

Ethnic Arts Series, Number 3
Los Angeles County Museum of Art

**SYMBOLS
OF
PRESTIGE:
NATIVE
AMERICAN
ARTS
OF THE
NORTHWEST
COAST
FROM
LOS ANGELES
COLLECTIONS**



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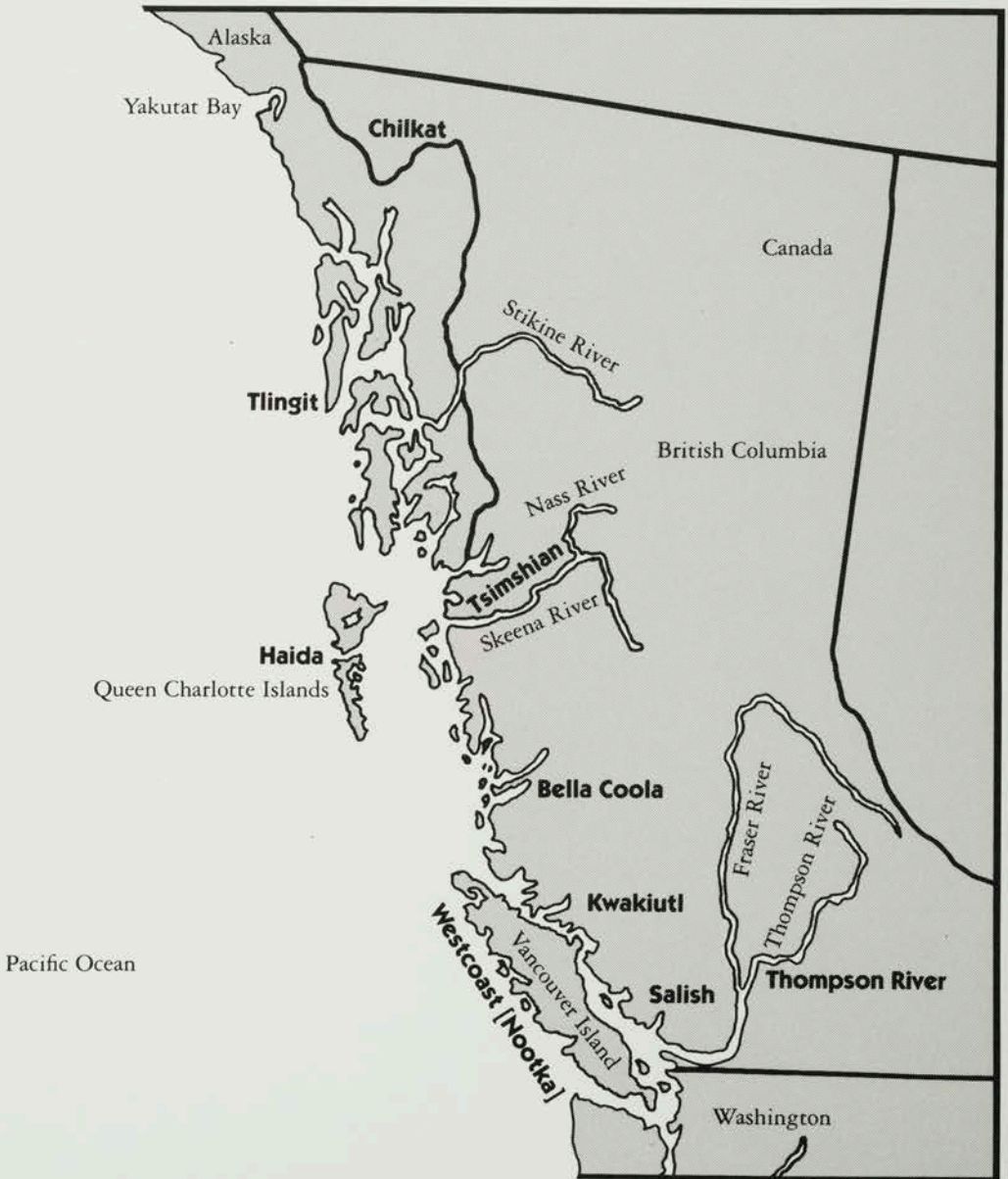
Cover: *Sun Mask*, Kwakiutl, cat. no. 41

Exhibition organized
and essay written by
Herbert M. Cole,
Consulting Curator, Ethnic Arts

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Names in boldface refer to Native American peoples.



ARTS OF PRESTIGE: NATIVE AMERICAN ARTS FROM THE NORTHWEST COAST

References to illustrations are identified by catalogue number.

The coastal islands and lush river valleys of the Pacific Northwest—from Puget Sound in the south, northward along British Columbia to Yakutat Bay in southern Alaska—comprise the bountiful environment of the Native Americans who have created one of the world's finest art traditions.¹ Nature's abundant yields of land, sea, and river have helped foster cultures with complex mythologies and dramatic ceremonialism. Both ritual and everyday life feature a bewildering array of art forms impressive for their subtlety or bold expressiveness, as well as their sophistication and scale—whether monumental crest, or “totem,” poles for which the region is best known or their miniature analogues, similarly dynamic carved spoons (cat. no. 16). Although prestige and social status are of overwhelming emphasis, the underlying spiritual content of these arts stems from a deep respect for the powers and creatures of nature. An almost mystical reverence for and an identification with natural forces of all kinds contributes in strong measure to the power, dignity, and presence of myriad arts in sculpture, relief, painting, and textiles.

Northwest Coast people subsisted by fishing, hunting, and gathering in a region of fairly mild climate (due to the Japan current) and plentiful rainfall. Bays and rivers provided salmon, halibut, other fish, and sea mammals (seal, beaver, otter), while rugged river valleys—covered with majestic cedar trees and other conifers—were inhabited by bear, elk, deer, mountain goat, and sheep hunted for meat, hides, and antlers. These respected and numerous coinhabitants of the region along with abundant birdlife became the principal motifs of Northwest Coast art and the materials from which it was fabricated. Most animals were incorporated into the extensive mythologies by which the people explained the origins of their world and its highly structured society, and thus the raven, bear, killer whale, and beaver,



Cat. no. 16
Spoon
Tlingit

1. Because most of the institutions and art forms supporting them no longer function as described here, the past tense is almost always used in this essay. Notably and happily, however, many arts and ceremonies have been revived in recent decades, so it must be emphatically stated that the Northwest Coast arts, today, are alive and well despite their often-shifted ritual contexts.



Cat. no. 49
Copper
Tlingit

2. In contrast to many Third World cultures, however, the impact of whites and especially iron tools, created a flourescence in Northwest Coast arts for about one hundred years, from the late eighteenth to late nineteenth centuries. Trading helped increase wealth and, therefore, patronage, and the widespread use of iron tools greatly expanded artistic production.

among countless others, were revered as ancestors and culture-bringers, the sources of social institutions, prestige, and life itself.

So it is that animals and legendary creatures (such as Thunderbird and sea monsters) along with man came to populate the visual arts in profusion. These varied creatures were the "crests" owned by clans and lineages. Individually and often in combination, crests were displayed in utilitarian and ceremonial arts; in architecture and dress; on fishhooks, bowls, and storage boxes; on masks and weapons. The reciting and enacting of myths featured the same crest animals and spirits, validated family ownership of them, and bestowed the rights to create works of art depicting them and to display this art publicly.

Social organization was complex and hierarchical, and social advancement through the acquisition and distribution of wealth was a powerful mandate. Status and privilege were strongly manifested in the arts, and thus patronage was highly developed. The emphasis on social ranking and on the feasts and rituals that dramatized it was made possible by the beneficence of nature and the freedom this bounty provided, especially during the winter ceremonial months, for which food was prepared and stored in advance or readily available. Social position was announced and confirmed in many ways, particularly by the giving of feasts and potlatches. The latter were especially elaborate ceremonies in which a host family distributed property—often including art objects—to invited guests, who were later required to return such "gifts" with interest in another potlatch. A metal shield-shaped emblem, called a copper, with its owner's crest(s) graven on its top section, became focal as high-denomination currency in the potlatch; some were equivalent to several thousand trade blankets (cat. no. 49). Coppers were given away, broken up, or "sold" in displays of wealth and status. Rivals had to exceed such demonstrations or suffer the loss of face and stature. Potlatching became highly competitive during the late nineteenth century and along with the various destructive influences of paternalistic white governments contributed to the demise of traditional Northwest Coast culture, and with it, the arts.²

Potlatches and other feasts before this terminal period stimulated the creation of thousands of art objects and were sometimes their reason for being. Many events became feasts: a naming ceremony, marriage or funeral, the announcement of a new chiefly title. Crest poles, elaborately decorated canoes, finely embellished houses, and complex dances were the centerpieces of such ceremonies. To show off

family crests and achieved rank, carefully crafted items of personal decoration adorned hosts and guests alike. Large numbers of portable objects were required to serve sumptuous feasts, decorate houses and persons, and transform masked dancers who performed mythical dramas. The status of an individual was visible in the objects he or she was privileged to wear or, in the case of the most wealthy, in the poles, houses, and furniture commissioned. Everyone knew his own rank and was motivated to enhance it, and in this system art was a crucial supporting factor to success in life. At the same time heraldic clan or family crests were referents to sacred history and the mythical founding ancestors, all assembled in great displays of prestige.

3. The compass of this discussion is too brief to include a discussion of the complexities and diagnostics of regional style, which are in fact understood by only a relatively few specialists. Such study can be pursued in the meticulous works of the foremost scholar of the region, Bill Holm (1965, 1983).

Works of art from the Northwest Coast were made of many materials—with carved wood dominant—and in styles that vary locally somewhat but reveal a remarkable consistency throughout the region.³ Yet objects are often highly inventive within the confines of this conservative aesthetic system (cat. no. 4). The vocabulary of crest motifs, moreover, is very large, and because a kind of “design shorthand” is employed, especially on flat surfaces, crests are frequently difficult to identify. Dynamic art patronage and wealth may be considered to be at the root of the imaginative and varied corpus of forms, with artists—like their patrons—striving to outdo one another with innovative solutions that nevertheless adhere to basic stylistic canons.

Thus the art expresses great diversity within an overall formal unity of flowing sculptural form and an elegant handling of line. Form and line combine and interrelate, creating a surface tension in works of art, to present basically representational motifs that seem quite abstract. Among the artistic conventions of the Northwest Coast is a reductive stylization by which an animal motif can be represented by a signal trait—a dorsal fin for a killer whale (cat. no. 28), a crosshatched tail for a beaver, for example. Other conventions include the splitting of a creature and rearrangement of its parts to fill a surface and the substitution of one motif for another, for example replacing an eye with a whole face. Space-fillers are also commonly used in two-dimensional painting and weaving; large blank surfaces are seldom encountered. Partial or whole creatures are combined and rearranged so as to be difficult to identify, but in a manner that is nevertheless graphically clear. Line and form are confident, refined, technically precise, and controlled. The balance, symmetry, and tension of expanding and tapering lines and the elegance of their curves give much Northwest Coast two-dimensional design and low relief an intellectual quality. Sculptural form—in one piece delicate, restrained,



Cat. no. 4
Double Figure Surmounted by a Frog
Westcoast [Nootka]

Cat. no. 28
Hat Finial with Killer Whale
Tlingit



and subtle (especially in northern areas), in another bold, deeply undercut, and dynamic (in the south)—is equally controlled and firm.

Artists understood their techniques and materials perfectly and served long apprenticeships to learn skills, motifs, and styles. They were equally at home rendering a monumental architectural carving or a tiny hand-held charm or implement. While wood was their most commonly used material, artists also worked with facility in stone (cat. no. 51), bone, horn, antler, and metal, often embellishing surfaces with cut pieces of shell or applying natural pigments in beautiful patterns of color, sometimes expressively dynamic, sometimes subtle.

Architecture and Poles

Abundant supplies of cedar and other woods facilitated the development of spectacular ceremonial buildings and a variety of crest, or “totem,” poles, which adorned them or stood nearby. Aided in the late eighteenth and nineteenth centuries by iron tools acquired in trade, the architectural arts flourished, and associated carvings became both grandiose and numerous in many areas. Large rectangular houses of post-and-beam construction were often embellished inside and out with crests on structural posts, panels (cat. no. 2), screens or facade paintings, gable masks (cat. no. 1), and poles. The poles, and often entire buildings, commemorated events associated with the eternal need to assert a kin group’s high social position. They were made public at potlatches validating the group’s right to the crests displayed. Often new poles or houses commemorated a deceased chief and were commissioned and celebrated by his successor. At this time myths or stories about the origin of the family and its crest-animals were told, and other legends were enacted inside the structures by masked dancers.



Cat. no. 51
Killer Whale with Figures
Tsimshian (?)

Cat. no. 1

Architectural Mask

Haida (Kaigani, Kaasan, Prince of Wales Islands)



Cat. no. 2

Architectural Panel with Raven

Tlingit of Tongas

These art forms are characterized by massive size and scale. When several decorated buildings and poles were erected together in a single village they were indeed an impressive sight, an artistic, architectural spectacle unequalled by other native North American peoples.

Boxes, Bowls, and Spoons

While very many utilitarian objects were elaborated by Northwest Coast artists, containers are the most numerous. They were constructed and embellished by several techniques and in many sizes. Storage boxes, chests, and larger food bowls were made in an unusual way: their sides were formed from a single wood plank, notched, steamed, and bent at three corners, then sewn or pegged together at the fourth. This hollow rectangle was then pegged into a rounded bottom plank, and a similar cover was often fitted. The sides of boxes and chests were painted; some were first precisely carved in low-relief patterns. "Bent" food bowls were usually carved, but seldom painted. The motifs forming these designs (and those of Chilkat blankets) are semi-abstract crests and space-fillers, and while basically representational, they are not easy to decipher.



Cat. no. 13
Frog Bowl
Tlingit

Small food dishes and oil bowls were carved from single pieces of wood or shaped from steamed mountain sheep horn to represent human beings and, more commonly, animals: seals (cat. no. 15), frogs (cat. no. 13), birds, and beavers. The hollow part is the body or stomach of the animal, whose head and extremities are carved projections at ends that are linked by more schematic low reliefs on the sides. Variations on these themes are imaginative and numerous, and the basic shapes, whether animal forms or not, are elegant.

Spoons of animal horn or wood were eating utensils finely crafted to become works of art (see cat. no. 16). Many undecorated spoons exist, while elaborated examples were feast spoons owned by wealthy families. Some were created specifically for the early tourist trade. In either case their craftsmanship is generally superb, with symbols and design elements analogous to those on monumental cedar poles, though on a smaller scale. Handles and bowls were often made separately and then riveted together; occasionally the bowls are copper.

Cat. no. 15
Seal Bowl
Haida



Baskets

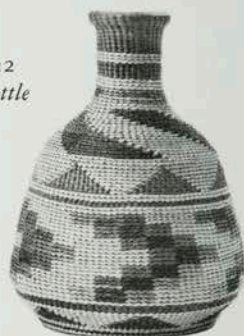
Many sizes and types of baskets were common containers among all Northwest Coast peoples. Nootka and Tlingit women at the southern and northern ends of the region were the greatest masters of tightly woven decorated baskets. Nootka examples are delicate, made from fine grasses, and often bear representational motifs. Tlingit baskets are twined from carefully split spruce root; their decoration stresses geometric, rectilinear motifs, sometimes strong, with high contrast designs, often complex and subtle (cat. nos. 17 and 19). Like many items in the artistic repertory of the area, baskets were made for sale to outsiders during the late nineteenth and early twentieth centuries to provide cash income in a changing economy. The best of these show as much technical finesse and high quality as earlier examples produced for local consumption. Bottles of non-Indian manufacture were also decorated with basketry and were presumably also destined for commercial trade (cat. nos. 21-22).

Cat. no. 19
Basket with Rattle Top
Tlingit



Cat. no. 17
Basket
Tlingit

Cat. no. 22
Covered Bottle
Tlingit

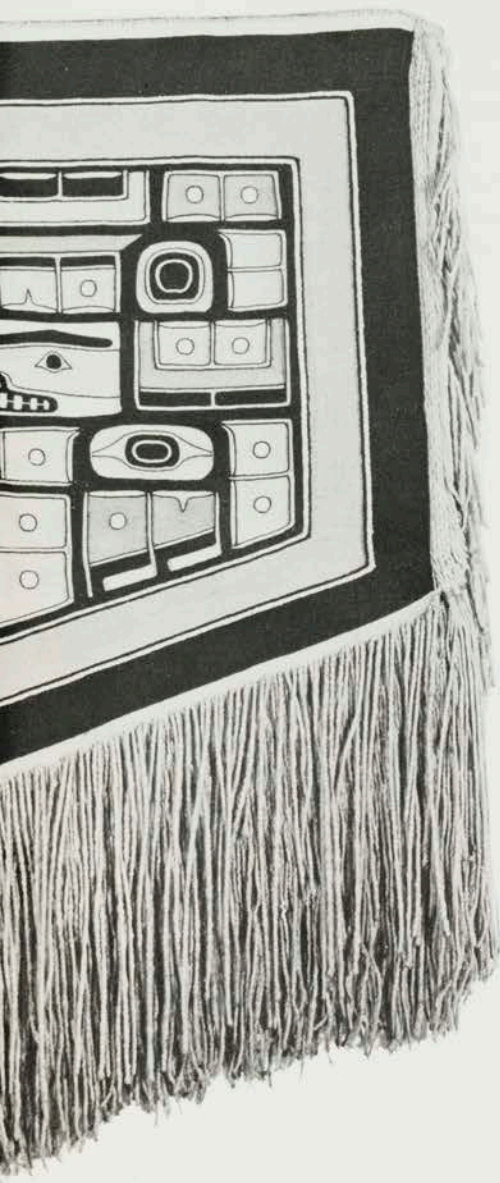


Cat. no. 21
Covered Bottle
Tlingit





Cat. no. 20
Blanket
Tlingit (Chilkat)



Dress

Colorful, symbol-laden arts of personal adornment parallel the less mobile artistic riches of the Northwest Coast in social significance and aesthetic excellence. Nineteenth-century photographs of potlatch participants show them overloaded with opulent blankets, headdresses, hats, jewelry, and other decorations combined to project images of prestige, wealth, and good taste. Two art forms dominate this corpus: the Chilkat blanket and a nondisguising headdress, called a frontlet, worn at the forehead.

Women of the Chilkat division of Tlingit peoples are the famed weavers of fringed blankets made from mountain goat wool and cedar bark (cat. no. 20). These garments were

Cat. no. 27
Frontlet
Tsimshian (?)



extensively traded and were thus known among most peoples of the area. Women wove designs painted on pattern boards by men, designs similar to those on boxes or screens. Nearly always symmetrical and rather abstract (because of repeating simple motifs), these blankets have strong, high-contrast designs in white, black, yellow, and blue. Like many other art objects, Chilkat blankets were valued as family heirlooms, and they were occasionally given away at potlatches.

Both men and women wore countless varieties of headgear on ceremonial occasions. Woven and carved hats and helmets are common. Even more numerous are “dancing frontlets”: carved wood plaques with one or more crests, usually inlaid with iridescent abalone shell around the edge and attached to sumptuous headdresses of ermine pelts, with sea-lion whiskers projecting upward (cat. no. 27). The refined elegance of these frontlets is unsurpassed in the art of the region. These were often worn by dancing chiefs—also wearing Chilkat blankets and gesturing with Raven rattles—as they greeted potlatch guests arriving in canoes from distant villages (Holm 1983: 19).

Cat. no. 32 (detail)
Raven Rattle
Tlingit



Rattles and Staffs

Social prestige and political power were commonly signaled by implements carried by leaders. These objects visibly extend the presence and manual force of their bearer while often projecting mystical values through sound and symbol. Many weapons and clubs serve these purposes as do rattles and staffs.

Dance rattles were owned by chiefs and shamans who used them in ceremonies to establish and maintain contact with the world of supernaturals. Of the many Northwest Coast examples, the Raven rattle is the best known (cat. no. 32). Its form and symbolism are quite consistent: Raven's body (containing seeds or stones) terminates in his head, with another low-relief creature (usually a hawk) on his belly and puzzling groups of carved figures interacting with one another on his back. Normally a human figure is suspended supine, extending his tongue, which is bitten or sucked by a frog or long-tailed bird. This cryptic scene has often been analyzed, and while no thoroughly satisfactory explanation is known, it probably relates to sucking and tongue biting as aspects of shamanic healing. Curiously, Holm reports these rattles as having been used only by dancing chiefs, not shamans (1983: 25).





Cat. no. 34 (detail)
Speaker's Staff with Crane
Kwakiutl



Cat. no. 43
Transformation Mask
Undetermined Northwest Coast people

Speakers' staffs, or "talking sticks," were held during speeches by chiefs or their representatives (cat. no. 34). They were used in gesture to emphasize salient points. Their varied decorative motifs were the crests of their owners and generally refer to myths of origin.

Masks

Northwest Coast artists created a bewildering variety of masks from small, realistic portraits to large, spectacular multicreated, movable examples, called "transformation masks," which hinge open to reveal spirit characters different from those depicted on the closed mask (cat. no. 43). Having to materialize literally hundreds of spirit powers—of wind, sun, the night, salmon people, cannibals, mosquitoes, octopi, for example—artists allowed their imaginations to roam. They manipulated wood and other materials into hundreds of varied shapes, many dynamic and creative composite creatures, some convincingly naturalistic, others eery skeletons or mysterious distortions (cat. nos. 36–37).

Cat. no. 36
Hawk (?) Mask
Kwakiutl



Cat. no. 37
Hawk-Man Mask
Undetermined Northwest Coast people

Masked dances occurred in several contexts: in shamanic curing performances, at initiations of men into prestigious secret societies, and at potlatches and feasts. Masking, which often reenacted myths of origin, emphasizes primordial man's ability to transform himself at will into a variety of creatures. In such times all boundaries were fluid; man, spirit, and nature were interchangeable. Masks made visible legendary supernatural heroes (e.g., Raven, "changer of the world"), animals and aspects of nature (hawk, eagle, winter, moon), all spirit characters accounting for the world as it is known. All were revered for their powers, usually capricious, for bestowing good or evil to man. All were ancestors of the masked dancers or, in the case of shamans' masks, spirit helpers. A supernatural character called Tsonoqua is especially well known among the Kwakiutl. A cannibal woman feared for her destructive powers, she is simultaneously revered as a bringer of wealth, food, and good fortune. Her distinctive, expressive mask features pursed lips and sunken cheeks (cat. no. 44).



Argillite and Silver

In the early nineteenth century Haida artists began to quarry and carve argillite, a carbonaceous shale found on the Queen Charlottes. Many relatively small objects were made: model-size crest poles, bowls (cat. no. 46), boxes, images of the white man and his ships and pipes (cat. no. 53), and varied representational scenes. While argillite was carved for commercial purposes and sale to outsiders, many items display typical Haida motifs and styles and betray no loss of artistic quality.

Silver, the working of which also began in the nineteenth century with the introduction of coins, was fashioned into pins (cat. no. 45) and bracelets (cat. nos. 47-48) for local use as well as jewelry, cane handles, and napkin rings for sale to outsiders.

Cat. no. 53
Pipe
Haida



Cat. no. 46
Beaver Bowl
Haida

Cat. no. 47
Bracelet
Haida (Neah Bay), late
nineteenth century



Cat. no. 45
Bear and Thunderbird Stickpins
Haida

Cat. no. 48
Bracelet
Haida, twentieth century



NOTE

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Additional photographs were supplied by Patricia P. Altman and the Museum of Cultural History, University of California, Los Angeles.

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CHECKLIST

Key to Dimensions

h: height not including base

w: width

d: depth

l: length

diam: diameter

Note

Nearly all objects were made in what is now Alaska or Canada.

An asterisk (*) indicates that a work is illustrated.

* 1. *Architectural Mask*

Haida (Kaigani, Kaasan, Prince of Wales Islands)

Wood and pigment

h: 24 3/4 in. (62.8 cm); w: 20 7/8 in. (53.0 cm); d: 8 1/4 in. (21.0 cm)

Museum of Cultural History, University of California, Los Angeles

Gift of the Wellcome Trust; X65-4282

* 2. *Architectural Panel with Raven*

Tlingit of Tongas

Wood and pigment

h: 74 in. (188.0 cm); w: 27 1/2 in. (69.9 cm); d: 20 1/2 in. (52.0 cm)

Museum of Cultural History, University of California, Los Angeles

Gift of the Wellcome Trust; X65-4296

3. *Canoe Prow with Alaskan Hair Seal*

Tlingit (Kokwaton tribe)

Collected by B. A. Whalen, 1895

Wood

h: 8 1/4 in. (21.0 cm); w: 8 1/2 in. (22.0 cm); l: 15 3/4 in. (40.0 cm)

Dr. and Mrs. Milton D. Heifetz

* 4. *Double Figure Surmounted by a Frog*

Westcoast [Nootka]

Wood

h: 21 1/2 in. (54.6 cm); w: 4 1/2 in. (11.5 cm); d: 3 1/2 in. (9.0 cm)

Southwest Museum, Los Angeles; 5G-52

5. *Figure of a Chinese Man*

Haida

Wood, hair, and pigment

h: 18 1/4 in. (46.5 cm); w: 5 in. (12.7 cm); d: 4 3/4 in. (12.0 cm)

Private collection

6. *Standing Female Figure*

Haida

Wood and pigment

h: 9 3/4 in. (24.8 cm); w: 2 9/16 in. (6.5 cm); d: 1 3/4 in. (4.5 cm)

Proctor Stafford

7. *Beaver Bowl*

Undetermined northern Northwest Coast people

Wood, shell, and pigment

h: 3.5 in. (8.9 cm); w: 5 in. (12.7 cm); l: 11 in. (28.0 cm)

Ed Kysar

8. *Bent Box*

Haida (Kaigani)

Wood

h: 8 1/2 in. (21.6 cm); w: 15 in. (38.0 cm); l: 22 5/8 in. (57.5 cm)

Museum of Cultural History, University of California, Los Angeles

Gift of the Wellcome Trust; X65-7482

9. *Bowl with Hawks in Relief*

Haida

Mountain sheep horn

h: 4 in. (10.2 cm); w: 6 in. (15.2 cm); l: 7 in. (17.8 cm)

Museum of Cultural History, University of California, Los Angeles

Gift of the Wellcome Trust; X65-7476

10. *Bowl with Male Figure*

Haida

Wood

h: 3 3/8 in. (8.5 cm); w: 6 in. (15.2 cm); l: 9 3/8 in. (23.9 cm)

Museum of Cultural History, University of California, Los Angeles

Gift of the Wellcome Trust; X65-7474

11. *Frog Bowl*

Tsimshian

Wood

h: 1 7/8 in. (4.7 cm); w: 2 7/8 in. (7.0 cm); l: 3 15/16 in. (10.0 cm)

Proctor Stafford

12. *Frog Bowl*

Tlingit

Wood, pigment, and shellac

h: 5 1/2 in. (14.0 cm); w: 5 3/4 in. (14.6 cm); l: 10 3/8 in. (26.3 cm)

Private collection

* 13. *Frog Bowl*

Tlingit

Wood and pigment

h: 5 in. (12.7 cm); w: 5 3/4 in. (14.6 cm); l: 11 in. (28.0 cm)

Ed Kysar

14. *Oil Bowl*

Tlingit

Wood

h: 2 9/16 in. (6.5 cm); w: 3 3/4 in. (9.5 cm); l: 4 in. (10.2 cm)

Proctor Stafford

* 15. *Seal Bowl*

Haida

Wood

h: 3 3/4 in. (9.5 cm); w: 4 5/8 in. (11.7 cm); l: 10 3/8 in. (26.4 cm)

Proctor Stafford

* 16. *Spoon*

Tlingit

Horn

h: 15 in. (38.1 cm); w: 3 1/4 in. (8.3 cm); d: 4 1/2 in. (11.5 cm)

Private collection

- * 17. *Basket*
 Tlingit
 Spruce root
 h: 7 5/8 in. (19.3 cm); diam: 11 in. (28.0 cm)
 Private collection
18. *Basket*
 Tlingit
 Spruce root
 h: 7 1/4 in. (18.5 cm); diam: 9 1/4 in. (23.5 cm)
 Southwest Museum, Los Angeles; 609-G-699
- * 19. *Basket with Rattle Top*
 Tlingit
 Spruce root
 h: 4 1/2 in. (11.5 cm); diam: 8 3/8 in. (21.3 cm)
 Southwest Museum, Los Angeles; 811-G-1747a-b
- * 20. *Blanket*
 Tlingit (Chilkat)
 Mountain goat wool and cedar bark
 h: 55 in (139.7 cm); w: 72 in. (183.0 cm); d: 1 1/2 in. (3.8 cm)
 Private collection
- * 21. *Covered Bottle*
 Tlingit
 Glass, spruce root, and pigment
 h: 6 1/8 in. (15.5 cm); w: 2 3/4 in. (7.0 cm)
 Ed Kysar
- * 22. *Covered Bottle*
 Tlingit
 Glass, spruce root, and pigment
 h: 4 3/4 in. (12.1 cm); w: 3 1/2 in. (8.9 cm)
 Ed Kysar
23. *Frog Headdress*
 Haida
 Wood, pigment, and shell
 h: 8 1/16 in. (20.5 cm); w: 10 5/8 in. (27.0 cm); l: 18 9/16 in. (47.1 cm)
 Proctor Stafford
24. *Frog Headdress*
 Undetermined Northwest Coast people
 Wood, fiber, and pigment
 h: 4 1/2 in. (11.5 cm); w: 6 3/4 in. (17.2 cm); d: 10 5/8 in. (27.0 cm)
 Patricia B. Altman
25. *Frontlet*
 Haida
 Collected by Adolph Sutro, 1920s
 Wood, shell, and pigment
 h: 7 1/2 in. (19.0 cm); w: 6 7/8 in. (17.5 cm); d: 3 3/8 in. (8.5 cm)
 Proctor Stafford

26. *Frontlet*

Tlingit

Wood, shell, and pigment

h: 6 1/4 in. (15.9 cm); w: 6 7/8 in. (17.5 cm); d: 3 in. (7.7 cm)

Mr. and Mrs. Philip Gersh

* 27. *Frontlet*

Tsimshian (?)

Wood, shell, leather, sea-lion whiskers, and pigment

h: 14 1/4 in (36.2 cm); diam: 9 in. (23.0 cm)

Museum of Cultural History, University of California, Los Angeles

Gift of the Wellcome Trust; X65-4024

* 28. *Hat Finial with Killer Whale*

Tlingit

Wood, hair, shell, and pigment

h: 11 1/4 in. (28.5 cm); w: 4 3/4 in. (12.0 cm); d: 1 3/8 in. (3.5 cm)

Private collection

29. *Wolf Frontlet*

Tsimshian (?)

Wood, shell, and pigment

h: 4 in. (10.2 cm); w: 6 1/2 in. (16.5 cm); l: 9 1/8 in. (23.0 cm)

Museum of Cultural History, University of California, Los Angeles

Gift of the Wellcome Trust; X65-4267

30. *Club*

Undetermined Northwest Coast people

Wood

h: 2 3/4 in. (7.0 cm); d: 1 3/4 in. (4.5 cm); l: 18 1/4 in. (46.3 cm)

Valerie Franklin

31. *Rattle*

Undetermined Northwest Coast people

Wood, pigment, and leather

h: 11 1/2 in. (28.5 cm); w: 4 3/4 in. (12.2 cm); d: 5 5/8 in. (14.3 cm)

Valerie Franklin

* 32. *Raven Rattle*

Tlingit

Wood and pigment

w: 3 7/8 in. (9.8 cm); d: 5 in. (12.7 cm); l: 12 7/8 in. (32.9 cm)

Mr. and Mrs. Philip Gersh

33. *Raven Rattle*

Tlingit (?)

Wood, cloth, and pigment

h: 3 3/4 in. (9.5 cm); w: 4 1/2 in. (11.5 cm); l: 12 1/4 in (31.1 cm)

Saul and Marsha Stanoff

* 34. *Speaker's Staff with Crane*

Kwakiutl

Wood and copper

h: 10.5 in. (26.7 cm); w: 2 in. (5.1 cm); l: 63 1/2 in. (161.3 cm)

Private collection

35. *Hawk Mask*
Tlingit
Wood, shell, and pigment
h: 11 in. (28.0 cm); w: 8 11/16 in. (22.0 cm); d: 9 1/16 in. (23.0 cm)
Proctor Stafford
- * 36. *Hawk (?) Mask*
Kwakiutl
Wood, hair, leather, and pigment
h: 13 3/4 in. (35.0 cm); w: 9 in. (22.9 cm); d: 9 1/4 in. (23.5 cm)
Private collection
- * 37. *Hawk-Man Mask*
Undetermined Northwest Coast people
Wood and pigment
h: 8 7/8 in. (22.5 cm); w: 6 3/4 in. (17.2 cm); d: 5 7/8 in. (14.9 cm)
Patricia B. Altman
38. *Mask*
Tsimshian
Wood, leather, and pigment
h: 8 5/8 in. (22.0 cm); w: 7 1/4 in. (18.4 cm); d: 9 in. (22.8 cm)
Museum of Cultural History, University of California, Los Angeles
Gift of the Wellcome Trust; X65-4273
39. *Moon Mask*
Kwakiutl
Wood and pigment
h: 16 3/8 in. (41.5 cm); w: 15 1/4 in. (38.7 cm); d: 5 3/4 in. (14.6 cm)
Private collection
40. *Mosquito Mask*
Undetermined northern Northwest Coast people
Yellow cedar, copper, and pigment
h: 16 7/16 in. (41.8 cm); w: 8 5/16 in. (21.1 cm); d: 7 1/2 in. (19.0 cm)
Ed Kysar
- * 41. *Sun Mask*
Kwakiutl
Wood, cloth, and pigment
h: 34 5/8 in. (88.0 cm); w: 40 3/8 in. (102.5 cm); d: 13 3/8 in. (34.0 cm)
Proctor Stafford
42. *Sun Mask*
Kwakiutl
Wood and pigment
h: 14 1/2 in. (37.0 cm); w: 7 1/2 in. (19.1 cm); d: 6 1/4 in. (15.9 cm)
Mr. and Mrs. Philip Gersh
- * 43. *Transformation Mask* (eagle when closed,
loon and human face when open)
Undetermined Northwest Coast people
Wood, pigment, leather, fiber, and glass
h: 24 in. (61.0 cm); w: 37 in. (94.0 cm); d: 23 5/8 in. (61.0 cm)
Proctor Stafford
Formerly in the collection of Max Ernst

- * 44. *Tsonoqua Mask*
Kwakiutl
Wood, graphite, pigment, and hair
h: 15 in. (38.1 cm); w: 8 1/16 in. (20.5 cm); d: 6 7/16 in. (16.3 cm)
Proctor Stafford
- * 45. *Bear and Thunderbird Stickpins*
Haida
Silver
h: 2 3/4 in. (7.0 cm); w: 1/8 in. (0.3 cm); d: 1/8 in. (0.3 cm)
Proctor Stafford
- * 46. *Beaver Bowl*
Haida
Argillite
h: 3 1/8 in. (8.0 cm); w: 9 1/16 in. (23.4 cm); l: 13 in. (33.0 cm)
Museum of Cultural History, University of California, Los Angeles
Gift of the Wellcome Trust; X65-7479
- * 47. *Bracelet*
Haida (Neah Bay), late nineteenth century
Silver
h: 1 3/16 in. (2.1 cm); w: 2 1/4 in. (5.7 cm); d: 2 1/8 in. (5.3 cm)
Proctor Stafford
- * 48. *Bracelet*
Haida, twentieth century
Silver
h: 1 9/16 in. (4.0 cm); w: 2 9/32 in. (5.8 cm); d: 2 5/16 in. (5.9 cm)
Proctor Stafford
- * 49. *Copper*
Tlingit
Collected by Wolfgang Paalen
Copper
h: 25 1/8 in. (63.8 cm); w: 16 7/16 in. (41.8 cm); d: 1 1/4 in. (3.2 cm)
Proctor Stafford
50. *Dagger*
Tlingit (?)
Copper, leather, shell, and wood
h: 21 7/8 in. (55.5 cm); w: 3 15/16 in. (10.0 cm); d: 1 1/8 in. (2.8 cm)
Museum of Cultural History, University of California, Los Angeles
Gift of the Wellcome Trust; X67-457
- * 51. *Killer Whale with Figures*
Tsimshian (?)
Granite, shell, and pigment
h: 19 7/8 in. (50.5 cm); w: 13 3/8 in. (34.0 cm); d: 4 1/2 in. (11.5 cm)
Museum of Cultural History, University of California, Los Angeles
Gift of the Wellcome Trust; X65-4285
52. *Pipe*
Haida
Argillite
h: 3 1/2 in. (8.9 cm); d: 1 in. (2.5 cm); l: 9 1/2 in. (24.1 cm)
Ed Kysar

* 53. *Pipe*

Haida

Argillite

h: 4 5/8 in. (11.8 cm); d: 3/4 in. (1.8 cm); l: 10 7/8 in. (27.6 cm)

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Gift of the Wellcome Trust; X65-4011

54. *Pipe*

Tlingit (?)

Wood and copper

h: 2 1/2 in. (6.4 cm); d: 1 in. (2.5 cm); l: 4 in. (10.2 cm)

Saul and Marsha Stanoff

55. *Plate with Sea Monster*

Haida

Argillite

h: 1 7/8 in. (4.7 cm); diam: 11 5/8 in. (29.5 cm)

Museum of Cultural History, University of California, Los Angeles

Gift of the Wellcome Trust; X65-7478

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