

## **Interview with Adeline Racette dit Pelletier and Margaret Harrison, Rughooking Workshop**

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**Interviewed by: Leah Dorion-Paquin and Anna Flaminio**

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### **Tape One: Side A**

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**0.03 Marg:** Now the first way that we decide that we're going to hook a rug and we need to have our materials, so usually we go and check in your closet to see what kind of materials you can find and what colours you have. And it's always nice to have a green and it's always nice to have another for your flowers. But to begin with, the t-shirt has to be cut down first, so what we do is we take all of the....I'll just grab a t-shirt here so I can show you just what kind we have...this has got a stripe on it which will give us another kind of detail...just a plain ordinary t-shirt, and you start by cutting away, so we're going to cut our sleeves off to begin with. I'll just show you the basic cutting, and then of course, as you're cutting you're thinking of your colours, you're thinking of what design you would like to do. I was taught the basic flower design, which was we always said was a Métis design so we always just stick with that, though I'd like to get a little more adventurous sometimes, so I try something new. But we're just cutting these little strips of your material. And the reason I'm saying it has to be a cotton material because when you pull it shut then it gives you this nice cord and this is what you want to pull through your canvas. So we continue to do that until we get all our colours done, into strips, and we end up with a colour amount like this, and you sort of give yourself as many colours as t-shirts as you have. Like I have a nice orange colour here, blues, and of course the blues are popular...they're kind of a nice Métis colour. And then we go down, so we have some pinks...so you can see right there that we're getting a nice colour scheme going, so that you have your green...two tones of green... and a nice bright green here. And of course we have the burgundys, which are one of the Métis colours that I think are quite nice together and of course our nice mauves, and then we get into the brighter, lighter pinks. I don't have a yellow here to show you, but usually your flowers have yellow centres, but you can make them any colour that you like. And of course the other thing that you can think about is the basic white. You can dye those into any colour you like. If you don't have that colour t-shirt, just go and buy some dye, get some white t-shirts, or cotton like this, and dye them to whatever colour that you have in mind, that you're designing your rug. Those are the getting ready things that you need to do. So here's our yellow, and you can see that when you have pink flowers you'll put your yellow centre with maybe outline of purple...like these are some of the ideas that I'm sure that once you have, looking at the colours, you'll make a design of your own. This one here is just one that has

been, that we put together the other day, just to get an idea, this one here is maybe a little more work too...making your own design, but I like to try something new every time and that was one that we put together. Now this is the way that you put these together. Down here, I'll show you with a small one to begin with. We have various types of fabrics to use now.

**04.1 Marg:** First of all, I guess you have to have a form, which is a rug form. And these are just two by twos or you can use pretty well any type of material, as long as they're firm and you put the ends together. There's two different ways to do that. I'll just point that one over there out. It has a bolt on the end of it. Maybe I'll just get up and show that one, because it's important to see how these can be made. This one has holes in it, and it can be moved with this bolt. This bolt can be unscrewed, and moved, and it can be moved down, to whatever width that you want. It does come apart. So, if want to make it smaller, you just move this bolt down. (To herself: of course the other one isn't in, so it would make it easier for me to pull out to move down....so what did I get? One, two, three, four, five, six. Six down). So there you have another size if you want to work with it. And this kind of a frame are actually very nice because the holes are all in it and you just thread your material through it when you're hooking your rug up. That's one form, which is a very nice one, because it's easier to do. The other form we don't, and this is a smaller form, like you could make so many different types. But it just shows you what you can do, and this is the same idea with the bolt, and this moves down. And it can be extended on to that one to make a longer one, as well. These ones here, we just left plain...this is the one we're that we're going to show today, how to totally do this one. Also I have small demonstrator ones, which are just a little smaller if you want to start out with a wall hanging or you want to do some place mats, something like that, or just a practice one. And that's what I thought I'd do today is try and get a few practice ones done and of course the big one.

**06.7 Marg:** I'll show you the different types of...once you have that we have the material now. Here I have what is called burlap. I've already put an edging around it. You cut out your burlap to the size of whatever frame you're going to work with...I'll just work with this here and then I can show you. First of all, the burlap have to be cut...it's not an easy fabric to cut. So what I do is to make it straight in the back, to try and get a total square is...see, it frays very easy...so you can pull that cord to make your square, which makes it a little easier to work with. Once you have, you think you have a square, then you will get some other material. I'm using corduroy here, just to find corduroy, corduroy-cotton because it have pretty good strength, easy to work with, and very flexible. So, I usually make a border of this, just to reinforce the burlap because it's fraying very easy. So I usually

sew it together all the way around, and then I do a top stitch on the top, to reinforce it, because this going to be put on your board and it's going to be stretching very tautly, and it's going to have constant pressure. So this is quite important to make sure that you're pulling it right, you know, really give it a good pull. So once you do that, you give it a top stitch, of any type of material that's strong, blue-jean material if you have is excellent because it can be on the floor, it can be washed...and this (corduroy) as well can be. So that's what you want, something that you can wash and throw in the machine, because those rugs you can because it's all cotton t-shirt stuff and it's washable. So this is what your rug will look like as you're putting it together after you get it hooked, so you want to have a nice fine line like that on the edge of your rug. You're going to be hooking pretty close to this last stitch when you're hooking.

**08.5 Marg:** So you want to have it just very nicely when you're turning over after (you're done hooking the rug). So this is for after, and that's where we put these on, so that this rolls under and we're going to see what the other ones look like because we have a backing that we put on the back as well. And I think I have one here that has the backing. Do you want to hand me that one there and I'll just show what the backing looks like. Thank you. Now, we'll go into this a little bit more detail after, but that's what I mean when you want it to be nice and close to the edge of your rug so that your stitching is right close to the edge...your hooking. I'll get into and show you that in a minute. Now once your edging is put on and of course you're measuring according to what your frame will be, and you want to have it an inch or a half of inch away from the board, or a few inches away from the board. So you have some stretch you know so you can pull it on the board like this. So once we start threading this and show you how it sits on the board, I just wanted to show you another fabric before I go on to doing this other...just getting ahead of myself here.

**10.4 Marg:** This is another fabric that is excellent for rugging. This is called jute. It is a finer grain, if you want to compare the two grains. This is very fine so it's a little sturdier than this (burlap); the grains are little wider here...the threads. So this goes for a finer hooking than this. But you can still do very well with this. And also you can use gunny sacs, like potato bags as well, and I think they used to use those years ago for their rugs. Because of course, I know they didn't go buy burlap by the yard; it wasn't heard of I don't think. And, uh, but I think they did get this jute. There was different....well, mother has the other idea that she used to use which was this jute for hers. But those are the two fabrics that is available in your fabric stores today, or if you can't get them there go to your upholstery dealer and I'm sure he will have some because they use it for upholstering. So that is your fabric. Now I'll go on and we'll try and get this hooked

together. Now the type of materials that we...and we're used to having all these little balls of things floating around you.

- 31 Marg:** So what I'm going to do is lace my material, my burlap to the frame and what I do is I try and get a big frame, and what I do is I try and get a big-headed needle...(laughs)...big eye, so that you're....And I'm using this kind of wool, I think it's a little easier for the stretch than the string....we did use some string for them too which is what some of those are put on with and it's good too. It's just whatever you can find. What mother used was, was she used this (strips of material), she would just take strips of this and lace her rug with that, so I mean she didn't need to, you know, have fanciness by having a rope or a string or anything like that. That's what she used. But I like to...well this is just handier for me. And I think for most people you can go the...you can go to a rug, wool place and get some rug wool, and use that too. It's just whatever. Some of the wool, and this is quite a good sturdy wool, so that's what you want. Because you're going to be pulling it, so you need to have a good strong and wide enough...if you get it too thin then you're tempted to, or you're apt to get pulls in it, and you don't want that. (what did I do with my scissors...I set it down here somewhere...okay so I think that's going to give enough to wrap around)
- 12 Marg:** We just start by, ah....I try to do my corners first and I try and get to about the top of this. Just the top of that area where you've made a seam and you've doubled the seam over so you have a over-top stitch here, which is reinforcing. So what I do is I try and get my corners up so that you're....just a temporary tie here, just too....sometimes not easy when you sitting in the wrong corner of this. But just try and tie that, so that I can lace it maybe and that way you kind of...your hands are going to be free. And there is needles you can get at the upholstery shops that do sell, um, wide-eyed needles. So I'm just going to cut each one, and get my corners by crunching this, and try and get this in here. And I think too, with the modern day gals, who are people who are wanting to hook rugs, if you don't have a sewing machine, which a lot of people don't have, and you know, they maybe don't have access and they want to try this craft. There's bond glue and things like that, that you can buy, that iron-on bond, fusables, that you can get that are very sturdy. And they will fuse that right to your rug, and just fold the rug over as well, and you wouldn't have to have this on here if you didn't want to. Just to give it a try. And this takes a while to get preparation going. We haven't even got to our design yet so you know, it does take a few minutes to get organized, have some free time, you know. Govern your time because you can't be rushed, because once you get going, you're never going to want to put it down. *Laughter.* You're gonna want to just hook steady.

**31.6 Leah:** When did you learn Marg, what age did you learn?

**31.6.1 Marg:** Really, you know, I never did this when I was growing up. Mother hooked night and day, y'know, so really we didn't...I didn't get a chance to learn it...to do it. So we didn't...I didn't get to do it at home at all and it was just, uh, (...gonna get this around here, it's just not sticking) um, it's just been the last few years, that I thought, you know, I was always saving things to do it. But you know how it is, you just don't get to it, so, you know, it gets sort of forgotten. But that's your idea, and then you continually go around the whole thing lacing up your wool. So we'll just continue on here. So now I have this thing tied. I'll just tie it a little bit here because we can.... the thing is...you can continuously tighten if you get loose because you're going to be, um (just tuck that back in) so you want this fairly, I dunno, a couple inches apart. I don't usually, y'know, have to measure. It doesn't have to be that accurate, as long as you're getting a good pull. And of course, you can be nice and tidy, and get it all just straight. It doesn't have to be... So it was just a few years ago, I thought I would like to bring this art back because, well, it's our history I guess. And you're always wanting to keep your history going, and your culture. I thought, well, that's something that I know. I just wanted to pass it on to other people. A lot of people would like to try it I know. So one day I just got everything ready. I had my husband make the holes in the rug thing, the frame and went to my mother's and said, "Ma we're going to...let's go for it." I got started and I made the first design there and mother just was just in joy because she hadn't done it either for awhile. So we just got together and we just went at it.

**Marg:** I'm just gonna leave that now while I do the other side. You leave it loose and then you thread it as you...once you get it all around like that and then you start pulling it, (...just give this a...so you have). So my mother also taught me how to sew as well as embroidery. And she was great embroiderer. Also, (she) sewed her own clothes...made us like...like made her clothes, you know how it was. We went to church every Sunday, of course, and you were always dressed up and mother used to always make sure that, as well as, my sister and I, there was five of us in the family, three boys, and my sister and I. So we always got this new outfit that mother made and the boys of course were crisp in their white shirts. You had to have a white shirt! Dad would have to have a white shirt. And of course, Sunday was a big day. We lived for Sundays, I guess, actually when you think of it. That was our big effect for the day...the week....We grew up along the Katepwa Lake, you know, on the road allowance. We had a settlement there of...oh, there was what, about six or eight families there, lived with us...lived by us. (now I made this too short, wouldn't you know it...oh, I'll just pull you in here). Then you get so you talk to your rug as you're going because (*laughing*) you're kinda with it a long time. So it becomes a nice way of expressing yourself. And see, you can see

how that's getting [laced up burlap], ah, taunt now, a little bit, and it'll get nice and tight (...I'm just gonna make an extension here). If you run out like that, you can just add a piece [of string] on, as long as you don't have to go through a hole...you're good (*laughing*). (okay I think that should do us) But it takes time to plan for a rug, and like you say you don't always have these nice colours on hand, but you can save up for them. Get your friends to bring them over...your...there's always somebody who has extra t-shirts. I'm just gonna tell you a story: this fella came to our house and I had started hooking. And of course, I was working with the pinks, so I wasn't too concerned but, I didn't have GREEN! So, I thought well I'll go to Value Village or something and get a green. But this fellow friend of ours came in the door and he had a green t-shirt on. And I said, "Bob, I need you t-shirt!" "What?!" (*laughing*). I said, "Yah I need that, it's an excellent green." I said, "It would do very nice leaves." Well by Job, if he didn't bring me a bag of t-shirts with greens in them! (*laughing*) So, those are the greens that are on that (Marg's flower rug), that's his t-shirt there....that's his green. So if...it's really funny how these things happen, when the whole community can get involved in this. (now, I'm gonna have problems here, I can see, with this knot, darn...like I say, you do talk to your rug...okay here's what we'll do. I'll just cut this knot off and we'll do it the other way). You never, you know you can't fool\_\_\_\_\_. Okay, I'll just put this little...then I think we have it, okay). So that gives you an idea of how to continue on. And this now has to come over here, and we have to tie it somehow. (just give this one a tie, so that we...I think that's fairly taunt enough, and if not, we can just undo the end...oh I don't want to keep doing that...it's just...I think that's gonna be it here now). So we just tie off, and you can be as tidy as you like with your ends...some of the ones have got an extension here, so you can just go around and make your...(so you want to kind of....so now I'll maybe pull this one a little bit here so, that'll be okay). So that gives you an idea anyhow of what we have to do....and see that one now comes a bit taunt...you can see that it's gonna be nice. It has to be tight as a drum they say. (now I don't think I'm gonna have enough here, so I'm not going to run into that knot again). We have the big one there that we have to lace next, so that's going to take a few minutes. That's the total procedure, and it does take a few minutes.

**34.2 Marg:** And we have to decide as we're doing this, we have to decide on what we're going to put in the centre of here and what we want to hook. That'll be the next thing. Now, I'll need some paper, so I can make the design and just so I can cut it out.

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**Tape 1, Side B**

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**35.2 Marg:** So, they look tidy...we don't want to be too messy. Okay, one more end and I think we have it. See, that's gonna be just nice. I wish I would have had one of the other ones too. I could have did it with regular strips of...okay.....I just gonna move this way a little bit...there we go.

**35.3 Leah:** A lot of Métis families sure did this, eh?

**35.4 Marg:** Well, I guess we were recyclers, long before recycling became a household word actually because, like these dresses that I was saying that mother made, they were from...you know, very rarely did she have new material to make these, and they were plaid, flannel plaid, flannel plaid flannelette. They were plaid skirts at Christmas time, red plaid flannelette. That's what she made with white blouses. That was our Christmas dress for midnight mass of course, because that's what we, you know we always got dressed up for midnight mass. And we would go in the wagon, and you know the bells would be ringing and Uncle \_\_\_\_\_ would be coming from the top of the hill and you could hear his bells coming in the night, cause you're going to midnight mass, eh, and it's at night. And oh, it was so exciting as little kids, we would be tucked underneath all these heavy blankets and these cow skins they used have, you know they make these robes. And we'd be tucked underneath there – some would be running along and it was just fantastic. So there we have the threading of...you know, it could be a lot tidier...it's too your own taste. This could be nice and tidy underneath- all the knots could be under so you don't see them. And that's actually the start of your rug. The next one we'll do is design.

**Lunch Break**

**00.4 Marg:** I've still les boulettes in my fingers, and bannock flower on my rings, so... (*laughter*)

**00.9 Leah:** It shows you're a good working woman, Marg! (*laughing*)  
Good, Good!

**2.0 Marg:** Okay, we'll start with, I'll show you mother's rug to begin with and this was her main flower...the rose...and these....this pattern is hers. She used to do this with all her rugs pretty well. And when she used to go and sell them to the farmers by Balcarres mostly, Abernethy...down in Fort Qu'Appelle in the valley, of course. And the ladies save the fabric for her and they loved her designs, so of course they always asked for this rose design. And of course, it's, I believe,

it's a Métis design as well. So, I'm just going to show you how you can accomplish that and how you can do one for yourself.

- 3.3 Marg:** First of all, you just take any type of paper...just a piece of paper and this is how mother made her designs. She used brown paper bag of course that she saved when you went to the store. She would get...oh what was it...that brown paper, I guess they used to wrap things in brown paper and tie it with a string. You know, like that's how you used to get it from the store, so she would save that brown paper and this is what she used. So, she would get her paper, which was brown paper, and then she would have to cut it out and put it on there [the burlap]. So she would then go to her stove and pick up her coal...a piece of charcoal. Because of course she didn't have our fancy pens, you know, that traced, or anything like that. So she used charcoal. So I'm just gonna show you how it works.
- 4.5 Marg:** But first, we will cut out our pattern. And, like I say, we're going to go to the size of our frame here today. So, I'm just going to cut this out. And never use your fabric scissors – just a little tip not to use your fabric scissors for paper, if you possibly can, because you're just going to dull your scissors. So, I'm going to use this right now and first of all take your paper...fold it in half, okay, then fold again, then fold again. So that you have a...and then you just make...you just want to round that off like a petal. (so I think I'll go about here, and maybe about here and you just round that off, just get this in here....I'm just getting caught on this little...). You round it off like that. So you have a little cone shape, and if doesn't look good, you just trim it up a little, so that you have a little cone shaped thing that looks like that. And then you unfold and behold you have your flower. Now this has quite a few petals on it, which, it only is four actually, you can see the little heart-shaped there, and you have the four petals.
- 5.4 Marg:** So we're looking at making our design. Say, we want a flower in the centre. We tried it with three in a row, but we're...this is kind of a sample one. So we'll just show you that we'll put that right in the centre of this one and make this our focal point. So, I'm just gonna try this bit of charcoal here and just see how mother contended with this charcoal. And it works beautifully actually, and you can see how you just sort of trace around it and of course you have to get your little...and of course, you would pin this down. I forgot that. And so there, voilà, you have your....and then she would go in to make her circle and in...and there you have your flower. Now the next thing...so I think I'll probably have to go around that again with a marker because it's going to come...it'll rub off as you're...because you're going to be touching it and it's going to rub off. And that's what mother said that it was a constant thing she had to have her charcoal there to

continue making her design because it would get rubbed off.  
(*laughing*)

**31.5.1 Marg:** Okay, so every flower needs to have a leaf...some leaves, right. So our next one will be some leaves. So you just take the paper and put it in half the same way again and you just make a nice...a nice, um, leaf. (Cutting sound). And it's just a form like that which is, you know, just a plain form, and you have a leaf. And, you know, it's a pretty big leaf, so we'll have to maybe cut this one down. This would be excellent for our other one...for a bigger one [frame]. So, I'll cut this down and make...make us a....make us a nice smaller leaf. So there you have a leaf which is wherever you want to put it. [As Marg is tracing leaf] And usually they [the leaves] would, you know, come in so that the leaf is protruding from [behind] the flower. So let's say we have two...or one over here...we'll have another coming...coming out over here and maybe another beside it. So you have, you know, just sort of even out your...your picture as your looking at it. So that's what she would do. Take her charcoal again and she would maybe make a half...um...this is the end of it [the leaf pattern]. I've made a point so that we will try this and see if we can do it again. And, it's working very nice. So, you would have a leaf coming out like that, and then you would have another one right beside it. And this just gives you a rough idea of how you can place your leaves. And then of course you're going to make your veins...still continue with your veins in there. So when you start hooking, you don't want to make things too crowded...too small...because your stitch...your loop....of your, your material has to, you know, has to show, so you don't want to crowd everything too close. So, we'll just maybe do another, um, one over here...just to balance it out, so that when you look at this, you're going to, um...(we'll put him in just a bit, let this one stick out a little farther). And it just comes over, this one even comes over....so you don't want that....you want that...you're not going to look at that [balancing out when tracing the design]. Okay, now the way mother does hers as well, and then you have to put a vein in there of course....some little veins. What mother does now is she outlines hers with her fabric right away, before her thing runs out. So that was basically what she did with hers. And then she would start, when she does start hooking, she makes a border. So, she would go, you know, all the way around, with whatever colour that she chose and she would make a border. She would come up to probably to this leaf, say, that would be her border. And then she would continue and do this centre of her rug. So, we'll proceed on to that. I think I need to wipe my hands on something.

**31.5 Marg:** Okay, now to add to your rug for just a variety, she would...if she had, like has there, she has three roses together, so, um, she would have some little vines coming out, which is, circles, and you would...(this isn't gonna be, so good for this part)...but you can see it,

anyhow, and we'll have to do it with....So you would look at that and say, okay, well maybe we'll have to do a few this way just to circle it, you know, just to give it a, a look. And that way there, we'll just come...because when you're outlining then you're going to, you know, you're going to...and I think that looks alright there. I think that's enough. I don't think you want anymore on that little piece. So these could be of various sizes, whatever, um, you know, you could put three on. You can do whatever you like. It's up to your own. But that's your basic...your basic colour. And as you can see, this gets kind of mussy...if you're using charcoal. You can use a felt marker which is modern day style.

**10.0 Marg:** So we're just going to re-do that...this is kind of the modern way to do it is to get a felt marker that stays once you get your design in because you're gonna be touching this a lot and you wanna try and keep the design, you know, so you can see it. So you can use a thicker marker too if you like, just to make sure those lines are in there. And that just gives you an idea of what...how distinct the picture can be with the markers on there.

**10.5 Adeline:** I can make six of them in one day.

**31.5 Marg:** Well, these little ones, I'll bet you could, because you're...you're so fast at it. So what we'll do then....the next step is to have your hook and there's, um, I'll show you what mother and them used to do, and this is not even like hers, but it's similar. What they did was, they would get a nail, they would find a nail, whatever size would be, about like that, it shows you the size. And this is a regular nail in here, and they made cloth handles. They didn't have nice tape like we have today to cover these things. But they would use a spool of thread, a spool of thread, they'd put that in there. And put their nail in, and then they would file the hook down. They would have to file the nail and just keep, you know, wearing it down 'til you got just...it has to be smooth, there's, you know...it has to be smooth in order to go in and out of the material...it doesn't tear the fibers. So that's what they would do, she would do, she would get her nail and she would file a hook in here, which....these are boughten hooks of today, and you can buy these with rughooking kits and things like that....there, you know....you can buy them. But this is the original type of one, that what I started with as well...I didn't have a new one either. And my, we made three or four of them, with different sizes of nails to try and get the one that we liked, eh. And this was just one that was left over and um, you just keep filing it until you get a hook... a nice hook in there and it goes into the fiber quite easy. This one here, we were filing it and it's it pretty rough right now, so. But it just shows you that you can hook it in and pull out. Like it's quite easy too. I'll use this one just to show right from the start what....

**32 Marg:** So what are we going to colour? We're looking at our picture now that we have it down on our burlap....what we're going to...select our colours. And of course, I like pink and I think that's one of our Métis colours. And of course I have a few varieties of green here, but we're gonna go with a nice bright green for our leaves....I think will look very nice. And I have a nice, really, um, a bright, a bright pink, and what we do is we look at it, you know, and we put it down there and see what it's....what, just what it's going to look like. Take a little hunk of that [coloured t-shirt strip]...take a little hunk of this....and just put....we just lay it on, just, just so that you can have a look at what your colours are going to be. Now mother always outlined hers, and I think we'll, you know....I like to keep that tradition on because that's hers. So we're gonna outline with maybe a nice blue. This blue is....somebody's t-shirt...was kind enough to give it up (*laughing*) for me. But this is what we'll maybe outline our....so those colours kind of look, you know, nice together. We also have a centre of our flower that we have to look at. And we want to get something in the centre that's going to bring that out. Now, I did have a yellow here and (where...just find it, it's....) so we'll just try a piece of yellow and see what kind of...you know, what does that do. And I think it's, you know just, you know the colours together are just kind of vibrant and I think that'll make a pretty nice looking rug. I've used these colours before and you know, they do blend in pretty nice. Sometimes you can gold for your centre...your centre of your flower as well. You could do a blue flower then and just to show you, just within these few colours that we have, you could do a blue flower with a yellow centre and maybe we have other colours here. Like there's a purple...you know, like...these are Métis colours I believe and they...they just blend in. We like burgundy too, you know, so you know, you can see that that might be the one to go with. It's just however you feel at the time. There is other greens that you might like to go into a....if you're doing, um, sort of a, mellower colours, like this moss green here would be nice to go with this one here. I like the moss green better myself, to go with that just to brighten it up. Just to give you a variation of what, of what you can do when you're looking at your string of....your nice rolls here. And I'm sure mother didn't always have hers in nice rolls like this and I didn't either. We had them in bags and once you cut them, they're together and you just...because you're in a...you know....you want to get done. That's the thing about these, these rugs – you want to get them done so you can see what, what they look like.

**15.0 Marg:** So first of all then, if we're gonna use our, um, our blue as an outline....and I think this strip is a little big. As you can see that...how wide that is....and it just feels...it feels very bulky to me, so I have to change to find....and that's the fun of it. I think we very....um....we kind of can search through our pile and find one that feels good to you. (that feels not too too bad I think). So I just pull it so that it's just a little cord. It turns inside out as you can see from that straight and it

always goes to the...don't get alarmed if, when you pull it and you say, oh that's not the right colour. But it goes inside out when they're pulled because that's the way the cotton curls...it curls inward. You can see that when I pull it, it just does...it'll not.....and this is actually the right side of your material and that's the wrong side. And when you pull it, it automatically seems to go, you know, to....So, these things were just made for hooking rugs...I mean, I think so.

- 31 Marg:** So now we will start with an outline. Maybe I can just get mother to start outlining because she does it very well. (So, she'll have to have that...but she doesn't have to...now is that going to be high enough for you Mom?
- 31.0 Adeline:** Yah, just put it there.
- 17.2 Leah:** Marg, can you just pull your chair beside too, if you don't mind so we can hear both of you then.
- 17.3 Marg:** So now, she going to...she choose where she's going to start....um...and it's push...push in and mother always keeps her ends up. You try and get as close to the um to the first loop, to each loop. See mother's used to working with a bigger frame and...but that's the looping motion that you use. It's down, pull up, and go down and pull up. You'll notice that her other hand is underneath there [the frame]. So maybe we can lift it up and you can see where she's holding right to the end of her material. And maybe you can go ahead and try one mother and just pull it down....they can see how your hand is going to be pulling up. And it pulls up like that. Okay. So that gives you this effect now. So you just continue then. And you just go around your total...you try and get those close, so that you're making your outline, but I can see that this is small and she's used to a big....I think I'll just put this here to give you a bit of bracing, there.
- 32 Leah:** So, if they didn't have the colours, how would they get the colours that they wanted?
- 18.1 Marg:** Well, mother was really fortunate in the way that, when she would go out selling her...or trading I guess is....you know, we're traders by heart, I guess, and mother continued that trend in the sense that she would get her orders from people and she would....they would keep material for her and she would try and get all her colours that she needed then. And then if she had to have certain colours or ran out of say, pinks, because I know, I remember she used a lot of reds, and I guess that's the main colour and we don't have a red here I don't think to even show you. But the red was the main thing so if she ran out of red material she would dye our fabric and she would dye her fabric with crepe paper. Now in those days, there was crepe paper was around all over because they used it for their box socials

and for the church. So you always had you know a variety, you know a few colours, mostly green and red I guess for Christmas, because that's what they decorated their houses with, at New Year's and that. So she would take that and dip....make the boiling water and dip it in there and then put the salt in it and you know just set the colour, because the colour would run out if you didn't set it. But that would be her way of colouring, her dye. And then these ladies that she was selling her stuff to...they would ask for certain designs as well and for certain colours so they would give her dye and she would dye the colours that they wanted, you know, and you could buy the colour different colours.

- 20.6 Adeline:** I used to put a dog here, lay down in the rug, the picture, the rug up here, and I used to put a dog here.
- 20.9 Marg:** So that was other things that they requested you see, so she would try and, you know, come up with their design as well. So, she would need different colours, so that way then. And one of the great ones was, mother was the stockings, right. The stockings were very good...stretched really easy. Well you can sure see that you're into the rug business because you got a piece of rug stuff in your hair...  
*(laughing)* We usually have thread hanging from our clothes usually. But that was one way that they dyed their colours to what colours that she needed anyhow and she had one order that was a hallway rug, she was talking about. That was quite a feat for her; she said it was the size of...what size was it Mom, the size of a door...that was the one that she did for the hallway.
- 21.3 Adeline:** That was a big one...the size of the door...but it was nice. I forget what was on there. I think it was a lion...I think it was a lion that was laying in the centre like.
- 21.6 Marg:** So they were really wanting something fancy then hey. But these were people that mother went to school with actually, at the school at Katepwa. These ladies got married of course, and stayed in the valley and so did she and so she knew them and were friends with them and of course they were ready to support her. And from the clothes that she got she would remake them....like I was saying, making us dresses and skirts and the boys jackets and you know pants....suits actually. And these were hand sewn, she didn't have sewing machine, she didn't have a sewing machine. So these were all hand-made. It was needle, needle. And mother would be up, you know, light would be on, our lamp, you know there's lamps over there and you can imagine how we think that we can't see. Up 'til 2:00, she would...if she...she would do how many of these a week. Mother did you...
- 25.1 Adeline:** Oh gosh, I can't remember.

**25.1 Marg:** Three a week, I think she said before, she would...she could get three done in a week because at a certain day they would be ready...you know they had to be ready to do...

**38.5 Adeline:** Start to this...it only took me two days...but that's workin'.

**22.7 Marg:** That's hooking, you know, continuously going. Like Dad would have to do the cooking or you know....so she would get ready...she would do her...get her bannock made and get all her stuff ready so that she had everything. I mean there was no fridges...we had no fridge. We had a cellar for our canning and she was a great canner. Fish was, you know, she canned fish and what else....

**22.9 Adeline:** Chicken...chicken I canned....chicken and fish...well everything that you couldn't keep, eh. Cause when you haven't got no fridge, no deep freeze, or you have to cook it. Oh I used do all that.

**39.1 Marg:** They used to keep their meat and ah, they put the lard over top. When the butchering came, they would render all that. If it was pork then you rendered. And we used to make....she made gorteau's a lot, you know, and that was our favorite food.

**39.1 Adeline:** Yeah, and then when you put gorteaues and raisins and stuff like that...it's just like a cake.

**39.1 Marg:** Yah, so we'd have that and we were great ones for figs and prunes. So I'm still hooked on figs today. I just love them...they're my favourite food and I remember those walks as they were about like this [size of figs], weren't they...

**39.2 Adeline:** Yeah, about that big.

**23.6 Marg:** And they had individual little squares in all these boxes and each one had a fig in it. And of course we didn't get the ripe, ripe ones, like I mean the new ones. Ours were ripe, and they were just, the sugar would be dripping in there, you know, they'd be so sugary.

**27.8 Adeline:** They were good.

**27.9 Marg:** And mother canned those as well, and we'd have canned figs and crab apples, ah,....

**27.8 Marg:** But when she took rugs to these farmers, she'd be trading for eggs, butter, and then certain kinds of meats, I suppose, whatever...

**24.3 Adeline:** Pork, usually...the farmers all used a lot of pork. Yah, you didn't have to worry about anything, once you have a rug like that.

**28.3 Marg:** I was a seller! (laughing)

**28.4 Leah:** Where did you learn, who taught you?

**28.5 Adeline:** I learned just watching the other people who were doing it.

**28.6 Leah:** Did your mother, did your mother hook rugs too?

**28.7 Adeline:** No, my mother passed away when I was two.

**24.9 Marg:** No, you were four. [Adeline: I mean four] Yeah she was about four years...she was little, yah, so she didn't have that chance of being with her mother at all. So she didn't get to learn these things from her, so she had to watch. And you know, we were talking about this the other day that....Pollenbois, we call it...which is farther down the valley, where her sister lived, they used to have quilting bees and the ladies used to get together there and quilt and hook rugs and whatever. Where our settlement, where we were, they didn't do that. They didn't seem to all get together. It was...you were on your own, kind of thing, you know. And she was by her in-laws, which was alright too, because my Grandfather was a peddler as well, \_\_\_\_\_ Pelletier was a peddler of fish and Grandma, Kookum, she made rugs too. And so Grandpa, Mooshum, when he'd go to Indian Head or wherever he would be taking rugs with him, eh. And he would go and peddle these. And they loved him.

**32.2 Marg:** He had this beautiful horse, which was a race horse, you know he traded his scrip, and all of that, you see, for a lot of things and so, he got into the horse trading business. So he had this beautiful red, oh it was a beautiful horse, but it was a jumpy one. Nobody wanted to borrow it, because you know, we're into borrowing things, eh, but nobody would borrow his horse, it was just too jumpy. So he always had his horse. It was groomed beautifully. He had his buggy was always painted nice and black. So Mooshum was...just spoke Cree, you know, Michif. He didn't speak English...very, very little. But he knew all of his people where he used to go peddling his rugs and he peddled fish, and picked saskatoons, like he was a whiz at picking...you know, picking, and Kookum too, they both....and so he'd go peddle that, so you know that was his....his territory seemed to be Indian Head way wasn't it? [Adeline: Yeah]. And yours was across the valley on...you know towards Balcarres and Abernathy. So your paths, you know, your rugs never met, they were sort of different, you know, and ah, but that was the territory that they covered.

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**Tape Two: Side A**

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**00.3 Marg:** But we lived in the valley so you had this high climb over the hill to get, you know, you had to get over (laughing) the hill, and that was a big feat for them to get across. Like, Mooshum would come by the dam there at the end of Katepwa Lake, there's a dam that runs into the Qu'Appelle River and of course this was a, a very fast running river. You know it's not today but it sure was then and it was spilling over constantly. Fish were there and that's where they went and...they would spear fish there as well and that's where all the fish were trying to get into the lake. But Mooshum would come home from Indian Head and he would come across this, you know, and forget that this river is high at this time. He'd come across and his little stuff would be floating, eh, he'd have to go and get it down (*laughing*) the river later if he forgot eh, because he liked to tip...he liked his wine. So he, you know, he would be singin', you could hear him singing from the top of the hill, this fellow. He was a fantastic man. He was very good with Mother and when he'd get home...because we just lived a little ways from there and he would wait for till mother came out, and she'd come out. She knew when he came home too. He'd go like this to her and tell her to come, and what did he have for ya?

**00.8 Adeline:** Oh, he had lots. Pork, meat, lots of things he had. Yah, he was really good to me.

**28.9.1 Marg:** Yah, he was willing to share what he, you know, what he made or what he got that day and he would always call her over and she'd go over and get some goodie of some sort, you know. And he was a fellow, he went to the nuisance ground. I mean they don't call it nuisance ground today you know, they call it something else. But we always knew it as the nuisance ground, and that was our shopping mall, I think, for those days because he would go there and he would be bringing the beautiful things home. You know like these glass wash dishes that people have on their, you know, on their sink, not sink, on their wash stand. Grandma had this great big one, with a beautiful big handle on this big pitcher for water. But they had...it was always exciting for him...you know, for us, when he came home to because we always...

**28.6 Marg:** Because my father was quite ill and he was in a hunting accident and with our people we couldn't go hunting just, you know, couldn't afford the license, and we had to have a license. So he went hunting one day, and of course somebody was hollering that the game wardens was coming and so of course everybody clears....you know hides and runs because you don't want to be caught and they don't have a license. So he was running by the bridge I guess and he tucked his...tried to tuck his gun into the bridge, in between the boards there,

and somehow it went off and got him in the arm. So then it paralyzed him on the one side, eh. So therefore he...I guess he had a hard time dealing with that, being paralyzed on one side. So he couldn't do what every man in the village or in the neighborhood could do, you know. He was pretty well limited to...mother was his right hand. They worked really hard together.

**28.6 Leah:** A lot of work, eh?

**2.0 Marg:** Yeah. And what did you do for wood?

**29.7 Adeline:** I was young and that was what you done, eh. When you're young you don't worry about anything. So you do it...whatever that had to be done.

**29.8 Marg:** What about when you went to get wood?

**29.9 Adeline:** We used to get wood in the bush, just chop it down and tie it up, drag it home.

**29.10 Marg:** But in the valley, they...the wood was very scarce and was small. So therefore it was twigs, you know like what we'd say "twigs" today. But she would go and gather all of this. They'd take the wagon down there and load it up and it would be just small, you know, small wood. So, you know, and nobody would...nobody came to volunteer to help you get wood. Our father couldn't do it so you know...and Mooshum he would've if he could, but he was getting old too, you know, so he couldn't do it. Though he had sons, you know, which is my father's brothers, but for some reason, they, you know...we just never depended on anybody else. Mother was the one that went out and got the wood if....took Dad along with her. He wanted to go and he didn't want to go by himself either, or she wouldn't let him in the winter because he'd lose his mitt and then his hand would freeze, you know, or his foot would get cold because he couldn't feel it. So it was kind of tough getting wood. And now when we come up here to this country and we see wood, you know, we're just marveled. We'd like to go there and pick wood, you know like and get a wood pile sky high, just to look at it (laughing) because those are the things you miss, you know.

**3.3 Marg:** But we were fortunate in other things I guess, because we had the lake. We went swimming every day in the summer and we seen the winter come and go and the terrible storms that used to be down there, thunder storms and things like that off the lake. You know we were aware of all these things. We were shooed away from the lake and we couldn't go near the lake with the storms or when it was raining hard. You know it was a nice time there and I...we had a good time there. We would....we couldn't go to our lake on Saturday and

Sunday because les "Anglais" would be coming, you know, and they would be...they would take over...you know this was their lake too...you know we had to share this. So these Anglais would be there you know, and they'd be picnicking and we'd be looking you know and admiring all their nice things. They'd be laying out just beautiful things, chairs they had, you know, nice beach chairs, they said. And we'd go down and pretend you know after they all left, we'd go through their motions (*laughing*). This is what we did...we'd go down there and pretend we're having a picnic and you know, we'd do all those things. And that was really interesting when you think about it now, how crazy we were. But we didn't, you know...

**4.1 Adeline:** Kids are kids I guess....

**4.2 Marg:** And the thing was we'd go and get those pop bottles you know and because the fruit man would be coming on Sundays. We had this little truck that came from Fort Qu'Appelle I think and he would come maybe once a month or something like that in the summer. And we'd look forward to that because we'd be getting fresh fruit. Well, fresh we thought, but it really wasn't fresh (*laughing*). I mean I'm still hooked on ripe bananas to this day because of that (*laughing*). But we would save our bottles and he had this cute little red van, like it was a little truck and he'd pull up by the highway. We had a highway beside...well we were road allowance people, so we lived right by the highway (*laughing*). We didn't have far to go! But we lived in kind of a pie-shaped road going to the dam or to the lake and then the highway, which was gravel of course. But all our relatives lived around, you know, up the hill and whatever. But this fruit man, we would have our bottles ready, you know, and everybody, everybody would be comin', everybody comes down to the fruit truck, and yah, it was really a special time too. Anyhow back to the...

**5.0 Leah:** Wonderful stories. I just have one question. Did you have a lot of dances when you were in... (Adeline: Lots). Oh? Who were your fiddle players?

**5.1 Adeline:** My brothers all played the fiddle. Yah, and my brother Joe was the caller. He's the only that used to call. Oh yeah, I had dances and dances. Lots of people.

**5.3 Leah:** You like to dance?

**5.4 Adeline:** Oh yah, I used to yah.

**5.4 Marg:** She's a pretty good jigger. Everybody had their step and she had hers, and I remember all my aunts lining up and everybody doing their thing...totally different. And I understand, you know, Mr. Arcand, there, where he says that there is traditional Métis jiggling that you

know, that they did, and definitely everybody had, you know, a particular step and it was, it was right on. But yeah, I've seen them...I've seen her jigging, before her hip surgery and all of that. But your one brother was a caller, Tommy, right?

**5.5 Adeline:** Yeah, and my brother Joe was too.

**5.8 Marg:** And Tommy had ended up having TB in his lungs I guess from the dust...like they created quite a dust when they were dancing in these houses. I mean several times we'd have all our furniture out of the house. And you know benches would go up on the edge and they'd be just tamaracker-down you know with...dust would be flying (*laughing*) and then you know, we were all sitting there watching everybody and dancing in the corners or whatever. So, uh, yah those were the fun times.

**6.0 Adeline:** Yah, them were the days.

**6.1 Marg:** Yeah, those were the days, eh. So, we'll continue on here and continue going around this ah, to make your total shape and then you would start your filling in and I think one of the other rugs that's there....well I was going to have one with partial done...but we'll maybe do that as the day ends. Okay. And then we can finish...we'll work on this one and try and get it finished.

**[Inaudible]**

**6.6 Marg:** And the thing is when you're storing [the material] in plastic, there's a smell...there's an odour to your stuff. That's why I like putting it in baskets so that the air is getting around it. So, plastic bags is not a good place to store.....and then if you get a nice potpourri...like if you get a bunch of lavender....so if you put lavender and this is what I want to do, have it in a large box, paper box, cause a paper box will breathe, and you can put the lavender in there. So when you take this out, you get that lavender smell and it's calming at the same time. ....

**8.3 Marg: (Workshop with Women)**

**9.0 Marg: (Feelings)**

**11.1 Marg: (Gangs)**

**11.5 Marg: (FAS)**

**13.7 Marg:** I measured the centre of our jute and which brings us to, I believe it's 19" to the centre and I was just measuring off that one and we're going in 5" from the, from the outer edge to go lengthwise. So

I've made a few tick marks here just to keep us in line, so that we know about what our borders going .....you know thereabouts. So you want to have that much...and then from the outer edge we're going to be, just about 3" in, I think, if we're running pretty well the same as that. So we'll just make a few 3" lines to keep us on...

**14.5 Leah:** How's the audio Anna?

**14.6 Anna:** Fine.

**14.7 Marg:** This is just roughly....

**14.8 Leah:** Oh, for sure...

**14.9 Marg:** But it just keeps you in a...gives you a line to go by. We want to keep this in 3", that's what that one is, four or three, and I'll go down again with the five just to maintain our...there I think we got it. So I see where that line and then when we're placing our roses then we're going to...we can just go ahead with our...

**15.5 Marg:** So we're going to take our...we usually take a sheet a paper to, according to the size. You see that we're gonna be, we're gonna be looking at three, pretty well that size right. And you can see they're gonna be pretty well...that that'll be a good size. So it's fold in half [the sheet of paper], and then fold in half again and then fold again. So you have this little....one side is short here, so you always have that little...the short side. And that gives you a square; you know that that is a total square there. And that's what you want. You don't worry about this part, but this is what you're working in because these are all pretty well even with your....so now I'm just gonna shave my petal [cutting down outline of folded paper flower design) and hope to get it pretty well the same on each side. I think we've got it. And if it's too big, then we just, you know we can go smaller. But pretty well, I think you're looking at a pretty good size.

**16.3 Leah:** Yeah, I would say.

**16.3 Marg:** So then we just place those [paper flower design] on [the jute], and then trace them on. We'll have to lay this [the frame] right flat and work like this. Now what I should do is make the leaf while I'm at at, and we'll just go straight into it. Now the size of our leaf is going to vary again to a little bigger leaf...I'm gonna go with probably half, just a half of the foolscap....okay I've cut out the leaf, and it's pretty well, you know you can see it, just try here and you can see that it's gonna be fairly...you want it to be big, and you can also use it smaller if you like. Like sometimes what we do is we have one, and we have a little one beside it. So it just depends on how you wanna

do it. Okay I guess we're ready, we can proceed with putting it on the canvas...or on the....this'll be good.

**31.1 Marg:** We could start in the centre and work over, but I like to start on the end and work down, so....just to make sure that I have enough room I'm going to do a couple of marks here and just to give myself ...to see that I'm...you see I'm right over the edge on this one and I could come down a bit. We wanna have enough room for some leaves, so we don't want to crowd ourselves, so we'll move down a little. Because the leaves can come flaring out....so we're still quite a ways from the edge here so...what I can do is I can move this baby [flower pattern] over and that would give us there and I'll use those two guidelines then.

**17.9 Marg:** And we just trace around this...usually I don't trace I just...it's very simple, you can pin it down if you like to have it smoother. And then you draw your circle and your other circle and then you come in. And this brings your...it gives you your heart-shaped. Okay, so I wanna stay within that line (let's see how far away am I from this, and down). And if it's not right on, it doesn't matter either because we're not perfect, so we don't, you know we don't...that's our style, it's just a nice easy...it's our colours that make it and gives it that uniqueness so we don't need to....and then we do our circle again. I usually do a double circle; a lot of people don't, and it's just a simple... (oops I missed one here...oh here it is....) but you can also do individually, it's just up to you. You can do....because they are petals, so you can do them (just wanna make sure I'm staying within that line). And there's one, and there's...it's simple when you're...one way simple when you're holding this pen, and the other way too, so when you're drawing you try to come the same way ...it makes it a little easier. Yah, you can tell on your....and it looks kind of crude in a sense, but really when you get those little things in there, then you're not really looking at this design anyhow.

**20.5 Leah:** And it's about colour too?

**12.4 Marg:** It's about colour yeah, and then I mean, when you're coming around this line, you're not gonna get perfectly on there anyway; it's going to be bubbling out. Okay now we're going to place our leaves, is the next one. It seems a little big for me. I think I'll just cut this down just a bit, like so it's not quite so big. They're gonna look bigger when you're done hooking them. So you know (there, that's a little better). Okay now, depending on which way we're looking at it, we'll do the first one in here first (let's see we'll try this). I like the point to go down because the point needs to be...so we'll try this idea here. And we'll give him some nice veins and maybe come in with a side one right there. So that you're catching it again...but give it a nice veiny curve and just leave that one like that. Maybe do a shade in there

that you're not going to. So we want this one to point this way. (tracing) (and, oops, I'm going the wrong way...I'm looking at it from the other way...yah so just ignore that). That give your...now we need a bit of balance so we're gonna give him another one down here just to pull him, just to pull it together, just so it pulls it together then and you have that. Okay now, then we want do our other leaves on the other ones. (let's see how are we going to do this one) So we'll try another one going down here maybe. Maybe we won't go so far this time and we'll just try this.

**12.4 Leah:** Oh I see, yeah, just something smaller...

**12.5 Marg:** Yah, just to give us a, just a...pull this one out just a little more, create a balance, just to create a balance here. And...because I'm going to do the squiggles on the...on the outer line you know, that'll fill in our corners, so we don't have to. Like maybe we'll have one coming here, so we'll you know we don't need to and that's about enough I think. I could even do one in here, a leaf or something in here because it's kind of missing something there. Okay we'll maybe do one right here. Right between this squiggle. And that maybe...we'll just add a little more colour to it there. So I think three leaves is good, so I'll try and do this down here so we're trying to do similar areas so...same idea, just to balance it out. I'm just doing those like that, I mean you have to straighten or curve them however you like when you're doing it. So I think I'm going to do this one, right here. (tracing). Just create some...a bit of balance. So we'll do some squiggles coming this way and this one curving, and we'll do this one curving that way.

**13.4 Leah:** Excellent...do you think a smaller leaf here might....

**13.5 Marg:** Yah, I was just gonna say we need to pull that in there a little bit because we're, we're kind of leaving him with only two. So I wanna see if I squeeze a little bit of a one in here, and that's what you do, you sort of look around and get your main feature in and then you can add. You definitely can add or take something away here. I'm gonna pull this one right down to just about that and....

**35 Leah:** This design work is quite a process to....you have to feel for it.

**25.1 Marg:** You have that just to try and balance it out a bit so you're not having too much. But leaves are very nice on...they do really add to the....

**25. 2 Leah:** Do you think one here would add?

- 25.2 Marg:** I was just gonna say, I'm gonna put a little point here, just to, you know, just to give you a tip to work on, to pull the colour in. I don't like doing straight.
- 25.5 Leah:** No, I see what you mean, the angles give it some fluid...
- 25.6 Marg:** Yah, it does and I like rounded things, I'm not a square, you know like I don't like doing squares.
- 25.8 Leah:** (*laughing*) Anna look at how quickly she's done that [Kookum rughooking]...she's only been going for what...20 min...and that's how much she's completed.
- 26.0 Adeline:** Well it's not the first one I make, that's for sure...
- 26.0 Marg:** That's right.
- 26.1 Leah:** Hundreds and hundreds and hundreds later.
- 26.2 Marg:** I think I want another one [leaf] here, cause it's...
- 26.3 Adeline:** But I wouldn't want to make a small one [frame].
- 26.4 Marg:** No, can't hang on to them very good.
- 26.5 Adeline:** It's still awkward. I mean this one [frame] is too small.
- 38.1 Marg:** Well you need to have them pinned down somehow. So, okay, I think that's...we'll just leave that as is now for awhile until we have a look at it from a distance, then you sort of study a bit, and just see what you...
- 38.2 Leah:** I like it.
- 38.3 Adeline:** It's pretty good; she's getting better.
- 27.0 Leah:** Is she getting better? (*laughing*)
- 27.1 Marg:** (*laughing*) Thank you Mom.
- 27.4 Marg:** So you just sort of have a look at it and you study it a bit, and you might want to add or...and you know I mean, this is not in stone. You can...if you don't want a leaf there, you just scribble it out and you just don't hook it in. You know if you prefer that well then that's even better. But that's...pretty basic...and that's our traditional flower that we do. So now your colours would be the one that you'd be choosing next, as to...

- 27.8 Leah:** Guess I'm ready to hook now Anna
- 27.9 Marg:** Ready to give it a try.
- 28.0 Leah:** So you go in....
- 28.0 Leah:** Oh, okay, and then you have to go down...
- 28.1 Marg:** No, pull that out, take that one there....
- 28.1 Leah:** Oh, oh you, cause you don't want it to go through....
- 28.2 Marg:** No, you want to keep the loop on the other side
- 28.2 Leah:** Oh, okay, and how much do you start it with the end here...
- 28.3 Marg:** Doesn't matter whichever end it....and like when you're holding it in your hand, you try and get it so...this isn't a good one to use [fabric piece]...try a nice...here's some pieces there....a nice piece that isn't....and you see it's rolled up so when you hold it in your hand you try and keep this up so that you'll pull it up smoother. It'll bubble up, instead of...
- 28.5 Leah:** Okay, yeah there is a lot of....an art to this.....oh, I see...(pull, let go) and then release...
- 28.6 Marg:** So it's pull up, let go, pull up, let go. You have to get really close. See how there's two threads there?
- 28.8 Leah:** Yah, oh yah.
- 28.9 Marg:** You want and try and get to the next one.
- 28.9 Leah:** Oh I see, yes, (laughing). You need to get the material. Oh geez, this isn't...oh geez this isn't as easy as...oh my gosh, this is incredibly challenging! (*laughing*)
- 29.1 Marg:** Just practice for a few minutes and that's gonna take...
- 29.2 Leah:** Yeah, you're right.
- 29.3 Marg:** It just takes your complete...pushin' the right hook.
- 29.4 Leah:** Oh is this the case. This jute is loose eh....
- 29.5 Marg:** It's a wide weave and that's why I want you to try it on that because this is burlap, so it's a little wider too...cause if it's a hard time...

**29.7 Leah:** Oh no....

**30.6 Marg:** You hold your hook ...like this...so you're working with....

**30.7 Leah:** Okay.

**30.8 Marg:** Then you're going to have a better feel for...this isn't a good one to work with [hook]. It's...

**30.9 Leah:** Oh yes.

**31.0 Marg:** Down, pull, let go, and then you can pull this down. If it goes too high, then you just pull it down.

**31.1 Leah:** Don't worry...you can adjust it.

**31.2 Marg:** Okay, down, pull, loop, pull...see sometimes it's hard to pull through, and I'm not even going close to the edges.

**31.3 Leah:** Yeah exactly.

**31.4 Marg:** But just watch her, how she does hers...it's down, pull, and loop and it just pops up, so...

**31.5 Leah:** Okay, that's what...

**31.5 Marg:** See she's got a hand underneath it, and she's got it....

**31.5 Adeline:** See you can do this as you go along [fold material].

**31.6 Leah:** Keep it folded in....oh....

**31.6 Adeline:** Keep it folded, it's easier to pull.

**31.6 Leah:** Yes, and you get nicer ah...it comes out looped better, doesn't it. So, down, pull up, release, and that tension, eh, there's a tension...

**31.7 Marg:** There's a tension that you're keeping on the fabric underneath, cause she's lifting and sometimes it, you know, snaps off your hook, because these are boughten hooks too and they don't have enough hook on it, and that's what ...I wanted these new ones made with the hook. So I think these...those ones that he's made now, if we can get those polished off, so that they're slippery.

**31.9 Adeline:** Oh yah, this is slippery already...it's good.

**31.9 Marg:** Yah, see it's nice and shiny, and...

**32.0 Leah:** Yah, is it ever...

**32.1 Marg:** But there's not enough hook on it, and that is boughten one, so you just...because they're using wool, they're not using fabric...and with the wool, that's excellent I guess for it...fabric makes it...

**32.3 Leah:** Yeah, there's quite a...

**32.4 Adeline:** That's quite the job

**32.4 Leah:** Ah, I was just gonna say...unreal...unbelievably....

**32.5 Marg:** She's fighting with it because it is small.

**32.5 Leah:** It is small, yah, it is...

**32.6 Marg:** Whereas if she if she was using these or that bigger one, she could just....so maybe she could switch, and get going on yours and get her to try that one instead.

**32.7 Leah:** Yah, that might be easier actually.

**32.8 Marg:** We'll switch.

**32.8 Leah:** You'll switch...to the bigger....oh good yah...I like the outlining, that makes all the difference in the world, you know...

**33.0 Marg:** It does, it really pulls it out...

**33.1 Leah:** Boy, there really is a...

**7.3 Marg:** There is a knack to it, and you have to hold it so that you're working with your thumb, your thumb and your finger, and it's not straight up and down, that how it goes in, but yet there's just a little slack....that's the ball, fits in your, fits in the palm of your hand. So you're closer to the bottom of the hook.

**33.4 Leah:** Well, it's interesting...it's of kind of a process.

**33.4 Marg:** Yeah, it's a lot...there's a technique to it, but...

**33.4 Leah:** Yeah, there is, I can see, and she's got the tension, she's holding it....

**12.5 Marg:** Yeah, she got the right...

**33.5 Leah:** ...got the right amount...

- 33.5 Adeline:** See the cloth, the cloth is just the right amount...to go through this hole, eh?
- 12.6 Leah:** It is isn't it, you can see that.
- 33.6 Marg:** It's a good size...these are a little too big.
- 12.7 Leah:** Right, right.
- 33.7 Marg:** So that's where it takes a little longer, so it's all fine and well, and you get all hooked up and everything, and then you run into the....so that means you got to cut it down, and you need that colour, so you're cuttin' down.
- 12.8 Leah:** That's great
- 33.8 Marg:** ...you got to make these proper hooks.
- 12.9 Leah:** I see your point.
- 34.0 Marg:** ....cause that one's just not pointed right, he had it so it was too much of a hook, so I had him cut it down, and it's still not right. I think it should be...
- 34.1 Leah:** Boy though, it's getting close once you nail...get the nails shaped exactly right, it'll be...
- 34.2 Adeline:** ...starting off here, instead of up here....
- 34.3 Leah:** From the inside, eh, then working towards out.
- 12.4 Adeline:** ...keeps slipping off here...
- 12.5 Leah:** Oh I see....
- 12.6 Marg:** Yah, I can see where these...when I do this, they're gonna have a time with that small frame.
- 12.7 Leah:** Yeah, you're right...this is a good learning process, you know.
- 34.6 Marg:** I thought that these small ones would work because it's a small area to fill up and maybe you could do it in four days....this is gonna be awkward...
- 12.8 Leah:** Better to know now.
- 12.9 Marg:** I guess so...we're going to have to go with the big frame,

probably. Like even she said, she's not liking the smaller frame. And I want to do one for my bathroom so that....

**12.10 Adeline:** I want to do one for myself too!

**35.0 Leah:** (*laughing*) You have to, you have to! Take this one, don't let this one go.

**35.1 Marg:** Well she wanted to do one for each of the kids.....have to get set up....

**35.1 Adeline:** Need one for my baby.

**35.2 Marg:** Yeah...that's right our brother who's in Edmonton...he's a hairdresser....designer of hair...he designs hair pieces...sews his own hair....

**35.2 Leah:** (*laughing*) Cool! That's really neat.

**35.3 Marg:** It's a form of sewing, I guess, he sews hair. (*laughing*) He sews the eyebrows, sideburns...

**35.3 Leah:** Oh that's neat how it looks when it comes to the other side. I gotta...

**35.4 Marg:** You know just keep doing it until you get a feel for it and you'll develop your own style.

**35.5 Leah:** What other colour do you think I should...what do you think of that, too light, or...

**38.1 Adeline:** No, I mean I was asking her what you want this colour....

**38.2 Marg:** This is going to be her rug Mom, so she's choosing the colours.

**38.4 Leah:** Yeah, yeah, that would be the outline colour...for this...pieces are cut....

**38.5 Adeline:** So you're my boss, sitting beside me!

**38.6 Leah:** (*laughing*) Oh I don't think so, I'm not the boss. You're the boss.

**38.7 Marg:** .....direct you in colour...I don't know if I have anything else, so we'll cut her...I'll just get this over here and I'll give her some more. It's surprising how fast she's going to go.

**38.8 Leah:** Yeah, I believe it.

**38.9 Marg:** So, how is that Mom, is it too wide?

**39.0 Adeline:** I don't know, I haven't started yet. (*laughing*)

**39.2 Leah:** See there's more weight hey in this bigger frame....

**39.3 Adeline:** Well, it's better to move around when it's big...the small one is too light and it doesn't...

**39.3 Leah:** Does that help? Here.

**39.4 Adeline:** Better.

**39.5 Marg:** That takes away from the pressure and she was even using an armband around her hand because she was all black and blue here.

**39.6 Leah:** Oh no kidding...

**39.7 Adeline:** And this is different material, yeah.

**39.8 Marg:** It's a tighter fit.

**39.9 Leah:** Oh okay.

**40.0 Marg:** So our pieces of material may have to be smaller.

**40.1 Leah:** Sure....oh, jeez...

**40.2 Marg:** Okay. Try that other hook...

**12.4 Leah:** This one here?

**12.5 Marg:** Yeah, maybe that one, it might give you a bigger hole.

**12.6 Adeline:** Yah, but this will cut it....that's no good...this one is softer.

**12.7 Marg:** Okay, so we just have to cut down the material then; it's too wide.

**12.8 Adeline:** ...that one, it doesn't seem to.....

**12.9 Marg:** It's a tighter weave, that's for sure.

**12.10 Adeline:** Well, it's a....

**12.10 Marg:** But that's your jute, eh, it's so, so tight a weave so...

**41.0 Leah:** Right....okay....

**41.1 Marg:** It's gonna be a bit snug.

**41.3 Leah:** Yeah, I see, I see, I see.

(Camera Talk)

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**Tape Two, Side B**

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**0.1 Marg:** Is it getting easier, Mom, that, you're getting used to the...

**0.2 Adeline:** Ah, it's pretty tight...

**0.2 Leah:** You can see her really working...it'll be beautiful when it's finished because of the tight....it'll be work...

**0.4 Leah:** Maybe I'll get you to get your embroidery out here, and we'll just look at it, you know when we have a bit of...then I'll start hooking again...

**0.6 Marg:** Then you can...by that time she might have one of your flowers outlined and then you'll be ready to fill it in then.

**0.8 Leah:** That'll be cool.

**0.8 Marg:** Just takes a minute to get everything together.

**0.9 Leah:** If you hold it up here and I'll just get a close up of that. There we go. How long does it take to stitch these?

**1.0 Marg:** Not very long at all once you get a bit of a pattern down and I use the same flower usually for everything I do but it is Métis design that is on there, not design, but stitch. It's the stitch that's ah...the closed um, similar to a button hole stitch only close together, you'll see it's all the same. It always has this ridge around it. I think you can notice it better on, on the other material.

**1.3 Marg:** I just wanted to show, this is a sugar bag material, and that's what they used to make their, their tablecloths, pillow cases, underclothes were made with this. And that's the authentic sugar bag. And this is very nice to embroidery with because it's got the same weave of material as the bag, so it's very soft.

**1.5 Marg:** This is a different one cause it is ah, this is a linen. This is a linen fabric that I did these on, but do you want me to just lay these...lay them down here so I can...it is the Métis design actually and I tried to capture it...

- 1.7 Leah:** Did you ever do a wonderful job with it
- 1.8 Marg:** I tried to capture it and this hasn't even been pressed, so it's kind of puffy, but it really went well. And the thing is I need silk thread and I have cotton thread. And I find, this is some of, it was done...this was basically cotton thread right in here and there's no sheen to it, so I have to add some gold in here just to give it a bit of a sheen because it's flat. This other material, or this other thread, it is a silk thread but it's for curling and for other kind of needle work. It wasn't....I don't think they used it like I'm using it, but I like the sheen of it, because it is like silk. And I haven't been anywhere to pick up my silk thread. And it's not easy to find. You go to any fabric store and they don't have it. So I just happened to get it in BC when I was there, where I first spied it. But now I think there is silk thread in the spool that you can use in your sewing machine. So I was going to check that out, and see even if I could double that, then that would give us this, this look. But it definitely is all the same....it is a...you can see it there, I've got a ridge on each edge of it. It's not straight regular embroidery. It has that, that kind of a, button hole look to it.
- 2.4 Leah:** It does doesn't it?
- 2.4 Marg:** Yeah, I wished I came prepared. Mother has some that she's done too and she used to do it all the time.
- 2.5 Leah:** Look at how long.....she's taking a break.
- 2.6 Marg:** She's taking a break
- 2.7 Leah:** Yeah, no more...yeah, taking a break...that is, that is distinctly Métis, eh, this style.
- 2.9 Marg:** I think so, yeah. That's what ah...I mean I looked at different books and I liked the way they...how they started out, and how they....like if I was to do this rose and then continue on, like I mean the rose could be that big by the time you got done with adding. And that's the circular motion for me, is what I like about it. I don't like squares; I like to keep it flowing. And I think that's how some of our work is it's flowing. And I guess that's why I like the curve. I like doing that curve on there because it's flowing. This one here I just designed. I haven't got started yet and I don't know if you're gonna be able to see it, it's pretty...just penciled in. I just did it free-hand with pencil so I don't know if you're gonna be able to see it. And I tried to do the leaves and just to give it the old flower look you know...
- 3.7 Leah:** Can you hold that...yah right there. I can actually see it...yah right there and just get it out of the....so you all do it by free hand, eh?

- 3.8 Marg:** Yah, I don't trace any of this, no...yah I can't do it the other way. So I have those pencils, you know, drawing pencils that I have. I like a charcoal pencil and they flow very freely on fabric, but these will be shawls when I get them done....I want to finish the edges and put some beadwork on the edge like fringe it with beadwork.
- 4.0 Leah:** How long have you been doing the silk embroidery for?
- 4.1 Marg:** Oh, I've been doing it for...I think it started with silk actually, because I loved the feel of it you know. It gets tangled because it's so thin, but once you get the rhythm to it, you just don't notice it. You have to find a good...material too. You want to have a material that's going to last for years and years. You have to get a good material, so I chose this linen. It's linen and I think it has a bit of polyester in it, but linen I find is very soft and it'll hold the threads in there a long time. I did a bit of a collage, I can show you, of our.....
- 4.4 Leah:** Do you wanna grab the shawl over there....
- 4.4 Marg:** Now, that's it I have to keep watching her...I gotta keep watching her because she'll lift anything.
- 4.5 Leah:** She's strong I know.
- 4.5 Marg:** She'll lift anything up.
- 4.6 Leah:** Ah, that's nice, you did this one too, hey.
- 4.6 Marg:** Mmmhumm...
- 4.7 Leah:** And it's a \_\_\_\_\_ stitch, you can't see ....
- 4.7 Marg:** It's the same on the one side as the other...there's no knots.
- 4.8 Adeline:** Gee, that's nice and bright eh...that one there I'm talking about.
- 4.8 Marg:** This one, yah, but you see how you can extend from the main flower, how I just come pulling out from it, just to...and that's what the designs were. They just pulled away from the one main flower. And that's just outlining, that one there, it's not our stitch at all.
- 5.0 Leah:** Right up at the top there, eh?
- 5.1 Marg:** Yeah, it's their, it's our design, but it's not....that's just a running stitch. Stem-stitch, line stitch...

- 5.2 Leah:** That's the lines down below?
- 5.3 Marg:** Yeah, that's a fill-in stitch and it's still not our...the Métis stitch down below either, because you'll see there's no ridges.
- 5.4 Leah:** Right, like with the Métis stitch....and I noticed that about the Métis archival museum pieces, they all have that the ridge.
- 5.5 Marg:** And these don't. This is just a little thing that I made for...I did a little...we did ...it's our house at Katepwa actually and that was our house. We had a two-storey house and we had a rose bush beside our house. And that's mother out there with our cart, and we lived by the trees and of course, that's our hills. And that's just how I pictured it.
- 5.7 Leah:** Beautiful tribute.
- 5.7 Marg:** Yes, and then we had black poplars beside our house and that represents that over there...but that's how I would like our house to have looked...it didn't have the shutters and it didn't have that beautiful round door. But you always picture it to be...
- 5.9 Leah:** ...what you want it to be.
- 5.9 Marg:** Yeah, so I thought I can reinvent this and I can put it down as to how I'd liked to have seen our house. But that's how it was, tall and thin, you know like, we were one of the ones who had a wood house, where the rest were log. We had a fir house, like it was lumber, eh. The rest of them had log houses with whitewashing mud between and then whitewashing over top. And when mother sold that house, she sold it for \$75. (laughing)
- 6.2 Leah:** No kidding?
- 6.2 Marg:** Because they had to clear the road allowance. We had to move out.
- 6.3 Leah:** No kidding. That must have been heartbreaking eh?
- 6.3 Adeline:** Oh God, I couldn't believe my eyes, but that's what happens.
- 6.3 Marg:** Where's your stick, Mom?
- 6.4 Adeline:** Over here.
- 6.4 Leah:** That must...jeez...they removed all the families, eh?

- 6.4 **Marg:** So there's not a one down there. Like now if you go down there, you see it's just totally...it's a resort now.
- 6.5 **Leah:** It's no more.
- 6.5 **Marg:** It's...no place where you can go down...well you go to the boat launches and go down to the lake and just...cause I used to look at...
- 6.5 **Adeline:** It's far over....
- 6.6 **Marg:** Right where Kookum's house was, and our house, there's a great big beautiful place there now, the trees are gone.
- 6.6 **Leah:** Did they have a name of your little road allowance? Did they have a name in Michif?
- 6.6 **Marg:** Yes, and we didn't like it...
- 6.7 **Leah:** Was it a bad....?
- 6.7 **Marg:** Yeah, they called it "Dogtown."
- 6.7 **Leah:** Okay, so it was pretty....
- 6.8 **Marg:** And, uh...yah...
- 6.8 **Adeline:** Well they had lots of dogs because...
- 6.8 **Marg:** At one time, like this was before my time, or when I was a little kid, I guess...
- 6.9 **Leah:** ...but then people take it negatively over time.
- 6.9 **Marg:** And, because it was an antique store that opened there and he had a big sign "Dogtown" on it, you know, we never liked it being called "Dogtown."
- 7.0 **Adeline:** He didn't stay very long either...
- 7.0 **Marg:** He wasn't there long, yah. (*laughing*) But, that was the...that was the name.
- 7.1 **Adeline:** Oh, I like my flower.
- 7.1 **Leah:** I think you did wonderful.
- 7.2 **Marg:** Yeah, it's nice, is it ever, it's very nice. So now when you fill it in with pink, and the colour that you like...

**7.2 Anna:** It'll be bright, eh?

**7.2 Marg:** Very nice.

**7.3 Leah:** It's beautiful.

**7.4 Marg:** ....sought after, but the pay off was the people, the farmers would come and uh, when it was election day, the farmers would come, particularly a few them would come, these people that were running for office would come down to the valley and they would be bribing, they would be buying votes. They would be selling liquor to all these fellows and getting them loaded and that's how they kept them controlled. Like and I think that's, in a lot of sense, when mother was talking about the Stevensons, for instance, that they would save all this material for her, and they treated her really well because they wanted her vote. You know, so she knew that, eventually. But a lot of times these people would come and disrupt the whole valley. It would just be bedlam there and it was terrible how they treated the people. And they would load them up in big trucks and take them to vote. But they would be right there beside them, you know. See, uh, First Nations people weren't voting at that time, you know, so they weren't a threat to them, at all, like the Métis, you see, so they had to come, they had to try and buy their vote and they did. They came down with all this liquor and there was so much, um, drinking going on, and it just destructed the whole family...

**8.2 Marg:** Like the women, I think of the women how they had to cope with these men, how they had to cope with, you know, for days and days they'd be drinking for as long whoever was bootlegging, and there was always somebody who had a still going somewhere. And how they would do it for days on end, you know. How did they cope with their children going to school? I mean kids had to go to school you know. But I often think of them, you know they're never really thought of when you talk about the history of the Qu'Appelle Valley, you think about the food we ate and things like that.

**8.7 Marg:** Women getting beat up. Women being literally stomped on totally and death coming at the end of it all. So she lived through a lot of those things, so she became a very strong I think, because of what she saw that she had to, you know, she didn't want it happening to her, so she would be...she didn't depend on anybody, put it that way. She was a loner. She was a loner in the valley because you know, like our old ways, and I've seen it with other people too, like in our family that they feel you know, you're not good enough for me if you don't sit and have a drink or you're not....or you're too good then, eh, or you're les "Anglais" always said you know. (laughing)

**9.2 Marg:** And so they'd be angry at mother because that was her point of view was that no, she did not tolerate it and would not tolerate it. So therefore she was hated in the valley for that, because if anybody did anything, she'd be phoning the police, because she didn't want to contend with this, you know. So because of the violence and when we talk of lateral violence, I think that's where this was...you know a lot of us are suffering from that as we're...generations go on.

\_\_\_\_\_It was scary and that's where my point of view about this alcohol comes from, that I just don't want to...it's frightening. I think of the fear...not so much what...you know, the drinking part of it, but it's the fear of when...when I see that happening.

**9.6 Leah:** For sure...just so it's on tape, the kids\_\_\_\_\_...the weeds, a little bit about those children...can you tell...

**9.7 Marg:** Okay, well they used to, like mother was a stoker, and she stoked all over, and the farmers would come and pick everybody up and they took everybody, the children and all. And they would just line them all up at the end of the field, give them these big bags and they were picking weeds and they go along and pick those weeds. And mother said they'd just be you know, all day picking weeds. And there'd be bags of weeds, they would take away. And they'd go dump the weed and bring the bags back. And they took all the kids, didn't they when they were picking those weeds. And that was one of the jobs, and they got paid for it, or did they get, meat or something for it?

**10.1 Adeline:** I don't remember. I forget about everything. Once is good.

**10.1 Marg:** (laughing) ...Forget about the bad part of it...

**10.2 Leah:** Yeah, leave that part behind.

**10.3 Marg:** But mother was just telling me the other day of the market garden cause she learned to, you know, do her garden. And they had gardens at school, and of course her Dad was a gardener too, they had gardens and that. But, she learned how to do her own garden and she learned it at school because they had the individual gardens. And what was that fellow's name, your principal? Norvy Osmond. She went to school, he was the principal, so I mean he was her...when she ran into trouble and needed a phone or needed help when any of us got sick or Dad got sick, she would go there and he would phone the hospital or phone the doctor, and the doctor would come down. So when he lived across the river, but he was her contact I think, with the outside world as far as getting help. Because the relatives around were very, you're on your own kind of thing, and kept to themselves, so you didn't depend on them to go for you, you know.

**11.0 Marg:** So, because we had some accidents, that...my sister got burnt really bad and her back...she had to crawl up onto the stove, we had some plums, mother had just got done canning all these plums and she had these plums up at the top. And of course this little mite of a girl, she's a twin, but she's tiny, and she had to crawl up on that stove and go to the top of the stove. And the kettle of course was there and it flipped and burnt her back. That was the most horrible thing. And Dad jumped on the horse and ran to the, to Osmond's and phoned and the doctor came down and...so it was really traumatic. That was one that I remember that was really, you know, a traumatic thing, but...

**11.5 Marg:** Living in the valley, all these people worked, like all of her brothers and her Dad all worked for Skinner, and there's a whole history on the Skinner family and it's available for anybody to read, because Yvonne, that's one of the granddaughters I think, no I think that was her uncle, but anyhow, he did, she did write some history on it. And in the history is out Grandfather, her Dad, written in there that he got ten dollars cash and he got two pairs of pants for his sons and...because of even at that time they weren't even...they didn't even get money to buy what they wanted. He would go to probably, something like the Army and Navy or something like that where they would buy a big lot of clothes and bring them down, like the pants, shirts, shoes, socks, everything he'd bring it down and he'd dole them out, they would get maybe shoes or...cause it's all listed in there what they received, yah, it's all documented in there, yeah. Mother has it at home, she has the book on it, and her Dad is in there and I remember seeing his name with cash, ten dollars cash, and that was a lot of money, you know. But all of it is in there and it's really interesting to read on how they worked, the same with the Métis farm, was the other one that all Métis' worked at. When the fathers, the priests owned it...

**12.6 Leah:** Oh yeah, the Métis farm...

**12.6 Marg:** Yeah, and there's a lot of sadness that comes from there. There's people worked for 25 years and never got anything out of it, you know. They worked, they slaved on that farm to build it as it was. But they had a house to live in and I guess that's about all they had, and you know, they could have the food, vegetables and things like that but they were the ones that kept the farm going and they never did own it. I mean they own it now, but it's having very hard time to keep those farms going today.

**12.9 Marg:** This is our tree, part of our tree. And this is the....

**12.9 Leah:** ...the scrip application?

**13.0 Marg:** Yeah.

**13.0 Leah:** Wow!

**13.1 Marg:** And.....and this is our, like our immediate tree.

**13.2 Leah:** Right, right.

**13.3 Marg:** Not our immediate, like it's, like my Mom's...and there's her marriage license and her birth certificate, her baptismal, because....got her baptismal and her marriage certificate.....well this is her certificate of marriage, yeah that's right. They were married 22 years before he passed away and he was only 42. He passed young and he died.

**13.6 Leah:** This is the family tree. Gosh there's so many Métis in this family tree. Unreal, generations.

**13.7 Marg:** Yeah, oh yeah, like right from the beginning there...

**13.8 Leah:** I know...

**13.9 Marg:** And this is where they talked about....okay this is my Dad's side, and this is mother's side, and this is where the "dit Pelletier," you see came from Charlie Peletier and they spell it Peltier, they dropped the "l" and this is where it changed on Louis Sr., this is her father, this is Louis Sr., well this is where it changed. So he was brought up by Racettes, so he took on their name, and they were originally were Pelletiers. So, this is where the change came in and when he registered his children, then some of them were registered as Racettes, some were registered as Pelletier's and so they really had a conflict there. So when she was getting her Old Age Pension, we had to go through a big ordeal because they searched her name and she wasn't registered as Racette, she was a Pelletier and that's how she knew; she never knew that before.

**14.7 Leah:** Oh no...

**14.7 Adeline:** Yah, we found out in the...Regina....

**14.7 Leah:** Vital Statistics?

**14.8 Marg:** Yeah, so that's where the change is. So these people here are, um...this is where Calvin comes from.

**14.9 Leah:** Oh yeah.

**15.0 Marg:** He comes from the brothers of...A brother of Louis...

**15.1 Leah:** Oh, okay.

**15.2 Marg:** Yeah, yeah, that's the line from him, his brothers....But this is Norbert, this is a Norbert Pelletier over here. This fellow here was my Great Grandfather, like this is my Dad's side of the family. But this Norbert Pelletier, married here, then he married again, so there's two sets of families that are Pelletier's around. And it's really funny how that, you know, goes in there.

**15.6 Leah:** It is, it's really...

**15.6 Marg:** So he's related to, this is her sister Louise, and these Pelletier's are related to her husband. (laughing) You know, it's just really amazing how the mix up.....so that's why the "dit Racette" or Pelletier on there. So that's how that was. And I mean how many other people...it changed when the priests wrote it down as well on their birth certificates, because they wrote in French and so it had to be transcribed, but this was transcribed from the French and the church where mother got this from. The father gave it to us. Father Coubage, Lebret. Now all those Lebret, are all in the computer in Regina, so you can get them out of there...that's where most of the information of most of these people went to. But we extended our family on, all the way to Paris and to wherever. Now, we find out that it's...comes from there, all that way back you know, many many years.

**16.1 Leah:** So, a lot of, you grew up on the road allowance then?

**16.2 Marg:** Yah, Mmmhmmm...

**16.3 Leah:** Wow, jeez, how many families were there?

**16.4 Marg:** Oh, there would be, like um, Kookum's family, she was a Cardinal and she had, oh I forget how many children now, I can't think of it. I'll just recite some of their names eh, their nicknames.

**16.6 Leah:** Yah.

**16.7 Marg:** There's "Chicoche," "Catiche," "Kechiche," and what the heck was the other, the other ones now. And then Norman, Michael, and Fred was our Dad, and Michael and Norman were the other sons that they had, three sons then, and the rest were girls. But they, Grandma and Grandpa lived there, we lived just a ways from there. And then up the hill, was Michael and his family and his children lived up there. And then they had this family come down, the Parisiennes came from Fort Qu'Appelle. And so there was young girls there, you know like I didn't have anybody to chum around with, or play with at the time, just our brothers, you know, and there was no young girls there, so of course when these girls came it was fantastic. There was four of them, all in different ages, and there was one my age. Her name was Ebouaise...she'll kill me for telling you that. But Cecile.....and then they

had a son that was the same age as my brother so four of us were always together, you know it was really, really nice when they came down. And they built a house on the hill then, they were ah up the hill a ways, and they built theirs in log. I remember they had a white floor. They washed the floor...Lorraine was such a housekeeper, that was one of the daughters, and she kept the house just spotless, and she washed these floors 'til the wood was white. It was beautiful.

- 17.8 Marg:** And they grew the biggest lettuce leaves I ever saw (laughing). Because they would have, they had lettuce sandwiches you see and....when they went to school I can remember their lettuce leaves were just...
- 18.0 Adeline:** They were good lettuce too.
- 18.1 Marg:** Yeah, but mother had a very good garden too. She had a...we had muskmelons, it was our favorite. That's why I guess I love cantaloupe and that, because these muskmelons used to grow like wildfire down there.
- 18.3 Leah:** Muskmelons, what is that?
- 18.4 Marg:** They're like a cantaloupe, only they're a little smaller...
- 18.5 Leah:** Really? I've never heard of them.
- 18.5 Marg:** Yeah, there just a smaller...they're like a cantaloupe, they have the same colour inside as well, seeds, seeds were the same, and that was the garden, the garden part of it. And we had lots of gardening.
- 18.7 Marg:** And then there's the grin thing, you know, the chokecherries, picking chokecherries, grinding. Mother had her big rock, sat down, and crunch, crunch, and juice dripping and all these little things piled up all over outside. We'd have to be fanning them steadily to keep things off of them, so they'd dry in the sun you know. And then they'd, we'd be put in those bags, similar to these bags you know, and mother used to have one full of grins, one full of saskatoons, dried saskatoons, and they were put on a hook. And oh I can remember sticking my hand in and grabbing a grab (laughing), you know a handful of dried saskatoons and they were so good.
- 19.1 Adeline:** Were they ever sweet, eh?
- 19.2 Marg:** Yeah, they were dry, but that's how they used to dry them. Just lay them all out on oil cloth, like a lot of people...
- 19.3 Adeline:** ...going down...

**19.3 Marg:** Yeah, she'd wonder why her Dad was going down...

**19.4 Leah:** Oh there we go...

**19.4 Marg:** We used to fry saskatoons too, as well as can, you know and eat them like that, but fried saskatoons were good. Chokecherries. We'd have to go find that nice rock, oh gosh, it was a big deal to go and get the right one, then get one to hit them with, you know, crush them and now it's...now we just turn the grinder and go for it, you know...

**19.7 Leah:** Oh yes, much easier.

**19.7 Marg:** But we used to pick rosehips and we used to eat them, the rosehip. Out on the outer edge, that was full of vitamin C, we'd go in the winter time and they'd be frozen and we'd pick a whole pile of them. You know we'd be walking on...the snowbanks were so high that you could walk along you know. We were right at the top of all these trees and we'd be picking those. And we'd bring them home and mother would make...she'd cook them. We'd peel all that off and she'd cook that and we'd make a...it would be sweet you know. So I guess we were getting our vitamin C, we didn't realize it. The same with the fish, you know, we ate fish all the time. Grandma tried to get me to eat a muskrat tail one time, but oh I couldn't do it. I bit into it and that was the end of me. But yah, I've seen them cooking squirrels, gophers, you know times were tough and Grandma would be cooking up anything.

**20.4 Adeline:** You guys wouldn't even eat 'em too...

**20.5 Marg:** No, we couldn't, because we were out there with them all the time, you know, (laughing) you didn't want to cook your own pets, I guess. No, you didn't. But she could really make chowder, like she made a lot of fish chowder and with...and then canning. She'd have those bones...would be just soft you know, just like salmon, fish cakes made.....

**20.7 Leah:** But that's good, that fish oil, there's nothing like fish oil they say for....that's why you're 90 years old and you look like you're 65. (laughing) Seriously, there has to be a reason.

**20.8 Marg:** Yeah, it does, yeah, I think so...and then some of them....

**20.8 Adeline:** Yeah, everything under the sun...

**20.9 Leah:** And it's all natural eh?

**20.9 Adeline:** Yeah...

**21.0 Marg:** Pincherries.

**21.1 Adeline:** Never short of anything, I dunno, that I remember.

**21.2 Leah:** You just had to go out and get it, eh...

**21.3 Adeline:** Yeah, go out and get it. Used to make rugs and used to get a lot of pork and oh, pork from the farm where they have lots of pork eh.

**21.4 Leah:** Did you ever farm...did you ever do any farming at all when you were...

**21.4 Adeline:** Well, I used to live with my brothers and that before I got married; my Dad was farming, all my brothers are farmers.

**21.5 Marg:** And when her mother passed away when she was four, I think it was four, they all went to the convent. Their father, like there was quite a few in the family, and the girls had to be put somewhere because he couldn't look after them. He had the boys at home and they stayed farming with him, but the girls were shipped out and where were you sent to mom?

**21.7 Adeline:** They were sent at the Regina, you know that hospital in Regina.

**21.7 Marg:** No, Auntie and them went to the hospital in Regina, you went to the convent.

**21.8 Adeline:** Yeah, I went to the convent in Lebret...with the sisters...

**21.8 Marg:** And what did they do?

**21.9 Adeline:** Oh they were mean to us. They ---- you on the head....

**21.9 Marg:** ...pinch your ears....

**22.0 Adeline:** ...pull your ears. Oh that one sister was bad. I dunno, I never done anything to her but she wanted me to always make the bed the way she wants it and I never made it that way I guess. Pulled my ears to...you know...fix the bed right. I'd go there and I'd do the same damn thing. I'd go out and here she comes and get me again. And she .....alright. I had to go back, I dunno how many times. Oh, I was stubborn too I guess. (*laughing*) Finally I was mad, I put it straight the way the way she.....(*laughing*)

**22.4 Leah:** Did you learn a lot? Did you learn to do a lot of reading...

- 22.4 Adeline:** Oh yes, yah. Well there was four, six, there was seven of us.
- 22.5 Marg:** ....that went to the convent....seven of the ones.
- 22.6 Adeline:** I told my sisters, they weren't there very long too, Auntie Josephine and Auntie Louise, there were too old eh. So they....
- 22.7 Marg:** Oh yeah, that's who went to the Grey nuns to work. They went to work then at the hospital.
- 22.8 Adeline:** ...ones were there...
- 22.8 Marg:** And they had to pay, her Dad had to pay a certain amount to keep them in there per month and then he ran out of money and decided....and then of course they wanted to go out...they wanted to get out of there. So I guess they cried every time that he would come to visit and....
- 23.2 Adeline:** Dad used to come all the time.
- 23.3 Marg:** ...and then he decided to take you out and where did you go?
- 23.3 Adeline:** We were crying and, I was anyways, when he came I use to cry every time, ah we better come and get you, the sisters, he told them that, we're going to take them out, oh I was so glad.
- 23.5 Leah:** Oh, you still look like you're glad. (*laughing*)
- 23.6 Marg:** So then where did you go?
- 23.6 Adeline:** I went to my brother Henry's. My brother Henry took me in, and then the two other little girls, Auntie Philomene and Florence, they put them in the school. The Indian school in Lebret. They didn't like it there and they ran away from there. I don't where they ran to, but they ran away...
- 23.8 Marg:** Auntie Florence was then placed with the Bellegarde family at Peepeekisis....or Little Black Bear. She went to Little Black Bear.
- 23.9 Adeline:** Went to look for them and they came back, they'd stayed there for awhile. Then what happened after that....
- 24.0 Marg:** Then you were at Uncle Henry's for...
- 24.1 Adeline:** Yeah, I went to my brother Henry's after. That lady was pretty mean, so I didn't like it...and when I was 15, I ran away.

**24.3 Marg:** Yeah, she ran away...

**24.3 Adeline:** I walked to Indian Head from my brother Henry's, so that was almost 9 miles.

**24.4 Marg:** And at night, well, her preparations for the day, she got ready and when she made up her mind she washed her clothes, because she did a lot of work. She was the one who baked the bread and did everything.

**24.6 Adeline:** ...baked bread that time, I punched it down once and it came up again and oh...yeah and I had to wash too. But I had to wash my clothes, I washed my clothes, packed my clothes in a bag, and the bread was going over my pan, and going on the...punch it down and oh...when I punched it down, I covered up, covered up of my clothes packed and I left. And I walked to Indian Head.

**24.9 Marg:** ...to her sister's, her sister Agnes'.

**25.0 Adeline:** My sister Agnes was there.

**25.1 Leah:** Was she surprised to see you?

**25.2 Adeline:** Oh, I'll say she was surprised. I got there in the morning.

**25.3 Marg:** Walked all night.

**25.9 Adeline:** I got there in the morning. Oh I was cold. "What are you doing here?!" she said. Then I was sitting there, I didn't answer. I was cold, I didn't have no coat on. I never took a coat; it was hot in the summer time. Yah, it was nice. And I walked all night to get to Indian Head, and I got up there and it morning, daylight already. So I sat at the door and my son-in-law came to the door, he always comes to the door, open the door, I was sitting there. Oh he was surprised, "What are you doing here?" he said to me. I said "I ran away" and he asked my sister Agnes, "Agnes" he said, "Look who's here. Your sister's here." My sister got up, surprised to see me sitting there (*laughing*). "Better come and go to bed," she told me. I was freezing. I didn't have no coat on (*laughing*). Oh she put me to sleep after, she put me to bed. She said "You cover up and go to sleep" she said. "I'm gonna go and see the lawyer" she said. So, after seeing the lawyer, "Oh, she can't come and get her" she said. The lawyer said, "Can't do nothing." Oh she was pretty mad she couldn't do anything.

**27.1 Marg:** Yeah, she came looking for her...like my Aunt who was a seamstress for the RCMP, was the RCMP that she went see, and of course, they knew who she was and you know, they were helping her.

So she went and found out what the law was; that she could not come and get her and take her back. So my mother hid...yeah, she had to hide because this lady would come and Auntie would say, "Well I guess it's time you better go over to your cousin's." Mackenzie, this was her other cousins, MacKenzies lived in Indian Head, and she went over there. And I guess this lady came and she didn't believe that mother wasn't there and Auntie Agnes had to tell her, "No, she's not here." "Ah, I bet you you're hiding her in the cellar," she said. So she went and what did she do Mom?

**27.6 Adeline:** She opened the cellar door and looked in there and opened the cellar door, and she found out I wasn't there. (laughing)

**27.7 Marg:** What did Auntie Agnes say?

**27.8 Adeline:** Auntie Agnes didn't say...oh I forget what she said to her.

**27.9 Marg:** She just about felt like pushing her down...

**28.0 Adeline:** Yeah (laughing)...that's what...

**28.0 Marg:** ...givin' her that (laughing)....but she escaped and they didn't come and, she didn't have to go back from there. So she stayed with her sister and worked. Then they put her to work. She worked for some other people and she didn't have to go back. But that was I dunno how many years from the time she was maybe 7 I guess eh, 6 or 7....

**28.3 Adeline:** I was older than that.

**28.3 Marg:** Were you? You were going to school from there anyway. And she stayed until she was 14 or so...

**28.5 Adeline:** It was me and Florence....

**28.6 Marg:** ...Louise, Josephine...

**28.7 Adeline:** No...Josephine, she was running around already.

**28.8 Marg:** (laughing) She was old enough to go...

**28.9 Leah:** ...old enough to go.

**29.0 Adeline:** Oh yeah, Auntie Louise, and Auntie Josephine, they were in the convent already...

**29.1 Marg:** So there was Florence and Philomene...

- 29.2 Adeline:** Florence, Philomene and me....and Tommy, oh not Tommy, Toby.
- 29.3 Marg:** He was the youngest. I think he was two years old and they, her mother died of, what did she die of?
- 29.5 Adeline:** Typhoid Fever.
- 29.6 Marg:** Yeah, and then she lost Philomene as well got it, that was a daughter, so they both died of Typhoid.
- 29.8 Leah:** Yeah, a lot of death, eh, early death eh? Tough for women...like tough times for women....
- 30.0 Marg:** Yeah they had to be everything and do all things you know in order to keep the family together. But when you don't have your parents, you know, it must've been really hard to grow up and to find your own way, you know. Especially with such a large family, like there was 14 I think, there was 14 in that picture of them, you know, that's...she's very close to her brothers...well and her sisters too....but she became a horse woman as well, worked outdoors and looked after horses and then she'd go and punch bread in the morning before she went to school she'd have to do laundry. And that was haul the water, heat the water, put it in the pan, scrub it on the scrub board, dump everything, hang it up, you know, and then iron. But she's the best ironer there is! (laughing)
- 30.5 Leah:** Oh, I....look at her with her hands! Her hands...
- 30.6 Marg:** She used to get praises from the church women because her sons were always so stark...white shirts and perfectly pressed and you know....yah, that was, that's her trade marks.
- 30.8 Leah:** That's something to be proud of, that's for sure.
- 30.8 Marg:** Yeah, it is.
- 30.9 Adeline:** Oh yah, my brother Tommy was always a white shirt. He always used to wear white shirts I don't know why.
- 31.0 Marg:** I think we...a lot of them wore the white shirts.
- 31.1 Leah:** I know it is....a lot of old pictures of men just wearing those white pressed shirts...they look very nice, very good....very spiffy.
- 31.3 Adeline:** You know when you're\_\_\_\_\_, a lot of white shirts. We used to know\_\_\_\_\_ for an old guy....he had his horse, he was a

travel salesman, and oh the white shirts I used to take home.....for the week.

**31.5 Leah:** One for every day.

**31.7 Adeline:** One for every day, yah, he was a traveller.

**31.9 Marg:** And she used to work, like mother worked at the...all those cottages and....at Katepwa. She worked on a lot of those cottages, cleaning...come spring it was, you know, she would go, and she had her certain people that she would go and do every year. She worked in that hotel, she was cooking at the hotel, cause her brother worked there as well, or your uncle.....

**32.3 Adeline:** Stanley worked there....

**32.3 Marg:** Stanley, yah, Uncle Stanley.

**32.4 Adeline:** Uncle Matthew worked there.

**32.5 Marg:** So they, she got a job there at the hotel. So between us picking berries and mother working and making rugs for winter, that was the way it went.

**32.6 Leah:** That was the way of life.

**32.6 Marg:** Yah, that was working steady, like you worked through summer to get ready for winter, you know and then struggle through the winter...

**32.7 Leah:** ...to make it to the spring.

**32.7 Marg:** Yah, it just was, you know....

**32.8 Leah:** ...cycle...

**32.8 Marg:** Yeah.

**33.0 Leah:** Did you guys ever have those old Michif stories here about like the Black Dogs, the Rugaroos, the Shape Shifters?

**33.1 Adeline:** Oh yeah....didn't know there was such a thing as a Rugaroo. (laughing)

**33.1 Leah:** Yeah, I heard old people talk, you know, jokingly about that....

**33.2 Adeline:** Yeah, that used to be their story. And we used to believe that because we were small and didn't know. We were...talking about

Rugaroos and I started asking questions, "What does a Rugaroo look like?" (laughing)

**33.4 Leah:** Good. (laughing)

**33.4 Adeline:** Nobody would tell me what they look like. (laughing)

**33.5 Leah:** Yeah, but they sure scared a lot of kids, eh.

**33.5 Adeline:** Oh, yes, Rugaroo was the devil, they said. They don't pray, the devil will come and get you, that's Rugaroo.

**33.6 Marg:** Oh yes, we were church goers and that, I tell you. And I can remember her saying that you know, you have to always be kind to people because you never know when the Lord's gonna be at your door, knocking at your door. And I still can see that holy picture of the Lord knocking at that door and (laughing) I better be prepared to answer in good faith and to be kind to whoever came to the door, you know. But that's mother...then I still have that in the back of my mind...

**33.9 Adeline:** Ah, that's what I used to think.

**34.0 Leah:** It's true though.

**34.0 Marg:** It is, yeah, definitely.

**34.1 Leah:** And it all comes back someday.

**34.1 Marg:** Yeah, yeah, so that was one of her, her teachings...

**34.2 Leah:** Beautiful.

**34.2 Marg:** Mmmhmmm, yeah, well.

**34.3 Adeline:** Well let's talk about something else.

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### **Tape Three, Side A**

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**0.1 Anna:** Kookum, can you tell us about this rug, and the colours?

**0.2 Adeline:** Well, this piece of rug is made....Adeline Pelletier made this rug....(laughing)

**0.3 Anna:** ...(laughing) Which is you!

- 0.3 Adeline:** That's me. And I forgot the background in yellow and all colours, and the roses are red and the leaves are green, and the border is blue and black, and the centre is orange and yellow. Kind of a nice work.
- 0.4 Anna:** Yeah, it's beautiful.
- 0.4 Adeline:** ...if I'd say myself.
- 0.5 Anna:** You'd say yourself it's pretty nice, eh? (laughing) And what about the...like what are the, what do the bright colours mean to you, like the reds, the purples...
- 0.6 Adeline:** Well, I like all this colour, that's why I put it here. I like the red, and this colour, and you have to put a darker colour for the frame, eh. And the leaves are nice and bright eh, green and the flowers are red of course. I don't know what you'd call these flowers, but they're flowers anyway.
- 0.8 Anna:** Yah, they look like a Métis design though, right?
- 0.9 Adeline:** Oh yeah, yeah, pure Michif.
- 1.0 Anna:** Yeah, pure Michif! (laughing) That's great! And then you do quite a tight hook there, eh?
- 1.1 Adeline:** Oh yeah, you got it make it tight or else it doesn't...you can see it through...you can see the gunnysack underneath eh. See you gotta cover all them little holes in the gunnysack. You can just imagine how many little holes there is in that gunnysack, so you gotta cover it all. So I made a pretty nice job anyway, I can say that.
- 1.4 Anna:** (laughing) You did a really good job for sure, I don't see any holes.
- 1.5 Adeline:** I covered all the holes I can I think. So that's what about...
- 1.5 Anna:** That's nice, and I noticed these coming out too, what do you...
- 1.6 Adeline:** These are just the vines, supposed to be. See, but I don't know, the vines must be over here too I guess. (laughing) Yup, them are just the vines.
- 1.7 Anna:** It's nice though, it makes the design...you know...
- 1.7 Adeline:** Makes it brighter, eh, it's, you can see....it's nice and bright anyway.

- 1.8 Anna:** It's really bright. I like that.
- 1.8 Adeline:** Oh, I must have made a thousand of these. I used to make lots of them. I used to make bigger ones than this...this is just a small one.
- 1.9 Anna:** Big hallway ones...
- 1.9 Adeline:** Yeah, and they're wider, eh, some of them were wider and some of them were longer. One I made was three feet long, but it was kind of narrow, kind of for a hallway I guess, I don't know. Anyway...
- 2.1 Anna:** And they ordered different designs?
- 2.1 Adeline:** No, I used my own designs. I used my own designs.
- 2.1 Anna:** ...with the flowers.
- 2.2 Adeline:** Oh I had lots of designs. The only thing I was wishing I could have made is put horses, but I don't think I put any animals on it, did I, did I put any animals on them? (to Marg)
- 2.2 Marg:** Well, they did ask you to put on a dog, remember that. And Mrs. Stevenson when she ordered that hallway rug, you did a big lion.
- 2.3 Adeline:** Oh yes, yeah, that was a big one.
- 2.3 Marg:** ...size of the door, that one.
- 2.4 Adeline:** That was a big one. Yeah, that was the biggest one I made I think. The other ones were all small, eh. I made quite a few bigger ones than this, but the biggest one was as big as the door, pretty well. You know the single squares that's there now, that's how big it was. So I had fun with that. What else you wanna know? (*laughing*)
- 2.6 Leah:** Tell us about, what it, how did you, with having all your kids, find the time to do that?
- 2.7 Adeline:** All the kids grew up already when I did that.
- 2.7 Marg:** No, no, they were...they were all young when we were doing that Mom. This is when you were, when we were in Katepwa at the lake when you used to make your rugs. We were all little then.
- 2.9 Adeline:** Oh yeah, then, when I started.

- 3.0 Marg:** That's when you were doing your trading with these ladies on the hill in Balcarres. You had kind of a territory...Balcarres....and Mooshum had the territory of Indian Head. Kookum made the rugs for that side of the hills...
- 3.2 Adeline:** Yeah, yeah my rugs are all over. So this one, I guess will stay here! (*laughing*) But they don't use it on the floor, they put it on the wall.
- 3.3 Anna:** Yeah, well they're so beautiful, they're artwork even....
- 3.3 Adeline:** Well it is, it's not hard work when you know how to do it. But she knows how to do it now, so...
- 3.4 Anna:** Yeah, you passed it on, eh?
- 3.5 Adeline:** Yeah, my other girl, I dunno if she ever will do that. (*laughing*)
- 3.5 Marg:** She really wants to learn so...
- 3.6 Adeline:** She wants to try she said, yeah.
- 3.6 Anna:** That's good.
- 3.7 Adeline:** So that's the end of my story....
- 3.7 Leah:** What did you use for a frame? You didn't use this wood did you? Did you just use....
- 3.8 Adeline:** Yeah, use wood, same kind.
- 3.8 Leah:** Did you ever use willow?
- 3.8 Adeline:** No...
- 3.9 Marg:** That one rug we did, the one with the shaded blue, remember we did a willow frame with the blue rug.
- 3.9 Adeline:** Yeah, I think I did one of them.
- 4.0 Marg:** Yeah and you were not used to doing them with that and it was a little longer, it was hard to manoeuvre around....
- 4.1 Adeline:** Oh yeah, that one, it was sticking out on the...they were too much....didn't want to cut them. So it's pretty hard...when you cut it, you spoil it. All you have to do is move the length of it, as my son-in-law says.

**4.3 Marg:** Yeah, he's a pretty good at framing.

**4.3 Adeline:** Yeah, he's pretty good, yeah. Of course it's nothing to it, to make a frame.

*(All laughing)*

**4.4 Adeline:** That's the end of my story.

**4.4 Leah:** Thank you Kookum.

**4.5 Marg:** Now that you have finished your design and you've finished hooking and you're feeling pretty happy about yourself because you've accomplished so much and now we're going to go on with the finishing touches.

**4.7 Marg:** So turn your rug over and the outline that (set these needles over here), this little outline that I had suggested you put on your rug to begin with, this little extra flap, now you just be ready to tuck it under. You need a piece of material the size of your rug and it can be of any kind of fabric...old blue jean is really good...denim of any kind, corduroy is what we're using here today. But just something that's going to give you a little bit of wear when you're washing your rug because it definitely is washable. So the next step would be to get your material, measure out what your length of what you need. And lay that down right flat to your rug and pin it in all areas of the main part, like I've got these pinned here, you can see that. And get it pinned down so that this part is really stuck to your rug, because this is an individual piece here that we're working on. So I think just turn this around so that I can show you a little clearer. So what we're going to do then is we're going to roll it. We're going to start to fold this under and...sometimes you might have to cut this off, if it's a little too long because it gets kind of bulky here, but we'll give it a try. So you just fold that over, pull it in, so that you're right taunt with your...

**5.9 Marg:** ...and you can buy these large pins...you can see they're quite large compared to a regular pin, that's a little bent one, but you can see how large they are. They're quite...they're very good for this and they're in the pin department at any of the fabric places. So we're gonna just tuck that all under like that. And the corners are a little tricky sometimes because it's a little bulky, but you just sort of work with it a bit and you'll find it blends in. And this is even a half pin, so whatever you have on hand is good. So I'm going to try and tuck that under so that we get a smooth corner and we'll work with that.

**6.4 Adeline:** That's what I should be doing with....

- 6.4 Marg:** Yeah. So there we have that end...and you can see how that's going all the way around. We've tucked it all in, yeah....so we've got this side already sewed down, and you can see how pins are out of it and how smooth that...that you have all of this area just right taunt all the way along, so that you're showing your rug right at the tip. And it's the same here, so when you flip it over, you're not even...you know, you're not seeing your finishing underneath. But that's why that little tab is really important I find with finishing off because you can put anything here, it doesn't matter as long as you have this little tab to tuck under and it just finishes you right off.
- 7.0 Marg:** So good luck in your rug.....rugging and I hope you enjoy what you've designed for yourself and I think it's a good accomplishment. I just say good luck to ya.
- 7.2 Adeline:** Anything...you can put your picture here...I want one done, your picture on it and yours too. (laughing)
- 7.4 Marg:** Whatever design they come up with eh, it would be good to see. And it would be nice to have this go across the province, like you know, across Canada, I mean you got to look big you know, think big as far as the craft goes because every, I think every province would have a special way of interpreting too you know. It would be nice for us to see across the country, you know what we can do as women. And you know it's just empowering for us to say that, you know we designed it and we put it up there for people to see.
- 7.9 Marg:** And I think it's so healing, I find working with your hands, working with recycled material you have in your own closet. And you can also you know, go elsewhere for t-shirts, (laughing), you know, you just keep an eye out on who's got the nice colour that you want. When you go to Batoche, there're lots there, I mean that would be a good place to really look for colours. And people will just give them to you, I know, because they want to see their t-shirt in that colour, you know, they're part of it and I think that's what's intriguing about rugging.
- 8.4 Marg:** So, I'd just like to thank everybody for you know, for inviting us to come and show our craft. It's one that mother's passed down to us and she did so many of them, working until 2:00 in the morning over lamp-light. You can imagine how dim that was and how she could see. But she must have had eyes like a hawk, is what we always say, you know, because she did such fabulous work for all her neighbours and was recognized by it, you know, in the neighbourhood, in the valley, in Qu'Appelle Valley. So it's a memory that she will carry that she did it and today for her to be able to come back and do it again and to pass it on to other people I think is, you know, it's really gonna be great for....it's made her feel really good because she talks

about it being an excellent opportunity to share her gift so she's.....so I thank you again.

**9.0 Leah:** Now Marg, if I could just ask you, just for the archives, can you tell us about your vision and what sewing means to you and some of your ideas on how you want to take your own craft....

**9.2 Marg:** Sure, I've always been interested in crafting. Mother was a great sewer as far as...you know, clothing, sewing our own clothes for us. And so I guess I just have that built in me because our Aunt Agnes who was a seamstress did the RCMP uniforms and Salvation Army uniforms for people in Indian Head, so her family has been very, you know, sewing-oriented. Auntie Florence is another one, her sister, who does fabulous work...she's passed on now, bless her soul....she's left us with a lot of good memories and good things. But our...my vision is I want to share this with all the ladies and to try and empower you as to you can do something, you can do something with your hands, you know other than being a career-minded person. Like our era was get married and you know raise your family and stay home. This was you know, my era....mother's era was a little different too. But the next generation, which is my daughter's generation, and there is five generations in my family, and four with my daughter.....but her generation is more career-minded and, so I suppose the younger is gonna be the same way, you know. But I have a ten year old granddaughter who's interested in rugging, and she's learning how to sew. So I'm hoping that we'll just continue this.

**10.4 Marg:** But the vision I see of our women is to just gather to begin with...visit, you know, talk to one another...just be together and that way you just present this closeness and this feeling of belonging to a society or nation. I mean this is our nation that we're trying to build and I think women are going to be a very, very big part of that. And with the sewing area, I think that we need to present it to them in a way that they're going to enjoy it, not make it a big ordeal, because then it doesn't become fun again...you know, anymore....it becomes a job. And we want it to be a fun thing, we want it to be an enjoyable thing. It's like the quilting bees I guess, that you know, that are out there. Let's have a rug-bee, you know and get together.

**11.0 Marg:** But the healing power from it is amazing. Your hands are busy, your mind is thinking of just that one focus and everything is gone from your mind and you're just busy thinking of hooking and looking at the colour....enjoying your, you know, each little, like my mother says, each one of those little holes have to be filled. And don't get overwhelmed when you look at the size of the quilt...of your framing....and think oh I'll never, you know, I'll never do that, but really you will do it because once you get started it's just a blessing.

- 11.5 Adeline:** ....have one as big as the door...
- 11.6 Marg:** Yeah, then you're really looking at (laughing) a large one. But I would suggest one of this size I think to begin with because it...you have enough room to do what you like on it and it'll be, you know, really comforting I think, when you get finished.
- 11.8 Marg:** The sewing business that we are....The vision of the sewing that we're trying to present here in Nipawin is a textile business. Now I've been working in textile for you know, quite a few years, and I've always had a vision of women working together...training our women to be able to sew, to be able to design, to be proud of their culture for one thing. And I think this is a way to do it when you have your own embroidery on which I...I do some of that...a bit of that as well. And when you see your own Métis designs on there, it just...it's just very empowering I think. And I want to share that with them.
- 12.4 Marg:** So we've looked at ways of how to do it, so I think we've come up with a textile business where we're going to work with natural fabrics of canvas and that's where we're gonna begin. We've talked to a few people and people are interested in canvas bags and with the calico linings. I tried to think of a name of what we would call this and I came up with the...the willow aspect of it because I was in the bush one day and I was looking and we came upon on all these beautiful diamond willows: red willow, dogwood, and the silver-willow; they all have a beautiful uniqueness to them. And if we're going back to nature and going back you know to our culture, because they used willow for kinnikinick and they used it for the smoking and things like that (laughing). So I mean it's there, and we can use it. So the willow idea came into mind, and I thought well, we'll start calling this, you know, "Cross Willow Traders." And I like the name and whether we'll use that name as we go or not, it doesn't matter....it's just...then you got the weeping willow and you've got the red willow. And so some of the handles on the bags would be that. And I'll tell you how I got the vision of these bags.
- 13.6 Marg:** It came to me in a dream. And of course I was praying and asking you know, Our Creator for anything I do it's, you know, from him. So I was asking well what designs....I need some designs you know to....that are gonna be unique and nobody else. I don't wanna be copying anybody, so these came to me. Okay, he said, here we go, put some of those willow, you know, use those handles for the willow bags and a vision of those came to me. And then the other one was the moccasin toe, which is the same as a moccasin toe with a rounded front would be another bag. The other one was the circle bag which is a total circle with the handles...it would go in a circle...the handles would continue on into the circle, it would....you know, with the thing

in half, with the flap on it. That was our circle bag. Ah, oh I can't think of what the other one was.

**14.1 Marg:** We were reading magazines also, when we came up with the Possible Bag, which is a...it's a First Nation's name of bag that they used, and I think it was the Sioux who used this in the States...I'm not just sure on that. But we saw it somewhere and my daughter said, "Oh Mom that would be excellent," you know, call those bags the Possible Bags. And these are the bags that we're going to try and do for our foster care children. And I've already got those bags made up, so they'll be...you know, we will be trying to put those forward for them. The other one was the FAS children, Start me Healthy, kind of bags. That's been done somewhere up in the North-West Territories somewhere, but I think it's something that we can continue on here. Information Bags.....the other one was, do you remember the old....when mother was stooking, and Dad were stooking, and we used to have to go with them of course. They'd make a stook house, okay, and that's where I would babysit the kids while they were out there. And this is in the heat, and hot.....the grasshoppers were jumping around and oh gosh, you just wouldn't believe what it was like. But we just sat there and mother would make her tea, in her big glass quart jars, and big, the big sealers. She'd have them all over there with this tea, heating up, making tea out in the sun...tea...like making it out in the sun. So this tea would be there and that's what we loved...this sun tea...so I've...I'm going to be presenting that as part of one of the things that we'll be selling is Sun Tea. And they'll be in the big jars and I've got a bag made for them as well, with the weeping willow on it, so that's what that's going to....where that came from. You know, so I was just drawing from things that, that we already had, things that we already lived through, kind of thing.

**15.6 Marg:** And so each one can do that same thing. Whatever, you know, you have in your past or in your family history is what you can bring forward and we can put it together on a bag, on a rug, you know, in a quilt, it doesn't matter, embroidery, whatever. We can, you know, we can put them forward.

**15.9 Adeline:** Make a blanket!

**15.9 Marg:** Yeah, that's the other thing, you know, you could make a blanket and you'll enjoy it. You know like our granddaughter made a quilt and she cut out all these pieces of material from old pajama tops. You know like we'd go to the Thrifty Nifty (laughing) and choose some flannels and we would go and I'd say, "Okay, that's a pajama." "Oh yes Grandma." She'd be just in there, you know, digging out all these things (laughing) and we'd bring them home and cut them down. You know, take the buttons for the button box. And so they

created...mother helped her and they were the ones that created that one little quilt there. And baby blankets we've done too for years.

**16.5 Marg:** She's always done...that's one of hers there with the little animal, is what she collected. And those are her original little animals. These are her animals that she did for all of the children...all the kids got one of these. And you can see, she cut out all these little things and I still have her little...her little animals on paper. And she put them all on there and do her thing with her embroidery and all of that. So these are things that I'm sure that people would just enjoy to see and you could do them. And these are....and I'm talking to the ten year old children. Like it starts at even younger than that if you can. But I say by the time you're ten, you should have some kind of interest in the work, and I'd like to bring that back so that our kids know how to do a button...you know, know how to sew a button on. It's important I think for girls to be able to know how to do that.

**17.4 Adeline:** Yeah, lots of them don't know how to sew.

**17.5 Marg:** Yeah. So, in this vision of sewing and these bags just came on you know and now I just have these visions come to me and where do I put them, you know, who am I going to give them to? So now I have a focus on where they're going to go, and I think we'll be able to bring some enjoyment to people, and especially to our women. Definitely to bring them forward to help us develop it.

**17.7 Leah:** I noticed a lot of your Métis identity comes through. Can you tell me a bit about this? Why you chose to do this one? Maybe say a little bit about...because it strikes me and I don't know....

**18.0 Marg:** Yeah, well I was thinking what, you know, what other Métis symbols do we have? And of course you seen this one here with the cart and this is where the ideas are coming from. This is a sunset that came to me...my son, he works in the Northwest Territories and he sends me sunsets. He's a photographer and he sends me all these beautiful sunsets, so I have them, you know, always, the colours....and I'm uh...and like we were saying I'm a purple and I'm a pink, and (laughing) you know I'm a bright...I like bright colours and I like to wear them too. So these were...that's where that came from, and of course the cart is one of our symbols. This one here, and I wrestled with this....I drew up several things of, you know different things that I thought might be....and I thought "How can I do a sash one?" because that's one of our main ones, and I wanted to feature it. So I drew a few of them up and I got some inspiration and I didn't want it to be....like here I didn't want it to just continue on straight, like the sash is, you know, every...thread is just straight, I didn't want that because I thought we're going to have a lot of straight line when this is put together with the background, so I wanted something different. So

that's where the little corner came...and I call it a corner because we're always turning the corner and we can go either way. And these ones go this way, and these ones go that way. But we always come to the centre in order for us to start out, you know, we're going this way and this way. And I think it's just like our people...we're both...you know, we're going every direction, but we're still in our homeland.

**18.9 Marg:** And Louis Riel said that we'd be sleeping for a hundred years and so I...I was always thinking of that, that we're awakening now, I believe and....with our art and with all these people that are doing different things with art, crafting and expression is what it is...it's a beautiful expression of how we feel. So that's where I came with Awaken My People, because I just wanted to say that to them, you know, they are awakening.

**19.4 Leah:** Well, we can't wait to see it finished.

**19.4 Marg:** Yes, it's gonna be red, with a white background, so that's the idea there.

**19.5 Leah:** Real Métis colours....

**19.6 Marg:** Yeah, to bring the sash out, so that it really is bright in there.

**19.7 Leah:** ...my tape is running low, so I just...wonderful...I have three minutes, is there anything else about that sewing, I really...I think you captured a lot.

**20.3 Marg:** Okay, we will be presenting also our clothing. The capote is gonna be one of the main features I think, as well as ladies clothing, skirts and blouses because you know that's kind of the thing that we enjoy. And we're going to be doing it in a cotton I think where we're going to be dying and getting our own kind of design on it. So they would be Métis-specific as our friends say, and we wanna keep it like that. So, you'll hear more about us, I'm sure, we will be visible. We want to be visible in our nation.

**21.0 Leah:** And there's not many people doing this right now.

**21.2 Marg:** There isn't you know. There is a few people that are doing it, but not enough that they're visible. And we want to bring it out so that we can be proud of it, with the women heading it all...it has to be driven by the power of women, and I think it will be when we're starting.

**21.5 Anna:** Tell me about this bag...

**21.6 Marg:** Yes, I'd just like to tell you the story on this little bag. I'll just hold it up so everybody can have a look at it....it's very unique, it's crocheted of course, but it was made by my Aunt, mother's sister Florence, Florence Desjarlais, and she's a great....I mean she's well known in the Fort Qu'Appelle...or in the Qu'Appelle Valley as well. She was one of the ladies that did a lot of sewing. She's fantastic sewer and crocheter. And she designs things too, like her flower, you'll see it on her daughter's clothes. If you ever to talk to Margaret, because Margaret's her daughter and...one of the Margaret's of seven Margaret's in our family...so Margaret Desjarlais, she has her mother's beautiful designs on her clothes. But this little bag is made out of store string and Auntie was just, you know, fantastic...you can see the intricate work on it. She lines it, and she's got...she's even got a little zipper in there, with a little pocket. Isn't that neat, and it's just all lined inside.

**22.5 Anna:** It's beautiful.

**22.5 Marg:** It is.

**22.6 Adeline:** Oh, hands like a, like an angel.

**22.7 Marg:** And then she's got the little Velcro closing, so that you close it. So she made several of these and we sold these at our craft club that we had at the senior care home that she was at with us. And I kept this one...I couldn't sell it because it's a...it's just a keepsake and a memory of her...of her work.

**23.0 Anna:** Beautiful work...it's so unique.

**23.1 Marg:** It is, it's very, very different. And out of store string she said. "Just store string!" (laughing) You know, you can see it's store string because there it is, really you can see it.

**23.3 Leah:** Part of the Michif way, eh?

**23.3 Marg:** It is, just whatever she used and she had every kind of quilt that there was imaginable I think made as well. So I mean there's a lot of history there of her family, you know, of how these became seamstresses.

**23.5 Adeline:** My oldest sister got lots of...she was really talented, Auntie Agnes. That's where, she was pretty close there and they all worked together.

**23.6 Marg:** They sold for all of the people around. I mean, she did this up until...and she's...what was she...how old was Auntie, 86, or 89?

**23.7 Adeline:** 87 I think she would be...

**23.7 Marg:** Yeah, but anyhow, she was doing work for other people, up until she....yeah, hemming slacks, doing you know, whatever anybody wanted you know, like she was...she was always repairing somebody's stuff and working...but she did do and you'll see if you get a chance to go and see her work, she's got beautiful work there, at Margaret.

**23.9 Adeline:** ....she can do anything.

**24.0 Marg:** But this was her keepsake for me anyhow and I just treasure it, so I just wanted to share that with you because I think our women need to be recognized and you know, with the work they do. And she I'm sure, you know, would really be thrilled to be able to share her work with you, and it's too bad she didn't get a chance to do it. But she's well-known all over the place in the valley.

**24.3 Adeline:** Yeah, she's known all over...Balcarres, Fort Qu'Appelle, and what's them places that she used to go?

**24.4 Marg:** Abernethy, she used to live in Abernathy so they know her there at the craft club. She belongs to women...she belonged to a women's group as well, so that was charity work that she did, a lot of charity work, and work there...

**24.6 Anna:** What a special woman.

**24.7 Marg:** Yeah she was...

**24.7 Leah:** They line the bags a lot, eh. And I noticed your bags too, you doing that tradition too.

**24.8 Marg:** Yeah, yes, yeah.

**24.8 Leah:** Because it's neat, it's a family trait.

**24.9 Marg:** It is. It's an extra little touch inside. I like to do special things for women inside, so people don't see. Like I do parka's as well and I try and do some special embroidery inside so they can enjoy it when they, you know, put their coat away or whatever, it's just a extra...

**[Inaudible]**

**25.7** (Marg is talking about making blue ribbon dress, crochet dish cloths)

**[Inaudible]**

(Women are continuing to hook rugs.)

- 27.8 Marg:** That's a nice pull and release, yeah, that's a good one.
- 27.9 Leah:** That was a success.
- 27.9 Marg:** Yeah, nice pull and release...
- 28.1 Marg:** And I think we're all on the same wavelength where, you know, what we want to do is to heal ourselves basically and have a good life and move on to pass that to our children.
- 28.3 Marg:** When we do ours at home, we do it on our beds [putting the frame of rug on the bed when hooking]. So when you go home, sit on the edge of your bed, so your rug is sitting...because you see, you're going to be pushing...you're stretching [the burlap] right there, so you need to be braced on to something...
- 28.8 Leah:** Yeah, cause otherwise it will lose it's...
- 28.9 Marg:** Yeah, you want to try and keep it taunt if you can, for as long as possible, because by the time you get down there...you're gonna be pulling it a lot. So just try it on your bed when you get home.
- 29.1 Leah:** No kidding, the hotel room...
- 29.2 Marg:** Because then you would have been right there. And that's where mother does hers...she sits right on the end of the bed...yeah. Because then the rug is.....nice and comfy...
- 30.3 Marg:** Isn't amazing how these little things twirl up into just nice little cords...
- 30.5 Leah:** Yeah.....
- 30.6 Marg:** I wonder where rughooking came from you know...probably came from the European....like we were associated with the nuns I think so much, or influence by their, you know we were influenced by their embroidery work.
- 31.1 Marg:** But it was nice to read about the women adapting the coat, you know that....\_\_\_\_\_.....making the capote, you know like I just really....
- 31.4 Leah:** It's fascinating really.
- 31.6 Marg:** I'm so proud of those ladies to come up with that idea....
- 31.7 Leah:** Trade blanket.

**31.9 Marg:** Yeah, making their own clothes. And it's just so neat to hear their...their shawls you know, they used to \_\_\_\_\_ their hair \_\_\_\_\_ wrap around their heads..... (not good audio)

**33.0 Marg:** This will help some of our ladies. We get kind of materialistic after awhile because that's how society is you know. And we need to think different ways.

**33.2 Leah:** It's like meditation...

**33.3 Marg:** It does, it really helps you, and then we can do deep breathing, breathing exercises as you're going, you know.

**33.5 Leah:** I think Marg you're just totally...this is an excellent...

[Inaudible]

**33.8 Marg:** [talking about her sister] She likes to share that way. She may not be into sewing and things like that, but she's got...she has got a beautiful voice. She sings. We all want her at every choir (laughing)....just by ear.

**34.4 Leah:** Pretty shiny, but I'm getting used to this one [hook].

**34.6 Marg:** ...it's the other one....

**34.7 Leah:** So when you stop at a spot and you want us to go back, you just cut it, eh?

**34.8 Marg:** Cut it and that's it. And you don't...when you cut back, don't cut it too short, you know. You want that...

**35.0 Leah:** ...give, eh...

**35.1 Marg:** ...yeah, so just leave a, you know, a good ear on it so that it...

**35.2 Leah:** ...yeah, I'll make a point of that....

**35.3 Marg:** Oh well that's good because when you're filling in, you're going to have a lot of tails in there, when you're filling in, so leave them long so that you can pull them to the side, you know when you're filling in. Cause you don't want them to get in your road when you're comin'...

**36.1 Anna:** I can see how you talk this thing, "Com'on now baby!" (laughing)....

[rughooking continues]

**36.2 Adeline:** Sick of watching you. (laughing)

**36.2 Leah:** Sit back and watch all your training and session.

**36.3 Marg:** It's gonna be so much fun to see everybody with a....a frame in front of them. (laughing)

**36.3 Leah:** That's why I want to get that on video tape. Ten women with frames all....

**36.4 Anna:** That would be powerful to see that.

**36.4 Leah:** Anna you're a natural, just look at you go, that orange just does it for you doesn't it...

**[Inaudible]**

**36.5 Anna:** ...it does with the blue, eh?

**36.5 Marg:** ...we can use to do our backing and when you're doing your back, try and get a really strong thread. I was using quilting thread because it is sealed with wax so it's very strong. But if you get a...even an upholstery thread would be good, or a button thread and get...this a needle, that I don't know if you see it, it has a pretty big eye on it. I'll set it down maybe....can you see it there? And then it has a very big eye and that's what you want, something that's gonna be wide enough to put this through when you're lacing your frame. You need wide-eyes. This one here has a different type of end on it; it has just a protruding end and if you're having thick fabric, you may need to have just a little more prying on there. It also has the wide-eye, so you'll be good there. This is an upholstery needle, it's a curved needle. If you feel like things are just too thick depending on the kind of material you're using, you can get one of these and that's for upholstery and it's for, particularly for anything curvy. And it's just an excellent needle for that. It also has a pretty wide, you know, eye; also it's quite large in, you know, in the thickness of the needle. So it's going to give you a nice hole right here too...so your stuff will flow nice and easy for you. So that's a few ideas there on just...you know, making yourself, making the job easy for you when you're planning your rug.

**38.7 Marg:** There's always something eh? I'll just set these down; these are called thimbles and you stick them...and I'll show you how you use them. You put them on that finger and because you're going to be pushing your, you know, you're going to be pushing your needle through. And you need to brace it because your needle with be coming down and turning you know. So save your fingers and just get a...get a nice one. And you might be able to...you know, you might want to put it on your thumb. It doesn't matter, it's wherever you're

strength of pushing will come from. So those are thimbles and that's a good idea to...and you can buy those at the...at the fabric stores and that as well. So just a couple of little tools to help you through.

**38.8 Crow Sounding....Audio of Group leaving the trailer,**

**Kookum and Marg going down steps**

**Audio in Van briefly**