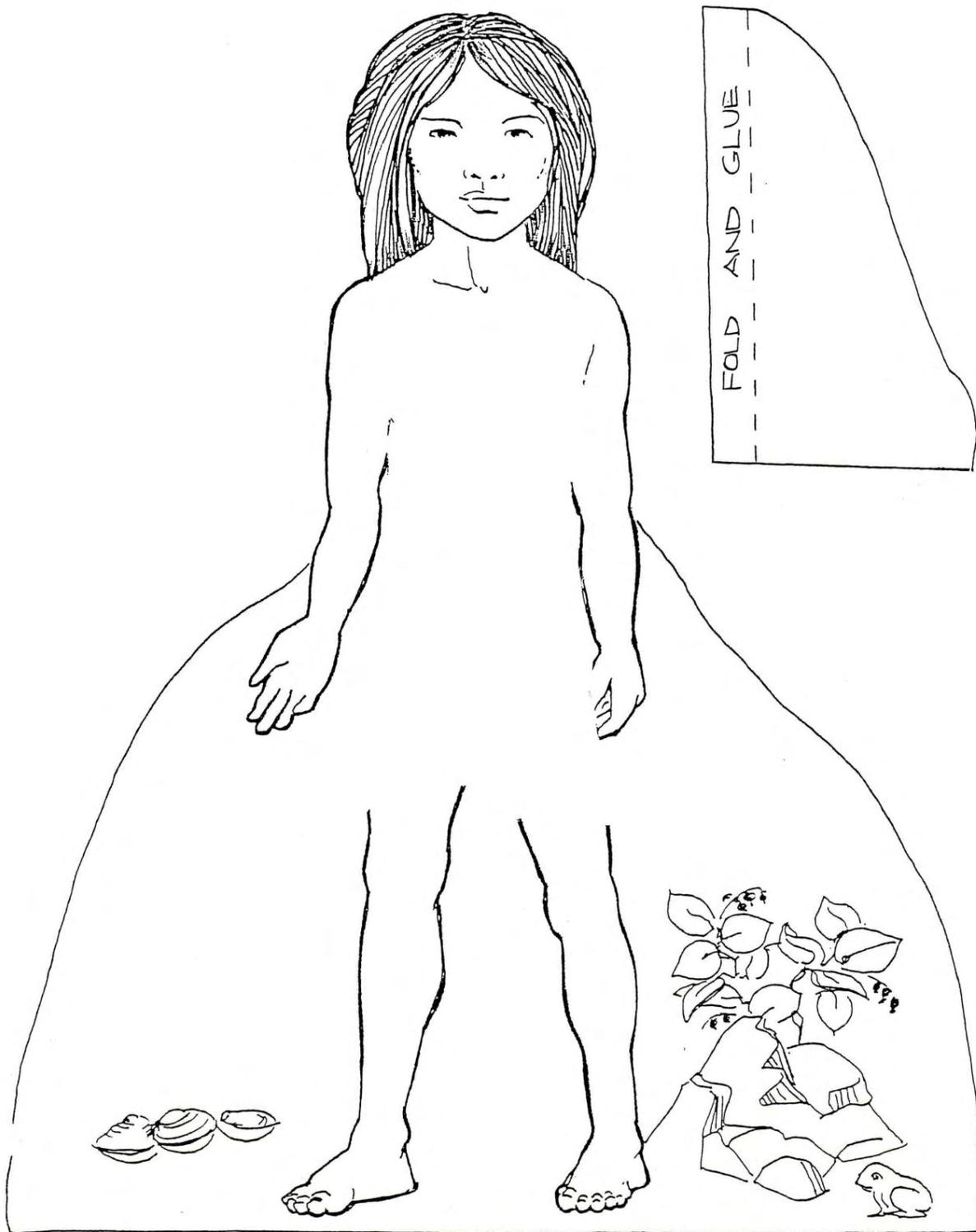


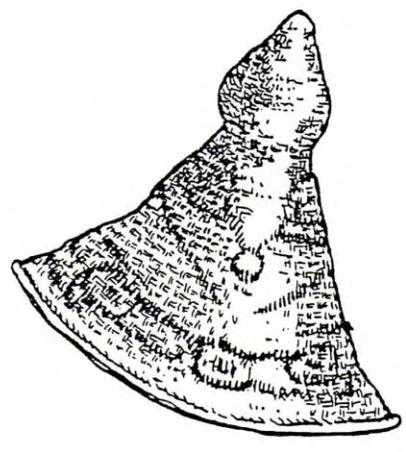
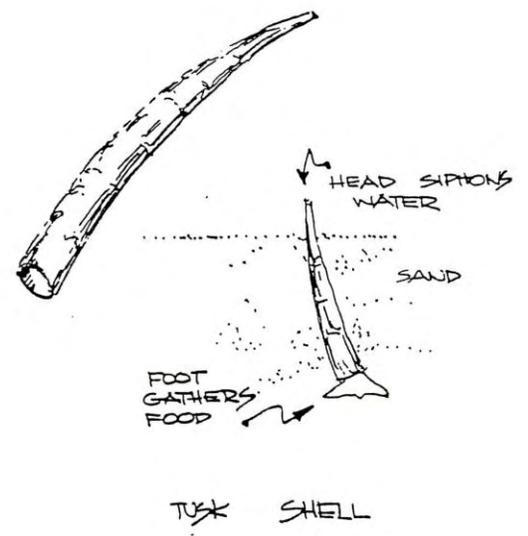
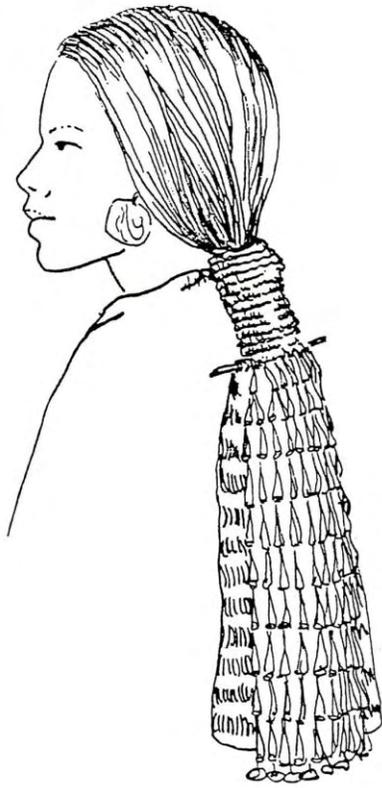
NUU-CHAH-NULTH TRADITIONAL CLOTHING

Nuu-chah-nulth S.D. 70

Dr. George Clutesi Curriculum Program





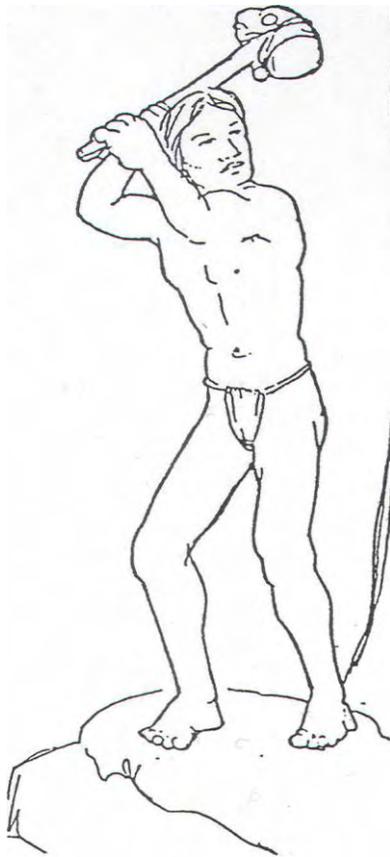


Objectives- at the end of this unit the students will be able to:

- a) identify typical Nuu-chah-nulth clothing from pre-contact times
- b) describe the materials used in constructing traditional clothing
- c) describe the process of constructing the clothing
- d) understand the influence of the climate and environment in the development of traditional clothing
- e) recognize the role clothing played in the Nuu-chah-nulth social structure
- f) differentiate between male and female dress- everyday and ceremonial garb
- g) identify and give examples of Nuu-chah-nulth decoration and body adornment
- h) tell why Nuu-chah-nulth people no longer wear traditional clothing and give examples of what they do wear.

POSSIBLE INTRODUCTION

- pretest
- review the environment of the Nuu-chah-nulth of Vancouver Island (locate on map, briefly discuss climate and natural resources)
- review the meaning of terms 'pre-contact' (pre-European) and 'contact'
- have pupils hypothesize about the type, materials and method of construction of traditional Nuu-chah-nulth clothing.
- briefly discuss clothing today in relation to style, trends, materials, types, sources, cost, use, etc.
- display the articles of clothing contained in the kit.



Clothing, a basic requirement of man, is found in one form or another in every society. Today with the legacies of folk memory, historic accounts and early engravings we have a rather detailed picture of the traditional clothing worn by the Nuu-chah-nulth people at the time of contact and earlier.

As with most aspects of their existence, the Nuu-chah-nulth people were strongly influenced by the coastal climate and the natural resources in developing their distinctive cedar-bark clothing. It was only during the last couple of decades of the nineteenth century that the practical hand woven garments were gradually replaced with the mass manufactured apparel of the day.

While clothing is worn for modesty, to enhance the wearer's appearance and to serve as an indicator of the individual's wealth, rank and role or function within the group, its main purpose is to provide protection against the elements. The fine West Coast summers permitted traditional garb to be kept to a minimal for the most part. Children under the age of twelve* went about their daily activities with no clothing.



*infants wore an absorbent diaper made from the finest shredded yellow cedar bark imaginable.



Nuu-chah-nulth men wore simple breechcloths of animal skin and women wore a woven robe or a skirt and cape. The Nuu-chah-nulth peoples formidable resistance to the cold was probably a result of early conditioning and an oil rich diet. As the Nuu-chah-nulth people did not do any extensive land travel, neither age group or sex required or wore any kind of footwear. (Cedar bark shoes would have soon been shredded and 'skin' moccasins would have become cracked and brittle with the constant exposure to moisture.

However, during the cold rainy season protective clothing was essential. From this need evolved a variety of rainwear that was water repellent, warm* yet still offered freedom of movement. The special skills required to gather the bark and treat it and the techniques involved in fashioning the impressive cedar-bark garments all reflected the unique Nuu-chah-nulth culture.



Woman in Cedar bark clothing, BC Archives, d_08330

Unlike some of their neighbours who dressed almost exclusively in animal skins, the Nuu-chah-nulth people predominately wore garments cleverly fashioned from woven shredded cedar bark. Each garment was light-weight, pliable and when probably prepared pleasantly soft.



* their formidable resistance to the cold was probably a result of early conditioning and their oil-rich diet.

Various Garments

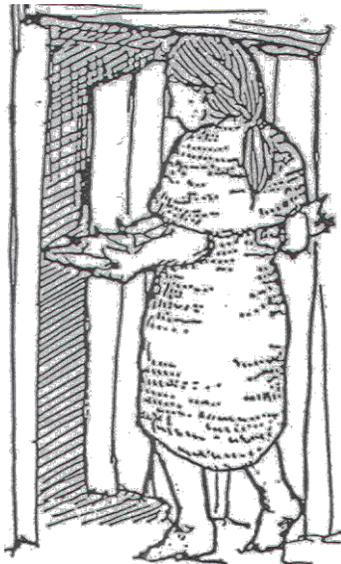


Shawn Atleo, cedar robe, Denise August, Hashilthsa

The cedar bark robe, wore by both males and females was primarily for warmth. It had three straight sides and a deeply curved lower edge. A robe worn by a chief or nobility was made from the rarer yellow cedar rather than red cedar and often had a border of sea otter or mink added for luxury. It was worn over the shoulders and secured underneath by the wearer when sitting or standing. To allow freedom of movement it could also fasten in front with an antler tine or be wrapped under the left arm and pinned over the right shoulder.



Cedar skirt, 2aq461, Royal British Columbia Museum



A woman's skirt (sometimes referred to as an apron) was made of shredded cedar-bark which hung in loose fringe from the waist to mid-calf. Four to eight rows of twinned bark with several long weft strands left at each end were twisted into a belt. This apron was worn over or under a robe or in combinations with a waist length cape.



The rain cape was worn by both males and females. Slipped over the head and reaching waist level or slightly above it provided additional coverage and warmth. The cape was constructed using the same weaving technique as in a robe with the exception of the weft which was a continuous cord of nettle fiber. The warp was gradually increased during the weaving to make the cape flare. Thin strips of animal fur were occasionally added to the neck border for comfort.

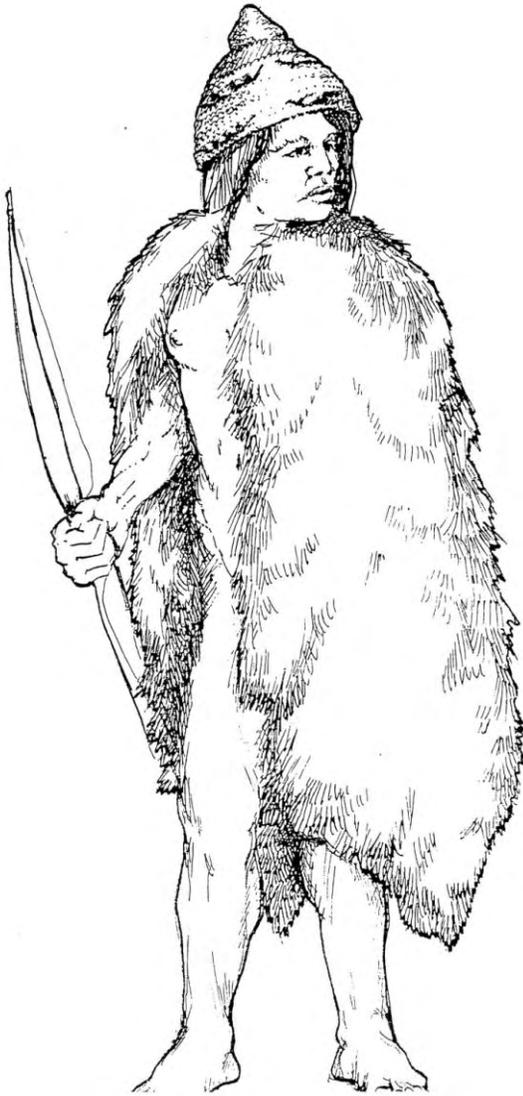


A cedar bark poncho was similar to a long mat but with a hole left for the wearer's head. The texture was surprisingly soft as it was made up of thick warps (vertical hanks) and widely spaced wefts (horizontal strands). The poncho was tied at the waist with a cedar cord.

These outfits were often supplemented with a conical hat. Woven tightly from finely split cedar bark or spruce roots (often of a double thickness) it made an excellent waterproof article** that also served as a sun visor when out on the water. A woven cedar bark headband inside kept the hat just above eye level.

** roots swelled when wet making weave tighter.

*Traditional clothing, Denise August,
Hashilthsa*



On windy days a chin strap was used to keep the hat secure. These hats were worn also for style: a commoner's hat might be decorated with red pigment while a chief's hat, a bulbous, more ornate version, might even be woven with a finely textured pattern of a whaling scene.



Chiefs or other persons of high rank occasionally wore a fur robe instead of one of yellow cedar bark. This garment might be a bear, wolf or sea otter skin or a number of smaller mink or marten pelts sewn together. The skins were first scraped with a mussel shell then stretched on a frame to dry in the sun. Worn with the hair outside these robes could be worn tied in the front or the back. Ranking just below robes made of yellow cedar bark and goats' wool*** skin robes were a highly valued potlatch gift reserved for only honored people.

"...He (Maquinna) informed us that we must go naked like themselves otherwise he should put us to death...Frosty weather. All the European clothing being expended I am obliged to go almost naked like [them] with only a garment of a fathom long made of bark of trees to defend me from the inclemency of the weather..." John Jewitt

***obtained from the Southern Kwakiutl in exchange for furs.

THINGS TO TALK ABOUT

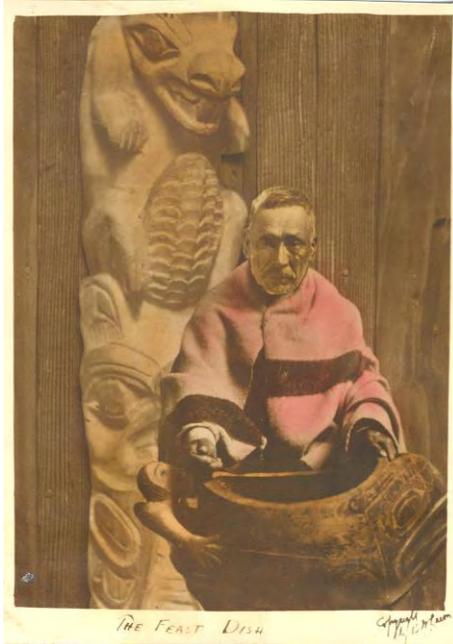
- The various purposes and functions of clothing (protection, coverage, authority, entertainment)
- The influence of climate and natural resources on clothing
- The similarities between early Nuu-chah-nulth dress and that of other cultures ex. Hawaiian grass skirt, Chinese coolie hat
- How cedar bark might be used to make clothing (examine tools in kit)
- The various examples of clothing that indicate status and occupation today (See “Fashion and Clothes” Visual Books- Included in kit)
- What other fibers, natural and man made are used to make contemporary clothing?

THINGS TO DO

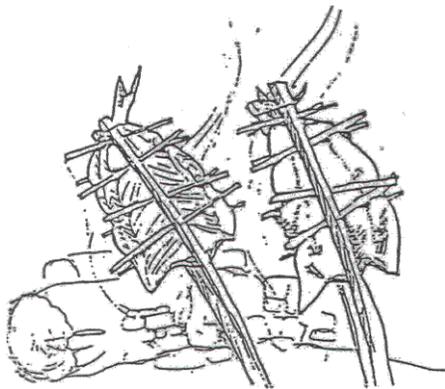
- If possible arrange a trip to the Alberni Valley Museum to see its examples of traditional Nuu-chah-nulth dress
or
have one of the museum personnel visit your classroom and bring along some of its replicas.
- Trace the outline of one of your classmates on a large sheet of heavy paper then dress the figure in a cedar bark outfit. Color it before you cut it out and display it.



- Draw a class mural showing how the Nuu-chah-nulth dressed for different weather. Be sure that the background indicates a Nuu-chah-nulth environment. You could do a little groundwork by looking at “ Sea and Cedar” (L. McConkey) in your school library before you begin.
- Examine the photographs, illustrations and replicas your teacher has. Name as many pieces of clothing and decoration as you can.



*Feast Dish, PN14014,
Alberni Valley Museum*

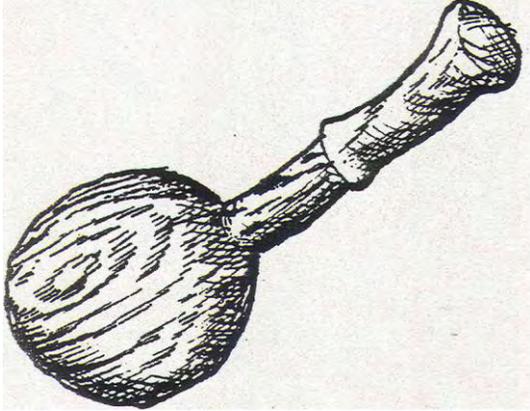


Very little occurred in the life of the Nuuchahnulth people that did not include cedar. It provided, the cradles children were placed in at birth and the mats, which covered the deceased. It provided the bowls for the humblest of meals and the masks for the greatest of potlatches

Nuuchahnulth vocabulary included a different word to name each size of cedar tree indicating its specific use. Indeed the Nuuchahnulth people could be called, as one elder put it, the Cedar People.

Being a very spiritual people the Nuuchahnulth people respected all creation, the cedar tree included. A time of fasting* and prayer preceded the locating and gathering of the bark. Should any one neglect the ritual of prayer at the various stages any number of problems might occur (such as trouble removing the bark from the tree, a collection of bark that breaks easily or even a serious accident). Each family's prayers were offered to the tree's spirit promising that the bark would be used well and not carelessly or wastefully. The gathering was concluded with a final prayer of thanks.

*



From a very young age children became aware of the role cedar played in their livelihood. The following are just some of the articles produced from cedar.

1. arrow
2. bailers
3. barbeque sticks
4. baskets
5. benches
6. berry racks
7. bowls
8. boxes
9. canoes
10. clothing
11. coffins
12. combs
13. cradles
14. diapers
15. drums
16. fish clubs
17. fish racks
18. floats
19. harpoons
20. herring rakes
21. house post
22. masts
23. mats
24. planks
25. poles
26. rattles
27. spirit whistles
28. spears
29. traps



The location of the precise stand of cedar to be used was revealed through a ritual of prayer, fasting and scrupulous behavior on the part of the bark gatherer. This vision combined with the Nuu-chah-nulth people's intimate knowledge of the land* helped them pinpoint their destination, route and traveling time before they ever set out. The gathering of the bark was rarely, if ever, merely a behind the bighouse; more often it entailed a long journey by canoe and the crossing of a mountain. A suitable stand of cedar had trees anywhere from 45 to 75 centimeters in diameter with a bark that was approximately 50 years old but not too thick or easily broken.



A short transverse cut was made in the selected tree at a height somewhere between ankle and knee level, with a stone or bone knife. This incision was always made on the north side of the tree since this side receives the least sunlight and therefore has the fewest branches. Two small vertical cuts were made at right angles to the ends of the first slash. A tool called a bark peeler was then forced under the bark lifting it to make a flap. With a firm two handed grip the bark gatherer tugged at the flap pulling it away from the tree in a long strip.**

* Some elders could recall the names given to every beach, bluff, stream, overhang, large rock etc. in mind trips along specific stretches of coastline.

** no more than 3 strips were taken from tree.

*Cedar Stripping, PICT0257
Tseshah Resource Center,
Traditional Use Study, clothing*



*Stripped Cedar Tree,
PICT0271, Tseshah Resource
Center, Traditional Use Study,
clothing*

The operation required considerable strength since the individual was soon working with his arms overhead and was further restricted by the dense undergrowth and the close proximity of other trees. With each successive yank the bark strip became progressively narrower. Finally with a skillful jerking and twisting motion the 6-7 meter strip was detached from the trees. On occasion they would use a rope to aide in pulling the difficult pieces.

The women then removed the smooth inner bark from the rough outer bark. This not only left the waste in the forest but also lightened the load to be carried home. A sharp shell knife was used to begin separating the two layers of bark. Then holding the strip between their knees the woman expertly pulled the layers apart. Next the smooth inner bark was folded (always towards the inside to prevent unnecessary strain on the fibers) into meter long bolts and tied loosely with a thin strip of bark to transport home.



*Linda Watts, Cedar stripping,
, Tseshah Resource Center,
Traditional Use Study, clothing*

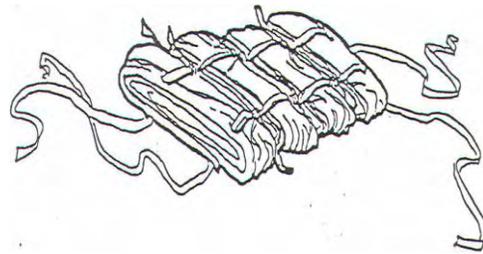


Back in the village the long strips were set out to dry thoroughly before storage. They had to be completely dry or they would mould. The preparation for yellow cedar bark was slightly different because of its higher content of pitch. The yellow cedar bark was soaked for three day in warm salt water; this served to draw out the pitch.

It was then well rinsed in fresh water, dried and stored. One elder from Port Renfrew recalled how the bark was left anchored in a cold fast running stream to break down the pitch. In some villages they had special salt water pools to treat the bark.



*Packing fresh cedar ,
Tseshah Resource Center,
Traditional Use Study, clothing*



*Packaged cedar, PICT0255,
Tseshah Resource Center,
Traditional Use Study, clothing*



*Bark beater, 1ag671,
Royal British Columbia
Museum*



*Beating Cedar bark,
pn03488, Alberni Valley Museum*

Once the bark was to be used it was cut in the lengths required for the garment being made. The bark was then laid across the edge of a cedar plank or block and beaten, evenly*, inch by inch with a whale bone or yew wood bark beater. By pounding the dry bark across the grain the fibers were broken down and separated. It was then worked between thumbs- ruffled- to soften it to an even texture. This was a process that required both skill and patience.

The clean beaten bark might then be left in its natural pale yellow color **, bleached on the beach or dyed. To obtain a black color the shredded cedar bark was soaked for a week in a black dirt (containing iron ore) and water mixture. Later after contact, a black color was achieved by soaking the bark in a tub of water that had iron nails and cans rusting in it. Hemlock beaten to a pulp and mixed with a small amount of fresh water dyed the bark red. A similar process substituting a mash of bark produced an orange color. These colors were used for the bark that decorated masks, mats or to fashion ceremonial head and neck rings.

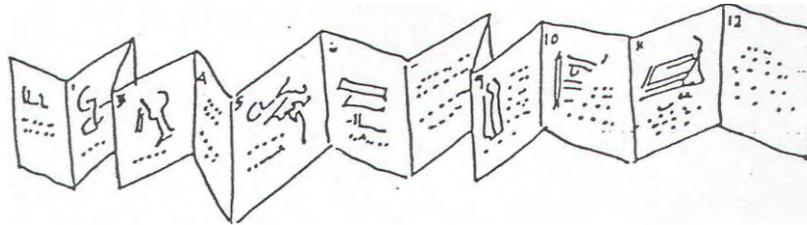
The weft was made by dividing the shredded, ruffled bark into small bundles and hand rolling it on the woman's thigh into strands. This method of 'spinning' was a simple but effective way of joining fibers of varying lengths into continuous knotless threads.

* to prevent breaking

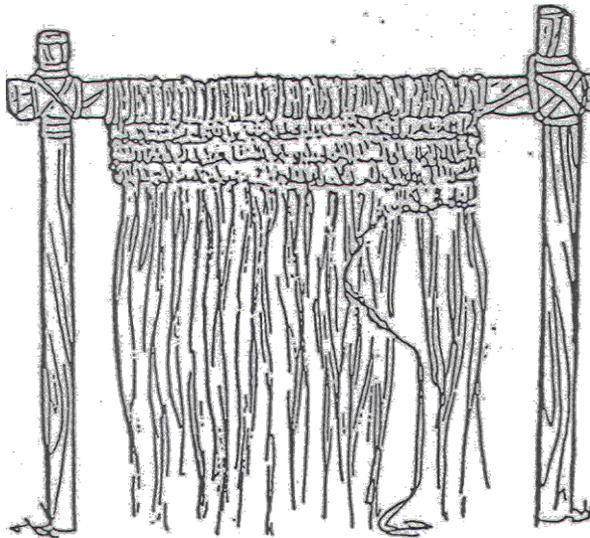
** red cedar bark fully aged is a dark, reddish brown.

Things to do

- Using the bark beater from the kit try shredding a piece of cedar bark without breaking it.
- Examine the cedar bark samples provided and explain what stage of preparation they are in.
- Arrange the bark gathering photographs in their correct sequence.
- Write and illustrate a booklet or folder demonstrating the gathering and preparation of cedar bark for weaving. This could be either an individual or a group activity.



- Experiment with natural dyes. Gather various plants, leaves, flowers, roots, etc found in the natural environment and practice dying small amounts of white wool. Be sure to keep track of your results. Mount and label the finished products and describe your method.



To weave the cedar bark garments the Nuu-chah-nulth women used a single or half loom. This was a single bar that left the lower ends of the warp free.

The strips of moist shredded cedar bark were looped over the loom's bar or strung over a nettle fiber starting cord. The thin weft strands then caught the thicker warp strands. These weft strands were made by twining thin strips of cedar bark* one strand around another. The evenness of the bark and the tension used determined the quality of the string. The wefts were twined around the warp in an over under, figure eight sequence from left to right. No knotting was involved.

The wefts were usually spaced three centimeters apart allowing the thicker warp to give the garment its soft texture. By using a three or four ply weft cord, firmness could be increased while extra weft added to the top and bottom of the clothing provided reinforcement. Depending for whom the garment was being made, it might boast sea otter or ermine trim.



Cedar bark clothing required many hours of work from the gathering stages down to the actual weaving. But it was a garment that in many ways outperformed its replacements in both practicality and suitability.

* split with a bark splitter.

*Kim making regalia, Dave Wiwihar,
Hashilthsa*

"... Clothing of pliable cedar bark was worn by both sexes of all ages. Not only was it warm and tended to shed water but it was also said that it chafed the skin lightly and made one 'feel fit'. By 1875 garments of cedar bark had passed out of use under the impact of the white culture. Originally, cedar bark had furnished the standard everyday dress. Its disappearance coincided with the increased propensity for colds and hastened the march of tuberculosis. Trade goods textiles were ill suited to a wet climate. They clung sodden and cold to the backs of a people whose work carried them out of doors. Even heavy ships canvas proved far less water-proof than the light cedar cape."

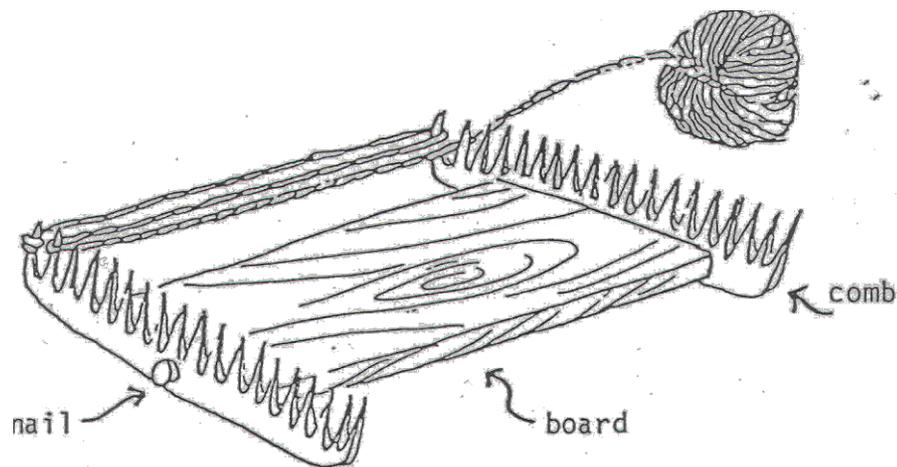
Marian Smith in The Puyallup-Nisqually



*People in Cedar, Denise August,
Hashilthsa*

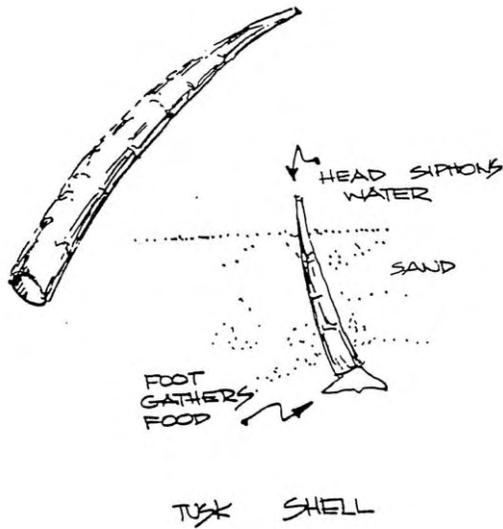
THINGS TO DO

- Observing the following procedures, experiment with wool weaving.
 - Cut a piece of cardboard to eleven by twenty centimeters
 - Make shallow cuts one centimeter apart along widths
 - String with wool.
 - With a different color of wool weave over and under, back and forth across the warp. Keep your weaving tight. When finished knot and slip off cardboard loom.



- Create your own simple loom. Ex. 2 inexpensive combs (wide teeth) and scrap wood.
- Try a wool hanging. Experiment by weaving in twigs and grasses.
- Weave with colored construction paper with the same simple over under technique. Add stripes of old wallpaper or try weaving in a symbol of your initials using short pieces of weft paper.

Long ago the Nuu-chah-nulth people wore their hair long. To cut one's hair signified the mourning of a loved one. Men wore their hair down or bound on top with hemlock twigs. Young boys hair was left free although they usually cut it with a mussel shell once it began to get caught when they traveled in the forest. Women wore their hair parted into long braids tied together down their back. Young girls wore dentalia ornamentation their hair during their pubescence.



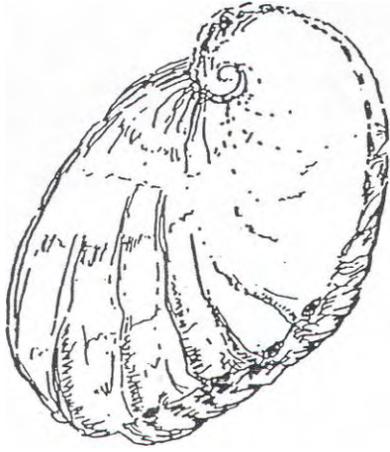
The elaborateness of this indicated their social status. Both males and females rubbed bear grease into their scalp as a dandruff prohibitive and to make their hair shine.

Himix, a mixture of deer tallow, alder and poplar buds was used for a non-ritual face and body protection. This cream provided the skin protection on sunny, windy and cold days*. Some men combined white, red and black pigment to this mixture for elaborate face and body painting on special occasions.



However, only individuals belonging to certain secret societies could practice this. Boys and young men scrubbed hemlock branches over their skin to toughen it and remove body hair. One elder recalls milt being rubbed on her brothers' faces to discourage facial hair.

* People still use a mixture of deer tallow and talcum powder to prevent chapped skin.



Tattooing practiced by many North Pacific Coast groups included a wide variety of geometric patterns. Used sparingly by the Nuu-chah-nulth people it was mainly practiced by great hunters or whalers.

A Nuu-chah-nulth infant had soft pads of shredded cedar bark secured to the cradle. These applied pressure to the infant's forehead and cheeks. This custom resulted in the child developing a gently elongated 'slope of the head and also high cheekbones. Both of these features were considered marks of beauty among the Nuu-chah-nulth people.



Woman with ornaments,
d_08447, BC Archives, clothing

Social rank dictated by the use of ornamentation for both sexes. The higher the rank, the greater the amount and splendor of the adornment. Both males and females wore ear ornaments of dentalia clusters and placed raw copper and abalone shell in several holes pierced in the helix and lobe of the ears.

Both male and female adults of high status might have a ring or piece of bone through the nasal septum. Daily wear for women included bracelets and anklets of fur and cedar bark. Later trade goods such as beads, buttons and metal objects were adapted for further ornamentation.

"A handful of beads bought more than a nail, and if they had to accept a nail it was often used in a necklace instead of hardware."

Erna Gunther in *Indian Life on the North Coast of North America*



*Mask with fur, 2af853,
Royal British Columbia Museum*



*Mask, 7ac282,
Royal British Columbia Museum*



Special Occasions

The chiefs, nobles and the performers dressed in fine yellow cedar bark garments and elaborate ceremonial costumes for the opulent winter celebrations. Performers carried intricately carved rattles and wore twisted cedar bark head and neck rings. Some male dancers supported thirty centimeters high cedar masks with movable parts. Others used circular wooden headdresses piled high with eagle or duck down that floated about during their performances. Bodies were rubbed with grease combined with small mica particles that produced a dramatic, sparkling effect. On extraordinary occasions the chief would perform wearing a carved wooden headdress inlaid with iridescent abalone shell and enhanced with ermine pelts fastened to the sides and back.

Warrior - Many of the Nuu-chah-nulth warriors wore a long jacket of elk hide. The skin was of a double thickness and treated in such a way as to leave it stiff. Strips or rods of strong wood were fastened vertically along the front from armpit to armpit. These were grooved in such a way as to deflect arrows. Other men used cedar bark robes with a thick padding of shredded cedar bark up to eight centimeters thick. Warriors tied their hair back or flattened it down with light pitch to prevent the enemy from grabbing it in combat. Charcoal was rubbed around the eyes and red ochre around their mouths not only to cause fear but also to disguise their faces. Weapons such as yew or whalebone clubs and stone daggers were used in one-to-one fighting.



Shaman or Medicine Doctor – Among the Nuu-chah-nulth people a shaman might be male or female. During training, which could last from a few months to four years, a candidate was identified by rolled cedar bark head, arm and leg bands. Once initiated the shaman wore special clothing when actually working or curing. The shaman's attire included a cape or apron of deerskin or bearskin with the hair partially removed which also had an elaborate painted border. This attire was completed with a thick cedar bark headband pierced by two large eagle feathers. Each shaman owned a rattle of wood, whalebone or tooth. Masks were used on occasion depending on the nature of the cure.



Whaler - a man preparing for some important event or activity performed a ritual bathing. He did this in secret. For this he tied his hair in a topknot and wore a cedar bark headband into which he stuck hemlock twigs or eagle feathers. Once the man emerged from the freezing cold water, (sometimes after extended periods of time) he donned a bear skin, fur side out.



Once out whaling the whaler wore the same bearskin over a belted cedar bark robe. On his head he used a narrow cedar bark headband to help keep his hair tied behind in a knot. Himix on the face and body helped prevent sunburn and saltwater chapping.

THINGS TO DO

- Read the Student's Fact Sheet on Clothing then make up five questions about it and quiz a classmate.
- Make a retrieval chart, wall sized for everyone to contribute to.

NUU-CHAH-NULTH CLOTHING LONG AGO			
Everyday Wear	Everyday Body Adornment	Ceremonial Garb	Ceremonial Adornment

- Contrast a young male/female of long ago, dressed in traditional ceremonial attire to a young male/female of today dressed for an evening at a disco – this could be done by two life sized paper cutouts or as a written assignment.
- Make a list of the various methods of physical beautification practices by the Nuu-chah-nulth people long ago Ex. Headflattening, to compare to a similar list of things we do today (if you're stuck – people watch, look at an hour of T.V. or flip through a magazine for the ads).
 - Make life sized drawings of how Nuu-chah-nulth shamans and warriors used to dress.
 - Contact the Alberni Valley Museum to inquire about the cost of its cedar bark robes and the cost of having cedar bark garments made today.
 - Invite a Nuu-chah-nulth resource person into the classroom to give a weaving demonstration. (This can be done through the home/school coordinator).
 - Discuss in what way the adoption of ready made clothes by native people changed the lifestyle of the women.



STUDENT'S FACT SHEET ON CLOTHING

During the warm summers the Nuu-chah-nulth people long ago needed very little clothing. For the cold wet winter months they had many different handmade cedar bark outfits. After days of praying the Nuu-chah-nulth men and women went out and took bark from the tall cedar trees. Back at home in the bighouse the women would dry clean and shred the bark from which they would weave aprons, capes, robes and hats.

A chief might dress in a fine sea otter robe and spruce root hat while his wife might wear a poncho and skirt of yellow cedar bark and beautiful abalone shell earrings. A common man or woman would dress in a robe and hat of red cedar bark.

Young children needed little or no clothing in good weather. All the people protected their skin from the sun and wind with animal grease. Whether their dress was for everyday use or an important celebration, the Nuu-chah-nulth people took what they needed for clothing from the land, the forest or the sea.



*Effie Tate basket weaving
PN03443, Alberni Valley Museum*

The contact and post-contact periods resulted in widespread exposure of Nuuchahnulth people to new ideas. Changes coming about from this contact inevitably affected all aspects of Native life, clothing included. The availability of European styled clothes combined with the pressure to dress in the standards acceptable to strict Victorian ethics resulted in the gradual transition.

The older more conservative Nuuchahnulth people continued to wear cedar bark robes for some time, while the middle aged and younger gave up their cedar bark robes for inexpensive woolen trade blankets. For some time, trousers and shoes were regarded as uncomfortable and unsuitable.

Initially women would wear dresses only under their trade blankets. By the late 1800's, early 1900's most Native people were wearing tailored clothing, thus putting a virtual end to the ancient techniques used in the construction of cedar bark clothing.

Replicas manufactured by a small number of First Nations crafts people and artifacts preserved in museums now as one author has stated "have quality and worth as the physical records of distinctive human ideas, skills and sensibilities."

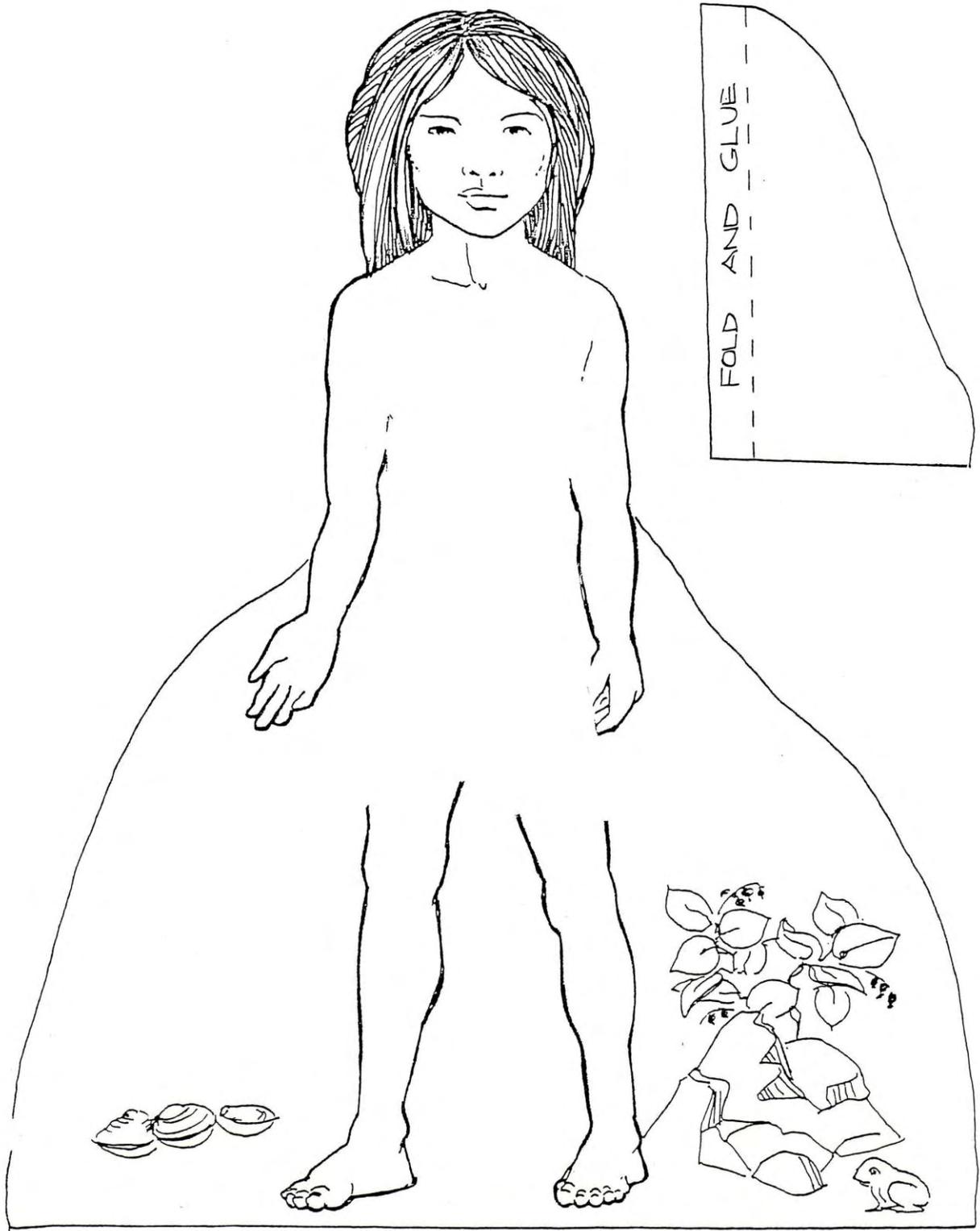
* It was known that the high tides in November would wash away the bones that the salmon would return later.

Things to do

- Illustrate, describe and compare clothing and methods of physical beautification by the different nationalities in your community.

or

- Write an informative paragraph on the national costumes of a country or culture of your choosing.
- Nuu-chah-nulth chiefs wore clothing fashioned with more rare materials than those for the commoner. Give examples that prove this is still the case today in some countries.
- While the main purpose of clothing in battle is to protect, other considerations are for morale, efficiency, camouflage and identity. Compare Nuu-chah-nulth warrior wear to the battle dress of other groups of people.
- Keeping in mind the masks, face painting and special paraphernalia of the Nuu-chah-nulth dancers in their elaborate winter ceremonies, compare them to other aboriginal groups across our nation.



STUDENT GLOSSARY

Illustrate where possible and see if you can add to this list

abalone

noble

cedar

potlatch

ceremony

shred

commoner

save

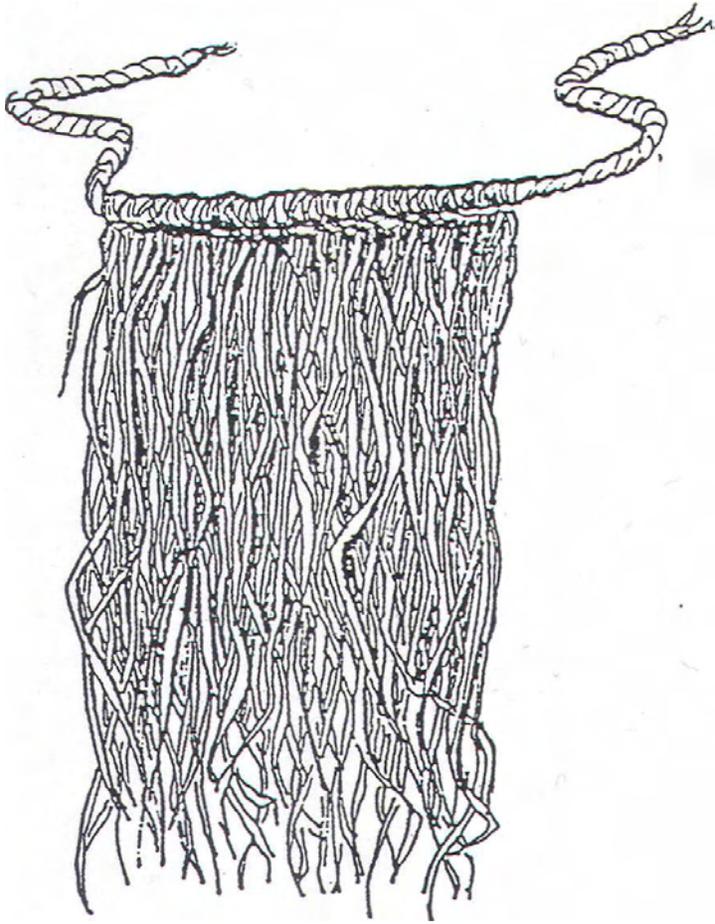
decorate

twine

dentalia

warp

loom



+upka's New Clothes

+upka's grinned as his mother carefully pulled the beautiful cedar bark robe from her bentwood box. The good smell of yellow cedar met his nose as his mother pinned the robe at his shoulder with a deer bone. The new robe fit him perfectly. His mother had worked many days making +upka this clothing. First she gathered cedar bark from far up the mountain, then she washed it in the stream and pounded it until it was soft. Finally she finished weaving it on her loom in the corner of the bighouse. How warm he would be once the cold weather came! How fine he would look at the winter celebrations! +upka ran his fingers along the soft fur trim and imagined himself dancing in his new cedar bark robe.

Questions on +upka's New Clothes

1. What did +upka's mother make him?
2. Why do you think she made it?
3. What was it made of?
 - a) Do you think +upka was the son of a slave, a common man or a chief? Prove your answer.
4. How did +upka feel about what his mother made him? How do you know?
5. List the four main steps in making cedar bark clothes..

6. Name two things that came from animals that were added to +upka's outfit.

7. Draw +upka in his winter clothes and you in yours. (Add details to show what you have learned about Nuu-chah-nulth clothing long ago).

CLOTHING RIDDLES

Solve the following riddles by joining each word to its correct meaning.

Shaded the sun from the eyes and used by dancers, actors and shamans.

worn by women

clusters of these were a sign of noble birth and wealth used only by chiefs and nobles.

rubbed into the hair to make it shine

used to prevent chapped skin

painted on face in different designs

pieces worn as earrings

pulled over the head for extra warmth and protection

dentalia

charcoal and ochre

spruce root hat

masks

cedar bark apron

abalone shell

sea otter robe

cedar bark poncho

deer fat (himix)

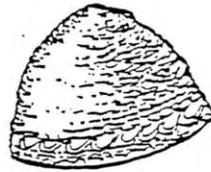
bear grease

CHALLENGE

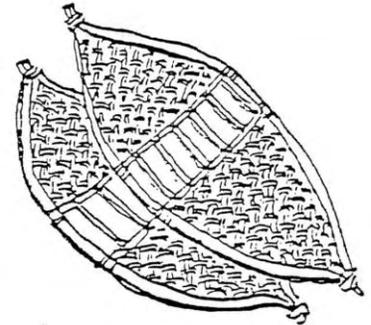
1. Circle anything the Nuu-chah-nulth person wore long ago.



BUCKSKIN SHIRT AND PANTS



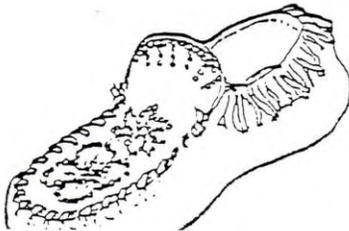
CONICAL HAT



SNOW SHOES



NOSE RING



CEDAR BARK

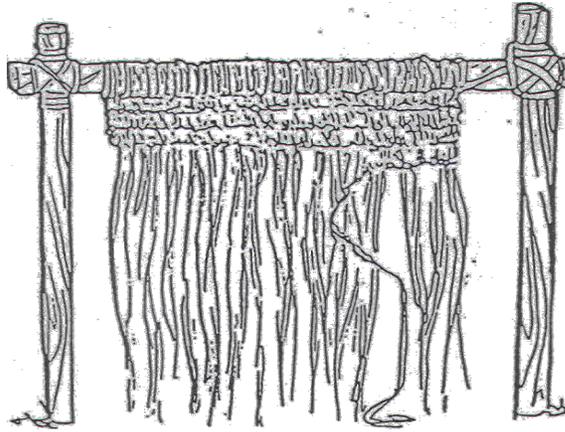
LONG AGO

2. Circle the best answer

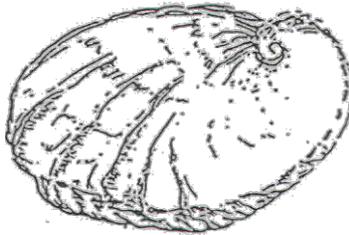
1. On their feet the Nuu-chah-nulth people usually wore
moccasins mukluks nothing sandals
2. To protect their skin from the cold, sun and wind the Nuu-chah-nulth people
used grease carried an umbrella stayed inside wore leather
3. Cedar bark was made soft by
soaking it stretching it burying it beating it
4. During the winter a chief might wear
a sea otter robe an apron dentalia feathers
5. Long ago the cedar bark clothing was made by
slaves children men women
6. A man's hat was made from
feathers buffalo skins shells spruce roots
7. Today most Nuu-chah-nulth people wear cedar bark clothes
Never only at night on weekends everyday

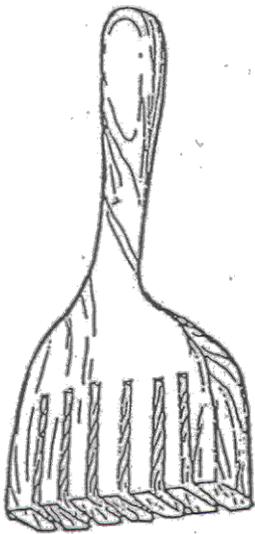
TEST YOURSELF

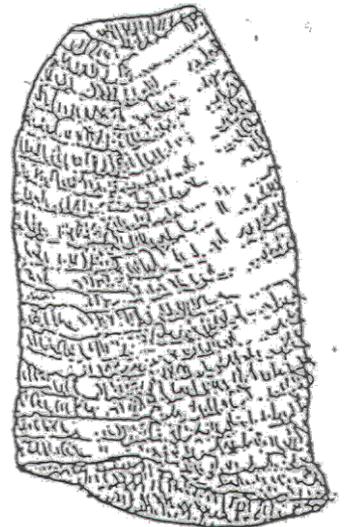
1. Label these:











True or False

1. The Nuu-chah-nulth people wore cedar bark clothing long ago T F
2. Cedar bark was used to make footwear T F
3. Buffalo skins made warm coats for the Nuu-chah-nulth people T F
4. The Nuu-chah-nulth children wore no clothing during the summer T F
5. The Nuu-chah-nulth man often helped his wife collect cedar bark T F
6. A bark beater was used to beat the bark off the cedar tree T F
7. Deer fat protected skin from the wind T F
8. The rain hat was made from woven spruce root T F
9. Only slaves wore sea otter robes T F
- 10 Cedar bark was removed in strips around the tree T F

Draw and color a mask or head dress that a performer might have worn during the winter ceremonies.

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