

among the Kwakiutl, who developed this form to its highest peak.

Mr. Duff continues, "The social art may be seen as a way of making the social structure visible, by displaying the heraldic crests of kinship groups and proclaiming the special privileges of the chiefs." This form was best expressed by the Haida with their totem poles up to 80 feet in height illustrating their urge for status. A fine totum pole is included in the exhibition, that of Chief Wiah of Masset, Queen Charlotte Islands. The Haida also adorned housefronts, house partitions, canoes, helmets, headdresses, robes, staffs, dishes, boxes, spoons, to mention only some of the items. Family crests called for easy identification, which led to the development of such conventionalized symbols as the beaver's large teeth and scaly tail, the killer whale's spout and dorsal fin. These symbols also became elements in complex designs which were largely decorative. There was also a tendency to invoke magical properties, a wooden fish hook, for instance, carved in the form of a fish-eating duck; a seal club in the form of the killer whale; and a grease dish in that of a seal.

The Haida also developed an abstract style of painting using a small vocabulary of conventionalized symbols, "obsessed with precision of line and perfection of form and composition," according to Mr. Duff. Although essentially a painter's style, it came to be adapted to other techniques such as carving, engraving, appliqué and weaving. Sculpture and flat design were skilfully combined using "beautiful underlying forms and beautifully decorated surfaces, with the lines of the total design moving easily from two dimensions to three and back again".

Hugh A. Dempsey, Technical Director, Glenbow-Alberta Institute, writing of the Plains Indians, notes that designs symbolizing religion or war were usually made by men, while those for clothing, utensils and household objects were done by women. Men painted the religious symbols on the outside of tipis, but the women designed the non-religious linings inside. Men decorated shields, drums and rattles and women painted parfleche bags and carved the handles of scraping and fleshing tools.

Painted robes were made by both women and men, depending on the designs used. Allies were painted red, enemies blue; some figures were represented realistically, such as horses or men; others were abstract, such as scouting parties and scalps. Porcupine quill embroidery, among the most impressive work of these Indians, was done by women. The best quills were taken from the underside of porcupines, dyed, flattened and woven into designs for moccasins, shirts,