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MUSQUEAM
A LIVING CULTURE



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x^wməθk^wəyəm By educating and informing the world about our unique culture we hope that the name Musqueam will become known and respected, both within our own territory and beyond.

Introduction

We, the Musqueam people, have lived in our traditional territory — the lands and waters now known as the lower mainland of BC and encompassing the greater Vancouver region — for several thousands of years. We are a **thriving community** located on the banks of the Fraser River. We have a **rich heritage** and a unique, **living culture**. Still, we find many people both within our territory and around the world are poorly informed about our culture at best, and at worst unaware of our existence altogether. Today, we hope to change that. By educating and informing the world about our unique culture we hope that the name Musqueam will become known and respected, both within our own territory and beyond.

Goals of the Musqueam People:

1. **to be recognized, valued and respected as a unique culture**
2. **to revive our language, to revitalize our artistic traditions, and to restore our entire culture**
3. **to be able to share our culture and heritage with the world, to create a venue to showcase our art, our culture**
4. **to connect our youth and our elders, so that they may learn from one another**
5. **to create jobs, skills and training for our community members**



x^wənəθət — our first ancestors — are said to have descended from the sky, wrapped in clouds, before there was anything else here.

A Rich History

Musqueam **traditional territory** — the lands and waters on which we have always lived, worked, recreated and practiced our spiritual beliefs — encompasses what is now called the lower mainland: Vancouver, West Vancouver, North Vancouver, Burrard Inlet, New Westminster, Burnaby, Delta, Surrey and Richmond. It extends from English Bay eastward to Indian Arm, from south of the banks of the Fraser River north to Howe Sound. Archaeological evidence links our cultural ancestry to this region for several thousands of years. Our oral history tells of a connection to these lands and waters **since time immemorial**. x^wənəθət — our **first ancestors** — are said to have descended from the sky, wrapped in clouds, before there was anything else here. These supernatural beings populated the land until χe:łs, the transformer, changed them into their present form as rocks, animals, and features of the landscape that remain to this day. According to this story, our people do not simply belong to the land, the river, the living creatures here; we are those places and beings. Today, our deep **connection to these lands and waters** is evidenced in the many hənq̓əmíñəm names for sites and features throughout our territory.

Our territory, once rich in natural resources, offered our ancestors a life of abundance. In return, our people were and still are the keepers of the lands and waters that sustain us.

məsteyəx^w - our people - believe that all things within our territory are connected; all beings are spiritual beings. As a result, we hold strict ancestral laws about how to interact with other life. Our ancestors knew when it was appropriate to use resources and how much they could harvest at any time. In this way, they maintained a relationship of balance and sustainability with the natural world around them. Musqueam tradition says that when we receive sustenance from a plant or animal, first we must ask that being for permission, then take only what we need, and finally give each living being thanks for sustaining our human lives.

We have lived on the banks of what is now called the Fraser River for thousands of years. Fishing has always been central to our way of life. Our ancestors tell of a time when the river was alive with sockeye and other salmon species. Sturgeon, rock cod, ling cod, flounder, halibut and other species were also fished by our people. In addition to fish, there was an abundance of marine life, such as eulachon, shellfish and seaweed. In winter, our people hunted for waterfowl, deer, wapiti, beaver, mink, mountain goat and other game. Marine mammals such as seals, porpoises and sea lions were hunted for use as food, and otter and mink were trapped for their pelts. Our land was rich with flora too; salal, salmon and other berries, and a variety of plants were harvested for food as well as social and ceremonial purposes. The wood of the cedar tree was used to build houses, ceremonial boxes and canoes. Cedar bark became clothing, rope, baskets and mats. Stone, bone, wood and antler were used to create tools to work with.

As we are connected to the natural world, so we are to one another. Our ancestors lived closely together in fishing villages comprised of several longhouses. The longhouse — our traditional dwelling place — was shared by extended families and could easily accommodate up to one thousand family members. Social activities such as berry picking and canoe racing — for which Musqueam was famous — were part of the fabric of our daily lives and intercommunity gatherings. Spiritually, our people have always engaged in communal practices, feasts, gift exchanges, dancing and ceremonies.

Our ancestors were strong people, as we are today. We governed ourselves according to specific social and moral codes, and our traditional societies were stratified according to class. Each group had a specific role and responsibility. Higher classes emerged as leaders, such as our Musqueam warriors who protected our communities from outside forces. Our warriors were not aggressive people, but they did not hesitate to fight or retaliate if attacked. To be a warrior involved a lifelong commitment of strict physical and spiritual discipline, and in turn our leaders were highly honoured and respected in our society.

As with First Nations communities throughout BC, contact with outside cultures had a devastating impact on Musqueam peoples' lives.

Even before the arrival of settlers to the region, foreign diseases such as smallpox were introduced through European trade routes. Small pox quickly spread west across the country from tribe to tribe and wiped out a large portion of our population. More Musqueam became ill and died later as a result of introduced diseases, such as influenza, measles, tuberculosis, further small pox outbreaks and a host of other illnesses previously unknown to our people. Alcohol and other substance dependencies, brought on by further suffering, also devastated our communities, taking many lives and creating a legacy whose impacts are felt to this day.

First recorded contact with non-native visitors occurred in 1791 and settlement began in the later 1800s. Choice lots were pre-empted by settlers and lands were surveyed, with no regard to Musqueam title nor our interests. Eventually, Musqueam people were relegated to a small parcel of reserve land — a fraction of our traditional territory.

In the latter part of the 19th century, it became increasingly difficult for Musqueam people to continue our traditional ways of life. Access to our resources was blocked by fences placed around land appropriated for farming and settlement. In addition, various resources on which we depended for both food and ceremonial practices were being rapidly depleted. Fish populations were drastically reduced by a developing commercial fishery and destruction of habitats, while large tracts of forest were logged to clear the way for farms. In 1913, construction of the railway line caused a devastating riverbank slide in the Fraser River Canyon that almost destroyed the sockeye runs. While resources dwindled, competition between our people and non-native fishers and hunters grew and restrictions were placed on the Musqueam peoples' access to our own resources.

Perhaps one of the most devastating impacts to our culture resulted from the introduction of the residential school system. When our Musqueam children were forced into residential schools, they were separated from their own families and communities, as well as their cultural heritage. Large numbers of children died while in the care of the residential schooling system — estimates as high as 25-69%¹. Of those who survived — prohibited from speaking their own native language and kept for long periods of time from their own families — many lost a significant piece of their cultural identity. This travesty wrenched families apart by taking away their ability to communicate with one another and to share cultural knowledge.

As with all First Nations, Musqueam peoples' rights were severely restricted without explanation. We were not considered citizens, and so were denied the right to vote, to have legal council, to operate businesses, to leave the reservation without permission, to meet and discuss land issues, and to practice many of our social and spiritual traditions. These indignities, combined with continued urbanization within our territory, disease, and the breaking apart of our families, caused great suffering for Musqueam communities. Our population, once estimated at 30,000 strong, sank as low as 100 members. Predictions were made that we were a dying race whose culture would eventually be extinguished altogether. Fortunately, this was not to be the case.

The name Musqueam comes from məθk^wəy̓, the word in our hənqəmīnəḿ (h-un-q-uh-mi-n-uhm) language for the grass that grows beside our river. A story has been passed on from generation to generation to explain how we came to be known as the people of the river grass

“It was noted that in some periods the məθk^wəy̓ (m-uh-th-kwi) grass flourished, and in some periods it could scarcely be found. It was also noted that in some periods our people would flourish and in some periods the population would dwindle, perhaps by plague or war. It was in this way that we became known as Musqueam.” ii

A great warrior ancestor celebrated to this day in our ceremonial dances is qeyəpələnəx^w (Capilano). It is said that during qeyəpələnəx^w time, the people from Cape Mudge came down and led an unprovoked attack on our Musqueam people. qeyəpələnəx^w gathered together many of the Musqueam neighbours and led a retaliatory attack at Cape Mudge, where an entire village was decimated. Since that time, qeyəpələnəx^w was known as a feared warrior and protector of the Musqueam people.

The past 50 years have seen an incredible show of strength by the Musqueam people, and a revival of our community and our culture.

By the middle of the 20th century, a few things had changed. Without their consent, First Nations people were given citizenship and were granted the right to vote in Canada; amendments to the Indian Act allowed traditional practices once again; and residential schools were eventually phased out. Musqueam people officially re-asserted our aboriginal title rights in the 1970s when the government of Canada introduced policy to resolve land claims. Soon thereafter we won two precedent setting cases related to First Nations rights in the Supreme Court of Canada.

Today, despite almost insurmountable odds, our people have not only survived, we have maintained a rich and unique culture. Our current community of 1200 is filled with strength and pride. Our people have adapted, yet we have managed to keep many of our cultural and spiritual traditions alive. Others, including our language and weaving, are being revived today. We face the future hopefully and with renewed vigour, still intimately tied to our territory, and evolving with the changing landscape around us.

ⁱ From the 1907 report of Dr. Peter Bryce, Superintendent of the Department of Indian Affairs, as reported in the Ottawa Citizen (“Schools Aid White Plague”, Ottawa Citizen, November 15, 1907.)

ⁱⁱ www.musqueam.bc.ca





ᐃᐱᑦᓂᓂ Eagle — Strength and pride

A Living Culture

Musqueam culture today is a blend of the traditional and the modern. We are not a people living out of time, nor a relic of the past encapsulated in history. Like any other Nation, we are a living, breathing people whose culture continues to adapt and grow; we bring forth a proud heritage as we navigate the changes to our surroundings. The values of our ancestors are still our values today. We are **keepers of the river**, keepers of the lands and waters that continue to sustain us. We intend to care for our territory so that our future generations can enjoy the abundance of our predecessors. Perhaps more than ever, we value **community**. Losing so many of our population and being forced to live on a small piece of our land has brought our people close together, and today we continue to exist as a tight-knit community. We still see ourselves as **warriors**, strong in our independence, proud of our heritage. We are **generous**. In the manner we have been taught, we want to **share** our stories, our culture and our resources and to restore harmony and balance with the outside world. And we value **education** as a means to a brighter future for our young people. This section of the book highlights some of the elements that define the Musqueam culture identity.



We are a unique people...

Urban setting The Musqueam Indian Reserve #2 is located in Vancouver at the mouth of the Fraser river and south of Marine Drive. This places us squarely in the midst of a major metropolis — BC's largest and Canada's third largest city. Today we strive to maintain our traditions and practices, even as we undergo great transformation to adapt to the growing urban community and changing environment around us. We face many challenges associated not just with the loss of territory and resources, but also with the contrasting values of modern living with our traditional ways. And yet these challenges lend us a certain strength. We are forced to actively revitalize our traditions such as weaving and ceremonial practices. We continue to stand up for our right to our lands, waters and resources. Our urban context has proven that Musqueam people are both proud of our heritage and willing to adapt to our future.

Language *hənq̓əmiñəṁ*, our original language, is inseparable from our culture. In our own language, there exist words and phrases that cannot be translated into English, many of which communicate thoughts and ideas too complex. The word *xeʔxeʔ*, for example, translates most literally as “sacred,” but it also describes a state of spiritual transition, such as mourning, inner transformation or healing. When one is *xeʔxeʔ*, then he or she is vulnerable to outside influences. *hənq̓əmiñəṁ* may be described as more of a feeling language than many; it is how we express the sentiments and understandings that are uniquely Musqueam. It also encapsulates our deep and enduring connection to our land. In *hənq̓əmiñəṁ*, the word for land is *təməxʷ*. The word for people is *xʷəlməxʷ*. The suffix, *məxʷ*, means centre of our being. Simply put, we are the land, and the land is us.

Stories Like our language, Musqueam oral tradition connects us to this place and informs us of our unique identity. Some stories belong to the entire Musqueam community, such as our creation stories and stories about *xe:łs*, the transformer. Others are specific to certain families. Our oral tradition includes a strict set of guidelines on the keeping of our history. Our storytellers were taught to relate stories in verbatim fashion so as not to lose or alter details. Often metre or rhyme was used to make the stories easy to remember. Each story keeper had only specific tales he or she was responsible for, and a family's stories were passed down by members of that family, from one generation to the next. Storytelling was integrated into other facets of life, such as during mealtime, at community gatherings, or while working. In this way, our oral stories were kept alive.

Animal Associations:

- Salmon** life-giver
- Frog** adaptation to land and water
- Whale** family
- Lizard** self-healing
- Eagle** strength, pride
- Sturgeon** resilience
- Sawbill** strength
- Wolf** cooperation, family
- Bear** strength
- Fisher** (land-dwelling otter like creature) spirit power, healing

Double-headed serpent
 creature who formed much of Musqueam territory, including forked river bed.
məθkʷəy̓ grass grew from his droppings

Warrior (Capilano)
 famous Musqueam warrior, supernatural power



qeyəpələnəx^w A great warrior
ancestor celebrated to this day in our ceremonial dances.

...in a strong community

Warriors We have a tradition of warriors in our communities. In early days, our warriors were esteemed members of our society. Their training and dedication to the warrior lifestyle was so intense that they lived in separate villages to the rest of the Musqueam people. Here they trained vigorously, engaging in such practices as fasts, sweats, cleansing plunges in ice-cold water, and rigorous physical exercise. When they rejoined the community, so steeped were they in the ways of war that their own families had to be careful around them. Musqueam warriors are said to have fought off the Haida when they came to take our women, and the warrior tradition continues to this day. Modern day warriors in the Musqueam community live more integrated and peaceful lives, but are nevertheless still dedicated to protecting Musqueam culture and territory. These individuals have devoted their lives to such causes as language revival, land title and access to fishing.

Leaders The Musqueam are strong leaders in the larger First Nations community as well. When the Indian Act was revised in 1951, we elected the youngest ever chief and council and later the first female chief in Canada. And we are known to be keepers of tradition. We kept the bighouse (or “longhouse” as it is now known) spiritual practices alive; for the generations that it was illegal, the Musqueam took the bighouse underground, passing on protocols, songs and stories. In recent decades, we have even helped our neighbouring Nations to re-establish their own bighouse cultures — such as spirit dancing — again. Unafraid to fight for our right to our territory and resources, Musqueam people have successfully won two precedent setting court cases. The Guerin family and the Sparrow family were prominent in the Band’s pursuit and recognition of our rights. Musqueam successfully sued Canada to protect our land rights and defend our fishing rights respectively in the 80s and 90s. Both cases were considered landmarks in Canadian law. The Musqueam Nation has been at the forefront of First Nations politics and policy for the past few decades. Recently, Musqueam has been successful in three additional legal cases involving protection of our interest in the land within our territory.

Independent We have a history of self-reliance and responsible government. For more than a century, we have asserted our right to our territory and to self-government. In 1872, together with other Coast Salish Nations, Musqueam protested outside the New Westminster land registry office when our right of ownership of our land was not recognized. In 1976 we adopted a declaration that affirms that we hold aboriginal title to our land, and rights to exercise use of our land, sea and fresh waters, and all the resources within. Today, we continue to assert what is embodied in that 1976 declaration (see Appendices, page 52).

1984 The Guerin Case

In 1984, Musqueam was the first aboriginal community to successfully sue the federal government for breach of trust over its responsibilities to First Nations peoples. In the Guerin case, the Supreme Court of Canada ruled that the federal government must protect the interests of aboriginal people in this country. The court also recognized that aboriginal rights existed before Canada became a country.

1990 The Sparrow Case

In 1990, the Supreme Court ruled that Section 35 of the Constitution Act provides a “strong measure of protection” for aboriginal rights. It also ruled that aboriginal and treaty rights are capable of evolving over time, and must be interpreted in a generous and liberal manner.



xe?xe? təməx^w Sacred Land

We are connected to this place...

The River Delta We are keepers of the river — now called the Fraser — that has always sustained us. The Fraser River and its surrounding waters are the Musqueam highway. We consider ourselves to be stewards of the lands, waters and living creatures within and around the river. Today, the outside world recognizes the Fraser River Delta as a globally significant ecosystem, and the river itself as among the most important salmon spawning rivers in the world. The Musqueam people have always known the great value of our environment, and we understand the importance of caring for the lands and waters that make up our territory.

Fishing Musqueam people have historic, cultural and spiritual ties to the fisheries within our territory, and particularly to the salmon. Fishing is still the foremost vocation of the Musqueam people, and it will always be a strong part of our identity. Salmon, in particular, is a giver of life to us, and the Musqueam people are grateful for the sustenance given us by the sockeye and other salmon species. Musqueam people identify spiritually with the salmon, and its cultural significance has been likened to that of the buffalo for the First Nations of the prairies. It appears on our crest and in much of our traditional and contemporary artwork. Today we take an active role in managing our fisheries through conservation, education, respect for an age-old protocol and enforcement of regulations. The Musqueam Nation is committed to preserving our fisheries — the lifeblood of our people.

Cedar Like salmon, cedar has historical, cultural and spiritual significance to our people. Cedar provided wood for our dwelling places, canoes, house posts, ceremonial and household items. From it, we carved tools, masks, decorative and ceremonial objects. We made clothing, baskets, rope, and even diapers from the bark of cedar trees. The many uses of cedar made it indispensable to our people. Musqueam territory, once heavily forested with cedar and other great trees of the temperate rainforest, now contains only a fraction of its former forest cover. As the cedar trees vanish, so does an important aspect of Musqueam culture.

Leading Edge Fisheries
Musqueam fishing practices, considered to be leading edge by the Federal Department of Fisheries and Oceans, have always used techniques that are both sophisticated and sustainable, even by today's standards. Prior to contact, Musqueam fishermen used gill nets and trawl nets to catch fish. Gill netting allowed our fishermen to catch only one fish species at a time. Trawl nets were bag-like nets strung between two canoes. Using this method, fish were kept alive and returned to the water if they were too young, or otherwise undesirable for the catch. Both techniques avoided wasteful by-catches, common today in commercial fishing practices.

nəx^wəʔa:ʔ Our people are proud of their canoeing skills and heritage.



...and proud of our traditions

Weaving The Musqueam people have a long history of weaving, both in wool and cedar. Woven items included baskets, mats, rope, fishing nets, leggings and other items of clothing. Perhaps most identifiable with Musqueam culture are the elaborate woven blankets created in striking geometric designs. Traditionally, the wool of mountain goats was used for blanket weaving. Musqueam people also once bred small white dogs whose hair was specifically incorporated into weavings. Blankets were worn and given away at ceremonies, and thus have always had a strong cultural significance for our people. The weaving tradition had been dormant for some time until, in the 1970s and 1980s, it was revived. Today, our community has more than a dozen active weavers, and more are learning the craft. Sheep's wool has replaced mountain goat wool, but many of the traditional patterns have resurfaced while new ones continue to be created.

Canoeing Our people are proud of their canoeing skills and heritage. Canoes were a main form of transportation. They were indispensable to our fishing lifestyle. And canoe racing is a Musqueam tradition that goes to the early 1900s. Our people have raced against many other Nations, using everything from single paddle to eleven-paddle canoes. Traditionally, canoe racing was taken very seriously; if a man was to be a part of the canoe team, there was to be no drinking, no smoking and no sex for the entire season. And Musqueam in turn produced some of the strongest canoe teams in the Coast Salish world. Our people enjoyed many victories over the years with now famous canoes, such as Seven Sisters and Point Grey. In fact our teams were so strong that it is said they were often denied participation in races outside our territory, simply because they were guaranteed to win the race.

The Longhouse Once a place of dwelling for our people, the longhouse is now integral to our winter ceremonial practices, such as dances and feasts. Today, the longhouse forms the communal gathering space for our people. The traditions practised within are sacred to us, and not to be shared with the outside world. However, it is important to understand the connection of the longhouse to our cultural heritage. Musqueam people are particularly proud of our longhouse tradition, as we kept the spiritual practices alive during many years of prohibition.

Susan A. Point

is currently Musqueam's best known artist. Born in 1952 at Alert Bay, Susan has lived on the Musqueam Reservation virtually all her life. She began her career as an artist in 1981, working first with engraved jewellery using traditional Coast Salish designs. From there, she went on to explore painting, printmaking, carving and sculpture. She works both to interpret traditional designs and create more contemporary art forms, and is known for her willingness to explore new mediums and to work on a large scale. Susan's work has been commissioned for many public places, including the Museum of Anthropology and the Vancouver Airport. Recently, the Government of Canada commissioned Susan to create a piece of art to be presented to the Smithsonian Institute in Washington DC, a gift to celebrate the opening of the National Museum of the American Indian.



Usage Guide

The **rich and dynamic culture** of the Musqueam people is seen both in early history and in more recent times as Musqueam adapted to and adopted outside influences. Integrating aesthetic, practical and essential elements of Musqueam culture into modern **building design** and construction will contribute to an impressive and dramatic facility that reflects the complexity and sophistication of the Musqueam people.

The key to successfully integrating Musqueam traditional elements into a contemporary design is to **work from within**. Building designs that use a contemporary model that features a few traditional elements — such as artwork — fail to capture a culture at its essence. A far more **authentic experience** will be created by first understanding Musqueam culture and then honouring it in the foundations of architecture and design.

This Usage Guide provides merely a **starting point**. The real value comes from working directly with Musqueam people — the community leaders, elders, artists — for it is within the community that a wealth of resources are contained that can inform every step of the design and construction process.



təməxw
Land

Musqueam people traditionally lived in harmony with their natural surroundings and all living creatures.

Siting and Orientation

Habitat Musqueam people traditionally lived in harmony with their natural surroundings and all living creatures. When choosing a site, consider the impacts of building to the local environment and its non-human inhabitants. The site should cause minimal disruption to the local flora and fauna, and if possible should facilitate a living environment — one that acts as habitat for birds, small mammals, insects and marine life indigenous to the region.

Sacred Ground Approximately 150 cultural sites have been located to date on Musqueam territory. Many of these are shell middens, the sites of former fishing camps, village and house sites and sometimes Musqueam burial sites. Some sites may be appropriate for construction, while others should remain undisturbed. Sadly, many have already been disrespected; part of one of Musqueam's most sacred sites, the two thousand year-old Marpole Midden in Vancouver is now a commercial block, parking lot and hotel. The Musqueam Band purchased the site to protect the heritage beneath it. Many sites may have a feature — such as a rock or stand of trees — that is sacred or of historical or cultural import to the Musqueam community. If so, this feature should be protected and, if appropriate, integrated respectfully into the overall site design.

The River Bank The Fraser River is critical to the Musqueam culture, and historically both permanent villages, house sites and temporary dwellings such as fishing camps were situated on the shores of the river. Dwellings were often built in a row, oriented to face the water on which Musqueam fishers and canoers paddled daily. In siting considerations, if it's not possible to site the facility on the river bank, consider simulating or referencing the river's shoreline.

Orientation Musqueam dwellings were traditionally oriented to face the river, given its key role in the community's culture, economy and transportation. Consider orienting the structure accordingly if possible. Further, if oriented to take advantage of natural and elemental features such as sunlight and prevailing winds, the structure can make use of natural lighting and ventilation, and possibly solar heating. Opening to the outdoors and using natural light will provide a more authentic interior environment.

Do

Research the local ecology, geology and topography of the region when considering a site for the station.

Discuss siting with Musqueam community members before choosing a final location.

Don't

Site the building in an ecologically sensitive area or a site of spiritual importance to Musqueam people, such as burial middens.



Architecture and Design

Longhouse Traditional Musqueam houses were single-pitched dwellings with a shed roof sloping down from the front (river side) of the building to the back. These “longhouses” were long and narrow in shape, housing several families side-to-side. Each family had their own dwelling area, including fire pit, and rooms were separated by hanging mats made of bulrushes or blankets. The facades of longhouses were often painted with figures of importance to the occupants. For example, if a renowned fisherman lived inside, a salmon painting may grace the facade.

Construction “Shed roof” homes were constructed using flattened logs as corner posts and vertical poles of varying length as main wall supports. The walls and ceiling were comprised of rough-hewn broad flat planks, three or four feet wide, laid side by side and lashed to the support poles. The boards overlapped, as in the design of cedar shingles used on many west coast home exteriors today, in order to keep the rain out. Roof and wall boards were interlocking, so that buildings could be disassembled and moved or stored as necessary.

House Posts In the post and beam construction of the traditional longhouse, supporting house posts were typically carved with figures that demonstrated the history, wealth, status and/or character of the family, as well as spiritual experiences of individual family members. Beings considered to have supernatural powers were often depicted, such as the warrior — protector of Musqueam communities, or the fisher — an otter like creature said to bring good luck. House posts also often flanked the exterior doorway of a home to denote the family heritage.

Pithouses Another form of construction used by the Musqueam people was the pithouse. These homes were circular in shape and semi-subterranean. A hole was dug of approximately 15 feet in diameter. A supporting post was placed in the middle of the circle, and two horizontal timbers were placed at right angles across the excavation. Planks then radiated from the centre and were covered first with blankets and then dirt. Used less frequently than longhouses, pithouses were warmer than shed houses, and therefore were generally reserved for the elderly or infirm. Pithouses were also used as hideouts and shelters from raids.

Do

Consider modeling the structure after traditional Musqueam architecture, particularly the longhouse.

Engage Musqueam carvers to design and produce “house posts” that can be used in the building design. Use the best modern tools and materials to create a design framework modelled on traditional Musqueam architecture.

Don't

Use a gabled roof to imitate a longhouse. Shed roofs were single pitched, and the gabled roof design was introduced by settlers.

Use totems or other non-indigenous architectural features. Totems were used by Nations with heraldic clans, which the Musqueam did not have.

məθk^wəy' The məθk^wəy' river grass, namesake of the Musqueam people and a symbol of the vitality of the Musqueam population, is now endangered.



Landscaping

Native Plants The use of plant species native to the Fraser River delta will best reflect the natural environment with which the Musqueam people are intimately tied. Plants indigenous to the area require less care, including watering, and are therefore more conservation-oriented. Vegetation native to the Musqueam territory includes the tule, the currant, several varieties of berry (huckleberries, salmonberries, blueberries, cranberries, strawberries and thimbleberries), salal, wild onion, horsetail rush, devil's club and skunk cabbage.

Trees and Shrubs The western red cedar, as detailed in Chapter Three, is integral to both the landscape of the Musqueam people and their culture. Other trees of import include the Douglas Fir, broad leafed maple and western hemlock. Also native to the region are cherry, alder, cottonwood, aspen, pine, yew, dogwood, buckhorn, vine maple and willow trees. A landscape design that includes large trees will greatly contribute to the overall aesthetic and authenticity of the site.

Wildlife A benefit to planting native species in a design that simulates the natural environment is that it will encourage desired wildlife to visit the area. Birds, in particular, can be coaxed with the inclusion of fruit and seed producing species. Wildflowers will draw in butterflies and hummingbirds. The inclusion of ponds or shore access will encourage ducks, geese and other waterfowl.

Grass The məθk^wəy' river and creek grass, namesake of the Musqueam people and a symbol of the vitality of the Musqueam population, is now endangered. Planting the grass on the grounds will make an important gesture regarding the strength of the Musqueam community and the resurgence of the culture. It is suggested that this grass be featured prominently in the landscape design.

* The photograph on the facing page is not məθk^wəy' creek grass

Do

Plant species that vary in horizontal and vertical diversity.

Consider the natural features of the site; rocks, trees and other features may have significance to the Musqueam culture and should be identified.

Don't

Introduce non-indigenous species to the area.

Create a landscape design that requires a high degree of maintenance, watering or pesticide use.



xpey

Cedar planks formed the walls and ceilings of early longhouses, and were carved into house posts and supporting beams.

Interiors

Space Today's longhouse, once a dwelling place for Musqueam families, is reserved for cultural and ceremonial activities. Where once 'rooms' were partitioned off inside the longhouse structure, today the Musqueam longhouse, like that of most other Coast Salish Nations, enjoys an expansive interior that can accommodate the entire community. Ceilings are high, often sloping front to back to emulate early shed roof building designs. Use of expansive spaces would reflect the Musqueam value of community. Moveable 'walls' would pay homage to earlier interior designs.

Light Early Musqueam buildings did not have the luxury of windows, but roof panels could be moved to allow light to enter and smoke to escape. This is an area where modern and traditional styles can be merged, in order to both add light to the interior and to give a feeling of connectedness with the outdoors. In planning for light, it is suggested that the optimum use be made of natural sources. This may include overhead skylights, a wall of windows, etc. Artificial sources of light should also imitate the natural light from the sun as much as possible.

Building Materials The foremost material used for building in Musqueam society is cedar. Cedar was split into planks for walls and ceilings of early longhouses, and was carved into house posts and supporting beams. Extensive use of cedar is recommended. Another traditional material to be considered is textile. Moveable interior walls were made from bulrush mats, cedar mats or wool blankets. In modern design, textiles could be used as wall coverings. Other organic, native materials such as stone may provide appropriate and dramatic flooring or interior features.

Environment Respecting the traditional Musqueam value of sustainability, it is strongly recommended that efforts be made to keep the indoor environment fresh. Indoor air quality can be optimized through the use of natural ventilation systems, and by avoiding building and design materials with toxic components. Indoor plants and the use of water features — such as fountains or ponds — may also improve the overall aesthetic and environmental quality of the interior space.

Do

Look to Musqueam knowledge and teachings for ways to strengthen the overall design. Pre-contact buildings, in particular, used design principles that were both sophisticated and practical.

Consider overhead light sources as well as windows on vertical walls.

Don't

Choose interior plants that are non-native, and/or require the use of pesticides.

təməʃ — PANTONE 181 — C-0, M-74, Y-100, K-47

Turquoise — PANTONE 3115 — C-63, M-0, Y-18, K-0

Blue Green — PANTONE 328 — C-100, M-0, Y-45, K-32

Green — PANTONE 343 — C-98, M-0, Y-72, K-61

Dark Yellow — PANTONE 1235 — C-0, M-29, Y-91, K-0

Orange — PANTONE 144 — C-0, M-48, Y-100, K-0

Light Yellow — PANTONE 127 — C-0, M-7, Y-50, K-0

Blue — PANTONE 5275 — C-60, M-47, Y-0, K-30

Light Purple — PANTONE 7445 — C-30, M-20, Y-0, K-3

Colour

təməʃ, Black and White **təməʃ** is an earthy red colour made using ochre clay. It has been used by Musqueam people for centuries to create red paints and dyes, which are then used in a variety of applications, such as paint for masks or dye for blankets. The dramatic colour palette using **təməʃ**, white and black is very traditional to Musqueam culture, and is used in a variety of artistic and ceremonial applications, including painting, canoes, spirit dancing and funerary regalia. Because of its association with both tradition and spirituality, this tricolour palette — and **təməʃ** in particular — is well suited for design elements that are intended to make a statement, such as a large scale facade painting.

Turquoise The sea and the river are integral to the fishing and canoeing traditions, and the Musqueam way of life in general, which may be why a rich turquoise is used as the colour for the Musqueam logo. The turquoise was derived from copper, found in the ground of northern communities outside Musqueam territory. Once corroded and mixed with oil, the copper produced a turquoise coloured paint. Palettes using this shade of turquoise are not traditional to Musqueam artwork, and therefore not suited to use as a primary colour palette. Turquoise should be used exclusively for the Musqueam logo or where Musqueam consents to its use.

Earth Tones The Musqueam peoples' intimate connection to their environment is best depicted with tones of the local flora around them. Rich red-browns of the cedar tree, darker earth tones, sage greens of the grass and mossy greens of the forest, these colours invoke the surroundings of the Musqueam territory and can effectively be used for background and base colour palettes.

Sunsets and Sunrises A specific, nature-based palette mentioned by a number of Musqueam community members was that of the sunset or sunrise. From their current location on the river bank, Musqueam people have a clear view of both the ascent and descent of the sun. The pinks, oranges and yellows against a blue background is a familiar sight for many. This more festive palette could be used sparingly in displays or exhibits or could be combined with an earth-tones for a background palette.

Do

Incorporate the traditional palette using **təməʃ**, black and white.



Don't

Use turquoise for anything other than the Musqueam logo.



Visual Images

Photography The Musqueam Indian Band office has hundreds of catalogued photographs, both archival and current. Photos going back to as early as the end of the 19th century depict village scenes, people in various types of activity, and Musqueam objects. With permission, these photos can be used for temporary and permanent exhibitions and displays. Additional sources of photos are listed in the Resources section of this book.

Crests, Logo and Flag The Musqueam logo depicts a salmon falling into a net within an arrowhead, an image that honours the traditional Musqueam culture of fishing, hunting and the warrior protectors. The colour used for this logo is either turquoise on white or grey, or black on white. The salmon crest is used for all Musqueam Indian Band office communications, such as letterhead, publications and signage. It is not appropriate for outside usage. The Musqueam crest depicts four frogs, facing outwards, within a circular design. The colours are green, red, gold and amber. The frogs depict the Musqueam peoples' own adaptability to both land and marine environments. The crest is used more broadly to identify the overall Musqueam community. Usage of the crest should be approved by the Musqueam Band office. Musqueam also has a flag, appropriate for use during any opening ceremonies and events on Musqueam territory, or potentially as a permanent feature of the exterior design.

Illustrations Illustrations seen in Musqueam artwork, design and architecture are usually steeped in symbolism and meaning, which in turn can be related to the spiritual life of a specific family or the entire Nation. Both real and mythical creatures appear, and, depending on context, may be used to represent very specific ideas. Common animal images appearing in Musqueam designs include the salmon, sturgeon, wolf, eagle, frog and woodpecker. Supernatural creatures include the fisher (a land dwelling otter like animal representing supernatural power), the two headed serpent, $\chi e:l s$ transformer and the Musqueam warrior.

Do

Consult with Musqueam community leaders regarding the use of any logos, photographs and illustrations.

Credit community members for the use of illustrations and photographs.

Don't

Take graphics out of context without first ensuring appropriate usage.



Text

Language The Hənq̓əmiñəṃ language uses its own orthography — the set of rules of how to write correctly in the Hənq̓əmiñəṃ alphabet. Unlike English, Hənq̓əmiñəṃ is based on an alphabet that uses a relationship of one sound to one symbol. In other words, there are no dual character symbols such as th, ph or gh as found in English. Further, each symbol always represents the same sound as opposed to, for example, character, choose and charade in English, where ch represents a k, ch and sh sound respectively. In Hənq̓əmiñəṃ, there is no sound for the equivalent of the English letters b, d, f, g, j, r, v and z, for example, yet there are five h-like sounds. Many words do not translate directly into English, but instead encompass a complex thought or series of ideas.

Meaning Many Hənq̓əmiñəṃ words do not translate directly into English, but instead encompass a complex thought or series of ideas. The meaning of a word can vary, depending on context. And further, one word may have a variety of related meanings, each with a basis in oral tradition and Musqueam history. For these reasons, it is critical to consult with the Musqueam language advisor for the use of words and phrases in design initiatives.

Text as Image Hənq̓əmiñəṃ words are both visually appealing and steeped in cultural significance. Using words and phrases on signage, maps and display boards is an effective and striking way to convey the uniqueness of the Musqueam culture. Words can be used on their own, to create a strong statement, or as part of a larger display.

Do

Include Hənq̓əmiñəṃ words and phrases into the overall interior and exterior building design.

Consider using Hənq̓əmiñəṃ words as visual imagery.

Don't

Use Hənq̓əmiñəṃ words without consulting with the language advisor at the Musqueam Band office for correct usage and orthography.



Art and Objects

Weaving Musqueam people have a long tradition of weaving. In addition to the famous woollen blankets of the Musqueam Nation, other woven objects produced included leggings, belts, mats, fishing nets, rope, headbands and baskets. As mentioned in Chapter Three, weaving of blankets has enjoyed a strong revival in the last few decades. Given its particular importance to Musqueam culture — past and present — it is strongly recommended that blanket weaving be integrated into the facility, either via display or as a part of the overall interior design. Blankets or textile hangings can be modeled on blankets as movable “walls,” as this would mimic traditional interior design of the early Musqueam longhouse.

Carving Like weaving, carving is a key art form for Musqueam culture that has enjoyed a resurgence in recent decades. House posts, masks, plaques, talking sticks and spindle whorls are all carved items created by Musqueam carvers in the past and today. Interior and exterior house posts are some of the more dramatic carved works that could be incorporated into the building design. Carved items were also placed on interior walls as decoration. Master carvers at Musqueam today have been commissioned to create carved works for public and private facilities.

Painting and Printmaking More contemporary to Musqueam culture, painting and printmaking often borrow traditional designs from early carved or woven works and translate them into a two-dimensional form. Colours used in more traditional works, such as the black, white and *təməʔ* (red) palette originally associated with masks, can be found in many of the more traditional-form paintings and prints. Musqueam artists are also painting in more modern styles and colours, as well as making use of mixed media, to create visual art works.

Artifacts and Replicas Musqueam artifacts, such as tools, arrowheads, spindle whorls, masks and other objects are kept at the Museum of Anthropology and the Vancouver Museum in Vancouver, and the Royal British Columbia Museum in Victoria, as well as in collections around the world. A display including photographs and/or replicas of these artifacts would provide an interesting temporary or permanent exhibit. Although original artifacts are displayed in museums, Musqueam artists today have replicated many artifacts, and replicas can be used for displays within new facilities. In addition, the facility may be considered as a possible venue for the storage and display of repatriated cultural objects from around the world.

Do

Include the works of Musqueam artists in both traditional and contemporary styles to show the complex evolution of the Musqueam culture.

Engage Musqueam artists to produce replicas of artifacts, house posts and other artwork.

View artwork at the Vancouver Airport, the Museum of Anthropology, and the Musqueam Band Office by Musqueam artist Susan A. Point and others.

Don't

Substitute the artistic designs or works of non-Musqueam artists and nations for Musqueam displays.



ᑭᕐᕐᕐᕐᕐᕐ ᕐᕐᕐᕐᕐᕐ **The nature of the ceremony depends on the occasion.**

Performance and Ceremony

Ceremony The Musqueam people have a long history of marking significant occurrences and events with specific ceremonies. The nature of the ceremony depends on the occasion; important events or occasions in a person's lifetime can be acknowledged through cultural ceremonies. Many of these — such as cleansing, first salmon, funerals, rights of passage and many other key times in the lives of the community or of individuals — are private and therefore confined to the community. It is also appropriate to mark important public occasions, such as official openings, with some form of ceremony led by Musqueam. A formal Statement is used to welcome people to the territory or to explain the intent or importance of an event. This ceremony typically includes a speech made by a Musqueam community leader, and may be combined with a statement in *hənq̓əmihən*, a dance performance or a song with drumming that sets the tone.

Dance Musqueam dance troupes such as the Musqueam Warriors (traditional) and Sundance Dancers (contemporary, non-traditional) perform at a variety of events and venues. Performances have marked Aboriginal Day, local cultural events, welcoming ceremonies, and other occasions. It is suggested that a dance performance be included in opening ceremonies and to mark other significant dates and events.

Oratory Musqueam leaders, including community elders, are available and willing to enhance events with welcoming speeches, and where appropriate, prayers. It is estimated that the Musqueam community has 10 - 15 modern-day "warriors." These individuals are leaders within the community who have dedicated themselves to a lifetime of protecting and fostering cultural revitalization. Again, key ceremonies and events will be powerfully enhanced by the inclusion of speeches from community leaders.

Storytelling The long-standing tradition of oral storytelling is an integral component of First Nations' culture, and it provides an excellent opportunity to include a unique element to events, one that serves to further define Musqueam people to the outside audience. Strict protocols are followed around storytelling, and the community itself will be able to determine which stories are appropriate to share, and who should tell them.

Do

Check with the Musqueam community to determine what forms of performance are appropriate to include in events and ceremonies.

Make sure a Musqueam representative or spokesperson is included at ceremonies and events.

Don't

Include performers from other cultures or Nations without first consulting and deferring to Musqueam.



Protocol

The Musqueam are a warm and **generous people** who are ready to share their rich culture with the world. Sadly, past experience has shown that there are those who will take advantage of this spirit of generosity. As with many First Nations peoples, Musqueam culture and way of being has been misunderstood, misinterpreted, and at times appropriated without consent. This section is provided as a **general protocol** guideline to dealing with the Musqueam Nation and to working within Musqueam traditional territory. It is intended to assist users to avoid future misrepresentations, and to ensure a working relationship based on **respect and integrity**. In essence, the key to a successful partnership with Musqueam is to be open to doing things in the Musqueam way. The guidelines that follow will provide the reader with some tips on how to interact with Musqueam, but, like the entire book, they are merely a starting point. Effective relations with Musqueam will depend on the users' ability to **listen**, to **respect** cultural and practical differences, to take an approach of **openness**, and to be willing to **adapt** to a different culture's way of doing things.

Always contact Musqueam Indian Band administration office first.

This first step is critical and cannot be stressed enough. It is essential to contact the Musqueam Indian Band office as a starting point to any inquiries, events or decisions related to Musqueam. Let them know you have read “Musqueam, A Living Culture” and explain the nature of your project. The Band office will direct you to the appropriate cultural advisor, act as a facilitator for discussions with advisors and community members, and guide you through the necessary protocol steps specific to your project. The Band office will also facilitate access to resources, such as artists, within the community. Finally, the Band office will perform necessary notifications to or coordinate gatherings of the broader community as and when required.

Listen first.

In Musqueam tradition, all voices within the community are valid. It is understood that we all have much to learn through listening to others’ opinions. In the mainstream approach every arena has an ‘expert.’ And while in the Musqueam community there are those who hold specific knowledge about certain facets of Musqueam culture, the traditional way includes listening first to all ideas and opinions, and then coming to decisions based on input and consensus. Further, given that Musqueam history is handed down from one generation to the next by way of oral tradition, much expertise exists within the Musqueam community that is not documented. Performing research by referring to publications, the Internet, etc. will only yield partial and possibly inaccurate findings. The authentic history of Musqueam resides with the people, and for this reason it is critical to listen to the community each step of the way.

Show respect.

Musqueam’s traditional approach to all human interactions, including business dealings, is one that acknowledges and shows respect where it is due. Respect should permeate your dealings with Musqueam on a general level — demonstrated by a willingness to adopt the Musqueam way and to follow Musqueam protocols. In addition, Band office staff will direct you to those individuals within the community whose ideas and opinions should be paid particular respect. These may include cultural advisors, warriors to the community, elders, youth and story keepers.

Be transparent.

Anything that happens within Musqueam territory should be done with full knowledge of the Musqueam people. There have been many instances of events, ceremonies and other activities taking place in Musqueam territory where the Band office and the community itself were not notified. This is particularly offensive when outside Nations are invited onto Musqueam territory for ceremonies, performances, and meetings. Be aware of the inevitability of going to the community to disclose and discuss your project. The Musqueam Band office will perform the necessary notification in a manner and timeframe that is appropriate, so it is once again critical to notify the Band office first to allow enough lead time for community notification and feedback.

Ask permission.

Like many First Nations peoples, Musqueam have a history of their cultural values and history being misrepresented or taken out of context. Before using any Musqueam visual images, stories, objects, or other references, ask permission from a community leader at the Musqueam Band office.

Make time allowances.

Many Musqueam community members, such as elders, are not constrained by the same time pressures of mainstream society. Furthermore, many have personal or community responsibilities. Resource people within the Band office are doing important work for the community, and their time is also valuable. Allow for adequate time to consult in the Musqueam way — one that respects traditional protocols and teachings. In particular, make sure to allow for enough time when consulting with cultural advisors, elders and other community members about their oral history, as there is much to learn from the stories they will tell you. Often the answers you seek are contained within an anecdotal story, and it is important to listen patiently and carefully to get the information you need.

Meetings.

Defer to the Musqueam Band office for the format and style of your meetings. When meeting with Band office staff, follow their protocol regarding introductions and agendas. The traditional format for introductions during more formal meetings involves each participant stating his/her name, where they come from, and who their ancestors are. Again, administrative staff at the Band office will take the lead in establishing the meeting’s overall tone and level of formality. In general, meetings should take the approach of transparency and inclusively. Community leaders will tell you when it’s appropriate to involve the broader community, help you with specific protocols for the community meeting and agenda, and make the necessary announcements.

Hiring and compensation.

To hire artists or craftspeople, ask the Band office administration to suggest and facilitate an appropriate process. The Band office will also put a notice forth to the entire community for hiring or commissioning when appropriate. If a competition is mutually agreed on, be sure to involve a Band representative in the process. Meet with potential candidates face to face, and once a candidate is selected, let the band office know, and they will make selection known to the community by way of an announcement. Don’t ask Musqueam people to work for free on a project — even for selection purposes. Compensation should be determined up front in consultation with Band representatives or liaison. If an honorarium is determined to be appropriate, gifts are suggested instead of cash.

Sustainability.

Musqueam peoples’ traditional way of living was to exist in harmony with their natural environment. Musqueam ancestors understood their dependence on the earth and sea to provide life for them, and deep in their system of values was the belief that they were the Keepers of the natural world around them. Today, the Musqueam community is working to reinforce this approach to living, and in respect of this effort any undertaking on Musqueam territory should respect the laws of nature and be undertaken with conservation principles in mind.

Resources

Contacts

Musqueam Indian Band Office

6735 Salish Drive
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Canada V6N 4C4
Tel: (604) 263-3261
Fax: (604) 263-4212
Email: webinfo@musqueam.bc.ca
Web site: www.musqueam.bc.ca

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Web site: www.coppermoon.ca

Jacob Beaton
President
jacob@coppermoon.ca

Nicole Leclair-Dodd
Project Manager
nicole@coppermoon.ca

Visual and Performing Arts

Contact the Musqueam Indian Band office for information about visual artists in the community, including carvers, weavers, painters, print makers, photographers, orators and the Musqueam Warriors dance performance group.

Publications

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Bennett, Marilyn. (1975). *Indian Fishing and its Cultural Importance in the Fraser River System*. Vancouver: Union of B.C. Indian Chiefs and Department of Environment.

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Web Sites

Musqueam Indian Band
www.musqueam.bc.ca

Royal BC Museum Photo Archive
www.bcarchives.gov.bc.ca/index.htm

UBC Museum of Anthropology
www.moa.ubc.ca

Susan Point, Coast Salish Arts
www.susanpoint.com/

Weavers at Musqueam
collections.ic.gc.ca/musqueam/

BC Treaty Commission – Musqueam Page
www.bctreaty.net/nations_3/musqueam.html

Assembly of First Nations
www.afn.ca

British Columbia First Nations
www.bcfn.org/profile/musqueam.htm

Wikipedia Musqueam page
en.wikipedia.org/wiki/Musqueam

Native Web
www.nativeweb.org

Collections

Collections of archival photography, records and other resources can be found in a number of institutions and on-line portals.

Musqueam Indian Band Office

6735 Salish Drive
Vancouver, BC
Canada V6N 4C4
Tel: (604) 263-3261
Email: webinfo@musqueam.bc.ca
www.musqueam.bc.ca

Museum of Anthropology at the University of British Columbia – Archives

6393 N.W. Marine Drive
Vancouver, BC
Canada V6T 1Z2
Tel: 604.822.1946
Email: archives@moa.ubc.ca
www.moa.ubc.ca

Royal British Columbia Museum

– BC Archives

675 Belleville Street
Victoria, BC
Canada V8W 9W2
Contact: Julie Warren
Licensing Agent –RIA Media Services Ltd.
Tel: 1 866 356 0138 or (250) 356 0138
Fax: (250) 387 2072
Email: julie.warren@royalbcmuseum.bc.ca
www.bcarchives.gov.bc.ca

Vancouver Museum

– Anthropology Collection

1100 Chestnut Street
Vancouver, BC
Canada V6J 3J9
Tel: 604.730.5318
Email: Imaranda@vanmuseum.bc.ca
www.vanmuseum.bc.ca/

Vancouver Public Library

Special Collections

350 West Georgia St.
Vancouver, BC
Canada V6B 6B1
Tel:: (604) 331-3376

Library and Archives Canada

395 Wellington Street_
Ottawa, ON
Canada K1A 0N4_
Tel: 1-866-578-7777 or (613) 996-5115
www.collectionscanada.ca/index-e.html

Canada's Digital Collections

Email: contactus@collections.gc.ca
collections.ic.gc.ca/E/SL_FirstPeoples.asp

Buildings

The following are some examples of contemporary buildings that were designed to reflect traditional Coast Salish architecture.

First Nations House of Learning at UBC

– The Longhouse

1985 West Mall
Vancouver, BC
Canada V6T 1Z2

Museum of Anthropology at UBC

6393 N.W. Marine Drive
Vancouver, BC
Canada V6T 1Z2

University of Victoria First Peoples House

(in design phase)

web.uvic.ca/fphouse/index.html

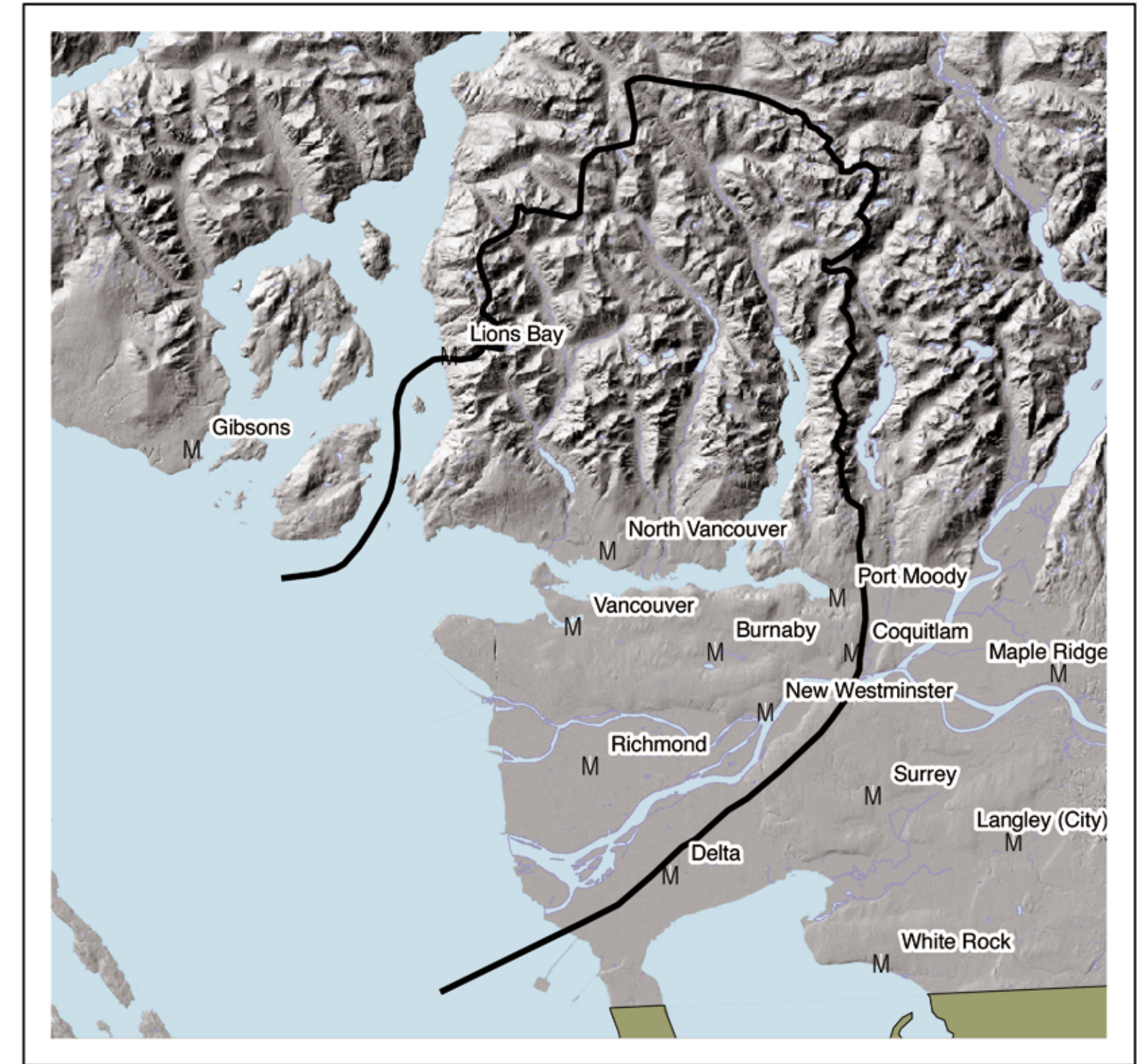
Appendices

hənqəmínəm Phonetic Alphabet.

c celəx hand	č čeʔt put it on top of	č čəciʔqən mink	h hiləm fall off, roll	k ket čxʷ ʔalʔ wait!	x ^w x ^w əlməx ^w Indian	χ χeləw wooden ladle	χ ^w χ ^w iləm rope	y yənəs tooth	ȳ xe:ȳ fish gills
k ^w k ^w asən star	ḳ ^w ḳ ^w uyək ^w fish hook	l leləm house	ḷ spa:ḷ Raven	χ̣ χ̣etəm salt	ʔ ʔəyaʔθ sharp	a sʔaθəs face	a: pa:t blow it	e ʔexəʔ Canada goose	e: sme:nt rock, mountain
ɬ ɬeçtən knife	m məhə child	ṃ nem go	n netəɬ early morning	ṇ tiŋ hummingbird	i ʔiyəs happy	i: wi:l tule	u put boat	u: hu:ṇ humpback	ə ʔəttən eat
p pipá:ṃ frog	p̣ paṭəs cradleboard	q qeçən housepost	q̣ q̣əwət drum	q ^w q ^w ənəs whale	ay hay čxʷ ʔa thank you	ey sḳwey impossible	eý sq̣wəmeý dog	əy x̣wəy wake up	əȳ həyq̣ ^w fire
q̣ ^w q̣ ^w i:ṇ ear	s stqayeʔ wolf	š štələʔelə purse	t ten mother	ṭ ṭitələṃ singing	a ^w naw dear one	a:ẉ swa:ẉləs teenage boys	ew sqewθ potato	e ^w stewət herring	iw sqiws pants
ṭθ sṭəaṃ bone	θ θqet tree	w welx̣ throw it	ẉ hiwələṃ playing	X xes sea lion	i ^w qi ^w χ steelhead, trout	əw səẉp̣ seek	əẉ šx̣əẉqən swan		

* 1999 Musqueam Indian Band & UBC FNLC Musqueam Language Program.

Illustrated by xələq̣ Jan Campbell.



This map is a living document and will be redefined over time. It represents approximate boundaries of the traditional territory where Musqueam exercised exclusive jurisdiction as described in the 1976 Musqueam Declaration, 1984 Comprehensive Land Claim, and 1993 Statement of Intent – BC Treaty Process.

Map courtesy of BC Treaty Commission, based on Musqueam Statement of Intent.



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