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"House of Welcome" in South Puget Sound Salish

News from the Longhouse Education and Cultural Center

Fall Issue • • • September 2007



## Third Northwest Native Wood Carvers Gathering

On October 27 & 28, 2007, the Longhouse will host the Third Northwest Native Wood Carvers Gathering at the Evergreen Longhouse. The Gathering is an event where Native carvers convene to exchange information and techniques in addition to discussing issues related to Native carving. This year there will be a special focus on international indigenous cultural exchanges from the perspectives of indigenous carvers from New Zealand, Hawai'i and Canada. The workshops this year will focus on tool making and regional Native design styles. Carvers also have the opportunity to present their work to other carvers (in slides or PowerPoint format).

Saturday, October 27th, is closed to the public, but open to individuals registered for the Gathering. On this day, Native carvers can participate in workshops, presentations and discussions. Sunday, October 28th, is a day open to the public. Carvers will demonstrate different techniques and styles. This year carvers may register to sell their work to the public. It should be noted that the primary focus of the Wood Carvers Gathering is dialogue and exchange among artists and not public sales.

Individuals are invited to register to participate in the Gathering. The registration form is on page two of this newsletter. If you are a carver interested in presenting or selling your work, please be sure to make note on your registration form. Remember, space and time are limited. Please register before October 15, 2007.



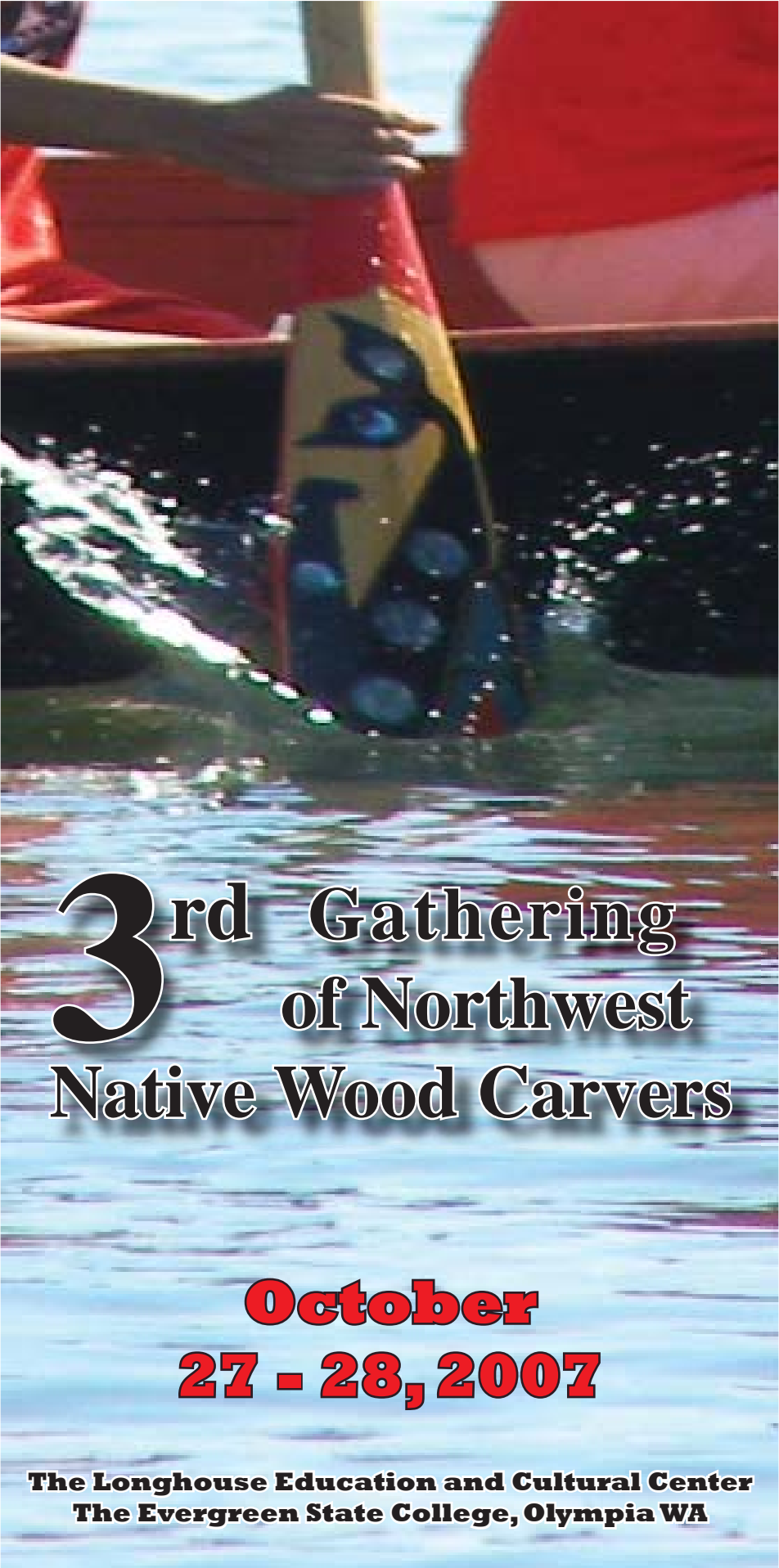
Native Hawaiian master carver Kala Willis and Tlingit master carver Dempsey Bob will be speaking on indigenous cultural exchange at the NW Native Woodcarvers Gathering (October 27th/28th) at the Longhouse.

### Saturday, October 27, 2007

9:30 – 10:00 AM	Registration
10:00 - 11:00	Hawaiian gifting ceremony Dedication ceremony: Bronze Salish rounds
11:00 - 12:00	Plenary session: International Indigenous Cultural Exchanges
12:00 -1:00	Lunch
1:00 - 4:30	Break out sessions: Tool-making, Northwest regional design styles
5:00 - 8:00 PM	Longhouse Community Dinner
8:00 -10:00 PM	Little Big Band performance

### Sunday, October 28, 2007

11:00 AM	Brunch
12:30 - 5:00 PM	Public carving demonstrations and artist PowerPoint presentations on their work. Artists may have work available for public sale.



3<sup>rd</sup> Gathering  
of Northwest  
Wood Carvers  
REGISTRATION  
FORM

# 3<sup>rd</sup> Gathering of Northwest Native Wood Carvers

**October  
27 - 28, 2007**

**The Longhouse Education and Cultural Center  
The Evergreen State College, Olympia WA**

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Email \_\_\_\_\_

Phone \_\_\_\_\_

Fax \_\_\_\_\_

Registration is limited  
to 200 participants.

Please mail or fax your registration  
by October 15, 2007

Longhouse Education & Cultural Center  
The Evergreen State College  
2700 Evergreen Parkway NW  
Olympia, WA 98505  
FAX: 360.867.6699  
Phone: 360.867.6718

- I plan to attend both days  
 I plan to attend Saturday only  
 I plan to attend Sunday only

- Saturday Dinner  
 Sunday lunch

- I want to sell my work  
 I want to present my work

# New Native Art Dedicated at TESC Longhouse

Ann Parker

In December of 2005, a group of carvers gathered at the studio of Steve and Andrea Wilbur-Sigo. We were gathered for a class taught by another famous carver, Susan Point. Susan and her husband, Jeff, supplied many patterns and examples for the students to choose for their own pieces of art. They brought 18" yellow cedar rounds and other supplies we might need for the class—all sponsored and paid for by the Evergreen State College Longhouse through a Ford Foundation Artist-in-Residence grant.

As we chose patterns and transferred them onto the cedar rounds, it became obvious that many of us were novices and Susan had her work cut out for her. She conducted the class with amazing patience and often wielded



her knives to “help”. We all worked diligently to finish our pieces, but there was a great deal to do to finish them after Susan, Jeff and her daughter departed for Canada. That was where Andrea took over and made it possible to finish and have carvings we could all be proud of.

The carvings were displayed in the Squaxin Island Museum, Library and Research Center before they were taken to Urban Accessories in Tacoma. At Urban Accessories, molds of the carvings were cast into bronze medallions. These bronze medallions will be on permanent display on the Evergreen State College Longhouse as well as at the Squaxin Island Tribe’s Veterans Memorial, which will be constructed adjoining the Squaxin Museum.



Chris Hanger  
*Salmon Will Rise, 2005*

The Longhouse welcomes a new member of the College Advancement team, Christopher (Chris) Hanger. Chris participated in the Salish Carving residency taught by Susan Point and Andrea Wilbur.

# “In The Spirit” Winners Announced



Congratulations to the winners from the *In the Spirit* Northwest Native Arts Market and Festival in Tacoma at the Washington State History Museum on July 21st and 22nd, 2007. Prize categories included: Best in Show: *In Flight*, by Lillian Pitt, Warm Springs/Yakama/Wasco; Second Place: *Friendship Basket*, by Caroll Grant Loomis, Osage; Third Place: *Portrait of Contemporary Cultural Relevance*, by Linley Logan, Seneca; Legacy Gallery Print: *Out of the Woods #2 (Rain Mask)* by Jerry Laktonen, Alutiiq; and Peoples’ Choice: *Thunderbird Saves Killerwhale*, (pictured below) Andrea Wilbur-Sigo, Squaxin Island.



# \$1.7 Million to Renovate and Expand Longhouse

The Washington State Legislature granted The Evergreen State College's request for \$1.7 million to renovate and expand the "House of Welcome" Longhouse Education and Cultural Center. The original architect of the Longhouse, Johnpaul Jones (Choctaw) of the Jones and Jones Architectural firm, will oversee the expansion. "We're very excited that, at the same time the Longhouse's public service work is growing to further promote indigenous artists, the building itself will also grow to accommodate the new work", said Tina Kuckkahn, Longhouse director.

"Ten years after its completion the Longhouse is a highly sought after venue for college, academic and community events in addition to the wide range of indigenous events that occur on a regular basis. The Longhouse expansion will result in additional staff and storage space and the enhanced flexibility to host even more events," adds TESC Provost Don Bantz.

The Longhouse is the Grandfather & Grandmother  
It remembers the experiences  
of past generations!

We have been here  
a long time  
We know every habitat  
We are still here!

The Longhouse is what  
successfully connects and  
binds us together  
Yet it allows us to be distinct  
It's the Elder that never  
goes away!

With the upcoming  
architectural work about  
to begin at the "House of  
Welcome" Longhouse at  
The Evergreen State College  
we hope to improve  
and sustain  
The Longhouse Way!

---Johnpaul Jones, faia,  
architect



Architect Johnpaul Jones, (Choctaw) has always worked closely with tribal people on building design.

## Native Arts Marketing Workshop Professional Development Training for Native Artists

The workshop is free but pre-registration is required.

The Longhouse Education and Cultural Center at The Evergreen State College and Artist Trust partnered to launch the Native Creative Development Program for Native American artists in 2004. The grant program has been funded by the Tulalip Tribes Charitable Trust, Artist Trust, the Ford Foundation and the Fund for Folk Culture. In addition to the grants,

the Native Creative Development Program includes a day-long professional development workshop for Native artists. In this day long intensive workshop, special guest presenters, including Shaun Peterson (Puyallup/Tulalip), Longhouse and Artist Trust staff, will discuss how to best document and present art work, how to research and identify artist opportunities, grant writing for artists, as well as detailed discussion and strategies for promoting and marketing work.

The Native Arts Marketing Workshop will take place at the Longhouse Education and Cultural Center at The Evergreen State College on Saturday, November 3rd, 2007 from 10:00 a.m. to 5:00 p.m.

The workshop is free but pre-registration is required. Please contact Laura Grabhorn, Longhouse Education & Cultural Center, The Evergreen State College, 2700 Evergreen Parkway NW, Olympia, WA 98505 or (360) 867-6413 or grabhorl@evergreen.edu to register.

# Denver Art Museum Embraces Performance Art by Native American/First Nations Artists

Lara Evans (Cherokee)



Floyd Favel in *Snow Before the Sun*, 2007

This past March, Evergreen faculty member Lara Evans attended the Denver Art Museum's first foray into the world of performance art: Floyd Favel's performance *Snow Before the Sun*.

Floyd Favel, a Cree actor, director, and writer from the Poundmaker Reserve in Saskatchewan concluded his artist-in-residence with the Denver Art Museum by creating a work of performance art that was inspired by his time examining the museum collections at the Denver Art Museum and the Natural History Museum. In addition to an audio track created by Dene composer Leela Gilday, articles of clothing, and special lighting, Favel used his physical movements to evoke the symbolic depictions of the human form from Lakota winter counts, the well-known photograph of Chief Big Foot frozen in the snow after the massacre at

Wounded Knee in 1890, as well as scenes of despair, violence, and rebellion from the 1971 film *Billy Jack*. The audio soundscape that was a crucial part of the piece included sections of dialogue and sound effects from the film *Billy Jack*, such as "I only know you can't solve everything by violence, Billy..."

Favel's performance *Snow Before the Sun* was originally planned to take place within

Hock E Aye Vi Edgar Heap of Birds' outdoor permanent sculptural installation *Wheel*. The tree-like forms arranged around the perimeter of a fifty-foot diameter circle, aligned according to the summer solstice, would have been a symbolically and aesthetically important setting for Favel's performance. Unfortunately, the amount of snow on the ground and low outdoor temperatures made

it necessary to change the location to the Schlessman Hall inside the museum. Even so, the performance was powerful and affecting. The first performance was an evening event aimed primarily at a Native audience. The performance was well-attended and the audience stayed after the performance to hear Favel talk about the piece. Members of the audience asked astute questions about the piece, Favel's inspiration, artistic training, and why he referenced the film *Billy Jack*. This last question led to a discussion about *Billy Jack* as an exploitative and stereotypical depiction of Indians on the one hand, but also as an empowering story of vengeance and culpability that caused the film to attain cult-status in many Indian communities.

The Denver Art Museum's first venture into offering a public performance art event by a Native artist was so successful that the museum is planning a symposium focusing on Native American and First Nations performance art for April of 2008.



# Standing up for Indigenous Solidarity and Sovereignty



Tina Kuckkahn (Ojibwe)

One of the personal highlights of the PIKO artists gathering in Hawaii was when we boarded three school buses to take the 116 artists and organizers to the Kiluea volcano, near Hilo. We planned to pay tribute to Pele and conduct our tribal protocol in her honor at the site. However, when we got to the Volcano National Park we were informed that the park was closed due to numerous small earthquakes that had been occurring since two that morning. The people at the gate said that they would allow us to go up to the crater but, due to safety concerns, we would not be allowed to proceed further into the park, toward where lava was actively flowing.

At the crater, the group disembarked and the artists were grouped according to tribal affiliation; one group was made up of the Native Hawaiians (Kanaka Maoli), a second group was the Maori from Aotearoa New Zealand and our First Nations group was from Canada and the U.S. Each tribal group went to the rim of the crater and conducted protocol as was appropriate for their culture.

After this set of ceremonies, the participants were given an opportunity to either go to Hilo, where we would participate in an art exhibition opening, or continue on into the park and attempt to get closer to the lava flow. My adventurous friend Joan Staples (White Earth Chippewa)

and I boarded the bus that would go further into the park. We were told that the superintendent of the park was on his way down and the intention was to convince us to not go further. A Hawaiian came on board our First Nations bus and said that the Hawaiians position would be to inform the Park Service that we were not there to ask their permission to enter but rather we were giving courtesy notice that we were going in and planned to conduct protocol. At this point I started phoning home to say that it looked like we might become part of an international indigenous protest.

When the three buses got to the gate, another Hawaiian came on board and asked us to get off the bus to “show our numbers” in person at the gate. I looked around the bus and saw people from the Quinault, Seneca, Haida, Choctaw, Squaxin Island, Ojibwe and other nations and I thought to myself “we’re all warriors, we’ve been down a road like this before, let’s go!”

Our people disembarked and gathered around the Park Service representatives. I wondered how it felt for the Native Hawaiian ranger to be standing there, whether she felt pulled

by duty and by culture. Our group was well equipped with professional filmmakers and photographers, who captured the ensuing dialogue.

The superintendent said that, although they understood and valued the indigenous peoples’ right to conduct their ceremony, they had a great

That moment  
when indigenous  
people stood  
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statement of  
indigenous support  
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participated in it.

concern for our safety. He said that over 200 earthquakes had been registered since 2 a.m. and already fissures had begun to form in some of the roads. One of the young Maori asked what the measurement of the strongest quake was, and when the answer was 3.7, the person laughed and said that the Maoris live with earthquakes all the

time. The superintendent said that it was not so much the earthquakes but rather the poisonous gasses that would emit prior to an eruption. He said that he knew that we had an art event scheduled for that afternoon in Hilo and he hoped we would consider going to it and returning after the Park Service staff had a better chance to assess the safety of the situation.

(Continued on page 9)

# Holiday Native Art Fair

December 7-8, 2007

Friday, 11:00 - 4:00 PM

and

Saturday, Noon - 5:00 PM

## EXPANDED HOLIDAY ART FAIR

The Longhouse Holiday art fair will be a two day event this year. We will host the fair on Friday, December 7 from 11-4 PM in the Campus Activities Building (CAB) by the bookstore and deli. On Saturday, December 8, 2007, the fair will be held in the Longhouse from 12:00 – 5:00 PM.

For many years, vendors and community members have expressed a desire to host the holiday art fair on a Saturday. This year we want to expand the sale to include Saturday while still

providing The Evergreen State College community with an opportunity to visit the fair.

Campus construction makes classroom space a premium this year and next. So we must move the Friday fair to a different building as the Longhouse also serves as an academic class space. Tom Mercado (Nisqually) director of Student Activities helped the Longhouse come up with a venue that is highly visible, with significant customer traffic. Artists will be located

on the east side of the main floor as well as on the mezzanine floor above.

The vendor fee for this year will be \$40.00.

We think that the two day event will bring more opportunities for artists to sell their work. We will have posters for the event by mid October. Please call the Longhouse at (360) 867-6718 if you would like posters to distribute at your other sales events.

### Holiday Native Art Fair

December 7-8, 2007

Friday, 11:00 - 4:00 PM and Saturday, Noon - 5:00 PM

REGISTRATION

Name \_\_\_\_\_ Tribe \_\_\_\_\_ Enrollment # \_\_\_\_\_

Address \_\_\_\_\_ E-mail \_\_\_\_\_

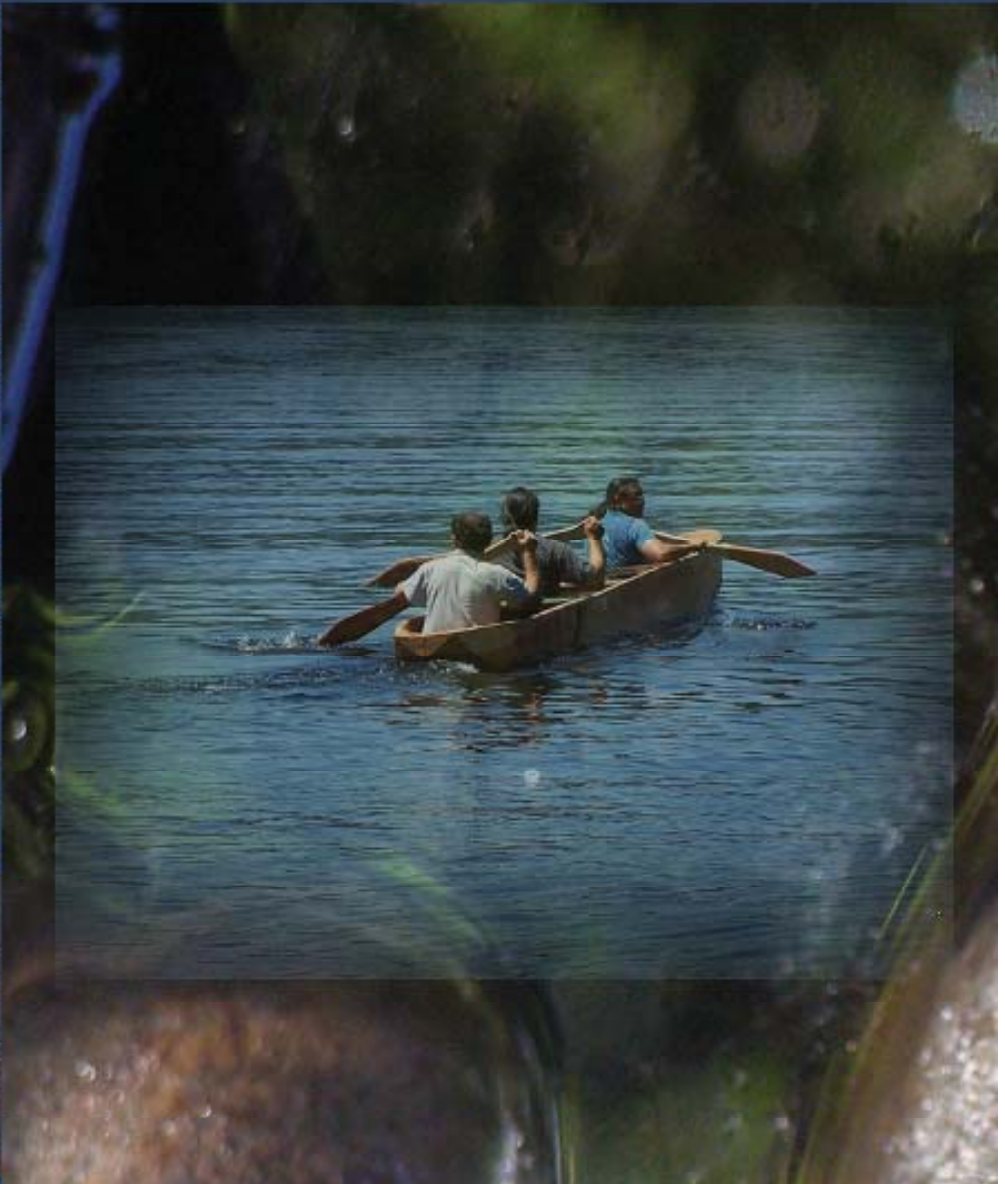
\_\_\_\_\_ Phone \_\_\_\_\_

**Booth fees are \$40.00**

Direct any inquiries to: (360) 867-6718 Fax (360) 867-6699 Email: [longhouse@evergreen.edu](mailto:longhouse@evergreen.edu)  
[www.evergreen.edu/longhouse/](http://www.evergreen.edu/longhouse/)



Master Maori carver Takirangi Smith spent the Spring Quarter in residence at the Longhouse. One of his projects was to carve a waka, or canoe, along with Skokomish canoe-maker John Smith and Apache/Navajo carver Meleno Lovato. A canoe launch ceremony took place on June 7th, 2007.





# Standing up for Indigenous Solidarity and Sovereignty

Continued from page 6

Keomailani-Hanapi Foundation president Hiko Hanapi, as leader of the group, said that the group could certainly consider that option but that it was not up to him as an individual to decide. He opened the floor for further discussion. A Native Hawaiian woman spoke and said that her people had lived there for centuries prior to the establishment of a Park Service. She said that Pele is not there to harm her people and that “if we are one with our ancestors, no harm will come to us.” At that point I felt Joan and I doing a mental and spiritual check-in with our own ancestors; the scene that the park service had presented certainly sounded frightening and at the same time we had confidence in the Kanaka Maoli as the indigenous people of the land.

At that point the chair of Te Waka Toi, Dr. Ngahuia Te Awekotuku, said that the Maori contingent was prepared to follow their Hawaiian relatives

forward. Bear O’Lague (Quinault) spoke on our behalf as the First Nations people from North America and indicated that we also were ready to move forward.

There was an incredible sense of triumph as the park gate swung open and all three buses rolled through. When we got to the site, we got off the buses and took in the presence of Pele in the distance. It was very moving, there was a current of energy that is hard to describe. Our people conducted protocol in honor of Pele and, exhilarated, re-boarded the buses to travel to Hilo for the exhibition opening.

That moment when indigenous people stood together to make an

international statement of indigenous support and sovereignty will be treasured by those who participated in it. We look forward to further strengthening our cultural and spiritual ties with other Native peoples along the Pacific Rim in the future.



Native Hawaiian park ranger (Joni Mae Makuakane-Jarrell) describes the current volcanic conditions to Hiko Hanapi and the PIKO artists.

## *The Annual Longhouse Community Dinner*

—Mark your calendar!

*You are cordially invited to the annual Longhouse community dinner. The dinner is a free public event and it will take place at the Longhouse on Saturday, October 27, 2007 at 5:00 p.m. The evening will include dinner, a button robe ceremony, recognition of the 2006 Longhouse grantees and a performance by the Little Big Band.*

# Individual and Master Artist Grantees Selected

The Longhouse Education and Cultural Center has awarded its first round of national grants to American Indian, Alaska Native and Native Hawaiian artists. Awards were offered in two categories: Sixteen individual artists were each awarded grants up to \$2,000 in the National Native Creative Development Program; and six artists and organizations were awarded grants up to \$5,000 in the National Master Artist Initiative: Artist Teaching Artists. Applications came from all over the United States. The primary funding for the grants comes from the Ford Foundation IllumiNation Initiative, with additional funding support from the Tulalip Tribes and the Fund for Folk Culture. The Longhouse is one in a cohort of seven organizations devoted to advancing the field of Native American art with funding from the Ford Foundation. FMI: [www.evergreen.edu/longhouse/](http://www.evergreen.edu/longhouse/)



Erin Genia  
*Boias-Frias-The Landless*

## National Native Creative Development Awards:

- **Maile Andrade** (Hawaiian), Create promotional packets for 16 Native Hawaiian artists;
- **Trevino Brings Plenty** (Cheyenne River Sioux), Produce an animated film and compete in national Native American film festival;
- **Bobbie Bush** (Chehalis), Purchase tools to create promotional materials of her work and manage database of clients, art shows and awards;
- **Dale Clark** (Makah), Purchase a cedar log for large scale West Coast totem project;
- **Carol Emarthle-Douglas** (Northern Arapaho), Will document her work and purchase supplies needed for basket-weaving class for urban Indians in Kirkland, Washington;
  - **Erin Genia** (Sisseton-Wahpeton), Purchase ventilation system and flooring for remodeling RV into personal art studio;
  - **Roderick Harris** (Nooksack), Purchase recording studio time and equipment to produce professional music CD;
  - **Linley Logan** (Seneca), Purchase software to develop a Native art greeting card business;
- **Louisa D. McConnell** (Yurok), Purchase materials needed to complete three ceremonial dresses;
- **Ho-Wan-Nut Old Peter** (Skokomish), Study Twana twining basketry technique with four Skokomish weavers and study the Skokomish tribal weaving collection;
- **Pete Peterson, Sr.** (Skokomish), Improve studio building;
- **Sondra Simone Segundo** (Haida), Create, publish and distribute three Native children's books;
- **Joseph Seymour, Jr.** (Squaxin Island/Acoma), Develop an *Eelgrass* series in glass, wood and on drums;
- **Edward Wemytewa** (Zuni), Collect stories, write scripts and produce Zuni language plays;
- **Will Wilson** (Diné), Create an exhibition of contemporary Native North American art at the Seminole Tribe's museum.

## National Master Artist Initiative Awards:

- **University of Hawai'i** at Manoa to bring Melanie Yazzie (Diné) to teach printmaking techniques to Native Hawaiian artists;
- **Peg Deam** (Suquamish) to teach Suquamish weavers how to make cedar bark regalia;
- **Institute of American Indian Arts** to bring Preston Singletary (Tlingit) for week-long residency on glass for students, faculty and staff;
- **Nora Naranjo-Morse** (Santa Clara Tewa Pueblo) with Dax Thomas (Leguna/Acoma Pueblo) to work at Santa Clara with four Native youth on Common Ground film project;
- **Teri Rofkar** (Tlingit) to teach spruce root harvesting and weaving to artists in Yakutat and Cordova, Alaska;
- **Tonawanda Seneca Nation** to bring in Linley Logan (Seneca) to teach a week-long linoleum relief printmaking workshop for tribal members.



William Wilson

*Auto Immune Response #6*

# Puyallup Weaver Reflects on Pacific Rim Indigenous Art Gathering

Lynda Squally (Puyallup)

I recently attended an incredible event for indigenous artists in Hawaii on the Big Island in Waimea called PIKO 2007. This is a huge honor for me to be in the presence of many, many magnificent artists from around the Pacific Rim. Here in Waimea artists were collaborating on pieces of all mediums. There was an energy that filled the whole area and you could feel the bond of all the artists with each other culturally and spiritually. There were several different mediums including carving, glass blowing, clay making, print making, tapa cloth making in the basketry area, basketry, feather making classes, jewelry and painting. There were familiar faces and new faces alike, and whether we knew each other or not, there was a love bond and the energy we all shared was amazing.

I am so grateful to Tina and Laura who worked themselves to the bone for that week so we could be our artist selves! You guys made it possible for our Northwest artists to represent our culture and art thank you again infinitely!



Karen Reed (Puyallup/Chinook) and Nalani Minton (Native Hawaiian)

There were artists from New Zealand, Australia, Samoa, French Polynesia, Alaska, Canada, Washington state, the Southwest and Hawaii. We were so welcomed by the Hawaiian artists and

local community that it often brought me to tears, even after we left! I

cannot imagine being more loved than by the fabulous artists and communities that host our events time and again. There is a certain feeling of love and connectedness that only the participants can feel from these gatherings. It is a tremendous feeling



Lynda Squally and Susan Pavel in the Weaving Studio

To be put in the same category as such artists as Sandy Addsett and Dempsey Bob is an amazing profound gift and I would love to thank the committee and Evergreen State College for selecting me to participate in this spectacular event!

knowing that you are making history with all these extraordinary people all together for art only.

I only wish that this artist conference could be longer for it seemed in a blink of the eye I was back at home in my same old

routine. I miss all the beautiful people and love that was and still is shared

between the Hawaiian people and artists that attended this phenomenal event! To be put in the same category as such artists as Sandy Addsett and Dempsey Bob is an amazing profound gift and I would love to thank the committee and the Evergreen State College for selecting me to participate in this spectacular event!

I want to also thank the Hawaiians for keeping their doors open and welcoming all of the artists and people who came in support of our gathering. The hard work and love put into everything you have blown my mind and made my year! Thank you also to the fabulous artists from the Pacific Northwest you have all blown my mind with your breathtaking artwork!



The Longhouse  
Education & Cultural Center  
The Evergreen State College

Tina Kuckkahn (Ojibwe)  
Director  
Laura Grabhorn (Tlingit/Haida)  
Assistant Director  
B. Graft (Muckleshoot/Skokomish)  
and  
Melissa Bob (Lummi)  
Program Assistants

Longhouse Logo Design  
Diane Devlin (Chehalis)

Direct any inquiries to:  
(360) 867-6718  
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Email: [longhouse@evergreen.edu](mailto:longhouse@evergreen.edu)  
[www.evergreen.edu/longhouse/](http://www.evergreen.edu/longhouse/)

# Upcoming Events

## Upcoming Events

### *Northwest Native Wood Carvers Gathering*

October 27 - 28, 2007 TESC Longhouse  
9:30 AM - 5:00 PM and 11:00 AM - 5:00

### *Longhouse Fall Community Dinner*

October 27, 2007 TESC Longhouse  
5:00 PM - 10:00 PM (Video / Live Performance)

### *Native Arts Marketing Workshop*

November 3, 2007 TESC Longhouse  
10:00 AM - 5:00 PM (Free Workshop)

### *Holiday Native Arts Fair*

December 7 - 8, 2007  
Friday TESC CAB (11:00 - 4:00 PM)  
Saturday TESC Longhouse (Noon - 5:00 PM)

### *Generations Rising*

March 1, 2008 TESC Longhouse  
Noon - 7:00 PM

#### MISSION

As a public service center of The Evergreen State College, the Longhouse exists to provide service and hospitality to students, the college and the surrounding Native communities. With a design based in the Northwest Indigenous Nations' philosophy of hospitality, its primary functions are to provide classroom space and host cultural ceremonies, conferences, performances, art exhibits and community events.

The primary work of the Longhouse as a public service center is the administration of the Native Economic Development Arts Program (NEDAP). The mission of the NEDAP is to promote education, cultural preservation and economic development for Native American artists residing in the Northwest.

The LONGHOUSE  
Education and Cultural Center  
The Evergreen State College  
2700 Evergreen Parkway NW  
Olympia, WA 98505

Non profit Org.  
U.S. Postage  
PAID  
Olympia, WA  
Permit No. 65

*Longhouse Fall Community Dinner*  
October 27, 2007  
5:00 PM  
Longhouse

5:00 PM Blessing and meal  
Button robe ceremony  
NCDP grant winners (2006)  
Premiere Longhouse video  
by Upstream Productions

8:00 PM Little Big Band (featuring  
Preston Singletary's new band)