

21 January, 1970

Naomi B. Pascal,  
Executive Editor,  
University of Washington Press,  
Seattle.

Dear Naomi:

I am now sending back Carole Kaufmann's manuscript with my comments. I hope I have not kept it too long, but it is of so much interest to me that I wanted to read it carefully. I also enclose the signed voucher, the \$25.00 will provide a good excuse to visit Seattle and see Bill Holm.

I am delighted that you have expressed interest in my manuscript. It is not far enough along yet to show to anybody, but when it reaches that point I'll come down for a visit. One reason I want to see Bill is to discuss the possibility of joint authorship.

Briefly, it will be investigations into personal styles in Haida (Northern Northwest Coast) art. I will work from known styles to unknown, starting with the late style of Charles Edenshaw, mostly in silver and slate (cops, argillite). There will be a chapter on Tom Price, one of Edenshaw's contemporaries and in his best work fully as good an artist. Then there will be three or four chapters which end with question marks. One will deal with the progress of a specific innovation in painting, and one with punned faces on Haida carved and painted ~~shutts~~ chests; the question will be: are these clues to individual styles? I may include a chapter on humour in argillite entitled "Good Grief Charlie Edenshaw". The next to last chapter will bring together a number of great NWC paintings which may all be from the same hand, and examine them. The perception



of styles is a funny thing that works on two levels. On one you recognize significant details, which are clues to one person's style. On the other you recognize the patterning as a whole, by a process which art historians call "intuition", although there should be a better word. The point about the second level is that you can develop an educated eye (and I plan to use this educational process in the course of the book to sensitize the readers' eyes to one or a few great predecessors of Charles Edenshaw). The final chapter will be on the implications, helping to set the record straight on who did what and where.

Unlike Carol, I will use only great works (the artist is not equally present in all of his works), and I will be focussing on individual styles and careers. One of the things about Carol's study is that she ignores individual careers as an explanation for her 40 year cycles. I may pick up the point, so that my study complements hers. One fascinating thing about argillite which I didn't mention in my comments (I was not writing a review) is that as soon as it was made it was sold, and disappeared from the local scene. Unlike all other art forms known to me, no prototypes remained on the scene to guide later efforts by the same or different artists. They couldn't study their fathers' work, or even their own work of a decade before. This circumstance, it seems to me, would cause change to be unusually rapid. I intend to explore this idea some more. Thanks again for sending the manuscript my way.

All best wishes,

Wilson Duff,  
Associate Professor.