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Tribal council members open the 2004 Spring Festival at Kule Loklo with a traditional opening ceremony. Joanne Campbell, standing front and center, gives the ancient opening prayer in the Coast Miwok language.

Kule Loklo Spring Festival event a success for Graton Rancheria

Saturday, April 24th, marked the return of the Coast Miwok people controlling their annual traditional Spring Festival event held at the coast Miwok village exhibit Kule Loklo within the Point Reyes National Seashore.

This event marked the first time that the tribe was allowed to produce the event in its entirety. The Tribal Council of the Federated Indians of Graton Rancheria greeted all those in attendance.

There was a traditional opening prayer in the Coast Miwok language given by Joanne Campbell, Tribal Council member and elder to welcome members of the tribe, the greater Native American community of the Bay Area and visiting public to the annual event in ancestral Coast Miwok lands.

Over two hundred people attended the

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Prayer Speech from Tribal Chairman Greg Sarris

The Spring Festival was a great beginning for us. Good dancing. Good food. Many happy people. A most significant event was Anita Silva being able to bring home our revered Elder and Great, Great Grandfather, Tom Smith's Spring Festival song, known as a Table Song. Because there were no more Coastal Miwok and Southern Sebastopol people performing the spring ceremony for the first fruits, he gave this song to the spiritual leaders at Kashia Reservation,

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MAPOM Fall 2004 California Indian Skills Classes

MAPOM has mailed to members the Skills Classes list for Fall at Kule Loklo. Classes include acorn processing, several types of basketry, flintknapping, native plant uses, cordage and nets, clamshell and abalone ornaments, buckskin, arrow and bow making, and more. For more information and a class flyer, contact MAPOM through our website at www.mapom.org or call Sylvia Thalman at 415.479.3281.

Postal difficulties

MAPOM mailed 700 flyers advertising Big Time on June 23. Many people didn't receive theirs in time for the festival. Our mail goes third class because it costs about 1/3 of first class, but there have been major delays recently. We are in communication with the San Rafael Postmaster about this and hope it will not happen again. Apologies to all.



MAPOM News is a newsletter produced and distributed quarterly by the Miwok Archeological Preserve of Marin. MAPOM is a volunteer based, non-profit organization and welcomes new members and public input. We welcome submissions from the public to be included in future issues.

We also encourage members to join our Board of Directors and help our ongoing mission to educate with MAPOM programs such as the California Indian Skills classes, and through our publications.

Annual MAPOM membership fees are \$5 for a student, retired person or first-time member, \$10 for an individual and \$15 for a family. MAPOM News is received as a MAPOM membership benefit.

For more information about MAPOM or to contact us, visit our website at www.mapom.org, or call Sylvia Thalman at 415.479.3281.

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MAPOM News is designed and edited by MAPOM board member Laura Lee Miller, editor@mapom.org.

Rebuilding the roundhouse at Kule Loklo

The original roundhouse at Kule Loklo was built in the 1970's, as an exhibit demonstrating traditional Coast Miwok life and building techniques. In the 1980's, two Pomo/Coast Miwok park rangers, Bun Lucas and Lanny Pinola, led a metamorphosis in the role of the roundhouse from static park exhibit to a functioning ceremonial and spiritual center for many Native and some non-Native people.

By the time it was destroyed by an arsonist in May, 1992, the roundhouse had become a vibrant, living place that was important in the lives of many people. Its destruction generated a tidal wave of support, and just two months later, in July 1992, construction began on a replacement roundhouse, made possible by a \$20,000 grant from the National Park Service, and an outpouring of volunteer labor.

The original roundhouse held 75 people. To accommodate the increasing numbers of people using it, Lanny Pinola designed the new roundhouse to hold twice as many people. Under the supervision of Harold Geritz, the roundhouse construction was completed in three months. In October 1992 it was blessed, and used officially for the first time for the Acorn Festival that month.

Building and maintaining the roundhouse, as with the rest of Kule Loklo, has been a constant balancing act between authenticity and practicality. Limited resources, especially labor, usually is the determining factor. One example: if we were Coast Miwok two centuries ago, building the roundhouse or the sweatlodge, we would have used digging sticks and abalone shells to dig holes for these two semi-subterranean structures. This simply is not practical today. We don't have the human resources, so when the new roundhouse was built in 1992 and a new sweat house a few years later, a backhoe was used in place of digging sticks and abalone shells.

In other respects, the roundhouse is mostly authentic, other being larger than it would have been traditionally. On the inside, there are three sets of vertical forked oak posts, all but one of which support the structure. There are a dozen posts forming an outer ring,

We simply don't have enough volunteers to do it ourselves. If you can spare even a single day to come out and join us, you will be helping enormously.

where the spectators sit, which are 6'11" from each other. Near the center there is a set of four much larger and thicker posts, forming a square, 9'5" from each other. Each of these represents one direction, East, West, South, or North. Traditionally, each one had a name and a ceremony associated with it. These posts and the outer ring are the main supports for the roof.

In the center, there is a single, massive post. The casual observer will assume it's supporting the roof, but in fact, it doesn't support anything. Traditionally known as the "kowata-tumai", the center post was believed to have such power that only certain people were allowed to touch it.

The roof consists of about 450 Douglas Fir poles that have been stripped of their bark, over which a layer of tule has been laid. Traditionally, a thick layer of tule would have been used, but in the 21st century, tarpaulins require much less



An older photo shows Douglas Fir poles that are stripped and then assembled to form the roof of the roundhouse.



Tammy Alander and Frances Jaekle (left) strip bark from willow poles that will form the framework for the tule kotcha. Two restored redwood kotchas (above).

photographs courtesy of Gordon Bainbridge

labor to obtain, and last much longer, so we use tarps over a thin layer of tule. Finally, a thick layer of earth covers the tarp.

The entrance has redwood bark on the sides, and a roof made the same way as the rest of the roundhouse.

We now have a pile of over 400 Douglas Fir poles, recently shipped from Mendocino National Forest. Volunteers are needed to strip the bark from the poles as the first step in replacing the roundhouse roof. For the next several work days, we will be using drawknives to peel the bark from the poles, a necessary step before taking apart the roof.

We will also have to obtain the tule that will be used in the roof. We generally harvest that in July and August. Most of the time we have obtained it from the Drakes Beach area, but we have also traveled to locations outside the park to harvest it. There are three main uses for tule at Kule Loklo: in the roundhouse and sweat house roofs, for making the tule kotcha, and for making cordage (twine).

All of this is going to take a lot of labor. It has to be done, but we simply don't have enough volunteers to do it ourselves. If you can spare even a single day to come out and join us, you will be helping enormously.

— Gordon Bainbridge
Kule Loklo Volunteer Coordinator

Kule Loklo volunteers restore key structures in 2004

Exciting things are happening at Kule Loklo. After a discouraging period when needed building materials were becoming harder to obtain, and village structures were decaying before our eyes, we are now in a period of revival. We are getting the materials we need, we have new and enthusiastic volunteers, and members of the Federated Indians of Graton Rancheria (Coast Miwok) are now joining us on workdays.

The roundhouse is symbolic of the change. For several years, we watched with growing apprehension as the roof deteriorated a little more each winter. Now, we are finally replacing the roof. We urgently need volunteers — lots of volunteers — to help us, both at our regular workdays (the second Saturday of each month), and at extra workdays we may be scheduling. The next two scheduled work dates are July 31 and August 14. Both are Saturdays. WE DESPERATELY NEED YOUR HELP on either or both days.

Another project we are tackling is the long-lamented tule kotcha, whose decaying framework has stood forlornly at the center of the village for too long, a symbol of how understaffed Kule Loklo volunteers were. We have now built a new framework, and if we get the roundhouse roof replaced in time, we will be harvesting the tule and finishing the tule



A special thanks to Florentine, who has been volunteering at Kule Loklo for several decades.

kotcha later this year.

Sadly, the sweatlodge is now unsafe to enter because of an infestation by powder post beetles. Rebuilding it is our big project for next year.

Thanks to involvement by the Tribe, we expect to once again hold an Acorn Festival this year in October, for the first time in several years. This is in addition to the Spring Festival (formerly the Strawberry Festival), and the Big Time Festival.

To get the latest information about Kule Loklo workdays, you can: visit the Kule Loklo volunteers' website at <http://KuleLoklo.com>, e-mail us at volunteers@KuleLoklo.com or phone ranger Loretta Farley at (415) 464-5137. We appreciate any help you can offer.

— Gordon Bainbridge
Kule Loklo Volunteer Coordinator



Tribal members perform traditional Coast Miwok songs and dances at the 2004 Spring Festival at Kule Loklo. This year's festival



marks the first time the Tribe has been allowed to produce the event in its entirety. photographs courtesy of Marilyn Q. Miller

Spring Festival

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event which consisted of traditional Pomo and Coast Miwok dancers giving thanks and blessings which included a traditional blessing of the first fruit of the Spring season, which are strawberries

Various members of the MAPOM Board participated in cultural skills demonstration with Sylvia Thalman, Bill Mulloy and Gene Buvelot. Gene and Bill gave flintknapping demonstrations using obsidian. Sylvia demonstrated the fine art of clamshell bead making. Lynn Murray, Tim Campbell and Linda Aguilar helped to answer questions regarding the Spring MAPOM Indian Skills Classes, and other MAPOM activities.

Two Pomo/Coast Miwok dance groups performed in the festival.

Tribal elder, Anita Silva bestowed a traditional Coast Miwok prayer for those in attendance.

Graton Rancheria provided a traditional meal for all those in attendance.

The tribe is currently planning for the Kule Loklo Annual Big Time on Saturday, July 17, and the Acorn Festival in October. MAPOM will have a special sales booth offering books, and traditional items for sale to raise revenue to cover the annual operating expenses of the organization.

— *Tim Campbell*
MAPOM Board President

Prayer Speech

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where he had a wife, Rosie Jarvis. That song was used at the Strawberry Festival by leaders as recent as Mrs. Essie Parrish and was referred to there as a Table Song. Now after all these years, Mrs. Silva was able to bring the song back home to our territory for our Spring Festival once again...Ho.

Prayer Speech for the Spring Festival

Welcome.

Tonight we want to offer a short prayer for what we are doing - our effort to begin a tradition, as a humble way to continue it.

I say begin a tradition because we are putting it together with bits and pieces of what we know and can remember.

Our great grandfather, spiritual leader, Tom Smith, once said, "Our Elders are the eyes and the ears of our people. Without them, we can't hear or see our way; we won't know who we are, we won't see our way ahead."

Too often, because of hardship from outside people toward us, and sometimes because of our own neglect, we haven't listened to our elders. Sometimes we haven't been able to listen to them. Sometimes, sadly enough, we have not wanted to.

I say we, because we are all in this together— and always have been. That

much we cannot forget.

Now tonight we want to remember the old ways...but we don't have a clear way to do that.

So we must start anew. Yet, remember the traditions were always changing.

But here we start anew not knowing too much, perhaps not enough at all.

And that is why I say we are attempting to continue our traditions in a humble manner, with great humility.

We ask our grandparents, we ask our ancestors, we ask our Great Spirit, the Above Spirit, to have mercy on us, to help us on our way, to pity us and let goodness come into our hearts in what we are doing tonight.



What we are doing tonight is thanking the Creator for the return of spring. We are thanking each plant, each tree, and each fruit for returning.

In the old days, every plant, and grass, and tree, and shrub was named at this time and given thanks for returning to us and being here to provide for us.

If this was not done, if a plant was not named, it would forget the people, it would dry up, maybe disappear all together.

Sadly, we don't know all the names of the plants anymore. And many new plants and trees have been introduced.

We ask that even though we don't stand here and thank each plant and tree, that they too take mercy on us and understand that it is in their honor, we are dancing, celebrating.

Please, all of the plants, understand our gesture. Help us along. Be kind enough to provide for us in this New Year.

As a simple token our children will carry in flowers and fruits tonight -- again as a gesture. Our children will carry in the fruits and flowers because, like us, their hearts are young and open to this spiritual event.

Like us, they are trying...and, after us, they will make what we have continued here tonight stronger in the future.

Like us they will grow to remember the earth and all of creation.

Like us they will remember the Creator.

They are humble now, these children. Let us be like them now, so goodness and health will also be given to us this new season, this New Year.



OK, I hope it is clear to everybody what we are doing -- and why.

I cannot be with you this evening, but my heart is there...but these words, though I wrote them, they belong to you, to this ceremony and its beginning. If my words are worth anything, they are not from me after all, but from the Creator -- HO



Now my aunt will offer a prayer song given to us by the great doctor, Mabel McKay. It is a song for protection, so that the things we do will be right and good, so that the things we do go well. We thank her for this song.

Now let us all begin.

— Greg Sarris
Tribal Chairman
Federated Indians of Graton Rancheria

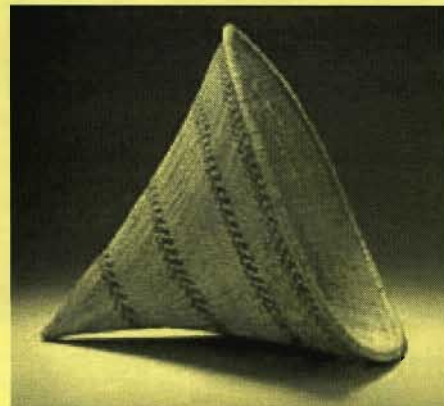
Julia Parker basketry exhibit opens in Walnut Creek

The Past in Present Tense: Four Decades of Baskets by Julia Parker highlights the masterful work and cultural legacy of Native American basket weaver Julia Parker, of the Kashaya Pomo and Coast Miwok tribes. Combining various tribal traditions, Parker creates baskets using a unique hybrid of weaving techniques. This rich exhibition of baskets, photographs, artifacts and video opens at Bedford Gallery on August 31 and will remain on view through October 31, 2004.

A reception for the artist will be held on Wednesday, September 15 from 5:30 – 7:30 pm and is free to the public. The Bedford Gallery is located in the Dean Leshner Regional Center for the Arts, in Walnut Creek, California.

The Past in Present Tense includes over 100 baskets by Julia Parker who states that for her "baskets are life." Parker's baskets fall into two categories: twining and coiling. Twining is often the basketry technique used in the production of utilitarian baskets. Simpler in design and generally deemed as less valuable by collectors, Parker has made it her life long mission to revitalize this kind of basketry. This exhibition focuses on the aesthetic and cultural significance of these, as well as finer coiled basketry.

Julia Parker began studying basketry with her husband's grandmother, premier Yosemite Miwok basket maker Lucy Telles. Later she studied with teachers from her own tribe, including renowned Pomo weavers Elsie



Julia Parker in 1978 made this twined Burden Basket of willow and split redbud. photograph courtesy of Lee Fatherree

Allen and Mabel McKay. Parker is known for developing her own "intertribal" style, synthesizing various traditions while incorporating her own contemporary methods and ideas.

Most of the materials used by Parker were collected in the Sierras, usually water plants including willow, redbud, chokecherry, cattail, sedge root, and bracken fern root along with shells, beads, and feathers. Almost all materials were gathered in the wild, requiring an in-depth knowledge of their physical properties, natural habitat, and seasonal growth patterns. Parker's philosophy of basket making is based on her intimate and interactive relationship with the

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Excerpts from the Julia Parker documentary by MAPOM board members Wallace Murray and Tim Campbell will be shown at the show. First announced in the Fall 2003 MAPOM News, filming for the documentary will continue this Fall. The interviews will then be compiled into the final full length documentary, to be released in 2005. photograph courtesy of Wallace Murray

Marin potluck meeting

Native Americans and friends living in Marin County are invited to a monthly potluck gathering of the Marin American Indian Alliance, the next potluck is August 10, 2004. They meet the second Tuesday each month from 7 to 9pm at the United First Methodist Church, 9 Ross Valley Dr. in San Rafael.

For more information, you may email Sally Sherlock at marinindnuz@aol.com, call her at 415.454.5969, or visit their website www.marinindianalliance.org.

CIMCC lecture series

The California Indian Museum and Cultural Center in Santa Rosa continues the 2004 *Tillie Hardwick Lecture Series*:

California Indian Creation Storytelling
August 28, 2004

Interpreting Pomo History & Culture
October 16, 2004

Social Myths & Stereotypes
November 13, 2004

Lectures are held from 1:30pm to 3:30pm on Saturdays, at the Museum, 5250 Aero Drive in Santa Rosa, California. Call CIMCC for more information at 707.579.3004 or visit their website at www.cimcc.org. All lectures are open to the public and are free of charge.

Julia Parker basketry

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plants; she states: "The plants are the masters; I am just the tool."

Julia Parker's work is included in the permanent collections of the National Museum of Natural History in Washington D.C.; and in California at the Yosemite Museum. Her work is also in many private collections, including that of Queen Elizabeth II in Great Britain.

Parker's legacy is more than the sum of the baskets. She has worked as an Indian Cultural Specialist at the Yosemite Museum since 1960, where she demonstrates many aspects of Indian culture, including basketry, twine making, indigenous games and songs, and traditional cooking. She has touched many lives

MMAI to show photography exhibit that documents the Coast Miwok people

The Marin Museum of the American Indian in Novato will present in their gallery *A photographic Exhibition of the Coast Miwok People*, set to open in August.

Coast Miwok tribal members from the Federated Indians of Graton Rancheria and MMAI staff are working together to update the show called *We Are Still Here*, first organized and shown at the Bolinas Museum in 1993.

This will be the third time the photographs have been on display since then, the second show was at the Bear Valley Visitor Center in the Point Reyes National Seashore. "The photographs need to be shown," says Bolinas Museum curator Elia Haworth.

In the early 1990's, Haworth, with the

help of Coast Miwok descendants and tribal members Gene Buvelot, Young Smith, Kathleen Smith and Rita Carrillo, contacted families of descendants in "very disperse places" to gather and copy the family photographs. At the time, the families were just beginning to find each other, get together and eventually organize to seek federal recognition.

Haworth and tribal members also sought out photographs and artifacts from regional museums such as the Bancroft Museum at the University of California at Berkeley.

A full story will appear in the Fall 2004 issue of MAPOM News. In the meantime, you may call the museum with any questions at 415.897.4064.



Julia Parker (at right) will teach acorn processing this Fall at Kule Loklo, as a part of MAPOM's California Indian Skills Classes. See our class flyer for a full list of classes offered.
photograph courtesy of Gae Canfield

with her cultural knowledge and philosophy about the living legacy of the "old ways."

Adjunct Professor at the California College of the Arts in Oakland, California, and guest curator, Deborah Valoma believes, "Parker's baskets are resourceful, poetic interpretations of past traditions brought into the present. Parker has amassed a body of work over four decades that is not only an individual triumph, but also a significant cultural legacy."

Bedford Gallery is located in the Dean

Lesh Regional Center for the Arts at 1601 Civic Drive, Walnut Creek, telephone: 925.295.1417. Bedford Gallery hours are Tuesday through Sunday, 12:00 noon to 5:00 p.m. The Gallery is also open Thursday, Friday, and Saturday evenings 6:00-8:00 p.m. and other evenings as well when there are theater productions in the Dean Lesh Regional Center for the Arts.

— *Deborah Valoma*
Guest Curator, Bedford Gallery
Professor, California College of the Arts

Sudden Oak Death Syndrome affects Coastal California Tribes

A workshop developed specifically for native people in California was attended by 25 tribal members highlighting proactive ways to reduce the spread of a relatively new plant disease known as Sudden Oak Death (SOD). The disease is caused by the pathogen *Phytophthora ramorum* (pronounced Fi-TOFF-thor-ra Ra-MOR-um). So far, tens of thousands of oak trees have been killed by this disease. Tanoak, coast live oak and black oak trees are especially susceptible. More than 25 other native tree and shrub species are susceptible to the organism, including California bay laurel, huckleberry, hazelnut, coffeeberry, salmonberry, toyon, manzanita and madrone. These are key plants for California Indian people.

MAPOM director Lisa Shanks coordinated the workshop for the North Coast Resource Conservation & Development Council. Lisa worked with four tribes who co-sponsored the workshop, including the Federated Indians of the Graton Rancheria, the Kashia Band of Pomo Indians, Lytton Rancheria, and Sherwood Rancheria. Elder Anita Silva of the Graton Rancheria led opening and closing prayers, honoring the importance of this topic, the sponsors and the workshop presenters and attendees.

Highlights of the workshop included presentations for tribal members who gather plants. Important guidelines to reduce the



California bay laurel leaves show leaf spots that are indicative of infection from Sudden Oak Death.

spread of this disease were offered. When collecting plants and to avoid accidentally spreading this disease, it helps to understand its preferred environment. *Phytophthora ramorum* prefers moist or wet climates, cool temperatures, and living plants. High temperatures and dry conditions are unfavorable to its survival. Its spores can be found in soil and water as well as plant leaves, twigs and bark. The greatest risk of spreading the disease is in muddy areas and during wet weather. To prevent spread of the disease, if possible do not gather plant materials during wet, rainy and

muddy times of the year. Avoid collecting from plants that have leaf spots, brown tips, or other symptoms of the disease. After collecting plants, remove all plant needles and leaves from your clothing, baskets, vehicles or other containers before leaving the site. Remove all visible soil with soap and water. Clean shoes and boots with Lysol or a 10% bleach solution before returning home.

The SOD disease does not pose a risk to people or animals. There is no evidence that eating acorns, nuts, fruits, berries or leaves poses a health risk. Drying, heating or cooking the plants kills the organism and reduces the risk of spreading the disease. Burning excess plant material kills the organism and poses no risk of spreading the disease.

The following counties have confirmed *Phytophthora ramorum* findings and are under State and federal quarantine regulation: Marin, Sonoma, Mendocino, Lake, Humboldt, Napa, Solano, Contra Costa, Alameda, Santa Clara, San Mateo and Santa Cruz.

For more details of SOD, visit the California Oak Mortality Force's website at www.suddenoakdeath.org or call your County Agricultural Commissioner.

— Lisa Shanks
MAPOM Board of Directors
Resource Conservationist



Coast Miwok-Federated Indians of the Graton Rancheria Elder Anita Silva (left photo, at right) set the tone for the workshop with her opening prayer. She is shown with Workshop coordinator and MAPOM board director Lisa Woo Shanks (at left). Kashia Band of Pomo Indians Tribal Chairman Eric Wilder, EPA Technician Reno Franklin and EPA Director Lynne Rosselli (right photo, left to right) listen intently to Sudden Oak Death workshop issues and concerns.

MAPOM Books & Merchandise

Books

Interviews with Tom Smith and Maria Copa:
Isabel Kelly's Ethnographic Notes On The
Coast Miwok Indians of Marin and Southern
Sonoma Counties Edited by Sylvia B.
Thalman and Mary Collier. \$35.00

Coast Miwok Indians of the Point Reyes
Area Sylvia B. Thalman. \$7.00

The Dawn of the World: Myths and Tales of
the Miwok Indians of California
C. Hart Merriam. \$22.00

Dawn of the World
C Hart Merriam, edited by Bonnie Peterson.
\$5.50

Fine Art of Indian Basketry
Brian Bibby. \$20.00

Grass Games and Moon Races: California
Indian Games and Toys
Jeannine Gendar. \$15.00

1500 California Place Names Their Origin
and Meaning
Edited by William Bright. \$15.00

Flintknapping: The Art of Making Stone
Tools Paul Hellweg. \$6.00

Native Ways California Indian Stories and
Memories Edited by Malcolm Margolin and
Yolanda Montijo. \$9.00

It Will Live Forever: Traditional Yosemite
Indian Acorn Preparation By Beverly Ortiz as
told by Julia Parker. \$14.00

The Way We Lived :California Indian
Stories, Songs, Reminiscences Edited with
commentary by Malcolm Margolin. \$15.00

The Dirt is Red Here: Art and Poetry of
Native California Edited by Margaret Dubin.
\$17.00

Fire Race:A Karuk Coyote Tale
Jonathan London with Lanny Pinola. \$7.00

Buckskin: The Ancient Art of Braintanning
Steven Edholm and Tamara Wilder. \$20.00

How to Keep Your Language Alive
Leanne Hinton with Matt Vera and Nancy
Steele. \$16.00

Time of Little Choice: The Disintegration of
Tribal Culture in the San Francisco Bay Area
1769-1810 Randall Milliken. \$25.00

Uncovering the Past at College of Marin
MAPOM Papers #7 Edited by Betty Goerke
\$13.00

Journal of New World Archeology. Vol. VI
No 1 The Pacheco Site (Marin 152) and the
Middle Horizon in Central California
Betty Goerke and Richard Cowan. \$12.00

Cloth Goods with Coast Miwok Dancer

Sweat Shirt
cotton/poly, white or navy. \$16.00

T-Shirt
preshrunk cotton, white, navy or turquoise.
\$13.00

Tote Bag
canvas, off-white or navy.
large \$15.00, small \$10.00

Apron
canvas, off-white \$15.00

Further information about these books, mer-
chandise and ordering information is avail-
able on our website at www.mapom.org or
call Sylvia Thalman at 415.479.3281



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