

ÉCOLE DU LOUVRE

Bertille Cagnin

Coiffes nootka du musée des Confluences

Hier et aujourd'hui. Analyse stylistique, documentation historique,
histoire des regards, réappropriation identitaire.

Volume d'annexes

Mémoire d'étude

(1^{re} année de 2^e cycle)

Collections des arts et des civilisations

d'Afrique, d'Asie, d'Océanie et

des Amériques – Musée du quai Branly (GR 16)

présenté sous la direction

de M^{mes} Daria Cevoli et Carine Peltier-Caroff

Membre du jury : Mme Marie-Paule Imberti

Mai 2022

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Annexe 0

Annexe 0.1 : Cartes

0.1.1. La région de la côte Nord-Ouest du Canada en Amérique du Nord. Source :

<http://northwestcoast2015.weebly.com/geography.html>



0.1.2. La côte Nord-Ouest Pacifique : une région canadienne (la Colombie-Britannique) entre deux régions américaines (le Sud de l'Alaska et les états de Washington, d'Idaho et d'Oregon). Source (flèche et ovale ajoutés par B. Cagnin) :

<https://www.axl.cefan.ulaval.ca/amnord/amerik-Nord-map-clic.htm>



0.1.3. Carte de la région canadienne de la Colombie-Britannique

Source : [://www.freeworldmaps.net/northamerica/canada/britishcolumbia/map.html](http://www.freeworldmaps.net/northamerica/canada/britishcolumbia/map.html)



0.1.4. Carte de la côte Nord-Ouest, avec la répartition des communautés autochtones (dites Premières Nations). Source : <http://northwestcoast2015.weebly.com/geography.html>



Annexe 0.2 : Photos de la coiffe numéro MHNL.2017.43.225
Crédits : Photo_Deschamps Pierre-Olivier

0.2.1.
Vue
d'ensemble



0.2.2.
Vue en
plongée



0.2.3. Vue
des
fourrures
d'hermine
(extrémités)



Crédits : Bertille Cagnin

0.2.4. Vue de la bordure



0.2.5. Agrandissement sur une zone d'usure



0.2.7. Vue de l'intérieur



0.2.6. Vue d'en haut



Annexe 0.3 : Photos de la coiffe numéro MHNL.2017.43.218.

0.3.1. Vue d'ensemble,
Crédits : Photo_Deschamps
Pierre-Olivier



0.3.2. Vue de la coiffe exposée sur le plateau des
collections
Crédits : Bertille Cagnin

Crédits : Photo_Deschamps Pierre-Olivier

0.3.3. Vue des motifs, partie supérieure



0.3.4. Vue des motifs, partie inférieure



0.3.5. Vue de l'intérieur et de la bordure



0.3.6. Vue de l'extrémité des fourrures d'hermine et de la plume de dinde



Annexes I

Décrets, arrêtés, circulaires

TEXTES GÉNÉRAUX

MINISTÈRE DE L'INTÉRIEUR, DE LA SÉCURITÉ INTÉRIEURE ET DES LIBERTÉS LOCALES

Décret du 31 janvier 2003 portant reconnaissance d'une fondation comme établissement d'utilité publique

NOR : INTA0300020D

Par décret en date du 31 janvier 2003, est reconnue comme établissement d'utilité publique la fondation dite « La Maison Rouge, fondation Antoine-de-Galbert », dont le siège est à Paris. Les statuts (1) de cette fondation sont approuvés.

(1) Ces statuts peuvent être consultés à la préfecture du lieu du siège social.

Arrêté du 17 janvier 2003 modifiant l'arrêté du 15 décembre 1977 portant habilitation d'ordonnateurs secondaires du ministère de la défense en qualité d'ordonnateurs secondaires du ministère de l'intérieur et de l'aménagement du territoire

NOR : INTF0300042A

*Le ministre de l'intérieur,
de la sécurité intérieure
et des libertés locales,*

Pour le ministre et par délégation :

Par empêchement du directeur
de la programmation,
des affaires financières et immobilières :

*Le sous-directeur,
L. BEFFRÉ*

Le ministre de la défense,

Pour le ministre et par délégation :

Par empêchement du directeur
des affaires financières :

*Le chef de service,
F. DOUBLET*

*Le ministre de l'économie,
des finances et de l'industrie,*

Pour le ministre et par délégation :

Par empêchement du directeur général

Annexe 1.2 : Coiffes américaines conservées au musée des Confluences avant la donation Antoine de Galbert. Crédits : musée des Confluences

1.2.1. Coiffe de guerrier et roach, région des Osages, début du XIXème siècle, matières animales et végétales, dépôt des Oeuvres Pontificales missionnaires de Lyon (1979)



1.2.2. Coiffes, Amazonie brésilienne, Kayapo, les Iny-Karaja et les Wayana, XIXème - XXème siècles, matières animales et végétales et pigments, donation Aldo Lo Curtis (2001)

Annexe 1.3 : Les trois artefacts de la collection Antoine de Galbert attribués aux Haida
Crédits : musée des Confluences

1.3.1. Chapeau, fin du XIXème siècle, population haïda, racine d'épinette et pigments, 19 x 44cm



1.3.2. Bandeau, XIXème ou XXème siècles, population haïda, peau et fourrure de glouton, cuir et tendon de cervidé, bois, pigments, 6 x 22 x 23 cm

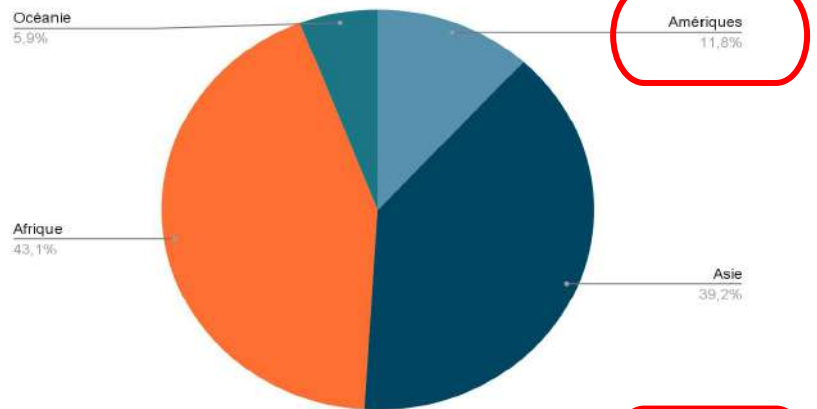


1.3.3. Couronne de chaman, vers 1880, population haïda, griffes de grizzly, cuir de wapiti ou d'élan, calamus de plumes de pygargue à tête blanche (?), 52 x 29 x 39 cm

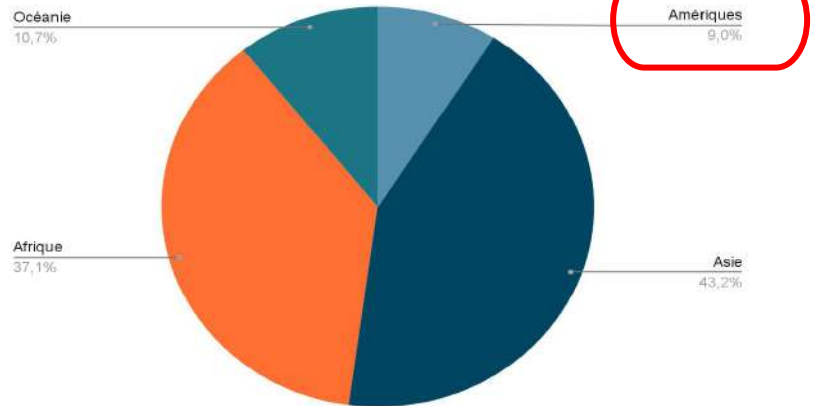


Annexe 1.4 : Graphiques sur la répartition géographique des collections (Crédits : Bertille Cagnin)

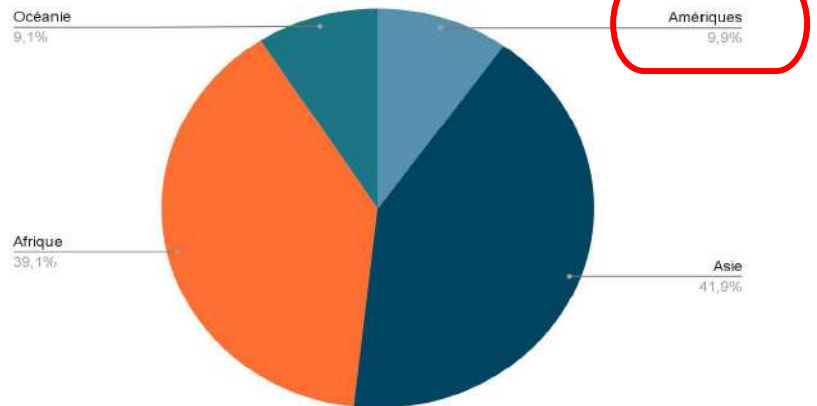
1.4.1. Répartition géographique des coiffes de la collection du Musée des Confluences avant la donation d'Antoine de Galbert.
Amériques : 11,8 %.



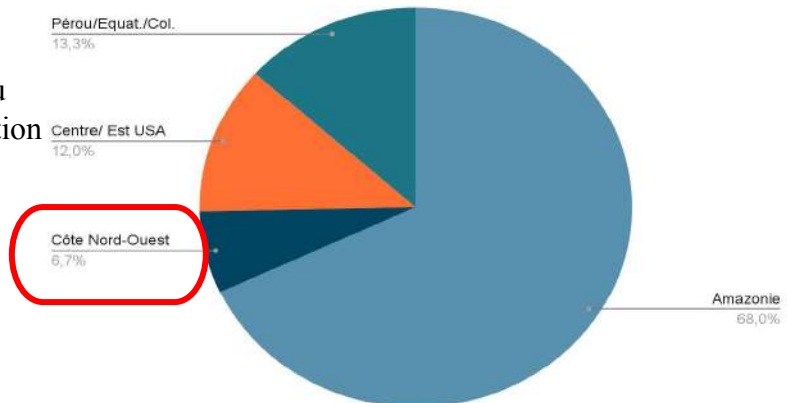
1.4.2. Répartition géographique des coiffes de la donation Antoine de Galbert.
Amériques : 9 %.



1.4.3. Répartition géographique des coiffes de la collection du Musée des Confluences après la donation d'Antoine de Galbert.
Amériques : 9,9 %.



1.4.4. Répartition géographique des coiffes américaines de la collection du musée des Confluences après la donation Côte Nord-Ouest Pacifique : 6,7 %.



Annexe 1.5 : Facture établie par le vendeur DG Art Tribal lors de l'achat d'Antoine de Galbert. Nous avons surligné en jaune la mention des coiffes de baleiniers.

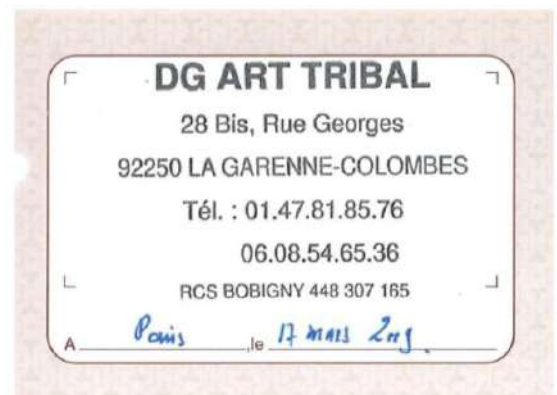
1.5.1. Coiffe MHNL.2017.43.225

1	Chapeau en Vannerie de cuir de Pemmian en forme de coupe. 2 crinins sur le sommet
	Chapeau de chasseur de Baline du Type (Whale hat) cuire 1880. Tribe NOOTKA Colombie Britannique.
	Provenance. Collection Part Bob Rumley. Floride USA.



1.5.2. Coiffe MHNL.2017.43.218

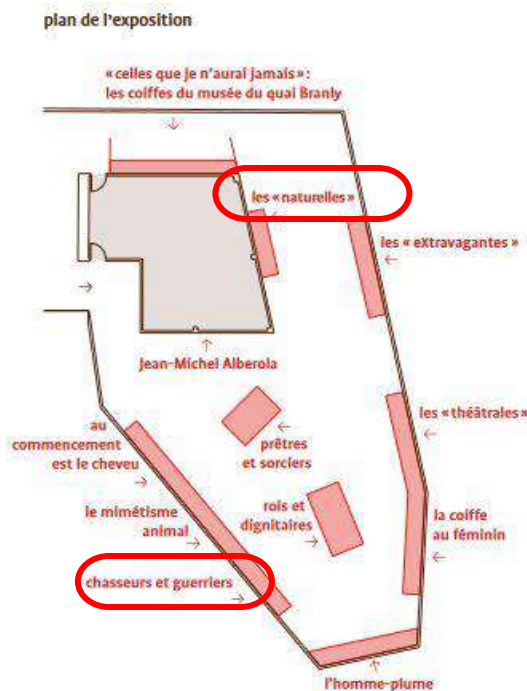
	Chapeau en Vannerie du Type (Rain hat ou Whale hat) fin 19ème siècle. Tribe MAKAI Colombie Britannique.
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Annexe 1.6 : Comparaison de l'exposition « Voyage dans ma tête - La collection de coiffes d'Antoine de Galbert » et de l'exposition « Le monde en tête - La donation d'Antoine de Galbert »

Annexe 1.6.1. L'exposition « Voyage dans ma tête - La collection de coiffes d'Antoine de Galbert », 2010, Maison Rouge

1.6.1.1. Parcours de l'exposition



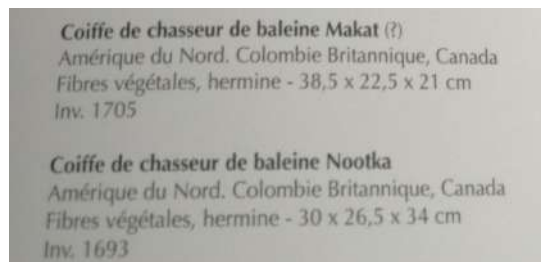
1.6.1.2. Extrait du guide de visite, disponible en ligne sur le site de La Maison Rouge

Les « naturelles »

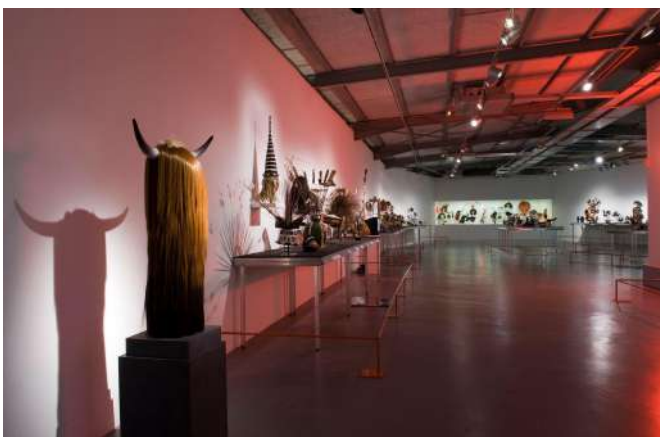
La technique de la vannerie (tressage de fibres végétales) porte en elle-même un potentiel décoratif par la répétition et la symétrie des motifs. Faussement modestes, ces coiffes séduisent par leur design et leur graphisme épuré.

24 Coiffe Makah - Ces simples chapeaux coniques, souvent tressés en fibre de cèdre, protégeaient des intempéries les indiens de Colombie Britannique, une région très froide et pluvieuse. Ils étaient doublés d'un bonnet de laine et décorés de motifs claniques. Des gravures du XIX^e siècle montrent des chasseurs de baleine portant ce type de coiffes, ici décorées de fourrures d'hermine.

1.6.1.3. Cartels des deux chapeaux tels que présentés dans le catalogue d'exposition (p. 119)



1.6.1.4 Vues de l'exposition. Crédits : Maison Rouge



Annexe 1.6.2. L'exposition « Le monde en tête - La donation de coiffes d'Antoine de Galbert », 2018, Musée des Confluences

1.6.2.1. Sections de l'exposition

- Du cheveu à la coiffe
- Révéler l'invisible
- Une protection symbolique et physique
- Des objets de pouvoir**
- Valoriser l'esprit guerrier
- La plume en Amazonie, un langage haut en couleur
- Autour du mariage
- Des objets de communication
- Au croisement des cultures
- Coiffe comme étendard
- Toucher les dieux et les esprits
- Rythmer la vie
- Une passion africaine pour les couvre-chefs

1.6.2.2. Cartels des deux chapeaux tels que présentés dans le catalogue d'exposition (entre les p. 138 et 174)



1.6.2.3. Vues de l'exposition. Crédits : Musée des Confluences



Annexe 1.7 : Inscription à la CITES

1.7.1. Guide de lecture du document

INTRODUCTION

Des informations sont fournies sur tous les taxons ayant jamais été inscrits aux annexes CITES. La date de l'inscription originale est indiquée pour tous les taxons (ordre, famille, genre, espèce, sous-espèce) et populations spécifiquement nommés dans les annexes actuelles ou dans des versions antérieures. Toutes les réserves faites par les Parties sont signalées avec la date d'entrée en vigueur et, dans le cas de réserves passées, la date de retrait.

Les informations sont disposées dans l'ordre taxonomique et incluent les noms communs des taxons supérieurs, par exemple "URSIDAE (ours)". Cependant, les noms communs des espèces n'apparaissent dans cette partie que lorsqu'une seule ou quelques espèces d'une famille sont inscrites, par exemple "ESCHRICHTIIDAE (baleine grise)". Cela signifie que dans la plupart des cas, les noms d'espèces sont en latin.

Si l'utilisateur ne trouve pas une espèce sous son nom commun dans les *Annales des inscriptions à la CITES*, il cherchera d'abord son équivalent scientifique dans le *Répertoire des espèces CITES* (le tome 1 de cet ouvrage) puis ce nom scientifique dans les *Annales des inscriptions à la CITES*. Par exemple, pour trouver "Peltocephale de Duméril", il faut d'abord aller dans le *Répertoire des espèces CITES* où le nom est relié à *Peltocephalus dumeriliana*, puis rechercher *Peltocephalus dumeriliana* dans les *Annales des inscriptions à la CITES*.

Les informations contenues dans ces annales sont réparties entre six colonnes: le nom scientifique, l'Annexe CITES, le code ISO de pays ou territoire, les dates, les annotations et les notes, comme expliqué ci-dessous.

NOM SCIENTIFIQUE

Colonne 1: Cette colonne donne le nom scientifique des taxons qui sont, ou ont été, inscrits aux annexes. Ces noms peuvent être situés à divers niveaux taxonomiques: ordre, famille, genre, espèce, sous-espèce ou variété. Les ordres et les familles sont donnés dans la même séquence taxonomique que celle utilisée dans les annexes CITES. Les espèces (et les sous-espèces) sont indiquées par ordre alphabétique dans chaque famille. Les noms des taxons supérieurs, figurant en caractères gras, sont communiqués pour information.

ANNEXES CITES

Colonne 2: Cette colonne figure la ou les annexes auxquelles les taxons sont ou étaient inscrits. Les réserves faites par les Parties sont signalées en ajoutant "r" au numéro de l'annexe, tandis que "w" signale le retrait de la réserve. Si les Annexes I et II sont toutes deux applicables à un taxon à une certaine date, l'Annexe I est indiquée en premier. La mention "Del" sous un numéro d'annexe signale que le taxon a été supprimé de l'annexe en question à la date indiquée.

CODE ISO DE PAYS OU TERRITOIRE

Colonne 3: Cette colonne donne le code ISO de toute Partie ou territoire mentionné dans le contexte d'une inscription à l'Annexe III, des réserves, et enfin des espèces faisant l'objet d'une inscription scindée ou partielle.

AE Emirats arabes unis	CG Congo	FR France
AF Afghanistan	CH Suisse	GB Royaume-Uni
AR Argentine	CL Chili	GH Ghana
AT Autriche	CM Cameroun	GR Grèce
AU Australie	CN Chine	GT Guatemala
BD Bangladesh	CO Colombie	HK Hong Kong
BE Belgique	CR Costa Rica	HN Honduras
BF Burkina Faso	CU Cuba	ID Indonésie
BN Brunéi Darussalam	CZ République tchèque	IN Inde
BO Bolivie (Etat plurinational de)	DE Allemagne	IS Islande
BR Brésil	DK Danemark	IT Italie
BT Bhoutan	DZ Algérie	JP Japon
BW Botswana	EE Estonie	KR République de Corée
CA Canada	ES Espagne	KW Koweït
CF République centrafricaine	ET Ethiopie	LI Liechtenstein
	FI Finlande	LU Luxembourg

1.7.2. Inscription de l'hermine à la Convention

<i>Mustela erminea ferghanae</i>	III/r	MT	14/01/11
	III	IN	16/03/89
	III/r	DE	16/03/89
	III/r	DK	16/03/89
	III/r	IT	16/03/89
	III/r	CH	21/03/89
	III/r	LI	21/03/89
	III/r	LU	30/03/89
	III/r	GB	17/05/89
	III/r	ES	24/05/89
	III/r	NI	29/06/89
	III/r	CA	26/07/89
	III/r	PT	28/07/89
	III/w	DK	18/01/90
	III/r	FR	22/02/90
III/w	IT	01/03/90	
III/r	IT	02/05/90	
III/w	CA	29/07/92	

Annales des inscriptions à la CITES – 24

FAUNE

<i>Mustela erminea ferghanae</i> (cont./suite)	III/r	SE	06/06/97
	III/r	DK	08/11/00
	III/r	FI	15/11/00
	III/r	BE	19/01/01
	III/r	GR	25/05/01
	III/r	IE	31/10/02
	III/r	AT	02/02/04
	III/r	SK	26/05/04
	III/r	CZ	05/08/04
	III/r	EE	23/11/10
<i>Mustela kathiah</i>	III/r	MT	14/01/11
	III	IN	16/03/89
	III/r	DE	16/03/89

Annexe 1.8 : Notices du musée des Confluences



1.8.1. Notice de la coiffe MHNL.2017.43.225

N° d'inventaire	MHNL.2017.43.225
Autres numéros	Galbert 1705 (Ancien numéro de la collection Antoine de Galbert)
Origine	Don de de Galbert Antoine (28 septembre 2017), n° 2017.43
Collection	Antoine de Galbert
Statut	Propriété du musée des Confluences
Domaine	Amérique
Dénomination	coiffe
Appellation	Chapeau
Appellation vernaculaire	Siyapuxs
Précisions sur la désignation	Ce nom vernaculaire signifie chapeau en langue Nuu-chah-nulth (Nootka)
Identifications	Mustela erminea Meleagris gallopavo
Ecole ou aire culturelle	Nootka (nuu-chah-nulth)
Date de création-exécution	Fin 19e siècle
Précisions sur la création-exécution	Peuple Makah ? ou nuu-chah-nulth (nootka)
Site de collecte	Amérique / Amérique du Nord / Canada / Colombie Britannique
Cartel	Chapeau / Hat Fin du 19e siècle / Amérique du Nord, Canada, Colombie-Britannique / Population nootka (nuu-chah-nulth) / Fibres végétales, fourrure (hermine), duvet (dinde), teinture fibre végétale (vannerie)
Matières et techniques	Possible réplique d'un chapeau porté par les chasseurs de baleine ? queue d'hermine (Mustela erminea) plumes de dinde teinture vannerie
Dimensions	<i>Hors tout</i> : H. 34 cm; diam. 24 cm
Historique des événements	Exposition: Le monde en tête - La donation des coiffes Antoine de Galbert : Musée des Confluences - MDC - 86 quai Perrache - LYON - FRANCE du 6 juin 2019 au 15 mars 2020
Dernier propriétaire connu	de Galbert Defforey, Antoine Marie François Gaspard (Tronche, 20 octobre 1955)



1.8.2. Notice de la coiffe MHNL.2017.43.218

N° d'inventaire	MHNL.2017.43.218
Autres numéros	Galbert 1693 (Ancien numéro de la collection Antoine de Galbert)
Origine	Don de de Galbert Antoine (28 septembre 2017), n° 2017.43
Collection	Antoine de Galbert
Statut	Propriété du musée des Confluences
Domaine	Amérique
Dénomination	coiffe
Appellation	Chapeau
Identifications	Mustela erminea Meleagris gallopavo
Ecole ou aire culturelle	Nootka (nuu-chah-nulth)
Date de création-exécution	1880
Site de collecte	Amérique / Amérique du Nord / Canada / Colombie Britannique
Cartel	Chapeau / Hat Fin du 19e siècle / Amérique du Nord, Canada, Colombie-Britannique / Population nootka (nuu-chah-nulth) / Fibres végétales, fourrure (hermine) Fibre végétale (vannerie)
Matières et techniques	Possible réplique d'un chapeau porté par les chasseurs de baleine ? fourrure vannerie
Précisions sur les matières et techniques	Fourrure et peau : Hermine (Mustela erminea)
Dimensions	<i>Hors tout</i> : H. 41 cm; diam. 35 cm
Historique des événements	Exposition : Le monde en tête - La donation des coiffes Antoine de Galbert : Musée des Confluences - MDC - 86 quai Perrache - LYON - FRANCE du 6 juin 2019 au 15 mars 2020
Dernier propriétaire connu	de Galbert Defforey, Antoine Marie François Gaspard (Tronche, 20 octobre 1955)
Anciennes appartenances	Collection privée Bob Runley, Floride, Etats-Unis

Annexe 1.9 : Chapeau conservé au musée du quai Branly - Jacques Chirac, dont l'attribution a été modifiée par B. Holm en 2018. Crédit : musée du quai Branly - Jacques Chirac

Chapeau



N° inventaire :
711882.30.35

Culture : [Amérique](#) / [Nuu-chah-nulth](#)

Toponyme(s) : [Amérique](#) / [Amérique du Nord](#) / [Canada](#) / [British Columbia \(province\)](#)

Donateur : [Léon de Cessac](#)

Précédente collection :
[Musée de l'Homme \(Amérique\)](#)

Date(s) : 19e siècle

Matériaux et Techniques :
Vannerie peinte

Dimensions : 16 x 35 x 32 cm, 261 g

Objet non exposé

 Ajouter à l'album

Description

Chapeau conique

Annexe 1.10 : *Mustela erminea haidarum*, l'hermine

1.10.1. Hermine en fourrure d'été

Crédits : Image libre de droit

Source : Wikipedia, page "hermine"



1.10.2. Hermine en fourrure d'hiver

Crédits : Image libre de droit

Source : Wikipedia, page "haida ermine"



Annexe II

Annexe 2.1 : Récapitulatif des espèces mentionnées (par ordre d'apparition)

2.6.1. Cèdre rouge (*Thuja plicata*)

Crédits : Rachel the cat, *Wikimedia commons*,
CC by-sa 2.0, <https://www.futura-sciences.com/planete/dossiers/botanique-tout-savoir-coniferes-774>



2.6.2. Cèdre jaune (*Xanthocyparis nootkatensis* ou *Chamaecyparis nootkatensis*)

Crédits : Royalty Free Stock Photo,
<https://www.cfgphoto.com/photo-86260.htm>



2.6.3. Epicéa ou épinette de Sitka (*Picea Sitchensis*). Crédits : MPF,

https://fr.m.wikipedia.org/wiki/Fichier:Picea_sitchensis_forest.jpg



2.6.4. Erable (*Acer macrophyllum*)

Crédits : Tony Perodeau,
https://commons.wikimedia.org/wiki/File:Acer_macrophyllum_1199.jpg



2.6.5. Roseau (*Typha latifolia*)

Source :
<https://theoriginalgarden.com/fr/p/plantes/exterieur/aquatiques/typha-latifolia-massette-a-larges-feuilles>



2.6.6. Adiante ou Fougère du Canada (*Andiatum pedatum*)

Crédits : Cephas
https://fr.wikipedia.org/wiki/Andiantum_pedatum



2.6.6. Cerisier (*Prunus cerasus*).

Crédits : Jörg Hempel
https://fr.wikipedia.org/wiki/Fichier:Prunus_cerasus_L_C0017.jpg



Annexe 2.2 : L'habillement de la côte Nord-Ouest

2.2.1. Illustrations présentant des tenues en cèdre, Photos d'Edward Sheriff Curtis, *The North American Indian*, 1915, photogravures, Musée de Portland (don d'Henrietta E. Failing)

Edward Sheriff Curtis (1868 - 1952, Etats-Unis) : photographe, c'est un des premiers ethnologues à avoir documenté les autochtones d'Amérique du Nord (Etats-Unis et Canada). Il a pu prendre quarante mille clichés en trente ans et a enregistré des centaines de chants et de conversations. Les photographies sont probablement peu spontanées. Il demandait à ses modèles de prendre les poses les plus traditionnelles possibles, écartant les indices d'acculturation déjà visibles dans les habitudes des communautés locales. Cette perspective fixiste fige les autochtones dans un passé immuable. Ainsi, sur ces trois photos, les habitants ont peut-être mis des capes en cèdre qu'ils n'utilisaient déjà plus depuis plusieurs années.

2.2.1.1. *Koskimo woman, plate 354* (Volume 10, *The Kwakiutl*), 2002.22.10z.

2.2.1.2. *On the shores at Nootka, plate 366* (Volume 11, *The Nootka. The Haida.*), 2002.22.11b

2.2.1.3. *Whaler - Clayoquot, plate 394* (Volume 11, *The Nootka. The Haida.*), 2002.22.11dd

2.2.1.1.



2.2.1.2



2.2.1.3



Annexe 2.2.2. Un chilkat blanket du Brooklyn Museum : Goat wool, commercial wool, cedar bark, 53 x 68 1/2 in. (134.6 x 174 cm), The Adolph and Esther D. Gottlieb Collection, 1989.51.63. Creative Commons-BY (Photo: Brooklyn Museum, 1989.51.63_SL1.jpg)



Annexe 2.3 : Exemple de peinture faciale pour collecter de l'écorce de cèdre. Source : M. Black (1999, p.30)



Annexe 2.4 : Témoignages de deux vannières contemporaines

2.4.1 : Entretien accordé par la vannière haida Isabel Rorick (1955) à Emma Bonnemaïson, disponible sur le site de la Simon Fraser University (date de l'entretien non mentionnée) :

[Isabel Rorick Interview - The Bill Reid Centre - Simon Fraser University \(sfu.ca\)](http://www.sfu.ca/bill-reid-centre/isabel-rorick-interview)

Nous avons numéroté les questions pour faciliter le passage du texte à l'annexe.

- 1/ Isabel Rorick is an internationally renowned spruce root weaver and was born in Old Masset, Haida Gwaii into the Raven moiety, Yahgu'7laanaas. Isabel comes from an unbroken line of Haida weavers on both sides of her family: her mother, Primrose Adams is a weaver along with her grandmother Florence Edenshaw Davidson and great grandmother, Isabella Edenshaw, a well-known weaver of fine baskets and hats from the late 1800's. Isabel first learned to weave from her paternal grandmother, Selina Peratrovich. She wove her first hat in 1982.

Isabel Rorick: My given name is Isabel Rorick, I was born in Prince Rupert, B.C. I grew up in Haida Gwaii in Old Masset. The first Haida name I was given was *Ílsgide*, a name that came from my maternal grandmother (Florence Edenshaw Davidson). The second name I was given is *Git xuv nang*, who was given to me by my paternal grandmother (Selina Peratrovich), and was the name of her grandmother. The third name I was given was *Si'íkwuns*, meaning "Red Moon." It was one of my great grandmother's names, Isabella Edenshaw, who I was named after. I was born in 1955.

- 2/ **Emma Bonnemaïson:** *Isabel, when did you start to weave spruce root?*

IR: I started weaving spruce root in 1976 when my oldest son was about a year old. When he was three years old, my husband gave me some money to go weave with Nonny Selina while he took care of our son. I went for a week and wove with her at her home in Alaska. I learned from her that she was one of the last active spruce root weavers of her generation. My aunt was also learning from her at the same time and so was my cousin, April Churchill. My Nonny Florence's sisters learned how to weave from their mother Isabella Edenshaw, but Nonny Florence didn't learn from her [Isabella Edenshaw]. She didn't start weaving until the mid-50's and she learned from Nonny Selina as well. Nonny Selina helped to continue our family legacy of an unbroken line of spruce-root weavers.

- 3/ **EB:** *So much talent in one family. What do you like most about your medium, spruce root?*

IR: There are so many things. I love going into the forest, just talking about it makes me excited. Digging the roots, to finding a good spot especially if it's easy pulling for long straight roots. If a root breaks, I take that piece and chew on it (laughs), I just love it. Also, cooking the roots, smelling and roasting them. They taste a little sweet when I hold them in my mouth when I split them. I also like watching patterns develop into the piece I'm weaving, especially if it's something I'm doing for the first time, like a new pattern.

4/ **EB:** *Your art form relies on natural materials from the environment and the land in Haida Gwaii, how does the natural environment inform your artistic practice?*

IR: Where I gather roots is where my ancestors gathered roots. It is a continuation of generations of weaving. I'm connected with the spirits that are involved in the whole process, being a part of something that has been going on for so long.

5/ **EB:** *What are some of the designs you use in your weaving and how did you come to learn them?*

IR: Some of them have been taught to me by Nonny Selina for a long time I only worked from the ones I learned from her and then started to work from the ones that Nonny Florence had. Later I went to museums and learned from copying pieces from museums. My youngest sister is a medicine woman who channels. If one of the galleries is having a show with a specific theme, I ask her what the ancestors think and what they want me to weave. In the last few years, I have gotten her to channel our ancestors to help me choose designs.

6/ **EB:** *Do you utilize any special techniques that are unique to your practice?*

IR: I don't use any kind of forms. Everything I weave is free-form. So my hats are shaped which ever way they want to be shaped.

7/ **EB:** *Is it more challenging to weave without a hat form?*

IR: Yes it is. I use to sit with my right knee up, with my left foot resting on my knee and I would weave the hat on my knee. Now I have a stand that is about three feet tall with a disk on top that is the size of the top of the hat. It holds the hat in place. I can also change the disk on top from 15 inches to 2 inches in diameter depending on the size of the project.

8/ **EB:** *You have mentioned in the past that you wanted to be a carver. When and how did you realize that you wanted to be a weaver?*

IR: When I was a teenager, I was 14 years old when the first totem pole was raised in 75 years [in Old Massett, Haida Gwaii]. A lot of people came for the pole raising and I met Frieda Dessie, and she showed me pictures of her carving. There was woman who carved argillite, which was really rare, not too many women were carvers. I saw in a brochure that Camosun College offered a course in carving so I thought maybe I'd go learn. Tony Hunt was the instructor. I went to Victoria and took his art course and carved some pieces in his studio. I did that for nine months.

When I went home, I worked on an archeological dig where I met my husband who was a neighbor to where we were digging. I never went back to Victoria, instead I made my life with him. When I finished my archeological dig that summer I went back to Alaska to visit with Nonny Selina and I wove a couple baskets.

When ever she would visit, I would gather roots with her. In 1978, Robert Davidson was carving poles for a long house he was building and I really wanted to sign up but I didn't because I knew my family didn't want me to be a carver (laughs). So instead, I went to make tools because I thought maybe I wanted to carve at some time. Robert allowed me to make tools with himself and his apprentices, so I was there one day working on tools, sitting on the ground, and Nonny Selina came by. She came directly to me and she looked at me and said, "do you want to carve or do you want to weave? If you want to weave come with me right now." I packed up my stuff and I went with her. I didn't touch carving for a long time. After that I started weaving more and gathering roots for baskets. I started to visit her in Alaska as often as I could. She would come to Masset and we would gather roots together or cedar bark.

9/ **EB:** *There are so many artist on both sides of your family, including Nonny Selina her daughter Delores Churchill, your mother Primrose Adams, Nonny Florence and before her Isabella Edenshaw, what does it mean to you to be a part of such a strong line of female artists?*

IR: Its is really important. Normally in our society, the knowledge was passed on from the mother's side of the family, from mother to daughter. Because my great grandmother didn't teach Nonny Florence, it was almost lost in our family. So it is really important that I learnt from Nonny Selina. I've been trying to pass it on to my nieces. I'm hoping that I get more interest from my family because it is really so important to continue the work. It really means a lot to me and I am really grateful that I was chosen to carry on this family tradition --it goes all the way back into our history.

10/ **EB:** *Was your motivation to learn weaving influenced by the need to uphold the tradition within your family?*

IR: Not at first, I never really thought about it. I enjoyed it when I first started weaving and playing around with materials, when I was 13. I made a little plated basket and hat from watching my Nonny Selina. She would come to Masset and gather her materials. Watching her, I learned how to plate and twine. When I produced little pieces she really encouraged me to learn more from her. I found it interesting and enjoyed it but I never thought about continuing until much later, until I realized that there were few people weaving anymore.

11/ **EB:** *When was the first time that you saw spruce root weaving and how did it make you feel?*

IR: The first hats I saw were berry-picking baskets and were used to pick salmon and huckleberries. I would watch people walking by our house towards the forest to gather berries. They would have them on their backs to gather berries in the forest. As a little kid, my sisters and I would visit the old weavers with Nonny Selina when she came to visit. They would show her [Nonny Selina] their work. They had little baskets for sale and Nonny would bring the baskets back to Alaska to sell. The first time I saw a spruce root hat, was in 1969, in a book called *This is Haida* by Anthony Carter. There were photographs of Haida hats and I was

really amazed at how fine the spruce root weaving was because up until then the only hats I had seen were crudely plaited cedar bark hats, made by an old woman in our village. Around the same time, Robert [Davidson] had his totem pole raising in Massett [Haida Gwaii] in 1969, and he purchased two spruce root hats from an elder in Massett. They were from one of the last spruce root weavers, named Emily Thompson. His wife Susan was wearing it on the day of the pole raising. That was the first time I actually saw one. It was after that that Nonny Selina gave both my parents spruce-root hats.

12/ EB: *How did it make you feel seeing a spruce root hat being worn in such a momentous ceremony, the first pole raising in generations?*

IR: Yes, it was really amazing. I had never seen hats worn before.

13/ EB: *Robert Davidson has said, “You can’t fake weaving.” What do you think he means by that?*

IR: (Laughs) He’s right, you can’t. It’s either something you can do or you can’t. It takes a lot of discipline to get to a point where it looks really beautiful. From gathering the roots properly, to cooking them in the fire properly, to learning how to split, to weaving. The whole process is time consuming and takes a lot of work to become a good weaver. You can’t fake it. You can’t go out and just purchase the materials. You have to go right to the source and create the whole thing yourself.

14/ EB: *As a weaver, you are producing basketry for different audiences and for different purposes. Is there a difference between making a piece for a private collection, for a museum, or for a ceremony in the community?*

IR: I say personal prayers for each piece as I work through the whole project, if it’s a hat or a basket. I’ll say special prayers for the person who will be wearing it for a dance, ceremony or a community event, or special prayers for a basket that will be used to gather food.

15/ EB: *How does it feel to have your weaving worn for ceremonial uses?*

IR: It feels good to see a piece come alive when it’s danced. It is a whole different feeling than seeing a hat sitting in a case in someone’s home. The pieces carry energy even after the owner of the weaving is long gone. I’ve been to museums with my sister and other family and we had each of them channel information from each piece. They could pick up information from the original weaver. We went to the Anthropology Museum (UBC Museum of Anthropology) a couple years ago with my niece, daughter in law and distant relatives. Each woman was able to channel what she felt about each piece accurately. So I think about this when I am weaving pieces too, I try to keep my thoughts positive.

I have other stories about pieces. I have replicated weaving from old pieces where the maker's energy has come through me. The same things that happened to the maker, happen to me. I replicated a hat from my great grandmother, Isabella Edenshaw. I was having a really hard time with the hat. I pulled too tight on the two main weaving roots and it snapped two rows of weaving that I had completed. Instead of taking the two rows out, I patched it with a needle. I was never very happy with it. Each row took over two hours to complete, so I spliced it instead of taking the two rows out. I picked at it, took it apart, but it was never right.

Finally, I made such a mess of it, I was 36 rows into it and I ended up taking the whole thing apart, which was over two weeks worth of work. I had a deadline for the hat. I usually try and say prayers and clear the hat before I ship it off. I didn't do that because I was so tired. The opening of the show was about a week later and I went to the opening with my sister. I asked my sister to be there to help clear the hat and say prayers. We went to see the hat and before my sister touched it, she burst into tears, uncontrollably. She couldn't even speak. The ancestors were coming through really strong. Through my sister channelling we found out that my great grandmother was working on the hat during a really intense time. There was some sort of intensity with the pattern she was working on, the dragon fly. She was weaving the pattern to keep her mind off of all the loss that was going on around her. Some sort of sickness her people were dying from. Because of all the loss around her and to keep her mind off it, she was working on this hat. My sister was feeling her tears, so she was crying really hard. She explained why my great grandmother was having trouble with this hat, because she was having such a hard time with everything that was going on around her. The place where I snapped the two rows, happened to her [Isabella Edenshaw]. My great grandmother told me that my hat is a strong healing hat, not just for our family but for the Haida nation.

16/ EB: *Do you hope that your weaving will be a source of guidance and inspiration for future weavers down the line?*

IR: Yes, definitely.

17/ EB: *Many consider spruce root weaving to be one of the finest forms of Haida art. Despite this, there is reluctance from the wider art world to accept weaving as fine art. What can you say on this?*

IR: It has always bothered me that people don't consider this art. A man, I won't mention his name once said, "weaving is not art, it is women's work." This is coming from a well-known carver. It's tough. I had a hard time selling my work when I first started trying to sell to galleries. It was really difficult because they believed that there was no such thing as Haida weavers anymore. It took a long time to get recognized as a weaver. It was really difficult at first. There were only a few people who considered it art.

18/ EB: *Obviously things are changing but there still seems to be a bias at play. I've come across this unfortunate perspective, the idea that weaving belongs in a separate category than 'fine art'. I think if anything, weaving, works beyond these restrictive categories.*

IR: Still, people don't really know much about weaving. With different exhibits, they are always focused on the male art, the carving, and they don't recognize the weaving as important as the carving. Even in the Edenshaw show right now [Charles Edenshaw, Vancouver Art Gallery], the weaving isn't appreciated and is hardly even mentioned throughout the exhibit. Yet, it is such an important part of the whole Haida system. Weaving was very important for not just the ceremony, but for the food gathering, the regalia, the clothing, and culture.

19/ **EB:** *It must be frustrating to encounter individuals who think weaving is not art or that it has "disappeared" and no longer exists. The long legacy of masterful female art production in your family so beautifully dispels these myths.*

IR: Nonny Selina, had lost a lot of her family around the big flu epidemic. She wanted to weave. Her grandmother in law was a weaver and she asked her to teach her and her grandmother said 'no', it was too much work. So she would take her spruce scraps and hide away and weave. Her grandmother found her weaving one day and asked her what was wrong. Nonny Selina said that she was having trouble weaving. Her grandmother in law finally taught her how to weave spruce root. And that is how she learned. Normally it is passed down through the mother. So, she broke tradition way back when and taught Nonny Selina who was from the opposite clan. Same with me, I learned from Nonny Selina, as did my Nonny Florence and my mother. We all learned from her.

20/ **EB:** *Nonny Selina's grandmother in law was reluctant to teach her because knowledge is traditionally passed down matrilineally. How are you planning on passing down weaving knowledge?*

IR: These days, I think I'm leaning towards teaching young Haida women. Not necessarily relatives. Because they're aren't many people weaving spruce root. I've been doing it for so long and have learned from some of the last great masters of the old, old way. Nonny Selina was teaching people [outside of her matrilineal line] because she knew that she was one of the last. Nonny was teaching classes in Alaska to anyone who wanted to learn. I was trying to keep weaving within the family, but I have reached the point now that I really need to pass on the knowledge.

21/ **EB:** *Do you have a way of signing your hats?*

IR: Around 1990 I decided I better find a way to sign my hats so people would know whose work it was. I was looking through some old hat photographs from the Provincial Museum which is now the Royal British Columbian Museum and I found a hat that used concentric circles. My identification is three concentric circles woven in skip-stitch, each circle represents one of my three sons.

I've been working all these years, learning. I learned whatever I could from Nonny Selina, museums, learned from looking at all the different pieces. I keep records of every piece I learn and I have made. In the past 5-6 years I have been cataloguing everything. What ever I weave each day, I record it and I have folders on all the different hats and baskets I have made over the years. I put all my patterns on graph paper and I write down how many stitches each round. I keep pretty good records of where I sell them. I also number all my pieces and I know how many hats and baskets I've made. I've made probably over 300 baskets and over 300 hats. And that is all sizes.

22/ EB: *Do you have any advice for young Haida women who would like to start weaving?*

IR: I'm looking for someone who is truly in their heart interested in weaving. You really have to want to do it. You do it because you truly love to do it, not because you think you can get rich on it because, really [laughs] you're not. I would recommend that they go to museums. Some people don't like museums because a lot of their collection was taken from old village sites. But, I'm grateful that they have these collections because they are such a wealth of information. There is so much that you can learn from just the act of looking. It is really important that they look at pieces in museums. Also, go into the forest and connect with the trees and the spirits, and fire.

23/ EB: *Where would you like to see you art go from here?*

IR: I'd like to have someone to pass it onto. Somebody to appreciate it as much as I do. I would like to see a lot of it danced and shown in museums and galleries and private collections. I want to see the art continue. It would be nice to have a lot more people interested in it.

2.4.2. Transcription de l'entretien que nous a accordé la vannière tlingit Stancey Williams.

Entretien Zoom d'une heure et quart, en anglais. La discussion était plutôt informelle, et s'est faite dans la bonne humeur. La transcription ne comprend pas les rires et les onomatopées qui ont ponctué la conversation. Après l'échange, nous avons établi plusieurs sous-parties dans cette conversation, indiquées en rouge ci-après pour faciliter le passage du texte à l'annexe.

[1 - Introduction]

SW : "Okay, I think I am ready... so, you are a friend of Peter, isn't it ?"

BC : "Yes, yeah"

SW : "And you live in Juneau or..."

BC : "Ketchikan"

SW : "Ketchikan, ok. You're from this town or did you move then ?"

BC : "Yeah, I'am from Ketchikan"

SW : "Ok, quite nice"

BC : "And what are you doing ? Studyng something ? Or working ?"

SW : "Yes, and I have something to show you. This is the hat I was talking to you."

BC : "Wow, oh my god. It's amazing. I'm impressed, very impressed."

(Montre une boîte à cuillère)

SW : "Thank you, I just recently was learning about this type of basket. It's a spoon basket, but that would be worn with your hat, just be part from your regalia and your ceremonial dress."

BC : "Sorry, I'm not sure of understanding what is it. It's for a bottle ?"

SW : "It's for a spoon"

BC : "Ohh, okay! Yes, because there is a big tradition of spoon. Of carving spoon. That's for it ?"

SW : "Yes"

[2 - Elle montre un potlatch ring, ce qui ouvre une discussion sur les potlatches et l'organisation sociale des communautés]

SW : "This is a miniature, a little one, but it has this fur. I don't know if you are familiar of these potlatch hats."

BC : "Yes, I saw some of them, but I also observed that people are, well, much of them say that one ring signifies you gave one potlatch. But other people have other ideas, other opinions. So, are we sure about this interpretation or are they many ?"

SW : "A hat can do multiple things : it can represent how many potlatches, it can represent how many times an item has been re-dedicated or it can signify how many times an item has been replicated, so how many time it is done over, so if the hat is a clan hat, that passed throughout generations, it may get old, and it may get worn down. So they created a new hat very similar to the original one."

BC : "Ahh, I just repeat to be sure and you tell me if I understood well. So you make a hat, a normal one, and you give it to your son, and he adds a ring, isn't it ?"

SW : "Not necessarily, you have to have diferent things in order to have this (*elle montre un chapeau*), versus this (*elle montre un chapeau avec les anneaux de potlatch*). This will be for someone of high, very high status, not just anyone can wear it. The master weaver that I work with, which is Holly Churchill, she is the one who taught me how to weave it, but I have no right to wear it. So I have it but I can't wear it. I don't have the right. But now I know how to make it for any people who do have that right. The rivers that live next door, the one that I worked with, they have that right to wear two rings. Because their family has hosted two potlatches. And whenever you get up at any of these gatherings, celebrations, potlatches, you have to say who gave you that right or how you earn that right yourself. It doesn't just go unnoticed. One doesn't wear this and not talk about it. So you have to explain was it replicated, was it passed on, or did you earn those right for the rings."

BC : "Okay. And for example, how can you obtain this right ? Which type of action give you the right of wearing it or winning a privilege?"

SW : "So at a potlatch there is one host, and many guests, right ? The host is expected to provide all of the needs of their guests. And at that potlatch, they're providing foods, they're providing laundry, they're providing entertainment. They're providing housing, logging, and in that gift to the guest, their own the right to have the potlatch ring. But it's not a small party, it's a very very large celebration. It can be hundreds of people that you have to save up the traditional foods, to hunter with people for traditional foods, it's a very long process, a potlatch can take one or two years to plan."

BC : " And are there a lot of potlatch still now or not a lot ?"

SW : "There was a ban on the potlatch in Canada, and there was a ... they called it discouragement of it in the States, but at that time Alaska was still just a territory of the United States so we had even fewer rights of those who where in the proper State. And so Alaska being a territory in 1969, and around that time period, there was no potlatches, it was 1982 the 1st potlatch itself in Alaska, made it reappareance. It was a very big deal for that potlatch to happen, it was in Metlakatla [*Potlatch pour l'élévation d'un totem gravé par David A. Boxley*], which is on the island reservation, the only reservation in Alaska, they were able to make a potlatch. And then in Canada, it started a kind of very slowly coming back, a resurgence in the last several decades. So the last two/three decades, there has been more and more people trying to be a part of it, but there is less, the, the moment with more potlatches given stays in the XVIIIth century. They've changed it toward now celebrations, so not necessarily a potlatch which still doesn't earn you the right to a ring, but in a celebration multiple people can contribute to organize of the festivities. So there is not so many potlatches happening now, but there are not so unheard of. I went to a river lounge potlatch that was in 2004, when I was just a kid, I went to a potlatch and there were three totem poles raisings. And another thing I forgot to mention is that if you raise a totem pole, you have to have a potlatch which definitely earns you a ring. And at this potlatch, there was a potlatch hat, I can't remember what the exact number was but there were more than fifteen or twenty rings on one potlatch hat, taht was by one family, one clan, and that was passed down from generations. I'm not sure where this potlatch hat is now, I believe it's in a museum, somewhere in the States, or maybe not in the States. There was a period of time where all of the items that we were using, were taken away or stolen, there is a lot of things that were stolen during the the Harriman Alaska Expedition" [*Expédition qui a duré deux mois (départ de Seattle, puis Alaska et Sibérie) en 1899. Organisée par l'industriel du chemin de fer Edward Harriman, a qui on avait conseillé de prendre des vacances. Il part donc sur la côte NO car il rêve d'observer les ours Kodiak (Ursus arctos middendorffi), accompagné d'une trentaine de scientifiques et d'artistes*], a family from Washington to Alaska stole things to my family. My family is from the part of the Cape Fox tribe of theTlingit, they stole a all clan house, they stole totem poles, they stole regalia, they stole the hats, they stole everything because everybody was away at the the fishcamp, so they had this opportunity, and unfortunately, there is a lot of the situations now, well I'm not able to just travel around the world, and see all the items that were of this area. There was an interruption. The family that I work with, is uninterrupted though . They still have their knowledge and they are able to pass that on to other people. And that's truly the beautiful thing, passing on the knowledge, and so now I have worked in museums and institutions, I worked in the Ketchikan museum here. The totem heritage center is located here in Ketchikan and they host a collection of thirty three nineteen century totem poles.I learn a lot about that, about the pain histories of this area. Working with people around the world, such as yourself, that are interested to know and make these connections, you know that's really what we are all in it for . So if there are so more connections that we need to make, so that I'm happy to help you with that.I think there are people that would be very happy to ear what you're trying to do."

[3 - Port des chapeaux au XXIème siècle]

BC : "Okay. And you were speaking about the right of wearing a hat, does many people wear hat ? Is it for special days ? In which context do we wear hat today ? It's for political events ? Ceremonial events ? Religious events ?"

SW : "For ceremonial, yes, for political yes, for religious, not so much, the native people didn't really have a set religion around here like we do believe in a balance of Nature, and that we live in harmony with that Nature, but they was never any worship or a set time schedule of worship, or things like that. I wear my hat whenever I go to work."

In the nature of my work, I teach weaving classes to youths, and actually I worked at the museum with Peter, for several years, and then we started teaching children along side each other and I was able to give weaving lessons whereas he was teaching history lessons. And we learnt a lot of each other in that way.

So a regular hat, it has an internal headband so that it keeps in my hair pretty well, this can be worn, you know, in a lot of context, whenever you feel it's appropriate, or whenever you need it. There are different functions, like if there is a dinner of high status, you wear the hat. If there is a night out, that you are gathering as a tribe in the community center, that's a reason to wear a hat. Oh, I forgot one more. Here is a little baby hat (*elle en montre un autre*), so we get cute pictures, with the little ones, always very cute, so that's hats for pictures you see. It's really what type of hats that you have. There is many different size of hats. My teacher, she teaches Tlingit, Haida, Tsimshian, Nixka.. she teaches a lot of different techniques, and they all have different shapes. So she says there is, I think around, twelve different shapes of hat in southeast Alaska, one of them being the potlatch hat, you have hats for potlatches, you have hats to wear at a potlatch (when you are not the owner of the potlatch, but there are different hats for memorials (to mourn somebody). "

BC : "Do you think, well really I don't know so feel free to say I'm wrong. Is the fact of wearing a hat sometimes a mean to revindicate tribus rights ? Because Native peoples have suffered assimilations etc, so do you think it's a mean to reinvidicate their indigenous identity or not at all ?"

SW : "Yeah, I think it's a way to reclaim our identity. I think we, most native peoples that I talk to about weaving, were interested in keeping it alive, keeping it going, because we saw what it's like when there are no hats. There is a celebration, that happens every two years upon Juneau, if you research that you'll find many videos that will show you how many hats there are. In the first celebrations, in the nineteen eighties, there were four hats, only four, now you go and there are thousands, thousands of people and they all have hats."

BC : "And what's the name of the celebration ?"

SW : "Celebration in Juneau Alaska. I can send you some links, with some videos"

[4 - Revitalisation des traditions des Premières Nations depuis les années 1980]

BC : "With pleasure, thanks. That's quite interesting, you were speaking in your mail last week about revitalization, and indeed, I read several books about it, and I feel that now people are quite interested in this themes, in the importance of transmitting etc, and I imagine basketry is one part of revitalization but revitalization is quite a large process. "

SW : "Yes, there is language, language is a big one, when I was a kid, there was I think there was only three fluent speakers of Haida, and now they are still only very few, but there are so many that know the basics, that can get along a conversation, they are not fluent, but they can carry on a conversation with an elder. And unfortunately, in the boarding schools, language was really what was stamped out a lot. And there are, not to get too heavy, but there are horrific stories of our elders that lived here in this town, and some who have since passed, of what they went throughout in these they are boarding schools. They were horrific, more horrific things done to them to stop them from speaking the language, they weren't allowed to wear their ceremonials clothings, they weren't allowed to do any of their art, so with that, the generation trauma that has seek into the very crucial of being Alaska native, there is now generations that are able to start working past that trauma, so some people think that boarding schools are so long ago, there is people here in this town that remember it, that are still alive today. And I just think that's important to remember that, even if you're out of the circle of the trauma. And so with our revitalization, we are getting our language back, getting our carving back, getting our design back, and not only getting it back but then expending it, making it bigger and better, improving. We know, we always say that we were never a stagnant people, we were always looking for a way to improve ourselves. I listened to one of my very good friend, she is a culture bearer, very knowledgeable, and she says she is not interested in preserving a culture, she is interested in living one, I think that's so powerful. The other link that I'm gonna send you is to a video series about Ketchikan. There are many parts to it but the part you can focus on is the part about the Native legacy, all the beautiful hats, I think it could be very helpful to you, it's a one hour video"

BC : "Thanks!"

SW : "Yeah, it's really good, and it's online, you can just watch it."

BC : "Perfect, that's nice, thanks. What I wonder is if the majority of local people is sharing this will to revitalize or if it's a minority. Do you think some people are not interested in these themes or do you think a large majority of local people is interested and tries to dynamize as much as possible ?"

SW : " I think those that are not Native and are not interested are unaware. And when they become aware, they are very interested. And those that are Native and uninterested, it goes back to the trauma"

BC : "Of course, because maybe it's a mean to preserve themselves, if it's trauma, they just don't want to speak about it etc because it's painful. Well, okay I think I see what you mean. And, don't hesitate to tell me if your time is over, I don't know if you have to go at a moment or something..."

[5- Vannerie actuellement]

Well I checked some Facebook pages and museums pages, and I feel that if anyone want to learn basketry, he could very easily register to a class because I feel there are many many possibilities to learn basketry, in many contexts, in museums, or other possibilities. Would you agree ? Is it really easy ?"

SW : "It's somewhere in the middle. The problem also comes with logging : we can't get access to the materials that we need. Because it comes from fresh trees, not where I am but in another sides, they use roots, but logging is also interrupting them."

And there are many classes available, but each class can have only ten or twelve students and those classes are almost always in the winter, or the spring, or the fall, because our harvesting season is summer. You can't just go get the material at any time, and you cannot just use the fresh material, there is a long process."

BC : "Yeah! I learnt about it. I wonder if, because I understood that the link with trees is very important, there is some rituals, some ceremonies. But are these rituals always living or do you think they are disappearing ? Harvesting rituals."

SW : "It depends of who is teaching the class. My teacher, definitely follows protocol, and has ceremonies and taught me ceremonies so that I teach that to my students. But there are some less traditional, this is a poor thing to say but some people are motivated by money, unfortunately, so this type of people don't have really respect for it. And also, they are usually not producing the best work, so whereas willing money, they are not getting dollars because their work isn't that great. These items are not ship to make or to sell. These items are, you know, if you gonna send it locally it could be several thousands, if you gonna sell it to a museum it could be ten of thousands, just depending on what you're making. I also was in learning textiles, with a different master weaver. Do you know about Chilkat blankets ? With Dorothea Jackson. She is like a mum to me. She is the best for Chilkat blankets. Her last one sold for, I think, sixty thousands american dollars, I don't know what is the transaction in euro... Quite a bit around here for what it is, but what is worth, it's much than that."

BC : "Well, yeah, I imagine, prices are another question. What I wonder is if people learning basketry learn because they are interested or because they want to make profit. I imagine most people learn it only because they are interested, but maybe I'm wrong."

SW : "Well, when you take a class here in Ketchikan, it's very much understood that your teacher is providing the materials, and did all of the prep-work, so that basket is not yours to sell, it's yours to keep, but not to sell. If you want to be selling your items, you need to do the all things."

BC : "Yes, because to weave is only a little little part of making a basket isn't it ?"

SW : "Exactly"

[6- Ecoles comme lieu de cette revitalisation ?]

BC : "Can you tell me more about your classes ? Because I understood you take classes with Holly Churchill, but you're also giving classes no ?"

SW : "So, I take high level classes with Holly, really advanced. I teach very small baskets to elementary students, mostly. Or to middle-school or high-school, I teach some level basketry to adults, but I really prefer working with kids. Kids are very impressive."

BC : "And, about kids, is basketry obligatory at school or is it an option ?"

SW : "It depends on where you are in school. There is a position in the school district called the cultural curriculum director, who whorks to bring various classes into the classroom. It's not structured as part of their program classes, but it's an addition that we can have a basketry class one hour each day during two weeks in october, for example. For example, Holly Churchill gives basketry classes but she also has done drum making classes, design classes, carving classes."

BC : "And this job (this one of cultural curriculum director) have been created to revitalize culture ?"

SW : "Definitely meant to help the population of students which is largely Alaskan natives descendant, there are others, but the majority is from Alaska, they try to reach out to the diferent cultural comunities, you know, we have a lot of people from the Philippines here, there is a large population of Pacific Islanders... There is a mixt of people. It's very cold here, and very rainy, It rains, I think, close to three hundreds days of the year. It was snowing last night."

BC : "In Paris too, but that's not so frequent here. Well, I understand, but maybe I'm mistaking, that school is really active in promoting culture, traditions etc. But maybe it depends of schools."

SW : "The state requiers cultural standards to be emplemented in each of its school district. So this person dictates how much it will implemented it every day. I told you about this class for two weeks in october, they're trying to use these lessons all the year. The teacher will say "do you remember during this class, we learnt to...". There is also cultural tribal values, and the tribal values are into each section in school, trying to become inclusive, breaking the circle of trauma, breaking the circle of house school happened the last three decades. They still trying to improve, and I feel happy with the progress they're making and progress is a really good thing but we're not at the way we want to be yet; And Peters is very good about implementing tribal values, about implementing things culturally relevant, and Peter, Peter is awesome, he is a very good resource."

[7 - Institutions qui oeuvrent pour cette revitalisation]

BC : "Okay, thanks. Could you give me the names of some institutions or associations or civid groups or I don't know promoting traditional culture ? I don't if there are a lot or not, I imagine that there are many many many groups claiming this identity, this transmission etc."

SW : "Yes! So I'd be happy to write this down for you and send you to them, a few I can give you now are the Ketchikan Museum, the Totem Heritage Pole Center, the Tongass Historical Museum. Wonderful people overthere, I worked with them for six or seven years and then I moved to keep more involved in art things. But there are the places that hosts the classes for adults. They do have a spring break class for youth, but that's just one class. Their full class calender is really for adults to learn about the weaving, the regalia, the design and carving. Another name I can give you is the one of Ketchikan Indian Community (KIC). They are a tribal help clinic but there are also an educational training, social services. They are the organization that the tribe, they represent their wishes as the Ketchikan Indian Community. Another one is Cape Fox Corporation, in Saxman, just South of Ketchikan, it's actually where I grew up. I believe Ketchikan is the capital of totem poles, and that's because of Saxman's Totem park. Most of the totem poles that are in museums are there. There is also the Seaalaska Heritage Institute, I don't know if you know about it."

BC : "Yes, I do, I exchange a lot with Kaila Cogdill, she tries to make me exchange with a weaver, but the ones she contacted were not interested in the project. But I imagine that they are very busy, and they don't really have time. I don't know if I'm clear, don't hesitate to tell me if not."

SW : "Sealaska is located in Juneau. Juneau and Ketchikan are kind of rivals, our rivers competed with their rivers, our high schools against their high schools, our basketball team against their basketball team. It's a friendly competition between Juneau and Ketchikan but they are really really busy in trying to set up their campus right now. They have a new art campus and they are trying to become the northwest coast capital of art in the world. Whereas in Ketchikan we just want our art to go on, we are very friendly. So I'm happy to hear about your project, Peter reach out in the community to have people doing your survey. That was your survey right? There wasn't anymore student no ? I was interested in talking to you because I was just "and what ? I'm just weaving all the time so of course".

BC : "Yes, that's very nice, thanks. The fact is I felt very uncomfortable because in Facebook, something said below my publication that people shouldn't answer to me because it looked like a trap. I understood that this man and others imagined that it would be cultural appropriation, and really I didn't want to give this impression because my idea is really to speak with them, to understand and not only to say "I see that so it's that", no I really want to do it in a collaborative way. So I felt sad to see that, I imagine I formulated it in a bad way, maybe it would be better to put it in another words or ways, I don't know. So of course I felt very happy when I knew that you were ok to speak with me."

SW : "Unfortunately, it comes back to past-trauma, everything always comes back from past-trauma. A lot of instances where researchers take things, take it out of context and then move on but my feeling is to try to do what I'm doing now, speaking with the researcher directly, figuring what do you study exactly. I feel it's just the teacher in me. I mean I love learning, I love teaching. I actually just have a solo exhibit in a gallery here, called "Learning to teaching", with my display. I'll send you a link to it, it's online. That might help you understand there are people, there are rivers that go against the teaching that my teacher has taught me, simply because she teaches people who are natives. And they are some people thinking it should be closed off, completely rigid. But that's not how it's going to survive. We won't survive if only native people weave. This cannot happen. And I think one of the most precious thing in that video that I gonna send you, is my teacher's mother, which is now 92 years old, Delores Churchill, she says "When I'm gone, the weaving will still be here.", and the smile on her face can only just be accepted as she has done her best to be sure the weaving will continue. I just want it to continue."

[8 - La vannerie : art ou artisanat ?]

BC : "Okay, thanks. Another question : is basketry considered as craft or as arts ?"

SW : "Hmm.. it depends on who does it. If it's some basic weaves, not complicated, that can be done, for example during kid projects at school. If a beginner, or novice is working on a piece. But when Holly Churchill is your master weaver, that's an art for her."

[9- Couleurs des chapeaux]

BC : "Okay, thanks. And colours are natural ?"

SW : "That was something that was lost for quite a while, there were very few people (like three people) that knew how to do the natural dyes, and then there was 2 people, George Amen, about the basketry of the Tlingit and the Chilkat Blanket and he did researches in southeast Alaska and he wrote down a lot of techniques, a lot of different weaving, he described them, gave illustrations etc. This book is very an important one, something we still learned from today. And there is another person : Sherear Samuel, he wrote *The basketry of the Tlingit*. We're starting to learn that again."

[10 - L'hermine]

BC : "Thanks ! And another question, the two hats I study are associated with ermine. So does ermine have a symbolical way ? Why do you put ermine ? "

SW : "Ohh, so. It's a special thing to get them, because when they are white like this, it's winter, and it's so hard to catch them. It could be part of the explanation. But also there are like a superstitious layer, that in the really old time, the chamans would be granted their power depending on which animals they had a connexion with and one of the spirit animals was the ermine. And so nowadays you put ermine in hats, and I have an uncle who made a blanket, and the entire back of it is covered from ermine. And when he dances, they do shake."

BC : "And to wear a hat with ermine, do you need to have some rights and privilege or does anybody can right it?"

SW : "It used to be a status, but now it's more if you're even able to do it, I think it's the status now. Because they are so few and far between getting them. To hunt it is very special". (*elle montre un chapeau avec hermine, fait par un de ses camarades de la classe d'Holly*). Where you were it, it will give your status. "

BC : "And are many people wearing this type of hats or is it quite special ?"

SW : "Hmm, I'd say 20% of the hat I see are with ermine on their top."

[11 - Sur les deux coiffes conservées au Musée des Confluences]

BC : "Ok, thank you so much. I don't know if you can check the two photos I sent you, but I wonder if these two forms seem familiar to you or not, because in museums collections etc, I didn't see anything similar."

SW : "Oh, really ? Ok. That time I really would like to check with my teacher, she has made hundreds and hundreds of hat, so she is more familiar than me. So I check with her and I tell you. If you are able to send me more photos, if you have access to the items. If you can get the hat where it begins and where it ends, that tells us so much."

BC : "Oh! I have more photos, so I'll send you all the photos I have. Thank you so much. And if she has an opinion about the attribution, I would be very interested in it too. Some people told me it doesn't seem to be nuu-chah-nulth but it seems to be northern hat, what do you think of it?"

SW : "Honestly, I'd say in Washington area. Because Northern Coast is Southeast Alaska, British Columbia and then Washington State. I'm not sure but I think that's more of a northern technique, or it farther inland into British Columbia. But I have not see a hat like that here, not even in our museums collections. I could be wrong but that's the way I feel it. There are many different nations that practise the weaving, and everyone does twine differently. It's hard to see the differences. "

BC : "Yes, of course, thank you very much. Another question would be about the technique. Because I saw there are three main techniques : plaiting, twining and a last one I don't remember the name. I don't know if with photos you would be able to recognize the technique used here."

SW : "Yes, it's basic 2-way twine. Because it's very different when it's two or three strands. "

BC : "And do you think that, in the two hats I study, patterns are common ?"

SW : "In fact I was intrigued by one of them, but it also could be that it's not familiar for my local area."

[12 - Les motifs]

BC : "Ok, thanks. Last question about patterns : do you think that nowadays, patterns are as symbolic as they were or do you think that their symbolic has disappeared or is disappearing ?"

SW : "There are a lot, a lot, of traditional designs that are still used today. The one that I mostly use on my hats is called spiderweb. And I use it because I really like that spiders are like weavers, that's my reason for using it. But others could have other reason to use this particular design. The size and shape will determine what it used for. (*elle me montre des paniers et m'explique leur différentes fonctions, certains sont plus ouverts, surtout pour les poissons etc.*). In the origins, each patterns was associated with a myth, a story or something, do you think that people still know them ? As the time you're taking classes with a teacher, he or she is supposed to teach you about it, or, we actually have a really nifty book, that has most of the patterns, the designs, and the myths that go with them or the legends. That's a book by Paul. I use it for different patterns that I don't know."

BC : "Oh, yes, I read it, thanks! Thank you very very much."

[Remerciements, explication de la suite du projet, présentation de ses projets personnels...]

Annexe 2.5: La collecte de matières premières

2.5.1. Témoignage de Florence Edenshaw Davidson. Source : Margaret B. Blackman, *During my time, Florence Edenshaw Davidson*, University of Washington Press Douglas and McIntyre, 1982, p. 85

"Ever since I can remember, I used to go with my mother in May for spruce roots [= *ting*]. Every fine day we'd go out to North Beach early in the morning before sunrise. We'd pack water and food with us and mother would cook our breakfast in the woods. She used to have kindling ready and she left her pots and dishes there. We'd collect *ting* all day long.

Sometimes, just to do something different from getting *ting* I'd ask my mother if I could get some hemlock cambium and she'd agree to it. They used to pound and dry it for winter and soak it overnight in hot water before they'd eat it. We ate it from dessert, with sugar and grease. I would just collect a little bit.

When it was noontime, we'd quite collecting and my mother would make lunch. Sometimes other ladies would come along and we'd have a nice time together – it was just like a picnic. Then we'd gather driftwood from the beach and make a big fire to "cook" the roots. My mother roasted them and I pulled the skin [bark] off.

We'd collect piles and piles of them. My mother would know when to quit, when we had enough. The sun would be going down when we started for home. The bundles of roots were all tied together and we each packed a big bundle of roots. When we got part way home I'd make my mother rest so I could pick *sqelto* (*false lady's slipper*). There was just a carpet of it. It was so pretty. I picked all I wanted and when we got home I put the flowers in bowls of water. They smelled so nice in the house. When we got home my dad would cook for us. We didn't want to eat, but we would just to please my dad. Soon as my mother finished eating she'd start splitting the roots in half. She bundled them up and put all the same size one together in a bent box. She packed them in real tight. She used to have so many boxes to keep the *ting* in. If you don't cover it, the roots turn brown, so she kept them in boxes."

2.5.2. Témoignage de C. F. Newcombe qui prend des notes dans l'aire Kaigani Haida, au village de Kasaan, à l'été 1902, rapporté par A. Laforet dans F. W. Porter (1990, p. 280-285)

"In spring, about April, women go into the woods and choose spruce trees of convenient size and situation and then with wooden spades they clear away plants and shrubs so as to enable them to get hold of the smaller roots at a distance from the trunk. Then they work towards the stem by pulling and digging, until they have managed to get a sufficient quantity. While they work they sing a song, constantly repeating the word *tungungun*. The roots are next tied into bundles and carried home, slung over the back and supported from the shoulders by a breast strap.

A fire is now made and when it has burned down to glowing embers leafy branches of spruce are piled upon it, and on top of these roots are placed and then more branches.

The roots are thus steamed to soften them. Meantime with their fish knives the women have split short sticks of cedar so roots is peeled off. When thus stripped they are then divided to the size desired, one end being held by the teeth while the strips are pulled off by the fingers. One root making 4 or 6 pieces. These are now hung up in the houses to dry and are then sorted, those pieces from next the skin being convex and shining, and those from inside the root being flat and dull. These two kinds are now tied up separately in neat bundles and are arranged according to size in boxes or baskets ready for use. (...)

The soaked bark was hung on a line to dry. If it was not wanted immediately, it was folded into bundles tied with bark strips and stored away in boxes or baskets or mats for later use."

Annexe 2.6 : Compilation non exhaustive de phrases prononcées par des habitants de la côte Nord-Ouest et que sous-tendent la conception de l'environnement

2.6.1.

« For us, the ownership of territory is a marriage of the Chief and the land. From such encounters come power. The land, the plants, the animals and the people all have spirit – they all must be shown respect. That is the basis of our law » (Gidsay Wa and Delgam Uukw, représentante du groupe Gitksan, dans une adresse à la Cour Suprême en 1989, cité dans N. Turner, 2014 p.325)

«
When we have to honour all the spirits, we acknowledge the spirits of water, all the elements, the fire, light, the earth, plants, animals. We all believe that they all have spirits, the same spirit that we have, all humans. Spirits are not different » (Gilbert Solomon, Tsilhqot'in, dans une adresse à la Cour Suprême en 2007, cité dans N. Turner, 2014 p.297)¹.

Expression nuu-chah-nulth *Hishuk ish ts'awalk* (Tout ne forme qu'un).

« There is no Tsilhqot'in term for "sacred" or "spiritual" likely because everything is considered to be sacred" » (Linda Smith, *Súwh-t?'éghédúdính : The Tsìnhqút'in Nímính Spiritual Path*, University of Victoria, 2008, p. 89, cité dans N. Turner, 2020, p. 326)

1 Que deux des quatre citations proposées aient été prononcées à la Cour Suprême est révélateur de l'incompréhension qui persiste à l'égard de cette conception du monde, au sein même du territoire canadien.

Annexe 2.7 : Exemples d’apostrophes aux plantes et aux animaux.

2.7.2.1. A un cèdre rouge dont l’écorce va être prélevée :

"I pray, friend, not to feel angry with me on account if what I am going to do you ; and I beg you, friend, to tell our friends about what I ask of you."

(“Paroles de louange au jeune thuya” du peuple Kwakwaka'wakw, rapporté dans F. Boas, *Ethnology of the Kwakiutl*, Smithsonian Institution, 1921, p. 619 et cité dans N. Turner, 1996)

2.7.2.2. A un cèdre rouge dont l’écorce va être prélevée :

"Look at me, friend! I come to ask for your dress, for you have come to take pity on us ; for there is nothing for which you can not be used, because it is you way that there is nothing for which we can not use you, for you are really willing to give us your dress. I come to beg you for this, long-life maker, for I am going to make a basket for lily roots out of you. I pray, friend, not to feel an fry with me on account of what I am going to do to you, and I beg you, friend to tell our friends about what I ask of you. Take care, friend! Keep sickness away fril me, s that I lay not be killed by sickness or in war, o friend! "

(F. Boas *Ethnology of the Kwakiutl*, Smithsonian Institution, 1921, cité dans N. Turner, 2014. p. 327 et 328)

2.7.2.3. A des baies qui vont être cueillies :

"Don't be startled, Supernatural One, by my coming and sitting down to make a request of you, Supernatural One... This is the reason why I come to you... to pray you, please, to [let me] take some of your blanket, Sore-Healer, that it may heal the burn of my child, that please may heal up his burn, Supernatural one”

(rapporté par F. Boas, *Religion of the Kwakiutl Indians*, édition F. Boas, 1930, p.218 et cité dans N. Turner, 2014, p. 298)

2.7.2.4. A un arbre dont le tronc va être transformé en canoë :

"Talk to it like a person. Explain to the tree the purpose, why uou want to use it – for the people at home and so on. It may seem like you're praying to the tree, but you're praying to the Creator"

(conférence de Roy Haiyupis au congrès Scientific Panel for Sustainable Forest Practices, à Clayoquot Sound, en 1995, cité dans N. Turner, 2014, p.313)

2.7.2.5. A une racine de tournesol qui va être coupée :

"I inform thee that I intend to eat thee. May thou always help me to ascend, so that I may always be able to reach the tops of mountains, and may I never be clumsy ! I ask this from thee, Sunflower-Root. Thou art the greatest of all in mystery."

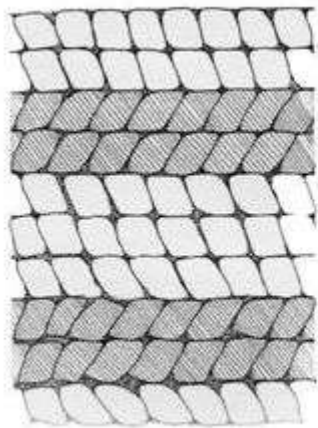
(rapporté par J. A. Teit, *The Thompson Indians. The Jesup North Pacific Expedition*, Mémoire du Muséum américain d’histoire naturelle, volume I, partie 4, 1900, p.345 et cité dans N. Turner, 2014, p. 320)

Annexe 2.8 : Vannière assise sur un tabouret, devant une table avec des fibres végétales et un bol d'eau. Crédits : George A. Dale
 Source : Paul F, *Spruce root basketry of the Alaska Tlingit, Sitka*, Sheldon Jackson Museum, 1944, Frontispice.

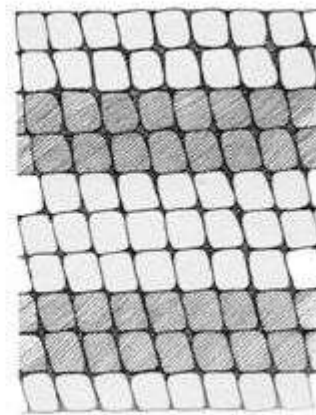


Annexe 2.9 : voir page suivante

Annexe 2.10 : Comparaison entre la fausse broderie et le revêtement. Source : *Teacher guide basketry* disponible en ligne sur le site du Burke Museum (section "Weaving techniques")



close-up of false embroidery (stitch slants in opposite direction to rest of weaving)



close-up of overlay (stitch slants in same direction as rest of weaving)

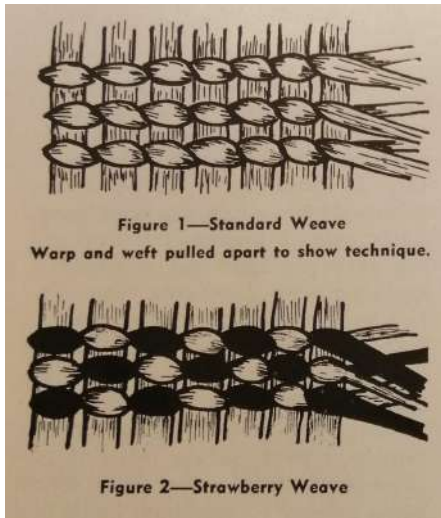
Annexe 2.11 : Tableau présentant quelques matériaux naturels utilisés pour obtenir les couleurs. Non exhaustif dans la mesure où chaque village adaptait les teintures selon les matériaux dont ils disposaient et où chaque vannière composait sa propre recette. (Crédits : Bertille Cagnin)

Jaune	Lichen
Marron	Adiante (fougère) ou écorce de saule
Noir	<ul style="list-style-type: none"> - Fibres enfouies dans la terre humide d'un marais - Clous rouillés dans un bol d'eau
Pourpre	Baies (dont myrtilles)
Rouge	<ul style="list-style-type: none"> - Oursin dans un bol d'urine - Écorce d'aulne plongée dans un bol d'urine, parfois enfoui dans du sable chaud près d'un feu
Vert-Bleu	Écorce de cèdre plongée dans un mélange d'urine et d'oxyde de cuivre

Annexe 2.9 : Tableau illustré des cinq grandes techniques tlingit de “Twining”

Classement et illustration dans F. Paul, *Spruce root basketry of the Alaska Tlingit, Sitka*, Sheldon Jackson Museum, 1944, p. 22 à 26. Crédits : F. Paul

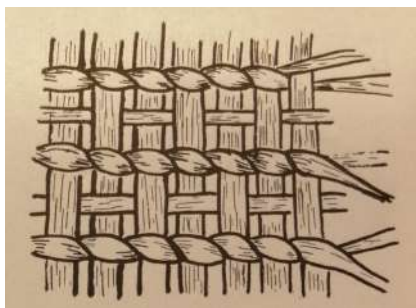
1/



Close-together-work
(woosh-tuhk-ah-gee)

Tissage serré, employé pour les trois quarts des paniers (c'est le plus courant). Possibilité d'utiliser deux brins de couleur différente.

2/



Middle-thing
(khah-gees-us)

Insertion du “plaiting” au sein du “twining” car l'un des brins n'est pas torsadé. Donne un aspect irrégulier. Economique car on peut utiliser des racines de moindre qualité pour la partie inférieure du panier, non visible.

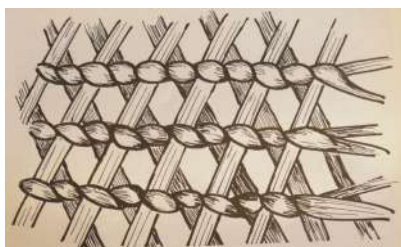
3/



Rough-like-the-skin
-on-a-frog's-back

Proche du Close-together-work mais le vannier ne suit pas d'alignement, donc crée des motifs discrets

4/



Eye-hole

Tissage très espacé, donc moins résistant : surtout des pièces décoratives, pour les touristes

5/

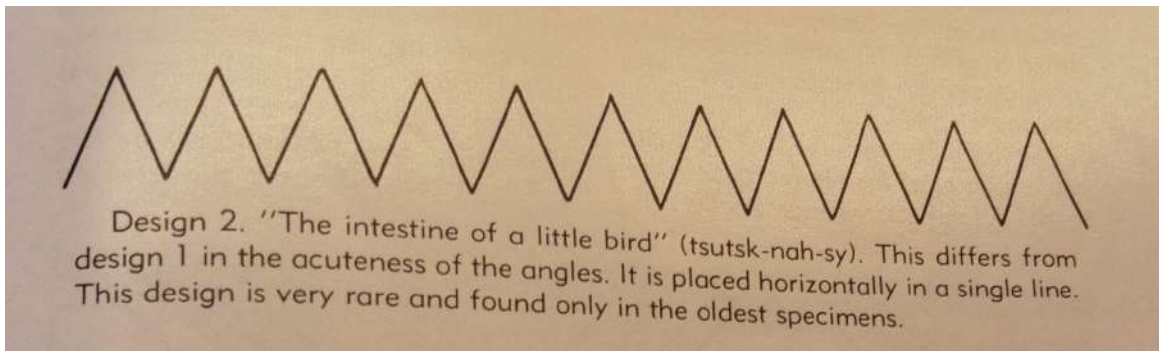


“Twisted
ou braided”

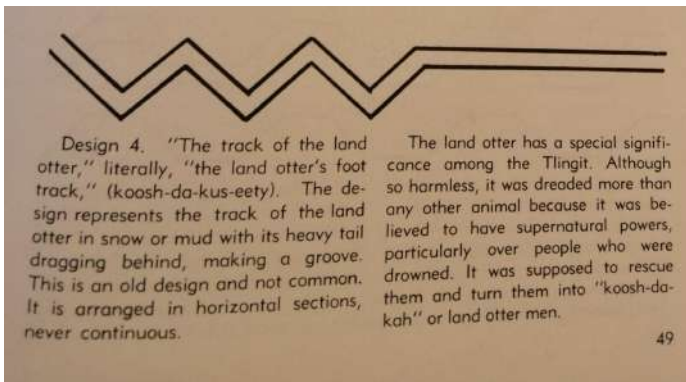
Technique proche du cordage. Utilisée notamment pour les “potlatch rings”

Annexe 2.12 : Extrait de l'inventaire de motifs tlingit dressé par F. Paul dans *Spruce root basketry of the Alaska Tlingit, Sitka*, Sheldon Jackson Museum, 1944, p. 46 à 70. Crédits : Gehres D. Weed
 Pour éviter tout écueil lié à l'ancienneté de l'ouvrage de F. Paul, nous avons choisi de ne reproduire que des motifs cités par N. Turner, estimant qu'elle les citait parce qu'ils étaient toujours nommés ainsi.

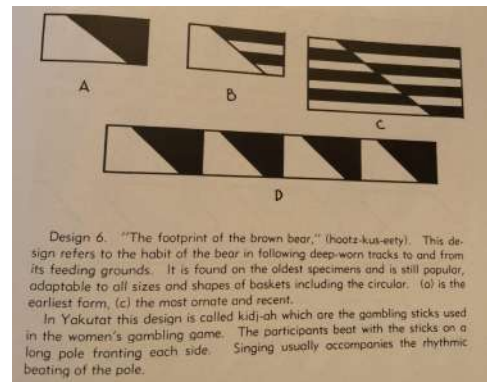
2.12.1. "The intestine of a little bird"



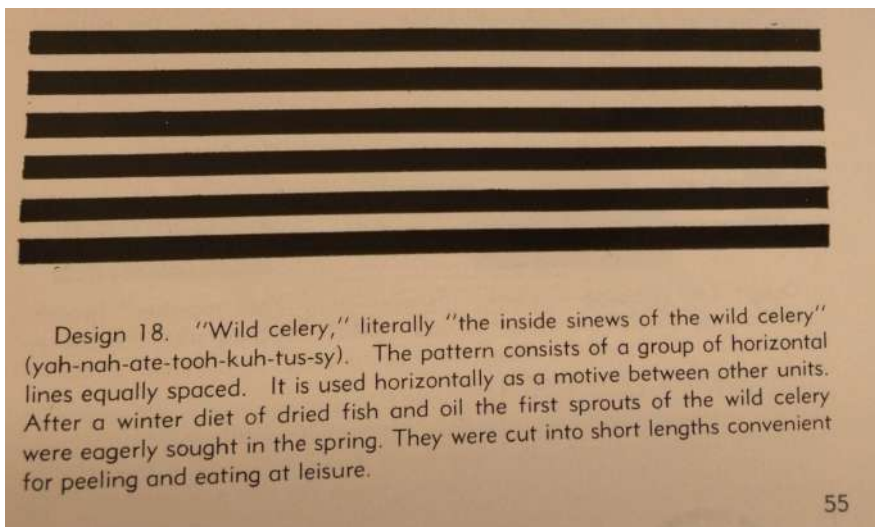
2.12.2. "The track of the land otter"



2.12.3. "The footprint of the brown bear"



2.12.3. "Wild celery"



Annexe III :

Annexe 3.1 : La typologie des coiffes de baleiniers

3.1.1. Tomás de Suría, *Chef Maquinna de la baie de Nootka*, dessin, 1789-94, Musée des Amériques, numéro d'inventaire : 02262



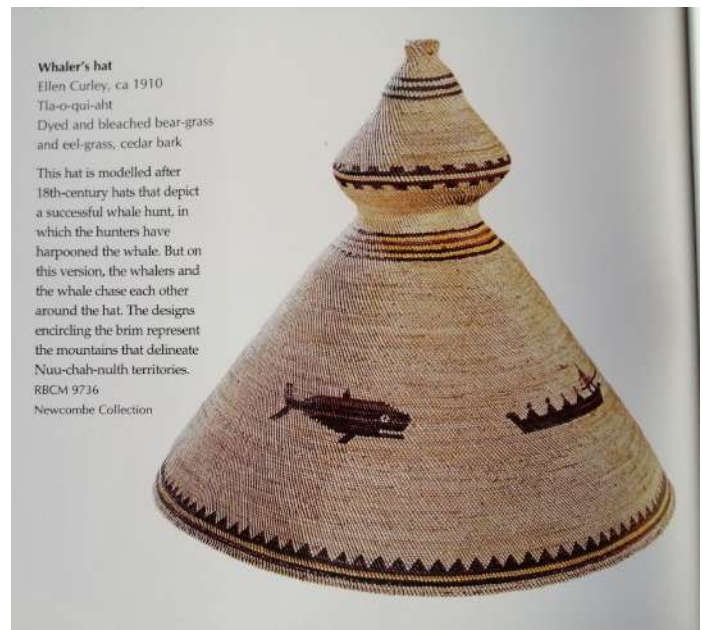
3.1.2. John Webber, *Femme de la baie de Nootka*, dessin, 1778, Harvard college



3.1.3. Chapeau de baleinier, Ellen Curley, vers 1910, aire Tla-o-qui-aht, Royal British Columbia Museum, numéro d'inventaire : 9736, Newcombe collection.

Crédits : Janet Dwyer

M. Black commente ce chapeau de la manière suivante : “On February 27 1910, Jack Curley wrote from Clayoquot to collector Charles F. Newcombe in Victoria : “I received your letter and mamma gets the money all right. She is making now for you.” Newcombe had commissioned Jack’s mother, the basketmaker Ellen Curley, to weave a whaler’s hat. These hats had not been made for many years.”



3.1.4. Extérieur et intérieur d'un *chapeau de baleinier*, artiste nuu-chah-nulth, vannerie de fibres végétales, 1920-1940, Portland art museum, numéro d'inventaire : 2013.1.33



Annexe 3.2 : L'hermine dans les collections nord-américaines des musées. Dans l'ensemble de ces documents, les flèches rouges ont été ajoutées pour repérer les coiffes de la Côte Nord-Ouest contenant de l'hermine.

3.2.1. Entrée "hermine" dans la base de données du Portland Art Museum (Portland, Etats - Unis)

ONLINE COLLECTIONS

Collections Search Results













We found 14 results for "ermine"

Within these results there are: 13 Artworks | 1 Term

1-14 of 14 results

Refine Your Results Sort by: Title Records with images: Display: 10 results

ARTWORKS

 <p>Bandolier Bag ca. 1870 Cavuse artist wool, leather, glass beads, brass bells, and ermine 2012.25.10</p>	 <p>Blanket ca. 1890 Crow artist wool cloth, leather, glass beads, porcupine quills. 90.33.7</p>	 <p>Boy's Shirt ca. 1890 Umatilla artist wool cloth, silk ribbon, leather, glass beads, metal 69.52.35</p>	 <p>Dance Headdress 1900/1932 Tlingit artist wood with inlaid abalone shell, feathers, ermine, cloth. 48.3.430</p>
 <p>Dance Headdress late 19th century Tlingit artist paint on wood with abalone shell inlay, ermine skins, sea 48.3.436</p>	 <p>Dance Headdress late 19th century Tlingit artist wood, paint, cloth, ermine skins, feathers, and sea lion 48.3.433</p>	 <p>Dance Headdress late 19th century Tlingit artist wood, paint, flicker feathers, swan down, ermine skins, 48.3.431</p>	 <p>Ermine and Purple 1932 Adolf Dehn lithograph on cream wove paper 1999.6.151</p>
 <p>Haida of Massett, plate 390 1915 Edward Sheriff Curtis photogravure 2002.22.11hh</p>	 <p>Headdress pre-contact Kwakwaka'wakw artist paint on alder with inlaid abalone shell, brass-headed 48.3.424</p>	 <p>Headdress ca. 1885 Nez Perce artist ermine, felt, and leathers 85.113.8</p>	 <p>Man's Shirt ca. 1880 probably Nez Perce artist glass beads, hair, and ermine on wool 87.88.116</p>

[Back to search results](#)

Artists

Collection Areas

Exhibitions

Recent Acquisitions

Artworks On View

Using the Collection

Sign In/Register

[Browse Public Collections](#)



Shakee-At Headdress
late 19th century
Tlingit artist
copper, whale bone, abalone shells, feathers, sea lion
48.3.449

TERMS



Mustela erminea

Art & Architecture Thesaurus

3.2.2. Entrée “hermine” dans la base de données du Royal BC Museum (Victoria, Canada)


Human History Collections

Indigenous Collections - Keyword Search

Search Results 10 Object Name


[New Search](#) | [Thumbnail View](#)

Currently Displaying 1 to 10 of 25 | Page 1 [2](#) [3](#) [>](#)




Catalogue Number: 15904 A,B
Object Name: Anklet
Culture: Kwakwaka'wakw
Cultural Group: Fort Rupert
Community: Fort Rupert; Tsaxis
Artist: Paul Johnson

[View Details >>](#)




Catalogue Number: 15905
Object Name: Band
Culture: Kwakwaka'wakw
Cultural Group: Fort Rupert
Community: Fort Rupert; Tsaxis
Artist: Paul Johnson

[View Details >>](#)



Catalogue Number: 15905
Object Name: Band
Culture: Kwakwaka'wakw
Cultural Group: Fort Rupert
Community: Fort Rupert; Tsaxis
Artist: Paul Johnson

[View Details >>](#)




Catalogue Number: 19825
Object Name: Headdress
Culture: Tsimshian
Cultural Group: Coast; Kitkatla
Community: Kitkatla
Artist:

[View Details >>](#)

NO IMAGE	Catalogue Number:	19825
	Object Name:	Headdress
	Culture:	Tsimshian
	Cultural Group:	Coast; Kitkatla
	Community:	Kitkatla
	Artist:	
View Details >>		

	Catalogue Number:	16603
	Object Name:	Headdress
	Culture:	Haida
	Cultural Group:	Northern; Masset
	Community:	Masset
	Artist:	Reg Davidson

	Catalogue Number:	16229
	Object Name:	Painting
	Culture:	Non-Native
	Cultural Group:	
	Community:	
	Artist:	Margaret Maclure
View Details >>		

NO IMAGE	Catalogue Number:	5071
	Object Name:	Parka
	Culture:	Inuit
	Cultural Group:	
	Community:	Coppermine River
	Artist:	
View Details >>		



Catalogue Number: PN04360
Object Name: photograph
Culture: Tsimshian
Cultural Group:
Community: Gitanmaax; Hazelton
Artist:

[View Details >>](#)



Catalogue Number: PN05168
Object Name: photograph
Culture: Haida
Cultural Group:
Community: Masset
Artist: Alfred Carmichael

[View Details >>](#)



Catalogue Number: PN04359
Object Name: photograph
Culture: Tsimshian
Cultural Group:
Community: Gitanmaax; Hazelton
Artist:



Catalogue Number: 19371
Object Name: Print
Culture: Interior Salish
Cultural Group: Okanagan
Community:
Artist: Noll Derriksan

[View Details >>](#)



Catalogue Number: 7242
Object Name: Headband
Culture: Tsimshian
Cultural Group: Gitksan; Kispiox
Community: Kispiox
Artist:

[View Details >>](#)

Annexe 3.3 : Mentions de l'hermine dans les références consultées. Flèches ajoutées par B. Cagnin

3.3.1. *Male individual wearing tlingit headdress, view of back of headdress only (showing hermine)*, photographie, date et auteur non renseignés, Sealaska Heritage Institute, numéro d'inventaire : PO004/006-027



3.3.2. Photographie et texte dans R. Kirk (1988, p.48). Crédits : Ruth et Louis Kirk

Ceremonial occasions among the Southern Kwakiutl include a dance representing peace, which is performed by host chiefs—here, those of the Hunt Family of Fort Rupert. The men wear fringed Chilkat blankets; their headdresses have trailing ermine skins and a crown of sea-lion whiskers from which fluffy white down floats with each nod of a dancer's head. The down symbolizes peace.
RUTH AND LOUIS KIRK



3.3.3. (à gauche) *A northern chief in his regalia*, auteur non mentionné, vers 1900, département des affaires autochtones, numéro d'inventaire : NAC C-O56768.

Cité dans Cheryl Shearar, *Understanding Northwest Coast Art : a guide to crests, beings and symbols*, Douglas & McIntyre University of Washington Press, 2000, p. 27.

A northern chief in his regalia: Chilkat blanket and leggings, Eagle frontlet, holding a Raven rattle, at Skeena River, British Columbia, c. 1900. DEPT OF INDIAN AFFAIRS PHOTO, NAC C-056768

3.3.4. (ci-dessous) C. H. Orme (?), *Dressed in full regalia*, photographie, 1903 (?), Royal British Columbia Museum, numéro d'inventaire : PN4330.

Cité dans S. Brown (1998), p. 19.

25. *Dressed in full regalia, a group of Tsimshian ritualists pose with a display of heirloom treasures. The four chiefs are (left to right): Andrew Nass, John Nass, James Skean, and Philip Nass. In the foreground are two carved chests with opercula-inlaid lids. Both chests show characteristics of the very early historic period: small size and a compact design in which the negative (carved-out) areas are minimal in comparison with the positive forms. Photograph taken at Gitlaxdamiks, Nass River, British Columbia, c. 1903, possibly by C. H. Orme. Courtesy of RBCM PN4330.*



3.3.5. Photographie, légende et commentaire du *Headdress and frontlet Nuxalk*, 1860 (?), Collection Bill et Marty Holm. Dans S. Brown (1998, p. 90 à 92)



4.47. *Headdress and frontlet Nuxalk*, c. 1860. Frontlet: Alder, paint, abalone, copper, glass. 9.5" H × 6" W × 5.5" D. Headdress: baleen, ermine skins, swan skin, cedar bark, cloth. 28" L. Collection of Bill and Marty Holm

The classic duo of thunderbird and whale, representing the power of the natural world, is symbolized by the abbreviated imagery of this great frontlet. The dancing headdress concept reverberated about the coast from its source on the Nass River; reaching as far south as west Vancouver Island in the 19th century.

nineteenth-century Tsimshian artists. In the Nuxalk headdress and frontlet shown in figure 4.47, the artist has adopted the northern coast symbols of prestige that accompany the tradition, copper and abalone shell, to elevate the visual impression of the work. The compact nature of the sculpture and the small inlays on the rim imply that this carving was created earlier than many from the Nuxalk area. The ear and cheek inlays appear to have been added later, perhaps when it reached Kwakwaka'wakw territory (Holm 1983b:24). Nuxalk style is evident in the short, very recurved eyelid lines, prominent eyebrows, and the characteristic sculptural echo of the outer eyelid line in the cheeks of the thunderbird and human faces. This feature may have evolved from the two-dimensional principle of rhythmic patterns of crescents and trigons seen in proto-Northwest Coast and historic Coast Salish design.

3.3.6. Photographie, légende et commentaire de Naas Shagi Yeil S'aaxw (Raven-at-the-Head-of-the-Nass hat), Tlingit, entre 1780 et 1810, Seattle Art Museum, numéro d'inventaire 91.1.125. Cité dans S. Brown (1998), p. 32-34

3.10. *Naas Shagi Yeil S'aaxw*
(Raven-at-the-Head-of-the-Nass hat) Tlingit, c. 1780–1810. Maple, abalone, paint, hair, baleen.
 8.5" H × 7" W × 12" D. SAM 91.1.125

This masterpiece of clan emblem headgear illustrates the deep interconnection of the Northwest Coast sculpture and two-dimensional design traditions. Attribution of this object to the early historic timeframe is based more on its relationship to datable examples of a known artist's work than on the characteristics of its design features. Stylistically this piece can be attributed to Kadjisdu.áxch' II, the carver of the Whale House and Chief Shakes house posts, whose carving career can be deduced from evidence to have been between c. 1770–1810 (Brown 1987:156–74).



... OF these artifacts and the lifetime of their attributed maker, this frontlet can be assigned a late eighteenth- or very early nineteenth-century date of origin.

In the raven headpiece (3.10), without the presence of diagnostic two-dimensional designs to attribute an age to this piece, one must look at more subtle details, several of which stand out. The whole image is very compact, a trait of many early sculptures, and the relief-carving is relatively shallow and subtle, even in the depiction of humanoid figures in the tall ears. The most apparent two-dimensional design indications are the eyebrow bands and the trigons at their outer ends, and these suggest broad formline characteristics. Perhaps more indicative of age is the connection of this carving to other known work. Stylistically, this piece can be attributed to Kadjisdu.áxch' II, the carver of the Whale House and Chief Shakes house posts, whose carving career can be deduced from evidence to have been between about 1770 and 1810 (Brown 1987:156–74).

More fine examples of early-style flat design, though perhaps not so old as the previous objects, are seen in the eagle battle helmet (fig. 3.11), the Tlingit dance staff (fig. 3.12), the double killer-whale dish (fig. 3.14), bowl of the two-piece horn spoon (fig. 3.15), the tobacco pipe (fig. 3.16), and the raven headband (fig. 3.17). These, while

Annexe 3.4 : L'hermine par son absence

3.4.1. *Esquisse pour l'exposition '67 Mural*, George Clutesi, 1967, archives de la Colombie-Britannique, numéro d'inventaire : PDP00526

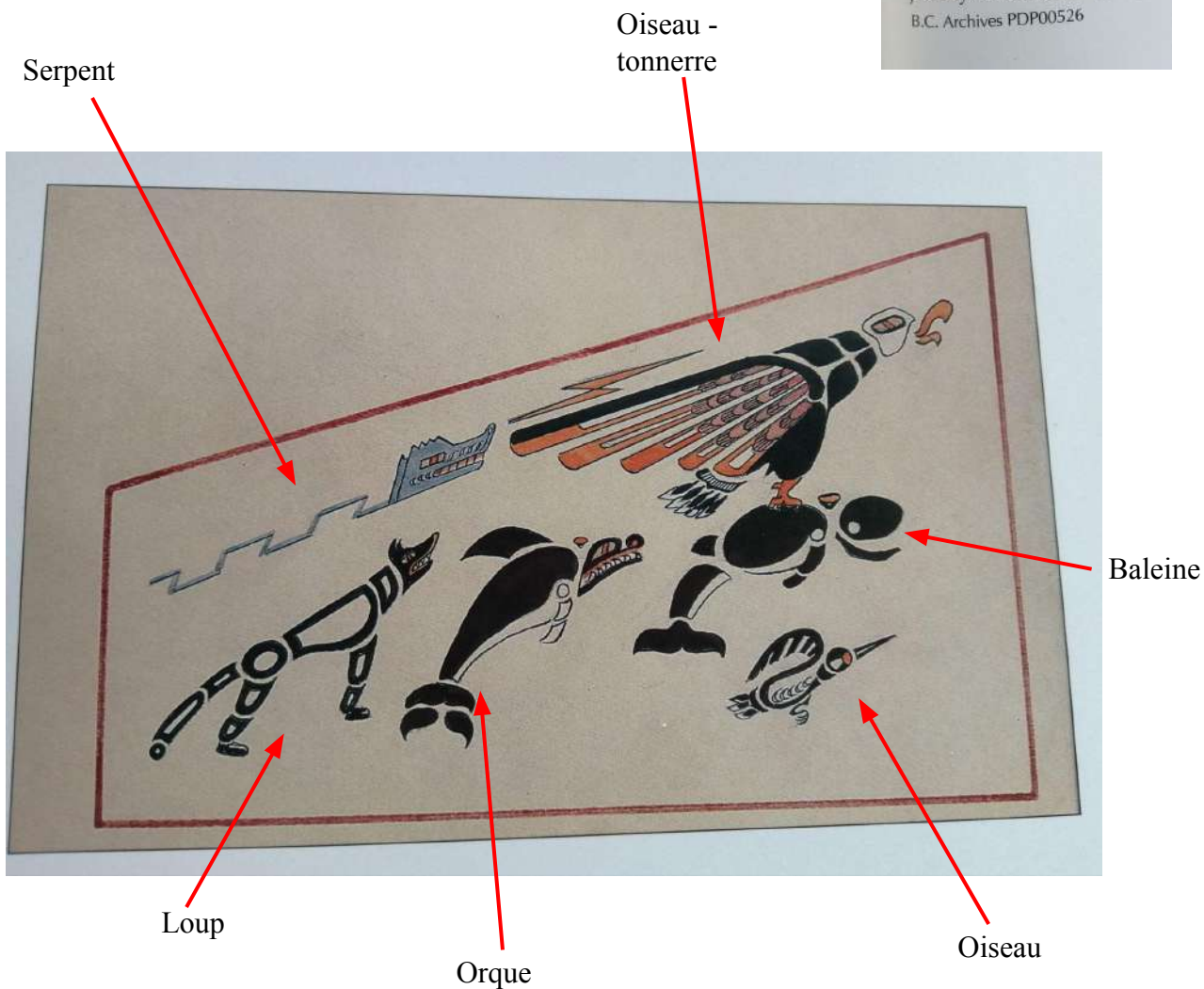
Cité dans M. Black (1999, p. 91)

Flèches et légende : B. Cagnin

Sketch for Expo '67 Mural
George Clutesi, 1967
Tseshaht
Watercolour paint on paper

Dr George Clutesi (1905-88) has influenced the contemporary generation of Nuu-chah-nulth artists. A painter, writer, actor, singer, dancer and orator, Dr Clutesi worked to sustain Nuu-chah-nulth cultural traditions during the time of the Indian Residential School system and the potlatch ban. Clutesi received an honorary doctorate from the University of Victoria, British Columbia, in 1971, and the Order of Canada in 1973. He drew this sketch for a mural competition for the Indian Pavilion at Expo '67 in Montreal. A Thunderbird carrying a whale in its talons, a bird, a Serpent with lightning, a Killer Whale and a Wolf – these images symbolize the cultural journey of the Tseshaht people.

B.C. Archives PDP00526



3.4.2. Index du livre de M. Black (1999, p.159)

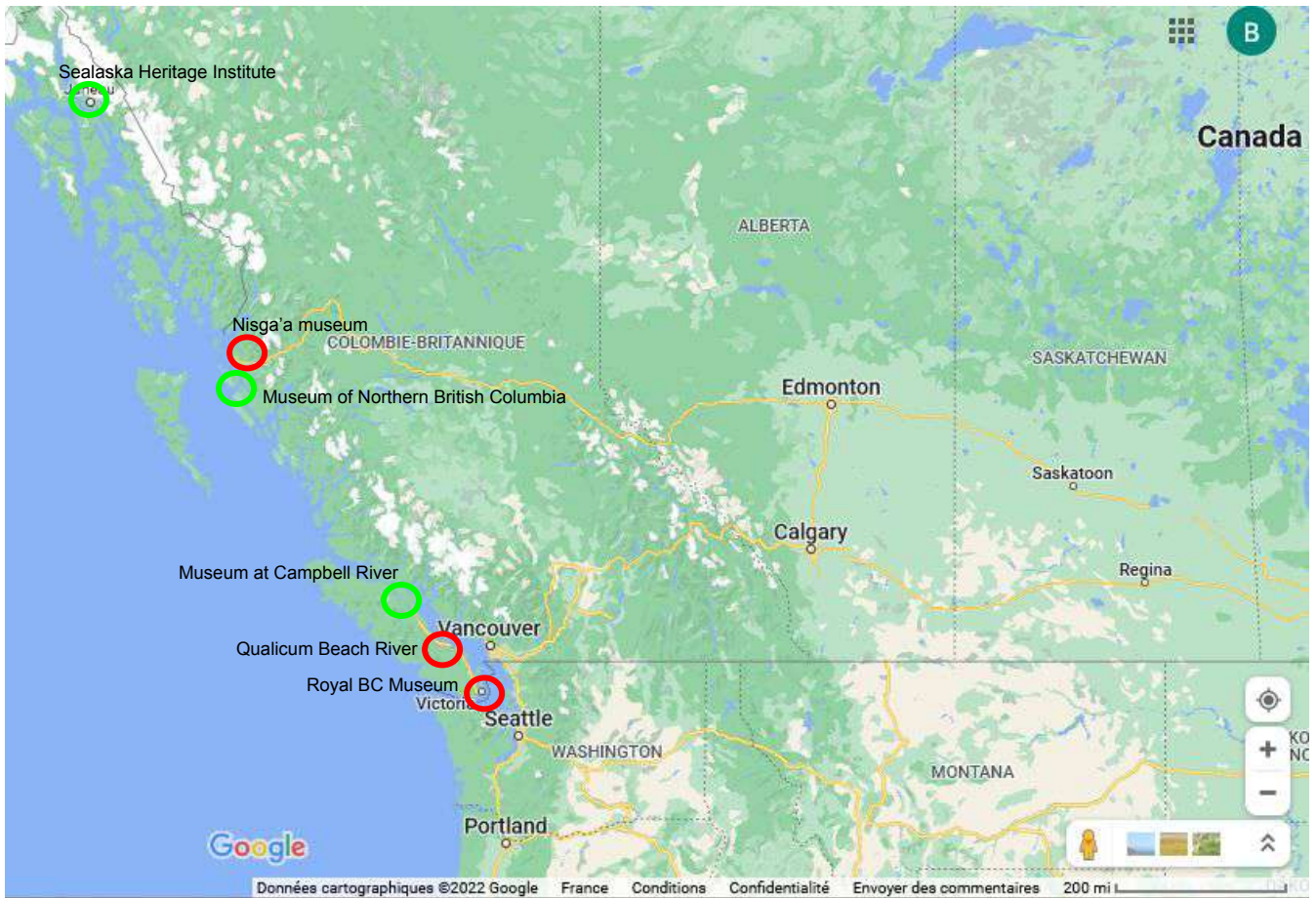
Ovales et demi-cercle ajoutés par B. Cagnin. Les ovales indiquent les noms d'animaux, le demi-cercle indique l'emplacement où aurait pu se trouver le nom de l'hermine.

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Edited by Gerry Truscott, RBCM. Designed by Chris Tyrrell, RBCM. Typeset in Palatino and Optima by Liam Regan, Victoria. Printed and bound in Canada by Hemlock Printers Ltd, Vancouver, on Utopia One Balanced White-Dull paper.		

Annexe 3.5 : Echanges avec les musées nord-américains au sujet de l'hermine

3.5.1. Carte qui localise les musées contactés

Légende : ○ = pas de réponse ou réponse non constructive
○ = réponse et échange de mails.



3.5.2. Réponse du Museum at Campbell River

Bertille Cagnin <bertille.cagnin@gmail.com> lun. 17 janv. 11:37

À general.inquiries, CEVOLI

Dear Mr, Dear Mrs,

Currently attending a master degree at Ecole du Louvre (Paris) and in order to contextualize the two hats you will find attached, I am investigating the symbolical meaning of putting hermine on basketry hats in British-Colombia. I saw you are displaying some basketry hats in the part "Craftsmen" of the section "First nations". That's why, I am wondering if you have already seen this typology of hats, if you know about their symbolic and if you know about their ancient (and actual, if there is still one) usage.

If you are thinking of any artifact, document or contact about the topic, this could help me a lot and I would appreciate any guidance.

Best regards,
Mrs Bertille Cagnin

2 pièces jointes



Beth Boyce <Beth.Boyce@crmuseum.ca> jeu. 20 janv. 22:39

À Megan, moi

anglais > français Traduire le message Désactiver pour : anglais

Hello,
Thank you for your email. These hats are really beautiful!

Unfortunately, I am not familiar with this particular style of spruce root hat, I suspect they may be from further north up the coast, perhaps in Tsimshian or Tlingit Territory. You may wish to reach out to the Sealaska Heritage Institute, or the Museum of Northern BC, as they may be more familiar with this style of hat and could share more information about their significance.

Generally, Ermine was worn by high-ranking individuals for ceremony, and can be found on regalia from this region, but that shape and style of hat is not common here.

Best of luck with your research!
Beth

Beth Boyce
Curator and Education Manager
Museum at Campbell River

Bertille Cagnin <bertille.cagnin@gmail.com> dim. 23 janv. 15:25

À Beth

Dear Mrs Boyce,

Thanks a lot for helping me with these hats. Indeed, they seem very singular to me... I will contact the two institutions you have mentioned.

Do you know why ermine was associated with royalty/power ? Is it because these animals, considered as spirits or symbols of something, were rarely killed (so their fur is dedicated to high-ranking people) ? Or is it because only a very little number of these animals are living in the region ? Or is there any other explanation ?

Bests regards,
Mrs Bertille Cagnin

...

3.5.3. Réponse du Museum of Northern BC

Bertille Cagnin <bertille.cagnin@gmail.com> mer. 26 janv. 18:37

À director

Dear Mrs Marsden,

Currently attending a master degree at Ecole du Louvre (Paris), Mrs Ceilidh Marlow, from the Museum of Northern BC, recommended me to address you for an investigation.

In order to contextualize the two hats you will find attached, I am investigating the symbolical meaning of putting ermine on basketry hats in British-Columbia. I saw you are displaying some hats associated with ermine in the museum (numbers 10640, 1421 and 12845, even if only the first one is in basketry). That's why, I am wondering if you have already seen this precise typology of hats, if you know about their symbolism and usages (both ancient and actual, if there is still one). I suppose putting ermine is a means to singularize high-ranking people, but I would like to understand why : does ermine symbolize something particular, for example due to local myths ?

If you are thinking of any artifact, document or contact about the topic, this could help me a lot and I would appreciate any guidance.

Best regards,
Mrs Bertille Cagnin

2 pièces jointes



Susan Marsden <director@museumofnorthernbc.com> 27 févr. 2022 01:52

À moi

Détecer la langue > français Traduire le message Désactiver pour : anglais x

Dear Mrs Cagnin

These hats are not from this area - probably further south or possibly north. Ermine skins are used for ceremonial regalia in our area, on the northern Northwest Coast, most often attached to headdresses. Ermine skins have no specific significance in the culture in this area, except that they are one of a number of materials deemed to represent power and status. Albino animals are said to have special power, and the white weasel fur is similar in significance to that of the white kermode bear or the rare white moose.

I wish you good luck with your research. You might try the Museum of Anthropology in Vancouver or one in the Northwest of the USA.

Best regards
Susan Marsden

SUSAN MARSDEN
DIRECTOR/CURATOR
MUSEUM OF NORTHERN BC
250-624-3207 ext 6
director@museumofnorthernbc.com

Bertille Cagnin <bertille.cagnin@gmail.com> dim. 27 févr. 10:15

À Susan

Dear Mrs Marsden,

I thank you a lot for your message, which helps me to understand the two hats and gives me a new trail (the link with other white animals).

Furthermore, I try to look deeper with the patterns of these hats... I feel they are not common. Thanks to several lectures, I am supposing the concentric rings could be associated with potlatch and the zigzag patterns could be the ownership of a particular family but, on one hand, I do not have elements to assert these hypotheses, and on the other hand, I have never observed similar patterns on other hats. I also try to analyze the patterns' transmission and I wonder if the symbolism of these ancient patterns remains intact or not, in other words, if local people conserve the knowledge of these patterns.

If you have any document or contact (contemporary weaver, local association, expert of weaving in British Columbia...) which could help me, I would be grateful to you.

Best regards,
Bertille Cagnin

Annexe 3.6 : Anthologie des commentaires ayant trait à la symbolique de l'hermine

« Generally, ermine was worn by high-ranking individuals for ceremony, and can be found on regalia from this region, but that shape and style of hat is not common here. »

(Beth Boyce, Museum at Campbell River, communication personnelle du 20 janvier 2022)

« Ermine skins are used for ceremonial regalia in our area, on the northern Northwest Coast, most often attached to headdresses. Ermine skins have no specific significance in the culture in this area, except that they are one of a number of materials deemed to represent power and status. Albino animals are said to have special power, and the white weasel fur is similar in significance to that of the white kermode bear or the rare white moose. »

(Susan Marsden, Museum of Northern BC, communication personnelle du 27 février 2022)

« Because he probably was a high caste person to be able to travel between (the coast and inland) in that country, so I put an ermine it »

(Delores Churchill, vannière contemporaine haida, citée par Maria Duzdak dans l'article "Haida weaver Delores Churchill replicates ancient hat", 9 mars 2018, disponible sur le site www.ktoo.org)

« Dance hats and feast hats were finely woven and worn by wealthy high-caste people. These hats were usually painted and/or decorated with ermine and, later, beads too. Dance hats had a small brim. According to Nonny Selina, this was so the audience could see the dancers' painted faces. Feast hats or hats with a wide brim were used at feasts (potlatches). »

(Isabel Rorick, page "Isabel Rorick" de la Mark Loria Gallery, auteur et date non précisés)

Annexe 3.7 : L'hermine sur les objets en provenance des Etats-Unis

3.7.1. (ci-dessous) *Chemise d'homme*, artiste blackfeet (Montana, Etats-Unis ou Alberta, Canada), vers 1880. Etoffe de laine, perles de verre, peau tannée, hermine, plumes. Collection Ed et Judy Benson, Etats-Unis.

3.7.2. (ci-contre) *Etui d'arc et carquois*, artiste crow (Montana), vers 1875-78. Peau de loutre, perles de verre, étoffe de laine, hermine. Peabody Essex Museum, Salem (Massachusetts).

Crédits (3.7.1. et 3.7.2.) : La lettre des amateurs d'arts et de spectacle



3.7.3. *Chemise et jambière du chef Cream Antelope*, Blackfoot, vers 1875-1880, peau, pigments, perles, queues d'hermines, tissu, grelots. Coll. particulière. Crédits : Musée du Nouveau monde



3.7.4. *Blackfeet war shirt decorated with ermine tube pelts*, National Museum of Natural History
peau, pigments, perles, queues d'hermines, tissu.
Crédits : National Museum of Natural History



Annexe 3.8 : La pratique du potlatch

3.8.1. Liste des potlatchs donnés par le chef nuu-chah-nulth Tom Sayachapis (R. Kirk, 1988, p. 67)

1. Pour laver l'honneur de son petit neveu, dont le père provenait d'un rang indigne à la famille
2. Cérémonie du loup (*festivité majeure dans la culture nuu-chah-nulth*)
3. En l'honneur de sa future épouse
4. A l'occasion de la puberté de sa soeur cadette
5. A l'occasion de la naissance de son fils aîné
6. Pour laver l'honneur de sa maison, dont un esclave s'était échappé
7. A l'occasion du premier nom reçu par son fils
8. A l'occasion d'un nouveau nom donné à son fils
9. A l'occasion de la puberté et du mariage de sa fille aînée
(Selon T. Sayachapis, c'est le potlatch le plus important qu'il ait donné. Il en avait commencé la préparation dès la naissance de sa fille, soit environ quinze ans auparavant)
10. Cérémonie du loup
- + 11 et 12 : potlatchs d'envergure restreinte et dont les motivations ne sont pas précisées

3.8.2. La typologie des chapeaux de potlatch

3.8.2.1. Haida artist; or Tlingit artist, *Raven Hat with Hat Ornament*, ca. 1900, wood, spruce root, and paint, Museum Purchase: Indian Collection Subscription Fund, Rasmussen Collection of Northwest Coast Indian Art, no known copyright restrictions, 48.3.596A,B



3.8.2.4.. Artiste tlingit, *Basketry hat with cover and cinq rings*, fibres, fourrures, pigments, plumes, Peabody Museum, 04-10-10/62829



Annexe 3.9 : Chapeau européen et chapeau américain ramenés par Lewis and Clark de leur expédition sur la côte Nord-Ouest Pacifique

3.9.1. © 2002 President and Fellows of Harvard College, 99-12-10/53083, T2953.1. : chapeau de marin européen



3.9.2. © 2002 President and Fellows of Harvard College, 99-12-10/53176, T2517a.1. : haut-de-forme américain



Annexe 3.10 : La production haida de sculpture en argillite (collection du Musée d'art de Portland, Portland, Etats-Unis)



Figure
early 20th century
Haida artist
argillite

87.88.128



Figure
pre-contact
Haida artist
argillite

69.63



Figure of a Man
pre-contact
Haida artist
argillite

48.3.184



Figure of a Woman
pre-contact
Haida artist
argillite

48.3.183



Model Totem Pole
ca. 1900
Haida artist
argillite

2013.1.59



Model Totem Pole
ca. 1920
Haida artist
argillite

48.3.179



Model Totem Pole
ca. 1920
Haida artist
argillite

48.3.180



Model Totem Pole
ca. 1920
Haida artist
argillite

49.18

Annexe 3.11 : La production d'artefacts en fibres végétales au XIXème siècle (d'après S. Brown, 1998, photographies de P. Macapia).

Les objets sont conservés au Musée d'Art de Seattle, ou dans des collections privées à Seattle, leur numéro d'inventaire n'est pas précisé.

3.11.1. *Basketry Bottle*, Nuuchah-nulth artist, vers. 1900, écorce de cèdre, teintures artificielles, The Elizabeth Cole Butler Collection, 2013.1.35



3.11.2. *Dessus de table en vannerie*, Thompson Salish, 1930, Racine de cèdre, herbe, écorce de cerisier, écorce de racine de prêle, collection Eugène et Martha Nesster.



3.11.3. *Yoonax kaxaxki, telescoping basket*, Tlingit, vers 1880, racine d'épicéa/tige de fougère, teinture, collection de Jim et Dorothy Hussey



3.11.4. *Basketry-covered bottles*, Tlingit, 1930, spruce root, grass, glass, collection Bod et Betty Stott.



3.11.5. *Toodax huk, rattle-top basket*, Tlingit, 1890, spruce root, grass, fern stem, dye, collection Hussey



Annexe 3.12 : L'élévation du mât totémique sculpté par Robert Davidson, en 1969

3.12.1. *New pole in old Masset, Robert Davidson, Masset, Aug. 69.*

Crédits : Harry Bertram Hawthorn



3.12.2. Deux citations de *During my time : Florence Edenshaw Davidson, a Haida woman.* Margaret B. Blackman, University of Washington Press Douglas & McIntyre, 1982

"There were no totem poles carved during Florence's childhood, save the few commissioned of the last of the old carvers at five dollars per foot by museum collectors."

"In 1969, Florence Davidson and Robert Davidson gave a potlatch honoring the erection of the pole their grandson Robert had carved for the Masset people."

Annexe 3.13 : Échange de mails avec Kaila Cogdill, Responsable des collections du Sealaska Heritage Institute

Bertille Cagnin <bertille.cagnin@gmail.com> 23 janv. 2022 16:12

À kaila.cogdill, william.geiger

Dear Mrs Cogdill, Dear Mr Geiger,
Currently attending a master degree at Ecole du Louvre (Paris) and in order to contextualize the two hats you will find attached, I am investigating the symbolical meaning of putting ermine on basketry hats in British-Colombia. I saw you have a similar object in the collection : the number 2018.004.001. That's why, I am wondering if you know about the symbolism of this typology of hats and if you know about their ancient and actual usages. May you give me the mail contact of Churchill Delores, the one who made it ? It would be very interesting for me to exchange with her!

If you are thinking of any artifact, document or contact about the topic, this could help me a lot and I would appreciate any guidance.

Best regards,
Mrs Bertille Cagnin

2 pièces jointes



Kaila Cogdill <kaila.cogdill@sealaska.com> 24 janv. 2022 21:37

À moi, William

Détecer la langue > français Traduire le message Désactiver pour : anglais

Dear Bertille,

Thanks for reaching out. I am sending you two links that discuss the hat you reference in SHI's collection that you might find useful.

[NEWS SHI acquires spruce-root hat made by master Haida weaver | Sealaska Heritage](#)

[Haida weaver Delores Churchill replicates ancient hat \(ktoo.org\)](#)

SHI along with other institutions have also produced some Q and A sessions with Delores. Here is a link: [Haida Weaver Delores Churchill Shares Stories on Basketry - Bing video](#)

If you have not done so already, I would reach out to some museums in Canada as well as the Burke Museum. Here is a link to the website to do a search on what you are looking for. [Culture | Burke Museum](#)

If I find out any additional information that may be of use, I will send it your way.

Thank you!

Bertille Cagnin <bertille.cagnin@gmail.com> 2 févr. 2022 17:53

À Kaila

Dear Mrs Cogdill,
Thanks a lot for your help, those documents were very useful to my work. According to what you know about Delores Churchill, do you think I could contact her to have more information ? Do you think of any other basket maker which could agree to ask me ? And, if yes, do you know how to join them ?

I sincerely appreciate your guidance.

Best regards,
Bertille Cagnin

Kaila Cogdill <kaila.cogdill@sealaska.com> 2 févr. 2022 23:11

À moi

Détecer la langue > français Traduire le message Désactiver pour : anglais

Hi Bertille,

Good afternoon. It would be helpful if you could provide a description of your project and the goals of it (or what you hope to accomplish with it). I can then forward this on to the email I have for her. I can't promise she will respond to the email, but I am happy to pass along your information to her.

But first, it would be helpful if you could provide a description and your goals. Thank you!



Bertille Cagnin <bertille.cagnin@gmail.com>

4 févr. 2022 15:26



À Kaila ▾

Dear Kalia,

Thanks a lot for your help. I will write my questions and send them to you as soon as possible.

Best regards,

Bertille



Bertille Cagnin <bertille.cagnin@gmail.com>

27 févr. 2022 12:10



À Kaila ▾

Dear Kalia,

After a few weeks of investigating, I write to you again with more precise elements you could transmit to Delores Churchill (or to any other basketry expert/artist).

Student at the Ecole du Louvre (Paris), I am documenting two hats attributed to nuu-chah-nulth people and which associate basketry with an ermine fur (I have attached photos). The main approaches of my memory are the following ones :

- 1- What is the institutional story of these hats (collect, museum entry...)?
- 2- How far do they illustrate the local tradition of basketry?
- 3- What were their symbolic meanings (form, materials, patterns) and in which context were they used?
- 4- What do they represent for contemporary local people and in which context are they used nowadays - if they are?

I already found a lot of information for some of these aspects but others remain quite unknown, in particular the fourth point. That's why I try to join a contemporary weaver, hoping she or he could give me some food for thought. I have prepared some precise questions only to orientate the exchange but I would be thankful for any element.

* Do you think that local people remember the symbolic of ancient patterns or that these elements were progressively lost, moving on to new patterns, selected for new reasons (in other words, what about the patterns' transmission)?

* I feel that there are more innovations (especially patterns innovations and colors innovations) on baskets than on hats... Does it, and if yes, do you know why?

* Are basketry hats still worn? And if yes, in which context?

I feel very gladful to you Kalia, thanks a lot!

Best regards,

Bertille Cagnin



Kaila Cogdill <kaila.cogdill@sealaska.com>

2 mars 2022 23:36



À moi ▾

🌐 Détecter la langue ▾ > français ▾ Traduire le message

Désactiver pour : anglais ✕

Hi Bertille,

Good afternoon. I will send your inquiry along with the questions to the contact info I have for Delores and see if gets a response. I have another artist in mind if you don't get a response. I know Delores is very busy with projects and teaching so it might be a while before she responds. Thanks!



...

[Message tronqué] [Afficher l'intégralité du message](#)



Bertille Cagnin <bertille.cagnin@gmail.com>

jeu. 3 mars 11:48



À Kaila ▾

Dear Kaila,

I feel really thankful to you! Indeed, I guess Delores has many things to do and many commitments to assume. We can wait a few days and see if we get any response before writing to the other person you're thinking of. Thanks again!

Best regards,

Bertille Cagnin



Kaila Cogdill <kaila.cogdill@sealaska.com>

jeu. 3 mars 17:02



À moi ▾

🌐 Détecter la langue ▾ > français ▾ Traduire le message

Désactiver pour : anglais ✕

Hi Bertille,

Good morning in Alaska. You are welcome. Let me see if Delores responds and we can give her until next week as I will be out of the office all of next week. I can look to follow up with this in Mid-March. Thanks!



...

Bertille Cagnin <bertille.cagnin@gmail.com> mer. 16 mars 11:01 ☆ ↶ ⋮
À Kaila ▾
Dear Kaila,
I hope you are fine and well-rested after the few days of break you took. Do you have any response from Delores ? If not, I think you can contact the other person you had in mind because unfortunately the deadline for my research approaches...

Thanks you so much,
Best regards.

Kaila Cogdill <kaila.cogdill@sealaska.com> mer. 16 mars 16:12 ☆ ↶ ⋮
À moi ▾
🌐 Détection de la langue ▾ > français ▾ Traduire le message Désactiver pour : anglais ×
Hi Bertille,

Good morning. I spoke with one of the artists that I had in mind and unfortunately, she was not interested in participating. I did forward your information to Delores and spoke to the other artist and she said she would also pass along your info to Delores. I hope you can connect with her. If not, I would recommend perhaps doing a web search of artists who are working in that art medium and reaching out to them directly. Sometimes these artists have their own webpages, and you can reach out to them directly especially given your deadline is fast approaching. Thank you!
...
...

Bertille Cagnin <bertille.cagnin@gmail.com> ven. 25 mars 17:52 ☆ ↶ ⋮
À Kaila ▾
Dear Kaila,
Thanks a lot for your message ! I hope you're fine.
I prepared an opinion poll that I shared in some facebook groups. But if you have the opportunity to send it to the followers/friends of SIH (by your newsletter ?), it could help me a lot. If you are not allowed to do it with the museum, maybe you could share it with your friends and family. If you prefer not to do, I would understand of course.
The link is the following one : <https://docs.google.com/forms/d/e/1FAIpQLSe-rYtWWD1jktMgzXqxEbcqLnHuoRjvCzXE2JDzI8MWhySg/viewform?fbclid=IwAR1fQJ-DYQlpSeOv4ToegrOCxpbtklumtnT0Bas9Pa6Op2r-M5JxyOBT4> .

Best regards,
Bertille

Kaila Cogdill <kaila.cogdill@sealaska.com> 25 mars 2022 22:19 ☆ ↶ ⋮
À moi ▾
Hi Bertille,

Certainly I can assist with this. If I know of anyone to send the link to I will do so. Thanks!
...
[Message tronqué] [Afficher l'intégralité du message](#)

Bertille Cagnin <bertille.cagnin@gmail.com> 31 mars 2022 21:52 ☆ ↶ ⋮
À Kaila ▾
Dear Kaila,
Thanks a lot for your help.
It appears to me that the Sealaska Heritage Institute is very active in promoting local forms of art (carving, totem poles, and of course basketry). I wonder if many other institutions/associations do so or if the SIH is particularly invested in this way, more than others ? If there are many other institutions, could you give me a few names ?
I also explored your website and I noted many activities linked to basketry. I only have one question about it : what's the difference between the class with Holly Churchill named "Northwest Coast Basketry Class" (from February 18 to March 5) and the online class by Naakil.aan Hans Chester named "Basketry design class", from February 28 to April 13 ? Is the second one for people who already know weaving, and only want to learn how to imagine patterns in the artefacts they made ?
Thank you very much,

Annexe 3.14 : Messages envoyés par Facebook à deux vannières contemporaines, le 16 février 2022

3.14.1. Message à Delores Churchill, à laquelle Kaila Cogdill avait aussi transmis nos questions.

« Dear Delores, Redacting an essay about two hats attributed nuu-chah-nulth and conserved in a French museum, I have discovered your work during my researches. I feel impressed by your technique, linking ancestral and spiritual traditions with personal ability and style. I saw you added an ermine fur in the replica of Kwaday Dan's hat you made. My eyes stopped on this detail because the two hats I am documenting also have an ermine fur... which appears quite singular to me according to the low number of hats with ermine conserved in museums. In an interview, you say that you did it to attest this artefact was an high-ranking one... Precisely, I'm wondering why does this animal was associated with power ? Was it difficult to hunt ? Or spiritually important ? Thanks a lot for reading me. Best regards, Bertille Cagnin »

3.14.2. Message envoyé à Gladys Vandal

« Dear Gladys, Redacting an essay about two hats attributed nuu-chah-nulth and conserved in a French museum, I have discovered your work during my researches. I feel impressed by your technique, linking ancestral and spiritual traditions with personal ability and style. Surfing on the following page (<http://www.carolventura.com/gladys.htm>), I saw you added an ermine fur in (at least) one of your hat. My eyes stopped on this detail because the two hats I am documenting also have an ermine fur... which appears quite singular to me according to the low number of hats with ermine conserved in museums. I read that this animal attest an high-ranking object... but I'm wondering why does this animal was associated with power ? Was it difficult to hunt ? Or spiritually important ? Thanks a lot for reading me. Best regards, Bertille Cagnin »

Annexe 3.15 : Questionnaire diffusé sur les réseaux

3.15.1. Sondage

Northwest Coast's Basketry

Hello,

I'm a student at the Ecole du Louvre (France) and investigating the transmission of basketry's skill on the Northwest Coast of Canada. I try to understand how this tradition has evolved and how it continues to evolve. If you answer these fourteen questions (it will take you less than two minutes), I would be very thankful. It would help me a lot, even if you are unfamiliar with this artwork. Have a nice day ! :)

***Obligatoire**

1. Have you already seen basketry artefacts? *

Une seule réponse possible.

	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Enormously

2. Have you already seen basketry hats ? *

Une seule réponse possible.

	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Enormously

3. If yes, in which context ? *

Plusieurs réponses possibles.

- In your own house
- In a museum or another public institution
- In another private house
- Worn by someone during a ceremony
- In a shop
- Other

4. Have you ever seen basketry hats on which an ermine fur was put ? *

Une seule réponse possible.

	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Enormously

5. If yes, in which context ? *

Plusieurs réponses possibles.

- In a shop
- Worn by someone during a ceremony
- In your own house
- In another private house
- In a museum or another public institution
- Other

6. Have you ever worn a basketry hat ? *

Une seule réponse possible.

	0	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Frequently

7. Did you learn how to weave cedar or any other material used to make basketry? *

Une seule réponse possible.

	1	2	3	4	5	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Absolutely

8. If yes, in which context did you learn ?

Plusieurs réponses possibles.

- At school
- In a familiar or friendly context
- You took lessons because you wanted to learn
- Other

9. If not, would you like to learn ?

Une seule réponse possible.

	1	2	3	4	5	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	For sure !

10. Have you ever collected materials for basketry ? *

Une seule réponse possible.

	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Several times

11. Have you ever prepared materials for basketry ? *

Une seule réponse possible.

	1	2	3	4	5	
Never	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Several times

12. Do you know anything about the patterns used to decorate hats ? *

Une seule réponse possible.

	1	2	3	4	5	
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	A lot

13. Would you be interested in learning more about this local tradition ?

Une seule réponse possible.

	1	2	3	4	5	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Enormously

14. Almost the end, thanks a lot ! Just two questions about you... Are you *

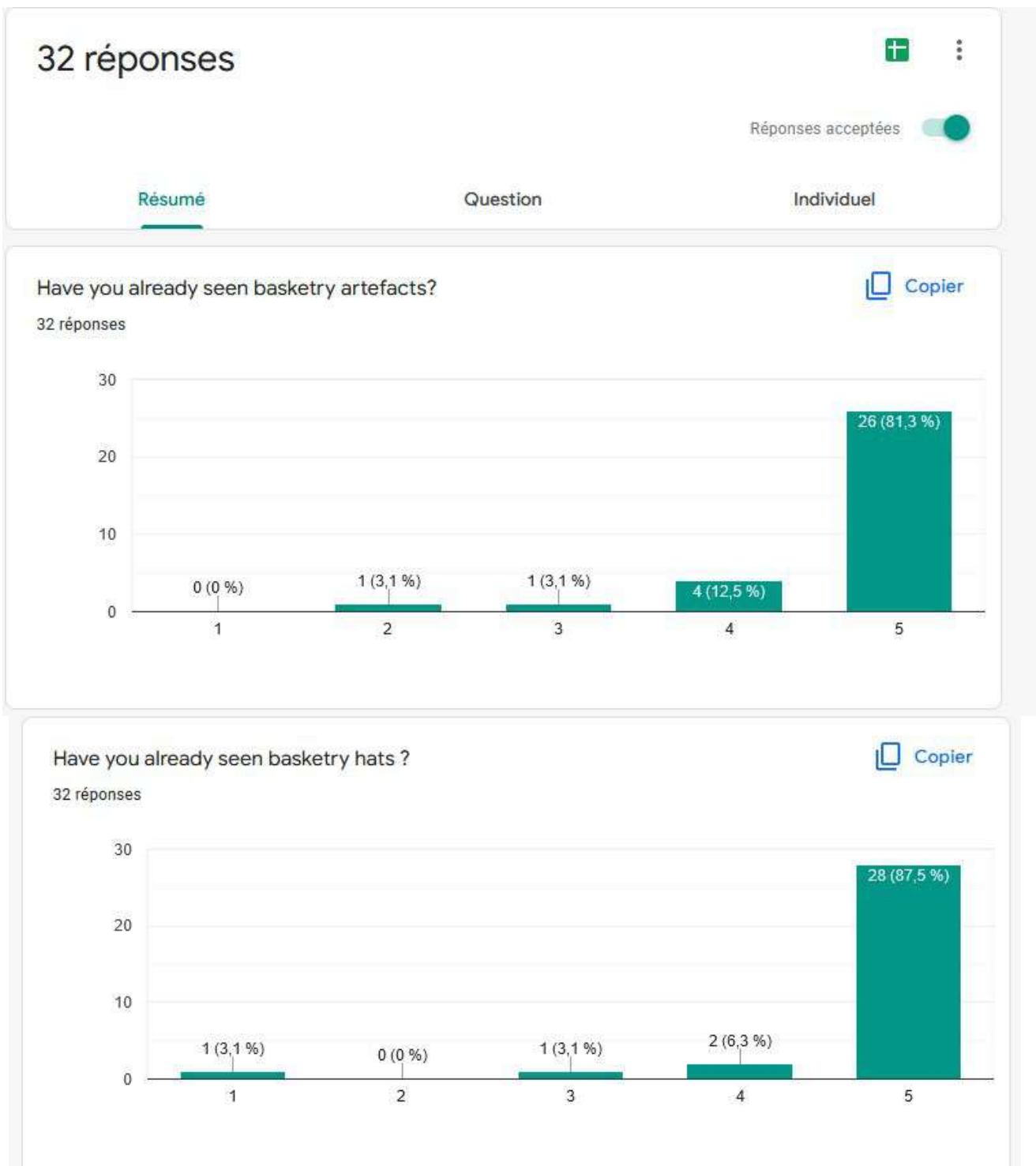
Une seule réponse possible.

- Less than 10 years old
- Between 10 and 25 years old
- Between 25 and 35 years old
- Between 35 and 55 years old
- Between 55 and 70 years old
- Between 70 and 90 years old
- More than 90 years old

3.15.2. Résultats =

Tendances :

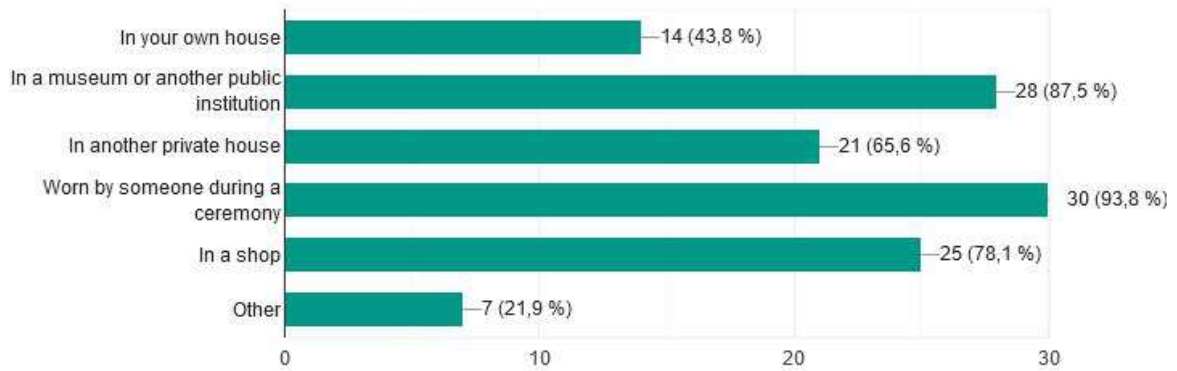
- Interlocuteurs très habitués à voir ces chapeaux, avec ou sans hermine, et dans différents contextes. Une partie des interlocuteurs avait déjà porté un chapeau en vannerie.
- Une partie des interlocuteurs maîtrise les savoir-faire de la vannerie (probablement la collecte, la préparation et le tissage car pourcentages sensiblement similaires pour ces trois questions). La majorité de ceux qui ne les maîtrisent pas seraient intéressés pour apprendre.



If yes, in which context ?



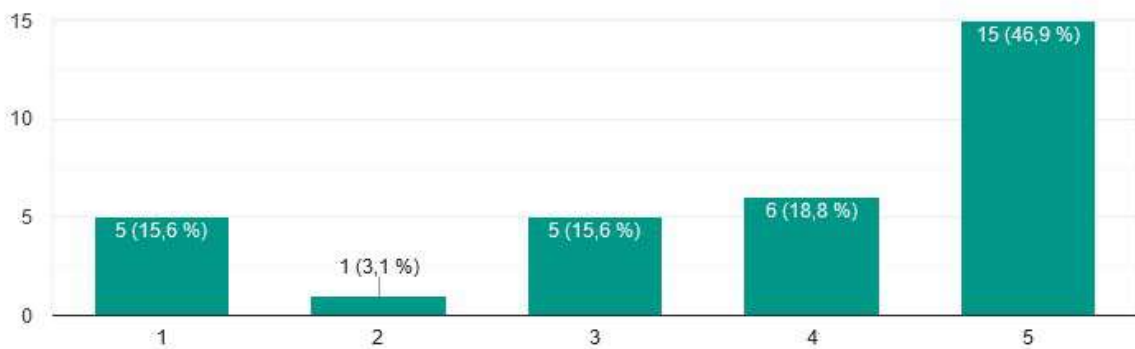
32 réponses



Have you ever seen basketry hats on which an ermine fur was put ?



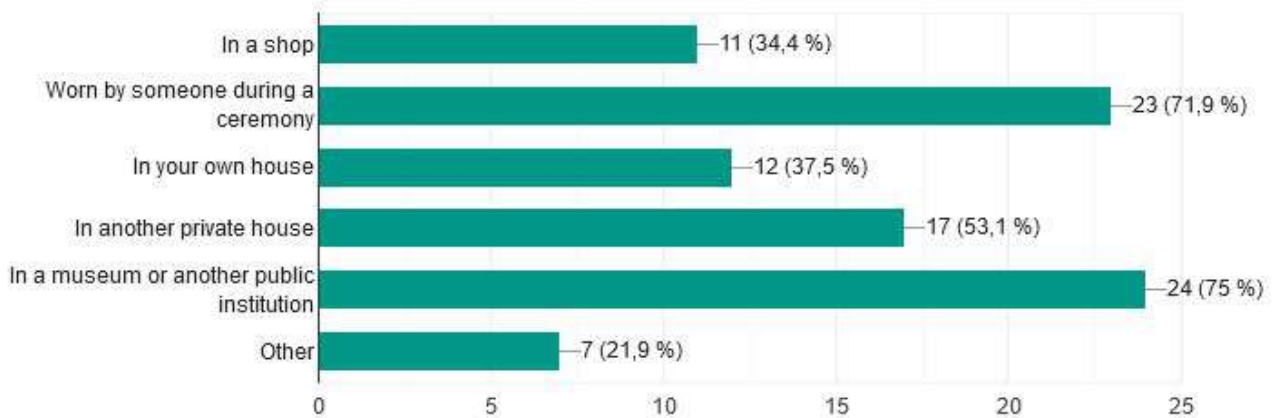
32 réponses



If yes, in which context ?



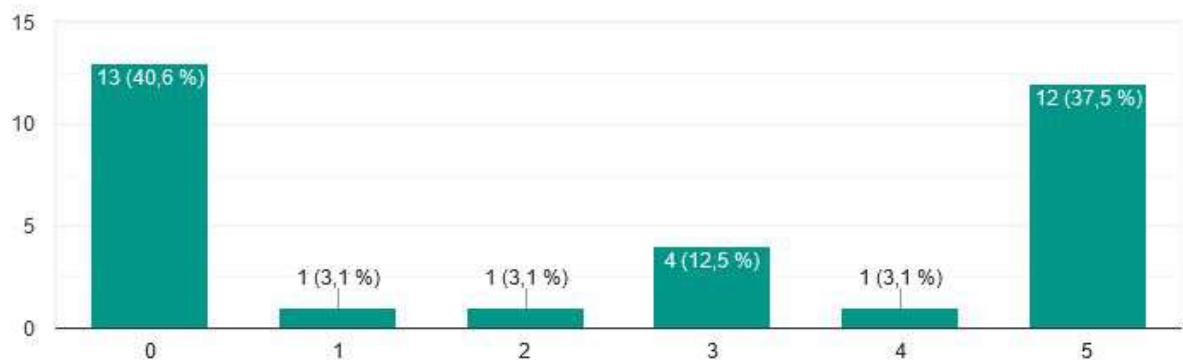
32 réponses



Have you ever worn a basketry hat ?

 Copier

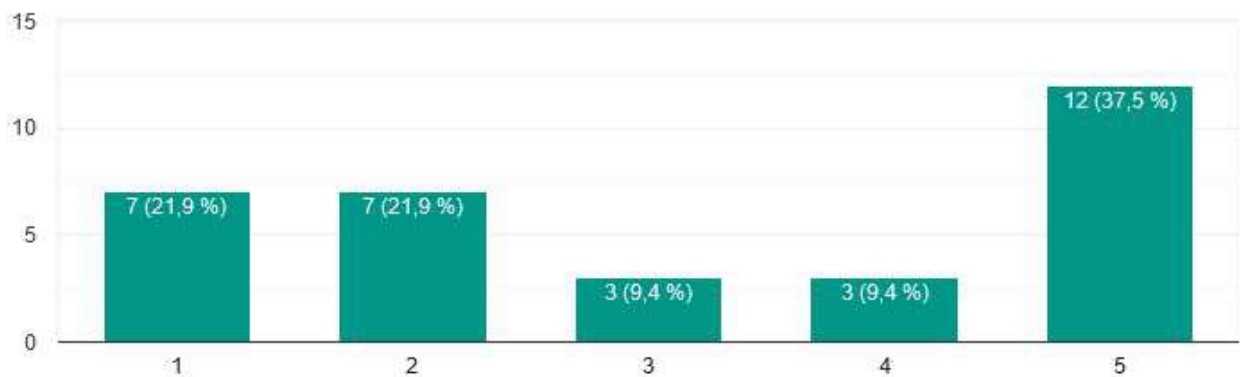
32 réponses



Did you learn how to weave cedar or any other material used to make basketry?

 Copier

32 réponses



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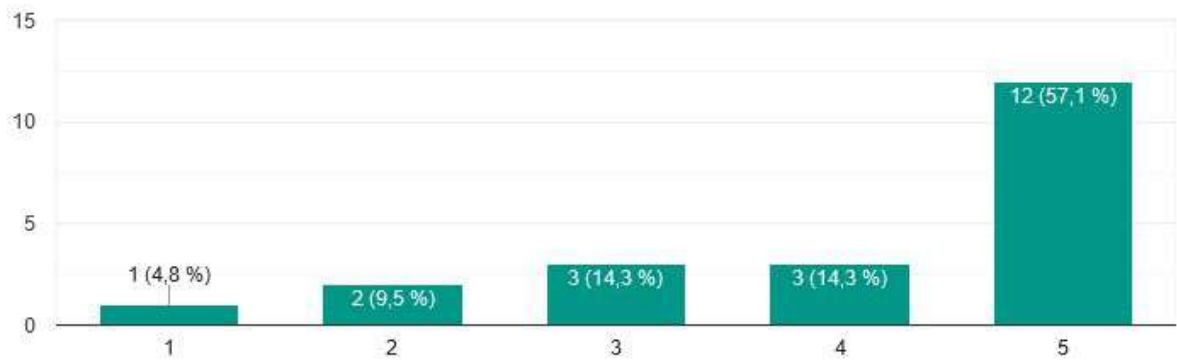
27 réponses



If not, would you like to learn ?

Copier

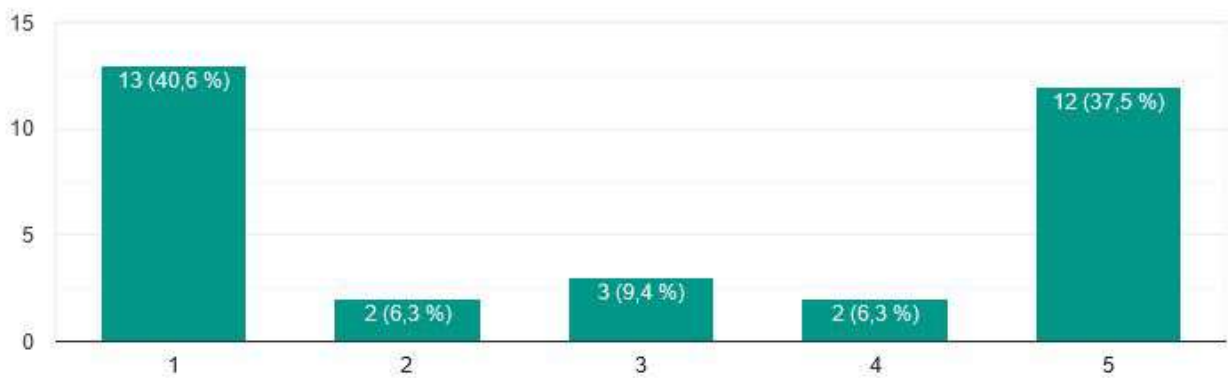
21 réponses



Have you ever collected materials for basketry ?

Copier

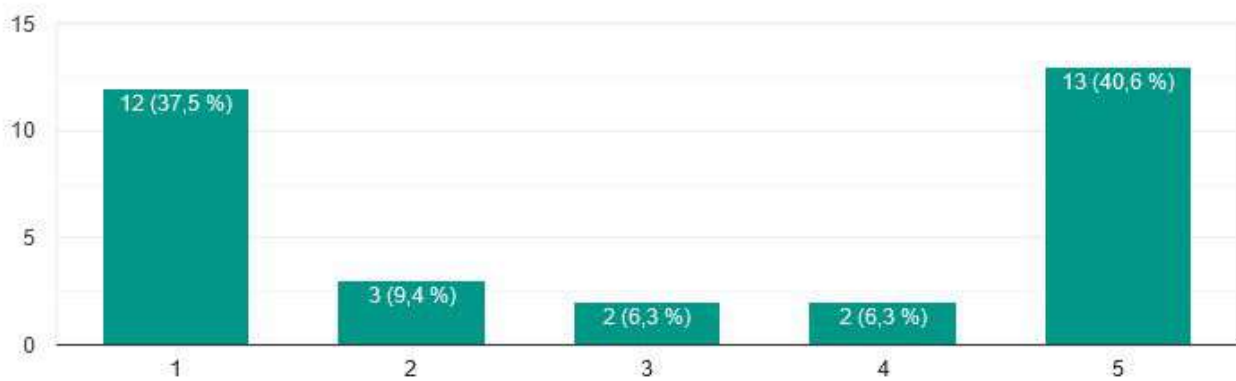
32 réponses



Have you ever prepared materials for basketry ?

Copier

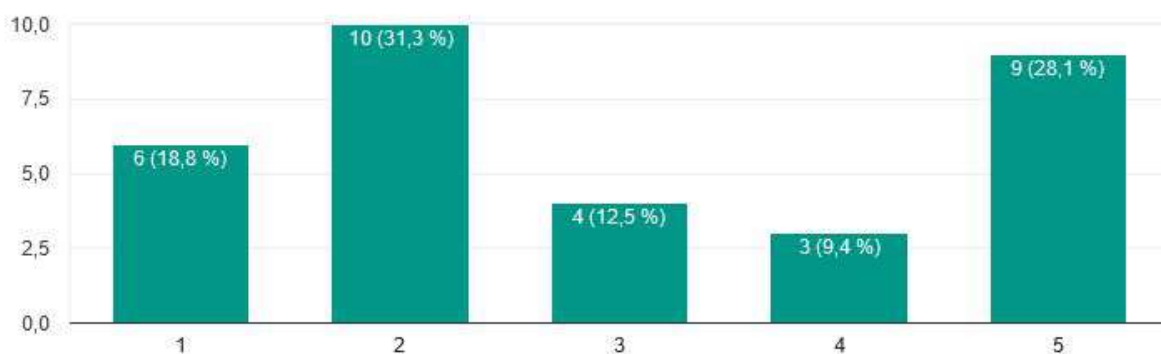
32 réponses



Do you know anything about the patterns used to decorate hats ?



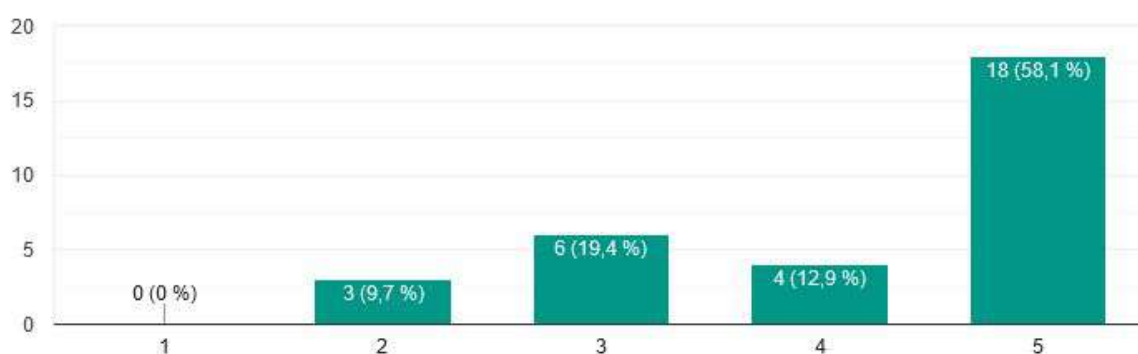
32 réponses



Would you be interested in learning more about this local tradition ?



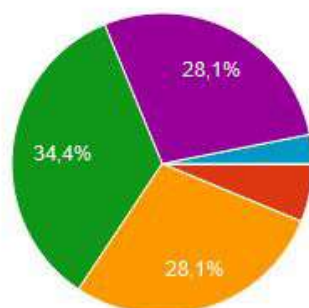
31 réponses



Almost the end, thanks a lot ! Just two questions about you... Are you



32 réponses



- Less than 10 years old
- Between 10 and 25 years old
- Between 25 and 35 years old
- Between 35 and 55 years old
- Between 55 and 70 years old
- Between 70 and 90 years old
- More than 90 years old

Annexe 3.16 : *Chapeau*, Delores Churchill, 2017, racine d'épinette et hermine, Sealaska Heritage Institute



Annexe 3.17 : Calendrier des activités du Sealaska Heritage Institute

Annexe 3.18 : Série de vidéos de Stacey Williams publiée sur la chaîne Youtube du Sealaska Heritage Institute le 27 août 2021

YouTube interface showing the channel page for Sealaska Heritage Institute. The main video is "Virtual Artist in Residence Stacey Williams". A list of 6 videos is displayed on the right, with the 6th video, "How to Twine with Tlingit Weaver Stacey Williams", circled in red.

Number	Video Title	Duration
1	Meet Tlingit Weaver Stacey Williams	2:44
2	Interview with a Mentor - Dorica Jackson	29:29
3	Interview with the Glover Family	6:04
4	Meeting with Teresa Varnell	9:23
5	How to Support Artists	3:00
6	How to Twine with Tlingit Weaver Stacey Williams	8:02

YouTube interface showing the channel page for Sealaska Heritage Institute. The main video is "Virtual Artist in Residence Stacey Williams". A list of 10 videos is displayed on the right, with the 5th video, "How to Twine with Tlingit Weaver Stacey Williams", and the 7th video, "Learn How to Plait", circled in red.

Number	Video Title	Duration
5	How to Support Artists	3:00
6	How to Twine with Tlingit Weaver Stacey Williams	8:02
7	Learn How to Plait	9:54
8	Q&A with Tlingit Weaver Stacey Williams	53:41
9	Second Q&A with Tlingit Weaver Stacey Williams	55:26
10	Interview Valerie Brooks	30:14