

USAY Fashion Event

Banff Centre Residency

Streetwear

NEW ★ TRIBE

MAGAZINE



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INDIGENOUS FASHION

Past, Present and Future

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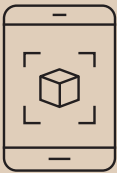
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Whenever you see the **USAY IndigiPRINTS logo** scan over the page with your device with the app open, then watch the image come to life. Make sure your ringer is on and volume is up. Now, flip through this issue of New Tribe Magazine and have fun searching!

EDITOR'S NOTE

Indigenous fashion is stepping onto runways and into the spotlight. A vibrant movement is taking shape: one that threads together culture, creativity and community with every stitch.

In this issue of New Tribe Magazine, we celebrate that momentum. We're honoured to highlight a handful of the designers, artists and changemakers who are shaping this fast-emerging fashion landscape (we wish we could have endless pages to fit everyone in).

We're especially proud to introduce some new faces in this issue, including Fire Hawk Woman (Katrina Slack), whose piece *Reconciliation on the Runway* is a deeply personal reflection on what it means to walk in beauty while connecting with family and culture.

You'll also find profiles of local designers pushing creative boundaries, highlights from recent Indigenous fashion events in Calgary and moments that showcase the power of representation in action.



Stacey Carefoot (she/her)
Editor, New Tribe Magazine

NEW ★ TRIBE

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About USAY

The Urban Society for Aboriginal Youth (USAY) is a not-for-profit charitable organization located in the heart of Calgary. By nurturing self-empowerment and fostering healthy collaboration and communication USAY strives to enrich the lives of all urban Indigenous youth to ensure healthy future generations. USAY provides free services and programs to Calgary's Indigenous youth.

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Special Thanks

USAY would like to thank everyone who helped make this project possible including the members of our Youth Creative Team.

Disclaimer

The opinions expressed in the articles are those of the writers and not necessarily those of USAY (the publisher). The publisher accepts no liability or responsibility for plagiarism in the works in this magazine, all writing is presumed to be the original work of the writers.

Alternate Nouns Disclaimer

USAY recognizes that this document contains a number of different nouns when referring to the original inhabitants of Canada. While our preferred noun at USAY is Indigenous, USAY recognizes First Nations, Inuit, and Métis as Indigenous People, we also honour and respect the writing and preferences of our contributors therefore have not made adjustments to their choices. We endeavour to not offend any individuals or groups with this decision.

NTM is a publication distributed free throughout the city of Calgary and beyond. NTM's mission is to promote a positive outlook on Indigenous people living in an urban setting by promoting information sharing within the Indigenous and youth communities.

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It's okay to ask for HELP

This magazine features topics that may trigger or evoke an emotional response. If you require assistance please call Distress Centre Calgary at 403-266-HELP (4357).



GREETINGS FROM USAY

At USAY, we recognize that fashion is not just about clothing, it's a living expression of identity, culture, resistance and joy. Through style, we tell stories of where we come from, who we are and where we are going.

Fashion has always been part of Indigenous ways of being. From intricate beadwork passed down through generations to bold contemporary designs worn on runways and red carpets, Indigenous fashion connects the past to the present. It reminds us that even in times of hardship, Indigenous people have never stopped creating, adorning and asserting their presence.

We continue to share digital innovation through our IndigiPRINTS augmented reality app, allowing the cover and various pages of this magazine to come to life. The hope is that we can use storytelling to further amplify the voices and visuals you find here.

We invite you to flip through these pages with curiosity, admiration and pride. Let them remind you that Indigenous fashion is not a trend, it's a movement grounded in roots, community and creativity.

Thank you to the youth, Elders, artists and contributors who brought this edition to life.

Thank you,



LeeAnne

LeeAnne Ireland (she/her)
Executive Director, USAY



A BLACKFOOT PRAYER

Shared By Jackie Bromley

Ayao Apistatoki
Calling/the Creator

Ayao Napi Natosi
Calling/the Old Man/the Sun

Ayao lihtsipaitapiyo'pa
Calling/the source of life

Kitsiksimatsimmohpinnaan
We welcome you

Isspommookinnaan Annohk Ksiistsiko
Help us/this/day

Kimmokinnaan
Be kind to us

Ais'stamattsookinnaan
Show us

Soka'piyi, Ikkina'piyi, Mokamo'ta'piyi
*All that is good/all that is gentle
/all that is honest*

Ayao Kimma'tookinnaan
Calling to/Be kind to our...

Nookoossinnaaniksi Ninnaaniksi
Children/Fathers

Niksisstsinnaaniksi Naahsinnaaniksi
Mothers/Grandparents

Ok Kaamotaani Misamipaitapiysinni
And/now to be saved/a long life.



Meet Elder Jackie Bromley

Iminii'akii (Wings Woman)

Thinking back to when she was a child observing ceremony and watching her grandparents take part in their societal rituals, Elder Jackie Bromley leans into the story she's telling with excitement as if the Sundances of her childhood took place just yesterday. "Oh, I can see my grandparents getting ready and can see the offerings going out, it's all so beautiful and I'm so happy," she says from her living room chair, careful not to say too much about the sacred ceremonies. In contrast, she also shares stories of her being taken away from those grandparents who raised her and placed into the devastation of residential school and later scooped into a home that was not her family.

It was the traditional ways during her early years, growing up in the arms and homes of her family that kept her going through the atrocities of residential school and the scoop. Remembering her traditional ways helped bring her closer to her culture, she has now spent over thirty years working in the community focusing on empowering Indigenous people.

Beside her chair, on the walls of her home are traditional photos of her grandparents Maggie and Emil Wings Sr. Maggie wearing a buckskin dress, Emil holding his pipe and in another faded black and white photo, he is surrounded by family wearing a headdress, a reminder of the old days and how things have changed yet remained the same. Elder Jackie now the one pouring love into her own children and grandchildren in a way only a naaáhsa (grandmother) can.

One photo in particular stands out, it's a photo of a young Jackie with long gorgeous braids, clearly taken prior to her residential school days. She's wearing a buckskin dress.

"My belly button is in a pouch on the side of that dress," she says referring to the umbilical cord that was preserved and placed in a special pouch and attached to her dress, a practice to keep the child's spirit close.

Elder Jackie's journey is a powerful testament to the enduring strength of Indigenous culture and the profound impact of ancestral teachings. Her life, marked by both deep connection and immense hardship, showcases how the traditional ways nurtured in childhood provided the resilience to overcome unimaginable adversity.



Beyond Adornment

The Sacred Significance of

By Julius Hirsch

Julius Hirsch discovers the deep cultural and political meaning behind the Blackfoot War Shirt, an esteemed garment that visually documented acts of precolonial courage and leadership.

Throughout nations across the world, specific articles of clothing hold cultural and societal significance, as they reflect heroic acts, personal sacrifice and leadership in the community. Today, western colonial society continues these traditions, as members of the military, emergency first responders and governmental officials can be seen wearing various medals, patches and insignias outlining their career and personal accomplishments.

How does this translate to precolonial Turtle Island? Did you know that Indigenous nations on the plains had a similar tradition?

For the Niitsitapi (Blackfoot People) clothing holds spiritual and political significance in their respective societies. Items such as the straight-up headdress, the horn headdress and the feather belt are sacred items transferred through a vigorous ceremony, only worn by eligible members.

To commemorate acts of bravery and personal sacrifice during times of conflict, the Niitsitapi war shirt was decorated with porcupine quills and strands of hair and sometimes depicted events on the battlefield. The war shirt was highly revered, as it was worn during formal events, times of celebration and times of conflict.

The Niitsitapi people made their clothing from natural materials; elk hide for the shirt material, bison sinew for threading porcupine quills for decoration. The hide would be pegged in the ground and tanned with animal brains to make it more durable. Taking two hides, the designer would tailor and cut the shirt and sew the front and the back together with sinew. Before the introduction of European glass beads, the Niitsitapi used naturally dyed porcupine

Niitsitapi War Shirts



quills, fastening them to rawhide to make elaborate designs. Known as quill work, this art form was the predecessor to beading and was strictly done by women who had the ceremonial right to make them.

It is a misconception that Indigenous people were war-hungry savages and that they were in constant conflict with each other before Europeans arrived. In reality, travel was limited, and conflict was a rarity among nations. Collaborative survival and trade were the main priorities for Indigenous people, as life on the prairies was unforgiving. Following the arrival of horses and manufactured goods, Indigenous people on the plains went through a tremendous shift. Horses became a form of currency, traded for materialistic goods, and used as strategic military assets. Horse raiding was a constant aspect of Niitsitapi life as neighboring nations retaliated against each other. This became the majority cause of conflict by the mid 1700s and prompted a form of militaristic culture. Enemy casualties, and horse acquisition during the conflict demanded respect within Niitsitapi society. To reflect this, war shirts were decorated with locks of hair from horses and enemy scalps. Some war shirts are seen with bundles of hair hanging from around the collar and arm seams.

The amount of hair that one wore reflected the number of enemies killed in battle and was a status symbol in Niitsitapi society.

Sadly, like many Indigenous artifacts, numerous ancient Blackfoot War Shirts are being held in museums overseas and in private collections, some we may never come to know about. The Pitt Rivers Museum in Oxford England holds five of these coveted hide shirts. According to the museum, the shirts were gifted to Sir George Simpson, head of the Hudson's Bay Company in 1841 and have been in the museum since 1893. In 2010 the shirts made a

brief trip back to Turtle Island and were displayed at museums in Lethbridge and Calgary. Chief Crowfoot's war shirt was recently repatriated from England back to the Blackfoot People and is now at Blackfoot Crossing. These journeys, both brief and prolonged, emphasize the deep spiritual and historical connection that Indigenous people maintain with these and other sacred garments, regardless of their current resting place. ■

Editor's note: Learn more about quillwork on page 20.



...
My mother, always impeccably dressed with an innate sense of style, unknowingly planted the seeds of my future. Childhood dress-up sessions in her stilettos and bold jewelry now feel like foreshadowing. As I navigated casting calls, including a role in Wind River 2, and stepped onto the runways of Indigenous fashion shows, I was unknowingly influencing her. While the familiar sting of not knowing all the answers about my background or ancestors, my focus remained on the artistry and the honour of representing my culture. For me, the hair, makeup, and fittings were not inconveniences but moments of connection and respite as I blazed a trail toward my roots.

The impact of my journey became beautifully clear on my mother's recent birthday. She asked for beaded earrings – "small, modest ones, not like what you wear," she specified. This seemingly small request was monumental. My beautiful mother, who had spent her life distancing herself from her Indigenous heritage, was openly acknowledging it. My heart swelled as I fulfilled her wish, imagining how stunning she would also look in long tassels or feathers (who knows, she may choose these later).

My journey is far from over. I am committed to sharing my experiences, hoping to ignite a spark of resilience in others who may still be navigating the complexities of their identity. It's time to dismantle the shame placed upon the descendants of residential schools and the Sixties Scoop for not knowing what they were never allowed to learn. Through fashion, a powerful form of self-expression and cultural celebration, healing is taking place, one step, one bead and one runway at a time.

Fire Hawk Woman has been seen on runways at the RED Road Runway in Winnipeg, the Indigenous Women's Show in Calgary and the KDays Indigenous Experience Fashion Shows, the First Peoples Fashion Show in Colorado, the Siksiska First Nation's Fashion Show and Edmonton Indigenous Fashion Week(end).

Beyond the fashion world, Fire Hawk Woman has contributed her talents on-set in My Life with the Walter Boys and alongside Melissa McCarthy in Unspeakable, a true-crime portrayal of the Jon Benet Ramsey case. Balancing her thriving career with being the mother to six children, she is also a delegate in the Ms. Calgary Pageant and is currently being considered for a project spotlighting Indigenous Women in the Trades.



Connect with her online at:
[@firehawkwoman](https://www.instagram.com/firehawkwoman)

To Please the white Man

By Tanesha Kequahtoooway Clearsky

To love and appreciate me is to show respect and eagerness to learn.

So why do I feel like my existence needs to be Earned?

Why do I need to have long straight black hair and copper tanned skin?

Is it so they can look at me with a grin?

Why can I only wear my regalia and take up space when it benefits them?

Is it so I can look like some worthy gem?

Why is it I can not speak loudly unless I'm putting on a show?

Now these are all really low blows.

So, tell me, are you appreciating my existence or appropriating off of it?



Tanesha Kequahtoooway Clearsky

resides in Mohkinstsis but their roots are in Treaty 4 Zagime Anishanbek (formerly Sakimay First Nation in southern Saskatchewan). She has grown up traveling the Powwow trail with their parents and siblings, dancing Jingle she now dances Women's Traditional.

She was inspired to write a piece to submit to NTM that touched the topic of feeling on display for others gain. "Growing up in the Indigenous way of life, you learn at a young age that people will tokenize you for their benefit, and so I was able to put a little of what that feels like into words," says Kequahtoooway Clearsky.



Evening Star Woman

Otakwan Acahkos Iskwiw

Weaving Métis Heritage into the Fabric of Fashion

By Stacey Carefoot and Alycia Two Bears

Mesmerized by the glossy pages of fashion magazines as a high school student, Otakwan, (who is originally from the Métis Nation—Saskatchewan) would cover her walls with the pages of the magazines like a personal gallery of inspiration. “Honestly, looking back, I feel like my love for fashion and modeling is almost ingrained in my DNA. My Boucher family was known for their impeccable style, always showing up and out in the most fashionable ways, adorned in beautiful clothing and exquisite furs. It is like an ancestral echo resonating within me,” says Otakwan whose ancestors include Boucher, Bremner, L’Espérance, Guernon, Taylor, Hogue and Prince.

At the age of twenty-one, while pregnant with her

son, Otakwan was unexpectedly discovered by a photographer in Nanaimo, British Columbia. After doing her first photo shoot, images of her were showcased in galleries and coffee shops throughout the coastal city. “It was a short but sweet introduction. As a young single mother, my focus shifted, and I pursued a degree in Forestry to build a stable future for us,” says Otakwan.

Fast forward to 2019, when Otakwan had the incredible honour of posing for internationally renowned photographer Shane Balkowitsch. “The series we collaborated on went viral,” continues Otakwan. “I was featured in his 'Northern Plains Native Americans Vol. 2: A Modern Wet Plate Perspective' as the very first Métis person he captured. Those powerful wet plate

collodion portraits now reside in multiple permanent collections across Europe. *Editor's note: see side bar what is wet plate?*

Since then, it has been a whirlwind of experiences for Otakwan including walking in multiple runway shows, gracing the pages of magazines and participating in a diverse range of collaborations, campaigns, ads and curations worldwide. “As a model, I feel like a storyteller, embodying different characters and narratives through the clothes and the vision. Each project allows me to step into a new role, the act of embodying a story is incredibly fulfilling,” says Otakwan indicating that her career highlights are too many to mention. Otakwan pulls from her traditional upbringing and childhood with her grandparents and great grandparents as she brings Métis ways to her work. “When I step onto a photoshoot or runway, my Métis heritage is not just an aspect of who I am, it is the very compass guiding my every interaction, every pose. It is a living, breathing connection to generations past and a fierce hope for those to come,” she says.

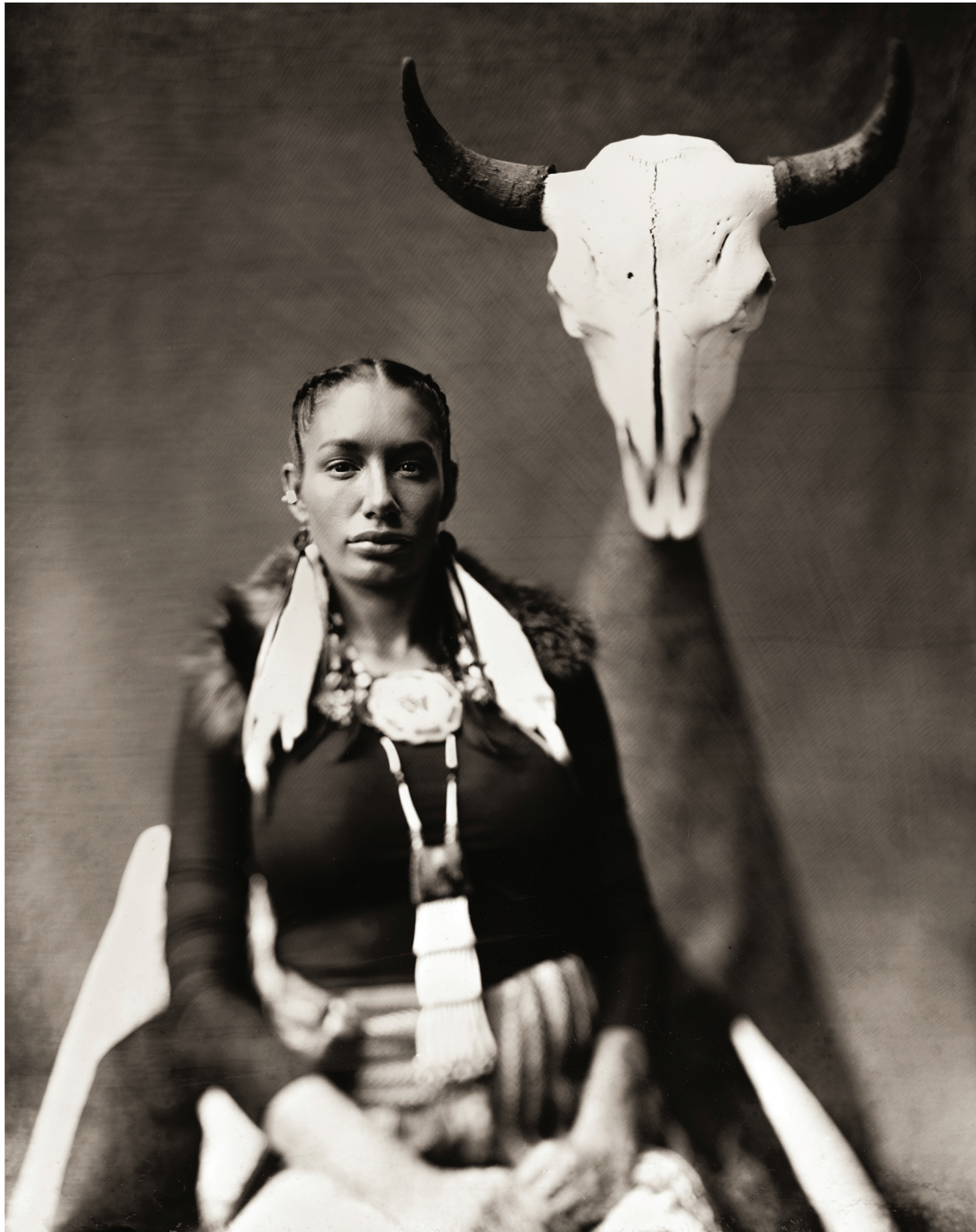
The Métis values of respect, humility, and community are not just words to Otakwan. “They are the invisible threads that connect me to everyone around me, fostering an environment where true representation can blossom organically, rooted in mutual understanding and honor,” she says.

The modeling industry, often known for its intense competition and lateral violence, presented familiar challenges for Otakwan, who endured online bullying. Instead of contributing to this cycle of harm, she proactively created policy frameworks for shows and agencies to ensure a safer environment for everyone. Her dedication to fostering collaboration and accountability is a direct reflection of her Métis values.

Otakwan's supportive approach extends to fellow models, a quality particularly appreciated by emerging international Niitsitapi model Chondra Fox. During New York Fashion Week 2024, the two had the opportunity to walk and shoot alongside each other. Chondra describes Otakwan as a “big sister—looking out for me, encouraging me and making the experience welcoming. She has this rare way of making every space feel lighter. Despite the challenges she's faced within

WET PLATE PHOTOS BY: [Shane Balkowitsch](#) | [@balkowitsch](#)





Special thank you to artist Shane Balkowitsch for sharing his images with New Tribe Magazine. His work has recently seen a surge of interest, with images being acquired by galleries and institutions around the world.

 @balkowitsch
  @balkowitsch

...

the Indigenous fashion community, she continues to rise with integrity and uses her platform to uplift others," says Fox.

According to Alex Hawke Manitopyes, a non-binary Cree and the powerhouse creative force behind SACRED THNDR: Otakwan isn't just walking runways—she's carving out pathways for future generations. Her presence challenges stereotypes and redefines beauty through an unapologetic lens of Métis pride and Indigenous strength. She's not only a model in fashion but a model for how we move forward in this industry with integrity, grace, and purpose.

Looking ahead, Otakwan's vision for her career is clear. She aims for continued growth in environments that champion authentic representation and ethical practices. "I want to collaborate with designers and brands who understand the power and responsibility that comes with visual storytelling," says Otakwan. This commitment underscores her dedication not just to personal success, but to shaping a more inclusive and responsible future for the entire industry.

"When I step onto a photoshoot or runway, my Métis heritage is not just an aspect of who I am, it is the very compass guiding my every interaction, every pose."

Otakwan walking in Shoshoni Hostler at Santa Fe Fashion Week 2025

PHOTO BY: Tira Howard Photography



What is wet plate?

Wet plate photography is process from the 1850s where a photographer would pour a sticky, light-sensitive chemical mixture called collodion onto a sheet of glass or metal. While this coating was still wet, the plate was quickly dipped into a silver nitrate solution, making it highly sensitive to light. It then had to be immediately loaded into a large camera, exposed to light to capture the image, and rushed into a darkroom (often a portable tent) to be developed with more chemicals—all before the plate dried out. This entire, messy and time-sensitive process meant that photographers have to carry a full chemical lab with them, making each unique one-of-a-kind image a true feat of chemistry and art.



PHOTOS BY: Chesster Danglapan | @chessterlikesphotography

Calgary Fashion Week

embraces Canada's deep roots to showcase culture

By Olivia Condon Storey

With limited time and countless moving parts, organizers of the first Fashion Week Calgary runway show are heralding the event as a success and are eager to host again.

The show, which took over Calgary airport's Raddison Hotel and Conference Centre in Spring 2025, saw more than a dozen designers from across North America showcase their work.

Nine Indigenous designers took to the runway first – a symbolic gesture that aimed to show the value Indigenous People's culture and art holds within Canada's

fashion industry.

"My goal was always to bring people together onto one platform – to best represent the community of Calgary and to give awareness that I wasn't seeing elsewhere," says Navi Rattan, founder of Fashion Week Calgary.

Rattan says the event wouldn't have been a success without the help of Couture Culture & Arts (CCA) founder and creative director Claris Minas Manglicmot.

"Fashion Week Calgary is an effort to bring mainstream fashion week branding and structure to Calgary and to give runway access to models and other

fashion artists," Manglicmot says.

Founded in 2016, CCA started as a runway fashion show producer that's aim was to help support Canadian designers. Since then, it has grown into an all-encompassing producing partner for fashion designers across the company, working to help small businesses and emerging artists build their portfolio and expand their network.

"Fashion is so meaningful when inspired by culture. In the 13 designers we presented, the majority of the segment's collections were inspired by their cultures," says Manglicmot.

One of the nine Indigenous designers at the show was Madison Leiren, a Swampy Cree and Métis artist living in Seattle, Washington.

Leiren attended the Banff Centre's Indigenous Haute Couture residency (see page 37) and, along with some of her colleagues, became part of the Indigenous Couture Collective – one of the groups who brought together Indigenous designers to present at Fashion Week Calgary.

As part of the newly formed Indigenous Couture

Collective, Leiren and her fellow designers worked under extreme pressure to finish their pieces only a week into their residency in order to be able to show their designs at the Fashion Week Calgary show.

"The continued support and acknowledgement I see in Canada to its Indigenous roots is beautiful," she says "It's incredible to have a runway show where there's so many different cultures and artists represented. Celebrating culture and our differences as opposed to seeing it as an us versus them is what makes us beautiful."

"The continued support and acknowledgement I see in Canada to its Indigenous roots is beautiful."

Quills and Culture: Tradition Meets Tomorrow

The porcupine has quietly supported generations of Indigenous artists through quillwork. This detailed and time-honoured practice has survived thanks to a strong respect for tradition and a commitment to sharing knowledge. Today, artists like Coral Madge (Dene/Métis) and Kendra Roan (Cree) are continuing that work by honouring tradition while bringing fresh ideas to the future.

Interviews by Terry Hachey-Collins



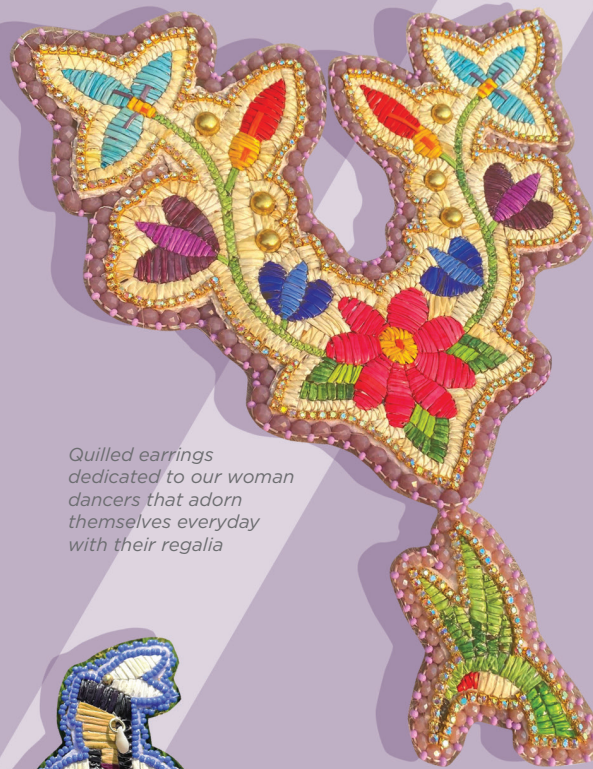
Coral Madge is a traditional artist from Fort Nelson, BC, now living in Edmonton. They also work in museum settings to highlight ancestral artists and their contributions. Coral's journey began at age 12 under a spruce tree while deer hunting, when they found a porcupine quill lodged in their snow pants. That single quill sparked a lifelong curiosity.

@bigbearmoccasins



Kendra Roan, also known as Wikuskoskwehis, is an award-winning traditional artist from Ermineskin Cree Nation and lives in Pigeon Lake, Alberta. Kendra first encountered quillwork at the age of 13 through her aunt and uncle, who also taught her mom.

@wikuskquills



Quilled earrings dedicated to our woman dancers that adorn themselves everyday with their regalia



Quilled Necklace for a wedding.

PHOTOS BY : Coral Madge



NTM: Who were your mentors and how did they influence your understanding of quillwork?

Coral: I started with YouTube videos, then studied Native Art and Culture at Portage College in Lac La Biche. That's where I met Violet Berland and Ruby Sweetman. They taught me about history, quality control, and handling quills safely. Their teachings grounded my practice in skill and cultural meaning.

Kendra: At first, I just wanted to do other things. Eventually, I asked my mom to teach me. The 'slowdown' method on felt worked for me right away. My mentors are my uncle Yahsti Perkinsskiller, auntie Ladybug Roan and my mom Kenisha."

NTM: Why do you believe it's important to preserve this traditional art form?

Coral: Even in places without porcupines, quillwork existed through trade. Skilled quillworkers made intricate floral and circular designs and when beads arrived, those patterns became more accessible. Beadwork evolved from quillwork, but knowing our origins shows how both connect. After the beaver population declined around 1833, quillwork, sewing and beadwork supported families. This art is not just decoration, it's survival, identity and resilience.

Kendra: Quillwork is one of our oldest art forms. Keeping it alive is essential. It's about sharing too. If someone wants to learn, I'll sit and teach them. We used to have family craft nights around the kitchen table. That shared energy inspired us. We still call each other and keep that vibe going.

NTM: How do you get your materials and prepare to make a piece?

Coral: Porcupines shed quills naturally. One method uses a blanket to catch the quills as the animal walks away. I collect quills in the fall when porcupines are more vulnerable crossing roads. After harvesting what we can, the body is returned to the bush to respect the life-death cycle.

Kendra: Sometimes I buy quills, but if we find a porcupine on the road, we pick it up. You pull the quills, wash them with dish soap and warm water, then sort by thickness. Dyeing takes hours. I sketch the design, lay it



Earrings & Necklace set done for a couple people who ordered and/or won in a raffle. Both done with a lot of love and patience.

on felt, and start quilling with zigzag, brick stitch or other methods. It's a long but rewarding process.

NTM: How do you balance staying true to tradition while allowing for creativity?

Coral: I ask myself: If my ancestors had this tool, how would they have used it? They were innovators too. I use modern dyes but stay rooted in traditional knowledge and ethics. It's about honouring the past while creating space for the future.

Kendra: Mixing traditional techniques with modern designs is great. We all have different inspirations. I grew up on anime and cartoons, so including that feels natural. I also love florals, which are big in Cree culture. Blending old and new: that's innovation.

NTM: What role does quillwork play in your community today, and how do you see it evolving?

Coral: Quillwork is being reintroduced, often alongside beadwork. It's an act of reclaiming, especially since colonial systems tried to erase land-based knowledge. Practicing these skills shows we don't need colonial economies to create beauty. The future is in collaboration with beads, smoked hide and traditional textiles.

Kendra: My mom runs workshops teaching both traditional and alternative methods. It's about sharing culture and bringing people together. People are also getting creative, like using resin to preserve quills that can't be used for clothing. There are so many directions to take it. ■

MARKED BY SPIRIT

By Cheyenne McGinnis and Stacey Carefoot

Long before European contact, Indigenous peoples held rich tattooing traditions deeply rooted in identity, spirituality and community. Among the Cree and Blackfoot, tattoos marked rites of passage, social status and personal achievements.

Cree women, for example, often wore lines on the chin or cheeks to signify maturity or spiritual protection. These tattoos were applied using ancient methods like hand-poking or skin-stitching with bone needles and soot-based pigments. Each mark told a story, connecting the individual to their family, community and the land.


Colonialism nearly erased these traditions. Missionaries and residential schools condemned tattoos as savage, leading to their suppression for generations. But today, a powerful resurgence is underway. Cree and Blackfoot artists and knowledge keepers are reclaiming traditional tattooing as a form of cultural revitalization and healing. Through interviews with Elders, archival research and the revival of ancient techniques, Indigenous tattooing is re-emerging as a visible symbol of resilience, pride and reconnection with ancestral identity across Turtle Island.



PHOTO BY: Albert Woo

Meet Raven

Wrathmore-Little Witch Tattoo Inc

 @ravenwrathmore

Nation:

I am of Cree descent. While still learning about my specific roots and tribal history, I carry my heritage with pride and honour its influence in my life and art.

Artistic Style:

My work blends fine art with illustrative storytelling. I'm known for my Keane-inspired "big-eyed" portraits, soft black and grey realism and playful, sticker-style pieces. I focus on emotional depth, personal meaning and add a little bit of magic in every design.

Years Tattooing:

9 years. Every chapter of my journey has shaped me, from early experimentation to running my own award-winning studio.

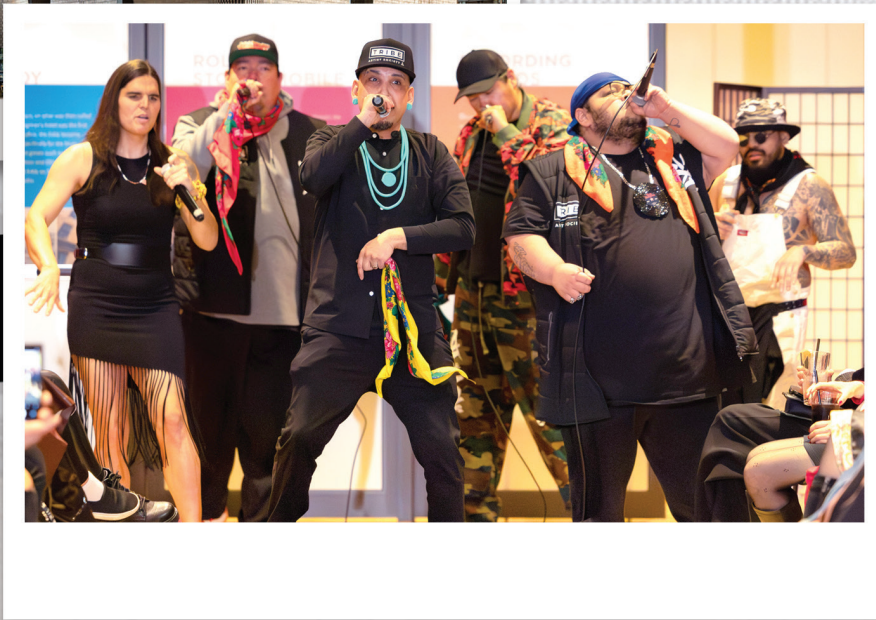
Key Themes in My Work:

Themes of femininity, survival, transformation, memory and belonging appear often in my work.



Four Seasons, One Spirit

USAY Indigenous Fashion Show Takes Over Studio Bell



Our Host

Our event host, **Dwight Good Eagle Farahat**, brought incredible energy and authenticity to the evening. Using his signature blend of rap and storytelling, he infused the event with powerful messages of self-love, care and kindness. His dynamic and innovative presence uplifted the crowd and kept the night flowing with warmth and excitement.

A special thank you to **Elder Jackie Bromley** for sharing an opening prayer and attending the show.



PHOTOS BY: Studio Lumen

On November 15, 2025, Studio Bell's Sky Bridge came alive with a breathtaking celebration of Indigenous creativity during the Indigenous Fashion Show: Four Seasons of Style hosted by USAY and New Tribe Magazine. The event brought together talented designers and models from across Turtle Island, each representing their Nations through powerful, season-inspired collections.

Rooted in the four colonial seasons of Canada, the show transformed and reclaimed these themes through the perspectives of

Treaty 7's rising fashion voices including designers Adrienne Aliyak, Jenn Bear and Conroy Obey

The result was a dynamic journey through spring, summer, fall and winter—each expressed with storytelling, cultural pride and bold artistic innovation.

Guests were treated to an evening where tradition and modern design intertwined seamlessly. Every garment showcased the beauty, resilience and creative brilliance of Indigenous fashion today.

PHOTOS BY: Albert Woo, StudioBell.ca



Bringing the Vibes

DJ, **Sarah Good Medicine**, did an amazing job bringing the beats and keeping the energy high throughout the night. Her presence, as usual, elevated the atmosphere from start to finish as she delivered an unforgettable soundtrack for the event. [@djgoodmedicine](#)

MEET THE DESIGNERS



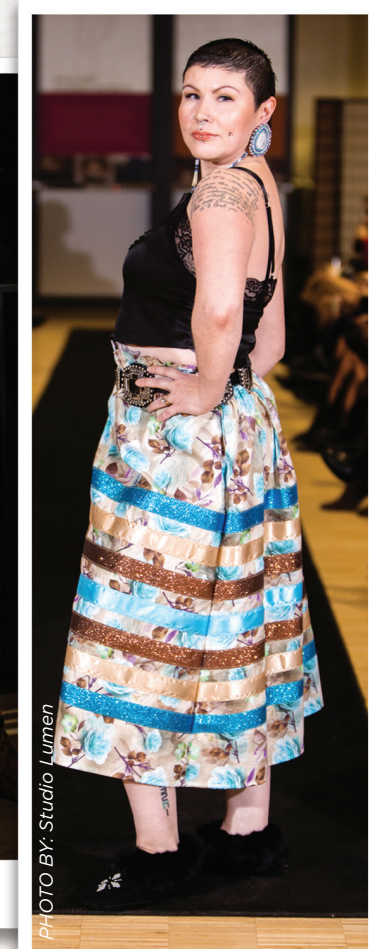
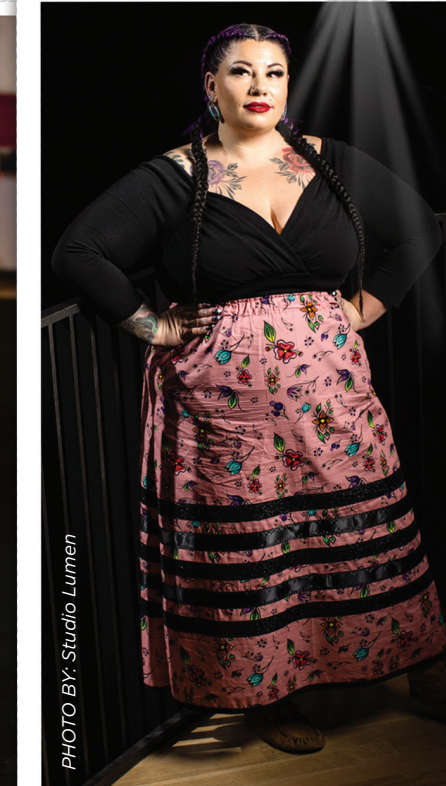
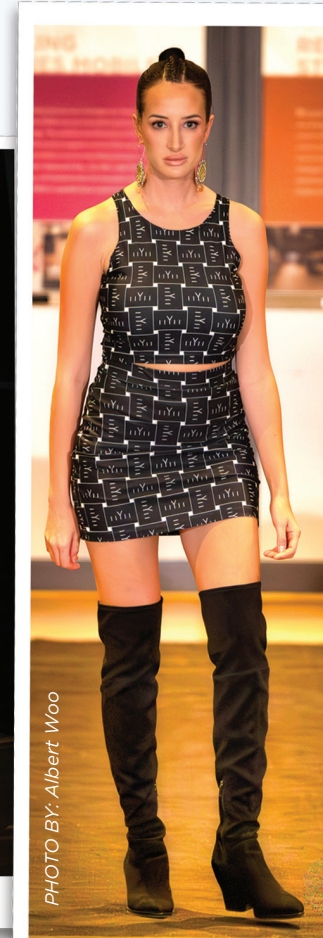
Adrienne Aliyak
Tulu Creations

Adrienne was born and raised in Rankin Inlet, Nunavut, before relocating to Ottawa in 2014, where her time at Algonquin College reconnected her to her Inuit heritage and revealed a natural gift for sewing. A self-taught seamstress and jewelry artist, she refined her craft through dedication, experimentation, and countless hours of hands-on practice. Motivated to further elevate her artistry, Adrienne completed formal training at the Richard Robinson Fashion Design Academy in 2023. In 2025, she continued her creative journey on Treaty 7 territory, expanding her work and community. Her designs seamlessly weave traditional Inuit aesthetics with contemporary style, resulting in pieces that are both culturally grounded and beautifully modern.



Jenn Bear
Ribbon Skirts

Jennifer Bear is from Flying Dust First Nation in Treaty 6 territory. Born in Saskatoon and raised in Regina, she moved to Calgary five years ago with her four children. Two years ago, Jennifer began creating ribbon skirts, encouraged by the teachings a close friend shared with her. After building the confidence to make her first few pieces, she discovered a deep passion for the craft and has continued ever since. Though she balances a full-time role as a Team Lead Justice Navigator with the Indigenous Justice Centre and the responsibilities of motherhood, Jennifer finds joy and grounding in creating ribbon skirts during her spare time.





Conroy Obey
Two Nations Design

Conroy Obey is a Cree and Afro-Indigenous designer from Piapot First Nation in Treaty 4 Territory. Guided by the Seven Grandfather Teachings and inspired by his teenage daughter, Willow, he fuses Indigenous and Afro influences to create designs that celebrate culture, inspire unity, and empower confidence. Rooted in his traditional Cree upbringing and shaped by the legacy of his late mother, as well as the vibrant world of global Afro fashion, Conroy's work tells intentional, story-driven narratives. Through his designs, he bridges nations and cultures, creating pieces that honor the past while envisioning a connected, creative future.



PHOTO BY: Studio Lumen



PHOTO BY: Studio Lumen



PHOTO BY: Albert Woo



PHOTO BY: Studio Lumen

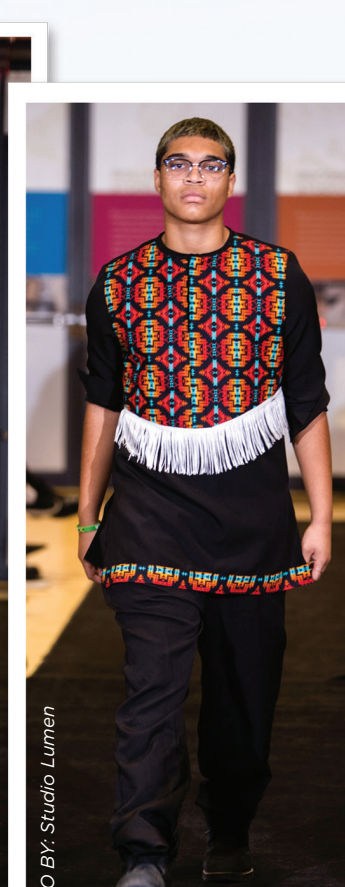


PHOTO BY: Studio Lumen



PHOTO BY: Studio Lumen

Resilience, Creativity and the Evolving Pulse of Indigenous Fashion



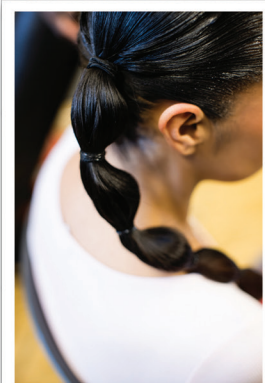
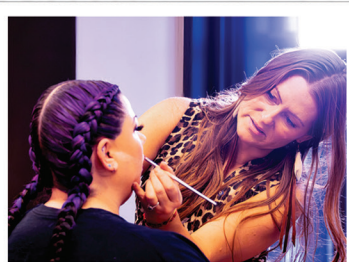
PHOTO BY: Albert Woo

The USAY Fashion Show team, from designers to models,

captured in a portrait that celebrates their shared story.

Behind the Scenes

In the wake of colonial attempts to cut or control Indigenous hair, braids are a powerful expression of resilience and reclamation. The USAY Fashion Show was fortunate to have the talent of professional braid artists Mya Macleod- Morgan and Nyaguich Lony join behind the scenes. Because hair is viewed as an extension of one's spirit, wearing braids honors ancestral teachings and upholds cultural pride.



Meet the Makeup Artists

Their work goes far beyond beauty; it's about enhancing features to suit lighting, lenses and mood, ensuring every shot captures the subject at their best.

Larissa Tailfeathers

 @cree.active_hmua



An Indigenous entrepreneur originally from Saddle Lake, Treaty 6, and now living in Calgary, is deeply passionate about hair and makeup. She empowers others by celebrating their natural beauty and unique backgrounds. Driven by cultural diversity, Larissa is committed to creating opportunities for growth and empowerment within her community while envisioning a more beautiful and inclusive world for everyone.




Mel

 @rockandrose.ca

Mel is a freelance makeup artist based in Canmore, Alberta, providing mobile makeup and hairstyling services throughout the Bow Valley and beyond. With over 20 years of experience, Mel specializes in natural, skin-focused makeup and custom false lash designs that enhance her clients' features without masking them. Her calm, professional presence and talent for highlighting each person's unique beauty have made her a trusted choice for weddings, photoshoots and special events.

Thank you to our fashion braiding experts:

Mya Macleod- Morgan  @cleod9hair

Nyaguich Lony  @hairbynyaguich

I LOVE YOUR EARRINGS

A statement we almost always hear when we wear beaded or Indigenous styled earrings. Lysandra Nothing, in her New Tribe Magazine debut, digs deeper into the connection behind beautiful, beaded, bougie Indigenous earrings.

By Lysandra Nothing

The magic of Indigenous earrings; they draw people in and spark connection. Beaded earrings in Indigenous fashion are more than beautiful accessories — they are statements of identity, history, resilience and joy. They make us feel seen, connected and celebrated

For artist and entrepreneur Melissa Victor, that connection began in 2018 when her cousin taught her how to bead. Over the years, her beadwork evolved into Kwósel, her jewelry business.

The name, Kwósel, meaning "star," reflects her desire to reclaim language and embed cultural meaning into her work. The inspiration came from a pair of morning star earrings she created, symbolizing renewal and guidance — themes that continue to ground her brand.

"I feel whole and beautiful when I wear Indigenous earrings. By wearing Indigenous earrings, I'm reclaiming my Indigenous identity as someone who was born and raised off my reserve," says Lyndsay Joo, a proud mom, wife and activist from Kashechewan First Nation.

In the wake of a fashion world's increased hunger for authenticity and meaning, Indigenous earrings are not a trend — they are timeless threads connecting people, place and purpose.





The Story of Native Diva Creations



Photos Submitted by Saloy-EagleSpeaker

By Melrene Saloy-EagleSpeaker
(Blackfoot, Kainai Nation)

Native Diva Creations was built on the foundation of creation, love and self-care. Upon returning back to work after maternity leave I found myself in a dark space. Taking things back to my roots, remembering the love of beadwork watching my mother create my regalia when I was younger and how I enjoyed it so much, I picked up a needle and thread, I wasn't just beading I was remembering. I was reconnecting to a lineage using my blood memory.

It's more than making something beautiful—it's how I process, how I heal, how I connect to who I am and where I come from. Beading, sewing, designing—they're acts of ceremony. **Every stitch I make is a prayer, every bead a breath. When my hands are moving, my spirit is steady.**

There have been times in my life where everything felt heavy, but I always returned to beadwork. It became my way of grounding, of holding myself together when the world felt like it was falling apart. It reminded me that my ancestors went through worse and survived. Creating helped me survive too.

When I sit down with my materials, I'm not alone. I feel the presence of my grandmother, my aunties, the generations of women who created before me. Their strength moves through my fingertips. That's why creating is my medicine—it doesn't just heal me, it reminds me that I am held, supported and part of something much bigger. I put that energy into everything I make—whether it's a pair of earrings or a runway gown.

My collections carry teachings, prayers and intentions. And when someone wears one of my pieces, I hope they feel that medicine too. That sense of power, of beauty, of being seen.

Creating is how I give back, how I teach, how I love. It's how I pass down knowledge, lift up the community, and make space for others—especially Indigenous youth and Two-Spirit relatives—to feel proud of who they are. This isn't just my career. It's my ceremony. I create from the land I come from, from the stories that raised me and from a vision of Indigenous excellence that refuses to compromise. Authentic representation is not just about visibility. It's about respect, responsibility and rightful recognition. And I will keep showing up—beaded, braided, and bold—until that is the norm, not the exception.

Native Diva Creations, How it all began

Melrene Saloy-EagleSpeaker, the visionary behind Native Diva Creations, embarked on her entrepreneurial journey fueled by a profound passion by attending an entrepreneurial camp which ignited a spark, revealing a path that would not only nurture her mental well-being but also support her family and creative spirit. This newfound clarity prompted her to leave her job and Native Diva Creations officially came to life from her kitchen table. In those early days, Melrene dedicated herself to beading while her baby slept, managing orders through Facebook Messenger and selling her creations at local markets. What began as a personal passion for creation swiftly evolved into a powerful calling for authentic representation. Within three short years, her intricate beadwork and designs began to grace international runways in fashion capitals such as New York, Paris and Milan.



Melrene Saloy-EagleSpeaker
(Blackfoot, Kainai Nation) is the co-founder of Authentically Indigenous and the owner of Native Diva Creations.

 @nativdivacreations



Sacred Threads

Indigenous Streetwear in Mohkinstsis

Nikki
Eagle Feather Woman



In front of a sacred medicine garden designed to support cultural healing, Nikki, also known as Eagle Feather Woman, tells us, "I love my culture, I like making a lot of beadwork and ribbon skirts, and I like teaching people how to make stuff." Along with a beaded purse and a kokum scarf, Nikki's outfit features a necklace and earrings she has made.

Dreams are a powerful source inspiration for her. "The necklace I made, I had a dream that I was wearing this necklace, and so I threw a bunch of old chains I had and the shells together to make it so that my dream would come true."

"The kokum scarf I have, I got it in Grade Eleven at a powwow," she continues.

"When I was younger, I used to get made fun of for being Métis, it's my goal to learn about my culture so that I can share it with my Elders (who lost their culture to residential schools), and share with more people whether they are Indigenous or not," she says.



Shaila Bressette



Across Calgary's storied landscape, three Indigenous youth share how their everyday fashion is more than just style — it's a form of resistance, cultural pride and a powerful way to connect communities and carry traditions into the future.

Photos and article by Albert Woo

Under the wooden poles of a tipi, hidden in a neighbourhood covered in concrete and asphalt, Shaila Bressette longs for a connection to her homelands and her family. An Ojibway from the Kettle and Stony Point reserve in Ontario, she has lived in Calgary most of her life.

"I do miss back home a lot. What I wore today is very important to me because it was gifted to me on my birthday. I like wearing the colours on my ribbon skirt because they are the same colours that have meaning for my Grandpa back home, and he has them on his ribbon jacket. I am very close with my Grandpa."

"Fashion helps me to connect my culture," says Bressette who is still learning about traditional ways and teachings.

"When I wear Indigenous clothing, it makes me feel proud to be Indigenous, it also makes me feel a lot better to be in touch with Creator when I wear it."



Dorianne Proulx

"As an Indigenous woman, I feel like fashion is the pinnacle of my existence. Streetwear, even mainstream streetwear is based on things like political views. Fashion can be a way for us to make statements, it can be a way for us to showcase our community ties," says Dorianne Proulx, an Anishinaabe-Cree/Métis woman born and raised in Calgary. She speaks to us on the banks of where the Bow and Elbow rivers meet, the confluence.

"For me as a designer and a bead artist, my work centres around my core beliefs, fashion has become something that is a part of my daily life," she continues.

Dorianne is the owner of Little Star Artistry, a business that builds bridges between Indigenous and non-Indigenous communities through wearable art and slow fashion. Much of her art showcases social justice issues and has been seen on local runways.

Dorianne also uses earrings to show who she is as a person. "The earrings I am wearing now are roses I hand-painted on hide. I chose roses because they bloom, and I think that we have a lot of growing and blooming to do," says Proulx.

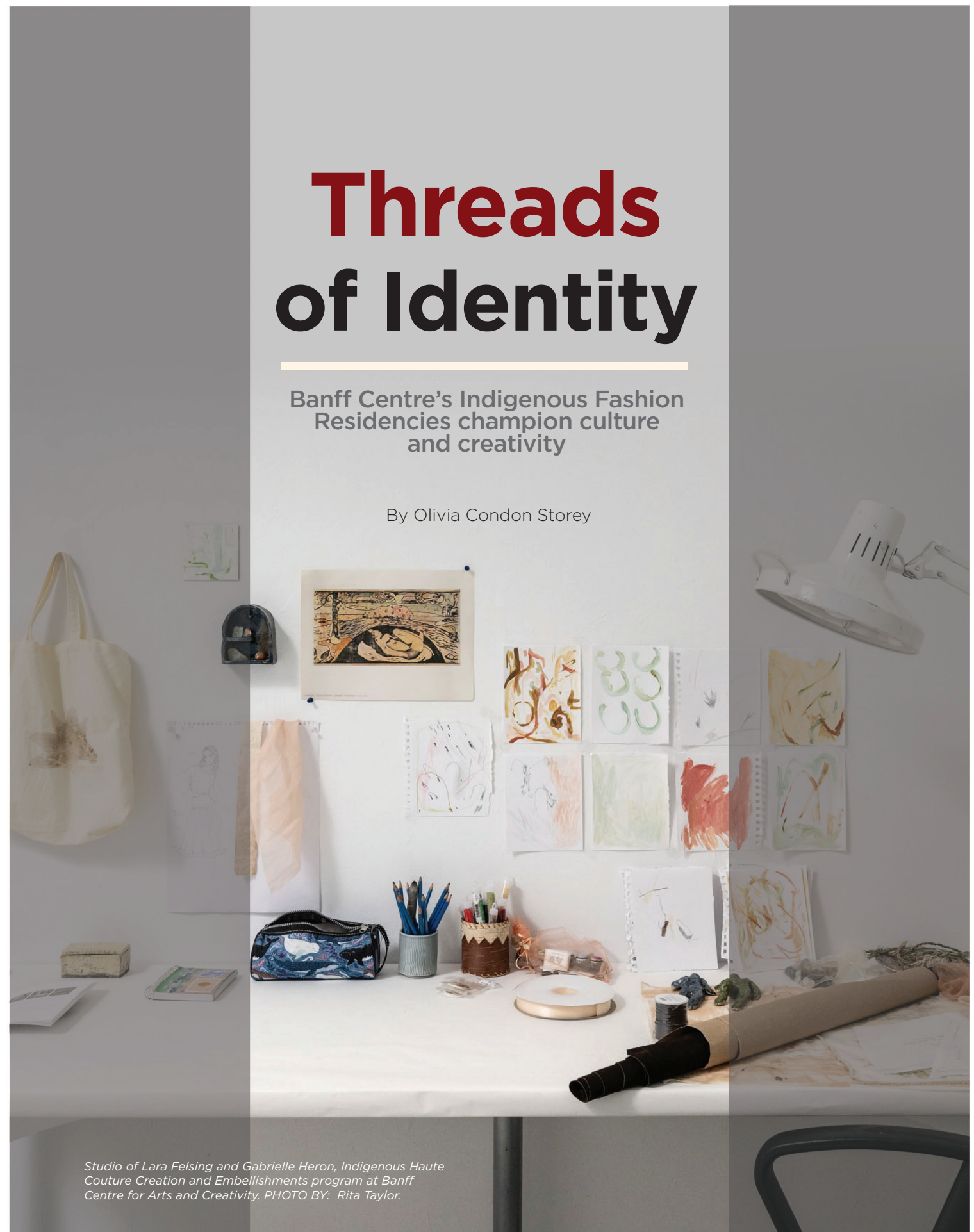
"I always strive to wear something that identifies me with my culture, as an attempt to make connections with other community members to see me as a familiar face and also as a way to represent to non-Indigenous people that we are still here and that we are thriving," says Dorianne.

Editor's note: Special thanks to Flora Johnson for her assistance in coordinating this piece.

Threads of Identity

Banff Centre's Indigenous Fashion Residencies champion culture and creativity

By Olivia Condon Storey



Studio of Lara Felsing and Gabrielle Heron, Indigenous Haute Couture Creation and Embellishments program at Banff Centre for Arts and Creativity. PHOTO BY: Rita Taylor.



Studio of Little Feather Migwans, Indigenous Haute Couture Creation and Embellishments program at Banff Centre for Arts and Creativity. PHOTO BY: Rita Taylor.



Rhonda Johnson, Indigenous Haute Couture Creation and Embellishments program at Banff Centre for Arts and Creativity. PHOTO BY: Rita Taylor.

As a post-secondary institution known around the world for their commitment to championing Indigenous culture, the Banff Centre's fashion residency programs offer Indigenous designers the chance to share their work in unique and thoughtful ways.

Their offerings began with the Indigenous Haute Couture Fashion Residency and has now grown to offer an Indigenous Fashion Runway Residency, a pilot program currently underway.

"The focus is collaboration and teamwork; to have their work shared in a created way that they feel represents their line," said Janine Windolph, director of Indigenous arts at the Banff

Centre. "Our goal is to provide more of an opportunity for them to learn and grow in an educational atmosphere that will help them take not only their [fashion] line but their career to the next level."

Windolph says the Centre's Indigenous fashion programs in prior years have been among their most popular with large numbers of applications, illustrating an ongoing need for this kind of support for Indigenous designers.

"What this program has taught us is that we're bringing two worlds together - old and new - blending together Indigenous artists' traditional materials from their territory and taking tools of the fashion industry, like pattern drafting and laser etching, to share this art form," she says.

Participants begin the residency

getting acquainted with the Centre, its resources and tools, before moving on to photographing their work and developing their image. The final week of the program focuses on working with models and perfecting their show before hitting the runway.

Windolph says a key goal for the Centre is to set designers up with a full and beautifully produced portfolio, including video footage of their runway show.

"It's helping designers so that we can, as Indigenous Peoples, have our work on the runways, not just Indigenous runways but runways around the world to give agency over the stories that are shared about us," Windolph says. "It ripples into the community in a great way and creates role models for the next generation."

"It revitalizes our spirit and our culture on the mainstream"



Heather Bouchier, Indigenous Haute Couture Creation and Embellishments program at Banff Centre for Arts and Creativity. PHOTO BY: Rita Taylor.



Authentically Indigenous Co-Founders
Melrene Saloy and Autumn EagleSpeaker



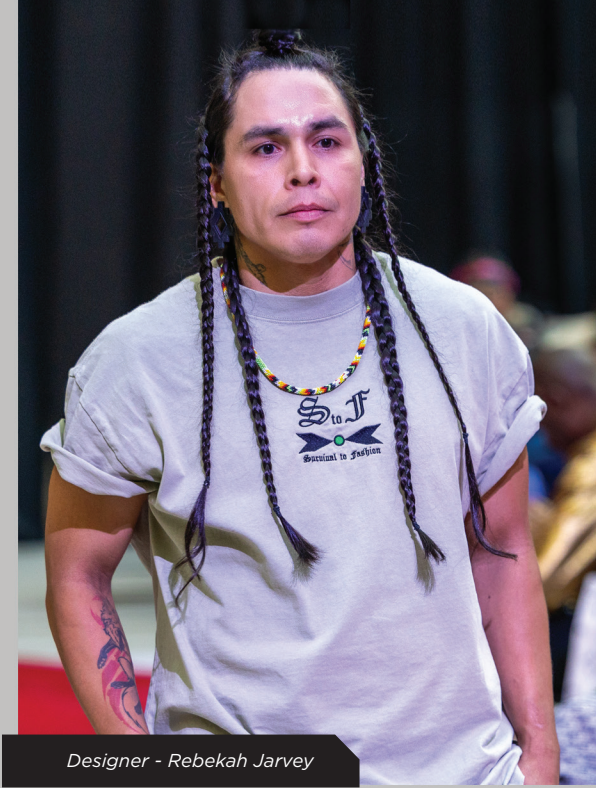
Designer - Tracy Toulouse



Designer - Destiny Weasel Fat



Designer - Melrene Saloy



Designer - Rebekah Jarvey

PHOTOS BY: Albert Woo

Indigenous Style on full display at Rez in the City 2.0

Rez In The City 2.0 was an Indigenous fashion and cultural celebration presented by Authentically Indigenous Inc. in partnership with South Centre Mall. The event was held as part of Indigenous History Month. It featured fashion, music and dance and brought people together to celebrate culture in a major retail venue. Our New Tribe photographer Albert Woo was on-site to capture the vibrant energy and excitement.



Co-Emcees Nicole Robertson
and Teddy Manywounds



Designer - Risa Atkinson



Designer - Threads by Thea



Designer - Chelsea Nokusis,
of Chelsea's Cree-ations



Designer - Gladys Michell



Designer - Wendy Sinclair



Designer - Tishna Marlowe

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ABOUT THE COVER

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The Indigenous Pin-Up Sisters, based in Calgary, have changed the narrative and broken the mold of traditional pin-up culture in several powerful ways. NTM chose them to be on the cover of this Special Edition because they are vibrant, confident and beautiful people who deserve to feel celebrated. They exemplify the diversity of Indigenous beauty applauding diverse skin tones, body shapes, hair textures and facial features. This act normalizes and uplifts Indigenous femininity as a beautiful and valid ideal.



Meet the Pin-Up Cover Girls

From the left:

Tyrell Provost (Piikani Pin-Up) is Blackfoot from Piikani. She signed up for her first pin-up contest in 2024 and has always loved the vintage style, music, hair and clothes. She once came in second place in the World of Wheels Pin-Up contest.

Amber Heavy Runner Oostsskoipiiksakii – Blue Bird Woman (Amber Grable) is a proud Blackfoot woman from the Blood Tribe, a mother of four, healthcare worker and fibromyalgia warrior. She uses her voice to advocate for mental health, body strength and Indigenous visibility.

Aleesa Nelson is a proud Mountain Cree/Métis woman, rooted in the lands of Jasper, Alberta. An advocate of strength and style, Aleesa is a competitive powerlifter and strongman athlete, a dazzling pin-up model, a dog mom and a devoted aunty. The nostalgic beauty of pin-up reminds her of her Kookum—whose grace and spirit live on in every pose she strikes.

Car Minde Kanimitoh Acâhkos Iskwew-Dancing Star Woman (Miss Car 'Crash' McCallum) was born and raised in Maskwacis, Alberta on Treaty 6 Nation. She is a proud member of the Ermineskin Cree Nation (Reserve #138). She was first discovered while attending the World of Wheels Pin-Up contest.



Walking Between Worlds

By Charis Auger

For Charis Auger, fashion is more than clothing—it is a language of identity and a form of resistance. In their debut article for NTM, Auger documents their journey of living a truth that challenges the expectations.

As a Two-Spirit nēhiyaw iskwew, I walk between worlds—not only between genders but between knowledge systems, languages and cultural expectations.

My existence is an act of resistance, especially in academic and professional environments where colonial ideologies around gender, professionalism and success continue to dominate. In these spaces, we are often asked explicitly or implicitly to conform: to dress a certain way, speak a certain way and even think a certain way. These expectations are not neutral. They are rooted in a legacy of assimilation and erasure, particularly of Indigenous queer and gender-diverse people.

For Two-Spirit people, fashion becomes a language through which we affirm our identities and disrupt colonial narratives about who we are supposed to be.

Intentionally choosing to wear clothing that reflects who I am—not only as a student and educator, but as a Two-Spirit nēhiyaw iskwew. **I wear ribbon skirts, hand-made moccasins and beadwork gifted by loved ones or created in community.**

These pieces are not only beautiful, but sacred. They carry teachings, love and resistance. When I walk through the university wearing these garments, I am asserting that our ways of knowing and being belong here. That we belong here. But this is not without challenge.

STITCHING SOME STYLING STORIES



New Tribe writer **Shaye Trudel** recently spent some screen time narrowing down her favourite socials from the Indigenous fashion space, check them out and give them a follow!



Follow

Message



Osamuskwasis Roan

Instagram
[@osamuskwasis](#)

Is all about Indigenous art, fashion and culture. Often mixing modern and traditional styles together they sell items through their sites that are trendy and fashion forward. They have just released a new collection called sâkipakaw (Cree word for bloom).



Angela DeMontigny

Instagram
[@angelademontigny](#)

An internationally renowned Cree/ Métis designer, Angela DeMontigny is based in Alberta and her work has been considered a cornerstone of Indigenous fashion in the province. Her custom-made and ready-to-wear collections are deeply inspired by her culture.



Kendra Jessie

Instagram
[@kendrajessie](#)

This account is filled with motivational videos and beautiful outfits. Being a dancer, Kendra Jessie's outfits are absolutely stunning. She shares her journey of becoming a dancer and how she came to acquire and build her outfits.



Cheyenne Large

Instagram
[@maskawitehew](#)

A Cree artist and designer from Alberta, is known for her beautiful ribbon skirts and her dedication to reclaiming Indigenous fashion. Her work is a strong representation of contemporary Indigenous style.



Heather Bouchier

Instagram
[@heatherbouchierdesign](#)

A designer who is very much part of the Alberta fashion landscape. Heather's work blends modern design with Indigenous techniques.



Search



Follow

Message



Haley Robinson

TikTok
[@og.robinson](#)

She is a very funny influencer with a unique style. You can't help but be captivated by her.



Tyler Moody

TikTok
[@tylermoody1](#)

His black suits, always paired with beautiful beading full of colour, he recently signed as a model with Mode Models. He frequently speaks on his sobriety journey and helps sell ribbon skirts and other items from Indigenous buisness.



714.3



331.7



Taalrumiq - Christina King

TikTok
[@taalrumiq](#)

Taalrumiq (Inuvialuit Designer & Artist) frequently engages with the Alberta arts scene, particularly through residencies and showcases at the Banff Centre. Her TikTok is a fantastic resource for Indigenous slow fashion and haute couture.



Chevine

TikTok
[@chevine](#)

She often posts her work and designs. Where she will be set up at Indigenous events and gatherings. Participating in many community events around Calgary and surrounding area.

Meet the Creative Team



Behind this issue of **New Tribe Magazine**

New Tribe Magazine brings together a powerful circle of Indigenous and non-Indigenous youth who aren't afraid to ask hard questions, challenge assumptions and imagine better futures. They bring lived experience, curiosity and courage—speaking openly about complex issues while naming what they still want to learn. Honesty is the heartbeat of this work.

The team meets once a month through the magazine creation process. They begin by brainstorming ideas for articles and images for New Tribe Magazine and for what they hope to see in future issues of the magazine. Each issue ties into a community event. The creative team plays an integral role in the planning and delivery of each event.

Their meetings are meant to spark creativity and connection and provide fun experiences at the same time. These experiences include picnics in the park, laser tag (team building exercises), a visit to the photo studio for the magazine cover shoot and a creative team photoshoot. The creative team also takes part in a variety of learning camps held throughout the year.

For this Indigenous Fashion Issue of New Tribe Magazine, some of our creative team members took part in their own photo shoot. The energy on set was collaborative and joyful, with youth shaping the creative direction and bringing their full selves. These photos carry a message: we're stronger together, and our stories deserve the spotlight.

Thank you to the New Tribe Magazine Creative Team for all you do. Note that not all members of the creative team are shown in this article.

"We're stronger together and our stories deserve the spotlight."



PHOTOS BY: Studio Lumen



USAY Indigenous Youth Centre Opens Its Doors



USAY proudly celebrated the grand opening of the USAY Indigenous Youth Centre on a sunny day in September of 2025, a long dreamed of home built with love, persistence, and community support. The new centre stands as a safe, welcoming and empowering space for Indigenous youth in Calgary, a place where culture, connection and creativity can flourish. The celebration began in a good way, with Elder Johnathon Red Gun offering an opening prayer.

A respected language expert and long-time Elder for USAY, Johnathon has shared the healing power of the Blackfoot language and traditional ceremony for many years. His words reminded everyone that this space was not simply built with materials, but with spirit, intention and community care.

Following the prayer, USAY Executive Director LeeAnne Ireland reflected on the organization's 25-year journey, from its humble beginnings in a small, drafty house near 17th Avenue to the bright, purpose-built facility that now anchors Calgary's southeast. "USAY is a lifestyle, not a job," says Ireland. "This

building is everyone's legacy. It will impact thousands of people, not just Indigenous youth, but their families, friends and our city."

Ireland paid heartfelt tribute to the many mentors, funders and colleagues who made the milestone possible, sharing personal stories that traced the organization's growth through trust, resilience and kindness. From early guidance by 'matriarchs' to the unwavering dedication of staff, the "A-Team", Ireland credited the people who shaped USAY's spirit of innovation and compassion.

The grand opening ceremony honoured not only the past but the collective effort that made the centre a reality. USAY recognized the vital role of funders and partners including Indigenous Services Canada (the anchor funder with a \$3,920,000 grant), the Calgary Foundation (\$800,000 Signature Grant), Poelzer Family Foundation, the Government of Alberta, Enmax, Mattamy Homes, ATB Financial, Zoom Cares, SkyFire Energy and the City of Calgary, among many others.

Guests were also treated to the gifts of song and dance from Spike Eagle Speaker, Sadie Turning Robe, and Andrew Buffalo, reminding everyone that celebration and ceremony go hand in hand. SkyFire Energy and Zoom Cares representatives spoke about the importance of sustainability and social impact, values deeply aligned with USAY's vision.

The afternoon concluded with Dr. Doreen Spence leading a closing prayer, grounding the event in gratitude and hope. Instead of a traditional ribbon cutting, attendees were invited to snip small pieces of the ribbon to create tobacco ties symbolizing shared prayers and blessings for the youth who will gather in this space.

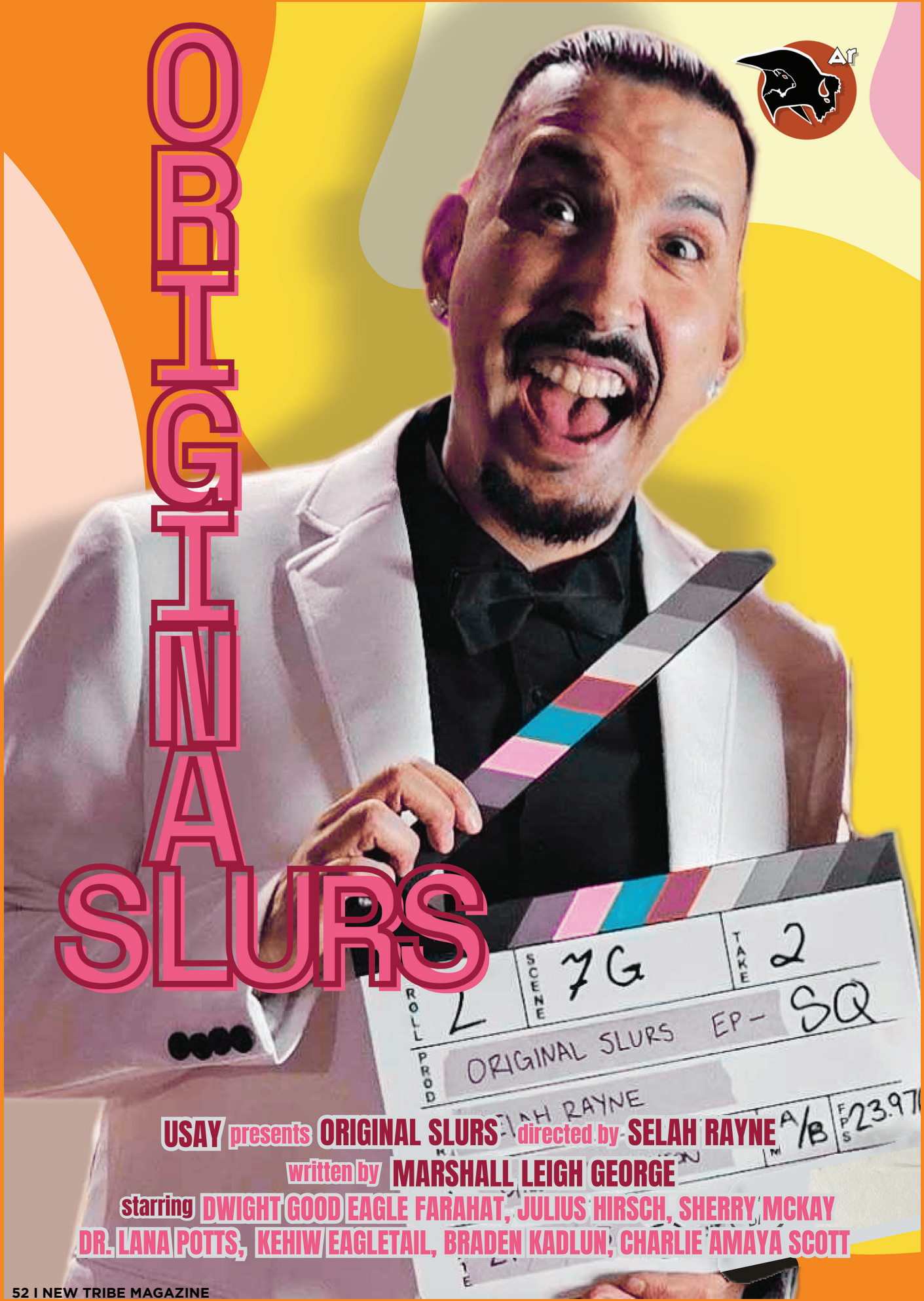
From those early days of perseverance to the joy of this new beginning, the USAY Indigenous Youth Centre stands as a testament to what can be achieved when community, culture and care come together. It is more than a building, it is a home, a vision realized and a promise to future generations.

"This building is everyone's legacy. It will impact thousands of people, not just Indigenous youth, but their families, friends and our city."





ORIGINAL SLURS



PROD L
 SCENE 7G
 TAKE 2
 ORIGINAL SLURS EP - SQ
 SELAH RAYNE
 A/B
 23.97

USAY presents ORIGINAL SLURS directed by SELAH RAYNE

written by MARSHALL LEIGH GEORGE

starring DWIGHT GOOD EAGLE FARAHAT, JULIUS HIRSCH, SHERRY MCKAY
DR. LANA POTTS, KEHIW EAGLETAIL, BRADEN KADLUN, CHARLIE AMAYA SCOTT