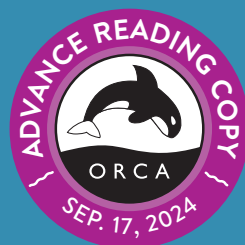


Coast
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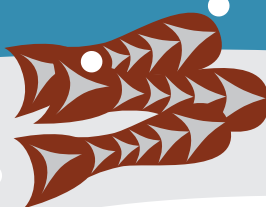
Raven Gets Tricked

Andrea Fritz



featuring
Spaal'

and
Smuy



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Raven Gets Tricked

Author/Illustrator: Andrea Fritz

September 17, 2024



In this picture book featuring Coast Salish art and Traditional Storytelling techniques, a little deer tricks a greedy raven into sharing his food.

FORMAT

8.75 x 10.75"

32 pages

Hardcover

9781459836273

\$21.95

PDF

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KEY SELLING POINTS

- Smuy the little deer tricks Spaal' the raven into sharing his food in this story about learning to take care of one another.
- The text includes names and words in Hul'q'umi'num', an Indigenous language spoken on and around Vancouver Island, British Columbia.
- The illustrations follow the Coast Salish art tradition of combining four basic shapes in both positive and negative space.
- The book includes a glossary and pronunciation guide and an introduction to traditional Coast Salish plank houses.
- Author/illustrator Andrea Fritz shares Coast Salish stories, both traditional ones learned orally and new ones created from modern experience, with school children throughout British Columbia.

ABOUT THE AUTHOR/ILLUSTRATOR



PHOTO CREDIT: JORDAN GLOWICKI

ANDREA FRITZ is a Coast Salish artist and storyteller from the Lyackson First Nation of the Hul'q'umi'num'-speaking Peoples on the West Coast of Canada. She studied West Coast Native art with Victor Newman, a Kwakwaka'wakw master artist. Andrea strives to express her People's history and all our futures using her art. She focuses on animals and places of the West Coast and our intricate relationships with them. Andrea is also the author of the first two books in the Coast Salish Tales, *Otter Doesn't Know* and *Crow Helps a Friend*. She lives in Victoria, British Columbia.



PROMOTIONAL PLANS INCLUDE

- Print and online advertising campaigns
- Promotion at national and regional school, library and trade conferences
- Extensive ARC distribution, including NetGalley and Edelweiss
- Blog and social media promotion
- Outreach in Orca's newsletter program, including targeted emails to educators, librarians and booksellers in Canada and the United States

BISACS

JUV030090 JUVENILE FICTION / People & Places / Indigenous Peoples of Turtle Island / General

JUV039220 JUVENILE FICTION / Social Themes / Values & Virtues

JUV039060 JUVENILE FICTION / Social Themes / Friendship

RIGHTS

Worldwide

AGES

6–8



The Coast Salish Tales series shares the art, culture and language of the Hul'q'umi'num'-speaking Peoples. Using techniques from Traditional Oral Storytelling, artist and storyteller Andrea Fritz connects young readers to the animals, land and waters of the Coast Salish Traditional Territory.

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Learning any language takes time and patience.

This book includes words from Hul'q'umi'num' (*hul-quh-MEE num*). Some of the sounds of this language may be new to you, but please remember that proper pronunciation is not important for enjoying and learning from this story!

' is a glottal stop (a closing of the space between your vocal cords). You stop making noise for just a moment, like in the middle of *uh-oh*. At the end of a word, ' makes the sound stop abruptly. When combined with a consonant, ' makes the sound "pop."

aa is like *a* ("ah") but said for twice as long.

q is like *k* but farther back in the throat. *q'* is the same but with a catch in the throat that makes the sound pop.

ts is a single sound like at the end of *cats*.

Hul'q'umi'num'
hul-quh-MEE num

the language of author
Andrea Fritz's People

smuy
smai little deer

huy ch q'u
HAICH-quh

thank you (to one)

spaal'
spahl raven

huy tseep q'u
hai-TSEP-quh

thank you (to many)

yaala'
Y AHL-uh edible part of cow parsnip

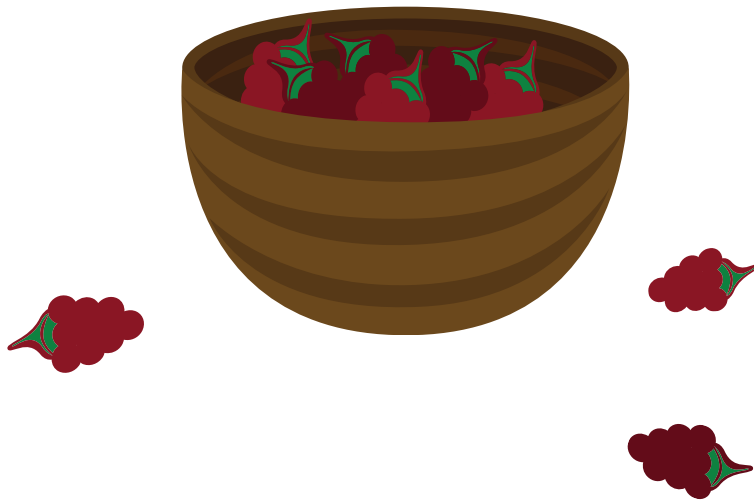
smun'eem
smun-EM

children of our
community



Raven Gets Tricked

Andrea Fritz



ORCA BOOK PUBLISHERS



My family has a long history in our Traditional Territory of the Salish Sea on the West Coast of British Columbia. Like many Indigenous people in North America, my family's history includes surviving the residential school system, the Sixties Scoop, the foster care system and child and family services. My family has a longer and more important history of self-sufficiency, balance with nature and showing love for those around us.

I have learned through studying Coast Salish culture and sitting with Elders and storytellers from our communities that storytelling is a basic building block of a healthy community. It was used to teach smun'eem the proper way to behave and what is important in life. Storytelling was one of the many parts of Coast Salish culture damaged by colonialism. In reading and sharing these stories with the smun'eem in your life, you are making an important step toward reconciliation by valuing Indigenous ways of knowing and teaching.

Andrea Fritz

I would like to acknowledge the First Peoples whose land my family and I call home. Huy tseep q'u Lekwungen Siyeyu. Thank you to the Esquimalt and Songhees Nations for having us on your unceded territory. I hope that we honor you and make you happy.

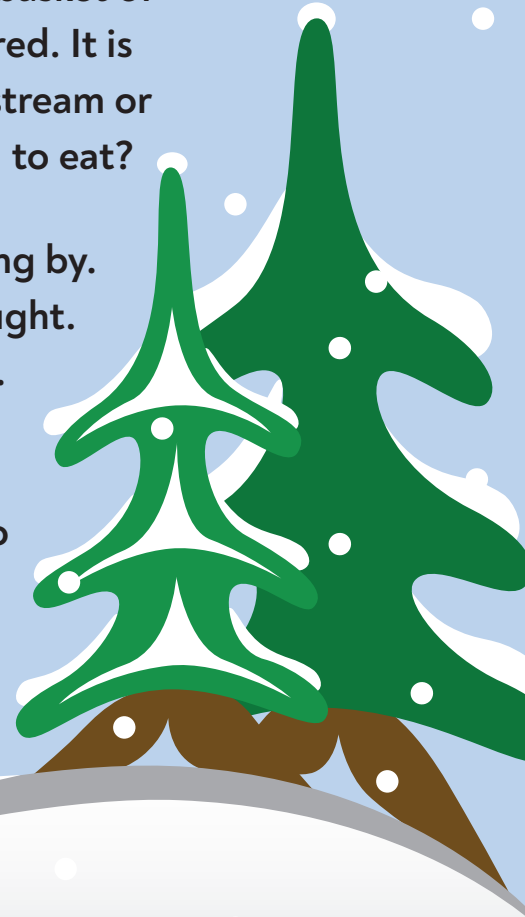




One day Smuy, the little deer, went to his food stores. He saw that there were no salmon, dried elk or fern roots left. The only food he had was a half basket of berries. What am I going to do? he wondered. It is a long time before cousin Thuqi' swims upstream or the yaala' begins to grow. What am I going to eat?

Smuy looked up and saw cousin Spaal' flying by. Why will Spaal' not share with me? he thought. I share with him, but all he does is trick me. How can I get him to share with me?

"I know!" Smuy said as he headed back into his house with his berries.



That night Smuy began to mash the berries
while he sang.

Go down to the beach,
go down to the beach...
hmm...hmm...hmmm...

Smuy was happy with his plan. He ate some
of the mashed berries and went to bed
pleased with himself.





Very early the
next morning, Smuy
headed over to his cousin's
tree house. Smuy poured out the
mashed berries onto the snow under
Spaal's tree. He then danced in the berries,
mixing them into the snow while he sang.

Go down to the beach,
go down to the beach...
hmm...hmm...hmmm...
go down to the beach!

When he was done dancing
and singing, the berries
had mixed with so much
snow and it had all begun
to freeze. Smuy had made
a large mound of red snow.





Eventually Spaal' woke up and saw the red snow outside of his house. He was excited, as he had never seen red snow before.

"What is this, Smuy? Is it yummy? Can I taste it?" he asked his cousin.

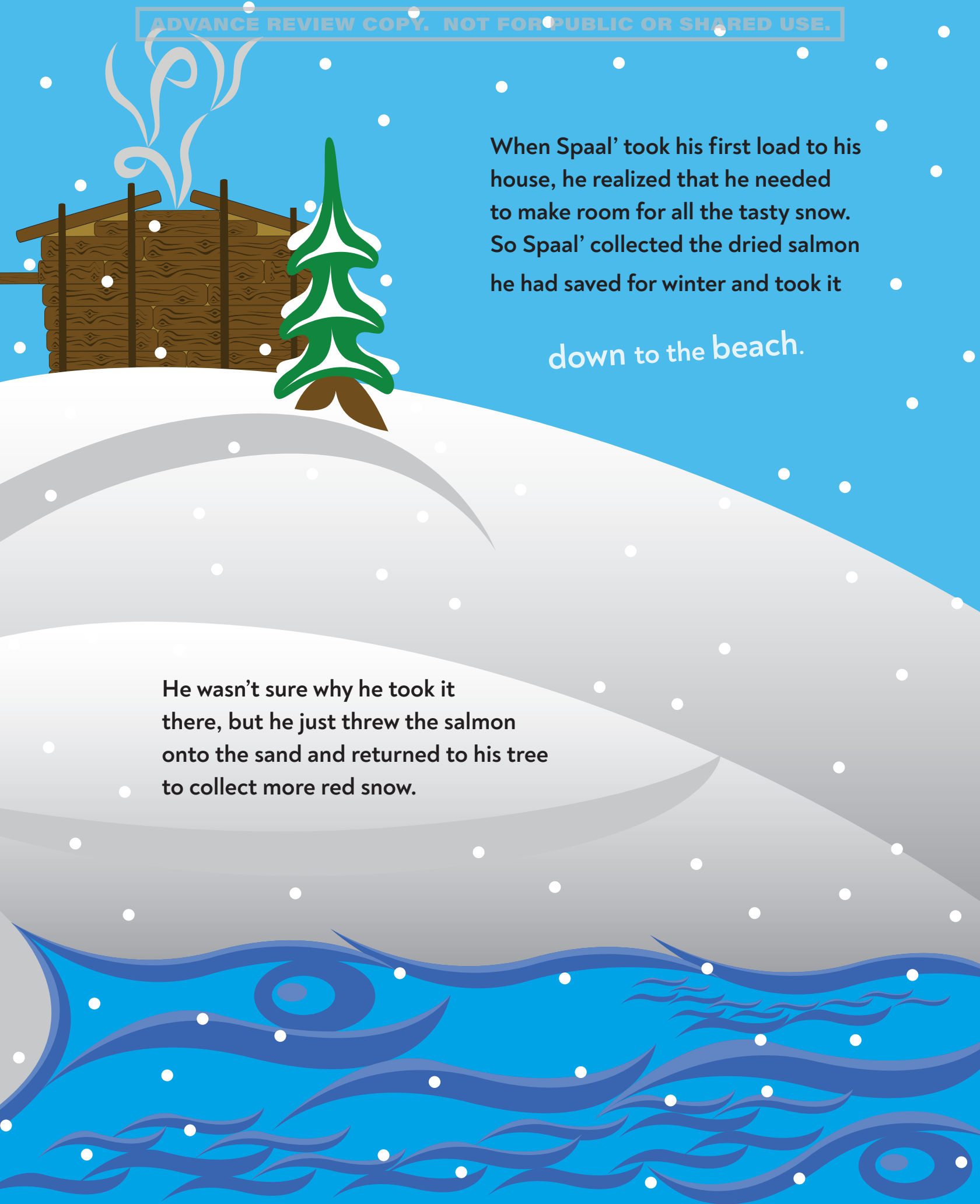


“Of course you can, Spaal’,”
replied Smuy. “And if you like it,
then we will share it.”

Spaal’ tasted the snow, and when
he decided that he liked it, then
they did just that. Each of them
began taking their half of the
red snow back to their houses.







When Spaal' took his first load to his house, he realized that he needed to make room for all the tasty snow. So Spaal' collected the dried salmon he had saved for winter and took it

down to the beach.

He wasn't sure why he took it there, but he just threw the salmon onto the sand and returned to his tree to collect more red snow.

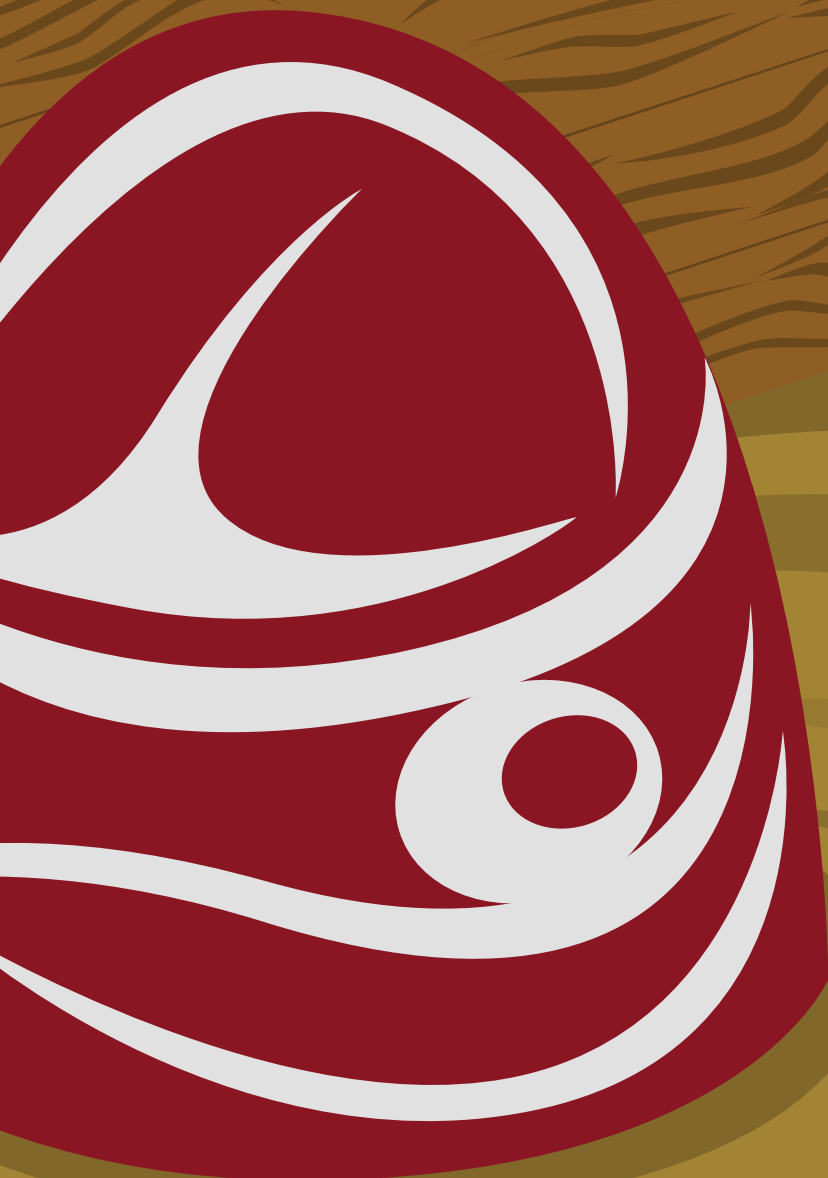




Smuy excused himself from collecting the red snow and snuck down to the beach.

There he collected Spaal's discarded salmon. He took the salmon to his house. He made a fire. He then roasted some of the salmon for a snack and went to sleep.

Spaal' collected all the red snow that he could fit into his house. To hide his trickery of taking more than his share, Spaal' mixed the leftover red snow with some of the white snow to make up the difference.





Spaal' then retired to his house, where he had piled up the red snow in all four corners. He built a fire, snacked on the red snow and went to sleep happy. For some reason, Spaal' woke up in the middle of the night very cold and hungry. So he built the fire up bigger, ate some more of the red snow and went back to sleep.

The next morning Smuy
awoke to the sound of his
cousin calling out for help.
Smuy ran over to Spaal's
tree house and opened the
front door.

To his surprise, a flood of
red water came pouring
out of Spaal's house
and washed them to
the ground.






They were both soaking wet
and cold, so Smuy invited
Spaal' over to his house.

While they warmed up by Smuy's fire, Spaal' asked for a hot drink and something to eat, for he was still very hungry. Smuy gave Spaal' a piece of his salmon, roasted over hot coals.





“This is very good salmon, Smuy. It tastes just like my salmon!” Spaal’ exclaimed in amazement. “Do you think I could have some to take home, as all my food is now gone?”

“Of course,” Smuy said.

“Oh, huy ch q’u, Smuy!
Huy ch q’u!”



Smuy sent the warm and fed raven home with some dried salmon. Because Spaal' was so happy to have a clean home that smelled like berries, he didn't realize that he had only half of the salmon that he'd had the day before. Even more than that, he was happy to have a friend like Smuy, who shared.

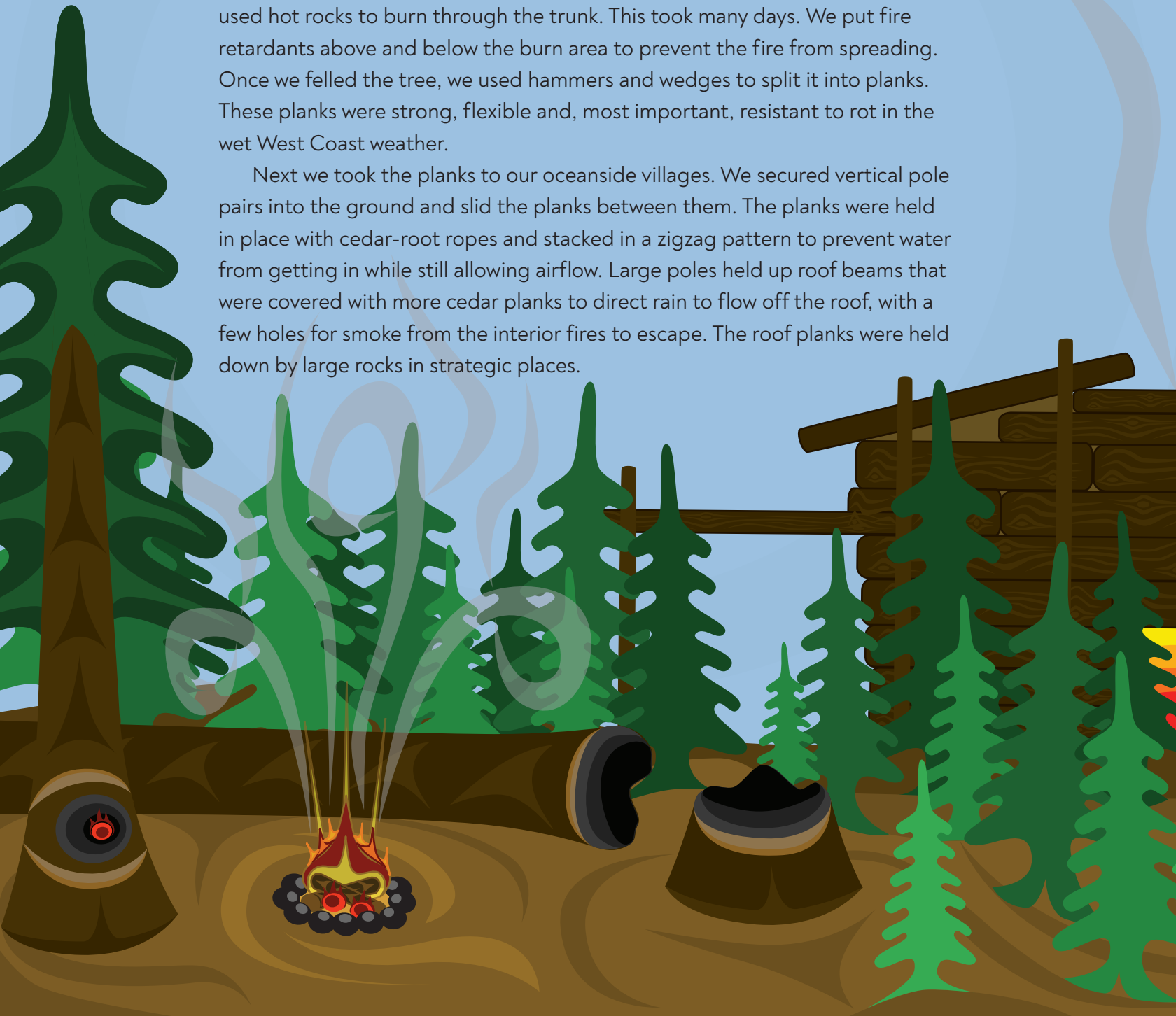


Coast Salish Plank Houses

Many Coast Salish Nations who live around the Salish Sea in British Columbia used the plentiful cedar tree to build homes known as plank houses. Some of the animals in the Coast Salish Tales series (like Smuy the deer) live in plank houses too.

Constructing a plank house was a long, careful process. First we went into the forest and selected a large, straight tree. We started a fire beside it and used hot rocks to burn through the trunk. This took many days. We put fire retardants above and below the burn area to prevent the fire from spreading. Once we felled the tree, we used hammers and wedges to split it into planks. These planks were strong, flexible and, most important, resistant to rot in the wet West Coast weather.

Next we took the planks to our oceanside villages. We secured vertical pole pairs into the ground and slid the planks between them. The planks were held in place with cedar-root ropes and stacked in a zigzag pattern to prevent water from getting in while still allowing airflow. Large poles held up roof beams that were covered with more cedar planks to direct rain to flow off the roof, with a few holes for smoke from the interior fires to escape. The roof planks were held down by large rocks in strategic places.



Plank houses were the Big Houses of the Coast Salish Peoples. In winter they were both residences for the people of the village as well as centers for cultural practices. They could be very large, to house several families, or small, for just a few families. The larger houses were the site of winter potlatches, where dancers told family stories and merriment was had by all after a busy summer of collecting food and other resources.

In those busy summers, the plank houses were taken apart. The long planks that had taken so much time and effort to make were packed into canoes. We took these along to our many foraging grounds to build temporary housing. My people, the Lyackson Mustimuhw, took our planks to a site on the Fraser River for a long stay at a temporary village called Tl'uqtinus. We set up large plank houses similar to our winter houses and stayed for weeks to harvest sockeye salmon along the banks of the river (known to us as Sta'lo'). We would invite local Nations to visit us and share in the bounty, trading and arranging new marriages as well. Our planks made it possible for us to focus on the many important parts of summer life rather than spending time building shelter.

When you see plank houses, remember to appreciate the history and skill that went into these structures. They were the bases for our cultural practices and proof that the many Coast Salish Peoples were smart, creative and self-sufficient.



I would like to thank my brother Terry for always encouraging my art, and my sister, Tania, for supporting me in any way that I need in order to succeed. Love you both!

—A.F.

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JORDAN GLOWICKI

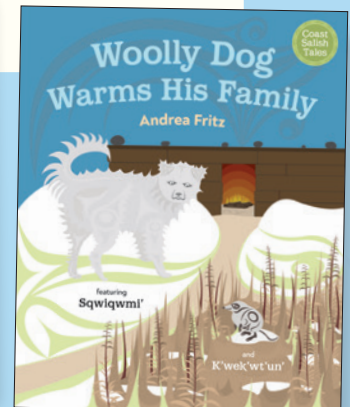
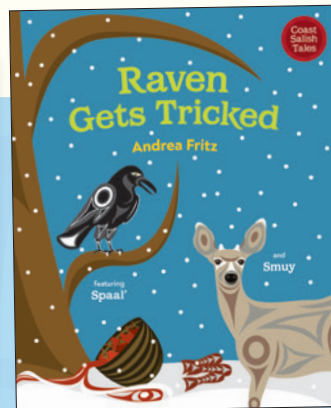
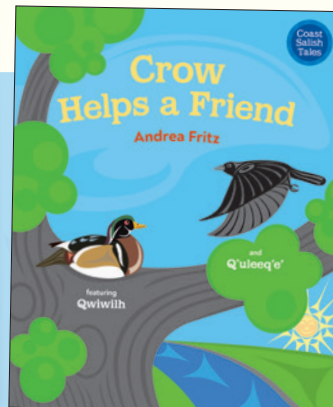
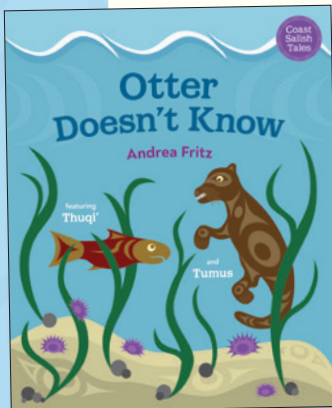
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Andrea strives to express her People's history and all our futures through her art. She focuses on animals and places of the West Coast and our intricate relationships with them. Andrea works in the mediums of acrylic on canvas and wood, serigraph, vector art and murals. She has had numerous gallery shows and participates in community-based art pieces. Andrea lives in Victoria, British Columbia.



The **Coast Salish Tales** series shares the art, culture and language of the Hul'q'umi'num'-speaking Peoples. Using techniques from Traditional Oral Storytelling, artist and storyteller Andrea Fritz connects young readers to the animals, land and waters of the Coast Salish Traditional Territory.

Teaching stories have been told by the people of the Salish Sea for thousands of years. Elders told these stories to the young people of the village as they worked wool, carved canoes, harvested food and performed many other daily tasks. In this spirit of sharing, teaching and entertaining, Andrea has adapted and created the Coast Salish Tales stories for children in today's classrooms and homes. Each book in the series introduces an aspect of Coast Salish culture, including Hul'q'umi'num' language, traditional art style, plank houses and weaving.



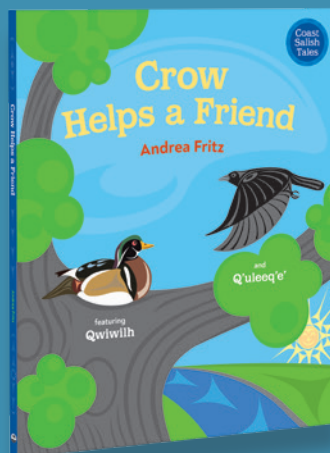
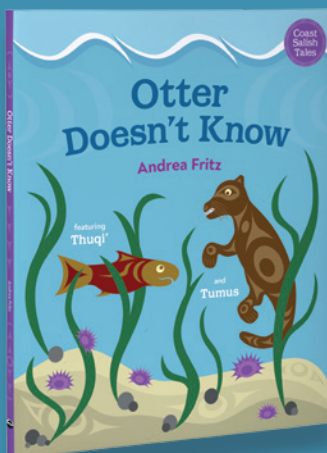
Sharing is the heart of friendship.

Smuy the little deer is almost out of food and wishes Spaal' the raven would share with him. But even though Smuy always shares with Spaal', Spaal' only ever tricks Smuy in return. So Smuy decides to try something new. He mashes the last of his stored berries and mixes them into the snow outside. Spaal' notices the delicious-looking red snow and asks to taste some. Smuy agrees, but this time he is prepared for Spaal's tricks and is ready with a little trick of his own—one that will ensure that both animals are warm and fed for the winter.

In this Traditional Story set in Coast Salish Traditional Territory, author and artist Andrea Fritz uses Indigenous storytelling techniques and art to share the culture and language of the Hul'q'umi'num'-speaking Peoples. This is the third book in the Coast Salish Tales, following *Otter Doesn't Know* and *Crow Helps a Friend*.

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