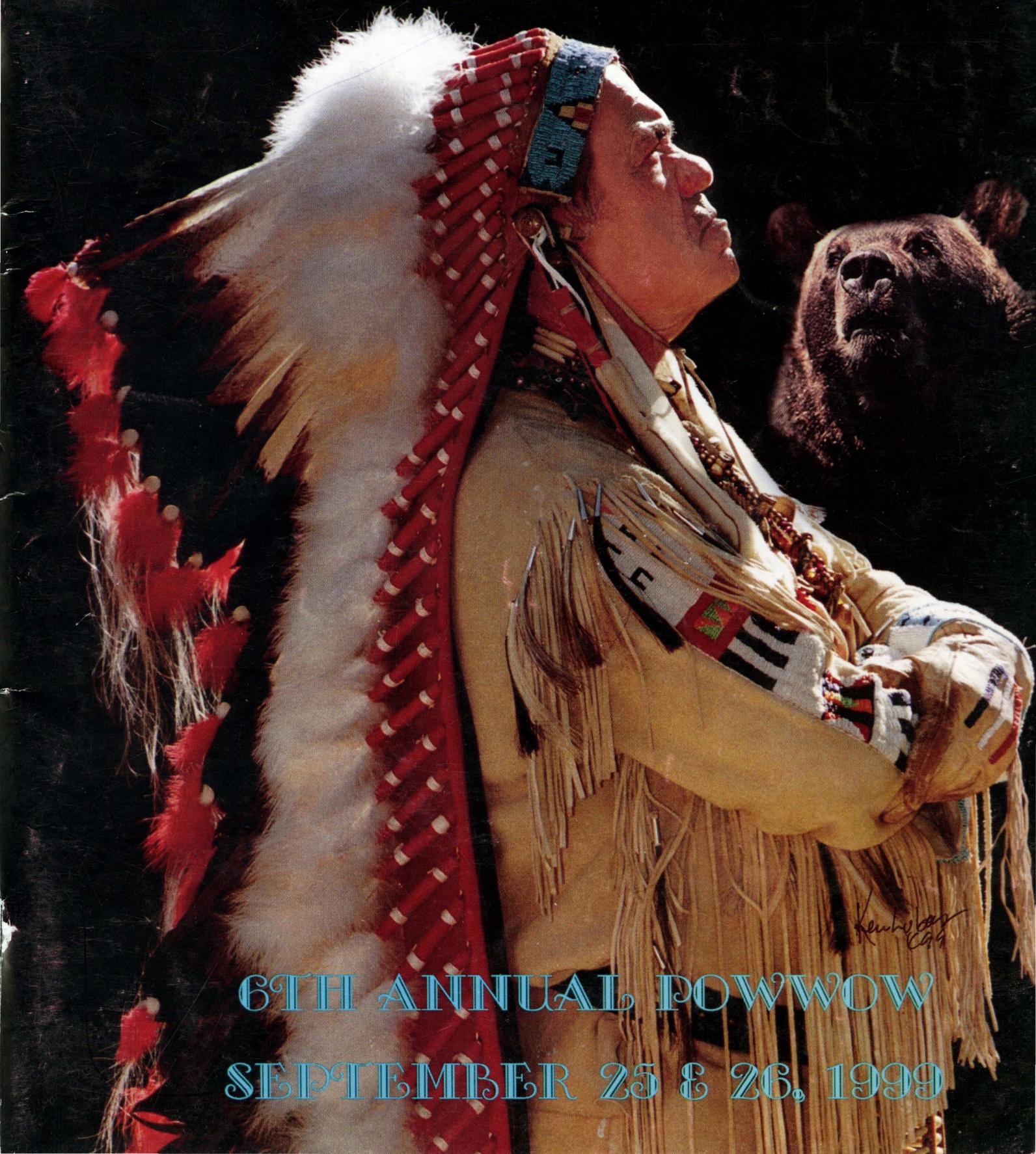


HART OF THE WEST WESTERN HERITAGE POWWOW



Ken Hoyer
C99

6TH ANNUAL POWWOW

SEPTEMBER 25 & 26, 1999



William S. Hart enjoys leisure time with Native Americans on lawn surrounding what is now known as Hart Mansion.



Welcome Message

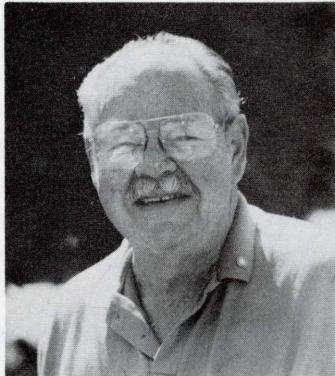
Welcome to the 6th Annual "Hart of the West" Powwow!

It is our sincere hope that you will spend many enjoyable moments during our 6th Annual Powwow, and that our gathering together here will help us continue and nourish our association, so that we may enjoy many more Powwows together.

We want to give a warm thanks to the many friends in the beautiful Santa Clarita Valley, to all the exhibitors, Friends of Hart Park & Museum, the Hart of the West Committee, and to Norm Phillips who had a dream and made it happen. Many thanks to all for your heartwarming hospitality and for your constant efforts to make our 6th Annual Powwow one to remember and cherish.

May you have a safe journey through life until we see you again. We look forward to next year's Powwow and hope that you will join us here next year! ♦

*John Mann
Committee Chair*



*Bill Kimmey
(Standing Bear)*



*Mary Lina Schultz
(Princess Whitefeather)*





Board of Supervisors County of Los Angeles

MICHAEL D. ANTONOVICH
SUPERVISOR FIFTH DISTRICT

September 1999

Dear Community Member:

The 6th Annual "Hart of the West" celebration is going to be spectacular and I thank you for your attendance. As a sponsored Los Angeles County Parks and Recreation program, this event draws hundreds of people each year who are interested in the Pow Wow, native Indian legacy, booths, museum and entertainment.

Also, as a recognized event of the 150 year old celebration of California's "Sesquicentennial" you will enjoy some of the history and culture of our Native Americans, Civil War and Mountain Men dances and re-enactments.

We are proud of William S. Hart who was a pioneer visionary and great movie legend who donated his home to the people of Los Angeles County (regardless of race or creed) for their enjoyment, 41 years ago. I hope you will visit the Hart Mansion, at the top of the hill, if you haven't already done so.

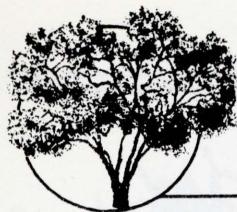
Many groups of volunteers and employees of the Los Angeles County Department of Parks and Recreation have combined their talents and expertise to make this year's event an outstanding one.

Thank you for joining us and I personally hope you will have an enjoyable time at the Wm. S. Hart Park's 6th Annual Pow Wow.

Sincerely yours,

A handwritten signature in black ink that reads "Mike Antonovich".

MICHAEL D. ANTONOVICH
Supervisor, Fifth District
Los Angeles County Board of Supervisors



COUNTY OF LOS ANGELES
DEPARTMENT OF PARKS AND RECREATION



Rodney E. Cooper, Director

September 1999

Dear Community Member,

On behalf of Los Angeles County Department of Parks and Recreation, I would like to welcome you to the sixth annual "Hart of the West" celebration. Sponsored by the Department, it has become one of the largest events held in the Santa Clarita Valley. The Department has a commitment in sharing the history of the many cultural life styles that makes this County so diverse.

This event at the William S. Hart County Park commemorates the Admission of the State of California into the Union on September 9, 1850, with the presentation of an authentic Native American Indian Pow Wow. It features the sounds of rhythmic tribal drums, colorful and spirited Indian dancers, with performances by Civil War "Reenactors" scheduled on both Saturday and Sunday.

Visitors to Hart Park may also sample a variety of Native American cuisine and shop for unique hand crafted items available at booths located throughout the park.

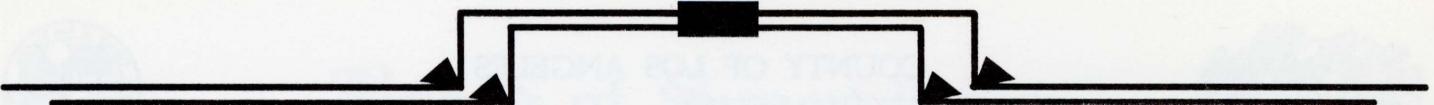
Without the support of the business community, "Hart of the West" would not be possible. This program booklet contains advertisements of the many businesses and corporations to whom we acknowledge our thanks for their continued support of this annual event.

Many groups have combined their efforts in bringing this outstanding event to you. They include the Santa Clarita Valley Historical Society, Native Americans, the Friends of Hart Park, and the Natural History Museum of Los Angeles County, the Civil War Reenactors, and employees of the Los Angeles County Department of Parks and Recreation.

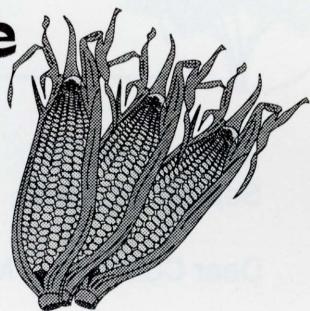
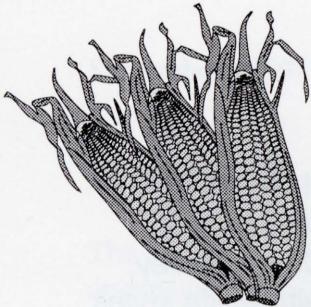
So, step back in time and enjoy yourself, and celebrate the 1999 "Hart of the West".

Sincerely,

Rodney E. Cooper
Director



Everything is a Circle



Everything is a Circle

.... everything
an Indian does is in a circle,
and that is because the Power of the World

always works in circles, and everything tries to be round.

In the old days when we were a strong and happy people, all our power came to us from the sacred hoop of the nation, and so long as the hoop was unbroken, the people flourished. The flowering tree was the living center of the hoop, and the circle of the four quarters nourished it. The east gave peace and light, the south gave warmth, the west gave rain, and the north with its cold and mighty wind gave strength and endurance. This knowledge came to us from the outer world with our religion. everything the Power of the World does is done in a circle. The sky is round, and I have heard that the earth is round like a ball, and so are all the stars. The wind, in its greatest power, whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were. The life of man is a circle from childhood to childhood, and so it is in everything where power moves. Our teepees were round like the nests of birds, and these were always set in a circle, the nation's hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children.

Black Elk

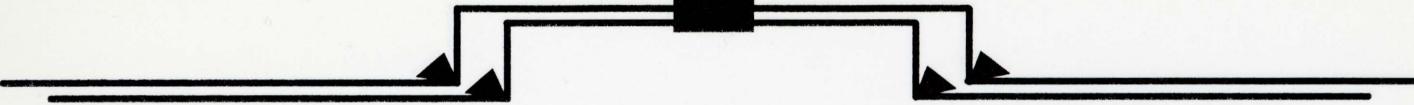


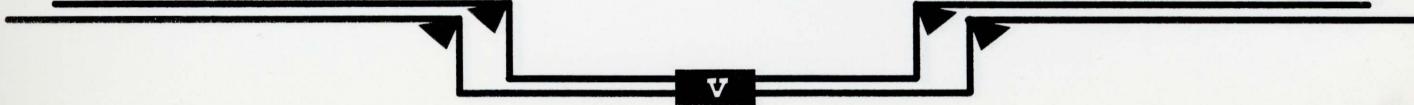
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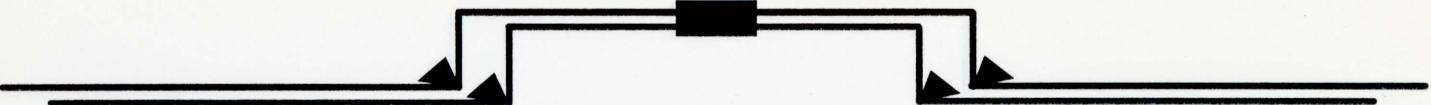
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Acknowledgments

We would like to give a special thanks to the following for their generous support: City of Santa City Council-woman Laurene Weste, Clarita, Triple M Graphics, Margaret Wolf, the entire 1999 Hart of the West Committee and all of our volunteers.

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Powwow & Its Meaning

Contemporary Powwows

The contemporary Powwow is a link to the past that helps to maintain native heritage. Seen by outsiders as entertainment due to the singing, dancing, and colorful regalia, the Powwow is a spiritual legacy which should be treated with respect and honor. It is a time for sharing, of laughter and tears, of learning and of caring. It is a time when Indians reflect on their traditions. It is a time to honor the past and celebrate the future.

Indian families travel hundreds of miles to attend Powwows across the continent. Time and distance are not relevant. The renewal of traditions and reinforcement of the heritage is the important thing; it is a time to strengthen the circle.

The word "Powwow" comes from the Algonquin word "Pau Wau," which was used to describe medicine men and spiritual leaders. Early Europeans thought the word referred to the entire event. As Indian tribes learned English, they came to accept this definition.

The original Powwows were held by members of elite warrior societies. They were frequently called Grass Dances and were held for the benefit of tribal members. There were a variety of names used by different tribes for these dances. Among them are Omaha Dance used by the **Sioux**, Hot Dance used by the **Crow**, Dakota Dance by the **Cree** and Wolf Dance from the **Shoshone** and **Arapaho**.

The Grass Dance gradually evolved into the Powwow. As Indians began to live on reservations, they had more time to devote to non-survival activities and dancing became more important. These celebrations were strictly social events until the 1920s, when "Contest" dancing became popular. Many local communities still hold social Powwows, but the majority of them now involve contest dancing where dancers compete for prizes.

Contests are judged by dance styles and age group. The dancers are judged on their Regalia as well as their dancing ability. Dancing out of beat, losing Regalia, or failing to stop on the last drum beat can disqualify a dancer. (Note: Hart of the West does not include Contest dancing.)

Each dancer exhibits two dance forms, one for the Powwow and the other for competition. For the Powwow, basic steps are customary while dancing around the drum (Southern Host Drum). However, when competing, fast and intricate footwork is employed and body movements are used to interpret songs.

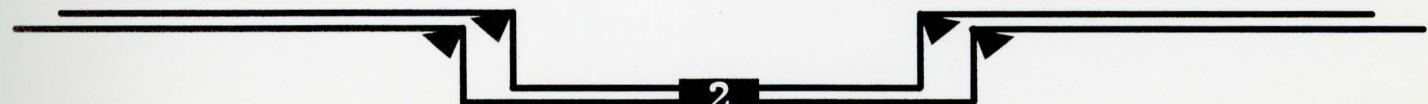
A typical Powwow starts on Friday evening with a single Grand Entry and preliminary contest dancing as well as Intertribal dancing. Saturday has two Grand Entries, one in the afternoon and the other in the evening after a dinner break. Sunday usually has a single Grand Entry in the afternoon after which the final competitions are held for the contest.

Many of the larger summer Powwows have a "Camp Day" on the day prior to the beginning of the Powwow. This day is set aside for visiting and holding Memorials and Giveaways. ♦

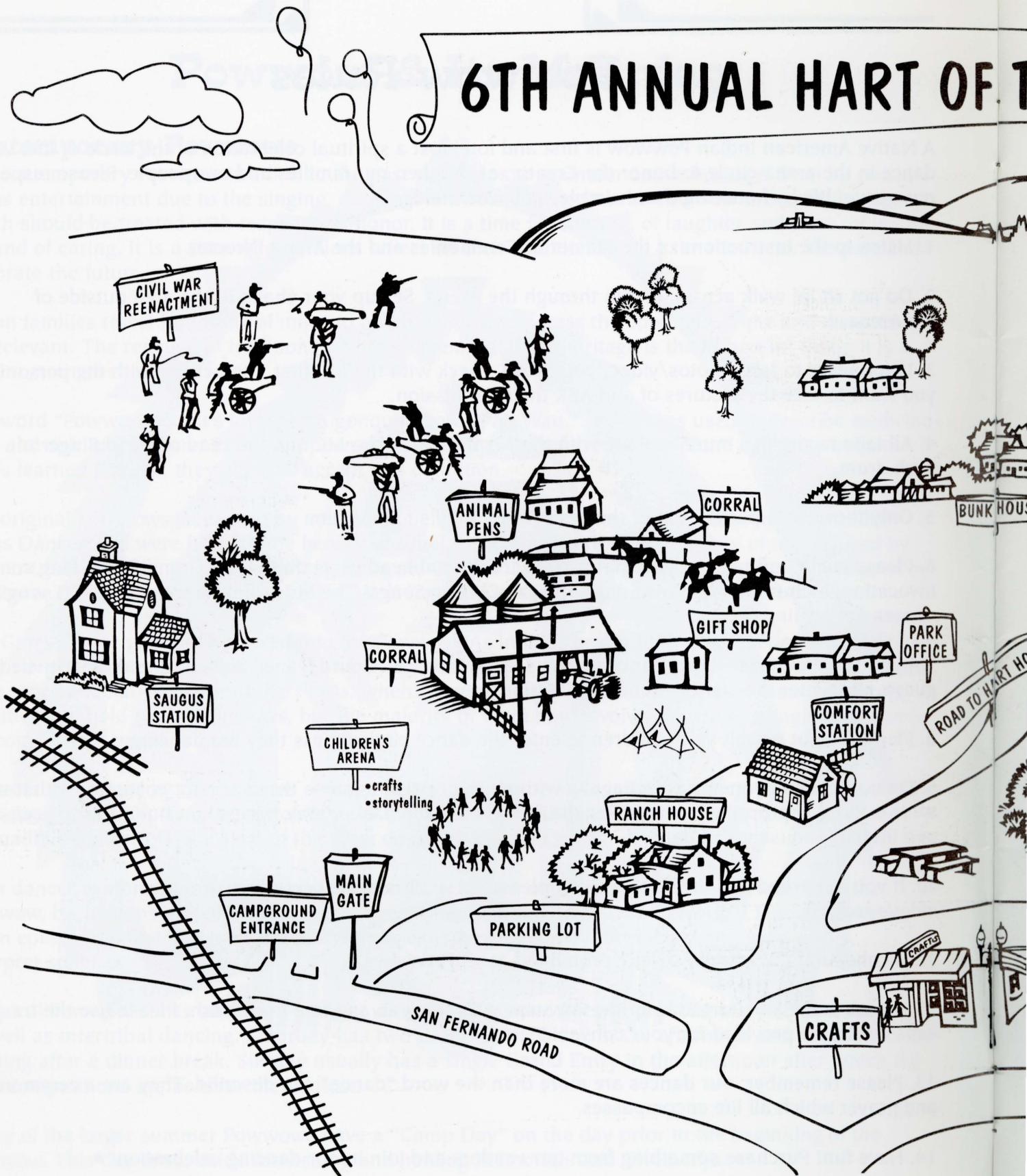


Powwow Rules

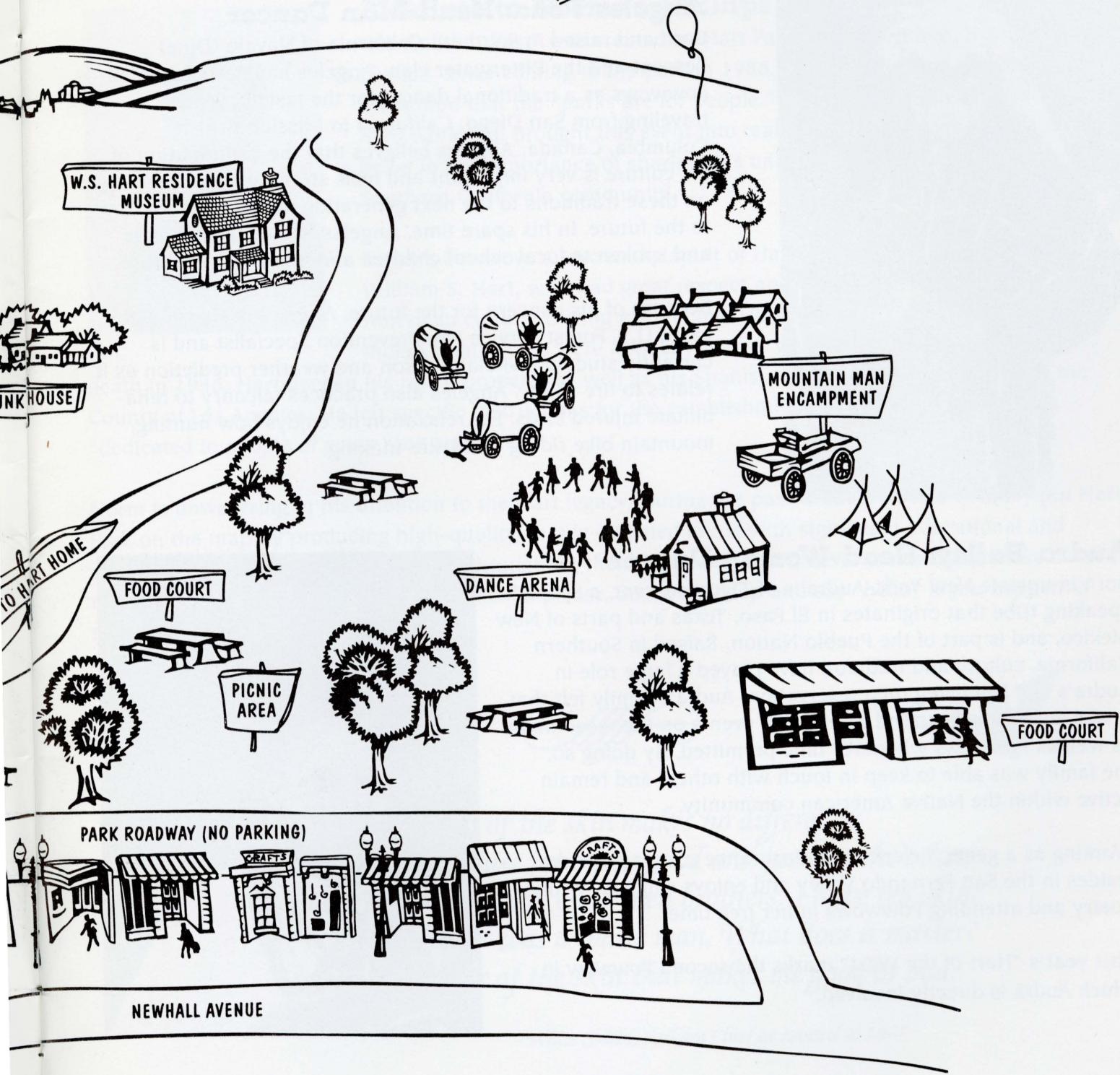
A Native American Indian Powwow is first and foremost a spiritual celebration of the circle of life. We dance in the arena circle to honor the Creator, each other, our families and our people. Please respect our way of life by honoring these simple "Powwow Rules."

1. Listen to the instructions of the Master of Ceremonies and the Arena Director.
 2. Do not sit in, walk across, or run through the Arena. Set-up your chairs in the area outside of the Arena.
 3. If you want to take photos/video, you MUST check with the MC first, then check with the person(s) you want to take the pictures of and ASK their permission.
 4. All tape recordings must be done with the permission of the MC and the Lead or Head Singer of each drum.
 5. Only those with permission of the Lead Singer may sit at a drum.
 6. Please stand and remove your hat (unless traditional head gear) during the Grand Entry, Flag songs, Invocation, Memorial, Veterans Songs and the Closing Songs. The MC will inform you of what songs/dances are coming up.
 7. If the Powwow has Gourd Dancing, only Gourd Dancers, Gourd Dance Societies, and their invited guests may enter the Dance Arena at that time.
 8. Please do not permit your children to enter the dance circle unless they are dancing.
 9. Do not touch anyone's dance Regalia without their permission — these are not costumes. What we wear is more appropriately called Regalia, on which each dancer may have spent hundreds of hours, and literally thousands of dollars.
 10. If you are asked to dance by an elder, please do so. It is disrespectful to turn down an elder's request.
 11. Alcohol and drug use is strictly prohibited at all Powwows.
 12. Please make an effort to keep the Powwow ground clean and free from trash. Please use the trash cans which are provided for your convenience.
 13. Please remember: our dances are more than the word "dance" can describe. They are a ceremony and prayer which all life encompasses.
 14. Have fun! Purchase something from our vendors and join in our dancing celebration! ♦
- 

6TH ANNUAL HART OF T



F. THE WEST POWWOW



Powwow Head Staff



Angeles Peña: Head-Man Dancer

Born and raised in Southern California of Navajo (Dine) descent and the Bitterwater clan, Angeles has participated in Powwows as a traditional dancer for the last six years, traveling from San Diego, California to Mission British Columbia, Canada. Angeles believes that the continuation of his culture is very important and feels strongly about passing on these traditions to the next generation, as they are the key to the future. In his spare time, Angeles has donned Regalia and spoken to local school children about his native culture.

Because of his concern for the future, Angeles is also a dedicated U.S. Forest Service Fire Prevention Specialist and is currently studying wildland arson and weather prediction as it relates to fire safety. Angeles also practices falconry to rehabilitate injured birds. For relaxation he enjoys bow hunting, mountain bike riding and knife-making.

Audra Bailey: Head-Woman Dancer

Born in upstate New York, Audra is of Tigua descent, a Spanish-speaking tribe that originates in El Paso, Texas and parts of New Mexico, and is part of the Pueblo Nation. Raised in Southern California, culture and tradition have played a large role in Audra's life. Not living on a reservation, Audra's family felt that it was important to attend ceremonial events on the reservation as well as Powwows whenever time permitted. By doing so, the family was able to keep in touch with others and remain active within the Native American community.

Working as a general clerk for an insurance company, Audra resides in the San Fernando Valley and enjoys singing, writing poetry and attending Powwows in her free time.

This year's "Hart of the West" marks the second Powwow in which Audra is directly involved.



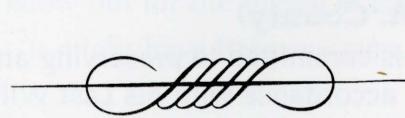


A Salute to Norman Phillips

"Hart of the West" was created by Hart Park Superintendent, Norman Phillips. Since coming to the park in 1986, "Norm" has remained faithful to the notion that the "parks are for people." It was Norm's dream and his hard work that brought this event into reality six years ago, because of his belief in the importance of sharing this unique historical venue with the Southern California community.

Today's Powwow is true to the spirit of Hart Park and to its benefactor, William S. Hart, who had great respect and admiration for the Native American culture. During his lifetime, Hart had numerous Native American Indian friends who were frequent visitors to his home. At the time of his death in 1946, Hart deeded his ranch property as well as his Spanish Colonial Revival Mansion to the County of Los Angeles. He left specific instructions for the establishment of a park that would be "dedicated to people of every race and creed."

Norm is unwavering in his attention to the Hart legacy. During the past decade, he has virtually put Hart Park on the map by producing high-quality, family-oriented events with significant educational and entertainment value. You will see him throughout the day tending to whatever is needed to make sure that your experience is a pleasurable one. So please, be sure to stop and say "hello" if you happen to run into Norm! ♦



*The color of the skin makes no difference;
what is good and just for one is good and just for the other,
and the Great Spirit makes all men brothers. I have red skin,
but my grandfather was a white man. What does it matter?
It is not the color of the skin that makes me good or bad.*

- White Shield, Arikara Chief at counsel in 1867

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The "Hart of the West" Powwow is proud to be sponsored by...

The Friends of Hart Park

The Friends of Hart Park is a non-profit corporation organized to assist the L.A. County Department of Parks and Recreation, the L.A. County Museum of Natural History, and other L.A. County and State of California agencies in fund-raising, preservation and educational activities.

L.A. County Department of Parks and Recreation

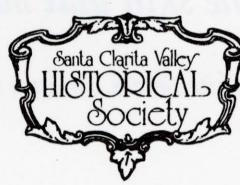
The L.A. County Department of Parks and Recreation is committed to providing citizens of L.A. County diverse, quality recreational opportunities through the acquisition, development, maintenance, and programming of the County's parks, golf courses, trails, natural and open space areas. Responsibilities also include the maintenance and management of botanical gardens and arboreta for the benefit and enjoyment of the public, as well as providing public education and research in the botanical and horticultural sciences.

The SCV Historical Society

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William S. Hart Museum (a satellite of the Natural History Museum of L.A. County)

The William S. Hart Museum (WSHM) is committed to preserving and sharing the legacy of the late William S. Hart with the community in accordance with his Last Will and Testament. The WSHM is dedicated to serving the public as an educational, social, and cultural center by promoting the public's awareness, understanding, and enjoyment of the resources offered by this exceptional facility. The WSHM provides public service through the conservation, documentation, and interpretation of the home and collections of William S. Hart, whose life and career and the context in which they occurred, can provide the public with an insight into both local and national history. The WSHM also serves the public through the extension of the education programs of the National History Museum and through cooperation with other government and community agencies involved with the facility. ♦



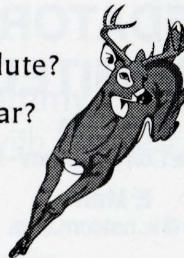


As Man today

I greet you, Ancient Brother Man
And point with gratitude
To these the artifacts you made in eons past.

The signature of man's slow rise
Is on each tool, each point, each axe
And we can sense the human impact still.

Who smoked this pipe? Who played this flute?
Who used this hoe? Who threw this spear?
And was it made for enemy or deer?



As Man today
I kneel upon a mountain circled flat
To feel the ancient ashes yield, and see
A kinship gift which you have left for me.



I grasp within my hand a perfect tool
So long ago chipped carefully from stone,
and know but for the timing of our fates
It might have been my own.

I touch with care its edges keen and fine,
Where once you placed your thumb
There now is mine.



- Norra Null Bunney

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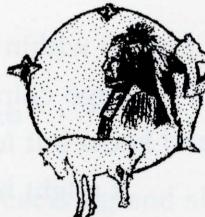
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Daily News

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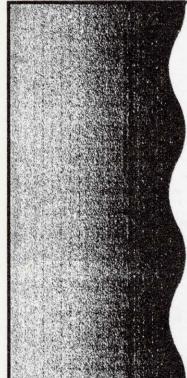
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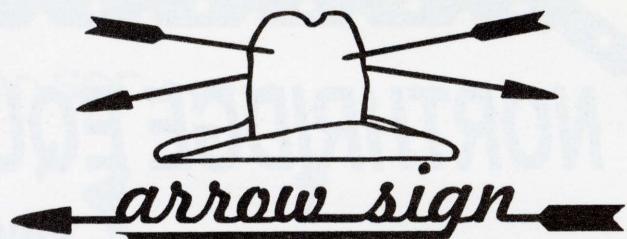
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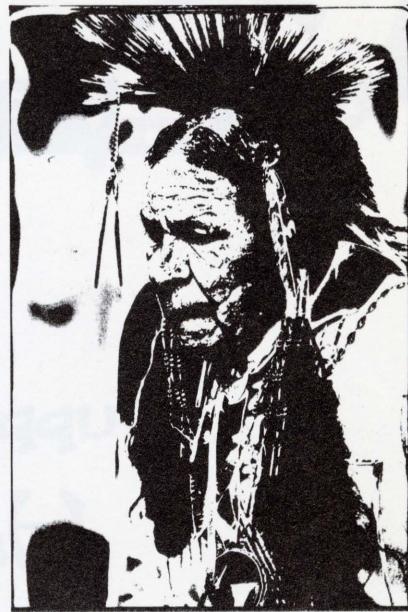
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Saginaw Grant

The Red Man was the true American.

*They have almost gone,
but will never be forgotten.*

*The history of how they fought
for their country is written in blood,
a stain that time cannot grind out.*

Their God was the sun, their church all out doors.

Their only book was nature and they knew all the pages.

- Charles M. Russell

(has work featured in Hart Museum)



Southern California Indian Center, Inc.

Indian Child and Family Services

Fact Sheet



Indian Child and Family Services (ICFS) was founded in 1988 to address the problems of child abuse and neglect among American Indian families in Los Angeles and Orange counties. The mission of ICFS is to safeguard and work toward strengthening the family unit, so that Indian children may grow up in their own families and culture.

ICFS is a program of Southern California Indian Center, Inc., a multi-service Indian organization which has been providing social services to American Indians in the United States; American Indians from over 150 different tribes reside here in the U.S.

American Indian families living in urban areas are faced with many of the same problems as Indians living on the reservation: poverty, poor housing conditions, early death rate, illness, and alcohol and drug addiction. These stressors contribute to family break-up and Indian children are often the victims. Studies have shown that Indian children raised away from their culture suffer psychologically and have self-identity problems as adults.

Services provided by ICFS include:

- recruitment, certification and training of Indian foster parents;
- monitoring and supervision of Indian children in foster and pre-adoptive placements;
- professional counseling for neglected, abused, or sexually molested children and their families;
- casework and court advocacy for Indian families involved in involuntary child custody proceedings;
- screening, referral and support services for children with Fetal Alcohol Syndrome/Fetal Alcohol Effect;
- family reunification efforts and parent education classes; and
- health education and counseling to make families healthy.

In 1990, ICFS became a state-licensed foster family agency. As a foster family agency, ICFS is licensed by the state of California and Community Care Licensing to train and certify the Indian foster homes we recruit. Funding comes from foster care payments, the Los Angeles County Department of Children and Family Services, the State Department of Developmental Services, the Office of Criminal Justice Planning, Indian Health Services, and the Community Services Block Grant.

For more information, please contact one of the following ICFS offices:

3440 Wilshire Blvd. #904
Los Angeles, CA 90010
(213) 387-5772

13252 Garden Grove Blvd. #100
Garden Grove, CA 92834
(714) 663-1102

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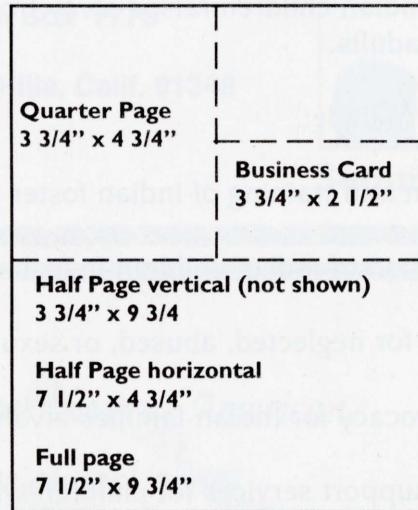
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Please submit all artwork to:

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24151 San Fernando Road
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The Hart Mansion - the Early Years

We thought it would be fun to share with you the early years of Hart Mansion - that is, the planning and construction phases of this magnificent mansion that once served as the residence of William S. Hart and his family. Hopefully, you'll have an opportunity to visit the Mansion after the Powwow for an inside look, thanks to the wonderful tours offered by the L.A. County staff.

The following is the original letter sent to Arthur Kelly, the architect, from Mr. Hart in re: to the possibility of building such a home.

The William S. Hart Company

6404 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA July 12, 1926.

Mr. Arthur Kelly,
2512 W. 7th St.,
Los Angeles, Calif.

Dear Mr. Kelly:

I am contemplating building a Spanish style home on my Ranch at Newhall. Would you care to take a trip up there with me to look the location over and see if you would care to submit plans.

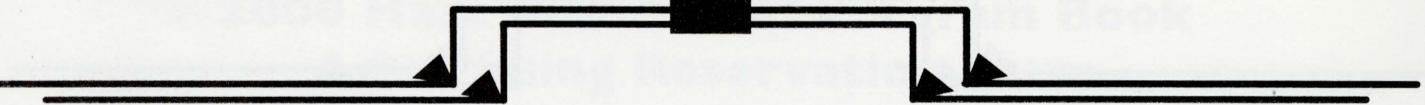
I would want the work to be a contract job and I would want it started in the near future and completed as rapidly as possible.

Newhall is twenty four miles from Cahuenga and Hollywood Boulevard. It has good living accommodations for workmen.

You can call me here at the office - Granite 0751, at my home - Granite 9878 after 5:30 and we can arrange time for me to take you up to the ranch and look it over.

Very truly yours,





Hart Mansion

The following notes were found in Arthur Kelly's files entailing Mary Ellen's (Wm. S. Hart's younger sister) ideas taken from an interview. As you can see, Arthur Kelly was most concerned with Miss Hart's requirements.

The plan which Miss Hart has sketched out is her idea of requirements as far as number of rooms is concerned, but the sizes and arrangement will not fit the contours.

They will want a living room about 23' x 44' and three bedrooms, with their closets, dressing rooms and baths.

Miss Hart is an invalid and has to have a large, airy bedroom, with a fireplace, and big bathroom and dressing room. She has indicated in her plan that the bathroom comes between the bedroom and the dressing room. This is rather unusual, and probably could be better arranged in some other way. Her bedroom wants to be placed so that it has a good exposure and plenty of air.

The location of Mr. Hart's bedroom is not so important.

The third bedroom, which will be a guest's room or possibly a nurse's room, if Miss Hart requires a nurse, should be located convenient to Miss Hart's room.

The dining room, kitchen, servant's room and laundry can all go down below the main floor. The slope of the hill will take care of this.

Of course, the plan has to be made to fit the contours of the mountain.



The Early Years

Spanish Colonial Revival Architecture

This architectural style was brought into vogue following the San Diego Exposition of 1915. It was popular nationwide, but particularly in Southern California where designers were attempting to link-up with the romantic past of the area. A previous attempt to establish the "Mission Revival" had failed because it proved impossible to adapt the architecture of a religious order to the commercial and worldly society at the turn of the century. The Spanish Colonial Revival style had been promoted by Charles Lummis, who urged Californians to go back to the original. Unfortunately, no one knew exactly what that was and the outcome was an imagined style and an idealized vision of the past. Spanish Colonial Revival became the trademark regional style. Los Angeles population mushroomed by a million and a half people in the 1920s. As newcomers flooded to California, they wanted to live in a bit of old California. Architects paid careful attention to the site, making sure the home fit into its surroundings. Characteristics of the Spanish Colonial Revival style were thick adobe-type walls, low-pitched tile roofs, lots of doors and windows for cross-ventilation, graceful arches, clean white walls, prominent chimneys, beamed ceilings and lofty entrance halls with grand staircases. The style became popular in the movie colony and a list of celebrities began to build based upon this style in Hollywood, Beverly Hills, Pasadena, and Newhall, when William S. Hart built his home on a hill overlooking the Santa Clarita Valley. ♦



The Arena

The dance arena, also called an Arbor, may be indoors or out. Blessed before the Powwow begins, it is considered to be sacred ground for the duration of the celebration. There should be no drugs, alcohol, profanity, or boisterous behavior in this area; it should be treated like the inside of a church. Frequently, there are bleachers for spectators to sit on or people bring lawn chairs. The front seats of the Arbor are for dancers, singers and their families. Elders are also given preferred places to sit.

Master of Ceremonies

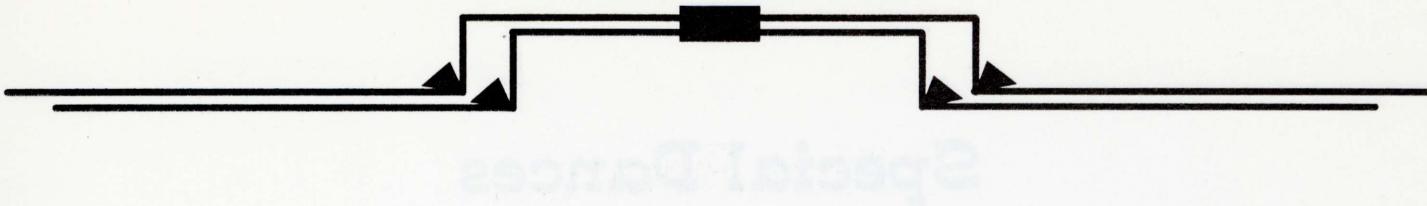
The Master of Ceremonies is responsible for keeping the Powwow running smoothly by announcing contests, which drums are to sing, and explaining ceremonies as they take place. Spectators should listen to gain an understanding of what is taking place and when cameras and other recording devices are not to be used. The Emcees task is not all serious business though, as he weaves humorous anecdotes and jokes around his official announcements.

Arena Director

The Arena Director is another important person at the Powwow. It is his responsibility to make sure the dancers and singers have the amenities they need and to organize the Grand Entry. One of his most important duties is to protect a feather if it drops and to assure the proper pick-up ceremony for it (see "When an Eagle Feather is Dropped" on page 25).



The Host Drum is responsible for keeping the Powwow moving



Head Dancers

The Head Dancers are selected by their reputations as dancers and their knowledge of their traditions and customs. They represent their particular style of dancing and serve as models to the rest of the dancers during the Powwow. Being selected as a Head Dancer is an honor. There are usually two, a man and a woman, but some of the Powwows also have Young Man and Young Woman Head Dancers in addition to the adults.

Host Drum

The Host Drum is invited to hold that position at a Powwow based upon their reputation and knowledge. They must be ready to fill in if there are any gaps in the drum order if any other drum isn't ready to sing. Some Powwows only have one Host Drum while others have a Northern Host Drum and a Southern Host Drum; there may even be a Canadian Host Drum.

Grand Entry

Each dance session begins with a Grand Entry, a procession of dancers, with Flag Bearers leading the procession. Being a Flag Bearer is an honor usually given to a veteran, a respected dancer or a traditional elder. They carry the American flag, the Canadian Flag and an Eagle Staff. Indian Royalty are next and consist of tribal and organizational princesses and other dignitaries. The Head Dancers lead a single-file procession of dancers arranged by category and age.

After all the dancers are in the Arena, a flag song is sung. Then a respected person offers a prayer, which is followed by a victory song during which the flags are placed in their standards. During the Grand Entry, the Master of Ceremonies will ask everyone to rise and for men to remove their head coverings. ♦



*The Head Dancers for the
6th Annual "Hart of the West Powwow."*

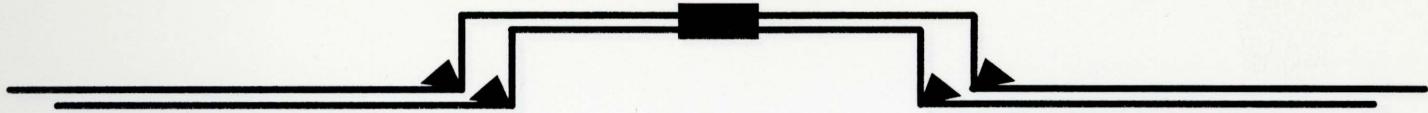


Special Dances

The Gourd (or Tiahpah) Dance was originally part of the Kiowa Sun Dance and remained as a spiritual ceremony performed by the tribe each summer when the red skunk berries ("tiahpiyah gaw") were in bloom. It almost disappeared after the 1930s, but was revived in 1955 when a group of Kiowa elders performed it for the American Indian Exposition. Since then, the dance has grown in popularity and is performed by other warriors and individuals who have gone on to preserve the honor of the Gourd Dance Societies. Women are permitted to sing and sit at the drum only if they know the songs and have earned the honor through their husbands. All other women will dance behind the men.

During the first song, the dancers remain seated and shake their rattles in time to the song. Then, during the second time through the song, the dancers all stand and dance in place shaking their rattles and flexing their knees in time to the drum beat, until the middle portion of the song when three hard beats are introduced and the dancers make a slight bow and take small steps toward the center. The dancers usually remain dancing until the end of the song.





Straight Dance

The Oklahoma Straight Dance is a form of the original war dance, and is one of the greatest honor dances. In the early days, only the most renowned warriors from each war society could take part. Dignity and poise are reflected throughout the Straight War Dance, with each man dancing in such a way as to reflect the honor of his position.

Fancy War Dance

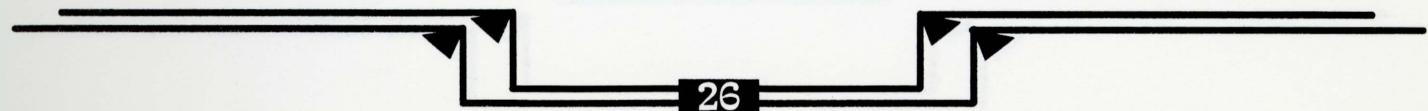
The war dance was initially a ceremony as a prelude to war and also a celebration for their victorious warriors upon their return. Today they are danced to honor the young men entering or returning from the armed forces, and to celebrate most tribal and national holidays.

At the turn of the century the Fancy War Dance had reached such refinement that it was recognized as a new form by the Plains Indians. These fast and intricate dance patterns along with the dancer's flamboyant and beautifully designed regalia have made the Fancy War Dance the highly competitive dance of today, not to mention a beautiful and intricate part of the Powwow.

When an Eagle Feather is Dropped

The Eagle is accorded the highest respect by all Indian tribes and is often depicted as representing Thunderbird. The Thunderbird is the messenger of the Creator by the tribes who recognize Him as part of their religion. Traditionally, Eagle feathers are worn at Powwows only by Indian veterans who have been in combat and persons who have been awarded Eagle feathers by Indian Combat Veterans.

When, by accident, an Eagle feather is dropped in the arena by a dancer, the feather is immediately danced over and protected by the veteran who sees it first. After that dance is over, a drum (if possible a traditional drum) is selected to sing "Brave Man" or another veterans' song. The arena is cleared, and everyone stands as a sign of respect as an Indian veteran who has been wounded in combat (a Brave Man) dances to the song and picks up the feather at the song's conclusion. The Brave Man returns the Eagle feather to its owner and the owner gives him a gift in appreciation of the services the Brave Man has performed for him. ♦



Women's Outfits

Dresses worn by the women dancers parallel those of the men in color and style. The styles are influenced by their tribes and fabrics range from old-time trade cloth and buckskin, to ribbonwork and taffeta.

The dancer's hair is usually braided or wrapped with beaded wraps or conch medallions. Accessories include a two or three strand hairpipe necklace, beaded or silver earrings, silver concho button and drop with a strike-a-light pouch, knife sheath and an awl case hanging from the back belt. A draw-string purse of buckskin with large medallions on each side and hairpipe and fringe ornament is usually carried along with the ever present fringe shawl and a flat, beaded fan. The entire look is completed with boots or beaded moccasins with leggings. Currently, a modern woman's regalia is the taffeta dress consisting of a dress, apron, belt set, and moccasins or boots. A princess crown may be worn or the hair may be tied with wraps or rosettes, especially if they match the rest of the dancer's regalia.

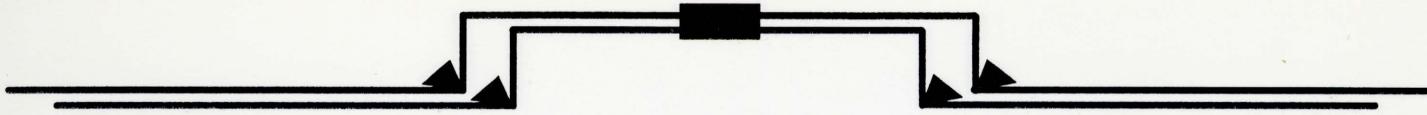
Fancy Shawl

In the early 1930s, as women gave up the buffalo robes and heavy blankets, they began to wear lighter shawls. The dance, though mimicking the butterfly, also showed off their beautiful new clothing made from this new trade cloth purchased from European traders.

Jingle Dress

Today the Jingle dress has made a tremendous comeback, thanks to the few proud Chippewa/Ojibway women who continue to wear them and to the Powwow committees who recognized and held contests for them at their Powwows. The Jingle Dress evolved from Milaca Lakes, Minnesota around 1919. In the late 1970s, contests were held in the Eastern Dakotas and Minnesota and in a few years sparked the interest of young women and rekindled the interest in those who used to wear them. ♦





O Great Spirit

whose voice I hear in the winds, and
whose breath gives life to all the world, hear me!

I am small and weak, I need your
strength and wisdom.

Let me walk in Beauty, and make my eyes ever behold
the red and purple sunset.

Make my Hands respect the things you have made
and my ears sharp to hear your voice.

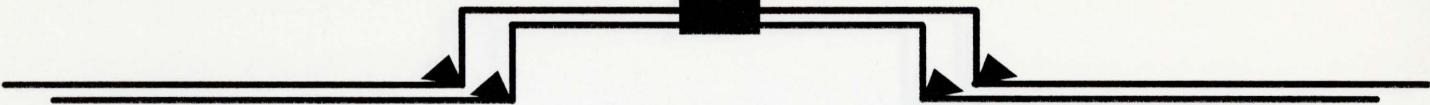
Make me Wise so that I may understand the things
you have taught my people.

Let me Learn the lessons you have hidden in every leaf and rock.

I seek Strength, not to be greater than my brother,
but to fight my greatest enemy – myself.

Make me always Ready to come to you with clean hands
and straight eyes.

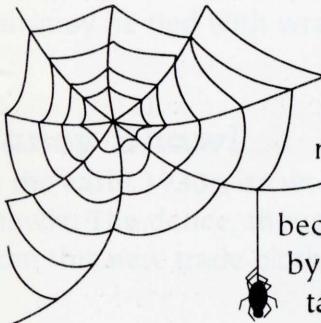
So when Life Fades, as the fading sunset,
my spirit may come to you without shame.



Native American Art

How Navajo Women Learn to Weave (According to Legend)

"Spider Woman instructed the Navajo women how to weave on a traditional loom, which Spider Man told them how to make. The cross poles were made of the sky and earth cords, the wasp sticks of sunrays, the healds of rock crystals and sheet lighting. The batten was a sun halo, the comb was a white shell. There were four spindles: 1) a stick of zigzag lighting with a whorl of canned coal; 2) a stick of flash lightning with a whorl of turquoise; 3) a stick of sheet lightning with a whorl of abalone; and 4) a rain streamer, with a whorl of white shell."



The First Quill Designs

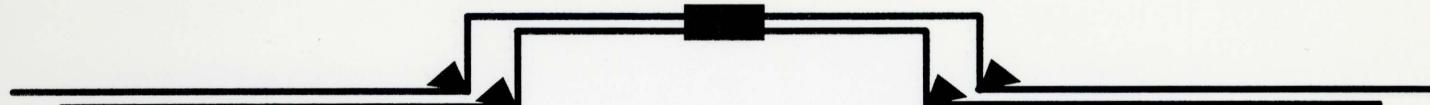
Many years ago there was a Lakota girl that no one wanted. She was an orphan and although she was taken care of by the tribe, she really belonged to no one and had no one to love her. She was very lonely and felt ashamed that she had nothing she could give her people. She decided to leave her people because she was only a burden to them, and she began wandering on the prairie by herself. She finally became exhausted and fell asleep among some shrubs and tall grass.

The next morning when she opened her eyes, she saw a beautiful design. During the night, a spider had made a large web above where she was sleeping. The morning sun shining through the dew caught on the web created the beautiful colors and designs she was seeing. Being very pleased about the designs, she put them in her memory. Then she set about trying to recreate them.

She found the right colors in Mother Earth and the plants, and she found that the porcupine quills would readily take the colors. She worked very hard for several days working the beautiful design on a piece of buckskin. When she was finished, she proudly set out to find her people. When she found them, she gave them her gift.

From that time on she was no longer unhappy because she had given something good to her people. The other women liked this wonderful gift and learned from her how to make the





Basketry

Basketry is the oldest of all Native American crafts that still exist today. Fragments of baskets have been found dating approximately 7,000 to 9,000 years before the coming of Christ. They were first made to serve utilitarian functions: to gather food, store food and materials and to transport heavy loads. Soon the technique of making baskets was being used for parching, clothing, mats, cradles, strainers and to hold medicine, trinkets and cooking containers.

Indian basketry has taught us to appreciate the beauty of weaving, and furnishes the most striking illustration of the wonderful patience, fertility of resource and inventive genius of the women in using nature's materials: roots, grasses, twigs, vines, rushes, palm-fibers, pine needles, shells and feathers — and shaping them into useful and beautiful forms. There are so many forms that they are too numerous to mention, but here are a few:

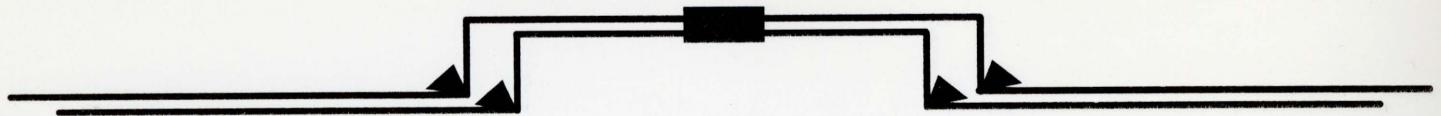
Hopi make wicker and coiled basketry with their decoration purely secular and drawn from the symbols of the Hopi religion; the **Papago** are noted for their fine oiled basketry; the **Pima** weavers translated the spirit of beautiful legend into an effective visual concept; the **Havasupai** frequently use an off-center placement of design; the **Jicarilla Apache** basketry is marked by comparatively heavy coils and bold uncomplicated designs; the **Mescalero Apache** basketry has wide, very flat coils and designs in an unvarying color system of yellow, brown, and pale buff; the finest **Apache** basketry was made by the western bands living in the Arizona mountains.

Chemehuevi basketry, distinguished by sparing use of decoration, is as effective as it is restrained; **Paiute** work, like other basketry from the Great Basin region, places more emphasis on craftsmanship than on design; **Pamamint** created especially fine coiled basketry by preparing very thin sewing elements; **Kiamath** and **Modac** made soft, twined basketry, in contrast to most groups of their area; the **Nez Perce** and their neighbors made large, twined storage bags and hats which were decorated in bold designs, which are softened by the brown tones of the fibers used in their construction; **Mission** women often worked out naturalistic figures with extreme skill in addition to their well-planned geometric designs.

The **Kitanemuk** are best remembered for their finely sewn, coiled basketry; the **Mono** basket maker keeps her designs open, strong and effective; **Pomo** women hold a well-merited reputation as being some of the finest basket makers: their forms are balanced and well proportioned, designs are attractive and related to forms and the sewing is fine and even. The **Maidu** baskets tend toward large, open decoration and fine coiling. These are only a few of the basket makers. There are many more.

"Baskets are the Indian woman's poem; the shaping of them, her sculpture. They weave them into the story of their lives and loves."





Native American Beadwork

By the time Columbus discovered America the Indians were already using beads for decoration. Beads made from shells, bones, claws, stones and minerals were used to make belts and decorate their clothing. Porcupine quills were also used as a way to decorate.

The first record of trade glass beads owned by American Indians was when Columbus landed on Watling Island in 1492. The trade beads were readily accepted by those Indians and, later, by the mainland Indians. One of the early trade beads the Indians used was called a pony bead. It was about 1/6-inch in diameter. By 1800 these beads made their way in trade to the **Plains Indians** who had been using porcupine quills for geometric designs. Often the glass beads were added to or substituted for their already existing form of decoration with porcupine quills or other types of beads.

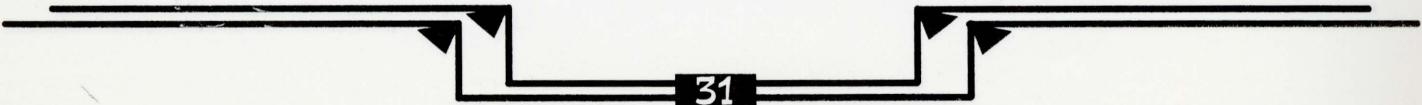
With the coming of glass seed beads (almost half the size of the pony beads) to the Plains, the Indians were able to expand the variety and increase the intricateness of their designs. They soon developed an art which has nowhere been surpassed.

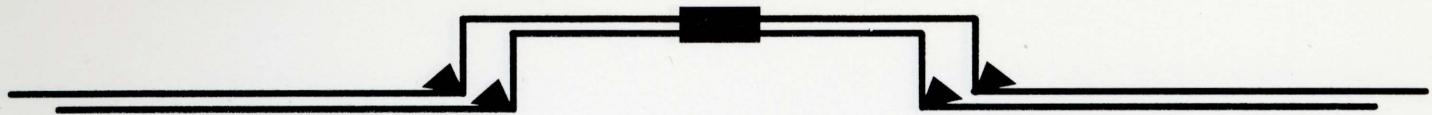
Beadwork from the earliest times has been used by the American Indians to decorate their leather bags, clothing, and other articles, such as knife sheaths, cradle boards and their lodgings. Clothes made of skin of animals often were as elaborately decorated as possible.

When the whites brought cloth to take the place of buckskin, the Indians beaded these garments even more elaborately. The beadwork designs done by the American Indians traditionally differ from area to area. The **Lake Indians** do mostly flowered designs while the **Apache, Sioux** and **Plains Indians** do mostly geometric designs. The **Blackfoot** and **Northern Plains Indians'** designs are geometric, but more massive than their southern neighbors. Similar designs are often found in many sections due to the fact that the Indians are great traders, and will copy or adapt designs and articles they like.

*I think we will still win. I think there are enough people
who wish to understand the Indian mind, that we are not
going to harm anyone, that we are peaceful people,
we are not aggressive people. In this lies our strength and from here
we will pick up. I believe that we will survive, I still believe
we will survive. That is our dream.*

- An Indian grandfather





Pottery

The 12th and 13th centuries have been called the pueblo "Golden Age" because of the great development in most arts, including pottery. Black designs painted over white slip became a standard procedure.

After the 13th century, there was a high development of fresco painting and pictorial art among some of the Southwestern peoples. The methods, colors used, and designs of the Southwestern pottery is so varied that it has been the subject of study for anthropologists and artists for years.

In historic times, the **Zuni** have moved from the simple recurrence of triangular forms and all-over composition to all-over composition of spiraling curves and tiny animal forms.

The **Acoma** pottery, known for its thinness and unvarying symmetry of shape, moved in the same direction as the Zuni potter. They did though, hold to an older kind of overall composition instead of the creation of zoned areas, to which the Zuni were more inclined. Traditionally, **Hopi** potters used yellow or orange clays. Since the 1940s though, they have been creating more pure white wares by means of a white clay body or by slipping the shale pot. In the late 19th century, a Hopi potter, Nampeyo, revived the old designs of her people. The repertoire of designs (bear paw motif, bird figures, and the more traditional sacred designs) became associated with her name. The bird figures are often used in stylized or abstract design as a central image inside a bowl.

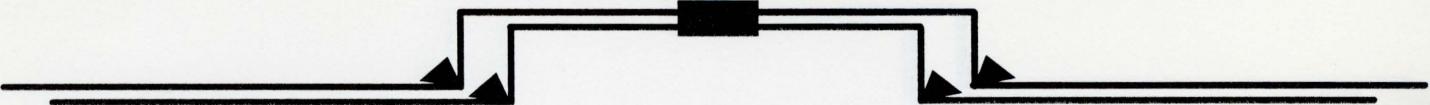
Black-on-black design is the mark of the **San Ildefonso** pottery, which was highly developed by Maria and Julian Martinez sometime around 1917. However, plain black pieces polished to a high sheen, and black-on-red wares, and other ceramic styles which had been superseded by the black-on-black ware, has been revived.

San Juan pottery is known by a distinctive dark red slip, which is applied to large areas of utilitarian pottery as its sole decoration of the red slip and the prehistoric incised decoration creates distinctive San Juan pottery. Although the carved pottery of Santa Clara has prehistoric antecedents, the deep relief carving of clay was initiated in the early 1940s by Christina Tofoya. The designs consist of either geometric patterns, or figures from sacred Pueblo art, such as Avanyu, the Great Plumed Snake. The red ware of the **Santa Clara** potters is not as well known as the oxidized black ware.

Navajo and **Apache** pottery is made by a patching process and usually decorated by manipulating the surface, and tends to have round or pointed bases. The few painted pots of the Navajo may represent Pueblo influence, but only the concept and not the designs were borrowed.

The **Pima** and **Papago** made a great deal of pottery, but they decorated very little of it. What little was decorated had the designs of the prehistoric Hohokam culture of the region. The polished red pottery of the Maricopa and their neighbors is frequently decorated in black with spirals and interlocking curved lines. The polished red canteen-type pieces are a good example of their work. ♦





About the Sweat Lodge

The sweat lodge is used for purification ceremonies, which are performed by traditional people all over North American. It purifies the body, but it also satisfies the greater need to purify the mind, the heart of the spirit. One Must be totally conscious of the other spirits in the sweat lodge, the spirit of the rocks and the fire, the water and the stream, the disappearing of time. Unless all is done in a most thoughtful and sacred manner, the purification sought will not be achieved.

Greetings and thanksgiving are given to Scared Mother, the Earth, and to all her children, the people, their relatives the animals, the trees and grasses, even the rocks. Greetings and thanksgiving are given to the child of the sun that has entered the rocks and filled them with energy. In the circle there is much power.

Throughout the ceremony, attention is given to the healing power of the spirit of the east, spirit of the dawn, whose color, like the energy of the returning sun, is yellow — it is the enlightenment of the people.

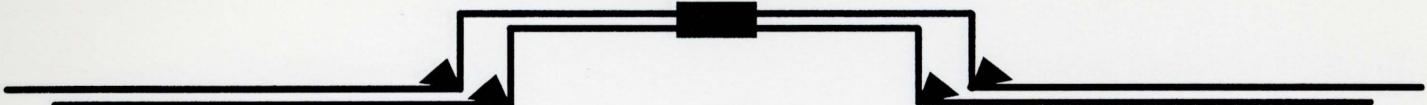
Then prayers are made to the spirit of the south, the one who brings renewing, the spirit of innocence and rebirth, of resurrection and renewal, the one whose color is green. This is the spirit that teaches that anyone may start his life anew, any day, any moment, just as all creation is an ongoing evolution.

Next, attention is turned toward the west, the beautiful truth given by the Creator that enables people to have control over their own lives. The unique power given by the spirit of the west is the spirit of introspect; that what is envisioned in the mind in spirit, will manifest itself in the material world, be it for good or non-good. Thanks is given for this knowledge and this being is asked to help cleanse the spirit.

Finally, the people turn to the white giant of the north, the Spirit of Wisdom, of pure faith, of complete trust. More water is put on the rocks, there is more steam, hotter and hotter. Here the womb of eternity is cast off the husks of contrived selves, and the people became pure, the potential of unlimited creativity.

Finally, there is time for each to meditate, to express themselves in prayer or song, however the spirit inclines. Now is the time of rebirth. All leave the sweat lodge quietly, as gently and respectfully as they would wish their birth to be, and thank their relatives. They move very slowly, crawling into the light, wash their bodies and sit or stand or lie quietly for awhile. They are in a very vulnerable condition, soft and tender as a newborn, and must quietly assimilate the powerful experience they have just had.

Now they are ready to go again into their daily lives as people of peace and love, sharing their concerns, their dreams and visions, their hopes, their songs and stories, and most important, their love. ♦



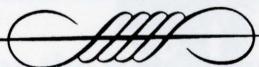
Hanbleceya

(Vision Quest or Crying for a Vision)

When a person wishes to undergo a vision quest, he goes with a filled pipe to a Medicine Man. He presents the pipe to the Medicine Man and announces his wish. People go on a vision quest for various reasons, whether it is to ask for some favor of the Great Spirit, such as curing a sick relative or as an act of thanksgiving for some great gift which the Great Spirit may have given to us. But perhaps the most important reason for going on a vision quest is that it helps us to realize our oneness with all things, to know that all things are our relatives; and then on behalf of all things we pray to Wakan-Tanka that He may give us knowledge of Him who is the source of all things, yet greater than all things."

To go on a vision quest, is to place oneself in the presence of the Great Mystery, and this no Lakota attempts to do without first cleansing himself both physically and spiritually (in the sweat lodge). At the end of the cleansing period (one to four days) the helpers come and take the vision seeker back to the Medicine Man's house, where he immediately enters the onikoga (purification lodge). Everybody present is anxious to hear what the vision seeker has to tell and to know what great things may have come to him up there on the mountain.

Kinship with all creatures of the earth, sky, and water was a real and active principle. For the animal and bird world there existed a brotherly feeling that kept the Lakota safe among them. And, so close did some of the Lakotas come to their feathered and furred friends, that in true brotherhood they spoke a common tongue. ♦



*That hand is not the color of your hand,
but if I pierce it I shall feel pain.*

The blood that will flow from mine will be the same color as yours.

I am a man. The Great Spirit made us both.

- Standing Bear, Ponca, who died in Oklahoma



Prayer to the Great Spirit

*Oh, Great Spirit, giver of all life,
You have been always, and before you nothing has been
Look and smile upon us, your children.
So that we may live this day to serve you.
Watch over my relatives, the red, black, white and brown.
Sweeten my heart and fill me with light this day.
Give me strength to understand and the eyes to see.
Help me, Great Spirit, for without you, I am nothing.*

- Beaded prayer by Paul War Cloud





**William S. Hart poses for the finishing touches of the portrait
of himself and Fritz.**

**Be sure to look for next year's Powwow Program,
which will feature the art of Hart Mansion.**



1. Visitors enjoy shopping for Native American goods.
- 2; 4; 8. Native American dancers in traditional regalia.
3. Storytellers play a major role in entertaining the young ones.
5. Powwows are often times a tradition for the entire family.
6. Native American dancers demonstrate dance moves.
7. Dancers of all ages participate in the traditional Powwow.

**To participate in next year's
"Hart of the West" Powwow
please contact
(661) 222-7657.**

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