The purpose of this study was to investigate Chilkat blanket weaving on Vancouver Island. Who were the weavers, what materials and methods did they use in weaving and of what significance are the blankets today?

The initial phase consisted of locating a source of blankets and making friends with an Indian who had access to the source. An analysis sheet was prepared in order to record the history of each blanket, the method of construction and the interpretation or description of pattern designs. Slides were taken of all available blankets.

It soon became apparent that most of the weaving was done by Mary Hunt, a Tlingit woman who lived amongst the Kwakiutl people of Fort Rupert. She developed an identifiable, atypical Chilkat blanket that is a Kwakiutl version of the Chilkat blanket. Three other
women watched her and produced their variations of her original version.

Characteristics of the Mary Hunt blankets were:

- experimentation with warp
- loom sewing
- eccentric and some vertical multiple strand twining
done with a needle and yarn
- use of green and occasionally red colors
- distinguishable signature
- variations of one main pattern
- ornamental border braiding made separately and
  attached by hand.
- use of embroidery to simulate weaving

The final stage consisted of recording the uses of the Kwakiutl version of the Chilkat blanket in contemporary society and locating weavers and potential weavers in the area.
The Kwakiutl Version of the Chilkat Blanket on Vancouver Island, British Columbia

by

Mona Jean Horn

A THESIS

submitted to

Oregon State University

in partial fulfillment of
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degree of

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Associate Professor and Head of Department of Clothing, Textiles and Related Arts in charge of major

Redacted for privacy

Dean of Graduate School

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My debt of gratitude to my husband, Tom, is greater than I can express.
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THE KWAKIUTL VERSION OF THE CHILKAT BLANKET
ON VANCOUVER ISLAND, BRITISH COLUMBIA

INTRODUCTION

The accounts of the 18th century explorers often speak of the natives of the Northwest Coast of North America as "dressed in woolen garments of their own manufacture" (15, p. 75). The Spanish explorer Maurelle, in 1779, mentioned "a woven scarf with fringe," and La Perouse spoke of "a native work resembling tapestry" (11, p. 331).

The weaving of the Chilkat blanket is said to have begun with the Tsimshian Indian and passed to the Tlingits. The Chilkat division in Lynn Canal became the principal weavers. The shredded cedar bark cape of the Nookta and Kwakiutl was of similar shape and materials and was probably the prototype of the Chilkat blanket (13, p. 65). Plain twining was common to both, with the Chilkat using variations of a twilled twining.

In the latter part of the 19th century, due to unrestricted travel and inter-tribal trade, practically all the Northwest Coast tribes used the Chilkat blanket. Even with the advent of the Hudson's Bay Company and the resulting ceremonial button blanket, the Chilkat blanket "still carried greater social prestige" (15, p. 77).

The Chilkat blanket was a family robe used on dance or
ceremonial occasions by both sexes as a means of displaying the clan crests. Only those who had the right, "Yahada Anugwadas," were entitled to wear them. Before a blanket could be woven an artist had to be hired, and the resulting pattern board had to be named and validated by the giving of a potlatch. When the blanket was finished, the name was completed and again validated. Thus, most blankets carried the rights to certain names and often songs.

These blankets also had distinct lines of ownership. Amongst the Kwakiutl the blanket was bequeathed from father to daughter's husband on marriage, to be held in trust for the grandson. The dowry brought to her husband all her father's personal rights and prerogatives (20, p. 37). At other times blankets might be burnt at a funeral, left at the grave to be destroyed by the weather or cut up and given away at a potlatch.

The simple Chilkat loom of two uprights and a cross bar was not new, but the ability to weave a design taken from another medium presented a challenge. Traditionally the men hunted the mountain goats for the wool, made the loom and painted the pattern board, and the women procured the bark, prepared the material and wove the blanket. Only certain privileged women were taught to be weavers. The rounded corners from the painting on the board were

---

1/ The author has attempted to write the Indian names as they sounded and doubts that the spelling is an accurate phonetic transcription.
impossible for the weaver to do except in small pieces of design. These were, in turn, joined and covered on the face of the blanket by multiple-strand, twining outline stitch that was quite unique and foreign to the usual weaving tradition.

Technically, twining is not conventional weaving as it involves picking up the warps individually and manipulating the wefts around them. The hands are the only instruments used whereas in conventional weaving a heddle separates a series of warps, and the weft is wound around a shuttle, which in turn may be passed through a shed.

In this study the author is primarily concerned with the weaving done by Mary Abbits Hunt, a Tlingit weaver from Alaska, who married a non-Indian and spent most of her life living amongst the Kwakiutl people of Fort Rupert. Her work shows her struggle to reproduce authentic Chilkat blankets as she remembered them. Her problem was to obtain suitable materials and at the same time prevent the curious, local Indian, who did not, in her opinion, have the right to weave a Chilkat blanket, from watching and copying her. At least three women, Mrs. Jim Gotholas, Mrs. Tom Johnson and Mrs. Mungo Martin, managed to learn by observing, and their work will be discussed to the extent that it was available.
Problem

Over the past few years, much emphasis has been placed on the revival of the crafts of our native peoples.

In 1939 the Society for the Furtherance of B. C. Indian Arts and Crafts (later changed to the B. C. Indian Arts and Welfare Society) was established... and along with others, such as the Canadian Handicraft Guild, has maintained an interest in native crafts (9, p. 80).

Today the Office of Economic Development in the Department of Indian Affairs has a Central Marketing Service in Ottawa with regional offices for the collection and resale of native crafts. It is guided by an Indian Advisory Committee composed of representatives from throughout the country. The Marketing Service has a goal to become self-sufficient and completely Indian. However, at the present time many Indians still prefer to organize the sale of their products themselves.

The purpose of this study was to investigate the Chilkat weaving done on Vancouver Island, British Columbia, to ascertain whether the revival of this skill would have any significance in the local, contemporary Indian society and, if the results were positive, to locate and encourage interested Indians to begin weaving again. In the process of the investigations the author also proposed to pique the curiosity of Indian students to the extent that they would elect to do an in-depth study for themselves.
This study was prompted by an article in the Sunday Oregonian of September 1, 1967, describing the work done by Doris Gruber of Portland, Oregon, to teach herself and then to pass on the art of weaving a Chilkat blanket to the Indians of Haines-Port Chilkoot, Alaska (7, n. p.). Her teaching work was sponsored by the Alaska Arts Council.

Objectives

The objectives of this study were to:

(a) locate Indians who were knowledgeable about the use of the Chilkat blanket, the weavers and the customs,

(b) determine who the weavers were and the number of blankets made,

(c) trace the line of ownership of the blankets,

(d) ascertain the materials and the techniques used,

(e) renew the interest of the Indian in continuing the skill.

Limitations

The blankets studied were limited to those available from four Vancouver Island weavers and specific northern blankets in local museums. The weaving done was for the purpose of learning the skill, not to present to the reader a step-by-step manual.

The author is not an anthropologist and any anthropological
interpretations made are purely by accident, not intent.

Need

In the process of this investigation the author hoped to create an interest amongst the local Indians in learning this particular type of weaving as well as encourage an appreciation of the cultural significance and use of the blanket amongst the Indian and non-Indian population alike.

It has been observed that when an Indian student is allowed to identify with his heritage by getting to know, to understand and actually do a craft, "a cultural identification follows and a feeling of self-worth begins" (28, p. 3).

An increased appreciation of Indian contributions to the culture is becoming more apparent in Canada through the non-Indian recognizing the abilities of the Indian. Two specific local examples are the nomination of Chief Don George for an acting award and the presentation of a Canada Council medal, in 1963, to the late Mungo Martin (9, p. 105).

Dockstader questions why,

...with the tremendous wealth of Indian art and craftwork in larger museums and private homes, there is so little interest on the part of the general public in understanding the Indian culture... especially when one considers the average person's fascination with the Indian of the past (6, p. 30).

Surely, in the 20th century, we are beyond the language barrier, the
missionary activities and the mutual hostility phase to a place where there is a need for serious study, especially in secondary schools and through the media, for a better understanding of the Indian by the non-Indian. Carson Graham High School in Vancouver, British Columbia, made a good beginning with its "Indian Senate" and "Potlatch Days." Campbell River Senior Secondary School calls its Senate, "The People Together."

**Definitions**

I. Chilkat Blanket - a distinctive five-sided, ornamental, ceremonial robe worn over the shoulders by the Northwest Coast Indians. Translated from the Tsimshian dialect, it means, "dancing blanket," and from the Tlingit, "fringe about the body."

II. Two-Strand Weft Twining - using two weft units to make a half-turn about each other while enclosing warp units. The twining twist may be "S" or "Z", but is unvaried and is always the same on both faces (Figure 1).

III. Outlining Stitch or Multiple-Strand Weft Twining - a method of hiding weaving irregularities, covering openings and relieving flat surfaces at the junction of colors and in the joining of sections. When it is used perpendicularly to the warp, it passes around the warp and is seen from the back. Each weft passes beneath a different warp, and the effect is similar to a twisted cord. When it is used
Figure 1. Compact 2-Strand S-Twist Weft Twining. (10, p. 202)

Figure 2. 3-Strand Weft Twining. (10, p. 202)
vertically or eccentrically it is not seen from the back and twines around itself and under an outer warp yarn (Figure 2).

IV. Slit - "joining adjacent areas so that each weft turns back around the marginal warp of its own area leaving thin vertical holes" [(10, p. 79), (Figure 3)].

V. Dovetail - a method of joining laterally adjacent areas where wefts are alternated around a common warp, indicator string or lacing thread (Figure 4).

VI. Interlock - "a method of joining laterally adjacent areas by interlooping wefts that are coming together from opposite directions" [(2, p. 165), (Figure 5)].

VII. Lazy Lines - lines formed when dovetailing is done in such a manner as to cause a diagonal line to be formed at the joining of laterally adjacent areas by progressing forward by a warp in a right or left direction on each row of weaving. It is sometimes found in the wide black and yellow border bands of the Chilkat blanket. It enables the weaver to weave while sitting in one position rather than having to move across the whole width of the loom [(31, p. 75), (Figure 6)].

VIII. Oblique Interlacing - sometimes called braiding; results when warp yarns are crossed over and under other warp yarns in a diagonal direction until they reach a border and then reverse directions and pass diagonally to the other border. An oblique twill
Methods of making color changes and joining.

Figure 3. Straight Slit (31, p. 74).

Figure 4. Straight Dovetail (31, p. 75).

Figure 5. Straight Interlock (31, p. 74).

Figure 6. Diagonal Dovetail or Lazy Lines. (31, p. 75)
interlacing passes over and under more than one element at a time.

IX. Ovoids - a rounded rectangle, an angular oval or a bear shaped figure used as eyes, joints and various space fillers (18, p. 37). It is always convex on its upper side and its ends and if it appears concave on the upper side it is upside down (Figures 7, 8, 9, 10, 11).

X. Formline - "The characteristic swelling and diminishing line-like figure delineating design units" (18, p. 29).

XI. Salmon Trout's Head - a pattern design used to indicate "the eye of some creature" (11, p. 365). "The design is adjusted to fit space requirements" [(18, p. 32), (Figure 12)].

XII. Split U - an important element in the wing-feather design. In older designs it is pointed (Figure 13).
Figure 7. Characteristic firm ovoids and eyelid (18, p. 38).

Figure 8. Soft ovoid and eyelid, not typical of old design patterns (18, p. 38).

Figure 9. Negative C in inner ovoid (18, p. 62).

Figure 10. Concentric ovoid relief of an inner ovoid (18, p. 62).

Figure 11. Horizontal split relief of an inner ovoid (18, p. 62).
Figure 12. Salmon trout's head.

Figure 13. Split U.
BACKGROUND FOR STUDY

Not long ago when a United Nations Education, Scientific and Cultural Organization conference was held in Campbell River, British Columbia, Canada, Mr. James Sewid, Indian Chief from Alert Bay, said, "The way to learn about Indians is to go into their homes, speak with them and eat with them. Let books tell it like it is" (27, p. 20).

The author agrees wholeheartedly with the above statement and can only say, "that without the help, guidance and encouragement of Mrs. Andy Frank, a great-granddaughter of Mrs. Robert Hunt (Chart 1), this study would not have been possible." Mrs. Frank, who was born and spent most of her life around Fort Rupert, became my informant, confidante and friend. She remembers many happenings, but none so vividly as when she received payment, in gold pieces, from Edward S. Curtis to act the part of "Naida" in a motion picture, later made into a book, entitled, "In the Land of the Head-Hunters" [(4, p. 34), (Plate 1)]. It was my good fortune to be able to locate a signed copy of this book for Mrs. Frank.

The village of Fort Rupert is located along a tidal flat in a bay

\(2/\) The author has attempted to write the Indian names as they sounded and doubts that the spelling is an accurate phonetic transcription.
Plate 1. Mrs. Andy Frank as "Naida" (4, p. 34).
called Beaver Harbor, ten miles from the rapidly growing town of Port Hardy (Plate 2). The original Fort was built in 1849, for the purpose of fur and salmon trading and the mining of coal (26, n.p.), (Appendix A). All that remains today is a great, double chimney made of country rock and lime obtained from clam shells and a boarded-up Hudson's Bay store. It was named after the first governor of the Hudson's Bay Company, Prince Rupert, cousin of King Charles II (26, n.p.). Its present Indian population is sixty-seven. 3/

Robert Hunt arrived in Victoria from Dorsetshire in 1850 4/ on the sailing ship "Norman Morison." He bought out the Hudson's Bay Company post at Fort Rupert in 1873 (19, p. 13). He was married twice, first to a white woman who died two years after the marriage and then to an Alaskan woman, Mary Abbits 5/ (2, p. 32). He died in 1893 at the age of 65.

Mary Abbits was born in 1823 and died in 1919. She was a

3/ Population as given by telephone interview with the Campbell River Office of the Department of Indian Affairs in June, 1971.

4/ This date was purported to have been taken from the ship's log, but the author finds some discrepancy when a gravestone in the Hunt graveyard indicates that the third child, Emily, died September 20, 1871, age 19 years, 10 months and 4 days.

5/ My informant spells the surname as Abbits whereas Barbeau uses Ebbits (25, p. 651).
Plate 2. Map of Vancouver Island.
member of the raven clan, and her sister Annie belonged to the wolf Clan, of Tongas, southern Alaska. Her grandfather was Chief Shaiks, and her mother was a Tlingit princess from Cape Fox (1, p. 645), (Plate 3).

The story goes that Robert and Mary "met at Fort Rupert while she was stopping there with her family during one of their voyages to Victoria" (1, p. 651). Later Robert Hunt went to Port Simpson on the Nass River, and "they were married at the Nass in the Indian way, a Hudson's Bay wedding, giving away dry goods and blankets" (1, p. 651). If a union with the daughter of an Indian chief was also recorded on the books of the company by the Chief Factor it was considered legally the equivalent of a marriage ceremony (22, p. 6).
(The author has written a letter to the Hudson's Bay Company Archivist at Beaver House, London, England, requesting confirmation and facts.) The marriage is said to have been reaffirmed by the Reverend A. J. Hall when he opened the first Anglican Mission Church at Fort Rupert in 1871. This cannot be legally established as all documents have since been destroyed in a fire at Alert Bay.

Mary Abbits Hunt, the weaver, was called Anain, Ansnaq or Aniesaluk. She is remembered by Mrs. Frank (who as a child played around her as she wove) as, "a very small, grand, old lady

6/ Phonetic spelling of the author.
Plate 3. Tribes of the Northern Northwest Coast and specific areas of interest to the study.
who wore a long black dress". She used heavy pieces of gold as ear rings. One ear lobe was torn from the weight. The reason for the size, it is said, was to prevent young women, from letting their eyes wander (20, p. 40). She had a small piece of abalone shell sewn into her chin. In her later years she used two black 'kerchiefs over her head so that her hair was not seen. Aniesaluk wore a long string of black beads around her neck. She is said to have been a Catholic until her second daughter, Emily, at the age of nineteen, committed suicide over a priest.7

Though Mrs. Hunt never learned to speak Kwakwala but used Chinook jargon and some English, she became the "mother of the village" and was often called upon to be a midwife. She was known to act as the local pawnbroker and was not above supplying extra groceries when she saw a need. Indian relief, at that time, was one dollar and twenty-five cents per month.

My informant tells of how Mrs. Hunt would call her, "Come, Margaret" and then would clip the child's nails and incorporate the clippings into the blanket she was weaving in the belief that this would pass on the gift. She adds, "In the olden days when old people called, you went when you were called." When Mrs. Hunt's children

---

7/ "St. Michael's Mission, . . . established in 1863 among the Kwakiutl of Fort Rupert, was abandoned in 1874" (9, p. 90).
were small she did her weaving in a tiny room made underneath the stairwell and attached to the kitchen. Later she moved into the living room.

At fourteen Mary Hunt was selected to become a weaver according to the old custom (Iakela) of puberty rites. The following was transcribed from a tape,

...she was put into seclusion in a room for four days and nights and sat the whole time on a copper with her feet drawn up under her. She was not allowed to stand or walk around. The copper was used to help her use money later in life, and there was a belief that if feet were left out straight women would never know when to sit still. Every day four old ladies came in to wash her and give her advice. Very little food was given. There was an old person sitting behind her painting the designs and explaining their meaning. Wool was hanging in front of her. For three days every time she touched the wool it would seem to move back and forth and on the fourth day she would begin to reproduce the designs from memory.

Emmons (11, p. 344) believes weaving was confined to families and was a natural result of the mother's teaching.

In a search for equipment used by Aniesaluk the author was unable to find evidence of a pattern board belonging to her and was repeatedly assured she never used one. Mrs. Hunt's old loom is still in the village, and it is interesting and unusual because it does not have any uprights, but hangs from a hook so that it can be adjusted with ropes (Plate 4). Her beater for softening cedar bark

---

8 Phonetic spelling of the author.
The weaving loom used by Mary Hunt

The cedar bark beater used by Mary Hunt

Plate 4. The weaving loom and cedar bark beater used by Mary Hunt.
is also there (Plate 4).

Mary and Robert had eleven children.9/ Elizabeth is said to have been born at Nass River in 1870 (14, n.p.) though she was educated in the Residential School in Alert Bay. George and Annie, the two oldest children, are credited with speaking Tlingit. It is the author's belief that Mary returned home for a stay, some time during the time she was weaving, as there are design changes in successive blankets that indicate exposure to northern influence of some kind.

A story is also told of how Mary, on one trip up north, saw a Fort Rupert woman who was being kept as a slave. She arranged to purchase the slave, Hehemgilaogya, brought her back, and then allowed her to "work out" her freedom.10/ The two became good friends. The former slave is credited with spinning the wool from local sheep for Mary Abbits to weave. An informant remembers "as many as seventy-five sheep around the Fort. They had to be put under cover at nights because of the cougars," she said.

The former slave and friend of Mary Hunt, Hehemgilaogya,

9/ Three of the Hunt children died. Emily, the third child committed suicide, Mary the fourth, died as a baby and Mary, the seventh child, died at birth.

10/ Although slavery throughout the British Empire was abolished in 1833, some Fort Rupert people still remember the last slave murdered at the close of a drunken potlatch in the early 1890's (19, p. 12).
did not begin her weaving until she went to live on Village Island as the wife of Chief Gotholas. She is said to have woven five blankets. Jim Bell's wife, Mary Klaklahoth, and Chief Jim Gotholas were brother and sister, and as Hehemgilaogya and Gotholas did not have children, her blankets went to the husband's sister's children.

Barbeau indicates that the women of Fort Rupert "walked in" on Mary Hunt asking her to teach them to weave. She refused because she believed that "Tongas-blanket weaving was the right of her own tribe"(1, p. 654). As a result of their persistence she stopped weaving.

The author was unable to obtain any background information on how Mrs. Tom Johnson (Clean Mary) learned to weave her one blanket. She was the second of five wives and, "amongst those who believe, " her early death was attributed to the fact she wove without "having the right." When asked why she was called "Clean Mary" someone replied, "She looked it, and walked so tall and straight!"

Mrs. Mungo Martin (Sarah Smith) was the wife of Dave Hunt by her first marriage. Her daughter Bessie died, and in order to bring up her daughter's son, Sarah became the second Mrs. Mungo Martin. She was known as a happy person and, according to another daughter, Agnes Cranmer, she learned to weave by watching Mary Hunt at Fort Rupert. Agnes does not believe that her
mother used a pattern board but, that Mr. Martin "just drew for her to copy." She was undoubtedly very adept with her fingers. A Mungo Martin pattern board may be found in the Anthropology Museum, University of British Columbia. Whether she used it or not is another matter.
PROCEDURE

Locating a Source

In the process of doing historical research where does one really begin? Logically, in the geographical area where the history was made or with someone who was there. Today, another method is to become affiliated with a society interested in the subject area. It was the author's good fortune to be a member of the local historical society and have access to the Campbell River Museum. Its curator, Mrs. Rose McKay, is a long time resident in the district and a friend to many Indians. When told of the research, she said, "Get in touch with Mrs. Andy Frank of Comox. Her husband has a blanket." The reader is already aware of the friendship that developed.

Mrs. Frank traveled with the author to Fort Rupert and arranged for our stay with Mr. and Mrs. George Cadwallader of Port Hardy (Plate 5). George, or Dusty, as he is called, is an Indian vitally interested in all things Indian, and his wife, Dorothy, supports him. He located and helped to photograph local Chilkat blankets, indicated the location of others, arranged meetings with friends and relatives and gently explained, to a non-Indian, the Indian way of doing things. "When you go into an Indian home you
Plate 5. Mrs. J. Knox, Mr. G. Cadwallader, Mrs. Andy Frank
Framed picture of Mrs. Mary Hunt.
drink tea, "he would say. His ability to speak both languages fluently was an invaluable asset when taping conversations, and his interest and kindness to the old and the adolescent Indian was a lesson for all. At the end of the stay he made sure that a way was left open for return visits.

Preparation of Analysis Sheets

After locating the source it became necessary to develop a method of recording the specific details of each blanket. This involved the preparation of an analysis sheet. In order to get the necessary background, the writer had to experiment and learn the types of weaving involved. "The Chilkat Blanket with Notes and Blanket Designs" by George T. Emmons (11, p. 329-400), and "The Primary Structures of Fabrics" by Irene Emery (10, p. 78-81, 200-203) were used as guides for learning to weave.

A practice sample was made of four-ply wool warp and three-ply wool weft. This piece demonstrated twill twining, three strand vertical, horizontal and eccentric twining. It also used dovetail, interlock, slit and loom seaming types of color joins. No attempt was made, at this time, to weave an ornamental border braiding sample.

A rough draft of the analysis sheets was made using the Joanne Vanderburg, "Chilkat and Salish Weaving" thesis as a reference
(29, Table I). The James Knox and Ann E. Jones blankets of Fort Rupert were analyzed using the first sheets. It became apparent that, in order to record the work of a specific weaver, greater consideration would have to be given to the history of the various blankets. Therefore, the blanket line of ownership section was added to the analysis sheet.  

After seeing these blankets the author constructed a Mary Hunt ornamental border braiding sample of plain and twill braiding and made an unsuccessful attempt at trying to weave the Hunt blanket signature. It finally became apparent that the signature was not woven but was made by means of a needle and thread.

The analysis sheets were used next on a Chilkat blanket in a museum. It was apparent from the records in the museum that little was known about the weaver. Some weaving techniques were not the same as Mary Hunt's, so provision was made on the sheets to allow for a more detailed description of vertical and eccentric multiple strand twining and for the sequence of weaving a blanket.

The final sheets consisted of one section collecting information of ownership, use and line of ownership of the blanket. Another was devoted to construction details describing overall dimensions, fringes, border braidings, signature, bindings, multiple strand

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11/ It was at this early point that the first Hunt blanket with cedar bark warp was found. The owner was not aware of its composition.
Potlatching literally means "to give a gift". The third section made provision for a detailed description of patterns and pattern interpretation (Appendix B).

The end product was sent to Doris Gruber of Portland to be criticized. She recommended that the title should be more specific than just "The Chilkat Blanket" and should indicate the type and location of Chilkat blankets being studied. At her suggestion it became "The Kawkiutl Version of the Chilkat Blanket."

Concurrently, the author traveled to Vancouver to locate a missing Hunt blanket and, during the process of talking with the owner, managed to rent the blanket for the purpose of using it for further study. The rent consisted of a nominal sum of money plus the making of a button blanket at a later date. This was called a form of "de da" (double) potlatching¹² by the owner.

Distribution of Analysis Sheets

The remaining analysis sheets were filled in by the author mostly in the presence of the owners of the blankets.

They were protective of their property and keenly interested in learning about each blanket. The time spent was also an excellent

¹² Potlatching literally means "to give a gift". In this case the receiver of the gift must repay to the giver double the amount (16, p. 25).
opportunity for eliciting stories and forgotten information from the
others present. The blankets seem to be a source of wonder and
respect to most Indians.

Two allowed the author to take pictures but refused to let the
blankets be touched. Two other blankets were locked in a safety
deposit box, and a return visit had to be arranged in order to photo-
graph and analyze them.

Another owner's wife said, "I worry about losing it all the time,
and as none of our children use it, we would like to put it in a place
so that everyone could know and appreciate it." She then indicated
an appropriate spot and the author hopes this is what they finally
decide to do with it.

An Indian student made it possible to see an uncle's blanket,
and the author was amazed to learn, when returning at a later date,
that the suggestion of rolling and not folding, to increase its lifetime,
was acted upon.

Other trips were made to Alert Bay, Nanaimo and Victoria to
analyze, photograph or talk to the owners of blankets. Letters, with
accompanying analysis sheets, were sent to the National Museum in
Ottawa and to the Secretary to Queen Elizabeth II in London (Appen-
dix C). Letters of inquiry as to the present ownership of blankets
were sent to the Denver Art Museum and Shawnee Mission, Kansas
(Appendix C). A telephone call was made to Mr. Sosland in Kansas
to obtain first-hand information on the Robert Hunt blanket that he has in his collection.

Validating Analysis Sheets

After the first three analysis sheets were filled in it became apparent that there were marked differences in the weaving, methods of construction and materials used in the blankets viewed. For this reason the author began visiting the remaining local museums to select random samples of blankets for comparison analyses. It is interesting to note that museums are limited by the amount of display area and for this reason are able to show only one or two examples at a time to the general public. Other blankets may be seen by contacting the person in charge ahead of time.

All blankets seen and important to the purpose of this study have been photographed, and a complete record in slides has been made of the progress of the author in carrying out the investigation. Tapes of conversations were recorded where convenient and appropriate. Finally, microscopic analysis was done on some warp samples that the owners of blankets had made available.

A trip to talk with well-known authorities Bill Holm and Mike Johnson\(^{13}\) in Seattle and Doris Gruber of Portland was made to

\(^{13}\) A dealer in Indian artifacts and a good friend of many Kwakiutl Indians.
corroborate the author's findings. The author appreciates their cooperation and enthusiasm.

Potential Weavers

Finally, another trip was made to Fort Rupert in early June for the purpose of gathering cedar bark and teaching two-strand weft-twilled twining, outlining stitch and oblique interlacing to the George Cadwallader family.

Initially the author, at the suggestion of Doris Gruber, had visited James and Flora Sewid of Alert Bay. Flora, at that time, was just beginning a blanket and had learned her twining from Doris in Portland. A return visit on the way back from Fort Rupert to photograph progress showed her beginning the pattern. She said, "I am just doing this as a hobby and do not have much time to work on it."14/

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14/ Emmons suggests that it takes one year to make a blanket, six months to prepare the materials and six months to weave, but half the time if no household tasks have to be done as well (11, p. 344).
FINDINGS

The Blankets

Mary Hunt

Mrs. Hunt is reported to have woven twelve blankets in all. Chart I shows the number of blankets woven and their disposition but not necessarily their order of weaving.  

It is generally believed that blanket number one was made for the eldest son, George. The author considers it to be the first blanket woven because the Indian owner says it is and the pattern is so different from all the other blankets. Mrs. Tom Johnson (nee Mary Hunt) owns it at present. She is eighty-two years of age and lives at Fort Rupert. Helen Knox, who was brought up by Mrs. Johnson, will inherit it (Plate 6a).

The blanket has white as its background color and what appear to be two small raven heads are in the middle of the central field. The colors used in the designs are red, yellow, black, white and green. The upper face has a stylized starfish on one cheek, and another starfish is placed between the face and the ravens. Four

15/ There were eleven Hunt children. Only the children and grandchildren inheriting or receiving blankets are recorded.
Chart I. Chilkat blankets woven by Mrs. Robert Hunt (Aniesaluk).

* There were 11 Hunt children.
Plate 6a. The Mary Hunt Kwakiutl Version of the Chilkat Blanket. Name of present owner listed under picture.
separate five-fingered hands containing small eyes\textsuperscript{16} surround the face at the edge of the central field. The upper and lower corners of both lateral fields have large eyes. Three are rectangular, or firm (18, p. 38), in shape and the fourth, in the lower left-hand corner, is elongated or soft \textsuperscript{(18, p. 38), (Figure 7, 8)}. The three could conceivably represent the "intelligent action" (11, p. 349) part of the raven. The fourth (if it is not just a weaving problem) might be representative of a wolf\textsuperscript{17} (3, p. 203). Likewise, the smaller eyes, that all have different amounts of white outlining on them in the form of negative C, concentric relief and horizontal slit, (8, p. 32) could represent the raven (Figures 9, 10, 11). The four human hands might represent four children (9, p. 55) or the sea grizzly bear used by the Shaik's descendents (30, p. 69). This, of course, is mere speculation as there is no way of really knowing what the weaver was representing. Mrs. Johnson believes that the pattern depicts, "a house under the water which rises, where there are lots of fish."

\textsuperscript{16} The use of eyes in this manner is a characteristic of Northwest Coast art that is called visual "punning" or "keening." "A natural space in the carving or painting is used for the introduction of a new form with an independent meaning (16, p. 13)."

The small eyes in the hands could, in weaving, indicate wrist joints (3, p. 252). According to Emmons (11, p. 349) an old native considered it indicative of intelligent action.

\textsuperscript{17} Mary was a member of the raven clan and her sister, Annie, of the wolf.
The warp in this blanket is of sheep's wool spun around a core of thin, brown, lightly twisted cotton yarn to give a two-ply construction. The single strand is an S-twist and the two-ply yarn has a Z-twist. Vanderburg mentions that, "When the spinner rolls the yarn down her thigh an S-twist results," and . . . "a Z-twist is made when the spinner rolls the yarn up her thigh with her palm"(29, p. 8).

The fingers on the hands were applied with a needle after the weaving was complete. Mrs. Frank remembers Antesaluk using a needle for joining and outlining. The author, upon close inspection of the blankets, soon began to admire Mary Hunt's competency with a needle and understands why a Kwakiutl woman would indicate to Vanderburg quite definitely that most outlining yarns were sewn on (29, p. 20).

The blanket has a wide black band around the design area but no inside second band of yellow. The ornamental border-braiding is plain oblique interlacing attached in a typical Mary Abbit's way. The side fringes are of colored commercial wools that are said to have been added at a later date by Lucy Hemiskinese, 

18/ Mary Hunt's daughter, Annie, did the crewel type embroidered pillow cover now owned by Mrs. Ann Jones shown in the slide.

19/ Boas (11, p. 391) when describing Figure 581, believes the different type of pattern arrangement is indicative of old style blankets that were perhaps originally Tsimshian patterns.
the wife of George Hunt who was the first owner of the blanket.

The bottom fringe is unique in that it has a row each of red, blue, and black woolen flannel strips inserted between the warps. As is often the case, the upper section of the lower fringe was divided at intervals by a row of plain twining, and this undoubtedly led to the placing of color in that area. Again, this was probably done by the weaver and was added later as a Kwakiutl innovation of the owner. Repair work has also been done in outline stitch near the ornamental border braiding as shown in the slides.

If George Hunt was fifteen in 1865 (5, p. 149) and if he received his blanket at sixteen it would be one hundred and five years old today. The author doubts that the weaver had time to weave when her children were small, although she could conceivably have been weaving when Robert, the youngest, was ten. He was born in 1876. This would make blanket number one about eighty-five years old. This assumption is based on supposition, not fact. No one in the village remembers when Aniesaluk began weaving.

The author would be remiss at this point in not mentioning another blanket by an unknown weaver that is, at present, in the collection in the British Columbia Museum of Anthropology. This blanket contains many of the same patterns and colors used in the Johnson blanket, although the weaving is of a plain twining. In talking with Mrs. Bevan Cross, the previous owner of the blanket, the author
was informed that it had been purchased from a dealer in Vancouver who did not know who the weaver was. No one in Fort Rupert that the author asked, recognized a picture of the blanket (Plate 6a).

The remaining Hunt blankets have been discussed according to the author's idea of the way the pattern might have developed. The weaver kept moving towards an exact copy of Emmon's Figure 561 (11, p. 369) even to the use of a cedar bark warp.

Only the Knox and the Sosland blankets have cedar bark cores. Both are almost a perfect copy of the pattern design Figure 561 (11, 369). If the blankets with the nostril mouth had been the first made, the author cannot believe that the weaver would have used any other warp in any of the succeeding blankets. The blankets are described in the order in which the pattern designs changed. The only reference the author could find to teeth was in Emmons Figure 555 (11, p. 384). He considers the Figure 555 design that of an old blanket.

The main pattern design development changes were:

1. The mouth changed from various forms of teeth to nostrils,

2. The eyes in the raven's profile in the lateral field became an ovoid without an eyelid,

3. A section around the eyes in the lower central and lateral faces was done in yellow,
4. Finer yarn was used in weaving certain design areas, and

5. The amount of outlining above the salmon-trout's head decreased.

The whole pattern design of the blanket is interesting in that it is open to several interpretations. The author, while visiting with Doris Gruber, produced a picture of a Hunt blanket and was told it was, "a Wolf design." Bill Holm's immediate reaction to the same picture was, "It is a Raven." Emmons and Swanton did exactly the same thing. According to Emmons:

The design represents a female wolf and young one. The body of the wolf has the form of a hawk; the two eyes and the double wing design between them, near the lower border of the blanket, being the face of the hawk; the double feather design over these eyes, the hawk's ears; the lowest white face, the body of the hawk; the wing-feather designs extending downward under the jaw of the wolf, the wings of the hawk. The lateral fields represent the young wolf sitting up, probably at the same time the sides and back of the wolf's body (11, p. 369).

According to Swanton:

It shows a young raven. The body of the raven is occupied by two profiles of ravens. The face at the bottom is the raven's tail; the lateral wing designs extending downward from under the corners of the jaw are the wings of the raven. The lateral field represents two young ravens in profile (11, p. 369).

One owner of a Hunt blanket, Mrs. Wilson, is quoted as saying, "The pattern has the raven on each side, the killer-whale under and the grizzly-bear in the centre, with faces of other bears" (1, p. 654).
The differences in explanation given by the three are so great that the author believes "no fixed type of conventionalization exists, but that rather the design is inferred in accordance with various parts of the body and certain symbolic traits" (11, p. 387). These are often ambiguous. Some authorities believe that to attempt to interpret the symbolism accurately is not possible due to the fact that the more the represented creature has been distorted and rearranged to fill a given space the less likely it is to be decipherable. Interpretation is uncertain unless it is possible to know the designer and be familiar with the individual family crests of the specific Northwest tribe. Artists of any kind will sometimes treat the animal or bird to suit their own style.

The Assu blanket, one of the first ones made, is interesting because it is so steeped in the history of the culture (Plate 6b).

The following story concerns the Chief of Cape Mudge, Quadra Island.

A great many years ago the chief had ardently desired to use a name belonging to a family at Fort Rupert. His oldest son at that time was about ten years of age.

With great ceremony the chief and his people went to Fort Rupert and betrothed the boy to tiny Bessie Hunt, an infant of eleven months, for no other reason than to obtain the much coveted name.

As a symbol of the validity of such a transaction the chief was presented with a handsome Chilkat blanket and . . . carved head dress . . . nothing ever came of the marriage, so-called. In later years when the children grew up they took mates of their own choosing, but the bargain concerning the names still holds good (25, p. 20).
Plate 6b. The Mary Hunt Kwakiutl Version of the Chilkat Blanket.
My informant states that the name was "Ha mas" meaning "the Chief" and that a "Klasala,^{20/} or song came with it. Chief William (Billy) Assu is said to "have given five hundred dollars in gold pieces to Dave Hunt. When both children were grown they were divorced at a potlatch, and the five hundred dollars was returned in paper money. The blanket and head piece were kept and the money was spent on a potlatch." 

Another informant went further to explain that "When children were betrothed for the purpose of getting a name and whatever else went with it, this was called, "Wheesa.^{21/} It was not so serious, just to get things," she said. "Qualakla" was a more serious, secret wedding arrangement.

Dan Assu, who was to inherit the blanket from his father, was killed in an accident in 1956, so the blanket was potlatched^{22/} to its present owner, Herbert (Chart 2).

The blanket has been well used, and much of the sheep's wool warp has worn, exposing a core of tightly twisted 3-ply,1/16-inch cotton twine. The upper mouth in the center field contains the outline of five teeth, and the lower mouth has the outlining for three.

^{20/} Phonetic spelling of the author.

^{21/} Phonetic spelling of the author.

^{22/} Potlatching was outlawed in 1921 and repealed in 1951 (15, p. 28).
Chart 2. The Assu Blanket woven by Mrs. Robert Hunt for Bessie Hunt and Dan Assu.
The side of the nose element lacks the ovoid part of the design. It is a typical Mary Abbits Hunt blanket that can be identified as the Assu blanket by the number of teeth in the center mouth design area. The yarn used was the same size throughout the blanket area, and the thread count was the lowest seen. The weaving was loose and the yarn quite coarse.

Willie Hunt's blanket belongs to his son Vivian, who lives in the Fort Rupert area (Plate 6b). Vivian's daughter, Betty Henderson, looks after the blanket for her father. She has painted a copy of it using liquid embroidery, and her daughter is making a hooked rug from the same pattern.

This blanket may be identified by seven teeth that are outlined in the upper mouth. The lower mouth is the standard Emmons pattern element. The warp consists of a core of 2-ply, 1/8-inch cotton covered with sheep's wool. The size of the weft is constant, but the lower mouth does not contain teeth and is a standard Emmons mouth. The blanket is in good condition and is stored away in a trunk.

Mrs. Ann E. Jones (Rosie), who was brought up by Elizabeth Hunt Wilson, inherited the blanket from her (Plate 6b). It may be identified by the five solid teeth in the upper mouth design and the standard lower mouth. The warp is of 2-ply sheep's wool only. The blanket is stored in a plastic bag in a tall Indian basket. Mrs. Jones
hoped that some day she may be able to lend her blanket to a museum in the area.

The author would place the Hunt blanket pictured in "The North American Indian," Volume 10, by Edward S. Curtis (5, p. 244) as an earlier blanket by its pattern designs. It contains five solid triangular teeth in the upper mouth and three in the lower. The lower side nose design contains a white nostril. There is no outlining above the eyes, and the front faces are a solid white (Plate 6b).

The Provincial Museum in Victoria, British Columbia, has in its collection a Mary Hunt apron (Plate 6c). It was collected in 1923 by William Dee of Dominion Telegraph. The warp is of a white sheep's wool and a soft, lightly twisted white cotton. It uses fine yarn in its yellow pattern, medium in its white, and the typical Mary Hunt yarn in the green. The design consists of the central section of the blanket without the double winged flicker design. The two faces are relocated, and the section across the eye is green. The mouth contains seven solid teeth and a lower lip. The side of the nose design is different to all the other Hunt blankets. The lower eyes lack the white concentric ovoid relief (Figure 10). There is an unusual row of diagonal surface outlining in yellow at the bottom of the designs. The "U" complex has soft, round curves not characteristic of old designs (18, p. 42), (Figure 13).

The blanket owned by Mrs. Nicholson is really another apron
(6, IV) Apron from Provincial Museum, Victoria

(7, II) Mrs. Margaret Nicholson

Plate 6c. The Mary Hunt Kwakiutl Version of the Chilkat Blanket.
(Plate 6c). It will be inherited by Johnny, the eldest son. It is about half the width and slightly shorter at the center when compared to a Mary Hunt blanket. The warp is of a soft, ecru colored, lighter twisted cotton core covered with sheep's wool. The warp shows through in areas throughout the blanket where the surface has been eaten by moths. The apron has the typical Chilkat border braiding in black and yellow banding all around. It is slightly peaked at the center front. The pattern shows four complete raven profile laterals with two full front faces in the space formed where each pair of beaks meet. The faces replace the wing-feather design. In this apron Aniesaluk adapted the upper half of the blanket laterals to use as the design. Emmons indicated that on many aprons the patterns face upwards, but not so with this one (11, p. 395). He maintains that the apron, waist robe or front shield grew through the course of years to the size of a blanket. He credits a Tsimshian girl "Hi-you-was-clar" with seeing a vision on a carved wall in the midst of a famine. She wove an apron of the design from the picture that had taken possession of her and forgot her hunger. Thus, he believes, the Tsimshian began Chilkat weaving (11, p. 345).

Eugene's blanket, now owned by Mrs. William (Bernice) Cadwallader is an interesting one in that, like Mrs. Johnson's it contains red (Plate 6d). Its warp is of a whiter sheep's wool than usual with a soft, lightly twisted white cotton center. This blanket
(8, III) Mrs. Bernice Cadwallader  
(Eugene's Blanket)

(9, IX) Mrs. Bernice Cadwallader  
(Jane's Blanket)

Plate 6d. The Mary Hunt Kwakiutl Version of the Chilkat Blanket.
is smaller than all the others. Extra outlining is still done above the eyes. The larger upper mouth in the central field uses unusual forms (perhaps just weaving errors) for nostrils. A number of small ovoids are omitted, and other outlining is not done. The designs give a feeling of squareness that may be the result of the weaver using red without having preconceived ideas as to where to use it. According to Boas, in Emmons, "red is rare, and seems to be used only in more recent blankets" (11, p. 398). Holm (18, p. 26) states that Mungo Martin told him, "that the Kwakiutl had no good red, only brown like iron rust, until the Hudson's Bay Company introduced China red in packages." Aniesaluk's use of red, not blue, in the upper right and left corner wing designs and in the ears above the eyes makes this blanket unusual and an exception to the general color rules for Chilkats (11, p. 399).

Jane's blanket, also owned by Mrs. William (Bernice) Cadwallader, is in excellent condition and has been kept for the purpose of some day selling it to get money for building a house (Plate 6d). The outlining is still done above the eyes, the upper mouth nostrils are acceptable in form, and blue coloring is used as it should be in the wing designs in the extreme upper and lower corners. The signature is quite distinct. The warp is sheep's wool only. Some design patterns contain fine yarn.

Eli Hunt's blanket was given to his sister Elizabeth Wilson
because it is said, "he did not believe." Mr. James Knox owns it now (Plate 6e). It was potlatched to him about thirty-five years ago. If either he or his wife die the blanket will be sold to pay the funeral expenses of both. The warp is a 2-ply yarn of cedar bark and sheep's wool and is about 3/16 inch in diameter. The yarns used in various sections of this blanket are much finer than in the other blankets by Mary Hunt, especially in the green pattern designs. The peaks in the wing-feather designs are more pointed, as the northern ones are, and the outlining above the eyes is limited to follow the old custom. The lower face in the central field has the characteristic yellow color about the eyes which the other Hunt blankets lack. The small circles still are not outlined with a third line in white. An extra lacing thread is let in on the border band for dovetailing and is left to hang with the bottom fringe. The mouth designs are both similar to those in the blanket described by Emmons in Figure 561 (11, p. 369).

Three of the twelve blankets woven by Mrs. Hunt were sold. One that belonged to Robert and was given to Camone Salmon, is now part of a collection owned by Mr. Morton Sosland of Shawnee Mission, Kansas. He says that the warp is of cedar and the pattern designs are of a fine yarn. There is no cloth binding across the top, but this could conceivably have been removed. The author has grouped it amongst the later blankets woven because of how closely the weaver adhered to the pattern design as shown in Emmons in Figure 561.
Plate 6e. The Mary Hunt Kwakiutl Version of the Chilkat Blanket.
It is the only other blanket, besides the James Knox blanket, that contains a yellow eye section across the lower central and lateral faces, and has limited salmon trout's head eye outlining. The use of red in this blanket, though not considered traditionally correct, is aesthetically well done and maintains a feeling of symmetry.

The blankets belonging to Annie and Calvin were also sold. One is an apron and, as described earlier, is in the Provincial Museum in Victoria. A picture of the third missing blanket may be found in Curtis, "The North American Indian (5, p. 244). Based on the pattern design only, the author would place it with the early efforts of the weaver. Barbeau (1, p. 654) mentions that one blanket was sent to Honolulu. This one could be it.

The last blanket woven by Mary Hunt was never finished. Its pattern is said to have been of "two whales with one tail." It was burnt as part of her funeral ceremony (11, p. 345). It was to have been a blanket for the head chief of Fort Rupert. Aniesaluk had arranged the marriage of her friend Hehemgilaogya to the chief.

Some characteristics of the Mary Hunt Kwakiutl version of Chilkat weaving were:

1. Extensive use of loom sewing to join separate areas of weaving.
2. Horizontal multiple strand twining done during weaving.
(3) Some vertical and eccentric multiple strand twining done with a needle after weaving by wrapping a yarn or yarns around the one that was added to the surface of the weave (Plate 7a).

(4) Lack of and limited use of eccentric outlining around color change areas.

(5) Ornamental border braiding woven as one long strip, folded crosswise in half and hand sewn to the back and front of the vertical edge of the blanket (Plate 7b).

(6) Teeth in faces sewn with a satin stitch after blanket was finished.\textsuperscript{23/}

(7) Chevron-type yellow and black signature made with a needle and yarn.\textsuperscript{24/}

(8) Experimentation with available materials for warps (Plate 7b).

\textsuperscript{23/} Emmons states that at no time were two different colors used together in the same twining (11, p. 340). Vanderburg explains that it is an accepted northern technique to use colors in a signature or in a pair of black and white wefts to enclose a group of four or so warps for the teeth of faces (29, p. 19).

\textsuperscript{24/} Gruber has observed forty different signatures and believes they have a certain credibility. Most people who create like to leave an indication that, "this was done by me." During the period in history when blankets were being made to be sold commercially, weavers were not so careful, and in order to disguise their work they varied their signatures. Bill Holm questions the validity of signatures as such.
Plate 7a. Some characteristics of the weaving of the Kwakiutl Version of the Chilkat Blanket.
The Mary Hunt Type of Ornamental Border Braiding

Various Types of Warp
A. Jones, J. Knox, H. Assu, P. Knox

Plate 7b. Some characteristics of the weaving of the Kwatiutl Version of the Chilkat Blanket.
(9) Use of red and green colors.

(10) Addition of a narrow cloth banding at the top edge of blankets.

(11) Gradual change to the use of various thicknesses of weft yarns.

(12) Use of one basic pattern design with variations (Chart 3).

The interesting thing about these blankets, to the author, is following the progress of the weaver. She was a woman, married to someone of a different race, living amongst people who were ethnically the same, but of a different cultural background. Her weaving helped her to identify with home, and at the same time it indirectly helped to intermingle the cultures of the two nations. It added to and became part of the evolving Kwakiutl culture. She copied and innovated, devised and improvised to develop a product that, though not technically authentic, was acceptable. She used available materials and knowledge to create an atypical blanket that could quite rightly be termed a Kwakiutl version of the Chilkat blanket. It was, at that time, an economic, aesthetic functional item woven by a woman who had the courage and determination to adapt that which she knew, to make it a viable force within another related but different group.

Chart 3 diagramatically shows the major characteristics of the Hunt blankets. They have been arranged in the order in which they
### Chart 3: Summary of Wool and Yarn Varieties

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**Legend:**
- Wool: 
  - Sheeps Wool
  - Shrop. Wool
- Yarn: 
  - Warp
  - Weft
- Color: 
  - with soft
  - with firm
- Texture: 
  - with long
  - with short
- other Comments:
  - Regular
  - Specialize

**Notes:**
- Numbers indicate color variation of wool.
- Yarn notation indicates type of yarn and
- Italicized text indicates specific instructions for use.

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**Notes:**
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### Diagram:

- "Backgraund: 10
  - Colors: yellow, green, red
- "Front: 10
  - Colors: yellow, green, red"
might have been woven using Emmons' Figure 561 (11, p. 369) as the criterion. There were three main pattern phases. These were, briefly described, the mouth with the teeth, the mouth with the nostril and the white background eye-blanket belonging to Mrs. Johnson. The author groups the design of teeth as an early phase because of the looseness of construction and lack of details of finishing of the blanket.

The author realizes that these blankets could also be grouped according to the content of the warp. The core of soft, lightly twisted cotton might have been used early, the core of twine next, then the plain sheep's wool warp and finally the core of cedar bark. This order is indicated by a second number in Roman Numerals in Chart 3.

It would be unfortunate to leave the work of Mrs. Hunt without describing the only pair of leggings she is said to have made. They are owned by Mrs. Frank. They are pieces of cloth appliqued to a black background. They are made in typical Chilkat pattern using goggle eyes, profile face and single and double red flickers.

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Emmons says "leggings (foot shields) were regularly woven in full design on a framework from a pattern-board and were generally ornamented with otter fur and leather fringe, the latter hung with puffin-bills. But those found today are generally constructed from pieces of blanket torn and distributed at the potlatch." He believes that the regularly woven ones go back to early days of Tsimshian weaving (11, p. 347).
A white fringe is added all around the sides and bottom. They are used by Mr. Frank to complete his dancing regalia.

Mrs. Mungo Martin

Mrs. Mungo Martin (Abayah) is said to have woven five blankets plus one apron. Her first blanket was intended for Daniel Cranmer, but it was purchased by the Native Brotherhood to be presented by Chief William Scow to Queen Elizabeth the Second at her coronation in 1963.

The second blanket was made for Tommy Hunt. It showed evidence, upon a cursory inspection, of extensive use of the slit type of joinings. It has the yellow square signature. Its pattern is quite different from those of blankets numbered three, five and six. Mr. Tommy Hunt is proud of this blanket. His son George will inherit it. At present, a grandson, David Doig, is painting a copy of it in oils on white hopsacking. Tommy believes that the design represents the grizzly bear and the beaver. His wife Emma is interested in weaving a blanket and, though the author was not shown her work, it is said that Emma Hunt has woven the two border bands.

The Andy Frank blanket was the third blanket made, and it came to him through marriage to a member of the Hunt family.

26/ Daniel Cranmer was the husband of Mrs. Mungo's daughter Agnes.
A picture (sent by the Secretary to Queen Elizabeth II) of Mrs. Mungo Martin's blanket number one given to Queen Elizabeth at her coronation in 1953.

Plate 8a. The Mrs. Mungo Martin Kwakiutl Version of the Chilkat Blanket.
Plate 8b. The Mrs. Mungo Martin Kwakiutl Version of the Chilkat Blanket. The name of present owner listed under picture.
(Plate 8c). It is a blanket that is used in the district to keep alive the customs and culture of the Indian people. This blanket is much respected by the owner as a vehicle of communication and as a method of indicating position. Mr. Frank appears proud to have the right to wear it. At the wedding of his adopted granddaughter, Mary Everson, the owner announced that at his death it would belong to her. The pattern design is similar to Agnes Cranmer's blanket, but the small pattern elements under the lower central face are different (Plate 8c).

Abayah made two small pieces for the University of British Columbia (Plate 8c). One is a blanket and the other an apron. The apron is 34 warps and fillings per square inch. The blanket is 26 inches by 20 inches and has a thread count of 16. There is a story that when asked why she did not follow the old form of weaving stitches Abayah said she "wanted to do it her own way." Mrs. Hunt died in 1963 around the age of 84. She was born on Turnour Island and was buried at Alert Bay.

Mrs. Dan Cranmer has blanket number five (Plate 8d). She uses her blanket for potlatching and does not dance in it as she says, "it is too heavy and precious." She interprets the pattern design as a frog, a raven and a grizzly bear.

Blanket number six belongs to Peter Knox (Chart 4) who uses it for dancing and potlatching. It was the last one made by Abayah
3. Mr. Andy Frank

4. Anthropology Museum
   University of British Columbia

5. Anthropology Museum
   University of British Columbia

Plate 8c. The Mungo Martin Kwakiutl Version of the Chilkat Blanket.
Plate 8d. The Mrs. Mungo Martin Kwakiutl Version of the Chilkat Blanket.
Chart 4. Chilkat Blankets woven by Mrs. Mungo Martin [Sarah Abayab].
and was not complete at the time of her death. The warp is a 1/4 inch, 3-ply cotton (24, p. 58). It still lacks ovoids, an ornamental border braiding and a signature. The side and bottom fringes were added by Mrs. Joe Sewid of Blunder Harbor.

Some characteristics of the weaving of Mrs. Mungo Martin were:

1. Use of plain twining for weaving the blanket.
2. Limited use of horizontal multiple strand twining in the blanket.
3. Square or angular woven designs not covered with outlining stitches.
4. Teeth, ovoids and eyelids made with embroidery stitches put on after the weaving was complete.
5. Loom sewing throughout the weaving.
6. Signature that may vary in color and size (green 1 inch x 1/2 inch, orange 1 inch x 1 inch, or blue) that is similar to the ornamental border braiding.
7. 3/8-inch ornamental border braiding that looks like a crocheting stitch.
8. Bottom fringe that is all supplementary and does not contain any warp.
9. Use of commercial wool or cotton that may vary in diameter from blanket to blanket.
No vertical or eccentric multiple strand twining in the blanket.

Mrs. Jim Gotholas

The five blankets of Mrs. Jim Gotholas (Hehemgilaogya), the former slave and friend of Mary Hunt, are interesting. The weaving is similar yet there is a new pattern, and the ornamental border braiding is made in the old northern way.

Blanket number one that is at present in the Provincial Museum in Victoria was purchased, it is said, for eighteen hundred dollars, and is known as the "Bell" blanket (Plate 9a). It belonged originally to Rachael Bell who gave it to her daughter Mary Wadams (Chart 5). Its warp is like that used in the Nicholson apron. It has an ecru colored lightly twisted cotton core. Some pattern areas were woven with fine yarn. The signature, on the left side only, is made from a white linen thread wound around five bunches of ornamental border braiding to a depth of 1/4 inch. There is some braiding below that was probably not done by the weaver. There is no top binding. The white claws were put on after weaving in the same manner as the black fingers on the hands were done in the Johnson blanket. The outlining at color changes is like Mary Hunt's. The thread count in the yellow band is 33 warp and fillings per square inch and the twining is an "S" twist.
Plate 9a. The Mrs. Jim Gotholas Kwakiutl Version of the Chilkat Blanket. Name of present owner listed under the picture.
Chart 5. Chilkat Blankets Woven by Mrs. Jim Gotholas (Hehemgilaogya).
The pattern design is almost a direct design pattern copy of the northern blanket owned by Henry Bell ([Chart 5], Plate 9b). The only difference is one ovoid missing in both laterals immediately below the black eye next to the yellow border band. The colors used were different from the Henry Bell blanket in that green and red were used as well as yellow, black and blue. The eye section in the front face is blue as northern design patterns were. The "Bell" blanket, though copied from a northern blanket, is not quite authentic and might rightly be classed as a Kwakiutl version of the Chilkat blanket.

Blanket number two of Hehemgilaogya's belonged to Emma (Moona) Bell, who was married to Chief Johnny Clark of Turnour Island. Her blanket came to Johnny Clark as part of her dowry. At the death of Johnny the blanket went to George Clark, a brother of Johnny Clark. George lent his blanket, and it burnt in a house fire on Turnour Island. There is some controversy over who the blanket was lent to, but it is generally believed that it was lost in a fire. The only picture the author was able to learn about may be located in the book entitled "Guests Never Leave Hungry" by James P. Spradley (23, p. 146).

Blanket number three is owned by Henry Bell of Port Rupert (Plate 9b). He lives on the Kwatse Reserve, sometimes referred to as the New Village, "one mile out from Davis Bay" (12, p. 10). This is a typical authentic northern blanket with warp made from
Notice the signature and the unravelled border braiding. The eye and ovoid is some practice weaving done on the warp fringe.

Plate 9b. The Henry Bell blanket.
cedar bark and mountain goat hair. The weft threads are finer in the pattern design and are of mountain goat hair. There is evidence of interlocking, dovetailing and lazy lines. The face teeth are woven, and the eyes properly shaped. All types of outlining are done during the weaving, and there are three different color rows of outlining at most color joins. The binding at the top is of fur. The ornamental border braiding is woven in one piece on to the blanket at the same time as the blanket is being woven. The signature is composed of three bunches of yarn, from the bottom of the border band, wrapped in yellow to one-quarter-inch lengths.

The colors are the same soft blue and yellow, white and black used by the Tlingit, and the blanket itself was probably one that the weaver obtained to use as a pattern board. The lower right hand signature has been removed and part of the ornamental border braiding unravelled, perhaps to determine how it was done. The right hand side of the lower fringe has an eye and an ovoid woven in commercial yarn on the warp fringe as a practice piece. There is some cracking and moth destruction on the face in the central panel. This could easily be repaired.

Blankets numbers four and five were small ones and are said

27/ Under the microscope the diameter of the mountain goat wool is less than that of sheep's wool but the scales are wide apart. Guard hairs show a pronounced medulla (24, p. 60).
to have been buried at Alert Bay in the caskets with two of Rachael's children.

**Mrs. Tom Johnson**

The fourth weaver, Mrs. Tom Johnson, wove only one small (Chilkitten) blanket. It was sold by Peter Knox to the National Museum in Ottawa (Plate 10). The author sent an analysis sheet to the archivist but to date has not received a reply. A picture was obtained from Mike Johnson of Seattle. (Chart 6).

**Uses**

The Chilkat blanket was at one time the most important ceremonial robe of the Northwest Coast Indian. It was worn by all who could acquire one. However, since the banning of the potlatch and all that goes with it plus the death of many Indians through disease, the occasions for the wearing and use of the blanket have been limited. Today, even with the reinstatement of potlatching and some evidence of the development of a "neo-Indian culture" the author doubts that these blankets will ever be produced commercially. It is simply a question that the amount of time needed for preparing the materials and weaving makes it economically impractical. Those who have had time and the interest may weave for personal reasons but certainly not for profit.
Owned by the National Museum in Ottawa

Chart 6. Chilkat Blankets woven by Mrs. Tom Johnson (Clean Mary).
As the reader will undoubtedly have noticed, a number of the blankets were located stored in various places. This was often due to a fear of losing or an inability to know how and what to use them for. The blanket owned by Andy Frank has been used for a great variety of modern reasons. Some examples were: in christening or naming a child, meeting someone of the same name, saying goodbye to a friend, opening a public place, greeting royalty, teaching the young about Indian ways, dancing, raising totem poles, and initiating a hamatsa (Plates 11a, 11b, 11c, 11d, 11e).

Today the significance of the family crests has diminished. They are being used by the Indian and non-Indian alike. However, the right to wear a blanket for participation in authentic Kwakiutl culture is very subtly observed and practiced. There are those who believe very strongly and are teaching the concept of "Yahada Anugwados." Doris Gruber will not show an non-Indian how to weave nor will she publish her book until she feels that all the Indians who desire to learn the weaving of a blanket have had an opportunity. Perhaps this is a somewhat esoteric point of view. She states that she has three who are capable of weaving blankets at the present moment. She had twenty-six students in her class in Haines-Port and is now working with another twenty-six at Ksan Village near Hazelton. The skill of weaving in the old way is neither easy nor quick. The Kawkiutl
Plate 11a. Contemporary uses of the Kwakiutl Version of the Chilkat Blanket.
Saying good-bye to a friend

Explaining Indian customs to the non-Indian

Teaching the young about Indians

Plate 11b. Contemporary uses of the Kwakiutl Version of the Chilkat Blanket.
Plate 11c. Contemporary uses of the Kwakiutl Version of the Chilkat Blanket.
Mr. T. Hunt       Mr. J. Sewid

at Potlatch for the raising
of the Mungo Martin
totem pole
1970

Plate 11d. Contemporary uses of the Kwakiutl Version of the Chilkat Blanket.
Dancing for Royalty
1971

Plate 11e. Contemporary uses of the Kwakiutl Version of the Chilkat Blanket.
version is simpler, but the individual must be prepared to accept the adaptation.

The author has managed to interest two Indian students in doing in-depth studies, and the Cadwallader family is in the process of learning to weave. Mrs. Betty Henderson wishes to begin a blanket during the winter months.

**Care**

Most of the museums visited by the author had sizeable collections of these blankets in various stages of repair. One place fumigated them on arrival and stored them in a special room with controlled humidity. Other places keep them rolled and protected by a tube. It is a good idea to mothproof them. This may be done commercially by having the blanket dry cleaned and then mothproofed by spraying. Ordinary spray lasts for one season, but there is one available that is said to protect the article for five years. It contains zinc fluosilicate and thiourea and is odorless, colorless and nonflammable. A special moth resistant plastic bag may be purchased from a dry cleaner to at least keep the moths out. Doris Gruber advises that the blankets should not be washed, even with cold water soap, as the water relaxes the cedar bark, and the warp separates. She says, "send the blanket to the dry cleaner when it becomes necessary to have it cleaned."
SUMMARY AND CONCLUSIONS

This investigation of Chilkat blankets on and around Vancouver Island, British Columbia has confirmed the existence of the Kwakiutl version of the Chilkat blanket.

The original weaver, Mary Abbits, was a Tlingit from the Nass River area who married a non-Indian and spent her life living among the Kwakiutl in Fort Rupert, British Columbia. She developed her own distinctive blanket by copying the northern pattern designs and innovating in her adoption of materials and weaving techniques.

She had a strong belief that only "those who had the right" should weave and wear the blankets. She produced a known total of ten blankets and two aprons. Her style and signature were so distinctive that it would be impossible for anyone familiar with her work not to be able to identify the end product.

Mary's ability was admired by her friends and neighbors to the extent that they watched her and then attempted to copy her work. She would not teach them, and in order to prevent her methods from being observed, she stopped weaving. It is a tribute to the perseverance and ingenuity of the Kwakiutl women that at least three produced blankets on their own. One even acquired a northern blanket, and, using it for the design patterns, produced her own variation with a Mary Hunt weave for the body and an authentic
Chilkat ornamental border braiding on the side. It would appear that the desire to own and weave a blanket was strong enough to compel the individual concerned to find a way of learning or else develop her own method.

Every blanket has a story. Some were disposed of because the owner no longer believed in the customs it embodied, others were sold as collector's items, some are still used and greatly respected and others are stored away to be sold when the economic need arises.

The author's slides show eleven of the twelve Hunt blankets. The last blanket woven was burnt at her funeral. Of the total of eleven, nine were analyzed. The Sosland and the Curtis blankets were not. Mary Abbits used a "Z" twist in her weft twining. She developed her own method of making an ornamental border braiding. She used a needle and yarn to join color pattern areas, attach the border braiding, add all eccentric and some vertical twining and make her signature. She experimented with warp using four different kinds. She simulated weaving by the use of embroidery.

She generally used yellow, green, white and black colors on a black background, though three of her blankets contained red and one was woven with a white background. She used one basic pattern design except in the blanket with the white background. The triangular teeth used in the mouth design of four blankets and one apron were unusual and distinctive. Mary Abbits could quite rightly be
considered the originator of the weaving methods of the Kwakiutl version of the Chilkat blanket.

There remains the question of whether or not the Kwakiutl version of the blanket has a functional use in contemporary society. There are those who believe it has been replaced by the button blanket because the latter is more readily available, lighter to dance in, costs less and is easier to care for. Others do not see the significance of a chief’s robe because the Indian village of today no longer consists of a hereditary chief who passes his rights and privileges on at his death. Clan crests also have less meaning and blanket designs cannot be accurately interpreted anymore. For these reasons the blanket has become a "generalized robe for all kinds of ceremonial occasions" (15, p. 77).

If an acceptable authentic blanket could be produced at a reasonable cost and without a tremendous expenditure of time to make, the author believes that more Indians, regardless of the right, would own one and incorporate its use in their awakening neo-culturalism. There was much evidence of copying the blanket by painting in oils and with liquid embroidery and then adding a fringe. It is almost like a statement expressing a wish of a people to keep alive a

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"Each band has a council consisting of a chief ('chief counselor') and from two to twelve counselors. -- The council is chosen by election or traditional custom. ... and serves for a two-year term" (9, p. 72).
respected and admired part of a heritage. Perhaps when the Indian has reached a point of acceptance and equality equal to the non-Indians' and the "heritage of bitterness" (9, p. 105) has eased, the Chilkat blanket will be shared and appreciated by all. At the present moment the blanket needs to come out of storage and into the classroom.
RECOMMENDATIONS FOR FURTHER STUDY

As this study progressed it became obvious that there were a number of areas needing further exploration.

A manual for the weaving of typical and atypical Chilkat blankets should be written so that the skill will not disappear.

Greater emphasis might be placed on recording the opinion of "the old people" about pattern interpretations and social customs.

Locked in the bank vault with the two blankets were beaded caps that Mary Abbits had made and used as part of the ceremonial regalia. They must have a story to be told.

Who was the weaver of the unknown Kwakiutl Chilkat blanket found in the University of British Columbia's Museum of Anthropology? Are museums effectively educating the public? Are they making constructive use of all the blankets they have acquired, or is the inaccessibility of the blankets contributing to the death of a skill? Should there also be museums for Indian artifacts, on Indian land, that are owned and operated by the Indians? What is the function of the new Big House in the Indian life of today?

Is there a contemporary fiber that could be used in weaving a blanket that would have the feel and produce the firmness of cedar in the end product? The yarn would have to be light weight, mothproof, shrink resistant and colorfast.
Where did Mary Abbits obtain her soft, lightly twisted cotton that was used in the core of the warp of several blankets?

Is there more information available anywhere on the weaving of Mrs. Gotholas (Hehemgilaogya)? Who really had the Clark blanket that was destroyed in the fire?
BIBLIOGRAPHY


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<td>10 &amp; small Cotton Yarn</td>
<td></td>
</tr>
<tr>
<td>Dec 13</td>
<td>7½ &amp;</td>
<td>3 skeins</td>
<td>Wool</td>
</tr>
<tr>
<td>Dec 14</td>
<td>7½ &amp;</td>
<td>Carried forward</td>
<td></td>
</tr>
<tr>
<td>Dec 15</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 16</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 17</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 18</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 19</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 20</td>
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<tr>
<td>Dec 21</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 22</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 23</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 24</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 25</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 26</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 27</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 28</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 29</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 30</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
<tr>
<td>Dec 31</td>
<td>7½ &amp;</td>
<td>15.32</td>
<td></td>
</tr>
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</table>

Total: $101.96
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Quantity</th>
<th>Price per Unit</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1891</td>
<td>Sugar</td>
<td>10</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Pimilkers</td>
<td>1</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Steel Nails</td>
<td>12</td>
<td>72</td>
<td>864</td>
</tr>
<tr>
<td></td>
<td>Butter</td>
<td>2</td>
<td>36</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td>Tobacco (Lee)</td>
<td>1/2</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Lamb</td>
<td>1/2</td>
<td>2.9</td>
<td>2.9</td>
</tr>
<tr>
<td></td>
<td>Cash to Jonn</td>
<td></td>
<td></td>
<td>140</td>
</tr>
<tr>
<td></td>
<td>Lee in full</td>
<td></td>
<td></td>
<td>140</td>
</tr>
<tr>
<td></td>
<td>Tin Bright Red Paint</td>
<td>1</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Rubber Life</td>
<td>1</td>
<td>125</td>
<td>125</td>
</tr>
<tr>
<td></td>
<td>Men's felt Hat</td>
<td>1</td>
<td>2.5</td>
<td>2.5</td>
</tr>
<tr>
<td></td>
<td>Cash for lumber from Albert T`y</td>
<td></td>
<td></td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Salt</td>
<td>2 &amp; 8</td>
<td>36</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td>Butter</td>
<td>1</td>
<td>76</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Glass ware</td>
<td>1/2</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Table Knife &amp; fork</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Forging Pan</td>
<td></td>
<td></td>
<td>52</td>
</tr>
</tbody>
</table>

**Total:** $1310.02

---

A verbal agreement was made this date in 1891 between A. J. Johnston builder and Robert Hunt of Fort Pasqua, the former to build a house for the latter. The house was to have seven rooms and be well built, and the builder to furnish all the material and paint it outside and inside with two coats of paint for the sum of twelve hundred dollars ($1200.00). But I promised to give flooring enough to floor the house also shingles to cover the roof besides the 1200. I also for painting the roof outside I paid extra 1000. Extending veranda round the front 500.00 and for fencing three sides of house 500.00. Received payment in full for above-mentioned house.

A J. Johnson
APPENDIX B

**Analysis Sheets for the Kwakiutl Version of the Chilkat Blanket**

1. **Weaver of blanket:**
   a) **name** Mary Abbits
   b) **blanket number** Late (number ten or eleven)

2. **Owner of blanket:**
   a) **name** Mr. James Knox
   b) **address** Box 52, Port Hardy, British Columbia

3. **Present possessor of blanket:**
   a) **name** Mr. James Knox
   b) **address** Box 52, Port Hardy, British Columbia

4. **Blanket line of descendency:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Eli Hunt</td>
<td>Fort Rupert</td>
</tr>
<tr>
<td>b) Mrs. Daniel Wilson</td>
<td>Fort Rupert</td>
</tr>
<tr>
<td>(nee Elizabeth Hunt)</td>
<td></td>
</tr>
<tr>
<td>c) Mr. James Knox</td>
<td>Fort Rupert</td>
</tr>
<tr>
<td>(potlatched to him over thirty-five years ago)</td>
<td></td>
</tr>
<tr>
<td>d)</td>
<td></td>
</tr>
<tr>
<td>e)</td>
<td></td>
</tr>
<tr>
<td>f)</td>
<td></td>
</tr>
<tr>
<td>g)</td>
<td></td>
</tr>
</tbody>
</table>
5. Current use of blanket:

- For ceremonial dancing
- To be sold to pay funeral expenses of Mr. and Mrs.
- J. Knox when necessary

6. Blanket size:

   a) top (not including ornamental border-braiding) 59 inches
   b) right side 24 3/4 inches
   c) left side 24 inches
   d) across bottom 62 inches
   e) centre 32 1/2 inches

7. Fringes:

<table>
<thead>
<tr>
<th>Length</th>
<th>Ply</th>
<th>Diameter</th>
<th>Twist</th>
<th>Material Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>x) side fringe</td>
<td>9 1/2</td>
<td>2</td>
<td>1/8-3/32</td>
<td>Z</td>
</tr>
<tr>
<td>7) bottom fringe</td>
<td>15</td>
<td>2</td>
<td>3/32</td>
<td>Z</td>
</tr>
<tr>
<td>8) supplementary fringe at bottom</td>
<td>14-15</td>
<td>2</td>
<td>1/8</td>
<td>Z</td>
</tr>
</tbody>
</table>

8. Ornamental border-braiding on sides:

   a) width 1-1/2 inches
   c) length 24 1/2 inches
c) indicate by check mark whether:

plain oblique interlacing (plain braiding)    \( \checkmark \)    OR    twilled oblique interlacing (twill braiding)

under 4, over 1, under 1

d) other (describe)

(1) no cord on outer edge

(2) hand sewn on to blanket

9. Signature at base of ornamental border-braiding:

a) sketch

b) color or colors

yellow and black

10. Top binding:

a) width 3/8 inches

b) material used black velvet

11. Three-strand weft-twining immediately below binding:

a) indicate with a check mark whether yes \( \checkmark \) or no

Under 2 and over 4 "Z"

b) if "no", describe what is

12. A. Thread count of wide yellow border-band: 34

a) warp threads per inch 12

b) weft threads per inch 22
12. B. Description of yarn:
   a) used in pattern  green is fine, 1/32 inch
   b) used in background  medium, 1/16 inch

13. Black border-band:
   a) width-
      top  2 3/4 inches
      side  2 inches
      bottom  2 1/8 inches
   b) "Z" or "X" twist weft-twinning  "Z"

15. Method of joining color areas (check which and describe):
   a) dovetail
   b) interlock
   c) slit  extra warp on border-band
   d) lacing thread  ✓ left hanging in the fringe
      stitching with needle and
      thread (a brown 3-ply linen)
   e) loom sewing  ✓

16. Description of vertical and eccentric multiple strand twining:
   a) Small ovoids use 2-strands of dark brown linen thread
      which is wrapped to give effect of eccentric twining.
   b) Some countered 3-strand vertical twining.
   c) Teeth in front face done by satin stitch, not weaving.
   d) Small white ovoids have only one row of 2-strand, should
      have a white row plus a row of the pattern design color.
   e) Concentric ovoid relief of inner ovoid done with needle
      in 3-strand with one wrapped on top.
17. Sequence from the top of the weaving to the beginning of the
    pattern designs:

<table>
<thead>
<tr>
<th>Number of Rows</th>
<th>Twist</th>
<th>Twining</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) 1</td>
<td>Z</td>
<td>3 strand</td>
<td>white</td>
</tr>
<tr>
<td>b) 5/8 inch</td>
<td>Z</td>
<td>2 strand twill</td>
<td>white</td>
</tr>
<tr>
<td>c) 1</td>
<td>Z</td>
<td>3 strand twill</td>
<td>white</td>
</tr>
<tr>
<td>d) 1</td>
<td>Z</td>
<td>3 strand twill</td>
<td>black</td>
</tr>
<tr>
<td>e) 2 1/4 inches</td>
<td>Z</td>
<td>2 strand twill</td>
<td>black</td>
</tr>
<tr>
<td>f) 1</td>
<td>Z</td>
<td>3 strand twill</td>
<td>black</td>
</tr>
<tr>
<td>g) 2</td>
<td>Z</td>
<td>3 strand twill</td>
<td>white</td>
</tr>
<tr>
<td>h) 2</td>
<td>Z</td>
<td>3 strand twill</td>
<td>black</td>
</tr>
<tr>
<td>i) 1</td>
<td>Z</td>
<td>3 strand twill</td>
<td>yellow</td>
</tr>
<tr>
<td>j) 2 1/4 inches</td>
<td>Z</td>
<td>2 strand twill</td>
<td>yellow</td>
</tr>
<tr>
<td>1</td>
<td>Z</td>
<td>3 strand twill</td>
<td>yellow</td>
</tr>
<tr>
<td>2</td>
<td>Z</td>
<td>3 strand twill</td>
<td>black</td>
</tr>
<tr>
<td>2</td>
<td>Z</td>
<td>3 strand twill</td>
<td>white</td>
</tr>
<tr>
<td>1</td>
<td>Z</td>
<td>3 strand twill</td>
<td>black</td>
</tr>
</tbody>
</table>

Black background for pattern designs in 2 strand twill. (Some
northern blankets have a row of 3-strand then one row of 2 strand
plain and finally another row of 3 strand in white. The Hunt
blankets do not).
18. Pattern interpretation:

By owner - Raven, Grizzly-bears and Killer-whale.
By Bill Holm - Raven

Center  - eyes, ears, forehead
         - mouth with ovoids representing tongue and cheeks
         - face representing body (not bear-no claws)
         - eyes representing wing joints, wings
         - mouth, cheeks
         - lower face representing tail

Lateral - Raven head with ears
         - tongue, cheeks
         - face part representing wing
         - bottom represents wing feathers

19. Pattern deviation from other blankets of same weaver:

<table>
<thead>
<tr>
<th></th>
<th>Knox</th>
<th>Ann E. Jones</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Mouth</td>
<td>Upper - no teeth</td>
<td>Upper - 5 teeth (solid)</td>
</tr>
<tr>
<td></td>
<td>- nostril</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lower - no teeth</td>
<td>Lower - no teeth</td>
</tr>
<tr>
<td>B. Formline around eye</td>
<td>Small amount from beak and of 3 strand twining</td>
<td>Outlined</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Faces</td>
<td>yellow across eyes--the rest is white</td>
<td>Solid white face</td>
</tr>
<tr>
<td>D. Split &quot;U&quot;</td>
<td>More pointed</td>
<td>Rounded</td>
</tr>
<tr>
<td>E. Ovoids</td>
<td>Use of 2 strands of brown linen thread to outline. Looks like one thread is wrapped.</td>
<td>Experimenting with two thin yarns</td>
</tr>
</tbody>
</table>


Dear Mrs. Horn

Thank you for your letter of 29th May. I am enclosing a photograph of the blanket presented to The Queen at the time of her Coronation by Chief William Scow and will be glad if you will return it to me when you have done with it.

I fear I have no colour photographs of this blanket.

Yours sincerely,

/s/ Martin Thankein

Mrs. T. R. Horn.
Mrs. Mona Horn  
McNary Hall, Room 525  
Corvallis, Oregon 97332  

Dear Mrs. Horn:

In line with your conversation last evening and your earlier letter, we are enclosing a color photograph of our Mary Hunt Chilkat blanket. We would appreciate it if you would return this photograph as soon as you are finished with it, and also would greatly enjoy seeing a copy of your paper on Chilkat blankets, since they are a part of our favorite collecting interest.

We also have another Chilkat blanket, a standard type only recently acquired, and invite you to come see our things the next time you are in this area.

Sincerely yours,

Morton I. Sosland  
MIS:dt  
Encl.
June 10, 1971

Mrs. Mona Horn
335 Carnegie Street
Campbell River, B. C.

Dear Mrs. Horn:

The Chilkat blanket you want to see is still on long-term loan to Doris Kyber Gruber, with whom you are acquainted. When you called assuming it was in the Museum, I was uncertain for a minute, thinking it might have been returned temporarily for some reason.

I have called Doris and she will be glad to show it to you. You might drop her a note. Her address is: 14900 N. W. Northumbria Ln., Beaverton, Oregon.

Sincerely,

/s/ Rachael Griffin,
Curator
North Island Gazette
Publishers and Printers
Box 458
Port Hardy, B. C.

May 19, 1971

Dear Mrs. Horn,

I am sending you a paper with the story of Vivian Hunt. We have run short of papers with the stories that you want, so many people have been asking for them. Considering all the requests, we will be putting out all the stories that we have printed in book form in the near future. We will keep your name on file, and when the book is put out, you will be notified.

Thank you for your letter.

Yours truly,

/s/ (Miss) Debra Millard