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A Study of the Revival of the Arts and Crafts of the Yakima Indian Nation

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A STUDY OF THE REVIVAL OF THE ARTS AND CRAFTS
OF THE YAKIMA INDIAN NATION

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Rosa Mae Winder

July 1969

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To Mr. Edward Haines, Dr. Stephen Bayless, and Dr. Lloyd Gabriel, for their interest, advice, and criticism and to the many Indian people for their time and cooperation a sincere expression of gratitude that has made possible the writing of this paper.

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A STUDY OF THE REVIVAL OF THE ARTS AND CRAFTS
OF THE YAKIMA INDIAN NATION

CHAPTER I
THE PURPOSE

Statement of the purpose. It is the purpose of this research to study the steps which have been taken to revive the arts and crafts of the Yakima Indian Nation. It is a study to discuss the recognized and accepted values of art education, namely:

- (a) The aesthetic value
- (b) The cultural value
- (c) The therapeutic value
- (d) The vocational and avocational value to those "gifted" and/or interested in the arts.

Secondly, this study will attempt to show the basic need for reviving the arts and crafts and that the art of the Indian cannot be separated from the total education process.

The importance of the study. Change in the world today is very rapid. It is forcing thinking people to change their concept of living and of the world itself and the children of today in their "tomorrows" will meet problems which call for new and original solutions. Old answers and ways of today and the past will not suffice so there will be no ready-made answers for them and they must create

their own. The problem solving approach of tomorrow will demand independent and creative thinking.

Art is a special discipline which can help the contemporary Indian to meet the future; it is important for students to comprehend the role of art and to appreciate nature.

The writer feels that if the art program is to fulfill its purpose in education for the Yakima Indian child, it must meet the challenges of everyday life, through; (1) the fine art drawings, paintings, beadwork, basketry, weaving, tanning, and curing of hides, (2) appreciation--art as culture and taste and discrimination, and (3) industrial art, crafts, and art for industry. With this in mind the study will be directed toward the achievement of the following--(a) To show why the revival of the arts and crafts are important to the individual Indian in today's society and as a complex part of life in the past. (b) To give insight into human and cultural development. (c) To acquaint the Indian with the history of his ancestors. (d) To give some importance to these fundamentals by tying them to other areas of knowledge the Indian has already explored. (e) To show the potentiality for art as an integral part of the community. (f) To discover knowledge concerning almost any topic that will enrich his performances and be pertinent to a better understanding of his total personality.

Statement of the problem. Members of the Yakima Indian Nation have become very concerned about their children's total education and recognize that Indian children are handicapped by many cultural factors upon entering the public schools. Tribal cultures differ in behavior and values, so education based upon the major American culture presents a problem for these children.

Since 1961, the education of the Indian child on the Yakima Reservation has been studied and researched so that supportive education programs could be initiated to help improve the total education program for the Indian child. (12;1)

Although in the past very few Indian students completed high school, it is felt that a stabilization of student enrollment is being achieved. On pages 4 and 5 appear graphs illustrating student enrollment.

It was found that the Indian student's G.P.A. was 1.74 in 1965-66 and 1.76 in 1966-67. The grade points of these students limit the offerings that can be given. It is important that the education achievement level of these children be strengthened first of all in the fields of reading (speed and comprehension), English and mathematics.

CLASS ENROLLMENT BY GRADES
1966-1969*

GRADE	1966-67	1967-68	1968-69
1	178		
2	129	138	
3	128	129	139
4	131	111	124
5	118	134	124
6	120	121	128
7	101	130	131
8	100	109	123
9	114	116	116
10	85	118	105
11	85	53	109
12	65	84	49

*Being aware of the movement of students both in and out of the schools surveyed, we feel that a stabilization of student enrollment in grades in developing and that attitudinal changes toward education are improving. (12;31)

PERCENT OF 1966-67 ENROLLMENT IN 1968-69**

78

96

97

98

111

103

115

105

96

57

**Enrollment of grades 3-12 in 1968-69 compared to respective groups three years earlier. (12;31)

The main major effort in the supportive education program is to improve the child's attitude toward education with the following goals:

- (1) To provide a tutorial program to the Indian students of the reservation.
- (2) To raise the education level of all students who participate.
- (3) To improve the attitudes of students toward education.
- (4) To give counsel and direction to young students.
- (5) To introduce new methods of education to the participants.
- (6) To minimize the education loss during the summer months.
- (7) To put to the best use summer free time.
- (8) To provide a diversified education program to meet the individual needs of the students.
- (9) To stimulate the interest of young adult Indians in future training and in the field of education by providing an opportunity for them to work as aides to professional educators.
- (10) To improve public relations between the Yakima Indian and the public schools. (12;3)

In the years 1961-62 school attendance by Yakima children was 80.25%. This figure means at that time the Indian was absent an average of one day a week. Our problem was to get the child in class. Over the years we have raised the attendance to as high as 92.4% and significantly reduced the late entry figure. (12;1)

In the past years, the number of on-reservation senior graduates has been very small in proportion to total enrollment. The Indian student who graduates with a diploma has many avenues open to him for further training. (12;1)

Definition of words.

- (1) Primitive: The word "primitive" as defined by Webster's New Collegiate Dictionary, means, "of. or pertaining to the beginning or origin or to the earliest ages or period, original."
- (2) O.E.O.: The abbreviation of the Office of Economic Opportunity.
- (3) B.I.A.: The abbreviation of the Bureau of Indian Affairs.
- (4) G.E.D.: The abbreviation of a General Education Degree.

Limitations of studies. This study will be limited to material gained from talking with individual members of the Yakima Indian Nation, the work being done at the Toppenish Indian Community Center, the White Swan Indian Community Center, the Wapato Long House, the Satus Long House, and the Granger Elementary School.

Lack of resource materials is due to lack of study of art research, availability of written material, or availability of written research; therefore, it must be based on primary research.

The remainder of this thesis is presented in topical form. Each feature or aspect of information collected in general and in specific cases is discussed as a separate item, but the relationship of one to the other will be presented clearly in the development of this study.

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CHAPTER II

REVIEW OF THE LITERATURE

General information. Indian children have an opportunity to obtain their education through various means and ways: The public school, government schools, and government relocation. Today, many educators are becoming aware that the Indian child is handicapped when he enters the public school and are trying to do something to change this problem.

If a sound education program is to have as its main objective the results of a favorable changes in attitudes and behavior, then the teacher must use methods understandable to the Indian students to help them attain satisfying participation in a new way of life that will be beneficial to them. In order to gain full growth and development of the Indian child in his capacity to think logically and purposefully, the teacher must begin by desiring to learn about the Indian child. He must know why the child does the things the way he does and understand as fully as possible the background of a particular Indian group, their needs, their interests, and their ways of doing things.

Many questions are asked about an Indian child's capacity for education. Such a question may relate to

whether a difference exists in the reactions or of the learning capacities of an Indian child from a non-Indian child. There is no definite knowledge of learning capability differences. (10;4) The cultural environment of the Indian are different. The experiencing of each child within a culture may influence his behavioral responses to such an extent that testing for measurement of innate variations cannot be accepted as totally reliable.

(a) Cultural differences. The differences inherent in cultures are often foundationed upon points of view, values, and attitudes that are at variance with the new culture; thus the difficulty is in acculturation.

The Indian today is confronted with accepting fully his tribal culture or leaving it entirely for the non-Indian standards. (2;37) The young Indian groups find themselves in a transitional state which requires choice of direction. It is more difficult for an Indian child, or an adult, to accept the changing situations, or to achieve to his fullest, because he is culturally held to the ancient values where there is little conflict. The diverse beliefs and the values account for the indifference shown by children in learning concepts contrary to ideas taught them by their parents.

(b) Schools' responsibility. Indian children who enroll in the various types of public schools are placed with children of different backgrounds in the school situation. An element very necessary for the growth of the

learning process is to have teachers who have an understanding and insight for all cultural groups in their classrooms. It is important that the teacher should have a good orientation and wide background of information concerning the types of children he is to teach. He must be willing to accept the Indian and the rest of the children where they are and be responsive to their needs.

The public schools help to foster integration of the Indian child with other children. Before this can be accomplished, the school and the teacher must be sure that all children have this equal opportunity to learn. From this learning the children receive and pass on to the parents, who will in turn accept each other as individuals, that all people learn to work together in areas mutually beneficial.

Child motivation is very important. It allows the child to do what he is capable of in his own setting. Indian children can be motivated to learning quickly if teachers are able to unlock the mysteries of their new horizons by relating to the experiences and concepts the children already possess. Making use of the children's immediate environment to stimulate their desires to communicate in the new language enables them to learn through close, known relationships which is vitally important.

The Indian people are now realizing that education and the schools are the tools which will help them bridge the gap between cultures. Education is one of the most important and probably the most difficult aspect of the entire Indian problem. The whole rehabilitation program is in a broad, but very real, sense educational. The success of the health, irrigation, conservation, community industry, law and order, and off-reservation employment programs depends to a large degree upon the education program. (9;39)

The school will be the bridge between the cultures for the younger generation. Here they will learn to interact with other groups and diverse culture patterns in a variety of ways. All children, whether Indian or non-Indian, must be assured of a sense of belonging from those around him. He cannot develop fully without provision for physical and emotional well-being. He must be provided with a feeling of self-worth as a means of achieving the level of aspiration he senses from his family and peer groups. (6;43)

Therefore, the teacher needs to be alerted to the readiness of the group he faces on the first day of school. Due to family influences and training prior to entering school, the Indian child, in all probability, will not have the same degree of maturation as the non-Indian child who has been influenced for some time in the ways of the school and the goal for achieving intellectual growth.

School climate is extremely important in developing the appropriate interactions of child to child and child to group. The atmosphere of self-worth can be conducive to a learning situation that will aid the child in his growth and development. A climate conducive to positive valuation of the self can be established only within the context of frank and honest appraisal of the child's abilities and of the immediate situation within which he is required to function. In the sympathetic guidance of the child, it seems essential to help him to achieve a sense of personal worth based upon actual accomplishment. Then he can learn to meet, accept, and overcome challenges. (4;32) All of these are naturally effective with all children, but the school's responsibility of combining the best of both cultures is even more pressing when the environment compels a quicker transition from family to school for the Indian youth. "Psychologically, through the least amount of stress and frustration, will come the fastest rate of adjustment." (6;45)

There are some assumptions that teachers tend to make which invariably place the learner into a specific category. To the school teacher who has had little experience with Indians, perhaps the most baffling aspect of Indian behavior is their apparent shyness and their fear of making a mistake in public. In a strange situation a non-

Indian will talk and become active while an Indian will remain silent and inactive until he understands the situation. Indians train their children to learn by observing and to accept good behavior and skillful work as not more than "human nature", which does not call for special praise. Misbehavior and clumsiness, however, are another matter and the child that makes mistakes is shamed, which in an Indian community is a grave punishment. (2;45) Indians do not give each other advice, do not coerce each other, and do not ask for favors in the same overt fashion as is found in white society. They do not interrupt when another person is speaking or when another is busy.

Since the human infant learns early to demand attention of his parents and since Indian parents simply do not respond to interfering demands, it is possible that many Indian infants do not develop coercive and aggressive behavior, rather their culture gives them virtually no opportunity to express it by interfering with the activities of others. On the other hand, they are taught consideration through the example of their elders, for Indian adults consistently treat children with the same respect they expect for themselves. To interrupt a child at play, or force it to do something against its will but for its own good, are contrary to all percepts of Indian child rearing. (6;17)

(c) The slow learner. All too often, the child who is known as the "slow learner" perceives himself as such because the instruction he is receiving and the feelings he experiences are communicated to him through the attitude of the teacher who may have a predetermined judgement. This, too, is often reflected in the plans of the adolescent, who develops his own self-concept and plans of the future through the eyes of the adults around him. At all times, the need is for increased awareness of the child's background, the necessity for adequate counseling, and a continuous assessment of the program of the school in relation to the student to be educated.

The adolescent faces many problems. But, the gravity of this period of life is accentuated for the Indian youth. All adolescents are faced with the problem of identification with the adult world and by the existence of conflicts caused by his inborn needs on the one hand and the prohibitions on the other, are sometimes incompatible and tumultuous. Not only does the Indian youth face the same problems as the non-Indian youth, but they are also in conflict with certain aspects of the culture in which they were born. As with all problems, the cultural conflict for Indian adolescent must be resolved by his own action. However, the accessibility of professionally trained counselors can aid immeasurably in mitigating the difficulties in

facing the conflicts skillfully. Counseling is a vital link in the education chain. (1;226)

(d) Training the Indian. Another problem, for the most part, is fitting Indian education to the life they will lead. Indian education should be a training in terms of present day Indian group environment, both social and economic, and in terms of the American life in which each group lives. It is a training for an adjustment to two societies, that should begin with the specific type of Indian life and the degree of acculturation to white life in the group from which each student is drawn.

(e) The Head Start Program. This program is Federally funded through the O.E.O. and is received either through the local school district, or through the community action center. To get this program financed, each low income community is requested to submit a program and budget, which is to include all services the district expects to follow the following year. Ninety percent of the children and all the teachers aides are to come from low income families. The child's age is governed by the date the child will be four years old, so that the following year he will be eligible for kindergarden.

Each Head Start Center has a director, nurse, and a secretary. All children are given dental and physical examinations and the parents are encouraged to pay or help

pay for any corrective measures needed. Lunch is provided each day although the children are only in school for one half day.

Each district is expected to give back in kind contributions, which include facilities, school psychologist, used clothing, volunteer help by the mother of each child, and many other helps when needed.

The main purpose of this program is to help these children become physically fit and also as an enrichment program.

Each teacher is expected to visit the homes of all her pupils to give the parents encouragement to help the child at home, in the kinds of toys and games that would be beneficial for the child and also to show them why certain health habits are important.

One of the teachers at Wapato, Mrs. Eleanor Zagel, said, "In revisiting the homes I have found parents are really helping their children even the ones on a very limited income." She also said, "We try to encourage the parents to take the adult education classes and finish their schooling and many are doing this."

The diversity of the problems facing Indian education has been met to a large measure by the Head Start Program. They introduce the child to the speech, habits, and ideas of white civilization. Yet the function of these

schools will largely fail, if the teachers are not fully aware and informed of the particular group to which their students belong and are not conscious of their own function as guides to successful living in two societies catalysts assisting in their proper blending.

The writer has not begun to touch on all the Indian problems in education. There are many fields of Indian education among which on-the-job training, adult education, and the various types of institutes for schooling are just a few.

Art education. Art has been a vital force through the ages. Its use in everyday life in the past has shown the world how great has been its function. Much of the knowledge of the life of peoples in the past comes to us through their arts and crafts.

Our philosophers from the past to the present, Plato to Dewey, have been concerned with art in education. Many of the basic ideas of aesthetics in education today were considered basic by them.

On the American scene, from 1838, when Henry Barnard promoted drawing as a Common School subject, to the present, there is great contrast in the philosophy and aims of art education.

Horace Mann, 1848, expressed the idea to the Massachusetts Board of Education that drawing should be

taught in the schools of towns over 10,000. About the same time the first state-supported school for the training of teachers of industrial drawing came into being. The goal then became the training of artists for industry.

By the end of the century, the National Education Association appointed a committee on drawing. The report could be said to be prophetic of the present aims of art education, which are:

- (1) To develop an appreciation of the beautiful.
- (2) To develop the creative impulse.
- (3) To offer a consistent development of the faculty of sight.
- (4) To acquire ability to represent.
- (5) To prepare pupils for manual industry is purely incidental.
- (6) The development of professional artists is in no sense the aim of art education in the public schools. (2;65-66)

Uniqueness and individuality have long been the essential quality of the arts. The person engaged in artistic matters harnesses and directs his intellect and emotions, relates himself to his environment and attempts to bring order out of disorder. The greatest personal disciplines must be exerted if an expressive act is to be successful and worthwhile goals achieved. An aesthetic act, in other words, engages the whole personality of the creating person and channels his action into constructive modes of behavior. (3;9)

Edwin Ziegfield, Head Department of Fine and Industrial Arts, Teachers College, Columbia University, discusses four trends in art education which, he "believes are emerging in response to some of the depersonalizing characteristics of American culture and which must be pursued to maintain the humanizing qualities of education." (11;6)

He finds the arts in education being subjected to heavy pressure, and the gains made in the past fifty years are being endangered by curricula that place heavy emphasis on the academic fields.

In an age characterized by a need for greatly diversified talents and skills, we are emerging, especially on our talented students--our future leaders--an inflexible program of requirements disproportionately weighted in favor of the academic disciplines and the sciences. There is no suggestion here that those areas are not vitally important. The point is that if we bow only to pressures from limited subject areas we are laying the ground work for impoverished culture without vitality or valid meaning. (11;7)

Ziegfield feels that art educators have created this situation, and if unhappy with the "present state of things", and if they "deplore the imbalances in our present educational system", they can make "some or many, or all the changes" they believe to be needed.

The four emerging trends that place emphasis on art in education are:

- (1) An increasing recognition of the importance of creativity in life and education,
- (2) An emphasis on activities which promote individuality, establish uniqueness and develop autonomy--that is independence and freedom,
- (3) An emphasis on the humanizing and sensory rather than the formal values of art, and
- (4) An emphasis on depth of experience. (11;8)

Creativity has long been recognized as an essential of the art fields. What is new in the emerging trend is for a greater understanding of educators, of the need and obligation to develop its potential in all students; the importance of this potential being not only an end, but a means of learning. (11;8-9)

(a) Summary and Conclusion. Art has two major concepts: (1) Art education has a value for all children, not the gifted few. All children are not artists, but all are individuals and potentially creative; (2) Art education contributes to the mental growth of each child to the maximum of his individual capacity and ability.

The process in art education is concerned with the continuance of the child's already rapidly developing mental growth, which includes the creative impulse which in integration with all his learning experiences contributes to his whole growth.

Art education, because of the heavy pressures of curricula that place greater emphasis on academic fields

giving it little or no place in the education of the youth of today, is unable to do what it can and should be doing toward the stimulation of thought, both critical and creative.

(b) Implications. (General education and art education) These seem self evident. General education and art education have, technically, the same major goals: (1) Equal opportunity for all Indian children, and (2) Emphasis is placed upon the development of the individual Indian child, challenging him toward the achievement of the maximum of his ability.

They both stress the development of the ability to think clearly, critically, and creatively, with art education tending to place more emphasis on the latter, the development of creative thinking.

There is agreement that one of the most fundamental aims in a democratic society, is helping children to think for themselves. Independent thinking is sustained in an atmosphere which encourages exploration, experimentation, and discovery. The arts in a school program, well conceived as to child development and conducted with this aim would provide such an atmosphere to stimulate creative thinking. Through such experience an individual is developed and inclined to approach the responsibilities of life with intelligence and imagination.

And so it would seem that art education has a very definite place among the basic subject areas in general education, in order that progress can be made toward their mutual goals, the education of all youth, with emphasis on the development of, not a conformist or non-conformist, but an individualist, who:

. . .conforms as he sees it, whenever doing so adds to the coherent strength of society and does not conform when doing so weakens that coherent strength. He allows himself the right to choose his own action, keeping in mind the effect of his behavior on the over-all workability and success of the society in which he lives. The active and vital individual must have a creative imagination in order to conform and find the principle by which he will direct his life and behavior. (11;5)

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CHAPTER III
RESULTS OF THE FIELD OF STUDY

The research setting. The incentive for a study of this nature comes from the writer having been in close contact with the high school children of the Yakima Indian who has observed over the years the lack of interest in their arts and crafts. Customs the Yakima Indian followed two hundred or three hundred years ago are still followed on the Yakima Reservation though modern-day innovations have been added. However, many of the arts, for example, the art of fashioning split cedar roots into utilitarian, imbricated baskets with concentric designs distinctive of the area has been almost forgotten as has many of the other arts and crafts so much a part of the Indians past. Virtually unknown to the "outside" world, a renaissance of old Indian culture is awakening on the Yakima Indian Reservation. Conversations with many Indian people leads the writer to believe that there is now a trend of the older Indian people to revive the arts and crafts and try to interest young people of the tribe in these arts before all are forgotten.

The material for this study was obtained on the Yakima Indian Reservation during the years of 1968-1969. The writer was able to personally visit many Indians through

the help of Mr. LeRoy Strong, Art Director of the O.E.O., Tony and Hazel Miller, aided at the Toppenish Indian Community Center, Mr. Jim Weasletail, President of the Weasle-Tail Club at White Swan Indian Community Center, members of the Speelyi-Mi Club, at the Wapato Indian Arts and Crafts Festival, Mr. Howard Haas, Director of Federal Projects at Granger, Washington, Mr. Larry George, artist and teacher, who teaches under the O.E.O. in the Granger School, and many other individual Indians who were wonderful in their interest and cooperation in making this study possible.

Camp Chaparral. The one big effort of the Yakima Indian Nation was to see that each Indian student was given the opportunity to be in a situation of learning where he was assured of instant daily success instead of daily discouragement and failure. (12;2)

The Summer Mountain Remedial Program is held at the Yakima Indian Nation Youth Camp (Camp Chaparral). This location was chosen for the first camp and has been the site of each succeeding program and is sponsored by the Yakima Tribal Council through a contract with the B.I.A.

In working with education attitudes, it was felt a location away from the traditional classroom setting would be desirable. The location of the camp is 70 miles from the reservation office and located in the high mountain country

of the reservation. One effect not foreseen but very beneficial to the program, is the students' feeling that this is their land, this is their program, and this is done for them by their people. All of these and other factors can have a positive effect on improving education attitudes.

At this time, the site includes three dormitories, each of which can accommodate twenty-five people. It has a 24' x 64' multi-purpose building (education, eating, and recreation areas) together with a 20' x 30' kitchen with hot and cold running water, stainless steel sinks, refrigerators, etc., and four cabins (20' x 20') for members of the staff. These facilities are supplemented by six 12' trailers for the staff.

A new concrete block building houses the electrical plants for the camp.

Separate shower facilities are available for boys and girls.

A beautiful trout stream, Chaparral, runs through the campsite. (15;19)

The Summer Youth Program at Camp Chaparral. The Yakima Tribal Council furnishes the facilities at Camp Chaparral with several thousand dollars of operating funds as their contribution in financing these supportive education programs.

The B.I.A. provides summer program education through a contract with the Yakima Council to support these programs. (15;10)

The program can best be explained by a step by step description of what is done for the child.

The student in this program will usually be two years below his grade level in achievement in one or more subjects. He is chosen by the Education Committee of the Tribal Council, having first been located by the help of the four local school districts (Toppenish, Wapato, Granger, and White Swan). When the child arrives at camp he is pretested by the guidance counselor, the results of which establishes the group in which the student will be placed.

In this program the counselors are not interested in grade level, but where the child stands as an individual in his educational process.

The students are placed in groups of ten, and each group has one professional educator and one Indian aide assigned to each education field.

The pretest tells the strengths and the weaknesses of each student. The majority need extra reading and comprehension work, and it is usual for the students to have two reading periods per day. The program operates on six class periods per day of classroom work.

In this program Individualized Program Learning Materials are used to meet the individual needs of the students. It has been found that this approach gives daily success, education growth, and motivation to these children. Each student receives daily work in reading, mathematics, and English with a fourth period used for an additional study in one of the above subjects as indicated by the tests. During each education day, each student has two additional periods, one each in science and art. As the pre- and post-test information deals with the three basic education areas, it is especially important to make special reference to the science and art programs. These two programs break the academic day for the children and contributes greatly to the overall success. (15;14-15)

We know that in the science and art field, we have the best program of its type available. No achievement tests are given in these areas, therefore no measurable statistics are available. (12;5)

The Nature Study Course in science is designed to make the student aware of the many facets of science available in his environment. The attention of the students, their questions, and voluntary outside time spent in their individual projects shows that the student has become involved with science and nature.

The art course has the same quality of attention. The effort towards success in their projects, the constant

endeavor to improve on their work, and pride shown in finished products convinces one that the students have become aware of their creative abilities. (15;15)

The Spring Program at Camp Chaparral. The school district requested permission for all sixth grade children of the Wapato School District to go to Camp Chaparral. This included all children, both the Yakima Indian children and his non-Indian classmates.

Through the cooperative efforts of Yakima Indian Tribe, personnel of Yakima Indian Agency, Bureau of Indian Affairs, Yakima Tribal Council, Washington Game Department, Granger School District, and Wapato School District, it was made possible for the sixth grade classes of Wapato Schools to utilize the facilities at Camp Chaparral. (3;1)

The program was in the education area of natural science study. The class of 250 was divided into three groups of children and each stayed two and one-half days at camp. It was felt by the educators that this workshop would give all their students a common background and a basis for future educational achievement. (3;2)

Mr. Stanley Smartlowit, Tribal Education Committee Chairman, said, "I feel that this is an excellent opportunity to explain our program to the people and give the children background in our vast cultural and natural resource history."

The general instruction objectives for the camp were:

- (1) Appreciation of forest lands.
- (2) Appreciation of fish and wildlife.
- (3) An understanding of Indian culture.
- (4) A socializing opportunity for varied races.
- (5) A scientific explanation of plant life.
- (6) A scientific explanation of mountains and streams.
- (7) Teaching each child how to cook in the open.
- (8) Teaching each child safety in the forests.
- (9) To provide an opportunity for all sixth grade students to participate in a conservation unit. (3;2)

The last morning of camp the children were divided into small groups for classes in Indian culture which included:

- (1) Arrows.....Stanley Smartlowit
- (2) Indian Writings.....
- (3) Foods and Edible Plants.....Moses Dick
and Stanley Smartlowit
- (4) Tools and Hide Preparation..Moses Dick
- (5) Medicine.....Watson Totus
and Stanley Smartlowit
- (6) Hunting and Trapping.....Bob Jim
and Louis Cloud
- (7) Beadwork and Basketry.....Mrs. Shilow,
Mrs. Totus, Mrs. Dick,
and Mrs. Mesplie

- (8) Speely1 Stories (Stick Indians).....
Watson Totus, Moses Dick,
and Stanley Smartlowit
- (9) Weather Prediction (animals and plants)
.....Moses Dick
- (10) Treaty of 1855 (Old History).....
(3;20)

These small group lectures and discussions were taught by members of the Yakima Indian Nation and were the highlight of the camp.

The Wapato Elementary School. An exchange program of Indian dancing by students from Kindergarten through Grade 12 was presented at the Fruitland Elementary School in Kennewick, Washington in the spring of 1969 and will be presented in different schools of low income and ethnic groups in Seattle this coming school year. It was thought by educators in the Wapato School System that by exchanging the arts of the Indians with other ethnic groups it would bring about a better understanding between the people of these different groups and would give them pride in their own race.

Indian Trade Fair. The annual two-day Indian Trade Fair is scheduled each year in March at Wapato, Washington and has completed its fifth year.

Participation of all Indian tribes is urged and features traditional and modern Indian handwork and heirlooms, many which have not been seen anywhere else in the Northwest.

The art show features the work of Indian artists, professional, amateur, or students. The fair is sponsored each year by the Speelyi-Mi Indian Arts and Crafts Club of Wapato.

The first thing to see is the lovely tribal dances with the beaded costumes, the feathers, and the bells jingling on the ankles. Big and little, young and old participate and the older dancers teaching the young ones the steps and the motions.

In the Arts and Crafts Building is seen exhibits of beaded buckskin dresses and saddle gear, horse gear beaded and fringed, brides capes made from rows and rows of precious dentalium shells.

These shells are long and slender and creamy pearl in color, and were used in much of the more precious work. They have become almost unavailable, so the few that are left are the more valuable.

The detailed carvings of tiny horses, dragging a travois are interesting to see. Before the time of horses, the Indian used large dogs to drag the travois. A travois is made by fastening two long poles to the sides of the horse, the other end drags on the ground, a platform is placed near the lower ends and the goods packed strongly and well tied. Sometimes wounded and sick people were transported on a travois.

There will be tables of beaded earrings, ties and tie clasps, hand-worked deer skin gloves and bags, Cowichan sweaters made by the ladies spinning the brown, white, and gray wool. The Indian uses only the natural colored wool, so they never fade, and the texture is lovely, because the wool is hand carded and spun.

An interesting display of the many beaded bags can be seen made of deerskin with the sides of solid beadwork, every bag telling a different story, as the artist saw it. Also the beaded belts, and gauntlets with the elaborate beaded cuffs, and the moccasins, some low and some reaching up to the calf of the leg, all with elaborate beadwork on the toes and up the ankle will be seen.

There will be tanned deer hides and mats made of dried cattails, bags made of corn husks that looked like the finest tapestry, saddle bags made of leather, and Indian suit cases made of rawhide with red and green and yellow design, made to be tied on a saddle.

Baskets of all kinds are displayed on tables, some made many, many years ago and some having been made this last year. There are blankets and buffalo robes, shell jewelry and beads, and even some necklaces made of modern beads that are the size and shape of the old trade beads.

In an adjoining room the walls are covered with many paintings, both modern and traditional, also printing designs, drawings, and portraits of the Indian in his colorful clothing.

Granger Schools. This past year, Mr. Larry George, a young Yakima Indian man, has been teaching the first six grades in the Granger Elementary School. Mr. George is not a certified teacher, but is doing a remarkable job with these students. Mr. George is teaching under the O.E.O. and teaches only Indian children two days a week in the art classes. The other three days, he teaches art in the classroom with children of all races.

In the classes of only Indian students, he teaches first of all the Indian legends, so that they may interpret them in their drawings and paintings. The Indian child is also taught certain words of the Indian language.

When the other children are in the class, they hear about the way the Indian painted, the materials used, the reasons for the Indian to paint, Indian sign language, and shows them articles made by the Indians. Mr. George stresses the line drawings. Many of his students work was shown at the Wapato Indian Arts and Crafts Fair.

These Indian children are changing in their attitudes toward school, teachers, other students, and their school work. Many, who a short time ago were ashamed

to be classes as an Indian are now very proud to be called one. They are proud to be of the same race as Mr. George and for the first time have a feeling of self worth. Each child stands a little taller when he tells about what he is doing in school.

Mr. Howard Haas, the Director of Federal Projects in Granger, said that most of the Indian children attend school more regular, they are on time, and their whole attitude about school has changed since Mr. George has given them someone to identify with, they are so proud to be able to tell other children that Mr. George is one of their race and they are proud to be an Indian.

White Swan Indian Community Center. While visiting this center one evening, the writer saw many interesting things taking place. Children of all ages were here with their parents to learn more about the arts of the Indian people. Mrs. Mae Dodd, Director of the center, was kept busy answering questions and giving help to old and young alike.

The Weasle-Tail Club, which is a youth organization, was in the process of teaching the boys war dancing and "imported" Indian dances. Mr. Jim Weasletail, one of the organizers and President of the Weasle-Tail Club, was busy teaching the drum-chanters. At the same time, Mr. Kenneth Scabby-Robe was instructing the dancers. These dancers

ranged in age from one year old to teenagers. Each dancer was given individualized instructions, both at the beginning and all through the dance session.

Downstairs in the center, a group of girls were getting final instructions in drill team precision. They were all, both the girls and boys, getting ready for competition for the first foods root feast of the season. The Indian leaders were making a special effort to encourage boys and girls to attend. This is for the purpose of instructing them in the rituals of the religious ceremonial or feast of thanksgiving to the Creator.

Other Indian youth organizations are the Yakima Club at the Wapato Longhouse and at Satus, also formed to instruct both boys and girls in dances, costuming, and in the old Indian ways centering on the Yakimas' ancient culture of which the people are increasingly proud.

Some of the other arts that were taught at the White Swan Center during this last winter were: Moccasin making taught by Rosalee Dick, beadwork and the making of wing dresses by Louise Scabby-Robe, Jim Weasletail taught the art of feathers, while Cecelia Totus was teaching beadwork.

The Speelyi-Mi Arts and Crafts Club. This club was organized the year before the Seattle World's Fair with the objective of reviving many of the old arts and crafts of

the Yakima Indian so they would have some of their art to show at the World's Fair. The Speelyi-Mi Club has twenty active members and has continued to interest both the older Indian to teach and the younger Indian to learn all he can about their art before it is too late. An active member, Mrs. Nettie Shawaway, said, "We don't want them to forget the arts of our people." This seems to be the thoughts of the other members of the Speelyi-Mi Club.

Mrs. Shawaway has done very precise beadwork in the past but because of her eyesight will not be able to teach this art this fall. However, she has at least ten Indian people that she will be teaching the correct way of preparing and curing buckskin. She said, "It is very hard to get the young people to want to do these things, too much T.V. and funnies." Nevertheless, there are some young people now beginning to want to learn some of the old arts and crafts.

The Toppenish Indian Community Center. This is a place of much activity. During this past winter beadwork was taught by Mrs. Hazel Miller, who with her husband, Tony Miller, gives illustrated talks on Indian culture and traditions. Mrs. Miller also works as an aide at the center and will be found there almost every day. One of the days when the writer was there, Mrs. Miller was just returning from a trip into the foothills with a bus load of young Indian girls. She had been teaching them where

to find the various food roots. When they returned they were taught how to prepare and serve them.

There are many leaders in this cultural renaissance, who realizing that some of the arts are disappearing, decided that unless some of the older leaders take it upon themselves to teach them, the young people will grow up uninstructed.

At this center you will find many other activities going on every day. 4-H Club work, Boy Scouting, sports and recreational programs of all kinds and art and crafts taught by members of the tribe.

During the fall and winter any person of any age can sign up for any of the many arts and crafts such as: Beadwork, basketry, working with feathers, weaving, Indian songs and dances, drawing, designing, painting, and deer hide curing. A questionnaire is given to all who are interested in taking classes through the Toppenish Community Center. This questionnaire is illustrated on pages 49, 50, and 51.

A STUDY OF THE REVIVAL OF THE ARTS AND CRAFTS
OF THE YAKIMA INDIAN NATION

CHAPTER IV
FINDINGS OF THE STUDY

Values of the study. Since in art education today an emphasis is placed upon the development of the individual person and not merely as a producer and consumer of art forms, the individual's behavior in relation to his associates takes on considerable significance. Contemporary art education has been affected by the idea that school "must be a place where pupils go, not merely to learn, but to carry on a way of life." Hence, the art program today is not considered adequate unless it tends to bring about growth in the child's social intelligence, and one may find in the art class certain group activities designed to bring about this end. (5;9)

It is believed that by encouraging the new and reviving the old arts and crafts of the Indian that it will bring about a good self image. The Indian child will be able to keep his identity and will come to realize that he has a great cultural heritage since the Indian people have unique arts and crafts. Participation in art can help to develop worthy citizens--people who enjoy intellectual and emotional control, people with the skill and initiative and people who are aware of the world in which they live.

Cultural values. We first think of an Indian as living in a tepee, flashing in beadwork from moccasins to headband, wearing a beautiful headdress, long braids of black hair, tom-toms and most of all, a gaily decorated stone pipe with a stem as long as your arm. All these highly original objects are of true Indian origin, but the picture is composite, welded together partly under white influence, but a generalized Indian, rather than a reality. (15;237)

Aesthetic value. When a person is occupied with an act of artistic expression, both his feelings and intellect are involved. It appears that in the creation of a work of art, the person must employ both the intellectual and emotional aspects of his personality. Therefore, the artist alternates between feeling and thinking. While engaged in developing a piece of art the artist manipulated the elements until he has arrived at a unity and a variety of composition which satisfies his mind and heart. This manipulation is performed creatively and is never the result of adhering to a formula.

When the Indian is producing a design for functional purposes, such as beadwork for a dress or bag, a design for a basket, or feather design for a headpiece which provides a certain scope for personal judgement, the artist must let his decisions be governed by an honest respect, not

only for the materials used, but also for the purpose to which they are put.

Design in art, therefore, involves considerations related to unity, to variety, to materials, and to function, in which the feelings and intellect of the artist are brought into play. (5;75)

The Indian artist engaged in artistic endeavors harnesses and directs his intellect and emotions, relates to his environment, and attempts to bring order out of disorder and must exert the greatest personal discipline if he is successful in his goals. The aesthetic act engages the whole personality of the creating person and channels his actions into constructive modes of behavior.

There are indications that under certain conditions, art tends to have permanently beneficial effects upon the personalities of those who create it. (5;9)

We realize that Indians are people, and there are as many differences in dress, household economy, ways of making a living, styles of ornamentation, amusements, games, habits, and ceremonies as the white people have and that their culture is as important to them as ours is to us. No other race of people can claim a more colorful background and stir the imagination of both the young and the old as the American Indian.

Some of our Indian people are going to other parts of the country lecturing and showing art works of their people. Miss Teresa Finley was one of these.

"I plan to study and work with our own tribal arts and also study more of the folk art of other cultures," Miss Teresa Finley reported after returning from a World of Arts Conference at the Edith Macy Training Center at Pleasantville, New York. She and Miss Lowiza Umtuch attended the conference.

The two members of the Yakima Indian Tribe were sponsored by the Columbia Basin Girl Scouts Council. "In the ten days we learned about folk art of people from a variety of backgrounds including Eskimo, Mexican, Spanish, Japanese, dirty ghettos and suburbs, and a number of Indian tribes other than the Yakimas." Miss Finley said.

She and Miss Umtuch took part in the program by demonstrating the "Welcome" and "Farewell" dances of the Yakimas. They showed their beaded and fringed buckskin dresses, their headbands, feather fans, beaded moccasins and handbags. They also reported on tribal customs, arts, crafts, and answered questions.

While in New York, they studied folk music (song and instrumental) learned folk crafts such as quilting, wood carving, furniture decoration, cooking, reverse glass painting, story telling, and folk dancing.

They talked with guest artists about the importance of folk arts in today's mechanized society and determined that individuality is more important today than ever.

There are so many items in our everyday life we have borrowed from the Indians: Craft articles of buckskin, basketry, featherwork, weaving, porcupine quillwork, the trumpline, canoe, laced snowshoes, toboggan, beadwork, and tobacco. Also many borrowed Indian words in American speech, such as hominy, moccasin, papoose, powwow, squaw, succotash, tepee. This list of borrowed words is not complete, because our speech has been enriched by many geographical terms. Almost half of the states in our country have Indian names, and the number of towns and cities with such names is greater. There are many lakes and rivers bearing Indian names. Untranslated Indian names are an asset because they are musical and highly original. They also serve as memorials to the race that has all but passed into oblivion. (15;296)

So the descendents of Indians have much to be proud of, and for those who must count all values in dollars or not at all, we suggest looking at economic tables for the yearly value of all the tobacco, maize, potatoes, tomatoes, peanuts, and the other forty or more useful plants domesticated by the Indians and promptly taken over by the world. The sum of these values should impress the money-minded that the Indian contributed greatly to the well-being of the world, in return for which he is threatened with extinction. (15;297)

Therapeutic value. The art of the Yakima Indian today is a field of study which can help to develop them as worthy citizens who enjoy intellectual and emotional control, people with skill and initiative, and people who are aware of the world in which they live.

Perhaps no other field of study can quite equal art in the flexibility with which it can accommodate itself to the most divergent types of personalities. Obviously, art has always challenged the most gifted. Contemporary teaching methods, however, have demonstrated that all normal children can find success in this work. Recently proof has been forthcoming that children of retarded mental development can engage profitably in art activities. Further discoveries have shown that with children suffering from various psychosis, art has been used successfully for therapeutic purposes, and it is claimed that some unfortunate mental conditions have been corrected by means of creative artistic activities. (5;34)

Vocational and avocational value. The young Indian has not been happy working in industry off the reservation and away from his friends and families, so a few years ago being aware of this, the Yakima Tribal Council set aside a track of land to be used as an industrial park for the purpose of encouraging industry to come to this part of the country. It was the desire of the Council that the industries train and use the Indian where ever possible. In 1967, the first of these plants began operation and is known as White Swan Industries, Inc. This plant is a whole-sale firm that makes recliner chairs which are sold to seven western states.

The personnel department works closely with the B.I.A. and hires and trains both men and women and employ 240 when in full operation.

Given the opportunity of a steady job, the men and women who work here are building respect for themselves and their families. They are learning the value of steady work, pride in good workmanship, and dependability. It is hoped that some of these Indians will go on for further study in design or commercial art when they see the value of further study.

A STUDY OF THE REVIVAL OF THE ARTS AND CRAFTS
OF THE YAKIMA INDIAN NATION

CHAPTER V

SUMMARY AND RECOMMENDATIONS

Summary. Instructions in the practical arts and crafts are an important part of the Yakima Indians' educational program which is going full-speed ahead on the Yakima Indian Reservation today.

The two major aims which are emphasized are the recognized and accepted values of art education with emphasis on the aesthetic value, cultural value, therapeutic value, and the vocational and avocational value to the Indian and secondly, the basic need for reviving the arts and crafts of the Yakima Indian Nation, with the goals of equal educational opportunity for all persons, to the maximum of his individual capacity and ability.

The theme that is found to predominate and strengthen these aims is the development of an individual with the ability to think, to think clearly, to meet problems with curiosity and will, and the techniques to solve them.

The writer has attempted to show why education of the whole person is important. The cultural differences of the Indian child and the school's responsibility to each child regardless of race, or ability to learn.

References to training of the Indian and the different ways he is being trained was emphasized. Also why training of arts and crafts of his people is important, and what this education contributes to the Indian child both at home in the community.

The writer has stated the different programs in operation by the Yakima Tribal Council and individual Indians on the Yakima Reservation. These are the two different educational programs at Camp Chaparral, the summer education program for Indian children only and the spring conservation program for all children from the sixth grades at Wapato and Granger schools. Both these schools are involved in the over-all education of the children from many races and economic levels. Also important in the revival of the arts and crafts was the Indian Trade Fair, the Speelyi-Mi Arts and Crafts Club, and the art program at the White Swan and Toppenish Indian Community Centers.

Recommendations. The writer would like to recommend that the Yakima Tribal Council establish a place on the main highway where the Indian could have an outlet for his arts and crafts. This place should look like an Indian shop and Indians should be available to slip on their lovely beaded costumes for the tourist's benefit in taking pictures.

There would be more demand for Indian arts and crafts that are authentic and not "Made in Japan" and would be both profitable to the community and to the individual Indian.

It is recommended that more Indian people become involved with teaching the arts and crafts of their people. This could be in a one to one relationship, where one person teaches one person and he in turn teaches another, and this pupil teach another so that you have a continuous chain of teachers and pupils. This would create more interest and also better relationships between the Indian people.

Another recommendation is that the old arts be taught at the Indian Youth Camps, and should include basketry, finger weaving, beadwork, and any of the other crafts that are on their own culture. These should be taught to the young Indian before the ability to perform these artistic skills are completely lost.

For the young Indian who hasn't finished his education, it is recommended that he be encouraged to take adult education classes and take the G.E.D. examination so he can continue his education.

It is recommended that all elementary teachers be adequately trained in simple arts and crafts so that all children will obtain art experiences in the classroom.

The writer would like to suggest that all teachers employed on the reservation have the opportunity to attend a workshop on the culture of the Indian and other ethnic groups so he will have a better understanding of these children.

It is recommended that art and crafts appreciation should be taught in all public schools with special emphasis being given to the arts and crafts on a tribal level.

The writer would also like to recommend that the Yakima Tribal Council establish information booths on the main highways entering the reservation to give out literature explaining the many activities of the Yakima's and establish a traveling exhibit of both traditional and contemporary art and crafts for the use of schools throughout the state.

The writer would also like to recommend that the collection of visual aids and artifacts at the Migrant Center be publicized so all schools on the reservation would know that this collection is there for the free use of any teacher who wishes.

CONFEDERATED TRIBES AND BANDS
YAKIMA INDIAN NATION
POST OFFICE BOX 632
TOPPENISH, WASHINGTON

Tentative outline of Proposed Recreation Program at the
Toppenish COMMUNITY BUILDING to be presented by the Yakima
Tribal Community Action Program, Yakima Agency, Toppenish,
Washington

NAME _____ DATE OF BIRTH _____ AGE _____

TELEPHONE NUMBER _____
(P.O. BOX or STREET NUMBER)

MALE _____ FEMALE _____
(CITY and STATE)

Please indicate by (X) mark in the space provided the
activities you would prefer to participate in, or receive
instruction. These are only a minority of possible
activities as other activities may be included, or deleted,
as they are required for program improvement.

A. ARTS & CRAFTS (Indian Culture)--Please elaborate
on special interests you may check.

- (1) Beadwork _____
- (2) Working with feathers _____
- (3) Basketry and weaving _____
- (4) Indian songs & dances _____
- (5) Drawing _____
- (6) Designing _____
- (7) Painting _____

- (8) Deerhide curing_____
- (9) Other_____

B. CLUB GROUPS

- (1) Adult Clubs_____ (Indicate--Men or Women)
- (2) Boys and Girls Clubs_____
- (3) Business Organizations_____
- (4) Babysitting Clubs_____
- (5) Other_____

C. HOMEMAKING

- (1) Home planning_____
- (2) Food preparation_____
- (3) Child care_____
- (4) Safety and first-aid_____
- (5) Costume design_____
- (6) Landscaping_____
- (7) Family living_____
- (8) Family recreation & social life_____
- (9) Other_____

D. SOCIAL ACTIVITIES

- (1) Community picnics_____
- (2) Dances (Modern and Indian)_____
- (3) Other social events_____

E. EDUCATIONAL

- (1) Library_____
- (2) Studyhall_____

(3) Other_____

Please indicate fully any particular phase of active or passive type of recreational activity we have omitted and of which you are interested.

F. ATHLETICS

(1) Boys Leagues_____

(2) Girls Leagues_____

(3) Women's Leagues_____

(4) Men's Leagues_____

(a) Basketball_____

(b) Volleyball_____

(c) Ping Pong_____

(d) Golf_____

(e) Softball_____

(f) Baseball_____

(g) Boxing_____

(h) Wrestling_____

(i) YMCA or YWCA Swimming_____

(k) Other_____

Your cooperation in completing this form will enable us to establish a program as near as possible to your wishes.

Please return these completed forms immediately to:
Tribal Community Action Program, Yakima Agency, P. O. Box
632, Toppenish, Washington, ATTENTION: Mr. LeRoy H. Strong,
Recreation Director.

PERSONAL REFERENCES

Brown, Betty.....White Swan
Washington

Burke, Vivian.....Migrant Center
Toppenish, Washington

Corpus, Laura.....Toppenish
Washington

Devine, James.....305 West 9th
Wapato, Washington

George, Larry.....Granger
Washington

Haas, Howard.....Director of Federal Projects
Granger, Washington

Hooper, Genevieve.....Yakima Indian Agency
Toppenish, Washington

Jacobs, Reid.....Harrah
Washington

Lumley, Viola.....805 South Satus
Wapato, Washington

Miller, Hazel.....Wapato
Washington

Miller, Tony.....Wapato
Washington

Muehe, Robert.....Yakima Indian Agency
Toppenish, Washington

Olney, Eva.....Yakima Indian Agency
Wapato, Washington

Rohn, Dorothy.....Public Health Nurse
Toppenish, Washington

Shawaway, Nettie.....Parker
Washington

Sheppard, Naomi.....810 South Camas Avenue
Wapato, Washington

Strong, LeRoy.....O.E.O.
Toppenish, Washington

Smartlowit, Stanley.....Yakima Indian Agency
Toppenish, Washington

Wahsise, Pauline.....Wapato
Washington

Weasletail, Jim.....White Swan Indian Community Center
White Swan, Washington

Zagel, Eleanor.....5th & Simcoe Avenue
Wapato, Washington



Vivian Saluskin in ceremonial
costume



Yakima Indian girls in buckskin beaded dresses



Drummers and chanters



Indian Arts and Crafts Fair



Indian Arts and Crafts Fair



Jim Sohappy
and Henry
Luton in Tribal
Warbonnet

Hazel Miller
lecturing on
Indian
culture





Hazel Miller
showing art
work of Yakima
Indians

Indian Dancing
Exchange
Program at
Kennewick,
Washington





Indian Youth
in ceremonial
costume



Trophies for best art projects at
Camp Chaparral



Trophy for
best art
projects at
Camp
Chaparral



Indian dancers
in program at
Wapato,
Washington



Art projects of students at Camp Chaparral



Stanley Smartlowit, Chairman Tribal
Education Committee

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