

ACKNOWLEDGMENTS

Research for this book began in 2001 and grew out of the previous ten years' research that resulted in the book *Northern Haida Master Carvers* (Wright 2001b). It was through researching that book, which was focused in large part on the extended Edenshaw family and their nineteenth-century contemporaries, that I discovered what a rich historical resource existed in the model houses made for the World's Columbian Exposition, and in James Deans's notes that accompanied them. I promised myself that when I finished that book, I would return to the Field Museum of Natural History in Chicago and work on the full story of the model village.

Thank-yous for this book are first due to many Haida scholars and culture-bearers who have shared their oral history and cultural knowledge with me over the past forty-four years: Haawa, Haawa, Haawa! Thinking back to my first trip to Haida Gwaii in 1979, as a very naïve graduate student working on my master's thesis on argillite pipes, I bravely knocked on the door of Chief Skidegate, Dempsey Collinson. He generously welcomed me into his home with no introduction and showed me his argillite collection. As a 'Waasdan jiina (white woman/non-Haida person), I have tried to correct many of the historical errors that have been published in the scholarly works of my academic predecessors. I could not have done this work without the help of the Haida people who have patiently corrected my errors and generously entrusted their intellectual property with me. I apologize to them for any of my errors, or those of others, that have gone uncorrected here.

I met Richard Wilson at S̱gang Gwaay Llnagaay in 1986. He has shared his knowledge of Haida genealogy and history with me for more than thirty-six years. His work with the Haida Gwaii Museum and with the many Haida elders who have shared their clan histories for the Clans of Skidegate document housed there has been invaluable. The Haida Gwaii Museum, under the directorship of Nathalie Macfarlane, facilitated my initial research, and together with Jisgang, Nika Collison, Ḵaay'ahl Laanas, current executive director and curator of the Haida Gwaii Museum, and Jaad ga x̱il ta, Irene Mills, Naa 'Yuu-wans X̱aaydaḡaay, we were successful in receiving a National Endowment for the Humanities Exhibition Planning Grant in 2006. This allowed us to travel to the Field Museum in Chicago with Burke Museum exhibit designer Andrew Whiteman, who also visited Skidegate with me in 2006. We worked together with this team to develop plans for an exhibition (as yet unrealized) that could bring together all the existing Haida house models for a traveling exhibit that could open at that Haida Gwaii Museum at Ḵay Llnagaay. Andrew accompanied us to Haida Gwaii and filmed interviews with Ḵii'iljuus, Barbara Wilson; Richard Wilson; Chief Git'Ḵun, John Williams; Chief Gidansda, Percy Williams; Chief Gidansda, Niis Wes, Ernie Wilson; and Nang King.aay'uwans, James Young. Excerpts from some of these interviews appear in this book. I have not given up hope that an exhibit may, someday, reunite the models and bring them back to Skidegate.

Haawa, Haawa, Haawa to the Skidegate Haida Immersion

Program (SHIP) elders who have worked with me over the years to correct and update Haida spellings and decipher James Deans's misspellings: Gwaaganad, Diane Brown; Nang King. aay'uwans, James Young; Sgaana Jaads K'yaga Xiigangs, Iitl Gaa Tsida T'ahl Gaguulas, Kathleen (Golie) Hans; Jiixa, 'Lala T'agwa, Gladys Vandal; Jaad Aahl Sing. Gang.nga, Kaanihl, Pearle Pearson; Gaayinguuhlas, Roy Jones Sr.; Yang K'aalaas, Grace Wilson Jones; Chief Git'Kun, John Williams; Chief Gidansda, Percy Williams; and Chief Gidansda, Niis Wes, Skil Kil Xiids, Ernie Wilson. Also, a special thanks to SHIP facilitators Luu Gaahlandaay, Kevin Borserio; and Denver Cross. Haawa to the many Haida historians who read various versions of the manuscript as it developed and made useful corrections and suggestions. Special thanks to Aay Aay Gidins, research and repatriation coordinator at the Haida Gwaii Museum, whose careful reading of the manuscript caught many typos, spelling errors, and language corrections. Thanks as well to contributing oral historians Chief Gidansda, Guujaaw, Niisdaka.na, Jags Brown and Chief Nang Jingwas, Russ Jones. A special Haawa to Jisgang, Nika Collison, who carefully read multiple drafts, made many insightful editorial suggestions along the way, and contributed the wonderful foreword.

I must also thank Randy Burke and Bluewater Adventures and their crews for taking me so often to Gwaii Haanas National Park Reserve and allowing me to bring a Haida guest with me most years. Since 1993, I have been privileged to be a resource person on the Bluewater Adventures sailboats (the *Island Roamer*, *Island Odyssey*, and *Island Solitude*), visiting Gwaii Haanas on trips partnered with the Bill Holm Center at the Burke Museum. I have witnessed the creation and growth of the park and sat with and learned from many Haida Watchmen who protect the ancient village sites there. These trips began and ended in Skidegate, and I was able to go early and stay on to visit with many Haida people there. These trips enabled my conversations with knowledgeable Haida elders and have been a highlight of my life.

Thanks to my academic and institutional colleagues who have generously shared their research, their collections, and their archives with me. The primary institution that has wel-

comed my research has been the Field Museum of Natural History in Chicago that houses the majority of the still surviving Skidegate house models. I have worked with the following people over the years: Jonathan Haas, curator of North American Anthropology; Armand Esai, library archives manager and museum archivist; Gordon Ambrosino, collection manager; Jamie Kelley, head of collections; Nina Cumings, photo archivist; David Foster, Temporary Exhibits Department; Angela Steinmetz, registrar; Alan Francisco, registrar; and Ruth Norton, chief conservator. Twenty-seven other museums and archives have also been crucial to this research (see the list following these acknowledgments).

The late Ira Jacknis, research anthropologist at the Phoebe Hearst Museum of Anthropology, University of California, Berkeley, generously shared his research on Franz Boas and the anthropology of world's fairs. He also introduced me to other scholars, including Paige Raibmon, professor of history at the University of British Columbia, who helped me to track down obscure references during the final phases of research. Mary Malloy, research associate at the Peabody Museum of Archaeology and Ethnology, Harvard University, helped to rule out the existence of a whaling captain named Jefferson. My former student Cynthia McGowan, now assistant collections manager at the British Museum, shared her notes on the Newcombe collection of totem poles that clarified a portion of my own garbled record on Newcombe's notes. Emily Moore shared her research on the stolen Tongass pole that came to Seattle, and her book helped locate an image of the engraving of the Wallace pole at the Centennial Exposition.

I could not have accomplished this lengthy project without financial support from a variety of sources, including the University of Washington Royalty Research Fund, a Canadian Embassy Senior Fellowship, Del Lewis and the Quest for Truth Foundation, the National Endowment for the Humanities, and the Bill Holm Center Endowed Professorship and the Bill Holm Center at the Burke Museum.

Thank you also to the Milliman Endowment that funded the beautiful photographs taken by Gail Specht at the Field Museum in 2016, and to Gail Specht, whose sensitive photog-

raphy has enhanced the visual impact of the Field Museum's house models and poles.

Many thanks to my colleagues who read the manuscript and offered very useful critiques. Of course, I owe a huge debt of gratitude to my mentor and colleague for fifty years, Bill Holm, who set me upon this research path and guided me every step of the way. In particular, I am grateful for his groundbreaking work that identified the styles and bodies of work of several Haida artists, including the "Master of the Chicago Settee." At the time Holm did this research, he did not have access to James Deans's notes that recorded the name Zacherias for the maker of the model of Captain Gold's house. However, he used the model of Chief Skidegate's mortuary pole from the WCE model village as a key piece (see figure 3.21), along with the Chicago Settee (see figure 3.24), in describing the style of the "Chicago Settee Guy."

When I shared the Zacherias name with Holm, we looked closely at the model of Captain Gold's house, and he pointed out subtle elements of style in the painting on the house front that led us to conclude that the model fit with the other pieces he had attributed to the Chicago Settee maker. It was a moment that I will always remember, discovering the real name of the "Chicago Settee Guy." Deans had recorded only the single name Zacherias, and I owe a huge debt of gratitude as well to the Haida contributors: Chief Gidansda, Percy Williams; Nang King.aay'uwans, James Young; Sgaana Jaads K'yaga Xiigangs, Iitl Gaa Tsida T'ahl Gaguulas, Kathleen (Golie) Hans; Jiixa, 'Lala T'agwa, Gladys Vandal; Jaad ga xil ta, Irene Mills; and Captain Gold, Richard Wilson, who shared their family genealogies with me and confirmed that there was only one Zacherias in Skidegate, and his full name was Zacherias Nicholas.

Thanks to the staff of the Burke Museum Heritage Department, who care for the Northwest Coast Arts and Cultures Collections. Collections manager Rebecca Andrews and volunteer photographer Doug McTavish were very quick to arrange for a last-minute photograph, and Ashley Verplank McClelland, rights and reproductions manager, helped with the tedious work getting photo permissions and locating elusive publishable photographs.

I owe a special thanks to the Bill Holm Center and the Bill Holm Center Professorship Endowment for funding my research and the publication of this book. Thank you to Kathryn Bunn-Marcuse, and to her associate, Bridget Johnson, for their hard work and support. Katie, as assistant director of the Bill Holm Center for the five years preceding my retirement as director in 2015, freed me from administrative and grant-writing duties that allowed me to find some time for research, and now as director of the Bill Holm Center she is carrying on the work in an inspired way.

Editor in chief Larin McLaughlin, editorial assistant Caroline Hall, senior project editor Joeth Zucco, copyeditor Amy Smith Bell, and art director Mindy Hill at the University of Washington Press and proofreader Judy Loeven and indexer Scott Smiley were wonderful to work with in the final stages of editing and designing the book.

I must also thank my mother, Lorraine Wright, who diligently created a typescript of Deans's notes before the technology existed to do this by scanning. Though we haven't used these in the book, her hard work was appreciated, and I only wish she could have lived long enough to see the book published.

Special thanks to my spouse and life partner, Dr. Carol S. Ivory, who has given me needed emotional support and encouragement since 1984, especially during the past five years of difficult cancer treatments and recovery. I could not have finished this book without her steadfast love and support.

HAIDA ORAL HISTORIANS

The Haida oral history keepers below, listed alphabetically by English name, generously shared their knowledge during the preparation of this book with the author.

Kaalga Jaad, Erin Brillon, Laana Tsaadas
Gwaaganad, Diane Brown, Kaay'ahl Laanas
Niisdaka.na, Jags Brown, Juus xaade
Giida Ku Juus, Walker Brown, Kaay'ahl Laanas
Chief Skidegate, Clarence (Dempsey) Collinson (d. 2008), Naa
S'aagaas Xaaydaḡaay
Jisgang, Nika Collison, Kaay'ahl Laanas

Chief Wiiḡanad, Sidney Crosby, Naa ’Yuuwans Skidegate Gidins
 Aay Aay Gidins, Naa ’Yuuwans Skidegate Gidins
 Jaad Aahl Sing.ḡang.nga, Gladys Gladstone, Ḳaay’ahl Laanas
 Chief Gidansda, Guujaaw, Gaag’yals Ḳiiḡawaay
 Sḡaana Jaads K’yaga Ḳiiḡangs, Iitl Gaa Tsida T’ahl Ḡaguulas,
 Kathleen (Golie) Hans (1933–2023), matriarch of the Naa ’Yuu-
 wans Skidegate Gidins
 Yang Ḳ’aalaas, Grace Wilson Jones, K’aadaas Gaah Ḳ’iiḡawaay
 Kwiihwhah Jones, Naa S’aagaas and Ganada clan, Nisḡa’a
 Gaayinguuhlas, Roy Jones Sr. (d. 2020), Gaag’yals Ḳiiḡawaay
 Chief Nang Jingwas, Russ Jones, Naa S’aagaas Ḳaaydaḡaay
 Skil Gaahlandaay, Mike McGuire, Staastas
 Jaad ga ḡil ta, Irene Mills, Naa ’Yuuwans Skidegate Gidins
 Jaad Aahl Sing. Ḡang.nga, Kaaniihl, Pearle Pearson (d. 2018), matri-
 arch of the Naa S’aagaas Ḳaaydaḡaay
 Iljuuwaas, Billy Stevens (d. 2007), K’aadaas Gaah Ḳ’iiḡawaay
 Jiixa, ’Lala T’agwa, Gladys Vandal, Naa ’Yuuwans Skidegate Gidins
 Chief Git’Ḳun, John Williams (1921–2008), Ḳ’una Ḳiiḡawaay
 Chief Gidansda, Percy Williams (1930–2015), Gaag’yals Ḳiiḡawaay
 Lalaxaayḡans, Terri-Lynn Williams-Davidson, Gaag’yals Ḳiiḡawaay
 Ḳii’iljuus, Barbara Wilson, matriarch of the St’awaas Ḳiiḡawaay
 Chief Gidansda, Niis Wes, Skil Kil Xiids, Ernie Wilson (1913–2009),
 Gaag’yals Ḳiiḡawaay
 Captain Gold, Richard Wilson, Naayii Kun Ḳiiḡawaay
 Nang King.aay’uwans, James Young (1923–2008), Naa ’Yuuwans
 Skidegate Gidins
 Chief Gaahlaay Lonnie Young, Ḳaay’ahl Laanas
 Gid yahk’ii, Sean Paul Young, Gaag’yals Ḳiiḡawaay

FUNDERS

The following generously funded the research and publication of this book.

- 2001 Royalty Research Fund, University of Washington. For research on Skidegate Haida House Models commissioned by James Deans
- 2006–8 NEH Exhibit Planning Grant, “Skidegate Haida House and Pole Models for the World’s Columbian Exposition”
- 2006–15 Bill Holm Center Endowed Professorship, Burke Museum, funds for research and travel
- 2003 Canadian Embassy Senior Fellowship to research and prepare

a manuscript on Skidegate Haida House Models made for the World’s Columbian Exposition in Chicago in 1893

- 2015 Milliman Endowment Faculty Excellence Award, UW School of Art, Art History, and Design, for Gail Specht photography of Field Museum model poles and houses
- 2016–22 Bill Holm Center, Burke Museum, funds for illustration publication fees
- 2021 Quest for Truth Foundation through the Bill Holm Center, Burke Museum, publication funds

MUSEUMS AND ARCHIVES

The following curators and collection managers generously welcomed me into their collections.

- American Museum of Natural History: Peter Whiteley, curator; Annibal Rodriguez and Laila Williamson, collections managers; Kathryn Sabella, Repatriation and North American Ethnology, Division of Anthropology; Barry Landua, systems manager and manager of digital imaging, Division of Anthropology; and Gregory Raml, special collections reference librarian
- The Art Institute of Chicago: JT de la Torre, archives assistant, Research Center
- Beinecke Rare Book & Manuscript Library, Yale University: Moira Fitzgerald, head, Access Services
- Bill Holm Center, Burke Museum: Kathryn Bunn-Marcuse, director; Bridget Johnson, associate director
- Brooklyn Museum: Susan Zeller, curator; Deirdre E. Lawrence, archivist; Nancy Rosoff, Andrew W. Mellon Senior Curator, Arts of the Americas; Monica Park, rights and reproductions manager
- Burke Museum of Natural History and Culture, Arts and Culture Department: Rebecca Andrews, collection manager; Ashley Verplank McClelland, curatorial assistant and rights and reproductions manager; Doug McTavish, photographer
- Canadian Museum of History: Andrea Laforet, director, Ethnology and Cultural Studies; Mélissa Duncan, collections information specialist, photo archives; Anneh Fletcher, collections information specialist, library; Jacqueline Vincent, The Brechin Group, Inc. Library and Archives of Canada

Chicago History Museum Research Center: Ellen Keith, Sarah Yarrito, and Angela Hoover, rights and reproduction

Chicago Public Library: Teresa Yoder, Riva Pollard, and Morag Walsh, archival specialists, Special Collections and Preservation Division

Denver Art Museum: John Lukavic, Andrew W. Mellon Curator of Native Arts; Nancy Blomberg, chief curator and Andrew W. Mellon Curator of Native Arts

Fairbanks Museum and Planetarium, St. Johnsbury, Vermont: Steve Amos, curator

Field Museum of Natural History: Jonathan Haas, curator of North American Anthropology; Armand Esai, archivist; Gordon Ambrosino, collection manager; Jamie Kelley, collection manager; Nina Cumings, photo archivist; David Foster, temporary exhibits; Angela Steinmetz, registrar; Alan Francisco, registrar; Ruth Norton, chief conservator; and Lauren Hancock, anthropology registrar

Florida Museum of Natural History, Gainesville: Elise V. LeCompte, registrar and coordinator of museum health and safety; and Jeffrey Gage, photographer

Haida Gwaii Museum: Nathalie Macfarlane, director; Nika Collison, director and curator; Kwiahwah Jones, curator; and Aay Aay Gidins, research and repatriation coordinator

Jefferson County Historical Society, Port Townsend, Washington: Ann Welsh, vice president of the Board of Trustees; and Reed Barry, research center assistant

Milwaukee Public Museum: Alex Barker, curator

Museum of Vancouver: Wendy Nichols, curator of collections; Jillian

Povarchook, acting curator; and Sharon Fortney, curator of Indigenous collections and engagement

Oakland Museum of California: Carey Caldwell, curator

Peabody Museum of Archaeology and Ethnology, Harvard University: Susan Haskell, curatorial associate for special projects; and Cynthia Mackey, Office of Rights and Reproductions

Philadelphia Museum of Art: Susan Anderson, archivist

Portland Art Museum: Anne Crouchley, associate registrar; and Deana Dartt, curator

Musée du Quai Branly—Jacques Chirac, Paris: Paz Núñez-Regueiro, Conservatrice en chef du patrimoine responsable de l'Unité patrimoniale des Amériques

Museum für Völkerkunde, now KHM-Museumsverband, Weltmuseum, Vienna, Austria: Christian Feest and Gerard van Bussel

National Archives, Washington, DC

Royal British Columbia Museum and BC Archives: Martha Black, curator; Dan Savard, collection manager; and Kelly-Ann Turkington, permissions/licensing office

Royal Ontario Museum: Arni Brownstone, assistant curator, Indigenous Americas; and Nicola Woods, rights and reproductions coordinator

Smithsonian Institution: Felicia Pickering, collection manager

Übersee-Museum, Bremen, Germany: Stephanie Walda-Mandel, head of subject area Oceania and America

University of Pennsylvania Museum of Archaeology and Anthropology: William Wierzbowski, assistant keeper; and Alex Pezzati, archivist



SKIDEGATE HOUSE MODELS / HlGaagilda naa gii niijing.a k'ad.dala kwan



MAP 1 Xaayda Gwaay.yaay, Haida Gwaii.
Map by Ben Pease, 2022.