TOM PRICE (c.1860-1927):
THE ART AND STYLE OF A HAIDA ARTIST

by

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ABSTRACT

The purpose of this thesis is to identify the art work of the Haida Indian artist Tom Price (c.1860 - 1927). It is not yet generally realized that Haida art was predominantly the product of only a small number of artists whose individual styles are distinctly recognizable. Much of the diversity in local and regional styles within Haida art can be explained by isolating and examining the works of the dozens of practising artists - discovering where and when they worked, how much they influenced the art around them, how traditional they were in their art, or how innovative. The immediate problem is to document these individual styles.

Art has been collected from the Northwest Coast Indian peoples since the late Eighteenth Century when the first explorers made trading contacts with the native people. But it was collected sporadically and at first only as a curiosity or souvenir art. In the late Nineteenth Century ethnologists began to collect the Northwest Coast Indian art for museums of anthropology and natural history. They recorded the names of artists but rarely in connection with their works of art. Only recently has Northwest Coast Indian art been shown in major art exhibits in Paris, Montreal, Vancouver, etc. And only recently have art historians realized the significance of the individual art styles within the art. The work of a few Nineteenth Century masters stands out. Museums in North America and Europe unknowingly collected only the works of the
best artists working at the time.

Tom Price was one of these outstanding artists. He worked in the late Nineteenth and early Twentieth Centuries.

Chapter III is a discussion of the complex and ancient tradition of Haida art with which Tom Price would have been familiar, and how it was modified in the Nineteenth Century due to increasing contact with the white man. The role of the artist in Haida society is also discussed in Chapter III, emphasizing the point that personal innovation was inherent in the art tradition.

Chapter IV deals with the documented information on the life and works of Tom Price. My chief informant is Tom Price's daughter-in-law. She and other Haida people remember Tom Price as one of the artists working in Skidegate up until 1927. They remember the collectors who purchased his work, and that he went to Victoria to sell work quite frequently. But published information on Haida artists and their works, such as the descriptive works of Marius Barbeau on argillite and totem poles, are inaccurate and confused. This is partly because his informants were not familiar enough with the artists or the art styles about which he was writing.

Documented information from acquisition files and museum records is equally as disappointing because the material was not collected by art historians. There is very rarely an entry in the information catalogues for the name of the artist. The exact origin of the works is often not known because museums purchased in bulk from central bargaining points such
as Port Simpson or Victoria, or they purchased complete private collections. They rarely differentiated between the place of manufacture and the purchasing point in the records. Furthermore, the date in museum records may refer to the date of acquisition rather than to the date of manufacture. The significance of this is that very few Haida works of art are reliably documented and two or three sources should be consulted before an attribution is made based on the documentation which does exist.

Chapter V is a series of comparisons of works of art by Tom Price and other Haida artists, some of which are documented, showing the wide range of styles possible in Haida art.

In Chapter VI, I begin with documented pieces by Tom Price, and I isolate design elements, or distinctive motifs from these works. Then I compare the documented works with other similar works in terms of the design elements, the compositional arrangement of those elements, the types of crests and myths illustrated, the method of carving or painting, the dates, and the places where the works were collected, and by whom. Stylistically the works form a coherent group and the documented information tends to reinforce the hypothesis that they were all done by the same man, Tom Price.

In addition to clarifying the role of the artist in Haida society, and the significance of individual artists' styles in Haida art, this thesis highlights the artistic achievements of one man. This has never been done in depth
before, and it is necessary that it be done before a more realistic aesthetic appreciation of the art is possible.
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I. PREFACE

The purpose of this thesis is to identify the art work of the Haida Indian artist Tom Price (c. 1860-1927). It is not yet generally realized that Haida art was predominantly the product of only a small number of productive artists whose individual styles are distinctly recognizable. This realization became especially clear in 1967 when the Vancouver Art Gallery presented a comprehensive exhibition of Northwest Coast Indian art entitled Arts of the Raven. Professor Wilson Duff of the Department of Anthropology at the University of British Columbia, Bill Holm of the Thomas Burke Memorial Washington State Museum, and Bill Reid who is himself a Haida artist and an authority on Northwest Coast Indian art, were responsible for assembling the art works for the show. The loans came from dozens of museums and private collections in North America. When all the art objects were brought together in preparation for the show, striking similarities between some of the works became evident. Bill Reid stated in the catalogue to the exhibition that:

The recurrently similar styles can lead only to the conviction that the high art of the region was a product of a few men of genius, many of whom apparently had long, slowly maturing careers. Much comparative work must be done to confirm or disprove this and other speculations, but at a wild guess it is possible that during the Nineteenth Century, the time of the greatest flowering of the art ..., the great works came from the hands of twenty or thirty men, and the number could be much lower. The support of an appreciative community which gave their talents an honoured place assured
time and resources for their impressive output.¹

The names of a few individual Haida artists (but rarely examples of their art works) had long been recorded in ethno­
graphical material from the Northwest Coast; and Marius Barbeau's book, Haida Carvers in Argillite,² is an earlier study which attempts (unfortunately in a confusing manner) to document the lives and works of several Haida artists. But no one before Duff, Holm, and Reid had concentrated primarily on the various styles themselves. The significance of their ideas is not only that strikingly different individual styles existed, but that the styles of only a few major artists dominated Haida art. The art style of one man, for instance, could influence the art of a region for decades. Wilson Duff began extensive research into the identification of personal styles after the Arts of the Raven exhibit, focusing his attention on the art of Charles Edenshaw, the most well known and outstanding Haida artist of the late Nineteenth Century. In this thesis I have gathered together several examples of Haida works of art which are stylistically similar. Since some of these are documented as the work of Tom Price, a known Haida artist who worked from the 1880's to 1927, I believe that all of them are by him. Assuming that Bill Reid's statement is correct, Tom Price would appear to be one of the individual masters who produced the best Haida art.

¹Wilson Duff, Bill Holm, and Bill Reid, Arts of the Raven (Vancouver: Vancouver Art Gallery, 1967).

When I began this thesis, Wilson Duff and Bill Holm each gathered a number of photographs of Haida art which seemed to them to illustrate the style of Tom Price as they recognized it at the time. On closer examination I found that their examples did not form a stylistically coherent group, but could be broken down into sub groups and probably included works by at least one artist in addition to Tom Price. Working from Marius Barbeau's attributions, from Wilson Duff's attributions, and from Bill Holm's attributions, I quickly discovered that a common denominator did exist in some of the pieces and proceeded on the basis of this groundwork to gather many other examples to illustrate the style of Tom Price. Assembling the examples of Tom Price's art was difficult since Northwest Coast Indian art in museum collections is rarely documented as to the name of the artist. That meant that criteria for identification of styles had to be determined beforehand. I isolated a set of specific design elements from the small number of works I began with, and in examining various museum storage collections and exhibits I found these elements in works which also compared well with my core sample in terms of composition and subject matter.

This study involved travelling to the British Museum in London, the Rijksmuseum voor Volkenkunde in Leiden, the Rijksmuseum voor Volkenkunde in Rotterdam, the American Museum of Natural History in New York, the Museum of Primitive Art in New York, the Heye Foundation Museum of the American Indian in New York, the Smithsonian Institution in Washington D.C., the
University Museum at the University of Pennsylvania in Philadelphia, the McCord Museum of McGill University in Montreal, the National Museum of Canada in Ottawa, the Thomas Burke Memorial Washington State Museum in Seattle, the British Columbia Provincial Museum in Victoria, the Glenbow-Alberta Institute in Calgary, Alberta, and the Vancouver Centennial City Museum, in addition to the University of British Columbia Museum of Anthropology. Other museums were contacted by writing, and in some cases I obtained photographs of pieces in other museums from the photo archives of those museums with such facilities. In this manner I gathered examples from the Museum and Laboratories of Ethnic Arts and Technologies at the University of California, Los Angeles, the Museum of the Hudson Bay Company in Winnipeg, the Pearsall Collection in Miami, Florida, the Stadt Museum in Bremen, Germany, and the Chicago Field Museum of Natural History. Once the body of stylistically similar works was assembled, it became evident from the available documentation that many of the works were collected in the same period, and originated in Skidegate, which reinforces the hypothesis that they were done by the same artist.

I am grateful to Professor Wilson Duff of the Department of Anthropology at the University of British Columbia, and Dr. Mary Morehart of the Department of Fine Arts at the University of British Columbia who acted as thesis advisors and who helped me a great deal in their respective fields of Anthropology and Fine Arts. I am also grateful to Audrey
Hawthorn, Curator of the University of British Columbia Museum of Anthropology for allowing me constant access to the museum collection and files. The following people deserve special mention for their valuable help in assembling information for the thesis: Dr. Stanley Freed of the American Museum of Natural History, Peter Macnair of the British Columbia Provincial Museum, Elizabeth Carmichael of the British Museum, Lorne E. Render of the Glenbow-Alberta Institute, Barbara Chadwick of the McCord Museum of McGill University, Dr. Barrie Reynolds and Dr. W. E. Taylor of the National Museum of Canada, Dr. Ted Brasser of the Rijksmuseum voor Volkenkunde in Leiden, J. J. Buffart of the Rijksmuseum voor Volkenkunde in Rotterdam, Bill Holm of the Thomas Burke Memorial Washington State Museum, George Metcalf and George Phebus of the Smithsonian Institution.

I am of course also grateful to the owners of individual works of Haida art, who allowed me to use their possessions as examples in the thesis. Private collections represented are the Charnley collection in Seattle, the Holm collection in Seattle, and the Moffatt collection in Vancouver.

Above all I must thank my Haida informants, some of whom wished to remain anonymous, but especially Mrs. Minnie Croft, and Mrs. Peter Kelly who is the widow of Tom Price's step-son, Rev. Peter Kelly. Mrs. Kelly was an enthusiastic and reliable informant whose interpretations and comments were most appreciated.
II. INTRODUCTION

Very little work has been done on individual artists and their significance in Northwest Coast Indian art. Much of the diversity in local and regional styles can be explained by isolating and examining the works of the dozens of practising artists - discovering where and when they worked, how much they influenced the art around them, how traditional they were in their art, or how innovative. The immediate problem is to document these individual styles. Appropriately James Ackerman in an article on style wrote:

Because works of art are preserved for reasons other than their historical or biographical significance, they often lose all extrinsic evidence of their historical position so that no record survives of the artist(s), era, or locale which produced them. But isolated fragments of evidence may be extended into a credible historic account by conclusions based on style. One signed work may be sufficient to construct the oeuvre of an artist.³

Tom Price was an artist well known to his contemporaries. He was a Haida Indian of the Queen Charlotte Islands of British Columbia. Because his name and the names of other artists are known, and because individual art styles are evident in the works of Haida art that have been preserved, and because the position of the artist within Haida society was one of prestige, it seems evident that this was not in any way the "anonymous" art usually associated with "Primitive" peoples. That is, not every Haida man was an artist, and not every

artist worked in precisely the manner handed down to him from his elders. Recognized artists were commissioned to do all major works of art, such as totem poles. Haida art, a very sophisticated and varied regional or tribal art, is enriched by all the complexities of individual artists' styles.

This emphasis on individual art styles is a very recent phenomenon. Northwest Coast material culture is being intensely re-evaluated in terms of its purely aesthetic value in such books as Robert Bruce Inverarity's *Art of the Northwest Coast Indians*, and in Bill Holm's book, *Northwest Coast Indian Art: An Analysis of Form*; and in such comprehensive art exhibits as the Vancouver Art Gallery's *Arts of the Raven*, 1967, the Paris exhibit at Musee de l'Homme, *Masterpieces of Canadian Indian and Eskimo Art*, 1969 (this was exhibited in Ottawa at the National Gallery of Art in the same year), and the University of British Columbia's exhibit at Man and his World in Montreal, *People of the Potlatch*, 1969/70. Scholars are beginning to look for information concerning the artists in Northwest Coast Indian society but they find little reliable and documented information on the subject. The reasons for the lack of information are historical. Art objects have been collected from the Northwest Coast Indian tribes since the late Eighteenth Century and the attitudes concerning the art of "Primitive" peoples and the aesthetics involved have changed radically since that time. Explorers, including Captain James Cook, took large quantities of art away as souvenirs. Sailors collected native carving as schrimshaw. Traders recognized the
value of the art and especially that of the argillite carvings and sold what they could to private collectors. Anthropologists did not begin serious collections from this area until well into the Nineteenth Century. By that time much material was in private collections in Europe, Russia, and New England. By the turn of the Century the large museums - the American Museum of Natural History in New York, the National Museum of Canada in Ottawa, the Smithsonian Institution in Washington D.C., and the Chicago Field Museum of Natural History - were actively accumulating vast quantities of Northwest Coast Indian items for their collections. But often the material was purchased at a central bargaining point such as Port Simpson or Victoria, and while items were labeled according to place of origin, place of origin unfortunately rarely meant "place where made" but only "place where purchased". Thus the Haida people carved and painted boxes or chests and sold them to several tribes up and down the coast. A Tsimshian person may have sold one of his Haida boxes to a museum collector, which would result in the box being labeled "Tsimshian" in the museum records. Similarly the Tlingit people made Chilkat blankets and traded them extensively. A Tsimshian person may have owned a Chilkat blanket, but if it was collected by a museum agent at Port Simpson, it was easily mislabeled, again, "Tsimshian". This would not be a serious problem if records pertaining to items in the museum collections were complete enough to clearly state that a piece was made by one tribe then sold to and used by another. But gaps in recorded information
lead to faulty implications concerning the true origin of much of this regional art work. Many art works collected by the early sailors and fur traders ended up in museums and private collections labeled simply "Northwest Coast Indian".

Argillite, the rare black slate which only the Haida had access to and carved, was the most frequently collected material. But rarely, even when argillite carvings were sold by the Indians directly to museum personnel, was information about the artist himself recorded. This is basically because the people who collected for the museums in the late Nineteenth Century were anthropologists rather than art historians. Their concern was for the meanings of the myths and crests illustrated in the carvings, the functions of the items within the culture, or the types of technology necessary for the manufacture of such items. It is significant that museums of anthropology and natural history and not art museums were collecting the material. "Primitive art" always was, and quite often still is, displayed in an anthropological context in museums of science and natural history. It was not until 1939 that Northwest Coast Indian art was exhibited in an art display for the first time in the Golden Gate International Exposition in San Francisco.¹ It is my intention in this study to clarify the role of the artist in Haida society, and the significance of individual artists' styles in Haida art, but it will also highlight the artistic

achievements of one man. This has never been done in depth before, and it is necessary that it be done before a more realistic aesthetic appreciation of the art is possible.
III. Haida Art in the Nineteenth Century

Tom Price worked in the late Nineteenth and the early Twentieth Centuries. His art is generally typical of Haida art of that period, but Haida art had changed significantly during the Nineteenth Century due to increasing contact with white culture. Northwest Coast Indian art was not terminated by the drastic effects of white contact, but in some respects actually thrived because of the contact. That statement must be qualified, however, because many traditional elements of the art were lost, and the art did change in form and content, yet new forms did evolve based on the traditional ones and the result was highly successful. What follows is a brief description of traditional Haida art with which Tom Price was familiar, and then a discussion of the Nineteenth Century modifications of this art. Included in this chapter is a description of the traditional role of the artist in Haida society so that one may see exactly in what social as well as artistic context Tom Price worked.

The Haida people of British Columbia lived in villages situated in bays and inlets along the coastline of the Queen Charlotte Islands. They enjoyed a prosperous fishing economy. Food was easily acquired and stored for an entire year, so there was time for a complex development of the arts. The Haida lived in permanent dwellings of impressive size and structure. Large family groups lived in each cedar house. The most conspicuous art form was that of the totem poles which stood in front of the houses as visual symbols of the hereditary
and social position of the family within. Each person belonged to either the Eagle or the Raven clan. The clans were matrilineal (a child inherited membership in his mother's clan at birth) and exogamous (one married a member of the opposite clan), and all rights to social rank and property were inextricably bound up in them. The animal figures carved on the totem poles were clan crests, and the right to use them was inherited. Like European coats of arms, the crests were not narrative, but were symbolic of the wealth, rank, and status of the family. Canoes, spoons, headdresses, robes, fishing gear – almost all utilitarian and ceremonial objects might be decorated with these crest designs.

Superficially it might seem that this emphasis on social representation in Haida art would be restricting to the artist. But there were no rigid rules of representation except that a crest figure be recognizable. For the beaver all that was required was that the incisor teeth and tail be obvious. A bear was typically identified by prominent ears and teeth and claws. A raven's beak was long and straight, a hawk's beak was turned down and under so that it touched its face (which was often shown as a human face), and an eagle's beak was simply turned down. A whale was recognizable because of its dorsal fin and blow hole.

Even purely decorative designs without clan symbolism implied were derived from animal forms. But the animal forms were abbreviated. That is, obvious symbolic elements (the Beaver's tail and incisor teeth etc.) were exaggerated and less important elements were omitted. Objects ranging in size and
shape from a spoon to a totem pole were all decorated with the same identifiable crest forms, or with decorative patterns based on them. The kind of distortion necessary to adapt figurative designs to grounds of all sizes and shapes led to split representation of forms, abstraction of forms, dislocation of parts, and multiple variations on symmetrical compositions. A pronounced characteristic of Haida art was compositional adaptation to any given ground. As many parts of the animals as possible were depicted at once, including inner organs. Although designs might be so abstracted that they lost any coherent representational content, they still contained elements of animal forms. For example, painted and carved wooden chest designs often seemed purely decorative, yet eye forms and hands (remnants of figurative designs with symbolic content) can usually be discerned in the compositions. The fact that these chests were often made to sell to other tribes may explain their decorative rather than symbolic value, for a specific Haida crest would not have been appropriate for an object owned by a Tsimshian chief.

Not until the Nineteenth Century did argillite carving become significant. The only source of argillite suitable for carving was discovered near Slatechuck Creek at Skidegate Inlet, probably in the second decade of the Nineteenth Century. It is a unique material which is soft when first quarried and is thus easily worked. But it hardens with exposure to the air and will take a high polish. Argillite was first used

5A. Sutherland Brown, *Geology of the Queen Charlotte Islands,*
for scrimshaw carvings which had flourished from the early decades of the century because of contact and trade with European and American sailors. The work produced in argillite was quite distinct from that of the traditional socially significant art just discussed. The Haida artists such as Tom Price, Charles Edenshaw, John Cross, and others whose names have been recorded all lived in the late Nineteenth and early Twentieth centuries and worked primarily in argillite. It is important to understand that these artists were aware of and actually still part of the Haida cultural and artistic tradition or heritage (Tom Price and Charles Edenshaw were both chiefs and had made traditional objects such as totem poles) but that they were also by 1890 converted Christians who had given up much of the old Haida ways. Then they worked for new patrons and each in his own way strayed considerably from the Traditional stylistic norms.


"The slate or argillite used for carvings by the Haidas is a fairly unique rock composed of silt-sized fragments of kaolinite and less montmorillonite in a macerated very fine carbonaceous clay matrix that forms some 40% to 75% of the rock. There is no detrital quartz, and any detrital feldspar appears to be altered to kaolinite. In addition, crudely barrel-shaped grains of kaolinite with a different texture appear to be porphyroblasts that have grown out of the fine matrix. The rock has a well-developed fine foliation but is compact unless sharply hit ... A similar rock without the low-grade metamorphism induced by the folding and metamorphism by the adjacent Masset Formation would be unlikely to have the same subtle characteristics that make the rock desirable for carving."
Erna Gunther in her article on argillite noted that these carvings "flourished in a period of social disorganization and had no place in the culture". Because it was art made for the outside world it was not bound by tradition. For example, panel pipes were among the first objects made of argillite. They were intricately carved tobacco pipes, but not at all functional. They are called panel pipes because they look like carved plaques or panels rather than pipes. In these and other little carvings sold as schrimshaw, three-dimensional carvings of white sailors or mythical animals were incorporated freely into the compositions. There was great variety in subject matter, in realism, and in the degree of action represented. They were usually delightfully theatrical, and great emphasis was placed on portraiture or caricature of white men. Often white men's faces were carved separately of ivory and glued or pegged on argillite bodies. But in addition to this, plates, compotes, and platters based on silver and china patterns that the Indians saw in the white communities were carved in argillite. Some of the earlier examples of these were decorated with floral and geometric designs. Later ones tended to be adorned with the more traditional animal motifs and designs. These argillite objects were easily sold to white people as they were exquisitely done, and they were made as trade objects. Later in the Nineteenth Century more

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emphasis was placed on narrative sculptures based on the Haida mythology. Then, too, there was a sudden appearance of model argillite totem poles, shaman figures, and small argillite chests and boxes. Erna Gunther suggests that this was partly due to the prevalence of museum collectors in the late Nineteenth Century who wanted "authentic" native objects and were willing to pay for them. Tom Price and his contemporaries carved primarily argillite totem poles, plates, and boxes of this type.

The following two examples illustrate a traditional Haida art form and an argillite example based on the same art form but which shows a new experimentation with line and with composition. The comparison is of a large wooden painted and carved box dating probably from the second half of the Nineteenth Century, and a smaller argillite box approximately 20 by 30 centimeters in size which was probably collected in the 1880's. The wooden box illustrates the very traditional painted form of early Haida art. There is horizontal compositional symmetry, an easy transition from form to form, and a continuous curvilinear pattern giving a constant illusion of movement. Here, as in most compositions of this nature, colours were strictly arranged so that black was the primary colour, used only for outlining the most important features or the most important part of the design. Red was the secondary

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FIGURE 1

Wooden carved and painted box
Photograph courtesy of Wilson Duff
National Museums of Canada, Ottawa,
Catalogue number VII-B-457
The box was collected in Masset in 1901 from Charles Edenshaw by Dr. C. F. Newcombe

FIGURE 2

Argillite box front
Photograph courtesy of the American Museum of Natural History
Catalogue number 16/11/49
Negative number 320365
colour used for areas of less importance. Usually all designs were painted in red and black courvilinear patterns, as the wooden box in Figure 1 is painted, and blue or green, if used at all, were only for highlighting the most deepset background areas. This use of colouring was consistently used in traditional Haida art before the latter half of the Nineteenth Century, whether the objects were painted totem poles, painted canoes, painted boxes, painted masks, or painted garments. On a totem pole the painting accentuates the sculptural form. In the wooden box in Figure 1, areas subordinate to the black and red formlines are excavated down so that the formlines stand out in relief. The sculpture here accentuates the painted form.

The basic design elements or "type forms" in the wooden box design are the heavy formlines, which loop into large circular areas or ovoids, or which bend into rather squared "U" shapes. Since the designs on boxes of this type are abstracted so that there are no recognizable crest symbols in the compositions, and since the designs consist repeatedly of arrangements of these same type forms, it is quite difficult to distinguish individual styles in these objects. No two boxes are identical, but they are certainly similar in composition, colouring, and size.

The design on the argillite box front in Figure 2 is

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8Bill Holm, *Northwest Coast Indian Art: An Analysis of Form*, p.29.
based on the traditional form of the painted and carved wooden box designs. But the composition, although it employs the same design elements, is not a continuous curvilinear construction based on the movement of the formlines, even though the heavy wide formlines in this design dominate the composition. The formlines do not inter-connect. They merely outline the ovoids. The arrangement of these isolated shapes becomes more important than the fluidity of the formline structure. The only relief carving in the argillite box design is around the eyes. The rest of the design is delineated by incised lines and cross hatching.

Because argillite boxes were trade items there were no restrictions placed on the artist. Traditional relief carving, that is, the clear definition and separation of sculptural planes as seen in the wooden box in Figure 1 rarely occurred in argillite works. In the late Nineteenth Century many Haida artists worked in silver and gold jewelry and became experts in the art of engraving. This is quite evident in the scrollwork in border designs and in the extensive use of cross-hatching in much of the later argillite. The traditional clearly executed relief sculpture was replaced by graphic design in most argillite works. Argillite was worked as if it were a jeweller's art. Some traditional wooden box designs were painted and not carved. The designs in that case were not significantly different from carved and painted designs except that the dominant formlines were not accentuated by relief carving. What is significant about the painted designs is
that the lines (formlines) were the thickness of the brush. The tendency towards graphic design in later Nineteenth Century art and especially in argillite carving meant that pencil-thin lines began to dominate Haida design. More often than not the fluidity of the broad painted line was lost in an interpretation of traditional Haida design involving the incised line. Linear angularity, a feature atypical of Haida art, appeared in much late Nineteenth Century work in argillite. It is interesting that Charles Edensahw mastered techniques of engraving and not only retained the sense of curvilinear compositions of earlier Haida works but so developed this, even though he worked basically with incised linework, that his work represents a climax in Haida art. Similarly, Tom Price retained the clarity of traditional relief sculpture, yet his designs are very segmented and angular. Their work is in some respects traditional, and in some respects not. I prefer to view their work, which is the best of this period, as a successful modification and extension of the traditional form, rather than a deterioration of that form.

It is important in studying these individual artists' styles to realize that Haida artists were specialists working within an established tradition of craftsmanship. Alfred Adams, a Haida of Masset, related the following information concerning this to Marius Barbeau in 1939:

Among our people, the Haidas, the same carvers made both the masks, the spirits (narhnorh), and the totems. There was no difference among them. A
good craftsman could undertake anything he wanted. The art, however, was not the privilege of common folk; it had to be inherited in high society. A carver had to train his successors to continue his work, but as long as he was able it was his exclusive right to carve. A carver of totems was a high man. In former times there were men for every calling; as some were good speakers, others were makers of totem poles.9

Harry Hawthorn in his article entitled, "The Artist in Tribal Society: The Northwest Coast",10 explained that Northwest Coast Indian artists had no distinctive dress and no craft language. They did not need to possess supernatural powers as a shaman did. They engaged in other livelihoods besides carving or painting, except when they were commissioned to do certain pieces, or when they were working at their leisure.

Every Haida artist did have distinctive tools and templates which he usually manufactured himself. A set of templates, or cut out shapes of large and small ovoids, "U" shapes, and eye forms were standard equipment for an artist (see Bill Holm, Northwest Coast Indian Art: An Analysis of Form, page 31, Figure 22 and page 39, Figure 29, for illustrations of sets of templates). To paint a wooden box, for example, the artist would trace the outlines of the ovoids

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and perhaps the eye shapes inside the main ovoids. Then he would connect and define these shapes by painting the form-lines free hand, twirling the brush to accommodate each curve and recurve in the design. For the most part, only the "U's" and ovoids and eyes would be traced. These are the ubiquitous type forms in Haida art. But the arrangement of these forms within a composition was always a spontaneous creative act. No two sides of a single box design and certainly no two box designs, even by the same artist, are identical in compositional arrangement. That there are no exact copies in Haida art reinforces the idea that individual styles are prevalent in Haida art, in that personal innovation is inherent in the art itself.

In the late Nineteenth and early Twentieth Centuries when Boas, Newcombe, Swan, and Swanton were collecting material for the large Eastern museums, there was more than ever a flourishing art trade because of the competition for sales to white collectors as well as for local commissions. Tom Price worked in this context. His work is well represented in museum collections in North America and in Europe, even though it was never labeled as his. But museums repeatedly chose his work (and the work of Charles Edenshaw) from their bulk of "anonymous" Haida or Northwest Coast Indian material to display, as in the main case of argillite in the American Museum of Natural History in New York which contains predominantly his work. Unconsciously museum workers were singling out the best individual styles in Haida art.
IV. DOCUMENTED INFORMATION ON THE LIFE AND WORKS OF TOM PRICE

There is some documented information on the life of Tom Price, the most significant of which is his title of chief of Ninstints since he repeatedly used themes and crests related directly to Ninstints in his work, and his association with people like Dr. C. F. Newcombe who owned some of his work since this helps in identification of his work.

The photograph in Figure 3 is labeled "Skidegate Indians Tom Price and John Robson as chiefs, Oct., 1901." and "Skidegate and Ninstints men Tom Price and John Robson in Chilkat blankets and headdresses. Flemming." The second label is from lantern slide X22 in the Newcombe Collection in the British Columbia Provincial Museum in Victoria. "Flemming" probably refers to Harold and Edgar Flemming who were photographers in Victoria at the time the picture was taken. Since three slightly different photographs were taken at this sitting, and since the men were obviously posed against a staged backdrop, it does appear to be the work of a professional photographer. The American Museum of Natural History has a slightly different view (A.M.N.H. Negative number 45608) in which the carved raven rattle is in Tom Price's hand. The following is a possible reference to the photograph. It is a letter to Dr. C. F. Newcombe from John Robson dated May 25, 1904, in which Robson said:

I want you to send me two old fashioned Photos that a man on Government Street (Victoria)
took of myself a long time ago.\textsuperscript{11}

Similarly in another letter to Dr. Newcombe from John Robson dated August 24, 1907, Claxton, British Columbia, John Robson said:

I want to send you a letter to tell you about the Indian curios picture made for you. I'll take your offer, that you offered me @ 50¢ a picture. Please send me two picture that you taken of me with Thos. Price. Please send me the money as soon as you can ... \textsuperscript{12}

This photograph was positively identified by Mrs. Peter Kelly, Tom Price's daughter-in-law, as being Tom Price and John Robson in old ceremonial dress.

Tom Price was born on Anthony Island at the tip of Moresby Island, and the Indian name of the place was "Gwai" according to his daughter-in-law. This was near "Skunggwai" which means "red cod island", and there was a village there similarly called "red cod island village". But according to the British Columbia Provincial Museum's Anthony Island report:

European traders followed the practice of naming each village after its chief. In recent years the main chief of the village was Ninstints (person equal to two) and his name is the one which has most commonly been used for the village.\textsuperscript{13}

\textsuperscript{11}Letter, John Robson to Dr. C. F. Newcombe, May 25, 1904, Archives of British Columbia, Newcombe Collection, Correspondence File of "John Robson".

\textsuperscript{12}Letter, John Robson to Dr. C. F. Newcombe, August 24, 1907, Archives of British Columbia, Newcombe Collection, Correspondence File of "John Robson".

FIGURE 3

Left: Tom Price    Right: John Robson

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.  C. F. Newcombe Collection, Negative number E 149.
The title of the chief, that is, the name "Ninstints", was handed down from uncle to nephew. In this case it was a title belonging to the Eagle clan. Again according to the report:

Before the village was deserted in the 1880's a bearer of the name Ninstints was to become one of the two greatest Haida chiefs, sharing with Edenshaw of Masset the unique distinction of having given ten potlatches.¹⁴

Edenshaw was also an Eagle chief's title which was handed down from uncle to nephew. Thus there was more than one chief Edenshaw and more than one chief Ninstints. To give ten potlatches would require tremendous wealth and social position, such as few men, even chiefs, possessed.

In 1862 a smallpox epidemic which originated in Victoria swept the coast of British Columbia. The effect on Indian communities was devastating. By the 1880's the village of Ninstints and the surrounding areas were abandoned completely, and people from Skidegate took in the survivors. The Anthony Island report again records that:

Their chief at that time was Elijah Ninstints, successor to the great Ninstints who had given ten potlatches. Dr. Peter Kelly remembers visiting Anthony Island with Elijah Ninstints who showed him his wife's remains in the small burial house. The old chief's name passed to a nephew, Tom Price, Peter Kelly's step-father. Later it passed to Timothy Tait, although some say he never did properly assume the name. On Tait's death nobody claimed the name.¹⁵

¹⁴ Ibid., p. C59.

Mrs. Kelly remembers that Tom Price took the name Ninstints sometime after her marriage in 1906. That is, he had long been a resident of Skidegate and a converted Christian when he assumed the hereditary title of chief Ninstints.

Tom Price worked as a fisherman and boat builder in Skidegate. There is also a record of his having been appointed village constable of Skidegate in 1916. This information is based on a letter in the records of the Indian agency at Masset to Mr. Gibson from Tom Price dated Skidegate, February 3, 1916, in which Tom Price thanks Mr. Gibson for the appointment. But Tom Price also continually worked on argillite carvings and whatever else appealed to him, and he often went to Victoria and Prince Rupert to sell things. One informant said he and John Cross used to go to Victoria together to sell their things. It is interesting that these two men knew each other and perhaps worked together because their art styles are very similar.

Tom Price married Sarah, a woman who had a child by a previous marriage, and they had no children of their own. Tom Price's step-son was Peter Kelly, who became a very successful and influential Indian minister in British Columbia. Mrs. Peter Kelly lives in Vancouver now and has graciously given me a great deal of information about Tom Price, as she and her

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husband lived in the same house with Tom Price and his wife Sarah for the first five years of their marriage, 1906-1910. The photograph below is a detail from a large group portrait taken in Skidegate when Mrs. Kelly was a young girl (c.1900). She identified nearly every person in the photograph, and this she identified as Tom Price. The photograph is from a miscellaneous collection of old photographs in the University of British Columbia Museum of Anthropology collection.

FIGURE 4

Photograph of Tom Price
Skidegate c.1900
Photograph courtesy of the University of British Columbia Museum of Anthropology
Mrs. Kelly described Tom Price as a very friendly, warm person who "never got mad". She also said, "When you talked to him when he was carving he didn't hear you." Other informants referred to his dignity. Although he had no children of his own, he was in effect the honorary grandfather and was affectionately called "Chee-ni Tom" which means grandfather Tom. He died at Prince Rupert in 1927 at an estimated age of 66, and he was buried at Skidegate.

More particularly, Mrs. Kelly remembered Dr. C. F. Newcombe and Mr. Landsberg as collectors of Tom Price's work. Mrs. Kelly saw the C. P. Smith collection in Victoria, and in it recognized pieces by Tom Price (the Glenbow-Alberta Institute argillite poles, 62-62-61, Figure 42, and 62-62-54, Figure 47, came from that collection).

She remembered that Tom Price was fond of whale designs and fish designs, and that he frequently used ivory, shell, and abalone inlay in the eyes and teeth of animals. She described a bear bowl in accurate detail to me, then later identified my photograph of a bowl which is in the British Museum (1944. Am.2.136, Figure 40) as being that bowl, carved by Tom Price.

Other pieces which she identified without hesitation as being "his work" were the Glenbow-Alberta Institute plate, 55-6-12, Figure 23; two argillite plates from the National Museum of Canada in Ottawa, VII-B-762, Figure 14, and VII-B-825, Figure11; and an argillite box from the Smithsonian Institution, 88998, Figure 9, although she didn't remember ever seeing him carve such boxes. She seemed to think that the Newcombe
drawings were by Tom Price as well, Figures 19, 21, 22, 24-30, 32, and 33.

It must be remembered that Mrs. Kelly is an elderly woman recalling things from up to sixty years ago. Even so, her information tends to reinforce that from other sources (she was especially accurate with dates), and when she was unsure about anything she asked me not to record it for fear that it might be incorrect. For example, she thought that the term "daughter-in-law" was not explicit because Tom Price was her husband's step-father, and therefore not a blood relation, and the term implied to her a family relationship. I am grateful for her attempts to identify his style, but I realize that she is not a qualified art critic of this art.

Another source of information on the life and works of Tom Price are the publications of Marius Barbeau. In his book, Haida Carvers in Argillite, he attempts to record documented information on the lives of Haida artists, showing examples of their works. His attributions in this book and in his Haida Myths Illustrated in Argillite Carvings18 were based partly on the opinions of Haidas to whom he showed photographs in 1947, and partly on his own impressions. But Barbeau's works contain numerous inaccuracies and inconsistencies. In his section on Tom Price there works which are stylistically so dissimilar that it is highly unlikely that they are all by the same man. One

of these is an argillite plate which Wilson Duff has firmly attributed to Charles Edenshaw (Haida Carvers in Argillite, Page 45, Figure 56). Elsewhere in his book Barbeau has illustrated works by Tom Price but has attributed them to other carvers. The Smithsonian argillite box which I have illustrated in Figure 9, Barbeau has illustrated in Haida Carvers in Argillite, Page 60, Figure 65. This he has said is by "Peter Kelly's father" (Tom Price). On the page facing this illustration is the argillite box which I have illustrated in Figure 39 (Barbeau, Page 61, Figure 66). The two boxes are almost identical in detail. But Barbeau attributes the second box to George Smith.

In general Barbeau's summary descriptions of artists' styles have some basis of truth. But his sources of information were at times unreliable (he would ask Haida people who did not know the artists well and who were not themselves in any way trained in art for stylistic identifications), or else the facts were confused, and he was unsuccessful in substantiating his attributions with coherent stylistic evidence. With these facts in mind I will proceed with my own stylistic comparisons.
V. THE DISTINCTIVENESS OF INDIVIDUAL STYLES IN HAIDA ART

There is a wide range of styles in Haida art, some of which are very similar to one another, and some of which are distinctly dissimilar. The argillite plates illustrated in Figures 5 and 6 are stylistically very similar to each other. They are of similar dimensions and proportions. Although the central figures are not of the same subject matter, the unusual placement of them in a recessed rectangle is the same in both plates. One plate is set in a wooden frame or base which is unusual, and the elongated hexagonal forms are also atypical of Haida art, so that the similarity between the two plates is all the more striking. Unit for unit the two outer compositions are arranged in an almost identical fashion. The incised designs are very linear and somewhat angular. The formlines, ovoids, and "U" shapes are not carved in relief but are accentuated only by occasional excavated areas as seen around the eyes of the faces at the top and bottom of each rectangle. One never finds two identical compositions in Haida art unless they were meant as a pair. The close similarity of the compositional elements and compositional arrangement in these two plates is uncommon. There are local and regional Haida art styles in which one finds certain stylized design elements and particular local crests or myths prevalent in all the art of the area. But individual styles still persist. Some styles are linear and angular while some are curvilinear. Some artists carved more deeply than others, and some used only
graphic incision. The plates illustrated in Figures 5 and 6 are unusually similar in technical execution as well as in design. I would guess that they are by the same artist, since the styles of John Cross and Tom Price who worked in close proximity to each other, using the same angular design elements, and often illustrating the same themes in their art, are less alike than the styles of these two plates.

FIGURE 5
Argillite plate in wooden base
Photograph courtesy of the University of British Columbia Museum of Anthropology
Catalogue number A6973
Central figure is a shaman

FIGURE 6
Argillite plate
Photograph by courtesy of the British Museum
Catalogue number 1961.Am.4.3
Central figure is a salmon
The drawing illustrated in Figure 8 is of a tattoo design that was done for John R. Swanton by John Cross of Skidegate. In this design the eye of the whale, the fins, and the tail are firmly drawn, but the interior and connective lines of the design are somewhat sketchy and sparse in detail. In view of the fact that Haida artists often began a composition by tracing the ovoids and "U's" from templates, it seems possible that the traced forms could dominate the design unless the overall composition were developed around these forms. Here these traced forms do dominate the composition. The ribs of the whale in the drawing are not at all attached to any formline, and the stomach is defined by a single line. Usually the parts of Haida designs, even in drawings, are interconnected with a great deal of complexity and fluidity. The painted drum illustrated in Figure 7 contains a fuller composition, and this is probably partly due to the medium, as the drum is painted and the tattoo design is done in pencil or crayon. The basic ovoids and "U" shapes in the two designs are quite similar in shape and proportion. Likewise the structural arrangement of these shapes to form the head, fin and tail of each animal is similar. In a case such as this with one piece being clearly documented and attributed to a specific artist, I feel justified in attributing the other piece to the same artist on the basis of the comparison.

It is interesting to compare the John Cross drawing to the drawing of the killer whale illustrated in Figure 28, which I believe to be by Tom Price. The basic format of the two
designs is quite similar. The elongated rectangular "U" shapes of the fins of both animals, and the elongated flattened ovoids in the tails and fins are very similar design elements, but that is where the similarity ends. The inner portion of the Tom Price killer whale is filled with a continuous pattern of shapes connected by formlines. The design elements flow from one into the next, and there are no abrupt junctures as each formline tapers to a point just before meeting another line. The John Cross drawing is linear and sparse in detail in comparison. I have not illustrated any examples of John Cross' argillite, but his plates and model totem poles are often superficially similar to those of Tom Price, in subject matter as well as in design elements and composition. It is basically Tom Price's development of composition and fullness of form which distinguishes them.

The argillite box seen in Figure 10 which follows is attributed to Charles Edenshaw by Professor Wilson Duff, and by Hill Holm. It is illustrated in Bill Holm's book, Northwest Coast Indian Art: An Analysis of Form, Figure 2. It exemplifies intricate line work and a strong curvilinear composition. The incised lines retain the fluid sense of movement that characterized traditional compositions (Figure 1) based on formline structure. The composition fills the rectangular ground in an ingenious manner. It is basically a graphic style, however, and has strong overtones of the jeweller's art of engraving. The cross hatching is so fine as to be almost imperceptible. The areas in high relief swell up out of the
FIGURE 7
Painted drum, red and black
Photograph courtesy of the University of British Columbia Museum of Anthropology
Catalogue number A4257
Eagle and killer whale design

FIGURE 8
Drawing of a tattoo design
Plate XX, Figure 11 of Swanton's Contributions to The Ethnology of the Haida
Killer whale design
flat ground and the sculptural forms are subtle and rounded, being consistent with the overall composition.

Tom Price's solution to a similar artistic problem is seen in Figure 9. The box is attributed to "Peter Kelly's father" in the records of the Smithsonian Institution and is similarly attributed to Tom Price in Barbeau's *Haida Carvers in Argillite* (Figure 65, Page 60). It is possible that the museum labeled the box on the basis of Barbeau's attribution. But Mrs. Peter Kelly also identified the box as being "his work". No one of these attributions is entirely reliable, but three such attributions tend to confirm the identification. In this box Tom Price has conspicuously used the traditional design elements or type forms of the ovoid, the "U" shape, and the split "U" shape (those "U" forms with a dividing line inside them). On the end of the box a face in low relief is defined by the grouping of these ovoids and "U's" and a double row of teeth which are outlined by strong formlines which gracefully intersect each other. Tom Price's composition is definitely an additive arrangement of angular shapes rather than one of curvilinear spiraling. There is a clear and consistent definition of sculptural planes. The design is handled in terms of low relief sculpture, not graphic design. Rather than a high relief figure emerging from an incised surface design as in the hawk's beak in Figure 10, Tom Price has a high relief figure boldly jutting out from a low relief ground. Tom Price's work seems to be quite unique in Haida art because of its angularity and its tendency toward a
FIGURE 9

Argillite box
Photograph courtesy of the Smithsonian Institution
Catalogue number 88998
The projecting figure in front is a bear

FIGURE 10

Argillite box
Photograph courtesy of Wilson Duff
British Columbia Provincial Museum, Victoria, British Columbia
Catalogue number 10622
geometrical patterning of shapes. Haida art is traditionally spontaneous in feeling, and is usually completely curvilinear. In this respect Edenshaw's box design is more traditional. But Tom Price adheres to the traditional low relief sculpture of the painted and carved wooden chests which, as seen in Figure 1, was originally to accentuate the heavy black form-lines which dominated that kind of composition. Each artist has developed an individual style based on the traditional art which he was familiar with, but each has created a new and unique form in so doing. I agree with Bill Holm that:

It seems that every Haida artist of any consequence was an innovator and each developed his own distinctive handling of form and space within the prescribed system.¹⁹

These examples illustrate the distinctiveness of the individual styles within the framework of that system.

VI. WORKS ATTRIBUTED TO TOM PRICE

The plate illustrated in Figure 11 is a documented piece by Tom Price. It is in the National Museum of Canada in Ottawa and is attributed to Tom Price in the museum catalogue records. It is similarly attributed to Tom Price by Barbeau in *Haida Carvers in Argillite*, Figure 57, Page 46. The shell or ivory inlay around the border is a feature which Mrs. Kelly mentioned as being common in Tom Price's work. This was one of the plates she identified as being "his work". The composition is structures in a very geometrical fashion. There is a distinct angularity and clarity of shapes within the composition, but they are arranged in a connective and interlocking pattern. The formlines sometimes almost dissolve between the shapes, but one can follow the unbroken formlines through the labyrinth of shapes. Each form yields and merges into the next, two large circles at the top of the composition merge into the formlines around the eyes. The formlines that define the "U's" and split "U's" taper down at the ends so that they merge into the formlines that they meet. This very sophisticated blending of shapes results in a successful fluidity of design which is all the more remarkable considering the angularity of the components of the design.

The box illustrated in Figure 9, also a documented piece by Tom Price, is strikingly similar to the plate in Figure 11 in design elements, compositional structure, and in the method of low relief carving employed. Again, the designs are handled in terms of low relief sculpture, not graphic
FIGURE 11

Argillite plate with shell or ivory inlay border
Photograph courtesy of the National Museums of Canada
Catalogue number VII-B-825
incision. The plate in Figure 11 is quite like traditional wooden carved box fronts in composition.

The following are design elements, or type forms, which appear to be basic, taken from the documented pieces illustrated in Figures 9 and 11. They are unique elements which can be described as diagnostic of Tom Price's style. The raised split "U" form in which the line itself becomes a sculptural shape, is atypical of Haida art in general, as are the elongated ovoids and the angular rather than rounded "U" shapes. Angularity in design elements or in compositional structure was rare, even in this late period of Haida art in which innovation was quite common.

The three argillite plates illustrated in Figures 13, 14 and 15 are quite similar to one another in composition and in subject matter. Those in Figures 13 and 14 were both collected for the National Museum of Canada by Dawson in 1885. The angular split "U" forms, the crescent circles (even used in the eyes), the elongated ovoids relieved by crescents, and the profile faces within the ovoids are all quite similar elements to the ones illustrated in Figure 12. Each of these compositions is structured by the careful arrangement of exactly these type forms. There is considerable variety in proportions of the ovoids and "U's", in the numbers of these shapes used in each design, and in the placement of the various shapes. This is a complex and intellectualized art style evidenced by the endless variety in handling of even the most similar types of compositions. On the basis of the comparison of these plates
A. Crescent circle motif  
B. Profile face within an ovoid  

C. Elongated ovoid relieved by a crescent shape  
D. Raised split "U" shape  

E. Angular split "U" shape  
F. Elongated angular split "U" shape  

**FIGURE 12**

Design elements or type forms taken from documented compositions by Tom Price
FIGURE 13
Argillite plate, wasco design
(mythical sea wolf)
Photograph courtesy of the National
Museum of Canada
Catalogue number VII-B-760

FIGURE 14
Argillite plate, killer whale design
Photograph courtesy of Wilson Duff
National Museum of Canada
Catalogue number VII-B-762
with the documented pieces in Figures 9 and 11, I would attribute these to Tom Price.

The plate illustrated in Figure 16 was collected by E. G. Salmon in Victoria in 1882. The plate in Figure 17 was collected by Dr. J. W. Powell between 1880 and 1883. These designs are again made up of the same angular "U" shapes and elongated ovoids. But the compositions are quite different from the examples just seen in Figures 13, 14, and 15, which were clearly figurative. The round plate in Figure 17 is decorated with a sculpin design (a sculpin is a small spiny fish). The animal's head is recognizable, but the rest of the body is disjointed and spread out around the rosette in the
center in much the same way as painted hat designs conform to the conical shape of the hat (one such hat is illustrated in Figure 31). The large crescent circles used in the tail fin of the sculpin are used also as eyes in the two whales in the
plate in Figure 16. The rows of teeth in the facing heads of the two whales are the only non-abstract components of the total design. The whales meet face on, their bodies go around the outside rim of the plate on each side, and their tail fins turn up and meet in the center under their heads. The easily recognizable animals just seen in Figures 13, 14, and 15, Bill Holm would describe as "configurative". These compositions illustrated in Figures 16 and 17 he would describe as "expansive":

When an animal is distorted, split, and rearranged to fit the given space, but the identity of the essential parts is apparent and to some extent their anatomical relationship to one another is maintained, the resulting arrangement can be considered an example of expansive design.20

Again, because of the similarity between the design elements in the plates in Figures 16 and 17 and those of the documented pieces in Figures 9 and 11, and because of the distinctive arrangement of only these design elements to form the bodies of animals, these too can be attributed to Tom Price.

Two argillite plates which I could not illustrate are also from the American Museum of Natural History collection, and are very similar in design and composition to the plates illustrated in Figures 15 and 17. A.M.N.H. 16/605 is a round argillite plate with a whale design very nearly like that of the whale in the plate in Figure 15, wrapped around the inside rim of the circular ground. It is illustrated in Franz Boas'

20Bill Holm, Northwest Coast Indian Art: An Analysis of Form, p.21.
Primitive Art, Figure 240, Page 234, and in Barbeau's Haida Carvers in Argillite, Figure 41, Page 51. A.M.N.H. 16/611 is a round argillite plate with a sea bear design arranged much like the sculpin design in Figure 17. It is illustrated in Boas' Primitive Art, Figure 246, Page 258, and in Barbeau's Haida Carvers in Argillite, Figure 42, Page 52. Both plates were collected between 1880 and 1883 by Powell, as was the plate illustrated in Figure 17. Both were attributed to Tom Price by Barbeau, as was the plate in Figure 17.

Dr. C. F. Newcombe of Victoria, an amateur anthropologist and naturalist who in his lifetime accumulated an impressive collection of Northwest Coast Indian material, had among his collection a sketch book of designs done in coloured pencil by John Robson (John Robson's name was on the cover and the book is catalogued in the Newcombe Collection as being by him). Dr. Newcombe had with these drawings another sketch book containing twelve Haida crest designs, recognizably by a hand other than John Robson's. In the Newcombe Collection catalogue this book is labeled as being from Skidegate but there is no other documented information concerning the drawings. The unlabeled set of drawings owned by Dr. C. F. Newcombe are similarly composed of angular "U" shapes and elongated ovoids, but the forms are more delicate and the lines thinner and more attenuated than in the argillite compositions attributed to Tom Price. This could be due to the nature of the medium, as these

are pencil drawings. I think it is fair to attribute the drawings to Tom Price on a stylistic basis since they seem to be clear statements of the kinds of compositions thus far discussed. The photograph of John Robson and Tom Price in Figure 1 was probably arranged for by Dr. Newcombe as John Robson's letter to him suggested. It confirms the fact that Newcombe knew both men. He also left scattered notes concerning works he commissioned John Robson to do for him, as well as notes about Tom Price's lineage and relationship to Ninstints. It is not unlikely then that Newcombe would have in his possession works of art by both men. The subject matter reinforces the impression that Newcombe's unlabeled drawings are by Tom Price because the drawings illustrate predominantly Eagle clan crests and one specific crest from Ninstints (the five finned black killer whale). Tom Price as Eagle chief of Ninstints may have had a strong preference for such crests. On the basis of all this information I attribute the drawings to Tom Price.

The covered argillite compote in the shape of an eagle, illustrated in Figure 18, is unusual for it is certainly a foreign or non-Indian form, but it has been adapted to traditional Haida design. The sea bear design on the lid is a clear example of "expansive" composition. The naturalistic eagle form is covered with abstract "distributive" design (Bill Holm's term for totally disjointed and abstracted compositions). Oddly, a face decorates the eagle's tail. The genius of the composition is that these heterogeneous elements are tied
together by a continuous sense of pattern and design. (The wing tips have been broken and filed smooth - the completed design is severed and would never have ended as abruptly as this.) The angular "U's", profile faces, and raised split "U's" are the same as those elements abstracted from the documented pieces by Tom Price, seen in Figure 12. Tom Price seems to use the same design units repeatedly but with great variety in "configurative" or "distributive" or "expansive" compositions. In all his compositions and designs he shows a great preference for oversized faces shown frontally, with large eyes, squared ears, and broad grins. The drawing in Figure 19 and the silver brooch in Figure 20, both of which are beaver designs, and which are similar in detail and composition to one another, exemplify the predominance of faces in Tom Price's compositions. As in the sea bear design on the lid of the compote in Figure 18, the beavers' faces are more than half the size of the bodies.

The drawings in Figures 21 and 22 are also examples of "expansive" compositions. The type of split representation used in the compositions is that frequently used in other works which I believe to be by Tom Price. The faces are shown frontally, but the bodies are split along the backbone. The faces are also consistently very much larger than the other parts of the bodies.

Again, as seen in Figures 23, 24 and 25, faces dominate the compositions. These designs are all similar examples of split representation. The handling of the eyes in Figures 23 and 25 is almost identical. In these and in previous examples,
FIGURE 18
Argillite eagle compote with sea bear design on lid
Photograph courtesy of the National Museums of Canada
Pearsall Collection, Miami, Florida

FIGURE 19
Red and black pencil drawing, beaver design
Photograph courtesy of the British Columbia Provincial Museum, Victoria, British Columbia
Catalogue number 1166, Newcombe Collection
whether the eyes are small and round or long and sleek, the formline surrounding the ovoid containing the eye always drops down at the cheek and loops around to define the mouth as well. The long tapered "fingers" on all three animals are quite similar. In the argillite plate in Figure 23 the negative space between the hands (the cross hatched area) is a carefully designed shape. This is an exceptionally well designed composition because of its clarity, balanced symmetry, and strong angular rhythm. The design elements are exactly the same as the ones which I abstracted from the documented works by Tom Price and illustrated in Figure 12. This plate is one of the ones which Mrs. Kelly described as "his work".
FIGURE 21

Red and black pencil drawing, dog fish or shark design (note the gill slits in the cheeks)
Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection

FIGURE 22

Red and black pencil drawing labeled as "zom oose" or "living log"
Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection
FIGURE 23

Argillite plate, sea bear or dragon fly design (variously attributed to different animals)
Photograph courtesy of Wilson Duff Glenbow-Alberta Institute, Calgary
Catalogue number 55-6-12
FIGURE 24
Red and black pencil drawing, sea grizzly bear design
Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection

FIGURE 25
Red and black pencil drawing, frog design
Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection
What follows is a closer examination of the drawings done for Dr. C. F. Newcombe. It is apparent that the unfinished drawing in Figure 26 was begun by tracing templates of ovoids. The formlines of the body outline and of the fins are done free hand. This is an unfinished outline of a five-finned black killer whale. The five fins are simply very elongated "U's". These proportionately long and thin shapes, as well as the elongated ovoids resemble the design elements of the documented works of Tom Price, illustrated in Figure 12. The completed drawing in Figure 27 has a similar outline or formline structure which has then been filled in with inner ovoids, profile faces, and inner "U's". These secondary forms are drawn in red, whereas the formlines are in traditional black. The crescent shape in the ovoid of the eye of the animal in Figure 29 is again similar to previous examples. The completed drawing is of a sea otter, so an ear and teeth have been added, and there are no fins. But the compositions are very close regardless of subject matter. These drawings well illustrate the artist's method of constructing a design.

The drawings in Figures 28, 29, and 30 are very similar to one another in composition. Figures 28 and 29 are drawings of whales, as is evident in the rendering of spouting blow holes. In Figure 28 the teeth are accurately depicted as baleen, whereas the sharp teeth of the whale in Figure 30 indicates that it is a killer whale. The creature illustrated in Figure 29 is a sculpin. It is interesting that an upside down face with distinct eyes, ears and a pointed nose is used
as a filler design within the body of the sculpin.

These animals are leaping and diving, and the fins and especially the tail fins emphasize the whiplash movement. In the sculpin design each spine stabs back at the next one, then the tail fin makes the circle complete by directing the visual thrust back to the head. A similar directional thrust occurs in the fin back design, but here the powerful impact is due to
FIGURE 28
Red and black pencil drawing, whale design
Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection

FIGURE 29
Red and black pencil drawing, sculpin design
Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection

FIGURE 30
Red and black pencil drawing, fin back or black fish (that is, a killer whale with two dorsal fins)
Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection
the compact compositional arrangement of the fins and tail. The formline that defines the backbone of the fin back is a strong tight arc, whereas in the other two drawings the body formlines are more gracefully curved lines. There is deliberate and ingenious variety in these very similar compositions.

Using the Newcombe drawings for comparison, it is then easy to identify painted works by Tom Price. The painted design elements and the compositional arrangement of those elements in the hat in Figure 31 is quite similar to the drawing in Figure 32. The comparison of the wasco drawing in Figure 32 with the painted wolf design on one of the hats is exceptionally close. They are almost identical in form and detail, except that the wasco holds a whale on its back. The wasco is a mythical sea monster, or sea wolf which was large enough to capture whales in its teeth. It is usually depicted with a whale in its teeth and a whale held on its back by its wolf-like tail. I would certainly attribute the hat in Figure 31 to Tom Price on the basis of this comparison.

Tom Price was evidently very consistent in his method of composition and in his choice of design units. But the fact that no two designs are identical is significant. Each design is a new arrangement, a new variation on a theme. The drawings here are internally ordered, and the traditional colour symbolism holds true in that black is the primary colour and red is the colour used for inner forms and secondary elements in the designs. His is a very expressive and lively art form, in spite
FIGURE 31

Red and black and blue painted spruce root hat, wolf design
Photograph courtesy of Bill Holm
Charnley Collection, Seattle

FIGURE 32

Red and black pencil drawing, wasco design (mythical sea wolf)
Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection
of the formal abstraction. The tension of line and the multiplicity of compositional arrangements make it so. The following is an excellent example of totally abstract forms expressing the living essence of the animal depicted.

Two sinuous lines define the fleshy sides of the skate, merge with the curving spine, then are abruptly halted by the flattened ovoid, and the jagged last joint, the sting, lashes back around. Just a few lines express the undulating movement the animal's body would make in the water. The slender, graceful body lines contrast sharply with the thrust of the tail.

FIGURE 33
Red and black pencil drawing, skate design
Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C., Catalogue number 1166, Newcombe Collection
This box has again the squarish "U" shapes, split "U" shapes, elongated ovoids relieved by crescents, and crescent circle motifs which are characteristic of Tom Price's work. The sea bear design is quite similar in detail to that of the argillite plate in Figure 23, especially in the tapered "fingers" and the curled nose. The careful structuring of the geometric shapes and the strong relief carving produces a rhythmic vitality. And here again, an oversized face dominated the otherwise abstract composition. Therefore I attribute this, too, to Tom Price.
FIGURE 35

Argillite box, front and back, abstracted design typical of traditional wooden carved boxes
Photographs courtesy of Wilson Duff
American Museum of Natural History
Catalogue number T/22717
FIGURE 36

Carved wooden chief's seat, belonged to Captain Gold of Gold Harbour, Skidegate, back and one side, abstracted box design
Photographs courtesy of Wilson Duff
Chicago Field Museum of Natural History
Catalogue number 79595
FIGURE 37

Argillite box, front and back, abstracted design typical of traditional carved wooden boxes
Photographs courtesy of the Smithsonian Institute
Catalogue number 89002
The compositions of the boxes illustrated in Figures 35, 37, and 38 are very similar to one another. It takes careful observation to realize that the boxes seen in Figures 35 and 38 are not identical. The type forms, again like those from documented works by Tom Price illustrated in Figure 12, are identical; it is only in the arrangement of forms that there are differences. In all three of these boxes the cross hatching is the same. It is firm, and the lines are widely spaced and intersect always at right angles. These are excellent examples of the infinite variation of pattern and composition within what seems only superficially to be a rigid art style. The carving of the wooden chief's seat appears to be heavier and the design elements are bolder than those of the argillite boxes. This is probably due to the medium since
argillite can be worked in minute detail. But the compositions of the argillite box front in Figure 35 and the chief's seat back in Figure 36 are nearly identical in detail and arrangement. On the basis of this series of comparisons I attribute the chief's seat and the three boxes in Figures 35, 37, and 38 to Tom Price.

FIGURE 39
Argillite box, front and top, bear and frog projecting figures
Photographs courtesy of Bill Holm Holm Collection, Seattle
The box illustrated in Figure 39 is almost identical to the Smithsonian box illustrated in Figure 9, which is labeled in the museum records as being by "Peter Kelly's father". The crescent circles, the elongated ovoids relieved by long crescent-shaped slits, the raised split "U's", are all design elements used in both boxes, and are the same as those illustrated in Figure 12 as characteristic of Tom Price's work. The projecting bear faces are also nearly identical in both boxes. There cannot be much doubt in the attribution of this box to Tom Price, based on a direct comparison with the documented box.

In the boxes in Figures 9 and 39, the projecting faces are the focal point of the otherwise flat geometric design. In small argillite totem poles the entire form is constructed of faces and figures, with only occasional flat areas, such as the ears and fins of animals, which are decorated with low relief or incised patterns of ovoids and "U" shapes. It is with a knowledge of the kinds of faces and full figures used by Tom Price in identifiable works, that one can then identify his sculptural works.

The argillite bowl in the shape of a bear illustrated in Figure 40 was identified by Mrs. Kelly as being by Tom Price. She seemed to remember having seen this piece many years ago. The form of the bowl is traditionally Haida, as bowls and boxes often took the shape of an animal. The projecting bear's face is almost identical to the faces of the bears on the argillite boxes illustrated in Figures 9 and 39. The design elements on
the legs and ears of the bowl are typical of Tom Price's work, as illustrated in Figure 12. The seeming ease with which the sculptor pulls the powerful snout out of the decorated walls of the bowl is quite admirable. This man's style remains quite the same regardless of media, scale, or subject matter.

The bear's face on the bowl in Figure 40 is very similar to the face on the hat of the shaman figure in Figure 41. The details and proportions are very close, especially in the treatment and shape of the nose. The shaman is wearing a traditional conical hat similar in shape to the one illustrated
FIGURE 41

Argillite shaman figure, profile, detail of hat, and back view
Photograph courtesy of the University of British Columbia Museum of Anthropology
Moffat Collection, Vancouver
in Figure 31. The shaman was believed to actually transform himself physically into the spirit world of animals. Here the neck and face are distorted and the hands appear to be claws. There is tension in the arched neck, as if the human being is actually in the process of transformation into perhaps a sea otter. The sculptural design of the hat is extremely unusual. The shape of a typical Haida hat here becomes the complete face of a bear. This too may be indicative of the shaman's powers of transformation. The hocker figure with visible intestines, which merges into the bear's snout, is equally strange. The hocker motif is not unknown in Northwest Coast Indian art, but it is rare. The shaman's long braided hair is shown as an accurate detail of his ceremonial dress. The excellent composition and the fluid movement within the anatomical form are outstanding. If this too is the work of Tom Price, which it seems certainly to be on the basis of the previous comparisons, then it is one of his sculptural masterpieces.

The animal faces at the top and bottom of the argillite pole in Figure 42 are nearly identical to the faces of the bears on the boxes illustrated in Figures 9 and 39, and to the face on the bear bowl in Figure 40. The bridges of the noses form an arc which curves down and out and ends in a scroll. The lips and eyebrows are wide bands, as clearly defined as a formline. The area around the eyes is modeled to accentuate the structure of the face. All lines lead from the face to the tip of the nose. To be noticed also are the crescent circles, elongated ovoids, and "U" forms in several areas (on the ears, fins, and
FIGURE 42

Argillite totem pole
Figures from top to bottom are a killer whale holding a human figure, and a sea bear holding its own tail fin.
Photograph courtesy of the Glenbow-Alberta Institute, Calgary, Alberta
Catalogue number 62-62-61
tail fins of the animals) on the totem pole. They are design elements like those illustrated in Figure 12 as being typical of Tom Price's work. The totem pole is in the style of Tom Price considering these comparisons.

The myth related here, (not all argillite totem poles refer to myths, but most depict a series of crest figures) is that of Gunarhnesemgyet, a young man whose wife was kidnapped by a killer whale.\(^{22}\) The myth is usually represented by the wife riding the killer whale, holding onto the dorsal fin as she is carried out to sea. The killer whale in Figure 42 (the top figure) is shown with a bear's head but with a dorsal fin between its ears which identifies it. It holds the wife of Gunarhnesemgyet with its fins, and its flukes (made of two ovoids with "U's" extending upwards from them) are folded up about her feet. The bottom figure is a sea bear which may represent one of the characters who helps Gunarhnesemgyet rescue his wife, as he dives into the sea and enters the underwater world of the sea creatures.\(^ {23, 24}\)


\(^{24}\) Marius Barbeau, Haida Myths Illustrated in Argillite Carvings, p. 269.
FIGURE 43

Argillite totem pole, figures from top to bottom are a beaver, a raven, and a bear

Photograph courtesy of the Smithsonian Institution

Catalogue number 88981
The Smithsonian argillite totem pole in Figure 43 is quite easy to read because of three distinct divisions between the animals. There are no confusing overlapping forms (that is not to say it is aesthetically more pleasing however). The figure on the top is a beaver, obvious because of its cross hatched tail, and its very prominent incisors. The four cylinders on its head are "chief's rings" to indicate rank, or the number of potlatches held by a chief. A chief's hat or helmet often had rings which looked like these attached to the top. Below the beaver is a raven. The bottom figure is a bear. The faces and bodies of the beaver and the bear are very similar. Only small identifiable "symbols" like the beaver's tail and incisors render the two distinguishable. The deeply sculpted faces and curled noses of the beaver and the bear are quite like the faces of the killer whale and sea bear in the argillite pole in Figure 42, and to the faces of the bears on the boxes in Figures 9 and 39. On this basis I attribute this to Tom Price as well.

The faces of the bear and the sea bear in the argillite pole in Figure 44 are similar to the faces of the animals in the poles in Figures 42 and 43, as well as to the faces of the bears in the argillite boxes in Figures 9 and 39. The firm shape of the eyebrows and the shape of the curled noses are the same in all of these examples. The eyes here, as in the other examples, are in a planned depression which accentuates the roundness of the eyes and the high bridge of the nose. The frog in the raven's beak in the pole in Figure 44 is very much
FIGURE 44

Argillite totem pole, figures from top to bottom are a bear, a bear cub, a raven with a frog in its beak, and a sea bear holding a human figure.

Photograph courtesy of the American Museum of Natural History
Catalogue number 16/1166
like the frogs from the top of the box in Figure 39. The human face in front of the sea bear here is probably a decorative and playful motif used simply to fill out the composition. It is very similar to the face of the wife of Gunarhnesemgyet on the argillite pole in Figure 42. The structural arrangement and the relative placement of the sea bear's tail here is the same as in the tails of the sea bear and killer whale in the pole in Figure 42. Tom Price's sculptural style is quite consistent in detail.

On the twin argillite poles illustrated in Figure 45, the top figure is a wasco, or mythical sea wolf. Here the wasco has prominent teeth and ears like a bear, but a tail fin doubled up which also has a furry dog-like tail attached to it identifies it as the wasco. The tiny creature between the wasco's ears is a whale it has caught, recognizable because of its dorsal fin. Below the wasco is a raven with a fish in its beak. Below them is a bear with its cubs and a frog. These figures are probably crest figures.

On the basis of the treatment of the bear and wasco faces as compared to previous examples, and on the clear arrangement of the same elongated ovoids (on the tail of the wasco and on the wing of the raven) and angular "U" shapes (on the ears of the wasco, raven, and bear), these can be attributed as well to Tom Price. The tail feathers of the raven are done in a similar fashion as those on the eagle compote in Figure 18. The frog is similar to the frog on the pole in Figure 44 and to the frogs on the top of the argillite
Twin argillite totem poles, figures from top to bottom are a wasco with a whale between its ears, a raven with a fish in its mouth, and a bear with two cubs and a frog.

Photograph courtesy of Wilson Duff British Columbia Provincial Museum, Victoria, B.C.
Catalogue numbers 4785 and 4786

box illustrated in Figure 39. The clarity of shapes in the twin poles in Figure 45 is equally evident in the drawings and painting and low relief sculptures by Tom Price.

He seems to always construct compositions with the same type forms, and clearly defined shapes, and he overlaps them and combines groups of them with great skill. These are superior argillite totem poles and they stand out among works
by other Haida artists partly because of the artist's understanding of sculptural form. He does not engrave a cylinder. He builds three-dimensional forms with projecting shapes and overlapping planes. Forms fold in on themselves and merge with other forms. There is strong rhythmic movement in this type of compositional structuring of shapes.

The following are direct comparisons of these twin poles to many other pieces showing compositional similarity and nearly identical details of form and subject matter. On this basis I attribute these other argillite totem poles to Tom Price.

The Bremen pole in Figure 46 shows striking compositional similarity with the twin Victoria poles as seen in the comparison of the two in Figure 46. The human face on the bear's stomach is quite like the human face on the Glenbow-Alberta Institute pole in Figure 42, and to the face on the American Museum of Natural History pole in Figure 44. Not shown here are two other poles, also in the Bremen Stadt Museum which are nearly identical in style and composition to the one illustrated in Figure 46. All three German poles were collected by Krause in 1881-2. They are illustrated together in Fuhrman's Tlinkit und Haida, Plates 39, 40, 41, and 43.25

The wasco is represented in Figures 47 and 48, and was represented in the twin Victoria poles, and was placed at the

Argillite totem pole, figures from top to bottom are a wasco with a whale between its ears, or perhaps a sea bear with its cub between its ears, and a bear with a human face on its stomach.

Photograph courtesy of the University of British Columbia Museum of Anthropology.
Bremen Stadt Museum, Germany

FIGURE 46

top of the pole in all four examples. The myth of Gunarhnesemgyet is illustrated in the poles in Figure 42 and is seen here again in Figure 49. The subject matter as well as the form, the details, and the compositions are being repeated. The wasco was a favorite theme or crest of Skidegate, which is perhaps why it is so frequently used in Tom Price's art.

The University of British Columbia's house post in Figure 50 is similarly attributed to Tom Price, based on the
FIGURE 47
Argillite totem pole, figures from top to bottom are a wasco, a sea bear, and a bear holding a frog
Photograph courtesy of the Glenbow-Alberta Institute, Calgary, Alberta
Catalogue number 62-62-54

FIGURES 48 (left) and 49 (right)
Argillite totem poles
Left: figures from top to bottom are a wasco, a bear cub and a bear holding a human
Right: figures from top to bottom are a human holding the dorsal fin of a killer whale, and a beaver
Photograph courtesy of the National Museum of Canada Museum of the Hudson Bay Company, Winnipeg, Manitoba
design elements and composition. He has used the traditional red and black painting scheme. The flukes of the whale are again clearly constructed of two typically elongated ovoids with two long angular "U's" connected to them. The crescent in the ovoid that forms the whale's eye is again typical of Tom Price's work. The complex assemblage of shapes on the hawk's wings, and on the shark's fins are similar to other compositions by Tom Price on flat surface areas. These areas of designs can be compared quite successfully with any of the designs on the argillite plates or on the boxes or on the other poles. The finely modeled face of the bear in which a soft depression around the eyes compliments the bulbous form of the nose, is a good example of the artist's sense of sculptural form.

The house post in Figure 51 originally belonged to Paul Jones of Tanu, and the crests were those of his wife. It is possible that because of the same design elements in the tail fin of the sea bear, and the similar composition of the figures to that on many of the poles previously discussed, that this too may be by Tom Price. The eyes of the animals are bulging out. The areas around the eyes are relieved by a carved recessed plane that seeps up to the nose. The noses are scroll-like forms. The lips are clear wide bands, again as if the mouth were a shape outlined by a formline. The overlapping tail fin and the overlapping of the sea bear's fin with the bear's ear are characteristic features in Tom Price's sculptural style as illustrated in the totem poles in Figures 42-50. On the basis of the comparisons I attribute this to Tom Price.
FIGURE 50

Interior wooden house post, figures from top to bottom are a hawk, a shark, a whale, and a bear

Photograph courtesy of the British Columbia Museum of Anthropology

Catalogue number A50025/59
Interior wooden house post, from Paul Jones' house in Tanu, figures from top to bottom are a sea bear with a small creature between its ears, possibly its cub, and a bear with a human face on its stomach (the bushes are too tall to see the face)

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.

Chicago Field Museum of Natural History
Catalogue number 79786 (now, due to an accident, in the possession of the Salvation Army)
The carved wasco in Figure 52 is a strong and bulbous form. The small whale held in the wasco's tail is very similar to the creature between the ears of the sea bear on the Tanu house post in Figure 51, and to the whales held between the ears of the wascos on the argillite poles in Figures 47 and 48. The face of the wasco is very like the face of the bear in the bear bowl in Figure 40, and of the bears' faces on the argillite boxes illustrated in Figures 9 and 39. The angular "U" forms of the ears of the wasco are similar to those of the ears of the bear bowl in Figure 40. On the basis of the comparisons this also seems to be in the style of Tom Price.
In Chapter VI I gathered a stylistically coherent group of works, or a core sample of the particular style which I believe to be that of Tom Price. The pieces illustrated in Chapter VI are the most explicit examples of what I believe his style to be. There are additional pieces, however, which are in certain aspects similar to some of these illustrated works and cannot be ignored. I believe that this large group of similar works of art may indicate a village "school" or village style, shared by more than just one or two local artists. I believe the best work was the product of just a few outstanding artists. But there were certainly many other Haida artists working at the same time as the well known masters. Much of the work that is similar to Tom Price's in style may be the work of other artists working close by who were either imitating his style or who were influenced by it. As mentioned in Chapter V John Cross was one such artist working in a style very similar to that of Tom Price. I will list below those works which seem to me similar in style to the works illustrated in Chapter VI, without implying that they are by Tom Price, although some indeed may be by him.

1. Argillite and ivory flute, University of British Columbia Museum of Anthropology, Catalogue number A250. Illustrated in Barbeau's Haida Carvers in Argillite, Page 7, Figure 3, and in Audrey Hawthorn's People of the Potlatch, Figure 47. The flute has an eagle, two frogs, and a human figure carved in relief on the upper side. The under side is covered with patterns of connecting elongated ovoids and "U" shapes.
2. Wooden walking sticks or canes, British Columbia Provincial Museum, Victoria, British Columbia, Catalogue numbers 6382 and 6383. The carved design on these sticks is nearly identical to that on the flute just mentioned.

3. Rifle, University of British Columbia Museum of Anthropology, Catalogue number A1584. The butt and stock are carved in a manner nearly identical to the flute and walking sticks mentioned above.

4. Red argillite (catlineite?) eagle, University of British Columbia Museum of Anthropology, Catalogue number A8010. This very small sculpture is carved completely in the round. Only the backs of the wings and the tail are decorated with patterns of angular "U" shapes and a profile face motif within an ovoid which is also found in the carving on the flute mentioned above.

5. Argillite plate, salmon design, University of British Columbia Museum of Anthropology, Catalogue number A4455. On the bottom of this plate there is a label which says: "Tom Price Carver, Skidegate 5, Q.C.I.". The plate was collected by Dr. Raley in the early Twentieth Century (which does not mean that it was made then). The relief carving is badly defined as is typical of Tom Price's sculptural style, but the piece lacks the angularity of design elements which I associate with his work.

6. Argillite raven bowl, McCord Museum, McGill University, Montreal, Catalogue number 1199. Illustrated in Barbeau's Haida Carvers in Argillite, Page 27, Figure 36. This was collected by Dawson in 1880-85 as were several pieces which I attribute to Tom Price. The salmon trout head motif and the angular "U" shapes on the wings are similar to design elements in compositions which I believe to be by Tom Price.

7. Argillite plate, illustrating the "Man Inside the Salmon" myth or "Mouldy Forehead". University of British Columbia Museum of Anthropology, Catalogue number A251. Illustrated in Barbeau's Haida Myths Illustrated in Argillite Carvings, Page 345, Figure 287 (also a reference to the myth). Some of the angular "U" shapes are identical to those I illustrated as "type forms" from
examples of Tom Price's work. The heads, eyes, and tail fins of the whales are similar to Tom Price's elements in whale designs, but the bodies of the whales in this plate are linear and disproportionately small. The peculiar overlapping of the dorsal fin is not found in any examples I believe to be by Tom Price. The profile face motifs within the ovoids are the same as those found on the University of British Columbia flute and red argillite eagle.

8. Argillite plate, illustrating the "Man Inside the Salmon" myth or "Mouldy Forehead". Washburn Collection, Seattle. Illustrated in Bill Holm's Northwest Coast Indian Art: An Analysis of Form, Page 22, Figure 16. The profile face in the ovoids is again like those of the flute and red argillite eagle, and of the preceding plate. The linear disjointed composition seems unlike Tom Price's compositions in spite of the angularity of the design elements.

9. Argillite plate, sculpin design, Thomas Burke Memorial Washington State Museum, Catalogue number 1-10753. Illustrated in Barbeau's Haida Carvers in Argillite, Page 44, Figure 55, and Barbeau attributes it to Tom Price. This composition is quite similar to the shark drawing illustrated in Figure 21 of this chapter. The profile face within the ovoids of the tail fins in the upper part of the design are like those in the argillite plate illustrated in Figure 15 which I attribute to Tom Price.

10. Argillite plate, octopus design, National Museum of Canada, Ottawa, Catalogue number VII-B-1420. Illustrated in Barbeau's Haida Carvers in Argillite, Page 11, Figure 7. The face of the sea bear is almost identical to the face of the "living log" in the Tom Price drawing illustrated in Figure 22 of this Chapter. But the profile face motifs within the ovoids, and the linear composition are quite similar to the design on the Washburn plate mentioned above.

11. Argillite plate, sea bear design, Vancouver Centennial Museum, Catalogue number 1322. The profile faces here are close to those found in examples attributed to Tom Price. The face dominates the composition as is typical of many Tom Price examples I think. The face is almost identical to the face of the "living log" drawing illustrated in Figure 22.
12. Carved wooden box, Chicago Field Museum of Natural History, Catalogue number 79711. Collected by Dr. C. F. Newcombe in Skidegate. This is a peculiar composition because the front of the box is divided into two sections. The composition on the right hand section is nearly identical to the composition of Captain Gold's chief seat illustrated in Figure 36, and to that of the two argillite boxes illustrated in Figures 35 and 37. The design on the left hand section seems to be very heavy and the face is more similar to the faces in the drawings by John Cross in Plate XX of Swanton's Contributions to the Ethnology of the Haida, than to anything I believe to be by Tom Price.

13. Carved wooden coffin, Chicago Field Museum of Natural History, Catalogue number 79712. Belonged to Captain Gold of Gold Harbour, Skidegate. Collected by Dr. C. F. Newcombe in Victoria. The angularity of the component parts of the design, and the composition are very similar to the preceding box, and to Captain Gold's chief seat.

14. Argillite plate, traditional box front design, National Museum of Canada, Ottawa, Catalogue number VII-B-1552. Unit for unit the composition is nearly identical to that of the plate attributed to Tom Price by the museum records, illustrated in Figure 11 of Chapter VI. This composition is quite like those in the wooden boxes just mentioned, especially in the extreme angularity of elements.

15. Painted wooden box, National Museum of Canada, Ottawa, Catalogue number VII-B-929. The painted composition is much lighter than the carved examples just discussed, but the lines are very angular. The composition is similar to those of the boxes illustrated in Figures 35 and 36.

16. Painted wooded chief's seat, National Museum of Canada, Ottawa, Catalogue number VII-B-910. The angular but light, elegant composition is almost exactly like that of the preceding painted composition. The claw motifs in these two examples are thinner than those in the Captain Gold chief seat, but there does seem to be a similarity. The round crescent circle motifs which I illustrated as a type form from Tom Price's work are seen in this composition done in exactly the same manner. This is on display at the National Museum in Ottawa.
17. Painted house front. Captain Gold's house, Gold Harbour, Skidegate. The house no longer stands. Illustrated in *Yakutat South* (Art Institute of Chicago, 1964, an exhibition catalogue) Page 11. The linear painted composition is very much like the chief's seat design and the painted box design from the National Museum of Canada.

18. Painted and carved wooden bow, American Museum of Natural History, Catalogue number 16.1/372a. The patterns of carved decoration and especially the claw motif are similar to the designs of the chief's seat and painted box mentioned above.

19. Two painted wooden paddles, University of British Columbia Museum of Anthropology, Catalogue numbers A7461 and A7462. The sleek, angular designs and the claw motif are similar to the design on the bow just mentioned.

20. Carved and painted wooden paddle. M. H. de Young Memorial Museum, San Francisco, Catalogue number 67.10, illustrated in the *Arts of the Raven Catalogue*, Figure 333. The patterns of design and the claw motif are similar to the composition on Captain Gold's chief seat illustrated in Figure 36 of this chapter. This is the heavy claw, not at all like the painted claw motifs of the Ottawa chief's seat and painted box, or of the paddles from the University of British Columbia.

21. Wooden painted model canoe, British Columbia Provincial Museum, Victoria, B.C., Catalogue number 12010. The profile face motifs within the ovoids are seen also in Captain Gold's house front design, and in several pieces of argillite which I have attributed to Tom Price such as the plate illustrated in Figure 15.

22. Wooden painted model canoe, University of British Columbia Museum of Anthropology, Catalogue number A1532. This is almost a duplicate of the canoe mentioned above, as if they were made as a pair. The same profile faces as seen in Figure 15 are seen here.
23. Model wooden totem pole, approximately one meter in height. Koerner Collection, Vancouver. A claw motif dominates the center of the design and it is exactly the same as the claw on Captain Gold's chief seat, and on the M. H. de Young Memorial Museum canoe paddle. The mountain goat head at the bottom of the pole is quite like the heads on the Bremen argillite pole illustrated in Figure 45.

The two argillite pieces in Figures 53 and 54 are examples of an angular abstracted style, which when compared with the argillite plate in Figure 11 is strikingly similar. I will assume that these pieces represent a possible development in Tom Price's later works. There is considerable elegance in the rendering of the design units and in the connective lines in the composition of the argillite box in Figure 53. The profile face motif compares equally well with the profile face illustrated in Figure 12 as being typical of Tom Price's style. The large table top in Figure 54 is a slightly confused assemblage of angular design units, but it is the largest piece of argillite ever carved and the artist may have been uncomfortable working in large scale with the medium. This piece was sold at an Indian bazaar in Victoria, presumably in the early 1900's. There is no record of who bought it or where it is now.

These examples do compare well with the examples of argillite carving in Chapter VI. But they are strange compositions and there is no documentation concerning them. They are presented as comparisons, not as attributions to his style as are the examples listed in Chapter VI.
FIGURE 53
Argillite box, front and one side, projecting figure is a raven
Photographs courtesy of Bill Holm
Lanphere Collection
FIGURE 54

Argillite table top or plaque
Sold at an Indian bazaar in Victoria
Photograph courtesy of the British Columbia Provincial Museum,
Victoria, B.C.
VIII. SUMMARY AND CONCLUSION

In trying to substantiate the theory that the best examples of Haida art came from the hands of only a few outstanding artists, I gathered a group of some of the best examples of late Nineteenth and early Twentieth Century Haida art which seemed to represent one coherent style. I started with only a small number of pieces, some of which were documented as being by Tom Price. Since the documented information was quite often unreliable I checked several sources such as published material, acquisition files and museum records, and photo archives before accepting an attribution. I also checked with informants to see if their information matched that of the written records. Then I isolated distinctive motifs from the documented pieces. I compared the documented works with other similar works in terms of these motifs, the compositional arrangements, the types of crests and myths illustrated, the method of carving or painting, and I came up with a large number of examples which matched the style of the documented works. These examples are presented in Chapter VI as a series of comparisons which show that these are in the same style, and are probably by the same man, Tom Price.

After the body of works representing Tom Price's style was assembled, I found that some of the documented information that came with the examples reinforced the impression that they were by Tom Price, because many were collected in Skidegate.
It is interesting that pieces collected in the same period are stylistically similar, and dissimilar to those collected in other periods. The argillite plates which I have illustrated together precisely because they are stylistically similar, in Figures 13, 14, 16 and 17, were all collected between 1880 and 1885. Three were collected by Powell for the American Museum of Natural History and two were collected by Dawson for the National Museum of Canada. Similarly, of the argillite boxes illustrated in Figures 9, 34, 37, and 38, the two American Museum of Natural History boxes were collected between 1880 and 1883 by Powell, and the two Smithsonian boxes were collected in 1883 by Swan. The argillite totem pole which is perhaps closest in style to the Smithsonian box illustrated in Figure 9, was also collected for the Smithsonian by Swan in 1883. The argillite plate illustrated in Figure 11 is of a later date. It was in the Aaronson Collection before it was acquired by the National Museum of Canada, and was dated 1899 in the museum records. Although that may be the date of acquisition rather than the date of manufacture, it is probable that it was made later than the plates collected in the 1880's. It is a considerably more abstract design, and the design elements are arranged in a manner which is totally unrelated to the traditional type of formline compositions. The increasing formalized abstraction may be a feature of Tom Price's later work, which is why I included the pieces illustrated in Figures 53 and 54 as possible examples of a later development in Tom Price's work. That works representing different aspects of Tom
Price's style were collected in different periods strengthens my argument that stylistically similar pieces may indicate personal styles, and even personal variations within one style in this art.

I believe that the works assembled in Chapter VI define the style of Tom Price. By identifying this work it becomes apparent that individual styles dominate what we know of Haida art in museum collections. Museums consistently exhibit the works of Charles Edenshaw, Tom Price, and John Cross as examples of the best Haida art, without labeling them as to the artist and without realizing that often their exhibits represent the work of two or three men rather than a cross section of Haida art. The American Museum of Natural History in New York is a case in point, because, as mentioned in Chapter III, their display or argillite is primarily work by Tom Price.

By identifying the works of Tom Price it also becomes apparent that the work of one man influenced the work of artists in his locale. That there are sufficient works of a style similar to that of Tom Price (yet which are not definitive examples of that style) to warrant a separate chapter in this discussion perhaps indicates that several local artists who were contemporary with Tom Price were influenced by his style.

I have isolated the works of one of the major Haida artists working in the late Nineteenth and early Twentieth Centuries. Recognition of his art and his style reveals much
about the productivity and the innovative capacity of Haida artists of that period. His work, with that of Charles Edenshaw, John Cross, and one or two others, represents an extended development of and a climax in traditional Haida art in the late Nineteenth and early Twentieth Centuries.
IX. CATALOGUE OF WORKS ATTRIBUTED TO TOM PRICE

There is very little documented information on the material illustrated in this catalogue. All available information on each piece, which in most cases comes directly from museum records obtained while doing research on this thesis, is entered beneath each photograph in list form. Works that have been attributed to Tom Price in such records are so labeled. Any attributions to Tom Price, even if they are found in museum records, are not necessarily based on reliable sources. Often museums used Barbeau's works as a source. I have indicated the pieces he attributes to Tom Price and in these examples I believe his attributions are correct. But I must again stress that my attributions are not based on this type of information alone because it is too often inaccurate. References to sources in which some of the works have been illustrated are included. The Catalogue is indexed for the convenience of those using it.

Plates 1 - 12 are a series of twelve pencil drawings which were found in the collection of Dr. C. F. Newcombe of Victoria. They were in a sketch book which was not labeled as to the artist, but which was labeled as being from Skidegate. It was with another sketch book labeled as being by John Robson. The styles of the artists of the two sketch books are not at all similar. There were no accompanying notes with either set of drawings. I guess that they date from c.1900, since in Newcombe's catalogue they are listed after works dated 1897, and
since there is a letter from John Robson to Dr. Newcombe dated 1904 in which Robson refers to "one book of pictures" which he sent to Newcombe the previous winter.\(^{26}\) John Robson was a relative of Tom Price's and in 1900 they both lived in Skidegate. It is possible, since Dr. Newcombe knew both men and commissioned John Robson to do a sketch book, that he also commissioned Tom Price to do one and that this is it.

This set of twelve drawings are crest designs and are possibly tattoo designs similar to those done for Swanton and Boas of the American Museum of Natural History,\(^{27}\) and for Swan of the Smithsonian Institution.\(^{28}\)

\(^{26}\)Letter, John Robson to Dr. C. F. Newcombe, May 25, 1904, Archives of British Columbia, Newcombe Collection, Correspondence File of "John Robson".

\(^{27}\)Swanton, Contributions to the Ethnology of the Haida, Vol. 5 of the Jesup North Pacific Expedition, Plates XX and XXI.

\(^{28}\)James G. Swan, "The Haidah Indians of the Queen Charlotte Islands, British Columbia", Smithsonian Contributions to Knowledge 267 (1874), Plate 3.
PLATE 1

OBJECT: Drawing
DIMENSIONS: Red and Black Pencil
DIMENSIONS: Approximately 27.5 by 32.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection
COLLECTOR: Dr. C. F. Newcombe of Victoria
DATE: c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. Labeled as a drawing of "zom oose" or "living log". This is the first in the series of twelve drawings found in Dr. Newcombe's collection. It is a Raven clan crest design.
OBJECT: Drawing
MEDIUM: Red and Black Pencil
DIMENSIONS: Approximately 27.5 by 32.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.
Catalogue number 1166, Newcombe Collection
COLLECTOR: Dr. C. F. Newcombe of Victoria
DATE: c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. This is the second in the series of twelve Newcombe drawings. It is labeled as "scar na" or "Fin back" or "Black fish" which is an Eagle clan crest design. For references to this crest and the myth of the scar na see Swanton, Contributions to the Ethnology of the Haida, Vol. 5 of the Jesup North Pacific Expedition, American Museum of Natural History, p. 231, and Barbeau, Totem Poles, Vol. 1, National Museum of Canada, pp. 290-294.
PLATE 3

OBJECT: Drawing
MEDIUM: Red and Black Pencil
DIMENSIONS: Approximately 27.5 by 32.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.,
           Catalogue number 1166, Newcombe Collection
COLLECTOR: Dr. C. F. Newcombe of Victoria
DATE: c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. This is the third in the series of twelve Newcombe drawings. It is labeled as "ga yay" or "Bull head" which is a sculpin, or a small spiny fish. It is an Eagle clan crest design. According to the Haida myth, when the waters receded after the "great flood" a bull head was trapped in a newly formed inland lake on a plateau. The people came to look at the fish and took it as their crest. For references to the crest and myth see Barbeau, Totem Poles, Vol.1, p.91, and Barbeau, Haida Myths Illustrated in Argillite Carvings, p.189.
PLATE 4

OBJECT: Drawing  
MEDIUM: Red and Black Pencil  
DIMENSIONS: Approximately 27.5 by 32.5 centimeters  
LOCATION: British Columbia Provincial Museum, Victoria, B.C.,  
Catalogue number 1166, Newcombe Collection  
COLLECTOR: Dr. C. F. Newcombe of Victoria  
DATE: c.1900  

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.  
Labeled as "zin" or "beaver" which is an Eagle clan crest. This is the fourth in the series of twelve drawings in the Newcombe Collection. The beaver crest was brought back from Tsimshian country by Property-Making-a-Noise, a mythological character. For references to the crest and myth see Swanton, Contributions to the Ethnology of the Haida, pp 109 and 115, and Barbeau, Totem Poles, Vol.I, p.127. The scaly tail and prominent incisor teeth are exaggerated features so that the crest is easily recognizable as the beaver crest.
PLATE 5

OBJECT: Drawing
MEDIUM: Red and Black Pencil
DIMENSIONS: Approximately 27.5 by 32.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.,
Catalogue number 1166, Newcombe Collection
COLLECTOR: Dr. C. F. Newcombe of Victoria
DATE: c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. Labeled as a "wasco" or "sea dog" which is a mythical creature large enough to catch whales and to carry them in its mouth or wrapped in its furry dog-like tail. It is an Eagle clan crest. The smaller figure represented here is a whale. For references to the crest and the myths concerning the wasco see Swanton, Contributions to the Ethnology of the Haida, pp. 110 and 115, and Barbeau, Totem Poles, Vol.I, pp. 316-319, and Barbeau, Haida Myths Illustrated in Argillite Carvings, pp. 305 and 313.
PLATE 6

OBJECT: Drawing
MEDIUM: Red and Black Pencil
DIMENSIONS: Approximately 27.5 by 32.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.,
Catalogue number 1166, Newcombe Collection
COLLECTOR: Dr. C. F. Newcombe of Victoria
DATE: c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. This is the sixth of the twelve drawings in the Newcombe Collection. It is labeled "gan go slau" or "frog" which is one of the oldest and most frequently used Eagle clan crests. According to a Skidegate myth the origin of the crest had to do with a time when live frogs were thrown into a fire in sport, and the frog-people sought revenge and violently punished the cruel offenders of their race. For references to this and other frog myths and the origin of the crest see Swanton, Contributions to the Ethnology of the Haida, pp. 109, 111, and 115, and Barbeau, Totem Poles, Vol. I, pp. 65 and 71.
PLATE 7

OBJECT: Drawing
MEDIUM: Red and Black Pencil
DIMENSIONS: Approximately 27.5 by 32.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.,
Catalogue number 1166, Newcombe Collection
COLLECTOR: Dr. C. F. Newcombe of Victoria
DATE: c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. This is the seventh of the series of twelve drawings in the Newcombe Collection, labeled as "Rhun" or "whale" which is an Eagle clan crest. For a reference to the crest see Swanton, Contributions to the Ethnology of the Haida, p.115.
PLATE 8

OBJECT: Drawing
MEDIUM: Red and Black Pencil
DIMENSIONS: Approximately 27.5 by 32.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.,
Catalogue number 1166, Newcombe Collection.
COLLECTOR: Dr. C. F. Newcombe of Victoria
DATE: c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. This is the eighth of the series of twelve drawings in the Newcombe Collection, labeled "Coo-a-gee" or Sea Grizzly Bear, which is a Raven clan crest. For references to the crest see Swanton, Contributions to the Ethnology of the Haida, p. 114, and Barbeau, Totem Poles, Vol.1, p. 239.
PLATE 9

OBJECT: Drawing
MEDIUM: Red and Black Pencil
DIMENSIONS: Approximately 27.5 by 32.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.,
Catalogue number 1166, Newcombe Collection
COLLECTOR: Dr. C. F. Newcombe of Victoria
DATE: c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. This is the ninth in the series of drawings in the Newcombe Collection, labeled as "ceep" or "sea otter".
PLATE 10

OBJECT: Drawing
MEDIUM: Red and Black Pencil
DIMENSIONS: Approximately 27.5 by 32.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.,
Catalogue number 1166, Newcombe Collection
COLLECTOR: Dr. C. F. Newcombe of Victoria
DATE: c. 1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. This is the tenth in the series of twelve drawings in the Newcombe Collection, labeled as "ceet-ga" or "skate", which is an Eagle clan crest. For references to the crest see Swanton, Contributions to the Ethnology of the Haida, pp. 110 and 115.
PLATE 11

OBJECT:  Drawing
MEDIUM:  Red and Black Pencil
DIMENSIONS:  Approximately 27.5 by 32.5 centimeters
LOCATION:  British Columbia Provincial Museum, Victoria, B.C.,
   Catalogue number 1166, Newcombe Collection
COLLECTOR:  Dr. C. F. Newcombe, of Victoria
DATE:  c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C.  This is the eleventh in the series of twelve drawings in the Newcombe Collection, labeled as "ga-ha-da" or "dogfish" (shark), which is an Eagle crest but which originated in Skidegate.  For references see Swanton, Contributions to the Ethnology of the Haida, pp. 109 and 115.
PLATE 12

OBJECT: Drawing
MEDIUM: Black Pencil
DIMENSIONS: Approximately 32.5 by 27.5 centimeters
LOCATION: British Columbia Provincial Museum, Victoria, B.C.,
Catalogue number 1166, Newcombe Collection
COLLECTOR: Dr. C. F. Newcombe
DATE: c.1900

Photograph courtesy of the British Columbia Provincial Museum, Victoria, B.C. This is the twelfth in the series of twelve drawings in the Newcombe Collection, labeled as "ga-kwy" or "Black fish (killer whale) with five fins", which according to the mythology lived under a small island near the village of Ninstints and was destroyed by Stone Ribs, a mythological hero. It was an Eagle crest of the Giti'ns family in Ninstints, and later became an Eagle crest of the Giti'ns in Skidegate when the surviving population of Ninstints moved to Skidegate. The
drawing is unfinished. The ovoid shapes were traced from templates but the connecting lines were drawn free hand. For references to the crest and myths associated with its origin see Swanton, *Contributions to the Ethnology of the Haida*, pp. 110 and 115, and Barbeau, *Haida Myths Illustrated in Argillite Carvings*, p. 314.
PLATE 13

OBJECT:  Painted Spruce Root Hat
MEDIUM:  Red, Black and Blue Paint
LOCATION:  Charnely Collection, Seattle

Photograph courtesy of Bill Holm
This is a painted wolf design, which is a Raven clan crest.
PLATE 14

OBJECT: BROOCH
MEDIUM: Silver with Gold inlay eyes
DIMENSIONS: Approximately 6 centimeters in diameter
LOCATION: Skeena Treasure House, Hazelton, British Columbia

Photograph courtesy of Mrs. Robert Davidson, Vancouver, British Columbia. This is a beaver design, recognizable because of the prominent incisor teeth. Thus it is an Eagle clan crest. For a reference to the crest see Swanton, Contributions to the Ethnology of the Haida, p. 115.
PLATE 15

OBJECT: Round Plate
MEDIUM: Argillite
LOCATION: American Museum of Natural History, New York,
Catalogue number 16/882, Negative number 320372
COLLECTOR: It was a gift from H. R. Bishop which means that it was probably collected by Powell
DATE: 1880-83

Photograph courtesy of the American Museum of Natural History. Illustrated and attributed to Tom Price in Barbeau's Haida Carvers in Argillite, Page 43, Figure 53. Also illustrated in Franz Boas' Primitive Art, Page 248, Figure 262. This is a sculpin design, which is an Eagle clan crest, and one which Barbeau mentioned as being a Skidegate Eagle crest. For references to the crest see Swanton, Contributions to the Ethnology of the Haida, pp. 115 and 110.
PLATE 16

OBJECT: Oval Plate
MEDIUM: Argillite
LOCATION: Glenbow-Alberta Institute, Calgary, Alberta.
Catalogue number 55-6-12.
COLLECTOR: Originally in the Frank Smith Collection, Vancouver,
British Columbia

Illustrated in Robert Bruce Inverarity's Art of the Northwest Coast Indians, Figure 191. It has variously been labeled a dragonfly design (in which case it is an Eagle clan crest), and a sea bear (which is a Raven clan crest).
Photograph courtesy of Wilson Duff, Vancouver.
PLATE 17

OBJECT: Oblong Plate
MEDIUM: Argillite
LOCATION: American Museum of Natural History, New York. Catalogue number T/22712, Negative number 320368
COLLECTOR: E. G. Salmon acquired it in Victoria
DATE: 1882

Illustrated in Barbeau's *Haida Carvers in Argillite*, Page 18, Figure 20.
Photograph courtesy of the American Museum of Natural History. It is a double whale design. The heads and teeth of the two whales are facing at the top of the compositions, the bodies follow the outer rim on each side, and the tails or flukes turn up and meet in the center beneath the teeth of each whale.
PLATE 18

OBJECT: Oval Plate
MEDIUM: Argillite
DIMENSIONS: 40 centimeters by 25 centimeters
COLLECTOR: Dawson
DATE: 1885

Photograph courtesy of the National Museums of Canada. Illustrated in Barbeau's Haida Carvers in Argillite, Page 37, Figure 47, and attributed to Tom Price by him. This is a wasco design which is an Eagle crest (Eagles of Skidegate). For references to the crest see Swanton's Contributions to the Ethnology of the Haida, pp. 110 and 115, and Barbeau's Totem Poles, Vol.I, pp 316 - 319.
PLATE 19

OBJECT: Round Plate
MEDIUM: Argillite with shell inlay
LOCATION: Museum and Laboratories of Ethnic Arts and Technology, University of California, Los Angeles, Catalogue number X65-7478.

Photograph courtesy of the Museum and Laboratories of Ethnic Arts and Technology, University of California, Los Angeles. This is a killer whale design, which is a Raven clan crest.
PLATE 20

OBJECT: Oblong Plate
MEDIUM: Argillite
DIMENSIONS: 52.5 centimeters by 32.5 centimeters
LOCATION: National Museum of Canada, Ottawa, Catalogue number VII-B-762
COLLECTOR: Dawson
DATE: 1885

Illustrated in Barbeau's Haida Carvers in Argillite, Page 38, Figure 48, and is attributed to Tom Price by Barbeau. This is a killer whale design. The scroll work in the border design shows evidence of jeweller's engraving techniques, and it is definitely not of native origin.
Photograph courtesy of Wilson Duff, Vancouver, B.C.
PLATE 21

OBJECT: Oval Plate
MEDIUM: Argillite with shell inlay
LOCATION: National Museum of Canada, Ottawa, Catalogue number VII-B-825, Negative number 88959
COLLECTOR: Aaronson
DATE: 1899 (acquisition date)

Contd...
Photograph courtesy of the National Museums of Canada. Attributed to Tom Price in the museum records. Illustrated and attributed to Tom Price by Barbeau in *Haida Carvers in Argillite*, Page 46, Figure 57. The abstract design resembles traditional wooden box front compositions.
PLATE 20

OBJECTS: Two carved Boxes or Chests
MEDIUM: Argillite
LOCATION: American Museum of Natural History, New York

LEFT: Catalogue number 16/688, Negative number 320364
COLLECTOR: It was a gift of H. R. Bishop and was probably collected by Powell
DATE: 1880-83

Illustrated and attributed to Tom Price in Barbeau's Haida Carvers in Argillite, Page 63, Figure 69. Also illustrated in Boas' Primitive Art, Page 249, Figure 263, Page 247, Figure 259, and Page 233, Figure 238.

RIGHT: Catalogue number 16/686, Negative number 320364
COLLECTOR: Gift of H. R. Bishop, collected by Powell
DATE: 1880-83

Cont...
Illustrated and attributed to Tom Price in Barbeau's *Haida Carvers in Argillite*, Page 63, Figure 69.

Photograph courtesy of the American Museum of Natural History, New York.
PLATE 23

OBJECTS: Front and Back of a Carved Box or Chest
MEDIUM: Argillite
LOCATION: American Museum of Natural History, New York,
Catalogue number T/22717, Negative number 320365

Illustrated and labeled as being from Skidegate in Barbeau's
Haida Carvers in Argillite, Page 64, Figure 71.
Photographs courtesy of the American Museum of Natural History,
New York.
PLATE 24

OBJECT: Back and Side of a chief's seat, belonged to Captain Gold, Gold Harbour, Skidegate

MEDIUM: Wood

LOCATION: Chicago Field Museum of Natural History, Catalogue number 79595

COLLECTOR: Dr. C. F. Newcombe collected it at Gold Harbour

DATE: 1903

Photographs courtesy of Wilson Duff, Vancouver. Illustrated in Holm's Northwest Coast Indian Art: An Analysis of Form, Page 71, Figure 57.
PLATE 25

OBJECTS: Front and Back of a Carved Box or Chest
MEDIUM: Argillite with abalone inlay
DIMENSIONS: 15 centimeters by 25 centimeters
LOCATION: Smithsonian Institution, Washington, D.C.,
         Catalogue number 89002, Negative numbers 2375-A and 2375
COLLECTOR: Swan acquired it from Fort Simpson but it is
           labeled as being from Skidegate
DATE: 1883

Photographs courtesy of the Smithsonian Institution, Washington, D.C.
PLATE 26

OBJECT: Compote
MEDIUM: Argillite
LOCATION: Pearsall Collection, Miami, Florida

Photograph courtesy of the National Museum of Canada, Ottawa, Negative number J-5800.
Although the design is traditionally Haida, the compote itself is not a native object. The fact that much argillite was made to sell to white men explains this innovation in form. The eagle design is symbolic of the Eagle clan. The wings have been broken and filed smooth. The design would not originally have ended so abruptly.
PLATE 27

OBJECT: Carved Box or Chest
MEDIUM: Argillite and abalone inlay
DIMENSIONS: 29 centimeters in length, 20 centimeters in width, 21 centimeters in height
LOCATION: Smithsonian Institution, Washington, D.C.,
Catalogue number 88998, Negative number 34725-G
COLLECTOR: Swan collected the box in Fort Simpson in 1883
DATE: 1884 (acquisition date)

Attributed to Peter Kelly's Father, Tom Price, in the museum records, and illustrated and similarly attributed to "Peter Kelly's father" in Barbeau's Haida Carvers in Argillite, Page 60, Figure 65.
Photograph courtesy of the Smithsonian Institution, Washington, D.C.
PLATE 28

OBJECT: Carved Box or Chest in Pieces
MEDIUM: Argillite with abalone inlay
DIMENSIONS: 40 centimeters in length, 22.5 centimeters in height, 20 centimeters in width
LOCATION: Holm Collection, Seattle

Illustrated in Barbeau's Haida Carvers in Argillite, Page 61, Figure 66. Boxes such as this were carved in sections and glued together.
Photograph courtesy of Bill Holm, Seattle.
PLATE 29

OBJECT: Bear Bowl
DIMENSIONS: 42.5 centimeters in length, 20 centimeters in width, and 15 centimeters in height. It is an unusually heavy and thick piece
LOCATION: British Museum, London, Catalogue number 1944-Am.2.136
COLLECTOR: It was originally the property of the Right Honourable The Earl of Dartmouth, P.C., Woodside Hall, according to the label glued on the bottom of the bowl

Illustrated in Barbeau's Haida Carvers in Argillite, Page 26, Figure 33. This bowl was identified by Mrs. Kelly, Tom Price's daughter-in-law, as being his work. She seemed to remember having seen the piece many years ago.

Photograph by courtesy of the British Museum.
PLATE 30

OBJECT: Shaman Figure
MEDIUM: Argillite
DIMENSIONS: Approximately 25 centimeters in height
LOCATION: Moffatt Collection, Vancouver

Photograph courtesy of the University of British Columbia Museum of Anthropology.
The Shaman was believed to be capable of communicating with animal spirits by undergoing transformation, mentally and physically, into animal form. Here the shaman figure is represented with hands like paws, the neck is strained and the head is distorted so that he seems to be in the act of transforming himself into perhaps a sea otter. The hat takes the form of a bear's snout. This vivid expression of the shaman's transformation is unique.
PLATE 31

OBJECT: Model Totem Pole
MEDIUM: Argillite
LOCATION: Glenbow-Alberta Institute, Calgary, Alberta,
          Catalogue number 62-62-61, Negative number FA 781
COLLECTOR: C. P. Smith in Victoria (Mrs. Kelly, Tom Price's
daughter-in-law, remembered Mr. Smith as a collector of Tom Price's works.

Photograph courtesy of the Glenbow-Alberta Institute. These are crest animals indicating social status. The figure from top to bottom are a killer whale holding a human figure in front of it, and a sea bear at the bottom which holds its own tail fins. The killer whale at the top of the pole is recognizable because of the dorsal fin which sticks up between its ears, and its flukes which fold up over the feet of the human figure. These figures may refer to the myth of Gunarhnesemgyet, a young man whose wife was abducted by a killer whale. The myth is an epic tale of his adventures on his journey to rescue her. For references to the myth see Swanton, Contributions to the Ethnology of the Haida, Page 202, and Barbeau's Haida Myths Illustrated in Argillite Carvings, Page 269.
PLATE 32

OBJECT: Model Totem Pole
MEDIUM: Argillite
LOCATION: American Museum of Natural History, New York,
  Catalogue number 16/1166, Negative number 118402
COLLECTOR: Kirschberg Purchase
DATE: 1896 (acquisition date)
Illustrated in Barbeau's *Haida Myths Illustrated in Argillite Carvings*, Page 287, Figure 256.
The figures from top to bottom are a bear holding a cub, a raven with a frog in its beak, and a sea bear holding a human being against its stomach. The human figure is in this case purely decorative.
Photograph courtesy of the American Museum of Natural History.
PLATE 33

OBJECT: Model Totem Pole
MEDIUM: Argillite
DIMENSIONS: 36 centimeters in height
LOCATION: Smithsonian Institution, Washington D.C.,
Catalogue number 88981, Negative number 34722-D
COLLECTOR: Swan acquired it in Skidegate in 1883
DATE: 1884 (acquisition date)

Cont...
Photograph courtesy of the Smithsonian Institution. Illustrated in Barbeau's *Haida Myths Illustrated in Argillite Carvings*, Page 384, Figure 305. The figures from top to bottom are a beaver, a raven, and a bear. All of these are Eagle clan crests. The Beaver crest was obtained from Tsimshian country by Property-Making-a-Noise, a mythological character. (See Swanton, pp. 109 and 115, and Barbeau's *Totem Poles*, Vol. I, Page 127). The raven crest came from Tsimshian country as well when a man who had been poisoned by clams was given a Raven hat as a cure. The bear is also an Eagle crest (see Swanton, Page 115). The four segmented additions on the beaver's head are chief's rings, each ring signifying rank and wealth demonstrated in a potlatch.
PLATE 34

OBJECTS: Model Totem Poles
MEDIUM: Argillite
DIMENSIONS: Approximately 40 centimeters in height
LOCATION: British Columbia Provincial Museum, Victoria, British Columbia, Catalogue numbers 4785 and 4786
COLLECTOR: E. G. Maynard acquired them in Masset in 1935
Photograph courtesy of Wilson Duff, Vancouver.

Cont...
The figures from top to bottom are a wasco with a whale held between its ears (the wasco has a dog-like furry tail as well as flukes), a raven with a fish in its beak, and a bear with two cubs and a frog in front of it. The wasco is specifically a crest belonging to the Eagles of Skidegate. For references to the crest and to the myths associated with this mythical sea dog, see Swanton, Contributions to the Ethnology of the Haida, pp. 110 and 115, and Barbeau's Haida Myths Illustrated in Argillite Carvings, pp. 305 and 313, and Barbeau's Totem Poles, Vol. I, pp 316 - 319.
PLATE 35

OBJECTS: Model Totem Poles
MEDIUM: Argillite
LOCATION: Museum of the Hudson Bay Company, Winnipeg

Photograph courtesy of the National Museums of Canada, Ottawa, Negative number 99465.

LEFT: Figures from top to bottom are a wasco with a whale between its ears, and another in its mouth, and another wrapped
in its tail, and the bottom figures is a bear with a cub between its ears and with a human figure clutched in front of it. The bear and human figure probably refer to the myth of the bear mother, a girl who was taken away by the bears because she had offended them. She bore two half human, half bear children. (See Barbeau's Haida Myths Illustrated in Argillite Carvings, pp 84 - 146.) These narratives are always in reference to clan symbols or crests. It is the privilege of an Eagle to illustrate certain of these myths as crests, as it is the privilege of a Raven to illustrate certain other myths.

RIGHT: Figures from top to bottom are a killer whale with a human figure riding on its back holding on to the dorsal fin, and the bottom figure is a beaver with a chewing stick and an obvious cross hatched tail. The upper group refers again to the myth of Gunarhnesemgyet whose wife was stolen by a killer whale. (See Swanton, Page 202, and Barbeau's Haida Myths Illustrated in Argillite Carvings, Page 269.)
PLATE 36

OBJECT: Model Totem Pole
MEDIUM: Argillite
LOCATION: Glenbow-Alberta Institute, Calgary, Alberta,
Catalogue number 62-62-54, Negative number FA771
COLLECTOR: C. P. Smith in Victoria (Mrs. Kelly, Tom Price's
daughter-in-law, remembered Mr. Smith as a collector of
his work)
The figures from top to bottom are a wasco with a whale between its ears and another whale wrapped in its tail, a sea bear, and a bear holding a frog. For the Skidegate Eagle crest of the wasco see Swanton, pp. 110 and 115, and Barbeau's Haida Myths Illustrated in Argillite, pp 305 and 313, and Barbeau's Totem Poles, Vol. I, pp. 316 - 319.
PLATE 37

OBJECT: Model Totem Pole
MEDIUM: Argillite
LOCATION: Stadt Museum, Bremen, Germany
COLLECTOR: Krause
DATE: 1881-1882

Illustrated in Furfman's Tlinkit und Haida, plate 39. 

Cont...
This is again perhaps a wasco with a whale between its ears, the Eagles of Skidegate crest, or possibly a sea bear with a cub between its ears, and the bottom figure is a bear, also an Eagle crest. Photograph courtesy of the University of British Columbia Museum of Anthropology.
PLATE 38

OBJECT: Interior House post
MEDIUM: Wood, Red and Black Paint
DIMENSIONS: Approximately 3 meters in height
LOCATION: University of British Columbia Museum of Anthropology, Catalogue number A50025/59

Cont...
COLLECTOR: James Peters

Photograph courtesy of the University of British Columbia Museum of Anthropology. The figures from top to bottom are a hawk, a dog fish or shark, a sea bear, and a bear. The arrangement of colours is traditional so that black defines the most important features, and red defines secondary features. This was meant to stand inside a house and is not of the same scale as large free standing poles. But the clan symbolism is the same. Every crest figure clarifies the social position of the family in whose home this would stand.
PLATE 39

OBJECT: Carved Interior House Post
MEDIUM: Wood, Red and Black and Blue Paint
LOCATION: Chicago Field Museum of Natural History, Catalogue number 79786 (Now, due to an accident, in the possession of the Salvation Army)

Cont...
Photograph courtesy of the British Columbia Provincial Museum, Victoria, British Columbia, Negative number E49, 1128, C. F. Newcombe photograph.
The house post belonged to the house of Paul Jones in Tanu, and was sent to Chicago in May, 1901. The top figure is a sea bear. The lower figure is a bear, which was the crest belonging to Paul Jones' wife. It is illustrated as an example of Haida carving in Garfield and Wingert, *The Tsimshian Indians and Their Arts*, Page 83, Figure 10.
PLATE 40

OBJECT: Carved Wasco (the small creatures in the mouth and tail are whales)
MEDIUM: Wood
LOCATION: British Columbia Provincial Museum, Victoria, B.C., Catalogue number 238
COLLECTOR: James Deans acquired it in the Queen Charlotte Islands
DATE: 1892

Photograph courtesy of the National Museums of Canada, Ottawa, Negative number 73127.
Illustrated in Barbeau's Haida Myths Illustrated in Argillite Carvings, Page 309, Figure 237.
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