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An Illegitimate Body of Work

ERNEST HEEKANEN:
Writes His Own Mind

ANGELIKA WERTH:
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Arts News, Fall and Winter Events

BC 150 Supplement: Exploring Our Heritage
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Slocan Valley Arts Council
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Golden District Arts Council / Kicking Horse Culture
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Sparwood District Arts & Heritage Council
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NORTHERN COLUMBIA BASIN ARTS COUNCILS

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- Kootenay Festivals and Events
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Ph: 250.352.2421          Toll Free: 1.800.850.2787          Fax: 250.352.2420
Email: wkrac@telus.net

The Revelstoke Visual Arts Centre also offers classes and workshops for adults and children.

320 Wilson St. (old RCMP station), Revelstoke
Ph: 250 814 0261 info@revelstokevisualarts.com
www.revelstokevisualarts.com

Revelstoke Visual Arts Centre

WEST KOOTENAY REGIONAL ARTS COUNCIL

www.wkarts.kics.bc.ca
BC 150 formally marks the anniversary of our province’s entry into Confederation and offers the province a time for celebration and reflection. But there was a lot of British Columbia history that passed under the bridge long before our founding fathers signed on the dotted line in 1858.

BC 150 not only provides the perfect opportunity for a party, but also encourages us to examine the rich and wonderful diversity of cultures and influences that have brought us to this point in time. What are you doing to celebrate BC 150? Here at ARTiculate we’ve asked a number of writers and historians in the Columbia Basin to offer their thoughts and expertise on the amazingly varied heritage of our region. The result is the BC 150 pull-out supplement that you will find in the centre of this issue of the magazine.

Ian Fraser, long-time curator of the Japanese Canadian Museum at the Langham Cultural Centre in Kaslo, has contributed several photographs from the museum’s extensive holdings, along with his concise telling of the events around the internment of 1,200 Japanese-Canadians in the village of Kaslo during the Second World War.

Roberto Rodriguez, executive director of the Revelstoke Railway Museum, and Cathy English, director of the Revelstoke Museum & Archives, have collaborated on “Chinese Legacies,” two related exhibits that trace the history of the Chinese labourers who came to B.C., and Revelstoke in particular, to work on the building of the CPR railway. Many of the men stayed on in the community to work, marry and raise their families. Cathy and Roberto have graciously allowed ARTiculate to publish an excerpt from one of the exhibit displays, along with some wonderful archival photographs from the museum’s collection.

Janice Alpine of the Ktunaxa Nation writes of the traditional legends and historical realities of the Ktunaxa people and the important task of preserving culture and heritage in a society where the dominant influences are non-native, or even anti-native. Janice has also written the Last Word column for this issue, in which she describes the “Powwow Trail” followed each year by many First Nations people throughout North America.

The Doukhobors have their own cause for celebration this year: 2008 marks the centennial of their arrival in B.C. from Saskatchewan. The Doukhobors escaped religious persecution in Russia by fleeing to Canada, only to experience a different kind of repression in their adopted country. Ideological differences led to land seizures and, most tragically, the seizure of school-aged children from their homes and families, an event that has left lasting scars on the community. Sandra Hartline writes of the rich culture that the Doukhobors have sustained over time, and Larry Ewashen, curator of the Doukhobor Discovery Centre in Castlegar, has generously provided photos from the centre’s interactive website.

Our cover artist for this issue is Kootenay School of the Arts instructor and fibre artist par excellence, Angelika Werth. Werth’s meticulous skill and her whimsical takes on historical costume connect the old with the new—her homages to women artists, athletes and others who have struggled for recognition juxtapose thrift-store boxing gloves and hockey gear alongside voluminous, intricately constructed dresses sewn from hand-felted fibre. Trisha Elliott’s interview with Angelika Werth begins on page 6. There is lots of reading in this issue of ARTiculate. We hope that you enjoy it as much as we’ve enjoyed putting it together for you.

Margaret Tessman
Kootenay Artisans Winter Carnival Celebrates 30 Years

by Shannon Lythgoe

This November the Nelson and District Arts Council will launch a celebration of the 30th anniversary of the Kootenay Artisans Winter Carnival (formerly known as the Kootenay Artisans Christmas Market). This event first took place in 1978, and was run independently until the Arts Council took over organizing the fair in 2001. This season, to celebrate 30 years, the event has been renamed the Kootenay Artisans Winter Carnival, and will incorporate an outdoor Winter Carnival as well as the indoor vendor's market. The vendor's market will take place in the Rod and Gun Club in Nelson, with outdoor entertainment and activities taking place in the adjacent Cottonwood Park area. Besides maintaining the usual high standard of crafts for sale, the Winter Carnival will feature music, kids activities, lighting displays, chestnut roasting and a luminaria. For the first time ever, the Winter Carnival will take place over two weekends, November 29 and 30 and December 5 to 7, and will feature two different sets of artisans each weekend. The Arts Council also plans to run lantern-making workshops in the Rod and Gun Club between the two weekends.

For more information contact Shannon in the Arts Council office at 352-2402, or email ndac@netidea.com.

Northwest Guitar Festival 2009

The 19th Northwest Guitar Festival will take place in Nelson from April 16 to 18, 2009. The festival will be held at the Capitol Theatre and the Nelson United Church and will include concerts, classes and an internationally recognized guitar competition.

Featured performers will include: the Montreal Guitar Trio; early music specialist Clive Titmuss; Michael Partington, director of the guitar program at the University of Washington in Seattle; André Thibault, a member of the Juno-nominated group Asza; Dale Ketcheson, sessional instructor in the University of Lethbridge faculty of music; James Reid, founder of the Northwest Guitar Festival and the guitar program at the University of Idaho; and the Brazilian music master Celso Machado.

The competition portion of the festival is open to players from British Columbia, Alberta, Idaho, Washington, Oregon and Montana, and is a major showcase for the finest young guitarists in the regions.

The festival will also include a youth showcase and workshops and lectures on early music and dance, sound healing with the guitar, and Brazilian musical styles.

For festival details, contact Festival Coordinator Alan Rinehart, 352-3993, or alanrinehart@hotmail.com.

Building Communities through Arts and Heritage

The federal and provincial governments have both recently introduced initiatives to support the development of community heritage projects and programming. Laurie Charlton is the president of the Heritage Federation of South Eastern B.C. This summer he participated in one of a series of workshops organized by the BC Heritage Branch, the results of which will be used to inform the draft of a new provincial heritage policy.

Participants from municipalities and community stakeholders were asked to describe what heritage issues were important to them and why; to identify the constraints to heritage conservation; and to suggest how those constraints (mainly due to lack of funding) could be addressed.

“The workshops will have been successful if the concerns expressed by the participants are addressed in the policy,” said Charlton. “We’ll just have to wait and see what the draft looks like.”

In a separate but related development, the federal minister of Canadian Heritage, Josée Vernier, has announced the implementation of a $30 million annual fund that will support local arts and heritage activities. The ongoing funding includes the creation of the Building Communities through Arts and Heritage program (BCAH), and monies for community historical anniversaries infrastructure.

The BCAH program will provide support for both local arts and heritage festivals that feature the presentation of local artists or local heritage, and major historical anniversaries of local importance. Information on how to access these two components is available at www.pch.gc.ca or through the Assembly of BC Arts Councils.
**IN PASSING**

by Deb Borsos

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**Pauline McGeorge**

*January 18, 1930 - July 2, 2008*

Sometimes a person finds heaven long before they leave this earth. Such was the case for the artist Pauline McGeorge, who found her heaven in 132 acres at the north end of Kootenay Lake in 1973. She and her family travelled all over British Columbia looking for a place of their own and bought the property—which was nothing but forest along the lakeshore—when land was still affordable and the remoteness of the property made it appealing only to adventurous types.

Pauline was born in Burbank in 1930, and raised in a lumber camp in northern California. Both her parents encouraged her artistic pursuits and after marriage and having four children, she graduated with a Master of Fine Arts degree from the University of California (Santa Barbara) in 1961.

In 1966 she was hired as the very first instructor of the University of Lethbridge art department, and so she and the kids, the dog and the cat packed into the VW minibus and moved north. She was courageous, inspirational as a teacher and the champion of anyone who wished to pursue their own artistic urges. Her students loved her and many stayed in touch after she retired in 1986.

After retirement, Pauline had almost 20 years of life in her heaven with a huge garden and time to paint. In 2005 she moved to Kaslo with her daughter Sean.

She lived life with much spontaneity, much enjoyment of life’s best vices, and much beauty surrounding it all. She shared this beauty with all who came by through her words, her fabulous meals, her garden—and her artwork.

We are poorer for her loss, and grateful for the time she was with us.

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**Phyllis Margolin**

*August 15, 1922 - August 9, 2008*

From a very young age, Phyllis was drawing and creating. This urge was sparked initially when she had a lengthy convalescence from illness and spent many hours in bed with paper, pencils and crayons.

Phyllis was someone who shone in the spotlight. She had a fabulous wardrobe, which reflected her colourful and vibrant character, and she always had an opinion to share on a variety of subjects.

She was a Canadian who spent many years in St. Louis, Missouri, and environs, working and raising her family. She was a musician and a visual artist and a particularly engaging teacher.

She was a member of a number of arts groups, both in order to advance her own art and skills and to help others do the same.

In 1969 Phyllis moved back to Canada, to Argenta. In the years that followed she continued travelling widely. Exhibiting, selling work and teaching around the world, she was never idle for very long. She travelled to the Caroline Islands, and had the first artwork exhibit ever held in Micronesia, arranged by the governor and his wife. She taught in San Miguel de Allende at the university. Mexico was a particular favourite of hers as a painting destination. This influence is certainly seen in the many beautiful watercolours in her collection that are observations of life in that sunny country.

Her wonderful sense of colour and design were also reflected in her garden, where brilliant yellow willows stand beside blue spruce along with a varied and lively selection of other foliage.

This place will hopefully remain and serve to remind us in years to come of this exceptional artist who lived her life so fully.

To see a selection of Phyllis’ artwork, go to www.kootenaylakegallery.com.
The prestigious career of fibre artist and Kootenay School of the Arts (KSA) instructor Angelika Werth got its first major jolt through a chance encounter with a stranger. As a literature student in France, she was invited to an official function where she was introduced to an Italian diplomat.

He said:
“If you had one wish, what would it be?”
“I would love to work at an haute couture house,” she replied.
“That can be arranged.”

And thus began her time working with world-famous French designer, Yves Saint Laurent, in Paris.

With a German dressmaking apprenticeship already under her belt (so to speak), she leapt into the next level of her career. “Everything fell into place for me when I worked for Yves, where I was able to work with other people at such a high level and really see haute couture as an art form.”

When asked what was she was wearing the night of the French official function? she says, “I probably made my own dress, but I don’t think it was the look that did it.”

Saint Laurent, who passed away on June 1st of this year from the effects of brain cancer, was known for designing the female formal pant suit “Le Smoking” in 1966, and is considered one of the greatest figures in French fashion of the 20th century.
“He was shy, generous, handsome and of course extremely gifted,” said Angelika. “He was most impressive when he sketched (illustrated). He could do a fashion illustration in fifteen seconds or less and his pen would never leave the page. There were no corrections necessary. To me Yves Saint Laurent was the greatest fashion designer. I love Jean Paul Gaultier’s work, and Karl Lagerfeld is brilliant, but Yves Saint Laurent was the best and the brightest.”

When she was a child in Germany, the women in Angelika’s family didn’t sew, so she was sent to a dressmaker who made her dresses. “I loved the scraps she would give me,” said Angelika. “I would make dresses for my dolls.”

Today Angelika works with fibre as fashion as well as sculpture, and sometimes both simultaneously, making her a true practitioner of wearable art. Much of her work weaves history with fibre. Her tent dresses are literally made from old B.C. pioneer tents. “I wash them and pick them apart,” she said. These dresses are elaborate and beautifully Victorian-looking, but seem like they would be more at home on a mannequin than on a person.

“Women will buy them to wear to a wedding or an opening, and then will display them on a mannequin as a piece of art in their attic.”

Angelika has designed a series of dresses inspired by important women in history, including Marie Jose (Napoleon’s ex-wife who was shed when she couldn’t produce an heir), Marilyn Monroe and Marie Antoinette.

Another theme that comes up in Angelika’s work is sports. She designed a Boxing Dress for Joan of Arc, a Hockey Dress for Hayley Wickenheiser, current captain of the Canadian women’s National Women’s Team and, a Hockey Dress for Lord Stanley’s daughter Isobel Stanley, who was the first Canadian woman photographed involved in hockey.

Where did Angelika get the inspiration for this theme? “I found some leather goalie gloves in the IODE Thrift Store in Nelson,” she said.

Though the dresses are beautiful, they don’t look very practical for sports. But according to Angelika said she has seen old photos of women in Banff, mountain climbing in dresses.

“Back in those days, women had two outfits. One for Monday to Saturday and one for Sunday. And they didn’t wash them like we do, they brushed them,” she said.

In the age of over-consumption and a dying planet, this concept seems like a progressive environmental option as opposed to our current practice of buying brand-new clothes every time a button falls off. It is this ideology that informs Angelika’s deconstruction-reconstruction classes in which students learn how to take existing materials and change them into something original and beautiful. Devoted to the concept herself, Angelika makes dresses are constructed of not only tents, but also of old brassieres and tweed jackets.

From the environmental to the social aspect of fashion to the social, Angelika gave her take on our society’s current fascination with ultra-thin female models.

“What we consider beautiful now was not two to three hundred years ago. Back then if you were thin, people thought you had TB. This issue comes up in classes all the time,” she said. “There is a shift that is occurring in Europe now, though, where designers are designing for bigger women and there is a European law that if a model has less than twenty-five percent body fat, she will not be hired.”

This year Angelika was awarded a British Columbia Creative Achievement Award for Applied Art and Design. She has also won awards from the BC Arts Council and, the Canada Council, and received second prize in an international fibre exhibition at Château Chassy in Morval, France. Her fibre work is part of permanent public collections in Japan, California, Ontario and the B.C. Provincial Collection in Victoria, and has been exhibited widely around the world. Her tent dresses are for sale at the Craft Connection in Nelson, and her community classes are offered through the Kootenay School of the Arts.

When asked what inspires her craft these days, she comments, “Right now it’s architecture, certain personalities in history and a Tom Waits song he wrote for an ex-girlfriend called ‘Days of Roses.’”

Let’s hope the inspiration well never dries for this fabulous B.C. artist.
By Eileen Delehanty Pearkes

Imagining Fort Shepherd first involves a drive south along the Columbia River past the Trail Airport. You can then pull off the road near the historic marker, step into the weeds and look across the river to a bluff and surrounding hills—one of the largest remaining and intact examples of the dry, warm Interior Cedar-Hemlock ecological zone. This rare ecozone is also a rich repository of a mostly forgotten cultural history. But you’ll have trouble spotting any tangible human imprint on the wide, southwest-facing bluff. That’s where imagination comes in. The land is accessible by a boat or from a long, snaking gravel road that leads south from Trail. It’s worth the effort to make the trek, to walk across the bluff and imagine the fascinating story of Fort Shepherd, Hudson’s Bay Company trading post from 1858 to 1872.

Recently the Land Conservancy of British Columbia purchased 2,200 acres of land along the river from Teck Cominco, including the historic site of the fort. Teck donated two-thirds of the purchase price, and the Columbia Basin Trust put up $100,000 to help make the purchase possible. The establishment of the Fort Shepherd Conservancy Area will protect the rare biogeoclimatic forest, which is home to a number of species at risk and a valuable winter range for mule deer. It will also preserve the land’s historic value.

Prior to European contact, this stretch of the Columbia River that today traverses the international boundary was marked by several year-round villages for the Sinixt or Arrow Lakes Indians: one at the mouth of the Pend d’Oreille River, one at Northport, Washington, and another at the mouth of Sheep Creek. In particular, the village at the mouth of the Pend d’Oreille River just opposite the Fort Shepherd site was large and well used. Long before the fur trade arrived, the Fort Shepherd Land Conservancy Area would have been a place of traditional food gathering for the Sinixt, with resources such as the cambium of ponderosa pine, cedar roots, Saskatoon berries, Oregon grape, chokecherry, and possibly bitterroot. Bull trout, sturgeon, and other fish would have come from the Columbia and tributary streams, and ocean salmon could be harvested from the Pend d’Oreille River mouth as they turned up that tributary to reach spawning grounds near Salmo.

Between 1820 and the establishment of the international boundary in 1846, there wasn’t much fur trade activity here. The Hudson’s Bay Company operated its first major trade fort in the region at Fort Colville (present day Kettle Falls, Washington). There, several native tribes including the Sinixt traded the furs of marten, muskrat, weasel, bear, caribou, etc.

Continued on next page
mule deer, mountain goat, and coyote in exchange for goods such as metal pots, guns, beads, steel needles, blankets, and knives. Over the years, trade gradually disrupted traditional use patterns, drawing Sinixt families further south and encouraging them to rely more and more on the fort for their survival. This shift decreased their harvest of traditional, locally abundant foods and encouraged them to harvest animal furs in a less sustainable way.

After the formation of the international boundary, the Hudson’s Bay Company worried that American interests would shut down the prosperous fort. The company decided to move operations north of the boundary and in 1858 opened Fort Shepherd, a couple of log buildings perched on the bluff overlooking the Columbia. Given the interrelationship that had developed between the native people and the fur trade in the previous 30 years, it was no surprise that Fort Shepherd quickly became the headquarters for several hundred Sinixt people, who lived in villages on both sides of the river.

But the new fort’s days were numbered. The discovery of gold, combined with a declining population of fur-bearing animals, signaled the end of the fur trade period. When the fort was temporarily closed between 1860 and 1863, it was left in the care of the Sinixt and remained a centre for them. During that time, an American named Richard Fry, who had married a Sinixt woman named Justine “Su-steel,” began to operate a small trade station opposite the river from Fort Shepherd at the mouth of the Pend d’Oreille River. When Fort Shepherd resumed operations in 1866, HBC employee Jason Allard observed between 200 and 300 Sinixt men, women and children living in the vicinity of the fort. After the fort closed in 1870, it was again left in the care of the Sinixt. The fort burned to the ground in 1872, erasing all signs of its existence.

Imagining Fort Shepherd offers a rare window into a world in transition, from the economies of the fur trade to the discovery of gold and the opening of the West Kootenay region to agricultural settlement. Through all these changes, the Sinixt continued to adapt and seek survival in the new economy. Use of the Fort Shepherd area by the Sinixt continued well into the twentieth century, with a Sinixt man known as “Indian Alec” living at the site from time to time until 1915-20, sharing deer meat with at least one family that settled near present-day Columbia Gardens. Joe and Gregory Paul, Sinixt men based at the Colville Indian Reservation around 1900, returned frequently to travel through Beaver Valley toward Salmo, as was the custom of their ancestors.

The rare ecosystem that remains at the site of Fort Shepherd includes cliffs, caves, and dry, rocky slopes that provide food and homes for a wide variety of species such as the canyon wren, Townsend’s big-eared bat, and yellowbelly racer snakes. Fort Shepherd’s mild winters and light snowfall provide critical winter habitat for mule deer, white-tailed deer, and elk. As well, the property contains eight kilometres of undeveloped shoreline along one of the last remaining free-flowing sections of the Columbia River. Mud flats and gravel bars provide loafing and breeding areas for waterfowl, shorebirds, amphibians, fish, and aquatic invertebrates. The Trail Wildlife Association (TWA) has conducted habitat enhancement projects in the area for many years, and will continue to manage the property. The TWA is also part of a stewardship council that plans management and restoration, with input from various community groups. The goal of the land conservancy is to balance habitat conservation and appropriate recreational use, ensuring that the Fort Shepherd Conservancy Area remains a special place for people and wildlife.

With gratitude to the Sinixt people for generously sharing cultural information, and to Randy Bouchard and Dorothy Kennedy for their meticulous research.
A hang glider launches from the shoulder of Mount Seven, southeast of Golden, and glides and swoops among the thermals rising along the edge of the Rocky Mountains. Its pilot looks down on the serpentine course of the Columbia River twisting and turning through the sloughs and marshes of the Columbia Wetlands. Far below, a canoe glides north with the current. The paddler’s view of the surrounding wetlands is circumscribed by the cottonwood trees overhanging the riverbanks in which, every mile or so, bald eagles and ospreys perch. Summer in the Columbia Valley is the quiet time between the spring and fall when flocks of migrating wildfowl rest and feed here.

The Columbia Wetlands stretch for 180 kilometres along the Rocky Mountain Trench from the river’s headwaters at Columbia Lake to Donald Station, excluding Windermere Lake, whose wetlands have been lost to recreational development. The 25,000 hectares of sloughs, river channels and marshes form the largest intact portion of the Pacific Flyway, critical to tens of thousands of migrating birds in spring and fall. They also act as a sponge, storing, filtering and releasing water that is used by over 15 million people in the Pacific Northwest. The site was chosen as a RAMSAR wetland of international significance in 2005.

The East Kootenay environmental group, Wildsight, is concerned about the long-term sustainability of the Columbia Wetlands. The area faces many threats, including resort and industrial development, chemical and sewage pollution, invasive plant species and inappropriate recreational use. Fortunately, this latter concern is currently being addressed through regulations being drafted by Transport Canada to limit the use of motorized watercraft in this section of the Columbia Valley.

Wildsight believes that only by raising awareness of the importance of this internationally esteemed natural asset and instilling a sense of ownership and stewardship in residents and visitors can it hope to protect and preserve the wetlands. To help achieve this, Wildsight is collaborating with Kicking Horse Culture (KHC), aka Golden District Arts Council, to create a multi-media showcase of artwork about the Columbia Wetlands, which it hopes will prove to be an effective communication tool. This important collaboration will lead to the opening of a unique exhibition at the Art Gallery of Golden (AGOG) on January 30, 2009. The exhibition title, theme and inspiration will be “The Columbia Wetlands.”

Not only will a thematic exhibition of works inspired by the wetlands be displayed at AGOG, but a full-colour print catalogue featuring images and descriptive text will also be created by KHC and reworked into a web site exhibit available to Internet visitors around the world. Wildsight has received a grant of $10,000 from the Golden Community Foundation to help fund the catalogue and web site.

The project is being spearheaded by Wildsight’s Golden manager, Ellen Zimmerman, and KHC’s executive director, Bill Usher. They hope that the beauty, size, scope and ecological value of the Columbia Wetlands will inspire local and visiting visual artists and writers to create

"We feel that reaching out to the many artists in the community will be an initial step in fostering the long-term sustainability of the Columbia Wetlands as we know them. Artists derive inspiration and create lasting legacies from that inspiration."

Ellen Zimmerman, Manager, Wildsight
original works for display and sale through AGOG. The call for artists' submissions has gone out, with a submission deadline of September 30. It is hoped that ceramicists, sculptors, fibre artists, painters, photographers, writers and artists in other media will respond. Artists are asked to submit a cover letter or e-mail including biographical details, an introduction to and technical details about the work being submitted, and any comments about its relevance to the wetlands theme. They must include a photograph of the work and either e-mail their submissions to info@kickinghorseculture.ca, marked AGOG-Wetlands Submission, or send them by Canada Post to AGOG-Wetlands Submissions, Kicking Horse Culture, Box 228, Golden, BC, V0A 1H0. AGOG and Wildsight will commission an advisory curatorial panel to nominate and select from the submissions artists and specific artworks for inclusion in the Columbia Wetlands exhibition.

Explains Zimmerman in an e-mail to Wildsight members, contributors, and artists: “We feel that reaching out to the many artists in the community will be an initial step in fostering the long-term sustainability of the Columbia Wetlands as we know them. Artists derive inspiration and create lasting legacies from that inspiration. We will then showcase these results and insure their continuing legacy for education by creating a catalogue and website that will serve as a reminder of the awesome responsibility shared by local residents and visitors alike to educate ourselves about the impact of our behaviours, to self-limit our intrusions, and to strive to be respectful and considerate guests, not thoughtless trespassers in this unique place.

“By enlarging our scope from previous science-based communications to a method of exchange of ideas that touches the heart and engages a different set of interests, we will ensure lasting commitment from all parts of our community to the sustainability of the Columbia Wetlands.”

The exhibition at AGOG will open January 30 as part of the commemoration of World Wetlands Day on February 2, and will run until April, 2009. Thereafter it may be offered to other galleries in the Columbia Basin and is expected to tour throughout 2009 and 2010.

The Columbia Wetlands, framed by the Purcells—high water, June, a time when river and wetlands become one.

Continued from page 10
Shelley Lynch: Dreaming

by Margaret Tessman

He came in late one Sunday night
Said country music just ain’t right
They shot the dog, the wife left home
Ain’t got no money, they’re all alone
They’re plowin’ & cryin’
They’re plowin’ & cryin’ songs

Singer-songwriter Shelley Lynch’s husband may be a farmer, but he’s not a big fan of country and western. “It’s all just plowin’ and cryin’ music,” he would say to Shelley. She finally responded by sitting down and writing “Plowin’ & Cryin’”, the first single off her recently released CD, Dream Big. The song is moving up the C&W charts, and Lynch is tracking its progress with her trademark optimism. She even has a map her kitchen wall that shows all the radio stations in North America where the single has had airplay.

“It’s pretty awesome,” she commented. “The highs and lows are pretty crazy right now.”

Lynch has been playing and writing music since she was 10, teaming up with her older sister Kim and graduating to playing the bar circuit. She calls her songwriting ability “a gift,” but one that she had to grow into.

“When I was growing up I thought I was the oddball. Songs would just come to me,” Lynch explained. “I finally read Alan Jackson saying the same thing, so I realized it was okay.

Continued on next page
Continued from page 12

“I have to stop what I’m doing when a song is ready to come out. It’s so fast, sometimes words just start coming. I’ll write something down and I’ll say, ‘Where did that come from?’ My kids even know not to disturb me when it’s happening,” said Lynch.

Lynch’s musical influences range from Top 40 country to rockers like Bryan Adams and Tom Cochrane. “My music is influenced by songwriters who tell stories,” she said. Lynch’s clear voice on Dream Big is backed by excellent guitar grooves, backup vocals and rhythms laid down by co-producer Les Bolen of Lizard Mountain Music in Jaffray. Lynch chose to record and produce locally so that she could stay true to her sound. She commented on their collaboration: “Les is really talented with any instrument and I can grasp and get what’s in my head to one person the best. You can’t be swayed by other people’s opinions, like ‘that’s not Nashville.’”

Lynch created her own record company, Lynch Records, when she was in her early 20s and released her first CD, Walk Through Life, in 1998. Her new record has been picked up by Nashville promoter Jerry Duncan, whose client list reads like a who’s-who of country and western royalty. “It was kind of shocking I got to Jerry Duncan, but it was meant to be,” said Lynch. Together they’ve worked out a marketing plan to push the record on Nashville’s Music Row and in the secondary radio market.

Lynch has taken on the promotion of Dream Big with determination and a strong faith that “if it’s meant to be, it’ll happen.” She gets up at 5 am, does a workout and a cleanse, then spends the next 15 minutes writing down what she wants to do with her day. That list might include phoning some of the 119 Canadian radio stations that have been sent copies of the CD and keeping them updated on her progress. Lynch has gotten pretty intimate with some of the station employees. “I know that Danny from Yorkton’s wife just had a baby,” she laughs. “They had a Shelley Lynch week on Manitoulin Island and they promoted the single at the tractor pull in Owen Sound.”

Between songwriting, recording, marketing and promotion, and entertaining, Lynch is a busy woman, but she says that her family is behind her 100 percent. Future plans include going on the road for a couple of weeks at a time, probably south of the border, where her music is getting more airtime than on Canadian radio stations.

Lynch credits her faith with helping her to push ahead through some tough times in her life. When she was pregnant with her son, she discovered a tumour on the side of her knee that turned out to be cancerous. She decided not to subject her unborn child to the effects of chemo and radiation. “I looked heavy into the medical route and went the alternative route,” Lynch said. “I couldn’t figure out why I got cancer and I did a lot of research.” She has totally recovered, but “I touch wood every day,” she comments.

One offshoot of Lynch’s research into her illness is her family’s farm produce business, Dutchman’s Garden, which they opened in 2001 on their land near Elko. The Lynches buy goods from certified farms all over the world and deliver boxes to customers from Cranbrook to Pincher Creek. “My husband and I talked about how yukky the food system is. The business is labour intensive, but we know how important it is,” said Lynch. Even so, “my son still wants to go to McDonalds,” she laughs.

Shelley Lynch and her music make you want to get up and dance. Her talent, hard work, determination and faith that it will happen makes Lynch a force to be reckoned with. Watch out Nashville. Here comes Shelley.

Check out her “Plowin’ & Cryin’” music video at www.shelleylynch.net and start dancing.
### SEPTMBER

- **CALL FOR SUBMISSIONS**
- Oxygen Art Centre is accepting exhibition submissions for 2009-10
  Oxygen Art Centre
  3-320 Vernon St., Nelson
  sfischer@netidea.com

- September 6-November 9
  ART EXHIBITION
  Tanya Pixie Johnson: Lines in Blood and Milk
  Touchstones Nelson
  502 Vernon Street
  250-352-9813
  info@touchstonesnelson.ca

- September 12-November 1
  ART EXHIBITION
  James McDowell: The Library Show
  Creston Public Library

- September 19-October
  ART EXHIBITION
  Dale Thompson,
  Pop Stars, pen and ink
  Opening reception Sept. 19, 5 pm
  Art Gallery of Golden
  www.kickinghorseculture.ca

- September 21-October 12
  ART CLASS
  Colour and Light
  9:30-12:30,
  Karla Pearce Studio,
  713-107 St. Castlegar
  250-365-2032,
creativeedge@karlapearce.com

- September 22-October 18
  ART EXHIBITION
  Four Elements: Earth, Wind, Air, Fire
  Cranbrook & District
  Arts Council members
  Artrageous Gallery, Cranbrook
  Monday to Friday 11 am-5 pm,
  Saturday 11 am-3 pm
  250-426-4423,
  info@theheartscouncil.ca

- September 26-November 9
  ART EXHIBITION
  Alf Crossley, Reflections
  Kootenay Gallery of Art and History,
  Castlegar
  250-365-3337,
  info@kootenaygallery.com
  www.kootenaygallery.com

- September 29-December 15
  YOUTH ART CLASSES
  After School Art
  3-5:30 pm,
  Karla Pearce Studio,
  713-107 St., Castlegar
  250-365-2032,
creativeedge@karlapearce.com

### OCTOBER

- October, date TBA
  POETRY READING
  4th Speak Your Heart
  Out poetry night
  Kootenay Roasting Co.,
  Cranbrook, 250-426-4223

- Thursday October 2
  BENEFIT
  Jumbowild Benefit Concert
  Bruce Cockburn Goes Wild
  for Jumbowild!
  8 pm,
  Historic Wildhorse Theatre,
  Fort Steele
  www.jumbowild.com
  Dave Quinn, daveq@wildsight.ca

- Friday October 3
  CONCERT
  On Top Productions presents
  Ken Hamm & Sid Marty
  7:30 pm,
  Golden Civic Centre
  www.kickinghorseculture.ca

- October 4-25
  ART CLASS
  How to Make Your Paintings Glow
  1:30-4:30 pm,
  Karla Pearce Studio,
  713-107 St., Castlegar
  250-365-2032,
creativeedge@karlapearce.com

- October 6 & 7
  STEAM TRAIN RIDES
  To and from Cranbrook
  with the CPR’s Empress
  Advance tickets only
  Canadian Museum of Rail Travel,
  Cranbrook, 250-489-3918,
  mail@trainsdeluxe.com,
  www.trainsdeluxe.com

- Thursday October 9
  MEMBERS’ NIGHT
  Columbia Valley Arts Council
  7 pm,
  Pynelogs Cultural Centre
  250-342-4423

- Friday October 10
  CONCERT
  Live Kicks presents Trio Tarana
  7:30 pm,
  Golden Civic Centre
  www.kickinghorseculture.ca

- Saturday October 11
  CONCERT
  Gord Askey & Friends
  5 pm,
  Pynelogs Cultural Centre
  Invermere, 250-342-4423

- October 16
  FILM
  Film Kicks presents Young @ Heart
  7:30 pm,
  Kicking Horse Movies
  www.kickinghorseculture.ca

- October 19 to November 9
  ART CLASS
  Contrast and Drama
  9:30-12:30,
  Karla Pearce Studio,
  713-107 St., Castlegar
  250-365-2032,
creativeedge@karlapearce.com

- November, date TBA
  ART EXHIBITION
  Twice Loved art exhibit & Facilities Fundraiser
  “Who am I?”
  Meet the Artists Fundraiser
  Artrageous Gallery, Cranbrook
  250-426-4423
The Cromoli brothers

7:30 pm, golden Civic Centre
250-365-7084
Sandra donohue, Friday 4-9 pm, Saturday 9 am-4 pm
Spinners’ guild Annual Sale
Selkirk Weavers’ and
The revelstoke Art gallery

"Hello, Columbia Basin!
Cromoli Brothers
creativeedge@karlapearce.com
250-365-2032, 713-107 St. Castlegar
1:30 - 4:30, Karla Pearce Studio,
Colour Theory
ArT CLASS
November 9- December 7
ART CLASS
Colour Theory
1:30 - 4:30, Karla Pearce Studio,
713-107 St. Castlegar
250-365-2032,
creativeedge@karlapearce.com

Friday November 7
THEATRE COMEDY REVUE
Cromoli Brothers in
"Hello, Columbia Basin!"
Centre 64, Kimberley

Saturday November 8
THEATRE COMEDY REVUE
Cromoli Brothers in
"Hello, Columbia Basin!"
The Arts Station, Fernie

November 9- December 7
ART CLASS
Painting from Photographs
9:30-12:30, Karla Pearce Studio,
713-107 St. Castlegar
250-365-2032,
creativeedge@karlapearce.com

Friday November 14
THEATRE COMEDY REVUE
Cromoli Brothers in
"Hello, Columbia Basin!"
The Revelstoke Art Gallery

November 14-December 24
ART EXHIBITIONS AND SALE
East Gallery:
Christmas at the Gallery
West Gallery: Dorothy St. Hilaire,
Healing Canvases: An Exploration of the
Power of Colour
Kootenay Gallery of Art, History and
Science, Castlegar
250-365-3337, info@kootenaygallery.com
www.kootenaygallery.com

Saturday November 15
THEATRE
Live Kicks presents
The Amazing Cromoli Brothers
7:30 pm, Golden Civic Centre
www.kickinghorseculture.ca

November 15 to January 11
ART EXHIBITION
Doukhobor Textiles
Touchstones Nelson,
502 Vernon Street, 250-352-9813,
info@touchstonesnelson.ca
www.touchstonesnelson.ca

Monday November 17
FILM SERIES
Think Tank Cinema
Fernie Arts Station, 7 pm
www.alfernie.ca

Thursday November 20
CONCERT
Touchstones Concert Series
6:30 pm,
Touchstones Nelson,
502 Vernon Street,
250-352-9813,
info@touchstonesnelson.ca

Friday November 21
CONCERT
Live Kicks presents
The Santa Cruz River Boys
7:30 pm, Golden Civic Centre
www.kickinghorseculture.ca

Friday November 21
THEATRE COMEDY REVIEW
Cromoli Brothers in
"Hello, Columbia Basin!"
Ymir Hall

Friday November 21
THEATRE
Live Kicks presents
Headlines Theatre,
"Shattering," with the
Golden Family Centre
7:30 pm, Golden Civic Centre
www.kickinghorseculture.ca

November 28-30
DINNERs
Gala Dinners & Brunch
Royal Alexandra Hall,
Canadian Museum of Rail Travel,
Cranbrook, 250-489-3918,
mail@trainsdeluxe.com,
www.trainsdeluxe.com

November 28-30
CRAFT FAIRE
Kootenay Artisans Winter Carnival
Rod & Gun Club, Nelson
250-352-2402
ndac@netidea.com
www.ndac.ca

Saturday November 29
THEATRE COMEDY REVUE
Cromoli Brothers in
"Hello, Columbia Basin!"
Rossland Miners Hall

November 29 & 30
ART SHOW AND SALE
Images
10 am-5 pm, rotacrest Hall
230 19th Ave. N., Creston
Elaine Allfoldy, 428-7473

November-December
ART EXHIBITION
Kootenay School of the Arts
Christmas Sale
Saturday 6:30-9:30 pm,
Sunday 10 am-4 pm
608 Victoria Street, Nelson
KSA at Selkirk College,
250-352-2821

Saturday December 13
FILM
Film Kicks and the Banff Mtn.
Film Festival present
Best of the Fest
7:30 pm, Golden Civic Centre
www.kickinghorseculture.ca

December 13 & 14
SHOW AND SALE
Korky S, 713-107 St., Castlegar
250-365-2032,
creativeedge@karlapearce.com

Monday December 15
FILM SERIES
Think Tank Cinema
7 pm, Fernie Arts Station
www.alfernie.ca

DECEMBER

December 5-7
CRAFT FAIRE
Kootenay Artisans Winter Carnival
Rod & Gun Club, Nelson
250-352-2402
ndac@netidea.com
www.ndac.ca

Friday December 5
CONCERT
Kaslo Concert Society presents
Duo Diorama (piano/violin), 7:30 pm,
St. Andrew’s United Church, Kaslo
250-353-7539 or 250-354-5368

December 5-February 7
ART EXHIBITION
Lou Lynn, Retro-Active
Touchstones Nelson,
502 Vernon Street
250-352-9813,
info@touchstonesnelson.ca

December 5-7
FAMILY EVENT
Christmas by the Lake
New Denver
Friday 4-7 pm,
Saturday 11 am-7 pm,
Sunday 11 am-4 pm
Armange Lango, 250-358-2806,
ponge@redmtn.ca,
christmasbythelake.ca

December 5 & 6
EXHIBITION AND SALE
Kootenay School of the Arts
Christmas Sale
Saturday 6:30-9:30 pm,
Sunday 10 am-4 pm
608 Victoria Street, Nelson
KSA at Selkirk College,
250-352-2821

Saturday December 13
FILM
Film Kicks and the Banff Mtn.
Film Festival present
Best of the Fest
7:30 pm, Golden Civic Centre
www.kickinghorseculture.ca

December 13 & 14
SHOW AND SALE
Korky S, 713-107 St., Castlegar
250-365-2032,
creativeedge@karlapearce.com

Monday December 15
FILM SERIES
Think Tank Cinema
7 pm, Fernie Arts Station
www.alfernie.ca

CALENDAR LISTINGS
CONT. ON P. 18
events

ROYAL ALEXANDRA HALL
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Vagabond Opera
BOHEMIAN CABARET — Saturday November 8

Roman Danylo
ROMAN AROUND THE COUNTRY — Saturday November 22

Ballet Jorgen Canada
ROMEO AND JULIET — Tuesday February 10

Arts Club Theatre Co.
ALTAR BOYZ — Saturday February 21

MOVE: the company
TRAP DOOR PARTY — Friday March 13

Marc Atkinson Trio
THE MARC ATKINSON TRIO: IV — Friday April 3

Shameless Hussy Productions
THE SUMMER OF MY AMAZING LUCK — Friday April 24

Season Package $148 • All performances at 8pm

Capitol Kids’ Series

GRUPO AMERICA — Sunday October 5

SWARM — Sunday November 16

VANCOUVER THEATRESPORTS — Sunday March 8

ACHÉ BRASIL — Sunday, April 26

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P: 250.427.4919 E: kimberleyarts@cyberlink.bc.ca
W: www.kimberleyarts.com

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DECEMBER 5th - 7th, 2008
Fridays & Saturdays: 12 pm – 9 pm
Sundays: 10 am – 4 pm

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The Columbia Wetlands—Natural Inspiration
A mixed media group exhibit presented by the Art Gallery of Golden in collaboration with Wildsight.
OPENs JANUARY 30 THROUGH MARCH 28, 2009
Supported in part by the Columbia Basin Trust

FOR ALL THINGS CULTURAL IN GOLDEN VISIT WWW.KICKINGHORSECULTURE.CA
CALENDAR LISTINGS CONT. FROM P. 15

JANUARY

Thursday January 8
FILM KICKS TBA
7:30 pm, Kicking Horse Movies
www.kickinghorseculture.ca

Friday January 16
CONCERT
Live Kicks presents The Polyejesters
7:30 pm, Golden Civic Centre
www.kickinghorseculture.ca

Monday January 19
FILM SERIES
Think Tank Cinema
7 pm, Fernie Arts Station
www.allfernie.ca

Sunday January 25
CONCERT
Performing Arts Winter 09 Series
Symphony of the Kootenays
2 pm, Christ Church Trinity,
Invermere, 250-342-4423

January 29 to February 3
THEATRE
Bird in Your Own Backyard
Productions presents
William Shakespeare’s Twelfth Night
Key City Theatre, Cranbrook

Friday January 30 through March
ART EXHIBIT
Columbia Wetlands,
Mixed media group exhibition
5 pm, Art Gallery of Golden
www.kickinghorseculture.ca

Late January
APOCALYPTIC VAUDEVILLE
In the Beginning:
The Origin of the Cromoli Brothers
8 pm, Capitol Theatre, Nelson

FEBRUARY

Sunday February 1
CONCERT
Live Kicks presents
The Mighty Popo Band
7:30 pm, Golden Civic Centre
www.kickinghorseculture.ca

Friday February 6
CONCERT
Kaslo Concert Society
presents Paul & Melina Moore
(tenor/soprano), 7:30 pm,
St. Andrew’s United Church, Kaslo
250-353-7539 or 250-354-5368

MARCH

March 6-April 19
ART EXHIBITION
Ian Johnston,
Refuse Culture, porcelain
Kootenay Gallery of Art, History and Science,
Castlegar, 250-355-3337,
info@kootenaygallery.com
www.kootenaygallery.com

Friday April 17
CONCERT
Performing Arts Spring 09 Series
Montreal Guitar Trio
Christ Church Trinity,
Invermere, 250-342-4423

April 16-18
MUSIC FESTIVAL
The 19th Northwest Guitar
Festival and Competition
Nelson, Alan Rinehart,
250-352-3883
alanrinehart@hotmail.com

April 24 to May 31
ART EXHIBITION
Young Visions 2009
Kootenay Gallery of Art, History and Science,
Castlegar, 250-355-3337,
info@kootenaygallery.com
www.kootenaygallery.com

MAY
Ernest Hekkanen: Determinedly Independent

For Nelson writer Ernest Hekkanen, his life is his work and work is his life.

“I work seven days a week and very rarely take time out,” said Hekkanen. A prolific self-published author with more than 30 books of short stories, fiction, nonfiction and poetry to his credit, Hekkanen started his own publishing company, New Orphic Press, after bringing out three books with “legitimate” publishers in Canada with a mixed degree of success. He received no money for his first book and got only a $500 advance on his second, Violent Lavender Beast. Eventually, the “incompetence” of the companies that were handling his work “gave wind to the idea that I’d never make a living as a writer.” He set off on his own in 1995.

While he points out that the mechanics of self-publishing “aren’t that difficult,” Hekkanen acknowledges that there are challenges involved in not having the support of a traditional publishing house. “You don’t acquire any prestige. Nobody will look at you seriously and it’s very difficult to get picked up for review,” said Hekkanen. “I like those odds,” he added with a laugh. Little wonder, then, that “Literature as an Oppositional Disorder” is the title of one of Hekkanen’s essays in his literary journal, The New Orphic Review, which he publishes twice yearly with his partner, Margrith Schraner.

Hekkanen’s latest book, Of a Fire Beyond the Hills, was short-listed for the 2008 George Ryga Award, an annual literary prize awarded to a B.C. writer who has achieved an outstanding degree of social awareness in a new book. Alan Twigg, publisher of B.C. Book World, encouraged Hekkanen to send some copies of his book to the prize committee, but he’s pragmatic about the effect the nomination has had on his reputation. “The publicity probably sold four more books,” he said.

Of a Fire Beyond the Hills is based on Hekkanen’s experiences around the Our Way Home draft resisters’ conference that took place in Castlegar in 2006. At that time, Isaac Romano, the key organizer of the event, commissioned local artist Naomi Lewis to create a sculpture to commemorate the presence and contribution of draft resisters in the West Kootenay. The issue of where to house the memorial blossomed into a cross-border battle between pro-war advocates who black-balled Nelson in the press, Nelson city council and the chamber of commerce, who were perhaps overly protective of the city’s reputation, and the war resister community and its supporters, who felt that the sculpture should have a visible, permanent presence somewhere.

Hekkanen was intimately involved with the characters in the drama, and he doesn’t mince words when he describes his reaction to the events that unfolded: “The use of fear and hysteria and the creation of scapegoats gave me a tangible understanding of how dynamics of this sort can lead to totalitarianism.” He was motivated to write his version of the story because “it was a situation that needed to be remembered. We tend to overlook our bad behaviour and communities tend to overlook the bad behaviour of their members.” At the same time, Hekkanen was sensitive to the realities of the situation. “When you write about events in a small town, you need to be generous enough in spirit not to name names,” he said.

In an interesting twist, the contentious sculpture landed up in Hekkanen’s home, which doubles as the New Orphic Gallery. Hekkanen attended art school at the University of Washington at Seattle after being unable to finish a science degree because of eye problems. “I lost half of my sight at that time. It was an ocular lobe problem that started with a terrific headache. After it resolved itself, I couldn’t approach math problems anymore without panic,” he said. Author Robert Fulghum was the pastor of the Unitarian Church that Hekkanen’s parents attended, and was able to get Hekkanen into the college of art. Hekkanen moved to Canada in 1969. At one point he was confined to 29 days of house arrest in Vancouver after being stopped at a Clayoquot Sound protest, and the House Arrest Gallery was born. “Later, we’d open our house for special events and hang up a sign saying the New Orphic Gallery,” he said. He continues to create visual art, including making the collages for the covers of some of his publications.

When I asked Hekkanen about his choice of name for his businesses, he explained that French poet and surrealist Guillaume Apollinaire referred to certain artists as “orphists,” from Orpheus, the figure from Greek mythology who played the lute with magic fingers. “Orphists got to the essence of existence through passionate, sympathetic contemplation,” said Hekkanen. It is clear that Hekkanen is devoted to doing the same.

The following excerpt is taken from the opening section of chapter 1 of Of a Fire Beyond the Hills by Ernest Hekkanen, New Orphic Publishing, 2008.

In the late spring of 2007, a forest fire began to rage in the tinder-dry mountains to the south of Nelson, down near the border between Canada and the United States, and because of that, the air was constantly hazy with smoke. Sometimes the smoke was thicker than at other times, depending on which way the wind was blowing, and that spring the wind...
The following excerpt is taken from *Set in Stone: A History of Trail’s Rock Walls* by Eileen Pedersen, published by the Rock Wall Project Enthusiastic Society, 2008.

The stonemasons who constructed Trail’s rock walls left their European homelands throughout the first half of the 1900s and arrived in Trail with hopes of a brighter, less poverty-stricken future for themselves and their extended families. They left behind their grandparents and parents, aunts and uncles, wives, children and girlfriends, with the promise of reunion. A few returned home to marry and sailed back to Canada with their spouses, while most sent fares for the ocean liners and trains that would deliver their loved ones to them. Some would never see their families again.

They landed in Trail already seasoned by the rigours of hard work that had helped sustain their families back home. John Bukovec arrived from Serbia in 1924 after having worked in the United States and then returning home. Tom Stipanicic from Croatia and Frank Balkovec from Slovenia settled in Trail in 1930 and 1931 respectively. The other known stonemasons emigrated from different regions in Italy between 1926 and 1957. Most had acquired their trades in their country of origin while the rest apprenticed on the job.

Trail’s heftier retaining walls were erected during the cold winter months of the 1950s and 1960s with initiatives from the Canada Winter Works Program. Men were driven to work in a city truck and picked up at day’s end. Bathroom facilities at rock wall building sites were non-existent and there was nowhere to keep warm on cold days. At times, nearby residents kindly invited the workers into their homes to eat their lunches and perhaps offer a glass of wine.

Prying, pounding, chipping, drilling, lifting and shoving rocks all day, often on slippery slopes, was punishing work. Granite chunks hauled from quarry sites needed to be split, chipped to fit and then muscled into place by men brandishing long steel crowbars. Louie Bedin recalled the tough grind: “We had just back power and the bar to move the rocks but later they started to smarten up and gave us some machines because it was too hard ... all day with a big sledge hammer in your hand, and the bar. I would go home shaking. I lost all the nails on my fingers and chipped a couple of teeth—pieces of rock would go flying sometimes and if your mouth was open ...” There were other hair-raising experiences, yet fortunately no major injuries were ever reported.

Let your eyes wander up from the banks of the Columbia River to view the rock walls that flow down and along it.

*Continued on next page*
Continued from page 20

Labouring under harsh conditions and sparse safety regulations, requiring neither respirators nor safety glasses, was the order of the day. Norm Gabana: “With the lifting requirements today, and handrails required, and guardrails for employees, I don’t know how you would ever do it. Certainly you would never build the big walls that were built, never. Not anymore.”

But build them they did and by the early 1950s their expertise was acknowledged when the union successfully bargained for a higher rate of pay. Al Underwood was a union official for 37 years: “One of the priorities the Trail and District Civic Workers Union Local 343 had when it formed about 1947 was to list the stonemasons as tradesmen because they were only paid as labourers at first.”

Like others who immigrated to Trail, the stonemasons and their families were determined and resilient people. Leaving their relatives and the soil they were raised on had been a difficult decision. For those who spoke no English, the language barrier alone was a major impediment, and there was no guarantee of steady employment, especially around the time of the Great Depression. Yet those who gathered in Trail, particularly from the same old-country towns, stuck together and supported one another until home by home and garden by garden, they recreated a European-style community on Trail’s hilly and rocky west side.

Continued on page 29
"Naming a show can be harder than producing the paintings themselves. This one was no exception. In the Oxford Concise Dictionary under 'natural,' I found the following: 'Illegitimate—related by nature only.' Literally and figuratively, there is no better definition for the body of work in this show. There are trees, rocks and ridgelines that catch my attention daily while I am out walking my dog. What you see around this gallery are reflections of those images."

Artist Tara Higgins wrote these words to explain the title of her recent solo show at the Fernie Arts Station, "An Illegitimate Body of Work." In these new paintings, Higgins has moved from her usual subject of wildlife studies to examine more closely the natural world that she encounters in her daily life. Higgins describes her new works as "not quite landscapes," but she still has chosen to portray the forms and details of the world outside her door.

Higgins was born in Vancouver but moved back to the United Kingdom, where her parents were born, at age 11. After a gap year during which she travelled all over Africa and spent six months in Paris, she began her art studies at university on the east coast of the United States. Higgins was enrolled in set design and scenic painting, but also did a painting course every semester. After graduation, Higgins worked on a couple of productions but became "disenamoured of the politics of theatre" when she was part of the team whose challenge was to design the same set for two plays that were being produced simultaneously, one by Brecht, one by Shakespeare. "One of the directors was a feminist and one was a chauvinist, so it was not a positive experience," she said. When another designer's only comment on the disaster was "That's theatre," Higgins' fate was sealed. "I'm far too idealistic and independent, and I decided I wanted to work for myself."

Higgins gained experience in hand-painting techniques working at a shop in Connecticut where she did a three-year apprenticeship under Matthew Tyrrell and Melissa Barbieri, two talented faux finishers. She eventually returned to England and set up shop for herself. "I did big houses and sets of painted furniture for all the home shows in London and then opened my own store and cut back to one show a year," she said. Her work was featured on television, in newspapers and in magazines such as House and Garden, Good Housekeeping and Beautiful Homes. In 1998 Higgins’ mother died, and rather than spending a bleak Christmas at home, the family came to Whistler for a ski holiday. The result seems to have been in the cards: "I met a boy, came home, he phoned, I went back for three weeks, came home again to shut up shop and moved to Whistler." The couple eventually moved to Fernie in 2000 for the skiing, and Higgins has never left.

Higgins describes her new works as "not quite landscapes," but she still has chosen to portray the forms and details of the world outside her door.

Continued on next page
Higgins organized Fernie’s first ArtWalk in 2001. At the time, she was “painting canvases,” which is how she differentiates between her faux finish painting and her other work. “I got a great opportunity with my sister in Canmore to design the interior of a restaurant she was opening. That got me going again on the artistic side. Do you know how hard it is to paint four-foot by four-foot tomatoes?” she laughed. She has since done the designs for her sister’s second restaurant in Vancouver, and is working at completing the commissions she received from her Arts Station show. When asked what she does to relax, Higgins confessed that the concept was a bit foreign to her. “Because I’ve been self-employed all my life, I don’t know what it’s like to walk away from the job at the end of the day,” she said. Somehow, Higgins manages to fit in the running of her faux-finishing business, Painted and Plastered Designs, which finds her “running up and down ladders applying straight-up paint to walls or giving kitchen cabinets facelifts.”

An avid mountain biker, swimmer and skier, Higgins doesn’t have much time to spare, but “in every moment there is a painting,” she said. She continues to explore how form is affected by different times of day and the seasons in her work. Higgins is also looking for a place to have another solo show next year, trying to get her website up and running and working to send her portfolio out to galleries in bigger centres, such as Calgary and Vancouver. A busy woman with loads of skill and ambition, Higgins seems bound for big things.

Tara Higgins can be contacted by e-mail at info@tarahiggins.ca or by phone at 250-423-1975.
The Kootenay School of the Arts has produced excellent clay sculptors, ceramic artists and potters since the clay program’s inception in 1990. They’ve travelled around the globe to exhibit, teach and demonstrate their artistry. They’ve won awards at international juried exhibitions. They’ve expanded the possibilities for how clay can serve families and communities. They’ve bridged the heady domain of museums and conceptual clay art with simple, practical creations for everyday service and use. This history explains why three accomplished clay instructors at KSA, Pamela Nagley Stevenson, David Lawson and Garry Graham, held no reservations about sharing their group show this September at British Columbia’s most respected clay art gallery, the Gallery of BC Ceramics, with nine select, successful graduates.

“The most heartbreaking thing was limiting the numbers to only nine,” Pamela explained, as we toured her studio near Perry’s Siding in the Slocan Valley. “There were so many more we wanted to include, but we had to stick to specific criteria: a broad diversity of styles—each artist’s work is completely unique—different graduating years and success as professional clay artists. The only common threads are fearlessness—their willingness to take risks and be vulnerable—and how they’ve made their studio practice beloved with every fibre of their being.”

The show represents work from the past decade of KSA’s graduates of the past decade, as well as from the three instructors, who are as original and diverse as their students.

“We are a balanced and well-matched trio,” Pamela laughed. “Almost able to read each other’s minds, after all this

Continued on next page
students in practical business skills, like producing beautiful, viable, low-end pots quickly in order to survive, writing grant applications, or getting their work to the right market. I instruct students in the historical roots of clay, in reverence for tradition, demonstrating how they can access art throughout different cultures and centuries for energy and the inspiration which sustains their passion.”

The nine graduate clay sculptors, all accomplished professional artists in their own right, are Samantha Dickie (now based in Victoria), Robin DuPont (Winlaw), Maggie Finlayson (Colorado), Julia Gillmore (Nelson), Kathi Hofmann (Nelson), Lise Kuhr (Vancouver), Sarah Lawless (Kaslo), Donna Partridge (Vancouver) and Tanis Saxby (Vancouver).

“Per capita, artists in the Kootenays far exceed the number of artists situated in the Gulf Islands, but because of our distance from the Lower Mainland, it is difficult for us to nurture the regular contact that results in exhibitions,” explains Pamela. “We produce outstanding work, and it is completely individual; no one else is making stuff like it. But all the collectors are on the Coast, so it is imperative our work is showcased there.” After four juried student shows where KSA’s strong presence in Western Canadian studios made itself felt, Brenda Beaudouin, manager of the BC Gallery of Ceramics, agreed to spotlight KSA. It took another year to organize but, after a decade’s absence, a show was arranged. Selections of work illustrate these artists’ versatility and include everything from bread-and-butter production wares, to mid-range pieces, to some of the finest art they’ve ever made. “At KSA, we are like a family,” Pamela insists. “For fifteen years, Garry, David and I have kept track of almost all our students. We want to know how they’re doing. Our school has this tremendous camaraderie and spirit. Our instructors take pride in our students’ accomplishments.”

Local artists Sarah Lawless and Angelika Werth were recently recognized with the 2008 BC Creative Achievement Awards for Applied Art and Design.

Lawless is an internationally recognized ceramic artist. One of her award submissions was the irresistibly touchable porcelain set, Eggshell Cup with Puddle Plates. Well-eroded natural forms inspired Lawless’ smooth, asymmetrical and functional pieces, which fit into organic spaces so seamlessly, it seems as though they’ve always co-existed.

Werth, a costume designer, fibre artist and ARTiculate cover artist for this issue, was recognized for her body of work, including her brilliant red, hand-felted Jacket for Ethel Wilson, an exquisitely crafted piece of wearable sculpture that makes cheeky references to classical cartouches.

The BC Creative Achievement Awards are presented for overall work and artistic practice. Nominated artists are judged on creativity, originality, innovative approach and aesthetics. The awards are given to artists who, in Premier Gordon Campbell’s words, are “defining elements of our communities and culture.” Each participant receives a $5000 prize and use of the award seal to brand their marketing. Each participant receives a $5,000 prize and use of the award seal to brand their marketing.

### Other Tributes to KSA Graduates

Bridget Fairbank, another 2008 graduate of KSA’s Ceramic Art program and former host on Nelson’s Kootenay Coop Radio (CJLY), is starting up a new spoken word documentary program called It Ain’t Easy on the challenges, pitfalls and rewards of emerging artisans in Canada. “Public education and interest are vital to all craftspeople, but how can we bridge that gap?” Fairbanks asks. “We enhance our experiences by using handcrafted items, get a chunk of the artist’s good intentions, create a local community and bond in an overly mass-produced world. I can’t think of many venues where craft-folk, dispassionate and passionate alike, can communicate about craft openly and publicly. I am in love with crafts and want to shout about it from the rooftops, but the public controls the volume dial.”

**Bridget’s program airs every Saturday on 93.5 FM and 96.5 FM. time-slot TBA, but will be posted on the station’s website at www.kootenaycoopradio.com.**

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time. David is the glaze master and produces austere, elegant, minimalistic forms. Students receive a solid training in this chemistry, with their own distinct glaze palettes. Garry is our pragmatist, who fires cone four (low-temperature), honest, archetypal earthenware. He grounds
An artist’s statement is a brief (from a few sentences to a maximum of one page) description of your work and the important issues that relate to it. They are often requested by people such as gallery owners and funding bodies to help them understand or promote your work. Writing one can also help clarify your own thoughts about your work and the direction it’s going.

Artist’s statements vary widely, but they typically include information on:

- your background (as it relates to the work);
- materials, medium and technique you use (and why);
- subject matter, ideas or concepts you work with (and why);
- influences and inspirations that affect your work.

Not surprisingly, many artists are intimidated by the prospect of writing an artist’s statement. Trying to sum up what you do in a few short paragraphs is a formidable task, and writing one that’s effective does require some time and effort. Start by writing your thoughts down freely in a conversational tone, using the points listed above to get started. Don’t worry about the length or form initially, just get something down on paper. You can go back to edit and revise it later if necessary. Go over the final version closely to be certain there are no spelling or punctuation mistakes. Use a 12-point font and make sure it is easy to read. Finally, get a friend or someone with writing skills to proofread it for mistakes and to see if it makes sense to them.

Your artist’s statement will vary depending on what you’re using it for (e.g., one that you write to accompany an exhibition will differ from one you submit when you’re applying for funding). If you have a computer, it’s useful to save different versions you’ve written for future reference.

Three tips for writing your artist’s statement:

1. Keep it simple: express yourself in a simple and straightforward manner, using language that’s appropriate for the people who will be reading it. Avoid needlessly complex words, technical jargon and overly mystical or flowery language.

2. Be sincere: don’t just write what you think other people want to hear. Your artist’s statement is an extension of your art, and it should have meaning to you first and foremost. Read yours over and remove or change any parts that don’t ring true.

3. Be specific: avoid vague or general terms. They might sound nice, but they don’t often contribute to any real understanding of you or your work (e.g., “My work is inspired by nature” versus “I grew up in rural Ecuador, and much of my work is inspired by memories of the tropical plants and animals that surrounded me.”)

Artist’s Biography

An artist’s biography (or bio) is similar to an artist’s statement. It is typically two or three paragraphs long, and is also a document often requested by gallery owners, funding bodies and others who wish to promote or gain a better understanding of who you are as an artist. The difference is that the focus of a bio is your experience as an artist, whereas an artist’s statement is more about your work.

A bio contains much of the same information as a curriculum vitae or c.v. Both a c.v. and a bio are intended to convey your history and experience as an artist. A bio is less structured, however, and tends to use an informal, conversational tone (instead of categories containing chronological listings of experience). It may be written in either the first (e.g., I did this) or third (he/she/they did this) person. A bio may include information on:

- your training or education;
- grants or awards you’ve received;
- shows or exhibitions you’ve participated in;
- commissions you’ve received;
- press or media coverage you’ve received (e.g., reviews, interviews).

For an emerging artist, a bio can be used in conjunction with a c.v. when applying for employment or funding. As mentioned earlier, by including informal or other experience you’ve had, a bio can help establish your credibility as an artist in a way that a c.v. alone cannot.

Reprinted from Business 101: For Artists Writers, Performers and Presenters by Rod Taylor. Free copies are available to individuals in the Columbia Basin. To obtain a single copy, send a 9 x 12 SASE with $2.65 postage to the West Kootenay Regional Arts Council, Box 103, Nelson, BC V1L 5P7. If you are an organization wishing to order multiple copies, please e-mail wkrac@telus.net for current pricing.
This mural was painted by the 80 students of Winlaw School. The project was organized by Winlaw’s Kindergarten teacher, Noni Byers, and was supported the Hudson Bay Company, an ArtStarts grant and a donation of paint from Colour Your World.

The mural depicts the Sinix’t creation story as told by Sinix’t elder Bob Campbell and is one component of a larger project that will be unveiled later this fall.
"If you build it they will come," and come by the thousands they have to Nelson’s historic downtown core. Although Nelson was not the backdrop for the Universal Pictures movie it certainly was a field of dreams, a tabula rasa for the talented architects of the day.

One of these talented men and the most prolific, Alexander Carrie, designed a structure that has been the anchor of Baker Street since its completion in 1901. Stand anywhere on Baker Street and your eyes are drawn to that most distinctive turret at the very centre of the city. Unknown to many is the fact that at one time there were four turrets at this very cross street and that only the Kirkpatrick Wilson Clements Block (KWC) has withstood the test of time.

By 1900 the shantytown that became the City of Nelson was gaining in respectability. The Ward Creek gorge that bisected Baker Street had been filled in and the stage was set for development. With budding entrepreneurial spirit, large stone, brick and wooden edifices were being constructed, and the southwest corner of Baker and Ward Streets was not immune.

According to the Nelson Daily Miner, the Bank of Montreal had cast covetous eyes on Lot 10 of Block 10. The bank had retained architect Francis Rattenbury to draw plans for a new bank and this corner was perfect. Mr. Rattenbury attended at Nelson and announced that he did not believe, with the proximity of Ward Creek, that foundations could be constructed that would adequately support his building. With that the Bank of Montreal “swapped Titles” with the owner of the lots of the present day site of the bank, although “swapped” is not an entirely accurate description of the transaction. The actual activity on this corner allows for a brief glimpse into land speculation in early Nelson.

On April 04, 1899, the Bank of Montreal sold Lot 10 to Frank Fletcher and Arthur E. Hodgins for the sum of $10,000. Frank Fletcher purchased the share of Arthur E. Hodgins on March 5, 1900 for the sum of $1,000 and on the same day sold Lot 10 to Austin Henry Clements for the sum of $10,500.00. Kirkpatrick and Charles J. Wilson for the sum of one dollar. Prior to this sale the title had changed hands ten times since 1891. On June 30, 1900, J.A. Kirkpatrick and C.J. Wilson purchased an equal share of Lot 10 from A.H. Clements for the sum of $1.00. The KWC partnership was now on equal footing, the land was secure and both lots were consolidated into one holding. As an interesting aside, Charles J. Wilson was the great uncle of actress Margot Kidder.

Partners were added and deleted over the next few years until the building was purchased by A. (Annie) MacDonald in 1905. A. MacDonald and Company of Winnipeg eventually became Canada Safeway Limited and continued to hold title until November 12, 1929, when the building was sold to the KWC Company. KWC retained ownership until the sale to the present owners in 1973.
The KWC Block, to be built of pressed brick with marble trim, would be three stories in height and cover an area of 60 by 120 feet with a 30-foot frontage on Baker Street. The cornerstone, to be opened by the Canada Drug and Book Company, while the adjacent storefront on Baker Street would house the Kirkpatrick Wilson Company (Mercantile). The Palm (Confectionary) and the West Kootenay Butcher Company would occupy the Ward Street frontage. The estimated cost of the building was $35,000.

On April 9, 1900, the work commenced. Similar to today, local contractors were the preferred choice and they were the companies that Alexander Carrie employed. T.L. Biddlecomb was awarded the excavation contract, Shackleton and Laidlaw supplied the masons, W.G. Gillette was awarded the general contracting and the Lawrence Hardware Company would complete the steam heating, plumbing, gas fitting and sheet metal work. Pressed brick and terra cotta was to be supplied by Ernest Mansfield.

While the exterior of the building was nearing completion, plans were made for the interior fittings. The KWC would have fittings of the “latest model” of “native woods with mirrors placed at intervals.” The third floor had been leased by Mrs. F. J. Squire to furnish 28 rooms as “sleeping compartments” with “parlours” and “toilets.” Skylights and light wells were employed in the darker recesses. The second floor consisted of offices occupied by lawyers Galliher and Wilson, the Prospectors Exchange, Drs. Hall and Rose (MDs), Dr. Morrison (DDS), auctioneer Charles Waterman, Arlington Mines of Erie, B.C., brokers Graeb and McIntyre, Ashnola Smelter Limited and the Similkameen Valley Coal Company.

The KWC Block was the largest business block in the city and according to the Tribune, one of the finest in the province. It was completed at a cost of $42,500.

Many Nelson residents will remember Mann’s Drugs. Edward Mann was the nephew of druggist William Rutherford. Mr. Rutherford was with the Canada Drug and Book Company until he opened his own store in the same location. This store evolved into Mann’s Drugs. It was Edward Mann who was responsible for placing the clock in the turret of the building.

When Nelson was in an economic downturn in the early 1980s, Baker Street evidenced the loss. The street looked forlorn and in need of a face lift. With the Downtown Revitalization Project of the mid-1980s came a breath of fresh air and the rebirth of the Queen City, along with the KWC.

The KWC Block today is assessed at over $1 million. It retains retail stores on the first level and private apartments on the second and third floors. Due to the plans of architect Carrie, the fine workmanship of the local contractors, the natural resources of the West Kootenay and the care of the present owners, the KWC Block has not only withstood the test of time, it will be here long after we have passed.

**WRITTEN WORD**

Continued from page 19

that whipped up a little after high noon each day seemed to invariably come from the south. It was too early in the year to be having serious forest fires, but due to the effects of global warming, we had come to expect the unexpected. What made this forest fire unusual was the fact that we had had a deeper than usual snowfall in the Selkirk Mountains as well as the Purcell Mountains to the east of us, and by rights, that should have put a damper on having an early forest fire season. Unfortunately, for those of us in the West Kootenays, spring had been unusually hot and dry and the snow cover in the mountains had all but disappeared by the first of March, almost three months ago now.

In the early hours of the morning we were usually able to count on having several hours of reasonably pleasant fresh air, although I should probably qualify that last statement by saying the air was never truly ‘fresh’. During those hours I would sit on the front balcony of our house, where the New Orphic Gallery sign hangs between the posts on either side of the stairs letting down to the front yard, and there I would write at my laptop on the table with the round glass top and antique-finished steel frame. That spring I had finished working on a novel I was allowing to age on a shelf in my office until later on that fall, when I would be able to peruse it with the sort of clarity that time brings to a writing project. In the meantime I was treading water by writing some short stories having to do with Tomas Kurikka, a character I returned to every now and then when all my other characters decided to go on vacation.

But, to tell you the truth, although I looked like I was busy at my laptop, I was involved in a lot of unproductive daydreaming, because, in two weeks’ time, Margith and I would be leaving for Europe, and knowing that, my mind had also decided to go on vacation. I refer to this state as being ‘set adrift’ or as having ‘lost my moorings,’ which can be a pleasant enough feeling if I’m looking forward to a trip abroad, but which can be really annoying if I’m not going anywhere or don’t have a pleasant outdoor task to occupy myself with while I’m waiting for my unconscious mind to come up with the plot to my next novel. That year happened to be the second year of the Bring It Back Home Reunion. Because of that event, and because of the turmoil that my former country, the U.S. of A., was in due to its continued occupation of Iraq, lots of television, radio and newsprint journalists had come through Nelson to ask former Vietnam War resisters their opinions on the state of the nation to the south of us, as well as what we thought of the current crop of military deserters who had fled to Canada. Because I was the guy who would be having the War Resisters Monument plunked down on a raised plinth in his front yard, the international news-gathering agencies also wanted to know a little something about it, because, you see, the monument had a rather colorful history and no one except yours truly had been brave enough to offer to exhibit it.

from the south. It was too early in the year to be having serious forest fires, but due to the effects of global warming, we had come to expect the unexpected.

**COMMUNITY BUILDING**

Continued from page 21

Let your eyes wander up from the banks of the Columbia River to view the rock walls that flow down and along it. Their enduring strength and beauty is a testament to the fine craft of the stoneworkers who painstakingly built them. Little did these men realize that by simply living their daily lives, they were creating a rich inheritance for their descendants and for the citizens of Trail.

Copies of Set in Stone can be ordered from The Rock Wall Project Enthusiastic Society at therockwallproject@telus.net or 250-364-2488. Set in Stone was made possible with support from the Columbia Basin Trust/Columbia Kootenay Cultural Alliance, BC Museums Association, Teck Cominco Metals Ltd., Regional District of Kootenay Boundary, Trail & District Arts Council, Community Futures of Greater Trail and BC Hydro.
by Janice Alpine

The Powwow Circuit. What does this mean to the non-native? To the native person it means getting together with thousands of other powwow-goers to have fun competing. The different powwows become part of a “powwow trail” for the many people who frequent the same powwows each year. Some might say it becomes a community—the same faces are seen in the crowd and some of them become powwow friends.

There are many reasons to attend a powwow: some go to compete in the many dance categories; some family members go there for support; some go as drum group singers and others as spectators. There are protocols to a powwow, one for the dancers and drummers and another for the spectators, and everyone must abide by the rules. The powwow becomes a competition arena as well as a place with spiritual and traditional aspects.

Many dancers have eagle feathers, animal fur and other sacred ornaments on their regalia that make the dancer who he or she is. Many of the dancers make their own regalia and the intricate work takes many hours. Not to mention the moccasins. A Fancy Dancer or Jingle Dress dancer probably goes through a pair of moccasins if not one a year, then maybe every powwow.

There are many categories that dancers compete in. The newest is the Jingle Dress dance, and there is Grass Dance and several Women’s Traditional dances that include the Southern Style and Buckskin Dress. The Women’s Fancy Shawl takes great stamina and agility, as does the Men’s Fancy Bustle Dance. The Men’s Traditional may or may not come with two eagle feather bustles; other men’s dances are the Chicken Dancer and Bustle Dancer.

Without the Drum Groups there is no powwow. The drummers carry all the songs for the dancers, whether it is a competition or traditional powwow. They also compete not only with one another but also with the dancers. When the drum beat stops so does the dancer. This is what the judges look for when a dancer is competing—they have to “stop on a dime.”

There are also specials, a category sponsored by a family, and gifts are handed out to the top dancers if not all the dancers. Specials are where the fun can begin. Tiny tots dance in their regalia and show what kind of dancers they will become when they grow up. Some children who get on the dance floor are just beginning to walk, some are so serious and others just walk around looking especially cute. Specials are also a time of remembrance, or a celebration of special occasions or reunions.

Every powwow has an arena director, emcee, judges, security and many volunteers. The arena director guides the dancers into the arena and looks after the arena floor and dancers. The director ensures that if an item falls from one’s regalia it is returned properly. The spectators are always reminded that only the arena director can handle those items. The emcee is responsible for keeping the crowd entertained throughout the day as well as ensuring that the protocols are followed for certain songs. At most powwows the judges are pre-assigned, while others are picked out of the crowd. Of course like any sport the judges are past or current competitors.

There are many events that can happen during the powwows such as Hoop Dance, Hand Drum and Stick Game competitions, baseball and three-on-three tournaments, or you name it. Anything that native people decide is worthwhile competing in is there.

If curiosity gets the better of you, don’t hesitate to go to a powwow. There are at least ten going on every weekend of the year all across North America. The first thing you will see is large groups of people, some running to the arena to get in line for the Grand Entry and others still getting ready. There is no mistake the sound of bells and jingles as the dancers walk. Then there is the sound of the drum beat—perhaps not the singing yet—just the drum beat that can be heard for miles. It is said that the drum beat is like hearing your mother’s heartbeat in the womb. As you enter the arena the singing, the bells, the jingles and the laughter are amplified, and there are so many colours—from earth tones to neon, jewellery made from modest beads to bling-bling. Don’t forget to watch for the Friendship Dance. People from all walks of life are invited to join in and greet their neighbours with a handshake.

Janice Alpine is a Ktunaxa Nation member born in Cranbrook. Her father was from Akisqnuk (Windermere) and her mother from Aqam (St. Mary’s). She currently works for the Akisqnuk First Nation as a Land Use Planning trainee. Previously she was with the Ktunaxa Nation Council—Traditional Knowledge and Language Sector for seven years. Janice writes for the Ktunaxa Nation’s newspaper, the Ktuumkqayam, and is the manager of the Ktunaxa Nation Dance Troupe.
Pamela Nagley Stevenson: Sacrament Service for Divine Feminine Fire
Supporting People and Communities

Created by the people, for the people, the Columbia Basin Trust (CBT) serves the residents of the Canadian portion of the Columbia River Basin. Working closely with people who live in the Basin, CBT assists communities in addressing their needs by:

- providing resources and funding;
- focusing on local priorities and issues;
- bringing people together around key issues;
- providing useful, credible, accessible information;
- encouraging collaboration and partnerships; and,
- seeking ongoing input from Basin residents.

The CBT provides funding and grants through a variety of programs from Arts, Culture, and Heritage to Business Advocacy to Environment to Scholarships to Community Development. In addition, CBT supports regional initiatives such as Climate Change Adaptation, Water Stewardship, Literacy, and Land Conservation. Learn more about our work online at www.cbt.org.

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CBT partners with the Columbia Kootenay Cultural Alliance (CKCA) to provide funding for all arts disciplines including visual art, theatre, music, dance, media, literary, and inter-arts and includes grants to individuals as well as arts, culture, and heritage organizations.

For more information visit www.basinculture.com.

Learn more about how CBT can support you and your community by visiting us online or calling 1.800.505.8998

Left: The CBT is committing $40,000 to help with the renovations of the south wing at the Creston and District Museum and Archives. Learn more about the project at www.creston.museum.bc.ca/swing
Japanese-Canadian Internment and Kaslo in Wartime
by Ian Fraser

Wartime changes lives drastically. While hardly a Canadian family was immune to the horrors of World War II, few groups suffered greater disruption from wartime than the Japanese-Canadians. Twenty-two thousand Canadians of Japanese ancestry, the majority Canadian-born, were forcibly removed from the West Coast in the months after Pearl Harbor was bombed in 1941. Basic civil rights and freedoms, assumed by most of us to be “constitutionally enshrined,” were denied to persons of Japanese racial background from 1942 through 1949. A large percentage of these displaced persons were interned to “ghost towns” or instant communities in the Kootenay region. The West Kootenay villages of Kaslo, New Denver, Slocan City, Greenwood, Lemon Creek, Popoff, Sandon and Rosebery were all used as internment centres.

Social change is often a gradual affair. But change of the magnitude of this displacement provides an intriguing look at rapid community and personal adaptation. Both the people who experienced this diaspora and the communities that hosted them changed dramatically, rapidly, and forever.

Kaslo in 1942 was a severely depressed settlement with a population of some 500 persons, predominantly elderly and children. Most people of “fighting age” were serving the war effort either overseas or in the cities. Many Kaslo buildings were totally derelict, the result of the Great Depression and a stagnant local economy. “Most people don’t give these Japanese credit for physically saving the town. When they came around, most of the buildings in Kaslo would have been collapsed after a couple more winters without roof repairs. Many were already falling every year,” commented one perceptive Kaslo old-timer, who also noted that much of the town’s surviving heritage fabric is a legacy of those troubled times.

There was initially some opposition to Japanese placement in Kaslo. However, the Board of Trade, local newspapers, and many influential citizens were supportive and recognized the considerable financial benefit to the community. Townsfolk were extremely impressed when an advance party of some 20 skilled Japanese tradesmen upgraded the town’s largest derelict buildings in short order and moved on to re-roofing rundown houses with nary a problem recorded. The Japanese ogres of wartime propaganda seemed to have little to do with these quiet and courteous folk.

Through the summer and fall of 1942 sternwheelers and buses unloaded waves of disoriented Japanese-Canadians. The 1,200 new residents were mostly the elderly, women and children, as working-age men were being sent to work camps. The new residents quickly won the respect and hearts of the townsfolk. They proved to be model citizens, rather than threatening aliens.

The internees were an extremely diverse group. From the isolated fisherman from an upcoast village to the big city Vancouver hep cat; from the uneducated to the university-educated; from the labourer to the professional; from the senior Continued on page 8BC
The first Chinese people in this region came for the same reason as thousands of others: gold. In 1865, a gold rush in the Big Bend area of the Columbia River north of Revelstoke brought a flood of miners. The Caucasian miners would not allow the Chinese to work the claims, but once most of them left the area looking for richer pickings, many Chinese miners moved in.

When Revelstoke was first settled in 1885, Chinese people were among the first residents. There were 133 Chinese residents listed in the 1891 census, comprising about 10 percent of the total population. This number remained fairly consistent until the 1930s.

Many of Revelstoke's early Chinese settlers came here seeking employment after the work on the railway construction was completed. The census records available for 1891, 1901 and 1911 show that there were more than 100 Chinese citizens living in Revelstoke in each of those years, but there were never more than 5 women and 10 children. At least half of the men were married, but their wives and children were back in China. This fact was partially a result of the head tax that was imposed on people entering Canada from China. The $50 tax was first levied in 1885, was raised to $100 in 1901, and then to $500 in 1904. It was only levied on people from China, making it difficult for some Chinese men to bring their families to live in Canada. The head tax was a deliberate attempt to restrict Chinese immigration to Canada. In 1923 the Chinese Exclusion Act completely stopped Chinese immigration, and this was not eased until 1947.

The “Bachelor Society” was evident in every Chinatown in the west, and Revelstoke was no exception. Revelstoke resident Jim Kwong speaks of the many elderly Chinese men living in Revelstoke when he was growing up, and talks of how his family looked after them, and invited them for the Chinese festival days, especially Chinese New Year and the Moon Festival. He said that the men treated them very kindly, and that his family became surrogate children for them.

Revelstoke was unique because it had two distinct Chinese districts, reflecting the two sections of Revelstoke that developed because of a dispute between the town site developer A.S. Farwell and the Canadian Pacific Railway. The original business area began on Front Street in 1885, and there were several Chinese buildings there, especially in the blocks between Benson and Hanson streets. With the development of the business district near the CPR station, a second Chinatown grew up on the south side of First Street, between Orton and McArthur avenues. By 1941 only one Chinese building remained on Front Street, the home and laundry of Sing Kee, who lived in Revelstoke from about 1902 until his death in 1955.

Prior to the 1930s and even later, Chinese people were not hired for certain jobs. They could not belong to professions such as medicine, law or teaching. They were not hired as engineers, firemen or conductors on the

Continued on page 3BC.
trains. Chinese people found jobs as cooks in hotels and private homes, as labourers on railway crews and sawmills, as miners, as gardeners and at other menial work. As was the case during railway construction, Chinese workers were paid less than other workers. Many Chinese people went into business as storekeepers, laundry owners, restaurateurs, tailors and market gardeners.

Revelstoke’s Chinese population found many ways to participate in the life of the community. Whenever there was a fundraising drive, the Chinese community worked together to help. In 1921, the Chee Kung Lung Free Masons Lodge and its members contributed over $84 towards an X-ray machine for the hospital. The Chinese people welcomed the rest of the community to their Chinese New Year celebrations and entertained the populace with fireworks displays. There were many acts of kindness and generosity shown by Chinese citizens to other individuals.

These attempts to be part of the community were not always met with open arms. The local newspapers were full of racist slurs and these attitudes made it difficult for the Chinese people to fully participate in the life of the community. The racist attitudes did not extend to everyone, and members of the Kwong family and other early Chinese residents formed close friendships here.

The Chinese families who settled in Canada in the late 1800s and early 1900s faced discrimination, lack of understanding of their culture and language, and other barriers. Despite this, many families thrived in this new country and became proud and productive citizens. The Kwong family of Revelstoke exemplifies their pioneer spirit.

Wong Kwong came to Canada in 1899, and obtained work in Revelstoke as a labour contractor for the Canadian Pacific Railway. Wong was well educated and was fluent in both Cantonese and English, making him ideal to recruit Chinese labourers. He established a store and rooming house on First Street East to provide for the needs of the labourers.

In 1907 Wong Kwong brought his wife, Yee Von, from China. Yee Von’s feet had been bound as a child, making it difficult for her to walk. The family built a house on Fifth Street East, where the Seniors Centre is now located, and established the Kwong Lee Laundry. Mr. and Mrs. Kwong had ten children, six girls and four boys, but one girl, Maisie, passed away in 1925, at the age of six.

Wong Kwong passed away in 1932, at the age of 57, leaving his wife and nine children, ranging in age from five to 22 years. It was the middle of the Great Depression, and Mrs. Kwong faced a struggle to raise her large family, relying on the family laundry to see them through. In the words of the youngest son, Jim, “Mother, through her strength, courage and loving discipline, organized a family work unit that not only enabled the members to survive but to go on to higher education and to become meaningful citizens. Incidentally, she was also able to pay off all of father’s debts with interest.” In her later years, Mrs. Kwong moved to Vancouver, where she passed away at the age of 95 in 1973.

The Chinese Legacies exhibits will be on display at the Revelstoke Museum and Archives and the Revelstoke Railway Museum until 2010.
The first word on arts, culture and heritage in the Columbia Basin

When the Doukhobors, a Christian pacifist group of Russian origin, first came to British Columbia in 1908, they settled on 2,800 purchased acres in a spacious and beautiful valley called Dolina Ootishenie, the Valley of Consolation, near the confluence of the Kootenay and Columbia rivers. In addition to a large settlement at Brilliant, so named because of its sparkling waters, there were extensive tracts of land in the Slocan Valley, Pass Creek and the outskirts of Grand Forks where the inhabitants practiced a traditional, communal mode of living.

“Doukhobor” means “spirit wrestler,” originally a derogatory term made by an 18th-century Russian archbishop. Later the Doukhobors adopted this name for themselves, saying they were not fighting against the spirit, but with the spirit. Doukhobors strive to build a world where love is the guiding principle of all human relations.

Inspired by their leader, Peter V. Verigin, Doukhobors in 1895 made a decisive stand against war, militarism and all forms of violence. Because of this position and differences with the Russian Orthodox Church, Doukhobors were harshly repressed in Imperial Russia, and exiled first to the Ukraine and later to the mountainous region of Caucasia along the Russian border.

In 1899, with the assistance of a group of Quakers, other friends and the Russian novelist and pacifist Leo Tolstoy, about 7,500 Doukhobors emigrated to Canada. They settled first in Saskatchewan, where after breaking and cultivating their land they lost their homesteads because they refused to make an oath of allegiance to the British crown. About 5,000 Doukhobors then moved to British Columbia.

These religious refugees, registered in 1917 as the Christian Community of Universal Brotherhood, flourished in more than 90 villages in British Columbia, enjoying a communal lifestyle that has been termed their “Golden Age” in Canada. By 1924, the CCUB owned 21,648 acres in B.C. Endeavours included raising sheep and flax, fruit growing, beekeeping, irrigation projects, brickyards, lumber mills, road and bridge building and the famous Kootenay Columbia Preserving Works, established in Brilliant in 1915. Berries came to this jam factory from Ootischenie, Shoreacres, Glade, the Slocan Valley, Pass Creek, Brilliant and Grand Forks. Fresh fruit, cane sugar and water were the only ingredients. By 1927 the factory added 24 steam-heated copper kettles contributing to the production of more than 1,000 cans of jams and preserves every hour, or 43,000 cases a year.

In making clothing and other textile items, Doukhobors preferred to use natural fibres and traditionally spun wool from their own sheep and linen from the flax in their fields. Doukhobor rugs were especially beautiful, often used as decorative wall hangings, and many have since become prized family heirlooms.

In 1924, tragedy struck with the violent death of Doukhobor leader Peter V. Verigin, in a train car explosion between Brilliant and Grand Forks. The coach Verigin was riding in was deliberately bombed with dynamite, and to this day, it is still unknown who is responsible for the bombing. In 2008, Peter V. Verigin was declared a Person of National Historical Significance. His death precipitated the decline of this largest communal enterprise in North America. Due to the Depression, internal and external pressures, and financial difficulties, the Doukhobor community by 1938 was reduced to bankruptcy, resulting in foreclosure by finance companies and all properties taken over by the government of British Columbia. Many Doukhobors have since bought back their land or purchased individual properties, and live as other Canadians.

Through the years, members of a radical Doukhobor sect called the Sons of Freedom have burned property, removed their clothing and staged nude protests as signs of their abhorrence of material goods. Between 1953 and 1959, Doukhobor families and their children suffered greatly when 150 children of the Sons of Freedom were taken from their families and forcibly interned in a New Denver residential home.

Continued on page 5BC
singing defines a huge part of my Choir, has written that “Doukhobor went on to form the Victoria Doukhobor grew up singing in Grand Forks and style of singing. Johnny Popoff, who lapshevnik, katoshnik and piroshki. dishes such as borsch, piroshki, vareniki, events where attendees enjoy traditional of commemorative and international activities, peace groups and the hosting publication house, choral groups, youth of psalms, Russian language classes, a Sunday prayer meetings and the singing Doukhobor cultural activities, including Sunday prayer meetings and the singing of psalms, Russian language classes, a publication house, choral groups, youth activities, peace groups and the hosting of commemorative and international events where attendees enjoy traditional dishes such as borsch, piroshki, vareniki, lashevnik, katoshnik and piroshki.

Doukhobors are noted for their a capella style of singing. Johnny Popoff, who grew up singing in Grand Forks and went on to form the Victoria Doukhobor Choir, has written that “Doukhobor singing defines a huge part of my existence, our common Doukhobor heritage and Russian ancestry brought to life.” Choirs through the years have included the Kootenay Doukhobor Youth Choir, the Brilliant Choir, the Krestova Ladies Choir, the USCC Doukhobor Choir, the Nelson Ladies Doukhobor Choir and the Kootenay Men’s Choir, among many others.

The Doukhobor Discovery Centre in Castlegar is a modern-day representation of Doukhobor culture and lifestyle as it evolved in the Kootenay region between 1908 and 1938. More than 1,000 artifacts reflect the pioneer years, arts and crafts, customs and religion of a unique people, all set amid an authentic reconstructed communal village and graced by an imposing statue of the famous humanitarian, benefactor and philosopher, Leo Tolstoy. The centre, formerly known as the Doukhobor Village Museum, was founded by Peter Oglow and is now considered a world-class facility. Present curator Larry A. Ewashen has served there since 1993. The centre is closed for the winter (opening May 1st, 2009) but a website exists that can be accessed through the internet. The centre is located at 502 Vernon Street, Nelson, and is wheelchair accessible.

Inspired by their leader, Peter V. Verigin, Doukhobors in 1895 made a decisive stand against war, militarism and all forms of violence. Continued from page 4BC

school, in an attempt to integrate the children into government schools and an alien culture. In 2004, the government of B.C. made an official statement of regret for this action, but no formal apology has yet been made. The Canadian federal government still has not apologized for its role in the removal of children from their homes, saying that it is not responsible for actions taken by the government of the day. In the Doukhobor community itself, the rift between members of the Sons of Freedom and orthodox Doukhobors has largely been mended.

In 1939 the Union of Spiritual Communities of Christ (USCC), also known as the Orthodox Doukhobors, was created by new leader Peter P. Verigin. The USCC is presently under the leadership of Honourary Chairman John J. Verigin and his son, John J. Verigin Jr. Through the years, the USCC has actively maintained the threads of Doukhobor cultural activities, including Sunday prayer meetings and the singing of psalms, Russian language classes, a publication house, choral groups, youth activities, peace groups and the hosting of commemorative and international events where attendees enjoy traditional dishes such as borsch, piroshki, vareniki, lashevnik, katoshnik and piroshki.

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In March of 2008, celebrating the 100th anniversary of the Doukhobors in B.C., the USCC Cultural Interpretive Society produced a fashion show at the Brilliant Cultural Centre, where the Peace Youth Choir showcased Doukhobor textiles through stories written by archivist Vera Kanigan—stories of history, love and romance, work and prayer. Sixty-six ensembles were modelled, all donated by local Doukhobor community members.

Doukhobor History Comes to Touchstones

Doukhobor Textiles

November 25-January 11

Touchstones Nelson Museum of Art and History, Gallery B

502 Vernon Street, Nelson

Wheelchair accessible

Touchstones collections manager Shawn Lamb is organizing this event, with Larry Ewashen, curator of the Doukhobor Discovery Centre in Castlegar, as consultant. The exhibit will feature handmade, hand-dyed clothing, linen, rugs and the tools used to produce them.

The artifacts, part of Touchstone’s permanent collection, have been mostly donated by Doukhobor families over the years. Leah Best, Touchstone’s executive director, said, “We have a wonderful collection here that has never been exhibited in a dedicated way.”

Shawn Lamb adds a historical note: “When our museum started in 1955, no other museums in the area were interested in collecting Doukhobor items. That was our mandate from the beginning. We had a visit in the early 1980s from Dorothy Burnham of the Royal Ontario Museum (author of Unlike the Lilies: Doukhobor Textile Traditions in Canada), and she thought we had a good collection here.” Look for a spinning wheel, a wooden iron, wool carders, flax combs and the like, along with beautiful rugs and clothing.

The exhibit is funded by BC 150, Ministry of Tourism, Culture and the Arts. A reception open to Touchstones members and their guests will take place Friday, December 5, from 5 to 7 p.m. in conjunction with sculptor Lou Lynn’s mid-career show, “Retrospective.”

Museum hours are Tuesday to Saturday, 10 to 5, Sunday noon to 4 p.m., admission by donation Thursday evenings, 6 to 8 p.m. Telephone 250-352-9813 for more information, or visit www.touchstonesnelson.ca.
Two beings were instrumental in creating the place names of certain locations. One being was the Water Monster (Yawu nik) and the other was the Giant (Nalmuqcin). The Giant was very tall and had to crawl on his hands and knees to get around because when he stood upright he would hit the ceiling of the sky. The Water Monster would travel the waterways and lakes, terrorizing and killing the other animals that lived in the territory.

The Giant got together with the other animals to destroy the Water Monster and the chase was on. The chase took the animals as far south as the Yellowstone Park area, through the states of Montana and Idaho, into the southeastern part of BC and as far north as Yellowhead Pass.

At one point during the chase the Giant was told by the Old Wise One (Kikum) to use his size to trap the Water Monster, which he did, and this formed the headwaters of the Columbia and the Kootenay rivers. The Water Monster was trapped and destroyed and its carcass was divided amongst the animals. The ribs were left, which created the clay hoodoos.

The Giant, however, took the innards and carefully offered them to each of the four directions. Thus the races were created—White race, Black race, Yellow race—and the blood that was dripping from his hands, he wiped on the land saying, “This is the Red race, which will remain in this area to look after these lands forever.” When that prophecy was completed, all the animals ascended into the sky leaving the Red race (Ktunaxa) to protect the land.

Life was good for the Ktunaxa. It was a time when humans followed the seasons. In the summer the Ktunaxa would feast on berries, roots and other native plants and vegetables. The Ktunaxa would follow the herds of elk, deer, moose and mountain sheep for food and clothing as well as for shelter. In the spring and summer they would get plenty of food from the land and would process it for the upcoming harsher seasons of fall and winter. The Ktunaxa only took from the land what they needed. This was also a

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Life was good for the Ktunaxa. It was a time when humans followed the seasons.
time when the Ktunaxa would travel all over this vast territory without borders. There was no U.S. border nor was there an Alberta border. The Ktunaxa were free to travel the territory without inhibitions.

Then in the 1800s European settlers made their way into the territory, saw an abundance of land and began to claim open land for themselves to create homesteads. This of course was new to the Ktunaxa people—it was unheard of to own land, water, trees and all the other natural resources around them. There was not much confrontation between the settlers and the Ktunaxa as they were a passive and private tribe. However, in the later 1800s not only were the Ktunaxa faced with encroachment from the European settlers, but so were other tribes all across North America.

Government responded to this change by adopting the “reservation” concept. In some cases, wherever a family happened to be at the time the reserve lands were surveyed, the family became part of that “reserve.” Even today there is an elder registered as a Canadian simply because she and her mother were separated from their family at the time of registration.

In Canada the Department of Indian Affairs was formed and a law was implemented to “assimilate the savages.” Residential schools were formed to do just that, to “take the Indian out of the child.” The government had children forcibly removed from their secure and extended family homes to live for many seasons in big buildings to learn to be “Canadian.” The children were not allowed to speak their language, sing their songs, communicate with their siblings or even wear the buckskin moccasins, gloves, jackets and other clothing their mothers or grandmothers made. In the 1960s the removal of children from the home and their community was referred to as the “60’s scoop.”

For more than 150 years since the reserves were established the Ktunaxa have persevered, and still occupy the lands that were left to them to protect and preserve. Regardless of the influence of the Europeans, the government, the residential schools and commercial developments, the Ktunaxa still thrive and continue to live as Ktunaxa. They are lawyers, corporate managers, teachers, computer programmers, RCMP, judges, federal politicians, office managers, tourist service workers by day and at night they go back to thinking Ktunaxa and living the Ktunaxa traditions and cultural ways.

The Ktunaxa have many traditional songs that guide them during celebrations and fun times. There are songs that guide them in religious events and that include the Ktunaxa language. The Ktunaxa language is an isolated language that is not linked to any other in the world. Today the Ktunaxa nation is keeping the language alive with the help of modern technology and of course from the few elders and speakers that the nation still has. It is said that “without a language there is no people.”

The Ktunaxa is made up of seven Bands, two in the U.S. (Elmo, Montana, and Bonners’ Ferry, Idaho) and five Canadian Bands (Creston, Cranbrook, Grasmere, Windermere and Invermere). The Band in Invermere is derived from a couple from the Shuswap nation (Kinbasket) who made their way into the Ktunaxa territory and were taken in by the people at that time to be a part of the Nation.
citizen steeped in Japanese culture to the very Canadian teenager who had never before had oriental friends—the required adaptations were both difficult and different for all involved. Many could not understand the Japanese language, especially some of the more obscure dialects that were encountered. Some of the elderly could hardly speak English. Yet all worked together and the internees quickly put together the educational, recreational, health and social programs that were lacking for them in Kaslo. Teenagers became teachers and practical nurses as schools, medical clinics, after school activities, Sunday schools, drama clubs, gardens and baseball teams blossomed, all within a few short months.

Most of the internees have passed on. Many have left poignant accounts of the trials they suffered as their previous lives were winnowed down into one 60-pound trunk per person and a short-notice train ride. Their remaining properties, businesses, and possessions, including cars and fishing boats, were universally confiscated and sold at fire sale prices. Families were splintered and mothers were sent to make do in the foreign and cramped ghost town environment. Kaslo’s 1,200 individual stories are characterized by broken dreams, new beginnings, and an amazing resilience.

Year after year, the vicissitudes of government policy ensured that the future for the internees was a gamble that involved multiple forced moves, poverty, and depression. Basic rights were not restored until 1949, some four years after the end of the war. Though government policy closed the Kaslo internment centre in 1945 and forced all remaining “Japanese” to leave the town by the following year, some returned to enrich our community through to the present time.

The Japanese-Canadian museum at the Langham Cultural Centre is open year round from 10 a.m. to 4 p.m. It poignantly documents these times when two-thirds of Kaslo’s population was Japanese-Canadian and the Langham Hotel was home to some 80 reluctant guests. The stories of the internees are told in authentic voice from interviews and extracts from newspapers of the day. An eight-by-twelve-foot sleeping room has been restored to approximate its condition in 1943, when it was home to a mother and six children. All are welcome to visit and glimpse the world experienced by these nearly forgotten but highly influential Kaslo citizens.

Kaslo’s 1,200 individual stories are characterized by broken dreams, new beginnings, and an amazing resilience.

Most evacuees arrived in Kaslo by sternwheeler after a grueling train ride from Vancouver.

We gratefully acknowledge the financial support of the Assembly of BC Arts Council and Province of British Columbia through the BC 150 Secretariat of the Ministry of Tourism, Sport and the Arts.