

thick fringe of twisted wool. Finely shred cedar bark is used as a basis or warp, on which the wool of the mountain goat is worked in. The cloaks are made in many small separate pieces, which are afterwards artfully sewn together. The colours of wool used are white, yellow, black and brown, and the pattern bears a relation to the totem, so that an Indian can tell to what totem the cloak belongs. These cloaks or blankets are valued at about \$30. They are used specially in dancing, and then in conjunction with a peculiar head-dress, which consists of a small wooden mask ornamented with mother-of-pearl. This stands up from the forehead, and is attached to a piece fitting over the head, ornamented with feathers, &c., and behind supporting a strip of cloth about two feet wide, which hangs down to the feet, and is covered with skins of the ermine. The cloaks are described by the chronicler of Dixon's voyage as "a kind of variegated blanket or cloak, something like our horse-cloths; they do not appear to be wove, but made entirely by hand, and are neatly finished. I imagine that these cloaks are made of wool collected from the skins of beasts killed in the chase; they are held in great estimation; and only wore on extraordinary occasions."

Peculiar cloak
or shawl.

Shred cedar bark, twisted into a turban, and stained dull red with the juice of the bark of the alder, is frequently worn about the head, more, however, as an ornament than a covering, and apparently without any peculiar significance among the Haidas, though with the Tshimsjans and Indians of Millbank Sound it is only worn on occasions of religious ceremony, and it would be considered improper at other times.

Cedar bark
turban.

Feathers, buttons, beads, portions of the shell of the Haliotis, with the orange-coloured bill of the puffin, are used as ornaments, strung together or sewn on the clothes. The Dentalium shell was formerly prized and frequently worn, but has now almost disappeared.

Ornaments.

Painting is frequently practised, but is generally applied to the face only. Vermillion is the favourite pigment, and is usually—at least at the present day—rubbed on with little regard to symmetry or pattern. Blue and black pigments are also used, but I have not observed in any case the same care and taste in applying the paint to form a symmetrical design as is frequently seen among the Indians east of the Rocky Mountains. The face is almost always painted for a dance, and when—as very often happens—dances recur on occasions of ceremony for several nights, no care is taken to remove the pigment, and most of the people may be seen going about during the day with much of it still adhering to their faces. To prevent unpleasant effects from the sun in hot weather, especially when travelling, the face is frequently first rubbed with fat, and then with a dark brownish powder made by

Paints and
painting.