

Coast Salish Artist Douglas LaFortune:
Deconstructing Euro-Settler Narratives of Indigenous Artistic Practice and
Investigating Active Cultural Practice through Collaborative Witnessing

by

Justine Auben Drummond
B.A. (Hons), University of Victoria, 2014

A Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF ARTS

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Abstract

Douglas (Doug) LaFortune is a Coast Salish Master Carver and Graphic Artist of both Quw'utsun' (Cowichan) and Tsawout, WSÁNEĆ (Saanich) heritage, with an artistic career spanning over four decades (City of Duncan 2013:2,6,21,28; Coastal Peoples n.d.). By examining how Douglas' life and work are intertwined in the active practice of his culture, this thesis challenges harmful Euro-settler institutional narratives of Indigenous art that privilege authenticity-as-tradition and place Indigenous cultures in a mythical pre-contact past, thus dismissing references to their lived experiences as inauthentic (Phillips 2012:113; Tupper et al. 2013:42). This project is rooted in community. Douglas and his wife Kathleen told my supervisor, Dr. Andrea Walsh, that they wished to organize their collection of Douglas' drawings and prints (dating from the 70s until the present). Dr. Walsh recommended me (Justine Drummond) for this work, and I agreed to catalogue, photograph, and organize the collection. Through examining Douglas' collection and work as a whole, I witnessed the relationality of his artistic practice, as it is inextricable from family, place, and culture (Wilson 2008:80, 87). This was further illuminated in interviews with Douglas, Kathleen, and their granddaughter, Seneca, which I conducted through collaborative witnessing, wherein I acted as a co-storyteller with the participants (Adams et al. 2015:4,54-56). The thesis structure is as follows: the introduction outlines my research objectives and a brief biography of Douglas; chapter 2 reviews the literature on decolonizing approaches towards Coast Salish art; chapter 3 details my methodology and data collection process; chapter 4 presents Douglas, Kathleen, and Seneca discussing their lives as lived through art; chapter 5 explores Douglas' collection, and his entire body of artistic work; and chapter 6 is the conclusion.

Table of Contents

Supervisory Committee	ii
Abstract	iii
Table of Contents	iv
List of Tables	vi
List of Figures	vii
Acknowledgements	xiii
Dedication	xiv
Introduction.....	1
Chapter 1: Research Objectives and Questions	9
1.1 Research Objectives and Questions	9
1.1.1 Daily Life.....	10
1.1.2 Family	11
1.1.3 Community	12
1.1.4 Art Shows and Sales	13
1.1.5 Sports	15
1.1.6 Materiality	15
1.2 Contribution to the Discipline.....	17
Chapter 2: Background	19
2.1 Existing Scholarship	19
2.1.1 Anthropology, Archives, and Salish Art	19
2.1.2 Archives	20
2.1.3 Authenticity-As-Tradition	21
2.1.4 Indigenous Art in Context	23
2.2 Euro-Settler Scholarship.....	24
2.2.2 Active Practice	25
2.2.3 Decolonization and Collaborative Witnessing	26
2.2.4 Creator Control.....	31
2.3 Theory	33
2.3.1 Relationality	33
2.3.2 Learning and Enskilment.....	36
2.3.3 Materiality	36
2.3.4 Assemblage and Deposition	38
2.3.5 Silences and Mentions	39
Chapter 3: Methodology and Data Collection	40
3.1 Collection.....	40
3.2 Public Art.....	43
3.3 Good Morning Drawings	43
3.4: Interviews.....	44

3.5: Impacts on the Researcher	45
Chapter 4: In Conversation	49
4.1 Family Story.....	50
4.2 Art	68
4.2.1 Douglas’ Artistic Inspiration, Process, and Style.....	68
4.2.2 Everydayness	75
4.2.3 Learning and Teaching	77
4.2.4 Family and Community	80
4.2.6 Collections	90
4.2.7 Final Thoughts.....	94
Chapter 5: An Active and Relational Practice	97
5.1 Analysis.....	97
5.1.1 Authenticity and Tradition	97
5.1.4 Learning and Teaching	105
5.1.5 Materiality	105
5.1.6 Personal Identity and Experiences	111
5.2 Summary	115
Chapter 6: Conclusion.....	116
6.1.1 Authenticity and Tradition	116
6.1.2 Community	117
6.1.3 Family	118
6.1.4 Learning and Teaching	119
6.1.5 Materiality	120
6.1.6 Personal Identity, Experiences, and Social and Political Views	121
References.....	123
Appendices.....	133
Appendix 1: List of interview questions for Douglas.....	133
Appendix 2: List of interview questions for Kathleen.....	134
Appendix 3: List of interview questions for Seneca.....	135

List of Tables

Table 1: Screenprints in institutional collections.....	136
Table 2: Screenshot of first page of the collection documentation.....	140
Table 3: Public works	140
Table 4: Good Morning drawings.....	141
Table 5: Screenshot of image database.....	142
Table 6: Screenshot of Google map of Douglas' public works	143
Table 7: Coding interview themes	144
Table 8: Design elements.....	146
Table 9: Human and non-human families.....	147
Table 10: Works by people other than Douglas.....	151
Table 11: Items in the collection that are not art	171
Table 12: Notes and numbers	179
Table 13: Sports in the collection	183
Table 14: Place in art	188

List of Figures

Figure 1: <i>Wind Spirit</i>	196
Figure 2: <i>Family Pole</i>	196
Figure 3: <i>The Feast</i>	197
Figure 4: <i>Raven's Gift</i>	197
Figure 5: <i>Eagle with Salmon, Orca, Bear with Salmon</i>	198
Figure 6: <i>The Heron House Post</i>	198
Figure 7a: <i>Welcome Figure</i>	199
Figure 7b: <i>Wolf "STKAYE"</i>	199
Figure 7c: <i>Orca "KELLOLEMECEN"</i>	200
Figure 7d: <i>Thunderbird "ZINCO"</i>	200
Figure 7e: <i>Raven "SQTO"</i>	201
Figure 8: <i>Heron and otters</i>	201
Figure 9a: <i>The Heron</i>	202
Figure 9b: <i>The Eagle</i>	202
Figure 9c: <i>The Orca</i>	203
Figure 9d: <i>The Raven</i>	203
Figure 10: <i>Coast Salish Welcome Figure</i>	204
Figure 11: <i>The Eagle & Dragon Pole</i>	204
Figure 12a: <i>Heron Fountain</i>	205
Figure 12b: <i>Heron Fountain</i>	205
Figure 13: <i>The Thunderbird & Whale</i>	206
Figure 14: <i>Welcome Post-Traditional Coast Salish Man and Woman</i>	206
Figure 15: <i>Totem Pole (Eagle and Orca)</i>	207
Figure 16: <i>Untitled (Researcher taking photos)</i>	207
Figure 17a: <i>Untitled (Fisher Price Grow With Me Trike Box)</i>	208
Figure 17b: <i>Untitled (Fisher Price Grow With Me Trike Box)</i>	208
Figure 18: <i>Untitled (Biodegradable plastic bag - crumbling)</i>	209
Figure 19: <i>Untitled (Rubbing)</i>	209
Figure 20: <i>Coast, Salish, Art</i>	210

Figure 21: <i>Untitled (Christmas Sale Poster)</i>	210
Figure 22: <i>Untitled (Feather Pendant)</i>	211
Figure 23: <i>Untitled (Bear holding “JJ” Coffee cup)</i>	211
Figure 24: <i>Untitled (Two Hawks and Baby Owl)</i>	212
Figure 25a: <i>Untitled (Hands in circle)</i>	212
Figure 25b: <i>Untitled (Hands in circle)</i>	213
Figure 26a: <i>New Beginning (Thunderbird catching Killerwhale)</i>	213
Figure 26b: <i>New Beginning (Thunderbird catching Killerwhale)</i>	214
Figure 27: <i>Untitled (Mouse)</i>	214
Figure 28a: <i>Untitled (Monkey and Turkey)</i>	215
Figure 28b: <i>Untitled (“Love Alyssa”)</i>	215
Figure 29a: <i>Untitled (Dancer and Longhouse)</i>	216
Figure 29b: <i>Untitled (“Merry Christmas Doug & Kathy From Reni”)</i>	216
Figure 30: <i>Ocean Freedom (“To Aub”)</i>	217
Figure 31: <i>Ocean Freedom (“To Mom”)</i>	217
Figure 32: <i>Untitled (The Watcher)</i>	218
Figure 33: <i>Untitled (Bear and Cub)</i>	218
Figure 34: <i>Untitled (Killerwhale and calf)</i>	219
Figure 35: <i>Untitled (Wolf and cub, etc.)</i>	219
Figure 36: <i>Untitled (Pole: Eagle, eaglet, bear, cub)</i>	220
Figure 37: <i>Untitled (Pole: Owl with baby, Beaver)</i>	220
Figure 38: <i>Untitled (Parent and child playing)</i>	221
Figure 39: <i>Untitled (Adult and child fishing, trees, mountains)</i>	221
Figure 40: <i>Untitled (Eagle)</i>	222
Figure 41: <i>Untitled (Bear and child drinking milk from bottle)</i>	222
Figure 42a: <i>Untitled (Mother and baby smiling)</i>	223
Figure 42b: <i>Untitled (Mother and baby smiling)</i>	223
Figure 43: <i>Family (Wolf, Owl, Killerwhale)</i>	224
Figure 44: <i>Untitled (Georgy watching TV upside down)</i>	224
Figure 45: <i>Untitled (Raven wearing graduation cap)</i>	225
Figure 46: <i>Untitled (The Watcher)</i>	225
Figure 47: <i>Untitled (Pole – Killerwhale, bear and cub)</i>	226
Figure 48: <i>Untitled (Portrait of kids)</i>	226

Figure 49: <i>Untitled (Photograph of baby)</i>	227
Figure 50: <i>Untitled (Canoe and paddle)</i>	227
Figure 51: <i>Untitled (Raven and canoe)</i>	228
Figure 52: <i>Untitled (Killerwhales and canoes)</i>	228
Figure 53: <i>Untitled (Owl, face, and deer)</i>	229
Figure 54a: <i>Untitled (Pattern on graph paper - eagle)</i>	229
Figure 54b: <i>Untitled (Pattern on graph paper - eagle)</i>	230
Figure 54c: <i>Untitled (Pattern on graph paper - snowflake)</i>	230
Figure 55: <i>Untitled (Dinosaurs)</i>	231
Figure 56: <i>Untitled (Monster)</i>	231
Figure 57: <i>Untitled (House)</i>	232
Figure 58: <i>Untitled (Eagle)</i>	232
Figure 59: <i>Untitled (Fisherman and shark)</i>	233
Figure 60: <i>Untitled (Killerwhales)</i>	233
Figure 61: <i>Untitled (Spider and web)</i>	234
Figure 62: <i>Untitled (“Lord Humugis”)</i>	234
Figure 63: <i>Untitled (Bear)</i>	235
Figure 64: <i>Untitled (Bear)</i>	235
Figure 65: <i>Untitled (TLC)</i>	236
<i>Figure 66: Victoria West Elementary Award of Merit</i>	236
Figure 67: <i>Untitled (Thunderbird and Killerwhale)</i>	237
Figure 68: <i>Untitled (Thunderbird and Killerwhale)</i>	237
Figure 69: <i>Untitled (Thunderbird and Killerwhale)</i>	238
Figure 70: <i>Untitled (Thunderbird and Killerwhale)</i>	238
Figure 71: <i>Untitled (Thunderbird and Killerwhale)</i>	239
Figure 72: <i>Untitled (Thunderbird and Killerwhale)</i>	239
Figure 73: <i>Untitled (Thunderbird and Killerwhale)</i>	240
Figure 74: <i>Untitled (Thunderbird and Killerwhale)</i>	240
Figure 75: <i>Untitled (Broken blue Laurentian pencil crayon)</i>	241
Figure 76: <i>Untitled (Pen)</i>	241
Figure 77: <i>Untitled (Blank Paper)</i>	242
Figure 78: <i>Untitled (To Do List)</i>	242
Figure 79a: <i>Untitled (Job Description)</i>	243

Figure 79b: <i>Untitled (Seal)</i>	243
Figure 80: <i>TSAWOUT CANOE RACES</i>	244
Figure 81: <i>Exposition Artistique</i>	244
Figure 82: <i>Valentine's at Lilaberry</i>	245
Figure 83a: <i>Untitled (Doug LaFortune Bio)</i>	245
Figure 83b: <i>Untitled (Cougar)</i>	246
Figure 84: <i>Untitled (Doug LaFortune Bio)</i>	246
Figure 85: <i>Duncan City of Totems (Dedication)</i>	247
Figure 86: <i>Untitled (To Do List)</i>	247
Figure 87: <i>Untitled (Bear with print colours)</i>	248
Figure 88: <i>Untitled (Picture of mask by Doug, with note)</i>	248
Figure 89: <i>Untitled (Fax Cover)</i>	249
Figure 90: <i>Untitled (Person in canoe, phone number)</i>	249
Figure 91: <i>Untitled (Flower, phone number)</i>	250
Figure 92: <i>Untitled (Math)</i>	250
Figure 93: <i>Untitled (Eagle, 649 numbers, phone number)</i>	251
Figure 94: <i>Untitled (Ram and note)</i>	251
Figure 95: <i>Untitled (Eagles, Thunderbird, Phone Message)</i>	252
Figure 96: <i>Untitled (Remote control manual)</i>	252
Figure 97: <i>Untitled (Washing Machine Invoice)</i>	253
Figure 98: <i>Untitled (Mint, The Keg)</i>	253
Figure 99a: <i>Untitled (McDonalds place mat)</i>	254
Figure 99b: <i>Untitled (Thunderbird, person with hands raised)</i>	254
Figure 100: <i>Untitled (Renfrew Hockey Tape)</i>	255
Figure 101: <i>Untitled (Athlete's world bag)</i>	255
Figure 102: <i>THE JERK PORTION OF THE CLEAN + JERK</i>	256
Figure 103a: <i>Fernwood Community Centre Program</i>	256
Figure 103b: <i>Untitled (Thunderbird and Killerwhale, List of names)</i>	257
Figure 104: <i>94 Games</i>	257
Figure 105: <i>Native Participation Committee XV Commonwealth Games</i>	258
Figure 106: <i>Untitled (Olympic rings)</i>	258
Figure 108: <i>Untitled (Bear with lacrosse stick)</i>	259
Figure 109: <i>Outlaws (Steer Skull with bandana)</i>	259

Figure 110: <i>Outlaw (Colours)</i>	260
Figure 111: <i>Outlaws (Steer Skulls)</i>	260
Figure 112: <i>Untitled (The Watcher)</i>	261
Figure 113: <i>Untitled (The Watcher)</i>	261
Figure 114: <i>Untitled (The Watcher)</i>	262
Figure 115: <i>Untitled (The Watcher)</i>	262
Figure 116: <i>Untitled (The Watcher)</i>	263
Figure 117: <i>Untitled (The Watcher)</i>	263
Figure 118: <i>Untitled (The Watcher)</i>	264
Figure 119: <i>Untitled (Ravens)</i>	264
Figure 120: <i>Untitled (Killerwhales)</i>	265
Figure 121: <i>Untitled (Lizard - JJs)</i>	265
Figure 122: <i>Untitled (Geese and Seals)</i>	266
Figure 123: <i>Untitled (Gold Gorilla)</i>	266
Figure 124: <i>Untitled (Quail)</i>	267
Figure 125: <i>Untitled (Three Quarter Moon)</i>	267
Figure 126: <i>Untitled (Valentines Eagle)</i>	268
Figure 127: <i>Untitled (Canadian Thanksgiving Turkey)</i>	268
Figure 128: <i>Untitled (Halloween Bear)</i>	269
Figure 129: <i>Untitled (Christmas Elephant)</i>	269
Figure 130: <i>Untitled (Raven Easter Egg)</i>	270
Figure 131: <i>Untitled (New Years)</i>	270
Figure 132: <i>Not Forgotten (Feather - Remembrance Day)</i>	271
Figure 133: <i>Untitled (American Thanksgiving)</i>	271
Figure 134: <i>Martin Luther King (Feather)</i>	272
Figure 135: <i>Untitled (Person playing lacrosse)</i>	272
Figure 136: <i>Untitled (Bear playing lacrosse)</i>	273
Figure 137: <i>Untitled (Eagle playing lacrosse)</i>	273
Figure 138: <i>Untitled (Lightning snake playing lacrosse)</i>	274
Figure 139: <i>Untitled (Thunderbird playing lacrosse)</i>	274
Figure 140: <i>Falcons (Bird playing lacrosse)</i>	275
Figure 141: <i>LAX LAX LAC (Lacrosse stick, feathers)</i>	275
Figure 142: <i>Ride the Lightning</i>	276

Figure 143: <i>Bigfoot Lacrosse</i>	276
Figure 144: <i>Untitled (Lacrosse stick)</i>	277
Figure 145: <i>AUTUMN ON COWICHAN</i>	277
Figure 146: <i>Untitled (Heron, mountains, sun)</i>	278
Figure 147a: <i>Untitled (Elephant and Donkey Election)</i>	278
Figure 147b: <i>Trump</i>	279

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Thank you all.

Dedication

I dedicate this work to Douglas LaFortune, Kathleen Horne, Seneca Kirby, Myles Anderson, Felix Hall, my entire family, the Ratfish gang, the Undocumented Migration Project crew, and all dogs everywhere.

Hail Yourselves,

Justine Auben Drummond

Introduction

Douglas (Doug) LaFortune (also known as William Horne), a Coast Salish Master Carver and Graphic Artist, was born in 1953 in Bellingham, Washington, and grew up in Duncan, British Columbia (City of Duncan 2013:2,6,21,28; Coastal Peoples n.d.). Douglas is Coast Salish, of both Quw’utsun’ (Cowichan) and Tsawout, WSÁNEĆ (Saanich) heritage (City of Duncan 2013:2,6,21,28). He is a member of the Tsawout Band and lives on Tsawout territory, near Saanichton, British Columbia, with his wife Kathleen (Kathy) Horne (b. March 9, 1956) (Coastal Peoples n.d.; Stonington Gallery n.d.). Douglas and Kathleen have three adult children—one son, Bear Doug Jr., and two daughters, Angela and Monique.

Douglas’ artistic practice spans four decades (Coastal Peoples n.d.). His training began in 1970 at Camosun College in Victoria, British Columbia, where he took a year-long Fine Arts course in drawing and painting (Coastal Peoples n.d.; Douglas LaFortune, personal communication, August 30, 2016; Sa Cinn n.d.; Stonington Gallery n.d.). Douglas then worked in the logging industry until 1972, when his passion for the arts was reignited by a visit to the studio of the legendary Coast Salish artist Simon Charlie (Coastal Peoples n.d.; Stonington Gallery n.d.). Douglas studied with Simon for the following two years, and Simon encouraged him to practice Coast Salish design while developing his own style (Brotherton 2008:116; Stonington Gallery n.d.).

Throughout his long career, Douglas has completed many notable works. In 1985 he was one of the first artists to contribute to the project that now defines Duncan, British Columbia as the “City of Totem Poles” (Rusland 2013:66; Stewart 1993:112-113;

Stonington Gallery n.d.). Douglas contributed four totem poles, which are part of the self-guided walking Totem Tour—*Wind Spirit*, 1986 (Figure 1); *Family Pole*, 1986 (Figure 2); *The Feast*, 1987 (Figure 3); and *Raven's Gift*, 1989 (Figure 4) (City of Duncan 2013:2,6,21,28). In 1994 he was commissioned to carve a Salish Welcome Figure, which was presented to Queen Elizabeth during the opening ceremonies of the XV Commonwealth Games in Victoria, British Columbia (Image unavailable) (Coastal Peoples n.d.). In 2004, Douglas collaborated with Coast Salish Master Carver Charles Elliott, whereby each artist carved a totem pole to celebrate the 100th anniversary of Butchart Gardens. These pieces became part of the then newly created Northwest Coast-themed garden (Douglas' pole is named *Eagle with Salmon, Orca, Bear with Salmon* (Figure 5)) (Coastal Peoples n.d.).

Douglas' works occupy public spaces across Southern Vancouver Island, including the city of Duncan (Figures 1-4), Butchart Gardens (Saanich) (Figure 5), The Mary Winspear Centre (Sidney) (Figure 6), Royal Oak Middle School (Saanich) (Figures 7a-e), Saanich Peninsula Hospital (Saanich) (Figure 8), Saanichton Village (Saanich) (Figure 9), Esquimalt High School (Esquimalt) (Figure 10), Esquimalt Nation (Esquimalt) (Figure 11), Uptown Mall (Victoria) (Figure 12a-b), Royal Jubilee Hospital (Victoria) (Figure 13), and the University of Victoria (Saanich/Oak Bay) (Figure 14) (Amos 2014; City of Duncan 2013:2,6,21,28; Coastal Peoples n.d.; Esquimalt 2012; Harwood 2015; Litwin 2011:D1; One Moon n.d.; Steel 2015:22; van Reeuyk 2012:1). His works are also in several museum collections locally—at the University of Victoria Legacy Art Galleries (Table 1) and the Cowichan Valley Museum (images unavailable), and internationally, in England (The British Museum) (image unavailable), Scotland (at

the Kelvingrove Art Gallery and Museum in Glasgow) (Figure 15), Japan (image unavailable), and the United States (at the Burke Museum in Seattle, Washington) (Table 1) (Coastal Peoples n.d.; Glasgow Museums n.d.; Martens 2003:1).

I argue that these accomplishments, listed repeatedly in Douglas' biography on gallery websites, do not paint the full picture of his life's work. Stories of Northwest Coast art and artists are often dictated by collectors and galleries (read: Euro-settlers and Euro-settler institutions) rather than by the artists themselves—though artists exert more control over the reception of works for certain audiences, such as those done for public acquisitions (Glass 2006:21,22). This type of biography and listing of Douglas' works defines his artistic practice by Euro-settler ideals, and advances Euro-settler institutions' agendas, such as to make sales or bolster their own collections (Glass 2006:21,22). These narratives often place the focus on tradition, and thereby prove the “authenticity” of the art in their and their non-Indigenous audiences' view (Phillips 2012:36, 107). This privileging of the past stems from numerous 20th century exhibitions showcasing “primitive art” that,

“[Ascribed] interest, value, and beauty within Indigenous cultures exclusively to ‘traditional’ objects, defined in turn as those that appeared to display the minimum of Western influence. Authenticity and value were thus located in an irretrievable pre-contact past, while the hybrid cultural forms that characterize post-contact and contemporary Indigenous peoples were devalued as contaminated and inauthentic” (Phillips 2012:113).

Narratives about “non-Western” art are often fuzzy regarding time, presenting works ahistorically or as mystical and close to nature (Clifford 2006:156; Phillips 2012:107).

Yet at the same time, Brotherton states that non-Indigenous consumers,

“[Ask] that the artists to be at once ‘traditional’ yet not ‘stuck in the past,’ seemingly unaware that Salish art has never been static and unchanging. Salish culture has endured

precisely because new traditions have persistently been built upon existing ones” (Brotherton 2008:135).

Thus it is important to examine the narratives told by galleries and institutions about Douglas’ work critically (Glass 2006:20).

These narratives are found in texts such as gallery website biographies of artists, and brief mentions in scholarly books (Hall et al. 1981:139; Brotherton 2008:116; Brown 2014:232; Stewart 1993:112-113). *S’abadeb: The Gifts* mentions Douglas as one of Coast Salish Master Carver Simon Charlie’s students (Brotherton 2008:116). *First Nations, Museums, Narrations* notes that Douglas carved a crest pole for the Glasgow Museums’ exhibition *Home of the Brave* in 1993 (Brown 2014:232). In *Northwest Coast Indian Graphics*, Douglas is listed as a Coast Salish artist who practices screenprinting (Hall et al. 1981:139). In *Looking at Totem Poles*, Douglas’ involvement in the Duncan Totem Pole project, and one of his carvings, *Family Pole* (Figure 2), are described (Stewart 1993:112-113). Collectively, these sources do not make it their project to critically examine or attempt to deconstruct the narratives surrounding Douglas that have been built up by gallery biographies. Thus, my aim is to deconstruct these narratives and engage in decolonization.

The objective of this thesis is not to prove that Douglas’ work is “modern” or “contemporary” and therefore not connected to the art of his ancestors. Indeed, the very connections to his ancestors’ art obfuscate what is at work in his own. Since the early 2000s Douglas has employed identifiably Salish design elements (such as crescents and trigons) to depict animals in and around Coast Salish territories. Before that, he worked in a more Northern style. The fact that these images often depict family members and intimate moments from Douglas’ life can easily be overlooked, if no context is provided.

For example, when explaining this research project to my Euro-settler friends and relatives, they often asked what stories or meanings were connected with the art (meaning “traditional” Indigenous histories). Indeed, when I first saw Douglas’ work, I had no idea how personal an image of a bear was to him.

This will be a project of decolonization in several ways. First, as a non-Indigenous, settler Canadian researcher, I must be aware of my role in decolonization, acknowledging the current political struggles of Indigenous peoples, and questioning my own methods which, if left unchecked, reproduce colonial power structures (see chapter 2, section 2.1.1 for further details) (Simpson 2011:212; Todd 2016:18; Trouillot 2003:118). Second, I will deconstruct Euro-Settler narratives about Indigenous artistic practice, in an attempt to break down their invisibility. Third, I will employ methodologies of collaborative witnessing (Adams et al. 2015:4,54-56). Collaborative witnessing is a form of auto-ethnography which,

“[I]s a *qualitative* method ... [that] offers nuanced, complex, and specific knowledge about *particular* lives, experiences, and relationships rather than *general* information about large groups of people” (Adams et al. 2015:20).

Though it is focused upon the experiences of another person besides the researcher, collaborative witnessing is a method of auto-ethnography because the researcher does not position themselves as a removed party, but rather as situated “in” the research (Ellis and Rawicki 2015:174). In collaborative witnessing, the researcher and the participant work as co-storytellers (Adams et al. 2015:56). Rather than the researcher making decisions as to what is included in the person’s story, the researcher and the person make these decisions together (Adams et al. 2015:56,112). Most importantly, the researcher develops caring, personal relationships with participants (Adams et al. 2015:60-61; Ellis and

Rawicki 2015:174). I argue that this methodology subverts colonial power structures, as building relationships and working with a community (in this case, Douglas and his family) are key tenets of decolonization (Adams et al. 2015:56; Walia 2012).

I learned of Douglas and his work while I was an exhibition assistant for *Out of the Frame: Salish Printmaking* (June 8 to October 1, 2016, University of Victoria Legacy Art Gallery Downtown). His work was featured alongside seven other Salish artists (University of Victoria 2016a; University of Victoria 2016b:3). My supervisor, Dr. Andrea Walsh, was the guest curator for this exhibition, and worked collaboratively with each of the artists (University of Victoria 2016a; University of Victoria 2016b:3). During a curatorial meeting with Andrea, Douglas and his wife Kathleen showed her a portion of his personal archive of artwork (Dr. Andrea Walsh, personal communication, July 2016). This archive consists of his entire artistic career's worth (spanning over four decades) of sketches and preparatory drawings for carvings and prints, copies of some of his prints (including, but not limited to serigraphs or screen prints, digital prints, and art cards), and much else besides (as addressed in chapter five). Douglas and Kathleen stated to Andrea that they would like to organize and create a searchable database of these works, so that they will be easier to access and utilize. Unfortunately, Douglas and Kathleen had been unable to do so up until this point. Andrea stated to them that one of her Masters students (meaning me) might be able to tackle this project. She then informed me of this opportunity, and I jumped at the chance to work with Douglas and his family.

This work consisted of several steps. First, I catalogued and photographed Douglas' private collection of art – consisting of over 3,000 items (Table 2). Second, I documented and photographed Douglas' public art (mainly carvings) on southern

Vancouver Island (up to and including the city of Duncan), and documented his public work beyond (Table 3). Third, I examined some of Douglas’ “Good Morning” or “Coffee” drawings, which he has done nearly every morning since late 2015 (Table 4). He does these for his own enjoyment, and posts them to Facebook to share with friends and family. Fourth, I interviewed Douglas, Kathleen, and their granddaughter, Seneca, to investigate their lives lived through art.

I argue that working with Douglas and his collection presents a perfect opportunity to document his artistic practice and the stories and meaning behind his art. By stories and meaning, I do not refer to “traditional” Indigenous stories, but rather to personal ones—that is, family stories and how art affects their daily lives. Dr. Nicola Levell argues that the definition of authenticity-as-tradition is a form of violence, which maintains colonial power structures (Tupper et al. 2013:42). Thus, through this project, I seek to challenge the documentation of Coast Salish art through “traditional” stories and design elements (which paints Coast Salish artists working today as merely replicating the past) (Tupper et al. 2013:42). I aim to investigate how Douglas, like many of his artistic peers (and the upcoming generation of Salish artists), is constantly creating and actively practicing culture, rather than trying to “regain” something that was “lost” (Glass 2013:487-488; Tupper et al. 2013:22). To examine active practice, I will engage with Douglas and his family’s narratives and the materiality of Douglas’ work (that is, how carving and drawing are ongoing processes of engagement, which I will discuss below). At the same time, since I aim to deconstruct Euro-Settler narratives of Douglas’ work, and present Douglas and his family’s narratives through collaborative witnessing, I must

also discuss if indeed Douglas seeks to challenge authenticity-as-tradition through his work.

Chapter 1: Research Objectives and Questions

1.1 Research Objectives and Questions

The purpose of this thesis is twofold. First, I aim to deconstruct Euro-settler narratives of Indigenous artistic practice that privilege authenticity-as-tradition. Second, I intend to investigate the active practice of culture through Douglas' art. To accomplish these goals, I will examine how Douglas' life and art are inextricably linked. The questions that have informed my research are as follows: (1) How does Douglas define authenticity and tradition in his work, and, by association, cultural practice? Does his engagement with these concepts and practices challenge what I have identified as "authenticity-as-tradition"? If so, how? (2) In what ways do Douglas and his work serve his communities (i.e. family, other artists, the Tsawout First Nation, Saanichton, Victoria, etc.)? (3) How do Douglas' family members impact his work / work with him? And how do Douglas' family members view his work and their role(s) in it? (4) How does Douglas approach learning and teaching (with his children, in local schools, through his work, etc.)? (5) Looking through the lens of materiality, what do Douglas' works say about Douglas' life and practice? How does Douglas engage with the media he works in? (6) How does Douglas express his personal identity, experiences, and social or political views through his works?

While this thesis seeks to challenge the notion of authenticity-as-tradition, I must note that it is a case study, and does not intend to make generalized statements about Coast Salish artists and their practices overall. Instead, this work is a close reading of Douglas' artistic career and examines how it has been founded upon real life events, and his own experiences and knowledge of culture as a Coast Salish artist. I argue that this documentation of the intertwining of Douglas' life and art shows how Douglas is actively

practicing his culture through art. As illustrated in the following sections, to conduct this analysis, I will examine Douglas' artistic practice in connection with many parts of his life, including: daily life, family, community, art shows and sales, sports, and materiality (or the process of creation).

1.1.1 Daily Life

It is not a list of monumental carvings that makes Douglas LaFortune an artist, but rather his daily artistic practice. This daily practice includes his “Good Morning” or “Coffee” drawings, as previously discussed. Every morning, before he has his coffee, Douglas draws a picture of something close to his heart—for example, his grandchildren (University of Victoria 2016a). He then shares these drawings on his personal Facebook page. These drawings don't usually fit inside the institutional or commercial paradigms of what is considered by Euro-settler galleries to be Indigenous art, as they deal with subject matter that documents current events or imagery that is considered to be “non-traditional,” such as the death of Mohammed Ali, or a family trip to Disneyland (Tupper et al. 2013:42; University of Victoria 2016a; van Reeuyk 2009:18). Here, we see Douglas actively breaking outside of the arbitrary categories of “tradition,” as these drawings privilege connections to lived experiences and active practice of culture, rather than “replicating” something from the past (Tupper et al. 2013:42). Though it is most obvious in his Good Morning drawings, I argue that this ethos is carried through the rest of Douglas' artistic practice.

I would be remiss not to note that while this thesis was being written in the summer of 2018, Douglas suffered a stroke. Douglas was hospitalized for a few weeks, and was then cleared to go home. However, he was still undergoing rehabilitation and

was unable to draw or carve. During Douglas' hospital stay and prior to his rehabilitation, his daughter Angie and son Bear drew Good Morning drawings in his honour, and posted them to his Facebook page. The comments on the drawings by his children were filled with messages of hope and healing for Douglas and his family. This shows how vital his daily drawing practice, and Douglas as a person, is to his family and community. In the fall of 2018, Douglas was recovering at home, and as an integral part of his rehabilitation, restarted his daily drawings. Though it was a struggle to draw again, Douglas simply could not live without art.

1.1.2 Family

Douglas' family is integral to his art, and is a unifying theme seen throughout much of his work. Art is also integral to his family—as Douglas works with his wife, Kathleen, and his son, Bear Doug Jr.; and Douglas' five brothers are also artists (Elders Voice 2015; University of Victoria Communications 2008; van Reeuyk 2011). Douglas states that he wants to make art that is “happy,” like his family (van Reeuyk 2009:18). An example of Douglas' depiction of happy families can be found in the two welcome figures that stand on both sides of the east entrance to the First Peoples House at the University of Victoria, *Welcome Post—Traditional Coast Salish Woman* and *Welcome Post—Traditional Coast Salish Man*, 2010 (Figure 14) (Proverbs 2011:43,45,55; University of Victoria Public Administration n.d.:8). *Traditional Coast Salish Woman* depicts a mother figure cradling a smiling baby, and *Traditional Coast Salish Man* shows a father figure standing with his hand on a happy child's shoulder (Proverbs 2011:43,45,55; University of Victoria Public Administration n.d.:8). Another example of the theme of family in Douglas' work is found in one of his totem poles in Duncan,

entitled *Family Pole*, 1986 (Figure 2) (City of Duncan 2013:2; Stewart 1993:112-113).

Family Pole depicts a mother bear (Douglas' wife, Kathleen) protecting her cub (their son, Bear Doug Jr.) (City of Duncan 2013:2; Stewart 1993:112-113). Douglas states:

“I grew up in Duncan and I loved working in Duncan. I raised and looked after my family all the time. With Native people, family is huge; everything in life is based on families. My wife, Kathy Horne, and I had a son, so I decided to carve a baby Bear being held by a mother Bear. Family ties and beliefs, that's why I picked the Bear (Douglas LaFortune, Sep 2012)” (City of Duncan 2013:2).

Another example of family found in Douglas' work is a print, entitled *Eagle's Gift*, which Douglas created to be the WSÁNEĆ (Saanich) territory icon (Image unavailable)

(University of Victoria Social Work n.d.). The image depicts a child on an eagle feather.

As Douglas explained:

“[The] meaning is twofold; eagles and their feathers are held with the highest degree of sacredness in traditional Saanich culture, likewise, children in Saanich culture are considered sacred gifts. In addition, eagles are known to be fierce protectors of their young” (University of Victoria Social Work n.d.).

Douglas' depictions of family through his art thus speak to core values he upholds as a WSÁNEĆ person (City of Duncan 2013:2; University of Victoria Social Work n.d.).

1.1.3 Community

Douglas and his wife Kathleen are integral members of their community. In 2015, they were named King and Queen of the 39th annual BC Elders Gathering (Elders Voice 2015:4; Native Northwest 2015). Douglas also created the image for this event, which depicts family and significant local landmarks (Native Northwest 2015). The image was applied to tote bags and given out at the gathering (Native Northwest 2015). Also, Douglas designed a shirt for the 2015 Orange Shirt Day - Every Child Matters, which honours Residential School Survivors (Knapp 2015). Honouring Survivors is not only a

political, but also a deeply personal matter, as Douglas' wife Kathleen is a survivor of Residential Schools in Alberni and Victoria (Native Northwest 2013).

I argue that organizing and making Douglas' collection of works easier to access will allow him to potentially employ more of his art for community purposes. In fact, Douglas' community has already benefited from an image in his collection that he stumbled across recently (van Reeuyk 2009:18). More than 30 years ago, before the birth of his son Bear Doug Jr., Douglas drew an image of Santa Claus in Salish style (van Reeuyk 2009:18). Printing Christmas cards from this image proved to be a valuable source of income for his family. Douglas found the image in 2008, having forgotten about it for many years (van Reeuyk 2009:18). He then donated a print of the drawing to the Saanichton Community Christmas event that year, to be an item in the prize draw (van Reeuyk 2009:18). The following July, the Tsawout First Nation longhouse burnt down (van Reeuyk 2009:18). Douglas wanted to do something, so he spoke with the organizer of the Saanichton Community Christmas event, Jim Townley (van Reeuyk 2009:18). Townley had previously spoken to Douglas about using the image for community purposes, so together they decided that they would put the Salish Santa image on packages of Fresh Cup Roastery Café's Christmas Blend, and for each package of the locally-roasted coffee sold, \$1 would go towards the longhouse rebuilding project (van Reeuyk 2009:18).

1.1.4 Art Shows and Sales

An examination of Douglas' artistic practice to challenge authenticity-as-tradition must include an examination of exhibitions and the work they do. Often exhibitions that are created by non-Indigenous curators and for non-Indigenous audiences may further

colonial views of authenticity-as-tradition. Community-based exhibitions and art sales, however, can be an important part of community-building and active cultural practice. Douglas' work has been part of several exhibitions at art institutions, including *Out of the Frame: Salish Printmaking* (University of Victoria Legacy Art Gallery Downtown, 2016), and *Home of the Brave* (Glasgow Museums, 1993) (Brown 2014:232; University of Victoria 2016a; University of Victoria 2016b:3,6-7,18,27). He has also been an integral part of local art sales, including the annual *First Nations, Inuit & Metis Art Show* (at Tulista Park in 2012; and at The Mary Winspear Centre in Sidney from 2013-2016) and the eponymous *Doug LaFortune and Friends Art Sale* (at the Tsawout Recreation Centre since 2011) (All Events 2015; Arts Victoria 2015; Community Arts Council of the Saanich Peninsula 2013; Connolly 2015:A17; Galleries West 2014; Peninsula News Review 2012; van Reeuyk 2011). Exhibitions and art sales are not only a way for Douglas to showcase his art but are integral to building community. For artists, the making of work can be often a solitary venture (though Douglas works with both his wife and his son regularly) (University of Victoria Communications 2008). As such, art exhibitions can be occasions for artists to gather (including Douglas' own family members) (Connolly 2015:A17; van Reeuyk 2011). Since 2011, Douglas and Kathleen have hosted the annual *Doug LaFortune and Friends Art Sale* (All Events 2015; Connolly 2015:A17; van Reeuyk 2011). These events are not merely art sales, but also community and family events that include food and activities such as carving demonstrations by Douglas and Kathleen's son, Bear Doug Jr. (Connolly 2015:A17). These annual art shows and sales are therefore not simply a showcasing of work, but a

chance for artists to connect with their communities, family members, and other artists (Connolly 2015:A17; van Reeuyk 2011).

1.1.5 Sports

Douglas' love of sports is evident in the Good Morning drawings he does to start each day (University of Victoria 2016a; University of Victoria 2016b:7). For example, he has created several Coast Salish versions of the Seattle Seahawks logo, which he prints (inkjet prints from his own printer, as opposed to silkscreen prints) and sells at games, or gives to family members (University of Victoria 2016a). He also draws sports figures, like lacrosse players, for his own enjoyment (University of Victoria 2016a; University of Victoria 2016b:7). His love of sports is also connected to community. HELISET HÁLE is an annual relay run across Vancouver Island that has taken place every September since 2013 (Heliset Hale n.d.). The run aims to raise awareness for, and aid in the prevention of, suicide (Heliset Hale n.d.). Douglas supported the runners from his community by drawing an image of a man running, which was featured in the October 2016 Tsawout First Nation Newsletter (Tsawout First Nation 2016:9).

1.1.6 Materiality

Douglas' practice is also not only evident through the stories behind the artwork, but also the materiality of the artwork. Theories of materiality hold that people and “objects” are not separate, but rather relational (Edwards 2012:221,228; McFarlane 2009:563). Visual materials (like photographs, or in this case, drawings and prints) are materials “constituted through social relations” (Edwards 2012:221,228). For example, prints are used as gifts in potlatches and to raise money for political causes (Brotherton

2008:120). As a graphic artist, Douglas' work has been printed and employed in many ways, including, but not limited to: serigraphs, shirts, jewellery, baby shoes, hand puppets, puzzles, children's books, colouring books, flash cards, games, coin purses, cards, stickers, temporary tattoos, magnets, key chains, coffee bags, tote bags, and mugs (Elders Voice 2015:4; Knapp 2015; Native Northwest 2015; Native Northwest 2016:49,67,117,123,126,130,132,134,137,140,158,159,163,166-169,171; van Reeuyk 2009:18). Not only are his graphic works printed on different media, they are also used for community and political purposes (van Reeuyk 2009:18). This is not merely a commodification of Douglas' work, but when bought by or distributed among family or community members, they are social—acting as markers of identity (Glass 2008:14). In a Facebook posting by Douglas' sister Char, she notes that she enjoys wearing glasses ornamented with designs by her brother (LaFortune 2016).

These materials are not only gifts or markers of identity; the materiality of carvings and drawings reveal the active practice of artistry as a process (Ingold 2013:4,56,126-129). Douglas' thought process of working through designs is evident in his collection of drawings. For example, pencil marks erased and redrawn on a single image (such as his design for the early print Thunderbird and Killerwhale), show his artistic practice in action (Douglas LaFortune Art; Ingold 2013:4; University of Victoria 2016a; University of Victoria 2016b:23). This is also evident not only in single drawings, but in multiple iterations of one design (such as his commissioned design for a conference on Sea Lice, for which he drafted several versions of the image before deciding on the final design) (Douglas LaFortune Art; University of Victoria 2016a). Douglas' family, as previously noted, is often the source of inspiration for his works, but

they are also present in the materiality of his artistic practice. For example, on the back of a drawing of an eagle, which led to one of Douglas' first prints, there is a note from Kathleen to Douglas, telling him that she has gone to Duncan, and will be back later (Douglas LaFortune Art; University of Victoria 2016a). Another drawing, which led to the design for the 39th annual BC Elders gathering, was cut into strips by one of Douglas' granddaughters (Douglas LaFortune Art; University of Victoria 2016a). Douglas simply taped the image back together, so it could be used (University of Victoria 2016a). The physicality of the art, narrated by Douglas, can show information about Douglas' artistic process and life.

1.2 Contribution to the Discipline

This thesis makes contributions to the discipline of Anthropology in three ways: decolonizing academia through acknowledgement, working respectfully in community, and writing about Coast Salish art in-depth – all with the aim to envision new types of working relationships between non-Indigenous researchers and Indigenous participants. First, as a non-Indigenous scholar, I have a responsibility to meet Indigenous scholars' call to decolonize academia. Though statistical representation—employing Indigenous people in the discipline in equal numbers—is a positive change that we should aim for, we cannot place the burden of decolonizing academia solely on Indigenous academics (Simpson 2011:212). Thus we need to highlight and respect Indigenous peoples' fight for recognition and sovereignty, while citing Indigenous scholars' works, and “inquiring in concert” with them (Simpson 2011:212; TallBear 2014:1; Todd 2016:7,8-9,18). Second, I argue that no anthropological project is worth embarking upon if it is not generated by, and carried out respectfully with, community members. As aforementioned, this project

grew out of contact made through my advisor, Dr. Andrea Walsh. Third, this thesis will contribute to filling an important gap in the literature of Coast Salish art. Douglas LaFortune's life and work have not yet been written about extensively—and the same could be said of many Salish artists. Scholars, galleries, and Salish artists themselves have already begun in earnest the work of writing about Salish art in a holistic and thoughtful manner (as outlined in chapter two, section 2.1.1). Yet in-depth explorations of Salish artists' entire careers and lives have not been written (save catalogues about Susan Point and Lawrence Paul Yuxweluptun) (Croes and Point 2014; Duffek and Willard 2016). Not only that, but by examining how Salish artists' lives and art are interconnected, I argue that we can move beyond looking at Coast Salish art as a replication of “traditional” forms and stories, and toward the active practice of culture.

Chapter 2: Background

2.1 Existing Scholarship

2.1.1 Anthropology, Archives, and Salish Art

Though anthropologists declare a need for change (as I have, aiming to decolonize narratives of Salish art and artists through a case study of Douglas LaFortune's art), they may unwittingly reproduce old methods (Trouillot 2003:118). For example, up until the late 20th century, the discipline of anthropology utilized the problematic category of localities (i.e. supposedly "isolated" places constructed by anthropologists, constituting distinct cultures and ignoring globalization) as its organizing units of analysis (Trouillot 2003:125). Though anthropologists vocally rejected studying through localities, these units of analysis were simultaneously reinforced by the ongoing practice of anthropological fieldwork (which was formed during the prime of thinking through localities) (Trouillot 2003:122,125). Therefore, to avoid pitfalls, I must outline colonial perceptions of Salish art and artists, perpetuated through academia and museums, and the methods I will use to decolonize these perceptions.

Anthropology, as part of the colonial enterprise, placed higher value on northern west coast Indigenous art styles, deeming them more "advanced" than southern Salish styles (Brotherton 2008:50,52; Trouillot 2003:121). As a result of placing value on northern styles, scholars have studied the work of northern west coast Indigenous artists at length (Hawker 2002; Holm 1965; Townsend-Gault et al. 2013), while southern Coast Salish art has received relatively little academic attention until recently, with a relatively narrow focus on tradition and design (Brotherton 2008:50; Hughes et al. 2014:3; Walsh and Wherry 2007:9). Most writing about Coast Salish art is found in gallery exhibition

catalogues. These include: *S'abadeb: The Gifts* (Seattle Art Museum, 2008); *Perpetual Salish* (University of Victoria Legacy Art Gallery Downtown, 2014); and *Transporters, Record (Re)create*, and *Urban Thunderbirds* (Art Gallery of Greater Victoria, 2007, 2012, and 2013) (Blanchard and Davenport 2005; Brotherton 2008; Hughes et al. 2014; Norris and Norris 2010; Tupper et al. 2013; Walsh and Wherry 2007; Wright and Bunn-Marcuse 2013). These sources provide an introduction to Coast Salish art, stating that it is rooted in culture, utilizes ancestral design elements (ovals, crescents, and trigons), and takes inspiration from artefacts such as combs and spindle whorls (used to prepare wool for blanket weaving) (Blanchard and Davenport 2005:12,53,66; Brotherton 2008:90,96). Though this information is accurate, I argue that it provides an incomplete picture of Coast Salish artists at work, and a more in-depth exploration is needed.

2.1.2 Archives

In attending to Douglas' collection in particular, I must acknowledge that archives are not neutral (see section 2.3.4 for discussion on silences and mentions in archives) (Hennessey 2012:5). The basis of ethnographic collections worldwide came from colonization, as objects were taken to “preserve” cultures perceived as dying—showing, “Western superiority while justifying colonial practice” (Cole 1983:286-287; Onciul 2015:28). The resulting displays essentialized Indigenous peoples and distanced them from Western cultures on a scale of cultural evolution by claiming that they were “pre-historic” and “uncivilised” (Onciul 2015:30-31). At the same time that Euro-settlers sought to “preserve” these “dying” cultures, assimilationist policies were enacted, such as the 1884 amendment to the Indian Act, which banned Potlatches in Canada (Glass 2006:36; Onciul 2015:32). Cultural items associated with potlatching were then taken

from Indigenous communities and either destroyed or sold to museums—further bolstering ethnographic collections (Cole 1983:249-253; Hawker 2002:6; Onciul 2015:32).

As aforementioned, anthropologists valued northwest coastal Indigenous art styles over southern styles. Museums thus collected many items from northern Indigenous communities for display, virtually ignoring the southern Salish styles (Walsh and Wherry 2007:9). Exhibitions of Coastal Indigenous art featured mostly northern and central styles until very recently (Phillips 2012: 74). Thus, northern styles came to represent the art of the whole Pacific Northwest (Walsh and Wherry 2007:9). As India Young notes, this is in part due to location—since southern Salish peoples were located in areas of intense colonization, they were also those who were, “most denied a voice” (Lawrence et al. 2012:20). Northern communities were romanticised by colonizers, while the Southern peoples were simply seen as a problem to be eradicated (Lawrence et al. 2012:20). Thus, Salish art has heretofore been silenced in archives of northwest coast Indigenous art. However, this may have been somewhat beneficial for Salish communities, as they were able to maintain control over their art.

2.1.3 Authenticity-As-Tradition

All of the catalogues listed above (in section 2.1.1) honour the roots of Salish art, and most of them challenge the misconception of authenticity as solely based in tradition. These catalogues are mostly produced in collaboration with Indigenous artists, and therefore avoid such missteps. Yet *Awakenings* (Stonington Gallery, 2005) shows some holdovers of this line of thought. Granted, *Awakenings* addresses the urban environments in which Salish artists live, and the contemporary materials they use, however, much of

the catalogue is focused upon the legends that inform the works (such as Susan Point's *Northwind's Fishing Weir Series*, 2004) (Blanchard and Davenport 2005:39-23,41). Also, in the introduction to the catalogue, Michael R. Bonsignore, owner of the Stonington Gallery, states that the exhibition is, "[T]he perfect platform to showcase Coast Salish art in the midst of an exciting and powerful renaissance" (Blanchard and Davenport 2005:XI). Contemporary Salish art (and Northwest Coast Indigenous art as a whole) is often publicly discussed by non-Indigenous peoples through a Renaissance discourse (Glass 2013:487). Glass argues that though this term is usually used in a positive light, the European concept of the Renaissance carries connotations of death and rebirth, obscuring a completely different process of art production along the Northwest Coast—which never died, but rather resisted against colonialism (Glass 2013:487-488). Salish artists perpetuated their art in secrecy, due to the highly spiritual nature of the imagery, and those who produced Salish art for the external market worked "often in obscurity," due the external values placed on northern styles (Brotherton 2008:62; Hughes et al. 2014:3; Walsh and Wherry 2007:9). Indigenous arts being practiced today are not simply replications of historical traditions, as the term Renaissance implies (Glass 2013:487-488). This places Indigenous cultures in the past, and denies them coevalness with Euro-Settler cultures (Fabian 1983:31; Pels 2008:286). Looking through this Euro-settler framework thus prevents us from understanding what is at work in contemporary Salish art (Tupper et al. 2013:15). Though most of the aforementioned catalogues avoid being trapped in such frameworks, and even actively challenge them, I argue that more in-depth work to this end is valuable.

2.1.4 Indigenous Art in Context

In *Urban Thunderbirds*, Nicole Stanbridge argues that: “[The] way of talking about Indigenous art and artists needs to come from an Indigenous context and knowledge, not a western European art historical construct” (Tupper et al. 2013:15). The exhibitions that have looked at Salish art through Indigenous frameworks—that is, presenting Salish art through the artists’ own words—challenge the notion of authenticity-as-tradition. As Coast Salish artist and writer, lessLIE, states, Salish art challenges the division of “traditional” and “contemporary” (Hughes et al. 2014:6). In the catalogue for *Urban Thunderbirds*, lessLIE states,

“[As] a contemporary Coast Salish person, I am well aware of the fact that we come from the most urbanized and densely and diversely populated area of the Northwest Coast of North America, and that my work should reflect this contemporary cultural reality” (Tupper et al. 2013:22).

He also contemplates the notion of tradition, and the artists that inspired him to step outside these boundaries (Tupper et al. 2013:22-23). Though lessLIE acknowledges the preceding generations of artists, paraphrasing Robert Davidson, the Haida artist, “[You] can’t innovate from nothing,” he does not feel the need to replicate what they have done (Tupper et al. 2013:25). “What I want to do in my art practice is to defy stereotypes and external pressures in the realization of my vision,” lessLIE states (Tupper et al. 2013:25). lessLIE also states that traditional, “[Art] only serves as trophies of colonizers and their descendants, and does not serve the culture it was intended for” (Tupper et al. 2013:22). Indigenous artists continually feel this tension, balancing between the desires of the art market (i.e. authenticity-as-tradition), and their own visions (Walsh and Wherry 2007:24). In the *S’abadeb: The Gifts* catalogue, Coast Salish artist Qwalsius Shaun Peterson (a member of the Puyallup Tribe) states that he and other artists work against,

“[The] visible trappings of tradition” (Brotherton 2008:261). Though Peterson respects tradition, he states that he has: “[Moved] toward capturing some of the energy and spirit of our art and our way of life, one that honours the present equally as the past” (Brotherton 2008:262). In the *Urban Thunderbirds* catalogue, lessLIE states that: “I believe my work should go beyond romantic and static notions of ‘traditional’ and ‘auTHENtic,’” using a concrete poetry pun which highlights the letters THEN (i.e. the past) within the term authenticity (Tupper et al. 2013:22). Thus, it is imperative that we look beyond documenting tradition and its supposed death and re-birth, and instead toward the *active practice* of culture through art.

2.2: Methodology

2.2.1 Euro-Settler Scholarship

I now turn to the methods I will use to decolonize my academic writing and document Douglas’ practice. As a non-Indigenous scholar, I have a lot of work to do. I must admit that I have been guilty of perpetuating the Renaissance discourse in my own past. So, as aforementioned, in order to disrupt Euro-settler academic and gallery frameworks and unveil cultural practice in action, I must look at Indigenous art through Indigenous frameworks (Brown 2014:15-16; Descola 2009:146,156). In doing so, as Métis Indigenous scholar Zoe Todd states, I must acknowledge the dual risks of disembodiment and appropriating Indigenous thought (Todd 2016:9). In order to counteract these risks, while incorporating Indigenous frameworks into academia, I need to cite Indigenous intellectuals and engage with their work; because citing only Euro-Settler academics who have examined Indigenous ways of thinking holds these Euro-

Settlers up as the only (or superior) intellectuals, and disembodies Indigenous thought (Todd 2016:7,8-9,18). Additionally, as Todd states:

“Indigenous thinking must be seen as not just a well of ideas to draw from but a body of thinking that is *living and practiced by peoples with whom we all share reciprocal duties as citizens of shared territories (be they physical or the ephemeral)*” [author’s own emphasis] (Todd 2016:17).

I also must acknowledge Indigenous peoples’ ongoing struggles against colonialism in the settler state of Canada (Simpson 2011:212; Todd 2016:18). For if I, as a non-Indigenous scholar, present Indigenous thought without acknowledging the current active fight for recognition that Indigenous peoples are engaged in, I am acting as an agent of colonialism (Todd 2016:18).

2.2.2 Active Practice

With these initial guidelines for working well set out, I must delve into how to show the active practice of culture through Indigenous thought. Indigenous frameworks for understanding contemporary art are not completely distinct from or opposed to Euro-Settler traditions—indeed, they are intertwined, as a direct result of colonialism (Hill 2016; Phillips 2012:14-15). Yet Indigenous relationships to contemporary art stem more from lived experiences, rather than written theories (Brown 2014:15). Tla-o-qui-aht artist and former British Columbia Assembly of First Nations Male Youth Representative Tlehpik Hjalmer Wenstob states that to examine Indigenous art through an Indigenous framework means to look beyond the art as “object,” and instead see the artwork as made meaningful *relationally*—through connections to life, family, and culture (Wenstob 2016). Non-Indigenous theories of materiality also hold that a divide between the social and the material world does not exist (Edwards 2012:221,228; McFarlane 2009:563). As

I seek to examine Douglas' artistic practice through materiality, it is imperative to acknowledge that Indigenous peoples have said this continually, and non-Indigenous scholars have only just begun to listen (Todd 2016:16). Therefore, I will seek to highlight this throughout my examination of materiality.

2.2.3 Decolonization and Collaborative Witnessing

The main way in which I seek to decolonize views of Douglas' art is through prioritizing his personal narratives (Lawrence et al. 2012:19). Personal narratives are central to decolonizing viewpoints on Salish art (Golding and Modest 2013:151,154). The voices of Salish peoples must be heard in writing about Salish art, in order to decolonize relations between researchers and Indigenous peoples, and to go beyond tokenistic inclusion (Golding and Modest 2013:154; Onciul 2015:1,128-129). India Young, in an essay for the *Record, (Re)create* catalogue, states:

“Whereas the personal is so often eradicated from the contemporary Western art world, on the coast, the arts articulate personal relationships; they express the personal engagement of artists with their homeland; they communicate the artists' worldviews to their public; and they personify a community who has historically been silenced” (Lawrence et al. 2012:19).

In order to conduct this research, I must have a good working relationship based upon mutual respect with Douglas, his wife Kathleen, and their family. This project began through a connection made by my supervisor seeing Douglas and Kathleen's desire to organize Douglas' work, and my desire to work on a community-oriented thesis project, born out of an interest or desire from a community, rather than the researcher. Though community is a contested term, in this case, the community to which I refer is Douglas and his family. Collaboration with communities is a good step toward creating new forms of working relationships (Golding and Modest 2013:1-2,79; Onciul 2015:1-2). Though I

draw from literature on collaboration in order to improve my own working practices, this thesis cannot be defined as collaboration. True collaboration involves a “back-and-forth process” that is “dialogic” (Golding and Modest 2013:143; Phillips 2012:191). My project cannot be defined as “true collaboration”—since I created the parameters of what I will study about Douglas’ art and practice—indeed, “true collaboration” may not exist in its most idealistic form. However, I have tried to the best of my abilities to make the research, interview, and writing process dialogic, through the process I previously described as collaborative witnessing. Through this dialogic process, it is hoped that, “[The] directness of voice ... will remove distorting lenses and correct mistranslations, enabling rather than obstructing authentic communication across the boundaries of difference” (Phillips 2012:202).

I aim to make this dialogic process explicit here (Golding and Modest 2013:143; Phillips 2012:199). Firstly, I have sought the participants’ continual authorization at every stage of the research project (i.e. “process consent”) (Adams et al. 2015:57). My suggestions for our approach to this work were approved by Douglas and Kathleen prior to our commencing work together and requisite ethics forms from the university were signed by us both. Secondly, and the most important parts of the dialogic process (because it is the one in which Douglas’ own voice is featured), were the interviews. In collaborative witnessing, the interview style is informal, and is more of a dialogue or conversation than the strict question and answer format that the term “interview” implies (Ellis and Rawicki 2015:173). I argue that this allows for a greater directness voice than otherwise can be achieved through a direct line of questioning. I did bring the overarching research questions of this thesis, as outlined in chapter one (1.1 Research Objectives and Questions), to each interview. However, instead of sticking directly to the questions, we

had wide-ranging conversations, about anything the participants wanted to discuss. Thirdly, and somewhat to my disappointment, part of the back and forth process that I envisioned from the beginning of this thesis did not occur, due to the wishes of the family. In my proposal, I indicated that part of the dialogic process would be the family reading and commenting on drafts of the thesis. Following the interviews and the writing process, I asked Doug and his family members if they would like to read and provide feedback on chapter four entitled, “In Conversation.” They declined, not out of rejection of the project, but out of trust. As Doug wrote to me in a Facebook message, “I’m sure the interviews will be good” (Personal communication, March 7, 2018). Rather than push the participants to read the writing, I agreed – and I was grateful for their trust in me.

In carrying out this process, I am inspired by Indigenous scholar and member of the Sisseton-Wahpeton Oyate, Kim TallBear, and her research method of “inquiring in concert” (TallBear 2014:1). It is my aim that this thesis not be just a simple act of “reciprocity” involving a transaction of information from Douglas so that I can complete my thesis in exchange for organizing and cataloguing his art (TallBear 2014:1-2). While organizing Douglas’ works for him, while gaining experience working in a community is reciprocal, I aim to build relationships beyond simple exchange (TallBear 2014:2). Reciprocity reinforces the dualism of researcher and researched, which we should break down, and instead build equal relationships (TallBear 2014:2). Subjects are not subjects; rather, they are people with whom we build professional relationships, or in other words, colleagues (TallBear 2014:2). I am not just a researcher in a community doing fieldwork; I am inhabiting that place, building relationships, and must care for the subject (TallBear 2014:3). This aligns also with Cree scholar Shawn Wilson’s assertion that, “research is

ceremony. The purpose of any ceremony is to build stronger relationships or bridge the distance between aspects of our cosmos and ourselves” (2008:11). Key to building good relationships is respect. Here I turn again to literature on collaboration, as an integral part of effective collaboration is respect, and establishing good relationships (Golding and Modest 2013:3; Onciul 2015:123). In order to build respectful relationships, non-Indigenous scholars should follow the protocols and laws set by the Indigenous communities with whom they work (Onciul 2015:123). This begins with acknowledging traditional territories, as I have done in the acknowledgement section (Onciul 2015:123). Respect also involves everyday acts of kindness. I tried my best to care for the participants in any way I could. For example, I made a meal for the family, to thank them for participating and talk about the process of working with the collection. But my acts of kindness cannot match the care and respect the family showed to me. For example, Kathleen saw me walking to the bus stop one evening after interviewing Seneca, and told Douglas and Seneca, who then pulled up beside me to drive me home. It was a joy to be able to get to know Douglas, Kathleen, and Seneca, and meet many other members of their family.

Another aspect of establishing good relationships is valuing Indigenous knowledge. Indigenous communities are often disadvantaged socio-economically, yet participants are often not compensated for their time and knowledge, non-Indigenous researchers expect the process of collaboration to be payment enough (Onciul 2015:85,219). This means that only those with some level of financial freedom can participate, and the lack of payment is a sign of disrespect to Indigenous community members—especially Elders (Onciul 2015:220-221). Elders are experts in their field, and

keepers of valuable cultural knowledge, and should receive the same treatment as would be given to a Western expert (Onciul 2015:221-222). As a Master's student, I cannot afford to pay Douglas and his family for their time. However, I was a salaried research assistant for my supervisor, Dr. Andrea Walsh, and the ten hours of work per week for which I was paid as a research assistant was devoted to organizing Douglas' collection. Out of this salary, I also purchased the six new boxes for the collection, and made the family dinner when I brought the collection back. Thus, there is a form of payment in kind for Douglas and his family's participation in this project. I was also cognizant of the need to respect Douglas' and his family's valuable time and knowledge. Thus, I did not take too much of their time, and only worked with the family when it was convenient for them. Additionally, payment is a delicate matter, not only because of disrespect, but because Indigenous community members don't want to be seen as selling knowledge (Onciul 2015:222). Knowledge is highly valued in Indigenous communities, so selling it away is "a very sensitive issue" (Onciul 2015:222). Thus, I only dealt with Douglas' personal stories, not sensitive cultural knowledge, and nothing he did not wish to be shared is included in this thesis.

Respect also includes acknowledging potential harm (Onciul 2015:219-220). Non-Indigenous researchers often assume that collaboration is inherently beneficial to participants (Onciul 2015:219-220). This is paternalistic, and ignores the risks that participants take, such as facing potential judgement and backlash within their own community for misrepresenting them (which may not be the fault of the participant) (Onciul 2015:219-220,228). By acknowledging these risks, the researcher assumes a non-paternalistic attitude towards Indigenous participants, showcasing their agency in

choosing to be involved in a potentially harmful activity (Onciul 2015:220,235). It also keeps the researcher mindful of the potential for harm, and therefore more able to adapt their project to avoid these risks (Onciul 2015:220,235).

2.2.4 Creator Control

Another aspect of working with Douglas' collection is control. Here I take inspiration from work on collaboration and digital repatriation, which argues that creator communities should have control over their materials—both digital and physical (Hennessey 2012:2,5,13; Hennessy 2009:5; Ngata et al. 2012: 229-231,241). Control applies to the structure of archives—meaning that Indigenous ontologies should be reflected in Indigenous archives (Lyons et al. 2016:362,376). To this end, I inquired as to how Douglas and his family would like the archive to be organized, and in what format they would prefer to use the archive (e.g. digital or printed binders, or both). I also asked what information the family would like to have recorded through this research process. I was aware that my research interests might not overlap entirely with those of the family, so I paid attention to how they would like to use this archive. I also did this in part through documenting as much information about each piece of the collection as possible (including detailed descriptions of the contents of each image, transcribing the text on each page, noting condition, size, paper types, etc.), with the aim that through comprehensiveness, whatever was of interest to them would be documented.

Additionally, I acknowledge that this archive is a work in progress. I am not the final editor of this database. Following the defense of this thesis, I will transfer all digital materials to Douglas and his family. Therefore, I am providing the foundation for an archive to be further shaped by Douglas and his family. This does not absolve me of

responsibilities as to the final state of the collection, but rather encourages me to acknowledge that this collection must work for the family, not just for my research.

Control also applies to the power to name (Lyons et al. 2016:360,362,375-376; Phillips 2012:95). This process of naming has consequences—politically, in terms of who has control over cultural materials, and culturally, in terms of whose ontologies are reflected (Lyons et al. 2016:360,362,375-376). In order to mitigate the risk of misnaming items, I only provided the names of artworks if they were already named, and tried to describe the content of the images as accurately as possible when a name was not available. Additionally, I provided a contact sheet of images that only lists the number of the photograph I took of that piece, so Douglas and his family can look through the images without my comments, and only look to the database for further information if needed. Thus, my words do not take precedence over the images themselves (Table 5). That being said, in this thesis, I refer to all of the items in the collection by the number of the photograph that I took of them. Additionally, I wrote numbers (starting at 1, with letters of the alphabet following a decimal points for double-sided items) on the items in the collection, so that the family can locate items within the boxes (Table 2). Thus, I am attaching my own metadata to the collection—but I sought and received prior approval to do so from Douglas. Another aspect of control applies to what can be made public, and what should be kept private (Hennessey 2012:2,4; Hennessey 2009:5). Though I will not publish this archive online, I include images from the collection in this thesis, which will be published online by the University of Victoria. Thus, to avoid revealing private information, I have received approval for the inclusion of these images from Douglas and his family (Hennessey 2012:8; McGeough 2012:16). Finally, control applies to copyright,

and who profits from the research itself (Hennessey 2012:8). In this case, I will be returning all of my digital research materials to the family, but only *after* my thesis has been published online—a contradiction that I cannot ignore. Thus, again, I have discussed the thesis and received approval from all participants prior to publishing (Hennessey 2012:8).

2.3 Theory

2.3.1 Relationality

This thesis does not attempt to discuss what is or is not art – though it is a question worth addressing (Phillips 2012:267). The only definition of art that matters in this context is Douglas’ own self-definition as an artist. However, I must address how to examine art. Indigenous artists stress the holistic nature of their art – everything is of importance - the materials used, the family histories imbued within, the place in which it was made, etc. (Phillips 2012:267). Euro-settler art galleries and institutions often privilege aesthetics above all else (Phillips 2012:268). Focusing purely on aestheticism can prove ethnocentric, as it can obscure the fact that art is holistic and not inanimate—it is relational, and acts in social life (Gell 1992:52; Latour 1995:70; Sansi and Strathern 2016:426). While I do not think that we need “to make a complete break with aesthetics,” we do need to look at art holistically (Gell 1992:40, 42; Phillips 2012:304). Visual materials (like photographs, or in this case, drawings and prints) are materials “constituted through social relations” (Edwards 2012:221,228). This is not to say that things act “instead” of humans (Latour 2005:72). Nor it is not to say that only the creators of art bestow their art with agency, or that only human actors produce the agency of art (Sansi and Strathern 2016:428). Rather, I mean to say that we need to be attentive to all

things involved in social life—including human and “non-human” actors, and not see them as divided (Latour 2005:72). Actor Network Theory (ANT) can help us to tease out these connections (Latour 1995:131). Latour states that a, “Network is a concept, not a thing out there. It is a tool to help describe something, not what is being described” (1995:131). To see how both human and non-human actors are connected (through networks), we need to look at how they “trace a set of relations” or associations (Latour 2005:129; 1995:7). These contexts can provide a holistic view of the art in question—a mask on a wall is not simply something to be admired, but rather an integral part of life (Phillips 2012:308-309).

We must acknowledge that Indigenous peoples have said since time immemorial that a divide between the “social” and the “material” world does not exist, and non-Indigenous scholars have only just begun to listen (Edwards 2012:221,228; Lyons et al. 2016:366; McFarlane 2009:563; Todd 2016:16). To illustrate, Dana Claxton, a Hunkpapa Lakota artist and scholar argues that Indigenous “objects” are not “objects” at all, but are rather “made-to-be-ready” (Sandals 2016, SFU). As Claxton says, a “made-to-be-ready” is, “not an object ... It’s something that has a functional purpose” (Sandals 2016). For example,

“rattles are made to be ready to be heard and moved whether ceremonially or socially. War shields are made to be ready to protect. They’re not a static object that’s to hang on the wall—but many of these things have been turned into [that]” (Sandals 2016).

The term “made-to-be-ready” is a play on modernist “ready-mades” which are everyday things displayed in a museum context as art (for example, Duchamp’s fountain) (SFU). It is not the museum context that gives Indigenous art value, Claxton argues—the value of a “made-to-be-ready” is inherent, and comes from the culture in which they were made

(Sandals 2016). Because of the absence of a social/material divide, Indigenous art is made to be immensely personal and relational (McGeough 2012:17). Tlehpik Hjalmer Wenstob states that to examine Indigenous art through an Indigenous framework means to look beyond the art as “object,” and instead see the artwork as made meaningful relationally—through connections to life, family, and culture (Wenstob 2016).

Relationality is not confined to the meaning of the art, but also to the practice of Indigenous art as a whole. Urban-Iroquois photographer and curator Jeff Thomas states that he feels obligated socially to his communities, both as an artist and as a teacher (Harnett and Thomas 2016:458). This obligation can be linked with the concept of “the gift”—which creates a bond between people through the act of giving (Mauss 1967:10).

Relationality is not merely stating that one thing is connected with another. It is an essential and inextricable component of Indigenous ontologies and epistemologies. As Wilson states, Indigenous epistemologies are inherently relational and often, “the relationship with something (a person, object or idea) is more important than the thing itself” (2008:73). Relationships are not things we have, but instead are what make us: “Rather than viewing ourselves as being in relationship with other people or things, we are the relationships that we hold and are part of” (Wilson 2008:80). These connections form us, and are also the basis of all knowledge:

“Knowledge itself is held in the relationships and connections formed with the environment that surrounds us ... knowledge, theories and ideas are only knots in the strands of relationality that are not physically visible but are nonetheless real.” (Wilson 2008:87).

One learns through being connected. Relationality is thus part of an active practice of culture, of being connected to place, culture, and community.

2.3.2 Learning and Enskilment

Here I delve further into the process of relational learning. As Lave and Wenger argue through their framework of legitimate peripheral participation, “learning is an integral and inseparable aspect of social practice” (1991:31). This means that learning is not simply a process of knowledge transfer from a teacher to a student, rather it involves engaging in the social world as a whole (Lave and Wenger 1991:31,35,47,49). This applies not only to simply learning how to do a certain task, but also to identity construction (Lave and Wenger 1991:53). Lave and Wenger write, “We conceive of identities as long-term, living relations between persons and their place and participation in communities of practice” (1991:53). This relationality of learning is evident in art, because the process of learning has “material consequences” (Crown 2007:198). There are many different types of instructional methods, and these methods, “are a means by which societal values are actualized at the level of a concrete activity and its intergenerational transmission” (Crown 2007:203). Often, crafts that emphasize adherence to traditional forms versus innovation, “teach through observation and imitation or close guidance of error-free performance” (Crown 2007:203-204). On the other hand, crafts that are taught through, “trial and error or verbal instruction and questioning,” emphasize innovation (Crown 2007:203-204). This is a way in which relationality can be seen in art, but I have yet to address the relationality of the collection as a whole.

2.3.3 Materiality

In examining the materiality of the collection, I am attending to both the process of creation, and how Douglas' artistic practice is relational. Materiality unveils the process of creation (Ingold 2013:128). The act of carving or drawing is not a simple projection of a picture in one's mind onto the surface of the wood or paper (Ingold 2013:4,56,126-129). Douglas has said that carvers must work with the wood rather than against it in order to have a successful outcome (Douglas LaFortune, personal communication, September 2016). As Ingold writes, "[The] drawing is not the visible shadow of a mental event; *it is a process of thinking, not the projection of thought*" (Ingold 2013:128). Thus, by attending to the material traces left by the process of creation, the process of thought becomes evident.

My work here also draws from Edwards and Hart's examination of the life history of a miscellaneous box of photographs in the Pitt Rivers Museum (2004:48). They argue that when examining a collection of photographs, "materiality becomes integral to the meanings of images" (Edwards and Hart 2004:48). The box that they examined was "synthetic" – meaning "objects upon which sense and order have been imposed" by an institution, versus "natural," meaning objects that are relatively unaltered by museums "and remain in them as discrete singular entities" (Edwards and Hart 2004:50). The photographs in the box were collected at different times and for different purposes, and their overall purpose has been changed by the institution in which they are housed (Edwards and Hart 2004:50-52,56). By studying material "'traces' ... (Latour 1986:17–18)" of how the museum has altered the collection, these multiple meanings are made evident (Edwards and Hart 2004:61-62). Though Douglas' collection has not been altered by an institution in this same way, I argue that their analytical approach to this

“synthetic” collection can be applied to Douglas’ “natural” collection (Edwards and Hart 2004:50). By studying how Douglas’ collection has been assembled and stored, and what materials have been included, the contexts in which his works are created are made evident (Edwards and Hart 2004:48, 53). I also must acknowledge that through the work I have done to document and catalogue Douglas’ collection, the collection has acquired new ‘traces’ – which I will discuss in Chapter 5 (Edwards and Hart 2004:61-62).

2.3.4 Assemblage and Deposition

In studying this collection, I am taking a somewhat archaeological approach (though with the added benefit of talking to its creators), and employing the concepts of assemblage and deposition (Joyce and Pollard 2010:291). Assemblages are collections of things, “related through contextual proximity” (Joyce and Pollard 2010:291-292). Deposition is the practice of leaving things, both intentionally and unintentionally, in a given place (Joyce and Pollard 2010:294). I need to look at this collection, or assemblage, not as a purely intentional deposition, but as a process of accumulation over time, a result of: “intentional and unintentional, deliberate and accidental, symbolic and quotidian action” (Joyce and Pollard 2010:301,309). Assemblages are not structural—they are “unstable” by their very nature (Marcus and Saka 2006:101-102). Therefore I must be careful not to fix something that is not fixed (Marcus and Saka 2006:101-102). Similar to Actor Network Theory, “assemblage” is an analytical tool, not a necessarily pre-existing structure out there in the world (Marcus and Saka 2006:101-102). However, as this is a collection, I am dealing with an assemblage largely of intent, so I need to bear this in mind as well.

2.3.5 Silences and Mentions

In *Silencing the Past: Power and the Production of History*, Trouillot argues that structures of power create silences in archives (1995:47-49,53). Thus, those who analyse archives must examine these silences critically, to uncover what the producer of the archive was attempting to bury (Trouillot 1995:58). Yet here, we are dealing with an archive directly made and held by its creators—Douglas and Kathleen. Thus, rather than working to uncover “silences” or absences in this archive, I need to be attentive to what Trouillot refers to as “mentions” or presences (1995:48). In this case, “mentions” are things from everyday life that have been deposited in the archive (both intentionally and unintentionally), and would likely be left out by others outside of the family (i.e. Euro-settler institutions who curate collections) (Joyce and Pollard 2010:301,309). I argue that these items, and the art itself, reveal the relationality of Douglas’ collection. Indeed, Douglas’ archive challenges the notion of what an archive is and can be. I argue that all archives are inherently relational, yet they are usually divided from the people and relations that they are rooted in. The fact that this collection is directly connected to its creator is made evident by examining its contents, as I will do now.

Chapter 3: Methodology and Data Collection

3.1 Collection

The most significant part of this project was documenting Douglas' collection of art. Though this archive has now returned to the family, I have undeniably altered it through my research and documentation (Trouillot 1995:58). As a non-Indigenous researcher, I was especially cognisant of my role in re-shaping this archive, as non-Indigenous researchers and institutions before me have shaped archives of Indigenous art with ill effects (see previous discussion in background chapter) (Brotherton 2008:50,52; Trouillot 2003:121). I therefore paid close attention to the documentation process, and in order to prevent harm to the family and the collection, all alterations to the collection were made with the prior knowledge and consent of the family. I also recorded the various ways in which I studied and then re-shaped this archive for transparency, which are as follows.

At the beginning of 2017, Douglas brought two boxes containing his collection (one Fisher Price box and one blue plastic bin) to the Legacy Art Gallery Downtown – one Fisher Price box and one blue plastic bin. The documentation process took place over the course of spring and summer 2017. I took photos of each item, using the Legacy Gallery's lighting rig, my own DSLR camera, and a ProMaster copy stand (Figure 16: 2174) that I purchased from Lens and Shutter. At the same time, I documented each item on an Excel Spreadsheet. On this spreadsheet, I recorded the following information about each object or item, when available or relevant: title, artist/ creator, description (of the image or item), type, writing/text (on the image or item), condition, style (Salish or Northern, etc.), media, date, and measurements (in centimeters) (Table 2). I wrote

collection identification numbers on the bottom right corner of each item in pencil – on the back (and front, if it was double sided), and I documented these numbers on the spreadsheet. These numbers start from zero, and for items that are double-sided, I wrote decimal points, with letters to refer to each side (A and B). Sketchbooks with many images in them follow the number and decimal point system, with letters doubling up at the end of the alphabet (for example, 130.AA, 130.AB, etc.) Rather than writing the complicated photo numbers on each piece, I decided to assign these numbers to each piece for ease of access, so Douglas and his family can keep track of where each piece is located in the new archival storage boxes. I also recorded the initial location of the item (in the boxes Douglas brought to the gallery), and updated location following re-boxing them in the archival storage boxes. I also wrote the number assigned by my camera on the spreadsheet. In total, 3457 items were documented and photographed. During this process, I also documented my impacts on the collection. Once I completed the documentation process, I altered the storage of the collection by removing the items from the original boxes and bags in which they were stored (Fisher Price box (Figure 17a-b). I put aside most of these original boxes and bags used to store the collection, and gave them back to the family after the documentation process was complete. However, one of the bags was biodegradable and was in the process of breaking down, so I had to sweep it up and throw it away (Figure 18). I then re-boxed the collection in six “Drop Front Storage Boxes” measuring 30-1/2" X 24-1/2" X 3" (image unavailable) from Carr McLean, which I ordered specifically for the collection (Drop Front Print Boxes). These were delivered to the Legacy Gallery Downtown, where I completed this work. I believe that this alteration of the storage of the collection is quite significant because, as

aforementioned, the boxes themselves show how the collection is relational. Archival boxes are institutional – in fact, I could only obtain these boxes by ordering them to the gallery. However, these new archival boxes are now incorporated into family life. Douglas and Kathleen have found storage space for them in their basement, and jokingly refer to them as “pizza boxes” because of their size and shape (Personal communication, November 2017). Fourth, my impacts on the collection are ongoing, because it is also likely that the things that are not usually considered to be “art” by institutions (“mentions”) will possibly be removed from the collection—though these give great insight into how Douglas’ life and work intersect. I then printed out the spreadsheet containing all the information I recorded about each item, along with contact sheets of the pictures I took of the collection. I then arranged to deliver the boxes and the binder to Douglas and Kathleen’s house on September 26, 2017. But I did not simply want to give back the collection without a way to thank Douglas and Kathleen for allowing me to do this work. To introduce Douglas’ family to the project, and return the collection, I requested to make dinner for Douglas and his family at Douglas and Kathleen’s house. All of his immediate family was invited. At the dinner, there were five people, not counting myself: Douglas, Kathleen, their daughter Monique, and her children Seneca and Logan. I cooked and brought over rosemary lemon chicken and potatoes with an apple crumble for dessert. Before we sat down for dinner, I gave back the collection in boxes, and the binder containing the collection photos and spreadsheet. Douglas and Kathleen looked over the binder of photos and talked about images that spoke to them. Douglas then presented me with a feather pendant that he carved. Monique, Seneca and Logan then came over and brought a Caesar salad. Over dinner, we talked about the

project, and the family's life lived through art, and I saw all of the art that lined the walls of their home. It was a wonderful evening, and was a great way to lead into the interview process.

3.2 Public Art

In the summer of 2017, I documented Douglas' public works. I recorded the known locations of Douglas' artworks in public spaces worldwide, and created a Google map of these locations (Table 6). I then created an Excel spreadsheet of these twenty-five pieces, documenting the following information for each piece (when available/ relevant): title, type, media, location, and date. I also took photos of twenty pieces located on southern Vancouver Island (from Victoria up to and including the city of Duncan) (Table 3). I also obtained images of Doug's works, with permission, from Butchart Gardens and Glasgow Museums. I must note that following this documentation process, more of Douglas' public works have gone up, but unfortunately, I have not been able to document and photograph these works.

3.3 Good Morning Drawings

Douglas' Good Morning drawings were not included in the collection of works that I documented and photographed; however, they are such an essential part of Douglas' life that I would be remiss not to include them in the thesis – at least in part. Over the course of working together, Douglas sent me twenty-six of his Good Morning drawings on Facebook. I recorded the dates and information included in each of these images (Table 7). I also took note of the Good Morning drawings mentioned in our interviews. I did not document all of Douglas' Good Morning drawings for two reasons.

First, because an archive of this work already exists on Douglas' Facebook page. Thus, they are already easily accessible. Second, I only took note of the ones that Douglas sent to me, or that we discussed directly because these were the ones that he wanted to share with me.

3.4: Interviews

Following the dinner, I arranged times for interviews with Douglas and Kathleen. My initial plan was to interview each of Douglas and Kathleen's three children (Bear, Angela and Monique, but unfortunately I was unable to interview them. Angela lives in California, so I decided against interviewing her, as it was impractical, and I would possibly have to seek further ethics clearance. I tried to schedule interviews with Bear and Monique, but both were cancelled twice, due to scheduling conflicts. I then decided that due to both Bear and Monique being working parents and having very little free time (in addition to my own time restraints for the project), I would not pursue interviews further. However, Seneca, Douglas and Kathleen's granddaughter expressed interest in the project during our dinner. We decided to arrange an interview together. In the end, I conducted three interviews, two with Douglas and Kathleen, and one with Seneca, while Douglas was present. Following the practice of collaborative witnessing, all of these interviews were semi-structured (Adams et al. 2015:4,54-56). I had prepared questions, but the interviewees largely led the direction of the conversations, and I asked additional questions based on what they discussed—acting as a co-storyteller (Adams et al. 2015:56). Instead of sticking to a strict set of questions in our interviews, I listened and asked questions based on the stories they told me, and what they were interested in discussing. For instance, I learned a great deal about the importance of Tribal Journeys

2017, which I would not have thought to ask about in my prepared questions. The interviews were also recorded on a digital recorder, and later transcribed, and coded for themes (Table 8). I offered to show the transcripts to each of the participants, in order to get approval for the writing phase, but they declined, not from disinterest, but from trusting me to do the work well.

The first interview was with Douglas and Kathleen, and took place on October 12, 2017 at JJs Café in Brentwood Bay. This interview was mostly focused on Douglas, and lasted for 1 hour and 24 minutes. The second interview was with Douglas and Kathleen again, but this time it was focused more on Kathleen. It took place on November 1, 2017 at JJs Café in Brentwood Bay, and lasted for 1 hour and 42 minutes. The third interview was with Douglas and Kathleen's granddaughter Seneca. This interview took place on November 8, 2017, at Douglas and Kathleen's house. It lasted for 1 hour and 4 minutes. We sat at the dining room table while Douglas was carving, and Seneca was placing Christmas cards in plastic sleeves. To each of these interviews, I brought prepared questions (Appendix 1-3). However, I did not stick strictly to this script. Instead, I listened intently to Douglas, Kathleen, and Seneca, and had wide-ranging conversations by asking follow-up questions to what they brought up. Even though I did not stick to the interview scripts, the conversations did touch on each of the topics that were on my list.

3.5: Impacts on the Researcher

I would be remiss if I did not examine my own interactions with such a relational collection. Though I left marks on the collection in the form of numbers, the collection left marks on me as well. Tracing paper rubbings (Figure 19) left my fingers coated in

graphite, and I had to wash them regularly. Moving the collection around proved a challenge, as it was quite heavy. Douglas delivered the boxes to the gallery, and I met him there at the front door. When Douglas left, I brought the boxes down to the basement. Both when I brought them down, and when I brought them up to deliver the collection back to Douglas, gallery staff offered their assistance. Also, when I delivered them back to Douglas, he helped bring them from the car to his home. I was glad of the help. Also, I was notably removed from human interaction while I worked on the documentation process – as I worked in the basement of the gallery, which is not often occupied. I spent such a long time alone with this collection that Douglas’ work began to show up in my dreams. I was glad of this, because at the time of this research, I was quite distraught by a slew of terrible news stories, and by a health scare my partner went through (and has since recovered from). To have the positivity of Douglas’ work in my daily life greatly improved my mood.

Additionally, I experienced Douglas’ teaching firsthand, and created art myself. I sat in to watch Douglas teaching Andrea’s class. As part of the course, the students were tasked with drawing three images. I decided to join in on the lesson, and like Douglas, tried to reflect my own experiences through the art, while incorporating Douglas’ flow lines and Salish elements. Thus, I decided to draw things that represented my working with Douglas (Figure 20). First, I drew a camera to represent taking thousands of images of Douglas’ art. I modelled it after a Canon camera, but I replaced the name Canon with “Coast.” Second, I drew a tape recorder. I replaced the brand name Sony with “Salish.” Third, I drew a laptop, and replaced the brand name Acer with “Art.” Thus, the three images displayed together spell out “Coast Salish Art.” Through this process I

internalized just how much work goes into conceptualizing, planning, and executing Douglas' Good Morning drawings. I also realized just how difficult crescents and trigons are to draw. Of course, I am not a professional artist, so that adds a degree of difficulty to this process that Douglas would not have, but he still spends a couple of hours on his Good Morning drawings everyday. At the end of the class, the students were asked to present one of their drawings to Douglas and Kathleen. This was not required of me, as I was not a student in this class. Yet I gave them all three of my drawings because I wanted to express my appreciation for trusting me to work with them and sharing their story with me. Through this experience I also remembered how much joy it gives me to create – my main creative outlet is writing, but I also enjoy drawing, and had not done so for a while. Thirdly, I have brought Douglas' art into my own family life, as I gave cards by Douglas to my family for Christmas. My parents hung up the card I gave them on their wall, which is the image from the Christmas sale poster (Figure 21). Fourthly, I was honoured to receive a gift of Douglas' artwork, which he created for me. Douglas carved and painted a feather pendant, which Kathleen strung on a necklace (Figure 22). I was deeply touched by this, as I know that time is precious to artists, and making a gift for me would take time away from the art he could make for sale. Additionally, I acknowledge the cultural significance of feathers as gifts, and do not take this gift for granted.

Though this only gave me a brief glimpse into what it is like to live with Douglas' art, I was grateful for it. Working with Douglas and his family has altered my perception of what Salish art is and can do. I do not claim I am now an expert in Salish art – indeed, I will never be – as the only experts on Salish art are Salish artists themselves. But I understand it from a different, more personal point of view – and by understanding it

from a personal point of view, the fact that it is so personal became clear to me. I will be forever grateful for the chance to work with Douglas, Kathleen, and Seneca. I find this difficult to put into words, because it is more a feeling than something tangible. I think that this research has made me a fundamentally better person. It encouraged me to open my heart more and focus on the positive at a time in the world when many are closed off and negative. As Wilson states, “if research hasn’t changed you as a person, then you haven’t done it right” (2008:135).

Chapter 4: In Conversation

What follows is a transcript of the interviews I conducted with Douglas, Kathleen, and Seneca. This transcript combines all three separate interviews, edited for length, and arranged by themes that address the main research questions of this thesis (as noted in parentheses below). The first section (4.1 Family Story) tells the family history, and addresses how Douglas' and his family's lives are intertwined with art (Research Question 3). The second section (4.2 Art) addresses many different aspects of Douglas' art. The first subsection (4.2.1 Douglas' Artistic Inspiration, Process, and Style) covers Douglas' thoughts on tradition (Research Question 1), how Douglas' everyday experiences inspire his art (Research Question 6), and how his artistic style has changed and continues to change. The second subsection (4.2.2 Learning and Teaching) addresses Douglas' approach to learning and teaching as a lived practice (Research Question 4 and 5). Subsection three (4.2.3 Art, Family, Community) addresses how Douglas' art is central to family and community life (Research Questions 2 and 3). The points in subsection three are illustrated further in the fourth subsection (4.2.4 Sports), which uses sports as an example to show how art and life are integrated (Research Questions 2 and 6). The fifth subsection (4.2.5 Collections) addresses Douglas' personal collection of art, and archives of Coast Salish art in general (Research Questions 1 and 3). The final subsection (4.2.6 Final Thoughts) provides some overall thoughts about the family's life lived through and with art (Research Question 3).

Besides editing for length and theme, I have tried to the best of my ability to leave the participants' own voices and words unaltered. The following sections will not include

analysis or discussion, and the only references included are those to the artwork that is discussed. My own voice is limited, simply because I want the focus to be on Douglas, Kathleen, and Seneca's words. My analysis of this conversation is found in chapter five (Collection), as it is connected with the collection, and Douglas' work as a whole. All of the questions I asked in these interviews are detailed in chapter three (Methodology and Data Collection).

4.1 Family Story

Douglas (Doug) LaFortune (also known as William Horne), a Coast Salish Master Carver and Graphic Artist, was born in 1953 in Bellingham, Washington, and grew up in Duncan, British Columbia. Douglas is Coast Salish, of both Quw'utsun' (Cowichan) and Tsawout, WSÁNEĆ (Saanich) heritage. "[I] never planned on being an artist ... it was the furthest thing from my mind actually and it just happened," Douglas said. Douglas started drawing when he was a child. "When I first started I never did anything Northwest Coast, eh?" Douglas said, "I was in a foster home and I started drawing cars – hot rods and things like that just 'cause, I don't know – I liked it and I liked that people liked it and told me they liked it, eh? I liked that feeling. And I met this guy there – he was an older, like a foster brother – but he used to like to draw roses and he'd draw 'em really, really good, eh? And I really admired that." This inspired him, and when he graduated from high school he drew a picture of a rose. "I applied to go to Camosun college – like 1970 ... and I used that drawing of a rose that I did, and it got me in there, they liked it," Douglas said, "So I started going – and even then, I still didn't know about Native art – I didn't – because I'd been in foster homes and things like that so – and I didn't know anything about Coast Salish."

Kathleen (Kathy) Horne (b. March 9, 1956) is Nuu-chah-nulth. She is Douglas' wife and works alongside him, sanding his carvings. She attended residential school in Port Alberni – the only one of her siblings to do so, as she was the youngest. “I didn't hardly get to hang out with my siblings at all,” Kathleen said. In 1967, she stopped attending residential school and moved to Victoria with her mom in 1969. She then started attending S. J. Willis. It took some getting used to attending non-residential school, Kathleen said, “Getting to know how to be a regular student in a regular school was quite different – because in residential school everything you do is regulated ... shower, breakfast, you know, just a routine everyday, eh? And then you go to school in the same buildings, so but then gettin' to school on our own and stuff like that that was different, yeah – but I liked it.”

Though they attended the same high school (S. J. Willis) and saw each other around, Douglas and Kathleen did not formally meet until after Douglas graduated. Douglas and Kathleen met in 1970, at the Native Friendship Centre in Victoria (then located downtown). Kathleen describes the Friendship Centre as, “A place ... to hang out, play pool, [and] drink coffee.” They were hanging out one day when Douglas and his friend approached Kathleen, “Askin' me for cigarettes,” Kathleen said, “And I'm like, um, no I don't have any cigarettes. I didn't smoke, but I got them cigarettes, cause I knew of another friend that smoked.” At the time, Kathleen was in Grade 10, and Douglas was attending the Institute of Adult Studies in Victoria (now known as Camosun College). “I just started going there and I met Kathy and we started going out,” Douglas said. Kathleen said, “We just kind of hung out together for a while.” One day, Kathleen's cousin and Douglas' friend was leaving the Friendship Centre and asked Kathleen, “You

wanna look after my friend Doug? And I'm like 'OK!'" Kathleen said, laughing, "And we been together ever since."

One fall day, Kathleen was in trouble with her mother. "I was told I had to stay home and clean up and I was like, 'I don't want to,'" Kathleen said. Douglas was there with her at the time, and Kathleen said that he asked her, "You wanna run away?" Douglas said that Kathleen pouted and replied, "OK." So Kathleen told her cousin that she was going for a walk. Kathleen said that when they saw each other 10 years later, her cousin started laughing and said, "Long walk, Kathy." Douglas and Kathleen then hitchhiked up to Westholme to live with Douglas' aunts. "We stayed there for the longest time," Douglas said. While they were living there, Douglas went to logging school in Nanaimo. While Douglas was at school, Kathleen hung out with Douglas' aunts. "They loved Kathy," Douglas said.

Douglas worked in the logging industry until 1972, when he started studying with Simon Charlie, Coast Salish Master Carver. "I was doing a lot of jobs ... nothing I really liked or cared about," Douglas said, "I always liked art ... I love it. So one day I was looking for a job in Victoria and on my way home there was this man who carved outside of Duncan – his name was Simon Charlie – and I heard he was looking for students, so I decided to stop there and ask him if he'd teach me to carve and he did. That's how I ended up here." Kathleen was sixteen when she gave birth to Angie, Douglas and Kathleen's first child. At the time, they had moved into their own place in Duncan – a garage converted into a little home. Douglas worked with Simon in his studio while he was learning to carve, and from then on worked largely from home. While Douglas was away, Kathleen was at home with Angie. "For the first year I – I was at Simon's shop

carving and stuff – she was alone at the house,” Douglas said. Kathleen loved being a stay at home mom. “I totally enjoyed having her,” Kathleen said, referring to her first child, Angie.

Being a young mother, Kathleen wanted a little guidance and assistance. “We lived in Duncan and ... my mom lived in Victoria – so I didn’t have her support all the time,” Kathleen said. So Kathleen often relied on her landlady Maxine, who had several children of her own. “We were renting ... it was a little garage on the side of [Maxine’s] house,” Kathleen said, “I’d ... sit with her and play with Angie, and she taught me a lot.” Kathleen said that her granddaughter Seneca asked her, “‘Grandma how did you look after a baby when you were only 16, 17?’ And I said, ‘oh my God, Seneca, I can’t even imagine if [it] hadn’t been for Maxine, I said that I probably would have had ... no clue. But she helped me, supported me, taught me a lot of things.’” Douglas and Kathleen ran into Maxine in Tim Horton’s recently. “She came over and she recognized us – and I didn’t recognize her at all ‘cause she’s, well aged, you know she’s like 70 ... 80! So and she came over and we talked and I told her, and I thanked her, I said, ‘You know you taught me so much about being a mother,’” Kathleen said, laughing, “I said ‘I had no clue, and I’m thankin’ you now for helpin’ me out so much.’” Douglas added that Maxine had received one of his first carvings, and Maxine told Douglas in Tim Horton’s, “I still have your carving you gave me.”

Douglas and Kathleen had two more children, Bear Doug Jr., and Monique. The family moved around a lot while the children were growing up – sometimes to be close to family, other times to try different places out. They lived in Duncan, Chemainus, Nanaimo, Ladysmith (staying with Douglas’ mom), Chilliwack (only for a few months,

because they didn't enjoy it there), Victoria (to be close to Kathleen's mom—though she moved to a reserve near Port Renfrew soon after), and finally to Tsawout. During this time, Kathleen never felt pressured to go into the workforce, but she did want to work sometimes. She finished her high school diploma when her daughter Angie was about 2 years old. Afterwards, she worked at a restaurant for a while. "I took jobs here and there, like workin' on farm – you know, cause we were in the Fraser Valley in Chilliwack area and I went into the plant ... packing like vegetables for freezing and stuff like that," Kathleen said. After Bear was born, "I decided to go back to school again and I took an office procedure class," Kathleen said, "Then I worked in ... one of the Band offices in Victoria." When they moved out to Tsawout, "The kids were grown up, but then my daughter had her children so I helped her with her – cause she was a single mom for two little ones – so I helped her with that, and that was my bonus ... staying with the grandchildren, you know – my first grandchildren ... and it helped her cause she had to go to school and work to support her babies." "I never ever felt um like I had to go to work – it was just something that I felt like doing at the time ... and I enjoyed it for a little while and then I didn't, so I quit," Kathleen said, laughing.

Kathleen never thought about pursuing art – though she discovered she loved it when Douglas began his artistic practice. "I had never done ... art at all, really," Kathleen said, "So being introduced to the art world was a whole new thing for me – I found I loved it, you know. I loved watching people create, draw, design, [and] carve." Douglas and Kathleen have now been working together for more than four decades – since Douglas began pursuing an artistic career. "She's been working with me from day one," Douglas said, "I taught her to sand when I started carving, and she's been doing it ever

since.” “As he was learning, I was learning,” Kathleen said. Kathleen enjoyed the work. “Right from the start I did like it,” Kathleen said, “What angered me was not being able to do it properly.”

Douglas’ mother even helped Kathleen learn how to sand. “His mother ... was watchin’ me one day and I was just sanding away,” Kathleen said, “I just had a flat piece of sand paper and it was kinda awkward.” Seeing that Kathleen was trying to fit the sand paper into a tight corner, Douglas’ mother cut a smaller strip to fit the area, “And she says ‘try this’,” Kathleen said, “And I said ‘how did you know how to do that?’ and she says, ‘I just thought about it after I was watching you’.” “Then after that I used to do it all the time,” Kathleen said, “[I] Cut the ... strips into different widths, so you can get into really tiny areas – or thicker to go into ... different parts of the carving.”

When Angie was old enough to do crafts, Kathleen began doing classes with her, and started to do crafts on her own. “I taught myself how to knit,” Kathleen said, “No Native knitting at all though, just patterns from the store.” She has made different things, like a toque for Douglas, and sweaters for their children. “I made our bulldog a little sweater, cause it used to sit there and shiver when it was so cold and it was so small,” Kathleen said, laughing.

Though there are some aspects of art that Kathleen avoids—like painting. Kathleen said, “I could never paint, though – my lines were never even.” Douglas disagreed, “She could paint – she was just scared ... I always tried to convince her to paint – she didn’t want to – she was too scared of messing it up, I guess, right?” Kathleen agreed, “Mmmhmm.” Douglas replied, “But you’ve been good by now.” Though she doesn’t like painting, she went to a paint-in recently (a gift from their daughter), where

she painted a picture of a tree. “[It] actually looked like a tree with a skyline and everything, so I was impressed with myself,” Kathleen said, laughing. Douglas agreed, “You did good, it was really nice, actually.” Though she doesn’t want to hang it up in their home just yet. “I have it at home, I’m not sure about puttin’ it up to display,” Kathleen said.

Kathleen doesn’t draw much either. “But she actually did some drawings, with one of the classes that we were teachin’,” Douglas said. “Surprised myself,” Kathleen said. Douglas was teaching a class how to draw Coast Salish forms, and Kathleen joined in with the students. “They were doing whales, so I sat in and did ‘em with them,” Kathleen said. “[I] actually got it, so I was happy with that – my first whale that I ever drew,” Kathleen said, laughing, “Yeah – so [I’m] still learning.” “I’ve learned and I’ve enjoyed it, I enjoy the art – and I enjoy all kinds of artwork, not just like our own art,” Kathleen said, “I love watching people do things ... I appreciate the work that goes into things – whatever it may be ... like knitting – like weaving, like beadwork ... even cooking or singing.”

Douglas was always nervous about the kids’ safety, but Kathleen, “Let all the kids be kids,” Douglas said. “[She] let them explore and play – doin’ everything – I was more worried about them than she was,” Douglas said, “So she was braver than me, I guess.” Now that Kathleen is a grandmother, she looks back on raising her own children with wonder. “When I watch my grandchildren now I’m thinkin’ to myself how did I do this? But I had fun,” Kathleen said, “I enjoyed having my children – and I spent all my time with them when they were going to school, school trips, going to the classes and helping out whenever I could ... [I] immersed myself in them, so they could have a good life.”

“[I] took them everywhere and anywhere – to anything that we could because I wanted them to have a better life experience than I did, you know,” Kathleen said, “I really encouraged them, and did it with them, so it was fun.”

Kathleen didn't deal with her experiences of residential school until recently, as a participant in the Truth and Reconciliation Commission. “I wasn't gonna do it,” Kathleen said, thinking at the time, “I'm doin' good, I don't wanna ... allow that back into my life at all anymore, because I'd moved forward from it.” Kathleen really didn't want to talk about her experiences – she just wanted to forget about them. “But my cousin and my ... brothers encouraged me to go,” Kathleen said. Douglas added, “It was your daughter – our oldest daughter – that really convinced her,” Douglas said. “Yeah,” Kathleen agreed, “I talked with our daughter Angie ... and she says, ‘Mom, you should go for it’ ... so I did.” Encouraged by her family, she decided to go, and had a positive experience. “It was hard at first,” Kathleen said, “Just talking about things that had happened.” Though it was difficult to discuss those memories, she said that the commission's response was healing. Kathleen said that they told her she was, “Not to blame for anything that happened to you or was done to you at such a young age – you were a child, and so you can't take that responsibility on yourself.” “That really lifted me up,” Kathleen said, “Lifted it off me and I let it go – and then after that I didn't – I don't feel scared anymore.” She said that before this, “I always had a feelin' like if I said or did anything wrong – that I was gonna be in trouble, or ... I'd get judged or you know, people wouldn't like me.” But by no longer blaming herself for her experiences, she was able to gain more confidence in herself. “Some people it wasn't such a good experience to open up ... experiences that they'd had – it was too traumatic,” Kathleen said, “But you know, I think for me it was a

good thing to talk about it and get it out there and let it go ... it was healing for me.” Now she enjoys going to classes and teaching with Douglas – which would have frightened her before she let go of her trauma. Kathleen said, “Before that I wouldn’t go out in front of anybody, I wouldn’t talk to people ... I’d always just get busy doing something with the kids.” Kathleen, like Douglas, focuses on the positive. She learned positivity from the women in her family. “I learned from my mother – and mother-in-law ... you take whatever you can – take the good things – and leave the bad things away – then you won’t have, have a problem. So I learned from them how to do that, eh? So – they gave me strength ... and my daughter too ... when I needed it – so I was really blessed that way.” They also helped her to deal with her trauma from residential school.

Douglas and Kathleen’s partnership is 40 years strong. They attribute the longevity of their relationship to their mutual appreciation for each other through their offering of support, respect, and trust. “We’re friends,” Douglas said. “We’ve been through so much with family and you know, losing family members ... losing a child ourselves,” Kathleen said. Douglas and Kathleen lost a child after Angie was born, and before Monique and Bear. They stay strong by being, “True to ourselves and not being brought into different dramas,” Kathleen said, “And always just focusing on our partnership together ... it’s a marriage, it’s a friendship, it’s a partnership.” Douglas said that they also acknowledge that marriage is, “Not a perfect thing, you know, not like a *Leave it to Beaver* sorta deal ... you have your ups and downs,” Douglas said, “No life is a fairy-tale life.” It’s about being a team, Douglas said, “You’re gonna try and raise money, you’re gonna try and you know, keep your kids fed and clothed and you have to be friends through the whole thing together – you gotta do it together.” They also share

everything, Douglas said, “Sometimes I hear young people talking and they go – this is my money ... this is my bank account, this is mine – and it’s not that way, it’s ours.” They also joke with each other. “We bug each other sometimes,” Douglas said, “I give her some money, and I say – uh, you know that money I gave you – I think I gave you too much.” Kathleen laughed at this. “And the first time I said it to her, she got really mad,” Douglas said, laughing. “Oh I got so mad at him,” Kathleen said. Douglas said, “‘HERE HAVE IT,’ she says – I said ‘I was just kidding.’” Even when they get mad, they, “Just take a little breather,” Kathleen said, laughing. They both contribute to the relationship evenly, Douglas said, “She cooks and cleans ... I go do this, buy that ... it always works out evenly ... and there’s ...” Kathleen finished Douglas’ sentence, “A lot of give and take.”

They also learn from each other. “She taught me to be more compassionate and more ... understanding,” Douglas said, and that, “Bein’ a man isn’t always about who you can fight and how tough you are – it’s about, you know, bein’ there for your children and being there for your wife.” “She probably learned things from me too, so – and that’s what it’s about – teaching each other and learning and not thinking you’re knowing it all and ... you’re together in it, I guess, right?” Douglas asked. “Mmmhmm,” Kathleen agreed. Douglas grinned, “Right?” And they both laughed. “That’s too funny – yeah,” Kathleen said.

But when things got tough, neither of them walked away. “We’ve seen, in our lives, our families and friends have numerous, you know, relationships, different wives, different children, and you know, and through it all there’s always ... drama and trauma,” Kathleen said. Douglas said the secret to a long-lasting relationship is, “Not thinkin’

there's somebody better around the corner ... it's knowing what, when you have something good and appreciating it, right?" He continued, "We know a lot of people who've done that, eh? One fight and then that's it, we're through, it's over." "Oh my God, if you were gonna go on one fight, we'da been broken up ten thousand times – just kidding," Kathleen said, laughing. "Yeah," Douglas agreed. "I always tell my daughter too – I said if you're are angry, you guys, just fight about it, don't just stomp out and leave each other – I said you discuss it – if you have to fight about it, fight about it – then get over it," Kathleen said, laughing. Douglas said, "Cause it isn't only about lovin' each other – there's times in your life when we don't like each other, you know what I mean?" Kathleen laughed. "But it's not forever, it's just for the moment, you know what I mean? A lot of people do that, they break up and all the sudden they think – jeeze, I really miss that guy," Douglas said. He and Kathleen laughed. "You know what I mean? I didn't really hate him that much," Douglas said. "That's funny," Kathleen said. "But tryin' to convey that to your children – it's a whole deal – that's a part a life that's really tough, eh?" Douglas said, "Teachin' 'em – oh it's just a fight – get over it and have it out, and then get back with doing whatever you're doing, right?" "Yeah," Kathleen agreed. "We don't have all the answers, we still got a ways to go yet, right? But we done well so far," Douglas said. "Yeah, we're doing OK so far," Kathleen said, laughing.

Douglas and Kathleen have three children. The children were always involved in art – both making their own art and being around Douglas' practice. "My oldest daughter was always artistically inclined. The middle one, Monique, not so much – she did kid things that kids do. But Bear, as he got, maybe about six do you think? Or seven? Or even younger?" Douglas asked Kathleen. "Five, six – no, probably as early as four,"

Kathleen replied. “Yeah – he just started drawing and doing different things – he’s always expressed himself that way,” Douglas said. “But yeah, you’re right because he went to kindergarten and they asked him to draw a picture of himself – and he drew himself naked,” Douglas said, laughing, “And I guess the kindergarten teacher – Mrs. Blackmore was her name – I’ll always remember – she called us to school and she talked about it – but she wasn’t mad about it But she says yeah that was Bear – he was just feeling that way at the time, so he drew it you know – and she wasn’t really too excited, which was a good thing too, I think. It made him do even more good stuff.”

When Douglas started working at home, Angie, their first child was just old enough to start getting into mischief. Kathleen said, “When Douglas finished working with Simon – he started carving at home, and that’s when the incidents used to happen with Angie as a baby, crawling around and chewing on woodchips.” Kathleen tried to stop her, “I put her high chair across the door so she couldn’t, you know, go in there – hopefully,” Kathleen said, laughing. “She was so cute - she’d just dragged it out of the way and went in and I was like, ‘oh well,’” Kathleen said, laughing, “She had that determined nature and she’s never lost it.” Douglas thinks that by being exposed to all the wood chips likely made it so the kids weren’t allergic to cedar. “Back then nobody got allergies – you know that – like you know how some people are they can’t be around cedar or dust or anything like that,” Douglas said, “They all grew up with sawdust, every last one of them, my grandchildren too. No allergies, eh?” “Yeah, not one,” Kathleen said. “I guess it was like probably being exposed to it all the time,” Douglas said. “I think that’s ... what it is, cause they say nowadays that to avoid allergies, you introduce things that they may be allergic to at a young age, so ... their immune system will learn to

tolerate it – so that’s the new saying, I don’t know if it’s true or not,” Kathleen said, laughing.

When he was small, Bear would climb all over Douglas’ large carvings. “Bear was always around, like when I was carving big totem poles and stuff,” Douglas said, “Him and his cousin used to always run along the totem pole – like I did a 30 foot totem pole for Japan ... they were climbin’ on it ... running along it, playing on it, and just, you know? Being a part of it – without really you know, realizing it? And they always did that, always – Bear, mostly – but not so much Angie, she was mostly doing girl stuff, but she was drawing – she drew all the time.” When he got a little older though, Bear would use Douglas’ carving tools when Douglas wasn’t around. “I’d never realized he was interested in it at first,” Douglas said, asking Kathleen, “I dunno, did you notice before I did?” “Oh yeah ... I knew he was,” Kathleen replied. “He’d sneak down there when I’m not around,” Douglas said, “Carving.” Kathleen laughed. “I guess she knew – she never told me,” Douglas said. “Probably about four or five years old, he was – when his dad wasn’t around and he’d go in there and he’d you know, pick up knives and start drawing on the wood with pencils and stuff like that,” Kathleen said. “She has a picture of Bear when he was like ... about seven years old, or eight years old, and he’s carving,” Douglas said, “Has a pencil in his ear and carving like this. Eh? You took that picture?” “Mmm, I must’ve, yeah,” Kathleen replied. “He had the pen in his ear and he had the little carving knife – just like his dad would be hey?” Kathleen said, “He was quite small.”

Douglas was afraid that the children would hurt themselves if they used his tools, but they never did. “I didn’t like him messing around with my knives – I was scared he’d get cut, eh? Like I said, I was always the scared one – she just let him do it – well I know

she ... let him do it, but kinda let him have a little bit of leeway, right?” “Mmmhmm,” Kathleen replied. “I didn’t like him touching my tools, cause they were too sharp, eh? But all my kids, they touch ‘em and nothing happens to ‘em so, knock on wood,” Douglas said.

In 1986, Douglas was working in Duncan. “I was doing some totem poles for the City of Totems,” Douglas said. Kathleen would take all the kids (Bear was 4, Monique was 7 or 8, and Angie was 14 at the time) on the train to see him. “The train used to run then from Victoria – you could get on the train and get off in Duncan and that’s pretty much where you were carving – at the, near the train station in Duncan,” Kathleen said, “Yeah, and it was fun. So I’d take the kids and go up there when he was carving up there and spend the day and then come back on the evening train.” It was then that Bear created and sold his first carving. “I think Bear started basically about when he was four ... practicing and doing different things, and actually remember that lady at the restaurant in Duncan, she bought his first little – teeny little carving,” Kathleen said, “And it had a Thunderbird on it – and I think a whale – but I can’t remember for sure – but she – he was just showing it to her and she says, ‘Can I buy that?’ And he was so little and he was so happy.” Douglas asked, “Was that that tearoom we used to go to?” “Yeah, the tea room – they were such nice people,” Kathleen said.

The children were always excited when Douglas went to sell his art, “I’d do carvings all week long, then on a Friday ... I used to sell carvings down at the Museum, eh? And the gift shop there – we lived up-Island for a while and we’d load up and my kids would say, ‘Dad’s going to sell, yeah! I can’t wait!’” Douglas said, “Cause you know we’d go sell carvings and stay in a motel and go shopping and go to movies and

they loved that and they always looked forward to it, eh? And that was ... what they always used to say – ‘Dad’s going to sell!’” “Yeah,” Kathleen said, laughing.

“Sometimes we’d go to Vancouver,” Douglas said. “Yeah, that was huge,” Kathleen said.

Douglas said, “And they loved it, eh? Big day, big payday for them yeah they loved it.”

“We used to go to a place called the Planetarium,” Douglas said, “Where else? Gastown – I think that’s about it, eh?” “Yeah, there was Planetarium and Gastown – Hill’s Indian Crafts in Gastown,” Kathleen replied.

The kids took art courses growing up, Douglas said, “Just the normal ones in school you take, sorta thing. But Bear always did his with a flair, sort of different things, yeah.” “Angie took art courses through school, and she got a couple awards for her achievements – and so did Bear,” Kathleen said, “And Monique was more inclined to do like, home economic things and stuff like that eh? She kind of was off doing her own thing all the time and but Bear and Angie were the ones that took the art classes and they all got achievement awards – so it was pretty good.” Monique was more interested in writing. “She was always good at that,” Kathleen said, “And now her daughter’s the same – our granddaughter Seneca – she has both art and writing – she does both – she loves both.”

Douglas now works with his son, Bear, who is a professional artist – he is the only child that chose to do art professionally, but all of his children are good artists, Douglas said. Angie does art occasionally, but Monique does not. Douglas said, “All my kids are good artists – Angie’s really good – but she chooses not to do it – Monique’s good too but she doesn’t wanna have nothin’ to do with – she just – not interested in it – it’s funny.” “But Bear was the one that chose it professionally,” Douglas said. Now he

works with his son. “You don’t always get to work with your son,” Douglas said, “ I love it”. “Oh yeah, it’s so nice,” Kathleen said.

Now Douglas and Kathleen’s grandchildren are growing up with art as well. Sometimes this is to Douglas’ disadvantage, because he has to hide his fancy drawing pens from them. “You have to hide those,” Douglas said. “I buy ‘em felt pens and pencil crayons but they always want to use mine.” “Yeah, yours are always better,” Kathleen said. “They burn theirs out right away,” Douglas said. For the most part, the grandchildren live close by, and some were even were raised in Douglas and Kathleen’s house - including Seneca. Seneca was born on June 14, 1998, and is of Coast Salish and Mohawk heritage. Her mother is Douglas and Kathleen’s youngest daughter, Monique. Kathleen spoke about their granddaughter. “Her and I are very – we’re very close ... we’ve had her with us right from birth cause her mom and dad separated after she was born, so we had the privilege of pretty much raisin’ her till you know, her mom got on her feet,” Kathleen said. “Her and her brother,” Douglas added, referring to Logan. “We’re really blessed that way with our grandchildren cause ... you talk to other grandparents and they say they rarely see their grandchildren,” Kathleen said, “I couldn’t even imagine – I said if I didn’t see one or another of our grandchildren every day ... I’d be sad, like, I’d miss them that much.” Though their grandson Cougar is currently away at University in Albany, New York, he plans to come back and maybe pursue art.

Seneca appreciates the role that art has played in her life. “I grew up in this house, so I was born here, and I grew up watching my grandfather draw and paint and carve,” Seneca said. She also tried her hand at art. “I used to try to take knives and stuff and just try to ... carve or just draw. I remember practicing a little bit of the shapes – I was never

really into Coast Salish artwork – myself ... I'm in two different kinds of styles," Seneca said, referring to her dual heritage of Salish and Mohawk. Because she was around her grandfather's art growing up, she has an innate sense about Salish art, "I admire it and I can tell like, what's quality and what's real when I go out into Victoria and I see galleries – I can like totally just like distinctly know ... what's my Uncle Bear's artwork and what's my grandfather's," Seneca said. She gave an example of this: "I was just at the Saan Pen hospital, I was driving by on the bus, and there's four totem poles, and I can clearly see which one is my grandfather's over who else it had been like carving the others – it's just so cool," Seneca said (Figure 8). "It's something I never even realized, cause it's so a part of my life that I don't even think about it," Seneca said, "It's just so natural to me ... it's always been there." Seneca said that when people learn that Douglas is her grandfather they say, "'Oh my god, that's amazing! Like it's so spectacular!' – I'm just like well ... it's just so normal to me that I just think that he's my friend and my grandpa and we just hang out and spend time together and laugh." "It's just so just like second nature to me, I guess you could say – it's just there – it's lucky though," Seneca said.

Douglas' whole family is involved in art in some capacity or another, either making art, or being around it. "I think that bein' involved in the art world has been great for our family," Kathleen said, "Our whole family's involved in it, not just the two of us ... and they chose at their time when they decided what they were gonna do." "All my brothers carve, Douglas said, "They're all artists." "I'm the oldest," Douglas said, and he was the first of his brothers to become an artist. "And my brother Francis kinda went into it the same time," Douglas said, "Well if I hadn't done it none of 'em I don't think would

be doing it – but when they all started, they all started the old-fashioned way – as kinda like a apprentice? [sic] They did – they sanded all the carvings ... and they hated it actually.” “Nephews,” Kathleen added. “Yeah, I have nephews that do it,” Douglas said. “Angie does it off and on ... and Monique doesn’t,” Kathleen said. “And Bear is totally involved in it – and our grandson [Cougar] – who’s away – he said he wants to come home and do carving too, you know? Whether that happens or not, that’s up to him.”

Douglas’ mother, Georgina Harry, was also an artist. “I remember as a little kid – I asked her to draw something for me,” Douglas said, “And she drew a, like a man or something – and I always thought it was really nice, and I really liked it. Probably stayed with me for a long time.” Georgina was a knitter, and Douglas and Kathleen still have her graph paper designs. “All of our knitters and weavers, they did their own graph designs, eh?” Kathleen said, “Each personal sweater ... vest, hat, they designed themselves with graph paper – they didn’t take it out of a book or anything like that, eh? And I can imagine – and that’s such an art form in itself cause they took it from the raw wool, cleaning it, teasing it, carding it, spinning it, and preparing it and then doing the graph paper ... I remember watching her, she’d have her paper and she’d just be, you know, doing her designs on there and then she’d create a sweater or a vest or whatever – beautiful work – and I think that’s probably where you got your artistic talent from was your mom.”

As aforementioned, Kathleen and Bear both work with Douglas. Other family members, like Seneca, help out when they can. As we were talking, Seneca was placing Christmas cards into plastic sleeves. “Once in a while I will help do the cards or ... sometimes it’ll be prints that we need to sleeve,” Seneca said, “My grandma I think has like arthritis in her hands so – I should help more with this ... I have free time – I can do this.”

4.2 Art

4.2.1 Douglas' Artistic Inspiration, Process, and Style

“I think for the first two years of being married, we didn’t do any Native art,” Douglas said, “We had never even thought about it ... because we were out of the loop with our own culture.” It has been a journey for Douglas to explore his culture through his art. “Now we’re teaching classes about it – it’s crazy,” Douglas said. Douglas started his artistic career working in a Northern style. “When I first started I was heavily influenced by the Northern styles – Tony Hunt, people like that, because they were around all the time when I was doing it – and I just liked their style of work, right?” Douglas said, “But I did it in my own way, I didn’t really copy and stuff – I did, added my flair to it, you know what I mean? But I used to [do] designs which really weren’t Coast Salish, they were more Kwagiulth.” But getting to know a fellow Salish artist encouraged him to try this style. “But then I started – I knew Charles, eh? And he was really strictly Coast Salish – Charles Elliot? And as I got to know him and stuff I kinda – I just liked that aspect of really going back to my roots, Coast Salish roots, right? So I’ve started doing the same style of carving but adding Coast Salish designs,” Douglas said. Integrating Coast Salish elements into his work has been a smooth transition for Douglas. “I enjoy it,” Douglas said, “It feels more ... normal, more easy, easy to do – and now I’m starting to really incorporate all things so that they fit ... properly, you know what I mean? Designs and figures that I do and things like that and yet I’ve always wanted to do designs and carvings and things like, people would look at ‘em and know what they were – you know what I mean? Things that I liked.”

Throughout his artistic life, regardless of styles, Douglas has focused on subject matter that is close to his personal life. “I didn’t do too many stories and many things like that – I just did things I seen or heard about,” Douglas said, “‘Cause I didn’t really wanna copy anybody’s style – I wanted it to be mine and mine alone, right?” Inspiration for the subject matter in Douglas’ art often comes from his experiences and surroundings. “It’s hard to explain, because it’s a feeling that you have,” Douglas said, “When I sit down in the morning – I draw the good morning thing ... and sometimes I look out the window and we have a hummingbird feeder and there’s a hummingbird there, I’ll go with that – another time I looked – there’s a big tree in the background, down by my neighbour’s place, a big tall fir tree and there’s an eagle or a heron sittin’ there sometimes, things like that.”

Douglas started his Good Morning or Coffee drawings – that is, drawing something first thing in the morning, then posting it to Facebook – over three years ago (in 2015). One of his first Good Morning drawings – an image of a bear – hangs up in JJ’s Café in Brentwood Bay (Figure 23). “Lady’s really nice to me so I just did ... something for her coffee shop,” Douglas said, “And I put it on Facebook and people liked it – they were impressed by it, and I just started doing it – cause people looked forward to it – people talk about it and [it] just makes people happy, so I enjoy doing it – and I try to do, I try not to do too many negative things unless something really bad happened, you know what I mean? Different events at the time – you know like the hurricanes and things like that.” Douglas said, “When Muhammed Ali passed away – different things like that – Tom Petty was the latest one, right? Things that are – people know and that are eventful – it’s more you know, for older people like us.” Douglas only draws political

subjects sometimes. “When Trump came in I did one,” Douglas said, “The elephant and ... donkey.” (Figure 26) He tries to appeal to what his family will like. “I try to find, you know, something that my grandchildren will like, and people in general,” Douglas said. Not only is he reflecting his everyday experiences through these good morning drawings, but also the daily practice of drawing improves his art. Douglas said, “But the funny thing is, you know what, when I’m doing all these things, I think it’s making my drawing better – cause I’m doing it every day, right?”

Even though he has now been a professional artist for over forty years, Douglas’ style is still changing, due in no small part to his good morning drawings. “Now as I’ve started drawing these good morning designs and stuff, I do what I wanna do – I use different colours, I use different figures and different expressions,” Douglas said, “And I just realized ... how much I was doing for the galleries and stores and not for myself. You know, you, when you do stuff, you wanna make a mistake – you don’t wanna do this, you want everything even, and you know you’re selling to a gallery – but I, as I come to do this I realized that the – our people, who were originally doing this stuff ... they weren’t doing it to satisfy anybody but themselves – they were doing what they felt was, you know, their expression – now that I’m doing these good morning drawings – I can do whatever I want, eh? If I want, and how I want – elephants, gorillas – anything, you know what I mean? I enjoy it – I just [do] shapes I like, forms I like, it’s usually about flowing lines and shapes and things that I really like.” For example, Douglas points to the work he has done at Saanich Peninsula Hospital. “In the hospital over here they asked me to do some panels for the palliative care – where people are passing on,” Douglas said, “I wanted to use bright colours, so people if their time’s coming – I wanted

‘em to see good things that make ‘em feel better and stuff like that.” “I musta did about six or seven? One was for the room – you know where the room, where their time is coming?” Douglas said, “So I did a series of angels in the one room.” “And feathers,” Kathleen added. “Yeah, and feathers ... the reason I use feathers is because a lot of times – and I don’t know where I learned it – but if an angel’s been there, there’s a feather, you know what I mean? Left behind or something? You know, for company or something like that, right? Say there was an angel watching out for you,” Douglas said, “And I used really ... gentle colours – pink, some light blues and stuff like that – and in the other room, I used more brighter colours, like greens and things like that.” Kathleen asked, “Hummingbirds, right?” “Yeah, hummingbirds,” Douglas replied. “Hummingbirds – it’s a garden room, yeah – they have a rose garden there,” Kathleen said. Douglas compares this work to the panels he made a few years ago. “In the Royal Jubilee Hospital, I hadn’t made that transition from – more compassionate stuff – I was a little bit more traditional at the Royal Jubilee – it’s called the healing room,” Douglas said, “And if you go look at that, and if you get a chance to look at the ones at Saanichton ... you’ll see a big difference, in the idea of them ... those ones there are more – not quite traditional, but more ... Native art.” (Figure 13) Douglas said that even the totem pole outside of Saanichton Peninsula (Figure 8) is different from the panels inside (Image unavailable), “You’ll see the switch ... even from the totem pole – totem pole’s different – but if you go inside and look at those ones – there’s a change.” “Transition,” Kathleen said. “Yeah transition,” Douglas agreed, “And it happened in the last, what?” Kathleen answered, “Couple years?” “Couple years, yeah,” Douglas said, “Well since I been doing these drawings – it’s almost two years now, I think – and it opened a lot of different doors for

me – like doing these drawings – because I get to do anything I want – there’s no restrictions on colours or forms.” “That you enjoy, yeah,” Kathleen said. “Yeah – or feelings I’m trying to express,” Douglas said.

Douglas is inspired by many other Indigenous artists that push boundaries and challenge expectations of what Indigenous art is and can be. “You know who I’m really impressed by? He has a big influence on me ... Rande Cook ... he’s Kwagiulth, but he’s stepped away from all this, you know if you’ve noticed most Kwagiulth artists, they do all the same thing now – Wild Woman masks, things like that – but he’s went another step and he’s doing more ... contemporary – you know what I mean? I like his work – same with the Marston boys – they’re the same way too – contemporary – Moy ... Sutherland – he’s the same way – he’s very contemporary Nuuchahnulth. And Carey Newman – he’s a younger developing, his artwork is just completely off the hook – he did that blanket, you know the blanket for the residential schools ... And that is a form of art, it’s completely off the [wall] – that’s pretty cool, I think – stuff I wouldn’t think of, you know what I mean – I’m old-school.” Though Douglas is beginning to experiment more, citing his new bronze at Uptown Mall, which he was inspired to create following the exhibit *Out of the Frame* (University of Victoria, Legacy Gallery Downtown 2016). “Well ... actually the ... bronze that they’re unveiling in November – that’s completely off the [wall] you won’t see stuff like that too often ... I got it from that show, *Out of the Frame*, right? I was thinking out of the box – just wanted to do something different, you know?” As for what is next, Douglas doesn’t quite know yet. “I wanna do something before my time is up – monumental – and I just don’t know what it is, I haven’t decided yet,” Douglas said, “Usually I do things that come to me, you know what I mean? Just,

you get a – what do they call it? Epiphany or something like that? But it hasn't really come to me ... maybe I been thinking about it too hard, you know what I mean? You gotta – 'cause I don't want it to be like anything else, you know? I want it to be different – and maybe this bronze that I'm doing is a step towards that direction – of my work evolving – I guess that really is a big step for it evolving. Cause the one down the other end is more – you know the heron and that – is more traditional/contemporary sorta thing and then a just completely left turn up at the top of the Uptown. Before when I did stuff – I couldn't do anything different – like this stuff because people would – some people can do that and get away with it, right? I couldn't do it, people would say – well why did you do that, nobody's gonna wanna buy that.” “Yeah, exactly,” Kathleen said. “Now I don't have to answer to anybody – I can do what I want. I been having a couple of things on my mind – residential school thing – but I don't wanna do something the same as everybody – I wanna do something [that] has a lot of feeling and emotions – that people who lived it and done it will understand it, you know what I mean? And the same with [the] missing women thing, you know – her sister [Kathleen's] is one of the missing women – I wanna do something [that] ... means a lot ... It's not about the money – It's about just getting the message out – just finding the right way to express it,” Douglas said. “That'll be awesome – that one that you did ... that was on display there at the gallery – I loved that curtain – that was an awesome one,” Kathleen said. “I forgot about that, yeah – and that was yeah, it's gone, and that was the whole idea – cause our nephew went missing and he was gone like that,” Douglas said, referring to the temporary installation of the piece, “And the same with the missing women ... in her case they don't know – you know what I mean – they don't know if she's alive or no – it's a terrible

feeling – I know, I feel for her, her sister’s daughters – not knowing has really affected them – it’s something you can’t hide away from – get away from – so you need – I wanna find them – and I think I did, maybe I did find it in that one piece that goes in that show.” “It was beautiful,” Kathleen said.

Even though Douglas continues to try new things with his artwork, Kathleen said that the underlying style of his work has remained the same. She looked at the pictures in the collection and realized that, “Even way back on his first sketches and drawings, I seen them lines – I seen the flow of the lines,” Kathleen said. “Those are still there – he’s just developed them to a different level,” Kathleen said, “But I can recognize his formline just, you know, just by looking at it and the lines – I’ve always loved the way he could create that flow – a connection I guess you could say – I always loved that I always appreciated that about his artwork.” Another aspect that has not changed, is the positivity seen throughout his artwork. Douglas infuses his work with positivity, to counterbalance negative things in his own past, and in general. “I’ve always tried to dwell on the positive, you know, cause you see enough negative stuff,” Douglas said, “I still do that today, actually. Always want to think of the good side of things. You know ... when you’re a child you hear about – our lives were different than yours – we hear about negative things all the time, you know? ‘Cause that’s the way older people were back then – they never told you how good you were or anything like that ... So when I started doing my work I tried, I guess thinking about my children, [to] express good and happy thoughts.” “Positive,” Kathleen said. “I think they must’ve noticed it, eh? Cause they’re really nice people nowadays,” Douglas said. And the positivity in Douglas’ work also comes from his children and grandchildren. “Seeing my grandchildren – seeing my

children happy – that’s what it was all based on, right? My children’s happiness. And always looking out for them, always thinking about them,” Douglas said, “So when I do my drawings I think, you know, they’re going to see it and I want them to be happy, you know when they see it – I want them to feel good.” Douglas learned positivity and family values from watching television when he was growing up. “I used to watch shows like *Leave it to Beaver* and things like that and they had a lot of those positive things on there,” Douglas said, “I was talking to Kathy about it and I was thinkin’ a lot of those things had a positive outlook or positive storyline, you know? And I used to watch those – all those old shows and a lot of them are like that, eh? That’s probably where I got my family values, cause they were always like kinda – be respectful, be nice and you can’t steal and you can’t do this – although I did some of those things, but I was learning.” Everyone laughed at this. Kathleen added, laughing, “You have to try it!”

4.2.2 Everydayness

A key aspect of art in Indigenous cultures was and is its everydayness. “Our ancestors and that didn’t really view it as art maybe,” Kathleen said, “It was just a everyday part of life.” “Yeah – it’s true, yeah,” Douglas said. “The canoes – the feast dishes were our own personal dishes – and spoons and paddles and mats and clothing,” Kathleen said, “It was all part of our lives. It wasn’t something that we just created for...” “Fun,” Douglas added. “Yeah,” Kathleen agreed, laughing. Just like his ancestors before him, Douglas reflects his daily experiences through his art. “I think all carvers in time did that you know, all the artists, you know, it’s what was going on in our lives at the time, right? And some people, Northern tribes really like to keep that tradition of their grandfathers and fathers, so maybe I’m starting a tradition with my children, you know

what I mean? By doing what I like and things I see – and who knows what it’s going to be for them?” Douglas said, “We never dreamed of cellphones when we were [younger] you know, closest things the same was like, on Star Trek.” “That’s true, yeah,” Kathleen said. “And maybe I’ll do a cellphone, I never thought about that,” Douglas said, “It is a huge part of our lives – I like to think of things to do, different things.”

Douglas depicts places in his art because they are important in everyday life. “The things that I do in the background are supposed to be like the islands you see out here – the Gulf Islands,” Douglas said, and he includes them “To say that we’re from Tsawout – cause you can see the Gulf Islands – that’s what it represents.” He also draws Mount Provost. “There is one mountain that I really like to see – Mount Provost in Duncan,” Douglas said, “I like that place, it’s always been in my life – since I was a baby, eh? So I really like that – it’s always been a part of our lives.” Kathleen added, “Mountains ... they’re so much a part of our lives – being here – there’s rivers that you see everyday.”

Their granddaughter Seneca said that art and everyday life are integrated. “It’s so normal to me – it’s so an everyday thing – it’s just around me so much that it’s not something that is foreign at all,” Seneca said. She looked around the house, “It’s like a museum,” Seneca said, referring all the art on the walls. “It’s always been there for me ... that’s why the absence of it is so extreme almost,” Seneca said, “Cause it’s always been around and in my bedroom too, if you could see all the artwork and it’s all gifts, which is so special because my bedroom is filled with gifts from – whether it’s prints, paintings ... I have a small paddle as a decoration – I have just carvings ... and like little jewellery boxes and pendants – it’s all from my grandfather – and it’s all from my Uncle Bear – it’s just always there for me – it’s gifts and it’s medicine – if it’s cedar and it’s a gift it’s

medicine to you – that’s like something you treasure – it’s a very special thing ... I took it for granted until I moved to Calgary and Montreal – cause then I came home and when I started receiving these gifts I was like, wow like this is important to me – how did I not see how important this was to me – because it was always there and you never know what you have until it’s gone – so when it was gone I was like lacking like this all of this medicine – cedar especially.”

4.2.3 Learning and Teaching

Douglas started his artistic training at the Institute for Adult Studies in 1970. At the time, Douglas said, “I still hadn’t developed the sense of Northwest Coast art – but they showed me a lot of different ways to draw and ... it had a lot to do with the way I [do] my artwork today.” In 1972, Douglas started studying with Coast Salish Master Carver Simon Charlie. “I started learning about Coast Salish and different things like that, eh? Learning how to apply it,” Douglas said, “He didn’t take a carving and tell me to do that carving – he’d ask me what I’m doing – said I’m going to be doing a mask – he’d say ‘OK’ – and if I asked him how do you do something, he’d show me – but he let me develop my own style – that’s what I do to students I teach today.” Douglas’ teaching method also applied to his own son. “Bear – you know I show him once if he asks me – he doesn’t ask me anymore, and he never really asked me,” Douglas said, “He asked me to help him with a totem pole once – and I carved one, I used a chainsaw to shape out one side for him – and I let him do the rest and he’s been doing it on his own ever since – in fact he does a lot of chainsaw work for me, eh? So – all the signs that are in Saanichton here – him and I have done, eh? Together, so – he does all the lettering on all the signs cause I hate doing that kinda stuff – but he likes it, eh?”

Douglas related his learning and teaching methodology to how his ancestors learned their language: “When they learned the language a long time ago ... you’d listen and you’d say the same thing as ... they were sayin’ – or they’d say something to you, Douglas said, “It’s like the way ... Bear learned to carve – I never really directly taught him – you lived it – I guess that’s the word right? Lived it – you lived it.” “Yeah exactly, you lived it – you didn’t learn it, it was just natural to you,” Kathleen said, “You grew up and you learn – you know, that’s your life.” “Big difference – bein’ taught and living it – it’s just you live it, you do it everyday,” Douglas said, “Bear learnin’ to carve, he just lived it, he just watched me and does it all the time, like, when we do carvings ... I’d draw something on the piece of wood that I want him to help me out with and – I don’t even have to tell him how to do it – he knows just what to do, eh? Sometimes I go over it and trim it up, clean it up a bit, but I guess that’s the way it is – living it, so it’s a big difference.”

Yet Douglas’ teaching is not restricted to art. Seneca has learned, and continues to learn, from Douglas in many ways, every day. “My grandfather was here for me more than ... my real father was because I lived here with him and my father lives far – he’s always far, worked far away – so my grandpa was like a teacher in a way that you don’t think of because it’s always an everyday thing, but he taught me like the importance of family and including everyone,” Seneca said, “I think he’s just always encouraged me to try Native art or to try working with the shapes and I would try and it’s still something that I love ... I mean if I put my mind to it or kept working or drawing more, I know I could ... but my grandfather’s just – I don’t know – he’s taught me everything in all kinds of different ways, like so many things, when I was going through hard times – I

could always come here and talk to them or just stay here with them for like the support and the encouragement cause they've always been encouraging with whatever it is that I wanna do – even outside of artwork.”

Now Douglas is starting to teach even more, in classroom settings. Douglas' method for teaching classes is much the same as teaching one-on-one. “I just play it by ear ‘cause I don't really know what they're interested in and ... for me it's about them and what they wanna learn,” Douglas said. He is surprised but grateful to have the opportunity to talk about his art. “Now I'm goin' to a ... totally different aspect of my artistic life, eh? This whole thing it really basically it all started from doing those good morning drawings – it's funny, eh? How that works, huh? I guess it's because I enjoy doing it, eh? Enjoy just bein' different – it's good things ... I'm ready for it, I guess, you know? I enjoy it,” Douglas said, “It's funny, you know, a few years ago – I dunno, maybe ten years ago – thinkin' what will I do? I'm not gonna be able to carve all my life. Cause I'm getting up there – it's hard, getting harder to do, eh? What can I do? Then I was thinkin' well maybe speak – talk about things that happened to us, and things we done - and then it starts happening – it's crazy.”

Kathleen teaches alongside Douglas. “I didn't know ... I'd be doing it too,” Kathleen said, laughing, “It's fun.” “Now she's a teacher,” Douglas said. She stresses that they only discuss things that they have personally experienced. “Yeah, I don't think it's so much as a teaching – I think it's just sharing,” Kathleen said, “Sharing experiences ... I don't speak of things that I haven't done ... I just talk about life experiences I've had, and the things that I do – I don't try to say like ‘oh, this about baskets,’ or ‘this about that,’ you know – I just talk about carvings and um what we do with it.” “Cedar,”

Douglas said. “Cedar, yeah, rather than ... things that I’m not so knowledgeable about,” Kathleen said. Douglas added, “And you know, that’s always important when you’re ...” “Honest,” Kathleen said, laughing, “I’ve always been honest.” “Sincerity, yeah,” Douglas said, “Not trying to pretend you know something that you don’t know anything about, right? People will know right away if you’re not.” “You have to be sincere,” Kathleen said. “Yeah sincerity’s important – so she’s very sincere – talks about Cedar – they love it when she talks about cedar,” Douglas said, “And I’ve never thought about that aspect of it, and I, when I carve, I just – it’s wood, you know what I mean? Kathy started talking about it – and [people were] pretty amazed about all the things that could be done with cedar, you know what I mean? Cedar bark – make rope, make clothes, you could make everything.” “Build houses, longhouses, yeah,” Kathleen said. “She shows it, and she talks about it, yeah – and people are really amazed about it,” Douglas said. “Well that’s why it’s called our tree of life, because we – it’s our strength, our everything, our lives – we use like even the ... branches, we use for medicine, brushing off, taking anything bad,” Kathleen said. “Tea, yeah,” Douglas said. “Make tea – make clothes, baskets, canoes, totem poles, masks, bowls,” Kathleen said, laughing.

4.2.4 Family and Community

Family is central to not only Douglas’ work, he said, but all Indigenous art. “I think all art – be it Coast Salish or Kwagiulth or Tsimshian or Tlingit or any of that art is – a lot of it is based on family,” Douglas said, “They have potlatches and they do masks for family and things like that.” “Blankets, poles,” Kathleen added. “All Native people – that’s what I was thinking when I did the carvings at UVic – cause all our, all our Native people are based on family,” Douglas said, “There isn’t too many that don’t have family

that they believe in or believe in them you know – I think that is the basis of most any Nation’s art” (Figure 14).

Seneca describes how family is an integral part of Douglas’ work. “My favourite part about my grandfather’s artwork is that he incorporates our family into it,” Seneca said. Douglas’ Good Morning drawings often include her and her family. “My favourite one is one of me and my cousin Dora,” Seneca said, “I was helping her with breakfast.” Douglas drew them together as two birds (Figure 24). “Me the hawk and my wing was out like this – and she was this baby owl right here underneath my wing, like I was protecting her,” Seneca said, “It’s just nice to see that he can draw us and think through art and like he can draw us as animals throughout his artwork.”

This is a theme carried throughout Douglas’ work – representing family through animals. “He calls me Two Hawks, ‘cause when I was at this window when I was small I was looking out at the window, I was like two I think staring out in the sky like watching something – so he came to go check on me to see what it was, and I was watching two hawks flying in the sky and like he started calling me that ever since – and so ever since I’ve been getting gifts like for birthdays and Christmas of two hawks like in artwork – like whether it’s like pendants, like necklaces or like prints – and just little things like that – ever since I could remember – art boxes,” Seneca said, “Even my paddle, for tribal journeys was two hawks on my paddle – he carved into that for me he asked me what I’d wanted on there – everyone was doing things like whales or bears ... and I was like, ‘no I want my name on there’ – and he put two hawks ... that was special to me, and a lot of our gifts are like that – my older brother Cougar – my grandfather will put Cougar, like the animal into his artwork – or Two Bears is my little brother and he incorporates that in

his artwork from my little brother.” “Bear got his name when he was a baby,” Douglas said, when they went to the zoo. “Used to be a zoo up in Duncan – there was like tons of bears in there, it was like at least ten baby bears in there and he was a little baby on the bottle and there was a bear cub in there screamin’ and squawking and Bear was doing the same thing, so I said you sound just like that little bear, so we started calling him little Bear after that,” Douglas said. Seneca asked, “Little Bear? Did you call him Douglas at first?” “No,” Douglas replied, “I forget what we called him – cause he was like, I mean you know he was a – had a bottle and everything.” Seneca’s brother Logan is named Two Bears, because Logan is like her uncle Bear. “When they get together they’re like bumpin’ heads all the time – he’s like the second Bear,” Douglas said. “So he’s that second Bear,” Seneca said, laughing, then asked, “There is no big Hawk though hey?” “No,” Douglas replied. “I’m just original,” Seneca said, “But there’s Baby Hawk.” “Little Hawk, Baby Hawk, yeah,” Douglas said. “Yeah – Georgy and Avery,” Seneca said, “And then there’s Dora, Little Owl, Baby Owl.”

Douglas’ artwork has also been a key part of significant family events. “On my mom’s wedding there was a design he did for the wedding which was all of our hands and ... our hands were like a Salish design and we were all like had hand on hand all together, the family – whether it was like my step-dad with the big man hand and then my mother’s small hand and the kids – the three kids – it was really cool ... it was special.” (Figure 25a-b) Douglas’ drawing was used in the wedding album. Seneca said, “Whoever we had make it for us – the photography, put in all of my grandfather’s ... symbol[s] for all of us – it was really cool – it was special.” It was also used on the invitations, and during the wedding day. “It was the invitation ... and it was also – we put it on this big

... tablecloth – so it was sitting on the front tablecloth of the whole wedding.” It was also hanging up in Douglas and Kathleen’s home. “It’s up here look,” Seneca said, pointing to a picture on the wall. It was also on the wedding clothing. “All the designs on the men’s vests were that as well – and my mom – had like a dress too ... for the ... reception – I think his designs are also on the black dress she wore for that.”

Douglas’ art is not only an integral part of their family life, but also part of the community as well, Seneca said, “Like with the Elders’ Gathering and Tribal Journeys – there’s so much of his artwork has contributed to all of these events – which is so cool to say that that’s my grandpa – and my grandma helping of course, always.” For example, Douglas contributed art to Tribal Journeys – a two-week canoe journey that involved his community and his family. “When you’re coming into each village you represent your community as you’re coming in, you ask to come to shore – and then you gift your host – so Douglas donated all of his artwork for gifting to all these communities,” Kathleen said, “So it was awesome.” “Our whole family was like active in planning it for a ... long time,” Seneca said, “It took a few months of planning – and the main goal of the summer, well for the tribal days, was healing – that was like our main focus – we had two ... recovering alcoholic addicts that I know of on our canoe and we had a lot of my siblings and friends and family who were – just wanted to participate in something that was like special and healing and it was ... a drug and alcohol free event, and it’s a total commitment cause you’re there for almost two weeks – two full weeks straight ... day and night, like if you’re not paddling you’re setting up and taking down camp or you’re dancing and singing, so you’re always busy and you’re always communicating and you’re like networking with all kinds of different cultures.” This preparation included

artwork by all of the family members. “We had to make cedar ... headbands for everyone’s regalia and I was ... teaching the girls how to do cedar roses ... for decorations for our headbands and for just gifts,” Seneca said, “We were cedar weaving ... and doing what we could to make regalia – whether it was small or big – just so we could have like a little bit ... for the protocol – we learned a little bit of wool weaving.” Douglas also led a workshop about paddle making, so people could learn to make their own paddles. “My grandfather helped by making all of our paddles and designing them and he didn’t carve everyone’s ... sometimes he would make like an outline and we could just paint what was on the paddle – which was really cool too,” Seneca said. Though participation was encouraged, Douglas would never force anyone to make art. “All my grandchildren and everybody else,” Douglas said, “They were all just into it, every last one – ‘cept my grandson, he did one day, was it two days?” “Two days he did the paddle workshop with us,” Kathleen said, “Our grandson – he says – ‘You know what grandma?’ ... I said ‘What, grandson?’ ‘Um – I’m kind of over paddles now,’ ‘Ok – I did my paddle and it was fun and everything but, I’m kind of over doing paddles – I’m not going to do it anymore,’ he says.” Everyone laughed at this. “Why I just started smiling at him ... ‘Well you did it,’ I said, ‘That’s a good thing,’” Kathleen said, laughing. Yet it was another form of Douglas’ artwork that inspired Logan to try a different artistic pursuit during Tribal Journeys. “My grandfather had probably like two or three drums he’d gifted to us ... for artwork – so we had them all like as decorations on our walls and we finally got to put them to use after like probably up to ten years,” Seneca said, “So it was really nice to be able to use them – and I think my brother recently used one again at my grandfather’s unveiling of a welcome post ... that’s funny ‘cause like I never thought

we'd put any of those drums to use ... in my mind I'm like, 'Oh it's just artwork' – I didn't even think ... anyone would even sing in my family until Tribal Journeys came up – and my little brother now loves to sing." "It's a very, very rewarding experience – my grandchildren were just amazed," Douglas said. "They still talk about it everyday," Kathleen said. Seneca confirmed her grandmother's assertion. "It was – something that changed my life, and it just it's something I look forward to every day," Seneca said, "Even though I know it's not until next July – it's something I do think about all the time and appreciate and I took a lot from that – I met a lot of friends."

As illustrated by Tribal Journeys, Douglas contributes to his community through his art. "[I'm] always very thankful to have the skills that I do and I always think that to give back ... it's a good thing," Douglas said, "I can't always be giving money and stuff like that, but I do have ... a skill that people like. So I'll just use that." "[To] Support them," Kathleen said. "Yeah," Douglas agreed. "Yeah," Kathleen said. An example of how Douglas' art facilitates giving back is his Heron Fountain at Uptown Mall (Figure 12). "When I did the first bronze down at Uptown Mall ... they had a thing where they're going to give a donation on my behalf to something that I wanted – so I was thinking, 'What can I give it to?'" Douglas said, "It was a thing for like \$5,000 dollars, eh? So I was thinking, you know what, my community could use it, so I said, 'Well, I'll give it to recreation in my community,' I'll get them to give it to my community recreation – 'cause I wanted to help, try and help the youth of our community and stuff like that, because ... it's our future and stuff like that ... why not help people where you live, right?" "Start at home," Kathleen said. "Yeah," Douglas agreed. "Yeah," Kathleen said. "I like to do that ... and it's funny it's like a circle – it all goes around if you stop

worrying. Like when I was younger, I used to really worry about money because I have to pay rent and buy groceries and do all that stuff – but as I got older – it started coming around ... and that’s when I started doing more things that I could afford to do,” Douglas said, “And in the process it’s helpin’ your reputation ... that wasn’t my intention, you know what I mean? People know you and talk about you and things like that.” “Yeah, a lot of people appreciate it,” Kathleen said. “Yeah,” Douglas agreed. “Yeah,” Kathleen said. Douglas also donates art. “I used to do stuff with ... Fresh Cup Coffee in Saanichton,” Douglas said, “Every Christmas – they’d have a charity thing for food banks actually – and I really believe in food banks ... we really need ‘em nowadays, eh? And I used to donate a Santa print to them every Christmas.” Additionally, Douglas gives back through teaching – including teaching a class about paddle making for the homeless in Victoria. “We did paddles with the homeless, eh? Homeless and stuff downtown – that was really cool too because it was different than I thought it would be,” Douglas said, “They were very wonderful people who had a lot of pride, and they took pride in what they were doing, eh? And they just needed that, you know? It was pretty cool – I really enjoyed that.” Douglas simply treats people how he would like to be treated. “I go downtown and I have my kids with me and – I’d see somebody asking for money, you know – some random homeless person – and if I have money, I’ll give ‘em some,” Douglas said, “I know that none of those people intended to be there, and just by some strange coincidence they end up there. I know like they say, for the grace of God, it could be me, you know – so I always try and help out.” For Douglas, it all comes down to compassion. “You gotta have compassion. It’s not, not for you to decide, you know? They didn’t ever want to be there, I betcha anything – I don’t think they ever wanted to

be there. So you know, that's why I do all the things – donate stuff and try to think about, you know, I know it'd be easy to end up like that, so. Hopefully it doesn't, but that's basically why I do it, eh? And my kids all understand that, they think the same way too – and my wife. And my girlfriend,” Douglas said, laughing.

4.2.5 Sports

Douglas' whole family is also involved in sports. Douglas and Kathleen participated in bodybuilding when they were younger. “We were bodybuilding for like about five years,” Douglas said. “We used to do that,” Kathleen said. “She didn't want to do it, I started doing it and then I talked her into doing it,” Douglas said. Though she was reluctant to join at first, Kathleen enjoyed bodybuilding. “I'm glad now,” Kathleen said. “It was pretty fun. We met cool people. We had fun,” Kathleen said, “And now that I'm older I appreciate the value of doing that, when I was younger cause now I'm a stronger person for it – whereas I didn't even want to do it - I'm like, ‘I don't want to do that’” Kathleen said, laughing. “Lifting weights isn't for girls,” Douglas said, sarcastically. Douglas designed trophies and medals for bodybuilding competitions, even though they didn't participate in the tournaments. “Doug did some artwork for them ... carved some trophies for them,” Kathleen said, “For their bodybuilding competition.” Douglas has also created art for other sporting events, including the 1994 Commonwealth Games in Victoria. Douglas said, “[I] did like a hundred paddles I think for it – was it hundred?” “They were given out as presentations,” Kathleen said, “At the ceremonies.” “I did some medals and they gave them out for qualifying, eh? For qualifying for the Commonwealth Games,” Douglas said, “And I did a welcome figure for the Queen.” “And she came to

Victoria,” Kathleen said. “They presented it to her,” Douglas said, “[At the] opening of the Commonwealth Games.”

Douglas’ favourite sport, however, was ball hockey. “I did ball hockey for ... at least 30 years, right?” Douglas said, “And I just enjoyed it, I loved doing competition – I loved winning – we didn’t win at first, when we first started – we lost for about the first two years, three years, right? Then we started winning and I became even more obsessed with it – and again, Kathy wasn’t too much into it, eh? We used to have big fights about it.” Kathleen laughed at this. “Tell you a funny story about it,” Douglas said. Kathleen laughed again. “We were having a big fight about it – she says, ‘All you care about is your frickin’ ball hockey,’” Douglas said, “So I got mad and went out for a walk ... and I went over to *Sears* – and of course I was looking for ball hockey stuff – balls and things like that, eh? I was walkin’ around *Sears* and pretty soon I walk around the corner and who do I bump into – Kathy.” Everyone laughed at this. “There he is holding hockey sticks and we just laughed,” Kathleen said. “She eventually came around and started liking going to it – she never went to it before, eh? Then she started going and really enjoying it,” Douglas said. “It was a league they had in Esquimalt,” Kathleen said. “Started in Mill Bay – it’s big in Esquimalt now ... not Esquimalt – Langford – over in Eagle Ridge,” Douglas said, “They still have it and it’s a pretty big thing, eh?” “Yeah,” Kathleen said. “There’s a lot of young people into it ... it’s pretty cool,” Douglas said, “We started out on the street – we lived in a little place called Westholme it’s outside of Duncan – between Duncan and Chemainus. We started out playing there at night, eh? Then we moved to Victoria and started playing in Victoria on Sundays in the lacrosse box in Esquimalt and then we heard about a league in Mill Bay so we rounded up enough

players to go, and I played with all my brothers first – fifteen, twenty years, I have five brothers and we all played, eh? And then we moved on to – they stopped having the league in Mill Bay – we didn't have anywhere to go so I started my own league at Juan de Fuca for two years. And ... it was fun, but it was very time-consuming ... Cause you're looking after all these teams, and I couldn't – I had to go every night, eh?"

Douglas' children were also involved. "My children were there, participating and watching all the time, running around," Douglas said, "Bear would be asking me for money while the game's going on – 'Dad, Dad, can I have a loonie?'" "We finally went back to Esquimalt – the league they had there – we did that for about ten years? Went to the BCs – and went to the Western Canadians once too. Eventually my brothers moved on and did other things and I was coaching another team. So I got to know a lot of people doing that – but I really enjoyed it," Douglas said, "But eventually you know, it was time to quit and I just don't do it anymore. Just, I like to spend time with Kathy and we get to do things together – in our golden years."

Their children and grandchildren are also involved in sports. "Bear was into ice hockey and different sports," Kathleen said. "Lacrosse, yeah," Douglas said. "And our grandsons play lacrosse – we all love lacrosse," Kathleen said. One of their grandsons, Cougar, is currently playing lacrosse at university. Kathleen gestured towards her phone on the table, and said, "That's him – it was his birthday and I sent him a birthday package and he just texted me he got it ... But yeah – in Albany University – Albany, New York – [he] likes it, he's motivated ... he told us honestly though that he doesn't really think he'll play lacrosse – he's more prone to look at the education side now, eh? And that's alright – because you only can play in a sport for so long." Their granddaughter Seneca

also participated in sports. “I was put in so many different sports as a kid and dance,” Seneca said, “I was in ballet for like six years as a kid then all kinds of dance ... it’s cause my mom wanted me to try everything.” Some sports she enjoyed, and others not so much. “It was like hit and miss – it was like some of the sports I was like loving and doing great and then some of them ... like soccer ... I played a few seasons until I was like ‘Mom ... I actually don’t like this’ and she was like ‘yeah, it’s ok you tried it,’” Seneca said, “It was social though, that’s the cool thing, I got to meet all kinds of people – but my favourite was swimming and water polo – yeah, swimming is great.”

This social element runs through all of the family’s involvement in sports. “We love sports, it’s always been fun in our life – after we got over the little arguments about ball hockey it was fun,” Kathleen said, laughing. Even though Kathleen doesn’t consider herself an athlete, she was always involved in sports as a family and social activity. “I used to like just to go do everything with the kids, whatever they were involved with I went with them and supported them at school events and just everything and enjoyed it when I finally got into the hockey thing – I would just enjoy meeting people, going out and being part of community events and stuff like that – just participated and meeting and so, that’s my, my thing – I’ve never been into sports myself,” Kathleen said, laughing, “But I like watching. I always say I’m a good supporter.”

4.2.6 Collections

Museum collections of Coastal Indigenous art have both positive and negative connotations for Douglas and Kathleen. Part of learning about their cultures has come from looking at museum collections – though the origins of these collections are less than positive. “I think the good thing about our museums ... when they were collecting all of

our artwork ... more or less just taking it from the villages and takin' it from people – confiscating them, you know – the dance masks,” Kathleen said, “They preserved it – they archived it ... so now, you know – we can go and research and look into our historical masks and totems and stuff like that, so there is a record of them, you know what I mean? And I think that’s a good thing – you know, not in so much in the way that they were gathered from our people, but that they were preserved and documented to the best of their knowledge in the museums and that, so to this day, we could probably go look at our ... great grandfather’s ... works and stuff like that and learn from it and take what they did and utilize it in his artwork, which he does all the time.”

In contrast to these ancestral works that were taken from their creator communities, Douglas’ personal collection of artwork from his entire career has remained in their family. Kathleen was looking at the collection recently. “I was like so blown away, so touched by it ... I knew consciously that I was keepin’ all those pictures and drawings ... but when you see it laid out, you know, in compressed form like that and then you get to visualize the whole thing and then it really hit me,” Kathleen said, “I just sat there and ... I did start to cry, because I was moved by it, you know because looking at all the things the kids did, and we did together, and the planning things that we did, and just like, it just captured so much that I was really moved and really touched by it, and I said, ‘Oh my God, Doug,’ I said like, ‘Can you believe we did all that?’ And then I sat there and talked about it for a while and then I said, ‘Do you know what? We have had so much happen in our lives,’ and it’s not really ... shown until you see it compressed ... I still you know, can go back and just look at different parts of it and just pretty much re-live the day ... or whatever was going on at that time.” “When I did it, I never thought

about saving, I was just trying to get ideas down,” Douglas said, “I never thought anybody would be interested, ‘cause you’re just trying to make a living and you know, there’s no real plans, you’re just trying to think of ideas ahead of time ... what you can carve or what you can [print] – cause prints were big at the time and we’re always trying to come up with new ideas for prints, but like Kathy says, you see them and all of a sudden you realize, holy cow. I never thought about ... that it was like a lifetime of drawing and ... probably growing, I guess too, eh? ‘Cause even I see with the good morning drawings – my work is changing again – advancing, I think. I don’t know. I’m not sure, but maybe. And you just do it, you know, you wanna do it while you still can, you’re able to. And going from a young person, young man, to a elderly person [sic] ... you think more about these things then you did back then, right? It’s all I was doing was trying to feed my kids and keep a roof over our head, right? And, you know, you didn’t even think of it in the terms of Coast Salish or anything like that, it was just work I did ... but the main thing I did when I did it was I always tried to be better. You know what I mean? That’s the reason I was doing it in the first place, drawing and stuff like that – trying to be better – trying to, you know, bring out things that were inside that I couldn’t really talk about.”

Kathleen was essentially the archivist for their lives – she took pictures and saved them all in a big trunk. “I was the picture taker,” Kathleen said, laughing, “I took pictures of everything and I have a whole big, you know, those big old blue chests ... full of albums and pictures.” Douglas’ collection was largely assembled by Kathleen. She wanted to keep as much of Douglas’ art as she could – she would save place mats from restaurants that he drew on. “Yeah it was me that decided,” Kathleen said, “When, even

if we're out like this and he'd start paintin' on ... a what'd you call it?" Douglas asked, "Place mat?" "Place mat – and then after the meal or whenever we're going home, I'd just take it with me," Kathleen said, laughing, "So I'd just save them, you know, because I like the way he drew – so I started ... I just started puttin' 'em away in a box and just kept everything – and some of them I think got lost along the way, cause you know, in moves and stuff – but the majority that I made – managed to keep together." She also save printed garments with Douglas' designs on them – even when the fabric got too worn down to wear, she cut out the designs in patches. "Along with all the artwork that I saved – I saved all his printed garments," Douglas said. "Oh yeah, forgot about that," Douglas said. "T-shirts, and stuff ... in the 80s, up to probably the year 2000, maybe – over 20 years," Kathleen said, "But I tried to save one of each design." "She cut a lot of them out and took patches too," Douglas said. "Yeah, some of them that got too worn, I just saved the image," Kathleen said.

Douglas and Kathleen have a pretty good record of the prints and drawings that Douglas has done in their collection, but they don't usually know where Douglas' carvings end up. "We can actually ... look at prints and paintings and stuff like that and we have kind of a ... time frame of that – but carvings, oh my goodness, I couldn't even imagine trying to catalogue all those," Kathleen said, "They are gone once they're out of our hands – they go to a gallery or a gift store or – never know where they'll end up, but they've ended up in some pretty cool places all over the world." Douglas said that this is often due to gallery owners acting as middlemen. "A lot of stores won't ... tell people how to get a hold of you cause they're afraid that you'll take an order from them," Douglas said, "There isn't many that will give your name to anybody, eh? But now with

Facebook out, people find you fairly easily.” Now many people have contacted Douglas through Facebook, asking about his work that they have purchased from galleries.

“People find my name and then they ask about it and ask the value and stuff like that,”

Douglas said.

4.2.7 Final Thoughts

Kathleen shared her thoughts looking back over their lives: “Through our life with working with art, and going ‘long with Doug, you know? Now that we’re older now and seein’ all these young, young people um doin’ all this work, you know – it’s really encouraging – you know, starting with our son and our nephews that do work, you know? And I’m really proud of Doug that way because he started it, you know, by going to see Simon Charlie – on his own, without, you know, having a clue what to expect – and he went and he asked Master Carver to teach him how to carve and takin’ that initiative on himself and then just to go with it from there to, building the career and – which we didn’t even think about – but raisin’ our family on this at the same time, you know and I’m really proud of that and I think the learning as we went along about our own culture and um bein’ more involved with our own community and more so now as that our children are grown and moved on you know, and now sharin’ what we’ve gone through and what we’ve continued to work on sharing it with people is really important – and that’s, you know, I don’t think of it as a job or oh, I’m you know, anything pressured to do it or anything ... we enjoy going, whereas before I didn’t want to do it, I was like, I’m not gonna do that, you know – he told you that before I was too shy, I didn’t wanna – no I don’t know what to say or what to do or whatever – but growing along the way and accepting that you know that people are interested and people want to learn more about

the lifestyle, the artwork, the process of – and it’s a living art ...we do it on a daily basis, but we don’t do it so much as a job, it’s just a part of our lives ... and it’s, you know, a good thing.” “We’ve had a good life – lotta ups and downs – but all in all, you know, it’s been a good time,” Kathleen said. “I always tell Kathy, I said, you know what, if I died today, I’d be a happy man, because my children are all grown up, we raised ‘em – they never went without a meal, they had a roof over their head all the time – and it’s all from carving – like, being an artist,” Douglas said, “That’s all you can ask for in your life is that your children grow up to be nice, normal, happy, healthy people ... can’t ask for any more – now my grandchildren are like that, right? Can’t beat it.” “Mmmhmmm,” Kathleen agreed. “There’s nothing else I woulda ever done, ‘cept being an artist – there’s nothing else I like anywhere close,” Douglas said. “There’s always something new happening, you know what I mean? New projects to do and stuff like that – meeting so many people, it’s awesome, you know, where art has brought us to this day is very appreciated,” Kathleen said, “[We have] grown not only as a family and as husband and wife, but also ... integrated art into our entire life, you know, and don’t even realize it until you actually see it – and we’re like wow we did that, you know what I mean? We appreciate it.” “There isn’t a day goes by we – I don’t think about art, eh? It’s just the way it is. But it’s pretty cool, I’m very grateful,” Douglas said.

Above all, Douglas wants people, both Indigenous and non-Indigenous, to know that he is Coast Salish. “It’s really important for ... people to know that and understand that I’m very proud to be Coast Salish,” Douglas said. This is important to him because he is sometimes stigmatised for his upbringing. “I live on Coast Salish territory ... I haven’t lived here long actually in this – where my roots are in Saanich for 30 years –

before that ... we didn't really have any roots, eh?" Douglas said, "When you live in a ... foster home – puts kind of a stigma on you, I can't describe what it is – but you're part of the community – but you're not ... some people call us Bill-C31 people. Because they were made to be put back on the reserve by those women who ... were named non-status and they fought for us." "Because they married um non-Native, non-status – so they ... lost their status due to marriage," Kathleen said, "Men on the other hand, they could marry non-Native and they'd retain, keep their status, so in the late 70s ... they turned that bill around so women like me, I regained my status." "Lost her status when she married," Douglas said. "Cause he was non-status because they didn't recognize him being status because he was born in the US – for whatever reason that is," Kathleen said, referring to Douglas. "But my grandfather was one of the last hereditary chiefs on this Tsawout reserve, eh? And my mother was born in Tsawout," Douglas said, so his loss of status and regaining status was, "Just the government making different laws." Douglas said that he wants, "Above all that I could be known as Coast Salish - and that's about it."

Chapter 5: An Active and Relational Practice

In this chapter, I examine Douglas’ collection and artistic practice as a whole in the context of the conversations outlined in the previous chapter. By examining the materiality, assemblage, and intentional and unintentional deposition of items in the collection (including “mentions” – or items that are included that may not typically be included in institutional contexts), I argue that Douglas’ artistic practice is unveiled as active and relational (Edwards and Hart 2004:61-62, Joyce and Pollard 2010:291-292,301,309; Marcus and Saka 2006:101-102; Trouillot 1995:48). The majority of the work discussed in this chapter is part of the collection I documented (as it made up the majority of the data, as well as some public works and Good Morning drawings).

5.1 Analysis

5.1.1 Authenticity and Tradition

Douglas does not see a divide between his ancestors’ art and his own, because just like they did, he reflects his experiences and surroundings through his art. That is the point of this thesis. However, this may be lost on those who are unfamiliar with his work. Thus, I must address Douglas’ use of design elements in his work, even though I am not analysing them, in order to show that by looking at the art on a purely aesthetic level, they may not see how his art challenges authenticity-as-tradition. Of Douglas’ images in the collection, 1318 consist of identifiably Salish design elements, 152 of Northern elements, and many others either combine these styles or consist of simply outlines (Table 8). Douglas’ images also include cultural materials that are associated with so-called “traditional” (i.e. past) Salish culture—even though they continue to be a vibrant part of Salish life today, non-Indigenous audiences may not recognize this fact. Such

materials included in Douglas' work in the collection are: Longhouses (19 images), Cedar hats (28 images), and Canoes (57 images). Additionally, any and all animals from Coast Salish territories (which make up the vast majority of his subject matter) could portray a family member (as detailed in section 5.1.3). Yet even though a lot of the references to family members may be missed by casual observers, Douglas does create many images that would be easily recognizable as his own 21st century experiences—such as a person playing the guitar (8284), a weightlifter (8668), or the Canadian flag (0127).

5.1.2 Community

As discussed in Chapter 1, and through Douglas' words in Chapter 4, Douglas contributes to his community through his art. When Douglas' teacher, Master Carver Simon Charlie, was trying to rebuild his studio after it burned down, Douglas created a print of a Thunderbird and Killerwhale entitled "NEW BEGINNING" to raise money for the effort. This image is seen in the collection (Figure 26a-b). A copy of the print currently hangs prominently in Douglas and Kathleen's house in the dining room. But not only does Douglas contribute to his communities through his art, his art also facilitates community. One way this occurs is through gift exchange (Mauss 1967:10). In the collection, we see mainly gifts received by Douglas. On a kid's crayon drawing of a mouse, the inscription reads: "TO MOM AND DAD" (Figure 27). Another kid's drawing is signed on one side: "From Alyssa" and on the other: "Love Alyssa" (Figure 28a-b). On the back of a giclée print of a dancer in front of a longhouse, there is an inscription in pen: "Merry Christmas Doug & Kathy From Reni" (Figure 29a-b). However, we also see some gifts *from* Douglas—perhaps intended as gifts and forgotten. On two serigraph

prints of Douglas' *Ocean Freedom*, which depicts a Killerwhale leaping from the water, there are inscriptions to family members—"To Aub" (one of Douglas' brothers) (Figure 30) and "To Mom" (Figure 31).

Another way in which his art facilitates community is through art sales. Douglas has held an annual art sale every Christmas since 2011 at the Tsawout recreation centre. These art sales are family and community-based. The poster for the 2017 art sale reflects this, as it depicts family members as animals (Wolf for Kathleen, and Owl for their granddaughter Dora) gathered around a Christmas tree. This image began as a Good Morning drawing (Figure 21), which Kathleen then made into posters. Douglas' whole family gets involved in the fairs. Logan and Seneca were selling snacks and chilli for lunch. Bear and Jade were selling art at another table, as their children ran around the gym playing. Even Angie, Douglas and Kathleen's daughter that lives in California, was represented through her art, which was for sale at Douglas and Kathleen's table. Their granddaughter Seneca also had a few small paintings on canvas for sale at Douglas and Kathleen's table. The event is inclusionary, with painters, knitters, and jam makers from several different local nations all selling their work. A table was reserved for Elders. This conflicts with Euro-settler ideas of art sales as only about selling art. In fact, Douglas was surprised that he sold a large carving panel, as he often only sells small pieces at sales. The point is not to simply sell art, but to bring people together. Before I move on to the next section, I must note that is hard to distinguish or separate family from community in Douglas' life (indeed, these topics are combined in one section together in the previous chapter). Douglas' family are not only an inextricable part of his art, but also part of

community events (e.g. Tribal Journeys and Art Sales). So the following section must be seen as an extension of this one.

5.1.3 Family

Douglas's collection and artistic practice as a whole is relational and centred around family, beginning with the art itself. Family is an immensely important theme in all of Douglas' work. There are at least one hundred and eleven depictions of human and non-human animal families in the collection (Table 9). He depicts parents and children repeatedly—both human persons (Figure 32) and non-human persons, such as bears and cubs (Figure 33), killerwhales and calves (Figure 34), wolves and cubs (Figure 35) eagles and eaglets (Figure 36), and owls and owlets (Figure 37). Of the human persons, parents and children are carrying out a variety of activities, such as playing together, (Figure 38) going fishing (Figure 39), and a mother nursing her baby (Figure 40).

Yet these images should not really be divided into human and non-human animal families, as non-human animals in fact represent Douglas' own family members. Kathleen and Douglas' son is named Bear (Doug Jr.), their daughter is Owl (Monique), their grandsons are Cougar, Two Bears (Logan), and granddaughters are Two Hawks (Seneca), and Baby Owl. Thus, any image of a non-human animal could indicate a family member. For example, this drawing of Douglas' son, Bear, as a human child holding a bottle, while a baby bear is depicted in the background (Figure 41). This image shows how Bear Doug Jr. got his name, because when he was just a baby, the family was at the Duncan zoo, and Bear was screaming – just like one of the baby bears in the zoo. Thus, when you see Douglas' work, you may in fact be viewing a depiction of his family.

Additionally, the figures in these images are often smiling brightly, such as this mother and baby (Figure 42a-b). This reflects Douglas' overall desire to infuse his work with positivity, directed specifically towards his family.

The importance of family is explicitly stated often in Douglas' Good Morning drawings—both in the subject matter and captions. In his drawing for May 20, 2017 (Figure 43), Douglas depicted a killerwhale, wolf, and owl in front of the gulf islands with the word "Family" in the centre, captioned: "Such an important part of our culture as native people can't live without it anyhow coffee time good morning everyone." His drawing for May 12, 2017 (Figure 45) depicts Douglas' granddaughter Georgy sitting upside down on the couch, with the caption: "This is how my Wonderful granddaughter Georgy watches tv at my house after school anyhow coffee time good morning everyone." This is a representation of his granddaughter in human animal form. Yet in Douglas' work, any image of a non-human animal could indicate a family member. For example, Douglas' Good Morning drawing for January 18, 2017 (Figure 24), which depicts a hawk and a baby owl sitting next to one another on a branch in front of the Gulf Islands. The caption reads: "My oldest granddaughter looking out for her baby cousin two hawks and the baby owl." This image is Seneca's favourite of Douglas' Good Morning drawings. Douglas also celebrates family events and milestones through art, like in this Good Morning drawing for June 30, 2017 (Figure 45), which depicts a Raven sitting on a branch, wearing a graduation cap made of cedar, with the Gulf Islands behind. The caption reads: "This is for all the children that are happily graduating including my wonderful grandbabies nice job guys anyhow coffee time good morning everyone."

These pieces are not merely reflections of how much Douglas loves his family, but are also part of the family's lives. One piece shows four hands in circle, belonging to two adults and two children, with a feather next to them. Seneca mentioned this piece, because it was a drawing Douglas did for her mother's wedding to her stepfather, and features her, her brother Logan, and her mother and stepfather (Figure 25a-b). Yet these images of family are not simply for private consumption. For example, one drawing of a parent and child peeking out from behind a tree was a draft sketch for a commercial print entitled *The Watcher* (Figure 46). Another drawing is a preparatory sketch, including measurements, "10 Feet Approx 2 1/2 Feet Approx," for a pole with a bear and cub on it, which represents Douglas' wife Kathleen and their son Bear Doug Jr. (Figure 47).

The importance of his family is made evident through not only Douglas' own work, but also by other items' inclusions or "mentions" in his collection (Trouillot 1995:48). The first part of the collection was stored in a *Fisher-Price Grow with Me Trike* box circa 1997—which belonged to Douglas' grandson (Figure 17a-b). There are also photographic depictions of family members including a dot matrix printer page portrait of a boy and girl (Figure 48), and a picture of a baby from a photography studio (Figure 49). These inclusions show how Douglas' role as a father and grandfather is an immensely important part of his life, and is so fully entangled with his artistic practice that the two cannot be separated.

Douglas' family is not only featured in his art but a part of creating art. For Tribal Journeys, to which Douglas contributed art, the family participated, and prepared for the journey by making art themselves. Douglas documented this preparation in a Good Morning drawing (Figure 50), which depicts a canoe prow with an eagle on it, a cedar hat

with feathers and an eagle on it, a paddle with a killerwhale on it, in front of the gulf islands, with the caption: “The journey is getting closer lotsa preparation exciting my grandchildren are very excited . [sic] Nice. Anyhow coffee time good morning everyone.” Douglas also documented the event through his Good Morning drawings. For example, in one drawing (Figure 51) he depicted a Raven flying in front of a half moon, looking down at people paddling in a canoe, with the caption: “Trickster says very nice to see all these canoes safe journeys.” In another (Figure 52) Douglas drew six killerwhales in front of people paddling a canoe, and the gulf islands, with the caption: “So Cougar and Seneca sun lee Herbe kirby said he's sending six killer whales to them so here they are. Anyhow coffee time good morning everyone.”

Because his family is so involved in art, Douglas also includes art that is not his own in his collection. Out of the 3457 items in the collection, 2647 are artworks made by Douglas. There are 153 items that are not artworks, but there are also at least 657 pieces of art (including drawings, prints, and fabric art) in the collection that were created by at least 23 people other than Douglas – mainly family members and friends (Table 10).

Artists, and the amount of their work in the collection, are as follows: Abe Rilley (1), Delvis Morrison (4), Donald A. Thorne (1), Douglas Robert William (13), G. R. (1), Jim Gilbert (1), John Livingston (2), MGH (1), Reni (1), Robert E. Sabastian (2), S.G.K. (1), Stephen Hall (22), Terry McGuire (1), Angela (Angie) Horne (27), Bear (Doug Jr.) Horne (273), Monique Horne (7), Francis Horne (6), Georgina Horne (1 identified – 176 unidentified), Yeuy Horne (27), Kid – Alyssa (2), Kid – Jade A. (1), Kid – Rosie (1).

During the documentation process, 68 pieces of art made by children and 176 pieces of

art made by adults were left unidentified. However upon asking Douglas, the majority of the 176 adult-made works were attributed to his mother, Georgina Harry.

As identified in the above list, the majority of this work is by family members. I will now provide a few brief examples. First, the work by Douglas' mother includes drawings (Figure 53) and designs on graph paper (Figure 54a-c). Georgina was a Salish knitter, and created her own patterns for sweaters and hats, as seen in this graph paper notebook (Figure 54a-c). The inclusion of her work in the collection is significant, because Georgina inspired Douglas with her drawings when he was little. This shows that art has always been a familial practice for Douglas, even in his earliest memories.

Second, Douglas' children's' (and grandchildren's') drawings and artwork are included in the collection (Table 10). This work is wide-ranging - there are drawings of dinosaurs (Figure 55), monsters (Figure 56), home (Figure 57), eagles (Figure 58), a fisherman and a shark (Figure 59), killerwhales (Figure 60), a spider and web (Figure 61), and "Lord Humugis" [sic] or Lord Humungus from *Mad Max 2: The Road Warrior* (Figure 62).

Bear has over 200 pieces in the collection, mainly consisting of drawings in sketchbooks (Table 10) (e.g. Figure 63 - this image comes from a 1997 sketchbook containing Bear's work, who was around 15 at the time). Angie has 27 pieces – including prints (Table 10) (e.g. Figure 64 – this is a copy of Angela's first print) and sketchbooks (e.g. Figure 65 – this is a portrait of the group TLC). Monique didn't like to draw as much as Bear and Angie – there are only 7 pieces by her in the collection – but that doesn't mean her accomplishments aren't included in the collection. For example, there is a certificate that reads: "Victoria West Elementary Award of Merit Presented to Monique Horne For Excellent Creative Writing June 1989" (Figure 66). This not only shows how Douglas'

collection is intertwined with his duties as a father and his love for his children, but also reveals the relationality of learning, as I will discuss below (Lave and Wenger 1991:31).

5.1.4 Learning and Teaching

Douglas' teaching methodology (which he has explained in interviews) is evident through the art of his children. Douglas said during our conversation that he prefers to let his students (including his children and grandchildren) make whatever they want. Later, if they want to learn more, Douglas encourages his students to observe and copy what he is doing. Douglas doesn't correct their mistakes, but rather only offers advice when asked. The drawings of monsters and dinosaurs in this collection show that Douglas was just letting his kids be kids, and draw whatever they wanted to draw. He didn't teach them Salish design forms straight away; he just let them develop their artistic skills on their own. Later, the children mimicked or were inspired by their father's work and stories, which is evidenced by Douglas' many iterations of the story of Thunderbird and Killerwhale (Figure 67-71), and the corresponding images of this story by his children (Figure 72-74). I argue that Douglas' combination of teaching methods (trial and error, and learning through observation) show that he values both tradition and innovation, and this is displayed in the children's designs, which differ from their father's (Crown 2007:203-204). I also argue that this teaching method is effective, since Douglas' son, Bear Doug Jr., is now a successful artist in his own right.

5.1.5 Materiality

Thus far I have largely discussed the art in the collection. In order to unveil how this assemblage differs from one that may be in an institutional context, and is therefore

more relational (in a personal, holistic sense), I will now delve into more presences or “mentions” of items that are not pieces of art (Trouillot 1995:48). Though they are not necessarily art, there are many things in the collection that are related to artistic practice. For example, there are unused art supplies (Table 11)– including a broken blue Laurentian pencil crayon (Figure 75), a pen (Figure 76), and several pieces of blank paper (Figure 77). Documents related to Douglas’ artistic practice are also part of this assemblage. The collection includes a to-do list of projects labelled "ORDER OF PRIORITY” including descriptions and dates for the completion of each piece: “(1) GOLD MEDAL - BEAR + SALMON FEB 7 (2) OTTER + BABY FEB 7 (3) PAINTED HUMMINGBIRD-COLOURFUL-SPRING FEB 9 (4) BABY WOLF DRAWING - thick hair - split u underneath 4 times bigger FEB 9 (5) QUAILS - BIGGER - maybe one baby on front. 3 babbies [sic] - DRAWING - split u line underneath (6) KLEE WYCK - MARKINGS FEB 11 (7) LOON - WATER LINE SPLIT U'S - FRONT RED - MOTHER - BLACK - BABY ON BACK RED - BACK BLACK FEB 11" (Figure 78). There is a job description from the Victoria Native Friendship Centre, titled: "VNFC NATIVE ARTISTS/CRAFTSPERSON TRAINING PROGRAM," (which shows an opportunity to make some money teaching a course), and on the back of this paper, Douglas has drawn a seal (Figure 79a-b). A commission for a drawing is seen as a sketch on lined paper, depicting a Killerwhale in a circle, labelled: "TSAWOUT CANOE RACES June 9/91 \$140.00" (Figure 80). There are also posters for exhibitions (Figures 81-82) and printouts of Douglas’ biography (Figure 83a, 84) (presumably given to galleries and buyers), and on the back of one of these printouts Douglas drew an image of a cougar (Figure 83b). Additionally, there is a handout for the “Duncan City of Totems”

totem pole dedication ceremony (Figure 85). Douglas carved several poles for the City of Duncan, and this dedication is just one example of events that Douglas regularly attends surrounding his work. Obtaining logs is another part of Douglas' artistic practice and life, as seen on this to-do list: "1 Locate Logs 2 Call Kieth Cook Do Wings 3 Call Pacific towing transport logs from Sooke to Saanichton 4 Do model for 12 FT Bear + Salmon \$1000 model 3FT 1950 Advance 10% at cost \$2950 Down Payment \$19550.00 30 Foot Pole [sic]" (Figure 86). These items show that the day-to-day practice of being an artist is not only about the act of making, but also of business and providing for his family.

Examining these "mentions," or material traces unveils the network of Douglas' artistic practice (Latour 2005:129,131; 1995:7). For example, working with print makers, gallery owners, and clients to complete projects and fill orders. Prints are especially relational, as the artist communicates with the printer in a back and forth process, so they can come up with a design that satisfies both parties. This process is shown in this collection, as colours of ink for different parts of a design are written on images to be printed. For example, "BLACK" and "YELLOW" are written next to a drawing of a bear (Figure 87). The process of selling artwork is also relational. This is shown through a gallery owner's note to Douglas, written in pencil on a printed-out picture of a mask Douglas had carved: "Doug this is the mask the customer bought he would like another mask that would complement this one. I thought maybe a Bukwis but leave it up to you" (Figure 88) – this shows Douglas' interaction with gallery owners as middlemen. Though he also interacts directly with clients, as seen on a fax cover that reads: "TSAWOUT FIRST NATION ADMINISTRATION OFFICE FAX COVER TO: Sue Paul OF: GRANDHAVEN ELEM .SCHOOL Fax phone: 503.472.0143 Thes [sic] are some

sketches of RAVEN The FREE SPIRIT is a THUNDERBIRD, just as an example of the finished drawing. The TWO sketches 1 in flight. Open wing. 1 perched [sic] side view. Doug LaFortune c/o TSAWOUT FIRST NATION FAX: 250.652.9114” (Figure 89). This shows Douglas communicating with a school in Oregon, using the fax machine at his local band office.

Everyday interruptions of Douglas’ artistic practice are also found in the collection. Phone numbers are written everywhere (Table 12)—in sketchbooks, on the back of drawings, and on pieces of art, like this note on a drawing of a person in a canoe in a sketchbook: “656 1813 DR. GREEN” (Figure 90), and this one on a drawing of a flower: “360-378-5404 PATRICK” (Figure 91). Other numbers are also found on artwork, such as math (Figure 92) and lotto numbers (Figure 93) (Table 12). There are also notes such as appointments (Table 12). For example, a drawing of an eagle on a loose page from a sketchbook also bears a note to, “Call Rob 361-9318,” along with the lottery numbers, “649 40 30 23 1 17 13 Bonus 14 Extras 21-25-85-92” (Figure 93). On a drawing of a ram there is a note from Douglas’ wife (Figure 94) that reads: "Doug I went to Jrs. Got home at 5:00pm. I also cleaned up half assed." This shows that art is such a part of Douglas’ home that scraps of paper with drawings on them are also devices for communication. Lyrics to an answering machine song are written in a sketchbook, alongside a child’s drawing of an eagle and thunderbird: “My name is Doug and I'm not in Her name is Kathy and she's can't sing Were the Horne's and were not in Leave your name and number or !! Call back agin [sic]. This songs over for keeps So now just wait for the beep!” (Figure 95). This practice of using pieces of paper with art on them to write notes about things seemingly unrelated to art carries through to this day. For example, in

late 2017, Kathleen showed me a recipe for bread that she wrote in a sketchbook of Douglas' daily Good Morning drawings (image unavailable).

There are also other non-art related inclusions in this collection, (Table 11) including a remote control manual (Figure 96), an invoice for a washing machine (Figure 97), and even a chocolate mint from The Keg restaurant (Figure 98). Yet even these seemingly random items can be used for artistic purposes. On the back of a McDonalds place mat with an ad for a Bacon Double Cheeseburger (Figure 99a), there is a drawing of a Thunderbird and a person with their hands raised (Figure 99b). A specific part of Douglas' life that is evidenced through the materiality of the collection is his love of sports. Douglas does not merely appreciate sports; rather sports have been an integral part of his and his family's life. This is evidenced by both the aforementioned art and other items in the collection, such as a plastic wrapper with a sticker on it labelled: "Renfrew Hockey Tape" (Figure 100), and an Athletes World shopping bag, used to store pieces in the collection (Figure 101). Many sports have been important to Douglas and his family. Douglas and his wife Kathleen were bodybuilders for five years – during which time he created artwork for bodybuilding trophies (Figure 102) and medals. Douglas also ran a ball hockey league – he played on a team with all of his five brothers. Here is a list of recreational activities at the Fernwood Community Centre from 1987 – note that the "Adult Floor Hockey" event is circled (Figure 103a). On the back of this paper there is a drawing of a Thunderbird and Killerwhale, as well as the following list of names of people to create a team: "Shadows 1. Doug LaFortune 2. Aubrey LaFortune 3. Howard LaFortune 4. Grant Furr 5. Chang Williams 6. Snake? Williams 7. Ron Ramm 8. Don Smith Kirby's Boys? Todd? Penny?" (Figure 103b). There are also drawings celebrating

the XV Commonwealth Games, held in Victoria, BC in 1994 (Figure 104), for which Douglas was one of the organizers, as evidenced by an envelope marked, “Native Participation Committee XV Commonwealth Games” which contains papers describing the event (Figure 105). For this event he also created a welcome figure for Queen Elizabeth (currently on loan from Buckingham Palace to the British Museum, in storage) (Image unavailable) (Salish Welcome Figure). Additionally, other family members have portrayed sports in their art—Georgina Harry, Douglas’ mother depicted Olympic rings on graph paper (Figure 106). Bear, Douglas’ son, is portrayed as a bear with a lacrosse stick several times (Figure 108), likely in self-reference. There are also several designs for a hockey team logo (The Outlaws) by Douglas (Figure 109), Douglas’ friend Grant Small (Figure 110), and Douglas’ son, Bear (Figure 111). Thus, daily life and art are not separate from one another in this collection, because they are not separate for Douglas.

The materiality of the collection also unveils Douglas’ process of thinking through art (Ingold 2013:128). One image in particular appears at least 10 times recognizably (to me, the researcher) in the collection, in various iterations – seven of which are sketches, and three prints. This image, in its final silkscreen version, is entitled *The Watcher*, and is the logo for the Esquimalt Nation. There are several variations on the subject (Figure 112-114) feature one adult and one child and (Figure 115 and 116) feature two adults and one child. One drawing (Figure 117) closely resembles the final print, but it still features eraser marks (e.g. where the mouth was drawn, then erased, under the hand), and light marks of the letter “G” (for green) on the branches of the tree (labels indicating colour for the printmaker). Similarly, there is a nearly finalized image on tracing paper (Figure 118). Thus, this shows that Douglas considered many different

options for the final version of the print, and even when he finds the finished image, he still thinks on the page by drawing and erasing lines.

5.1.6 Personal Identity and Experiences

Here I will explore different parts of Douglas' personal identity, experiences, and social or political views that he depicts in his work. As aforementioned, Douglas draws in his Good Morning Drawings exactly what he sees, hears, and learns as illustrated through some of the drawings he sent me over Facebook: February 17, 2017 (Figure 119) depicts two ravens cawing at one another, with trees behind them, and is captioned: "These were having a very loud conversation in the woods behind our house. Anyhow coffee time good morning everyone."; May 9, 2017 (Figure 120) depicts a pod of three killerwhales in front of the Gulf Islands, with the smiling sun peeking out behind them, and the caption: "These guys love the sunshine too always love too see them . [sic] they are such big part of life on the coast. Anyhow coffee time good morning everyone."; May 30, 2017 (Figure 121) depicts a green lizard, with the caption: "Seen one of these guys run in front of us then he stopped to warm up in the sun . [sic] right in front of J J s. Anyhow coffee time good morning everyone."; June 19, 2017 (Figure 122) depicts a seal poking his head out of the water to look at five geese swimming in front of the Gulf Islands, with the caption: "So Kathy and I were sitting on Mona and Daves beautiful back patio with the million dollar view seen all these guys geese seals the geese were swimming in line very cool. We live in the most beautiful place anyhow coffee time good morning everyone."; July 3, 2017 (Figure 123), depicts a golden gorilla, with the caption: "So Kathy and I were walking around China town yesterday and we saw this guy in a gallery window. Very cool a golden Gorilla .would have bought if I had enough money. y . [sic]

Anyhow coffee time good morning everyone.”; July 23, 2017 (Figure 124) depicts a quail on a fence post, with the caption: “We were out for a drive seen one of these guys posing on a fence . Pretty cool. Anyhow coffee time good morning everyone.”; October 3, 2017 (Figure 125) depicts a raven obscuring a quarter of the moon with its wing, along with the caption: “Was. Looking at the three quarter. Moon .thinking the. Trickster was trying to hide. His. Prize. [sic] The moon but couldn't anyhow coffee time good morning everyone.” I argue that these drawings function as a diary of sorts, documenting daily life. Additionally, his daily experiences portrayed through art are a way to connect with family and friends. This is apparent through his drawings for holidays, which show up as recurring themes in his Good Morning drawings: An image from the day after Valentines Day 2017 (Figure 126) depicts an eagle flying above hearts, some broken, lying on the ground, with the caption, “I know valentines. Is over [sic] I just wanted to see if there was anymore chocolate. Anyhow coffee time good morning everyone.”; a drawing for Canadian Thanksgiving Day (Figure 127) shows a turkey with the caption, “Happy thanksgiving everyone Gotta love that Turkey Dinner Anyhow coffee time good morning everyone.”; leading up to Halloween 2017, Douglas did a series of drawings, including one on October 12 (Figure 128) that depicts a smiling bear hugging a smiling jack o lantern, along with the caption: “This is my pumpkin. Thank you anyhow coffee time good morning everyone.”; leading up to Christmas 2017, Douglas did a series of Christmas drawings, including an image of a purple, smiling elephant wearing a Santa hat, holding a Christmas tree in its trunk, and carrying a present on its back (Figure 129), along with the caption: “So Cheech the Elephant says I love Christmas so much I have my own tree. Anyhow coffee time good morning everyone.”; for Easter, Douglas drew an

image of a raven (Figure 130) sitting on an Easter egg with the caption: “HMMMMM trickster says what do we have here looks very interesting.anyhow [sic] Coffee time good morning everyone.”; on New Years Eve, Douglas wished everyone a Happy New Year with a Good Morning drawing (Figure 131) which depicted a thunderbird with a person, a canoe, and the Gulf Islands on its wings, a bear, a raven, a killerwhale, and an owl surrounding “2018,” with the caption: “Well looks like it. New year 2018 crazy . I hope 2018. Is a Happy and healthy and prosperous year for everyone . [sic] Anyhow coffee time good morning everyone.” These holiday drawings are not merely general well-wishes to his friends and family on Facebook, but can also be deeply personal, such as the image he created for Remembrance Day 2017 (Figure 132) This image depicts a feather with a cross and helmet, maple leaf, and poppy on it, along with poppies and the words, “Not Forgotten,” with the caption: “When I was about 15 I marched in a Remembrance Day parade and very proud to do it always remember it.I was in sea cadets at the time. So my last remembrance design [sic] Thank you to all those who made that sacrifice for us .” This also applies to his family, as in Doug’s drawing on American Thanksgiving 2017 (Figure 133), which depicts a red, white and blue turkey, wearing an American flag top hat, and standing on an anchor, with the caption: “This is for my Daughter Angie and her husband Al retired navy and my grandson cougar who spends a lot of time in the US in university Happy thanks giving .Love you guys — with Angela Kimble andGeorgeJr [sic] Hunt.” He dedicated another holiday drawing to Angie and Al on Martin Luther King Day 2018 (Figure 134), which depicts a black feather with an American flag on top, as well as a banner reading “Martin Luther King,” and the caption,

“This one is for my daughter Angie and Al in Los Angeles. And my American Cuzzins .Happy Martin Luther King day. [sic] A man who was taken to soon.”

His love of sports is portrayed repeatedly in Douglas’ work in the collection (Table 13). Taking lacrosse for example, which is portrayed 41 times in the collection, there are humans (Figure 135), bears (Figure 136), eagles (Figure 137), lightning snakes (Figure 138) and thunderbirds (Figure 139) all depicted playing lacrosse or holding lacrosse sticks. Some of these images are for particular lacrosse teams – for the “FALCONS” a falcon and lacrosse sticks are pictured (Figure 140), there are lacrosse sticks and feathers for “LAX LAX LACROSSE” (Figure 141), a person riding a lightning bolt and holding a lacrosse stick for “RIDE THE LIGHTNING” (Figure 142), Bigfoot is holding a lacrosse stick for “BIGFOOT LACROSSE” (Figure 143). Other drawings depict lacrosse sticks on their own (Figure 144).

Another aspect of Douglas’ daily life that is made evident in the collection is place. Specific mountains and land forms show up repeatedly in Douglas’ work (225 times) – which show his relation to the land as a lived experience (Table 14). For example, a piece titled “Autumn on Cowichan” (Figure 145) shows Douglas’ experiences fishing in Lake Cowichan, and features Mount Provost behind – which Douglas saw all the time when they lived up in Duncan. The Gulf Islands, which Douglas can see from the windows of his home in Tsawout, also appear repeatedly in his work (Figure 146). In addition to landforms, most of the non-human animals that are featured in his work are local to southern Vancouver Island – and are part of his everyday life.

Douglas only addresses his political views in his artwork sometimes. “When Trump came in I did one,” Douglas said, “The elephant and ... donkey.” The image to

which he referred is the Good Morning Drawing from the day of the 2016 election (Figure 147a) which depicts a blue donkey and a red elephant facing off in front of the American flag, with the caption: “This is for my American Cousins big decisions coming up . [sic] GOOD LUCK. ANYHOW COFFEE TIME GOOD MORNING EVERYONE.” The Good Morning drawing for following day (Figure 147b) depicts an orange splatter, Trump’s name scribbled in black, with the caption: “Kinda messy just like our new U.S president hmmm anyhow coffee time good morning everyone.” Usually Douglas steers away from such topics, not because he doesn’t have opinions on them, but because he would rather focus on positive subjects. Douglas infuses his work with positivity, to counterbalance negative things in his own past, and in general. Instead, he shows positivity in his work, which is rooted in family.

5.2 Summary

Through examining this collection, and Douglas’ art as a whole, I argue that the relationality of Douglas’ artistic practice becomes evident. The relationality of this collection is rooted in family, and incorporates learning and teaching, artistic practice, and gifts, among other aspects of life (Wenstob 2016; Wilson 2008:73,80,87). This assemblage provides a broad picture of how Douglas’ life as a family man is intertwined with art (Joyce and Pollard 2010:294). This is made clear through presences or “mentions”—items from everyday life, that may not be included in an institutional collection (Trouillot 1995:48). Arguably, such a picture of relationality might be hard to see if this archive were collected by an institution and broken apart due to categories of “objects” found in Euro-settler institutions; Douglas’ collection thus challenges notions of what archives are and can be.

Chapter 6: Conclusion

In conclusion, my dual aims with this thesis, as stated in the introduction, were to deconstruct Euro-settler narratives of Indigenous artistic practice that privilege authenticity-as-tradition, and to illuminate the active practice of culture through Douglas' art. I set out to accomplish these goals by examining how Douglas' life and art are inextricably linked. Here I summarize how this is shown through each research question.

6.1.1 Authenticity and Tradition

(1) How does Douglas define authenticity and tradition in his work and by association cultural practice? Does his engagement with these concepts and practices challenge what I have identified as “authenticity-as-tradition”? If so, how?

Douglas certainly challenges perceptions of authenticity-as-tradition through his work—though this may not be readily apparent to the casual observer. He utilizes Coast Salish design elements in his work, and depicts Coast Salish territories (including animals and places) and cultural materials (such as welcome figures, cedar hats, rattles, paddles). Though his work is now easily identified as Coast Salish, Douglas began his artistic practice influenced by Northern artists and their styles. This was in part due to the art market at the time, heavily favouring Northern styles. To sell his work, Douglas needed to appeal to galleries and buyers' desires. It was also due to his life experiences, not having status at the time before the passing of Bill-C31, and being cut off from his family's culture through living in foster care. He also simply liked working in Northern styles. Yet from the start, Douglas' art has always reflected his own experiences and been integral to his family's life. Later in Douglas' career, his friend and fellow Coast Salish artist, Charles Elliott, encouraged him to explore Coast Salish styles. Yet this was not a

case of Douglas taking on Coast Salish culture to reflect tradition. “I enjoy it,” Douglas said, “It feels more ... normal, more easy, easy to do.” Douglas asserted that he is Coast Salish and this is what is natural to him. “It’s really important for ... people to know that and understand that I’m very proud to be Coast Salish,” Douglas said. There is no divide between him and his culture. This has never been defined for him by the government, though he has regained his status following the passing of Bill-C31, and is now able to live on his home territory. This to him was, “just the government making different laws.” He is Coast Salish because of his lived experiences, his everyday life, and his life is reflected in his art. “I think all carvers in time did that you know, all the artists, you know, it’s what was going on in our lives at the time,” Douglas said. Likewise, he does the same, “By doing what I like and things I see,” Douglas said. Authenticity to him is not painting or carving the exact same subject matter as his ancestors did, but rather reflecting his immediate experiences. Authenticity and tradition are thus not something to replicate, but are rather to be lived. I must note that this is a form of continual resistance to colonial desires to define and control Indigenous peoples and their arts; as the Euro-settler art market still sets boundaries for Indigenous artists, and what is marketable (Walsh and Wherry 2007:24).

6.1.2 Community

(2) In what ways do Douglas and his work serve his communities (i.e. family, other artists, the Tsawout First Nation, Saanichton, Victoria, etc.)?

Douglas contributes to his community and causes he cares about by donating art (e.g. his Salish Santa print to a local coffee company in order to benefit the food bank), teaching (paddle making classes for the homeless in Victoria), and when possible, giving

money (e.g. \$5,000 to benefit Tsawout recreation from Uptown Mall for the Heron Fountain). “[I’m] always very thankful to have the skills that I do and I always think that to give back ... it’s a good thing,” Douglas said, “I can’t always be giving money and stuff like that, but I do have ... a skill that people like. So I’ll just use that.” Douglas’ art thus enables him to give back to his communities. He wants to help because, Douglas said, “You gotta have compassion.” Douglas also facilitates community with his art through gift exchanges and art sales that bring people together. This includes me – I was extremely touched to receive a feather pendant carved by Douglas. Though I could not ever return this gift in kind, I gave them the Salish-inspired drawings I completed while attending Douglas and Kathleen’s classes for Anthropology 305.

6.1.3 Family

(3) How do Douglas’ family members impact his work / work with him? And how do Douglas’ family members view his work and their role(s) in it?

Family is central to not only Douglas’ work, he said, but also all Indigenous art. “I think all art – be it Coast Salish or Kwagiulth or Tsimshian or Tlingit or any of that art is – a lot of it is based on family,” Douglas said, “That’s what I was thinking when I did the carvings at UVic – cause all our, all our Native people are based on family,” Douglas said, “There isn’t too many that don’t have family that they believe in or believe in them you know – I think that is the basis of most any Nation’s art” (Figure 14). Family is a theme seen throughout Douglas’ work, and he even includes specific family members. “My favourite part about my grandfather’s artwork is that he incorporates our family into it,” his granddaughter Seneca said. He incorporates the non-human animal associated with their names – Seneca (Two Hawks), Bear, Logan (Two Bears), Cougar, etc. Thus,

when you see a non-human animal in Douglas' work, you may in fact be viewing a depiction of his family. The overall tone of these images is happy—depicting smiling figures—because Douglas wants to draw on and celebrate the positivity of his family. Douglas' artwork has also been a key part of significant family events. The collection contains an image that played a significant role in his daughter's wedding—adorning the men's vests and the wedding album (Figure 25a-b). This image also serves as a reminder of the day, as it currently hangs in Douglas and Kathleen's home.

Douglas' family is not only featured in his art but are a part of creating art. For Tribal Journeys, to which Douglas contributed art, the family participated, and prepared for the journey by making art themselves. Douglas' whole family is involved in art in some capacity or another, either making art, or being around it. Kathleen has worked with Douglas since day one, sanding his carvings. Now they teach classes about Salish art together. Douglas also now works with his son, Bear, who is a professional artist – he is the only child that chose to do art professionally, but all of his children are good artists, Douglas said. Angie does art occasionally, but Monique does not. Art and family are intertwined for Douglas. No better illustration of that fact is Douglas and Kathleen's home—in which Douglas' art covers almost every square inch of the wall space, interspersed with family photographs. Art and family are inextricable from one another.

6.1.4 Learning and Teaching

(4) How does Douglas approach learning and teaching (with his children, in local schools, through his work, etc.)?

Douglas approaches learning and teaching in a manner that is not dictatorial, but rather student-led. Master Carver Simon Charlie taught Douglas by letting him do what

he wanted, and answered questions when Douglas asked. Similarly, Douglas lets his students (including his children and grandchildren) make whatever they want. Later, if they want to learn more (such as Salish design forms) Douglas encourages his students to observe and copy what he is doing. Douglas doesn't correct their mistakes, but rather only offers advice when requested. To him, knowledge comes from lived experience, like learning a language. "When they learned the language a long time ago ... you'd listen and you'd say the same thing as ... they were sayin,'" Douglas said, "It's like the way ... Bear learned to carve – I never really directly taught him – you lived it." This is an inherently relational approach to learning—developed through connections and active practice of culture (Wilson 2008:87).

6.1.5 Materiality

(5) Looking through the lens of materiality, what do Douglas' works say about Douglas' life and practice? How does Douglas engage with the media he works in?

Presences or "mentions" of items in the collection that are not pieces of art unveil the networks and relationality of Douglas' practice (Latour 2005:129,131; 1995:7; Trouillot 1995:48). Unused art supplies, to-do lists, notes written on pieces of Douglas' art, and things seemingly unrelated to his art (e.g. manuals and paperwork) are all included in the collection. Whether this assemblage was a matter of intentional inclusion, or unintentional deposition, these material traces show how Douglas' art is inextricable from his family life. The materiality of the collection also unveils Douglas' process of thinking through art, through showing differing drafts for prints, covered in eraser marks, (Ingold 2013:128). Art is not a process of dictation onto the page from the mind—it requires thinking through drawing (Ingold 2013:4,56,126-129). Additionally, a specific

material—Cedar—is essential to Douglas’ art and family life. When I was over for dinner, I remarked that it smelled nice around Douglas’ carving tent – he said that he didn’t even really notice the smell anymore, since he is around cedar all the time. His children grew up around cedar, running along his large carvings as toddlers and chewing on woodchips as babies. Douglas thinks that being exposed to all the wood chips likely made it so the kids weren’t allergic to cedar. The materiality of cedar is so much a part of the family’s life that Kathleen teaches classes about it, and Seneca speaks about it as medicine – and missed it terribly when she was living away from Tsawout territories. I have also witnessed the everydayness of cedar in their lives when I visited the Christmas Sale in 2017, as Kathleen had taken cedar shavings from Douglas’ carvings and used them to decorate their table.

6.1.6 Personal Identity, Experiences, and Social and Political Views

(6) How does Douglas express his personal identity, experiences, and social or political views through his works?

A key aspect of art in Indigenous culture was and is its everydayness. “Our ancestors and that didn’t really view it as art maybe,” Kathleen said, “It was just a everyday part of life.” “Yeah – it’s true, yeah,” Douglas said. Their granddaughter Seneca echoed this sentiment, saying that just like for their ancestors, art and everyday life are integrated in their family. “It’s so normal to me – it’s so an everyday thing – it’s just around me so much,” Seneca said. Looking around her, Seneca said, “It’s like a museum,” referring to all of the art on the walls of Douglas and Kathleen’s house. And just like his ancestors, Douglas reflects his daily experiences through his art. This includes such topics as what is happening in his life each day, family milestones,

holidays, place, and sports. Douglas tends to avoid political topics most of the time, because he prefers to focus on the positive parts of his life—and reflects his family’s happiness. Douglas does not describe the positivity in his work as activism per-se, but I argue that by showing the importance of family through his work, Douglas is making a political statement. He was removed from his home as a child and placed in foster care. Likewise his wife Kathleen is a residential school survivor, and also missed being with her siblings. By celebrating the positive impacts of keeping families together, Douglas is acting against the colonial forces that have negatively affected so many generations of Indigenous families. He is also asserting his cultural identity as Tsawout. Showing positivity can a political act, especially for communities that have been continually portrayed as stoic (Verbosky 2011).

6.2 Conclusion

In conclusion, I argue that Douglas’ life and work are shown to be inseparable through the relationality of his private collection, public works, daily drawings, and artistic career as a whole. Thus, Euro-settler definitions of authenticity-as-tradition do not fit Douglas’ artistic practice (Tupper et al. 2013:42). Douglas is not replicating the past, but rather reflecting his own present day experiences as a Coast Salish person through art. He states that this is exactly how his ancestors approached their own artistic practice. Ultimately, there is no division between traditional and contemporary, but rather a continuum. Ultimately, non-Indigenous institutions, galleries, and audiences should have no say in what is or is not authentically Indigenous art. In the end, the only definition that matters is Douglas’ own assertion that he is a Coast Salish person and artist.

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Appendices

Appendix 1: List of interview questions for Douglas

- What and who inspires you?
- What makes your art style unique and personal?
- How do your family members (and your relationships with them) impact your work? Describe how you and your wife Kathleen Horne, and children work together.
- How have you and Kathleen Horne taught your children through art? What have you learned from working with them?
- How do you represent or express identity/ family /place in your art?
- Describe how your art has contributed to communities (i.e. family, other artists, the Tsawout First Nation, Saanichton, Victoria, etc.) and community building. (For example, the annual art shows that you and Kathleen Horne put together).
- What social or political views do you express through your work?

Appendix 2: List of interview questions for Kathleen



- What makes Douglas LaFortune's art style unique and personal?
- How do your family members (and your relationships with them) impact Douglas LaFortune's work? Describe how you, Douglas LaFortune, and your children work together.
- How have you and Douglas LaFortune taught your children through art? What have you learned from working with Douglas LaFortune and your children?
- How does Douglas LaFortune represent identity/ family /place in his art?
- Describe how Douglas LaFortune's art has contributed to communities (i.e. family, other artists, the Tsawout First Nation, Saanichton, Victoria, etc.) and community building. (For example, the annual art shows that you and Douglas LaFortune put together).
- Is there a piece (or are there pieces) of Douglas LaFortune's art that you have personal connections to? Describe the story behind that image (or those images).
- What social or political views does Douglas LaFortune express through his work?

Appendix 3: List of interview questions for Seneca

- What makes Douglas LaFortune's art style unique and personal?
- How do your family members impact Douglas LaFortune's work? Describe how you, Douglas LaFortune, and Kathleen Horne work together.
- How have your parents taught you through art? What have you learned from working with Douglas LaFortune and Kathleen Horne? Will you (or have you) pass(ed) these lessons on to your children?
- How does Douglas LaFortune represent identity/ family /place in his art?
- Describe how Douglas LaFortune's art has contributed to communities (i.e. family, other artists, the Tsawout First Nation, Saanichton, Victoria, etc.) and community building. (For example, the annual art shows that Douglas LaFortune and Kathleen Horne put together).
- Is there a piece (or are there pieces) of Douglas LaFortune's art that you have personal connections to? Describe the story behind that image (or those images).
- What social or political views does Douglas LaFortune express through his work?

Tables

Table 1: Screenprints in institutional collections

Image	Title	Year	Institution
	Clam		Burke
	Dragon Fly		Burke, Legacy
	Eagle's Gift		Burke
	Fire Dancer		Burke (2 copies)
	Flying Snake		Legacy








		Grizzly	1980	Legacy
		Harmony		Burke
Image Unavailable		Honey Bear		Burke
		Hummingbird		Burke
	<i>Burke's Proof</i> <i>Fuller's Whale</i> <i>Kingston's Proof</i>	Killer Whale	1978	Legacy
Image Unavailable		Kosapsum		Burke
		Loon		Burke
		Ocean Freedom		Burke

Image Unavailable	Ram's Head		Burke
	Spawning Salmon		Burke
Image Unavailable	Spring Rush		Burke
	The Watcher		Burke (2 copies), Legacy
	Thunderbird And Whale		Burke (2 copies), Legacy
	Thunderbird killerwhale - untitled		Burke
Image Unavailable	Totem Moon		Burke
	Untitled; dragonfly, flying snake and killer whale		Legacy


	<p>Untitled; Raven</p>		<p>Legacy</p>
<p>Image Unavailable</p>	<p>Wukus - Frog</p>		<p>Burke</p>

Table 2: Screenshot of first page of the collection documentation

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
1	Number	Picture	Picture	Title	Artist/ Creator	Description	Type	Writing/Text	Condition	Style	Media	Date	Measurements	Location	Original location
2	0.A	6207	6207	Untitled	n/a	Box - Fisher Price Grow With Me	Box	n/a	Edge Damage	n/a	Cardboard	1997	71 x 47 x 25	REMOVED	Fisher Price Trike
3	0.A	6208	6208	Untitled	n/a	Box - Fisher Price Grow With Me	Box	n/a	Edge Damage	n/a	Cardboard	1997	71 x 47 x 25	REMOVED	Fisher Price Trike
4	1	7075	6209	Untitled	Douglas LaFortune	Eagle catching fish	Loose page from sketchbook	n/a	Edges torn, folded	Salish	Graphite on paper	n.d.	56 x 46	Box 1	Fisher Price Trike
5	2	7077	6210	Untitled	Douglas LaFortune	Watercolour sketchbook	Sketchbook	n/a	Edges torn, folded	n/a	Sketchbook	n.d.	53 x 38	Box 4	Fisher Price Trike
6	2.A	7078	6211	Untitled	Douglas LaFortune	Whale and human	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	53 x 38	Box 4	Fisher Price Trike
7	2.B	7079	6212	Untitled	Douglas LaFortune	Seal catching fish	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	53 x 38	Box 4	Fisher Price Trike
8	2.C	7080	6213	Untitled	Douglas LaFortune	Birds and humans	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	53 x 38	Box 4	Fisher Price Trike
9	2.D	7081	6214	Untitled	Douglas LaFortune	Frogs and moon	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	53 x 38	Box 4	Fisher Price Trike
10	2.E	7082	6215	Untitled	Douglas LaFortune	Humans	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	53 x 38	Box 4	Fisher Price Trike
11	2.F	7083	6216	Untitled	Douglas LaFortune	Beaver, eagle, otter	Page in sketchbook	n/a	Stained	Salish/ Outline	Graphite on paper	n.d.	53 x 38	Box 4	Fisher Price Trike
12	2.G	7084	6217	Untitled	Douglas LaFortune	Whale and fish	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	53 x 38	Box 4	Fisher Price Trike
13	2.H	7085	6218	Untitled	Douglas LaFortune	Bear eating fish	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	53 x 38	Box 4	Fisher Price Trike
14	2.I	7086	6219	Untitled	Douglas LaFortune	Birds	Back of sketchbook	n/a	Edge Damage	Outline	Graphite on board	n.d.	53 x 38	Box 4	Fisher Price Trike
15	2.J	7087	6220	Untitled	n/a	Back of sketchbook - blank	Back of sketchbook	n/a	Edge Damage	n/a	Board	n.d.	53 x 38	Box 4	Fisher Price Trike
16	3	7088	6222	Untitled	n/a	Sketchpad - "Group of 7"	Sketchbook	Douglas LaFortune	Edge Damage	n/a	Sketchbook	n.d.	43 x 35.5	Box 4	Fisher Price Trike
17	3.A	7089	6223	Untitled	Douglas LaFortune	Heron	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
18	3.B	7090	6224	Untitled	Douglas LaFortune	Human riding killerwhale, birds	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
19	3.C	7091	6225	Untitled	Douglas LaFortune	Whale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
20	3.D	7092	6226	Untitled	Douglas LaFortune	Eagle	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
21	3.E	7093	6227	Untitled	Douglas LaFortune	Owl	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
22	3.F	7094	6229	Untitled	Douglas LaFortune	Tree, humans	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
23	3.G	7095	6230	Untitled	Douglas LaFortune	Bird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
24	3.H	7096	6231	Untitled	Douglas LaFortune	Dancer	Page in sketchbook	n/a	Corner ripped out	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
25	3.I	7097	6232	Untitled	Douglas LaFortune	Face, bird	Page in sketchbook	n/a	Corner ripped out	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
26	3.J	7098	6233	Untitled	Douglas LaFortune	Face, bird	Page in sketchbook	n/a	Half of page cut out	Outline	Graphite on paper	n.d.	21 x 35.5	Box 4	Fisher Price Trike
27	3.K	7099	6234	Untitled	Douglas LaFortune	Bird	Page in sketchbook	n/a	Half of page cut out	Outline	Graphite on paper	n.d.	21 x 35.5	Box 4	Fisher Price Trike
28	3.L	7100	6235	Untitled	Douglas LaFortune	Face, bird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
29	3.M	7101	6236	Untitled	Douglas LaFortune	Weightlifter	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike
30	3.N	7102	6237	Untitled	Douglas LaFortune	Face, blowing	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5	Box 4	Fisher Price Trike

Table 3: Public works

	A	B	C	D	E	F	G
1	Picture	Title	Type	Media	City	Location	Date
2	9500, 9501	Family Pole	Pole	Cedar, paint	Duncan, BC	Duncan, BC, Kenneth Street between Jubilee & Craig, south side	1986
3	9496, 9499	Wind Spirit	Pole	Cedar, paint	Duncan, BC	Duncan, BC, Station Street between Canada Avenue & Craig, south side	1986
4	9481, 9482, 9494	The Feast	Pole	Cedar, paint	Duncan, BC	Duncan, BC, north of Train Station	1987
5	9481, 9482, 9495	Raven's Gift	Pole	Cedar, paint	Duncan, BC	Duncan, BC, north of Train Station	1989
6	0743, 0747	Coast Salish Welcome Figure	Welcome Figure	Cedar	Esquimalt, BC	Esquimalt High School, Esquimalt, BC	
7	0750	The Eagle & Dragon Pole	Pole	Cedar, paint	Esquimalt, BC	One Moon Gallery, 1192 Kosapsun Crescent, Esquimalt, Esquimalt Nation, BC	2007
8	A.1992.24_01	Totem Pole (Eagle and Orca)	Pole	Cedar Pole	Glasgow, Scotland	Glasgow Museums, Kelvingrove Art Gallery and Museum, Glasgow, Scotland	1992
9	9341, 9342	Welcome Figure	Pole	Cedar Pole	Saanich, BC	Royal Oak Middle School, Saanich, BC	2016
10	9336, 9337	Wolf "WOLF STKAYE"	Vinyl Transfer	Vinyl Transfer	Saanich, BC	Royal Oak Middle School, Saanich, BC	2016
11	9338, 9340	Orca "KELLOLEMECEN"	Vinyl Transfer	Vinyl Transfer	Saanich, BC	Royal Oak Middle School, Saanich, BC	2016
12	9332, 9333	Thunderbird "ZINCO"	Vinyl Transfer	Vinyl Transfer	Saanich, BC	Royal Oak Middle School, Saanich, BC	2016
13	9329, 9330	Raven "SQTO"	Vinyl Transfer	Vinyl Transfer	Saanich, BC	Royal Oak Middle School, Saanich, BC	2016
14	0730, 0735, 0738, 0740	The Thunderbird & Whale	Panels	Cedar	Saanich, BC	All Nations' Healing Room, Jubilee Hospital, Victoria, BC	2011
15	9325, 9327	Heron Fountain	Fountain	Bronze	Saanich, BC	Uptown Mall, Victoria BC	2011
16	0723, 0726, 0727	Welcome Post-Traditional Coast Salish Man	Welcome Figure	Cedar	Saanich, BC	First Peoples House east entrance, University of Victoria, BC	2010
17	0723, 0726, 0728	Welcome Post-Traditional Coast Salish Woman	Welcome Figure	Cedar	Saanich, BC	First Peoples House east entrance, University of Victoria, BC	2010
18	DSCF5975, DSCF7262	Eagle with Salmon, Orca, Bear with Salmon	Pole	Cedar, paint	Saanichton, BC	Butchart Gardens, Saanichton, BC	2004
19	9311, 9312	Welcome to Saanichton Village - The Heron	Pole, sign	Cedar	Saanichton, BC	East Saanich Rd., north of Wallace Drive, Saanichton, BC	2012
20	9319	Welcome to Saanichton Village - The Eagle	Pole, sign	Cedar	Saanichton, BC	East Saanich Rd., south end of the Village, Saanichton, BC	2013
21	9313, 9314	Welcome to Saanichton Village - The Orca	Pole, sign	Cedar	Saanichton, BC	Mount Newton X Road, Saanichton, BC	2014
22	9315	Heron and others	Pole	Cedar	Saanichton, BC	Saanich Peninsula Hospital, Saanichton, BC	2015
23	9321, 9322	Welcome to Saanichton Village - The Raven	Pole, sign	Cedar	Saanichton, BC	Wallace Dr. adjacent to the tennis courts, Saanichton, BC	2016
24	9309, 9310	The Heron House Post	House Post	Cedar, paint	Sidney-by-the-sea, BC	The Mary Winspear Centre, Sidney-by-the-sea, BC	2012
25	n/a	Owl Poles	Pole	Cedar	Saanichton, BC	Tsawout First Nation Longhouse, BC	2012?
26	n/a	Unknown	Fountain	Bronze	Saanich, BC	Uptown Mall, Victoria BC	2017
27	n/a	Welcome to Saanichton Village - Thunderbird	Pole	Cedar	Saanichton, BC	Saanichton, BC	2017
28	n/a	Unknown	Pole	Cedar	Otaki, Japan	Sangitaki Park, Otaki, Japan	n.d.

Table 4: Good Morning drawings

Date	Topic	Image Reference
February 03, 2017	Valentines Eagle	2017.03.03
February 16, 2017	Cold Mouse	2017.03.16
February 17, 2017	Ravens	2017.03.17
May 09, 2017	Killerwhales	2017.05.09
May 11, 2017	Bear	2017.05.11
May 12, 2017	Georgy TV	2017.05.12
May 20, 2017	Family	2017.05.20
May 30, 2017	Lizard JJ's	2017.05.30
June 19, 2017	Geese and Seals	2017.06.19
June 28, 2017	Daddy Cool	2017.06.28
June 30, 2017	Graduation Raven	2017.06.30
July 03, 2017	Gorilla	2017.07.03
July 08, 2017	Logan Paddle	2017.07.08
July 13, 2017	Tribal Journeys Prep	2017.07.13
July 23, 2017	Quail	2017.07.23
July 30, 2017	Raven Canoes	2017.07.30
August 04, 2017	Canoe Killerwhales	2017.08.04
September 27, 2017	Salish Elephant	2017.09.27
October 03, 2017	Three-Quarter Moon	2017.10.03
October 08, 2017	Canadian Thanksgiving	2017.10.08
October 12, 2017	Halloween Bear	2017.10.12
November 11, 2017	Remembrance Day	2017.11.11
November 23, 2017	American Thanksgiving	2017.12.23
December 19, 2017	Christmas Elephant	2017.12.19
December 31, 2017	New Years	2017.12.31
January 15, 2018	Martin Luther King Day	2018.01.15
March 30, 2018	Raven Easter Egg	2018.03.30

Table 5: Screenshot of image database



IMG_6207.jpg



IMG_6208.jpg



IMG_7075.jpg



IMG_7077.jpg



IMG_7078.jpg



IMG_7079.jpg



IMG_7080.jpg



IMG_7081.jpg



IMG_7082.jpg



IMG_7083.jpg



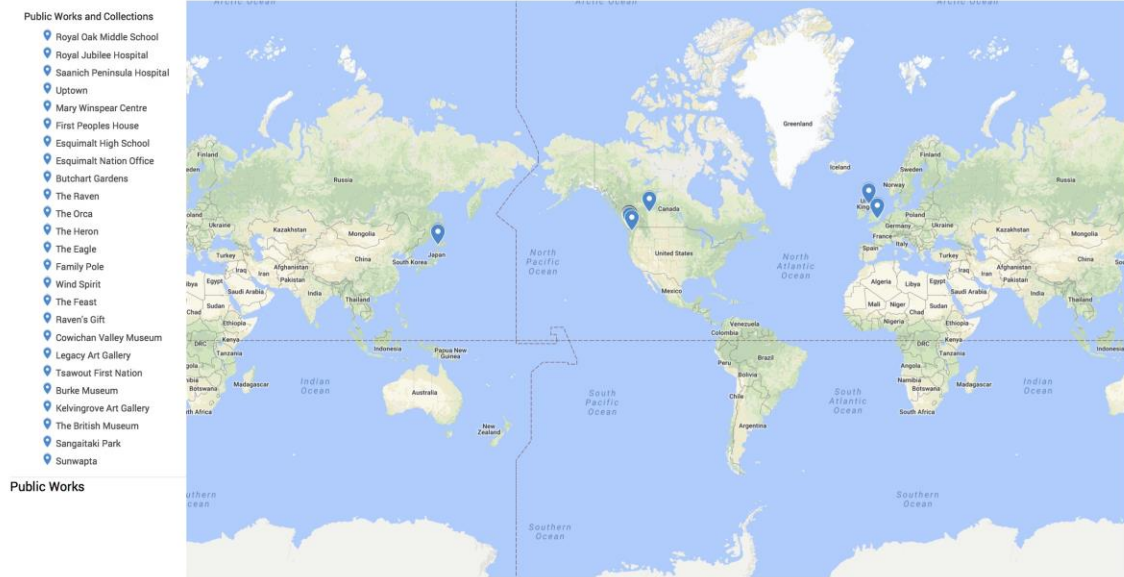
IMG_7084.jpg



IMG_7085.jpg

Table 6: Screenshot of Google map of Douglas' public works

Douglas LaFortune



<https://drive.google.com/open?id=1ZvLeAvXG3QIMhhhdGJlyVWQvgSE&usp=sharing>

Table 7: Coding interview themes

Themes	Sub-themes
Authenticity and Tradition	Douglas' Style Tradition Culture Coast Salish Bill-C31 Living
Community	Luke and John Marston Hjalmer Wenstob Nick Claxton Christmas Sale Tribal Journeys Community Contributions
Family	Grandchildren Children Youth Kathleen Douglas Bear Seneca Douglas' Brothers Douglas' Mother Douglas and Kathleen's Mother, Kathleen's Grandfather Kathleen's Grandparents Douglas' Brother Perry Douglas' Aunts Other Family Family in Art Parenting Motherhood Grandmotherhood Douglas and Kathleen Meet Douglas and Kathleen Run Away Working with Kathleen Kathleen as Archivist Working – Other Moving
Learning and Teaching	Simon Charlie Language Working with Bear
Materiality	Allergies

	Painting Sanding Knitting
Personal Identity, Experiences, Social or Political Views	Everydayness Places Sports Commonwealth Games Around Art Doing Art Life and Art Other Artwork Artistic Practice Positivity Collection Good Morning Drawings Inspiration Final Thoughts What is Next

Table 8: Design elements

Amount	Styles
1318	Salish
152	Northern
1227	Outline
219	Other (rubblings, text, etc)
162	Salish/Northern
5	Salish / Outline
6	Northern/outline

Table 9: Human and non-human families

Number	Picture - Final	Title	Artist/ Creator	Description	Type	Writing/Text	Condition	Style	Media	Date	Measurements (cm)
3.Q	7105	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5
4.B	7122	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30.5 x 45.5
5.B	7139	Untitled	Douglas LaFortune	Pole: Mother crying, child, bear, cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
5.M	7151	Untitled (The Watcher)	Douglas LaFortune	Adult and child behind tree	Page in sketchbook	n/a	Good	Salish/ Northern Style	Graphite on paper	n.d.	43 x 36
5.AC	7166	Untitled	Douglas LaFortune	Parent and child playing	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
18.D	7270	Untitled	Douglas LaFortune	Mother and child, wolf	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	30.5 x 45.5
19.D	7288	Untitled	Douglas LaFortune	Killerwhale and calf, wolf	Page in sketchbook	n/a	Good	Northern style	Ink bleed through on paper	n.d.	30.5 x 45.5
20.O	7316	Untitled	Douglas LaFortune	Adult and child fishing, trees, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 35.5
22.U	7375	Untitled	Douglas LaFortune	Adult and child fishing	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	46 x 31
35.B	7404	Untitled	Douglas LaFortune	Side 2: Owl, Thunderbird, Bear, Adult and child	Loose page from sketchbook	n/a	Good	Salish/ Northern style	Graphite on paper	n.d.	28 x 35.5
50	7432	Untitled	Douglas LaFortune	Pole with Bear and cub, Killerwhale, measurements	Paper	10 Feet Approx 2 1/2 Feet Approx	Stained	Northern style	Print on paper	n.d.	21.5 x 35.5
51	7433	Untitled	Douglas LaFortune	Pole with Bear and cub, Killerwhale	Paper	n/a	Stained	Northern style	Print on paper	n.d.	43 x 28
75	7467	"Wolf cub"	Douglas LaFortune	Wolf cubs	Paper	Wolf cub	Corners folded, torn	Salish/ Northern	Graphite on paper	n.d.	30.5 x 45.5
88	7485	Untitled	Douglas LaFortune	Wolf cub	Paper	n/a	Good	Northern	Print on paper	n.d.	21.5 x 35.5
92.A	7489	Untitled	Douglas LaFortune	Side 1: Bear cub with paw prints	Tracing paper, two sheets glued together	n/a	Stained, torn	Salish/ Northern	Graphite on paper	n.d.	26.5 x 32
106	7514	Untitled	Douglas LaFortune	Child nursing	Loose page from sketchbook	n/a	Good	Northern	Acrylic and Graphite on paper	n.d.	29.5 x 35
115.A	7526	Untitled	Douglas LaFortune	Side 1: Bear and cub	Loose page from sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	45 x 30
125	7540	Untitled	Douglas LaFortune	Pole: Thunderbird, Bears and cub	Paper	n/a	Ripped	Salish/ Northern	Graphite on paper	n.d.	22.5 x 30.5
138.A	7558	Untitled	Douglas LaFortune	Side 1: Pole: Thunderbird, Bear and cub, beaver	Paper	n/a	Ripped	Salish	Graphite on paper	n.d.	30 x 23
168.A	7601	Untitled	Douglas LaFortune	Side 1: Mother and child, sun	Paper	n/a	Stained	Northern	Graphite on paper	n.d.	35.5 x 27.5
170.A	7604	Untitled	Douglas LaFortune	Side 1: Bear and child drinking milk from bottle	Paper	n/a	Good	Outline	Graphite and ink on paper	n.d.	35.5 x 21
177	7613	Untitled	Douglas LaFortune	Racoon, Child holding frog	Paper	n/a	Corners folded	Outline	Graphite on paper	n.d.	30.5 x 45.5
195	7640	Untitled	Douglas LaFortune	Killerwhale and calf	Copy	n/a	Good	Salish	Print on paper	n.d.	28 x 43
201	7647	"Wolf Cub"	Douglas LaFortune	Wolf cub	Copy	wolf cub	Corners folded	Northern	Print on paper	n.d.	28 x 21.5
229.B	7683	Untitled	Douglas LaFortune	Side 2: Bear cub, eagle, person, salmon	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	45.5 x 61
231	7685	Untitled	Douglas LaFortune	Pole: Eagle, person and child, bear with fish	Loose page from sketchbook	30 FT 10 FT	Corners folded	Salish	Graphite on paper	n.d.	39.5 x 33
244.B	7706	Untitled	Douglas LaFortune	Side 2: Bear and cub	Paper	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 30.5
256.A	7721	Untitled	Douglas LaFortune	Side 1: Pole: Bear and cub, Mother and baby	Copy	2 1/2 feet 10 feet	Corners folded, stained	Northern	Photocopy, graphite on paper	n.d.	35.5 x 21.5
258	7724	Untitled	Douglas LaFortune	Pole: Owl with baby, Beaver	Loose page from sketchbook	n/a	Stained	Northern	Graphite on paper	n.d.	42.5 x 35.5
497	8099	Untitled	Douglas LaFortune	Wolf and cub, human baby, bear and cub, bird and baby bird, killerwhale and calf (BC Elders Gathering)	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	43 x 51
508	8113	Untitled	Douglas LaFortune	Killerwhale and calf	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	23 x 20
518	8127	Untitled	Douglas LaFortune	Pole: Thunderbird, bear and cub, beaver	Loose page from sketchbook	n/a	Corners folded	Salish/ Northern	Graphite on paper	n.d.	45.5 x 30

524	8134	Untitled	Douglas LaFortune	Pole: People, eagle, eaglet	Loose page from sketchbook	Doug LaFortune	Good	Northern	Graphite on paper	n.d.	40.5 x 23
530	8140	Untitled	Douglas LaFortune	Pole: Eagle, eaglet, bear, cub	Copy	Doug LaFortune 15 FT	Good	Salish	Print on paper	n.d.	36 x 20.5
531	8141	Untitled	Douglas LaFortune	Pole: Eagle, eaglet, bear, cub	Copy	Doug LaFortune 15 FT	Good	Salish	Print on paper	n.d.	36 x 20.5
536	8146	Untitled	Douglas LaFortune	Pole: Eagle, eaglet, bear, cub	Copy	Doug LaFortune 15 FT	Good	Salish	Print on paper	n.d.	36 x 20.5
543	8153	Untitled	Douglas LaFortune	Pole: Eagle, eaglet, bear, cub	Copy	Doug LaFortune 15FT	Good	Salish	Print on paper	n.d.	36 x 20.5
578.A	8202	Untitled	Douglas LaFortune	Three women/angels with children, owl, faces in wings, eye, mountains - (BC Elders Gathering)	Tracing paper	n/a	Corners folded	Salish	Graphite on tracing paper, tape	n.d.	36 x 28
593.A	8266	Untitled	Douglas LaFortune	Mother and child, mountains	Tracing paper	n/a	Ripped	Salish	Graphite on paper, tape	n.d.	28 x 23
595.A	8270	Untitled	Douglas LaFortune	Bears, cub	Tracing paper	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	29 x 23
615.A	8310	Untitled	Douglas LaFortune	Bear, child	Tracing paper	n/a	Folded	Outline	Graphite on paper, tape	n.d.	38 x 56
654.A	8378	Untitled (Eagle's Gift)	Douglas LaFortune	Child on eagle feather - (Eagle's Gift)	Tracing paper, two pages taped together	n/a	Ripped	Salish	Graphite on paper, tape	n.d.	23 x 51
707	8417	Untitled	Douglas LaFortune	Bear and cub	Tracing paper	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	27 x 35
709.A	8419	Untitled	Douglas LaFortune	Killerwhale and calf	Tracing paper	n/a	Good	Salish/Northern	Graphite on paper, tape	n.d.	31 x 22.5
773	8534	Untitled	Douglas LaFortune	Killerwhale and calf	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite and ink on paper	n.d.	45 x 30
783.A	8546	"KODIA"	Douglas LaFortune	Killerwhale giving birth	Loose page from sketchbook	KODIA	Ripped, stained	Salish	Graphite on paper	n.d.	41 x 33
783.B	8547	Untitled	Douglas LaFortune	Loon with chicks	Loose page from sketchbook	n/a	Ripped, stained	Salish	Graphite on paper	n.d.	41 x 33
786.A	8550	Untitled	Douglas LaFortune	Humpback whale and calf	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	43 x 35.5
811.A	8589	Untitled	Douglas LaFortune	Hands in circle - adults and children, feathers	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	30.5 x 23.5
821.A	8601	Untitled	Douglas LaFortune	Parent wearing blanket and cedar hat with killerwhales on them, and child holding rattle	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
828	8613	Untitled (The Watcher)	Douglas LaFortune	Man, woman, and child looking out from behind tree, mountains (The Watcher)	Paper	n/a	Good	Salish/Northern	Print on paper	n.d.	35.5 x 21.5
832	8618	Untitled	Douglas LaFortune	Child wearing cedar hat, holding paddle, next to canoes	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 28
833	8619	Untitled	Douglas LaFortune	Parent holding baby, mountains	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 28
837	8623	Untitled (Eagle's Gift)	Douglas LaFortune	Children on Eagle feather, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
838	8624	Untitled (Eagle's Gift)	Douglas LaFortune	Children on Eagle feather	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
840	8626	Untitled	Douglas LaFortune	Hands in circle - adults and children, Eagle feather	Paper	n/a	Stained	Salish	Graphite on paper	n.d.	30.5 x 23
841	8627	Untitled	Douglas LaFortune	Mother, Father, baby bear	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper, tape	n.d.	30.5 x 23
842	8628	Untitled	Douglas LaFortune	Mother and baby smiling	Paper	n/a	Good	Salish	Graphite on paper	n.d.	23 x 29.5
843	8629	Untitled	Douglas LaFortune	Mother and baby smiling, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	25.5 x 28
886	8688	Untitled (The Watcher)	Douglas LaFortune	Man, woman, child looking out from behind tree	Paper	n/a	Good	Salish/Northern	Graphite on paper	n.d.	28 x 35.5
887	8689	Untitled (The Watcher)	Douglas LaFortune	Man and child looking out from behind tree	Paper	n/a	Good	Salish/Northern	Graphite on paper	n.d.	28 x 35.5
893	8699	Untitled	Douglas LaFortune	Owl, women and children with wings (BC Elders Gathering)	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5

894	8700	Untitled	Douglas LaFortune	Owl, women and children with wings, mountains (BC Elders Gathering)	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
899	8706	Untitled	Douglas LaFortune	Wolf and cubs	Loose page from sketchbook	n/a	Good	Salish	Graphite and ink on paper	n.d.	45 x 30
912	8722	Untitled	Douglas LaFortune	Wolf cubs	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	27.5 x 35.5
926	8741	Untitled	Douglas LaFortune	Wolf and cubs	Paper	n/a	Good	Salish	Print on paper	n.d.	43 x 27.5
933	8748	"BABY WOLF"	Douglas LaFortune	Wolf cub	Paper	BABY WOLF 28	Good	Salish	Graphite on paper	n.d.	42 x 35.5
953.A	8774	"BABY RACCOON"	Douglas LaFortune	Baby racoon on branch	Paper	BABY RACCOON 31	Corners folded, stained	Salish	Graphite on paper	n.d.	29.5 x 44.5
954	8776	Untitled	Douglas LaFortune	Baby racoon on branch	Paper	35	Good	Salish	Graphite on paper	n.d.	28 x 34.5
960	8782	Untitled	Douglas LaFortune	Frog, holding babies	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
961.A	8783	Untitled	Douglas LaFortune	Otter with pup on stomach	Paper	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	46 x 30.5
1001	8839	Untitled	Douglas LaFortune	Bear and cub asleep	Paper	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 27.5
1002	8840	Untitled	Douglas LaFortune	Otter and pup	Paper	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 27.5
1003	8841	Untitled	Douglas LaFortune	Bear and cubs	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1018	8859	Untitled	Douglas LaFortune	Bear and cub	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1019	8860	Untitled	Douglas LaFortune	Bear and cub	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1113	8969	Untitled	Douglas LaFortune	Person and baby	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1159.A	9025	Untitled (Eagle's Gift)	Douglas LaFortune	Child on eagle feather (Untitled, Eagle's Gift)	Loose page from sketchbook	Doug LaFortune	Stained	Salish	Graphite on paper	n.d.	43 x 35.5
1200.B	9084	Untitled	Douglas LaFortune	Baby birds	Paper	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	34.5 x 50.5
1229	9120	Untitled	Douglas LaFortune	Eagles and eaglet	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	30.5 x 46.5
1245.A	9143	Untitled	Douglas LaFortune	Loon and babies, mountains, sun	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	45 x 29.5
1246.A	9145	Untitled	Douglas LaFortune	Loon and babies	Loose page from sketchbook	n/a	Corners folded, ripped, stained	Salish	Graphite on paper	n.d.	43 x 35.5
1307.BA	9275	Untitled	Douglas LaFortune	Kid with clam	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	36 x 44
1308.V	9365	Untitled	Douglas LaFortune	Thunderbird, bear and cub	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	45.5 x 47
1314.J	9636	Untitled	Douglas LaFortune	Baby with arms raised	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	45.5 x 30.5
1314.P	9642	Untitled	Douglas LaFortune	Killerwhale and calf	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	45.5 x 30.5
1314.T	9646	"Four Seasons"	Douglas LaFortune	Stag, Salmon, Adult and child faces	Page in sketchbook	Four Seasons	Good	Outline	Graphite on paper	n.d.	45.5 x 30.5
1318.E	9724	Untitled	Douglas LaFortune	Bear holding cub	Page in sketchbook	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	35.5 x 29
1318.AP	9762	Untitled	Douglas LaFortune	Deer, Child chasing ball	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1318.AT	9766	Untitled	Douglas LaFortune	Loon with babies on back	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	35.5 x 29
1318.BB	9774	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1319.E	9798	Untitled	Douglas LaFortune	Mother and child in circle with feathers	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1327.B	0129	Untitled	Douglas LaFortune	Pole: Eagle, Adult and child	Page in sketchbook	n/a	Stained	Salish	Graphite on paper	n.d.	23 x 31
1327.C	0130	Untitled	Douglas LaFortune	Pole: Eagle, Adult and child	Page in sketchbook	n/a	Stained	Salish	Graphite on paper	n.d.	23 x 31
1329.Q	0188	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 32
1329.U	0192	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 32
1329.W	0194	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 32
1329.X	0195	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 32
1329.Y	0196	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
1330.P	0221	Untitled	Douglas LaFortune	Family (Mom, Dad, Children)	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
1333.C	0266	Untitled	Douglas LaFortune	Pole: Mother and baby, Bear and cub	Page in sketchbook	House for rent	Stained	Outline	Graphite and ink on paper	n.d.	23 x 31
1333.E	0268	Untitled	Douglas LaFortune	Pole: Killerwhale and calf, Bird and baby	Page in sketchbook	4	Good	Salish	Graphite on paper	n.d.	23 x 31

1333.F	0269	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	5	Good	Outline	Graphite on paper	n.d.	23 x 31
1333.H	0271	Untitled	Douglas LaFortune	Killerwhale and calf	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1333.I	0272	Untitled	Douglas LaFortune	Mother and baby, Eagle, Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1335.U	0332	Untitled	Bear?	Bear and cub?	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1336.Q	0390	Untitled	Douglas LaFortune	Person, Child	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 33
1339.N	0451	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30 x 35.5
1339.O	0452	Untitled	Douglas LaFortune	Bear and cub	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30 x 35.5
1339.T	0457	Untitled	Douglas LaFortune	Parent and child smiling	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30 x 35.5
1339.AC	0466	Untitled	Douglas LaFortune	Bear and cubs	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30 x 35.5
Number	Picture - Final	Title	Artist/ Creator	Description	Type	Writing/Text	Condition	Style	Media	Date	Measurements (cm)

Table 10: Works by people other than Douglas

Number	Picture - Final	Title	Artist/ Creator	Description	Type	Writing/Text	Condition	Style	Media	Date	Measurements (cm)
1322.AZ	9961	Untitled	Abe Riley	Butterfly and dreamcatcher	Page in sketchbook	By Abe Riley	Stained	Salish	Graphite on paper	n.d.	30.5 x 35.5
1317.A	9698	Untitled	Angela Horne	Sketchbook - name traced, whale fin, price tags	Sketchbook	ACADEMY ANGIE HORNE ANGELA LOVE ANGELA AGNES HORNE A Helen 477-2615 132	Corners folded, stained	Northern	Print and graphite on paper	n.d.	46 x 62
1317.B	9699	Untitled	Angela Horne	Hummingbird, flower	Page in sketchbook	n/a	Corners folded, stained	Northern	Graphite on paper	n.d.	46 x 62
1317.C	9700	Untitled	Angela Horne	Faces, Heart, Birds	Page in sketchbook	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	46 x 62
1317.D	9701	Untitled	Angela Horne	Hummingbird, Flowers, Eagles, Moons, Killerwhale, Owl, Moon	Page in sketchbook	n/a	Corners folded, stained	Northern	Graphite on paper	n.d.	46 x 62
1317.E	9702	Untitled	Angela Horne	Owls, Ladybugs	Page in sketchbook	Ladybug	Corners folded, stained	Outline	Graphite and acrylic on paper	n.d.	46 x 62
1317.F	9703	TLC Aint to Proud 2 Beg	Angela Horne	Faces	Page in sketchbook	TLC Aint to Proud 2 Beg	Corners folded, stained	Outline	Graphite on paper	n.d.	46 x 62
1317.G	9704	Untitled	Angela Horne	Owl, Eagle, Bug, Raven	Page in sketchbook	AH	Corners folded, stained	Northern	Graphite on paper	n.d.	46 x 62
1317.H	9705	"doug"	Angela Horne	Moon, Face	Page in sketchbook	doug	Corners folded, stained	Northern, realist	Graphite on paper	n.d.	46 x 62
1317.I	9706	Untitled	Angela Horne	Moon face, Faces, Eagle, Killerwhale, Birds, Owls	Page in sketchbook	n/a	Corners folded, stained	Northern	Graphite on paper	n.d.	46 x 62
1317.J	9707	Untitled	Angela Horne	Circles, Faces, Bear	Page in sketchbook	n/a	Corners folded, stained	Northern	Graphite on paper	n.d.	46 x 62
1317.K	9708	Untitled	Angela Horne	"ANGELA I <3 Y<3U" Heart, Killerwhales, Eagle	Page in sketchbook	n/a	Corners folded, stained	Northern	Graphite on paper	n.d.	46 x 62
1317.L	9709	Untitled	Angela Horne	Sun, Faces	Page in sketchbook	n/a	Corners folded, stained	Northern	Graphite on paper	n.d.	46 x 62
1317.M	9710	Untitled	Angela Horne	Hummingbird, Eagle, flower	Page in sketchbook	25	Corners folded, stained	Northern	Graphite and ink on paper	n.d.	46 x 62
1317.N	9711	Untitled	Angela Horne	Otter with shell	Page in sketchbook	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	46 x 62
1317.O	9712	Untitled	Angela Horne	Moon, Faces, Hummingbird, Bird, Hearts, Bear, Butterfly	Page in sketchbook	ANGELA HORNE 6PM	Corners folded, stained	Northern	Graphite on paper	n.d.	46 x 62
1317.P	9713	Untitled	Angela Horne	Hummingbirds	Page in sketchbook	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	46 x 62
1317.Q	9714	"Lady Bug"	Angela Horne	Ladybugs	Page in sketchbook	Lady Bug	Corners folded, stained	Outline	Graphite on paper	n.d.	46 x 62
1317.R	9715	"In the still of the night"	Angela Horne	Hummingbirds	Page in sketchbook	In the still of the night	Corners folded, stained	Outline	Graphite on paper	n.d.	46 x 62
1317.S	9719	Untitled	Angela Horne	Faces	Page in sketchbook	n/a	Corners folded, stained	Realist	Graphite on paper	n.d.	46 x 62
1317.V	9718	Untitled	Angela Horne	Faces, Holly	Page in sketchbook	ANGELA MERRY CHRISTMAS	Corners folded, stained	Realist	Graphite on paper	n.d.	46 x 62
1331.B	0229	Untitled	Bear	Raven with sun	Page in sketchbook	n/a	Stained	Salish	Graphite on paper	n.d.	23 x 31
1331.C	0230	Untitled	Bear	Butterflies	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1331.D	0231	Untitled	Bear	Face	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.E	0232	Untitled	Bear	Pole: Eagle, Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.F	0233	Untitled	Bear	Pole: Raven, Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.G	0234	Untitled	Bear	Pole: Heron, Frog	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1331.H	0235	Untitled	Bear	Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.I	0236	Untitled	Bear	Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.J	0237	Untitled	Bear	Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31

1331.K	0238	Untitled	Bear	Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.L	0239	Untitled	Bear	Pole: Owl, Frog	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.M	0240	Untitled	Bear	Eagle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1331.N	0241	Untitled	Bear	Frog	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.O	0242	Untitled	Bear	Frog	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1331.P	0243	Untitled	Bear	Frog	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1331.Q	0244	Untitled	Bear	Face	Page in sketchbook	HI BEAR HAIRY EAR RUNNY EAR	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.R	0245	Untitled	Bear	Frog	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.S	0246	Untitled	Bear	Pole: Heron, Butterfly, Frog	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1331.T	0247	Untitled	Bear	Eagle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1310.A	9396	Untitled	Bear Horne	Sketchbook	Sketchbook	Bear Horne Sketch Diary	Stained	n/a	Ink and Print on paper	1997	27.5 x 22.5
1310.B	9397	Untitled	Bear Horne	Note	Page in sketchbook	June 19 97 Hello Bear how are you? Me good I guess. Just wanted to say hello okay Bye Now From Carmalita Sampson Keep on Smilin \$100.00 Box 300 STATION VICTORIA WESTMOUNT QUEBEC H3Z3K3 (BEAR FINE) FINANCIAL COLL. AGENCY VA07616806	Good	n/a	Ink on paper	June 19 1997	27.5 x 22.5
1310.C	9398	Untitled	Bear Horne	Eagle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.D	9399	Untitled	Bear Horne	Frog	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.E	9400	Untitled	Bear Horne	Killerwhale	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.F	9401	Untitled	Bear Horne	Bear	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.G	9402	Untitled	Bear Horne	Bird	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.H	9403	Untitled	Bear Horne	Bird	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.I	9404	Untitled	Bear Horne	Frogs	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.J	9405	Untitled	Bear Horne	Bear	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.K	9406	Untitled	Bear Horne	Killerwhale	Page in sketchbook	By Doug Horne	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.L	9407	Untitled	Bear Horne	Eagle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.M	9408	Untitled	Bear Horne	Bird	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.N	9409	Untitled	Bear Horne	Bear	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.O	9410	Untitled	Bear Horne	Steer skull (half)	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.P	9411	Untitled	Bear Horne	Bird	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.Q	9412	Untitled	Bear Horne	Bird	Page in sketchbook	By Doug Horne	Good	Salish	Graphite and coloured pencil on paper	1997	27.5 x 22.5
1310.R	9413	Untitled	Bear Horne	Eagle	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.S	9414	Untitled	Bear Horne	Owl	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.T	9415	Untitled	Bear Horne	Owl	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.U	9416	Untitled	Bear Horne	Killerwhale	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.V	9417	Untitled	Bear Horne	Beaver	Page in sketchbook	n/a	Good	Northern	Graphite on paper	1997	27.5 x 22.5

1310.X	9419	Untitled	Bear Horne	Bear	Page in sketchbook	n/a	Good	Salish	Graphite and coloured pencil on paper	1997	27.5 x 22.5
1310.Y	9420	Untitled	Bear Horne	Otter	Page in sketchbook	Bear Horne	Good	Outline	Graphite and coloured pencil on paper	1997	27.5 x 22.5
1310.Z	9421	Untitled	Bear Horne	Cougar	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.A A	9422	Untitled	Bear Horne	Cougar?	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.A B	9423	Untitled	Bear Horne	Cougar?	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.A C	9424	Untitled	Bear Horne	Killerwhale	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A D	9425	Untitled	Bear Horne	Bear, sun, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A E	9426	Untitled	Bear Horne	Thunderbird	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A F	9427	Untitled	Bear Horne	Heron	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A G	9428	Untitled	Bear Horne	Thunderbird catching Killerwhale	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A H	9429	Untitled	Bear Horne	Killerwhale	Page in sketchbook	By Doug Horne	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.AI	9430	Untitled	Bear Horne	Bird	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.AJ	9431	Untitled	Bear Horne	Bird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.A K	9432	Untitled	Bear Horne	Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.A L	9433	Untitled	Bear Horne	Owl	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A M	9434	Untitled	Bear Horne	Thunderbird	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A N	9435	Untitled	Bear Horne	Killerwhale in circle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A O	9436	Untitled	Bear Horne	Killerwhale in circle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A P	9437	Untitled	Bear Horne	Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.A Q	9438	Untitled	Bear Horne	Killerwhale	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A R	9439	Untitled	Bear Horne	Raven	Page in sketchbook	n/a	Good	Northern	Graphite on paper	1997	27.5 x 22.5
1310.A S	9440	Untitled	Bear Horne	Raven	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A T	9441	Untitled	Bear Horne	Moon or sun, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A U	9442	Untitled	Bear Horne	Killerwhale	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A V	9443	Untitled	Bear Horne	Raven in circle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A W	9444	Untitled	Bear Horne	Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.A X	9445	Untitled	Bear Horne	Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.A Y	9446	Untitled	Bear Horne	Bird in circle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.A Z	9447	Untitled	Bear Horne	Pole: Snake, Bear	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B A	9448	Untitled	Bear Horne	Hummingbird, flower	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B B	9449	Untitled	Bear Horne	Lines	Page in sketchbook	n/a	Good	n/a	Graphite on paper	1997	27.5 x 22.5
1310.B C	9450	Untitled	Bear Horne	Moon	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B D	9451	Untitled	Bear Horne	Sun	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B E	9452	Untitled	Bear Horne	Killerwhale in circle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B F	9453	Untitled	Bear Horne	Bear in circle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5

1310.B G	9454	Untitled	Bear Horne	Thunderbird	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B H	9455	Untitled	Bear Horne	Moon	Page in sketchboo k	n/a	Good	Salish	Graphite, coloured pencil and ink on paper	1997	27.5 x 22.5
1310.BI	9456	Untitled	Bear Horne	Owl, Moon	Page in sketchboo k	n/a	Good	Salish	Graphite and ink on paper	1997	27.5 x 22.5
1310.BJ	9457	Untitled	Bear Horne	Eagle	Page in sketchboo k	n/a	Stained	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B K	9458	Untitled	Bear Horne	Eagle	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B L	9459	Untitled	Bear Horne	Bear	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.B M	9460	Untitled	Bear Horne	Bear in circle	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B N	9461	Untitled	Bear Horne	Killerwhale in circle	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B O	9462	Untitled	Bear Horne	Animal head in circle	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B P	9463	Untitled	Bear Horne	Animal head in circle	Page in sketchboo k	n/a	Good	Salish	Graphite and ink on paper	1997	27.5 x 22.5
1310.B Q	9464	Untitled	Bear Horne	Note	Page in sketchboo k	1 800-670-8993 FORMAN	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B R	9465	Untitled	Bear Horne	Raven	Page in sketchboo k	n/a	Good	Salish	Graphite and ink on paper	1997	27.5 x 22.5
1310.B S	9466	Untitled	Bear Horne	Bird	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B T	9467	Untitled	Bear Horne	Bird	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.B U	9468	Untitled	Bear Horne	Thunderbird	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.B V	9469	Untitled	Bear Horne	Bird	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B W	9470	Untitled	Bear Horne	Bird	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.B X	9471	Untitled	Bear Horne	Killerwhale	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.B Y	9472	Untitled	Bear Horne	Eagles	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.B Z	9473	Untitled	Bear Horne	Skull	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	1997	27.5 x 22.5
1310.C A	9474	Untitled	Bear Horne	Thunderbird, Bear	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.C B	9475	Untitled	Bear Horne	Raven with sun	Page in sketchboo k	n/a	Good	Salish	Graphite and ink on paper	1997	27.5 x 22.5
1310.C C	9476	Untitled	Bear Horne	Raven with sun	Page in sketchboo k	n/a	Good	Salish	Graphite and ink on paper	1997	27.5 x 22.5
1310.C D	9477	Untitled	Bear Horne	Killerwhale	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.C E	9478	Untitled	Bear Horne	Scribbles	Back of sketchboo k	n/a	Good	n/a	Graphite on board	1997	27.5 x 22.5
1310.C F	9479	Untitled	Bear Horne	Scribbles	Back of sketchboo k	n/a	Good	n/a	Graphite on board	1997	27.5 x 22.5
1335.B	0313	Untitled	Bear?	Bear mask, Octopus, Otter, stick figures	Page in sketchboo k	HI	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.C	0314	Untitled	Bear?	Person wearing Eagle headdress	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.D	0315	Untitled	Bear?	Killerwhales	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.E	0316	Untitled	Bear?	Face, Frog	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.F	0317	Untitled	Bear?	Note	Page in sketchboo k	SHAW CABLE 46.95 39.95 Connection Douglas 2005	Good	n/a	Graphite on paper	2005	24 x 28.5
1335.G	0318	Untitled	Bear?	Lines - note	Page in sketchboo k	Doug	Good	n/a	Graphite on paper	n.d.	24 x 28.5
1335.H	0319	Untitled	Bear?	Lines	Page in sketchboo k	n/a	Good	n/a	Graphite on paper	n.d.	24 x 28.5
1335.I	0320	Untitled	Bear?	Tree	Page in sketchboo k	n/a	Good	n/a	Graphite on paper	n.d.	24 x 28.5
1335.J	0321	Untitled	Bear?	Heron	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5

1335.K	0322	Untitled	Bear?	Heron	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.L	0323	Untitled	Bear?	Killerwhale	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.M	0324	Untitled	Bear?	Seal, Face	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.N	0325	Untitled	Bear?	Seal	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.O	0326	Untitled	Bear?	Raven with sun	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.P	0327	Untitled	Bear?	Stag skull	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.Q	0328	Untitled	Bear?	Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.R	0329	Untitled	Bear?	Whale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.S	0330	Untitled	Bear?	Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.T	0331	Untitled	Bear?	Bear?	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.U	0332	Untitled	Bear?	Bear and cub?	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.V	0333	Untitled	Bear?	Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.W	0334	Untitled	Bear?	Bear	Page in sketchbook	n/a	Good	Salish/Northern	Graphite on paper	n.d.	24 x 28.5
1335.X	0335	Untitled	Bear?	Bear	Page in sketchbook	n/a	Good	Salish/Northern	Graphite on paper	n.d.	24 x 28.5
1335.Y	0336	Untitled	Bear?	Whale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.Z	0337	Untitled	Bear?	Circle, faces	Page in sketchbook	n/a	Good	Salish/Northern	Graphite on paper	n.d.	24 x 28.5
1335.A A	0338	Untitled	Bear?	Eagle	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A B	0339	Untitled	Bear?	Horse	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A C	0340	Untitled	Bear?	Fin	Page in sketchbook	n/a	Good	Salish/Northern	Graphite on paper	n.d.	24 x 28.5
1335.A D	0341	Untitled	Bear?	Killerwhale	Page in sketchbook	n/a	Good	Salish/Northern	Graphite on paper	n.d.	24 x 28.5
1335.A E	0342	Untitled	Bear?	Eagle	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A F	0343	Untitled	Bear?	Face	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A G	0344	Untitled	Bear?	Face	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A H	0345	Untitled	Bear?	Face	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.AI	0346	Untitled	Bear?	Person	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.AJ	0347	Untitled	Bear?	Otter	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A K	0348	Untitled	Bear?	Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A L	0349	Untitled	Bear?	Killerwhale	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.A M	0350	Untitled	Bear?	Bear, Eagle, Frog, Fish	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.A N	0351	Untitled	Bear?	Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A O	0352	Untitled	Bear?	Person, frog	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A P	0353	Untitled	Bear?	Bear, Killerwhale, Eagle	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A Q	0354	Untitled	Bear?	Person	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A R	0355	Untitled	Bear?	Thunderbird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A S	0356	Untitled	Bear?	Pole: Owl, Person	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.A T	0357	Untitled	Bear?	Eagle	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5

1335.A U	0358	Untitled	Bear?	Pole: Owl, Person	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.B B	0365	Untitled	Bear?	Raven with sun	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.B C	0366	Untitled	Bear?	Raven with sun	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.B D	0367	Untitled	Bear?	Wolf	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.B E	0368	Untitled	Bear?	Bird	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.B F	0369	Untitled	Bear?	Bear	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.B G	0370	Untitled	Bear?	Bird	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	24 x 28.5
1335.B H	0371	Untitled	Bear?	Frog	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.BI	0372	Untitled	Bear?	Person, Bear, Thunderbird	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1335.BJ	0373	Untitled	Bear?	Hummingbird s, flower	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	24 x 28.5
1338.B	0418	Untitled	Bear?	Killerwhale	Page in sketchboo k	n/a	Good	n/a	Graphite on paper	n.d.	23 x 30.5
1338.C	0419	Untitled	Bear?	Wolf, trees, sun	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.D	0420	Untitled	Bear?	Eagle	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.E	0421	Untitled	Bear?	Eagle	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.F	0422	Untitled	Bear?	Wolf, Salmon	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	23 x 30.5
1338.G	0423	Untitled	Bear?	Bear, Frog	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	23 x 30.5
1338.H	0424	Untitled	Bear?	Wolf	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.I	0425	Untitled	Bear?	Eagle	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.J	0426	Untitled	Bear?	Sun	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.K	0427	Untitled	Bear?	Eagle	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.L	0428	Untitled	Bear?	Pole: Eagle, Person	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.M	0429	Untitled	Bear?	Pole: Thunderbird, Bear	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.N	0430	Untitled	Bear?	Pole: Thunderbird, Bear	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	23 x 30.5
1338.O	0431	Untitled	Bear?	Sun, Moon	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	23 x 30.5
1338.Q	0433	Untitled	Bear?	Eagle catching fish	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.S	0435	Untitled	Bear?	Bear	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	23 x 30.5
1338.T	0436	Untitled	Bear?	Eagle, Raven	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
351	7842	Untitled	Delvis Morrison	Bear and cub	Print	Delvis Morrison	Corners folded	Realism	Print	1985	44 x 59
390	7889	Untitled	Delvis Morrison	Bears	Print	To Aubry from Delvis ... Bud's Delvis Morrison 88 Francis Horne 88	Corners folded	Salish	Digital print	1988	28 x 43
391	7890	Untitled	Delvis Morrison	Bears	Print	To Todd from Delvis Morrison 88 Delvis Morrison 88 Francis Horne 88	Corners folded, stained	Salish	Digital print	1988	28 x 43
392	7891	Untitled	Delvis Morrison	Eagle	Print	Delvis Morrison 84	Print	Realism	Digital print	1984	28 x 43.5
277.A	7755	"Grey Horned Owl"	Donald A Thorne?	Owl	Print, in plastic	Donald A Thorne? 07 "Grey Horned Owl"	Good	Salish	Digital print, plastic, board	2007	43.5 x 29
176	7612	Untitled	Doug Horne	Bird in circle	Paper	By Doug Horne	Corners folded, torn	Norther n	Graphite on paper	n.d.	27.5 x 21
207	7655	Untitled	Doug Horne	Thunderbird	Hole punched paper	By Doug Horne	Good	Salish/ Norther n	Graphite on paper	n.d.	21.5 x 27.5
1311.A	9503	Untitled	Doug Horne	Raven	Sketchboo k	n/a	Good	Norther n	Graphite and coloured pencil on paper	n.d.	27.5 x 22.5

1311.B	9504	Untitled	Doug Horne	Sticker, scribbles	Page in sketchbook	RAD	Good	n/a	Sticker and coloured pencil on paper	n.d.	27.5 x 22.5
1311.C	9505	Untitled	Doug Horne	Raven	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.D	9506	Untitled	Doug Horne	Bear with lacrosse stick	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.E	9507	Untitled	Doug Horne	Lacrosse stick with bear on it	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.F	9508	Untitled	Doug Horne	Bear with lacrosse stick	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.G	9509	Untitled	Doug Horne	Eagle	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.H	9510	Untitled	Doug Horne	Bird	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.I	9511	Untitled	Doug Horne	Bear in circle	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.J	9512	Untitled	Doug Horne	Lacrosse stick with bear on it	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.K	9513	Untitled	Doug Horne	Lines	Page in sketchbook	n/a	Good	n/a	Graphite on paper	n.d.	27.5 x 22.5
1311.L	9514	Untitled	Doug Horne	Bear with lacrosse stick	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.M	9515	Untitled	Doug Horne	Circle	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.N	9516	Untitled	Doug Horne	Killerwhale in circle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.O	9517	Untitled	Doug Horne	Bird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.P	9518	Untitled	Doug Horne	Thunderbird and lightning	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.Q	9519	Untitled	Doug Horne	Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.R	9520	Untitled	Doug Horne	Owl	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.S	9521	Untitled	Doug Horne	Sun	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.T	9522	Untitled	Doug Horne	Killerwhale	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.U	9523	Untitled	Doug Horne	Thunderbird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.V	9524	Untitled	Doug Horne	Bird	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.W	9525	Untitled	Doug Horne	Face in circle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.X	9526	Untitled	Doug Horne	Face in circle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.Y	9527	Untitled	Doug Horne	Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.Z	9528	Untitled	Doug Horne	Eagle	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.A A	9529	Untitled	Doug Horne	Face in circle	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.A B	9530	Untitled	Doug Horne	Bear	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.A C	9531	Untitled	Doug Horne	Owl	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.A D	9532	Untitled	Doug Horne	Bear	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.A E	9533	Untitled	Doug Horne	Killerwhale	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.A F	9534	Untitled	Doug Horne	Eagle	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.A G	9535	Untitled	Doug Horne	Sun	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.A H	9536	Untitled	Doug Horne	Bird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.A I	9537	Untitled	Doug Horne	Eagle	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.A J	9538	Untitled	Doug Horne	Moon	Page in sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 22.5

1311.A K	9539	Untitled	Doug Horne	Moon	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.A L	9540	Untitled	Doug Horne	Face in circle	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.A M	9541	Untitled	Doug Horne	Killerwhale	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.A N	9542	Untitled	Doug Horne	Face in circle	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.A O	9543	Untitled	Doug Horne	Thunderbird	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.A P	9544	Untitled	Doug Horne	Face	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.A Q	9545	Untitled	Doug Horne	Raven with sun	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.A R	9546	Untitled	Doug Horne	Killerwhale in circle	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.A S	9547	Untitled	Doug Horne	Raven with sun	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.A T	9548	Untitled	Doug Horne	Owl in circle	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.A U	9549	Untitled	Doug Horne	Owl eyes and beak	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.A V	9550	Untitled	Doug Horne	Beaver in circle, maple leaf	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.A W	9551	Untitled	Doug Horne	Bear	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.A X	9552	Untitled	Doug Horne	Raven with sun	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.A Y	9553	Untitled	Doug Horne	Moon	Page in sketchboo k	Douglas Horne	Good	Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.A Z	9554	Untitled	Doug Horne	Bear	Page in sketchboo k	n/a	Good	Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.B A	9555	Untitled	Doug Horne	Bear	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.B B	9556	Untitled	Doug Horne	Bear, Frog, Thunderbird	Page in sketchboo k	BEAR 2000	Good	Salish/ Norther n	Graphite on paper	2000	27.5 x 22.5
1311.B C	9557	Untitled	Doug Horne	Bear	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.B D	9558	Untitled	Doug Horne	Face	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.B E	9559	Untitled	Doug Horne	Faces	Page in sketchboo k	n/a	Good	Salish/ Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.B F	9560	Untitled	Doug Horne	Eagle	Page in sketchboo k	Douglas Horne	Good	Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.B G	9561	Untitled	Doug Horne	Face	Page in sketchboo k	n/a	Good	Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.B H	9562	Untitled	Doug Horne	Thunderbird and sun	Page in sketchboo k	n/a	Good	Norther n	Graphite on paper	n.d.	27.5 x 22.5
1311.BI	9563	Untitled	Doug Horne	Hummingbird	Page in sketchboo k	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.BJ	9564	Untitled	Doug Horne	Note	Page in sketchboo k	480 5997	Good	n/a	Ink on paper	n.d.	27.5 x 22.5
1311.B K	9565	Untitled	Doug Horne	Note	Page in sketchboo k	I'm am the best if you want to know who this is phone 475-8227 Peace I'm outta here	Good	n/a	Ink on paper	n.d.	27.5 x 22.5
1311.B L	9566	Untitled	Doug Horne	Note	Page in sketchboo k	Jack smith #642-3169 2 x 6 - 3 - 6 F + S, 2 x 5, 1 piece 6 foot 3 x 8 3 - 8 foots 4 x 4 2 pieces 2f 9 ft 2 x 6 's 6ft, 3-3ft, 1 2 fts, 1-4ft, cough lumber 49ers kicked ass!	Good	n/a	Coloured pencil on paper	n.d.	27.5 x 22.5
1311.B M	9567	Untitled	Doug Horne	Note	Page in sketchboo k	Douglas Horne is the best TAMB	Good	n/a	Ink and graphite on board	n.d.	27.5 x 22.5
1322.Z	9935	Untitled	Doug Horne	Ravens, Frog	Page in sketchboo k	Douglas Horne	Good	Salish	Graphite on paper	n.d.	30.5 x 35.5
1323.B D	0034	Untitled	Doug Horne	Thunderbird	Page in sketchboo k	Douglas Horne	Good	Salish	Graphite on paper	n.d.	29 x 35.5
1323.C A	0057	Untitled	Doug Horne	Salmon	Page in sketchboo k	By Doug Horne	Good	Salish	Graphite on paper	n.d.	29 x 35.5
1326.B	0100	Untitled	Doug Horne	Bear	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1326.C	0101	Untitled	Doug Horne	Salmon	Page in sketchboo k	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31

1326.D	0102	Untitled	Doug Horne	Salmon, people	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1326.E	0103	Untitled	Doug Horne	Person, Carved welcome figure, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1326.F	0104	Untitled	Doug Horne	Raven on carved raven pole	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	23 x 31
1326.G	0105	Untitled	Doug Horne	Hummingbird, next to carved hummingbird pole	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1326.H	0106	Untitled	Doug Horne	Beaver biting branch	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.I	0107	Untitled	Doug Horne	Eagle flying over Eagle pole, mountains	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.J	0108	Untitled	Doug Horne	Heron and baby heron	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.K	0109	Untitled	Doug Horne	Killerwhale	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.L	0110	Untitled	Doug Horne	Squirrel, mouse	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.M	0111	"Dish"	Doug Horne	Butterfly	Page in sketchbook	Dish	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.N	0112	Untitled	Doug Horne	Wolves, Raccoon	Page in sketchbook	n/a	Stained	Salish	Graphite on paper	n.d.	23 x 31
1326.O	0113	Untitled	Doug Horne	Owl	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.P	0114	Untitled	Doug Horne	Hummingbird, Killerwhale, Face, Mountains	Page in sketchbook	n/a	Stained	Northern	Graphite on paper	n.d.	23 x 31
1326.Q	0115	Untitled	Doug Horne	Eagles	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.R	0116	Untitled	Doug Horne	Eagle	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.S	0117	Untitled	Doug Horne	Otters with fish, clam	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.T	0118	Untitled	Doug Horne	Cougars	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1326.U	0119	Untitled	Doug Horne	Raven with sun	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1326.V	0120	Untitled	Doug Horne	Person, Eagle	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1326.W	0121	Untitled	Doug Horne	Raven, Person, Frog	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.X	0122	Untitled	Doug Horne	Stag, mountains, trees	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1326.Y	0123	Untitled	Doug Horne	Deer, cougar	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1326.Z	0124	Untitled	Doug Horne	Rabbit, Raccoon, Heron, Eagles	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1334.F	0300	"BEAR"	Douglas LaFortune/ Kid	Drawing lesson - Bear by Doug, Bears by Kid	Paper	BEAR 123	Good	Salish	Graphite on paper	n.d.	23 x 30
1334.G	0301	"EAGLE"	Douglas LaFortune/ Kid	Drawing lesson - Eagle by Doug, Eagles by Kid	Paper	EAGLE 123	Good	Salish	Graphite on paper	n.d.	23 x 30
1313.A	9613	Untitled	Douglas Robert William Gabriel	Wolf	Sketchbook	studio Douglas Horne Douglas Robert William Gabriel	Good	Salish	Ink and graphite on paper	n.d.	48 x 30.5
1313.B	9614	Untitled	Douglas Robert William Gabriel	Moon	Page in sketchbook	n/a	Good	Salish/Northern	Graphite on paper	n.d.	48 x 30.5
1313.C	9615	Untitled	Douglas Robert William Gabriel	Bear	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	48 x 30.5
1313.D	9616	Untitled	Douglas Robert William Gabriel	Moon, Eagle, Frog	Page in sketchbook	n/a	Good	Salish/Northern	Graphite on paper	2007	48 x 30.5
1313.E	9617	Untitled	Douglas Robert William Gabriel	Face	Page in sketchbook	n/a	Good	Salish/Northern	Graphite on paper	n.d.	48 x 30.5
1313.F	9618	Untitled	Douglas Robert William Gabriel	Raven with sun	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	48 x 30.5
1313.G	9619	Untitled	Douglas Robert	Face, Killerwhale	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	48 x 30.5

			William Gabriel									
1313.H	9620	Untitled	Douglas Robert William Gabriel	Frogs	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	48 x 30.5	
1313.I	9621	Untitled	Douglas Robert William Gabriel	Hummingbirds, flowers	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	48 x 30.5	
1313.J	9622	Untitled	Douglas Robert William Gabriel	Face, Frogs	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	48 x 30.5	
1313.K	9623	Untitled	Douglas Robert William Gabriel	Heron, shield	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	48 x 30.5	
1313.L	9624	Untitled	Douglas Robert William Gabriel	Bear	Back of sketchbook	n/a	Good	Northern	Graphite on board	n.d.	48 x 30.5	
1313.M	9625	Untitled	Douglas Robert William Gabriel	Note	Back of sketchbook	Megs_J_Clarkson@hotmail	Good	n/a	Graphite on board	n.d.	48 x 30.5	
285	7768	"Salish Pride"	Francis Horne	Spindle Whorl, Thunderbird, singing human	Print	Salish Pride Francis Horne	Good	Salish	Serigraph on paper	n.d.	43.5 x 29	
286	7769	"Salish Pride"	Francis Horne	Spindle Whorl, Thunderbird, singing human	Print	Salish Pride Francis Horne	Good	Salish	Serigraph on paper	n.d.	43.5 x 29	
287	7770	"Grizzly Bear"	Francis Horne	Grizzly Bear	Print	Grizzly Bear Francis Horne	Good	Salish	Serigraph on paper	n.d.	43.5 x 29	
288	7771	"Grizzly Bear"	Francis Horne	Grizzly Bear	Print	Grizzly Bear Francis Horne	Good	Salish	Serigraph on paper	n.d.	43.5 x 29	
289	7772	"Raven The Trickster"	Francis Horne	Raven	Print	Raven Francis Horne	Good	Salish	Serigraph on paper	n.d.	43.5 x 29	
355	7846	"Salish Pride"	Francis Horne Sr	Spindle Whorl, Thunderbird, singing human	Print	Salish Pride Francis Horne	Stained	Salish	Serigraph on paper	n.d.	43.5 x 29	
411.N	7925	Untitled	Georgina Horne	Goose	Page in sketchbook	Georgina Horne	Good	Outline	Ink on paper	n.d.	31 x 23	
295.A	7778	Untitled	GR	Side 1: Dancer, longhouse, poles	Print	GR	Stained	Northern	Print on paper	n.d.	32.5 x 50	
162	7595	"OUTLAWS"	Grant Small	Skull and bones, fire, eyepatch, horns	Paper	OUTLAWS WINNING UGLY Grant Small 88	Corners folded	Outline	Ink and Graphite on paper	1988	21.5 x 18	
163	7596	"OUTLAWS"	Grant Small	Longhorn skull, lightning	Loose page from sketchbook	OUTLAWS	Stained	Outline	Ink and Graphite on paper	n.d.	30.5 x 25	
164	7597	"OUTLAWS"	Grant Small	Longhorn skull, bandana, lightning	Loose page from sketchbook	OUTLAWS	Good	Outline	Ink and Graphite on paper	n.d.	31 x 25	
165	7598	"OUTLAWS"	Grant Small	Longhorn skull, bandana, lightning	Paper	OUTLAWS	Good	Outline	Ink and Graphite on paper	n.d.	35.5 x 21.5	
166	7599	Untitled	Grant Small	Longhorn skull on jersey	Paper	O	Good	Outline	Ink and Graphite on paper	n.d.	35.5 x 21.5	
167	7600	"OUTLAWS"	Grant Small	Lightning	Paper	OUTLAWS	Good	Outline	Ink and Graphite on paper	n.d.	31 x 25	
448	8037	"OUTLAWS"	Grant Small	Cowboy biting hockey stick	Paper	OUTLAWS	Good	Outline	Ink on paper	n.d.	35.5 x 21.5	
449	8038	"OUTLAWS"	Grant Small	Hockey mask, headress	Paper	GS Outlaws	Good	Outline	Ink on paper	1994, Feb	35.5 x 21.5	
450	8039	"OUTLAWS"	Grant Small	Cactus playing hockey, steer skull with helmet	Paper	OUTLAWS	Good	Outline	Ink on paper	n.d.	35.5 x 21.5	
453	8044	"Tide Calendar 1981"	Jim Gilbert	Northern style art by Jim Gilbert	Calendar	"Tide Calendar 1981"	Corners folded	Northern	Print on paper	1981	23.5 x 30.5	
283	7766	"Kwakiutl Sea Otter with Sea Urchin"	John Livingstone	Sea otter and urchin	Print	Kwakiutl Sea Otter with Sea Urchin John Livingstone 106/132	Good	Northern	Serigraph on paper, plastic rod	1975	35 x 43	
290	7773	"KWA-GUILTH MAN, FALSE WHALE AND THUNDERBIRD"	John Livingstone	Man with spear riding whale, thunderbird	Print	KWA-GUILTH MAN, FALSE WHALE AND THUNDERBIRD John Livingstone 90/150	Corners folded, torn	Northern	Serigraph on paper	1975	43.5 x 29	
22.G	7359	Untitled	Kid	Kids drawing - dinosaurs	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	39.5 x 31	
22.L	7365	Untitled	Kid	Kids drawing - monsters	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	46 x 31	
40.A	7412	Untitled	Kid	Side 1: Kids drawing, Raven carrying sun	Loose page from sketchbook	n/a	Corn folded	Salish/Northern style	Ink and Graphite on paper	n.d.	30 x 44	
40.B	6533	Untitled	Kid	Side 2: Kids drawing, Raven carrying sun	Loose page from sketchbook	n/a	Corn folded	Salish/Northern style	Graphite on paper	n.d.	30 x 44	

41	7413	Untitled	Kid	Kids drawing, Raven carrying sun	Lined paper	n/a	Stained	Outline/Salish	Ink and coloured pencil on paper	n.d.	19 x 28
48.B	7428	Untitled	Kid	Side 2: Kids drawing of Killerwhale	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 30.5
96.A	7494	Untitled	Kid	Side 1: Kids drawing - Thunderbird catching Killerwhale, Bird catching snake, Sun	Paper	n/a	Stained	Outline/Northern	Graphite on paper	n.d.	28 x 43
96.B	7495	Untitled	Kid	Side 1: Kids drawing - Thunderbird, fingers	Paper	n/a	Stained	Outline/Northern	Ink on paper	n.d.	28 x 43
107.A	7515	Untitled	Kid	Side 1: Kids Drawing - Raven carrying the sun	Loose page from sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	20 x 25.5
107.B	7516	Untitled	Kid	Side 2: Kids Drawing - "Lord Humugis" Monster with gun	Loose page from sketchbook	Lord Humugis	Good	Northern	Graphite on paper	n.d.	20 x 25.5
126	7541	Untitled	Kid	Kids Drawing - Thunderbird and Killerwhale	Paper	n/a	Corners folded	Northern	Graphite on paper	n.d.	22.5 x 30.5
217	7667	Untitled	Kid	Kids Art - Pressing of fish	Paper glued to construction paper	n/a	Good	n/a	Acrylic on paper	n.d.	25 x 35.5
262.A	7728	Untitled	Kid	Side 1: Spider and web - Kids Drawing	Paper	n/a	Good	Outline	Graphite on paper	n.d.	30 x 22.5
262.B	7729	Untitled	Kid	Side 2: Rubbing - Kids Drawing	Paper	n/a	Good	n/a	Graphite on paper	n.d.	30 x 22.5
308.A	7793	Untitled	Kid	Side 1: Eagle with Fish - Kids Drawing	Paper	n/a	Good	Salish	Graphite and ink on paper	n.d.	50 x 32.5
308.B	7794	Untitled	Kid	Side 2: Eagle - Kids Drawing	Paper	n/a	Good	Outline	Graphite on paper	n.d.	50 x 32.5
340	7831	Untitled	Kid	Bear	Paper	To Mrs Joyce	Good	n/a	Crayon on paper	n.d.	22.5 x 30
341	7832	Untitled	Kid	Heart, stars	Paper	Merry Christmas Roz	Good	n/a	Crayon on paper	n.d.	22.5 x 30
342	7833	Untitled	Kid	Heart, stars	Paper	Merry Christmas Jenny From Alyssa Love Alyssa	Good	n/a	Crayon on paper	n.d.	22.5 x 30
734	8463	Untitled	Kid	Handmade Book - bears, stars	Construction on paper book	Rockin Bears Rockin Bears Rockin Bears	Good	Outline	Ink on construction on paper	n.d.	30.5 x 45.5
1320.A	9865	Untitled	Kid	Scribble, Faces	Sketchbook	studio	Good	Northern	Print, Graphite, Coloured pencil on paper	n.d.	22.5 x 31
1320.B	9866	Untitled	Kid	Devil	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	22.5 x 31
1320.C	9867	Untitled	Kid	Killerwhale, Lightning, Heart, Helmet, Faces	Page in sketchbook	n/a	Stained	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.D	9868	"OUTLAWS"	Kid	Steer skulls	Page in sketchbook	OUTLAWS	Stained	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.E	9869	Untitled	Kid	Cut Out/scribble	Page in sketchbook	n/a	Cut	Outline	Ink on paper	n.d.	22.5 x 31
1320.F	9870	Untitled	Kid	Cut Out/scribble	Page in sketchbook	n/a	Cut	n/a	Ink on paper	n.d.	22.5 x 31
1320.G	9871	"SUPER PUNCH"	Kid	cut out	Page in sketchbook	SUPER PUNCH	Cut	n/a	Graphite and ink on paper	n.d.	22.5 x 31
1320.H	9872	Untitled	Kid	Kisses	Page in sketchbook	n/a	Stained	Outline	Lipstick	n.d.	22.5 x 31
1320.I	9873	Untitled	Kid	Boxing/ Wrestling ring	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	22.5 x 31
1320.J	9874	Untitled	Kid	Face, Lobster Claw	Page in sketchbook	n/a	Stained	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.K	9875	"The Bug!"	Kid	Cut out	Page in sketchbook	The Bug!	Stained, cut	n/a	Graphite on paper	n.d.	22.5 x 31
1320.L	9876	Untitled	Kid	Scribble - Cut out	Page in sketchbook	n/a	Stained, cut	n/a	Graphite on paper	n.d.	22.5 x 31
1320.M	9877	Shrimpy Shooter	Kid	Cut out	Page in sketchbook	shrimpy shooter	Stained, cut	n/a	Graphite on paper	n.d.	22.5 x 31
1320.N	9878	Untitled	Kid	Steer skulls	Page in sketchbook	n/a	Stained	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.O	9879	Untitled	Kid	Dog sleeping	Page in sketchbook	ZZZ	Stained	Outline	Graphite on paper	n.d.	22.5 x 31

1320.P	9880	Untitled	Kid	Killerwhale	Page in sketchbook	n/a	Stained	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.Q	9881	Untitled	Kid	Lines - plant	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	22.5 x 31
1320.R	9882	Untitled	Kid	Birds, Face	Page in sketchbook	n/a	Stained	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.S	9883	Untitled	Kid	Thunderbird and Killerwhale	Page in sketchbook	n/a	Stained	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.T	9884	Untitled	Kid	Godzilla and Dragon, Helicopters, Tank	Page in sketchbook	n/a	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.A A	9891	"OUTLAWS"	Kid	Steer skull with lightning bolt	Page in sketchbook	OUTLAWS	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.A B	9892	"OUTLAWS Wining ugly"	Kid	Lightning bolt	Page in sketchbook	OUTLAWS Wining ugly	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.A D	9894	Untitled	Kid	Thunderbird and Killerwhale, Lightning bolt	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	22.5 x 31
1320.A E	9895	Untitled	Kid	Faces, Eagles catching fish, Owl, Eagles, Mountains, Owl, Numbers, money	Page in sketchbook	16\$ 8 \$ 5 10 40 60	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.A F	9896	Untitled	Kid	Thunderbird catching Killerwhale, Faces	Page in sketchbook	Bear Bear Bear Bear Bear	Good	Outline	Graphite on paper	n.d.	22.5 x 31
1320.A G	9897	Untitled	Kid	Owl, Birds, Bunny, Man, Monster	Page in sketchbook	Cool dude awsome mondoe Duh he what did you say	Good	Outline	Ink on paper	n.d.	22.5 x 31
1320.A H	9898	Untitled	Kid	Thunderbird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 31
1320.AI	9899	Untitled	Kid	Monsters	Page in sketchbook	father son sister	Good	Outline	Ink on paper	n.d.	22.5 x 31
1320.AJ	9900	Untitled	Kid	Thunderbird and Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 31
1320.A K	9901	Untitled	Kid	Monster with boxing gloves	Page in sketchbook	n/a	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.A L	9902	Untitled	Kid	Thunderbird and Killerwhale	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 31
1320.A M	9903	Untitled	Kid	Face, Hockey goalie	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 31
1320.A N	9904	Untitled	Kid	Santa, Bee, Eagle carrying four leaf clover	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 31
1320.A O	9905	Untitled	Kid	Wing	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 31
1325.H	0095	Untitled	Kid	Face, design elements	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	23 x 31
1326.A A	0125	Untitled	Kid	Sun, trees, rain, bird/seal, duck	Page in sketchbook	n/a	Good	Outline	Ink on paper	n.d.	23 x 31
1326.A B	0126	Untitled	Kid	Eagles, Thunderbird - phone message	Page in sketchbook	My name is Doug and I'm not in Her name is Kathy and she's can't sing Were the Home's and were not in Leave your name and number or !! Call back agin. This songs over for keeps So now just wait for the beep!	Good	Outline	Graphite and ink on paper	n.d.	23 x 31
1334.C	0297	Untitled	Kid	Salish design elements	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32.5
1334.D	0298	Untitled	Kid	Killerwhale, Salish design elements	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32.5
1334.E	0299	Untitled	Kid	Killerwhale, Salish design elements	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32.5
1334.H	0302	"BEAR"	Kid	Drawing lesson	Paper	BEAR	Good	Salish	Graphite on paper	n.d.	23 x 32.5
1336.E	0378	Untitled	Kid	Person, Bird	Page in sketchbook	n/a	Good	Outline	Ink on paper	n.d.	23 x 33
1338.P	0432	Untitled	Kid	Bear, Tree	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.R	0434	Untitled	Kid	Thunderbird and Killerwhale, Salmon	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
1338.U	0437	Untitled	Kid	Killerwhale/Bird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 30.5
314.A	7800	Untitled	Kid - Alyssa	Side 1: Kids Drawing - monkey, turkey	Paper	Cat dog he is time was were Dad Lyene House From Alyssa Monkey Monkey you	Ripped, stained	n/a	Graphite on paper	n.d.	60 x 75.5

314.B	7801	Untitled	Kid - Alyssa	Side 2: Inscription - Gift	Paper	Love Alyssa	Ripped, stained	n/a	Graphite on paper	n.d.	60 x 75.5
37.A	7406	NORTHWEST	Kid - Angela	Side 1: "NORTHWEST Angela" Kids drawing of house, child at window, cat	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	45.5 x 29.5
37.B	7407	COAST	Kid - Angela	Side 2: "COAST"	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	45.5 x 29.5
568.B	8222	Untitled	Kid - Angela Horne	Bear (Angela's first print)	Overhead transparency	n/a	Good	Salish/Northern	Ink on plastic	n.d.	24.5 x 18.5
568.C	8223	Untitled	Kid - Angela Horne	Bear (Angela's first print)	Overhead transparency	n/a	Good	Salish/Northern	Ink on plastic	n.d.	17.5 x 29.5
484.A	8080	Untitled	Kid - Angie Horne	Killerwhale	Paper	n/a	Corners folded, stained	Northern	Graphite on paper, tape	89	31 x 23
484.B	8081	Untitled	Kid - Angie Horne	Signed	Paper	Angie Horne 89	Corners folded, stained	n/a	Graphite on paper, tape	89	31 x 23
486	8083	Untitled	Kid - Angie Horne	Killerwhale	Paper	Angie Horne	Corners folded, stained	Northern	Graphite on paper, tape	89 05 19	28 x 21.5
42.A	7414	Untitled	Kid - Bear	Side 1: Kids drawing "Bear" Eagles, trees, mountain	Page	n/a	Good	Outline	Ink and colored pencil on paper	n.d.	30.5 x 46
42.B	7415	Untitled	Kid - Bear	Side 2: Kids drawing, Eagle	Page	n/a	Good	Northern style	Ink on paper	n.d.	30.5 x 46
43.A	7416	Untitled	Kid - Bear	Side 1: Kids drawing, Fisherman in boat, shark	Page	n/a	Page ripped	Outline/Salish	Ink and graphite on paper	n.d.	31.5 x 50.5
259	7725	Untitled	Kid - Bear	Killerwhale - Kids Drawing - hole punch	Paper - hole punched	By Doug Horne Jr	Good	Salish	Graphite on paper	n.d.	27.5 x 21.5
1325.I	0096	Untitled	Kid - Jade A.	Beaver	Page in sketchbook	Jade A.	Good	Northern	Graphite on paper	n.d.	23 x 31
236.A	7692	Untitled	Kid - Monique	Side 1: Bear, eagle, salmon, person	Paper	n/a	Good	Northern	Coloured pencil, Graphite on paper	n.d.	23 x 29
236.B	7693	Untitled	Kid - Monique	Side 2: Writing	Paper	Monique 10/10 Circle	Good	n/a	Coloured pencil, Graphite on paper	n.d.	23 x 29
451.A	8040	Untitled	Kid - Monique	Cut-outs of northern formlines	Construction on paper collage	n/a	Good	Northern	Paper on paper	n.d.	43.5 x 31.5
451.B	8041	Untitled	Kid - Monique	Cut-outs of northern formlines	Construction on paper collage	Monique 10/10	Good	Northern	Paper on paper, tape, ink	n.d.	43.5 x 31.5
462.A	8055	Untitled	Kid - Monique	Sun, mountains	Paper	n/a	Good	Northern	Graphite on paper, tape, acrylic	n.d.	29.5 x 22
462.B	8056	Untitled	Kid - Monique	Circle	Paper	COMBO SKETCH MONIQUE	Good	Outline	Graphite on paper, tape	n.d.	29.5 x 22
564	8177	Untitled	Kid - Monique Horne	Sun, mountains - Northern formline style "Monique Horne"	Paper	Northern	Corners folded, stained	Salish	Graphite on board	n.d.	45.5 x 50
368	7862	Untitled	Kid - Rosie	Map	Paper	Rosies Walk across the yard under the beehives fence mill over the haystack the pond	Corners folded	Outline	Graphite and crayon on paper	n.d.	30.5 x 46
925.B	8740	Untitled	Kid - unknown	Kids drawing - bear? Dinosaur?	Paper	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 30
1184.B	9061	Untitled	Kids Drawing	Person spear fishing, Killerwhale	Paper	n/a	Good	Northern	Graphite on paper	n.d.	30.5 x 23
1307.S	9241	Untitled	Kids Drawing	T-Rex, Raven	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	36 x 44
291	7774	Untitled	MGH	Person and Owl, Person and Two-headed snake	Paper	MGH	Good	Salish	Coloured pencil, Graphite on paper	n.d.	30 x 45.5
295.B	7779	Untitled	Reni	Side 2: Inscription - Gift	Paper	Merry Christmas Doug & Kathy From Reni	Stained	n/a	Ink on paper	n.d.	32.5 x 50
284	7767	"She wolf adopts human"	Robert E. Sebastian	Wolf	Print, in plastic	She wolf adopts human Robert E. Sebastian 14/175	Good	Northern	Graphite on paper, plastic, board	1980	42 x 31
298	7782	"Whirlpool"	Robert Sebastian	Salmon "Robert Sebastian"	Print	Whirlpool Robert Sebastian	Ripped, stained	Northern	Serigraph on paper	n.d.	38 x 55.5
294	7777	"SEA BEAR"	Ron Curtis	Sea Bear	Print	SEA BEAR Ron Curtis	Good	Northern	Serigraph on paper	n.d.	48 x 31.5
281	7764	"OWL"	Ron Sebastian	Owl	Print	Owl Ron Sebastian Artist Proof	Good	Northern	Serigraph on paper	1975 Feb 19	40 x 30
282	7765	"HAWK AND SALMON"	Ron Sebastian	Hawk and Salmon	Print	HAWK AND SALMON Ron Sebastian Artist Proof	Good	Northern	Serigraph on paper	1975 Feb 19	40 x 29

292	7775	"KILLER WHALE"	Ron Sebastian	Killerwhale	Print, plastic border	KILLER WHALE Ron Sebastian	Ripped	Northern	Serigraph on paper, plastic rods, string	1975 Feb 19	43.5 x 29
293	7776	"WOLF"	Ron Sebastian	Wolf	Print	WOLF Ron Sebastian Artist Proof	Good	Northern	Serigraph on paper	1975 Feb 19	40.5 x 28.5
1321	9909	Untitled	S.G.K.	Heron catching fish	Paper	By S.G.K.	Good	Outline	Acrylic on paper	n.d.	30.5 x 22.5
1275	9187	Untitled	Stephen Hall	Bird	Print	Stephen Hall 1992	Good	Realist	Print on board	1992	23 x 30.5
1277	9189	The Mole, the Coal Hole, the Camel & the Lamb	Stephen Hall	Person with sword	Book	The Mole, the Coal Hole, the Camel & the Lamb. Written by Randall Stephen Hall	Good	Realist	Print on board, plastic	2009	22.5 x 32
1278	9190	Untitled	Stephen Hall	CV - Steven Hall, Illustrator	Print	Steven Hall, Illustrator	Folded	n/a	Print on board	n.d.	21 x 29.5
1279	9191	The Tree	Stephen Hall	Hand (Dedicated to Doug LaFortune)	Book	The Tree	Good	n/a	Print on board	n.d.	21 x 14.5
1280.A	9192	Untitled	Stephen Hall	Card	Card	99 Stephen Hall Studio Self Promotion Christmas Card 1991/92	Good	n/a	Print and Ink on paper	1991/92	17.5 x 29.5
1280.B	9193	Untitled	Stephen Hall	Santa	Card	Stephen Hall Studio	Good	Realist	Print on paper	1991/92	17.5 x 29.5
1281.A	9194	Untitled	Stephen Hall	Card	Card	Pajama Kettle	Good	n/a	Ink on paper	91	18.5 x 32
1281.B	9195	Untitled	Stephen Hall	Kettle - Realist	Card	n/a	Good	Realist	Print on board	91	18.5 x 32
1282	9196	Untitled	Stephen Hall	Person	Card	MUDSI MUNTU	Good	Realist	Print on paper	1982	24.5 x 10.5
1283.A	9197	Untitled	Stephen Hall	Compass	Paper	12 + 51 91%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1285	9200	Untitled	Stephen Hall	Fish	Print	2 91%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1289	9204	Untitled	Stephen Hall	Man cutting grain	Print	6 89%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1291	9206	Untitled	Stephen Hall	Fishermen	Print	10 91%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1292	9207	Untitled	Stephen Hall	Boat	Print	17 91%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1294	9209	Untitled	Stephen Hall	Lighthouse	Print	21 91%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1296	9211	Untitled	Stephen Hall	Seagull	Print	95 91%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1298	9213	Untitled	Stephen Hall	Castle	Print	25 + 54 86%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1300	9215	Untitled	Stephen Hall	Viking ship	Print	56 91%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1302	9217	Untitled	Stephen Hall	Anchor	Print	60 91%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1303	9218	Untitled	Stephen Hall	Seashell	Print	47 + 58 86%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1304	9219	Untitled	Stephen Hall	Starfish	Print	23 + 45 91%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
1305.A	9220	Untitled	Stephen Hall	Grain	Print	4 86%	Good	Realist	Ink and Print on paper	n.d.	21 x 30
296	7780	Untitled	Terry McGuire	Man sleeping	Paper	Terry McGuire	Stained	Outline	Ink on paper	1976	25.5 x 25.5
9.J	7254	Untitled	Unknown	Heart with arrow through it	Back of sketchbook	"A + I"	Good	Outline	Ink on board	n.d.	31 x 46
278	7760	"Twins Love and Loyalty"	Unknown	Person, baby and pup	Print	Twins Love and Loyalty Donald Thorne #26/250	Good	Salish	Digital print, plastic	2006	43 x 28
309	7795	Untitled	Unknown	Eagle with salmon	Paper	n/a	Good	Salish	Graphite on paper	n.d.	50 x 32.5
310	7796	Untitled	Unknown	Deer, drum, canoe, paddle	Paper	n/a	Stained	Salish	Graphite on paper	n.d.	50 x 32.5
311	7797	Untitled	Unknown	Eagle with salmon	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 55.5
321	7810	Untitled	Unknown	Person and Owl (loose page from sketchbook)	Loose page from sketchbook	n/a	Ripped, stained	Outline	Graphite on paper	n.d.	31 x 22
323	7812	Untitled	Unknown	Bird and whale	Paper	n/a	Corners folded	Outline	Graphite on paper	n.d.	46 x 30
324.A	7813	Untitled	Unknown	Eagle	Paper	n/a	Corners folded	Outline	Graphite on paper	n.d.	46 x 30.5
324.B	7814	Untitled	Unknown	Eagle	Paper	n/a	Corners folded	Outline	Graphite on paper	n.d.	46 x 30.5
325	7815	Untitled	Unknown	Eagle	Paper	n/a	Corners folded	Outline	Graphite on paper	n.d.	46 x 30.5
326	7816	Untitled	Unknown	Lines (tracing of 257)	Paper	n/a	Corners folded	n/a	Graphite on paper	n.d.	23 x 30.5
327	7817	Untitled	Unknown	Person and Owl	Paper	n/a	Good	Salish	Graphite on paper	n.d.	30.5 x 23
328.A	7818	Untitled	Unknown	Side 1: Runner, scribbles	Paper	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	46 x 30.5
328.B	7819	Untitled	Unknown	Side 2: Scribbles	Paper	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	46 x 30.5

329	7820	Untitled	Unknown	Eagle	Paper	n/a		Corners folded	Outline	Graphite on paper	n.d.	46 x 30.5
330	7821	Untitled	Unknown	Salmon	Paper	n/a		Stained	Northern	Graphite on paper	n.d.	
331	7822	Untitled	Unknown	Owl, face, crying	Paper	n/a		Ripped, stained	Outline	Graphite on paper	n.d.	
332	7823	Untitled	Unknown	Eagle, Fish	Graph Paper	n/a		Corners folded, stained	Outline	Graphite on paper	n.d.	41 x 46
333	7824	Untitled	Unknown	Owl, snake	Graph Paper	n/a		Corners folded, stained	Outline	Graphite on paper	n.d.	56 x 41
334	7825	Untitled	Unknown	Eagle, fish	Paper	n/a		Good	Salish	Graphite and ink on paper	n.d.	50 x 32.5
343	7834	Untitled	Unknown	Dancer	Paper	n/a		Ripped, stained	Outline	Graphite on paper	n.d.	30.5 x 22.5
344	7835	Untitled	Unknown	Dancer	Paper	n/a		Ripped, stained	Outline	Graphite on paper	n.d.	30.5 x 22.5
345	7836	Untitled	Unknown	Goose	Paper	n/a		Ripped, stained	Outline	Graphite on paper	n.d.	32.5 x 22.5
346	7837	Untitled	Unknown	Graph paper design	Graph Paper	WOO Jan. 19 1990		Corners folded	n/a	Ink on paper	n.d.	30.5 x 21.5
349	7840	Untitled	Unknown	Eagle with fish	Paper	n/a		Corners folded	Salish	Graphite on paper	n.d.	55.5 x 41
350	7841	Untitled	Unknown	Fish	Paper	n/a		Corners folded	Outline	Graphite on paper	n.d.	41 x 41
352	7843	Untitled	Unknown	Eagle	Paper	n/a		Corners folded	Outline	Graphite on paper	n.d.	60.5 x 73
353	7844	Untitled	Unknown	Owl, face, crying	Paper	n/a		Corners folded	Outline	Graphite and ink on paper	n.d.	60.5 x 73
354	7845	Untitled	Unknown	Eagle	Paper	n/a		Corners folded	Salish	Graphite on paper	n.d.	52 x 36
356	7847	Untitled	Unknown	Eagle with salmon	Paper	n/a		Corners folded, stained	Salish	Graphite on paper	n.d.	55.5 x 41.5
357	7848	Untitled	Unknown	Owl and stars	Paper	n/a		Corners folded, torn	Salish	Graphite and ink on paper	n.d.	55.5 x 41.5
358	7849	Untitled	Unknown	Eagle, phone number	Paper	652-1225		Corners folded, stained, torn	Salish	Graphite on paper	n.d.	57 x 45.5
359.A	7850	Untitled	Unknown	Side 1: Eagle	Paper	n/a		Corners folded	Outline	Graphite on paper	n.d.	55.5 x 43
359.B	7851	Untitled	Unknown	Side 2: Phone number	Paper	Carol 652-8609		Corners folded	n/a	Graphite on paper	n.d.	55.5 x 43
360	7852	Untitled	Unknown	Eagle with salmon	Paper	n/a		Corners folded, stained, torn	Salish	Ink on paper	n.d.	56 x 41
361.A	7853	Untitled	Unknown	Side 1: Eagle "28 7"	Loose page from sketchbook	28 7		Corners folded	Outline	Graphite on paper	n.d.	61 x 46
361.B	7854	Untitled	Unknown	Side 2: lines	Loose page from sketchbook	n/a		Corners folded	n/a	Graphite on paper	n.d.	61 x 46
362	7855	Untitled	Unknown	Eagle	Loose page from sketchbook	n/a		Corners folded	Outline	Graphite on paper	n.d.	60.5 x 46
363	7856	Untitled	Unknown	Dancer	Loose page from sketchbook	n/a		Corners folded	Outline	Graphite on paper	n.d.	61 x 46
364	7857	Untitled	Unknown	Eagle	Loose page from sketchbook	n/a		Corners folded, torn	Outline	Graphite on paper	n.d.	46 x 51
365	7858	Untitled	Unknown	Dancer	Loose page from sketchbook	n/a		Corners folded, torn	Outline	Graphite and coloured pencil on paper	n.d.	61 x 46
366.A	7859	Untitled	Unknown	Owl, face	Tracing paper	n/a		Corners folded, stained, torn	Salish	Graphite on paper, tape	n.d.	45.5 x 30.5
366.B	7860	Untitled	Unknown	Rubbing	Tracing paper	n/a		Corners folded, stained, torn	n/a	Graphite on paper, tape	n.d.	45.5 x 30.5
367	7861	Untitled	Unknown	Eagle, fish	Carbon paper	n/a		Corners folded, torn	Salish	Transfer?	n.d.	50 x 32.5
369	7863	Untitled	Unknown	Eagle, fish	Paper	n/a		Ripped, stained	Salish	Graphite on paper	n.d.	50 x 32.5
370	7864	Untitled	Unknown	Eagle, fish	Paper	n/a		Ripped, stained	Salish	Graphite on paper	n.d.	50 x 32.5
371.A	7865	Untitled	Unknown	Side 1: Person with spear	Loose page from sketchbook	n/a		Ripped	Outline	Graphite on paper	n.d.	46 x 50
371.B	7866	Untitled	Unknown	Side 2: Phone number	Loose page from sketchbook	474-3328		Ripped	n/a	Graphite on paper	n.d.	46 x 50
372	7867	Untitled	Unknown	Goose	Paper	n/a		Corners folded	Outline	Graphite on tracing paper, tape	n.d.	23 x 26
373.A	7868	Untitled	Unknown	Side 1: Deer	Paper	n/a		Corners folded	Salish	Graphite on paper	n.d.	30.5 x 25
373.B	7869	Untitled	Unknown	Side 2: Phone number	Paper	John Gailus 1-604-666-0353		Corners folded	n/a	Graphite on paper	n.d.	30.5 x 25

374	7870	Untitled	Unknown	Eagle with fish	Tracing paper	n/a	Corners folded, stained, torn	Salish	Graphite on tracing paper, tape	n.d.	37 x 29
375.A	7871	Untitled	Unknown	Side 1: Owl, face	Paper	n/a	Cut, stained	Salish	Graphite on paper	n.d.	32.5 x 25
375.B	7872	Untitled	Unknown	Side 2: Phone number	Paper	187 168 19 544-0987	Cut, stained	n/a	Graphite on paper	n.d.	32.5 x 25
376	7873	Untitled	Unknown	Owl, face	Paper	n/a	Good	Outline	Graphite on tracing paper	n.d.	32.5 x 25
377.A	7874	Untitled	Unknown	Side 1: Eagle	Loose page from sketchbook	206 100 106 17 89	Good	Outline	Graphite on paper	n.d.	35.5 x 28
377.B	7875	Untitled	Unknown	Side 2: lines, phone number	Loose page from sketchbook	475-0345	Good	n/a	Graphite on paper	n.d.	35.5 x 28
378	7876	Untitled	Unknown	Eagle with fish, numbers	Loose page from sketchbook	652-1250 391-9411 656-0669 8370	Corners folded	Outline	Graphite on paper	n.d.	61 x 45.5
379	7877	Untitled	Unknown	Eagle with fish	Paper	n/a	Corners folded	Salish/Northern	Graphite on tracing paper, tape	n.d.	45 x 30.5
380.A	7878	Untitled	Unknown	Side 1: Owl, face	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	36.5 x 46
380.B	7879	Untitled	Unknown	Side 2: lines of paint	Paper	n/a	Corners folded	n/a	Acrylic paint on paper	n.d.	36.5 x 46
381	7880	Untitled	Unknown	Eagle	Paper	n/a	Corners folded, cut	Outline	Graphite on paper	n.d.	56 x 43
382	7881	Untitled	Unknown	Eagle with salmon	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	46 x 30.5
383	7882	Untitled	Unknown	Owl, face	Loose page from sketchbook	n/a	Corners folded	Salish/Northern	Graphite and coloured pencil on paper	n.d.	60 x 46
384	7883	Untitled	Unknown	Owl, face and deer	Paper	n/a	Good	Salish/Northern	Graphite and ink on paper	n.d.	32.5 x 50
385	7884	Untitled	Unknown	Eagle, fish	Tracing paper - four layers	n/a	Corners folded, cut, stained	Salish	Graphite on tracing paper, tape	n.d.	60 x 46
387	7886	Untitled	Unknown	Eagle, fish	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	56 x 46
388	7887	Untitled	Unknown	Owl, face	Paper	n/a	Corners folded, stained, torn	Salish	Graphite and coloured pencil on paper	n.d.	53 x 42
389	7888	Untitled	Unknown	Owl, face	Paper	n/a	Corners folded, stained, torn	Salish	Graphite and coloured pencil on paper	n.d.	45.5 x 30.5
393	7892	Untitled	Unknown	Face, lightning snake	Paper	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	45 x 30.5
394	7893	Untitled	Unknown	Eagle, fish	Paper	n/a	Good	Salish	Graphite and ink on paper	n.d.	46 x 30.5
395	7894	"Spirit of the Salish"	Unknown	Owl, face	Paper	Spirit of the Salish	Corners folded, stained	Salish	Graphite on paper, tape	n.d.	56 x 41
396	7895	Untitled	Unknown	Eagle, fish	Paper	n/a	Corners folded, stained	Salish	Graphite on paper, tape	n.d.	45 x 31
397	7896	Untitled	Unknown	Owl, face	Paper	n/a	Corners folded, stained, torn	Salish	Graphite and ink on paper	n.d.	55 x 41
398	7897	Untitled	Unknown	Phone Numbers	Loose page from sketchbook	50 B.B. Beareau 386-6341 656-0013 Doug Black 384-3566 2090	Corners folded, stained, torn	n/a	Graphite on paper, tape	n.d.	45 x 31
399	7898	Untitled	Unknown	Arm, paddle	Loose page from sketchbook	n/a	Corners folded, stained, torn	n/a	Graphite on paper	n.d.	45.5 x 61
400	7899	Untitled	Unknown	Blank paper	Loose page from sketchbook	n/a	Corners folded, stained, torn	n/a	Blank paper	n.d.	45.5 x 61
403.A	7903	Untitled	Unknown	Side 1: Phone Number	Paper bag	D.I.A. 1 604-666-7891	Corners folded, stained	n/a	Paper bag, tape	n.d.	45 x 57
403.B	7904	Untitled	Unknown	Side 2: Note	Paper bag	To gramma I will a Doug Alyssa	Corners folded, stained	n/a	Paper bag, tape	n.d.	45 x 57
410	7911	"Freezine"	Unknown	Paper folder with music (including Christmas carols)	Paper folder	Freezine 2 18 17 17 52 15 7 52	Corners folded, stained	n/a	Paper	n.d.	
411.B	7913	Untitled	Unknown	Pager number	Sketchbook	Karen Pager No 389-7287	Good	n/a	Ink on paper	n.d.	31 x 23
411.C	7914	Untitled	Unknown	Face, double headed snake	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	31 x 23

411.D	7915	Untitled	Unknown	Face, lightning snake	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	31 x 23
411.E	7916	Untitled	Unknown	Face, lightning snake	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	31 x 23
411.F	7917	Untitled	Unknown	Face, lightning snake	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	31 x 23
411.G	7918	Untitled	Unknown	Dancer	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	31 x 23
411.H	7919	Untitled	Unknown	Singer	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	31 x 23
411.I	7920	Untitled	Unknown	Dancer	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	31 x 23
411.J	7921	Untitled	Unknown	Eagle, face	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	31 x 23
411.K	7922	Untitled	Unknown	Double-headed snake	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	31 x 23
411.L	7923	Untitled	Unknown	Person	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	31 x 23
411.M	7924	Untitled	Unknown	Bird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	31 x 23
411.O	7926	Untitled	Unknown	Scribbles	Page in sketchbook	n/a	Good	Outline	Ink on paper	n.d.	31 x 23
411.P	7927	Untitled	Unknown	Scribbles	Page in sketchbook	n/a	Good	Outline	Ink on paper	n.d.	31 x 23
411.Q	7928	Untitled	Unknown	Person	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	31 x 23
411.R	7929	Untitled	Unknown	Scribbles	Page in sketchbook	n/a	Good	Outline	Ink on paper	n.d.	31 x 23
411.S	7930	Untitled	Unknown	Person	Page in sketchbook	n/a	Good	Outline	Graphite, Ink on paper	n.d.	31 x 23
411.T	7931	Untitled	Unknown	Scribbles	Page in sketchbook	n/a	Corners folded, stained	Outline	Ink on paper	n.d.	31 x 23
411.U	7932	Untitled	Unknown	Branch	Page in sketchbook	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	31 x 23
411.V	7933	Untitled	Unknown	Scribbles	Page in sketchbook	n/a	Good	Outline	Ink on paper	n.d.	31 x 23
411.W	7934	Untitled	Unknown	Scribbles	Page in sketchbook	n/a	Good	Outline	Ink on paper	n.d.	31 x 23
411.X	7935	Untitled	Unknown	Eagle, water, clouds	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	31 x 23
412.A	7937	Untitled	Unknown	Side 1: Dancer	Tracing paper	n/a	Ripped, stained	Outline	Graphite on tracing paper	n.d.	30 x 35
412.B	7938	Untitled	Unknown	Side 2: Phone number	Tracing paper	1 366 758-7246	Ripped, stained	n/a	Graphite on tracing paper	n.d.	30 x 35
413.A	7939	Untitled	Unknown	Side 1: Whales	Graph Paper	TOM TOM	Corners folded, stained	Outline	Ink on paper	n.d.	27.5 x 21
413.B	7940	Untitled	Unknown	Side 2: Eagle	Graph Paper	n/a	Corners folded, stained	Outline	Ink on paper	n.d.	27.5 x 21
414	7941	Untitled	Unknown	Pattern on graph paper - waves	Graph Paper	n/a	Corners folded, stained, torn	Outline	Ink on paper	n.d.	27.5 x 21
415.A	7942	Untitled	Unknown	Side 1: Pattern on graph paper - whales	Graph Paper	n/a	Corners folded, stained, torn	Outline	Ink on paper	n.d.	27.5 x 21
415.B	7943	Untitled	Unknown	Side 2: Math	Graph Paper	550 x 30 550 16500 17050 550 50 000 16500 16500 550 28 4400 4000 15400	Corners folded, stained, torn	n/a	Ink on paper	n.d.	27.5 x 21
416	7944	Untitled	Unknown	Whale - Pattern on graph paper, Salish words, RCMP phone number	Graph Paper	QWATASIL'WET TEL KHUT- whee-Mul-uch OLISIA Mary M Arm lenth 18" Chest 42 length from armpit 14 15 2 Rrankie RCMP 748-5322	Corners folded, stained, torn	Outline	Graphite on paper	n.d.	33 x 21
417.A	7945	Untitled	Unknown	Side 1: Pattern on graph paper - eagle	Graph Paper	n/a	Corners folded, stained, torn	Outline	Graphite and ink on paper	n.d.	27.5 x 21
417.B	7946	Untitled	Unknown	Side 2: Pattern on graph paper - triangles	Graph Paper	n/a	Corners folded, stained, torn	Outline	Graphite and ink on paper	n.d.	27.5 x 21
418.A	7947	Untitled	Unknown	Side 1: Pattern on graph paper - triangles	Graph Paper	n/a	Corners folded, stained, torn	Outline	Graphite and ink on paper	n.d.	27.5 x 21
418.B	7948	Untitled	Unknown	Side 3: Pattern on graph paper - triangles	Graph Paper	n/a	Corners folded, stained, torn	Outline	Graphite on paper	n.d.	27.5 x 21
419	7949	Untitled	Unknown	Graph paper, ripped, blank	Graph Paper	n/a	Corners folded,	Outline	Graph paper	n.d.	21 x 30

								stained, torn					
420.A	7950	Untitled	Unknown	Christmas word search	Paper	Merry Christmas in Many Ways		Corners folded, stained	n/a	Print on paper	n.d.	27.5 x 21	
420.B	7951	Untitled	Unknown	Christmas word search	Paper	Christmas word search		Corners folded, stained	n/a	Print on paper	n.d.	27.5 x 21	
421.A	7952	Untitled	Unknown	Side 1: Pattern on graph paper - wave?	Graph Paper	n/a		Corners folded, stained, torn		Outline	Ink on paper	n.d.	27.5 x 21
421.B	7953	Untitled	Unknown	Side 2: Pattern on graph paper - whales, geometric, waves	Graph Paper	n/a		Corners folded, stained, torn		Outline	Graphite and Ink on paper	n.d.	27.5 x 21
422	7954	Untitled	Unknown	Pattern on graph paper - whale	Graph Paper	n/a		Corners folded, stained, torn		Outline	Graphite on paper	n.d.	27.5 x 21
423	7955	Untitled	Unknown	Pattern on graph paper	Graph Paper	thy Home Isa		Corners folded, stained, torn		Outline	Graphite on paper	n.d.	35 x 21
424	7956	Untitled	Unknown	Pattern on graph paper	Graph Paper	MAURE		Corners folded, stained, torn		Outline	Graphite on paper	n.d.	35 x 21.5
425	7957	Untitled	Unknown	Scribbles on graph paper	Graph Paper	n/a		Corners folded, stained	n/a	Graphite on paper	n.d.	28 x 21	
426.A	7958	Untitled	Unknown	Side 1: Sewn wing pattern	Tracing paper, felt	n/a		Good		Outline	Thread, felt	n.d.	28 x 21
426.B	7959	Untitled	Unknown	Side 2: Owl, face	Felt, thread	n/a		Good		Outline	Graphite on tracing paper	n.d.	30.5 x 23
427.A	7961	Untitled	Unknown	Note	Paper	Maureen Edwards Markham St. / blk past Wilkinson 3'2.28		Corners folded, stained	n/a	Ink on paper	n.d.	28 x 20.5	
427.B	7962	Untitled	Unknown	Pattern on graph paper - eagle	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.C	7963	Untitled	Unknown	Pattern on graph paper	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.D	7964	Untitled	Unknown	Pattern on graph paper - stag	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.E	7965	Untitled	Unknown	Pattern on graph paper	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.F	7966	Untitled	Unknown	Pattern on graph paper - stag	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.G	7967	Untitled	Unknown	Pattern on graph paper - triangles	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.H	7968	Untitled	Unknown	Pattern on graph paper - eagle	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.I	7969	Untitled	Unknown	Pattern on graph paper - snowflake	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.J	7970	Untitled	Unknown	Pattern on graph paper - eagle	Graph Paper in notebook	n/a		Corners folded, stained, torn		Outline	Graphite on paper	n.d.	28 x 20.5
427.K	7971	Untitled	Unknown	Math on graph paper	Graph Paper in notebook	n/a		Corners folded, stained, torn		Outline	Ink on paper	n.d.	28 x 20.5
427.L	7972	Untitled	Unknown	Pattern on graph paper	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.M	7973	Untitled	Unknown	Pattern on graph paper - stag	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Ink on paper	n.d.	28 x 20.5
427.N	7974	Untitled	Unknown	Pattern on graph paper - waves, whale	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Ink and graphite on paper	n.d.	28 x 20.5
427.O	7975	Untitled	Unknown	Pattern on graph paper - waves	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Ink on paper	n.d.	28 x 20.5
427.P	7976	Untitled	Unknown	Pattern on graph paper - stag	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.Q	7977	Untitled	Unknown	Pattern on graph paper - waves	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.R	7978	Untitled	Unknown	Pattern on graph paper - stag, tree	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Ink and Graphite on paper	n.d.	28 x 20.5
427.S	7979	Untitled	Unknown	Pattern on graph paper - eagles	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.T	7980	Untitled	Unknown	Pattern on graph paper - tree	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Graphite on paper	n.d.	28 x 20.5
427.U	7981	Untitled	Unknown	Pattern on graph paper - whales	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Ink and Graphite on paper	n.d.	28 x 20.5
427.V	7982	Untitled	Unknown	Pattern on graph paper - waves	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Ink and Graphite on paper	n.d.	28 x 20.5
427.W	7983	Untitled	Unknown	Pattern on graph paper - snowflake	Graph Paper in notebook	n/a		Corners folded, stained		Outline	Ink on paper	n.d.	28 x 20.5

427.X	7984	Untitled	Unknown	Pattern on graph paper	Graph Paper in notebook	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	28 x 20.5
427.Y	7985	Untitled	Unknown	Pattern on graph paper - eagle	Graph Paper in notebook	n/a	Corners folded, stained	Outline	Ink on paper	n.d.	28 x 20.5
427.Z	7986	Untitled	Unknown	Pattern on graph paper - eagle	Graph Paper in notebook	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	28 x 20.5
427.AA	7987	Untitled	Unknown	Pattern on graph paper - snowflake	Graph Paper in notebook	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	28 x 20.5
427.AB	7988	Untitled	Unknown	Back of sketchbook, ink blot	Back of sketchbook	n/a	Corners folded, stained	Outline	Board	n.d.	28 x 20.5
428.A	7989	Untitled	Unknown	Side 1: Pattern on graph paper - whale	Graph Paper	n/a	Corners folded, stained, torn	Outline	Graphite on paper	n.d.	28.5 x 21
428.B	7990	Untitled	Unknown	Side 2: Pattern on graph paper - snowflake	Graph Paper	n/a	Corners folded, stained, torn	Outline	Graphite on paper	n.d.	28.5 x 21
429	7991	Untitled	Unknown	Pattern on graph paper - olympic rings	Graph Paper	n/a	Corners folded, stained, torn	Outline	Graphite on paper	n.d.	21 x 28
431	7993	Untitled	Unknown	Face, lightning snake	Tracing paper	n/a	Corners folded, stained, torn	Outline	Graphite on tracing paper	n.d.	30.5 x 22
437.B	8007	Untitled	Unknown	Christmas Stencils in envelope, hearts sketch	Envelope	Christmas Stencils	Good	n/a	Graphite on paper	n.d.	34.5 x 22
452.A	8042	"The Eye of Horus, the symbol of protection"	Unknown	Painting on papyrus, Eye of Horus	Papyrus	n/a	Good	Egyptian	Painting on papyrus, in plastic	n.d.	34 x 25
452.B	8043	"The Eye of Horus, the symbol of protection"	Unknown	Stamp	Papyrus	EGYPT	Good	Egyptian	Stamp on papyrus, in plastic	n.d.	34 x 25
452.C	20170802_111739	"The Eye of Horus, the symbol of protection"	Unknown	Card	Print	The Eye of Horus The Symbol of Protection	Good	n/a	Print on card, in plastic	n.d.	9 x 10.5
455	8046	Untitled	Unknown	Portrait of kids	Dot matrix printer page	OPTION? 50	Corners folded	n/a	Print on paper	n.d.	56 x 38
482	8078	Untitled	Unknown	Eagle, face	Paper	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 22.5
483	8079	Untitled	Unknown	Hummingbird s, flowers	Paper	n/a	Good	Realism	Graphite on paper	n.d.	28 x 21.5
485	8082	Untitled	Unknown	Eagle	Paper	n/a	Good	Northern	Graphite on paper	n.d.	35.5 x 22
487	8084	Untitled	Unknown	Bear	Copy	n/a	Good	Northern	Print on paper	n.d.	21.5 x 28
488.A	8085	Untitled	Unknown	Butterfly on Bank of America stationary	Paper	For Mona?	Ripped, stained	Outline	Graphite and tape on paper	n.d.	21.5 x 14
488.B	8086	Untitled	Unknown	Rubbing on Bank of America stationary	Paper	Bank of America	Ripped, stained	Outline	Graphite and tape on paper	n.d.	21.5 x 14
489	8087	Untitled	Unknown	Bear in circle	Hole punched paper	n/a	Corners folded	Salish/Northern	Graphite and coloured pencil on paper	n.d.	27.5 x 21
490	8088	Untitled	Unknown	Thunderbird	Hole punched paper	n/a	Corners folded, stained, torn	Salish/Northern	Graphite on paper	n.d.	27.5 x 21.5
563.B	8176	"SALISH Spirits"	Unknown	Three faces, owl, double headed snake, lightning snake	Paper	"SALISH Spirits"	Corners folded, stained	Salish	Graphite on board	n.d.	48 x 30.5
746	8503	Untitled	Unknown	Clam with pearl	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30 x 22.5
764	8524	Untitled	Unknown	Kids drawing? - Salmon laying eggs	Loose page from sketchbook	n/a	Corners folded	Northern	Graphite on paper	n.d.	30 x 45.5
1310.W	9418	Untitled	Unknown	Note	Page in sketchbook	4 30 inch - 12 ft 250.00 \$3000. 12 4 \$12000.00 \$14000.400 \$800.00 12 500 12 1000 500 6000.00	Good	n/a	Graphite on paper	1997	27.5 x 22.5
1318.F	9725	Untitled	Unknown	Eagle, Face	Page in sketchbook	n/a	Corners folded, stained	Northern	Graphite on paper	n.d.	35.5 x 29
1334.B	0296	Untitled	Unknown	Circle	Page in sketchbook	n/a	Stained	n/a	Graphite on paper	n.d.	23 x 32.5
736	8465	Untitled	Yeuy Horne	Studio Scrap book	Sketchbook	STUDIO Scrap Book	Corners folded, stained	n/a	Sketchbook	2002 Feb-Mar	35.5 x 28.5
736.A	8466	Untitled	Yeuy Horne	Name and date	Paper in sketchbook	Yeuy Horne Feb-Mar 2002	Corners folded, stained	n/a	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.B	8467	"EAGLE"	Yeuy Horne	Eagle	Paper in sketchbook	EAGLE	Corners folded, stained	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5

736.C	8468	"Butterfly"	Yeuy Horne	Butterfly - Northern style	Paper in sketchbook	Butterfly	Corners folded, stained	Northern	Graphite and ink on paper	2002 Feb-Mar	35.5 x 28.5
736.D	8469	Untitled	Yeuy Horne	Pole - people bear, cub, eagle, bear	Loose paper in sketchbook	4,000	Good	Northern	Graphite on paper	2002 Feb-Mar	28 x 22
736.E	8470	Untitled	Yeuy Horne	Butterfly	Loose paper in sketchbook	n/a	Stained	Butterfly	Graphite on paper	2002 Feb-Mar	28 x 22
736.F	8471	"DOUBLE HEADED SERPENT"	Yeuy Horne	Double Headed Serpent	Paper in sketchbook	DOUBLE HEADED SERPENT	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.G	8472	"Baby Killer Whale"	Yeuy Horne	Killer Whale calf	Paper in sketchbook	Baby Killer Whale	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.H	8473	"WOLF"	Yeuy Horne	Wolf	Paper in sketchbook	WOLF	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.I	8474	"FROG"	Yeuy Horne	Frog	Paper in sketchbook	FROG	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.J	8475	"BEAR"	Yeuy Horne	Bear	Paper in sketchbook	BEAR	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.K	8476	Untitled	Yeuy Horne	Owl, trees, moon	Paper in sketchbook	n/a	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.L	8477	Untitled	Yeuy Horne	Face, bird	Paper in sketchbook	n/a	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.M	8478	Untitled	Yeuy Horne	Heron, sun	Paper in sketchbook	n/a	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.N	8479	"MOSQUITO"	Yeuy Horne	Mosquito	Paper in sketchbook	MOSQUITO	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.O	8480	"RAVEN"	Yeuy Horne	Raven	Paper in sketchbook	RAVEN	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.P	8481	"HAWK MOTHER"	Yeuy Horne	Hawk transforming	Paper in sketchbook	HAWK MOTHER	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.Q	8482	"DOGFISH & FROG"	Yeuy Horne	Dogfish	Paper in sketchbook	DOGFISH & FROG	Corners folded	Northern	Graphite on paper, tape	2002 Feb-Mar	35.5 x 28.5
736.R	8483	Untitled	Yeuy Horne	Feather	Paper in sketchbook	n/a	Corners folded	Northern	Graphite on paper, tape	2002 Feb-Mar	35.5 x 28.5
736.S	8484	"sea serpent"	Yeuy Horne	Sea Serpent	Paper in sketchbook	sea serpent	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.T	8485	"octopus"	Yeuy Horne	Octopus	Paper in sketchbook	octopus	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.U	8486	"hummingbird"	Yeuy Horne	Hummingbird and flower	Paper in sketchbook	hummingbird	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.V	8487	"ThunderBird"	Yeuy Horne	Thunderbird	Paper in sketchbook	ThunderBird	Corners folded	Northern	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.W	8488	Untitled	Yeuy Horne	Bee	Paper in sketchbook	n/a	Corners folded	Northern	Graphite and ink on paper	2002 Feb-Mar	35.5 x 28.5
736.X	8489	Untitled	Yeuy Horne	Raven	Paper in sketchbook	n/a	Corners folded	Outline	Graphite on paper	2002 Feb-Mar	35.5 x 28.5
736.Y	8490	Untitled	Yeuy Horne	Eagle (back of sketchbook)	Paper in sketchbook	n/a	Corners folded	Northern	Ink on board	2002 Feb-Mar	35.5 x 28.5
736.Z	8491	Untitled	Yeuy Horne	Frog, mosquito, bee, ladybug (back of sketchbook)	Paper in sketchbook	n/a	Corners folded	Salish	Graphite on board	2002 Feb-Mar	35.5 x 28.5

Table 11: Items in the collection that are not art

Number	Picture - Final	Title	Artist/Creator	Description	Type	Writing/Text	Condition	Style	Media	Date	Measurements (cm)
0.A	6207	Untitled	n/a	Box - Fisher Price Grow With Me Trike	Box	n/a	Edge Damage	n/a	Cardboard	1997	71 x 47 x 25
0.A	6208	Untitled	n/a	Box - Fisher Price Grow With Me Trike	Box	n/a	Edge Damage	n/a	Cardboard	1997	71 x 47 x 25
4.O	7135	Untitled	Douglas LaFortune	Flowers, numbers	Back of sketchbook	"650 12 1300 650 7800"	Good	Salish	Graphite on board	n.d.	30.5 x 45.5
8	7243	Untitled	Douglas LaFortune	Photograph of baby, folder	Photo	n/a	Good	n/a	Photograph, plastic folder	n.d.	47 x 30
18	7267	Untitled	Douglas LaFortune	Sketchbook - Studio (Lightning snake on cover)	Sketchbook	n/a	Stained	Northern style	Board, paper	n.d.	30 x 45.5
18.A	7267	Untitled	Douglas LaFortune	(Lightning snake on cover)	Sketchbook	n/a	Stained	Northern style	Graphite on paper	n.d.	30 x 45.5
21.R	7341	Untitled	Douglas LaFortune	"CAROL BRITTON RODGER THURS OR FRI 11 AM"	Page in sketchbook	"CAROL BRITTON RODGER THURS OR FRI 11 AM"	Good	Outline	Graphite on paper	n.d.	28 x 21
22.Y	7379	Untitled	Douglas LaFortune	Bear with colour notes "BLACK YELLOW" and sun sticker	Page in sketchbook	BLACK YELLOW	Good	Outline	Graphite on paper	n.d.	46 x 31
45.D	7423	Untitled	Douglas LaFortune	Math	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	28 x 43
48.A	7429	Untitled	Douglas LaFortune	Side 1: Eagle, 649 numbers, phone number	Loose page from sketchbook	Call Rob 361-9318 649 40 30 23 1 17 13 Bonus 14 Extras 21-25-85-92	Good	Outline	Graphite on paper	n.d.	22.5 x 30.5
63.A	7453	Untitled	Douglas LaFortune	Folder	Folder	Darryl Baker	Good	n/a	Graphite on paper	n.d.	22.5 x 30
77.A	7470	Untitled	Douglas LaFortune	Side 1: Note, on back of insurance paper	Insurance paper	Check for exercise bike. Doug Glen Dak called Dairy man cancel Post office 388 3142 3883142 Jeff 479-3653 8 willys Helen Jones Work 382-7181 Pager 389-4830	Good	n/a	Graphite on paper	n.d.	21 x 13
77.B	7471	Untitled	n/a	Side 2: Insurance paper	Insurance paper	Insurance Corporation of British Columbia - THIS IS NOT AN INVOICE - DO NOT SEND ANY MONEY	Good	n/a	Print	n.d.	
98.A	7498	Untitled	n/a	Envelope - Native Participation Committee XV Commonwealth Games	Envelope	Native Participation Committee XV Commonwealth Games	Good	n/a		1994	33 x 25.5
98.B	7499	Island Nations to Welcome the World	n/a	Island Nations to Welcome the World	Newsletter	Island Nations to Welcome the World	Good	n/a	Print on paper	1994	28 x 21.5
98.C	7500	The Queen's Baton	n/a	The Queen's Baton	Newsletter	The Queen's Baton	Good	n/a	Print on paper	1994	28 x 21.5
98.D	7501	Business Card	n/a	Business Card	Business Card	Chris A Higgins	Good	n/a	Print on card	1994	5.4 x 9.4
100.B	7504	Untitled	Douglas LaFortune	Side 2: Names and phone numbers	Loose page from sketchbook	FRANCINE 722-3767 WCW 1-800-670-3993 51 MONA 514-635-0668	Good	n/a	Graphite on paper	n.d.	35.5 x 43
113.B	7524	Untitled	n/a	Side 2: "JOB DESCRIPTION: VNFC NATIVE ARTISTS/CRAFTSPERSON TRAINING PROGRAM"	Paper	JOB DESCRIPTION: VNFC NATIVE ARTISTS/CRAFTSPERSON TRAINING PROGRAM	Good	n/a	Print on paper	1987	28 x 21.5
127.B	7543	Untitled	Douglas LaFortune	Side 2: Phone number	Paper	Pam Williams 381 - 7795	Stained	n/a	Graphite on paper	n.d.	27.5 x 21
136.A	7554	Untitled	n/a	Side 1: Thunderbird and Killerwhale	Paper	Shadows 1. Doug LaFortune 2. Aubrey LaFortune 3. Howard LaFortune 4. Grant Furr 5. Chang Williams 6. Snake? Williams 7. Ron Ramm 8. Don Smith Kirby's Boys? Todd? Penny?	Good	Salish/Northern	Graphite on paper	n.d.	21.5 x 28
136.B	7555	Untitled	n/a	Side 2: Fernwood Community Centre Program list Spring 1987	Print	Fernwood Community Centre Program "Adult Floor Hockey" is circled in pen	Good	n/a	Print and Ink on paper	1987	21.5 x 28
143.B	7567	Untitled	n/a	Side 2: Doug LaFortune Bio	Print	n/a	Good	n/a	Print on paper	n.d.	21.5 x 14
144.A	7568	Untitled	n/a	Side 1: Totem pole dedication and Olympic Torch ceremony	Print	Duncan City of Totems	Good	n/a	Print on paper	1988	28 x 21.5
144.B	7569	Untitled	n/a	Side 2: Olympic Torch ceremony	Print	Olympic Torch Relay	Good	n/a	Print on paper	1988	28 x 21.5

147	7573	Untitled	Douglas LaFortune	List of projects/deadlines in order of priority	Paper	ORDER OF PRIORITY (1) GOLD MEDAL - BEAR + SALMON FEB 7 (2) OTTER + BABY FEB 7 (3) PAINTED HUMMINGBIRD-COLOURFUL-SPRING FEB 9 (4) BABY WOLF DRAWING - thick hair - split underneath 4 times bigger FEB 9 (5) QUAILS - BIGGER - maybe one baby on front. 3 babbies - DRAWING - split u line underneath (6) KLEE WYCK - MARKINGS FEB 11 (7) LOON - WATER LINE SPLIT U'S - FRONT RED - MOTHER - BLACK - BABY ON BACK RED - BACK BLACK FEB 11	Good	n/a	Graphite on paper	n.d.	45 x 30.5
151.B	7580	Untitled	Douglas LaFortune	Side 2: Ram and note	Paper	RAM Doug I went to Jrs. Got home at 5:00pm I also cleaned up half assed	Stained	Outline/ Northern	Graphite on paper	n.d.	30 x 22.5
159	7591	"Victoria West Elementary Award of Merit Presented to Monique Horne For Excellent Creative Writing June 1989"	n/a	Certificate	Print	Victoria West Elementary Award of Merit Presented to Monique Horne For Excellent Creative Writing June 1989	Stained	n/a	Print, crayon/pastel and Ink on paper	1989	22 x 28
171	7606	Untitled	Douglas LaFortune	Bio and art description	Print	Douglas LaFortune	Stained	n/a	Print on paper	n.d.	28 x 21.5
256.B	7722	Untitled	Douglas LaFortune	Side 2: Note	Paper	PINK STOOL SLICK BIG CHISEL HI ANYBODY ZZZZZZZZ	Corners folded, stained	n/a	Graphite on paper	n.d.	35.5 x 21.5
264	7731	Untitled	n/a	Bootlegger Bag	Plastic bag	Bootlegger	Good	n/a	Plastic	n.d.	45 x 45
265.A	7732	"The Gathering"	n/a	Side 1: Calendar	Calendar	The Gathering	Good	Northern	Digital print	2010	31 x 33
265.B	7733	"The Gathering"	n/a	Side 2: Calendar	Calendar	The Gathering	Good	Northern	Digital print	2010	31 x 33
266.A	7734	"Emporer of the North Pole"	n/a	Side 1: Photos	Plastic bag of photos	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
266.B	7735	"Emporer of the North Pole"	n/a	Side 2: Photos	Plastic bag of photos	4 pcs PARTIAL SET \$8.00	Good	n/a	Digital print	n.d.	36 x 28
266.C	7736	"Emporer of the North Pole"	n/a	Photo	Photo	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
266.D	7737	"Emporer of the North Pole"	n/a	Photo	Photo	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
266.E	7738	"Emporer of the North Pole"	n/a	Photo	Photo	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
266.F	7739	"Emporer of the North Pole"	n/a	Photo	Photo	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
266.G	7740	"Emporer of the North Pole"	n/a	Photo	Photo	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
266.H	7741	"Emporer of the North Pole"	n/a	Photo	Photo	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
266.I	7742	"Emporer of the North Pole"	n/a	Photo	Photo	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
266.J	7743	"Emporer of the North Pole"	n/a	Photo	Photo	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
266.K	7744	"Emporer of the North Pole"	n/a	Photo	Photo	Emporer of the North Pole	Good	n/a	Digital print	n.d.	36 x 28
268	7746	Northern Shadow Dancers	n/a	Poster	Poster	Northern Shadow Dancers	Good	n/a	Digital print	n.d.	40.5 x 30.5
269	7747	"HOMELAND SECURITY"	n/a	Poster	Poster	HOMELAND SECURITY	Stained	n/a	Digital print	n.d.	43 x 28
270	7748	"HOMELAND SECURITY"	n/a	Poster	Poster	HOMELAND SECURITY	Good	n/a	Digital print	n.d.	43 x 28
271	7749	"HOMELAND SECURITY"	n/a	Poster	Poster	HOMELAND SECURITY	Good	n/a	Digital print	n.d.	43 x 28
272	7750	Untitled	n/a	Picture of carved frog spoon	Copy	n/a	Good	Salish	Digital print	n.d.	28 x 21.5
273	7751	"Exposition Artistique"	n/a	Poster for exhibition	Poster	Exposition Artistique	Good	n/a	Digital print, foamcore	2006	28 x 35
274	7752	"Renfrew Hockey Tape"	n/a	Label on plastic	Plastic	Renfrew Hockey Tape	Good	n/a	Digital print, plastic	n.d.	10 x 18
275	7753	Untitled	n/a	Bison hunter	Poster	n/a	Good	n/a	Digital print, board	n.d.	40.5 x 50.5
276	7754	"THE TEN INDIAN COMMANDMENTS"	n/a	Poster	Poster	THE TEN INDIAN COMMANDMENTS	Good	n/a	Digital print, tape	n.d.	51 x 40.5
277.B.1	7756	Board	n/a	Blank board	Board	n/a	Good	n/a	Board	2007	43.5 x 29
277.B.2	7757	Board	n/a	Blank board	Board	n/a	Good	n/a	Board	2007	43.5 x 29
277.C.1	7758	Board	n/a	Blank board	Board	n/a	Stained	n/a	Board	2007	43.5 x 29
277.C.2	7759	Board	n/a	Blank board	Board	987109	Good	n/a	Board	2007	43.5 x 29

279.A	7761	Untitled	n/a	Picture of mask by Doug	Photo	Doug this is the mask the customer bought he would like another mask that would complement this one. I thought maybe a Bukwis but leave it up to you	Good	North	Digital print, graphite on paper	n.d.	28 x 21.5
279.B	7762	Untitled	n/a	MSN	Print	MSN	Good	n/a	Digital print, graphite on paper	n.d.	28 x 21.5
280	7763	Untitled	n/a	Athletes World bag	Plastic bag	Athletes World	Good	n/a	Plastic bag	n.d.	45 x 40
297	7781	Untitled	n/a	Japan flyer	Copy	Ohtaki is the place for magnificent views!	Good	n/a	Print on paper, staple	n.d.	25.5 x 25.5
299	7783	Untitled	n/a	Chocolate mint - The Keg	Mint	The Keg	Good	n/a	Mint, plastic	n.d.	6.5 x 3
300	7784	Untitled	n/a	Garbage bag	Plastic bag	n/a	Good	n/a	Plastic bag	n.d.	61 x 54
312	7798	Blank Page	n/a	Blank Paper	Paper	n/a	Stained	n/a	Paper	n.d.	30.5 x 46
313	7799	Blank Page	n/a	Blank Paper	Paper	n/a	Stained	n/a	Paper	n.d.	32.5 x 50
315	7802	Blank Page	n/a	Blank Paper	Paper	n/a	Stained	n/a	Paper	n.d.	30.5 x 45.5
316	7803	Blank Board	n/a	Back of sketchbook, price tag	Board	n/a	Corners folded	n/a	Board	n.d.	31 x 46
317	7804	Blank Page	n/a	Blank Paper	Paper	n/a	Corners folded	n/a	Paper	n.d.	61 x 74
318.A	7805	Untitled	Douglas LaFortune	Note, price tag, back of sketchbook	Board	Douglas 3 9 14 21 26	Corners folded	n/a	Graphite and Ink on Board	n.d.	30 x 45.5
318.B	7806	Untitled	Douglas LaFortune	Note, back of sketchbook	Board	11 1/8 7/8 1734	Corners folded, stained	n/a	Graphite and Ink on Board	n.d.	30 x 45.5
322	7811	Untitled	n/a	Toys R Us Bag	Plastic bag	Toys R Us	Ripped	n/a	Plastic bag	n.d.	65 x 56
335	7826	Untitled	n/a	Blank Paper	Paper	n/a	Stained	n/a	Paper	n.d.	21.5 x 28
336	7827	Untitled	n/a	Blank Paper	Paper	n/a	Corners folded, stained	n/a	Paper	n.d.	30.5 x 46
337	7828	Untitled	n/a	Blank Paper	Paper	n/a	Corners folded	n/a	Paper	n.d.	30.5 x 46
338	7829	Untitled	n/a	Blank Paper	Paper	n/a	Corners folded, stained	n/a	Paper	n.d.	30.5 x 46
339	7830	Untitled	n/a	Blank Paper	Paper	n/a	Stained	n/a	Paper	n.d.	
347	7838	Untitled	n/a	Black paper	Paper	n/a	Corners folded	n/a	Paper	n.d.	50.5 x 65
348	7839	Untitled	n/a	Blank Paper	Paper	n/a	Corners folded	n/a	Paper	n.d.	58 x 79.5
400	7899	Untitled	Unknown	Blank paper	Loose page from sketchbook	n/a	Corners folded, stained, torn	n/a	Blank paper	n.d.	45.5 x 61
401	7900	Untitled	n/a	Invoice for Washer Dryer	Paper	July 17 / 08 Francis 604-847-3067 1 Washer 1 Dryer	Good	n/a	Ink on paper	n.d.	21.5 x 28
402.A	7901	Untitled	n/a	Remote control manual	Paper booklet	Universal Electronics Millennium 4 Universal Remote Control	Good	n/a	Print on paper	n.d.	21.5 x 8.5
402.B	7902	Untitled	n/a	Remote control manual, Phone Number	Paper booklet	Corinne 386-9024	Good	n/a	Print on paper	n.d.	21.5 x 8.5
403.A	7903	Untitled	Unknown	Side 1: Phone Number	Paper bag	D.I.A. 1 604-666-7891	Corners folded, stained	n/a	Paper bag, tape	n.d.	45 x 57
403.B	7904	Untitled	Unknown	Side 2: Note	Paper bag	To gamma I will a Doug Alyssa	Corners folded, stained	n/a	Paper bag, tape	n.d.	45 x 57
404	7905	Untitled	n/a	Red Felt, cut	Felt	n/a	Cut	n/a	Felt	n.d.	46 x 31
405	7906	Red Felt	n/a	Red Felt	Felt	n/a	Stained	n/a	Felt	n.d.	46 x 31
406	7907	Red Felt	n/a	Red Felt	Felt	n/a	Stained	n/a	Felt	n.d.	46 x 31
407	7908	Red Felt	n/a	Red Felt "\$1.00" price tag	Felt	n/a	Good	n/a	Felt	n.d.	46 x 31
408	7909	Red Felt	n/a	Red Felt	Felt	n/a	Good	n/a	Felt	n.d.	46 x 31
409	7910	Red Felt	n/a	Red Felt	Felt	n/a	Stained	n/a	Felt	n.d.	46 x 31
410	7911	"Freezine"	Unknown	Paper folder with music (including Christmas carols)	Paper folder	Freezine 2 18 17 17 52 15 7 52	Corners folded, stained	n/a	Paper	n.d.	
411.A	7912	Untitled	n/a	Sketchbook - Studio, lines, doodles	Sketchbook	studio	Good	n/a	Paper	n.d.	31 x 23
411.B	7913	Untitled	Unknown	Pager number	Sketchbook	Karen Pager No 389-7287	Good	n/a	Ink on paper	n.d.	31 x 23
412.B	7938	Untitled	Unknown	Side 2: Phone number	Tracing paper	1 366 758-7246	Ripped, stained	n/a	Graphite on tracing paper	n.d.	30 x 35
415.B	7943	Untitled	Unknown	Side 2: Math	Graph Paper	550 x 30 550 16500 17050 550 50 000 16500 16500 550 28 4400 4000 15400	Corners folded, stained, torn	n/a	Ink on paper	n.d.	27.5 x 21
420.A	7950	Untitled	Unknown	Christmas word search	Paper	Merry Christmas in Many Ways	Corners folded, stained	n/a	Print on paper	n.d.	27.5 x 21
420.B	7951	Untitled	Unknown	Christmas word search	Paper	Christmas word search	Corners folded, stained	n/a	Print on paper	n.d.	27.5 x 21
427.A	7961	Untitled	Unknown	Note	Paper	Maureen Edwards Markham St. / blk past Wilkinson 32 28	Corners folded, stained	n/a	Ink on paper	n.d.	28 x 20.5
427.K	7971	Untitled	Unknown	Math on graph paper "Secret" Pantyhose package	Graph Paper in notebook	n/a	Corners folded, stained, torn	Outline	Ink on paper	n.d.	28 x 20.5
430	7992	Untitled	n/a	Print, plastic	Secret regular	Secret regular	Good	n/a	Plastic, board	n.d.	

432.A	7994	First Nations Child And Family Services Folder	n/a	First Nations Child And Family Services Folder	Print	First Nations Child & Family Services	Corners folded	n/a	Paper folder, print	n.d.	30.5 x 22
432.B	7995	Untitled	n/a	Community needs Assessment Questionnaire	Print	Community needs Assessment Questionnaire	Good	n/a	Print on paper	n.d.	22 x 28
432.C	7996	"B.C. children still being left at risk"	n/a	Copy of newspaper article	Print	"B.C. children still being left at risk"	Good	n/a	Print on paper	n.d.	22 x 28
432.D	7997	"Ottawa quietly paying victims of sex abuse in native schools"	n/a	Copy of newspaper article	Print	"Ottawa quietly paying victims of sex abuse in native schools"	Good	n/a	Print on paper	1996	22 x 28
432.E	7998	"Child and Family Services Planning Committee"	n/a	"Child and Family Services Planning Committee"	Print	"Child and Family Services Planning Committee"	Good	n/a	Print on paper	n.d.	22 x 28
432.F	7999	"Planning Our Own Child and Family Services Agency"	n/a	"Planning Our Own Child and Family Services Agency"	Print	"Planning Our Own Child and Family Services Agency"	Good	n/a	Print on paper	n.d.	22 x 28
432.G	8000	"Child and Family Services Planning Committee"	n/a	"Child and Family Services Planning Committee"	Print	"Child and Family Services Planning Committee"	Good	n/a	Print on paper	n.d.	22 x 28
432.H	8001	"Child and Family Services Planning Committee"	n/a	"Child and Family Services Planning Committee"	Print	"Child and Family Services Planning Committee"	Good	n/a	Print on paper	n.d.	22 x 28
433	8002	Untitled	n/a	Car insurance papers	Print	Owners Certificate of Insurance Ford	Good	n/a	Print on paper	1995	14 x 22.5
434	8003	Untitled	n/a	Car insurance papers	Print	Owners Certificate of Insurance Ford	Good	n/a	Print on paper	1995	21.5 x 22.5
435	8004	Untitled	n/a	"Prayer service " flyer	Print	Prayer service	Good	n/a	Print on paper	1994	14 x 21.5
436	8005	Untitled	n/a	Car insurance papers	Print	Owners Certificate of Insurance Pontiac	Good	n/a	Print on paper	1995	14 x 22.5
437.A	8006	Untitled	n/a	Blank folder	Folder	n/a	Corners folded, stained	n/a	Paper folder	n.d.	37.5 x 24
437.B	8007	Untitled	Unkno wn	Christmas Stencils in envelope, hearts sketch	Envelope	Christmas Stencils	Good	n/a	Graphite on paper	n.d.	34.5 x 22
438	8008	Untitled	n/a	Empty Folder	Folder	Sep-81	Corners folded, stained	n/a	Ink on paper folder	1981	37.5 x 24
439.A	8009	Untitled	n/a	Folder	Folder	H	Corners folded, stained	n/a	Ink on paper folder	n.d.	22 x 30
439.B	8010	Untitled	n/a	Statement of Benefits	Print	Statement of Benefits	Corners folded, stained	n/a	Print on paper	n.d.	10 x 21.5
440	8011	Untitled	n/a	Empty Folder	Folder	D	Good	n/a	Ink on paper folder	n.d.	22 x 30
441.A	8012	Untitled	n/a	Folder	Folder	Rebates and Refunds	Good	n/a	Ink on paper folder	n.d.	24 x 37.5
441.B	8013	Untitled	n/a	Shoe ad	Print	Rockport	Ripped	n/a	Print on paper	n.d.	27.5 x 18
441.B	8014	Untitled	n/a	Credit card ad	Print	Gold Mastercard	Ripped	n/a	Print on paper	n.d.	27.5 x 18
442.A	8015	Untitled	n/a	Mail from H and R Block	Envelope	H&R Block	Ripped	n/a	Print on paper	n.d.	10.5 x 24
442.B	8016	Untitled	n/a	Mail from H and R Block	Envelope	363	Ripped	n/a	Graphite on paper	n.d.	10.5 x 24
443	8017	Untitled	n/a	Empty Folder	Folder	Laundry and Petty Cash	Stained	n/a	Ink on board	n.d.	10 x 21.5
445	8034	Untitled	n/a	Vinyl Bag	Plastic	n/a	Good	n/a	Vinyl	n.d.	75 x 48
446	8035	Untitled	n/a	FAX COVER	Paper	TSAWOUT FIRST NATION ADMINISTRATION OFFICE FAX COVER TO: Sue Paul OF: GRANDHAVEN ELEM. SCHOOL Fax phone: 503.472.0143 These are some sketches of RAVEN The FREE SPIRIT is a THUNDERBIRD, just as an example of the finished drawing. The TWO sketches 1 in flight. Open wing. 1 perched side view. Doug LaFortune c/o TSAWOUT FIRST NATION FAX: 250.652.9114	Good	n/a	Ink and print on paper	1999, Nov. 16	28 x 21.5
452.A	8042	"The Eye of Horus, the symbol of protection"	Unkno wn	Painting on papyrus, Eye of Horus	Papyrus	n/a	Good	Egyptian	Painting on papyrus, in plastic	n.d.	34 x 25
452.B	8043	"The Eye of Horus, the symbol of protection"	Unkno wn	Stamp	Papyrus	EGYPT	Good	Egyptian	Stamp on papyrus, in plastic	n.d.	34 x 25
453	8044	"Tide Calendar 1981"	Jim Gilbert	Northern style art by Jim Gilbert	Calendar	"Tide Calendar 1981"	Corners folded	Northem	Print on paper	1981	23.5 x 30.5
454	8045	Untitled	n/a	"The Bargain Shop" Bag	Plastic bag	The Bargain Shop	Good	n/a	Plastic	n.d.	60 x 53
455	8046	Untitled	Unkno wn	Portrait of kids	Dot matrix printer page	OPTION? 50	Corners folded	n/a	Print on paper	n.d.	56 x 38
501.B	8105	Untitled	n/a	Phone numbers	Recipe Card	WEST COAST GENERAL 250-723-2135 GEORGINE	Good	n/a	Ink on card	n.d.	15.5 x 10

						HARRY ROOM 2804 FUDDY + JOHN 250- 216-4145 HOWARD LAFORTUNE 250- 665-6277 DORE 509 3984 ANGELA 210 383 2054 DON FROEZ FRANCIS 604 796 0251 FRANCIS 604 837 3067 LEO 731 0435 JON 724 4455					
503.B	8108	Untitled	Douglas LaFortune	Pole outline, killerwhale? - half of recipe card	Recipe Card	DRIEBERGTTIN	Ripped	Outline	Ink on card	n.d.	12 x 10
507	8112	Untitled	Douglas LaFortune	Frog and reeds - colouring book page	Print	FROG Frogs can live in and out of water, teaching us to adapt to different situations. The sound of the frog, considered magical, signifies the beginning and end of our winter feasts." Doug Lafortune, Coast Salish 17"	Good	Salish	Print on paper	n.d.	28 x 21.5
513	8121	Untitled	Douglas LaFortune	Owl and killerwhale in circles, phone number	Paper	587 9917	Good	Outline	Graphite on paper	n.d.	35.5 x 28
522.B	8132	Untitled	Douglas LaFortune	Note	Paper	TUES 5:00-6:30 WED 6:30-8:00 \$1.00 ROBIN 598-9569 ST. JO GYM NORMA 475 4174 APP. FOR GYM FRI Waves	Good	n/a	Graphite and coloured pencil on paper	n.d.	35.5 x 21.5
565	8178	n/a	n/a	"The Bargain Shop" Bag	Plastic bag	The Bargain Shop	Good	n/a	Plastic		60 x 53
568.A	8221	Untitled	Douglas LaFortune	Envelope	Legal envelope	n/a	Corners folded, torn	n/a	Envelope	n.d.	29 x 37
585.A	8254	Untitled	Douglas LaFortune	Person	Recipe Card	n/a	Stained	Outline	Graphite on paper	n.d.	10 x 15.5
585.B	8255	Untitled	Douglas LaFortune	Note	Recipe Card	GREEN YELLOW BLACK TURQUOISE	Stained	n/a	Graphite on paper	n.d.	10 x 15.5
727	8452	Untitled	n/a	Blank	Tracing paper	n/a	Stained	n/a	Paper	n.d.	9 x 21
735	8464	Untitled	Douglas LaFortune	Stop Grizzly Bear Hunting Ad - Christmas lights tour - Times Colonist 2000 December 18	Newspap er section	Stop Grizzly Bear Hunting	Good	n/a	Ink on constructi on paper	2000 Decem ber 18	32 x 58
737	8492	Untitled	n/a	Poster - Swans in heart shape	Print	Grand Re-Opening Your Invited ... Valentine's at Lilaberry Life is Fresh! Home Décor & Gift Store Meet the Artist Doug LaFortune and see his Coast Salish Valentine's Cards ONE DAY ONLY! Sat. Feb 6th 2010 1pm-4pm Accepting Tsawout Longhouse Donations on Location! 2474 Beacon Ave. Sidney 250-656-3232 Store Hours: Mon - Sat 10AM - 5:30PM, Sundays 11AM - 5PM	Good	Salish	Giclee print	2010	45.5 x 30.5
740	8495	n/a	n/a	Clear plastic bag	Plastic bag	n/a	Good	n/a	Plastic	n/a	71 x 53
790	8557	n/a	n/a	Biodegradeable plastic bag - crumbling	Plastic bag	n/a	Crumbli ng	n/a	Plastic		35 x 39
898	8705	n/a	n/a	Clear plastic bag #2	Plastic bag	n/a	Good	n/a	Plastic	n.d.	54 x 70
957	8779	Untitled	Douglas LaFortune	Beaver, holding circle with shells on it, phone numbers	Loose page from sketchbo ok	655 6676 -	Good	Salish	Graphite on paper	n.d.	35.5 x 28
1030	8873	n/a	n/a	Clear plastic bag #3	Plastic bag	n/a	Good	n/a	Plastic		62 x 46
1044	8889	n/a	n/a	Folder	Folder	Consulting CV 8 x 10 + Back 11 x 14 + Back + Sleeve 17 x 18 + Back + Sleeve	Folded, stained	n/a	Graphite and ink on paper	n.d.	23 x 38
1083	8934	Untitled	Douglas LaFortune	Raven on box	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	27.5 x 35.5
1106.A	8959	Untitled	Douglas LaFortune	Eagle	Envelop e	n/a	Good	Salish	Ink on paper	n.d.	24.5 x 11
1106.B	8960	Untitled	Douglas LaFortune	Envelope	Envelop e	n/a	Good	n/a	Paper	n.d.	24.5 x 11
1109.A	8963	Untitled	Douglas LaFortune	Thunderbird, person with hands raised	McDona lds placemat	n/a	Good	Salish	Graphite on paper	n.d.	36 x 28

1109.B	8964	Untitled	Douglas LaFortune	Bacon Double Cheeseburger Ad	McDonalds placemat	n/a	Good	n/a	Print on paper	n.d.	36 x 28
1140	9006	Untitled	Douglas LaFortune	Salish santa	Card in plastic with envelope	Doug LaFortune	Good	Salish	Print on card, paper, plastic	n.d.	14 x 18.5
1158	9024	n/a	n/a	"MONK OFFICE" Bag	Paper Bag	MONK OFFICE	Good	n/a	Print on paper bag	n.d.	27.5 x 37.5
1271	9182	Untitled	n/a	The Province Newspaper - Driving section	Newspaper	The Province	Good	n/a	Newspaper	November 4, 2009	29 x 32
1272.A	9183	Untitled	n/a	Sketch pad	Sketchbook	Sketch Pad	Good	n/a	Print on paper	n.d.	29 x 30.5
1276	9188	ABORIGINAL NATIONS PRIDE THROUGH EDUCATION 2009 CALENDAR	n/a	"ABORIGINAL NATIONS PRIDE THROUGH EDUCATION 2009 CALENDAR"	Calendar	ABORIGINAL NATIONS PRIDE THROUGH EDUCATION 2009 CALENDAR	Good	n/a	Print on board	2009	22 x 28
1310.B	9397	Untitled	Bear Horne	Note	Page in sketchbook	June 19 97 Hello Bear how are you? Me good I guess. Just wanted to say hello otay Bye Now From Carmalita Sampson Keep on Smilin \$100.00 Box 300 STATION VICTORIA WESTMOUNT QUEBEC H323K3 (BEAR FINE) FINANCIAL COLL. AGENCY VA07616806	Good	n/a	Ink on paper	June 19 1997	27.5 x 22.5
1310.W	9418	Untitled	Unknown	Note	Page in sketchbook	4 30 inch - 12 ft 250.00 \$3000. 12 4 \$12000.00 \$14000.400 \$800.00 12 500 12 1000 500 6000.00	Good	n/a	Graphite on paper	1997	27.5 x 22.5
1310.B Q	9464	Untitled	Bear Horne	Note	Page in sketchbook	1 800-670-8993 FORMAN	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1311.B J	9564	Untitled	Doug Horne	Note	Page in sketchbook	480 5997	Good	n/a	Ink on paper	n.d.	27.5 x 22.5
1311.B K	9565	Untitled	Doug Horne	Note	Page in sketchbook	I'm am the best if you want to know who this is phone 475-8227 Peace I'm outta here	Good	n/a	Ink on paper	n.d.	27.5 x 22.5
1311.B L	9566	Untitled	Doug Horne	Note	Page in sketchbook	Jack smith #642-3169 2 x 6, - 3 - 6 F + S, 2 x 5, 1 piece 6 foot 3 x 8 3 - 8 foot 4 x 4 2 pieces 2f 9 ft 2 x 6 's 6ft, 3-3ft, 1 2 fis, 1-4ft, cough lumber 49ers kicked ass!	Good	n/a	Coloured pencil on paper	n.d.	27.5 x 22.5
1311.B M	9567	Untitled	Doug Horne	Note	Page in sketchbook	Douglas Horne is the best TAMB	Good	n/a	Ink and graphite on board	n.d.	27.5 x 22.5
1312.A P	9610	Untitled	Douglas LaFortune	Eagles, Person flexing	Page in sketchbook	WORLDS	Stained	Outline	Graphite on paper	n.d.	30 x 46
1312.A Q	9611	Untitled	Douglas LaFortune	Person eating	Back of sketchbook	Bella-Coola Doug Eating Peanut Butter + Toast" Bear with coffee cup	Stained	Outline	Graphite on board	n.d.	30 x 46
1312.A R	9612	Untitled	Douglas LaFortune	Lines	Back of sketchbook	n/a	Stained	n/a	Graphite on board	n.d.	30 x 46
1313.A	9613	Untitled	Douglas Robert William Gabriel	Wolf	Sketchbook	studio Douglas Horne Douglas Robert William Gabriel	Good	Salish	Ink and graphite on paper	n.d.	48 x 30.5
1313.M	9625	Untitled	Douglas Robert William Gabriel	Note	Back of sketchbook	Megs_J.Clarkson@hotmail	Good	n/a	Graphite on board	n.d.	48 x 30.5
1316.A T	9697	Untitled	n/a	Broken Blue Laurentian Pencil Crayon	Pencil	Canada Laurentian	Broken	n/a	Pencil Crayon	n.d.	18 x 0.5
1318.A H	9754	"Cedar Man"	Douglas LaFortune	Ladybugs, Face in tree, Owl, Lottery numbers	Page in sketchbook	Cedar Man 649 49 - 36 - 21 - 34 - 19 - 47 - 42 XTRA BC 12 - 21 25 - 27 - 32 - 37 - 2 XTRA 75 - 80 - 84 - 94	Good	Salish	Graphite on paper	n.d.	35.5 x 29
1318.B U	9793	Untitled	Douglas LaFortune	Heron, Face - Salish style, Math, Phone Number	Page in sketchbook	1-900-896-2800" "\$4700. Panel Dried 15.8"	Good	Outline	Ink and graphite on paper	n.d.	35.5 x 29
1320.A E	9895	Untitled	Kid	Faces, Eagles catching fish, Owl, Eagles, Mountains, Owl, Numbers, money	Page in sketchbook	165 8 \$ 5 10 40 60	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.A Q	9907	"Pin the champ"	Douglas LaFortune	Pole: Devils, phone number - back of sketchbook	Page in sketchbook	Pin the Champ 1 -900-909-9900	Good	Outline	Graphite on Board	n.d.	22.5 x 31
1320.A R	9908	Untitled	n/a	Pen	Pen	n/a	Good	n/a	Pen	n.d.	14.5 x 0.8
1322.A Z	9961	Untitled	Abe Riley	Butterfly and dreamcatcher	Page in sketchbook	By Abe Riley	Stained	Salish	Graphite on paper	n.d.	30.5 x 35.5

1322.B B	9963	Untitled	Douglas LaFortune	Raven with sun, postcard	Page in sketchbook	ALEXIS 604-431- 0364	Good	Outline	Graphite on paper	n.d.	30.5 x 35.5
1322.B P	9977	Untitled	Douglas LaFortune	Note, price tag	Back of sketchbook	hi there! July 30 '00 @ 4:45pm	Good	n/a	Graphite on paper	n.d.	30.5 x 35.5
1323.F	9983	Untitled	Douglas LaFortune	Lottery numbers	Page in sketchbook	649 7 21 32 33 38 42 10 BC 49 7 14 19 22 36 40 24 21 40 84 88 XTRA	Good	n/a	Graphite on paper	n.d.	29 x 35.5
1323.B D	0034	Untitled	Doug Horne	Thunderbird	Page in sketchbook	Douglas Horne	Good	Salish	Graphite on paper	n.d.	29 x 35.5
1323.B E	0035	"SALSA"	Douglas LaFortune	Person wearing sombbrero, holding hockey stick	Page in sketchbook	SALSA	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.B G	0037	"SALSA"	Douglas LaFortune	Person wearing sombbrero, holding hockey stick	Page in sketchbook	SALSA	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.C A	0057	Untitled	Doug Horne	Salmon	Page in sketchbook	By Doug Horne	Good	Salish	Graphite on paper	n.d.	29 x 35.5
1324.A	0072	Untitled	Douglas LaFortune	Sketchbook	Sketchbook	DRAW 877 876 5765	Good	n/a	Print and ink on paper	n.d.	23 x 31
1326.A	0099	Untitled	n/a	Sketchbook, price tag	Sketchbook	studio Angie Horne	Good	n/a	Print and ink on paper	n.d.	23 x 31
1326.A B	0126	Untitled	Kid	Eagles, Thunderbird - phone message	Page in sketchbook	My name is Doug and I'm not in Her name is Kathy and she's can't sing Were the Horne's and were not in Leave your name and number or !! Call back agin. This songs over for keeps So now just wait for the beep!	Good	Outline	Graphite and ink on paper	n.d.	23 x 31
1327.R B	0146	Untitled	Douglas LaFortune	To do list	Paper	1 Locate Logs 2 Call Kieth Cook Do Wings 3 Call Pacific towing transport logs from Sooke to Saanichton 4 Do model for 12 FT Bear + Salmon \$1000 model 3FT 1950 Advance 10%at cost \$2950 Down Payment \$19550.00 30 Foot Pole	Good	n/a	Graphite on paper	n.d.	21.5 x 35.5
1329.A A	0198	Untitled	Douglas LaFortune	Eagle	Page in sketchbook	604 847 3067	Good	Outline	Graphite on paper	n.d.	23 x 32
1331.A	0228	Untitled	n/a	Sketchbook	Sketchbook	STUDIO Bear 1 866 967 6512	Good	n/a	Print and graphite on paper	n.d.	23 x 31
1331.Q	0244	Untitled	Bear	Face	Page in sketchbook	HI BEAR HAIRY EAR RUNNY EAR	Good	Outline	Graphite on paper	n.d.	23 x 31
1332.H	0263	Untitled	Douglas LaFortune	Back of sketchbook - note	Back of sketchbook	Douglas Lafortune May 31 2010	Good	n/a	Graphite on board	2010	23 x 31
1333.A	0264	Untitled	Douglas LaFortune	Sketchbook - note	Sketchbook	Group of 7 Doug LaFortune I love you mom	Ripped, stained	n/a	Print and graphite on paper	n.d.	23 x 31
1333.B	0265	Untitled	Douglas LaFortune	Note	Page in sketchbook	PAID FOR SHIRTS TOM, W. DALE W. PERRY L. DAVE, T BRUCE, MIKE B. RON, R NATHAN DON, WAYNE. PAGE MILL BAY ARENA 743-5922	Ripped, stained	n/a	Ink on paper	n.d.	23 x 31
1333.C	0266	Untitled	Douglas LaFortune	Pole: Mother and baby, Bear and cub	Page in sketchbook	House for rent	Stained	Outline	Graphite and ink on paper	n.d.	23 x 31
1333.A A	0290	Untitled	Douglas LaFortune	Circle, Math	Page in sketchbook	12 9 108	Stained	n/a	Ink on paper	n.d.	23 x 31
1333.A E	0294	Untitled	Douglas LaFortune	Scribble, Math	Back of sketchbook	12 7 84	Good	n/a	Graphite and ink on board	n.d.	23 x 31
1335.F	0317	Untitled	Bear?	Note	Page in sketchbook	SHAW CABLE 46.95 39.95 Connection Douglas 2005	Good	n/a	Graphite on paper	2005	24 x 28.5
1335.G	0318	Untitled	Bear?	Lines - note	Page in sketchbook	Doug	Good	n/a	Graphite on paper	n.d.	24 x 28.5
1338.A	0416	Untitled	n/a	Sketchbook	Sketchbook	Mead 486 - 5121 AT GRAHAM MCLEAN	Good	n/a	Print and graphite on paper	n.d.	23 x 30.5
1339.Z	0463	Untitled	Douglas LaFortune	Person in canoe, phone number	Page in sketchbook	656 1813 DR. GREEN	Good	Outline	Graphite on paper	n.d.	30 x 35.5
1339.A F	0469	Untitled	Douglas LaFortune	Flower, phone number	Page in sketchbook	360-378-5404 PATRICK	Good	n/a	Graphite on paper	n.d.	30 x 35.5

1341.A I	0528	Untitled	Douglas LaFortune	Bear, Math	Page in sketchbook	9000 12 12 49000 33 16000 33 49000 1 24 9 33000	Good	Outline	Graphite on paper	n.d.	29.5 x 35.5
1341.A X	0543	Untitled	Douglas LaFortune	Note	Page in sketchbook	25 11 8 inch	Good	n/a	Graphite on paper	n.d.	29.5 x 35.5
452.C	20170802_11 1739	"The Eye of Horus, the symbol of protection"	Unknown	Card	Print	The Eye of Horus The Symbol of Protection	Good	n/a	Print on card, in plastic	n.d.	9 x 10.5

Table 12: Notes and numbers

Number	Pictur e - Final	Title	Artist/ Creator	Description	Type	Writing/Text	Conditio n	Style	Media	Date	Measurement s (cm)
4.O	7135	Untitled	Douglas LaFortune	Flowers, numbers	Back of sketchbook	"650 12 1300 650 7800"	Good	Salish	Graphite on board	n.d.	30.5 x 45.5
21.R	7341	Untitled	Douglas LaFortune	"CAROL BRITTON RODGER THURS OR FRI 11 AM"	Page in sketchbook	"CAROL BRITTON RODGER THURS OR FRI 11 AM"	Good	Outline	Graphite on paper	n.d.	28 x 21
22.Y	7379	Untitled	Douglas LaFortune	Bear with colour notes "BLACK YELLOW" and sun sticker	Page in sketchbook	BLACK YELLOW	Good	Outline	Graphite on paper	n.d.	46 x 31
45.D	7423	Untitled	Douglas LaFortune	Math	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	28 x 43
48.A	7429	Untitled	Douglas LaFortune	Side 1: Eagle, 649 numbers, phone number	Loose page from sketchbook	Call Rob 361-9318 649 40 30 23 1 17 13 Bonus 14 Extras 21-25-85-92	Good	Outline	Graphite on paper	n.d.	22.5 x 30.5
63.A	7453	Untitled	Douglas LaFortune	Folder	Folder	Darryl Baker	Good	n/a	Graphite on paper	n.d.	22.5 x 30
77.A	7470	Untitled	Douglas LaFortune	Side 1: Note, on back of insurance paper	Insurance paper	Check for exercise bike. Doug Glen Dak called Dairy man cancel Post office 388 3142 3883142 Jeff 479-3653 8 willys Helen Jones Work 382-7181 Paper 389-4830	Good	n/a	Graphite on paper	n.d.	21 x 13
100.B	7504	Untitled	Douglas LaFortune	Side 2: Names and phone numbers	Loose page from sketchbook	FRANCINE 722-3767 WCW 1-800-670-3993 51 MONA 514-635-0668	Good	n/a	Graphite on paper	n.d.	35.5 x 43
113.B	7524	Untitled	n/a	Side 2: "JOB DESCRIPTION: VNFC NATIVE ARTISTS/CRAFTSPERSON TRAINING PROGRAM"	Paper	JOB DESCRIPTION: VNFC NATIVE ARTISTS/CRAFTSPERSON TRAINING PROGRAM	Good	n/a	Print on paper	1987	28 x 21.5
127.B	7543	Untitled	Douglas LaFortune	Side 2: Phone number	Paper	Pam Williams 381 - 7795	Stained	n/a	Graphite on paper	n.d.	27.5 x 21
136.A	7554	Untitled	n/a	Side 1: Thunderbird and Killerwhale	Paper	Shadows 1. Doug LaFortune 2. Aubrey LaFortune 3. Howard LaFortune 4. Grant Furr 5. Chang Williams 6. Snake? Williams 7. Ron Ramm 8. Don Smith Kirby's Boys? Todd? Penny?	Good	Salish/Northern	Graphite on paper	n.d.	21.5 x 28
136.B	7555	Untitled	n/a	Side 2: Fernwood Community Centre Program list Spring 1987	Print	Fernwood Community Centre Program "Adult Floor Hockey" is circled in pen	Good	n/a	Print and Ink on paper	1987	21.5 x 28
144.B	7569	Untitled	n/a	Side 2: Olymic Torch ceremony	Print	Olympic Torch Relay	Good	n/a	Print on paper	1988	28 x 21.5
147	7573	Untitled	Douglas LaFortune	List of projects/deadlines in order of priority	Paper	ORDER OF PRIORITY (1) GOLD MEDAL - BEAR + SALMON FEB 7 (2) OTTER + BABY FEB 7 (3) PAINTED HUMMINGBIRD-COLOURFUL-SPRING FEB 9 (4) BABY WOLF DRAWING - thick hair - split u underneath 4 times bigger FEB 9 (5) QUAILS - BIGGER - maybe one baby on front. 3 babbies - DRAWING - split u line underneath (6) KLEE WYCK - MARKINGS FEB 11 (7) LOON - WATER LINE SPLIT US - FRONT RED - MOTHER - BLACK - BABY ON BACK RED - BACK BLACK FEB 11	Good	n/a	Graphite on paper	n.d.	45 x 30.5
151.B	7580	Untitled	Douglas LaFortune	Side 2: Ram and note	Paper	RAM Doug I went to Jrs. Got home at 5:00pm I also cleaned up half assed	Stained	Outline/Northern	Graphite on paper	n.d.	30 x 22.5
256.B	7722	Untitled	Douglas LaFortune	Side 2: Note	Paper	PINK STOOL SLICK BIG CHISEL HI ANYBODY /ZZZZZZZ	Corners folded, stained	n/a	Graphite on paper	n.d.	35.5 x 21.5
279.A	7761	Untitled	n/a	Picture of mask by Doug	Photo	Doug this is the mask the customer bought he would like another mask that would complement this one. I thought maybe a Bukwis but leave it up to you	Good	Northern	Digital print, graphite on paper	n.d.	28 x 21.5
318.A	7805	Untitled	Douglas LaFortune	Note, price tag, back of sketchbook	Board	Douglas 3 9 14 21 26	Corners folded	n/a	Graphite and Ink on Board	n.d.	30 x 45.5
318.B	7806	Untitled	Douglas LaFortune	Note, back of sketchbook	Board	11 1/8 7/8 1734	Corners folded, stained	n/a	Graphite and Ink on Board	n.d.	30 x 45.5
403.A	7903	Untitled	Unknown	Side 1: Phone Number	Paper bag	D.I.A. 1 604-666-7891	Corners folded, stained	n/a	Paper bag, tape	n.d.	45 x 57
403.B	7904	Untitled	Unknown	Side 2: Note	Paper bag	To gramma I will a Doug Alyssa	Corners folded, stained	n/a	Paper bag, tape	n.d.	45 x 57
410	7911	"Freezine "	Unknown	Paper folder with music (including Christmas carols)	Paper folder	Freezine 2 18 17 17 52 15 7 52	Corners folded, stained	n/a	Paper	n.d.	

411.B	7913	Untitled	Unknown	Pager number	Sketchbook	Karen Pager No 389-7287	Good	n/a	Ink on paper	n.d.	31 x 23
412.B	7938	Untitled	Unknown	Side 2: Phone number	Tracing paper	1.366.758-7246	Ripped, stained	n/a	Graphite on tracing paper	n.d.	30 x 35
415.B	7943	Untitled	Unknown	Side 2: Math	Graph Paper	550 x 30 550 16500 17050 550 50 000 16500 16500 550 28 4400 4000 15400	Corners folded, stained, torn	n/a	Ink on paper	n.d.	27.5 x 21
427.A	7961	Untitled	Unknown	Note	Paper	Maureen Edwards Markham St. / blk past Wilkinson 32 28	Corners folded, stained	n/a	Ink on paper	n.d.	28 x 20.5
427.K	7971	Untitled	Unknown	Math on graph paper	Graph Paper in notebook	n/a	Corners folded, stained, torn	Outline	Ink on paper	n.d.	28 x 20.5
438	8008	Untitled	n/a	Empty Folder	Folder	Sep-81	Corners folded, stained	n/a	Ink on paper folder	1981	37.5 x 24
439.A	8009	Untitled	n/a	Folder	Folder	H	Corners folded, stained	n/a	Ink on paper folder	n.d.	22 x 30
439.B	8010	Untitled	n/a	Statement of Benefits	Print	Statement of Benefits	Corners folded, stained	n/a	Print on paper	n.d.	10 x 21.5
440	8011	Untitled	n/a	Empty Folder	Folder	D	Good	n/a	Ink on paper folder	n.d.	22 x 30
441.A	8012	Untitled	n/a	Folder	Folder	Rebates and Refunds	Good	n/a	Ink on paper folder	n.d.	24 x 37.5
442.B	8016	Untitled	n/a	Mail from H and R Block	Envelope	363	Ripped	n/a	Graphite on paper	n.d.	10.5 x 24
443	8017	Untitled	n/a	Empty Folder	Folder	Laundry and Petty Cash	Stained	n/a	Ink on board	n.d.	10 x 21.5
446	8035	Untitled	n/a	FAX COVER	Paper	TSAWOUT FIRST NATION ADMINISTRATION OFFICE FAX COVER TO: Sue Paul OF: GRANDHAVEN ELEM SCHOOL Fax phone: 503.472.0143 These are some sketches of RAVEN The FREE SPIRIT is a THUNDERBIRD, just as an example of the finished drawing. The TWO sketches 1 in flight. Open wing. 1 perched side view. Doug LaFortune c/o TSAWOUT FIRST NATION FAX: 250.652.9114	Good	n/a	Ink and print on paper	1999 . Nov. 16	28 x 21.5
501.B	8105	Untitled	n/a	Phone numbers	Recipe Card	WEST COAST GENERAL 250-723-2135 GEORGINE HARRY ROOM 2804 FUDDY + JOHN 250-216-4145 HOWARD LAFORTUNE 250-665-6277 DORE 509 3984 ANGELA 210 383 2054 DON FROEZ FRANCIS 604 796 0251 FRANCIS 604 837 3067 LEO 731 0435 JON 724 4455	Good	n/a	Ink on card	n.d.	15.5 x 10
503.B	8108	Untitled	Douglas LaFortune	Pole outline, killerwhale? - half of recipe card	Recipe Card	DRIEBERG'TIN	Ripped	Outline	Ink on card	n.d.	12 x 10
507	8112	Untitled	Douglas LaFortune	Frog and reeds - colouring book page	Print	FROG Frogs can live in and out of water, teaching us to adapt to different situations. The sound of the frog, considered magical, signifies the beginning and end of our winter feasts." Doug LaFortune, Coast Salish 17"	Good	Salish	Print on paper	n.d.	28 x 21.5
513	8121	Untitled	Douglas LaFortune	Owl and killerwhale in circles, phone number	Paper	587 9917	Good	Outline	Graphite on paper	n.d.	35.5 x 28
522.B	8132	Untitled	Douglas LaFortune	Note	Paper	TUES 5:00-6:30 WED 6:30-8:00 \$1.00 ROBIN 598-9569 ST. JO GYM NORMA 475 4174 APP. FOR GYM FRI Waves	Good	n/a	Graphite and coloured pencil on paper	n.d.	35.5 x 21.5
585.B	8255	Untitled	Douglas LaFortune	Note	Recipe Card	GREEN YELLOW BLACK TURQUOISE	Stained	n/a	Graphite on paper	n.d.	10 x 15.5
957	8779	Untitled	Douglas LaFortune	Beaver, holding circle with shells on it, phone numbers	Loose page from sketchbook	655 6676 -	Good	Salish	Graphite on paper	n.d.	35.5 x 28
1044	8889	n/a	n/a	Folder	Folder	Consulting CV 8 x 10 + Back 11 x 14 + Back + Sleeve 17 x 18 + Back + Sleeve	Folded, stained	n/a	Graphite and ink on paper	n.d.	23 x 38
1310.B	9397	Untitled	Bear Horne	Note	Page in sketchbook	June 19 97 Hello Bear how are you? Me good I guess. Just wanted to say hello otay Bye Now From Carmalita Sampson Keep on Smilin \$100.00 Box 300 STATION VICTORIA WESTMOUNT QUEBEC H323K3 (BEAR FINE) FINANCIAL COLL AGENCY VA07616806	Good	n/a	Ink on paper	June 19 1997	27.5 x 22.5

1310.W	9418	Untitled	Unknown	Note	Page in sketchbook	4 30 inch - 12 ft 250.00 \$3000. 12 4 \$12000.00 \$14000.400 \$800.00 12 500 12 1000 500 6000.00	Good	n/a	Graphite on paper	1997	27.5 x 22.5
1310.BQ	9464	Untitled	Bear Horne	Note	Page in sketchbook	1 800-670-8993 FORMAN	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1311.BJ	9564	Untitled	Doug Horne	Note	Page in sketchbook	480 5997	Good	n/a	Ink on paper	n.d.	27.5 x 22.5
1311.BK	9565	Untitled	Doug Horne	Note	Page in sketchbook	I'm am the best if you want to know who this is phone 475-8227 Peace I'm outta here	Good	n/a	Ink on paper	n.d.	27.5 x 22.5
1311.BL	9566	Untitled	Doug Horne	Note	Page in sketchbook	Jack smith #642-3169 2 x 6, - 3 - 6 F + S, 2 x 5, 1 piece 6 foot 3 x 8 3 - 8 foot 4 x 4 2 pieces 2f 9 ft 2 x 6's 6ft, 3-3ft, 1 2 fts, 1-4ft, cough lumber 49ers kicked ass!	Good	n/a	Coloured pencil on paper	n.d.	27.5 x 22.5
1311.BM	9567	Untitled	Doug Horne	Note	Page in sketchbook	Douglas Horne is the best TAMB	Good	n/a	Ink and graphite on board	n.d.	27.5 x 22.5
1312.AP	9610	Untitled	Douglas LaFortune	Eagles, Person flexing	Page in sketchbook	WORLDS	Stained	Outline	Graphite on paper	n.d.	30 x 46
1312.AQ	9611	Untitled	Douglas LaFortune	Person eating	Back of sketchbook	Bella-Coola Doug Eating Peanut Butter + Toast" Bear with coffee cup	Stained	Outline	Graphite on board	n.d.	30 x 46
1313.A	9613	Untitled	Douglas Robert William Gabriel	Wolf	Sketchbook	studio Douglas Horne Douglas Robert William Gabriel	Good	Salish	Ink and graphite on paper	n.d.	48 x 30.5
1313.M	9625	Untitled	Douglas Robert William Gabriel	Note	Back of sketchbook	Megs J. Clarkson@hotmail	Good	n/a	Graphite on board	n.d.	48 x 30.5
1318.AH	9754	"Cedar Man"	Douglas LaFortune	Ladybugs, Face in tree, Owl, Lottery numbers	Page in sketchbook	Cedar Man 649 49 - 36 - 21 - 34 - 19 - 47 - 42 XTRA BC 12 - 21 25 - 27 - 32 - 37 - 2 XTRA 75 - 80 - 84 - 94	Good	Salish	Graphite on paper	n.d.	35.5 x 29
1318.BU	9793	Untitled	Douglas LaFortune	Heron, Face - Salish style, Math, Phone Number	Page in sketchbook	1-900-896-2800" "\$4700. Panel Dried 15.8"	Good	Outline	Ink and graphite on paper	n.d.	35.5 x 29
1320.AE	9895	Untitled	Kid	Faces, Eagles catching fish, Owl, Eagles, Mountains, Owl, Numbers, money	Page in sketchbook	165 8 \$ 5 10 40 60	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.AQ	9907	"Pin the champ"	Douglas LaFortune	Pole: Devils, phone number - back of sketchbook	Page in sketchbook	Pin the Champ 1 -900-909-9900	Good	Outline	Graphite on Board	n.d.	22.5 x 31
1322.AZ	9961	Untitled	Abe Rilley	Butterfly and dreamcatcher	Page in sketchbook	By Abe Rilley	Stained	Salish	Graphite on paper	n.d.	30.5 x 35.5
1322.BB	9963	Untitled	Douglas LaFortune	Raven with sun, postcard	Page in sketchbook	ALEXIS 604-431-0364	Good	Outline	Graphite on paper	n.d.	30.5 x 35.5
1322.BP	9977	Untitled	Douglas LaFortune	Note, price tag	Back of sketchbook	hi there! July 30 '00 @ 4:45pm	Good	n/a	Graphite on paper	n.d.	30.5 x 35.5
1323.F	9983	Untitled	Douglas LaFortune	Lottery numbers	Page in sketchbook	649 7 21 32 33 38 42 10 BC 49 7 14 19 22 36 40 24 21 40 84 88 XTRA	Good	n/a	Graphite on paper	n.d.	29 x 35.5
1324.A	0072	Untitled	Douglas LaFortune	Sketchbook	Sketchbook	DRAW 877 876 5765	Good	n/a	Print and ink on paper	n.d.	23 x 31
1326.AB	0126	Untitled	Kid	Eagles, Thunderbird - phone message	Page in sketchbook	My name is Doug and I'm not in Her name is Kathy and she's can't sing Were the Horne's and were not in Leave your name and number or !! Call back agin. This songs over for keeps So now just wait for the beep!	Good	Outline	Graphite and ink on paper	n.d.	23 x 31
1327.RB	0146	Untitled	Douglas LaFortune	To do list	Paper	1 Locate Logs 2 Call Kieth Cook Do Wings 3 Call Pacific towing transport logs from Sooke to Saanichton 4 Do model for 12 FT Bear + Salmon \$1000 model 3FT 1950 Advance 10%at cost \$2950 Down Payment \$19550.00 30 Foot Pole	Good	n/a	Graphite on paper	n.d.	21.5 x 35.5
1329.AA	0198	Untitled	Douglas LaFortune	Eagle	Page in sketchbook	604 847 3067	Good	Outline	Graphite on paper	n.d.	23 x 32
1331.A	0228	Untitled	n/a	Sketchbook	Sketchbook	STUDIO Bear 1 866 967 6512	Good	n/a	Print and graphite on paper	n.d.	23 x 31
1331.Q	0244	Untitled	Bear	Face	Page in sketchbook	HI BEAR HAIRY EAR RUNNY EAR	Good	Outline	Graphite on paper	n.d.	23 x 31
1332.H	0263	Untitled	Douglas LaFortune	Back of sketchbook - note	Back of sketchbook	Douglas Lafortune May 31 2010	Good	n/a	Graphite on board	2010	23 x 31
1333.A	0264	Untitled	Douglas LaFortune	Sketchbook - note	Sketchbook	Group of 7 Doug LaFortune I love you mom	Ripped, stained	n/a	Print and graphite on paper	n.d.	23 x 31
1333.B	0265	Untitled	Douglas LaFortune	Note	Page in sketchbook	PAID. FOR. SHIRTS TOM. W. DALE W. PERRY L. DAVE. T BRUCE. MIKE B. RON. R NATHAN DON. WAYNE. PAGE MILL BAY ARENA 743-5922	Ripped, stained	n/a	Ink on paper	n.d.	23 x 31

1333.C	0266	Untitled	Douglas LaFortune	Pole: Mother and baby, Bear and cub	Page in sketchbook	House for rent	Stained	Outline	Graphite and ink on paper	n.d.	23 x 31
1333.AA	0290	Untitled	Douglas LaFortune	Circle, Math	Page in sketchbook	12 9 108	Stained	n/a	Ink on paper	n.d.	23 x 31
1333.AE	0294	Untitled	Douglas LaFortune	Scribble, Math	Back of sketchbook	12 7 84	Good	n/a	Graphite and ink on board	n.d.	23 x 31
1335.F	0317	Untitled	Bear?	Note	Page in sketchbook	SHAW CABLE 46.95 39.95 Connection Douglas 2005	Good	n/a	Graphite on paper	2005	24 x 28.5
1335.G	0318	Untitled	Bear?	Lines - note	Page in sketchbook	Doug	Good	n/a	Graphite on paper	n.d.	24 x 28.5
1338.A	0416	Untitled	n/a	Sketchbook	Sketchbook	Mead 486 - 5121 AT GRAHAM MCLEAN	Good	n/a	Print and graphite on paper	n.d.	23 x 30.5
1339.Z	0463	Untitled	Douglas LaFortune	Person in canoe, phone number	Page in sketchbook	656 1813 DR. GREEN	Good	Outline	Graphite on paper	n.d.	30 x 35.5
1339.AF	0469	Untitled	Douglas LaFortune	Flower, phone number	Page in sketchbook	360-378-5404 PATRICK	Good	n/a	Graphite on paper	n.d.	30 x 35.5
1341.AI	0528	Untitled	Douglas LaFortune	Bear, Math	Page in sketchbook	9000 12 12 49000 33 16000 33 49000 1 24 9 33000	Good	Outline	Graphite on paper	n.d.	29.5 x 35.5
1341.AX	0543	Untitled	Douglas LaFortune	Note	Page in sketchbook	25 11 8 inch	Good	n/a	Graphite on paper	n.d.	29.5 x 35.5

Table 13: Sports in the collection

Number	Picture - Final	Title	Artist/ Creator	Description	Type	Writing/Text	Condition	Style	Media	Date	Measurements (cm)
62	7452	FALCONS	Douglas LaFortune	Eagle and lacrosse sticks	Loose page from sketchbook	FALCONS	Good	Salish	Graphite on paper	n.d.	35.5 x 43
95	7493	Untitled	Douglas LaFortune	Person swimming with Killerwhale	Loose page from sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	35.5 x 28
147	7573	Untitled	Douglas LaFortune	List of projects/deadlines in order of priority	Paper	ORDER OF PRIORITY (1) GOLD MEDAL - BEAR + SALMON FEB 7 (2) OTTER + BABY FEB 7 (3) PAINTED HUMMINGBIRD-COLOURFUL-SPRING FEB 9 (4) BABY WOLF DRAWING - thick hair - split u underneath 4 times bigger FEB 9 (5) QUAILS - BIGGER - maybe one baby on front. 3 babbies - DRAWING - split u line underneath (6) KLEE WYCK - MARKINGS FEB 11 (7) LOON - WATER LINE SPLIT US - FRONT RED - MOTHER - BLACK - BABY ON BACK RED - BACK BLACK FEB 11	Good	n/a	Graphite on paper	n.d.	45 x 30.5
162	7595	"OUTLAWS"	Grant Small	Skull and bones, fire, eyepatch, horns	Paper	OUTLAWS WINNING UGLY Grant Small 88	Corners folded	Outline	Ink and Graphite on paper	1988	21.5 x 18
163	7596	"OUTLAWS"	Grant Small	Longhorn skull, lightning	Loose page from sketchbook	OUTLAWS	Stained	Outline	Ink and Graphite on paper	n.d.	30.5 x 25
164	7597	"OUTLAWS"	Grant Small	Longhorn skull, bandana, lightning	Loose page from sketchbook	OUTLAWS	Good	Outline	Ink and Graphite on paper	n.d.	31 x 25
165	7598	"OUTLAWS"	Grant Small	Longhorn skull, bandana, lightning	Paper	OUTLAWS	Good	Outline	Ink and Graphite on paper	n.d.	35.5 x 21.5
166	7599	Untitled	Grant Small	Longhorn skull on jersey	Paper	O	Good	Outline	Ink and Graphite on paper	n.d.	35.5 x 21.5
167	7600	"OUTLAWS"	Grant Small	Lightning	Paper	OUTLAWS	Good	Outline	Ink and Graphite on paper	n.d.	31 x 25
210	7660	Untitled	Douglas LaFortune	Thunderbird with lacrosse stick	Loose page from sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	28 x 35.5
248	7710	Untitled	Douglas LaFortune	Lacrosse player	Loose page from sketchbook	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	35.5 x 28
274	7752	"Renfrew Hockey Tape"	n/a	Label on plastic	Plastic	Renfrew Hockey Tape	Good	n/a	Digital print, plastic	n.d.	10 x 18
280	7763	Untitled	n/a	Athletes World bag	Plastic bag	Athletes World	Good	n/a	Plastic bag	n.d.	45 x 40
448	8037	"OUTLAWS"	Grant Small	Cowboy biting hockey stick	Paper	OUTLAWS	Good	Outline	Ink on paper	n.d.	35.5 x 21.5
449	8038	"OUTLAWS"	Grant Small	Hockey mask, headress	Paper	GS Outlaws	Good	Outline	Ink on paper	1994, Feb	35.5 x 21.5
450	8039	"OUTLAWS"	Grant Small	Cactus playing hockey, steer skull with helmet	Paper	OUTLAWS	Good	Outline	Ink on paper	n.d.	35.5 x 21.5
456	8047	"LAX LAX LAC"	Douglas LaFortune	Lacrosse stick, feathers	Loose page from sketchbook	LAX LAX LAC	Corners folded	Salish	Graphite on paper	n.d.	43.5 x 36
457	8048	"LAX LAX LACROSSE"	Douglas LaFortune	Lacrosse stick, feathers	Loose page from sketchbook	LAX LAX LACROSSE	Corners folded	Salish	Graphite on paper	n.d.	43.5 x 36
572	8233	Untitled	Douglas LaFortune	Canoe, rowers, snakes, longhouse, fish, birds, killerwhale, paddles	Copy	n/a	Folded	Salish	Print on paper	n.d.	90 x 49
573	8234	Untitled	Douglas LaFortune	Canoe, rowers, snakes, longhouse, fish, birds, killerwhale, paddles	Copy	n/a	Folded	Salish	Print on paper	n.d.	90 x 49
574	8235	Untitled	Douglas LaFortune	Canoe, rowers, snakes, longhouse, fish, birds, killerwhale, paddles	Copy	n/a	Folded	Salish	Print on paper	n.d.	90 x 49
738	8493	Untitled	Douglas LaFortune	Runner	Copy	Doug LaFortune	Corners folded	Salish/ Northern	Print on paper	n.d.	21.5 x 27.5

799	8571	"TSAWOUT"	Douglas LaFortune	Person rowing canoe, mountains	Loose page from sketchbook	TSAWOUT	Good	Salish	Graphite on paper	n.d.	36 x 28
807	8583	Untitled	Douglas LaFortune	Eagle, Person holding lacrosse stick	Loose page from sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	28 x 35
814	8593	Untitled	Douglas LaFortune	People rowing canoe, killerwhale, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
818	8598	Untitled	Douglas LaFortune	Eagle, person holding lacrosse stick, wearing feather	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
819	8599	Untitled	Douglas LaFortune	Eagle, person holding lacrosse stick	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
820	8600	Untitled	Douglas LaFortune	Eagle, person holding lacrosse stick, in circle, eagle	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
839	8625	"RIDE THE LIGHTNING LACROSSE"	Douglas LaFortune	Person riding lightning bolt, holding lacrosse stick	Loose page from sketchbook	RIDE THE LIGHTNING LACROSSE	Good	Salish	Graphite on paper	n.d.	30.5 x 23
856	8645	Untitled	Douglas LaFortune	Eagle, mountains, killerwhales, person rowing canoe	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	30.5 x 45.5
879	8680	Untitled	Douglas LaFortune	Lacrosse player	Copy	Doug LaFortune	Corners folded	Salish	Print and graphite on paper	n.d.	21.5 x 21.5
990	8823	Untitled	Douglas LaFortune	Bear, person with lacrosse stick	Hole punched paper	WHEN BEAR'S MEET! INDIGENOUS GAMES AUG-97	Good	Salish	Graphite on paper	Circa Aug 97	27.5 x 21
1000	8838	Untitled	Douglas LaFortune	Bear biting lacrosse stick	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	43 x 35.5
1173	9046	Untitled	Douglas LaFortune	Eagle holding lacrosse stick	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35
1179	9053	Untitled	Douglas LaFortune	Eagle, mountains, killerwhales, people rowing canoe	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1136.A	9001	Untitled	Douglas LaFortune	Person swimming	Paper	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	41.5 x 36
1172.A	9044	Untitled	Douglas LaFortune	Eagle holding lacrosse stick	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1189.A	9068	Untitled	Douglas LaFortune	Person wearing cedar hat with killerwhale on it, holding hands up, Eagle, Killerwhale, Person rowing canoe	Paper	n/a	Corners folded, stained	Salish	Graphite on paper, tape	n.d.	46 x 30.5
127.A	7542	Untitled	Douglas LaFortune	Side 1: Eagle and rower	Paper	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	27.5 x 21
1307.B	9224	Untitled	Douglas LaFortune	Bear biting lacrosse stick	Page in sketchbook	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	36 x 44
1307.BI	9283	Untitled	Douglas LaFortune	Person wearing cedar hat, holding hands up, People rowing canoe, mountains	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	36 x 44
1307.BL	9286	Untitled	Douglas LaFortune	Person with lacrosse stick	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	36 x 44
1307.BP	9290	Untitled	Douglas LaFortune	Bear, biting lacrosse stick	Page in sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	36 x 44
1307.BS	9293	Untitled	Douglas LaFortune	Bear, biting lacrosse stick	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	36 x 44
1308.L	9355	Untitled	Douglas LaFortune	Eagle and lacrosse stick	Page in sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	45.5 x 47
1309.E	9376	Untitled	Douglas LaFortune	Lightning snake with lacrosse stick	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	35.5 x 44
1309.G	9378	"BIGFOOT LACROSS"	Douglas LaFortune	Person (Bigfoot) with lacrosse stick, mountains	Page in sketchbook	BIGFOOT LACROSS	Corners folded	Salish/ Northern	Graphite on paper	n.d.	35.5 x 44
1311.D	9506	Untitled	Doug Horne	Bear with lacrosse stick	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.E	9507	Untitled	Doug Horne	Lacrosse stick with bear on it	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1311.F	9508	Untitled	Doug Horne	Bear with lacrosse stick	Page in sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	27.5 x 22.5
1311.J	9512	Untitled	Doug Horne	Lacrosse stick with bear on it	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 22.5
1311.L	9514	Untitled	Doug Horne	Bear with lacrosse stick	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 22.5
1319.AJ	9830	Untitled	Douglas LaFortune	Face, Lacrosse stick	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1319.AY	9845	Untitled	Douglas LaFortune	Eagle with lacrosse stick	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1319.V	9816	Untitled	Douglas LaFortune	Lacrosse stick	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1319.X	9818	Untitled	Douglas LaFortune	Person holding lacrosse stick, Thunderbird	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1319.Y	9819	Untitled	Douglas LaFortune	Lacrosse sticks, feathers	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 29
1319.Z	9820	Untitled	Douglas LaFortune	Person holding lacrosse stick	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29

1320.AA	9891	"OUTLAWS"	Kid	Steer skull with lightning bolt	Page in sketchbook	OUTLAWS	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.AB	9892	"OUTLAWS Wining ugly"	Kid	Lightning bolt	Page in sketchbook	OUTLAWS Wining ugly	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.AK	9901	Untitled	Kid	Monster with boxing gloves	Page in sketchbook	n/a	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.AM	9903	Untitled	Kid	Face, Hockey goalie	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	22.5 x 31
1320.AQ	9907	"Pin the champ"	Douglas LaFortune	Pole: Devils, phone number - back of sketchbook	Page in sketchbook	Pin the Champ 1 - 900-909-9900	Good	Outline	Graphite on Board	n.d.	22.5 x 31
1320.B	9866	Untitled	Kid	Devil	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	22.5 x 31
1320.C	9867	Untitled	Kid	Killerwhale, Lightning, Heart, Helmet, Faces	Page in sketchbook	n/a	Stained	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1320.D	9868	"OUTLAWS"	Kid	Steer skulls	Page in sketchbook	OUTLAWS	Stained	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1322.AW	9958	Untitled	Douglas LaFortune	Swimmer	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30.5 x 35.5
1323.AA	0006	Untitled	Douglas LaFortune	Bird with lacrosse stick	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.AB	0007	Untitled	Douglas LaFortune	Eagle with lacrosse stick	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.BE	0035	"SALSA"	Douglas LaFortune	Person wearing sombrero, holding hockey stick	Page in sketchbook	SALSA	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.BG	0037	"SALSA"	Douglas LaFortune	Person wearing sombrero, holding hockey stick	Page in sketchbook	SALSA	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.BK	0041	Untitled	Douglas LaFortune	Thunderbird holding lacrosse stick	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.BL	0042	Untitled	Douglas LaFortune	Person holding lacrosse stick	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.BM	0043	Untitled	Douglas LaFortune	Person holding lacrosse stick	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.BP	0046	Untitled	Douglas LaFortune	Person holding lacrosse stick, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	29 x 35.5
1323.CE	0061	Untitled	Douglas LaFortune	Person holding lacrosse stick in circle	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1333.M	0276	Untitled	Douglas LaFortune	Bodybuilder	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1333.N	0277	Untitled	Douglas LaFortune	Bodybuilder	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1333.O	0278	Untitled	Douglas LaFortune	Bodybuilder	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1333.P	0279	Untitled	Douglas LaFortune	Bodybuilder, Eagle	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1339.V	0459	Untitled	Douglas LaFortune	Person rowing canoe	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30 x 35.5
1341.AH	0527	Untitled	Douglas LaFortune	Person wearing cedar hat, rowing canoe	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29.5 x 35.5
1341.AR	0537	Untitled	Douglas LaFortune	Person rowing canoe	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29.5 x 35.5
1341.AU	0540	Untitled	Douglas LaFortune	Person rowing canoe	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29.5 x 35.5
1341.BK	0556	Untitled	Douglas LaFortune	Person rowing canoe	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29.5 x 35.5
1341.J	0503	Untitled	Douglas LaFortune	Hand carrying torch	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29.5 x 35.5
1341.K	0504	Untitled	Douglas LaFortune	Person carrying torch, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	29.5 x 35.5
136.A	7554	Untitled	n/a	Side 1: Thunderbird and Killerwhale	Paper	Shadows 1. Doug LaFortune 2. Aubrey LaFortune 3. Howard LaFortune 4. Grant Furr 5. Chang Williams 6. Snake? Williams 7. Ron Ramm 8. Don Smith Kirby's Boys? Todd? Penny?	Good	Salish/ Northern	Graphite on paper	n.d.	21.5 x 28
136.B	7555	Untitled	n/a	Side 2: Fernwood Community Centre Program list Spring 1987	Print	Fernwood Community Centre Program "Adult Floor Hockey" is circled in pen	Good	n/a	Print and Ink on paper	1987	21.5 x 28
144.A	7568	Untitled	n/a	Side 1: Totem pole dedication and Olymic Torch ceremony	Print	Duncan City of Totems	Good	n/a	Print on paper	1988	28 x 21.5
144.B	7569	Untitled	n/a	Side 2: Olymic Torch ceremony	Print	Olympic Torch Relay	Good	n/a	Print on paper	1988	28 x 21.5
19.J	7294	Untitled	Douglas LaFortune	Weightlifter, runner, wolf	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30.5 x 45.5
19.K	7295	Untitled	Douglas LaFortune	Diver, athlete	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30.5 x 45.5
19.L	7296	Untitled	Douglas LaFortune	Swimmer, runner	Page in sketchbook	n/a	Good	Outline / Northern style	Graphite on paper	n.d.	30.5 x 45.5
20.D	7304	Untitled	Douglas LaFortune	"GAMES GAM 94 GAMES"	Page in sketchbook	"GAMES GAM 94 GAMES"	Good	Salish	Graphite on paper	n.d.	27.5 x 35.5
20.E	7305	Untitled	Douglas LaFortune	"94"	Page in sketchbook	"94"	Good	Salish/ Northern style	Graphite on paper	n.d.	27.5 x 35.5

20.S	7320	Untitled	Douglas LaFortune	"GAMES 94" Frogs, bird	Page in sketchbook	GAMES 94	Good	Outline	Graphite on paper	n.d.	27.5 x 35.5
20.V	7323	Untitled	Douglas LaFortune	Heron, ducks, "BIKE Racing Wrestling Swimming Diving Gymnastics Other Countries"	Page in sketchbook	BIKE Racing Wrestling Swimming Diving Gymnastics Other Countries	Good	Outline	Graphite on paper	n.d.	27.5 x 35.5
22.S	7373	Untitled	Douglas LaFortune	Rowers in canoe	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	46 x 31
235.A	7690	Untitled	Douglas LaFortune	Side 1: Runner	Loose page from sketchbook	652-0439 REENA	Good	Salish/Northern	Ink and Graphite on paper	n.d.	35.5 x 28
235.B	7691	Untitled	Douglas LaFortune	Side 2: Runner	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 28
3.M	7101	Untitled	Douglas LaFortune	Weightlifter	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 35.5
328.A	7818	Untitled	Unknown	Side 1: Runner, scribbles	Paper	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	46 x 30.5
459.A	8051	Untitled	Douglas LaFortune	Man swimming	Loose page from sketchbook	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	35.5 x 43
459.B	8052	Untitled	Douglas LaFortune	Man swimming	Loose page from sketchbook	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	35.5 x 43
47.A	7426	Untitled	Douglas LaFortune	Side 1: Dragon running, bear	Paper	n/a	Good	Northern style	Graphite on paper, serigraph	n.d.	30.5 x 45.5
5.AD	7167	Untitled	Douglas LaFortune	Human swimming	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
5.AE	7168	Untitled	Douglas LaFortune	Person swimming, face	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
5.AK	7174	Outlaws	Douglas LaFortune	Steer skull with bandana "Outlaws"	Page in sketchbook	"Outlaws"	Good	Outline	Graphite on paper	n.d.	43 x 36
5.AL	7175	Outlaws	Douglas LaFortune	"Outlaw"	Page in sketchbook	"Outlaw"	Good	Outline	Graphite on paper	n.d.	43 x 36
5.BA	7190	Untitled	Douglas LaFortune	"Outlaws" (Bleed through from another page, with some additions)	Page in sketchbook	"Outlaws"	Good	Outline	Ink and coloured pencil on paper	n.d.	43 x 36
5.CA	7216	Untitled	Douglas LaFortune	Weightlifter	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
5.CB	7217	Untitled	Douglas LaFortune	Weightlifter	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
5.CC	7218	Untitled	Douglas LaFortune	Weightlifter	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
5.CD	7219	Untitled	Douglas LaFortune	Weightlifter	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
5.CE	7220	Untitled	Douglas LaFortune	Weightlifter	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
5.CF	7221	Untitled	Douglas LaFortune	Weightlifter	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
577.A	8200	Untitled	Douglas LaFortune	Eagle with lacrosse stick	Tracing paper	n/a	Ripped, stained	Salish	Graphite on tracing paper, tape	n.d.	43 x 35.5
59.A	7447	Untitled	Douglas LaFortune	Side 1: Bears, weightlifters	Loose page from sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	38 x 53
6.O	7241	Untitled	Douglas LaFortune	"Outlaw" *2945 B Aqua-Mist Bridge St Old Country Rentals 16" High Black Outline Art" Man with gun (loose sheet of paper)	Page in sketchbook	"Outlaw"	Good	Salish/Northern Style	Ink on paper, staples	n.d.	35.5 x 46
61.A	7450	Untitled	Douglas LaFortune	Side 1: Lacrosse Player	Loose page from sketchbook	n/a	Stained	Salish	Graphite on paper	n.d.	35 x 28
61.B	7451	Untitled	Douglas LaFortune	Side 2: Lacrosse Player	Loose page from sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	35 x 28
663.A	8395	Untitled	Douglas LaFortune	Heron, water, mountains, canoe, rowers, log, flowers	Tracing paper, two pages taped together	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	30 x 43
705.A	8413	Untitled	Douglas LaFortune	Eagle, person rowing canoe, killerwhale, person with hands up	Tracing paper	n/a	Corners folded, torn	Salish	Graphite on paper, tape	n.d.	45.5 x 30.5
77.A	7470	Untitled	Douglas LaFortune	Side 1: Note, on back of insurance paper	Insurance paper	Check for exercise bike. Doug Glen Dak called Dairy man cancel Post office 388 3142 3883142 Jeff 479-3653 8 willys Helen Jones Work 382-7181 Pager 389-4830	Good	n/a	Graphite on paper	n.d.	21 x 13
77.B	7471	Untitled	n/a	Side 2: Insurance paper	Insurance paper	Insurance Corporation of British Columbia - THIS IS NOT AN INVOICE - DO NOT SEND ANY MONEY	Good	n/a	Print	n.d.	
800.A	8572	Untitled	Douglas LaFortune	Person rowing canoe with wolf, mountains	Paper	n/a	Corners folded	Outline	Graphite on paper	n.d.	22.5 x 30.5
815.A	8594	Untitled	Douglas LaFortune	Person rowing canoe with wolf, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 27.5

822.A	8603	Untitled	Douglas LaFortune	Person rowing canoe	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
822.B	8604	Untitled	Douglas LaFortune	Person rowing canoe	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 28
825.A	8608	Untitled	Douglas LaFortune	Person holding lacrosse stick	Loose page from sketchbook	n/a	Corners folded, ripped, stained	Outline	Graphite on paper	n.d.	35.5 x 28
827.A	8611	Untitled	Douglas LaFortune	People rowing canoe, with seal on it, mountains	Loose page from sketchbook	n/a	Good	Salish/outline	Graphite on paper	n.d.	35.5 x 29.5
845.A	8631	Untitled	Douglas LaFortune	People rowing canoe, with seal on it, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
866.A	8656	Untitled	Douglas LaFortune	People rowing canoe, with eagle on it	Loose page from sketchbook	n/a	Stained	Salish	Graphite on paper	n.d.	45 x 30
871.A	8666	Untitled	Douglas LaFortune	Weightlifter	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 43
871.B	8667	Untitled	Douglas LaFortune	Weightlifter	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 43
872.A	8668	Untitled (THE JERK PORTION OF THE CLEAN + JERK)	Douglas LaFortune	Weightlifter	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	35.5 x 43
875.A	8672	Untitled	Douglas LaFortune	Person rowing canoe, killerwhales, mountains	Loose page from sketchbook	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	30.5 x 45.5
877.A	8676	Untitled	Douglas LaFortune	Face, wearing feathers, lacrosse sticks	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
877.B	8677	Untitled	Douglas LaFortune	Bear with lacrosse stick	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 28
883.A	8684	Untitled	Douglas LaFortune	Person rowing canoe with bear on it, sun	Paper	n/a	Good	Salish	Graphite on paper	n.d.	30.5 x 22.5
888.A	8690	Untitled	Douglas LaFortune	Person swimming, mountains	Paper	n/a	Stained	Salish/Northern	Graphite on paper	n.d.	46 x 30.5
892.A	8697	Untitled	Douglas LaFortune	Hand holding torch, feathers, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
963.A	8787	Untitled	Douglas LaFortune	Frogs, person running	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	46 x 30.5
98.A	7498	Untitled	n/a	Envelope - Native Participation Committee XV Commonwealth Games	Envelope	Native Participation Committee XV Commonwealth Games	Good	n/a		1994	33 x 25.5
98.B	7499	Island Nations to Welcome the World	n/a	Island Nations to Welcome the World	Newsletter	Island Nations to Welcome the World	Good	n/a	Print on paper	1994	28 x 21.5
98.C	7500	The Queen's Baton	n/a	The Queen's Baton	Newsletter	The Queen's Baton	Good	n/a	Print on paper	1994	28 x 21.5

Table 14: Place in art

Number	Picture - Final	Title	Artist/ Creator	Description	Type	Writing/Text	Condition	Style	Media	Date	Measurements (cm)
5.H	7145	Untitled	Douglas LaFortune	Bear, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
5.AV	7185	Untitled	Douglas LaFortune	Wolf, Bear, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	43 x 36
5.BI	7198	Untitled	Douglas LaFortune	Bear, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	43 x 36
13	7259	Untitled	Douglas LaFortune	Butterfly woman on flower, mountains, cloud (loose from sketchbook)	Page	n/a	Corner folded	Northern style	Ink on paper	n.d.	30 x 22
14.A	7260	AUTUMN ON COWICHAN	Side 1: Fisherman holding fish, lake, mountain (loose from sketchbook)	Page	"AUTUMN ON COWICHAN"	Corner folded	Northern style	Ink on paper	n.d.	44 x 30.5	
16.A	7264	Untitled	Douglas LaFortune	Side 1: Moon, mountains, clouds	Loose page from sketchbook	n/a	Good	Northern style	Ink on paper	n.d.	30 x 44
20.O	7316	Untitled	Douglas LaFortune	Adult and child fishing, trees, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	27.5 x 35.5
21.Y	7348	Untitled	Douglas LaFortune	Bear and Mountain	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	28 x 43
22.M	7366	Untitled	Douglas LaFortune	Deer and mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	46 x 31
22.W	7377	Untitled	Douglas LaFortune	Bear and mountains in circle, Fish and seal in circle	Page in sketchbook	n/a	Good	Northern style	Graphite on paper	n.d.	46 x 31
34.A	7401	Untitled	Douglas LaFortune	Side 1: Eagle catching fish, mountains, welcome figure, mice	Page	n/a	Good	Northern style	Ink and graphite on paper	n.d.	30.5 x 45.5
42.A	7414	Untitled	Kid - Bear	Side 1: Kids drawing "Bear" Eagles, trees, mountain	Page	n/a	Good	Outline	Ink and colored pencil on paper	n.d.	30.5 x 46
57.A	7442	Untitled	Douglas LaFortune	Side 1: Owl, clouds, moon, mountains	Loose page from sketchbook	n/a	Stained	Northern style	Graphite on paper	n.d.	53 x 38
73	7465	Untitled	Douglas LaFortune	Longhouse, person, fish, river, mountains	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 43
110.A	7519	Untitled	Douglas LaFortune	Side 1: Bear with fish, river, mountains	Paper	n/a	Ripped, stained	Northern	Graphite on paper	n.d.	14 x 30
118.B	7532	Untitled	Douglas LaFortune	Side 2: Killerhale and Thunderbird, water, mountains (OCEAN FREEDOM)	Loose page from sketchbook	n/a	Corners folded	Salish/ Northern	Graphite on paper	n.d.	42.5 x 35.5
142	7565	Untitled	Douglas LaFortune	Deer, mountains, tree	Paper	n/a	Good	Northern	Graphite on paper	n.d.	30.5 x 46
149	7576	Untitled	Douglas LaFortune	Frogs, wolves, bear, mountains, trees, Killerwhale	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	30 x 45
157	7588	Untitled	Douglas LaFortune	Sun, water, mountains	Loose page from sketchbook	n/a	Good	Northern	Ink and Graphite on paper	n.d.	30 x 22.5
189	7630	Untitled	Douglas LaFortune	Eagle catching fish, sun, mountains, water, scribbles	Paper	n/a	Corners folded	Northern	Print and Graphite on paper	n.d.	43 x 28
249	7711	Untitled	Douglas LaFortune	Thunderbird and Killerwhale, mountains	Loose page from sketchbook	n/a	Good	Northern	Graphite on paper	n.d.	43.5 x 35.5
251.A	7713	Untitled	Douglas LaFortune	Side 1: Bear, sun, mountains	Paper	n/a	Corners folded	Northern	Graphite on paper	n.d.	45.5 x 30.5
462.A	8055	Untitled	Kid - Monique	Sun, mountains	Paper	n/a	Good	Northern	Graphite on paper, tape, acrylic	n.d.	29.5 x 22
465.A	8059	Untitled	Douglas LaFortune	Killerwhales, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
491.A	8089	Untitled	Douglas LaFortune	Person kneeling - holding branch and feather, mountains, in circle	Loose page from sketchbook	Doug LaFortune	Corners folded	Salish	Graphite on paper	n.d.	43 x 36
491.B	8090	Untitled	Douglas LaFortune	Circle, mountains	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	43 x 36

493.A	8093	Untitled	Douglas LaFortune	Wolf, person, bear, bird, sun, mountains	Sketchbook pages	n/a	Corners folded	Salish	Graphite on paper	n.d.	43 x 51
496.A	8097	Untitled	Douglas LaFortune	Wolf, people, bear, bird, killerwhale, mountains (BC Elders Gathering)	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	43 x 51
505	8110	Untitled	Douglas LaFortune	Bear, mountains	Recipe Card	n/a	Good	Northern	Ink on card	n.d.	15.5 x 10
509.A	8114	Untitled	Douglas LaFortune	Wolf and mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 18
550	8161	Untitled	Douglas LaFortune	Bear, Bear and fish, salmon, Pole, mountain and sun, eagle	Copy	Doug LaFortune Victoria BC	Good	Northern	Print on paper	n.d.	21.5 x 35.5
555.A	8166	"TOTEM MORNING"	Douglas LaFortune	Pole: Eagle, bear, sun, mountains	Loose page from sketchbook	TOTEM MORNING	Good	Salish/ Northern	Graphite on paper	n.d.	35.5 x 28
560	8172	Totem Morning (untitled, but same as)	Douglas LaFortune	Pole: Eagle, bear, sun, mountains - (TOTEM MORNING)	Paper	n/a	Corners folded	Northern	Ink and Graphite on paper	n.d.	42.5 x 35.5
564	8177	Untitled	Kid - Monique Horne	Sun, mountains - Northern formline style "Monique Horne"	Paper	Northern	Corners folded, stained	Salish	Graphite on board	n.d.	45.5 x 50
578.A	8202	Untitled	Douglas LaFortune	Three women/angels with children, owl, faces in wings, eye, mountains - (BC Elders Gathering)	Tracing paper	n/a	Corners folded	Salish	Graphite on tracing paper, tape	n.d.	36 x 28
570.A	8230	Untitled	Douglas LaFortune	Eagle, bear, killerwhale, wolf, people, mountains (BC Elder's gathering)	Tracing paper	n/a	Ripped	Salish	Graphite on paper, tape	n.d.	51 x 45
571	8232	Untitled	Douglas LaFortune	Killerwhales, mountains, heron, crab, clam, starfish	Paper	n/a	Ripped	Salish	Graphite on paper	n.d.	35.5 x 27.5
576.A	8238	Untitled	Douglas LaFortune	Heron, mountain	Tracing paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	29 x 23
577.A	8240	Untitled	Douglas LaFortune	Thunderbird catching Killerwhale with rope, salmon, mountains	Tracing paper	n/a	Corners folded, torn	Salish	Graphite on paper, tape	n.d.	59 x 45.5
577.B	8241	Untitled	Douglas LaFortune	Thunderbird catching Killerwhale with rope, salmon, mountains	Tracing paper	n/a	Corners folded, torn	Salish	Graphite on paper, tape	n.d.	59 x 45.5
579.A	8244	Untitled	Douglas LaFortune	Heron, mountain	Tracing paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	23 x 23
593.A	8266	Untitled	Douglas LaFortune	Mother and child, mountains	Tracing paper	n/a	Ripped	Salish	Graphite on paper, tape	n.d.	28 x 23
600.A	8280	Untitled	Douglas LaFortune	Bear catching fish, mountains	Tracing paper - cut into circle	n/a	Ripped	Salish	Graphite on paper, tape	n.d.	35 x 32
601.A	8282	Untitled	Douglas LaFortune	Person wearing feathers, with paddle - mountains	Tracing paper	n/a	Ripped	Salish	Graphite on paper, tape	n.d.	27 x 36
602.A	8284	Untitled	Douglas LaFortune	Person playing guitar, wearing feathers, mountains	Tracing paper, three pages taped together	n/a	Corners folded, stained, torn	Salish	Graphite on paper, tape	n.d.	35 x 43.5
605.A	8290	Untitled (Totem Morning)	Douglas LaFortune	Pole: Eagle, bear, sun, mountains - (TOTEM MORNING)	Tracing paper	n/a	Good	Salish/ Northern	Graphite on paper, tape	n.d.	45 x 30
607.A	8294	Untitled	Douglas LaFortune	Killerwhale, mountains	Tracing paper	n/a	Ripped	Salish	Graphite on paper, tape	n.d.	40 x 46
614.A	8308	Untitled	Douglas LaFortune	Thunderbird, mountains	Tracing paper	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	49.5 x 41
626	8328	Untitled	Douglas LaFortune	Person walking with stick, mountains	Tracing paper	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	24 x 25
628	8331	Untitled	Douglas LaFortune	Person walking with stick, mountains	Carbon paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	22 x 18
643.A	8359	Untitled	Douglas LaFortune	Heron - Mountains	Tracing paper	n/a	Corners folded, torn	Salish	Graphite on paper, tape	n.d.	26 x 31.5
651.A	8372	Untitled	Douglas LaFortune	Eagle - Mountains	Tracing paper	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	35.5 x 25
663.A	8395	Untitled	Douglas LaFortune	Heron, water, mountains, canoe, rowers, log, flowers	Tracing paper, two pages taped together	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	30 x 43

710	8421	Untitled	Douglas LaFortune	Wolves, mountains, sun	Tracing paper, four pages taped together	n/a	Corners folded, stained	Salish	Graphite and ink on paper, tape	n.d.	45 x 48
714.A	8428	Untitled	Douglas LaFortune	Heron, frogs, eagle, mountains	Tracing paper	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	42.5 x 35.5
715.A	8430	Untitled	Douglas LaFortune	Muskrat, bear, bird, eagle, mountains	Tracing paper	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	36.5 x 28
717	8434	Untitled	Douglas LaFortune	Eagle, mountain	Tracing paper	n/a	Corners folded, stained, torn	Salish	Graphite on paper, tape	n.d.	51 x 38
733.A	8461	Untitled	Douglas LaFortune	Heron, mountains	Tracing paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	23 x 30
751	8509	Untitled	Douglas LaFortune	Salmon, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 38
770	8531	Untitled	Douglas LaFortune	Killerwhales in circle, mountains	Paper	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	25.5 x 37.5
775.A	8536	Untitled	Douglas LaFortune	Killerwhales, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 30.5
785	8549	Untitled	Douglas LaFortune	Killerwhale, mountains	Paper	n/a	Corners folded, ripped	Salish	Graphite on paper	n.d.	43.5 x 51
788	8554	Untitled	Douglas LaFortune	Killerwhale jumping, mountains	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	51 x 43
789.A	8555	Untitled	Douglas LaFortune	Killerwhales, mountains, Eagle	Paper	n/a	Stained	Salish	Graphite on paper	n.d.	46 x 30.5
795	8565	Untitled	Douglas LaFortune	Moon, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
796.A	8566	Untitled	Douglas LaFortune	Hairy man looking out from behind tree, trees, mountains	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	31 x 33.5
796.B	8567	Untitled	Douglas LaFortune	Rubbing, Hairy man looking out from behind tree, trees, mountains	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	31 x 33.5
798.B	8570	Untitled	Douglas LaFortune	Face, mountains, outline	Paper	n/a	Good	Outline	Graphite on paper	n.d.	23 x 29.5
799	8571	"TSAWOUT"	Douglas LaFortune	Person rowing canoe, mountains	Loose page from sketchbook	TSAWOUT	Good	Salish	Graphite on paper	n.d.	36 x 28
801	8574	Untitled	Douglas LaFortune	Person wearing feathers, holding paddle, mountains	Paper	n/a	Stained	Salish	Graphite on paper	n.d.	27 x 36
802	8575	Untitled	Douglas LaFortune	Man wearing feathers, bun, mountains	Loose page from sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	30.5 x 47
804.A	8578	Untitled	Douglas LaFortune	Man wearing feathers, holding eagle staff, mountains, eagle	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 38
804.B	8579	Untitled	Douglas LaFortune	Man wearing feathers, holding eagle staff, mountains, eagle	Paper	n/a	Good	Outline	Graphite on paper	n.d.	28 x 38
806	8582	Untitled	Douglas LaFortune	Man, footprints, trees, mountains	Loose page from sketchbook	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	28 x 36
814	8593	Untitled	Douglas LaFortune	People rowing canoe, killerwhale, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
815.A	8594	Untitled	Douglas LaFortune	Person rowing canoe with wolf, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 27.5
815.B	8595	Untitled	Douglas LaFortune	Cougar, mountains	Paper	11 x 500	Good	Salish	Graphite on paper	n.d.	35.5 x 27.5
823	8605	Untitled	Douglas LaFortune	Person playing guitar, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
824.A	8606	Untitled	Douglas LaFortune	Person holding hands up, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
827.A	8611	Untitled	Douglas LaFortune	People rowing canoe, with seal on it, mountains	Loose page from sketchbook	n/a	Good	Salish/ outline	Graphite on paper	n.d.	35.5 x 29.5
828	8613	Untitled (The Watcher)	Douglas LaFortune	Man, woman, and child looking out from behind tree, mountains (The Watcher)	Paper	n/a	Good	Salish/ Northern	Print on paper	n.d.	35.5 x 21.5
833	8619	Untitled	Douglas LaFortune	Parent holding baby, mountains	Loose page from sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 28
834	8620	Untitled	Douglas LaFortune	Eagle, mountains, person kneeling,	Loose page from sketchbook	n/a	Corners folded, ripped, stained	Salish	Graphite on paper	n.d.	27.5 x 36

				holding hands up, person wearing cedar hat, holding hands up							
837	8623	Untitled (Eagle's Gift)	Douglas LaFortune	Children on Eagle feather, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
843	8629	Untitled	Douglas LaFortune	Mother and baby smiling, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	25.5 x 28
844	8630	Untitled	Douglas LaFortune	Person kneeling, holding hands up, eagle, heron, bear, salmon, killerwhales, mountains in circle	Paper	Doug LaFortune	Good	Salish	Graphite on paper	n.d.	35.5 x 28
845.A	8631	Untitled	Douglas LaFortune	People rowing canoe, with seal on it, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
856	8645	Untitled	Douglas LaFortune	Eagle, mountains, killerwhales, person rowing canoe	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	30.5 x 45.5
857	8646	Untitled	Douglas LaFortune	Heron, mountains, Killerwhales, Salmon, Clam with pearl, Person with spear, wearing cedar hat, in canoe	Copy	n/a	Good	Salish	Print on paper, tape	n.d.	36.5 x 28
862	8652	Untitled	Douglas LaFortune	Person wearing cedar hat, holding hands up, mountains	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	45.5 x 50.5
863	8653	Untitled	Douglas LaFortune	Person wearing feathers, holding Eagle rattle, mountains	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	43 x 51
869.A	8662	Untitled	Douglas LaFortune	Man, crossed arms, wearing feathers, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	43 x 35.5
870.A	8664	Untitled	Douglas LaFortune	Person holding hands out, smiling, mountains, sun	Paper	n/a	Good	Salish	Graphite on paper	n.d.	30.5 x 45.5
873	8670	Untitled	Douglas LaFortune	Face, wearing feathers, mountains	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	43 x 51
875.A	8672	Untitled	Douglas LaFortune	Person rowing canoe, killerwhales, mountains	Loose page from sketchbook	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	30.5 x 45.5
888.A	8690	Untitled	Douglas LaFortune	Person swimming, mountains	Paper	n/a	Stained	Salish/ Northern	Graphite on paper	n.d.	46 x 30.5
890.A	8693	Untitled	Douglas LaFortune	Person playing guitar, wearing feathers, mountains	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	43.4 x 35.5
890.B	8694	Untitled	Douglas LaFortune	Eagle, Heron, mountains, in circle	Paper	n/a	Stained	Outline	Graphite on paper, tape	n.d.	43.4 x 35.5
891.A	8695	Untitled	Douglas LaFortune	Person holding hands out, smiling, mountains, sun	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
892.A	8697	Untitled	Douglas LaFortune	Hand holding torch, feathers, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
892.B	8698	Untitled	Douglas LaFortune	Heron, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
894	8700	Untitled	Douglas LaFortune	Owl, women and children with wings, mountains (BC Elders Gathering)	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
896.A	8702	Untitled	Douglas LaFortune	Person holding hands out, smiling, mountains, sun	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
897	8704	Untitled (The Watcher)	Douglas LaFortune	Person looking out from behind tree, trees, mountains (The Watcher)	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	38 x 56
901	8708	Untitled	Douglas LaFortune	Wolves, mountains, moon	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
902.A	8709	Untitled	Douglas LaFortune	Wolves, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28

903	8711	Untitled	Douglas LaFortune	Wolf, mountains, moon, tree	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	23 x 30
904	8712	Untitled	Douglas LaFortune	Wolf, mountains, moon	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	23 x 30.5
905	8713	Untitled	Douglas LaFortune	Wolf, owl, tree, mountains	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	23 x 30.5
906	8714	Untitled	Douglas LaFortune	Wolves, moon, mountains	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	28 x 36
909.A	8717	Untitled	Douglas LaFortune	Wolf, mountains, moon	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	35.5 x 27.5
915.A	8725	Untitled	Douglas LaFortune	Wolves, mountains	Paper	n/a	Stained	Salish	Graphite on paper, tape	n.d.	27.5 x 35.5
916.A	8727	Untitled	Douglas LaFortune	Wolf, raven, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	30.5 x 22.5
917	8729	Untitled	Douglas LaFortune	Wolf, raven, mountains	Paper	n/a	Stained	Salish	Graphite on paper, tape	n.d.	35.5 x 28
918	8730	Untitled	Douglas LaFortune	Wolf drinking from river	Paper	n/a	Stained	Salish	Graphite on paper, tape	n.d.	35.5 x 27.5
919	8731	Untitled	Douglas LaFortune	Wolves, moon, mountains	Paper	n/a	Stained	Salish	Graphite on paper	n.d.	28 x 38
920	8732	Untitled	Douglas LaFortune	Wolves, moon, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	23 x 30
921	8733	Untitled	Douglas LaFortune	Wolves, moon, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	22.5 x 29.5
927	8742	Untitled	Douglas LaFortune	Mountain goat, mountains	Loose page from sketchbook	Doug LaFortune	Good	Salish	Graphite on paper	n.d.	28 x 36
928	8743	Untitled	Douglas LaFortune	Ram, mountains	Loose page from sketchbook	Doug LaFortune	Good	Salish	Graphite on paper	n.d.	28 x 36
929	8744	Untitled	Douglas LaFortune	Giant muskrat?, eagle, bird, bear, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
932	8747	Untitled	Douglas LaFortune	Wolves, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 27.5
935	8750	Untitled	Douglas LaFortune	Wolves - mountain, moon	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	43 x 51
938	8755	Untitled	Douglas LaFortune	Wolves, mountains	Paper	n/a	Corners folded	Salish	Graphite on paper	n.d.	51 x 43
958	8780	Untitled	Douglas LaFortune	Otters, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	30.5 x 22.5
989	8822	Untitled	Douglas LaFortune	Bear, paw print, trees, mountains	Paper	n/a	Corners folded	Salish/ Northern	Graphite on paper	n.d.	30.5 x 23
996.A	8832	Untitled	Douglas LaFortune	Bear with fish, mountains, water	Loose page from sketchbook	n/a	Corners folded, stained	Salish/ Northern	Graphite on paper	n.d.	43 x 35.5
997	8834	Untitled	Douglas LaFortune	Thunderbird, Bear, Mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	43 x 35.5
999.A	8836	Untitled	Douglas LaFortune	Bear, fish, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	41.5 x 35.5
999.B	8837	Untitled	Douglas LaFortune	Eagle, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	41.5 x 35.5
1005	8844	"TOO MUCH HONEY!"	Douglas LaFortune	Bear asleep on tree, holding hive, bee, mountains	Paper	TOO MUCH HONEY!	Good	Salish	Graphite on paper	n.d.	47 x 30.5
1006	8845	Untitled	Douglas LaFortune	Bear asleep on tree, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 43.5
1009	8848	Untitled	Douglas LaFortune	Bear, paw print, trees, mountains	Copy	n/a	Stained	Northern	Print on paper	n.d.	43 x 28
1010	8849	Untitled	Douglas LaFortune	Bear, paw print, trees, mountains	Copy	n/a	Stained	Northern	Print on paper	n.d.	43 x 28
1013.A	8852	Untitled	Douglas LaFortune	Bear, paw print, trees, mountains	Paper	34	Stained	Salish/ Northern	Graphite on paper	n.d.	21 x 32.5
1020.A	8861	Untitled	Douglas LaFortune	Bear, mountains	Loose page from sketchbook	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	43.5 x 35.5
1026	8869	Untitled	Douglas LaFortune	Bear, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
1029	8872	Untitled	Douglas LaFortune	Otter with fish, mountains	Paper	n/a	Corners folded, stained	Salish	Graphite on paper	n.d.	43 x 51
1032	8876	Untitled	Douglas LaFortune	Heron, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	19.5 x 28
1033	8877	Untitled	Douglas LaFortune	Eagle, Killerwhale, person with hands up, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1034	8878	Untitled	Douglas LaFortune	Eagle, Killerwhale, beaver, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1045	8890	Untitled	Douglas LaFortune	Sun, killerwhales, mountains	Paper	n/a	Folded, stained	Northern	Ink on paper	n.d.	36 x 24.5
1046	8891	Untitled	Douglas LaFortune	Eagle, Killerwhale, Person with	Paper	n/a	Good	Salish	Acrylic on paper	n.d.	28 x 36

				hands raised, mountains							
1052.A	8897	Untitled	Douglas LaFortune	Eagle, Killerwhale, Salmon, Person with hands raised, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1052.B	8898	Untitled	Douglas LaFortune	Eagle, Killerwhale, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1080	8931	Untitled	Douglas LaFortune	Eagle, Killerwhale, beaver, mountains	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	28 x 33.5
1081	8932	Untitled	Douglas LaFortune	Heron, mountains	Paper	n/a	Good	Outline	Graphite on paper	n.d.	28 x 35.5
1082	8933	Untitled	Douglas LaFortune	Killerwhale, Eagle, Person with hands raised, mountains	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	27.5 x 33.5
1084	8935	Untitled	Douglas LaFortune	Killerwhale, Eagle, Person with hands raised, mountains	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	27.5 x 34.5
1085	8936	Untitled	Douglas LaFortune	Killerwhale, Eagle, Salmon, mountains	Paper	n/a	Good	Salish	Graphite on paper, tape	n.d.	27.5 x 34.5
1086	8937	Untitled	Douglas LaFortune	Killerwhale, Eagle, Salmon, Person with hands raised mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	27.5 x 35.5
1098.A	8950	Untitled	Douglas LaFortune	Raven, Sun, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 28
1102	8955	Untitled	Douglas LaFortune	Eagle with maple leaf on eye - mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1103	8956	Untitled	Douglas LaFortune	Loon with baby on back, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1115	8971	Untitled	Douglas LaFortune	Heron, frog, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 27.5
1179	9053	Untitled	Douglas LaFortune	Eagle, mountains, killerwhales, people rowing canoe	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1184.A	9060	Untitled	Douglas LaFortune	Eagle catching salmon, mountains	Paper	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	30.5 x 23
1187.A	9065	Untitled	Douglas LaFortune	Eagle catching salmon, mountains	Loose page from sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	35.5 x 43.5
1192.A	9072	Untitled	Douglas LaFortune	Eagle holding fish, sun, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	46 x 30.5
1195	9077	Untitled	Douglas LaFortune	Eagle catching salmon, mountains	Paper	n/a	Corners folded, stained	Salish	Print and Graphite on paper	n.d.	43 x 28
1196.A	9078	Untitled	Douglas LaFortune	Eagle, mountains	Paper	n/a	Corners folded	Salish	Graphite on paper, tape	n.d.	28 x 36
1204	9090	Untitled	Douglas LaFortune	Eagle holding salmon, mountains	Paper	36	Good	Salish/ Northern	Graphite on paper	n.d.	35.5 x 27
1217	9106	Untitled	Douglas LaFortune	Thunderbird, mountains	Paper	n/a	Folded	Salish	Graphite on paper	n.d.	43.5 x 50.5
1219	9108	Untitled	Douglas LaFortune	Thunderbird, mountains	Paper	n/a	Corners folded, stained	Salish	Graphite on paper, tape	n.d.	51 x 43
1223	9113	Untitled	Douglas LaFortune	Raven, mountains, trees	Paper	n/a	Good	Salish/ Northern	Graphite on paper	n.d.	25.5 x 20.5
1240.B	9136	Untitled	Douglas LaFortune	Killerwhales, Eagles, mountains	Loose page from sketchbook	n/a	Corners folded, stained	Outline	Graphite on paper	n.d.	30.5 x 46
1243.A	9140	Untitled	Douglas LaFortune	Owl holding person, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	43.5 x 36.5
1243.B	9141	Untitled	Douglas LaFortune	Owl, people, mountains	Paper	n/a	Good	Outline	Graphite on paper	n.d.	43.5 x 36.5
1245.A	9143	Untitled	Douglas LaFortune	Loon and babies, mountains, sun	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	45 x 29.5
1250.A	9151	Untitled	Douglas LaFortune	Heron, Eagle, mountains	Copy	Doug LaFortune	Stained	Salish	Print on paper	n.d.	20.5 x 23
1254	9157	Untitled	Douglas LaFortune	Hérons, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
1256.B	9161	Untitled	Douglas LaFortune	Heron, mountains, scribble	Tracing Paper	n/a	Corners folded, cut	Salish	Graphite on paper, tape	n.d.	23 x 29
1262	9169	Untitled	Douglas LaFortune	Heron, mountains	Loose page from sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 30.5
1263	9170	Untitled	Douglas LaFortune	Heron, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	28 x 35.5
1265	9173	Untitled	Douglas LaFortune	Heron, mountains, sun	Copy	n/a	Good	Salish	Print on paper	n.d.	28 x 43
1266	9174	Untitled	Douglas LaFortune	Heron, mountains, sun	Copy	n/a	Corners folded	Salish	Print on paper	n.d.	28 x 43

1267.A	9175	Untitled	Douglas LaFortune	Heron, Eagle, mountains	Paper	Doug LaFortune	Good	Salish	Graphite on paper	n.d.	35.5 x 43
1268	9177	Untitled	Douglas LaFortune	Heron, frog, salmon, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 43.5
1269.A	9178	Untitled	Douglas LaFortune	Heron, frog, salmon, mountains	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 43.5
1270.A	9180	Untitled	Douglas LaFortune	Heron, Eagle, mountains in circle	Paper	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 43.5
1307.AY	9273	Untitled	Douglas LaFortune	Bear, mountains	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	36 x 44
1307.BD	9278	Untitled	Douglas LaFortune	Eagle, Salmon, mountains	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	36 x 44
1307.BI	9283	Untitled	Douglas LaFortune	Person wearing cedar hat, holding hands up, People rowing canoe, mountains	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	36 x 44
1308.B	9345	Untitled	Douglas LaFortune	Person with hands raised, mountains	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	45.5 x 47
1308.G	9350	Untitled	Douglas LaFortune	Tree, mountains, sun	Page in sketchbook	n/a	Corners folded	Outline	Graphite on paper	n.d.	45.5 x 47
1309.C	9374	Untitled	Douglas LaFortune	Person with hands raised, mountains, killerwhales	Page in sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	35.5 x 44
1309.G	9378	"BIGFOOT LACROSS"	Douglas LaFortune	Person (Bigfoot) with lacrosse stick, mountains	Page in sketchbook	BIGFOOT LACROSS	Corners folded	Salish/ Northern	Graphite on paper	n.d.	35.5 x 44
1309.H	9379	Untitled	Douglas LaFortune	Pole: Eagle, Bear, with sun and mountains	Page in sketchbook	n/a	Corners folded	Salish	Graphite on paper	n.d.	35.5 x 44
1309.P	9387	Untitled	Douglas LaFortune	Beaver in circle, mountains	Page in sketchbook	n/a	Corners folded	Salish/ Northern	Graphite on paper	n.d.	35.5 x 44
1310.AD	9425	Untitled	Bear Horne	Bear, sun, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1310.AT	9441	Untitled	Bear Horne	Moon or sun, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	1997	27.5 x 22.5
1312.AJ	9604	Untitled	Douglas LaFortune	Hummingbird, mountains, sun	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	30 x 46
1312.AO	9609	Untitled	Douglas LaFortune	Bear, mountains	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	30 x 46
1316.R	9668	Untitled	Douglas LaFortune	Eagle, Salmon, mountains	Page in sketchbook	n/a	Folded	Salish	Graphite on paper	n.d.	46 x 62
1318.AG	9753	Untitled	Douglas LaFortune	Sun, Mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1318.AO	9761	Untitled	Douglas LaFortune	Person, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	35.5 x 29
1318.BC	9775	Untitled	Douglas LaFortune	Killerwhales, jumping, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1318.BH	9780	Untitled	Douglas LaFortune	Bird, mountain, sun	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1318.BI	9781	Untitled	Douglas LaFortune	Salmon, Eagle, Mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	35.5 x 29
1320.AE	9895	Untitled	Kid	Faces, Eagles catching fish, Owl, Eagles, Mountains, Owl, Numbers, money	Page in sketchbook	16S 8 S 5 10 40 60	Good	Outline	Graphite and ink on paper	n.d.	22.5 x 31
1322.AI	9944	Untitled	Douglas LaFortune	Killerwhales, jumping, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30.5 x 35.5
1322.AY	9960	Untitled	Douglas LaFortune	River, Sun	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	30.5 x 35.5
1323.BN	0044	Untitled	Douglas LaFortune	Face, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.BO	0045	Untitled	Douglas LaFortune	Face, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29 x 35.5
1323.BP	0046	Untitled	Douglas LaFortune	Person holding lacrosse stick, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	29 x 35.5
1324.L	0083	Untitled	Douglas LaFortune	Person drumming, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1326.E	0103	Untitled	Doug Horne	Person, Carved welcome figure, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1326.I	0107	Untitled	Doug Horne	Eagle flying over Eagle pole, mountains	Page in sketchbook	n/a	Stained	Outline	Graphite on paper	n.d.	23 x 31
1326.P	0114	Untitled	Doug Horne	Hummingbird, Killerwhale, Face, Mountains	Page in sketchbook	n/a	Stained	Northern	Graphite on paper	n.d.	23 x 31
1326.X	0122	Untitled	Doug Horne	Stag, mountains, trees	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 31
1328.C	0150	Untitled	Douglas LaFortune	Kingfisher catching fish,	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 32

				trees, mountains							
1329.AC	0200	Untitled	Douglas LaFortune	Heron, People in canoe, mountains, log, flowers, waves	Page in sketchbook	n/a	Stained	Salish	Graphite on paper	n.d.	23 x 32
1330.S	0224	Untitled	Douglas LaFortune	Heron, Eagle, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 32
1332.C	0258	Untitled	Douglas LaFortune	Raven, Sun, Mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	2010	23 x 31
1333.J	0273	Untitled	Douglas LaFortune	Eagle, Killerwhales, sun, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 31
1333.AC	0292	Untitled	Douglas LaFortune	Bird in circle, mountains - Outline	Page in sketchbook	n/a	Good	Outline	Ink on paper	n.d.	23 x 31
1336.D	0377	Untitled	Douglas LaFortune	Person, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 33
1337.G	0401	Untitled	Douglas LaFortune	Hérons, mountains, oval	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	23 x 33
1337.T	0414	Untitled	Douglas LaFortune	Person, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	23 x 33
1339.P	0453	Untitled	Douglas LaFortune	Bear on tree, sleeping, bee, hive, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	30 x 35.5
1341.K	0504	Untitled	Douglas LaFortune	Person carrying torch, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	29.5 x 35.5
1341.AT	0539	Untitled	Douglas LaFortune	Person looking out from behind tree, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29.5 x 35.5
1341.AW	0542	Untitled	Douglas LaFortune	Bottle with Killerwhale, Person wearing cedar hat, Eagle, mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	29.5 x 35.5
1341.BR	0563	Untitled	Douglas LaFortune	Person in canoe, sun, mountains	Page in sketchbook	n/a	Good	Salish	Graphite on paper	n.d.	29.5 x 35.5
1342.AA	0596	Untitled	Douglas LaFortune	Mountains	Page in sketchbook	n/a	Good	Outline	Graphite on paper	n.d.	28 x 36

Figures

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Figure 1: *Wind Spirit*

Wind Spirit, 1986, Douglas LaFortune, Pole, Cedar, paint, Duncan, BC, Station Street between Canada Avenue & Craig, south side; Image by Justine Drummond, 9499



Figure 2: *Family Pole*

Family Pole, 1986, Douglas LaFortune, Pole, Cedar, paint, Duncan, BC, Kenneth Street between Jubilee & Craig, south side; Image by Justine Drummond, 9501



Figure 3: *The Feast*
The Feast, 1987, Douglas LaFortune, Pole, Cedar, paint, Duncan, BC, north of Train Station; Image by Justine Drummond, 9481, 9482, 9494



Figure 4: *Raven's Gift*
Raven's Gift, 1989, Douglas LaFortune, Pole, Cedar, paint, Duncan, BC, north of Train Station; Image by Justine Drummond, 9481, 9482, 9495



Figure 5: *Eagle with Salmon, Orca, Bear with Salmon*
Eagle with Salmon, Orca, Bear with Salmon, 2004, Douglas LaFortune, Pole, Cedar, paint, Saanichton, BC; Image courtesy of The Butchart Gardens, DSCF5975, DSCF7262,



Figure 6: *The Heron House Post*
The Heron House Post, 2012, Douglas LaFortune, House Post, Cedar, paint, Sidney-by-the-sea, BC, The Mary Winspear Centre, Image by Justine Drummond, 9309



Figure 7a: *Welcome Figure*
Welcome Figure, 2016, Douglas LaFortune, Pole, Cedar, Saanich, BC, Royal Oak Middle School, Image by Justine Drummond, 9342



Figure 7b: *Wolf "STKAYE"*
Wolf "STKAYE," 2016, Douglas LaFortune, Vinyl Transfer, Saanich, BC, Royal Oak Middle School; Image by Justine Drummond, 9337



Figure 7c: Orca "KELLOLEMECEN"
Orca "KELLOLEMECEN," 2016, Douglas LaFortune, Vinyl Transfer, Saanich, BC,
Royal Oak Middle School; Image by Justine Drummond, 9338



Figure 7d: Thunderbird "ZINCO"
Thunderbird "ZINCO," 2016, Douglas LaFortune, Vinyl Transfer, Saanich, BC, Royal
Oak Middle School; Image by Justine Drummond, 9333



Figure 7e: *Raven "SQTO"*
Raven "SQTO," 2016, Douglas LaFortune, Vinyl Transfer, Saanich, BC, Royal Oak Middle School; Image by Justine Drummond, 9329



Figure 8: *Heron and otters*
Heron and otters, 2015, Douglas LaFortune, Pole, Cedar, Saanichton, BC, Saanich Peninsula Hospital; Image by Justine Drummond, 9315



Figure 9a: *The Heron*
“Welcome to Saanichton Village” - *The Heron*, 2012, Douglas LaFortune, Pole, sign, Cedar, Saanichton, BC, East Saanich Rd., north of Wallace Drive; Image by Justine Drummond, 9312



Figure 9b: *The Eagle*
“Welcome to Saanichton Village” - *The Eagle*, 2013, Douglas LaFortune, Pole, sign, Cedar, Saanichton, BC, East Saanich Rd, south end of the Village; Image by Justine Drummond, 9319



Figure 9c: *The Orca*
“Welcome to Saanichton Village” - *The Orca*, 2014, Douglas LaFortune, Pole, sign,
Cedar, Saanichton, BC, Mount Newton X Road; Image by Justine Drummond, 9314



Figure 9d: *The Raven*
“Welcome to Saanichton Village” - *The Raven*, 2016, Douglas LaFortune, Pole, sign,
Cedar, Saanichton, BC, Wallace Dr. adjacent to the tennis courts; Image by Justine
Drummond, 9322



Figure 10: *Coast Salish Welcome Figure*
Coast Salish Welcome Figure, Welcome Figure, n.d., Cedar, Douglas LaFortune,
Douglas (Bear) LaFortune Jr., Esquimalt, BC, Esquimalt High School; Image by Justine
Drummond, 0743



Figure 11: *The Eagle & Dragon Pole*
The Eagle & Dragon Pole, 2007, Douglas LaFortune, Pole, Cedar, paint, Esquimalt, BC,
One Moon Gallery, 1192 Kosapsum Crescent, Esquimalt Nation; Image by Justine
Drummond, 0750



Figure 12a: *Heron Fountain*
Heron Fountain, 2011, Douglas LaFortune, Fountain, Bronze, Saanich, BC, Uptown Mall; Image by Justine Drummond, 9325



Figure 12b: *Heron Fountain*
Heron Fountain, 2011, Douglas LaFortune, Fountain, Bronze, Saanich, BC, Uptown Mall; Image by Justine Drummond, 9327



Figure 13: *The Thunderbird & Whale*
The Thunderbird & Whale, 2011, Douglas LaFortune, Panels, Cedar, Saanich, BC, All Nations' Healing Room, Jubilee Hospital; Image by Justine Drummond, 0730



Figure 14: *Welcome Post-Traditional Coast Salish Man and Woman*
Welcome Post-Traditional Coast Salish Man and *Welcome Post-Traditional Coast Salish Woman*, 2010, Douglas LaFortune, Welcome Figure, Cedar, Saanich, BC, First Peoples House east entrance, University of Victoria, BC; Image by Justine Drummond, 0723



Figure 15: *Totem Pole (Eagle and Orca)*
Totem Pole (Eagle and Orca), n.d., Douglas LaFortune, Pole, Cedar, Glasgow, Scotland, Glasgow Museums, Kelvingrove Art Gallery and Museum; Image courtesy of Glasgow Museums, A.1992.24_01



Figure 16: *Untitled (Researcher taking photos)*
Untitled (Researcher taking photos), 2017; Image courtesy University of Victoria Legacy Art Galleries, 2174



Figure 17a: *Untitled (Fisher Price Grow With Me Trike Box)*
Untitled (Fisher Price Grow With Me Trike Box), n.d.; Image by Justine Drummond, 6207



Figure 17b: *Untitled (Fisher Price Grow With Me Trike Box)*
Untitled (Fisher Price Grow With Me Trike Box), n.d., cardboard; Image by Justine Drummond, 6208



Figure 18: *Untitled (Biodegradable plastic bag - crumbling)*
Untitled (Biodegradable plastic bag - crumbling), n.d., plastic; Image by Justine Drummond, 8557



Figure 19: *Untitled (Rubbing)*
Untitled (Rubbing), n.d., Douglas LaFortune, Graphite on tracing paper; Image by Justine Drummond, 8201

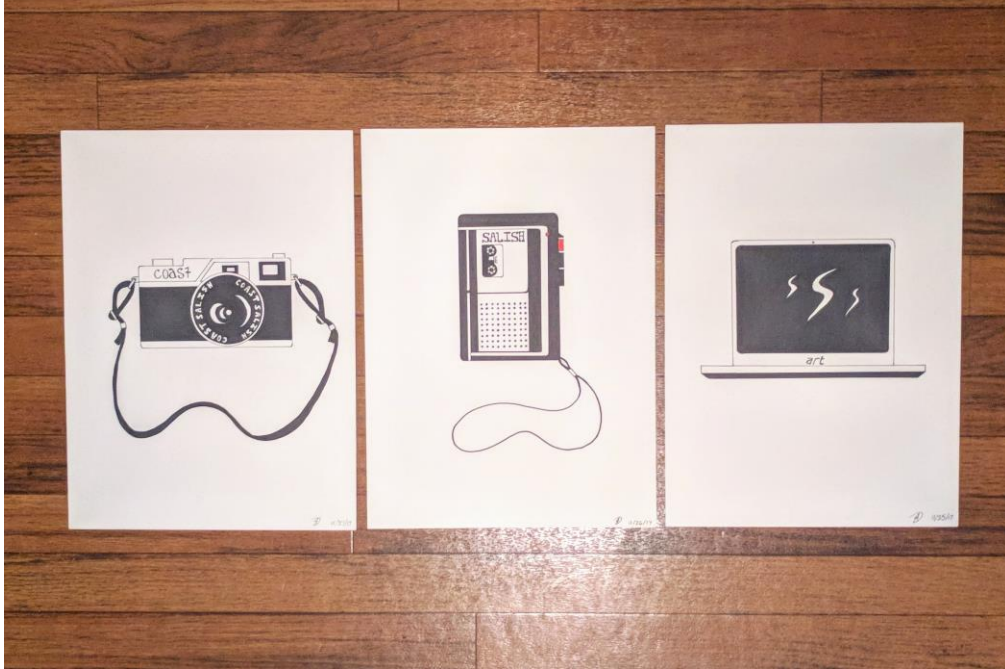


Figure 20: *Coast, Salish, Art*
Coast, Salish, Art, 2017, Justine Drummond, Graphite and Ink on paper; Image by Justine Drummond, IMG_20171127_180044



Figure 21: *Untitled (Christmas Sale Poster)*
Untitled (Christmas Sale Poster), 2017, Douglas LaFortune, Digital Print; Image by Douglas LaFortune, 2017.11.30



Figure 22: *Untitled (Feather Pendant)*
Untitled (Feather Pendant), 2017, Douglas LaFortune, Cedar and paint; Image by Justine Drummond, IMG_20180513_130244



Figure 23: *Untitled (Bear holding "JJ" Coffee cup)*
Untitled (Bear holding "JJ" Coffee cup), 2015, Douglas LaFortune, Graphite and Ink on paper; Image by Justine Drummond, IMG_20180310_144922



Figure 24: *Untitled (Two Hawks and Baby Owl)*
Untitled (Two Hawks and Baby Owl), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.01.18



Figure 25a: *Untitled (Hands in circle)*
Untitled (Hands in circle), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8589



Figure 25b: *Untitled (Hands in circle)*
Untitled (Hands in circle), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8626



Figure 26a: *New Beginning (Thunderbird catching Killerwhale)*
New Beginning (Thunderbird catching Killerwhale), n.d., Douglas LaFortune, Digital print; Image by Justine Drummond, 8054

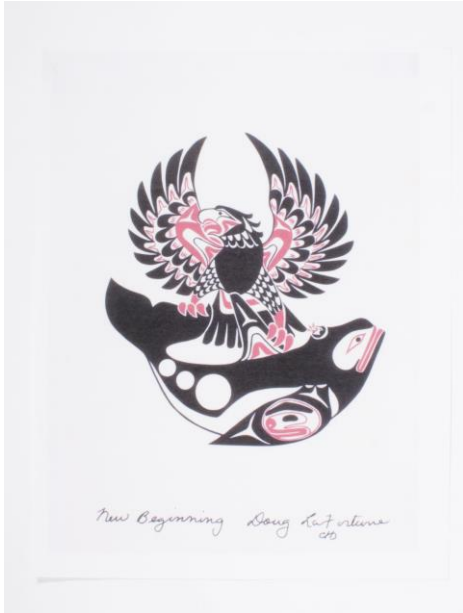


Figure 26b: *New Beginning (Thunderbird catching Killerwhale)*
New Beginning (Thunderbird catching Killerwhale), n.d., Douglas LaFortune, Digital print; Image by Justine Drummond, 8164

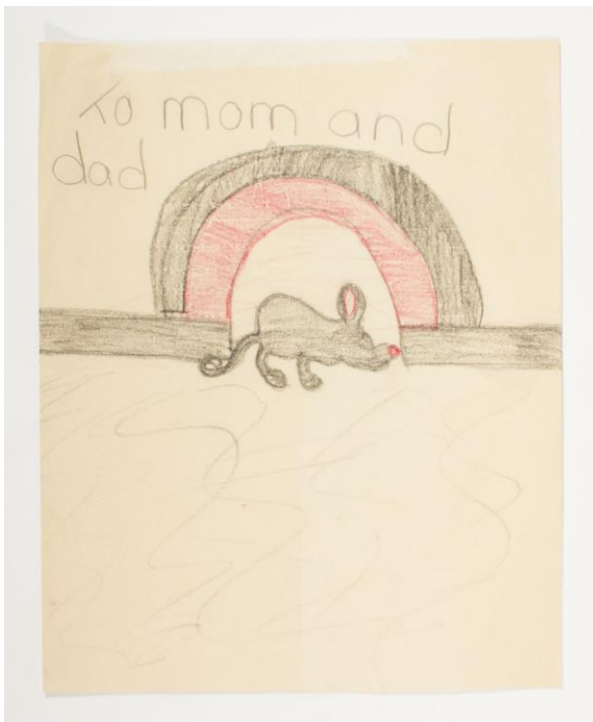


Figure 27: *Untitled (Mouse)*
Untitled (Mouse), n.d., Kid, Graphite and crayon/pastel on paper; Image by Justine Drummond, 7603



Figure 28a: *Untitled (Monkey and Turkey)*
Untitled (Monkey and Turkey), n.d., Alyssa - Kid, Graphite on paper; Image by Justine Drummond, 7800



Figure 28b: *Untitled ("Love Alyssa")*
Untitled ("Love Alyssa"), n.d., Alyssa - Kid, Graphite on paper; Image by Justine Drummond, 7801



Figure 29a: *Untitled (Dancer and Longhouse)*
Untitled (Dancer and Longhouse), n.d., GR, Print on paper; Image by Justine Drummond, 7778



Figure 29b: *Untitled ("Merry Christmas Doug & Kathy From Reni")*
Untitled ("Merry Christmas Doug & Kathy From Reni"), n.d., Ink on paper; Image by Justine Drummond, 7779



Figure 30: *Ocean Freedom* (“*To Aub*”)
Ocean Freedom (“*To Aub*”), n.d., Douglas LaFortune, Serigraph on paper; Image by Justine Drummond, 7785



Figure 31: *Ocean Freedom* (“*To Mom*”)
Ocean Freedom (“*To Mom*”), n.d., Douglas LaFortune, Serigraph on paper; Image by Justine Drummond, 7789



Figure 32: *Untitled (The Watcher)*
Untitled (The Watcher), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7151

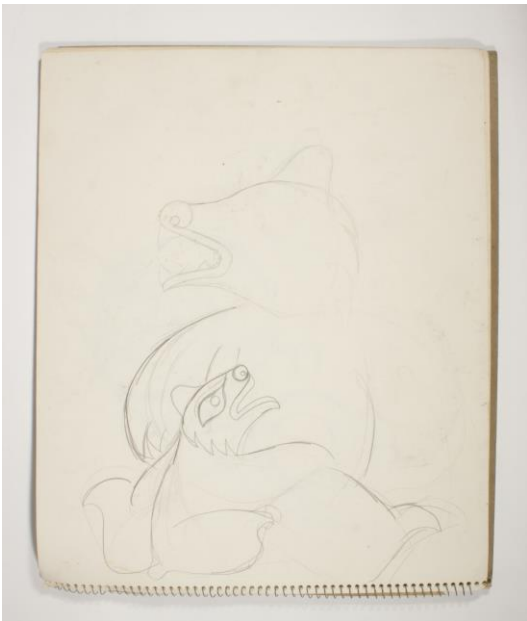


Figure 33: *Untitled (Bear and Cub)*
Untitled (Bear and Cub), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7105

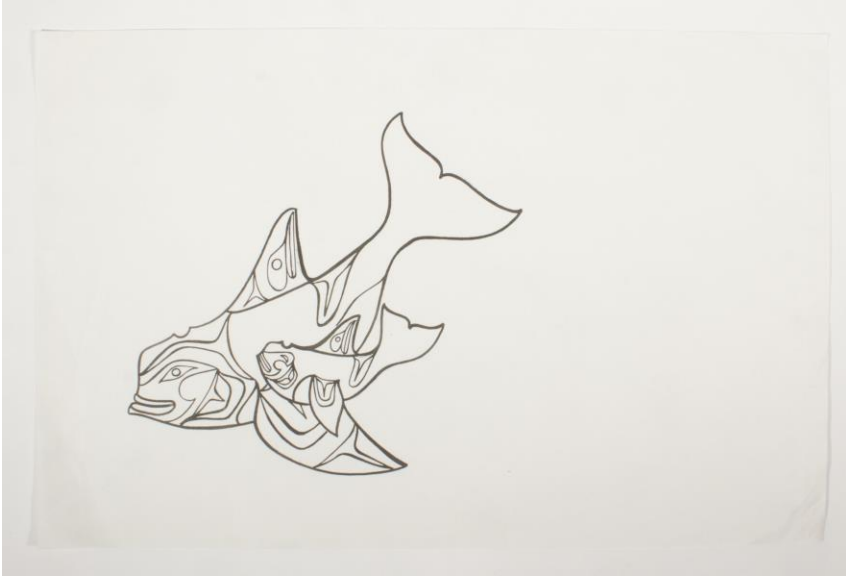


Figure 34: *Untitled (Killerwhale and calf)*
Untitled (Killerwhale and calf), n.d., Douglas LaFortune, Print on paper; Image by Justine Drummond, 7640



Figure 35: *Untitled (Wolf and cub, etc.)*
Untitled (Wolf and cub, human baby, bear and cub, bird and baby bird, Killerwhale and calf (BC Elders Gathering)), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8099



Figure 36: *Untitled (Pole: Eagle, eaglet, bear, cub)*
Untitled (Pole: Eagle, eaglet, bear, cub), n.d., Douglas LaFortune, Print on paper; Image by Justine Drummond, 8140



Figure 37: *Untitled (Pole: Owl with baby, Beaver)*
Untitled (Pole: Owl with baby, Beaver), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7724



Figure 38: *Untitled (Parent and child playing)*
Untitled (Parent and child playing), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7166



Figure 39: *Untitled (Adult and child fishing, trees, mountains)*
Untitled (Adult and child fishing, trees, mountains), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7316



Figure 40: *Untitled (Eagle)*

Untitled (Eagle), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7154

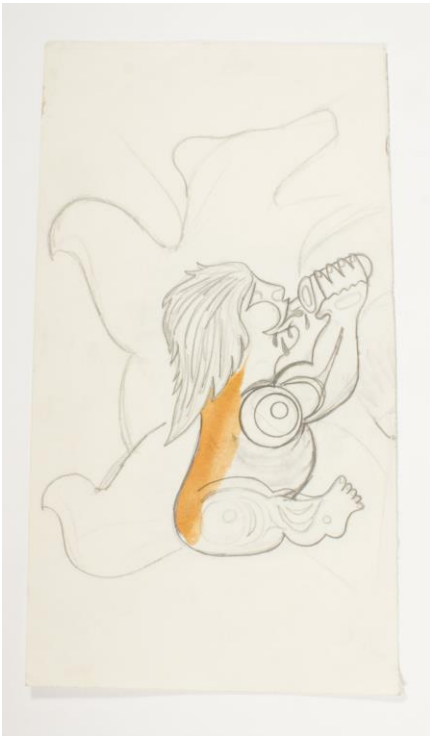


Figure 41: *Untitled (Bear and child drinking milk from bottle)*

Untitled (Bear and child drinking milk from bottle), n.d., Douglas LaFortune, Graphite and ink on paper; Image by Justine Drummond, 7604



Figure 42a: *Untitled (Mother and baby smiling)*
Untitled (Mother and baby smiling), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8628



Figure 42b: *Untitled (Mother and baby smiling)*
Untitled (Mother and baby smiling), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8629



Figure 43: *Family (Wolf, Owl, Killerwhale)*
Family (Wolf, Owl, Killerwhale), 2017, Douglas LaFortune, Graphite and ink on paper;
 Image by Douglas LaFortune, 2017.05.20



Figure 44: *Untitled (Georgy watching TV upside down)*
Untitled (Georgy watching TV upside down), 2017, Douglas LaFortune, Graphite and ink
 on paper; Image by Douglas LaFortune, 2017.05.12



Figure 45: *Untitled (Raven wearing graduation cap)*
Untitled (Raven wearing graduation cap), 2017, Douglas LaFortune, Graphite and ink on paper; Image by Douglas LaFortune, 2017.06.30



Figure 46: *Untitled (The Watcher)*
Untitled (The Watcher), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7151



Figure 49: *Untitled (Photograph of baby)*

Untitled (Photograph of baby), n.d., Photograph; Image by Justine Drummond, 7243



Figure 50: *Untitled (Canoe and paddle)*

Untitled (Canoe and paddle), 2017, Douglas LaFortune, Graphite and ink on paper;
Image by Douglas LaFortune, 2017.07.13



Figure 51: *Untitled (Raven and canoe)*
Untitled (Raven and canoe), 2017, Douglas LaFortune, Graphite and ink on paper; Image by Douglas LaFortune, 2017.07.30



Figure 52: *Untitled (Killerwhales and canoes)*
Untitled (Killerwhales and canoes), 2017, Douglas LaFortune, Graphite and ink on paper; Image by Douglas LaFortune, 2017.08.04



Figure 53: *Untitled (Owl, face, and deer)*
Untitled (Owl, face, and deer), n.d., Georgina Harry, Graphite and ink on paper; Image by Justine Drummond, 7883



Figure 54a: *Untitled (Pattern on graph paper - eagle)*
Untitled (Pattern on graph paper - eagle), n.d., Georgina Harry, Graphite on paper; Image by Justine Drummond, 7986



Figure 54b: *Untitled (Pattern on graph paper - eagle)*
Untitled (Pattern on graph paper - eagle), n.d., Georgina Harry, Graphite on paper;
Image by Justine Drummond, 7962



Figure 54c: *Untitled (Pattern on graph paper - snowflake)*
Untitled (Pattern on graph paper - snowflake), n.d., Georgina Harry, Graphite on paper;
Image by Justine Drummond, 7987



Figure 55: *Untitled (Dinosaurs)*
Untitled (Dinosaurs), n.d., Kid, Graphite on paper; Image by Justine Drummond, 7359



Figure 56: *Untitled (Monster)*
Untitled (Monster), n.d., Kid, Graphite on paper; Image by Justine Drummond, 7365

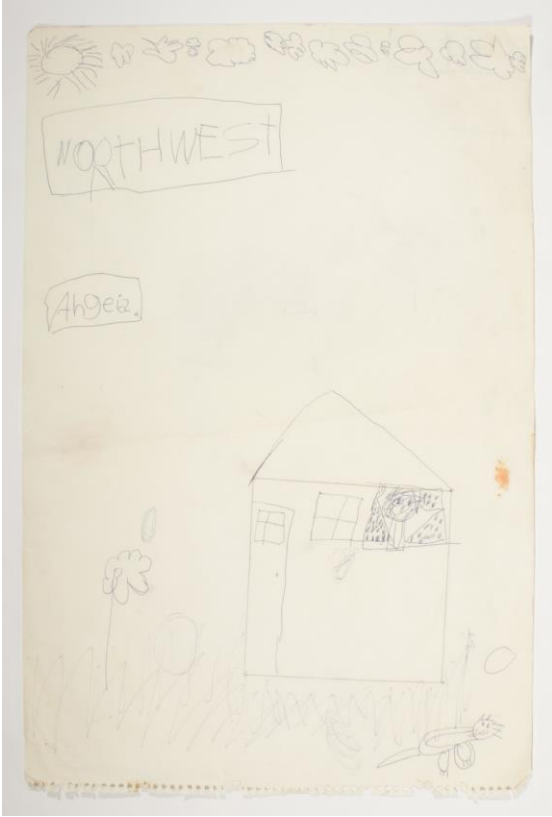


Figure 57: *Untitled (House)*
Untitled (House), n.d., Angie - Kid, Graphite on paper; Image by Justine Drummond, 7406

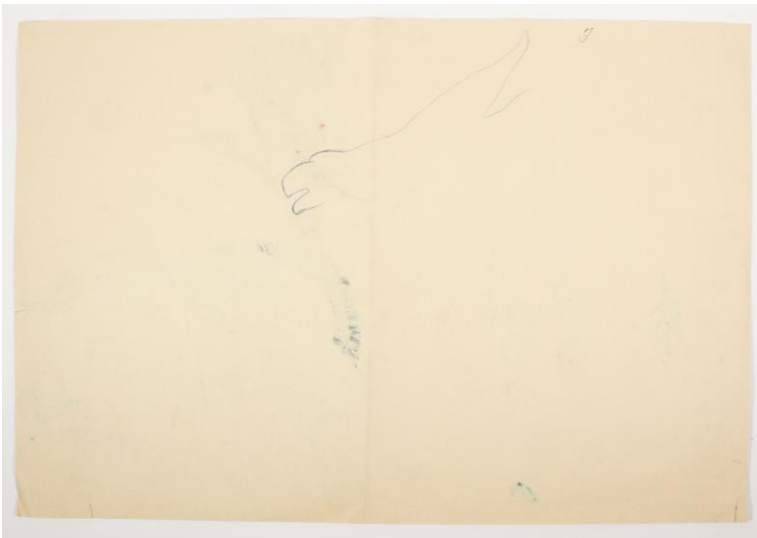


Figure 58: *Untitled (Eagle)*
Untitled (Eagle), n.d., Bear - Kid, Ink on paper; Image by Justine Drummond, 7415



Figure 59: *Untitled (Fisherman and shark)*
Untitled (Fisherman and shark), n.d., Bear - Kid, Graphite and ink on paper; Image by Justine Drummond, 7416



Figure 60: *Untitled (Killerwhales)*
Untitled (Killerwhales), n.d., Kid, Graphite on paper; Image by Justine Drummond, 7428



Figure 61: *Untitled (Spider and web)*
Untitled (Spider and web), n.d., Kid, Graphite on paper; Image by Justine Drummond, 7728



Figure 62: *Untitled ("Lord Humugis")*
Untitled ("Lord Humugis" [sic] or Lord Humungus from Mad Max 2: The Road Warrior), n.d., Kid, Graphite on paper; Image by Justine Drummond, 7516

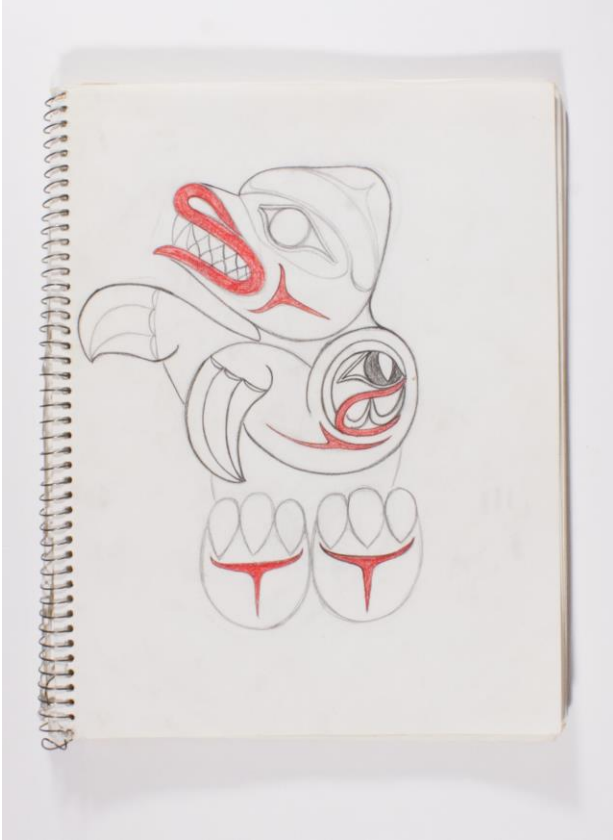


Figure 63: *Untitled (Bear)*

Untitled (Bear), 1997, Bear, Graphite and coloured pencil on paper; Image by Justine Drummond, 9419



Figure 64: *Untitled (Bear)*

Untitled (Bear), n.d., Angie, Print on paper; Image by Justine Drummond, 8084



Figure 65: *Untitled (TLC)*

Untitled (TLC), n.d., Angela Horne, Graphite on paper; Image by Justine Drummond, 9703



Figure 66: *Victoria West Elementary Award of Merit*

“Victoria West Elementary Award of Merit Presented to Monique Horne For Excellent Creative Writing June 1989”, Print on paper; Image by Justine Drummond, 7591

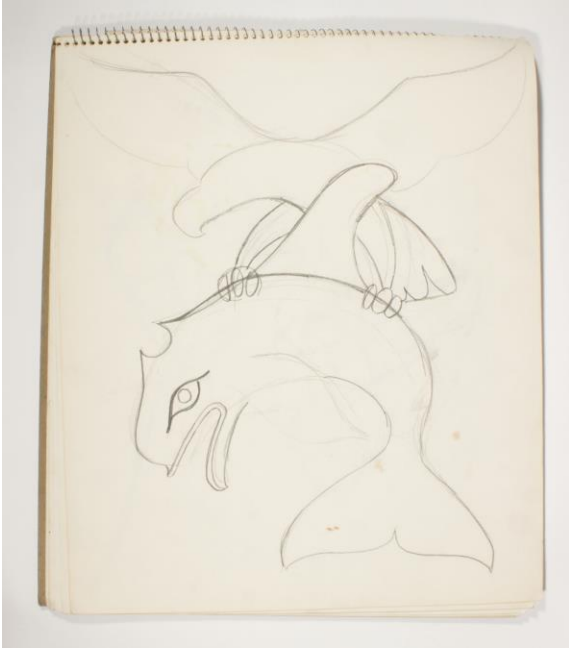


Figure 67: *Untitled (Thunderbird and Killerwhale)*
Untitled (Thunderbird and Killerwhale), n.d., Douglas LaFortune, Graphite on paper;
Image by Justine Drummond, 7117



Figure 68: *Untitled (Thunderbird and Killerwhale)*
Untitled (Thunderbird and Killerwhale), n.d., Douglas LaFortune, Graphite on paper;
Image by Justine Drummond, 7571



Figure 69: *Untitled (Thunderbird and Killerwhale)*
Untitled (Thunderbird and Killerwhale), n.d., Douglas LaFortune, Graphite on paper;
Image by Justine Drummond, 7608



Figure 70: *Untitled (Thunderbird and Killerwhale)*
Untitled (Thunderbird and Killerwhale), n.d., Douglas LaFortune, Graphite on paper;
Image by Justine Drummond, 7204



Figure 71: *Untitled (Thunderbird and Killerwhale)*
Untitled (Thunderbird and Killerwhale), n.d., Douglas LaFortune, Graphite on paper;
Image by Justine Drummond, 7435



Figure 72: *Untitled (Thunderbird and Killerwhale)*
Untitled (Thunderbird and Killerwhale), n.d., Kid, Graphite on paper; Image by Justine
Drummond, 7494



Figure 73: *Untitled (Thunderbird and Killerwhale)*
Untitled (Thunderbird and Killerwhale), n.d., Kid, Ink on paper; Image by Justine Drummond, 7495



Figure 74: *Untitled (Thunderbird and Killerwhale)*
Untitled (Thunderbird and Killerwhale), n.d., Kid, Graphite on paper; Image by Justine Drummond, 7541



Figure 75: *Untitled (Broken blue Laurentian pencil crayon)*
Untitled (Broken blue Laurentian pencil crayon); Image by Justine Drummond, 9697



Figure 76: *Untitled (Pen)*
Untitled (Pen); Image by Justine Drummond, 9908



Figure 77: *Untitled (Blank Paper)*
Untitled (Blank Paper); Image by Justine Drummond, 7798

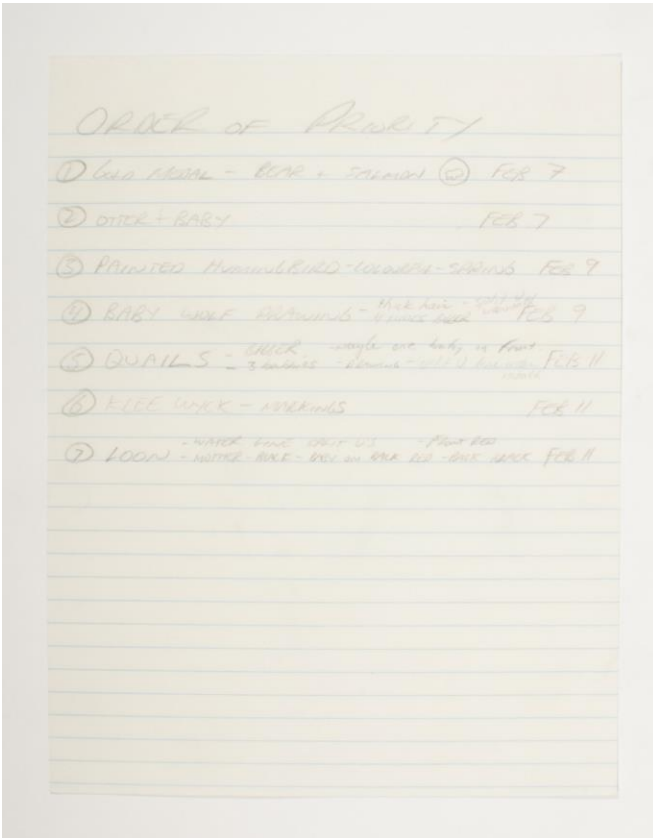


Figure 78: *Untitled (To Do List)*
Untitled (To Do List), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7573

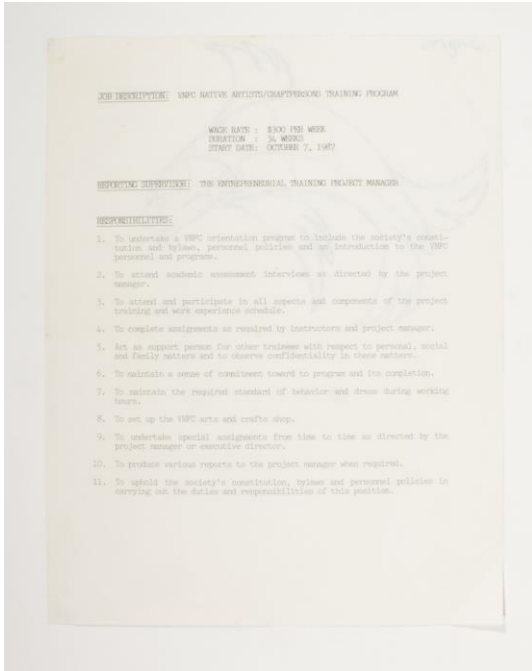


Figure 79a: *Untitled (Job Description)*
Untitled (Job Description), 1987, Print on paper; Image by Justine Drummond, 7524

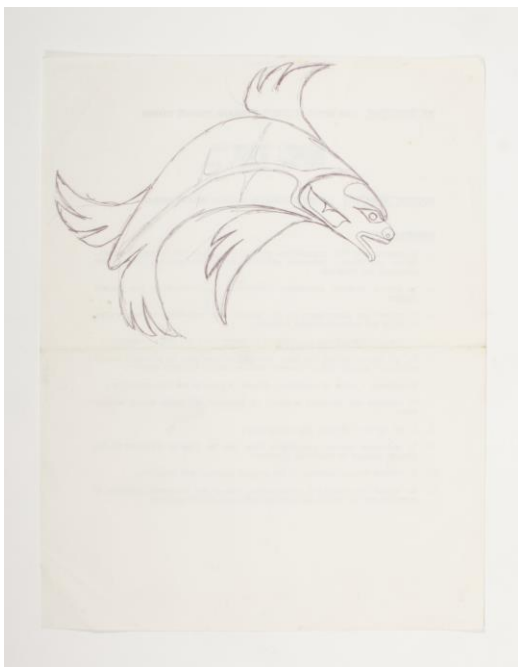


Figure 79b: *Untitled (Seal)*
Untitled (Seal), n.d., Douglas LaFortune, Ink on paper; Image by Justine Drummond, 7523

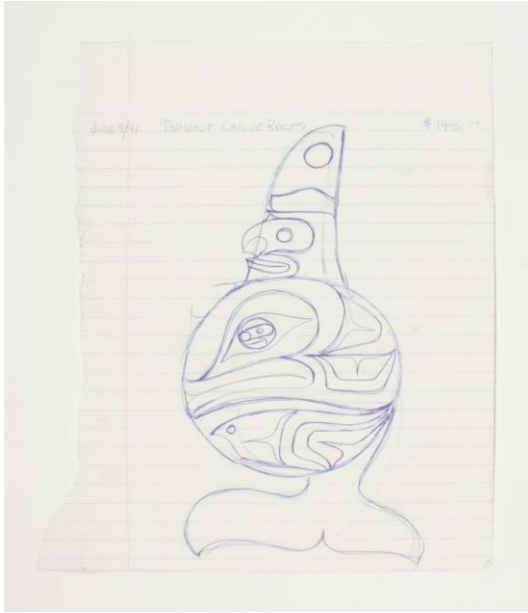


Figure 80: *TSAWOUT CANOE RACES*
TSAWOUT CANOE RACES, 1991, Douglas LaFortune, Ink on paper; Image by Justine Drummond, 7723

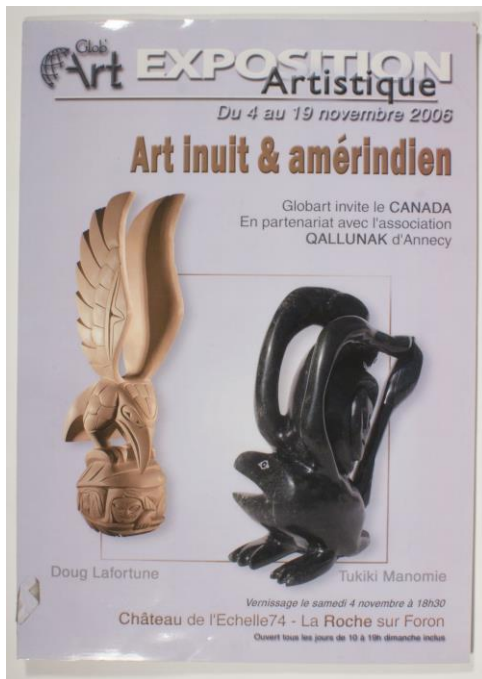


Figure 81: *Exposition Artistique*
"Exposition Artistique" (Poster), 2006, Digital print on foam core; Image by Justine Drummond, 8492



Figure 82: *Valentine's at Lilaberry*
Valentine's at Lilaberry (Poster, Swans in heart shape), 2010, Digital Print; Image by Justine Drummond, 7751

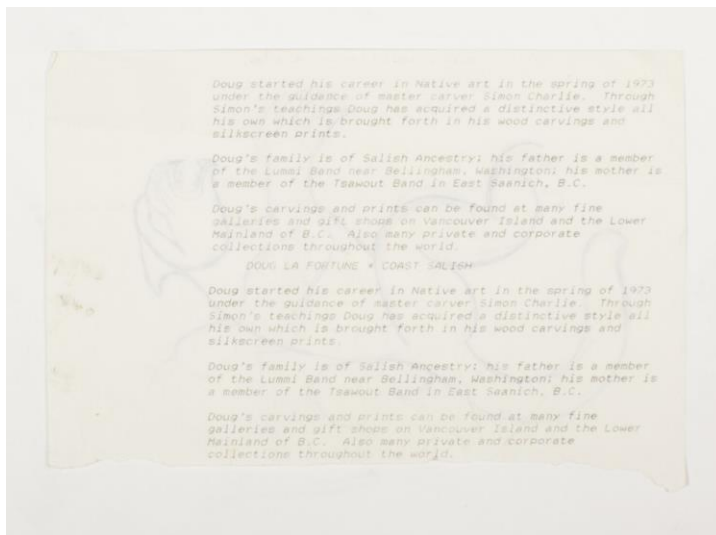


Figure 83a: *Untitled (Doug LaFortune Bio)*
Untitled (Doug LaFortune Bio), n.d., Print on paper; Image by Justine Drummond, 7567



Figure 83b: *Untitled (Cougar)*

Untitled (Cougar), n.d., Ink on paper; Image by Justine Drummond, 7566

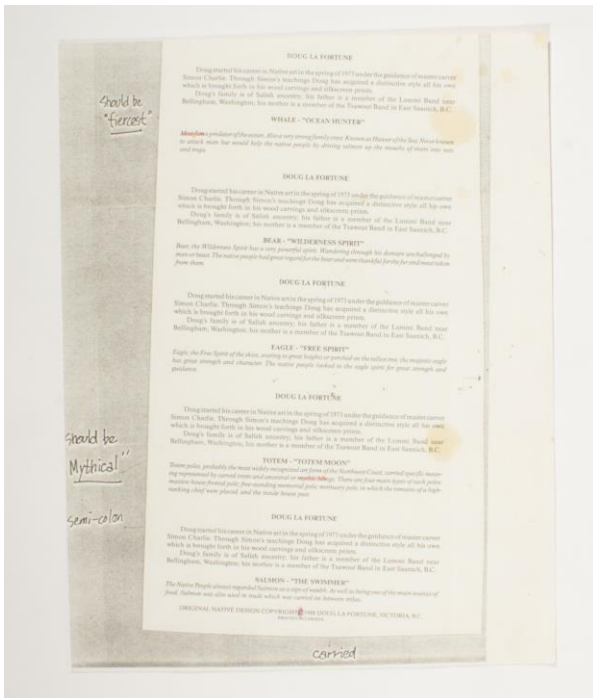


Figure 84: *Untitled (Doug LaFortune Bio)*

Untitled (Doug LaFortune Bio), n.d., Print on paper; Image by Justine Drummond, 7606



Figure 87: *Untitled (Bear with print colours)*
Untitled (Bear with print colours), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7379

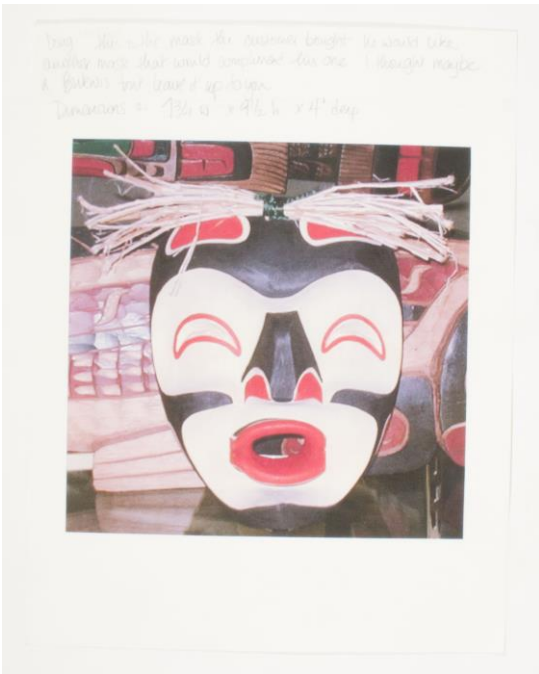


Figure 88: *Untitled (Picture of mask by Doug, with note)*
Untitled (Picture of mask by Doug, with note), n.d., Digital print and Graphite on paper; Image by Justine Drummond, 7761

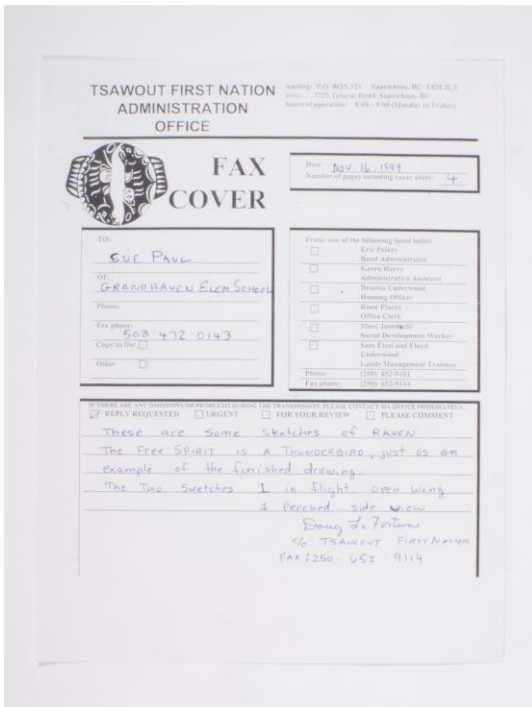


Figure 89: *Untitled (Fax Cover)*
Untitled (Fax Cover), 1999, Digital print on paper; Image by Justine Drummond, 8035



Figure 90: *Untitled (Person in canoe, phone number)*
Untitled (Person in canoe, phone number), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 0463



Figure 91: *Untitled (Flower, phone number)*
Untitled (Flower, phone number), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 0469



Figure 92: *Untitled (Math)*
Untitled (Math), n.d., Graphite on paper; Image by Justine Drummond, 7423

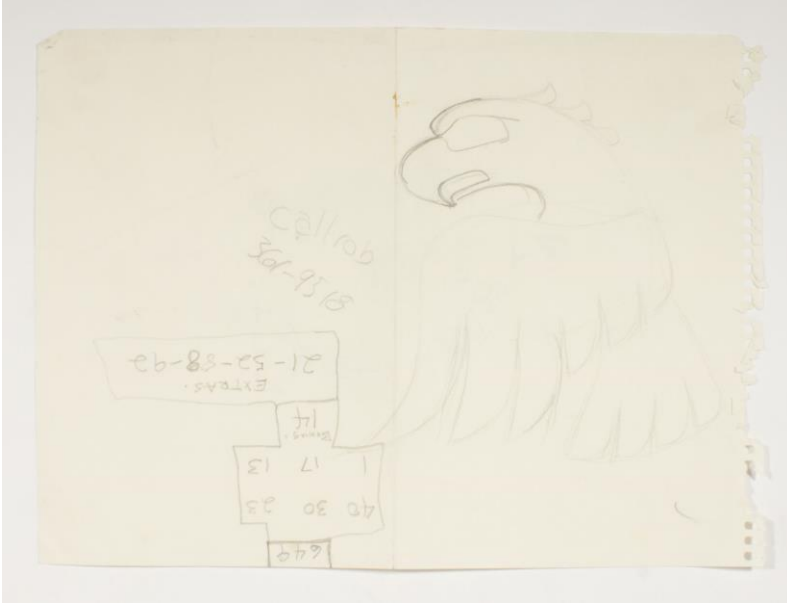


Figure 93: *Untitled (Eagle, 649 numbers, phone number)*
Untitled (Eagle, 649 numbers, phone number), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7429 – Eagle, note

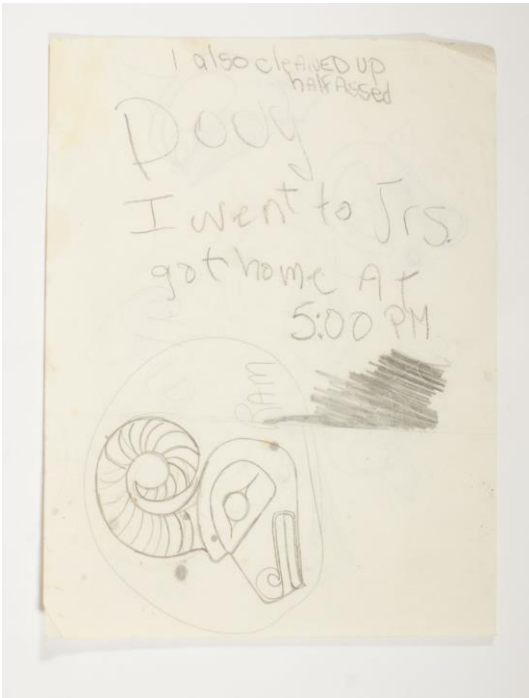


Figure 94: *Untitled (Ram and note)*
Untitled (Ram and note), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7580

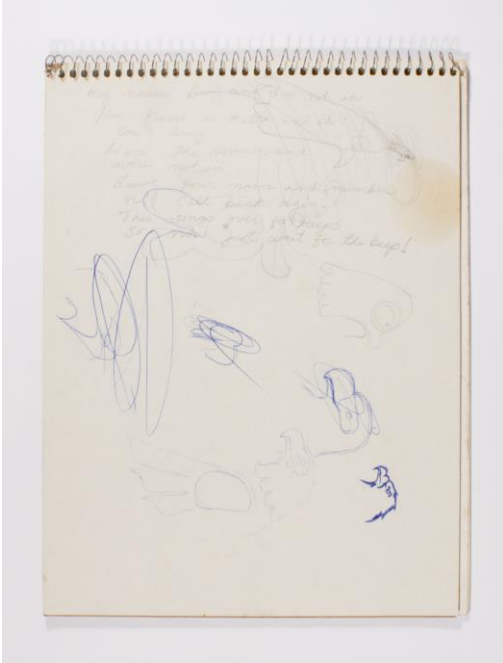


Figure 95: *Untitled (Eagles, Thunderbird, Phone Message)*
Untitled (Eagles, Thunderbird, Phone Message), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 0126



Figure 96: *Untitled (Remote control manual)*
Untitled (Remote control manual), Print on paper; Image by Justine Drummond, 7901



Figure 99a: *Untitled (McDonalds place mat)*
Untitled (McDonalds place mat); Image by Justine Drummond, 8964



Figure 99b: *Untitled (Thunderbird, person with hands raised)*
Untitled (Thunderbird, person with hands raised), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8963



Figure 100: *Untitled (Renfrew Hockey Tape)*
Untitled (Renfrew Hockey Tape); Image by Justine Drummond, 7752



Figure 101: *Untitled (Athlete's world bag)*
Untitled (Athlete's world bag); Image by Justine Drummond, 7763

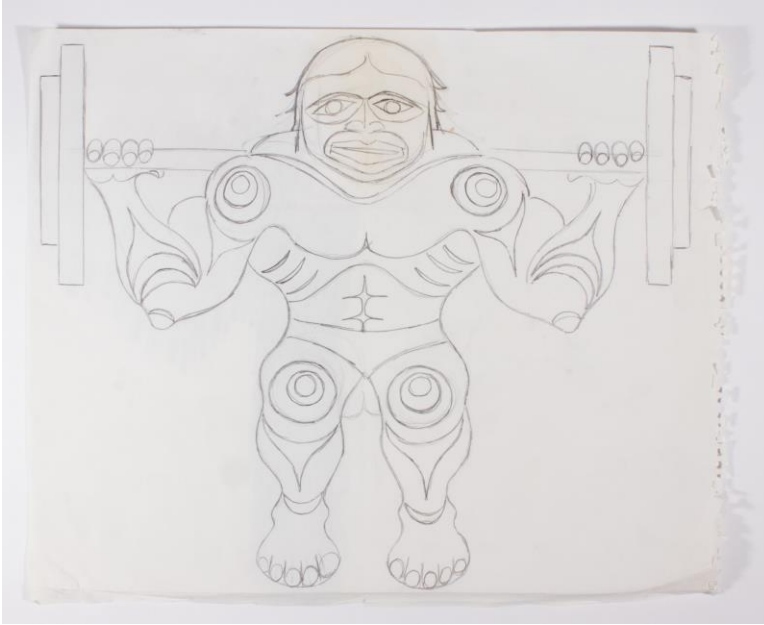


Figure 102: *THE JERK PORTION OF THE CLEAN + JERK*
THE JERK PORTION OF THE CLEAN + JERK (Weightlifter), n.d., Douglas LaFortune,
 Graphite on paper; Image by Justine Drummond, 8668

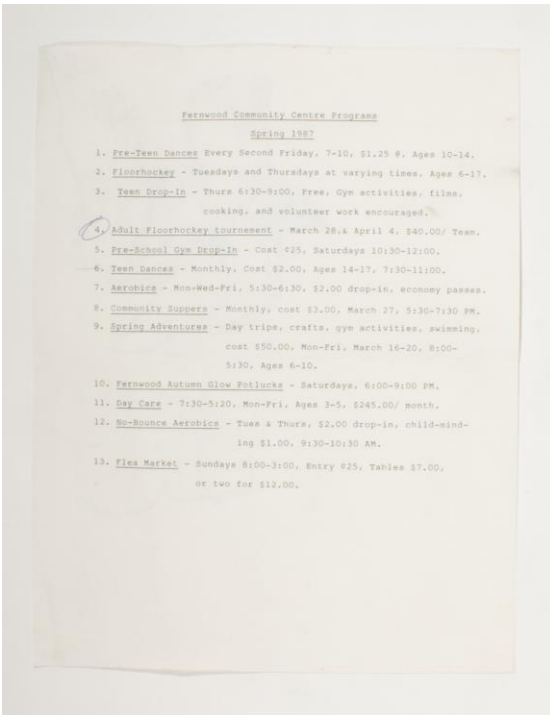


Figure 103a: *Fernwood Community Centre Program*
Fernwood Community Centre Program, 1987, Print on paper; Image by Justine
 Drummond, 7555



Figure 103b: *Untitled (Thunderbird and Killerwhale, List of names)*
Untitled (Thunderbird and Killerwhale, List of names), n.d., Douglas LaFortune,
 Graphite on paper; Image by Justine Drummond, 7554



Figure 104: *94 Games*
94 Games, n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond,
 7304



Figure 105: *Native Participation Committee XV Commonwealth Games*
Native Participation Committee XV Commonwealth Games, 1994, Envelope; Image by Justine Drummond, 7498



Figure 106: *Untitled (Olympic rings)*
Untitled (Olympic rings), n.d., Georgina Harry, Graphite on paper; Image by Justine Drummond, 7991

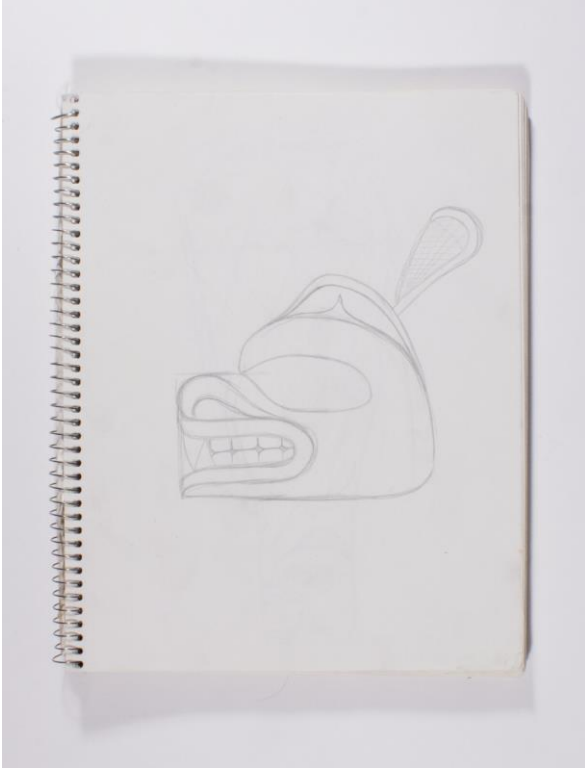


Figure 108: *Untitled (Bear with lacrosse stick)*
Untitled (Bear with lacrosse stick), n.d., (Bear) Doug Horne, Graphite on paper; Image by Justine Drummond, 9506

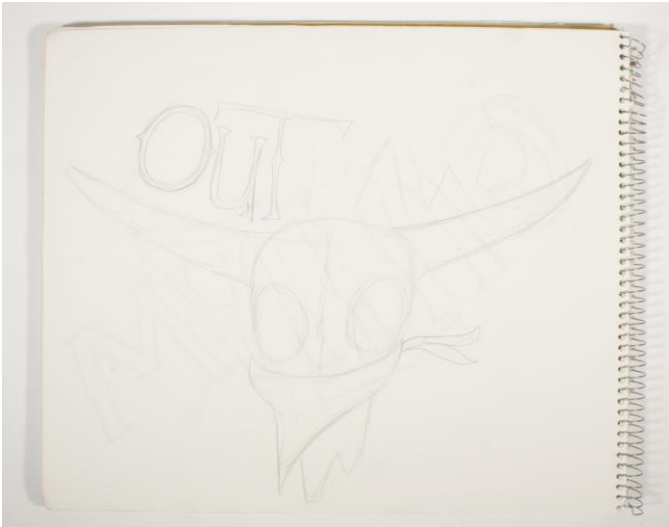


Figure 109: *Outlaws (Steer Skull with bandana)*
Outlaws (Steer Skull with bandana), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7174

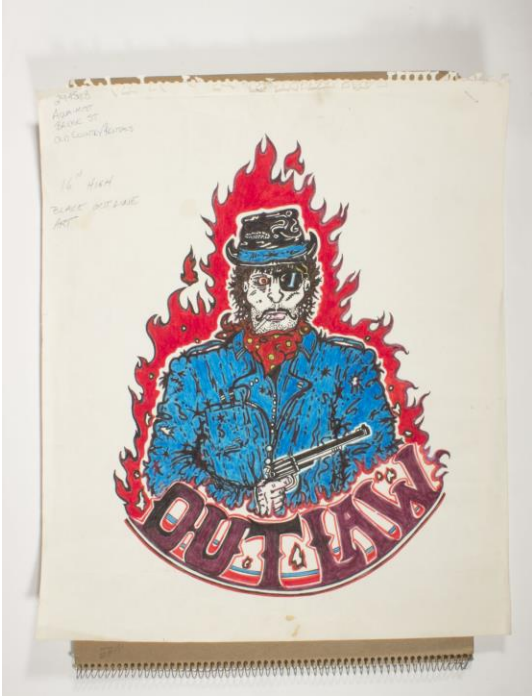


Figure 110: *Outlaw (Colours)*
Outlaw (Colours), n.d., Grant Small, Ink on paper; Image by Justine Drummond, 7241



Figure 111: *Outlaws (Steer Skulls)*
Outlaws (Steer Skulls), n.d., Kid, Graphite and ink on paper; Image by Justine Drummond, 9868



Figure 112: *Untitled (The Watcher)*
Untitled (The Watcher – Adult and Child behind tree), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7151

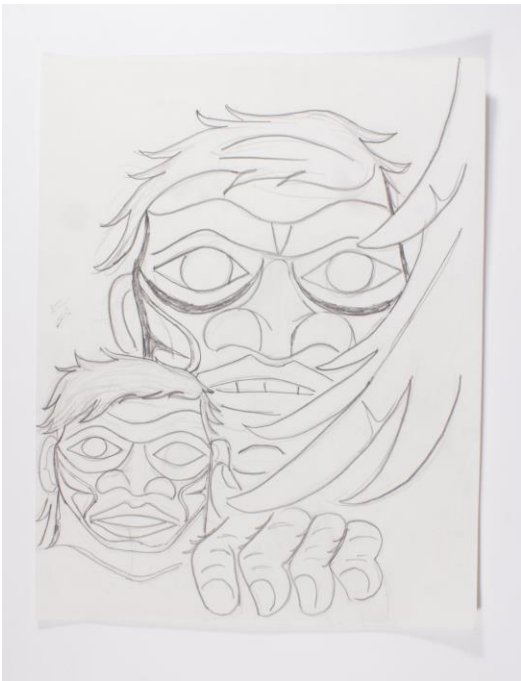


Figure 113: *Untitled (The Watcher)*
Untitled (The Watcher – Adult and Child behind tree), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8689



Figure 114: *Untitled (The Watcher)*
Untitled (The Watcher – Face behind tree), n.d., Douglas LaFortune, Graphite on paper;
Image by Justine Drummond, 8348

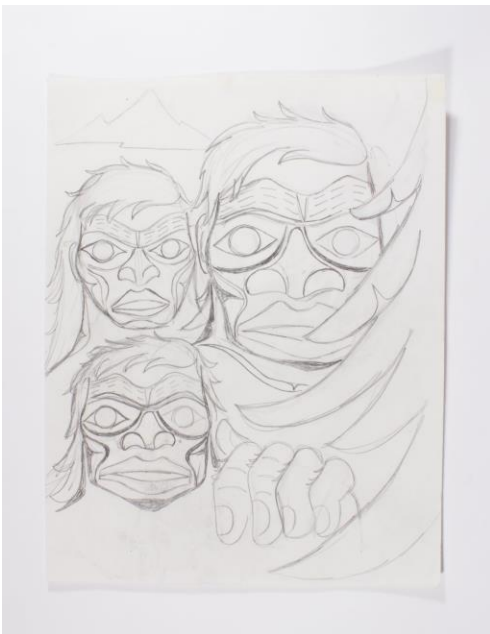


Figure 115: *Untitled (The Watcher)*
Untitled (The Watcher – Two Adults and Child behind tree), n.d., Douglas LaFortune,
Graphite on paper; Image by Justine Drummond, 8688

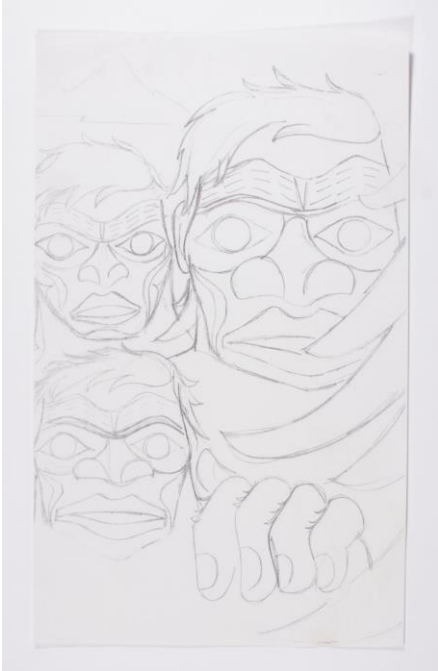


Figure 116: *Untitled (The Watcher)*
Untitled (The Watcher – Two Adults and Child behind tree), n.d., Douglas LaFortune,
Graphite on paper; Image by Justine Drummond, 8613



Figure 117: *Untitled (The Watcher)*
Untitled (The Watcher – Face behind tree), n.d., Douglas LaFortune, Graphite on paper;
Image by Justine Drummond, 8692



Figure 118: *Untitled (The Watcher)*
Untitled (The Watcher – Face with longhouse in eye), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8288



Figure 119: *Untitled (Ravens)*
Untitled (Ravens), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.02.17



Figure 120: *Untitled (Killerwhales)*
Untitled (Killerwhales), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.05.09



Figure 121: *Untitled (Lizard - JJs)*
Untitled (Lizard - JJs), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.05.30



Figure 122: *Untitled (Geese and Seals)*
Untitled (Geese and Seals), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.06.19

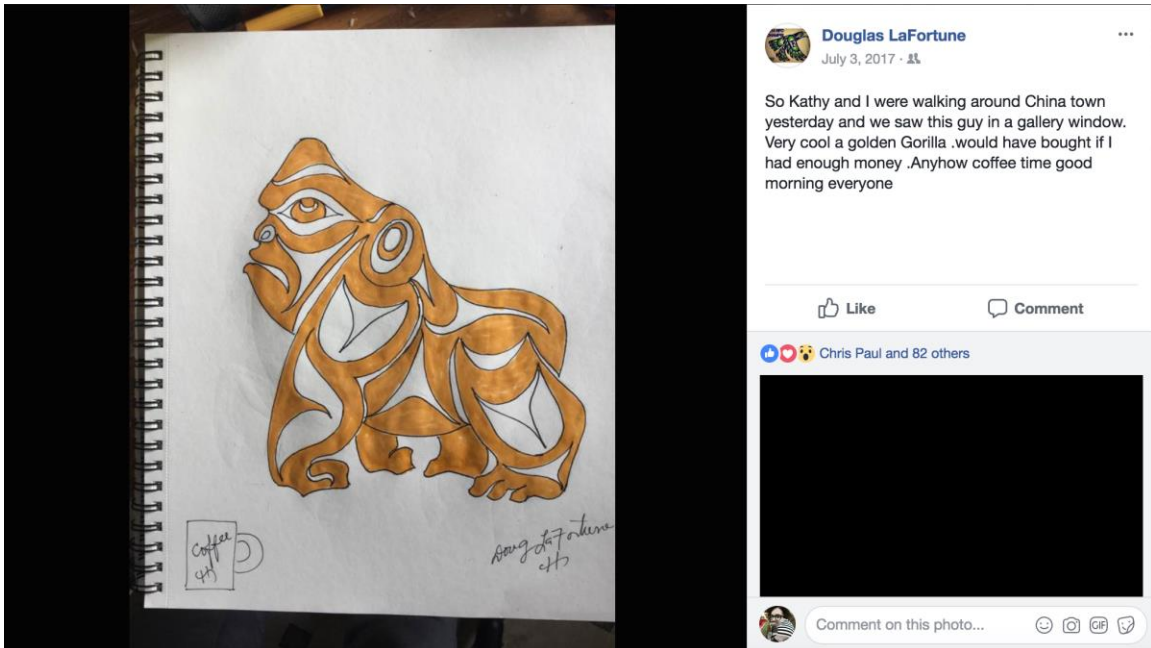


Figure 123: *Untitled (Gold Gorilla)*
Untitled (Gold Gorilla), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.07.03



Figure 124: *Untitled (Quail)*
Untitled (Quail), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.07.23



Figure 125: *Untitled (Three Quarter Moon)*
Untitled (Three Quarter Moon), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.10.03



Figure 126: *Untitled (Valentines Eagle)*
Untitled (Valentines Eagle), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.02.15



Figure 127: *Untitled (Canadian Thanksgiving Turkey)*
Untitled (Canadian Thanksgiving Turkey), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.10.08



Figure 128: *Untitled (Halloween Bear)*
Untitled (Halloween Bear), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.10.12



Figure 129: *Untitled (Christmas Elephant)*
Untitled (Christmas Elephant), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.12.19



Figure 130: *Untitled (Raven Easter Egg)*
Untitled (Raven Easter Egg), 2018, Douglas LaFortune, Graphite and Ink on paper;
 Image by Douglas LaFortune, 2018.03.30



Figure 131: *Untitled (New Years)*
Untitled (New Years), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by
 Douglas LaFortune, 2017.12.31

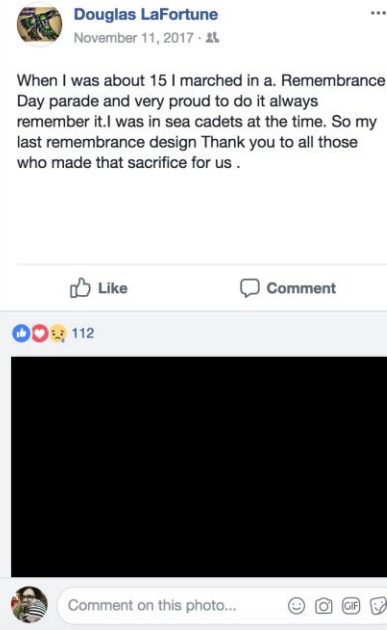


Figure 132: *Not Forgotten (Feather - Remembrance Day)*
Not Forgotten (Feather - Remembrance Day), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.11.11



Figure 133: *Untitled (American Thanksgiving)*
Untitled (American Thanksgiving), 2017, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2017.11.23



Figure 134: *Martin Luther King (Feather)*
Martin Luther King (Feather), 2018, Douglas LaFortune, Graphite and Ink on paper;
Image by Douglas LaFortune, 2018.01.15



Figure 135: *Untitled (Person playing lacrosse)*
Untitled (Person playing lacrosse), n.d., Douglas LaFortune, Graphite on paper; Image
by Justine Drummond, 7450



Figure 136: *Untitled (Bear playing lacrosse)*
Untitled (Bear playing lacrosse), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8677



Figure 137: *Untitled (Eagle playing lacrosse)*
Untitled (Eagle playing lacrosse), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8200



Figure 138: *Untitled (Lightning snake playing lacrosse)*
Untitled (Lightning snake playing lacrosse), n.d., Douglas LaFortune, Graphite on paper;
Image by Justine Drummond, 9376

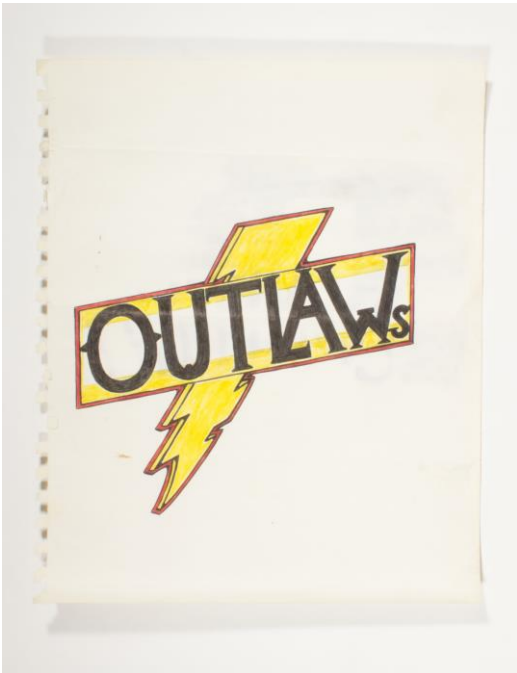


Figure 139: *Untitled (Thunderbird playing lacrosse)*
Untitled (Thunderbird playing lacrosse), n.d., Douglas LaFortune, Graphite on paper;
Image by Justine Drummond, 7660



Figure 140: *Falcons (Bird playing lacrosse)*
Falcons (Bird playing lacrosse), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 7452



Figure 141: *LAX LAX LAC (Lacrosse stick, feathers)*
LAX LAX LAC (Lacrosse stick, feathers), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8047

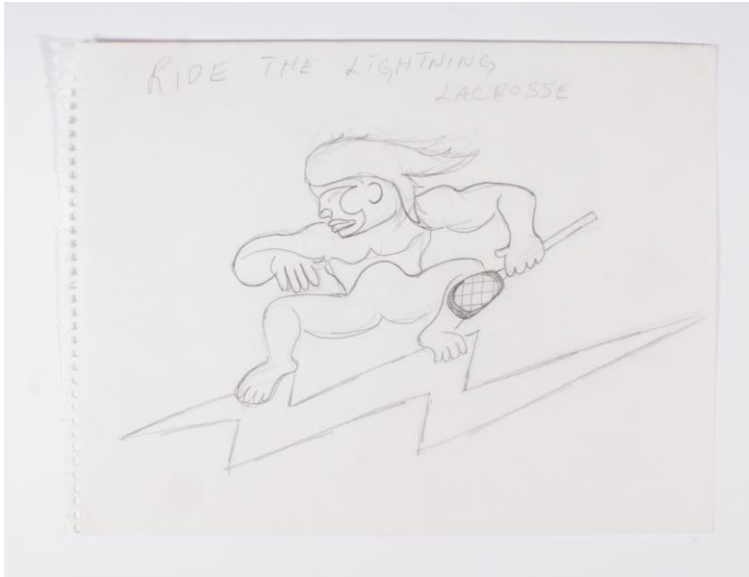


Figure 142: *Ride the Lightning*
Ride the Lightning (Person riding lightning, with lacrosse stick), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 8625

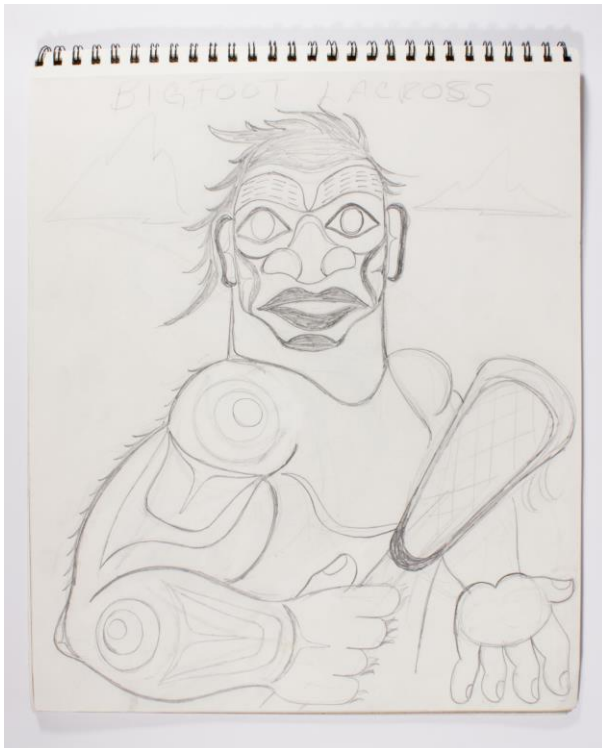


Figure 143: *Bigfoot Lacrosse*
Bigfoot Lacrosse (Bigfoot with lacrosse stick), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 9378



Figure 144: *Untitled (Lacrosse stick)*
Untitled (Lacrosse stick), n.d., Douglas LaFortune, Graphite on paper; Image by Justine Drummond, 9816



Figure 145: *AUTUMN ON COWICHAN*
AUTUMN ON COWICHAN (Fisherman, mountain), n.d., Douglas LaFortune, Ink on paper; Image by Justine Drummond, 7260



Figure 146: *Untitled (Heron, mountains, sun)*
Untitled (Heron, mountains, sun), n.d., Douglas LaFortune, Print on paper; Image by Justine Drummond, 9173



Figure 147a: *Untitled (Elephant and Donkey Election)*
Untitled (Elephant and Donkey Election), 2016, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2016.11.08

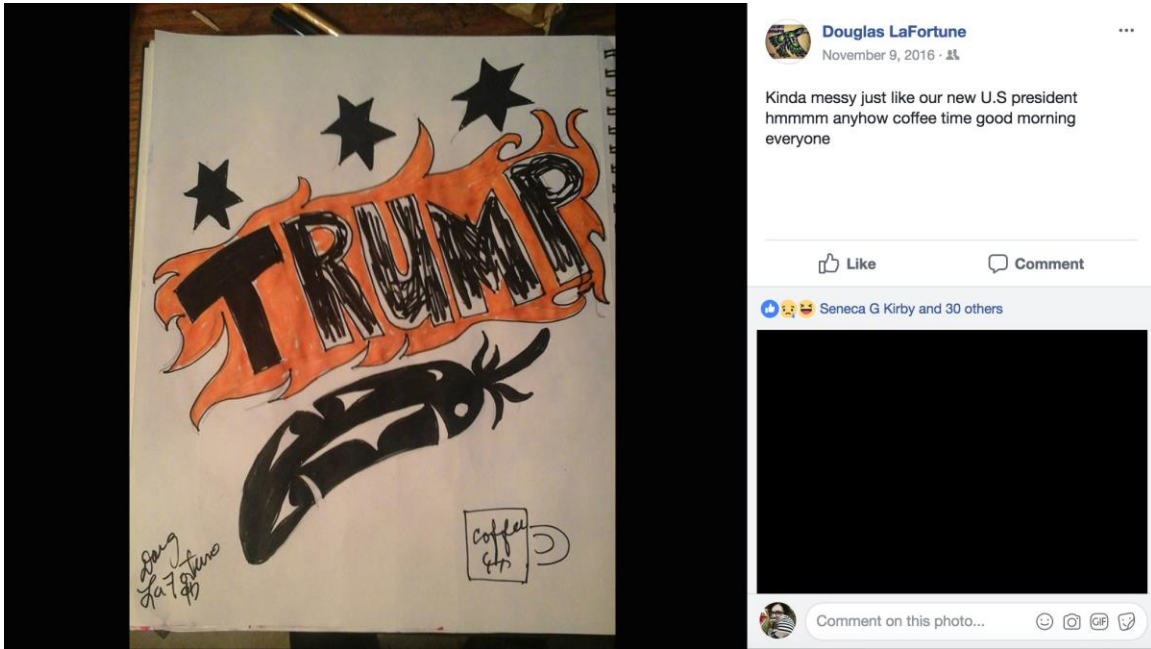


Figure 147b: *Trump*
Trump (Orange mess), 2016, Douglas LaFortune, Graphite and Ink on paper; Image by Douglas LaFortune, 2016.11.09