

**xu'athun stl'q'een': hwulmuhw perspectives on art and
language**

by
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Abstract

This project is a study of Coast Salish art and how it relates to my Hul'q'umi'num' language and culture. I draw on personal experience as an artist as well as research with Elders and speakers to lay down descriptions of my art pieces in our language. My art is heavily influenced by the traditional stories told to me as I was learning to carve. It was a great privilege to learn these stories in Hul'q'umi'num', and excerpts are given here. The second part of my project, *xu'athun stl'qeen'* documents carving four bird feathers. I give Hul'q'umi'num' words and phrases about carving, as well as traditional tools, paints, shapes and form. Each feather has a bird representation painted on it and every bird has a place in our *snuw'uyulh* – traditional teachings. The knowledge from the ancestors taught to me will help me in turn to teach and inspire the younger generation.

Keywords: Hul'q'umi'num'; Coast Salish; art; carving; traditional teachings

Dedication

I would like to dedicate this MA project to my mother Jane Marston for pushing me to stay consistent and work towards learning Hul'q'umi'num'.

Acknowledgements

I would also like to acknowledge my mother, Jane Marston, and father, David Marston, for always supporting me in my decisions as an artist and language learner. My mother was one of the ones who really encouraged me to study for my MA. She has always supported and believed in me to learn our language. I would also like to acknowledge the late Simon Charlie for helping me at a young age to learn about carving and some basic Hul'q'umi'num' greetings and words.

When I carved at Thunderbird Park in Victoria I worked with Johnathan Henderdson, Sean Whonnock and Shawn Karpes. I would like to thank these three friends of mine that helped me to grow as an artist and would encourage me to learn the language.

I am honoured to have worked with Robert Davidson in learning jewelry, fine tuning my carving, learning repoussé and refining my engraving. Robert also guided me with learning about the business part of the art world. I remember during one of our conversations he said to me “if you don't learn your language, who will?” Implying that I had every right to learn to speak Hul'q'umi'num' and we all don't learn it, then who's going to?

I would also like to say some words about my brother John Marston. For so many years we worked side by side researching and learning about our art form. We would look through the museums together, research collections and any books on Coast Salish Art.

I was fortunate to have many language teachers and role models and people I look up to. These Elders have always helped me bring my language abilities and knowledge of our cultural traditions up to the next level. Over the decade that I have been learning language, I have seen how our Elders work tirelessly to lift our language up. Some of the Elders I have had the privilege to sit with and learn language from are Roy Edwards, Willie Seymour, George Seymour, Harvey Seymour, Buffy David, Florence James, Herman Seymour, Ed Seymour and many more throughout the years.

I am forever grateful to Ruby Peter, Delores Louie and Donna Gerdt for their persistence and hard work recording and transcribing Hul'q'umi'num' for all the future generations to study and research from. I want to raise my hands to Delores she has always been there for me to ask any questions I needed answers to about our language and I'm grateful for her hard work and persistence on helping me translate all I needed for this project. I also thank Ruby for being so consistent in teaching our class, many times I was able to sit with her and break down meanings of words and I remember how she told stories. Ruby sat with me and explained the whole story of Orca and Thunderbird.

Thank you to all the SFU staff and visiting faculty for putting together such amazing courses year after year throughout my studies. I would like to acknowledge Lauren Schneider for taking the time to format and proofread my thesis and helping me to create the PowerPoint for my defense. Lauren has always helped our class with any technical issues and made our learning experience more enjoyable. Thank you as well to Rosemary Webb for editorial assistance.

I can't thank Donna Gerdt enough for all she has done for us during this MA program. I'm honored to have a professor with such dedication and love for the Hul'q'umi'num' language. While I was writing my thesis, Donna has been my advisor and she helped me to transcribe and translate alongside Delores. I'm grateful for Donna's research and commitment to documenting our language and creating as much learning material as we need.

I have to say huy tseep q'a' to all my fellow students who went through this journey with me. I have developed a friendship with everyone in the class and I look forward to continuing our journey of learning Hul'q'umi'num'. During this project I worked with Thomas Jones, Sharon Seymour, Chris Alphonse, and Evangeline Guerin on the paint project. Thank you for your support and participation. Thank you to Thomas Jones for all his help learning the language, helping me to understand both linguistics and Hul'q'umi'num'. Thank you to Thomas, Ruby, Delores, and Donna for suggesting Hul'q'umi'num' words for art shapes and colours.

I would like to acknowledge Arvid Charlie for sharing *snuw'uyulh* with me in the last two years. In 2019, I skippered the Kw'amut Lelum' canoe to Puyallup and on this journey, Arvid's canoe also travelled with us on the same support boat. Since then, Arvid has helped me with learning many Hul'q'umi'num' words and also helped me with other traditional knowledge about building canoes and traditional ways of making tools and paint. COVID-19 has been a limitation, and I thank him for conversing with me over the phone.

Huy tseep q'a'

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Preface

My name is Ts'uts'umult-hw and my English name is Luke Marston. I am from Stz'uminus First Nations. Both my parents are artists and I grew up in an artistic family. When I was a teenager, I used to hear Elders speak our language and even back then I wanted to know Hul'q'umi'num'. After high school I pursued my life in art as an artist in residence at the Royal BC Museum for five years. While carving there I would listen to tapes of the language and try to find as many resources as I could to learn Hul'q'umi'num'. I was always envious of our people who were traditional speakers. My grandmothers went to residential school on Kuper Island and never taught my mother our language. I made a promise to myself and my ancestors that I would learn our language again and help keep it alive.

After I finished working in Victoria I moved back to Ladysmith and started carving at the A-frame in Kulleet Bay. I would participate in any language classes that were offered locally. When SFU offered a Hul'q'umi'num' master's program, I applied and was accepted. Since then I feel like I have made serious progress with my Hul'q'umi'num' fluency and understanding aspects of its structure.

The past five years I have offered carving classes and worked with the youth of Kw'umut Lelum' of Snuneymuxw and Lalum'utul' Smun'eem of Cowichan Tribes to carve two Tribal Journeys canoes. The local school also frequently invites me to demonstrate art to students of all ages. Many children are taken from homes and fostered out or they come from broken homes and that creates problems for them going forward in life. Creating art together is a safe place for them. While we carve, I work with the kids in Hul'q'umi'num' whenever I can. We say prayers and sing songs and listen to Hul'q'umi'num' stories. The thing that gives me the drive to continue is that I really want to know the philosophy of our ancestors and in order to truly understand it, we are told that we need to know our language.

After my MA project I can turn my energy to start teaching and sharing what I have learned. Through my experiences in life I have learned that when you start teaching that you really make fast progress in your own learning. My goal is to become totally fluent so that I can share language and art together. Looking to the future, when I have

grandchildren of my own and they come to me and ask me how to say something, I want to be able to say it in Hul'q'umi'num' and explain the cultural and spiritual traditions and knowledge in our own language.

Chapter 1. Introduction

This project is a study of Coast Salish art and how it relates in direct correlation with Hul'q'umi'num' language. This subject of interest is based on personal experiences from growing up as an artist and later on studying the Hul'q'umi'num' language.¹ As I developed my skills as an artist, Hul'q'umi'num' words for masks, traditional ceremonies and regalia would always come up in conversations. The more I would carve, the more I wanted to know our language and the relationship to carving. The Hul'q'umi'num' language is spoken on Vancouver Island, BC, and is experiencing a rapid decline due to the effects of the residential school system and the loss of the remaining first language speakers. The work of passing the language to the next generation has fallen on the second language speakers and learners like myself. We are determined to collectively

Within the confines of a first language speaker, art is looked at in a much narrower lens and in fact there is no word in Hul'q'umi'num' for art as we know it today. When asked, Ruby Peter suggested that the word *sxt'ekw'*, which literally means “carving”, would be the closest word she could think of. In today's society the art form is looked at as more of a decoration to some and something to be admired because it holds an inherent beauty. Although it has held its roots in culture and ceremonies, it also has moved into all types of mainstream society. You can see First Nations art all over Canada and in some of the most prestigious public spaces and art galleries. I would like to recapture the first language ways of thinking about art and carry that into a modern setting. The Coast Salish people never had a written language, and so art was a language of its own as a way to record history. Once you became fluent in the language of art, you could read the history of house posts, panels, masks, spindle whorls, boxes and other objects with designs on them.

I am going to begin this project in the traditional way that we start all our work together, by introducing myself. One of the most important things to our people is to know who you are and where you come from. The potlatch ban and residential schools

¹ In doing my research, I made heavy use of two dictionaries: Gerds et al. 1977 and Hukari and Peter 1975. Also many thanks to Elders Sti'tum'at and Luschiim, and also Kweyulutstun for sharing and verifying many words.

have taken so much of our identity. We as First Nations people have to relearn so many things, like our language and family connections, or traditional names. Language programs like those provided through SFU are the catalysts to that process. You will see sections of Hul'q'umi'num' throughout this work that were created working together with Delores Louie, the late Ruby Peter and Donna Gerdts. And I thank them for helping me express myself in our language.²



Figure 1 | Syalutsa' mask (Kenji Nagai Photography, courtesy Inuit Gallery of Vancouver)

- (1) 'aaa sii'em' nu siiye'yu, sii'em' nu sul-hween. hay tseep q'u kwus 'i' tetsulnamut 'u tun'a kweyul.

Dear friends and relatives, respected Elders. Thank you all for managing to be here today.

- (2) hay tseep q'u 'u tu'i' tumuhw tthu mustimuhw.

I would like to acknowledge the people of the traditional territory we are on.

² Many of the undergraduate and graduate students of the Hul'q'umi'num' program have worked with Elders to translate their personal stories into our language (Jones et al. 2019).

(3) 'een'thu p'e' ts'uts'umult-hw tun'ni' tsun 'u tl' shts'um'inus.
My name is ts'uts'umutl'hw from shts'uminus.

(4) tunu men nilh David Marston tun'ni' 'utl' Ladysmith.
My father is David Marston from Ladysmith.



Figure 2 | Dad with the blue heron helmet

(5) thunu ten Jane Marston tun'ni' 'utl' shts'um'inus s-hwulmuhwa'lh sne
kw'at'lumat.
My Mother is Jane Marston from shts'uminus.



Figure 3 | Picture of Mum carving

- (6) hwun' 'uhwiin' tsun 'i' wulh xut'ukw' tsun 'uw' yey'sul'u' tunu shhwuw'weli xut'ukw'.

Both my parents are artists/carvers, so I learnt to carve at a young age.

- (7) tunu s-he'kw' kwunus yu ts'its'um' ni' tsun xu'athun' 'uw' niin' lhq'etsus silanum.

My first memory of carving was when I was four or five years old.

- (8) ni' 'amustham'shus tthunu men' 'u tthu 'uhwiin' shuptun, nusuw' t'a'thut xut'ukw' 'i' skw'ey tsun. nan 'uw' tl'uxw tu syalh.

My father gave me a pocketknife and I was trying to carve but the wood was too hard.

- (9) nus nuw' sm'ukw' 'u tu ts'sey', tuw' pqway', hay 'uw' huliqul' kwunus ni' xut'ukw', nus 'uw' xt'ekw' 'u tu snin'hwulh.

Then I found a half rotten piece of fir wood and it was soft, so I made a little canoe out of it.

- (10) hay 'ul' hwun'a' nu s-he'kw' kwunus yu xut'ukw'.

This is my first memory of when I started carving.

I have now been an artist for forty years and I have been a part of many exhibitions and created public art in Canada and Europe. I have pieces of art in private collections across the world, including public art galleries. Today I teach and mentor many youths, anyone who wants to learn. One of the first lessons I teach to new carvers is about our *snuw'uyulh*. When you are doing your art, you have to have 'uy' *shqwaluwun* (good heart and mind). Before you start each day's work, you give thanks to the Creator.

Morning Prayer

- (1) hay ch q'a', tsitsulh si'em', 'u tun'a kweyul,

Thank you, Creator, for today,

- (2) 'i' tu sum'shathut 'i' tu skw'e'lus,

for the sun and the warmth of the sun,

- (3) tu kw'atl'kwu 'i' tu tumuhw 'i' tu smeent.

and the sea, earth, and mountains.

- (4) hay ch q'a', tsitsulh si'em', 'u tu 'uy' slhexun'
Thank you, Creator, for your medicine
- (5) nilh kw'am'kw'um'stuhw tu shqwaluwun tst.
that makes us feel strong.
- (6) hay' ch q'a', tsitsulh si'em', 'u tun'a kweyul 'i' tthuw' mukw' skweyul.
Thank you, creator, for today and each and every day.

I say these small prayers to put me in a good state of mind to carve and be creative. While I'm carving, I always work towards keeping a calm mindset and being in the moment with what I'm working on. So many times, I have been reminded about the *snuw'uyulh* of cedar from our Elders. You have to be kind with cedar and treat it with care, it is a living thing, it can hear and feel what you are saying and feeling. Before you start a new canoe or any new project you must give gratitude and thanks to the tree so the cedar knows you have respect for it and the carving will go smoothly. Our people say you must be careful, so you don't insult the cedar. The following is a prayer offering thanks to the cedar.

Prayers of thanks to the cedar

- (1) hay ch q'a', xpey'ulhp, kwun's 'amust tun' huli.
Thank you, cedar, for giving your life,
- (2) 'i' tu xew's hulitum,
to turn into something new,
- (3) huy ch q'a' 'u tun'a shtun'ni'iws
Thank you to my ancestor for helping me.

One of the stories that the Elders share is about the origin of the cedar tree. This legend helps to teach students to learn where the cedar tree came from. This telling of *tthu stsi'elh xpey'ulhp* (Great Cedar Tree) is by sti'tum'at | Ruby Peter.³

Long ago, there was a man, a good, high status man, who was always helping the people. If anyone was short of something, he would help them. If they had no dwelling, he would build one. If they had no clothing, he would give it to them. He was always helping his fellow-tribesmen. Eventually, the man grew old. And Xeel's saw that he was always helping.

***tthu stsi'elh xpey'ulhp* | Great Cedar Tree (excerpt) by sti'tum'at | Ruby Peter**

- (1) suw' thut tthu xeel's, "ha' tse' q'ay' tthey' stsi'elh swuy'qe' 'i' ni' tse' punutum.
And Xeel's said, "When this respectful man dies, he will be buried.
- (2) 'i' ts'isum tse' kw' thqet, xpey'ulhp.
And a tree will grow, a red cedar tree.
- (3) 'i' nilh tse' tthey' xpey'ulhp ni' hakwushum 'u tthuw' mukw' stem.
This cedar tree will be used for many things.
- (4) xpey' qwlhey' nilh ni' hakwushum 'u tthu sunihwulh.
Cedar logs will be used for canoes.
- (5) xpey' luplash nilh ni' hakwushum 'u tthu hulelum' .
Cedar boards will be used for houses.
- (6) sluw' nilh ni' hakwushum 'u tthu s'eelth'ums.
Inner cedar bark will be used for their clothing.
- (7) kwumluhws nilh ni' hakwushum 'u tthu se'ultun.
Its roots will be used for baskets.
- (8) ni' tse' hakwushum tthey' xpey'ulhp 'u tthuw' mukw' stem."
This cedar will be used for many things."

³ From V. Jones 2019.

(9) nilh kwu'elh ni' sht'es tthu xpey'ulhp kwus tetsul 'u tun'a tumuhw.
In this way, the red cedar came into the world.

(10) ni' hay. hay ch q'a'.
The end. Thank you.

Legends like this explain what all the parts of the cedar tree are used for and reiterates how sacred the red cedar is to the Coast Salish people. Through such stories, the learners come to understand why we call the cedar tree the tree of life.

Coast Salish art draws on cultural and spiritual elements of the Hul'q'umi'num' peoples' history. This gives me the desire to learn my language, so I know the stories in their original form. Several of my most meaningful works of art depict famous characters from Hul'q'umi'num' stories. Within all our legends, history and language lies teachings about the ways we should hold ourselves as First Nations people including daily life lessons on how to treat mother nature or members of our family. The stories teach us to pray and why we should give gratitude for all things. Just as for our ancestors thousands of years before us, stories are also a source of entertainment, with the telling of some lasting for several nights.

I have compiled and transcribed interviews from Elders speaking on traditional techniques and materials that were used. I have also provided a Hul'q'umi'num' introduction to more contemporary methods and materials such as paints, metals, brushes and tools. Chapter 2 goes through my journey as an artist and discusses some of my projects one at a time, explaining the methods and meanings of each one. Throughout the years I have asked Elders for the names of the design elements that make up Coast Salish art and I have never been able to find them. I would suspect that if our people had names for these shapes and concepts, they are long lost. I have speculated that the shapes that make up all Northwest Coast art came from nature. I have included the names that Ruby Peter gave in Hul'q'umi'num' for the shapes and artistic terms. Thomas Jones asked her to come up with some Hul'q'umi'num' words that would best describe these shapes. When you begin to study Salish designs you will notice there is a certain flow that goes with it. It has concentric circles, *luwux*

(crescents) and trigons all working together to fill the space in symmetrical and asymmetrical patterns.

Each creature has a place in our *snuw'uyulh* on where it came from. Our people have always looked to the spiritual strength of birds in this world as well as in the supernatural realm to help and guide us in times of need.⁴ Chapter 3, the “Four feathers” section, contains the research into Hul'q'umi'num' words and phrases about carving, and is a study of colors and Coast Salish shapes and forms. It addresses formline, broken formline, *te'ulh* (trigons), concentric circles, *luwux* (crescents), reduplication of *luwux* (crescents), *spapi'* (split U's), ovals and S curves. The focus of this fieldwork was to explore the beliefs and philosophy of art through the eyes of the Hul'q'umi'num' speaking people to further understand the contrasts of contemporary art and traditional pre-contact artistic concepts.

⁴ We share our Hul'q'umi'num' with many birds. See the following website for some research on birds in the Hul'q'umi'num' language: lhalhukw' siiye'yu | Flying Friends: Birds in the Hul'q'umi'num' World. <<https://birds.hwulmuhwqun.ca/>>

Chapter 2. My journey as an artist

In this chapter, I share with you some information about my journey as an artist, starting from my very early days of learning with my parents and Simon Charlie in Quw'utsun' about traditional carving. I touch on my mid-career experiences and projects as well as other mentors and influences. I have created a number of public installations and continued to expand my knowledge of mainstream art. My latest project was painting a goalie mask for a hockey player. Working as an artist has taken me to many places in the world, from Japan to Europe.

2.1. Early days of my career

- (1) nilh kwu kwinumitsa', Simon Charlie, tl'uw' hwuw'tsustham'sh kwunus yu xut'ukw'.

Simon Charlie is one of the people who taught me how to carve.



Figure 4 | Simon and Luke carving at his shop

- (2) 'i' tl'uw' nilh Robert Davidson tun'ni' utl' Haida Gwaii ni' hwwu'tsustham'sh kwunus yu xut'ukw'.

Also Haida artist Robert Davidson taught me carving.

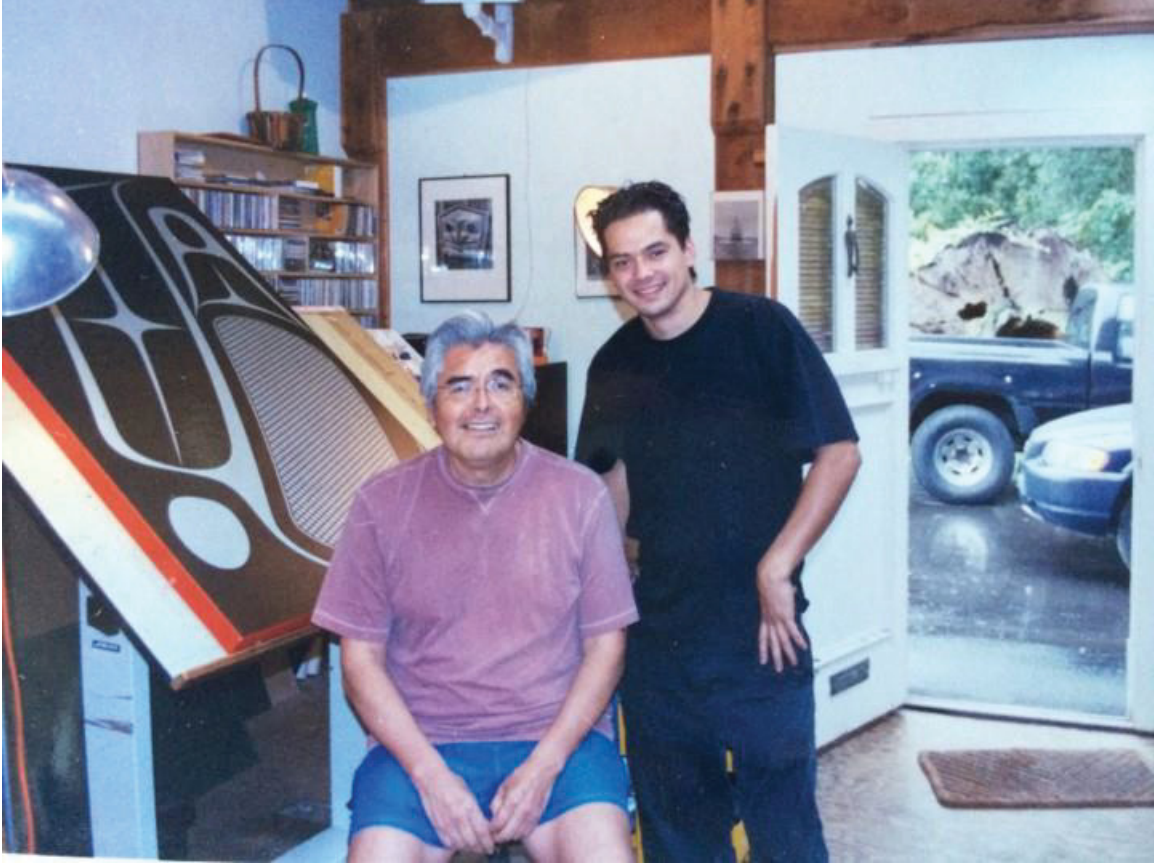


Figure 5 | Robert and Luke at his shop

- (3) kwunus ni' hay skwoukwul', xut'ustum' Grade 12, 'i' ni' tsun nem' teyqul nem' 'utl' mutouliye'. lhq'etsus sil'anum 'i' ni' tsun yaays xut'ukw' ni' 'u tthu xut'ustum' *Royal British Columbia Museum*.

After high school I moved to Victoria and worked as an artist in residence for five years at the Royal British Columbia Museum.

While I was working at the RBCM, I had access to all the museum collections so I would spend a lot of time researching and studying Coast Salish art. Every day we would open the carving studio to the public and educate them on our artforms through carving demonstrations. We shared with them the teachings of our people.

While I was carving at Thunderbird Park, I participated in many art shows throughout the city of Victoria. I also played a small part in helping paint and carve a totem pole with Jonathan Henderson and Sean Wannook. All the while I had a desire to learn our language. The more I saw other artists and cultural people speak their traditional languages it gave me inspiration to learn Hul'q'umi'num'.

One of the projects that I did during the time that I was the artist in residence at RBCM was a mask of the Hul'q'umi'num' warrior Tzouhalem.⁵ I had heard about Tzouhalem from Simon Charlie and I wanted to carve something from a real *syuth* (history).⁶ My mother had found the stories collected by Beryl Cryer (1949) in the museum archives so I also used that as a resource for the story of Tzouhalem.

Tzouhalem's mother was killed by an invading Haida tribe. He was hiding in the forest and watched while his mother was taken captive, stood up in the canoe, and her head was chopped off and thrown in the water. Tzouhalem was taught by his grandmother to be fierce. She told him to bathe in the rivers and wipe his skin with hemlock branches to make him tough and to one day avenge his mother's death. He and his men also attacked Fort Victoria. This brief excerpt from the story by Elwood Modeste describes how fierce Tzouhalem was after he gained his powers.⁷

Tzouhalem (excerpt) by Elwood Modeste

- (1) tun'ni' 'u kwthey' 'i nilh ni' wulh hwu sht'es kwis hwu kw'am'kw'um' sis hwi...
sis hwi' qxutus tthu slhunlheni'.

From that time, he seemed to become powerful, and he had a lot of women.

- (2) ni' xwixwu'etus 'u kwu ni' lumnuhwus slhunlheni' sun'iw' 'u kwu smeent.

He was replicating the group of women that he had seen inside the mountain.

⁵ Over the years I have carved two other masks of Tzouhalem as well. As I progressed in making these masks, I would make each one more aggressive to capture the warrior spirit.

⁶ Tzouhalem was an actual Hul'q'umi'num' warrior/chief of the mid-1800s, reported in historical records of the day. There are many stories about him, summarized on this website.
<https://thediscourse.ca/cowichan-valley/who-was-chief-tzouhalem>

⁷ This story was told by Elwood Modeste to Donna Gerdts in 1980 at the Kohsilah reserve in Duncan, BC. It was later transcribed and translated by Donna Gerdts and Arnold Guerin in 1986. It was proofread by Ruby Peter in 2011.

(3) mukw' 'untsu ni' hwi' shhwhunum's kwis tstsehwum.

He went everywhere proposing.

(4) sis 'uw' hwu sii'si'mutum' 'uw' t-hw 'amustum 'ul' 'u tthu ni' shnem's 'u tthu q'e'mi', ni' tl'e' wulh huye'st-hwus.

They got so they were afraid of him, so they would just give him what he came to get—a young girl—and he would take her away also.

(5) sis 'uw' hwu qux tthu stul'ta'lusth.

And so, it got to where he had many wives.

(6) ha' ni' ni' kwu ni' nan 'uw' qulnuhw 'i' nem' nem' stl'i' kws q'aaytewut, 'i' skw'ey kws q'aaytewut.

If someone should get mad at him and wanted to kill him, it was impossible to kill him.

(7) ha' ni' t'a'thut kwu nem' tl'its'ut kw' q'aayt, 'i' ni' hwi'uw' st'e 'uw' niis 'uw' thima'tum nuw' t-hw ste'u 'al' 'i' ni' q'aaytum.

If someone tried to go sneak up on him and kill him, it was like he was frozen just like that, and then he would be killed.

He was a fierce and mean person. Some people said that he would carry a snake in his hair, so I represented the snake through the painted designs on his face and I used splatters of blood to represent his prowess in battle. It was even said that he was strong enough he could eat fire coals. Later, he was banished to live on what we call now Mt. Tzouhalem and some people say that he found the last of the rope that was used tied to the big rock on the top of the mountain to save the people during a great flood. He saw that it was glowing with the light of the old people who died in the flood many years ago, so the Elders let him back into the tribe. Eventually, he met his match when he tried to kidnap a woman from Pene'luxutth', who pinned him with a stick while her relatives beheaded him.

2.2. Travelling to Japan

- (1) nilh 2008 sil'anum 'i' ni' tst nem' kwun'atul' 'u kwthunu sqe'uq qapuluq (John Marston) nem' 'utl' *Japan* nem' 'utl' Canadian Embassy.

In 2008, my brother John and I (kupiluq) travelled to Tokyo Japan for a cultural exchange and art show at the Canadian embassy.

- (2) nilh shni's 'i wi'ul'tum' tu art. ni' tst wi'ult tu s'aa'lh sxt'ekw' suw' t'ilum tst 'i' xwi'em' 'u tu sqwul'qwul' tst.

We showed our carvings and performed songs and stories.



Figure 6 | Artists at art jam in Japan

John Marston, a Coast Salish artist, Jimmy Wright, a Victoria based artist, Robert Amos, a Victoria based artist and writer, and myself participated in an exhibition with Japanese artists Kojiro Ito and Hiroshi Sugimoto at the Prince Takamado gallery in the Canadian Embassy in Tokyo Japan. This exhibition ran for three weeks and was designed as the beginning of many events that would happen during our stay. John and I also shared a

number of PowerPoint presentations and information sessions on Coast Salish art forms and culture. All six artists visited a school where we spoke about Canadian First Nations culture and art. We assisted in teaching an art class where we showed the students what Coast Salish art looked like.

As part of our stay we visited many temples and museums in Japan and learned about meditation and other Japanese customs. The Japanese people treat their guests with a lot of respect, and we stayed with other artists that lived in Japan. Every day and night we had events that we would attend. While we were a part of this event, we spent time in Ome, a small city in the mountains. The whole city was set up as an art jam, with all different artists working in all kinds of mediums. During the art jam we carved in a garden, spoke with the public and exchanged artistic knowledge with all types of artists. I shared an eagle mask dance that I composed, and John sang the song that goes with it. The Japanese also have a mask dance culture they call Noh, these dances date back thousands of years and I was honored to sit and talk with the performers and speak with their mask carvers.

Every time I travel to another country that speaks their own language other than English it makes me want to learn my traditional language even more. While we stayed with these traditional families, we would work towards communicating with one another and share our languages. After our trip was over, I valued culture even more and I could see the importance of tradition and culture, song and dance. We also experienced modern Japan and city life and you can see that maintaining the connection to your culture will always give you a better sense of identity.

2.3. Bentwood box



Figure 7 Front of the box (Photo courtesy of TRC)

In 2009, I had the great honor to be commissioned to make a bentwood medicine box for the Truth and Reconciliation Commission of Canada.⁸ It was red cedar steamed and bent into a box then carved and painted in honour of all of the survivors of residential schools.

- (1) 'i' nilh 2009 sil'anum 'i' 'aathelum 'utl' Truth & Reconciliation Commission kwunus xt'ekw' 'u kwu xthum, hun'utum' bentwood box.

In 2009, I was asked by the Truth & Reconciliation Commission to carve a bentwood box.

- (2) 'i' hay tsun 'ul' hiil'ukw' kws 'een'thus ni syekw' kwunus xt'ekw' 'u kwthey' xthum.

I was hired to carve this box.

⁸ For details on the TRC, please go to this website <http://www.trc.ca/>.

- (3) nilh tu xpey' ni' hakwusheen' nus 'uw' sxuluxil'stuhw 'u tu hay 'ul' 'uy'uy'mut.
I used red cedar and covered it with beautiful designs.
- (4) si'em'stum tthuw' sum'ikw' s-yuw'en'a'lh mustimuhw 'u tthey' xthum.
This box shows respect to all the First Nations of Canada.
- (5) hay 'ul' t-satum qule'tum' tu sum'ikw' mustimuhw kwus huya'stum tu
stl'ul'iqulh.
All the First Nations suffered because of the residential schools.
- (6) nilh 'ethuquns tthu xthum si'em'stum tu hwulmuhw mustimuhw stutes 'u tthu
kw'atl'kwu qa'.
The front of the box honors the First Nations of the west coast.
- (7) ni' te'wuqun' thu slheni' kwsus nem' huye'stum kwu me'mun'us 'u tu
government, nem'stum 'u tthu residential school.
*A woman crying is on the front of the box that represents all the parents that had
their children taken away to the residential schools.*

No matter how well-intentioned the Christians who ran the school were, it was a governmental policy to “take the Indian out of the child”, robbing them of their family ties, culture, spiritual practices and language. The crosses on the lid of the box, which are made out of the trap door of the moon snail (*qumene*'), symbolize the mandate the church had to convert the children to the Christian faith.



Figure 8 | *The end of the box* (Photo courtesy of TRC)

- (8) ni' nem' 'u tthu snu'een's tu xthum 'i' nilh tu swiw'lusallh ni' xum'hwustum 'u tu she'ituns ste'ukw' hwustl'up la'thun.

On one end of the box is a carved face of a young boy with his hair cut short in a bowl-style cut.

- (9) ni' sum'ikw'stum tthu stl'ul'iqulh suw'wuy'qe'al'lh kwus xum'hwustum' kwus hwuni'stum 'u tu skwoulew't-hw.

They did this to all the boys when they arrived at the school.

- (10) ni' slhelhuxun' tu swuy'qe'allh 'u tu syal'qw 'u tu qux sht'aalus.

He has a medicine circle around his face with all the different colours on it.

- (11) kw'am'kw'um' tu shlhixwus st'e 'ukw' yuxwule'.

He also has war paint on his face of an eagle representing strength.

- (12) ni' ts'uhwilustum tu swuy'qe'allh, 'ikw'utum tu s-hwulmuhwa'lh sqwal.
The boy is being silenced (by the hand), representing the loss of our language.

You can also see that above the head the boy is the Metis infinity symbol carved and painted in yellow. The significance of this infinity symbol is that the Metis will never die and the joining of two cultures. They are never ending and will always survive.

The other end of the box is dedicated to Inuit tribes of the far north.



Figure 9 | The front and side of the bentwood box (Photo courtesy TRC)

- (13) snu'een's tu xthum nilh tu Inuit swiw'qe'al'lh ha'kwush tu parka, 'i' thu xelu
 'uli'uy'mut kwasun 'i' thu xut'ustum' *northern lights* ni' 'u tthu tsitsulh.
There is a young Inuit boy on the side of the box, wearing a parka, and above are beautiful little stars and the northern lights.

- (14) nilh tu slhuq'we'lhs tu xthum 'u tu s-hwuhwa'us.⁹
The very back of the box is a thunderbird.

⁹ The mouth of the thunderbird is abalone shell (s'eyuw').

(15) 'u tun'a kweyul nan tst 'uw' hwthuthiqun st'e 'ukw' s-hwuhwa'us.
We have loud voices now like Thunderbird.

(16) 'i' skw'ey kws mel'q tst 'u kwu ni' sle'taalt.
We will never forget what has happened to us.

Next, I will outline the steps involved in creating a bentwood box.

(17) niilh xt'eem' tu t'at mustimuhw 'u tthu xuxithum.
niilh hun'utum' tu nuts'a' *bentwood box*.
The hwulmuhw people used to make boxes.

(18) nilh tu xpey' luplash ni' haqwum sus 'uw' paytum 'i' hwu xthum.
These were made from red cedar boards that were steamed and bent.

(19) niilh hakwushum le'shum tu sq'i'lu, 'i' hakwushum kwun's qwulst tu s'ulhtuns.
Bentwood boxes were used for storing preserved food and for cooking food.

(20) niilh le'shum 'u tu t'at mustimuhw tu s'uw'kw' — hulixwtun, s'itth'um',
huy'tuns, shhw'iyumoustun—tuw' mukw' stem.
People stored their belongings in boxes—blankets, clothing, masks—everything.

(21) ni' ch tselushim' kwun's xtsuten' 'u tu luplash— nuts'a' sun'tl'a'luw'tsus kws
plhet-s, nuts'a' t'eluw' kws lhq'et-s, 'i' nuts'a' telh kws tl'eqt-s.
*You make the box from a red cedar board that is one thumb thick ($\frac{3}{4}$ inches), one
arm's length (22 inches) wide and one fathom (6 feet) long.*



Figure 10 | Box boards: pashuluqw “yellow cedar” on right and xpey’ “red cedar” in middle¹⁰

(22) ha’ puytum tu luplash ’i’ ni’ hwu t’ul’t’ul’exun’, nuts’a’ sxun’u ’i’ kw’ lhsuq’
kws plhet-s, ’i’ nuts’a’ t’eluw’ kws tsitsulh-s.

When the box is bent it will be 18 inches square x 22 inches tall.¹¹

¹⁰ All shop photos of work in progress were taken by Luke Marston unless otherwise specified.

¹¹ This is an example of measurements of a classic bentwood box. The actual dimensions of the TRC box was 32 inches tall, 22 inches wide, and 3 feet long and 32 inches deep.



Figure 11 | Shaped boxes

(23) ni' tsun lhts' alas kwus yu xut'ukw' ni' lhihwst-hween'. nilh tse' tthu 'ilexuns tthu xthum.

I carved the wood at the place where the board is going to be bent.¹²

¹² When you cut the kerf, you do an undercut. This allows the board to bend at the corner without breaking.



Figure 12 | Carving where the board will be bent

(24) hay 'ul' ts'umiil' tthu shni' tse' tthu 'iluxun.

The place that will be the corner is quite thin.

(25) ni' tsun sun'iw'stuhw tu luplash 'u tthu hun'ut'um' plastic bag, thi st'e' 'ukw' stl'p'el'qun'.

Place the whole board in a big plastic bag.

- (26) ni' tsun lhap'qw'um'stuhw tthu qa' 'u tthu xut'ustum' *pressure cooker*. ni' tsun hakwush tu *propane burner* kwunus ni' kw'esut tu qa'.
*I boiled the water in the pressure cooker and I used a propane burner to heat up the water.*¹³
- (27) ni' tsun qwulsstuhw tu qa' nus 'uw' pek'ut qemutulsstuhw tu luplash xt'e'um 'u tu xthum.
I boiled the water and then steam and bent the board into a box.
- (28) tl'lim' 'uw' kw'e'lus tu luplash.
The board is really hot.
- (29) si'am'utstuhw kwun's wulh qemut tu luplash. tuw' 'ayum ch 'al'.
Take care when you bend it, just go slow.

¹³ We hook a hose up from the pressure cooker to the plastic bag containing the board. This is what we use to steam with in modern times. In older times, we would dig a pit and put hot rocks *kw'unt'als* in it and cover it with seaweed and cedar bows and pour sea water on the rocks for steam

2.4. House post totem for government house



Figure 13 | Luke with Gwen and Stephen Point in front of house post totem

'i' nilh 2010 sil'anum 'i' 'aathelum 'utl' BC government kwunus xt'ekw' 'u tthu totem pole ni' 'u tthu government house xut'ustum' Governor General, Stephen Point. nilh tu xpey' ni' hakwusheen'.

In 2010, I was commissioned to carve a house post totem pole for Steven Point and the government house. This was made of red cedar.

This carving has many meanings. Breaking barriers and building bridges is the main symbolism. At the bottom is the *sxu'enhw* (bullfrog) representing cleansing yourself going in and out of the water. In the middle of the pole is a figure of a *shne'um* (woman shaman) holding a *skw'ulwexe'* (butterfly). She is the matriarch with the medicine to heal. The *snuw'uyulh* of this butterfly is to tell the people of a new beginning, a new relationship between First Nations and non-First Nations people, a new way of thinking. There is a *sthuqul'shunum'* (rainbow) above her head, representing building a bridge between First Nations and non-First Nations people, as they build new partnerships and friendships. Above the rainbow is the *spulqwitth'e'* (owl), a powerful messenger of the First Nations people. The owl represents the old way of thinking, where the First Nations are cast as bad people. That way leads only to suffering and misery. Our historical origin is represented on the back of the post by one of the people who fell from the sky (*tu mustimuhw ni' wutl'uts' 'u tu skweyul*).

2.5. Syalutsa' and the Cedar Woman



Figure 14 | Syalutsa' mask (Kenji Nagai Photography, courtesy Inuit Gallery of Vancouver)

tun'a sxt'ekw', 2008, 'i' ni' tsun hwxt'akw'ust tu shhw'iyumoustun 'utl' Syalutsa', 'iilh
hwun'a' tuw' wutl'uts' 'i 'u tun'a tumuhw.

*This is a mask I carved in 2008, to tell the story of Syalutsa', the first man to be dropped
from the sky.*

I carved this mask for an exhibition at the Inuit gallery honoring the ancient ones. They honoured the ancient ones long ago when there were many beings that fell from the sky, and when they fell, they were birds and when they landed, they transformed into humans. The first man to fall was Syalutsa'. Every day he would pray to the creator that she would come to life and become his wife. This story of Syalutsa' was told by Basil Alphonse, Xitsulenuhw, on June 4, 1975.¹⁴

Two women from Sooke heard of this man and went to his house. Every day he would pray to the creator that she would come to life and become his wife.

syalutsa' (excerpt) by Basil Alphonse

- (1) suw' nem' huye', ni' yu huy'e' tthu w'nilh, ni' yu huy'e' syalutsa',
He left, and he left, Syalutsa' had left,
- (2) 'i' m'i nuw'ilum tthu w'ne'ullh suw' lemutum tthey',
and they went inside to look around,
- (3) 'i' huy'qw tu'i suw' saay'stum ts'u tthu ni' yuhw ts'u they'tum' 'utl' syalutsa',
and there was a fire prepared here and apparently Syalutsa' had made something,
- (4) slheni' ni' thuytum, pqway'.
a woman made of punk wood.
- (5) 'i.i.i yuhw ts'uw' thuytum.
He must have made it.
- (6) suw' saay'stum' shts'unatsstum' stutasstum' 'u thu huy'qw.
He fixed it in a sitting position close to the fire.
- (7) suw' kwun'et-s tthu swuqw'a'lh,
And she was holding a mountain goat wool blanket,
- (8) 'i' ni' tl'uw' st'e 'u tu'i kwus kwun'etus tthey' swuqw'a'lh [*gestures*].
and she was made to look like she was holding the mountain goat wool blanket like this.

¹⁴ Basil Alphonse was recorded on June 4, 1975 by Tom Hukari. It was transcribed and translated by Ruby Peter in 1975. It was proofread and edited by Ruby Peter and Donna Gerdt in January 2011.

- (9) 'i.i.i pqway' thulh ni' they'tum'(s), they'tum' slheni',
It was actually punkwood made into a woman,
- (10) slheni' thuw'nilh, slhani'stum.
she was a woman, made into a woman.
- (11) 'i.i.i xut'u 'i' ni' wulh ... suw' kwunutum 'i' yuqwtum yakw'utum thuw'nilh.
After a while they took the carved woman, broke her, and burned her.
- (12) 'i' niihw ts'u wulh tsulel 'i' hwu mustimuhw thuw'nilh,
And it was almost as if she were coming to life,
- (13) sus ts'uw' tth'iitun kwus wulh yuqw;
because she whimpered when she started to burn;
- (14) ni' yuqwtum (nem'), ni' wa'lu thxutum suw' yuqw 'u thu huy'qw.
she was burned, I supposed she was pushed and burned in the fire.
- (15) 'uw' tth'iitun kwus wulh yuqw.
She whimpered as she burned.
- (16) st'e 'uw' niis kwetsum.
It was just like a scream.
- (17) 'iihw ts'u wulh hum'i yu... yuthay'thut kw'uw' ... [wulh tsulel 'i' hulithut].
It was already coming to life.

One of the women sat in the place of the carving hoping to fool Syalutsa' into thinking she was the carving that had come to life. Syalutsa' knew this wasn't the case and wasn't happy with what they had done with his carving. He knew she had been starting to come to life. In the end, Syalutsa' ended up marrying that young lady from Sooke.

This mask refers to the part of the story when the young lady throws the cedar woman into the fire and she whimpers as she burns. When Syalutsa' arrived home he wasn't happy with what they had done but, in the end, he ended up marrying one of the ladies. The panel of Syalutsa' is a *ts'ii'ulh sxt'ekw'* (welcome figure).

He has a crown of feathers around his head. This feather design is borrowed from old Coast Salish designs suggesting the bird transforming into a human. Along the sides of the panel is a layered design representing the heavens opening up from which the man fell. Inside of his stomach is a carved salmon to show the salmon that the ladies cooked for Syalutsa'. His hands are held up welcoming people and his feet resemble claws, again suggesting the transformation from bird to human.

2.6. Grandmother Blue Jay mask



Figure 15 | Grandmother Blue Jay mask (Kenji Nagai Photography, courtesy Inuit Gallery of Vancouver)

This mask records the story of how grandmother turned into a blue jay¹⁵ and how her grandson turned into a wren. Long ago, there was a young boy and his grandmother who lived in the forest. The young boy would take a piece of dried salmon and put it in the creek so it would expand then they could cook it later.

One day when he got there to pick up the salmon it was gone. The young boy hid behind a tree and waited to see what was eating their food. He saw it was a big elk. So the boy ran up to the elk and said he was going to kill him for taking his food. The elk was laughing and saying, “How could such a small boy like you kill a big animal like me? hahah!” The elk was laughing and tilting his head back. The young boy jumped up and down the elk’s throat and cut the elk up from the inside. Then the boy had lots of food for him and his grandmother. They brought it back to their house and started cooking it on the fire and drying it out. Grandmother started to eat a piece of the meat and got a bone stuck in her throat. She tried to spit it out, but it was stuck in her throat. She started to make a horrible noise and ran around the big-house. Then she transformed into a blue jay and her grandson turned into a wren. This is why you always see the wren and blue jay together and blue jay still makes the horrible sound trying to get that bone out of her throat.

This version of the story was told by Chris Paul on the Tsartlip Reserve in August 1971.¹⁶

Grandmother blue jay (excerpt) by Chris Paul

- (1) tl’lim’ ’uw’ thi sth’am’ tthu ts’um’nuhwus sis ’uw’ ’uwu stsekwul’us ’i’ m’i qtl’um,
That was a big bone that was stuck in her throat and she couldn’t get it out.
- (2) ts’e’xetun, ts’e’xetun ’u kw’u hith, ’uwu stsekwul’us ’i’ m’i qtl’um.
She was trying to spit it out, and it wouldn’t come out.

¹⁵ This colloquial label refers to the Stellar’s jay.

¹⁶ Recorded by Randy Bouchard, as part of the British Columbia Indian Language Project. It was transcribed and translated by Ruby Peter and Donna Gerdts in 2018.

- (3) hwun' xut'u 'i' n'i wulh nats'thut tthu shqwultuns ni' wulh hwu q'aq'i' ni' shni'lhs.
Pretty soon her voice started to change like she was getting really sick.
- (4) 'uuxxx 'uuxxx 'uuxx
AAAXXX, AAAXXX
- (5) nilh ts'u sqwaqwul's 'i' tl'lim' nuw' 'ulh hwu sqw'ulesh kws shsaay's tthu shqwultuns.
And her voice was changing, sounding like a bird.
- (6) hwun' xut'u 'i' ni' wulh tslhaqw tthu sth'am' 'u tthu sxuy'usth.
And pretty soon the bone stuck out from her forehead.
- (7) nilh tthu nuw' shtslaqws tthu sth'am' 'u tthu sxuy'usth 'i' ni' hwu skw'itth'uts thuw'nilh suw' lhakw'.
Soon as that bone came through her head, she turned into a bird; she became a blue jay and she flew away.
- (8) nilh ts'u nuw' shqwultuns thuw'nilh skwithh'uts 'u kws qwaqwul's.
And that's the sound that the blue jay makes.
- (9) nilh nuw' shqwultuns 'u kws xut'us 'u tthey' 'uuuxxx 'uuuxxx
And this is the sound she makes AAAXXX AAAXXX
- (10) nats'thut lhu si'lusulh ni' hwu skwithh'uts.
His grandmother changed to a blue jay.
- (11) nilh kwu'elh nuw' shqwultuns thu skw'itth'uts' 'u kwun's lumnuhw tthu ni' s'eq'e'lhs.
That's the sound of the blue jay.

2.7. Raven Stealing Light transformation mask



Figure 16 | Raven Stealing Light transformation mask (Kenji Nagai Photography, courtesy Inuit Gallery of Vancouver)

This is a transformation mask of a raven carved out of yellow cedar. When you pull the strings, the raven's beak and head open up into three pieces revealing the sun inside with salmon designs carved and painted. The sun's face has rays that spread open when the mask is opened and close when the mask is closed. Transformation masks are more commonly found in northern tribes but there are some examples found within the Coast Salish territories.

This mask is inspired by a famous story of how Raven stole the light from Seagull. The late Simon Charlie used to love this story and he carved it many times on talking sticks. Long ago at the beginning of time the whole world was dark, and Seagull had all the light in a bentwood box in his house. The Raven is a trickster and very clever, and he wanted to steal the sun from Seagull so the world would be bright once again. Raven approached some young kids and told them to go and make a bunch of noise outside Seagull's house. When they did, Raven threw a bunch of sea urchins on the ground outside his door. Seagull came running out the door yelling at the kids and stepped on the spikes of the sea urchins. The spikes got stuck in the bottom of Seagull's

feet. Seagull was crying and yelling that his feet hurt then Raven came over and said he could help but that it was too dark, and he couldn't see. Seagull told Raven to go get his box of light and that he could open it a little bit so he could see better. Raven said he still couldn't see, and he needed the lid of the box to be open a little more, and he said it again, a little more. When the time was right, Raven reached into the box and grabbed the Sun and let it out into the sky. This is how the light came to be.

Ellen White tells a beautiful, long version of this story, and here is a short excerpt describing Raven rescuing the Sun.¹⁷

Seagull Steals the Sun (excerpt) by Ellen White

- (1) nem's nu'umnusum tthu xthum.
And he went to the box.
- (2) xut'u kws tl'e's wulh hwqpequtus.
He said he would close it a little bit.
- (3) tus 'u tthu xthum sus 'uw' hwkwa'qutum.
He got there and he opened it.
- (4) "hey', si'em', hey', si'em' nu sye'yu.
"Okay, sir, okay, my dear friend.
- (5) nilh 'un'suw' 'utl'qul," thut tthu spaal'.
Now get out," the raven said.
- (6) ni' ts'ewutum tthu sum'shathut, ni' ts' thulh wulh hwumeen' tthu'nilh.
He helped the sun, who was very weak.
- (7) sht'ewun' tthu'nilh spaal', "ha' tsun q'ay 'i' 'uw' q'ay tsun, 'uw' niin' yuqw."
The raven thought, "If I die then I die, if I burn."
- (8) kwunutus tthu sum'shathut sus nem' 'uw' lhakw'
He took the sun and he flew

¹⁷ Ellen White's telling of Seagull Steals the Sun (1997b) was recorded by Tom Hukari in 1977 and was transcribed and translated published as Hukari et al. (1977). This transliterated version was done by Donna Gerds in 2011.

- (9) nem' tslhaqwthut 'u tunanulh shqwuqwe shhwunum's tthu stl'eyuq'um.
through the hole, way up where the smoke goes.
- (10) nilh snem's 'uw' hun'utl'qnuhwus suw' tsset-s,
When he got through, he told him,
- (11) "nem' ch huye', nem' ch tl'lim' 'uw' kw'i 'u tunanulh.
"You go away, you go way up there.
- (12) 'uwu ch 'mi'uhw tl'e' stutes, 'uwu ch 'mi'uhw tl'e' 'e'wu.
Do not stay close anymore, do not keep coming here.
- (13) 'nan tst 'uw' t-sas 'u kw' un's'uwu ni'uhw ni' 'u tthey',
We are so pitiful when you are not there,
- (14) stth'etth'ukwstuhw tthu skweyul."
lighting the sky."

2.8. Welcome figures at Stz'uminus School



Figure 17 | Welcome figures at Stz'uminus School (photo courtesy of Armstrongcreative.net)

huy' 'ul 'uy' nu shqwaluwun kws 'een'thus ni syekw' 'u tu 2010 'i' ts'ii'ulh sxt'ekw' 'u tu swuy'qe' 'i' thu slheni'. nilh tu swe's sxwi'em's tu shts'uminus mustimuhw kwu sxt'ekw' nilh tu xpey' ni' hakwusheen'.

In 2010, I was honoured to carve two welcome figures male and female that tell the story of the Stz'uminus people, carved out of red cedar.

When I got the opportunity to carve two *ts'ii'ulh sxt'ekw'* (welcome figures) for my home nation I was honored. I took time to visit with a number of Elders to learn some history of the Stz'uminus territory so I could record our history on the two figures. There are both female and male figures and they are standing on bentwood boxes; one has the sun on it and the other has the moon.

The box the woman is standing on has the moon on one side and a deer carving on the other. The deer is on the front of the box because it represents the story of when Xeel's turned a young man into a deer on Shell Beach. The woman is wearing a dress with frog designs on it to represent the cleansing ceremonies we do in the rivers and bath holes on our territory. She is holding one hand up to welcome the people into the school grounds. Her other hand is holding a paddle with camus bulb flowers carved on it. Camus bulbs were a staple food a long time ago and are found on a little island in front of Oyster Bay.

The man is standing on the box with the sun on it and a Seawolf design carved on the front of the box. The Seawolf design is from the petroglyph that was on the rock bluff off Shell Beach. He is also holding a paddle in one hand and welcoming the people with his other hand. On his paddle and carved in his stomach are salmon designs representing how important salmon is to our people. It is also a metaphor of the abundance of culture and knowledge the *hwulmuhw* people have. He is wearing a loincloth and carved on it is a sasquatch from the stories of the Number 11 reserve. Carved on his chest is a weaved design representing a serpent and a whirlpool to represent Kulleet Bay telling the story of a serpent coming into the bay and creating a whirlpool and then washing back out again. These two welcome figures tell some of the history of the Stz'uminus First Nation.

2.9. Sun panel based on the story of the deserted boy



Figure 18 | Luke with Sun panel (Photo by Sean Sherston)

I carved a sun panel out of red and yellow cedar. This carving is eight feet tall and the centre is a sun face that is three feet round. This carving references the story of a young man who made a trade with the sun (or in some version with Xeel's, the Transformer), exchanging a blanket he had made out of bird feathers for a woven wool blanket. I had heard this story in English from Simon Charlie when I was much younger, so it was amazing to hear versions of it in Hul'q'umi'num' in our language class. One

version of the story comes from Mrs. Jimmy Joe, *ni' s'ikw'ul swuy'qe'allh* | The Deserted Boy recorded in 1962.¹⁸

As the story goes, long ago there was a young boy who couldn't find a spirit helper. His grandmother told him to go into the forest and to not come back until he found one. The young boy left and was in the forest so long that his grandmother and family thought he had died. They packed up and left to go and live in a new village, but his grandmother left some coals in a clamshell as a fire starter. Mrs. Jimmy Joe tells it like this:

Deserted Boy (excerpt) by Mrs. Jimmy Joe

- (1) suw' lel'sh thuw'nilh s'eluhw tthu tth'xa'tsup suw' nuw'ushs 'u tthu s'axwa'mun.
Then, she scraped the charred wood and put in some clams.
- (2) suw' tantewut thu sqwiqwmi', suw' 'aat thu sqwiqwmi' thu s'eluhw, "yuthust ch kwthun' shqwumey' q'anuuq 'u tu'i slhulnuts huy'qw, yuthust ch."
The old woman called the dog, "My dear little dog, you will please tell your master about the fire."
- (3) sus 'uw' taantum thu sqwumey' suw' huye' yu xem' thu s'eluhw, sus 'uw' nem' shaqwul tthu'ne'ullh tus 'utl' smaqw'uts suw' hwu ni tthu'ne'ullh.
They left the dog behind; the old mother left too, but she was very unhappy and cried all the way to Sma'qw'uts, where they remained.
- (4) suw' hun'umut tthu'ne'ullh, hun'tsew 'u tthu hwu ne'unt, 'uwu te' wet tl'e' 'i.
When the son returned home that evening, he discovered that he was alone.
- (5) suw' nilh thu sqwumey' xem' tthu'ne'ullh.
The dog approached him while he was crying and feeling so desolate.
- (6) hum'is thu sqwumey' suw' thxutewut snem's 'uw', 'ixwutus tthu si'q 'u tthu lel'we's.
The dog nudged him, and the son started digging and clawing in the dirt, under the house posts.

¹⁸ Recorded March 30, 1962, at Nanaimo, by Wayne Suttles. Transcribed by Ruby Peter, July 2007. Translated by Theresa Thorne, 1996. Edited by Donna Gerdts [February 26, 2014].

- (7) suw' nem's tthu'w'nilh 'i' wulh kw'ustsus sus 'uw' yuqwnamut, suw' hwu huy'qw.
He touched the dirt and got burned; now, he was able to start a fire.

As he walked along, he started collecting feathers and made a feather blanket. It was a beautiful blanket and he loved it. One day he was sitting on a rock bathing himself in the sun when the sun came down and asked him to trade his feather blanket for a wool blanket.

- (8) suw' thuytus tthu tuxwa'ts, suw' q'aq'i'ut-s thun'a sqw'ulesh.
He made himself a bow and arrow and used it to kill birds.

- (9) suw' thuyt-s p'etth'utus hwu s'itth'ums. 'uwu te' s'itth'ums.
He had no clothes, so he made some by sewing.

- (10) sus 'uw' tl'am hwu 'i'tth'um' tthu'w'nilh.
Now he had enough clothes.

- (11) wulh tetsul tu'i yu 'i'mush. swuqw'a'lh tthu s'itth'ums,
Then, a visitor arrived, wearing woven blankets as clothing.

- (12) suw' qwulmutewut, "i ch 'uw' ha'yul'?"
The man asked him, "Are you alone?"

- (13) [swiw'lus qwul'qwul's,] "ni' taanthehum, ni' taanthehum."
[He answered,] "Yes, everyone left me."

- (14) "'uw' yu tun'a 'un' s'itth'um.
"Oh, you have nice clothes.

- (15) tuwet syaays?"
Who made them?"

- (16) [yu 'i'mush hwtulqutewut,] "'uw' nu swe'."
[He replied while walking,] "It is my work."

- (17) [swiw'lus] 'uwe kwu'elh nu swe'us, [yu 'i'mush,] "'uy' 'uw' 'un' swe's lhu."
The visitor asked if he could have them.

- (18) suw' 'amust-s, suw' 'iya'qtulstewut tthu s'itth'um tthu'w'nilh.
And they exchanged clothing.
- (19) suw' 'iputewut thu sqwiqwmi', sus 'uw' hwu 'uy' slheni' hwu q'e'mi' nilh
ststa'lustewut sus 'uw' hwu q'e'mi' they' hwu slheni'; 'uy' slheni', sus 'uw'
ststa'lusth.
*The visitor then patted the dog, and the dog transformed into a beautiful young
lady who became the son's wife.*
- (20) nilh 'a'lu thulh xeel's hwun' 'i'mushs tthu xeel's 'i' 'u tun'a tumuhw.
So, the visitor was in fact Xeel's; that was when Xeel's was alive here on earth.

The boy said okay, and then the sun told him that whenever he would take a strand of string from the blanket and put it in the water, it would turn to salmon. In one version of the story I have heard, Raven is his helper during his quest and also, he feeds Raven with salmon for his children. In Mrs. Jimmy Joe's version, he enlists the help of Crow to carry herrings he has caught to his grandmother.

- (21) suw' muq' 'amustewut thu q'uleeq'e' 'u thu slhewut'.
So, he decided to feed the crow all the herring she could eat.
- (22) suw' qwals tthu'w'nilh, "ha' ch tusnamut q'anuuq 'uw' tusnamutuhw 'i' xut'u ch 'u
tu'i.
*He told the crow, "My dear one, if you should make it there, I want you to relay a
message.*
- (23) 'qw'ulaam, qw'ulaam tthu 'um mum mi tthu s'ukw'ukw'uli, qw'ulaam qw'ulaam
tthun' s'ukw'ukw'uli 'un' 'imuth.'
'Barbecue, barbecue, from your cast-away son, your grandson.'
- (24) xut'u ch 'i' nilh 'un's 'uw' ye'ut."
Then, throw up the herring."
- (25) suw' nem' thu q'uleeq'e' 'i' 'uw' thu'it hay nuw' tus tsetsuw' thu s'eluhw xem'
m'i 'uhas.
The crow did make it to the island and found his grandmother crying at the beach.
- (26) nem's thu q'uleeq'e' suw' 'imushs yu yu hwakw'thut.
The crow went and dragged himself.

- (27) suw' ye'ut-s thu q'uleeq'e' suw' qwals, thut 'u kwthey': "qw'ulaam, qw'ulaam tthun' s'ukw'ukw'uli 'un' 'imuth qw'ulaam."
The crow walked over to her and relayed the message: "Barbecue, barbecue, from your cast away son, your grandson."
- (28) suw' ye'ut-s sis m'i tl'uw' huye' thu q'uleeq'e'.
And she threw up the herrings; then, the crow returned.
- (29) suw' hwnuw'ushs thuw'nilh s'eluhw suw' tsumstuhws suw' qw'ulut-s.
The old lady gathered the herrings and brought them up, and she barbecued the herrings.

The motif of young people helping to feed Elders is common in stories and an important part of our culture even today.

In my carving, a large raven, representing the bird helper, wraps around the sun's face. The sun has salmon on his forehead and also there is a salmon on the raven's wing. The boy's face, with a strip of blanket above and below, is carved into the tail of the raven. The zigzag pattern used in weaving is called *yem'tum'* (ripple).

When designing Coast Salish art you always have to keep the balance between *slhq'il' sxul'* (positive) and *sxt'ekw'* (negative) shapes in mind. More often than not, *sxt'ekw'* (negative) spaces would include the *te'ulh* (trigons) and *luwux* (crescents), or any of the other shapes along with the background of a design. When using the *sxt'ekw'* (negative) shapes they can form other suggestive shapes within the *slhq'il' sxul'* (positive) aspects of the design. For example a *te'ulh* (trigon) can be manipulated into an asymmetrical shape to help form a *spapi'* (U shape) in the *slhq'il' sxul'* (positive) area. A *spapi'* (split U) can be made up with suggestive lines. One characteristic of Coast Salish art is that you rarely use *sthuthekw' sxul'* (straight line marks). Even if you if it looks like it is straight, you will see on close inspection that he has a slight curve.

When looking at Coast Salish carvings the *sxt'ekw'* (negative) spaces are more often than not the carved down spaces leaving the *slhq'il' sxul'* (positive) areas as the raised up carved area. In the more modern Coast Salish designs I find it to be the most appealing when you manage to make the *slhq'il' sxul'* (positive) and *sxt'ekw'* (negative)

spaces to be within the Salish shapes. When you look at the term formline a lot of the time people will use this to refer to only northern designs. I believe as long as you are staying within the Salish form and shapes it's easily possible to achieve formline designs that stay true to the Salish design style. Salish designs can also have broken formlines where the main lines that make up the outer shapes will break off or in a lot of the older work you will see floating designs in the middle of a spindle whorl or rattle.

2.10. Bronze shore to shore



Figure 19 | Bronze cod-lure sculpture in Stanley park

In 2010, there was an initiative put forth by the Silvey family and the Portuguese consulate of Vancouver to build a sculpture to represent the families that lived in Stanley Park, a small village site named Papiyuk. A not-for-profit was created and a funding plan was set in motion. It was a five-year endeavor of working with the three host First Nations, Squamish, Musqueam and Tsleil-Waututh, as well as the Portuguese community

and multiple governments. It also took the support of the Parks Board, the City of Vancouver, the Public Arts Board and many other volunteers and professionals to make this sculpture a reality. Just as our art has been made in the past to record history, so does this sculpture. It refers to not only Vancouver and the traditional locations, but also to the three human figures featured in the sculpture. The base of the sculpture is made from Portuguese stone that was donated to the project from the Azorian government.

- (1) ni' tsun xt'eem' tu xut'ustu'm sculpture, thi skwequp, tun'ni' 'u tu xut'ustum' bronze.

I made a sculpture—a giant cod-lure from bronze.

- (2) 'apun 'i' kw' tth'a'kwus sxun'us kws tl'qet-s 'i' tskw'ush 'i' kw' nuts'a' sxun'us kws lhq'et-s.

This is 17 feet tall and 21 feet wide.

- (3) lhhwelu mustimuhw ni' 'u tthu hay 'ul' tl'itl'up—na'nuts'a' swuy'qe' José Silvey, kwun'atul' 'u tu yey'sul'u slhunlheni', p'q'ultunaat 'i' kwat'lumaat.
There are three people carved at the base of the cod lure—one man, José Silvey, together with two women, p'q'ultunaat and kwat'lumaat.

- (4) mun'u 'utl' quyupleynuhw thu puqul'tinat, niilh mulyitul 'utl' José Silvey tun'ni' 'utl' Azores.

p'q'ultunaat was granddaughter of Chief Capilano, and she married José Silvey from the Azores.

- (5) t-hwlhuhwulhshe' sil'anum 'i' ni' q'ay.

p'q'ultunaat died when she was only 30 years old (from TB).

- (6) 'i' qul'et tstatus 'utl' kwat'lumaat, tun'ni' 'utl' sishe'lh sus 'uw' 'a'mut tthu
lelum' ni' 'utl' spapiyuq¹⁹.
So José remarried kwat'lumaat and they lived in Brockton Point in Stanley Park.
- (7) sus nem' 'uw' tuyqul nem' 'utl' qwxwalus, stutes 'utl' sqtheq.
Then they moved to Reid Island near Porlier Pass.
- (8) lhhwelu slhunleni' me'mun'us 'i' tthu t'xumulu suw'wuy'qe' me'mun'us.
They had three daughters and six sons.
- (9) nilh 'uw' nu 'ukw'iya'qw kwu José Silvey. nilh kwu'elh 'uw' nu
shtun'aa'lhtun—tthu Portuguese 'i' tthu hwulmuhw.
*José Silvey was my great-great grandfather. And this project represents both
sides of my heritage— native side and the Portuguese side.*

2.11. Sea Wolf bronze (Portugal)

Sea Wolf was a commission from the Canadian federal government to be placed in Lisbon, Portugal. It was a gift to the city on the Canadian 150-year centennial. This piece is a carving that I created in my shop in Kulleet Bay and shipped to be cast in a bronze foundry in Portugal. The base is a carved stone that was made in Portugal and installed at the site in Lisbon.

¹⁹ Form of the placename used here is from Suttles (2004, p. 571).



Figure 20 | Bronze Sea Wolf sculpture in Lisbon, Portugal

The Sea Wolf comes from the story of a wolf who transforms into an orca. The designs on this sculpture are the wolf, orca, and red snapper (*bacalhau*, the national dish of Portugal). The original cod lures were made as a fishing tool made from feathers or thin pieces of maple tied to a carved top. These would spin in the water and lure fish to the surface. Today they are used as decorative pieces of art.

- (1) ni' tsun xt'eem' 'u sculpture hun'utum' "*Sea Wolf*" ni' ni' 'utl' Lisbon, Portugal.
Sea Wolf is the name of a sculpture I made in Lisbon, Portugal.
- (2) nilh tthu hay 'ul' thi skwequn tun'ni' 'u tu bronze.
It's a big bronze cod lure.
- (3) nilh tthu sxuy'usth tthu stqey'u ni' sxt'ekw' ni' 'u tthu tsitsulh.
It has a wolf head carved on the top.

- (4) lhihw kwus yu sxt'ekw' tu *fins*, stl'itsth tu tuqwtuqw 'i' tu q'ullhanumutsun.
There are three carved fins with red snapper and orca designs.
- (5) sts'uts'e' tthu skwequp 'u tthu smeent, st'ekw' 'u tthu stqee'y'u 'u tthu smeent.
The cod lure is sitting on top of a carved stone, the stone has a wolf design carved into it.

2.12. Thunderbird and Orca canoe

My art and language are inseparable. For example, last year in the narrative/discourse course, all of the students had to learn Ruby Peter's story of Thunderbird and Orca and then stand up and tell it in front of an audience. And over the two months we studied the fifteen-minute story, I started carving a canoe out of a *xpey' qwlhey'* red cedar log for Lalum'utul' Smun'eem Child and Youth Agency and decided to base the art of the canoe around this story.

Ruby Peter gives a telling of the classic story of the Sts'inukw'a', the boy who became the thunderbird and saved the people from the orca that was eating all the salmon in Cowichan Bay.²⁰ Here is an excerpt of this story.

Thunderbird and orca (excerpt) by Ruby Peter

- (1) ni' wulh hwenuts tthu hwulmuhw.
The people started starving.
- (2) 'uwu te' stseelhtun m'i tslhaqw, ni' wulh 'uw'kw'tus 'ul' lhuyxtus 'ul' tthu q'ullhanumutsun 'i 'u tu'inulh.
There was no salmon getting through because the orca was just eating them all up.
- (3) 'uwu kwsus m'i tetsulnamut 'u tthu sta'luw'.
And the salmon couldn't reach the river.

²⁰ Transcription and translation of *s-hwuhwa'us 'i' lhu q'ullhanumutsun* by Ruby Peter, with editing by Donna Gerds (this version March 31, 2020).

- (4) 'a-a-a wulh xullhultslh tthu'ne'ullh tustussas mustimuhw mukw' 'u.u.uw'
[t-sastunmut].
And all the people felt bad, they were so sad.
- (5) "tstamut tst tse' kwu'elh? 'uwu te' s'ulhtun tst! tstamut tst tse'? ni' tst tse'
hwenuts!"
*What are we going to do? We have no food! What are we going to do? We are
going to starve!*
- (6) nilh hay 'ul' 'uw' 'uy' s'ulhtun tst kwu stseelhtun 'uw' yath m'i [tutuyul']
hwihwuwul' 'ul'."
Salmon is our favorite food and there is nothing coming ashore.
- (7) na'ut wulh 'uw'kw'nuhwus thu q'ullhanumutsun tthu stseelhtun, t-sas tst tse'."
The killer whale has eaten up all our salmon and we are going to be pitiful."
- (8) tl'e' wulh qwul'qwul'tul', tl'e' wulh qwul'qwul'tul', wulh thut tthu na'nuts'a',
"uy' kws nem' tst tth'ihwuthut 'u kwu mun'u tst.
*They kept discussing and having meetings, and then one of them said, "We had
better go and talk to our child.*
- (9) nem' tst tth'ihwuthut 'i' 'uy' kws m'is hulitalum.
We will go ask him to come and save us.
- (10) wuwa' xwum 'i' m'i 'ewu 'i' ts'ewutal'hwus."
Maybe he can come over and help us."
- (11) sus 'uw' huliye' tthu nem' lemutum kwthu.... ni' tsun mel'qt kwu snes kwthey'
swiw'lus...
Someone went over to talk to this young man... I forgot his name...
- (12) kwus (m'i) [nem'] ts'iitum, ts'iitum, "xwum ts'twa' p'e' 'i' 'uw' ni' kw'un'
sla'thut, si'em'.
pleading to him, "Maybe there is something that you can do, respected one.
- (13) hay 'ul' 'uw' 'ulh tustusas tthun' siiye'yu tthun' shhwuw'weli, 'un' sul'si'lu, 'un'
shhwum'ne'lukw.
Please, your parents, grandparents, and uncles are very pitiful.

- (14) hay 'ul' qux mustimuhw ni' wulh hwenuts.
There are many people that are starving.
- (15) 'uwu te' stseelhtun ni' nem' tsakwum[namut].
There is no salmon going up the river.
- (16) ni' wulh lhuyxtus lhu q'ullhanumutsun.
That killer whale has eaten it all.
- (17) tth'ihwum lhu, tth'ihwum lhu m'i ts'ewutal'hw, m'i hulital'hw!"
Please please come and help us, come save us!"
- (18) m'i huliye' 'eelhtun wulh xtsuthut tthuw'nilh swiw'lus.
And they left. He started thinking about what was happening.
- (19) sus 'uw' 'uya'qthut, ni' hwu tthu sqw'ulesh, ni' hwu s-hwuhwa'us.
He changed himself into Thunderbird.
- (20) si-i-is m'uw' lhakw' 'ewu 'utl' tl'ulpalus.
And he flew to Cowichan Bay.
- (21) kwus wulh tetsul 'i' wulh lumnuhwus thu q'ullhanumutsun kwsus lhey'xtum tthu s'ulhtuns tthu shhwuw'welis, mustimuhws.
When he arrived, he saw the orcas who were eating up all his relatives' food.
- (22) suw' nilh tthey' ni' kwulushtus, sus 'uw' xwaytus, ni' kwulushtus suw' xwaytus tthu q'ullhanumutsun.
And he shot out (thunderbolts) and killed all the orcas.
- (23) hulinhwus tthu shhwuw'weli 'i' tthu mustimuhw ni hulinhwus.
He saved his parents and all the people from starving.
- (24) nilh kwu'elh ni' hulinhw tthu mustimuhw kwthey' swiw'lus 'i' ni' hwu lhalhukw'.
So that young man saved all the people and he became a flying creature.

I'll explain the elements of the story and how they are represented in the designs on the canoe. The canoe was a classic *q'xuw'lh*, large voyageur canoe, hewn out of a cedar log and then steamed.

- (1) nilh tu 'ile'uqs tthu snuhwulh 'i' ni' tsun pipun't 'u tu tskwim tthu swiw'lus ni' hwu s-hwuhwu'as.

On the stern of the canoe, I painted in red paint the young man who turns himself into a thunderbird to save his people.



Figure 21 | Young man who becomes Thunderbird

- (2) nilh tu q'lhans tthu snuhwulh 'i' ni' tsun pipun't 'u tu tskwim tu q'ullhanumutsun ni' lhuyxt tthu qux stseelhtun.

Painted on the front of the canoe in red paint is the orca that was eating all the salmon.



Figure 22 | Orca painted on the front of the canoe

- (3) nilh tu muqsuns tu snuhwulh 'i' ni' tsun xt'ekw' 'u tu s-hwuhwa'us.
On the very front of the canoe, I carved the thunderbird.

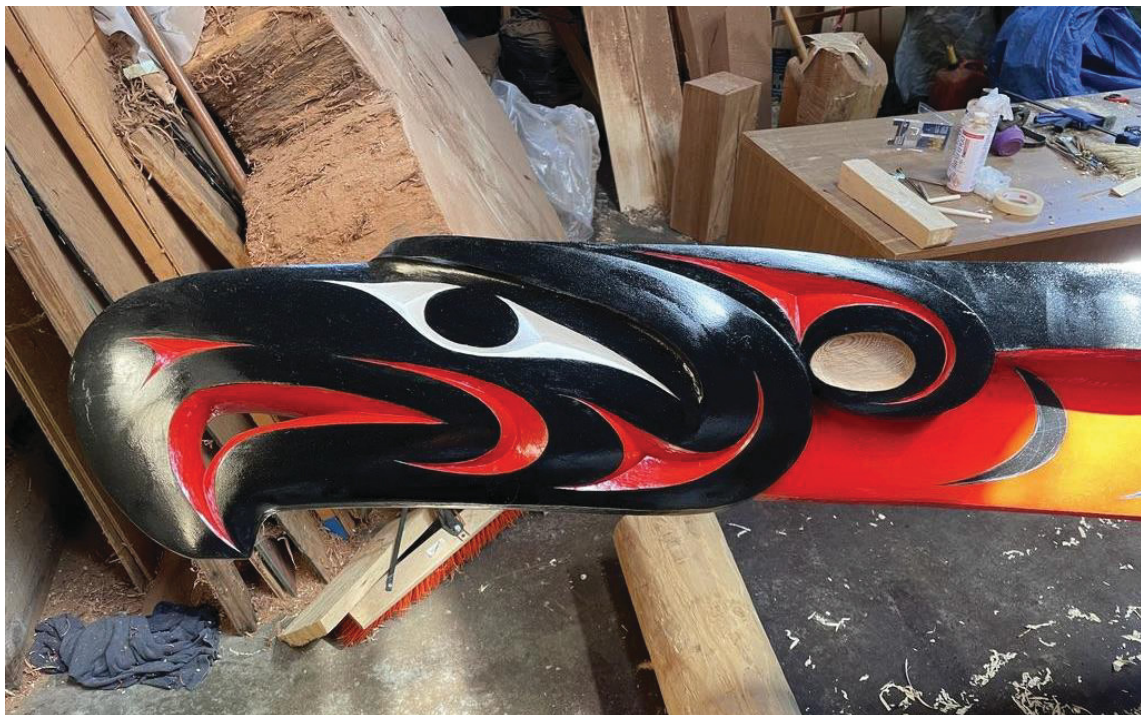


Figure 23 | Thunderbird head carved on the front of the canoe

- (4) ni' kwintul 'u tthu q'ullhanumutsun ni' 'ulhtun tthu' mukw' stseelhtun.
He fights with the orca that was eating all the salmon.
- (5) tun'ni' 'u tu pashuluqw tu stslha'ithuns tthu snuhwulh.
The gunnel is made out of yellow cedar.
- (6) spipun't tthu stl'its 'u tu qux stseelhtun sun'iw' 'u tthu q'xuw'lh.
Painted on the insides of the canoe are salmon designs.



Figure 24 | Salmon on the inside of the canoe

- (7) nilh tthu stseelhtun ni' lhuyxtus tthu q'ullhanumutsun ni' 'utl' tl'ulpalus.
These are the salmon that the orca was eating when he was in Cowichan Bay.
- (8) hwenuts tthu mustimuhw kwus 'uwu te' s'ulhtuns.
All of the people were starving because they didn't have any salmon to eat.

The seats in the canoe have a classic Salish eye pattern made of a *te'ulh* (trigon) and an oval on either side. Two people sit per seat and I explain to the paddlers that they represent the starving people from Cowichan Bay from the story. I adapted the *lhxul'we'tstun* (cross-pieces) into *shts'uniwustun* (backrests) for the paddlers to lean against.

- (9) ni' spipun'tstum' tu lhxwul'we'stun xuxil'stum' tu q'ullhanumutsun,
s-hwuhwa'us 'i' tu stseelhtun.

The cross-pieces are painted with red designs of orcas, thunderbirds and salmon.



Figure 25 | Canoe cross-pieces

Lalum'utul' Smun'eem created a youth engagement program. This program involved many cultural activities for the youth to participate in. The carving of this dugout canoe was the catalyst for this program. During the making of this canoe, we also started an art program to teach the youth the fundamentals of carving. Every class we

would carve and speak as much Hul'q'umi'num' as we could.²¹ I would always introduce new words every class. The canoe is now done and is waiting to take its first trip in the ocean.

2.13. Hockey masks and other crossover art



Figure 26 | Hockey masks²²

²¹ For an example of the connection between Coast Salish art and the Hul'q'umi'num' language and culture in a secondary classroom, see V. Jones (2019).

²² I speak about my work on the hockey masks in an interview. The interview can be found here: <https://www.youtube.com/watch?v=F7iiLiXhB4I>

- (1) hay 'ul' xelu tthu stl'itss tu hwulmuhw. ni' hwu ha'kw 'u tthuw' mukw' stem—
tu s'itth'um—yasa'qw, lisek, qwlhuy'shun, shtulelu, thul'unuptun, q'uluts'tun,
luxwtun— mukw' stem.
*It's really rare, the native designs, they put on everything people use—hats, bags,
shoes, purses, rugs, umbrellas, blankets.*
- (2) 'u tun'a qe'is 'i' ni' tsun tsyekw' kwunus sxuxil'stuhw 'u tu yuse'lu *hockey
masks*, tsyekw'thelum 'u tl' Braden Holtby tun'ni' 'utl' Vancouver Canucks.
*Recently, I was commissioned to put designs onto two hockey masks by Braden
Holtby of the Vancouver Canucks.*
- (3) tu nuts'a' ni' sxuxil'st-hween' 'u tu hunutum' Sea Wolf— ni' hwu
q'ullhanumutsun tu stqey'u kwus nem' lhulhne'um 'u tu kw'atl'kwu qa'.
*The first mask had designs of the wolf and orca depicting the story of how a wolf
can turn into an orca and hunt for food in the sea.*
- (4) tu nuts'a' ni' sxuxil'st-hween' 'u tu yuxwule'.
I put a bald eagle design on the other mask.
- (5) 'uy'alus tu quqilum's tu yuxwule' 'i' hay 'ul' kw'am'kw'um'.
The eagle has good sight and holds much power.
- (6) hay 'ul' hwun' xelu tu hwulhmuhwal'lh stl'its.
Native art carries much value (even when used in modern settings).
- (7) 'i' hwun' xelust-hwus tu mustimuhw 'u tuw' mukw' 'untsu 'i' 'u tun'a tumuhw
thu'uli'uy'mut stl'itss tu hwulhmuhw.
*People all over the world appreciate the beautiful designs of the Coast Salish
people.*

2.14. Summary: Old and new traditions

An often-debated topic amongst artists is traditional art (*tuw' t'at sxt'ekw'*) versus contemporary art (*qe'is sxt'ekw'*). Can a contemporary artist also be considered traditional? The contemporary is able to create things representing these times in today's materials even though we use traditional shapes and forms.

In many ways the Coast Salish art form has maintained its roots; it has always been used as a vehicle to record history and tell stories. Whether it's through a private traditional ceremony, or in a public hockey arena, the purpose of Coast Salish art is still the same. The art form has moved its way into more public spaces such as the NHL. The art is here to record history and give messages. It is much more than just something beautiful to hang on your wall.

When the art is connected to the language it becomes complete and the meanings, stories and art all become one again. The Hul'q'umi'num' stories discussed here included excerpts from Basil Alphonse, Chris Paul, Ellen White, Elwood Modeste, Mrs. Jimmy Joe, Ruby Peter, Simon Charlie and Wilfred Sampson. I also referenced old interviews on making and maintaining canoes from Arnold Guerin and Samuel Tom.²³ I am very thankful for the *snuw'uyulh* of the older generation that has been shared with me and informed my work.

²³ Thank you to Donna Gerds for sharing these materials with me.

Chapter 3. Four feathers: xu'athun stl'q'een'

The second part of the MA project comes at the issue of the connection between art and language from the opposite direction. I did an art project laying down the language that went along with it. I will describe creating four large wooden feathers that represent different aspects of *snuw'uyulh*. I worked with Elders to find words currently missing in the Hul'q'umi'num' dictionaries in order to create an important resource for artists and language teachers. The focus of this field work was to explore the beliefs and philosophy of art through the eyes of the Hul'q'umi'num' speaking people to further understand the contrasts of contemporary art and traditional pre-contact artistic concepts.

3.1. Wood and carving tools

- (1) 'uw' yuse'lu kwu ni' hakw kwus xut'ukw'—'u tu xpey' 'i' thu pashuluqw.

Both the red cedar and the yellow cedar for carving.

- (2) nilh tthu xpey' ni' hakwusheen' kwunus xt'ekw' 'u tthu thi stl'q'een'. xwu'exwe' tthu xpey', 'uwu hwutusus.

The large feathers that I carve are made out of red cedar, which is a lighter wood.



Figure 27 | Luke standing with two large feathers Thunderbird and White Raven



Figure 28 | Four smaller feathers

- (3) nilh tthu pashuluqw ni' hakwusheen' kwunus xt'ekw' 'u tthu mumun'lh stl'q'een'.

And the little feathers that I carve are made out of yellow cedar.

- (4) hay 'ul' tl'uxw tthu pashuluqw nilh 'uy' hakwushuhw 'u tthu sxt'ekw'.

Yellow cedar is stronger so it's good for carving.



Figure 29 | Cedar ready to carve²⁴

- (5) nan 'uw' xe'xe' tthu pashuluqw.

The yellow cedar is very sacred.

- (6) 'uwu 'uw' tl'uhwla'us 'ul' tthu syalh ni' ha'kw kwus xut'ukw'.

You take great care when you choose a piece of wood that you are going to use for a carving.

- (7) yath tsun 'uw' ts'i'ulhnamut 'u tthu pashuluqw kwsus yuxts'uli' 'u tu syalhs.

I always give thanks to the yellow cedar for sharing its wood.

²⁴ All shop photos of work in progress were taken by Luke Marston unless otherwise specified.

- (8) ni' 'e'um 'u tthu syalhs sus 'uw' hwu ts'uw'tuns.
It gives its wood to be transformed into something useful.
- (9) nilh tthu snuw'uyulhs tu s'ul-hween tst kwsus 'uw' huli tu pashuluqw 'i' tu xpey'
'i' nuw' tatul'nuhwus tthu' mukw' stem ni' 'un'sh saay'.
*The teachings are that the yellow cedar is alive, and it can understand the
person's feelings.*
- (10) nilh tu 'uy' 'un' shhwqwaluwun ni' hakwushuhw kwun's wulh xt'ekw'.
You should always have good feelings and thoughts when you are carving.
- (11) kwun's xt'ekw' 'u tthu pashuluqw, yuw'en' kwun's ts'uy'hwt tthu syalh,
ts'uhwle' 'i' xu'athun sil'anum.
*When you carve, you have to dry the wood out first, sometimes for as much as
four years.*
- (12) tl'uhwla'us 'ul' 'uw' niis lhuqw tthu pashuluqw kwun's xt'ekw' 'u tthu
mumun'lh stl'q'een'.
But, for these feathers you can carve the wood when it is a little wet still.



Figure 30 | Luke standing with large flicker feather

- (13) ni' tsun hakwush tthu na'nuts'tul' sxut'ukw'unum' kwunus xut'eem' 'u tthu stl'q'een'.

I use all kinds of carving tools to make the feathers.

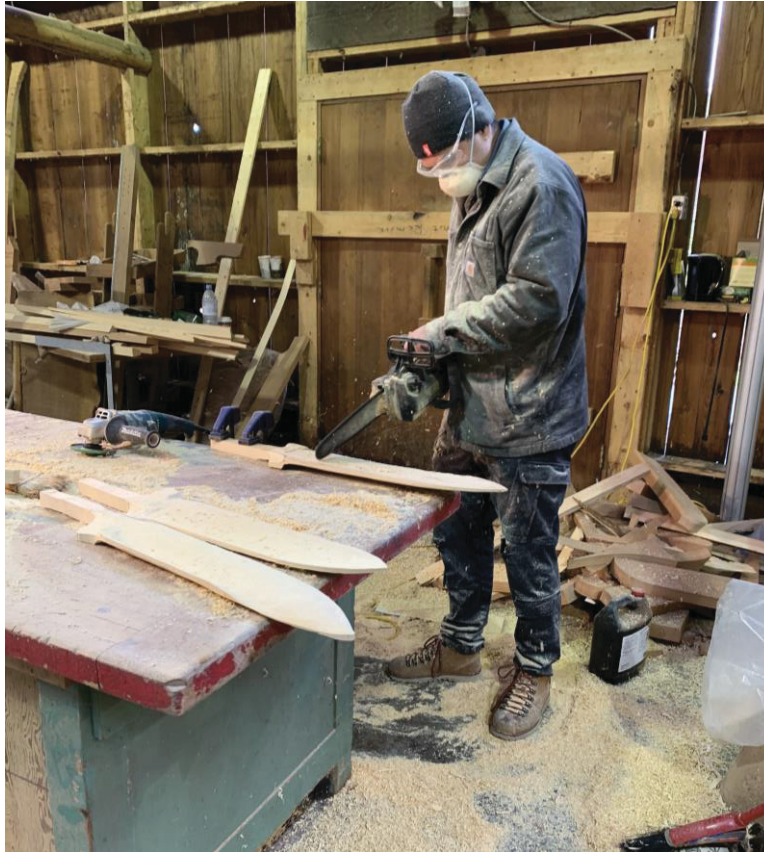


Figure 31 | Roughing out the feathers with a chainsaw

- (14) yuw'en' kwunus ni' hakwush tu hun'utum' powersaw yu shishuput 'i' ni' hwu ts'umiil' tu syalh.

They are roughed out with a chainsaw and I take away most of the wood down to a thin piece.



Figure 32 | Carving tools in tool pouch

- (15) hwi' ni' tsun hakwush tu nats'tul sxut'ukw'unum' — *hook knife, slow curve, fast curve and straight edge.*

I use all different kinds of carving tools to carve the wood— hook knife, slow curve, fast curve and straight edge.

- (16) ni' tsun yu xut'ukw' 'u tthu pashuluqw 'iy'e'q hwu stl'q'een' ni' yu ha'kwush 'u tthu sxut'ukw'unum'.

I start to carve down the wood and shape it into a feather using the knives.



Figure 33 | Sanding the feathers

- (17) hwi' nilh tthu shhwahwukw'ul's ni' hakw susuw' hwu 'uy'alus tthu pashuluqw.
Next the sandpaper is used so the yellow cedar becomes smooth.

In the past, our ancestors used sea stars as sandpaper. This discussion about *tamulqlh* | Sea Star by Ellen White (1977a) explains the materials they used in sanding.

***tamulqlh* | Sea Star (excerpt) by Ellen White**

- (1) 'i' tl'uw' stu'e tthu kw'uluw's tthu kw'eets'.
And the skin of the blackfish is the same.
- (2) 'i' nilh nilhulh tl'uw' ha'kw
They used to use it for sanding.
- (3) 'i' ha' 'uwu te' stem 'i' nilh tthu tamulqlh
And if there wasn't any of that, they would use the sea star;

- (4) 'i' qux tthu sq'aq'i' tamulqlh.
they would get the ones that are dead.
- (5) 'i' tl'lim' 'uw' hwu 'uy' tthun' tthun' snuhwulh.
And they can really make your canoe nice.
- (6) ts'uhwle' 'i' hakw tu kw'uluw' kwun'tul' 'u tu pqwutsun kwus syits' 'u tu syalh.
Or sometimes they used skin (rawhide) with sand on it to make the wood smooth.



Figure 34 | Feathers on tool pouch

3.2. Paint and brushes

- (1) ha' syits' tu syalh 'i' hwi' spipun'tum.

When the feathers are finished being sanded, they are ready to paint.

- (2) yelh nus ni' xtsut 'uw' nilhus tu'untsu stl'its ni' tse' hakwusheen' kwunus yatl't
tu stl'q'een'.

I then choose the designs of the bird that I will paint on the feather.



Figure 35 | Luke dipping brush in paint

- (3) 'u tun'a kweyul tun'ni' 'u tu shhwimelu tu syatl' ni' hakwushut.

Today we use the paint we just buy from the store.

- (4) 'uw' qe'is 'ul' tun'a syatl'—xut'ustum' *acrylic, water-based paint* —nilh ni' hwu ha'kw.

These are modern paints made out of acrylic, water-based acrylic.

- (5) niilh hakwushus tu t'at mustimuhw tthuw' mukw' ni' 'aluxutus tun'ni' 'u tthu tumuhw kws tsyatl's.

The people in the olden days made paint from things they found on the land.

- (6) nilh tthu tumulh ni' s-ha'kw 'u tthu kwula'la'alus 'i' ts'uhwle' tthu tskwim 'uw' ni'us tumlhalus.

Ochre was used for orange paint and sometimes red and brown.

- (7) ts'uhwle' 'i' nilh tthu tth'aqw'um' pqway' ni' ha'kw hwu tumulh, tun'ni' 'u tthu xpey', ts'sey'.

Some rotten wood from a red cedar and Doug-fir wood.



Figure 36 | Red ochre ground to powder

- (8) ha' ch maluqwut tthu tumulh kwun'atul' 'u tthu 'anuw' 'utl' spe'uth 'i' smuyuth, 'uw' stemus, 'i' hwu syatl', tumlhalus syatl'.
These were mixed together with grease, from bear, deer, or any other kind of grease, to make a brownish red paint.
- (9) ts'uhwle' 'i' ni' hakwushum tu snasth tu 'exe.
Sometimes grease from the Canada goose is used.
- (10) na'ut wulh t'ukw't'ukw' tu syatl'.
The fat when mixed powder becomes like mud paint.
- (11) tun'ni' 'u tthu maqwumunup tey' suyq' 'i' hwu syatl', hwu tsq'ix.
Black was made from a soft and smooth clay, found in damp swampy areas.
- (12) ha' ch yuqw tu qwlhey' 'i' ni' hwu p'uts't. ni' ch maluqwut kwun'atul' 'u tu 'anuw' 'i' hwu tsq'ix tsyatl'.
If you burn wood down to charcoal, you can mix this with fat to form a black paint.
- (13) 'uy' kwun's ha'kw tu ts'e'wi' 'i' kw' sth'am kwun's xuteem' 'u tu p'uq' syatl'.
You can use shells and bones to make white paint.
- (14) kwun's yakw 'u tthu ts'e'wi' 'i' ni' hwu pukwum.
You can make a white paint from clam shells crushed up.
- (15) skw'ey kwun's hakwush tthu 'anuw' kwun's xute'um' 'u tthu p'uq' syatl'. ni' hwu luluts'alus tthey' syatl'.
You can't use fat to make white paint. It will turn it yellow.

- (16) ha' ch hakwush tthu smuqw'iws 'i' yath 'uw' p'uq'.²⁵
If you use balsam pitch, it stays white.

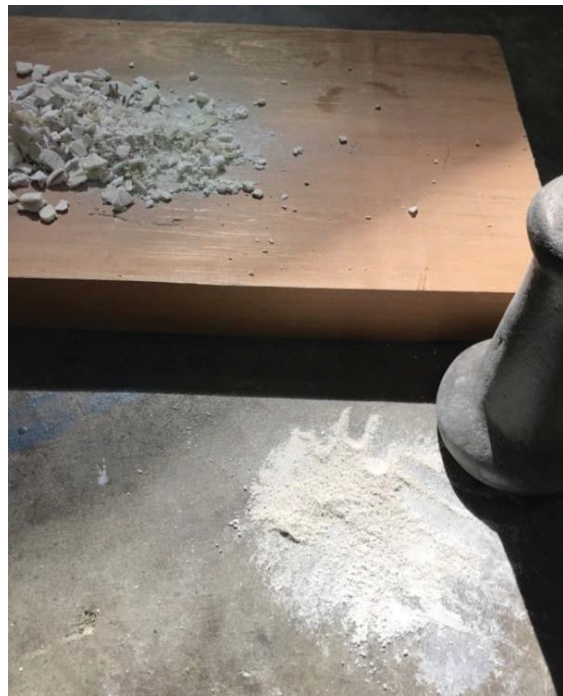


Figure 37 | Making white paint from crushed clamshells

Arvid Charlie shared with me other information about pre-contact paint used for carvings. He mentioned one rare bluish-green fungi that grows on rotten wood found in swamps. When mixed with bones, this creates a paint that glows in the dark, and he shared the word *qwits'iyas* for this paint.

As part of my research I studied how *shyetl'q'ul's* (brushes) for painting were made in pre-contact times.

- (17) 'u tun'a kweyul ni' tst 'iluqut tthu shyetl'q'ul's tun'ni' 'u tthu shhwiimelu, sxt'eem'stum' tun'ni' 'u tthu she'ituns tthu stiqiw 'uw' niis “synthetic fibre”.
Today we just use paint brushes bought from the store made from horsehair or synthetic fibres.

- (18) niilh hakwushus tthu t'at mustimuhw tu shts'ushtustsusth tu pashuluqw.
Traditional brushes are made up from yellow cedar branches.

²⁵ We haven't experimented with different types of pitch yet.

- (19) ni' ch lhiput tu sts'esht 'un's 'uw' shsq'iwut 'un's 'uw' nuw'ush t'uy'um't tu smuyuthul'qun 'uw' niis kwewe'utsul'qun.
You shape the stick and then you split the end and insert pieces of deer or elk hair inserted in the ends.



Figure 38 | Yellow cedar brushes with elk hair made by John Marston

- (20) ni' ch lhuts'qst tu kwewe'utsul'qun sul'qun 'u tu tth'um'q'tun.
You cut the elk fur to a point with the scissors.
- (21) ts'uhwle' 'i' nilh tthu stl'q'een' ni' ha'kw kwun's xute'um' 'u tu shyetl'q'ul's.
Sometimes feathers were used to make paint brushes too.

3.3. tthu stl'itss tthu xuthinuws lhalhukw' | the four birds: designs

- (1) kwunus yu thuy't tunu syaays, 'i' xuthinuws — ts'usqun', p'uq' spaal',
skwitth'uts, 'i' tu smuqw'a'.

*In my project, I created feathers from four birds —eagle, white raven, blue jay,
and heron.*

- (2) mukw' 'uw' nats'tul tthu stl'q'een's tthu xuthinuws.

Each bird has different feathers.

- (3) mukw' 'uw' nats'tul tthu snuw'uyulhs tthu xuthinuws.

Each bird has its own teachings that come with it.

3.3.1. ts'usqun' | golden eagle



Figure 39 | Golden eagle feathers: front and back (Photos by Sean Sherston)

- (4) hay 'ul' thi tu ts'usqun', tun'ni' 'u tthu thi smeent.

The golden eagle is the largest of the eagles and it lives high in the mountains.

(5) hay 'ul' 'uw' kw'am'kw'um' tu ts'usqun'.

The golden eagle is powerful.

(6) ni' hakwushum tthu stl'q'een's tthu ts'usqun' 'u tthu xelu huy'mat-s tu hwulmuhw.

Golden eagle feathers are used for the rare native costumes.

(7) yuw'en' tsun hakwush tu xul'tun kwunus xul'ut tu sum'ikw' stl'its yelh nus ni' yatl'.

After all the designs are drawn on with a pencil, I start to paint.

An art design makes use of *slhq'il' sxul'* (positive space) contrasted with negative space *sxt'ekw'* (carved out). On the *ts'usqun* feather, the positive areas of the design are painted *kwoulalus* (gold). All the negative areas are left as the natural yellow cedar wood. The rachis (spine of the feather) is *tsq'ix* (black) and the calamus/quill is *p'uq'* (white) and the bottom downy spots are also *p'uq'* (white).

Looking at the front of the feather, on the right side of the feather you see the *sxy'us* (head) of the *ts'usqun'*. On his *shlhakwuls* (beak) is a classic shape used in Northwest art, the trigon, used for his nostril. The Hul'q'umi'num' term for trigon is *te'ulh* (spear-head). His *qulum'* (eye) is a classic oval shape, open in the top in the Coast Salish style. Behind his *thathun* (mouth) is another trigon. Ovals and circles are used often for eyes. The Hul'q'umi'num' term for oval is *syel'kw* (circle). Another classic shape is the crescent, called *luwux* (rib) in Hul'q'umi'num'. The crescents evoke the barbs of the feather, and the two crescents carved at the bottom represent the downy *sxtth'um* (barbs). The back is abstract designs making up the *qw'xwa'luw'shun* (claws) and feather patterns.

3.3.2. p'uq' spaal' | white raven

(8) hay 'ul' xelu tthu p'uq' spaal'. 'uwu kwun's lumnuhw.

The white raven is rare, and you don't ever see him.



Figure 40 | White raven feather (Photo by Sean Sherston)

(9) 'u kw'un'a' wulh hith 'i' p'uq'ulh ts'u tthu spaal'.

Some say at the beginning of time the Raven was white.

(10) hwu tsq'ix kwus wulh q'e'un'tus thu sum'shathut 'i' ni' yuqw.

He turned black when he stole the sun from the seagull, and he burned.

- (11) quxulh sqwul'qwul's tthu mustimuhw 'u tthu spaal' kws sht'es kws
stsuw'et-s kws xets-s tthu sul'uthut-s, mukw' 'ul' stem ni' sul'uthut kws
ts'ula'mut 'u tthu s'ulhtun.

*There were many stories about Raven, how smart he was, all the things that he
did, tricking people, and tricking other birds.*²⁶

- (12) quxulh sqwul'qwul' kwus sht'es kws hwu mutth'un'qi'num's 'u kw'un'a
wulh hith.

*There were many stories about Raven about how he was a trickster who used to
lie and trick.*

- (13) 'uy'st-hwus kws hiiw'tth'e'nuqs.

He likes to fool people.

- (14) 'uwu kws tl'amuthut-s. yath 'uw' haay'thut.

He is never satisfied. He always wants things for himself.

On the white raven feather the *shq'il' sxul'* (positive space) is entirely *p'uq'* (white) contrasted with negative space *sxt'ekw'* (carved out).²⁷ The rachis (spine of the feather) and the calamus/quill are *p'q'alus tshwikw'* (light grey) and the bottom downy spots are also *p'uq'* (white).

Looking at the front of the feather, on the right side of the feather you see the *shuy'us* (head) of the *spaal'*, and the *qulum'* (eye) open at the top. On his beak (*shlhakwuls*) is a classic shape used in Northwest art, the trigon *te'ulh* (trigon) used for his nostril. Behind his mouth *thathun* (mouth) is a *luwux* (crescent).

²⁶ Lines 4-6 were written by Ruby Peter and Lauren Schneider in 2018. The full text can be found here: <https://birds.hwulmuhwqun.ca/spaal-raven/>

²⁷ Actually, the word adapted here meaning carved out, is extended to all negative space, which can be a flat in a painted design—the lack of paint evokes three-dimensional shapes.

3.3.3. skwitth'uts | blue jay

(15) st'e 'ukw' si'lu tthu skwitth'uts.

Blue jay is a grandmother figure.



Figure 41 | skwitth'uts feather front and back (photo by Sean Sherston)

The story about how she turned into a blue jay is given above in section 2.6. Looking at the front of the feather below, on the left side you see the *sxuy'us* (head) of the *skwitth'uts*, and on top six *luwux* (crescents) “mohawk” representing the bone that the old woman swallowed, and one *luwux* representing her forehead. Her *qulum'* (eye) is the most classic traditional Coast Salish eye, a *yel'kw* (circle) in the middle with a *te'ulh* (trigon) on either side. Her *shlhakwuls* (beak) is short and pointy, with a split from the feather interrupting the beak's design.

On the front of the *skwitth'uts* feather, you will see three shades of blue and two on the back. Translating colour terms is very challenging, because, like many languages of the Northwest Coast area, Hul'q'umi'num' speakers have a word *tsqway* that has a large range of hue, from yellow, to green, to blue. To make more precise colours, speakers will use a term from nature together with the lexical suffix =*alus* (eye) to create a colour term. So *sahwulalus* is the colour of grass and *luluts'alus* is the colour of Oregon-grape. Blue jay gives its name to the colour of dark blue *shkwitth'utsalus* (or for some speakers *kwitth'tsalus*).

3.3.4. smuqw'a' | great blue heron



Figure 42 | Blue heron on the table (Photo by Sean Sherston)

There is a story about the great blue heron (known locally as crane) that my mother Jane Marston told me. I asked her if she knew the origin story of *smuqw'a'* (blue heron) and it took her some effort to recall this one. The first time she heard it was from my aunty Irene Silvey and later Simon Charlie told her the same story. I enlisted help from Delores Louie and Donna Gerds to put it into Hul'q'umi'num' (on April 26, 2021).

smuqw'a' | blue heron

- (1) 'u' kw'un'a' wulh hith, nilh thu na'nuts'a' q'e'mi' ni' 'a'mut stutes 'u thu kw'atl'kwu qa'.

There was a young girl who lived near the sea.

hay 'ul' 'uyst-hwus thu kw'atl'kwu.

She really loved the water.

- (2) mukw' skweyul 'i' tssetum 'u lhu tens,

Each day her mother would tell her,

- (3) "nem' lhum'ts'els 'ukw' mal'sum. tth'ihwum 'i' luts'ut thun' situn."

"Go pick some blueberries. Please fill up your basket."

- (4) 'uwu stl'i'us kws nem's 'u tthu hwthuthiqut, sus 'uw' nem' kwu'elh 'u thu tsuwmun.

She didn't want to go to the forest, but she went down to the shore.

- (5) xwum kws lhum'ts'tus tuw' 'uhwiin' 'ul' mal'sum sus 'uw' 'akw'ustus thu situns 'u tthu xpey'tsus.

She would quickly pick a few berries and then put them in her basket on a cedar branch.

- (6) yelhs nem' mutqwshun yu sq'utth'shin' ni' 'u tu qa', mukwuthut kwus 'aluxutus tu ts'e'wi'.
Then she would go into the water on tippy toes, and she would bend over to collect shells.
- (7) tl'umqun kwus sqwuqwis 'u tu qa', 'iyus kwus smutqwshun'.
All day long she would be in the water, happy to be standing in the water.
- (8) ni' xi'xlhem'utum 'utl' xeel's 'u thu ni' sul'uthut-s.
Xeel's watched her doing this.
- (9) nuts'a' skweyul 'i' ni' nem' 'u tu tsuwmun, 'i' thut-stum 'utl' xeel's,
One day when she came to the shore, Xeel's said,
- (10) "uy'stuhw ch thu kw'atl'kwu q'a' 'i' 'iye'qthamu tsun tse' kwu'elh.
"I am going to change you since you like the water so much.
- (11) nuwu tse' hwu smuqw'a'. yath 'uw' 'a'mut ni' 'u tu kw'atl'kwu.
You will be the smuqw'a' and you will make the water your home."
- (12) hay 'ul' hwu s'iyus kwus ni' 'u tu kw'atl'kwu. xwum 'i' nets'uw't-hwum 'u tu shhw'a'luqw'a's.
She was happy to be in the water. She could still visit her family.
- (13) 'u tun'a kweyul, xwum ch 'i' lumnuhw tu smuqw'a', lhuq'shin' 'u tu kw'atl'kwu.
To this day, you will see cranes standing on one leg in the water.

This is a beautiful story of how Blue Heron came to be. Like all stories in our culture, it's always about the message, in this case, being true to your nature.



Figure 43 | *smuqw'a' feather front and back (Photos by Sean Sherston)*

There is only a little *sxt'ekw'* (negative space) on the *smuqw'a'* feather, all trigons and crescents, and the *slhq'il' sxul'* (positive space) is *shkwitth'usalus* (dark blue). The rachis, calamus/quill, and the bottom downy spots (*sxtth'um*) are *p'q'alus tshwikw'* (light grey).

Looking at the front of the feather, at the bottom left side you see the *sxuy'us* (head) of the *smuq'wa'*, and her *qulum'* (eye) is open at the top. On his *shlhakwuls* (beak) is a classic *te'ulh* (trigon) used for her nostril. Behind her mouth *thathun* (mouth) is a *te'ulh* (trigon). Her neck is bent (*sxwi'aqw' tu kwayhwulhnulhs*) and her mouth is open.

3.4. Summary: xu'athun stl'q'een'

The project of the four feathers proved to be an interesting way of connecting my practice as an artist with my cultural heritage and my language research. We have many *snuw'uyulh* around birds and feathers. I have shared only a little of this here as many uses of feathers are sacred practices that remain private to spiritual work. I used tools and techniques from today, but I also looked into methods of traditional ways of doing these things and worked to find ways to describe these in the Hul'q'umi'num' language.²⁸ I gathered Hul'q'umi'num' words and phrases describing all elements of creating a feather, right from the start to the finish. I interviewed Elders on methods of making paint from collected materials. Feathers are one of the things I love to carve. Having studied these Hul'q'umi'num' words and having this research will be useful for me in the future when I teach others how to carve them.

²⁸Thanks to Ruby Thomas Jones, Donna

Chapter 4. Conclusion

Within the last 100 years the art form went through many changes.²⁹ After contact in the early 17th century and into the early 18th century the art form went through an almost golden age with all the new advancements in tools and introduction of steel and paints. Then the potlatch ban was created and lasted from 1884 to 1951 and at this time a lot of our ceremonies went underground. When the potlatch ban was lifted, it was artists like Henry Hunt, Mungo Martin and the late Simon Charlie who hung onto the art form and managed to pass it down.

The Coast Salish art form has remained intact and there are many ceremonial masks, rattles and dance regalia that stay true to traditional form. Today there is also a whole other transformative form based on traditional shapes and history that live in a contemporary world. It is constantly evolving and moving as a living thing. Just like long ago when our ancestors used the introduced tools and materials to adapt their art, we are also doing the same in today's art arena. First Nations art can be applied to almost any medium desired, everything from waterjet cut out aluminum and powder coated sculptures like Coast Salish artist John Marston created in a public piece for Fortis fuel company in 2010, or the sand blasted glass sculptures of Susan Point. Much of my art is not in private collections, but also some artwork is installed in public places, for example the bronze sculpture Shore to Shore or the glass wall I created for the Nanaimo airport.

²⁹ See Jonaitis (2006) for a discussion of how Northwest Coast art was not lost after European contact but evolved and adapted into new forms and media and that now First Nations art is flourishing as never before.



Figure 44 | Luke working on glass wall at Nanaimo airport (Photo courtesy of armstrongcreative.net)



Figure 45 | Luke in front of finished glass wall project

This not only places the art where people can admire and enjoy it, but it also stands as a reminder that this is Coast Salish territory and our cultural traditions are precious to us.

This ideology also runs true to the Hul'q'umi'num' language. I feel the Hul'q'umi'num' language is in the place now that the art form was in at the beginning of the 20th century. Very few people know it now and more and more of the first language speakers are getting older. It was a great honor to work with Elders for my research and to hear the stories in their original Hul'q'umi'num' form. Through working to help lay down terms for art in our language, I learned a new appreciation for the translation process but was reminded that our language is still alive and able to adapt to the modern world. I look forward to expanding my research into all the topics that relate to art.

I have so much further to go in my quest to become fluent in Hul'q'umi'num', but already I am being called upon to help others to learn it. Through this project, I now have the skills to use the Hul'q'umi'num' language while I am teaching art. I hope to inspire a new generation of artists and Hul'q'umi'num' speakers.



Figure 46 | Looking to future generations

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Appendix A.

Works by Luke Marston

Publications

- 2020 Ocean Networks Canada, Interview, Victoria, BC, Canada
2017 The Language of Family: Stories of Bonds and Belonging, Royal BC Museum, Victoria, BC, Canada
2008 S'abadeb The Gifts: Pacific Coast Salish Art and Artists, Seattle Art Museum, Seattle, Washington, United States
2003 Seattle Art Museum, Website

Collections

- National Art Gallery of Canada, Ottawa, Canada
Salish Weave Collection, Victoria, BC, Canada
Canada Scott Collection, Vancouver, BC, Canada
Dacosta Collection, Vancouver, BC, Canada

Exhibition Work

- 2018 Inuit Gallery 40th year anniversary show, Vancouver, BC, Canada
2009 Housing the Ancient Ones, Inuit Gallery of Vancouver, Vancouver, BC, Canada
2008 S'abadeb, Seattle Art Museum, Seattle, Washington, United States
2008 Embassy of Canada Prince Takamado Gallery, Japan
2007 Transporters, Contemporary Salish Art, Art Gallery of Greater Victoria, Victoria, BC, Canada
2003 Alcheringa Gallery, Raven Sun and Moon, Victoria, BC, Canada

Bibliography and Media

- 2019 APTN, National Center for Truth and Reconciliation, National Gallery of Canada
2018 Gregory, Mike. Coast Salish artist Luke Marston delivers new carving to Portugal. *Ladysmith Chronicle*, March 27, 2018.
2018 Sea Wolf, Mundo Português, Interview, Portugal
<https://www.youtube.com/watch?v=C3NQ-VWWmrw> Residencies
2018 Medicine of the Cedar, Gumboot Productions, Victoria, BC, Canada 2017 Moose Meat and Marmalade, Victoria, BC, Canada
2017 University of Manitoba News, Manitoba, Canada
2016 101.9 FM Radio Interview
2015 City TV, Shore to Shore unveiling interview, Vancouver, BC, Canada 2014 BCTV, Shore to Shore, Global News, Vancouver, BC, Canada

2014 The Art of Ts'uts'umutl Luke Marston

2013 Shaw TV Shore to Shore, Interview.

https://www.youtube.com/watch?v=pdOZysF2b5I&fbclid=IwAR3f--zqXxXxvcU5Z_onU16EBqguTY_e_e2EDhwbRn-hG6K4zOKePNE03k1A

Scholarships, Grants Awards

2021 Ruby Peter Award, Simon Fraser University

2015 City of Vancouver, Shore to Shore

2015 Concord, Grant

2014 VanCity Saving Credit Union Grant

2013 Canadian Heritage, Building Communities through Arts and Heritage Program,
Legacy Grant, Shore to Shore

2012 Queen's Royal Jubilee Award

Public Art Pieces

2020 Osvaldo Janerio, Azores, Saomiguel, Portugal, Associacao Dos Emigrantes
Acorianos 2019 Four House Posts, Ceremonial Hall of the First Peoples House,
University of Victoria, Victoria, BC, Canada

2018 Sea Wolf, Canadian Embassy, Lisbon, Portugal

2014 Shore to Shore, Stanley Park, Vancouver, BC, Canada

2010 Healing Bentwood Box, Truth and Reconciliation Commission of Canada,
Winnipeg, Manitoba Canada

2009 Medicine Pole, Lieutenant-Governor of British Columbia, Steven Point,
Government House, Victoria, BC, Canada

Commissions

2020 Canoe Youth Engagement Program, New Beginning

2017 Canoe Youth Engagement Program, Medicine of the Cedar, Duncan, BC, Canada

2004 City of Victoria, Restoration of a Mungo Martin totem pole, the tallest pole in
Canada, Victoria, BC, Canada

2003 City of Victoria, Victoria Navy Base, Totem Pole Restoration, Esquimalt, Victoria,
BC, Canada

1990 BC Ferries, Mini Totem Poles, Victoria, BC, Canada

Appendix B.

Videos

Description: Short videos of some artwork.

Files:

- IMG_0104.mov – Inside of the canoe
- IMG_0105.mov – The entire canoe
- IMG_8381 2.mov – Front and back of Heron feather
- IMG_8454.mov – Front and back of unfinished White Raven feather
- IMG_8455.mov – Front and back of Blue Jay feather
- IMG_8462.mov – Luke painting Golden Eagle feather
- IMG_9211.mov – Front of Flicker feather
- IMG_9213.mov – Back of Flicker feather