

---

**Interview: Sherry Farrell Racette**  
**Date: Wednesday October 17, 2001**  
**Location: Sherry's home, Regina**  
**Interviewed by: Leah Dorion-Paquin**  
**Video: Herb Lafferty**

---

**0:22 Leah:** We are here in Regina at the home of Sherry Farrell Racette and Herb is present, and Sherry is the interviewee and I, Leah, am doing the interview and the topic is Isabelle Impey and her beadwork. And I guess we'll just keep it casual. Sherry, when did you first meet Isabelle and when did you encounter her work?

**0:38 Sherry:** I first met Isabelle when she was the Executive Director of the Gabriel Dumont Institute and so I knew her as an administrator and an educator and she'd also been a well known educator in PA, Prince Albert, but I'd never known her, so it came as, I don't know if I'd call it a surprise, but we were planning a fashion show for one of the Gabriel Dumont Institute's cultural conferences in Saskatoon and I'm not even sure how this happened, but I was yapping about doing this fashion show and Isabelle said, "I have a couple of things you might..." you know, very modest, and then she comes with these parkas with the beadwork and that was when I realized she was an extraordinary artist as well as having this career as an educational administrator. She was very open too. We were all very enthusiastic about her work. Here you have an example of one of the parkas, here. This is your sister's right?

**1:47 Leah:** Exactly. Herb, just do a quick reference. We will do a scan later.

**2:00 Sherry:** We had two, I think we had two parkas, and all the models wanted to wear them; who ever got to wear them was really quite the envy of everybody else. At the time, Isabelle expressed a willingness to teach any of us who were interested and you know, to learn and she'd say, "It's easy, it's easy, it's not hard." And we were all so amazed at her, and the beadwork she had done. You know, that fashion might be, it was taped, it might be at GDI or I might even have one kicking around here somewhere, because I'm not sure whose coats they are, because she just brought them over. So that was when I realized that Isabelle was such an outstanding artist and I'd been aware of Cumberland House as an artistic community prior to that because Flora Kodowich used to baby-sit my daughter, and through Flora I met her sister Myrtle and her mom, Mrs. McAuley, Granny McAuley, and so I met them and I remember going over to Flo's house in the fall when school started again, and of course they all knew that I was interested in beadwork and they go, "Oh, wait until you see this," and it was Clifford Carriere and Lilly McKay Carriere's wedding so they had all the pictures and they knew that I'd really want to see this, and I was really blown away by the wedding photos and so, we had gone up to Cumberland House and stayed with Granny McAuley and I worked with her and she taught me how to make

those pointed toe moccasins and Calvin had gone and interviewed several other artists in the community so we were aware this was a very vibrant artistic community, it's a very vibrant artistic community. I'm not sure to what extent artistic traditions are being passed on to the younger women. Isabelle was one of the younger women who continued to produce such excellent, excellent beadwork.

**4:25 Leah: Do you see elements of Granny McAuley's work in Isabelle's work, now that you are a bit familiar with her work over the last few years? Do you recognize an influence in any of the pieces of Isabelle's?**

**4:40 Sherry:** Isabelle's work, when I met Granny McAuley, she was in her 80s, and mostly what I saw her do was make moccasins. She would do a basic floral, but one of the elements that I recognize from Granny McAuley is these floating circles, (Sherry refers to #389) these little floating circles that Granny McAuley taught me to do, this one beadwork design, and it always had these two floating circles. I would like to talk to Isabelle more about this, but when Granny taught me how to do a design it wasn't the way many do or if this is something unique to Cumberland House or unique to Granny McAuley and her students or how widespread it is in Cumberland House, but the beading tends to be done from the inside out and that people remember designs numerically, so it's one bead, eight beads, and so you construct the design from within and it's sort of what's remembered from the number of beads because I remember when I was admiring one particular design on the parkas, I said, "Now that looks hard," and she said, "Oh no, it's easy, it's easy, it's all numbers," and so when she said that I thought "Oh yeah, I gotcha, it's all numbers," so I thought she's using the same approach to constructing the design as Granny McAuley did. So I would be interested in talking to Isabelle about that, just to see what she meant by that. But I assumed it was the way to remember the design so that it is standardized, so that it comes out pretty much the same because there's a lot of, particularly in some of the work, it's very symmetrical. She has a lot of control over what she does; once she starts something to do something it comes out the way she wants it to. And I mean, Granny McAuley was a pretty strict teacher and I'd say "This many, or this many?" and she'd say "Oh, no not like that." That was how she was. She was quite directive about how you do this properly and it was all done by the number of beads and there was a lot of counting involved and there was a lot of precision in the execution of the beadwork so you weren't drawing it so much and outlining it; you were starting with that first bead in the center and then building outwards. That might of just been the design she was teaching me, but the design, even the leaves, everything would be that way. It looks like Isabelle uses a combination maybe, but it's hard to tell. But when you see the finished piece it's often hard to tell how the artist has proceeded but those are the things from just talking to Isabelle that I know, and I recognize a few. "Oh yeah, that's how I did it, and" here's these little circles.

---

**7:40 Leah:** Isabelle refers to designs which are distinctive to Cumberland House Sherry, and I just thought I'd ask your comments on these multiple buds. Are there any comments you have about those things, those designs?

**7:53 Sherry:** There's one with a lot of white, and there's another one that had a lot of white...there it is. This is an older style and her colour palette is very contemporary, but her design elements are 19<sup>th</sup> century. These are designs you see, I have seen it in Métis work in the Qu'Appelle Valley, Red River, McKenzie River Delta in the North West Territories, so wherever you see a population of Métis people, this is their floral work, because the whole Tabasco River, Saskatchewan River network, is really old Métis community and all of these communities were interconnected and if any of us do our genealogies, we can see how interconnected all of us are. This is the artistic tradition and one of the things I am researching is looking at this style as being the common aesthetic of a large group of people, so I wouldn't say that it is so much a local style as much as it is a style found in so many established Métis communities and you will find them across really broad territory. Some of the elements that I would say that I have seen many times before in older work in museum collections are these layered buds. Now she has done them in a monochromatic colour scheme, which is unusual when compared to traditional work, but the basic design is very classic. These three petalled flowers (#171) these little twining stems and these little elements, these accent elements. People have different names for them. I call them feathered stems. In the McKenzie River Delta, researchers have had artists tell them they are called mouse tracks. They are given different terms, but they look the same, and then these little elements that come off the buds. These are things that I find very classic about these styles and the same thing about some of these. The thing that is interesting about these, all of it really, is that often in the 19<sup>th</sup> century styles, where the floral styles blossomed, a number of things combined during that time period. They had an economic stimulus; there was a market for it, you have a competitive environment. When you have a community where you have a lot of artists, and I mean competitiveness in a very positive way, where a group of artists will inspire and stimulate each other and you have this kind of freedom and friendly competitive. They are trying to have the men in their family out there looking the best cause you can see someone when the work goes out into the community on the backs of their husbands, brothers, children; they are really making a powerful statement about themselves as artists and themselves as good women, good women who know how to look after the people in their family so you have this amazing, elaborate style that combined with things like accessibility to artistic materials because communities that today we may see as isolated were actually at the front line in terms of getting really really high quality goods. They got the best steel needles, the best quality silk thread embroidery, they got the best quality beads that were shipped from several locations in Europe. So they would have a number of suppliers and certain kinds of materials from certain areas in Europe. So they had such high quality materials, this style developed. And Isabelle is a remarkable

artist in that she is able to execute these designs using contemporary beads, which are much harder to work with. So these double lined stems, with little accents along the sides, that's very classic, these little tendrils that come out are very classic, and these little berries, and the way the design originated from one large complex flower. Here you have a large flower with these sprays coming off, so this one is really remarkable (#232). Then there's another one that, but you'll see these elements in others of her work. This one here is a very playful assemblage. This one you see the little floating circles, the little tendrils (#389). This here, this bell flower is a very old design. Again, she has the tendrils, the circles, berries or the buds, tendrils that come off the side. So some of them combine different elements. This is another design that I recognize. This one is very interesting because her palette (#173) is very contemporary. So she is putting colours together in a very 21<sup>st</sup> century way. She's really playing with colour. She's being very bold, very brave in putting combinations together and some of the elements are quite innovative, like this looks like a little oak leaf, but it's right beside the old style flower. It's almost, if you look at the layered buds how they have different elements, it's the same with this, but you have petals coming off of it (compares #173 and 171). And this one is different; she has done the petals differently, so they are really quite similar, but in this the petals are like this and they are nearly fully formed and outlined (173), and this she is going like this and filling it in. In this one she even has more colours. When you first glance you go, "These flowers are all exactly the same," but when you look more closely you go, "Oh, no, there are actually differences, really subtle differences," but the piece is perfectly balanced. This is something you see in the traditional work, what some people call the classic work, that comes out of the 19<sup>th</sup> century. Then complex designs initially look nearly symmetrically, but actually the artist has completed the work to be perfectly balanced and they have done this by the weight of the design and by using complementary colours. So what looks symmetrical, it isn't when you look closely, it isn't. So she's a very masterful bead worker; she combined these more traditional elements with some of her more modern influences. She has referred to also, some of the designs she has learned from other bead workers, designs she has learned from other communities and she obviously does a lot of experimenting on her own.

**16:35 Leah: Is there anything else about Isabelle that you think we should mention for the documentary? I think, I guess people know, her work is out there, there are just so many pieces of her work, she doesn't have much of it on her own.**

**16:55 Sherry:** I bet she doesn't own a piece of beadwork for herself. I bet she doesn't even have a pair of moccasins. That's like those women, when I look at photographs, you'd see these women wearing those plain cotton dresses and the men are out there all decked out. All their artistic energy is out there, but they are not thinking of themselves cause it's so much an expression of what they do for other people. I guess there are a few things, especially after I read the interview that you had done with Isabelle, that

twigged into some of the things I had learned previously about the artistic nature of Cumberland House, and one was the collaborative nature that the artists in Cumberland House have. Individual styles, individual artistic production, but they freely collaborate, so when Lilly McKay and Clifford Carriere were married there were at least three artists who collaborated on that work and Isabelle talked about whole groups of women getting together and telling stories and the whole joy of being part of that collaboration of women who are connected by blood relation but also by friendship, so you have bonds of friendship, the bonds of kinship, and they all gather around the table and this was where you learned technical things, and people would put whatever artistic egos they had, and they were actually pretty low, and turn their collective attention to the creation of something for someone that they really cared about. So they would put it all aside and just do their best, and actually it is interesting, but not necessarily unique, in terms about other artists, but we tend to see artists as very individualistic, operating very much on their own, off on a cloud creating their art, well, not Métis women. They did this terrific artwork in sometimes horrific economic conditions, they did it with kids ripping around, between trips to the grocery store, and putting dinner on the table and, it was really one of the pleasures in life. I learned to bead around a kitchen table like that. You know, you do the dishes, clean off the kitchen table and you sit down and the older women look at your work and go, "What are you doing that for?" or some kind of comment, but that is the environment that she learned to work in and I think that is one of the aspects of Isabelle's sharing about her experiences, about learning how to bead that I found very valuable because that is one of the aspects of the artistic community that really gets overshadowed, that collaborative aspect. That you would have a project that two, three and sometimes four women would collaborate on. You'd have a garment that passed through several hands, like you had mentioned the vest that Isabelle had made for your Dad, involved maybe three artists.

**20:33 Leah: Someone cut it, someone sewed and Isabelle...**

**20:34 Sherry:** And Isabelle did the beadwork. Richard Hardy from the Northwest Territories is another one, who talks about his mother and her sister as being a very successful collaboration where, just in terms of what people liked to do, what they were best at, one did the cutting and tailoring and one did the beadwork. Although they could both bead and they could both tailor, this was just the way they collaborated and so that collaborative aspect, that collaborative element, and the idea of beadwork being a communal activity, part of the social life, not just creative life, but part of the social life of women, and Isabelle is definitely coming from that environment. And she still has a beading circle. She still has a beading circle of friends that is part of her artistic life, so she is not creating work in isolation, she is part of this collaborative artist community with friendly competition, and stimulating new ideas and trying new things and sharing new ideas and it really shows in her work. That is why her work is so vibrant. She does a lot of experimenting. You can really see she does a lot of experimenting and

there is a joyfulness and a playfulness to what she creates. This is her music. I mean, beadwork compares to music, and every piece is a different tune. Some are somber and serious, some are joyful, this one is just laughing, laughing and dancing. So is this one. I mean, the way she puts colour together, she is not afraid to experiment or take risks; she does really extraordinary work. That was the one thing that I really hadn't really realized, the extent to which Isabelle continued that work, that she learned in that type of collaborative environment of women and she continues and she is very concerned with passing that tradition on. She speaks with pride of her daughter; that's very important to her, it means a lot to her that the younger women carry on this work. The other thing I think is extraordinary about the level of artistic accomplishment is that Isabelle, I mean to all of us who say, "Well, I'd like to do beadwork, but I'm too busy," all of us who use a busy professional life as an excuse as to why we still bead like 12 year-olds is pretty much where my arrested artistic development is in terms of beadwork. I can sew pretty good, but my beadwork, I come up with these lumpy looking flowers, my geometric is not too bad, but that is in fact what I talked to Isabelle about, "I can't do flowers. I can do geometric, but I can't do flowers" and she'd say, "It's easy, it's easy, it's all by numbers." But you know, we have no excuses because this is a woman who has raised a family, had a very busy professional life, she is a very active community volunteer, she is involved politically, I mean she's just...we have no excuses, because beadwork is not part of her personal economy, she doesn't bead professionally, if you will. Most of the people who continue to produce this level of beadwork do this professionally. This is how they make a living, so they are getting up every morning and beading. This is what they do. Going to work is going to their kitchen table, and this is something Isabelle does on top of everything else that she does. And as far as I know, she is the only professional women whose artistic output is equal to the artistic output of any Métis woman that I have come across. That is extraordinary and humbling, because most of us would love to do this, but she makes time for this, this is her art.

**25:00 Leah: I'm just thinking of Cumberland House and the creativeness of the community. I have only seen beadwork come out of Cumberland House recently. Are you aware of a silk embroidery tradition coming out of Cumberland House at all? I really haven't heard. Isabelle said she just didn't do it herself and I was just curious if in your research, if there's been, out of Cumberland?**

**26:04 Leah: I was just curious because Isabelle didn't do embroidery. Was access to silk thread a problem?**

**26:15 Sherry:** Well, when I talked to Granny McAuley, she had given me those little moccasins. Do you remember those little moccasins? The thread that's wrapped, the horsehair, what the hair is whipped with, that's silk embroidery. It's got that sheen. Only silk embroidery has those pure colours and that sheen. And she told me, she showed me skeins of silk embroidery

thread that she had bought in the trading post in The Pas in the 1920s, but she tried to show me some, she was trying to teach me some, she was still able to do good beadwork but obviously the skill that's involved and the eyesight, she just couldn't do it anymore. She'd say, "Ah, I just can't do it anymore." So even though it's a very, I think silk embroidery, the material just wasn't available, I think there was a time period when the silk thread embroidery was available. I don't know how extensively it was used. The only example that Granny McAuley had to show me was the moccasins, was the ones that were plain, the vamp was plain, with the horsehair that was whipped but what she was trying to show me was the way that you make a flower. So obviously that was part of her repertoire but at that point in her life she wasn't able to do that and she didn't have any examples, she didn't have any examples to show me. The frustrating thing with silk embroidery is that there are tons of it in museums and there is absolutely no documentation as to where it comes from. I have found records of people doing silk embroidery in Moose Factory, Sault Ste. Marie, Red River, Norway House is famous for it, Lake Winnipeg. So a lot of people see it centered in Manitoba, with Manitoba being the central place where it emerged, but people did it in South Indian Lake, they did it in Oxford House. It was quite widespread at times. There was also the women who invented the moose hair tufting up in the Northwest Territories. What they refer to as a shortage of artistic materials, the silk embroidery and beads were not available maybe after the First World War? Maybe the Second? No it had to be the First because the Second... Who did tufting?

**29:34 Herb: Celine Lafferte.**

**29:35 Sherry:** There is different versions of it, but there is, the daughter-in-law taught the mother-in-law, the mother-in-law taught the sister that taught at the convent, so it became part of the curriculum so that all of the girls that went into the crafts program at residential schools were exposed to it. But it actually originated there. So we know they had silk embroidery but the supply disappeared. So when she talked about silk thread being available at The Pas in the 1920s, I'm not sure if that was the last time it was available. She still had silk embroidery thread that she had bought in the 20s and she didn't have any other, she just had this little bag with all her different colours and she said she bought it in the 20s so she had been hoarding, not hoarding, but this was her stash that came from the 20s. It was one of the things that appears to have happened to embroidery tradition because it went from being this really developed artistic tradition that spread into many communities and then it just seems to have disappeared. It looks like they attempted to replace the silk thread with cotton, and cotton just didn't cut it. It didn't look as nice, it didn't give a satisfactory result, because it's not a strong, so when you're pulling it through the leather it, even if you use it on denim or something, it frays, it just doesn't have the strength of silk, so when you are doing it on caribou, it just isn't going to give a satisfactory result.

**31:25 Leah: Do you know any Métis women today who are doing embroidery? I don't recall any?**

**31:37 Sherry:** You know it's funny, I know people who are doing quill work but I don't know any who are doing silk embroidery. The most recent person I can think of was, apparently there was a woman in Selkirk, Manitoba that did silk embroidery still, but she was an older women, and I think it's possible that she may no longer be able to practice. She is the most recent artist that I am aware of that was still doing silk embroidery. And it's kind of extraordinary, but judging from the experience I had with Granny McAuley, it is obviously quite difficult because she was still able to do complex beadwork but, her eyesight was getting pretty bad, she was in her 80s, but you do it as much by touch, but the silk she couldn't. The silk she wanted to show me but she couldn't, she just couldn't.

**32:39 Leah: Were you doing your research for your thesis then, or were you just interested and did she make you want to learn more?**

**32:47 Sherry:** Well, I was working on my Master's Degree and I was taking classes through the Federated College. And I was taking classes with Edward Poitras and one of the things he had me do is tan a hide. So I turn up at Flo's reeking of rotten deer because I had bought by hide at Iseman's because you could buy raw hides that the hunter's had taken and sold to Iseman's. So they are like come in, sit down, and I said, "No you don't want me in your living room." And she had company from up north and at one point her mom was there and I wanted her to teach me because I wanted to learn to make moccasins better. She wasn't all that interested in teaching me and then she said, "Show me your stuff, bring me your stuff." So the next time I went over I took my moccasins and she goes like this, "What's wrong with those?" Just a real backhanded compliment right. And so then I said, "Well sometimes it turns out and sometimes it doesn't and I don't know why." Yeah, these ones are okay, but I did another pair and they look like baseball gloves. Sometimes it works and sometimes it doesn't and so she totally knew what I meant because she went, "Oh" but she still didn't want to teach me, so I just made myself pitiful, you know, "Some of us girls we don't have... My Grandma is dead and my Mom doesn't know how, we have no one to teach us" and it is really hard to find someone to teach you if you don't have that in your family to pass it down but yet we want to learn. They have the odd class every once in a while but they are not all that good, most of the time and that really worked because, she said, "Yes," and they get paid, and some of them they just tell, they don't show. That is how I got my teacher. So how I learned, I would sit beside her, I would sit here and she'd be sitting there and she'd do this, and then I do it. She'd say, "Okay count this many," and I would, and she would wait for me. That is what she did; she modeled every step, every step and we sat there. She was a strict teacher. If I was watching a soap opera out of the corner of my eye...she was great, I learned so much from her, and I was interested in doing the research before then. I have been interested in this for so long. I can't remember when I started. I

think for me like a lot, not like the people from Cumberland House, and not like the people from Ile-a-la-Crosse, but in many of the southern communities they are just stripped, they are absolutely stripped. Everything that has been made has been sold, has been pawned, has been collected by museum collectors. So even though your community may have once been an artistic center, you might grow up and never see a single thing. So when I discovered this stuff I went, "Oh my God! This is amazing!" because you never learned about it in school, it just wasn't appreciated. I mean it is more appreciated now but...I started going to museums and poking around in books and then there was an article in *Beaver* magazine by Ted Brassler and that was the beginning of my hopeless addiction to Métis beadwork and clothing. So then we applied for a Canada Council Explorations Grant and we started doing research and started going through different museum collections and I am still going through different museum collections but that is a different thing, so I have these two separate paths, one is my own artistic development which I said is arrested at about 12 years old, but there are things I can do and that I am proud of being able to do those things because there aren't very many people who can do it. I can make jackets, I can make moccasins, the flowers may look a little lumpy but I can do it, I can make shawls. I want to keep getting better. I am so far from this it's not even funny, but it is inspiring to look at Isabelle's and know that maybe when the dissertation is over I can move away from the academic more and return more as an artist to the work because to me it is so important that women like Margaret McAuley and Katherine Delaronde, who was the woman who taught me to thread a beading needle, sitting around Delaronde's kitchen table in The Pas and I remember me and Sandra and her mother going, "What are you doing it like that for?" and I was like "I don't know."

**38:30 Leah: So you had a lot of Métis teachers?**

**38:31 Sherry:** I did, I really did. And it's being part of this community of women, and I've thought about it, and I'd like to...I know that among Anishinabe people in Ontario they have started establishing beading circles, women's beading circles in the cities. And they are finding that they are not just doing it for the artistic reasons, they are doing it for the social reasons and the healing reasons because in order to do this, you have to be in certain place. It takes a lot of patience and it takes a kind of inner, I don't know, you have to center yourself, you have to slow yourself down because you can't push it, it just goes the way, it goes and sometimes it's just one big tangle and you're "Okay, not today" and other days its...And its like any other art form where you get into it and lose track of time the same way. You're beading and you lose all track of time and it's like one o'clock in the morning and there you are. But it's...my academic interest is probably ongoing but what my dream is in terms of academic interest is that these women, and especially the women who are still working today and those that have recently passed on, that almost every treatment of traditional work ends sometime in the 19<sup>th</sup> century, and what is usually presented is that this is the peak of artistic form, and it died out blah, blah, blah, and the artists of the

past are the highest level of artistic development, yet we all know in the community that there is some extraordinary work that has been created and the contemporary artists are neglected. And the difference between myself as a painter and Isabelle as a beader is first of all, you don't sign beadwork, you sign it with your style and your choice of colour, so someone who is familiar with your work can recognize it. Some of Christina's work I saw in Lebrét at Red Road, and I said, "Ile-a-la-Crosse?" Yeah I recognized it right away. It was the old fashioned one where the flowers kind of go like that, like the ones that I ordered, so I recognized them. When I sell a painting, who I am as an artist and getting recognized as an artist is just part of it, but when you do beadwork, or when you make clothing, it's like the minute that parts from your hands you are forgotten, so that's why some of the most amazing artists, their work is scattered to the winds, they never make anything for themselves, they almost never have anything on hand, and so much of the work that is out there is, there is no documentation. And Métis women in the past probably produced more beadwork, per capita, than any other community of women. Other First Nations women did a lot of beadwork, but no other group of women had it as such an integral part of their economy as Métis women but yet, as part of that de-contextualization of the piece it has no history, and the stuff is just floating around and turns up in museums and ironically it is almost never recognized as being Métis. You know, the greatest volume of work, pretty sure I can prove it, is coming from these artistic productive centers, these communities of Métis women who are creating work for sale, creating work for their families, every person in town has got moccasins and vests and all of this stuff, and it goes out there and their connection to it is lost and the link between the piece and the artist and the piece and the community, so then you, when we come along and say, "What is Cumberland House style?" we can't identify. It would be a real effort to try to pull together six or seven artists and say, here is their work, and that's the kind of thing that we really need to struggle with is making sure the artists working in traditional media get the same type of recognition and get treated like artists and treated with the same respect that I get as a painter because it is not fair that as a painter I get a different kind of respect. So I mean we should be having art shows of beadwork like this so if Granny McAuley is one of Isabelle's teachers and Ken's Mom, Mrs. Carriere, is to have an exhibit of her (Isabelle's) work with work of some of her teachers is really significant because then you're looking at a community, recognition of an artistic community of Cumberland House and also you're looking at recognizing this amazing artistic tradition that these women have made and these are the women who are forgotten when art historians or anthropologists look at pieces in museums; these are the women who get forgotten. I think this project that you are doing also inspires people to look to their own families and own communities and say, "Gees, you know, where is Grandma's stuff, where's my Mom's beadwork, what ever happened to that jacket she made uncle Joe?" so that people maybe grab hold of that stuff and document not just the life stories, but the artistic stories of some of these women before it's too late, because it continues to happen that as soon as this stuff leaves the hands of the artist and as soon as it is out of the hands of

the person who receives it then it's gone, the link to the community is gone, the link to the community is gone.

**44:54 Leah: Sherry, that's just beautiful, that compliments...is there any other pieces you want to say anything about?**

**45:16 Sherry:** Her work is so unique. This is more of a classic style, beautiful fur, and this is different. I love these panels; she must have put a lot of herself into making these panels. She is really trying to say something; she is really trying to make a point. Look at the colours. That's amazing. Look at the colours. It is so playful (392) Does she listen to music when she beads? I listen to music when I paint. This is another element I have seen in the older 19<sup>th</sup> century work, these little (392) circles; half is one colour, kind of a split colour. She sure likes that bright pink. Very modern palette and a real interesting combination of contemporary innovations and really old, old, 150 years at least, Métis women have been using these little decorative elements. Just the idea of doing the panels is unique, because they aren't going on a garment. They really are beaded paintings, and you have a kind of blank canvas with her square of fabric. This is really interesting, a nice combination, traditional and classic elements. This is different, kind of uneven, kind of like shading, the same with this one (large bell flowers on 389)... she is very willing to share...look at this one, it is such a different colour palette in comparison to this one. This is very muted, very monochromatic (390) and this is one of her dancing ones (394). This too (172) this is a...These are the ones she identified as Cumberland House, the trailers, large central flower with elements coming off. The way this flower is constructed, just layered, you have the base of the flower, then baby leaves. Because she is working with larger beads it looks a little different than the older pieces but ...her beadwork is tight... technically she is extraordinary...she uses a lot of metallic...the way she has done these buds with the pink, that's more of the classic colours, these shades of pink (388). That is sort of an old element...then these feathered stems, they cascade. When they did the story of the Northwest Territory beadwork, which is very similar, they called them cascades because they are rolling, flowers and rolling, leaves are rolling, leaves rolling on vines, it's very complex. She has got...she has kind of isolated the elements so that you can look at the elements, where this one is more of the cascade style (230). What is interesting is when you look at traditional Cumberland House style as she remembers, that really places Cumberland House on that aesthetic map of different communities that did that particular style.

**51:05**