

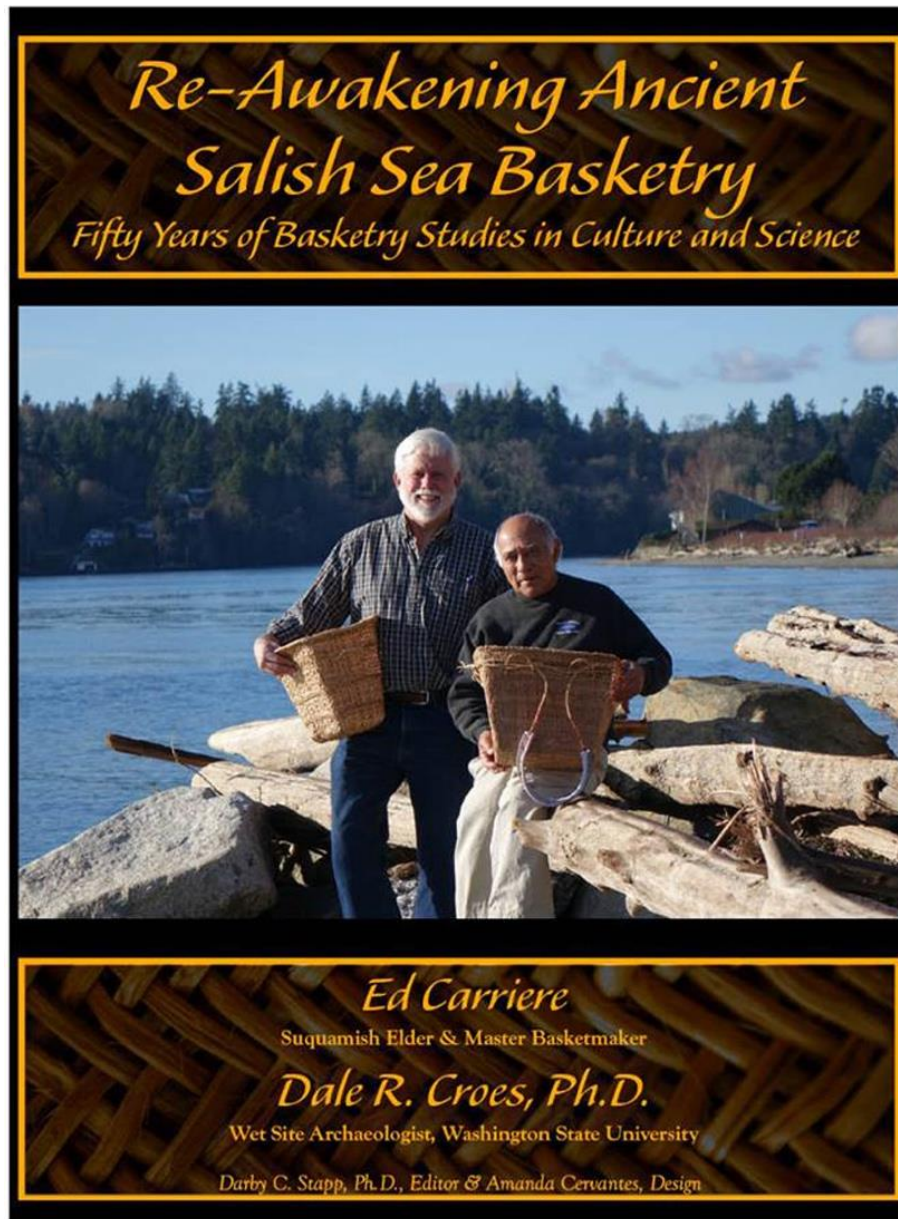
## Attachment 1: Nomination Statement/Letter

*“What does the maker of this basket want you to know? Think about the fact that artists, like the basketmaker, might be the only conduit of precious information by which Coast Salish people remain connected to their ancestors” (Bruce Subiyay Miller, Skokomish Elder, Master Basketmaker, recipient of a 2004 NEA National Heritage Fellowship, and long-time late friend of Ed Carriere’s (Carriere and Croes 2018:244))*

Ed Carriere (age 87), Suquamish Elder and Master Basketmaker and Canoe Carver, learned the old-style cedar limb/root clam basket making from his Great Grandmother, Julia Jacobs, who raised him from infancy; he started to learn at age 14. No one has contributed more to revitalizing and teaching of old-style Salish Sea basketry than has Ed Carriere in his 50+ year basketmaking career. Sales records kept by his late wife are used to predict that he has made over 600 traditional clam baskets in his lifetime (so far), teaching numerous clam basket classes.

In basketmaking, Ed’s underlying personal goal has always been to learn and re-construct old style Salish Sea baskets from as many generations back as possible, endeavoring to learn from his own Elders and visiting museums as much as possible; this effort allowed him to learn basketry styles from about 5 generations back and mostly making these woven and coiled baskets of split cedar limbs and roots (today current Salish Sea basketweavers use mostly cedar bark).

Then, beyond anything he ever thought possible, he met a Washington State University (WSU) waterlogged/wet sites archaeologist, Dr. Dale Croes, in 2003, who had spent his career excavating these well-preserved sites, recovering ancient Coast Salish and West Coast baskets dating from 15 to 150 generations back, 300 to 3,000 years old. By visiting Dale’s sites and helping to excavate some of these ancient clam baskets very similar to the ones he makes, Ed literally was able to learn from his 30<sup>th</sup> and earlier generation grandparents, something he never would have believed possible. Croes had compared ancient basketry from throughout the Salish Sea region, using statistical techniques, and demonstrated that the styles through 3,000 years linked sequentially into Ed’s old-tradition cedar limb/root basketry, going from deep-time through to the work Ed learned from Julia and her/his Elders. Unlike Ed’s efforts to go back through the generations of basketry styles, Dale was going the opposite direction, from the earliest wet site archaeological basketry found through to the current work Ed excelled in, statistically showing a generationally linked sequence in the Salish Sea for at least 3,000 years. Together they termed their joint approach *Generationally-Linked Archaeology* in a book they published together with equal voice in 2018 (Fig. 1).



*Fig. 1. Cover of Ed and Dale's book on replicating ancient archaeological wet site basketry recovered from the Salish Sea on the Northwest Coast of North America.*

Ed and Dale knew of each other and their work since Dale visited him at a 2004 Northwest Native American Basketweavers Association (NNABA) gathering and invited him to visit and help at the Squaxin Island Tribe/college *Qwu?gwes* wet archaeological site. Their ongoing work together really became possible through Croes' 2013 retirement from teaching, when he decided to update his analysis of a 2,000-year-old wet site basketry collection from a Coast Salish site near Snoqualmie, east of Seattle, and currently housed at the University of Washington (UW) Burke Museum. In a flash of insight Dale decided to call Ed to see if he wanted to join him and possibly replicate baskets from his 100<sup>th</sup> grandparent's work; did he ever.

Thus, starting a new phase in Ed's expanded basketmaking and teaching. After carefully studying these 2,000-year-old split cedar root baskets (determined from cellular analyses) he went to work replicating this earlier style. He made perfect replicas of these pack baskets, slightly different in construction from the traditional baskets he learned from his Great Grandmother Julia (Fig. 2).

After making several beautiful replicas, Dale arranged for them to go to Canada, to the University of British Columbia (UBC) Museum of Anthropology, to observe even earlier ancient Coast Salish basketry, dating from 2,000, 3,000, and 4,500-years-ago from the Fraser Delta wet sites—fully 225+ generations back in Ed's Salish Sea traditions. (Unfortunately, archaeological artifacts from their regions are rarely seen by Native Peoples in museums, mostly preserved for viewing by Western scientists).



*Fig. 2. Ed replicas of two 2,000-year-old Snoqualmie River wet site baskets, the two baskets possibly made by the same Master weaver, as both have the exceptionally fine open-twined weave bodies seen only from this 2,000-year-old site, not from other similar dating sites in Canada. The smaller one, a miniature pack basket, may have been made by this weaver for a young relative, possibly a grandchild.*



After viewing the 2,000-, 3,000- and 4,500-year-old baskets at the UBC Museum of Anthropology, Ed first made flat sample weaves from cedar root of the ancient baskets found in these different time periods and from three Fraser River Delta archaeological wet sites. Then he decided to make a “book” from the examples of 225 grandparent’s generations of teachings by putting all these slightly different ancient styles of weave into one pack basket: first several rows of the 4,500-year-old weaves, then rows of 3,000-year-old techniques, 2,000-year-old style weaves, and the top area with 1,000-year-old to contemporary styles (Fig. 3). He calls it an *Archaeology Basket* since it has “layers” of weaves from the different time periods. He has made six, currently working on his seventh of these now; one graces the full back cover of the book mentioned above, and the joint publication describing in detail this work. One of Ed’s beautiful *Archaeology Basket* recently was sent to the American Museum of Natural History, New York, to be displayed in their newly remodeled Northwest Coast Hall (see this basket, Example 17, in document showing 20 examples of his work to be submitted).



Fig. 3. Ed Carriere’s *Archaeology Basket* with the main pack basket weaves used by 225+ generations of his ancestor’s “teachings,” for over a 4,500-year period.



The book they produced together: *Re-Awakening Ancient Salish Sea Basketry, Fifty Years of Basketry Studies in Culture and Science* (2018, Fig. 1) details the history and story of their lives, both Ed's cultural training and Dale's scientific training and work on Northwest Coast archaeological wet sites, and their coming together on this replication project, often termed Experimental Archaeology. In the book, and not always a common practice, 50% is in Ed Carriere's direct voice (every word carefully checked by him).

Following their work at UBC, Ed and Dale began presenting their efforts, with PowerPoint, to both Indigenous and Archaeological audiences and communities. They traveled to regional, national, and international scientific archaeological conferences, as well as to Northwest Native Communities (from Oregon to Alaska), New Zealand Maori basketry programs, and were invited and visited the Ainu communities and museums/universities of Northern Japan (therefore presenting to the broad Pacific Indigenous Neighborhood). Both indigenous and scientific communities applauded this synergy of culture and science, and these visits are well documented in their book.

Also documented is Ed's teaching others through his lifetime and his recent work on replicating ancient baskets is being taught to a young Squaxin Island Tribe apprentice, Josh Mason, initially through a teaching grant from the Bill Holm Center, UW Burke Museum (see Example 4 in the document showing 20 examples of his work to be submitted). Josh is now teaching this work in several Coast Salish communities.

Ed has recently received a life-time achievement award from a Coast Salish community at the Tulalip Tribal Museum (2020), and since this one is from his own cultural community, it is a very special one to him (see history of acknowledgments in Bibliography Outline, Attachment 2).

In aspiring to meet his life-time personal ambition to learn basketry construction from as many Coast Salish generations of basketmaking back, Ed has fulfilled his goal and dream in spades, far beyond his wildest imagination, learning from 225+ generations of Coast Salish weavers through well-preserved archaeological Salish Sea wet sites. He and Dale call their approach *Generationally-Linked Archaeology*, statistically demonstrating the long-term link of America's Coast Salish styles to what Ed learned from his Great Grandmother and Elders. Through this recent effort and providing it to the public in a book, presentations and apprentices, Ed has not only contributed to his deep-rooted Coast Salish Nation's traditional arts heritage, but to that of our nation as a whole and internationally throughout the Pacific Basin neighborhood as well. Few of us can learn basketmaking from our 200+ generations of grandparents and present it for all future weavers to learn from this deep-rooted cultural and arts heritage of our nation.

## Attachment 2: Biographical and Additional Information About Ed Carriere

Ed Carriere, Suquamish Elder, Master Basketmaker and Canoe Carver, is considered by the Coast Salish communities in the Salish Sea and beyond, as one of the highest status Elders, traditional artisans, and cultural leaders of this region. He began mastering the old-style cedar limb/root clam basket making at 14, learning from his Great Grandmother, Julia Jacobs, who raised him from infancy. Julia was raised in a traditional cedar plank long-house, Old-Man House, until a teenager, learning all the early traditions. This is the same house that Chief Seattle, Sealth, lived; Julia's adoptive parents, Chief Wa-hal-chu and wife Wes-i-dult, took over Sealth's leadership after his passing (Chief Wa-hal-chu signed the Treaty of Point Elliot with Chief Sealth in 1855). Chief Wa-hal-chu, his wife, and only child Julia were moved to their allotment in the Port Madison Indian Reservation, where Ed currently resides and maintains the remaining 80 acres of his Indian allotment (this allotment is thought to be the only one remaining under Indian ownership in Indianola, Washington).

Ed learned the traditional cedar limb/root clam basket construction in 1948 and used his first baskets to make spending money collecting clams with his extended family (children of Julia Jacobs and their children and children's children). This style of Salish clam basket was featured in an early scene by famous photographer Edward Curtis in an award winning (National Photographic Society) of a woman believed to be his early Native model, Chief Sealth's daughter, Princess Angeline collecting shellfish into her traditional clam baskets titled *The Mussel Gatherer* (1898, Fig. 4).



*Fig. 4. Early Edward Curtis photograph (1898) believed to be of Chief Sealth's (Seattle's) daughter, Princess Angeline, using traditional open weave, split cedar limb and root, Coast Salish clam baskets to collect mussels from a rock. This traditional clam basket making was taught to Ed Carriere by his Great Grandmother, Julia Jacobs, who may have resided with Angeline in Old-Man-House, a traditional cedar plank house, before Angeline moved to Seattle.*

After Ed's U.S. Marine Corps service in Korea, marrying and raising two children, and training and working as master machinist, he realized in 1969 (after the passing of Julia in 1960) that the art of traditional clam basket weaving would be lost if he did not endeavor to revive it. Ed says he almost waited too long. It took him four years to regain the knowledge and skills it takes to

weave a nice looking, dependable split cedar limb/root clam basket that he knows his Great Grandmother would be proud of. Ed and his wife began selling his traditional Coast Salish clam baskets, keeping detailed sales records. From these records we can calculate that Ed has made over 600 clam baskets, so far, in his 50+ year career specializing in this style of Coast Salish Clam Basket.

He caught the attention of those interested in learning basketry and buying old style cedar limb/root clam baskets. By 1979 he was a featured artisan at the popular Heritage Festival at Marymoor Park, Redmond, Washington (Fig. 5) and sold his work at the upscale Bon Marche's main Seattle store during the Christmas season with displayed educational materials about Native Peoples and his work. At the Bon Marche Ed sold all six of his last clam baskets to a man from the expanding Microsoft Company through a check, that concerned him, but he accepted the check.



*Fig. 5. (Left) Ed prepared a large number of traditional split cedar limb/root Coast Salish clam baskets for his booth at the Heritage Festival at Marymoor Park, Redmond, Washington in 1979. (Right) Ed and his wife Fanie set up his pole structure booth with longhouse-style split cedar planks as the traditional roofing.*

In the 1980s Ed became an honorable founding member of the newly established Vi Phillips Basketry Guild, Northwest Basket Weavers program, teaching up to 35 students his cedar limb/root clam basket making in several classes (Fig. 6).



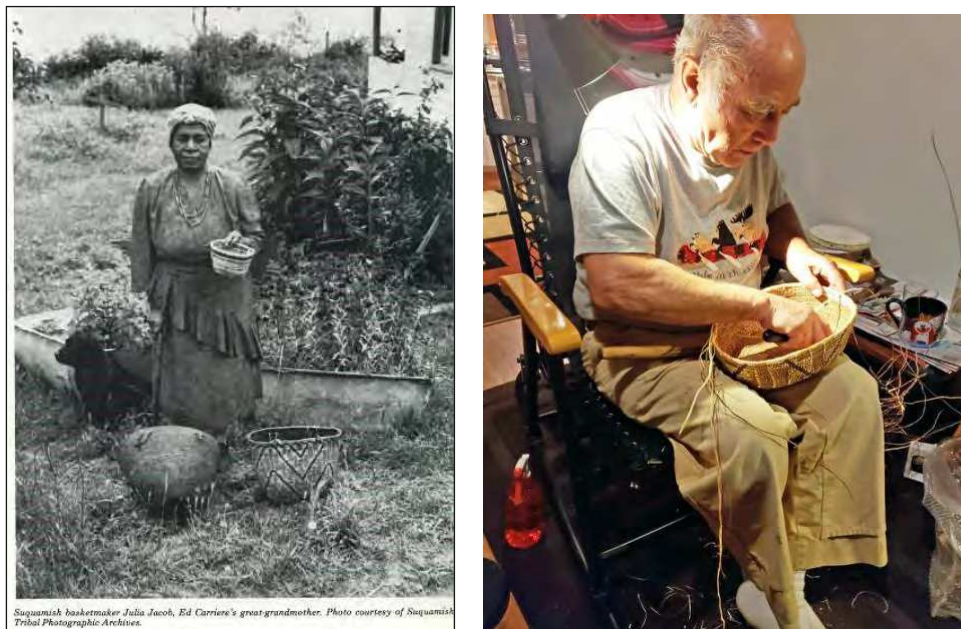
*Fig. 6. Ed taught numerous basketry classes, and this is the largest cedar limb/root clam basket class he ever conducted, with their end products. There were 35 students total.*



Since then, Ed has continually improved his art and greatly expanding into several different old-style basket types, continually wanting to learn from his Elders throughout the region and older generation styles by visiting museum collections in the area.

I will begin listing highlights of Ed's recognitions for his heritage research and preservation of the old tradition of Salish Sea basketry, cedar dugout canoe carving, and learning to replicate ancient Coast Salish baskets, dating to as early as 4,500 years ago, from Northwest Coast wet archaeological sites he visited and observed in museums throughout the region:

**1984:** Ed's construction of Salish Sea cedar limb and root clam baskets was featured in the *American Indian Basketry Magazine* (No. 15, 9-10-84) titled *Ed Carriere Continues a Suquamish Tradition* (Thompson 1984, Fig. 7).



*Fig. 7. (Left) Ed's Great Grandmother (Kia'h) Julia Jacobs featured in the American Indian Basketry Magazine article (1984) with some of her basketry. (Right) Ed inherited the coil basket on her lower left, made by his Great Great Grandmother Wes-i-dult, and is currently replicating it.*

**1986:** Well-known local photographer, Eduardo Calderon, put together a photographic display of Ed's basketry work for a show with an honorarium for him at Seattle Central Community College.

**1992:** Ed finished and sold a cedar root coil basket to the University of Washington Burke Museum entitled *Mountain, Lightning, and Icicles*; this coiled basket is featured in the 2013 book *In Spirit of the Ancestors* (Wright and Bunn-Marcuse, editors 2013:92; see as Example 5 of his 20 Work Samples to be submitted).

**1992:** Ed borrows a dugout cedar canoe and joins the Canoe Journey to Bella Bella, British Columbia, Canada. Dissatisfied with the canoe, he decided to carve his own Coast Salish style

canoe in 1993, naming it *Julia* after his Great Grandmother who raised him. He used the small 18-foot-long canoe in regional Canoe Journeys from 1994-1996 (Fig. 8; see it currently hanging from the ceiling of Suquamish Tribe Resort lobby, Example 8 in his 20 Work Samples to be submitted).



*Fig. 8. Julia canoe properly steamed and spread and being finished before launching.*

**1997:** Ed attends the annual and recently formed Native American Basketweavers Association (NNABA). He enjoys teaching at these events and has attended just about every NNABA since and was a Featured Weaver at several meetings. The founding NNABA president and good friend, Bruce *Subiyay* Miller, Skokomish Elder and Master Basketmaker, encouraged Ed's attendance to help teach the young in their Youth Track. *Subiyay* was a NEA National Heritage Fellowship recipient (2004).

**1997:** Ed needs a larger dugout canoe for a Canoe Journey to Alert Bay, B.C., Canada, so purchase a 26-foot log and carved a new canoe he named *Wes-i-dult*, after his Great Great Grandmother (Fig. 9; see in ocean, Example 7, in his 20 Work Samples to be submitted).



*Fig. 9. Ed's finished 26-foot dugout cedar canoe Wes-i-dult, that he skippered with a crew to Alert Bay, B.C., Canada; he has been in about every Northwest Coast Canoe Journey before the cancelation of it in 2020 because of the Covid-19 pandemic (See example video, Coast Salish Canoes, 2020, in his 20 Work Samples to be submitted).*

**1998:** Ed is nominated by friends and awarded the Washington State Governor’s Arts and Heritage Award. His student’s support letter stated: *“Ed’s influence is one of generosity and giving. His work promotes cultural interest and understanding. There are few people who have made such remarkable use of their resources to benefit so many”* (Melinda West, see her letter of support in Work Samples to be submitted) (Fig. 10).



*Fig. 10. Ed receiving the 1998 Governor’s Heritage Award from the Washington State Arts Commission. Governor Gary Locke presented the award (right).*

**2004:** Ed invited by project director Dr. Dale Croes to visit the *Qwu?gwe*s archaeological wet site to help excavate 600+ year old cedar limb and root clam baskets identical to the one’s he specializes in making today. The project is co-managed by the Coast Salish Squaxin Island Tribe who named the site *Qwu?gwe*s, meaning a “Coming together of scientists and cultural experts” in Ed’s Lushootseed Salish language (Fig. 11).



*Fig. 11. Top edge of split cedar limb and root clam basket dating to 600 years ago that Ed helped excavate at the *Qwu?gwe*s archaeological wet site. He never dreamed he would see work from over 30 generation back of his Coast Salish ancestors—this one allowed him to learn from his 30<sup>th</sup> ancestral grandparents.*



**2012:** Ed completes his long-term project, compiling his *Life-Story* coiled cedar root basket, depicting designs that represent important aspects of his life. He kept row by row written records which were published in his and Dale's book: *Re-Awakening Ancient Salish Sea Basketry* (2018; see Life-Story basket, Example 6, in his 20 Work Samples to be submitted).

**2012:** A second monumental cedar fish net trap was completed by Ed for the newly opening Suquamish Museum (Fig. 12; see both monumental cedar fish net traps in Examples 8 and 9 in his 20 Work Samples to be submitted).



*Fig. 12. Ed's completed and second monumental cedar limb/root fish trap net for new opening of the Suquamish Museum.*

**2014:** Dale Croes, WSU wet site archaeologist specializing in ancient basketry calls Ed to see if he wanted to join him in analyzing and replicating 2,000-year-old wet site basketry at the University of Washington Burke Museum from the Snoqualmie River wet site, Biderbost, east of Seattle. He embraced the chance to help better understand these ancient Salish area baskets from 100 generations back—an amazing opportunity he never dreamed could be possible. Dale with his archaeological scientific analyses and Ed with his cultural expertise created a synergy of science and culture through experimental archaeology rarely possible; thus, starting their equal-partnership book project.

**2015:** Ed masters and makes five beautiful replicates of the finest open twine weave Biderbost pack basket, no doubt made by a Master Basketmaker from the ancient Snoqualmie River community since this fine a weave has not been seen in 2,000-year-old and older Salish Sea wet sites with similar open weave style pack baskets he examined at the UBC Museum of Anthropology (see comparison to the ancient Biderbost basket in Fig. 2 of Nomination Statement, Attachment 1, above, and Examples 11 and 12 in his 20 Work Samples to be submitted).

**2015:** Ed makes samples of the 2,000-, 3,000- and 4,500-year-old basket weaves he observed from the Fraser River Delta wet sites and then combines these in consecutive layers making a single basket he calls his *Archaeology Basket* (see Fig. 3 in Nomination Statement Attachment 1, above). He now has completed six *Archaeology Baskets*, the fifth one was commissioned and obtained by the American Museum of Natural History, New York, to be displayed in their newly remodel Northwest Coast Hall. He is currently working on his 7<sup>th</sup> one (see Example 17 in his 20 Work Samples to be submitted).

**2015:** Ed receives a University of Washington Burke Museum Bill Holm Grant to teach old-style Salish Sea traditions to young weavers, to pass on Ed's important work to apprentices. A Coast Salish Squaxin Island Tribe weaver became his apprentice, Josh Mason, and now teaches what he learned, especially the use of cedar root and limb basket making, to other Salish Tribe communities and workshops (see Josh's work, Example 4 in Ed's 20 Work Samples to be submitted).

**2015:** Ed and Dale decide, as is a Salish tradition, to give away their first baskets, in this case the first Biderbost wet site replicas, to the Snoqualmie Tribe who have the Biderbost wet archaeological site in their traditional territories (see site in Example 12 of his 20 Work Samples to be submitted). They did this give-away as a surprise at a Snoqualmie Tribe Elder's retreat—the Snoqualmie Elders literally received their 100<sup>th</sup> grandparent's baskets back, a highly emotional moment. The Snoqualmie now have these on display in their Tribal Council chambers.

**2015:** Ed and Dale began presenting their work in PowerPoints to Native weavers at the *Northwest Native American Basketweavers Association (NNABA)* where as many as 1000 Native weavers annually gather, including youth. They updated NNABA members of their work every year since 2015 and NNABA became a primary supporter of their publication effort (Fig. 13; see letter of support from Bud Lane, President of NNABA, in Work Samples to be submitted).



*Fig. 13. (Left) Ed explaining the replicas of the 2,000-year-old Biderbost wet site baskets to Master Basketmaker Pat Courtney Gold, Warm Springs, a former National Heritage Fellowship recipient (2007), at the Northwest Native American Basketweavers Association (NNABA) 2015; (Right) Ed at his table at NNABA 2015 with baskets and young admiring visitor.*

**2016-2020:** Ed and Dale also began presenting their work at regional and national archaeological conference, receiving a good reception to their *Generationally-Linked Archaeology* approach, in a form of Experimental Archaeology. They have presented this work annually to the regional Northwest Anthropological Conference (NWAC) and the national Society for American Archaeology (SAA) (see Examples of Articles discussing this approach in the Work Samples of Articles to be submitted).

**2016:** Ed and Dale were sponsored by Dr. Junko Habu, University of California, Berkeley, to visit Ainu communities in Northern Japan and share their work. Ed and Dale brought large suitcases containing the replicated ancient Salish Sea basketry and their clothing. They visited several Ainu community centers, archaeological museums, and gave workshop to Ainu Students and also university students at Tohoku University in Sendai, Japan (Fig. 14).



*Fig. 14. Ed giving basketry workshop for the Ainu Museum interns and community members at the Ainu Museum in Shiraoi (his Life-Story coil basket in foreground and knob-top hat and replica of 2,000-year-old Biderbost wet site pack basket in background).*

**2016:** Ed and Dale were invited to the United Kingdom to give a presentation and conference introduction at the 30<sup>th</sup> Anniversary of the Wetland Archaeology Research Project (WARP30) at the University of Bradford, Bradford, England. This organization specializes in wet site archaeology and the founder Dr. John Coles wrote the first books on *Experimental Archaeology*.

**2016:** Ed and Dale received the *Washington State Historical Society Peace and Friendship Award* (Fig. 15). Since they had just presented their work in Northern Japan to Ainu communities and the international scientific wet site community in Bradford, England, the award stated in part: “In a sense they have become ambassadors for promoting the deep-rooted cultural diversity of peoples of Washington State throughout the world.”





*Fig. 15. Receiving the Peace and Friendship Awards with Suquamish Chair, Leonard Foresman (left; see his Letter of Support in Ed's work samples to be submitted) and Barbara Lawrence-Piecuch (right), the nominator and the Chair of Suquamish Elders Council.*

**2017:** Ed and Dale are invited and give their presentation, with replicated baskets, at an international Wetland Archaeology Conference in France.

**2017:** Ed, his apprentice Josh Mason, and Dale attended a national weaver's gathering with the Maori of New Zealand. They present their work and replicated baskets to the gathering.

**2018:** Ed and Dale have book release, *Re-Awakening Ancient Salish Sea Basketry, Fifty Years of Basketry Studies in Culture and Science*, and have a signing at the UBC Museum of Anthropology, Vancouver, B.C., Canada, since the UW Burke Museum was in the middle of a move to a new museum and could not host it ([https://www.academia.edu/40402883/ReAwakening\\_Ancient\\_Salish\\_Sea\\_Basketry\\_Table\\_of\\_Contents\\_and\\_Prefaces\\_available\\_on\\_Amazon](https://www.academia.edu/40402883/ReAwakening_Ancient_Salish_Sea_Basketry_Table_of_Contents_and_Prefaces_available_on_Amazon) ).

**2018:** Ed and Dale are invited seminar speakers, University of California, Berkeley, as guests of Dr. Junko Habu, Department of Anthropology.

**2018:** Suquamish Tribe sponsor a book signing for Ed and Dale at their *House of Awakened Culture*, for the Suquamish Tribal Community. Ed and Dale give presentation on their work together.

**2018:** The Snoqualmie Tribe, who have the Biderbost archaeological wet site in their traditional territory, host Ed and Dale at their Elder's Retreat to give their presentation and they purchase 100 books to provide to Elders for a book signing.

**2018:** Confederate Tribe of Siletz Indians, Siletz Oregon, host Ed and Dale at their Elder's Honoring for a presentation and book release. They supported grant funding to subsidize the book, making it ½ price to Native Peoples, especially weavers.

**2018:** Ed and Dale give presentation with replicated baskets at the Tulalip Tribal Museum. They also supported funding to subsidize the book making it ½ price to Native Peoples, especially weavers.

**2018:** Sealaska Heritage Center, Juneau, Alaska sponsor trip for Ed and Dale to present their work to the Tlingit/Haida community and participate in Master Haida Basketmaker Delores Churchill's basketry classes, a former NEA National Heritage Fellowship recipient (2006).

**2018:** The American Museum of Natural History, New York, sponsor Ed and Dale to come to the museum to help with the basketry displays for their remodeling of the Northwest Coast Hall (and buy one of Ed's *Archaeology Baskets* for the remodeled exhibits, see it under construction in Example 17 in his 20 Work Samples to be submitted).

**2019:** The online magazine, *Hakai*, sends a writer and photographer to write up Ed's basket making and his work with archaeology, entitled *The Basketmaker*, where the writer spent the weekend making a clam basket with Ed and explaining the process (see it in the Work Samples of Articles to be submitted).

**2019:** The Suquamish Tribal Museum develop a special exhibit of Ed's work and host an opening (Fig. 16, see this beautiful exhibit featured in Video *Salish Sea Basketry*, in his Work Samples of Videos to be submitted).



*Fig. 16. Ed Carriere with Marilyn Jones, Suquamish Tribe Cultural Resources Specialist, in front of Suquamish Museum announcement of their special exhibit featuring Ed's work titled Re-Awakening Ancient Salish Sea Basketry. Ed made the vest he is wearing in poster.*

**2019:** Ed and Dale are keynote speakers at the international *Experimental Archaeology Conference* in Trento, Italy and bring the replicated ancient baskets and share them during the presentation.

**2019:** Ed is featured in a documentary by Woodlanders Productions entitled *Salish Sea Basketry* (see this video in his Work Samples of Videos to be submitted).

**2019:** Ed and Dale are invited speakers at the Lushootseed Language Conference (Ed's native language) on our basketry work and *Generationally-Linked Archaeology* at Seattle University, Seattle.

**2019:** Ed is featured in documentary by Woodlanders Productions entitled *Salish Cedar Canoes*, demonstrating his canoe carving of two sea-going Coast Salish canoes and skippering his canoes in Canoe Journeys, including documenting his 2019 Paddle to Lummi (see this video in his Work Samples of Videos to be submitted).

**2019:** One of Ed's traditional Coast Salish cedar limb and root clam baskets is on permanent display in the new Washington State Ferry, the *Suquamish*.



**2019:** University of Washington open the new Burke Museum and Ed and Dale present and give the Archaeology Department a full set (3 baskets) of the replicas to be available with their 2,000-year-old Biderbost wet site collection.

**2020:** Ed and Dale are sponsored to give a talk on their basketry replication at the Tsawwassen First Nations tribe in British Columbia, Canada after visiting the Band's recent 2,000-year-old wet site excavations at Boundary Bay (Fig. 17; see group photograph as Example 20 in Ed's 20 Work Samples to be submitted). They are also sponsored and gave a seminar to Simon Fraser University Department of Archaeology, Burnaby, British Columbia.



*Fig. 17. Tia Williams, Tsawwassen Nation Archaeological Coordinator (center), shows Ed Carriere a 3-strand, twisted, cedar bough rope (3-4 m, about 9-12 ft. long) from the recently excavated 2000-year-old Boundary Bay wet site (DgRs 7). Tia sponsored Ed and Dale to give a presentation of their work on ancient Coast Salish basketry for her community (see Example 20 in Ed's 20 Work Samples to be submitted).*

**2020:** Ed receives the Lifetime Achievement Award from the Tulalip Tribe, which is televised from their *Hibulb Cultural Center* museum. This award was special to Ed since, unlike other awards, it is from a major Coast Salish Nation. He gives a televised presentation on the ancient replicas he has made and his *Archaeology Basket*.

**2021:** Ed receives the Bloedel Reserve Artist Residency on Bainbridge Island, Washington, and stays three weeks working on his life-time specialty, Coast Salish Clam Baskets. He gives a televised presentation of his work during this residency explaining how he replicated ancient wet site basketry and learned from his over 200<sup>th</sup> grandparent's works in an approach called *Generationally-Linked Archaeology*.

**B. Three video links, please watch 5 minutes of each as indicated:**

*Clam Basket, A Story* by Ed Carriere, 2003; Please watch minutes 0:30-5:30

<https://www.academia.edu/video/1wQJrk>

*Salish Sea Basketry*, By Woodlanders, 2020; Please watch minutes 7:00-12:00

<https://www.academia.edu/video/jyap6j>

*Coast Salish Canoes*, By Woodlanders, 2020; Please watch minutes 0:00-5:00

<http://www.woodlanders.com/blog/2019/8/24/episode-27-salish-cedar-canoes>

**C. 20 Image Work Samples, by Category of Basketry and Canoes (1-15)**

1. **Ed's Traditional Salish Sea Clam Basket.** From sales records from the late 60's it's conservatively estimated that he has made over 600 of these so far in his lifetime.



*Example 1. 2019; see earlier Clam Basket work (1979) in Fig. 5. Bibliography Outline, Attachment 2.*





*Example 2. 2019; Ed using his traditional clam baskets to collect clams near his home.*

**2. West Coast Style Burden Basket** Ed learned from visiting Makah and Quileute weavers in the 90s



*Example 3. 2004; Ed's West Coast style, open-wrapped bird-cage weave burden basket.*





*Example 4. 2015; Ed with apprentice, Josh Mason, Squaxin Island Tribe, showing the West Coast style burden basket he learned to make from Ed (right) and Ed's Biderbost basket replica under construction (left).*



3. **Coast Salish Coil Baskets** made of split cedar roots (see example of replica in construction, Fig. 7, in Bibliographic Outline, attachment 2.)



Example 5. 1992; Mountain, Lightning, and Icicles coil basket; now in the U.W. Burke Museum Collections.

*Milky Way*

*Crescent Moons and Stars*

*Mountains and Lightning Strikes, Ed was a Mountain Climber*

*Hands and Fingers (brown) and Salmon Gills (black)*

*Salmon Back Bones (white)*

*Ed's canoe Wes-i-dult and Water Birds*

*Water (blue beads)*

*Fish Net--Ed enjoyed fishing  
Suquamish Chain Stitch--to hold the people together*



Example 6. 2012; Life-Story coil basket with important events in Ed's life.

#### 4. Coast Salish Style Sea-Going Dug Out Cedar Canoes



*Example 7. 2008; The second sea-going dug out cedar canoe carved by Ed. See Fig. 9 in Bibliography Outline Attachment 2.*

#### 5. Large (Monumental) Split Cedar Limb and Root Fish Trap Nets



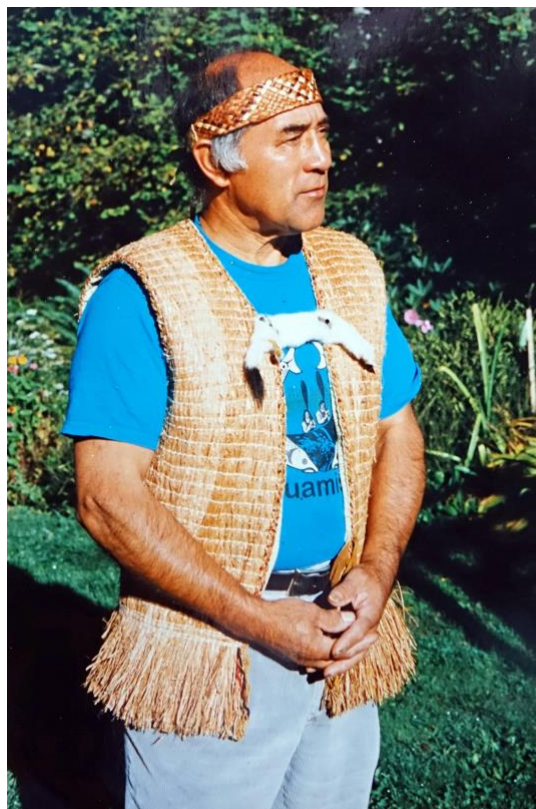
*Example 8. 2006; Ed's first monumental, cross-warp, fish trap/net hanging behind Ed's Julia Canoe in Suquamish Resort Lobby.*





*Example 9. 2012; Ed's second monumental, straight warp open-twined, fish trap/net hanging in new Suquamish Museum*

## **6. Shredded Cedar Bark Open-Twined Vest and Head Band**



*Example 10. 1998; Ed wearing pounded cedar bark vest and cedar bark headband he made.*



**7. Replica of 2,000-Year-Old Fine Gauge, Open-Twined, Cedar Root Biderbost Wet Site Pack Basket with Handles on the Reinforcement Rows below Rim.**



*Example 11. 2019; Ed wearing his replicated Biderbost basket on his beach. See Fig. 2 for ancient example in Nomination Statement.*



*Example 12. Ed with 2,000-year-old pack basket replica with Snoqualmie Tribe Cultural Specialists at location where they were excavated, the Biderbost wet archaeological site.*



**8. Replica of 2,000-Year-Old Fine Gauge, Cedar Root, Open-Twined Small Biderbost Wet Site Basket**



*Example 13. 2018; Ed's replica of the small, fine gauge, open-twined Biderbost basket with twill 3/3 base next to the 2,000 year old basket recovered. This ancient basket preserved all dimension of width, length, and height for complete replication. Also see Fig. 2. In Nomination Statement.*

9. West Coast Traditional Knob-Top Whaler's Hat made of Spruce Root in Wrap Twining



*Example 14. 2021; Ed wearing his first spruce root, wrapped twined, knob-top hat and a new spruce root knob-top hat under construction.*



## 10. Bent Bark Basket



*Example 15. 1984; Ed with example of his bent/folded cedar bark basket. Root sewn cherry bark strip on folded edges and woven cedar bark band on top edge. He also makes them with other barks, such as hemlock.*

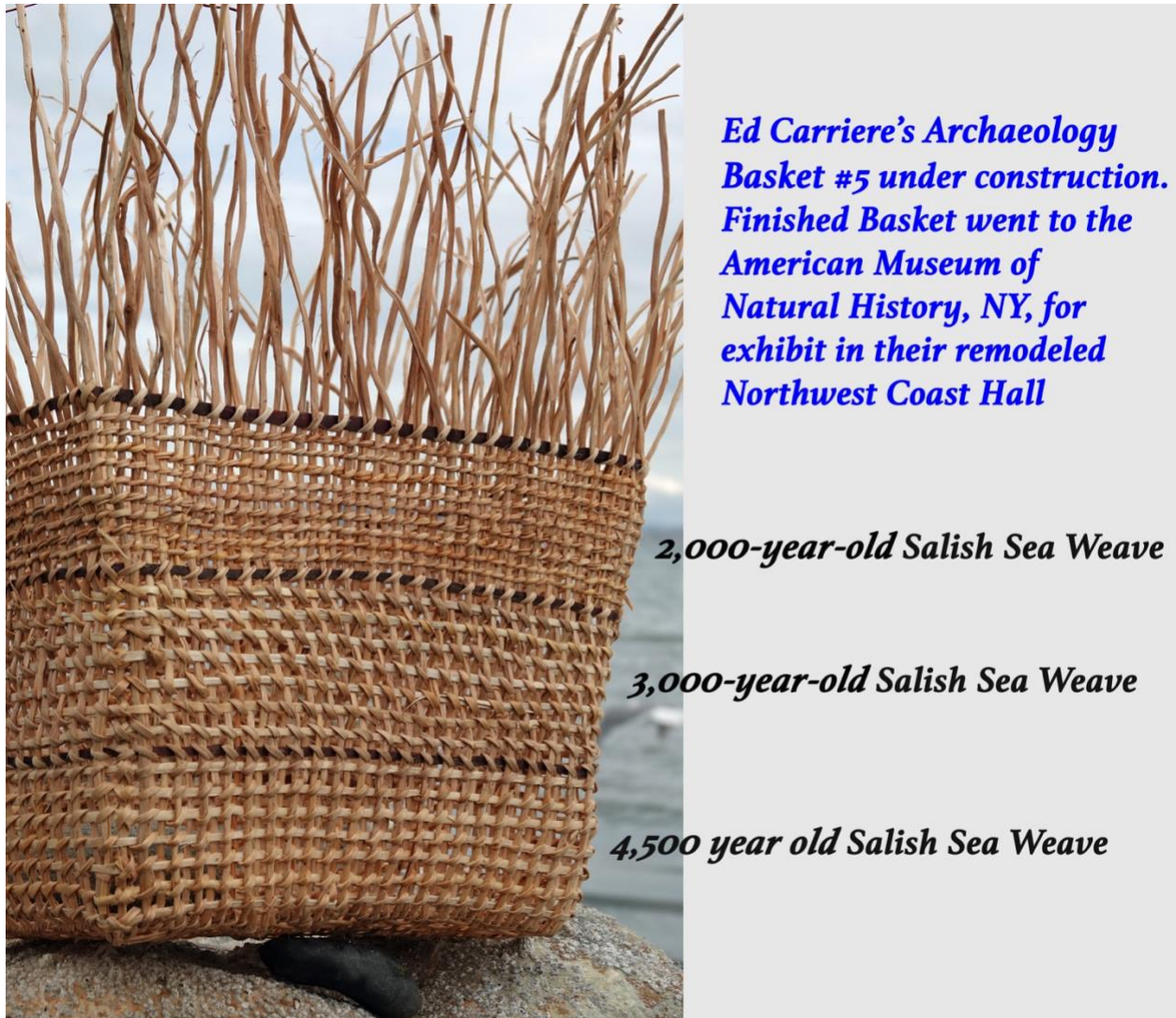
## 11. Shrimp Baskets of split Cedar Limbs and Roots



*Example 16. 2016; Ed using pictures from a Smithsonian example to make a Shrimp Trap Basket*



**12. Archaeology Basket, a combination of Ancient Weaves observed on Salish Sea Wet Site Archaeological Baskets, “a Book”: Learning From Elders from 4,500, 3,000, 2,000 and 1,000 Years Ago (see labeled example Fig. 3. in Nomination Statement, Attachment 1)**



*Example 17. 2019; Ed’s Archaeology Basket #5; ancient weaves separated by cherry bark strips.*

### 13. Nettle Fiber Gill Net



*Example 18. 2021; Ed showing his nettle fiber gill net with carved salmon floats and wrapped stone anchors. Handmade net, like ancient archaeological examples, is made with square knots and attached branch braced pebble anchors seen for 3,000 years in Northwest Coast wet sites.*



## 14. Sewn Tule Mats



*Example 19. 2020; Ed and his cat enjoy stack of sewn tule mats he is making for Suquamish Museum to cover reconstruction of temporary fishing camp pole-frame shelter.*

**15. Array of Ed's Work: Head Bands, Archaeology Basket, Knot-Top Hat, Coil Basket Start, Clam Baskets, and Replicate 2,000-Year-Old Biderbost Wet Site Pack Basket at Presentation to Tssawwassen First Nation community, B.C., Canada**



*Example 20. 2020; Group picture of Tssawwassen First Nation Community members with array of Ed Carriere's basketry, from left to right: cedar bark head bands, Archaeology Basket #5 (see Example 17, above), spruce root knob-top hat on host Tia Williams, start of coil basket, clam baskets, two 2,000-year-old replicated Biderbost baskets (small and large).*

## D. Work Samples of 3 Articles

### Article 1.

*The Basketmaker*, Hakai Magazine, 2019, by Laura Trethewey (only available as web article):

[https://www.academia.edu/42809805/The\\_Basketmaker\\_Hakai\\_Magazine\\_by\\_Laura\\_Trethewey](https://www.academia.edu/42809805/The_Basketmaker_Hakai_Magazine_by_Laura_Trethewey)



**Article 2.**

***A Meeting of Science and Culture*, American Archaeology, Fall 2018, by Julian Smith:  
[https://www.academia.edu/42717811/A\\_Meeting\\_Of\\_Science\\_And\\_Culture\\_by\\_Julian\\_Smith](https://www.academia.edu/42717811/A_Meeting_Of_Science_And_Culture_by_Julian_Smith)**

**SEE BELOW**

# A MEETING OF SCIENCE



*Dale Croes (left) and his crew prepare a large, 700-year-old clam basket for removal from the Qwu?gwes wet site.*

**S**quamish elder and master basketmaker Ed Carriere was thrilled when he first saw the fragments of ancient cedar baskets in the Biderbost Collection at the University of Washington's Burke Museum in Seattle. Carriere was fourteen when tribal elders first taught him how to weave traditional baskets. At age eighty, seeing a fragment one of his ancestors had created by hand 2,000 years ago was something new. "It really got me so interested that I just had to replicate and weave like that," Carriere said.

The visit to the Burke, which took place in 2014, was the result of a collaborative effort between Carriere and archaeologist Dale Croes, an adjunct professor at Washington State University. The men had joined forces over a decade earlier when Croes began inviting Carrier to his digs

to help excavate 700-year-old clam baskets almost identical to those Carriere has made throughout his lifetime. Their combination of scientific approach and traditional cultural knowledge has expanded our understanding of the history and techniques of Northwest basketry and its importance in native culture. In the process, the men have made beautiful baskets and become close friends.

Native groups in the Pacific Northwest have used baskets woven from plant materials for millennia. Most are made from the roots or boughs of cedar or spruce trees, and are used for storing dried foods or transporting goods. Some designs are suited for specific purposes: for example, Carriere's traditional Coast Salish clam baskets have a large carrying handle on top and an open weave to wash out sand.

LARRY GILL

# AND CULTURE



*Ed Carriere weaves a cattail basket. He also wove the cedar-bark vest and cedar-bark hat he's wearing.*

In 2004 archaeologist Dale Croes and Native American basketmaker Ed Carriere began an unusual collaboration to study and eventually reconstruct ancient baskets from the Pacific Northwest.

*By Julian Smith*

Watertight sewn baskets, made with a coiling technique, can be used to boil food when heated rocks are added. "Our societies couldn't have gone on without them," said Bud Lane, vice chair of the Confederated Tribes of Siletz Indians and president of the Northwest Native American Basketweavers Association. "We carried our babies, our food, our firewood." (Lane is also a master basketmaker.)

Carriere learned to weave by watching his great-grandmother, Julia Jacobs, who raised him from infancy. After serving in the Marines and retiring as a machinist in 1988, he devoted all of his time to basketry and canoe carving. He sells his finely crafted creations to collectors, but still uses his own clam baskets as his ancestors did.

Croes' interest in basketry began early in his academic

career, when he started investigating waterlogged areas known as wet sites in the Pacific Northwest in the 1970s. (The anaerobic conditions at wet sites help preserve perishable organic artifacts.) He had to learn basketmaking techniques as part of his master's degree research at the Ozette wet site on the northwest tip of the Olympic Peninsula in Washington State. Ozette consists of six longhouses that were covered by a mudslide in the sixteenth century. Over a decade of excavations there have uncovered more than 55,000 artifacts, including woven mats, hats, and several whole baskets. The Makah Tribe, which owns the site, required that Croes learn the craft from tribal elders so he could better understand ancient Ozette basketry.

Croes eventually developed a method of classifying



basket types according to five main attributes: material, shape, bottom weave, body weave, and attachments such as handles. Having used this method to classify basket types at Ozette, Croes employed it at all other dated wet sites along the Northwest Coast of North America. With this data, he compared basketry attributes and types among sites to discern any resulting patterns through some 3,000 years of time along the entire coast.

In his 1977 Ph.D. dissertation he identified three regions whose inhabitants displayed continuity in the style of their basketry over long periods of time. Those regions are the outer Salish Sea, including the Olympic Peninsula; the middle and northern coast of British Columbia, in Canada; and the inner Salish Sea, encompassing Puget Sound in Washington and the Gulf of Georgia in British Columbia. Croes hypothesized that the continuity of their basketry was an indication of a broader cultural continuity. Croes also suggested that basketry is an expression of cultural identity on the coast and elsewhere, and consequently these styles were not shared between the inhabitants of these regions.

Croes subsequently began examining baskets from the perspective of an evolutionary biologist. With the help of Mark Collard, a biological anthropologist at Simon Fraser University in Canada, Croes used a statistical technique called cladistic analysis to trace the evolution of basketry attributes and types over time and space. Cladistics is often used to analyze the evolution of species and languages, Collard said, as well as material culture like pottery. Based on the idea that basket types that share certain characteristics are more closely related than ones that don't, Croes produced a cladogram, a branching diagram similar to a family tree,

except with basketry styles in the place of uncles, cousins, and grandparents. The cladistic analysis corroborated Croes' hypothesis of continuity in basketry styles in the inner and outer Salish Sea, and the middle and northern British Columbia coast. "It's a pretty novel way of approaching this in archaeology," Collard said.

Croes and Carriere met in 2000 at the 100th birthday party for Isabell Ides, Croes' primary Makah Indian basketry teacher. They discovered that Ides had been childhood friends with Carriere's great-grandmother, Julia Jacobs, and they struck up a friendship rooted in their mutual interest. Four years later, Croes invited Carriere to visit the Qwu?qwes wet site he was excavating with the Squaxin Island Tribe near Olympia, Washington. The excavation had yielded fragments of clam baskets woven from cedar limbs and roots. Some of the basket fragments were 700 years old.

Carriere noted the fragments were almost identical to the baskets he made, and he instructed Croes and his students about basket-making techniques and materials, which informed their analysis of their archaeological discoveries. Carriere also showed how small stone blades found at the site were used to trim cedar limbs and roots, and what kind of waste materials the construction left behind. "The combination of Ed's cultural connection and my scientific perspective [gave] us an understanding that neither one of us could have attained separately," Croes said.

In 2014, Croes invited Carriere to help him reassess the Burke Museum's Biderbost Collection, which consists of sixty-eight pieces of basketry excavated in the 1950s and '60s from the Biderbost wet site in Washington State.



*The designs in Carriere's life-story basket represent important things in his life. He was an avid mountain climber, often camping under the stars. The white strip at top is the Milky Way, and just below it are crescent moons and stars. The white lines are lightning strikes above pyramid-like mountains. Within and below the mountains are brown stylized hands and fingers and black salmon gills. Below those are three rows of white salmon back bones. Resting on the blue bead row representing water is the canoe Carriere carved. A stylized fish net hangs below the water line followed by the symbolic Suquamish chain stitch that holds people together.*

DALE CROES

(Biderbost is now owned by The Archaeological Conservancy.) The pieces, which date to 2,000 years old, were almost all from large, heavy-duty pack baskets, probably for carrying or storing fish.

“Indigenous cultural artisans rarely know (that collections like Biderbost) exist,” Croes said. Laura Philips, the museum’s archaeology collections manager, asked Carriere to recreate some of the collection’s fragments into whole baskets. Kathleen Hawes, Croes’ assistant, performed microscopic analysis of the artifacts that showed they were made from strong, flexible roots of western red cedar. Carriere then used the same material in his re-creations of whole

baskets for authenticity.

The next step was figuring out what the baskets looked like when they were whole. “Understanding how these baskets were shaped was critical in understanding how to replicate them,” Croes said. Carriere concluded that the pack baskets had a trapezoidal shape with a rectangular base with rounded corners, sloping sides, and a larger rectangular mouth that also had rounded corners. He and Croes agreed that the easiest, and perhaps the only, way to weave baskets in such a specific shape was to do it around a solid form. They used Styrofoam, but the ancient weavers probably used bentwood cedar boxes. “It’s one thing to say ‘This is how I



*This map shows the three areas—the inner and outer Salish Sea, and the British Columbia coast—that were the focus of Croes’ research. He concluded that the continuity of the basketry styles in these areas was an indicator of a broader cultural continuity. Croes worked at the wet sites with black dots.*





*Carriere wears a spruce-root-twined Northwest coast chief's hat while giving a talk at the Wetlands and Archaeology conference in 2017 in Morvan Regional Natural Park, France.*

1,000 years old

**Cross-Warp Twining**

2,000 years old

**Open Twining**

3,000 years old

**Wrap-Around Plaiting**

4,500 years old

**Dual-Warp Wrapped**

think it was made,' and another thing entirely to make the baskets—to take what's essentially a two-dimensional object and re-create the whole thing," Phillips said. "It has been wonderful to encourage this kind of process and to be able to be a part of it."

Some of the Biderbost basket fragments had reinforced double rows below the upper rim, where carrying handles were attached. This was common for baskets found at wet sites dating to 2,000 years old in the inner Salish Sea. Carriere explained that baskets with this kind of handle would have been easier to carry using a tumpline around the forehead, compared to baskets that had handles right on the rim. Carriere eventually made eight baskets based on the Biderbost designs. "I can't believe how much I learned by doing this," he said. "I thought I knew it all, but I didn't. I learned several

new weaves and different ways to put the handles on the baskets and support tumplines."

Since the Biderbost project, the men have visited other sites and collections together, including the Fraser River Delta Basketry Collection at the University of British Columbia Museum of Anthropology. By modifying his weaving technique slightly, Carriere was able to make replica sample weaves of the 3,000-year-old baskets, and even one that dated to 4,500 years old.

This inspired him to create what he calls an "archaeology" basket, which demonstrates the evolution of weaving over the millennia. Four sequential layers show different weaving techniques, starting at the bottom with the 4,500-year-old basket style from the Glen Rose Cannery





DALE CROES

***Carrier's archaeology basket features weaves used by his ancestors over a 4,500-year period.***

site. Above that are 3,000-year-old basket techniques from the Musqueam Northeast site, and then 2,000-year-old basketry weaves from the Water Hazard and Biderbost sites, and lastly a weave found in 1,000-year-old wet sites. The result is a single basket that records the techniques used by 200 generations of his Salish ancestors.

Croes has labeled his and Carrier's efforts "generationally-linked archaeology," contending that their collaboration, which approaches basketry from different perspectives and

temporal directions, is something new to the science. Croes' focus is from deep-time forward, statistically tracing ancient traditions over the course of more than 4,000 years, while Carrier, as he studies the ancient basket styles and weaving techniques of archaeological samples, works from the present to the past. "All this helps explore my hypotheses where I explain on-going cultural continuity in three regions of the coast," said Croes.

He continues to test these hypotheses using basketry





BIDERBOST FRAGMENT (LEFT) BURKE MUSEUM ARCHAEOLOGY DEPART-

Carriere's wove a small, open-twine replica basket (right) based on a 2,000-year-old fragment from the Biderbost site.

from Northwest Coast wet sites that have been discovered since he wrote his dissertation, and, he said, the evidence supports his earlier conclusions. Through his work with Northwest basketmakers, Croes has reaffirmed that basketry styles reflect their cultural identity.

He and Carriere have shared their story with both academic and native audiences in the U.S. and abroad. "The tribes see [the work] as important," Croes said. Lane, of the Northwest Native American Basketweavers Association, agreed, noting that interest in basketry is still strong among the tribes. "We're planting that seed all the time, especially among young people, at our gatherings and culture camps." He called Croes and Carriere's collaboration "unique," adding that "it's awesome to see science and our culture kind of collide in a good way."

Linking contemporary cultural artisans directly with their ancestors through the study of basketry artifacts makes it possible to preserve and perpetuate the traditional skills. "While people may have always believed they were descended from these early people," Croes said, "there is something culturally strengthening about seeing something truly tangible and scientifically supported regarding that direct ancestral connection."

In 2018, Croes and Carriere published a book about their collaboration and friendship titled *Re-awakening Ancient Salish Sea Basketry: Fifty Years of Basketry Studies in Culture and Science*. The Suquamish Museum on the Port Madison Indian Reservation is planning a large exhibit based on

their re-created baskets in 2019. Through funding from the Burke Museum's Bill Holm Center, Carriere has been able to train young native basketmakers, and he acquired a skilled apprentice named Josh Mason, a member of the Squaxin Island Tribe.

Collaborating with Carriere was "probably the best idea I ever had," Croes said. "Working with Ed and listening to how he described the various elements of the baskets, sharing our thoughts as we debated and questioned what we were seeing, gave me an entirely new perspective on ancient basketry technology." And Carriere stated that his work would not be possible without the archaeological discoveries. "Having these artifacts to hold and study has opened the door to deep rooted cultural transmission, teachings through the generations, and showing how many of our Coast Salish traditions have continued to the present," he said. "Traveling all over with Dale, to all these sites and conventions, I'm almost becoming an archaeologist myself," he added with a laugh.

Carriere also noted that the work has put him in much closer touch with his forebears, at times in an almost literal sense. "Sometimes when I'm weaving and it's just not turning out like the old sample, then I take it apart, and I can feel those ancestor's hands coming in and helping my hands. I'm doing this in honor of those early weavers."

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JULIAN SMITH is a journalist and author based in Portland, Oregon. He is a frequent contributor to *American Archaeology*.

**Article 3.**

***Generationally-Linked Archaeology, The Study of Ancient Salish Sea Basketry*, National Basketry Organization Magazine, Fall 2019, By Carrie Anne Vanderhoop (Granddaughter of Delores Churchhill, Master Haida Basketmaker and 2006 recipient of NEA National Heritage Fellowship; Last page dedicated to Ed Carriere's apprentice, **Josh Mason**, Squaxin Island Tribe) :**

**[https://www.academia.edu/40704859/GENERATIONALLY\\_LINKED\\_ARCHAEOLOGY\\_The\\_Study\\_of\\_Ancient\\_Salish\\_Basketry\\_in\\_National\\_Basketry\\_Organization\\_Magazine](https://www.academia.edu/40704859/GENERATIONALLY_LINKED_ARCHAEOLOGY_The_Study_of_Ancient_Salish_Basketry_in_National_Basketry_Organization_Magazine)**

**SEE BELOW**





# GENERATIONALLY LINKED ARCHAEOLOGY

THE STUDY OF ANCIENT SALISH SEA BASKETRY

BY CARRIE ANNE VANDERHOOP



More than a hundred canoes of Nations from along the Northwest Coast approach the shores of Lummi Nation Territory in Washington State every summer for Canoe Journeys. This year, in this geographical area known as the Salish Sea, an intricate network of coastal waterways that includes the southwestern portion of the Canadian province of British Columbia and the northwestern portion of the U.S. state of Washington, more than 1,300 paddlers and observers were present for the annual event. There, Ed Carriere, steering the 26-foot Wes-i-dult Carriere family canoe named for his great-great-grandmother, called out to ask for permission to come ashore. Leaders of the Lummi Nation welcomed him, as they have for many years, and amidst this ancient protocol of respect, and coming to gather in peace, the leaders on shore called out for everyone to stop and sing “Happy Birthday” to the renowned master basket weaver and canoe carver, who turned 85 that day.

Carriere, a member of the Suquamish Tribe, was raised by his great-grandmother Julia Jacobs, who taught him weaving at a young age.

“In those days, you didn’t dare ask questions, you just had to watch and learn,” Carriere explained. He would gather weaving material for his grandmother—cedar limbs, bark, and roots. “If they weren’t good enough, I would find them thrown in the backyard and that’s how I learned what to look for.”

Carriere was 14 years old in 1948 when he wove his first basket, a large Suquamish-style clam basket. He used the vessel for three years, digging clams to sell, before it started to wear out.





Twenty years passed before Carriere wove another basket. He noticed a lack of weavers creating the old-style baskets that he remembered his great-grandmother weaving. He realized if he didn't start weaving the old baskets, that knowledge could be lost. Carriere collected materials on his land—cedar roots, limbs, maple bark, cherry bark, bear grass, horsetail root, etc.—to weave the Suquamish-style baskets.

After mastering the techniques his grandmother had taught him, Carriere went on to learn from weavers in neighboring communities. One was his grandmother's lifelong friend, Isabell Ides, of the Makah Tribe, who taught him to weave with spruce roots. Through Ides he met and started working with archaeologist Dr. Dale Croes.

"Meeting Dale and getting to work with Dale, I almost feel like an archaeologist," Carriere said. "I always had an urge to weave like my ancestors. Working with Dale brought that into my life. When I saw baskets come out of the wet sites, it did something to me. I had to weave, to honor those people who wove back then."

From the beginning of his career in the early 1970s, Croes has worked in equal partnership with tribes at archaeological wet sites throughout the Northwest Coast. Through his work leading research at the Hoko River site, located in the traditional territory of the Makah Tribe on the northwest corner of Washington state's Olympic Peninsula, Croes met Ides, who taught him basket weaving. He recalls that the tribal leadership required him to learn to weave baskets if he was going to study them. He took classes at the school with sisters Ides and Lena McGee Claplanhoo. "I didn't think I needed to know how to weave to be able to study the ancient baskets and do the science. But I learned more with them than any grad school class could ever teach me," Croes said.

Croes describes his type of archaeology as "generationally-linked." His collaboration with Carriere brings tools of Western science together with Indigenous knowledge and research approaches to gain a deep understanding of the weavings they have recovered. They are able to see that ancient knowledge has been handed down through hundreds of generations over thousands of years by comparing the ancient baskets to the techniques used by weavers today. They are also able to learn ancient weaving techniques that have been lost over time through the changes in our environment and our societies, as well as colonization and attempted assimilation. There was a time in our recent history when Indigenous cultural practices, including weaving and speaking traditional languages, were outlawed.

After his retirement in 2013, Croes revisited baskets that were recovered from the Biderbost and Ozette Village site in the 1970s where he did his dissertation research. More than a thousand pieces of basketry had been recovered at those sites. "I had an enlightened thought to call Ed and ask if he would like to replicate the baskets." Croes recalled.

Through his studies and work with Croes, Carriere has been able to replicate weaving techniques from 500 years old up to 4,500 years old, and as far as 225 generations back. He has replicated several styles of baskets, including giant pack baskets,

OPPOSITE PAGE TOP: Ed Carriere with his shrimp basket, Dale Croes holding Ed Carriere's archaeology basket in progress, and Josh Mason holding the shrimp basket made with cedar limbs and roots with an open wrapped twining that Ed taught him to make.

BOTTOM: Ed Carriere, Suquamish Elder and master basket maker, skipping his cedar dugout canoe, West-dult, to the Lummi Nation landing. Ed made this cedar bark, checker-work, conical shade hat for the annual Journeys event.

THIS PAGE TOP: Isabell Ides, Makah Elder and master basket maker, analyzing a 3,000 year old basket from the Hoko River wet site. She determined that it was made of spruce root in a fine twine and is likely a berry basket. She could make one just like it today. Isabell taught Ed Carriere and Dale Croes.

BOTTOM: Close-up of 4,500 year old Glen Rose Cannery pack basket weave called dual-warp wrapped weave, and Ed Carriere examining it so he can replicate it for the bottom of his archaeology basket.







TOP: Ed Carriere's replica of a small 2,000 year old open-twined, cedar root basket compared to the ancient example.

AT RIGHT: *Re-Awakening Ancient Salish Sea Basketry* book cover with replicated 2,000 year old Biderbost style baskets (available on Amazon.com).

*Kiinuwaas  
Carrie Anne  
Vanderhoop,  
Gawa Git'ans  
Massett  
Inlet Eagle  
Clan, Haida/  
Aqunnah  
Wampanoag*  
is currently the Indigenous and Community Initiatives Manager for the Haida Gwaii Institute, University of British Columbia. She holds a Master of Education degree from Harvard University Graduate School of Education and is a weaver of cedar and textile garments.

he has ever seen. He feels a strong connection to all of the baskets he has studied from the Northwest region because of the way Indigenous people traveled, the relationships between tribes, and the exchange of cultural knowledge over thousands of years. "We are all interconnected," Carriere says.

The project of replicating the ancient baskets gained the attention and support of tribes and institutions in the region, such as the University of Washington Burke Museum's Bill Holm Center for the Study of Northwest Native Art, which provided a teaching grant that enabled a handful of young students to take classes with Carriere. One of those students, Josh Mason of the Squaxin Island Tribe, became Carriere's apprentice and continues to work with him. Mason is now also teaching weaving classes and passing on the knowledge.

In 2018, Croes and Carriere published the book *Re-Awakening Ancient Salish Sea Basketry*, with the generous support of the Northwest Native American Basketweaver's Association and many of the local tribes that Croes has worked with, including Squaxin Island, Tulalip, Suquamish, Snoqualmie, and Siletz Tribe of Oregon.

"The ultimate goal of the book and the project is to make sure the old teachings continue on to future generations." Croes explained.

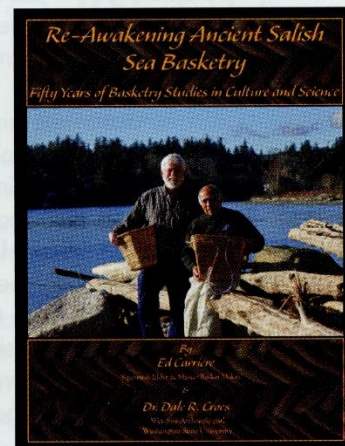
With all the ancient weaving knowledge Carriere has gained, he created what he calls an "archaeology basket" that uses the techniques of the different eras from when they were woven, showing an evolution of weaving. Most recently, he has been commissioned to make one by the American Museum of Natural History in New York. The finished basket will be displayed in their updated and restored historic Northwest Coast Hall, which is scheduled for completion in 2020 during the museum's 150<sup>th</sup> anniversary.

Other replicated baskets of Carriere's can be seen in museums throughout the Northwest, including the Suquamish Museum, the University of British Columbia Museum of Anthropology, the Burke Museum, and the Hallie Ford Museum.

Croes's updated dissertation research has been republished and will be released during Makah Days at the Makah Museum's 40<sup>th</sup> anniversary. The original recovered baskets of the Ozette Village dig will be on display, along with the new Ozette Basketry publication, *Basketry from the Ozette Village Archaeological Site: A Technical, Functional and Comparative Study*.

burden baskets, fish-gathering baskets, and shrimp trap baskets, using techniques such as open-weave twining, plaiting, and twill weaving.

Carriere has a few favorite replicated baskets, one being a small, very finely woven basket, as old as 4,500 years, that was recovered from the Glenrose Cannery wet site between North Delta and New Westminster, British Columbia. Carriere describes it as being one of the most beautiful weavings that





HERE:  
Josh Mason and  
the Cedar Prawn  
Pot with prawns

BELOW LEFT:  
Josh Mason  
and Ed Carriere

# JOSH MASON FISHING WITH BARK

BY CARRIE ANNE VANDERHOOP

*"If you really want to learn the weaving, you have to learn from the true masters," Josh Mason explains, "those who learned from the older generations—and all they do is weave."*

Josh Mason, basket weaver, teacher, and member of the Squaxin Island Tribe, speaks of master weavers he has learned from, beginning with Bruce Miller, leader of the Skokomish Tribe. Miller was an early influence that encouraged Mason to pursue basket weaving. It was with Miller that Mason attended his first Northwest Native American Basketweaver's Association Conference; there he connected with other master weavers, such as Eva Boyd, Theresa Parker, and Ed Carriere. Mason was interested in making utilitarian baskets. "I wanted to learn how to fish with cedar limbs and roots," Mason explained. "It took ten years to track down Ed to learn from him."

The opportunity to study with Carriere came in 2014, through a Bill Holm Center teaching grant. With the grant and generous support from his own Squaxin Island Tribe, he continued on to become Carriere's apprentice and has continued to work with him. Mason now also teaches basket weaving classes with Puyallup Tribe and at Evergreen State College. He also sells his baskets to support his travels and exploration.



Mason has woven many styles of baskets including Suquamish style clam baskets and fish traps. He is most proud of the Salish prawn pot basket that he and Carriere each replicated. The original was recovered from an area just outside the Hood Canal. The basket went to the Smithsonian and was documented to be a basket made to catch cod fish, but through DNA testing, it was found to be a prawn pot basket. Mason spoke to Carriere about it, and Carriere agreed to study the weaving so they could replicate it.

"When we started weaving the basket, I thought, 'I'm going to race him,' but Ed beat me by three weeks!" Mason recalled. He finished his replication and tested his prawn pot basket in waters 350 feet deep. He left it under for 30 minutes, and when he pulled it up there were 23 striped prawns inside, thus fulfilling his dream of learning how to fish with cedar weaving.

Mason continues his work with Ed Carriere and sharing his basket-making skills with others.