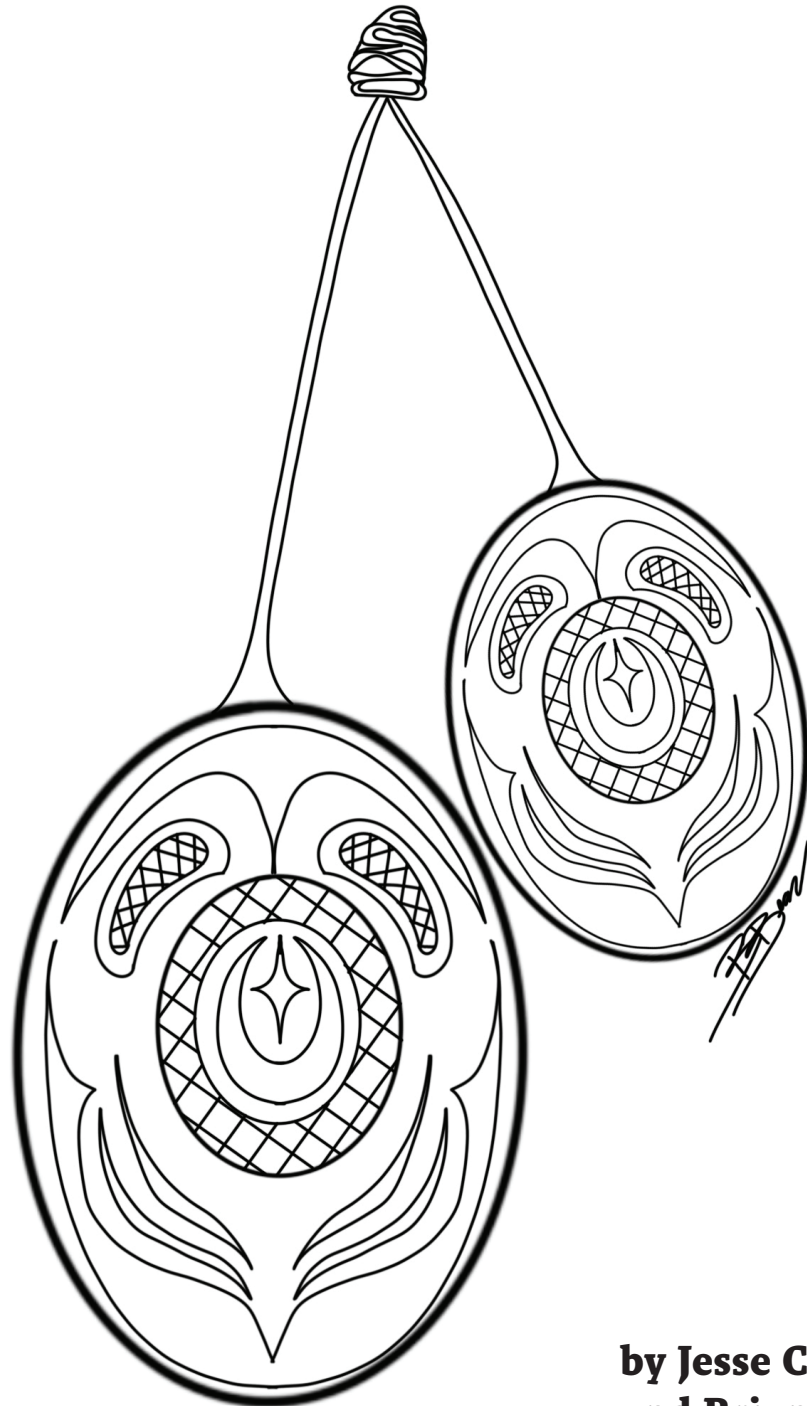


Tah'lum Indigenous Artist Collective Colouring Book

Volume 1: Michif and Lekwungen



**by Jesse Campbell
and Brianna Bear**

Introduction

The purpose of this colouring book project is to create a new way to engage children and adults alike with Indigenous languages; namely, the Lekwungen language from the territory now known as Victoria, B.C. and the Michif language spoken by the Métis.

These languages were selected by the creators of this project to help provide a small window into their heritage. The images used for the colouring pages were created by Jesse Campbell (Métis/Cree) and Brianna Bear (Songhees Nation).

From Jesse:

“As emerging artists we are on a journey to reclaim our language and traditional art forms. The legacy of Colonialism has severely impacted our families, culture, and way of life for generations. This booklet is a small effort of reclamation and defiance. You may notice some language is missing from some pages. We are doing our best to learn these words and teach them, but there are still gaps in our knowledge. There are few fluent speakers remaining. As such, we encourage you all to pursue your own curiosity in finding some resources for learning our languages online.”

These designs are meant to be enjoyed by the community of all ages. Feel free to colour in the background as well and try your hand at filling in the shapes with designs. This booklet and the designs are not meant for reproduction or sale.

If you want to copy a design but can't access a printer, you can make that happen!

1. Remove the desired page from the booklet.
2. Tape the page to a window.
3. Place a blank sheet of paper over top and tape that to the window.
4. Trace the image on to the new piece of paper.

We would love to see your work! Colour in and share your creation with **@jesc_art**, **@briannabearart**, **@openspacevic**, and **@tahlumiatic** on instagram.

To see more of Jesse's work, check out **www.campbellvisualarts.com**

To see more of Brianna's work, visit **www.ko-fi.com/briannabearart**

This project is brought to you through the generous contributions of **Open Space Arts Society** (design by Kara Stanton and Paolino Caputo) and **Tah'lum Indigenous Artist Collective**.

Michif Language

The purpose of this colouring book is to provide an opportunity for folks of all ages to learn a few words in my Métis language while engaging in artistic practice. Each animal was chosen from a memory I have related to my family connection to Manitoba and my Métis heritage. The Eagle notably is my Mom's favourite animal. The Beaver was the first animal I saw while living with my Grandma in Manitoba when I was very young. The Goose is an animal both of my Uncles hunt in the bush—"Roast Beef of the sky" as they would call it.

Having grown up in Lekwungen territory (Victoria, B.C.) for most of my life I never learned the traditions or language of my ancestry. This is unfortunately the new normal for many Urban Indigenous folks, especially those of my generation. It is up to us to relearn these words and traditions in order to preserve and build upon them for the next generation. This is my small effort to share a few of the words I know and celebrate the Michif language with you all. Language is more than a way of speaking. It is a way of seeing, interacting with, and interpreting the world around us. You may notice some words in Michif have similar roots to those of French. I encourage you all to spend a few moments learning about the history of the Métis online to understand why.

Each animal has been drawn with a certain amount of detail meant to reflect the particular strength of the memory. Some, such as the Bison, have been modified purposely to encourage interpretation of the rest of the animal. Growing up as a kid without internet access I had no idea what a Bison actually looked like. My best guess was based off of the old logo of the Buffalo Sabres hockey team (see: 1996-2006 logo design), the body of which took on many "artistic interpretations" from my 8-year-old mind. The Goose and the Eagle have been given more detail as my Mom has a few old prints by Robert Bateman in her home that she would encourage me to redraw. Roses are drawn based off of my memories in the garden and the ubiquitous Red Rose tea box. The trout design is based off of fishing in the creeks with my Dad.

The reason why memory is a core component of my image selection is because it speaks to the tenuous nature of our languages. Unless we work to remember, reflect, speak, record, and celebrate the language, a part of ourselves and the old way of seeing the world will be lost.

Happy colouring,
Maarsii (Thank you),
-Jesse

Michif Resources

Here are some sites to check out for lessons and activities to learn more about the Michif language!

Michif Dictionary

You can listen to audio versions of the Michif words featured in this colouring book online at http://www.metismuseum.ca/michif_dictionary.php

This online dictionary features over 11,500 translations and audio pronunciations by Michif-language expert Norman Fleury. A search tool allows users to look up the English word to find the Michif translations. This project was developed by the Gabriel Dumont Institute, and was funded through the Department of Canadian Heritage's Aboriginal Languages Initiative.

www.learnmichif.com

This website features videos, language games, and short histories. It is a joint project of the Métis Nation British Columbia and the Métis Youth British Columbia. It was created with funding from the Canadian Culture On-Line Project, a division of the Department of Canadian Heritage.

li kaastor kaa kipahaahk dloo

beaver dam

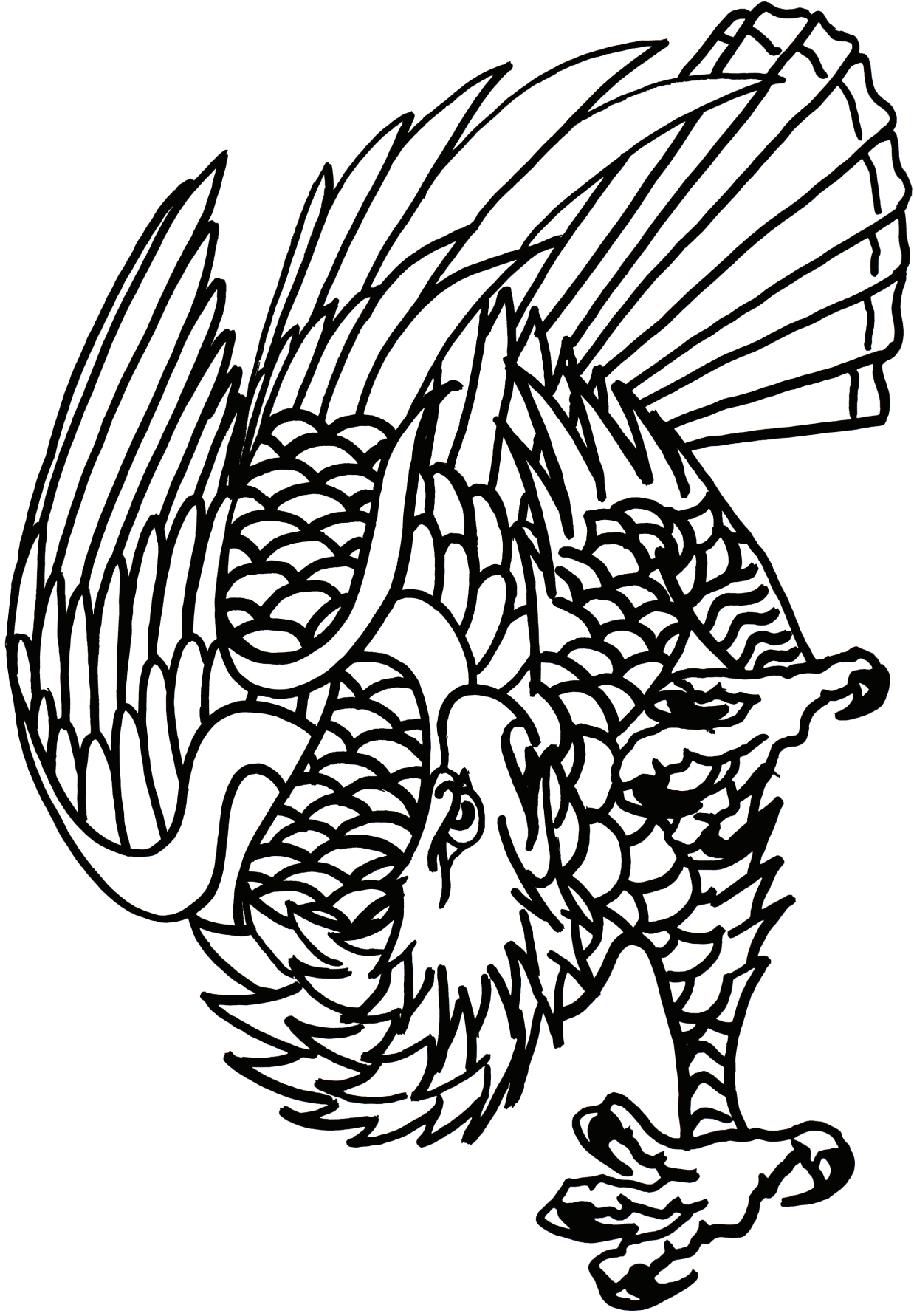


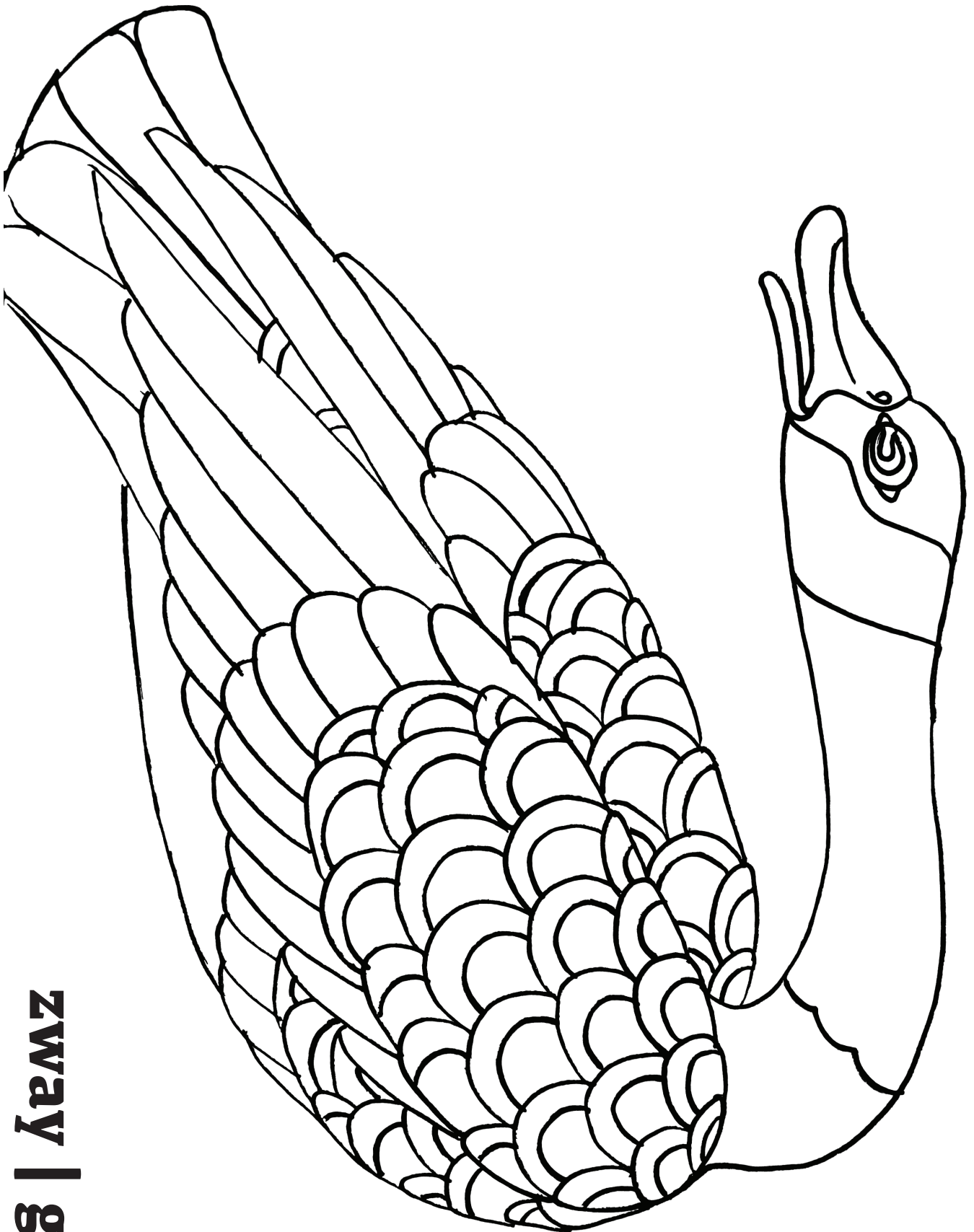
aen kaastor | beaver



lii bufloo | bison

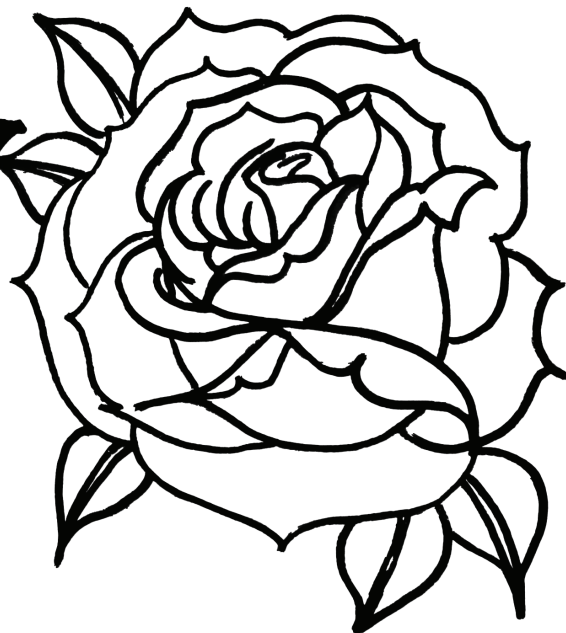
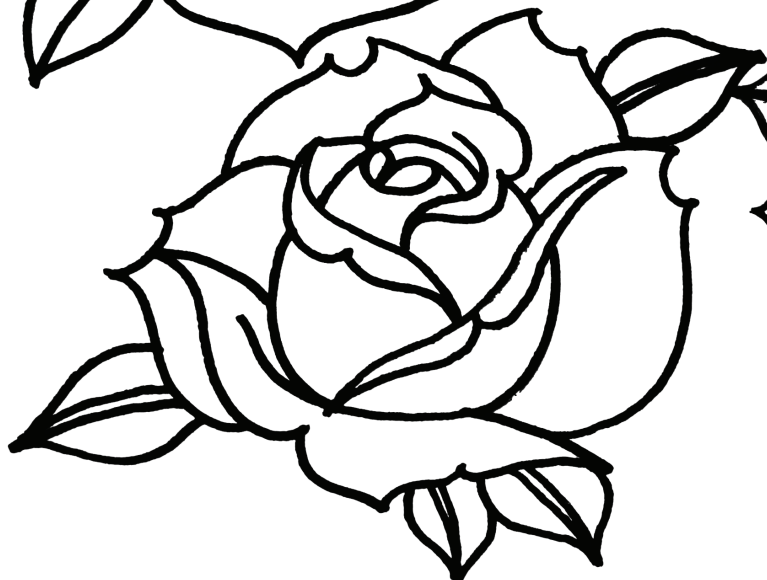
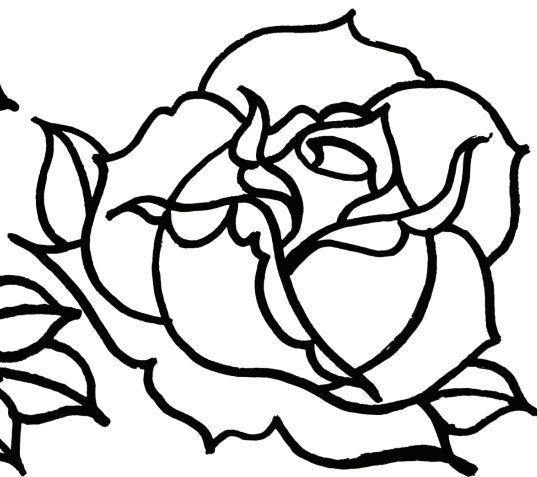
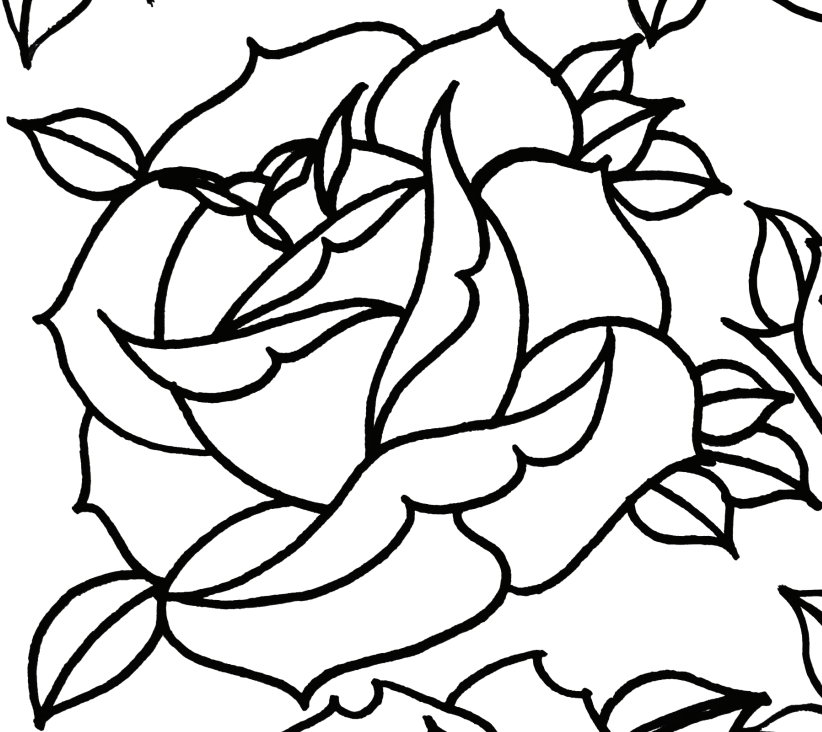
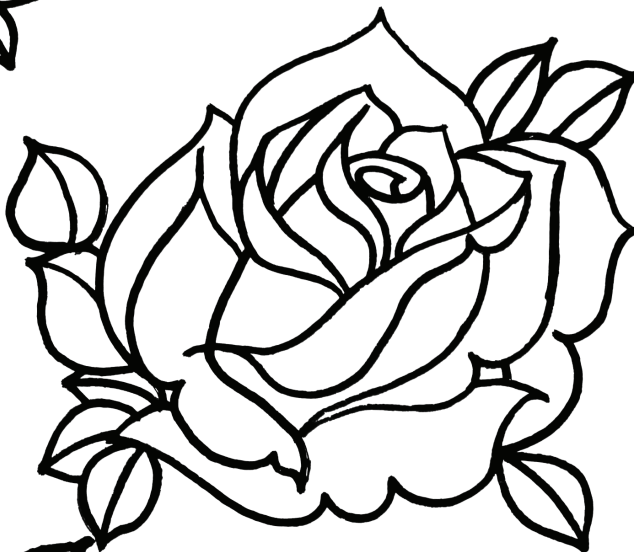
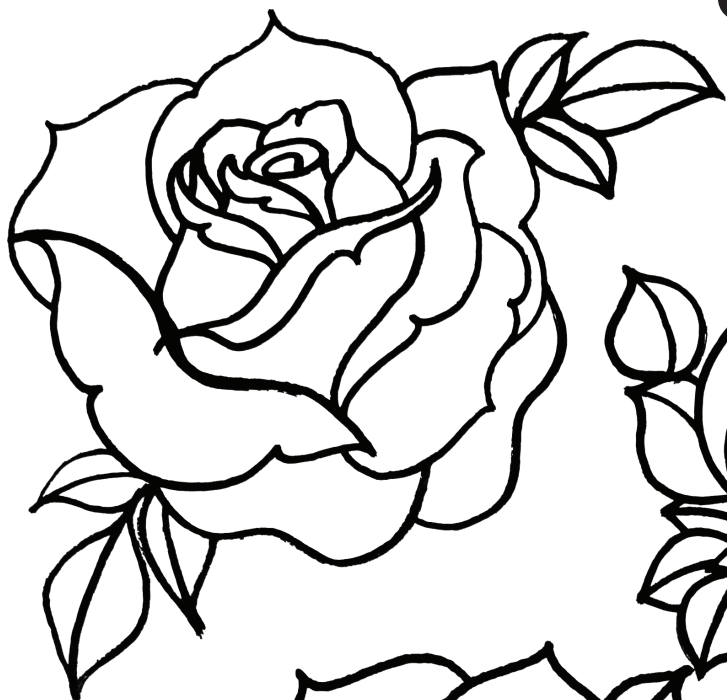
l'aegl | eagle



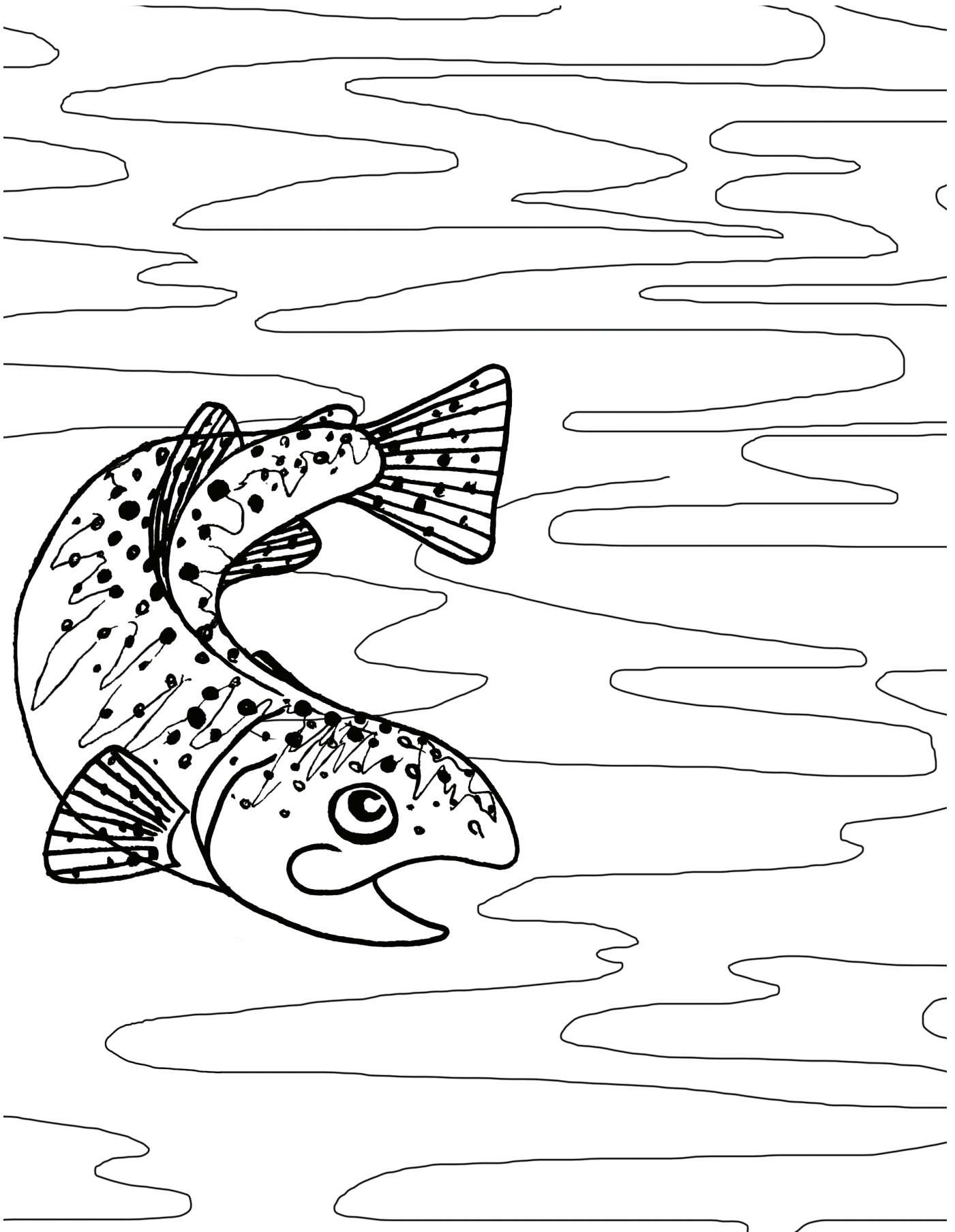


zway | goose

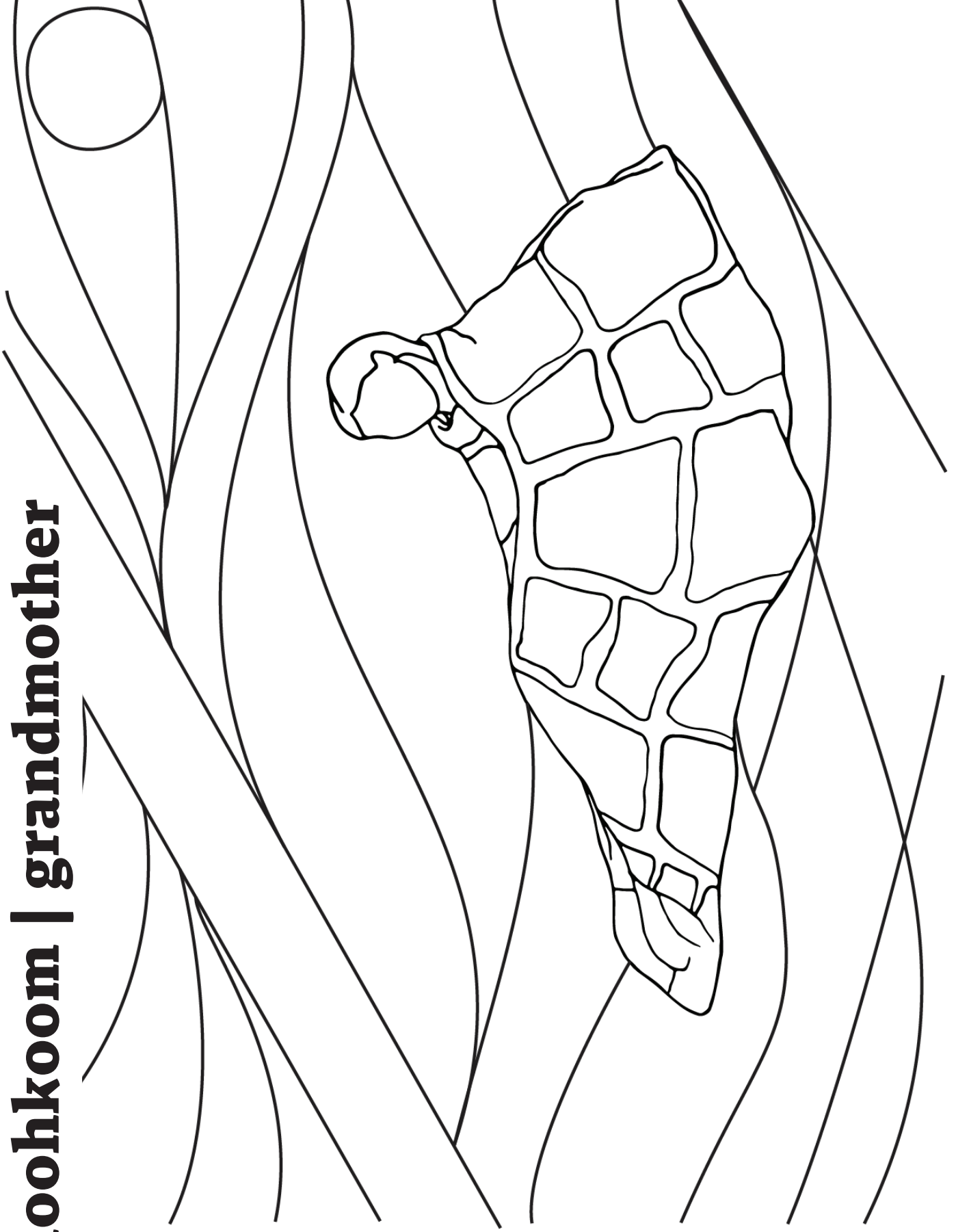
enn rooz | rose



enn trutt | lake trout



noohkoom | grandmother



Lekwungen Language

The name given to me by my family is **TEALIE**, which loosely translates to older sister. My roots from my father's family, which is Skip Dick and Linda Dick as my grandparents, and my father David Dick, come from the Nation here in Victoria called Songhees. My mother's family, which is Norman Seaweed and the late Beverley Williams as my grandparents, and my mother Lezley Seaweed, come from the Namgis people of Alert Bay.

When my dear friend Jesse asked if I would like to be apart of this colouring book I was ecstatic and was on board to share a bit of the local language. Lekwungen Language is a language that I am still learning myself; our language is one that our nation nearly lost. Thankfully with the amazing Elders we have in our community and eager members wanting to learn about the language we are reclaiming and learning the tongues of our ancestors again.

I have been grateful to be brought up in my father's territory of the Songhees, Lekwungen-speaking people nearly my whole life. It has been a long journey of self-discovery trying to figure out how I fit into being Songhees while also being in the sphere of the urban city our nation came from. As I grew up, I looked up to people like my grandfather Skip Dick, his brother Butch Dick, my father David Dick and matriarchs like my grandma Linda Dick, Elder Joan Morris, my aunty Charlene George, and dear friend and plant protector Cheryl Bryce. All these amazing people have shared teachings, stories, and memories of our nation's past in this urban sphere people now call Victoria.

The designs you will see in this colouring book for the Lekwungen Language all relate back to plants. I chose plants because plants are common in all cultures, religions, backgrounds, and people in general. Plants have various uses, whether for medicines, tinctures, food, drinks, and so much more. When I was little I can remember being at my grandparent's place surrounded by my grandma's fruitful garden of plants that all had their own uses. Later, when I had the opportunity to work for my nation, I was on T'lches at least almost every other week with Joan Morris learning about the island and how her family utilized it.

There are so many stories out there for each of these plants; I hope you enjoy sharing with one another any memories or feelings that come up while colouring. If you want to show your work on social media I would love to see the colours you choose—you can use [#BriannaBearArt](#). I look forward to the stories and everyone's creative colouring!

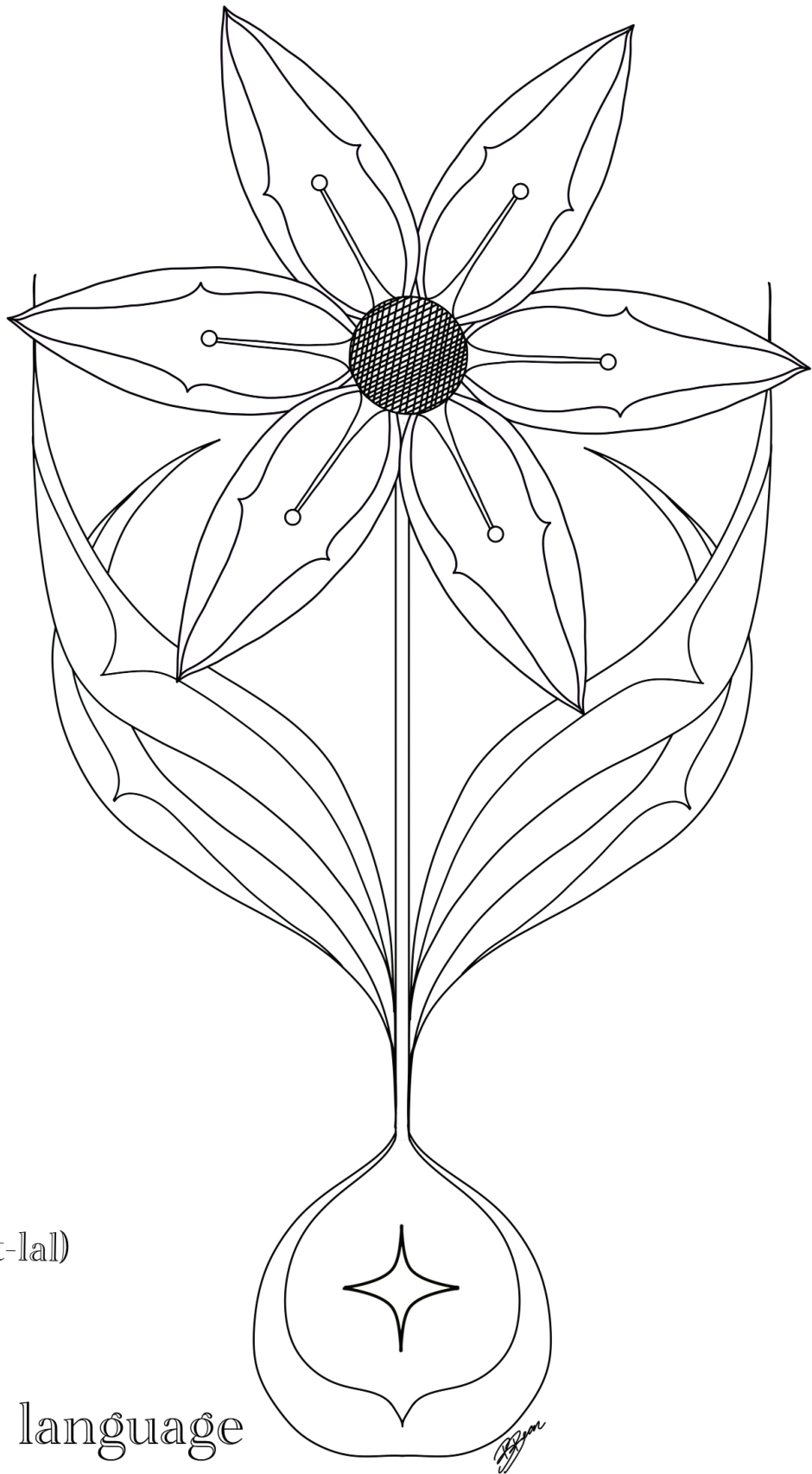
-Brianna Bear



qéiq

Flowers

ləkʷəniʔnən language



q^właʔəl (q^w-uit-lal)

Camas

lək^wəniʔnən language



Dandelion



Devils Club



qələq (qel-uk)

Nootka Rose



t^həx̣t^həx̣

Stinging Nettle

lək^wəniʔnən language



JAN SEN

I'm Home
SENĆOTEN



Legend of Camossung

Brianna Bear hosted a workshop during the duration of Indigifest in the summer of 2019. She drew this design for a mini mural representing the Camossung legend that is based around the Gorge. The legend itself has several pieces but the piece known by Brianna goes as such:

Camossung was a young girl whose home site was destroyed by the great flood. After searching and scouring the land for food they found none and were left starving. Camossung went to the water pleading to Hayles the transformer, who was a sun at this moment, to provide her with food, and Hayles responded to her pleadings. Hayles leaned down and offered her sturgeon. The girl said she did not like fish, so Hayles threw it somewhere on the mainland. Then they offered cranberries and again she refused, so they threw it towards what is known as Shawnigan Lake. The things she did not refuse were ducks, herrings, coho, and oysters, which grew in abundance before colonization.

Before Hayles punished her for her greed Camossung, thinking of her people, asked Hayles for trees that would 'touch the sky,' flowers to cover the rocks, a good harbour to protect the canoes, and for milder and warmer winds. Taking these into consideration, Hayles nodded; they changed some of Camossung's people into trees known today as Garry Oaks. They transformed others into flowers, such as blue camas and the Easter Lily, and finally Hayles bade the northwest wind warrior spirit not to deal too harshly with the land of Camossung.

With those changes, Hayles made the harbour of the Gorge and then sprinkled water onto Camossung, turning her into a rock so she could protect the plentiful things that would feed and heal her people. Camossung's grandfather was also someone who was close to her, so he too changed into a rock with her. At one point in time these rocks could be seen under the water of the Gorge where the reversible falls are; however, the rocks were blasted in the 1900s.



Jesse Campbell is a visual artist of Métis, Cree, Scottish, and English descent. He works primarily as a mural artist, and has helped produce dozens of mural installations throughout the CRD. Jesse works as a facilitator for the Tah'lum Indigenous Artist Collective, a society founded in 2019 to help further the artistic opportunities and advocacy for Indigenous artists. **@jesc_art**



FEALIE (ta-a-th-le-ut) / **Brianna Bear** is an Indigenous youth from the Songhees/Lekwungen Nation in Victoria through her father's side with roots to the Namgis Kwakwaka'wakw people in Alert Bay through her mother's side. She is the oldest of eight siblings from four parents whose backgrounds are Lekwungen, Kwakwaka'wakw, Mowachaht/Muchalaht & Nuuchahnulth. **FEALIE** was brought up around her father's territory of the Lekwungen people, learning many of the teachings from her grandfather Skip Dick and family members. Within the past six years she has taken on the role of Welcoming people to the territory and opening for events in the ways that her grandfather Skip Dick and her Uncle Bradley Dick have taught her. **FEALIE** is a community knowledge keeper and an artist who has worked on murals, logo designs, and more. **@briannabearart**

**This project was produced in partnership
with Tah'lum Indigenous Artist Collective
and Open Space Arts Society.**



Tah'lum Indigenous Artist Collective (TIAC) is an organization based on Lekwungen territory (Victoria). Our collective is open and continues to shapeshift. It builds on the strength, passion, and resourcefulness of Indigenous artists, allies, and institutional partners. Our vision is to continue to create a healthy and thriving Indigenous arts community. Our collective recognizes the importance of upholding our Lekwungen host nation's protocols while also being mindful of the many different cultural backgrounds that local Indigenous artists are creating from.

We are grateful to Yuxweluptun Qwal'qaxala (Bradley Dick) for offering a new name for the collective: Tah'lum. In Lekwungen, Tah'lum refers to a wild cherry tree that once existed on Lekwungen lands. This word helps redefine the space with how we harvest creativity and keep our ancestral landmarks alive through such intent.

Find TIAC **@tahlumiatic** on instagram.
Website coming soon!

Open Space Arts Society is an artist-run centre based on Lekwungen territory.

Since 1972, Open Space has been conspiring with artists, writers, musicians, and performers to gather and realize their creative visions. Its team of multidisciplinary curators work to present programming across a multitude of arts disciplines, bridging and building communities to form a living cultural space.

Find more at **openspace.ca**