

Charlie Booth's File

THE
NATIONAL GALLERY
OF CANADA
OTTAWA

EXHIBITION
OF
CANADIAN
WEST COAST
ART

~ ~ ~
NATIVE
AND
MODERN

~ ~ ~
DECEMBER
1927

KLEE WYCK

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OF CANADIAN WEST COAST
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Arranged in co-operation with the
NATIONAL MUSEUM, OTTAWA
THE ROYAL ONTARIO MUSEUM, TORONTO
MCGILL UNIVERSITY *and*
THE ART ASSOCIATION, MONTREAL

THE
NATIONAL GALLERY *of* CANADA
OTTAWA

THE purpose of the Trustees of the National Gallery in arranging this exhibition of West Coast Indian Art combined with the work of a number of Canadian artists who, from the days of Paul Kane to the present day, have recorded their impressions of that region, is to mingle for the first time the art work of the Canadian West Coast tribes with that of our more sophisticated artists in an endeavour to analyse their relationships to one another, if such exist, and particularly to enable this primitive and interesting art to take a definite place as one of the most valuable of Canada's artistic productions.

The Indian sense of creative design and high craftsmanship was at its best as deeply rooted in his national consciousness as ever has been our sense of traditional art, and in his weapons, architecture, ornaments and utensils produced from the materials to his hand, we can see how ably and seriously he has held to them so long as his national consciousness and independence remained. The disappearance of these arts under the penetration of trade and civilization is more regrettable than can be imagined and it is of the utmost importance that every possible effort be made to retain and revivify whatever remnants still exist into a permanent production, however limited in quantity. Enough however remains of the old arts to provide an invaluable mine of decorative design which is available to the student for a host of different purposes and possessing for the Canadian artist in particular the unique quality of being entirely national in its origin and character.

That such use of it can be made can be clearly seen in the work of Miss Emily Carr, of Victoria, B.C., whose study of the country covers a long period of years, and whose pictures of it and designs translated into pottery, rugs and other objects, form one of the most interesting features of the exhibition.

The National Gallery takes this opportunity of expressing its warmest thanks to the National Museum, Ottawa, the Royal Ontario Museum, Toronto, The Art Association and McGill University, Montreal, whose generous co-operation have made the exhibition possible.

ERIC BROWN

Director

WEST COAST INDIAN ART

The decorative arts of the West Coast tribes of British Columbia have achieved world-wide fame. They are extensively represented in the state museums of Europe and America. And they favourably compare with the well-known aboriginal arts of Mexico, Africa and the South Seas. Thiebault-Sisson, the French art critic, wrote last year: "Between the specimens of Canadian West Coast art and those of the Bantus of Africa or of the ancient Aztecs of Mexico, there is an obvious analogy. They seem related to each other. Yet, the art of the Canadian tribes has advanced further than the others and discloses a much finer culture."

It is in their carvings, their paintings and their textiles, as illustrated in this exhibition, that the native artists manifest their amazing sense of decorative fitness and beauty. Their art was no idle pursuit for them or their tribesmen, but fulfilled an all-essential function in their everyday life. Their houses, ceremonial costumes, utensils and weapons had to be decorated in traditional style; and their heraldic emblems had to be displayed on their house fronts and their totem poles. This explains the extreme complexity of the art and its development among a people whose numbers were limited and whose life was beset by many hardships.

The style and contents of this native art varies from tribe to tribe. The North and the South stand in marked contrast. Their local traditions and aims differed. The skill of their craftsmen was hardly comparable. The Haidas, the Tsimshyan and the Tlingit, to the north, were by far the best carvers and weavers. Their style was smooth, elaborate and refined. Their most accomplished artists have left works of art that count among the outstanding creations of mankind in the sphere of plastic or decorative beauty. The southern tribes, on the other hand (the Kwakiutl and Nootka), could not boast of like refinement. The beings they represent on their belongings often are monsters; their features are highly conventional and grotesque. When they depict animals, the contortions of the face and the body usually belong to caricature rather than sincere realism. This contrast between the northern and southern areas on the coast is fundamental, and it is based upon cultural differences that are racial and ancient.

EXHIBITION OF CANADIAN WEST COAST ART

A commendable feature of this aboriginal art for us is that it is truly Canadian in its inspiration. It has sprung up wholly from the soil and the sea within our national boundaries. Grizzly bears, beavers, wolves, whales, salmon, seals, eagles and ravens constitute its most familiar themes. Cedar trees, walrus tusks, moose hides and mountain-goat hair serve as raw materials. And it is remarkable how skilfully the native artists have adapted their designs to the exacting nature of their materials, while striving to serve a public purpose that constantly stimulated their originality and taxed their creative talents to the utmost.

The Indian specimens displayed in this Exhibition mostly belong to the collections of the National Museum of Canada, the Royal Ontario Museum of Archæology, the McGill University Museum and the Art Gallery of Montreal. They were collected from 1875 to the present day by students of West Coast ethnology, principally Dr. G. M. Dawson, whose McGill University collection is one of the most valuable—, C. F. Newcombe and Marius Barbeau.

MARIUS BARBEAU,
National Museum,
Ottawa.

No. 100 **CARVED HOUSE POLES**

These large carvings in grotesque style were corner posts inside semi-communal houses, among the Kwakiutl and the Bella-Coola tribes of the North West Coast. On the top of the smaller ones rested the large round beams supporting the slender roof poles. The larger pole with arms outstretched also stood inside the house, at the rear. They represented mythic ancestors, such as the supernatural human-like Raven, or the Grizzly-Bear; or again, monsters of the unseen world, one of the best-known of which was Komokoa, a mighty spirit of the ocean, ruler of the whales and seals, who once carried under the sea the owner of the pole and gave him his name and powers.

(National Museum of Canada. The Kwakiutl poles from the early collections. The Bella-Coola poles collected by H. I. Smith).

No. 101 **MODELS OF TOTEM POLES**

These miniature totem poles were carved to the likeness of the large poles which stood in numbers in the village of the Haidas of the Queen Charlotte Islands, and represented the owner's coat-of-arms and ancestors. They are from the hand of consummate artists, many of whom practiced their art in the second half of the nineteenth century.

Their refined stylization coupled with a touch of feeling and realism, and the clever grouping of figures along the slender shafts, disclose the outstanding characteristics of Haida art at its best.

(National Museum. From the early collections).

No. 102 **DUG-OUT CANOE**

A Haida canoe hewn out of a single cedar trunk, and decorated with the painted crests of the owner: the Grizzly-bear-of-the-Sea and the Fin-back whale combined together, and the mythic Raven. The herring-bone adze pattern inside the dug-out discloses the maker's skill and patience, as also his pride in his remarkable achievement.

(National Museum. Gift of the Fishery Department).

No. 103

MASKS

The numerous masks of the North West Coast tribes were used in dramatic performances that were among the principal features of the lengthy winter festivals. The dancers or performers wearing them with appropriate costumes impersonated the spirits, monsters or ancestors whom they were meant to represent. Songs and dialogues were part of the dramatic action that accompanied their appearance in the feast house. Clever mechanism, such as hidden strings and springs, were often utilized to move the eyes, the jaw or the other features, thereby enhancing realism.

There are at least three kinds of masks; the first two, among the Tsimshyan and the Haidas, illustrate either the owner's personal name or one of his inherited family emblems. They are emblems when they show the features of the Wolf, the Eagle, the Raven, the Beaver, the Hawk, the Thunderbird. Most of the masks among the Tsimshyan represent traditional names, such as Throwing-stones, Wild-person, Snow-man, Wolverine, and a multitude of others. As both varieties belong to the northern nations, they are often from the hands of the best carvers. While they are usually realistic and often humorous, their characterization is most striking and effective, particularly when seen in its proper setting, near a blazing fire in the feast house, at night, in winter time.

The larger masks of a grotesque type, showing the Raven, the Bull-head fish and other monsters, belong to the Secret societies of the Kwakiutl and the Nootka. They are used in rituals wherein the spirits of the other world are supposed to visit the abode of the living in the winter.

(From the National Museum, the McGill University Museum and the Royal Ontario Museum.

Collected by G. M. Dawson, C. F. Newcombe, Marius Barbeau, H. I. Smith and others).

No. 104

HEADRESSES

The headdresses and the rattles of the Tsimshyan—particularly the Niska—count among the finest carvings of the West Coast. The beautiful plaques on the headdresses were one and all from the hands of the best artists, whose services

were requisitioned by preference, and whose work was a labour of skill and love. Some of these plaques, which were encased in a crown and sat on the forehead, are adorned with diminutive figures, which are as a rule a delight to the eye. Most of these carvings were painted with native ochres crushed in salmon roe, saliva and other fixatives.

They were used by high chiefs, whose favourite emblem they reproduce, in the *halla-it* or chief's dance, during the festivals.

(The Royal Ontario Museum, the National Museum. From the early collectors, C. F. Newcombe and Marius Barbeau).

No. 105 STATUETTES AND DETACHED FIGURES

The first pair show a Haida of Queen Charlotte Islands and his wife with a child in arms, as they looked in everyday life. These figures were not symbolic like most of the other West Coast carvings, but they are purely realistic. They are the work of a clever carver, who for a while yielded to his inborn impulse and humour, and worked for sheer pleasure.

(McGill University Museum. Dawson collection).

The two skeletal figures in the same room represent ghosts, with movable joints, whose limbs were propelled by strings, in the nocturnal ceremonies of the Kwakiutl. They were operated like marionettes. Their apparition conveyed fear and wonder.

(The Royal Ontario Museum).

The Grizzly-bear figure, boldly carved in conventional style, is a crest of some Haida families. It was part of a house decoration.

(National Museum. Early collection).

The small human figure on a pedestal was until recently part of one of the oldest totem poles of the Skeena. It is in the archaic style of the Tsimsyan, and is over seventy years old.

(Lent by Marius Barbeau).

No. 106 **CARVED BATONS**

The larger of the two beautifully carved batons is Haida, while the smaller is Niska (the northernmost of the three Tsimshyan nations). The connoisseur may discern in them the essential characteristics of Haida and Tsimshyan art at their best. The first is highly decorative, the style is mature and the lines perfectly smooth and firm; the figures are boldly treated—the beak of the Raven is curved down to fit the shape of the stick. The small Niska staff is nonetheless the better of the two, for its unique native beauty, the refinement and delicacy of its plastic forms and the finished blend of ancient style and inspired realism.

The Haida baton was a high chief's possession, fondly displayed in tribal ceremonies. The Niska cane was the secret charm of a medicine-man, the presumed reproduction of his magical dreams, wherein spirits appeared to him and enabled him to cure diseases. It was said to become alive during the shamanistic performances of the owner.

(National Museum. The first, from the early collections. The second, collected at Hazelton by Marius Barbeau).

No. 107 **PAINTED AND CARVED BOARDS**

The small boards carved in relief are the work of Haida artists. They represent the Grizzly-bear and the Raven, both the coat-of-arms of leading families on the Queen Charlotte Islands. The Raven with a fine decorative treatment is one of the finest carvings of the kind.

(National Museum. From the early collections).

The cedar board with a low-relief picture of the Finback whale split in halves, is part of a chief's ceremonial settee.

(National Museum. Early collections).

The mural painting with a long projecting beak is the largest now in existence and possibly the finest. It is from Gitwinkul, a Tsimshyan village. The Semgyak—Kingfisher—which it represents is a family crest. The board served as rear partition in a feast house; the precincts behind it contained the sacred possessions and the ritualistic mysteries of the owners.

(National Museum; collected by Marius Barbeau).

The large carving on the opposite wall represents the Sisiutl, a double-headed monster with fins, belonging to the supernatural world of the Kwakiutl and the Nootka. Its apparition from behind the curtain of mysteries in the feast house caused the ceremonial death of the guests, who were later brought back to life by the host.

(National Museum; from the early collections).

The painted carving over the decorated robe at the entrance also represents the Sisiutl, the double-headed monster. It comes from the Nootkas, of Western Vancouver Island. The grotesque style of the Nootkas, as here illustrated, is either a degenerate form of the northern art or, else, it represents an early stage, beyond which the southern West Coast tribes did not advance.

(National Museum. Collected by E. Sapir).

No. 108 CARVED AND PAINTED CHESTS

The three beautiful chests here exhibited count among the finest specimens of Niska (Tsimshyan) handicrafts. One of them, with splendid high relief carving, represents the Beaver, an emblem of the owner. The other, in the same room, represents the Grizzly-bear sitting up, also a family badge. The third, and largest, is decorated in flat conventional style, like most of the painted boxes.

These were used by a few high chiefs of the Tsimshyan. It was their exclusive privilege to sit and dance on these boxes in the winter festivals of their tribes.

(National Museum, Montreal Art Gallery, The Royal Ontario Museum. Collected by Marius Barbeau).

No. 109 FOOD BOXES AND TRAYS

The Haidas and the Bella Bellas made and traded with other tribes innumerable boxes and trays of this kind, which were used for storing or transporting food. Some of these articles are beautifully ornamented with painted figures and low relief carvings. The four sides of the boxes are from single cedar slabs, steamed and folded at the corners. As they were a trade article their designs are not coats-of-arms, but merely conventional figures, without ideographic significance.

Some of the smaller trays of wood, argilite or mountain sheep horn, exhibited in cases, are unsurpassed for sheer beauty and the fine adaptation of the Raven and Beaver and Eagle designs to the naturally exacting shapes of food dishes. These are from the hands of the very best Haida artists, and were presumably carved after 1850. Most of them form part of the G. M. Dawson collection of McGill University.

(National Museum, McGill University Museum, the Royal Ontario Museum).

No. 110 LADLES AND HORN SPOONS

Every chief owned sets of decorated ladles and spoons, which were meant for the use of distinguished guests in the winter festivals. The large ladles were filled with food or, in later days, liquor, and presented to high chiefs, who when called, had to stand while eating or drinking the contents on the spot, sometimes with the assistance of their leading nephews.

The two large ladles with a representation of the Raven's head on the handle are Haida, while the other beside them, with a human figure, is Tsimshyan. The Tsimshyan carving is superior to the others in quality.

The smaller black spoons in a case were elaborately carved from mountain-goat horn. The bowls of these at times were from mountain-sheep horn carved and steamed into shape.

These were the work of Haida and Tsimshyan artisans. Their figures are more frequently mythological than emblematic.

(National Museum. Old Collections).

No. 111 CHARMS OR AMULETS

The small charms of ivory, antler or bone, sometimes adorned with fragments of abalone pearl from the sea, are delightfully carved or engraved. They are mostly Tsimshyan and Haida, and show the native craftsmanship at its highest. The figures are both symbolical and mystic; they represent benevolent spirits—the Otter, the Salmon and other animals—seen in dreams by medicine-men; or again, they operate by

means of sympathetic magic. The double-headed snake charm was the most powerful and highly prized of them all, and it was from the first a favourite article for collectors and museums.

(The McGill University Museum and the National Museum. The Dawson and Newcombe collections).

No. 112 SLATE CARVINGS

Slate or black argillite as used in the carvings exhibited here was quarried only in the neighbourhood of Skidegate, a Haida village of the Queen Charlotte Islands. The carvers were mostly from Skidegate and Massett, two north-eastern villages of the islands. And it is probable that they resorted to this material only after 1850, when the white strangers showed their interest in native souvenirs. Some of these carvings are of unusual excellence, although the technique remains primarily one of wood carving rather than stone cutting. They represent heraldic figures, as in miniature totem poles, legendary characters and scenes of everyday life. Many of the best pieces of this kind are the work of the famous Haida chief, Edenshaw, and his faithful Tlingit slave. These two men spent much of their fruitful lives in a friendly rivalry, carving figures of all kinds, most of which now grace the public or private museum collections in Canada and abroad.

(McGill University Museum, The National Museum; from the Dawson and Newcombe collections).

No. 113 CHILKAT ROBES

The Chilkat robes were the work of Tlingit weavers of the village of Chilkat, on the Alaskan coast. They count among the most remarkable specimens of weaving in America, and are prized museum possessions. Their figures are mostly conventional in the usual West Coast style, although at times, the owners introduced their coat-of-arms instead. These blankets were bartered off to chiefs, from Chilkat southwards to Vancouver Island. Paul Kane's pictures of Indians of southern Vancouver Island, about 1850, show them with Chilkats as we know them at the present day. So that the fashion goes back at least a hundred years. The Niska (Tsimshyan) claim that their women also knew how to make similar blankets in the old days. Indeed, the very

old Skateen blanket, exhibited in the southern room, and collected on the upper Nass, is said to be of Niska make. Unlike the two other real Chilkats, it does not consist of mountain-goat wool overlaying an inner core of cedar bark shreds, but it is all wool. For this reason it is of unique historical value.

(The Skateen blanket, from the Royal Ontario Museum, collected by Marius Barbeau. The Chilkats, one from the National Museum, the other lent by Marius Barbeau.)

No. 114 DECORATED COSTUMES

The painted moose leather robe exhibited in the northern hall is one of the finest specimens of native design and painting in its own primitive medium. It represents the Flying-frog, a heraldic figure of Skateen, the Tsimsyan owner, an upper Nass river chief.

The other trade blanket robes with red flannel *appliqués* are also interesting and highly decorative. They represent native crests and designs transferred in the past century to a new medium. These robes were worn as part of a chief's regalia in festivals.

(The Royal Ontario Museum, and the National Museum. Collected by Marius Barbeau.)

No. 115 DRUMS AND RATTLES

These beautiful rattles are of Tsimsyan and Haida craftsmanship. The Niska were specialists in bird-like rattles, at least fifteen of their carvers of the past generation spending much of their time making rattles and headdresses for foreign exportation. These rattles were meant to accompany the songs of the high chiefs, who held them in their hands and shook them (they are hollow, with shot inside) to the rhythm of their dance steps.

The round wooden rattles were used for mystic purposes, by medicine-men, in their performances over their patients.

The skin drums, often painted, belonged to medicine-men of the Plateau tribes, in the interior of British Columbia. The coast tribes adopted them only in recent years.

(Lent by the National Museum and by Marius Barbeau.)

No. 116 **PAINTED ROOT HATS**

These Asiatic-like hats were worn by native fishermen in the early days. They later became, when painted and adorned, part of a chief's regalia in festivals. They are woven from split spruce roots, and represent here the interesting West Coast craft of basket-making.

(National Museum).

No. 117 **BRACELETS**

Metals—with the possible exception of native copper—were not known to the prehistoric West Coast tribes. But as soon as they became available, after the discovery, many of their craftsmen, began to polish and engrave copper, iron and silver. The work of some of them, in the nineteenth century, commands our admiration. The old copper bracelet with insets of abalone shell, exhibited in a case, and the wide silver bracelets made of Mexican dollar coins, are worth close inspection. They possess all the qualities of native art in other media.

(National Museum, The Royal Ontario Museum).

No. 118 **THE ALEXEE PAINTINGS**

The two paintings by Fred Alexee in one of the smaller rooms might be placed among the primitives of Canadian art here exhibited. They are worth special notice. In European countries primitive paintings have been prized for their naïveté, their charm, and the historical perspective which they confer upon the development of art. In Canada this category has so far eluded search, if we except Indian art pure and simple. Alexee's work possesses something of the quality which we should expect from such primitive painting, and he himself is an old Tsimshyan half-breed of Port Simpson, B.C. What he depicts in his many pictures is Port Simpson, his tribesmen, their legends and their former battles. His sense of colour is limited; his composition is as a rule excellent; and the movement is spontaneous and spirited. Artists have already expressed their admiration for his efforts, which are carried out both in oil and water colour. One of the two pictures here exhibited represents a battle between the Haidas and Tsimshyan at Port Simpson, about 1840; and the other, native houses and totem poles of Port Simpson.

(Lent by John Flewin and A. Y. Jackson.)

WORKS OF CANADIAN ARTISTS

M. EMILY CARR, Victoria, B.C.

1. GUYASDOMS, WEST COAST, B.C.
 2. TANU, QUEEN CHARLOTTE ISLANDS
 3. ALERT BAY, WEST COAST
 4. KISPAYAKS VILLAGE, UPPER SKEENA
 5. GUYASDOMS
 6. CAPE MUDGE, WEST COAST
 7. GITSEGYULA VILLAGE, SKEENA
 8. GITWANGA, SKEENA
 9. CAPE MUDGE
 10. GRAVE-YARD ENTRANCE, CAMPBELL RIVER
 11. ALERT BAY
 12. SKEDANS, QUEEN CHARLOTTE ISLANDS
 13. KISPAYAKS TOTEM POLES
 14. YAN, QUEEN CHARLOTTE ISLANDS
 15. SKEDANS, QUEEN CHARLOTTE ISLANDS
 16. SITKA TOTEM POLE, ALASKA
 17. TOTEM POLES, SKIDEGATE, QUEEN CHARLOTTE
 18. ISLANDS
 19. YAN TOTEM POLE
 20. TOTEM POLE, HAZELTON, SKEENA RIVER
 21. TOTEM POLE, GITWANGA
 22. ALERT BAY
 23. ALERT BAY
 24. HAZELTON POLE AND ROCHER DÉBOULÉ
 25. SKIDEGATE POLE
 26. MAMALICOOOLA, WEST COAST
- LAWREN HARRIS, Toronto, Ont.
27. GROUP OF ROCKY MOUNTAIN SKETCHES

EDWIN H. HOLGATE, Montreal, Que.

28. GITSEGYUKLA
29. INDIAN GRAVEYARD, ROCHER DÉBOULÉ
30. CHIEF GAUM, TSIMSYAN
31. CHIEF GITHAWN, SALMON-PERSON
32. JIM ROBINSON (Half Breed), GITKSAN
33. MRS. WILLIAM NASS
34. CHIEF EARTHQUAKE, GITWANGA
35. LIZZIE GITSALAS
36. HALF BREED GIRL
37. TOTEM POLES, GITSEGYUKLA
38. TOTEM POLES OF GITSALAS CANYON
39. PORT ESSINGTON
40. KISPAYAKS MOUNTAIN

A. Y. JACKSON, R.C.A., Montreal, Que.

42. GITSEGYUKLA VILLAGE
43. TOTEM POLES, HAZELTON
44. KISPAYAKS VILLAGE
45. GROUP OF SKETCHES OF INDIAN VILLAGES ON THE SKEENA RIVER.

PAUL KANE (1810-1883).

46. CAW-WACHAM
47. FALLS OF COLVILLE
48. BABINE CHIEF
49. CLAL-LUM WOMEN WEAVING
50. A FLAT-HEAD WOMAN
51. MEDICINE MASK DANCE
52. SCENE NEAR WALA-WALLA
53. A BATTLE

(From the Osler collection. Lent by the Royal Ontario Museum).

ADDENDA

M. EMILY CARR, Victoria, B.C.

- 121.** HOOKED RUGS (From Indian Designs)
- 122.** COLLECTION OF POTTERY (From Indian Designs)

W. LANGDON KIHN

- 41.** WILLIAM ALLUS
- 54.** HAIDZEMERHS
- 57.** TOTEM POLES, GITWINLKUL
- 62.** ALIMLAHAE
- 63.** HANAMUH
- 64.** GITKSAN FEAST
- 69.** TOTEM POLES AT KISPAYAKS
- 70.** CHIEF EARTHQUAKE
- 71.** GITGIGANEE
- 72.** GITKSAN FEAST
- 73.** GWINNU
- 74.** TOTEM POLES AT KISPAYAKS

EXHIBITION OF CANADIAN WEST COAST ART

J. E. H. MacDONALD, A.R.C.A., Toronto, Ont.

- 55. EARLY MORNING, ROCKY MOUNTAINS
- 56. GROUP OF ROCKY MOUNTAIN SKETCHES

PEGGY NICHOL, Ottawa, Ont.

- 58. SMENA-TWO-YOUNG-MEN
- 59. MRS. HECTOR CRAWLER
- 60. WIDOW JOHN POUCKETT
- 61. CHARLEY DAVIS

WALTER J. PHILLIPS, A.R.C.A., Winnipeg, Man.

- 65. COMMUNITY HOUSES, MAMALILICOOOLA
- 66. MAMALILICOOOLA
- 67. FLOATING DOCK MAMALILICOOOLA
- 68. JIM KING'S WHARF, ALERT BAY, B.C.

ANNIE D. SAVAGE, Montreal, Que.

- 75. TEMPLAHAM, UPPER SKEENA RIVER
- 76. GROUP OF SKETCHES, UPPER SKEENA RIVER

CHARLES H. SCOTT, Vancouver, B.C.

- 80. GROUP OF ROCKY MOUNTAIN SKETCHES

FREDERICK M. BELL SMITH, R.C.A. (1846-1923)

- 82. MISTS AND GLACIERS OF THE SELKIRKS

F. H. VARLEY, A.R.C.A., Vancouver, B.C.

- 84. GROUP OF ROCKY MOUNTAIN SKETCHES

FLORENCE WYLE, A.R.C.A., Toronto, Ont.

- 88. GROUP OF TOTEM POLES, UPPER SKEENA RIVER
(Plaster Models)

- 89. RELIEF HEAD (Plaster)
- 90. RELIEF HEAD (Plaster)