to date, CIBA will produce and host a Western Regional Indigenous Basketweavers Gathering June 17-20, 1999, in Reno, Nevada. This historic event will draw participants from all states west of the Rockies, including Alaska and Hawai‘i, and will take the place of our state gathering next year. The first California Indian Basketweavers Gathering, held in 1991, yielded so many positive results that it has continued as an annual tradition. That first gathering inspired basketweavers to form CIBA, and since that time the model that was started in California has been followed by others around the country. We have been very pleased to see native basketweavers gatherings held in the Northwest and Southwest, and to hear that a Great Basin gathering to be held this summer will include discussion of a Nevada basketweavers association. We feel the time is right to bring together these and active weavers from other western states, as well as tribal people seeking to piece together fragmented basketry traditions.

The CIBA board of directors and executive director will oversee the planning process for the regional gathering. As project co-directors, Linda Yamane (Rumsien Ohlone basketweaver and CIBA newsletter editor) and Jann Garitty (CIBA annual gathering co-director) will spearhead the organization of the event. An advisory panel made up of basketweavers, state folk arts directors and others from throughout the western region met in October to draft a vision and planning process for the gathering. The advisory panel will receive project updates and be asked for feedback during the planning period. We also welcome volunteers who would like to become involved in the planning.

One of the next steps in the process is to identify state coordinators who will act as liaisons with native basketweavers in their states. They will get the word out to weavers, and help to coordinate transportation to the gathering. We are seeking funding to compensate the state coordinators, but in the meantime would welcome inquiries from those who might wish to be considered. If you have good communications skills, ties to native communities in your state, and time to spend on this project, please contact the CIBA office. Basketweavers are encouraged to apply.
Both of my great-grandmothers were basketweavers on my mother's side. When we were little my grandmother made root baskets, and our way of helping was to pick up after she cleaned the willow and such. As we got older, she didn't do so much anymore. I saw materials around, but I didn't really see her make a lot of baskets. And I never really got to see my great-grandmother Selena LaMarr make baskets, 'cause I grew up in Alturas, and they were in Hat Creek.

A few years ago, Four Winds of Indian Education, here in Chico, brought in Denise Davis to teach a basketweaving class. That's when I first started. Five of us are still going strong—we call ourselves Chewyiem Pom. We get together every week to try to get together to weave, and we still gather together. We have a lot to thank Denise for—for being here to show us and help us and get us started.

I learned to make cradleboards when my niece was going to have a baby. She asked some friends of mine if they would make her a basket, and they asked me if I could do it, since I was family. I said, “I don’t know how to make those, but I could probably learn.” So I went up to Hat Creek and talked to Lillian Snooks. I had talked to her before, and when I needed to learn it, I went to her and she showed me. I spent a day with her and we made a little one. Then I came home and got everything together and made a big one. My niece has got the big one and this one in the picture is my third one.

I had to get chokecherry for the rim. I soaked it and kept bending it and tied the ends, and tightened it a little bit at a time. It's two pieces joined on the sides, then covered by the buckskin. The back and hood are willow. I used yarn to weave the hood, but for the next one I want to use the real material—probably pine root and redbud. (I'll have to investigate and find out what I should use.) Our family didn’t put my generation in the cradleboards, but now it's time to get the next generation back in them.

In our Pit River baskets, we use redbud, willow, beargrass, maidenhair fern, pine root and chokecherry (for rims). The chokecherry is Hat Creek style. I guess the other bands do a little different. In fact, I saw another basket where the sticks were going up and down, not horizontal.

We know a few places around here in Chico where we can gather our materials, but sometimes we have to go quite a ways, especially for beargrass. We have to go by Lake Almanor to get that—about 70 miles. There is some redbud around here, but because there's about 5 or 6 of us, we don't want to be gathering somebody else's. So we've been going out a little further—up to Red Bluff—but it's in a place we don't have control over. They tell us to come and gather, but when we do they've already cut all the ones we needed. They're trying to shape it like a tree, and we want to shape it like a bush. So we go up toward Mendocino or out towards Grindstone, and that's quite a ways. But to get good redbud, and to get what we need, we have to go that far.

My grandmother raised me, and when we did things she told us to do it right—to do a good job. With my baskets, I take my time and work on it and try to get it right. If it doesn't look good to me, I'll take it all apart and do it again—until I'm satisfied with it.

Some of my friends will come to me and say, “How does this look?” And someone will say, “You don't want to ask Sam, 'cause if you ask her, she's gonna take your basket apart.” But when they do it again, it looks better and then they're happy with it. I don't tell them they have to do it, that's their decision.

When people ask, “Do you teach?” I say, “No, I don't teach—I share.” I share what I know, because there's so much to learn that I don't know yet.

I had friends tell me, one day when we were sitting around talking about baskets, how they dream about them and how they dream a design. And I was sitting there listening to them, and I told them, “Gee, I never dream about baskets. I don't have no designs. I don't even know what I'm going to do when I start one. How come I don't dream about 'em?” And one of them said, “Sam, you don't have to dream about 'em—you just make 'em,” and we all started laughing.
California Cradles—The Tradition Continues
Part 1

This is the first of a series of articles exploring the various styles of baby carriers found throughout California. We hope that all will be enriched—both by the pure pleasure of seeing these baskets and their precious passengers, and by the stories and wisdom behind the baskets. Baby cradles are functional items, but they are also a symbol of the innocence and fragility of the future, and of our desire and determination to protect and nurture our people and traditions into the future. If you would like to share information on cradles from your area for a future issue, please contact newsletter editor Linda Yamane (see page 3). If your cradle tradition has faded or been lost, we’d like to hear from you, also—maybe we can help you find it and bring it back.

Western Mono

Norma Turner with cradleboard displayed in the 1996 Basketweavers Showcase at the 1996 CIBA Gathering in Ferndale.

This is a newborn basket. It is made right before the baby is born. The father’s side of the family always makes the basket. Then after they outgrow that one—after about three months—the father’s side of the family makes the big basket, the one with the big hood and the double back. We call it the “hoop.” When that basket is made, then they have a ceremony. At least they used to...and some of us still do it. The father’s side of the family always gives the baby a name. They put the baby through the basket, through the top, and give it a name.

Later, they can make a bigger basket, because usually the first one isn’t really big. There’s three sizes. The first basket is little, then there’s a middle size, and if they want to they can make a great big one. (The real newborn one is flexible and fits right into your arm.) It’s made out of sourberry sticks and redbud or whiteroot (sedge). The top is made of chaparral.

The ring on this one has a zig-zag and that doesn’t represent any gender of the baby. The big basket tells whether it’s a boy or girl. The band across the top (right in the middle of the hood) has a design on it. When you look at it, you know whether it’s a boy or girl—you don’t have to ask. Diamonds and zig-zags are for girls. The boy’s designs are straight across, so they will grow straight and tall. The zig-zag and the prettiness in the girl’s baskets is so they’ll be beautiful. The pattern on the belt that holds them in doesn’t mean anything. I think that a long, long time ago they used buckskin. After they couldn’t get buckskin anymore, they used material—white material. I’ve seen in the museum some of those old, old baskets. A lot of people say they used these milkweed belts, but I’ve never seen any basket with that. That was mostly used for ropes and things they carry on their back. It’s pretty hard and rough. They used buckskin on the basket to hold the baby in. We also put beads and olivella shells on the top to entertain the baby. When you shake the basket, it rattles.

—Norma Turner (Western Mono)

Central San Joaquin Valley

Possibly from the Tule River area, this cradle has a forked stick frame with a tule mat backing.
Mohave girl's cradle, above; boy's cradle, right.

This Kumeyaay cradleboard is a model made almost certainly by Rosa Lopez, whose Indian name was 'Wass Hilmawa. She was a basketweaver and was also a potter of some reputation in the 1920s. 'Wass was one of the primary sources for information in *Indians of the Oaks* by Melicent Lee. The cradle and hood ring are from the same collection, but we don't know for sure if they originally went together. This cradleboard probably dates from the 1920s. I don't know of any other examples of the U-shaped frame (from the southern dialect area) in any other collection. There may be some somewhere, but I've never run across any.

There's another Diegueño style cradleboard that is different. It's like a regular ladder—open at the top, as opposed to the U-shaped ladder frame. Otherwise, the basic concept is similar. There is one in the Southwest Museum that is northern Diegueño. I don't know if it's a model, a reproduction, or an actual one. This area is sort of the southwestern outpost of that ladder type of cradleboard, which is characteristic of the southern California/lower Colorado/southwestern Arizona Yuman speakers and the southern Arizona Piman speakers. You also find similar things among the Yavapai and Walapai. We have a couple of cradleboards from those areas, and they're the same basic structure. The Pima ones are similar also, but the hoods are much more elaborate and the crossbars are usually fastened a different way. This is a cradleboard tradition that covers a large region.

The hoods are made of a foundation of several rings of sticks. A flat weaving element moves in an over-and-under fashion to hold the rings together. That's a simplified version of the Mohave technique—the Pima too, although in the Pima examples, the warp and the weft look very similar in width.

There are some examples of cradleboards made in the 1950s and 1960s by the Paipai (down in Baja California). They are the same basic structure, but the hoods are just single rod wooden hoops without any kind of weaving on them.

The Mohave cradles are probably the most elaborate ones that we see in this area. The girl's pattern on the woven sash is a diamond chain pattern, often with different kinds of infill. The sash for a boy has alternating up and down triangles—usually infilled with parallel lines.

The cradleboard hoods also distinguish between boys and girls. Feathers are more frequently found on boy's. Girl's have things like beadwork. These are later developments—I don't know what it was like before they had modern beads.

This girl's cradle has a woven willow bark strap instead of a yarn strap. You'll notice it also has a girl's pattern. The doll is made of wood with no limbs—just a head and a straight body. As far as we know, they've always been together. J.P. Harrington collected these somewhere around 1911 or 1912, for the exposition that we had in 1915. The doll is wrapped on with willow bark. The hood doesn't have anything on it in terms of feathers or beads or cloth—it's a plain woven hood, with the sticks held together with some kind of plant cordage.

—Ken Hedges, Chief Curator, San Diego Museum of Man
I learned to make the cradleboard from Lilly Baker, my basket teacher. Our families had them for quite a long time in that style. It's made from an oak fork (for the base), and has willow sticks going across the back. The forked piece is bent over and joined at the side. The hood is made of willow sticks woven with willow root, and sometimes we put redbud on it.

They usually have boy and girl designs. The boy's are like little slash arrows, and the girl's are like diamonds—across the top. This one is a girl's basket. We use buckskin for the trim across the front of the hood. That's also what we use to lash the sticks to the frame, connect the hood to the base, and lace the baby up with.

There aren't a whole lot of Mountain Maidu weavers that make the cradleboards. Historically, after a lot of contact with Americans and other groups, a lot of our families acquired Paiute cradleboards. So a lot of our family members were actually raised in Paiute cradleboards. I think people stopped making ours for awhile. The Paiute cradleboards are really beautiful and were maybe more available than ours. Besides, we're close to those people up in northeastern California.

For me, it was important that I learned it, because there might be someone some day that wants to know or needs to know. If someone wants to make one for a baby, I'd like to be able to share that with them.

I won the first award of my life with this basket! Holly Tornheim asked me to enter it in the Celebration of Sierra Woods show, "Objects of Art & Utility," so I did. I won the first prize jurors' award. There were chairs, cabinets, sculptural pieces...and my basket. Well, sticks are wood! People forget that even though they're so finely trimmed in a lot of our baskets, we're using hard woods. That kind of changed my thinking.

—Denise Davis (Mountain Maidu)
Northwest Region

David Risling (Yurok/Karuk/Hoopa Tribe) with great-grandson, Anthony Strickland, 1995.

We have a basket in my family that was made for my younger brother. Then later, eight grandchildren of my parents' were raised in that basket. We had to retire it—it got to be too fragile after going through nine kids! It was made by Lizzie Smith, my grandmother's cousin.

My grandson, Anthony Strickland, is my parents' first great-grandchild. Loren Bommelyn made his basket, and it is going to be used soon for a second great-grandchild. My daughter, Melissa [Strickland], is living in Japan right now and expecting her second baby. She said, "You've got to find a way to bring the basket over here, Mom. I can't have a baby without the basket. You don't even need a crib when you have a basket—you can take the baby's bed wherever you go." For the first nine months, that's all Anthony slept in. He wouldn't sleep anywhere else. My aunt Vivien [Hailstone] loaned Melissa a newborn sized basket, then when he was a little older, he moved into this bigger one that Loren made.

Our cradle baskets are made of hazel. The hazel has to be burned a year or two before picking. The sticks are collected and peeled. The basket is open-work twined. The whole rim edge is bound, usually with conifer root. The rim itself is hazel sticks. The hoop part of the rim at the top is not a handle. People always think it's a handle, but if you pick up a basket with a baby in it like that, that's how the old baskets get broken. That just holds the basket together, helps to shape the basket. And when you want to put a blanket over the baby to shade it or protect it from the wind, that upper rim holds it.

Hazel is not as flexible as willow—it's more rigid. You can use finer sticks and they have a little more strength, with not as much give. When you’ve got something heavy, that strength is helpful. That's why our baskets are really thin, but they're still sturdy.

On the bottom of the basket, in the front under the seat, a boy's basket curves in a little bit at the bottom. A girl's basket curves out a little—it's wider at the bottom.

A newborn basket doesn't make a gender distinction, because you don't know what the baby's going to be. And besides, they're only in it for a little while.

Lots of times the basket is decorated with a string of beads across the top. This basket isn't, but a lot of them are. Sometimes, there'll be a miniature bow and arrow hanging for the boys or a little basket for the girls. And also, to catch the baby's attention, they'll tie a little leaf or something that will kind of blow in the wind.

Some of the baskets have a face guard with them. It's a round open-weave basket. It's a face guard to protect the baby. They always display them in museums as a shade, and they always call them a shade, but that's not what they were at all—it goes down over the face. It has to be wider than the top of the basket, so that it will lean against the rim. It was usually tied to the top with a little leather strap.

When the baby is really tiny, you bind up the baby with their arms down. They feel like they're being held. When they get older, you bind them at the middle and leave their legs and arms free. When they get a little older, and are starting to crawl around and walk, they might wake up and turn over. Then they're like little turtles with the basket on their back! My cousin slept in hers 'til she was four. Her grandmother had to keep adding on to the basket to make it taller and taller, because she wouldn't sleep anywhere else. It's a very comforting feeling, a very secure feeling, like you're being held all the time.

—Kathy Wallace (Yurok/Karuk/Hoopa Tribe)

Alberta Sylvia (Yurok), with cradle basket entered in the 1996 Basketweavers Showcase in Ferndale.
In 1992, the California Department of Transportation (Caltrans) issued an Environmental Impact Report (EIR) assessing the risks of its chemical control program for vegetation management. That EIR set goals to reduce Caltrans' chemical use by 50% by the year 2000 and 80% by 2012. A Roadside Vegetation Management Committee (RVMC) composed of Caltrans staff and consultants was formed to assist in this goal. Later, a Public Advisory Liaisons (PAL) Committee was established to provide concerns from the interested public. Gladys McKinney, Vice Chair of CIBA, was placed on the PALs Committee through my efforts to ensure that California Indian concerns would also be addressed.

Plant resources of importance to California Indians for use in making baskets and other objects, for traditional medicines, for religious ceremonies, and other purposes can qualify for protection under the National Historic Preservation Act (NHPA) as Traditional Cultural Places, the American Indian Religious Freedom Act, and Executive Order 13007 on Sacred Sites. Plant resources being used do not have to qualify for the NHPA to be excluded from spraying if they are identified by gatherers as contemporary gathering areas.

Each of the twelve Caltrans districts has a District Native American Coordinator (DNAC), and Tina Biorn (916-653-0013) is the current Native American Coordinator (NAC) at Caltrans Headquarters to provide guidance to the DNACs and respond to inquiries from individuals outside Caltrans when requested. The DNACs are responsible for consulting with people from the Indian communities on projects that affect cultural resources, which includes plant resources.

Several Caltrans personnel have attended the annual CIBA gatherings to discuss Caltrans work on protecting gathering areas and elicit information on any such resources present within Caltrans right of way. When we learn of any such area, we contact our landscape specialists and others and have an environmentally sensitive area (ESA) established to protect the area from herbicide applications and other damage if possible. Safety concerns are the principal reason for vegetation control along Caltrans right of way. Often times plants and bushes growing along the right of way can cover warning signs, impair sight distance of the roadway ahead, present fire dangers, etc. When possible, we can also talk with the landscape specialists and maintenance crews to try to arrange for mechanical mowing at the proper time of year after gathering has occurred to help promote straight shoots the next year for plants such as redbud. ESAs protect not only gathering areas; they are also used for sensitive archaeological sites, endangered species, hazardous waste sites, etc. The nature of the ESA is kept confidential as is all information on cultural resources.

A year ago Caltrans sent out letters requesting nominations from tribes, urban Indian communities, and other groups such as CIBA, for a Native American Advisory Committee to Caltrans. Dee Dominguez was nominated to represent CIBA. An initial meeting of the Committee was held in May, 1997 at the first American Indian Transportation Conference in San Diego. The first real meeting of the group took place in January, 1998. Another meeting will occur on March 17, and the following one will be held at the Second Annual American Indian Transportation Conference at Lake Tahoe in June.

I'll present additional information on Caltrans programs dealing with plant and other resources and the DNAC names and phone numbers in the June 1998 CIBA newsletter. If you have any questions, I can be contacted at (209) 488-4024; e-mail is knissen@trmx3.dot.ca.gov.

*Caltrans Central Region Consists of four districts: District 5: Monterey, San Benito, San Luis Obispo, Santa Barbara, and Santa Cruz counties; District 6: Fresno, Madera, Kern, Kings and Tulare counties; District 9: Inyo and Mono counties; District 10: Alpine, Amador, Calaveras, Mariposa, Merced, San Joaquin, Stanislaus, and Tuolumne counties.

Demonstrators Oppose Stanislaus Forest Herbicides

As officials prepared once again for another round of herbicide spraying on the Stanislaus National Forest, more than 100 demonstrators from throughout California converged on the rural community of Sonora on February 11 to demonstrate their opposition. Dressed as plants and animals and carrying signs, demonstrators engaged in street theater and drumming and voiced their anger over the poisoning of the forest. Marchers walked one mile on a main road to the national forest headquarters where they presented 3000 signed petitions to Forest Supervisor, Glenn Gottschalk. Speeches by local activists, MeWuk Indians, and leaders from throughout the state were featured. The demonstration was organized by People for Healthy Forests.
What's Happening

△ Native Ground is a newly established American Indian Gallery designed to promote the original artwork of unestablished American Indian artists. Native Ground accepts a wide variety of artwork, including but not limited to basketry, painting, beadwork, poetry, sculpture, music and theatre. Native Ground, 1808 Del Paso Blvd., Sacramento, CA 95818; (916) 568-5449.

△ Many Hands Gallery in Eureka helps to find & encourage markets for contemporary native weavers, and promotes fair prices for their work. They also have been able to get older baskets back into the collections of tribal members, many of which are used for teaching & ceremonial purposes. Many Hands Gallery, 438 2nd St., Eureka, CA 95501; (707) 445-0455.

△ Thank you to the following people who (wo)maned CIBA tables at various events in recent months: Marlene Montgomery with daughters Monica and Veronica, Susan Campbell with her mom Nancy, Leonard & Geraldine Allen, Junie Mattice, Edna Duncan, Star Carroll-Smith, Annette Reed-Crum, and Nancy Park.

△ CIBA Board member Lori Sisquoc has stayed busy over the fall & winter months giving a variety of presentations on Southern California basketry & CIBA at schools, museums & parks. Through her work at Sherman Indian High School, Lori’s contact with students, alumni & the public provides exposure for all that CIBA represents.

△ CIBA member Chuck Striplen represented CIBA at an EPA Tribal Pesticides meeting in Washington DC on January 27-28. The purpose of the meeting was to establish an ongoing Tribal Pesticides Forum. Many tribes use or allow use of pesticides on tribal lands (most for agricultural purposes). CIBA hopes to make tribes & EPA more aware of the potential impacts of pesticides on basketweavers & gatherers, and to regulate their use with such impacts in mind.

△ Joanne Campbell did a great job of coordinating the CIBA table at the California Indian Conference at San Francisco State University February 27-28. She was assisted by Kathy Wallace, Frances Bertetta & Ceci Stewart. Thanks to all of them, $1500 in CIBA products & memberships was raised!

△ CIBA Board member L. Frank gave a presentation about CIBA at the Marin Museum of the American Indian on March 3. Most of the Museum was lit by candles during an electrical blackout, which spared the circuit providing juice for a showing of CIBA’s video, "From the Roots."

The UC Davis Arboretum Wants You!

The UC Davis campus is home to one of the great treasures of the Sacramento Valley—the Davis Arboretum. This natural living museum stretches along the old bed of Putah Creek and is full of plants from all over the world. Dedicated to plants from arid climates, the Arboretum is enjoyed by people who come to study and to enjoy the astounding beauty and variety of the plant world.

The grounds are used by students learning about ecology and botany, potential gardeners, as well as those who enjoy strolling or jogging along the paved paths that wind along the creek. The Arboretum has sections dedicated to certain themes or climates such as sections for drought-tolerant plants, African plants, and an Oak Grove. A new Plant Communities Cutting Garden is being planned to educate the public about the plants that are used by Native Californians. This Garden will be used to educate, demonstrate, and identify native plants used in California Indian life. The 'cutting' aspect of this garden focuses on demonstrating the plants that are used for basketry by Native people. Arboretum staff want to show the public how the plants of California thrive when harvested and tended by traditional Native methods.

The Arboretum and CIBA are working together to get basketweaver input on this ambitious project. Claudia Funari (Arboretum Outdoor Education Coordinator) and Jacquelyn Ross (CIBA board and UCD staff) are seeking volunteers from CIBA to help share your ideas about what plants should be included. Your sharing of knowledge about basketweaving, most especially the tending and harvesting aspect, would be immensely helpful for the gardeners and interpretive staff. The interpretive staff learns all it can from books and occasional guest speakers, but their education would be much enhanced by learning directly from basketweavers on seasonal visits to show our docents what plants are used and how they should be tended.

The Arboretum is community-oriented: the nonprofit Friends of the Davis Arboretum helps raise funds for staff, and docents are volunteers. There are many opportunities for basketweavers to help and there are some reciprocal benefits as well. Visiting weavers that come to help train/demonstrate can be compensated for gas expenses. Weaving teachers may wish to bring basketry students to learn to identify certain plants, and to demonstrate tending or harvesting. The staff is also considering being able to provide plants to weavers for their gardens as a type of compensation for their time and contribution. One of CIBA’s primary interests in this project is to see that the public receives clear and accurate information about the concerns surrounding basketry and an awareness that basketry is alive and well in California. If you would like to get involved please call Claudia Funari at 530-752-4880 or e-mail her at <cafunari@ucdavis.edu>. Jacquelyn is available at 530-752-3743 or by e-mail at <xross@ucdavis.edu>.
CIBA Vision Statement

The purpose of the California Indian Basketweavers Association is to preserve, promote & perpetuate California Indian basket weaving traditions. CIBA accomplishes this in the following ways:

- By promoting & providing opportunities for California Indian basket weavers to pursue the study of traditional basketry techniques & forms & showcase their work
- By establishing rapport & working with public agencies & other groups in order to provide a healthy physical, social, cultural, spiritual & economic environment for the practice of California Indian basketry
- By increasing California Indian access to traditional cultural resources on public & tribal lands & traditional gathering sites, and encouraging the reintroduction of such resources & designation of gathering areas on such lands
- By raising awareness & providing education for Native Americans, the public, public agencies, arts, educational & environmental groups of the artistry, practices & concerns of Native American basket weavers
- By promoting solidarity & broadening communication among Native American basket weavers and with other indigenous traditional artists
- By monitoring public & private land use & encouraging those management practices that protect & conserve traditional Native resources
- By monitoring & discouraging pesticide use in traditional & potential gathering areas for the safety of weavers, gatherers & others in tribal communities
- By doing all of the above in a manner which respects our Elders & Mother Earth

Membership

There are two categories of membership in CIBA, please select one below. Persons who are of California Indian descent and practice traditional California Indian basketry are eligible to join as Voting members. Anyone else who supports the purposes of CIBA is invited to join as an Associate member. Annual memberships begin from the date dues are received. Checks should be made payable to “California Indian Basketweavers Association” or “CIBA”.

- I am a California Indian basketweaver. As a Voting Member of CIBA, I hereby verify that I am of California Indian descent & that I make baskets using California Indian traditional techniques & materials.

  Signature __________________________ Date __________

I would like to join at the rate indicated below. Check one: ___ New ___ Renewing

___ $10 basic/1 year
___ $20 basic/2 years
___ $30 basic/3 years
___ $35 supporting
___ other/$____
___ $____ enclosed for ___ yrs. at above rates.

- I support the purposes of the California Indian Basketweavers Association and would like to join as an Associate Member at the rate indicated below. Check one: ___ New ___ Renewing

___ $20 basic
___ $10 student/low-income
___ $35 supporting
___ $50 supporting
___ $100 supporting
___ $250 supporting
___ other supporting
___ $____ enclosed for ___ years at above rates.

All members please complete the following: Name __________________________

Tribe(s), if any __________________________________________________________

Address ________________________________________________________________ zip

Phone (___) _______ ________ Skills/Time I could offer the CIBA: __________________________________________________________

Send to: CIBA, 16894 China Flats Rd., Nevada City, CA 95959 Phone: (530) 292-0141


**Events**

Through May 18
Fibers & Forms—Native American Basketry of the West

Through June 14
Food in California Indian Culture
Hearst Museum of Anthropology, 103 Kroeber Hall, UC Berkeley. 10-4:30 Wed. - Sun; 'til 9 p.m. Thurs. $2 adults, $1 seniors, 50 cents 16 & under. Free Thursdays. (510) 643-7648.

Through January 22, 1999
El Camino Real—Misionero de las Californias—A Heritage Corridor

April 4-August 23
From the Heart: Knowledge of the World from Native Northern California

April 18
Ceremonial Uses of Plants
California Indian Museum & Cultural Center, Visitor's Center, Bldg. 102, San Francisco Presidio. 11-1. Otis Parrish & Carl Begay. (415) 561-3992.

April 18-January 3
The Discovery of Gold in California—Paintings by Harry Fonseca
Oakland Museum, 1000 Oak St., Oakland. Tues.-Sun. 10-5; Fri. 'til 9 p.m. (510) 238-2200.

April 25
Strawberry Festival

April 25, 26
California Indian Storyteller's Gathering
Satwiwa Native American Indian Culture Center, 4126 Potrero Rd., Newbury Park. 9-5. Traditional California storytellers, dancers & singers, children's activities, cultural displays, panel discussions. (815) 499-2837.

April 30-May 2
Living Roots 1998—A National Folk & Traditional Arts Conference
Los Angeles Theatre Center, 514 S. Spring St., Los Angeles. Produced by City of Los Angeles Cultural Affairs Dept., Folk & Traditional Arts Division. $25 donation. (213) 485-2437.

May 16-September 6
Pomo Indian Basket Weavers, Their Baskets & the Art Market
Grace Hudson Museum, 431 S. Main St., Ukiah. Wed.-Sat. 10-4:30; Sun. Noon-4:30. Featuring 125 Pomo baskets representing the work of more than 40 turn-of-the-century weavers. Organized by the University of Pennsylvania Museum of Archaeology & Anthropology, this exhibit premieres at the Grace Hudson Museum before traveling to the National Museum of Natural History in Washington DC, the National Museum of the American Indian in New York, & the University of Pennsylvania Museum in September, 1999. These baskets are not expected to be displayed publicly again! Opening reception will take place May 16, Noon-4. (707) 467-2836.

May 23
Indian Boarding Schools

June 13
The Impact of the Gold Rush on California Indians, Part 1
California Indian Museum & Cultural Center, Visitor's Center, Bldg. 102, Montgomery & Sheridan Sts., San Francisco Presidio. 1:00-3:30. Speakers to be announced. (415) 561-3992.

Part 2: July 11
Part 3: August 15
June 13, 14
15th Annual Indian Fair

**Catalog Available**

One of the best kept secrets is the beautiful catalog that accompanies the San Diego Museum of Man exhibit "Fibers & Forms: Native American Basketry of the West.” Authored by exhibit curator Ken Hedges, this 78-page book is well-written and beautifully presented with both black and white and color plates. Price is $19.95 each plus 7.75% ($1.35) tax and shipping ($1.75 for 1st book, $0.50 each additional). Order from the San Diego Museum of Man, 1350 El Prado, San Diego, CA 92101.

**Living Roots Conference**

The third annual Living Roots, a national folk & traditional arts conference, will take place in Los Angeles April 30 to May 2 at the Los Angeles Theatre Center in downtown L.A. This lively conference provides a forum for artists, cultural institutions, educators & scholars to discuss & learn about how to continue to support, teach & recognize folk & traditional arts. Presentations & working sessions on a wide range of topics will be held. Representatives from local, state & federal foundation & corporate funding sources will consult with participants. Folk arts agencies & local, state & national programs & institutions will be on hand to answer questions & distribute information. A selection of artists will present & demonstrate their work, videos related to folklore & popular culture will be screened, and tours of downtown Los Angeles historical & cultural sites will be offered. CIBA board member L. Frank Manriquez will be one of the speakers on a panel of artists on Friday evening & several other CIBA members will take part in demonstrations. The Center is located at 514 S. Spring St. For information, call (213) 485-2437.

California Indian Basketweavers Association
New & Renewing CIBA Members...

This is not a complete CIBA membership listing—it reflects new & renewed memberships since December 1997.

Voting
Cheryl Beck, Karuk/Shasta
Loren Bommelyn, Tolowa/Karuk
Aurora Borrego-Ortega, Kitanemuk/Yowlumne/Chumash
Susan Burdick, Yurok
Joanne Campbell, Coast Miwok/Pomo
Leo Carpenter, Jr., Hupa/Yurok/Karuk
Irene Cordero, Chukchansi
Annette Reed Crum, Tolowa
Barbara Drake, Gabrieliño/Tongva
Christine Hamilton, Upper Lake Band of Pomo Indians/Yokayo Pomo
Angela Jaime, Pit River/Valley Maidu
Angela Moore, T'isable/mission
Vivian Olds, Yurok
Claudia Poquoc, Ohlone
Joanne A. Scott, Yurok
Valerie Stanley, Pomo/Noyo River Indian Community
Chuck Striplen, Mutzun Ohlone
Karen Louise Young-Lenk, Karuk*
Rose Wood, Miwok-Willis Band
Josephine Wright, Coast Pomo

Associate
Michael Attie
Barbara Balen
Virginia Ann Baron*
George Beck*
Angie Dorame Behrens, Gabrieliño/Tongva
Margaret Brauner
Mary Carroll*
January Chaix
Maureen Claycomb
Karen Cotter
Helena Creed
MB Kupfer
E. Joe and Fran Dieu*
Jack Dyson
Effie Yeaw Nature Center
Murray Eiland
Marjorie Lakin Erickson*
Debra Fierro, Wukchumni
Pamela Fisher
Michael A. Glassow
Grace Hudson Museum/Sun House
Jean Greensfelder*
Russell P. Hartman*
Julie Hultgren*
Judy Johnson
Joan Jurancich*
Norman Kidd
Carolyn and Don Kriger*
Candy Marie Krueger
Lenette Laiwa, Hinthil
Susan Lane*
Charlotte La Roy
Catherine Linesch
Jack Lissack*
Cricket Littlestar Walker, Tuscarora/Powhatan
Kelina Lobo, Acjachemen
Susan Lobo
Oren Lyons, Haundenosaunee*
Julie Lylte, Yurok/Hupa*
Carl Mautz
Libby Maynard*
Joseph McFarlan
Amy Mitchell*
Cathy Molholm
Deborah Morillo, Salinan/Cachumash

Susan Newstead*
Steve Nicola*
Susan Ocean
Stormy Ogden, Kashaya Pomo/Tule River Yokuts
Audrey Osborne, Choinumne
Karen Osland
People for Healthy Forests
Ronald Pelzman
Stacey Pogorzelski
Judith Polanich
Daniel Potter
Tressa Prael
Herb Puffer*
Nancy Richards, Cheraw*
Barbara Robidoux, Cherokee
James Rock
Carol Rookstool*
Jan Rose
Anna Rosich
Steve Sanfield
Alexander Schwed
Ellen Shatter*
Sande Stuart
Mary Jo Sutton
Lauren Teixeira
Jan Timbrook*
Cheryl Van DeVeer
Cari Ver Planck
Edna Watson
Patricia Wells
Wendelyn Wells
Edna Williams & Katherine Bommelyn, Karuk
Pam Zimmerman
Andrew Zolopa & Leah Shimabuku

*denotes Supporting Member

cIBA to Participate in State Capitol Mission Exhibit

CIBA will participate in an exhibit at the State Capitol Museum in Sacramento depicting the 300 year history of the establishment and decline of the missions of California and Baja California. The exhibit will depict the impacts on Native Americans and will show the public that native life and culture continue to exist and flourish. CIBA has been offered two exhibit cases—one to display what CIBA is and does, and the other to hold a rotating display of 3-5 baskets made by contemporary weavers.

Board member Kathy Wallace will coordinate the CIBA display. The exhibit is titled “El Camino Real—Misionero de las Californias—A Heritage Corridor,” and runs through January 22, 1999. Traditional California Indian basketweavers are invited to submit basketry for display for a portion of the exhibit. Contact the CIBA office, or call Hannah Danel at the Museum at (916) 324-0314. The public is invited to attend the opening reception on March 25, from 6-9 p.m. on the first floor rotunda.