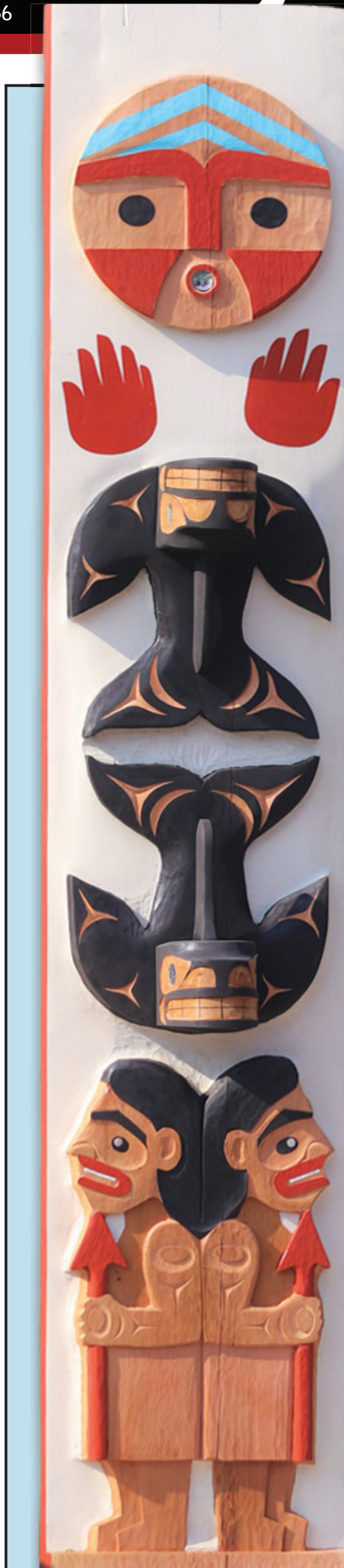




Krislyn Parks weaves together the past, present, and future into her Salish skirts Page 5



Curating culture in the City of Kenmore

By Micheal Rios

Slightly less than an hour's drive from the Tulalip Reservation, going southbound on I-5, one can find the City of Kenmore. A relatively small city with an estimated 24,000 residents, it's a suburban town that occupies the land where the Sammamish River joins Lake Washington.

Native Americans were the only people living in what is now the Kenmore area as recently as two hundred years ago. They lived on the waterway that later became known as the Sammamish Slough. It's not difficult to imagine these Coast Salish ancestors establishing multiple villages in such a pristine fishing and hunting area, with each village having one or more cedar-plank longhouses to hold village families.

According to the Kenmore Historical Society, it was a great place to live, to fish, and to hunt. Migrating salmon entered the lake from the sea and swam to the mouth of the Sammamish Slough. Ducks and geese were abundant, landing in nearby marshes and the estuary on their annual migrations. Game was plentiful, and the area supported large populations of otters, beavers, muskrats, and other animals.

See **Story Pole**, page 3

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syacəb, the weekly newspaper of the Tulip Tribes

Reporter: Micheal Rios,
360.716.4198
mrios@tuliptribes-nsn.gov

Reporter: Calvin Valdillez,
360.716.4189
kvaldillez@tuliptribes-nsn.gov

Reporter: Wade Sheldon,
wsheldon@tuliptribes-nsn.gov

Tulip News Manager:
Kim Kalliber, 425.366.0570
kkalliber@tuliptribes-nsn.gov

Media & Marketing Manager:
Sara "Niki" Cleary, 360.716.4202
ncleary@tuliptribes-nsn.gov

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In memoriam:
Frank F. Madison, 1923-2002
Sherrill Guydelkon, 1945-2008

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Note: Updates and revisions done to the mailing list happen quarterly. The list is updated February, May, August and November of each year. You can contact Calvin Valdillez at kvaldillez@tuliptribes-nsn.gov for specific issues of the paper.



JOIN US IN SHAPING A HEALTHIER TRIBAL COMMUNITY!

We invite you to participate in a Behavioral Health Survey and help us better understand and address our community's unique mental health needs.

By completing this survey, you'll contribute to developing programs and services that promote well-being and support for all members of our tribe.

Your privacy is our priority. All responses will remain confidential and anonymous.

Take a few minutes to complete the survey and make an impact on our community.
www.surveymonkey.com/r/GHV37RL or scan the QR code



Story Pole from front page



Coast Salish story poles are so much more than wooden sculptures, they are living embodiments of Indigenous history, culture, and spirituality. With their roots stretching back millennia, they stand as a testament to the resilience and enduring traditions of the region's first peoples.

Flash forward to 2023, and that stunning Coast Salish identity that once thrived on those pre-colonized Kenmore lands is actively being curated once again by modern-day culture-bearers. The latest example of this reclamation process occurred just this summer as a special story pole awakening ceremony kicked off the city's 25th anniversary celebration.

Installed in the heart of the town square and unveiled during a city-wide celebration is a towering 12-foot story pole created by Tulalip artist Ty Juvinel.

"I get asked the question often, "What is a story pole?" because people think we only made totem poles. When, in fact, our Coast Salish ancestors of this region made story poles and house poles," shared Ty. "The difference was that a house pole was kept inside, while story poles were placed outside and were of utmost importance in acknowledging a nearby longhouse.

"I've been told there used to be a longhouse where the town hall used to be," added the 36-year-old culture bearer. "The meaning behind this story pole actually explains the meaning of why Tulalip's logo is the killer whale. The inspiration comes from the traditional story *Seal Hunter Brothers* as told by Lushootseed legend Martha Lamont. Further inspiration for this pole's design and carving style was to intentionally reflect the style of [last hereditary chief of the Snohomish Tribe] William Shelton and the story poles he created."

Ty spent hundreds of hours over the course of months to create this awe-inspiring story pole that started as a 12-foot tall by 30-inch wide single Cedar beam procured along the peninsula.

At their core, story poles are cultural storytellers. They are meticulously carved from large, straight cedar logs – chosen for their durability and resistance to decay – using various handheld tools. The intricate designs and figures adorning the poles are then carefully painted with earth tone or Medicine Wheel pigments.

Each story pole narrates a unique story, most often detailing a tribal village's history or an iconic narrative that's been told for millennia. They are central to preserving and spreading traditional teachings passed on via the oral tradition, a key aspect of Coast Salish culture.

In that vein, it's become an artist's signature for Ty to welcome members of the local community to leave a lasting mark on his story poles to both solidify allyship and serve as a reminder that they heard the pole's story and can be held accountable to pass on the teaching. He achieves this by inviting all those in attendance at the story pole's awakening to leave their painted thumbprint on a dedicated panel at the pole's base.

Continued on next page



“It solidifies the story pole being welcomed into the community. There isn’t a lot of opportunity for people to engage with art or our culture, making it much more memorable for those who leave their fingerprint,” said Ty. “Twenty years from now or even longer, those who were here might return, and when they do, they’ll be able to spot their print and, hopefully,

remember what they witnessed and tell others about it.”

Coast Salish story poles are so much more than wooden sculptures, they are living embodiments of Indigenous history, culture, and spirituality. With their roots stretching back millennia, they stand as a testament to the resilience and enduring traditions of the region’s

first peoples. As they continue to be celebrated and respected, their stories, like Martha Lamont’s *Seal Hunter Brothers*, will echo through the ages, ensuring that this tradition remains alive for generations to come.

TULALIP TEXTILES

Krislyn Parks weaves together the past, present, and future into her Salish skirts





By *Kalvin Valdillez*

Long strands of intricately woven wool sway vertically at the bottom of a traditional Coast Salish skirt. Across the top is a horizontal pattern that creates the skirt's waistband, which often features Salish designs or accessories such as shells and buttons.

The skirts were a necessity pre-colonization and are now often overlooked by the general public, thanks to some of our other masterful creations such as blankets, shawls and cedar weavings. However, the Coast Salish skirt played an intricate role in the lifeways of our women ancestors. For the skirts provided warmth throughout the cold fall and winter months, and also served as ceremonial attire during traditional gatherings.

Native America is currently experiencing a powerful and important ribbon skirt resurgence. Locally, more and more women from coastal tribes are contributing to what could be the start of a new revitalization movement by wearing wool skirts to ceremonies and as a part of their OOTDs (outfit of the day). These ladies also often alternate between ribbon and wool skirts, to show their continued support of the ribbon skirt initiative.

Although new to the game, Tulalip tribal member Krislyn Parks has found a passion in creating traditional Coast Salish skirts. Her handmade textiles with exquisite color schemes are bringing more attention to a practice that was nearly lost during the assimilation era,

while also putting a her own spin on it.

After coming across her beautiful work, on her Instagram business account, Tulalip News reached out to Krislyn to chat about her newfound passion, it's history, and what she hopes to accomplish through her handwoven skirts.

Tulalip News: Why don't we start by learning a little bit about you?

My name is Krislyn Parks. I am 20 years old. I'm Kristie Fryberg and Jared Parks' kid. My grandparents are Karen Fryberg and Cyrus Fryberg Sr., and Beatrice Forman and Leslie Parks. I'm proud to be Tulalip because it roots me down here from generation to generation. I have family ties here and I think it's important to learn about my people and who I am. And be proud of who I am - express my culture and show everybody what it means to be Tulalip and who we are today.

What are some of the cultural practices that you take part in?

As a kid, I always took part in canoe journeys and sweat lodge, my dad's side of the family always participated in that. And as I've gotten older, I was taught how to bead by my auntie Winona Shopbell and uncle Bubba Fryberg. My grandma Karen taught me how to sew at a young age so I could make my regalia. And I picked up weaving when I joined the Lushootseed department. Michelle Myles sat

down with me a couple of days and just weaved with me, showed me how to do it and got me interested in it.

That's awesome! Can you talk to us about the wool skirt and it's history?

The wool skirts were something that we would wear during the cold time. Just to keep us warm, our women would be weaving all the time, that was one of our jobs. I've weaved cedar before, but weaving with fabric was new and really interesting. And so was learning about the woolly dog.

The story about woolly dogs is fascinating. Can you tell our readers more about the woolly dogs?

Our people used to have our own island that we used to take care of. Our ancestors, the women of the families, would go out onto the islands and take care of our woolly dogs. They would process their wool into the yarn used for skirts.

That shows how strong our ancestors were. To me, it's always about recognizing how much they put into their work and how much love they put into it. They didn't get to go to the store and buy yarn. They had to breed that type of dog, take care of them, and then they would shave the wool off the dogs every season. They would then pull it, spindle it in a whorl, and turn it into its own yarn.

Continued on next page

Now that woolly dogs are extinct, what type of wool do you use in your work?

I use alpaca wool instead of woolly dog because – well, because we can't get any of that anymore. We can never get that type of wool back, but we can keep preserving the tradition in different ways by showing and telling people about that kind of wool compared to the kind of wool we are using today.

You mentioned that you picked up the practice from Michelle Myles, can you expound on the beginning of your weaving journey?

When I started, I learned everything at the Lushootseed department. We had looms that were donated to us that were kind of old and broken down. But, we decided to work with them. And really, we just picked it up while preparing for language camp, to teach the kids about weaving and how to do it.

In our department we always say that we can't just teach the kids and not practice the work ourselves. I teach weaving in the winter because that's when our ancestors would weave at Tulalip. And my first time teaching that weaving unit, it was hard to connect with the kids. Learning how to weave this summer will make that weaving unit a lot easier. Now I'll be able to bring in the loom and show the kids how to warp up their own weavings and make skirts for the classes, which I'm really excited to show the kids this year.

Now that you've learned how to weave wool, can you explain your process of creating a skirt?

Weaving wool skirts is really calming for me. I typically do it at home now, I have my own little weaving station setup in my room. Once you have your wool, you're going to setup your loom and it's going to need to have two bars on it. And then you're just going to start warping the wool, just wrapping it around the loom. For an adult sized skirt, I would wrap it around 200 times, warping it up on the loom so it looks like a flat map. And then, I would take individual sections by two and just weave. Then I'll twist through every two pieces and that'll be like me creating the design. It's definitely all about the twining.

We heard that you paid homage to Barbie through your skirt designs. Let's hear the deets!

We did! During the Barbie movie release, Marysa Sylvester did an Indigenous

Barbie shirt and I bought it. So, I was like I need to make a skirt! Me and my coworker both made Barbie-themed pink and purple skirts and we raffled them off as a part of a Barbie raffle. It was so much fun.

When I was growing up, there were Indigenous Barbies that Mattel put out and they were in powwow regalia. So, we were talking about making dolls with some wool skirts for our classes because it would be nice to show the kids our representation. To show not only what a Native American Barbie looks like, but what a sduhubš, Snohomish Tulalip, Barbie would look like.

Since you started this new endeavor and you now have skirts available for purchase, have you seen any of your skirts in the wild or during a ceremony?

I've had a few so far. I made a skirt for myself and I ended up letting a friend have it, and she wore it to a jam that was happening that night. It was also really awesome to see a couple little girls and my old coworker walking around in my skirts and dancing in my skirts, when I know that they would've otherwise worn ribbon skirts. I'm glad that they're culturally getting down, and are enjoying it and representing it with pride. I think that's such a beautiful thing.

You are not only learning about wool weaving and how to do it, but you're also passing down that knowledge to the next generation. What does it mean to you to carry on this tradition?

For me that means being open to share with anybody who is wanting to learn. Since I've learned and picked this up, I've had many of my own family members asking me to host a class and teach them how to do this. I think that really shows how open our tribe is to learning things, we just don't always have access to it. I think by me doing this, it's granting more opportunities for other people to feel comfortable expressing their culture.

As you continue to practice this tradition, what do you hope to see in the future for your skirts?

I hope to see other kids find this way of life and that they show me how they practice it. This is something that our people dedicated their lives to, and there's reason for that. It's always going to be my main goal to see somebody I taught speaking the language and practicing all the arts our people did.



Where can people find your work and purchase your weavings?

On my Instagram account, @krislyns.kreations, or on Facebook under Krislyn Jo. Those would be the best ways to reach me. I know that every Native got some type of social media, so that's the way for right now.

Discipline is key

**Dylan Jones-Moses has his eye on a future
in law enforcement**

By Wade Sheldon; photos courtesy of Moiya Leger Rossnagle

When many kids are focused on friends and the latest trends on TikTok, a unique program offers the youth of today a chance to learn what it takes to become a police officer. The Snohomish County Sheriff's Explorer Program provides a real-life look at what it's like to pursue a career in law enforcement. Early in March 2023, 16-year-old Dylan Jones-Moses, a Tulalip tribal member, decided to enter the program.

The Explorer program, open to students aged 14 to 20, teaches about the laws and procedures for being a police officer. Explorers participate in real-life law enforcement scenarios, learn how major investigations are conducted and visit dispatch centers and county courthouses. They can even volunteer their experience at community events, conducting traffic control, providing security, and working with crime prevention programs. There are also opportunities to attend law enforcement competitions and conferences. Explorers spend a minimum of 10 hours each month in the program, and can continue until high school graduation and beyond.

"I went to the primary academy, which was challenging but a great experience," said Dylan. "Going through the Explorer program has taught me a lot. It's taught me to stay orderly, be disciplined, and not give up.

When asked what he thinks is the best part of the Explorer program, Dylan replied, "I would say seeing each other work as a team or a platoon. Coming together to overcome certain obstacles or reach specific goals was fun. It's also a great experience to see what boot camp feels like. They teach a lot of good stuff, and it's positive for people my age. After graduating, I want to go into the Army or stay in the Explorer program and become a police officer.

Moiya Leger Rossnagle, Dylan's adopted mother, explained, "His dad, Shane Moses, and his family are very proud of his accomplishments. This has been a tremendous opportunity for him to have some training. All the Sheriffs at the academy have been friendly while building encouragement and hard work into the kids. This program has been very motivating for Dylan; with this course, he can utilize his discipline.

If you want to know more about the Snohomish County Sheriff's Explorers, visit Snohomish County Washington at <https://snohomishcountywa.gov/3534/Sheriffs-Explorers>.



Save THE Date

COASTAL JAM

FOR

Domestic Violence Awareness Month

Friday, October 6th

Doors open at 4:30pm

Dinner – 5:00pm | Coastal Jam – 6:30pm

**Tulalip Tribal Gym
(Greg Williams Court)**

6700 Totem Beach Rd
Tulalip, WA 98271



Sponsored by the Tulalip Foundation and Legacy of Healing.

A Coastal Jam in recognition and awareness of Domestic Violence Awareness Month.



Together We're Better
Annual

TRUNK or TREAT

Saturday, October 14, 2023

3-5
PM

Tulalip Boom City Site

Contact: Malory Simpson
425.905.9137



TULALIP TRIBES

HALLOWEEN PARTY

OCTOBER 29, 2023
2-6 PM 6REG WILLIAMS COURT

**GAMES, HAUNTED HALLWAY, CAKE WALK, CRAFT BOOTHS
 COSTUME & PUMPKIN CARVING CONTESTS
 AND MORE!**

Malory Simpson 360.716.4399 Odessa Flores 425.512.5501

Business Basics and Government Contracting for Native Owned Businesses

FOURTH SESSION

Business Planning Success

Mon, October 2, 2023
 10:00AM - 11:30AM
 Tulalip Tribes Admin. Building, Room 162
 (6404 Marine Dr, Tulalip, WA 98271)

A business plan is a written description of your business's future. That's all there is to it—a document that describes what you plan to do and how you plan to do it.

In this workshop, we will look at the following topics:

- Why do you need a business plan?
- What makes a successful business plan?
- Creating an effective mission statement
- Marketing, Operation, and Technology Plan
- Risk and plan for mitigation
- Financial Plan and Assumptions

Register for the sessions by scanning the QR code or visiting:
<https://washingtonptac.ecenterdirect.com/events/853714>

This session is a part of the *Business Basics and Government Contracting for Native Owned Businesses* event happening **September 13 – October 03**

Business Basics and Government Contracting for Native Owned Businesses

FIFTH SESSION

Request for Proposal

Tue, October 3, 2023
 10:00AM - 11:30AM
 Tulalip Tribes Admin. Building, Room 162
 (6404 Marine Dr, Tulalip, WA 98271)

Understanding a Request for Proposal

This course covers:

- The types of contract opportunities issued by the government
- How to break down and understand the sections of a solicitation
- Strategies for responding to bids and what happens after an award
- Best practices for responding to bids, assigning roles to bid team members, and the proposal writing process


Register for the sessions by scanning the QR code or visiting:
<https://washingtonptac.ecenterdirect.com/events/853714>

This session is a part of the *Business Basics and Government Contracting for Native Owned Businesses* event happening **September 13 – October 03**

Court notices

SUMMONS BY PUBLICATION TUL-CV-CS-2023-0170, Tulalip Tribal Court, Tulalip WA, TCSP #2642 TULALIP CHILD SUPPORT PROGRAM, Petitioner, vs. JESSICA BUMGARNER (DOB: 01/03/1986) TO: JESSICA BUMGARNER: YOU ARE HEREBY NOTIFIED that on August 7th, 2023 a Continuance of Hearing and Temporary Order was entered for Establishment of Child Support in the above-entitled Court Pursuant to Chapter 2.10 and 4.10 of the Tulalip Tribal Code. This is child support for ALR. You are hereby

summoned to appear and defend the above entitled action in the above entitled court and answer on October 16, 2023 at 9:00 AM in Tulalip Tribal Court. NOTICE: You have important legal rights and you must take steps to protect your interests. IF YOU FAIL TO ANSWER AND/OR APPEAR JUDGMENT WILL BE RENDERED AGAINST YOU. Date first published: August 12, 2023.




NEIGHBORHOOD CONNECTIONS COMMUNITY MEETING


TUESDAY, OCTOBER 17, 2023


The NCC meetings aim to build better communication between Tribal Government departments and the community and allow community members to ask questions and make suggestions.


Tuesday, September 19th Meeting for Silver Village is cancelled and will be combined with Mission Highlands

FOR: Residents of Silver Village and Mission Highlands Housing developments



 **TRIBAL ADMIN BUILDING, ROOM 162**

 **5:00 PM TO 7:00 PM**

 **Dinner will be served**

QUESTIONS? CONTACT
Regina Zackuse-Lane, Rental Voucher Manager, Tulalip Housing
Department
Phone: 360-716-4460

INDIGENOUS PEOPLE'S DAY | MON OCT 9

**Tulalip
Gathering Hall
5:00pm Dinner
with Jam
to follow**

**Join us for songs, craft stations,
regalia contest and Iron Man Competition**

**Crafts include pocket sage kits
and paddle necklaces**

Contact: Odessa Flores 360.716.4401 or Malory Simpson 360.716.4399

