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Earth Line and Morning-Star Nlaka'pamux Clothing Traditions. By Leslie H. Tepper./From the Land-Two Hundred Years of Dene Clothing. By Judy Thompson/Sanatujut-Pride in Women's Work: Copper and Caribou Inuit Clothing Traditions. By Judy Hall, Jill Oak...

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Author

Balkwell, Carolyn

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painters." The editor should have chosen the designation "Native North American" in the title to signal the greater inclusiveness of this reference work. And of course, some of the artists listed, including almost all of the Canadian Inuit artists, many contemporary Northwest Coast artists, and the nineteenth-century Plains ledger artists, are not painters at all but graphic artists who work in media such as drawing or printmaking.

Despite these criticisms, this is an extremely worthwhile volume for the amount of useful information included within its covers. The flaws I have indicated are typical of ambitious reference works in which no editor can possibly control all factual material, bibliography, alternate spellings, and significant data. The fact that such a publication is outdated even before publication points out the need for an easily accessible and instantly updatable electronic database on native artists. The Inuit Art Documentation Center at Canada's Department of Indian and Northern Affairs maintains such a database on Inuit artists. It certainly is time for an American institution, such as the National Museum of the American Indian, to take on the responsibility for creating such a reference tool. Until that happens, however, this book fills a large gap in the reference literature on Native American art of the last century.

Janet Catherine Berlo
University of Missouri—St. Louis

Earth Line and Morning—Star Nlaka'pamux Clothing Traditions. By Leslie H. Tepper. Hull, Quebec: Canadian Museum of Civilization, 1994. 137 pages.

From the Land—Two Hundred Years of Dene Clothing. By Judy Thompson. Hull, Quebec: Canadian Museum of Civilization, 1994. 134 pages.

Sanatujut—Pride in Women's Work: Copper and Caribou Inuit Clothing Traditions. By Judy Hall, Jill Oakes, and Sally Qimmiu'naaq Webster. Hull, Quebec: Canadian Museum of Civilization, 1994. 136 pages.

Each book in this trilogy published by the Canadian Museum of Civilization focuses on clothing traditions, but the specific re-

gions of Canada and groups of people studied differ. Tepper's work focuses on Nlaka'pamux (formerly called Knife, Couteau, or Thompson River Indians) residing in British Columbia and northern Washington State. Both woven garments (typically of Indian hemp, willow, cedar bark, or other plant fibers that were softened and twisted into warp and weft yarns) and skin garments are described. Detailed illustrations and directions for construction of apparel items are given. Woven garments tended to be used in the rainy season or warm weather and by less wealthy persons. Those who did not have someone available to hunt and provide hides for them were denied access to skins for clothing. Woven garments were shaped to the body by either splitting warp yarns or adding warp yarns where increases in size were needed. Cutting and sewing of fabric were not used. Skin garments, however, might be cut and sewn to fit the body.

Decoration of Nlaka'pamux clothing is extensive, whether the garment is woven or of skin. A favorite location for embellishment is the breast area, especially in the bib region. Paints and other substances were used to portray scenes from nature: earthlines with mountains or trees, sun, moon, or stars. Fringes were abundant and served many functions: as insect repellent, to draw rain water away from the body, as an aesthetic aid in dances, and to display conspicuously the wealth of those who could afford the extra materials required to construct them.

Color was applied both to clothing and to the body. The book discusses sources of pigments and delves extensively into the symbolic meaning of different colors when used for body and face decoration. Circles and half-circles are the most common shape used in design. These and other shapes also carry symbolic meanings that Tepper discusses. In addition to fringe, the following materials were used for three-dimensional decoration: shells, quills, beads, animal bones, and bear claws. Included are illustrations of the use of these materials, including color photographs, and discussions of the meaning of the ornamentation to the wearer or in the lore of the group.

Tepper's final chapter details the process of getting dressed, including bathing, application of surface ornamentation to the skin, manipulation of the hair, and choice of garments. Throughout the book the concept of fashion change is prominent, especially in relation to the influence of European clothing. Tepper also stresses the idea that ornamentation brings personal pleasure, as well as symbolizing social status and position in society.

From the Land focuses on the elegant and sophisticated clothing created by the Dene people of the Northwest Territories. Mothers were responsible for teaching their daughters to perform this activity well, taking apart and forcing the remaking of poorly executed garments. In this harsh, northern climate garments were made exclusively of the tanned hides of caribou, moose, and bear; the pieces were sewn together with sinew thread. Hides of Arctic hares were cut into strips to form a long furry cord that was made into clothing using a looped netting technique.

Clothing items tended to be highly decorated with fringe, quills, beads, seeds, feathers, and pigments. Thompson's book contains detailed illustrations, including line drawings and photographs, of decoration techniques. Summer clothing was more elaborately decorated because dehaired hides lent themselves more readily to the application of design. Fur served as an aesthetic embellishment of winter garments and as a source of insulation against the cold.

Body paint and tattooing also were used as decoration, as protection from evil spirits, and as indications of group membership. Body ornaments (including quills and other decorations affixed by piercing the nose, ears, or other portions of the body) gave aesthetic pleasure to the wearer and displayed his or her relative status. Thompson treats fashion change and the incorporation of European design as reflections of the extent of contact and modernity. People living closest to trading posts were the first to adopt elements of European design.

Illustrations consist of line drawings of garment patterns, photographs of extant garments, and reproductions of paintings portraying the original wearers of the garments. Particularly noteworthy are the color closeups showing the decorative details on garments. These are powerful presentations of the elegant beauty of Dene clothing.

Sewing skill, always a highly valued component of women's role, was encouraged in mission schools where skilled artisans taught nuns, who then taught pupils. When French embroidery techniques were combined with native designs and materials, unique and stunning methods of decoration (e.g., moosehair tufting, floral designs in glass beads, silk embroidered complex floral patterns on moose or caribou hides) were invented.

Although purchased clothing made up increasingly large parts of Dene wardrobes as the twentieth century progressed, hand-sewn clothing remained important for special occasions and for

gift-giving. The aesthetic tradition of the Dene is being kept alive by contemporary women who insist on perfection in the execution of design. Combinations of traditional methods and new adaptations and inspirations are exemplified in the beautiful, lively, and elegant garments illustrated in the final chapter of Thompson's well-documented book.

The Copper and Caribou Inuit, residents of the Canadian Arctic region of the Northwest Territories, are the subjects of the final work in the trilogy, *Sanatujut – Pride in Women's Work*. As was true for the previously discussed peoples, the women are the primary preparers of clothing among the Inuit once the animals have been hunted and their hides removed. Because of the harsh climate of northern Canada, skin clothing predominated, as it did among the Dene. Skillful construction made these garments warm and pliable, permitting the freedom of movement necessary for the men's hunting and trapping activities. Inuit culture reinforces the important connection between an accomplished seamstress and a skillful hunter.

According to authors Hall, Oakes, and Webster, skins were softened by dampening and scraping the hides, but the final softening treatment consisted of chewing the hides until they were pliable enough to use in apparel. Caribou and seal were the main sources of clothing materials. These were given surface interest by plucking, shaving, or coloring sections of the skin. Plentiful, clear illustrations of extant garments, construction methods, patterns, and implements used in preparing clothing enliven the book.

The authors treat clothing as a form of nonverbal communication about the individual wearer and about Inuit social structure and worldview. Among data conveyed through clothing were gender, geographic location, and the integral relationship between the hunter and the prey. Women were tattooed with designs that indicated region and culture, social status, protection from evil spirits, and entry to the afterlife. Hairstyles, likewise, testify to gender and region. The life and health of a child were said to be related to the child's first set of clothing. These garments were not discarded until after the child was grown. As the child matured, her clothing symbolized her concomitant increases in responsibility toward the family. Adult clothing was adopted only when the child had reached sufficient maturity to function as an adult.

Women's dress incorporated some unique features, including side pouches below the knee in their traditional inner stockings of

fur-lined caribou. Although their precise function is no longer known, these pouches appear to be storage spaces for small items. Women's parkas also included back pouches for carrying infants.

All of the books in the trilogy demonstrate high levels of scholarship, rely to a great extent on original sources of information, and include numerous, clear, and detailed illustrations. Tepper's work focuses on the symbolism of designs and the technical processes of production. Thompson emphasizes the aesthetic traditions of the Dene and the importance of teaching sewing skills to young girls. Hall, Oakes, and Webster underscore the symbolic form of communication that clothing represents and the skill of the women in creating garments that help the Inuit survive in a harsh climate.

Carolyn Balkwell
San Diego State University

Flutes of Fire: Essays on California Indian Languages. By Leanne Hinton. Berkeley, California: Heyday Books, 1994. 270 pages. \$18.00 paper.

Flutes of Fire, by Leanne Hinton, is a moving account of the struggle to preserve California Indian languages. This is a wonderful book that will delight readers. It is well written, well edited, and full of useful information. It is timely and important and does justice to its subject. Once begun, the book is hard to put down. I enjoyed it very much, as you will see from my review. But first, I would like to recount what I believe is a relevant story.

In the early 1980s, the California State Parks (CSP) began the task of repatriating their collections of human remains to the most likely descendants. Most of the remains were those of California Indians. Following the law, the CSP began preparation of a preliminary Environmental Impact Report. As part of the process, the public was allowed to review the CSP proposal and voice any objections they might have to it. The CSP received a number of letters written by physical anthropologists, archaeologists, and museologists who were opposed to repatriating the collections. Although the respondents cited various reasons for not returning the remains, many focused impassioned pleas on the scientific loss that would result from repatriation. Perhaps one of the most passionate was written by the head of a respected museum, a