

(put in end of previous chapter)?

We now turn back to the anonymous body of Northern NW Coast art with the intention of isolating groups of works of individual artists — ^{artists} whose names are lost and may never be known. In each of the next three chapters I present a number of flat designs (as flat designs seem to show individual style more easily than sculptures) which share what seems to me diagnostic features of personal style, and suggest that they are from the same hand. (I cannot assert they are, but must leave it to the reader to decide) Then explore some of the implications if they are.

Maybe we have a clue to lead us to other paintings from the hand of the same artist, and thus a greater chance of identifying him. Look for stigma. Among others, we find one ^{or a related pair} that apparently violates cardinal rules of Harada painting. In box designs etc. rarely, if ever any overlapping of one design on another or one color on another. Here we find not just overlapping, but a purposeful use of a black field with red designs painted on it. Such is almost unknown in Harada art. The black fields form the lower right quadrants of each of the four sides, but they are not pure rectangles, they (esp.) fair in and out and can be seen as ^{extra} heavy wide black formlines. This interpr. is supported by the relegation of the rest of the formlines to red, the usual secondary color. In effect, the black area is the primary black formline structure, and the rest follows the rules except for the red on the black.

Now the quality of design leaves no doubt that it was a master artist, no novice who didn't understand the rules. Therefore the "extra wide formline" and the "red on black" are best seen as innovations of a master. If we could find other examples of the same innovation, might not that be a clue to an individual's style?

In fact, we can find examples in which these innovations, alone or together are being worked out

Ubc box - heavy black formline, relegating
rest to red,

but appears awkward;

- bald black (no red)
- starkly rectangular
- fights with ^{flow} curvilinear-ity of the rest of
the man's style

Same in - general layout 1-3 2-4

- purposeful variation
- abstraction
- quality of curvilinear elements

Glendon box - even more revealing - an experiment and
innovation

- heavy black formline more curved
- experiment with - no red on black
 - red & black both present
and unrelated
 - red and black both present
and attempted relation

hurried, less perfect, excited, frustrated
a bit of a disaster area

Heavy red formline (Commons 558c 1927 287c) same idea.

So what is the payoff?

If in fact this innovation does stigmatize one personal style, we have at least enlarged his corpus to 3 and provided a clue for tying in more.

- eg the one below with heavy red formline
- localize? less likely he was a Chilcat artist. More likely a Haida
- he did all things on all 3 boxes
 - profile faces with hatching around eyes
 - X hatching sometimes, not others
 - endless experimentation on a fixed pattern see heavy red formline box and others

helps to build the gestalt
may point to new stigmata (faces?)

Arde: the trail led again to CE, who seems to have confidently identified the design.

a) did he know the artist? Why didn't Boas ask?
Whole hardly likely CE himself.

b) 4 episodes of Raven the culture hero
sing a bill - The Raven Screens of Seaweed
have the same theme. Could they have been
done by the same artist?

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