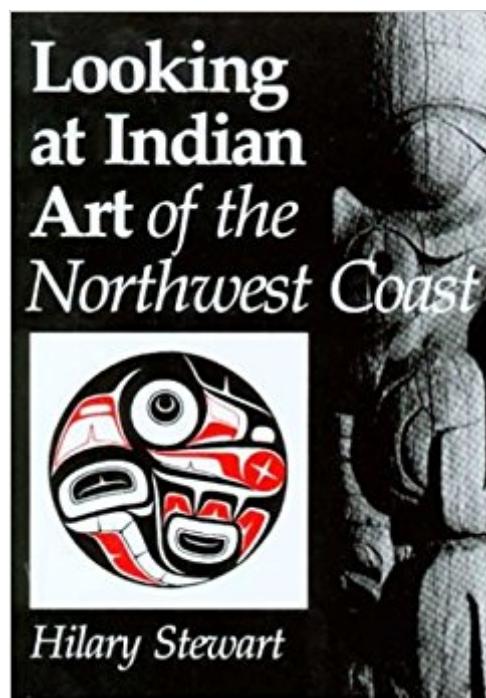


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# Looking At Indian Art Of The Northwest Coast



## Synopsis

Bold, inventive and highly graphic, the indigenous art of the Northwest Coast is distinguished by its sophistication and complexity. It is also composed of basically simple elements, which, guided by a rich mythology, create images of striking power. This indispensable and beautifully illustrated book is the first to introduce everyone, from the casual observer to the serious collector of Northwest Coast prints, to the forms, cultural background and structures of this highly imaginative art. The elements of style are introduced; the myths and legends which shape the motifs are interpreted; the stylistic differences between the major cultural groupings are defined and illustrated. Raven, Thunderbird, Killer Whale, Bear: all the traditional forms are here, deftly analyzed by a professional writer and artist who has a deep understanding of this powerful culture.

## Book Information

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## Customer Reviews

"Art of the Northwest Coast provides a much-needed compendium on the Native art traditions of this area and fills a long-standing lacuna in the literature..I recommend this book for successfully accomplishing what it sets out to achieve." Museum Anthropology Review "A highly accessible survey of the indigenous art of Cascadia, a panoramic view that stands on the shoulders of pioneering scholars Bill Holm, Robin Wright, and Steve Brown. Jonaitis attempts to answer the question of how so much art, so finely made, developed here, in this strip of land from Puget Sound to Yakutat in Alaska, and she does so with an engaging storyteller's voice and a sumptuous wealth of illustrations." Cascadia Weekly

Hilary Stewart is an award-winning author best known for her books on Northwest Coast First Nations cultures. She has also been involved in teaching outdoor education and wilderness survival courses for many years, as well as studying the ethnobotany of the coast First Nations, and has an extensive practical experience in the use of plants. She lives on Quadra Island in British Columbia.

--This text refers to an out of print or unavailable edition of this title.

This is just what I was looking for. Gives a simple to understand basic overview of a number of Northwest Pacific tribes' illustrative arts styles. Puts the history in a modern perspective and speaks on the resurgence of Pacific NW Native art in the print-making realm. The author then goes on to detail the characteristics of a numerous animals and figures represented in the art. Each animal gets a page or two with great and varied examples of artwork representing that animal. For instance, there will be a paragraph or two in simple language giving the description on the left hand page, and on the right hand page will be four different images of Pacific NW art depicting the animal. Sometimes there is only one image for an unusual animal, but they are all well chosen and reproduced. I have no reservations recommending this book to anyone interested in the subject, particularly if you're interested in creating art inspired by these traditions. My ~only~ complaint is that the book could be about 1/3 larger size wise, it's somewhat on the small size and would make a great coffee table book if larger. Along the same lines, I noticed one or two pages where the typesetting of page seemed to run off the edge. I'm guessing this was previously released in a larger edition and has been reformatted to fit this slightly smaller size. Even with these minor criticisms, I consider this book a must-have on the subject.

I first bought a copy of this book at Munro's in the mid 1980s. Preparing for a recent trip to Alaska I reread it. (Wouldn't want to confuse an eagle for a raven or a bear for a beaver, after all!) I also bought a new copy to take along and possibly bang up. In roughly 100 pages Stewart takes the reader through the six groups of Northwest Coast people, the basics of their art, the geometric components of the art, how the form is adapted to different shapes and uses, a description of each of the major motifs (primarily animals), and finally a discussion of stylistic variations between the six cultures. A book this length will not make you an expert. But this book succinctly provides a basic understanding, sufficient to understand the figures of a totem pole or the subject of a print. As such, it is a great overview for someone wanting an introduction to Northwest Coast art either as an end in itself, or as a gateway to further reading.

I wanted to dabble in this form of artwork, so starting in the mid-1980's I bought EVERY book I could find on the topic (I currently have in excess of 160, including some going back to the late 1700's). This book was one of the first I bought and it remains one of my favorites. This book is absolutely outstanding, especially for someone new to the artform. It overviews the native cultures and tribes, provides info about style difference among tribes, covers the components of the art style, and gives lots of great visual examples, including some good basic info about the symbolism of the elements. It is very successful in giving enough detail to be useful without giving so much that it gets complicated or boring. Regardless of your interest in this artform, whether you just want one book to learn a little or a "first book" to help you get deeply into it, in my opinion this remains the best one to buy. If you want to do this sort of artwork, buy this book to get a good basic understanding, then buy "Northwest Coast Indian Art: an Analysis of Form" by Bill Holm for a deeper understanding of the elements, and "Learning by Designing" Volumes 1 and 2 by Gilbert and Clark for more help with how to actually do it.

This wonderful book is for my grandson who wants to begin a study of the art of the Northwest Coast, to discover how it is formed and the myths and stories behind the works in their wide variety of applications. I hold mine dear. This is the perfect book as are Hillary Stewart's other books and is a clear and easily understood breakdown of the subject.

Deceptively simple, seemingly a little book of barely 100 pages, black and white except for the cover - what's to like? All of the afore mentioned. It packs so much without complications. From the Bullhead to the mythical Sisiutl the characteristics as depicted in these line drawings as you see them in NW art, laid out, plainly and clearly, many from varying perspectives. I have admired NW art for years in our various museums, but what I have picked up from this book will inform my 'seeing' in the future.

Interesting breakdown of the aboriginal shapes and forms that you see in the Pacific Northwest.

This book was assigned for my university-level class on NWC formline art, and with good reason. It details the standards of the art form (shapes, colors, subjects etc), illustrates variations among the various peoples of the NWC, and then illustrates how the rules are being stretched by contemporary artists who have been key to keeping the styles alive. This book will help aspiring formline artists

understand how to make this kind of art, and it will enable anyone to be able to interpret what they're seeing when they look at formline - at minimum appreciate how the art is put together, and what's being depicted - and with some practice, the specific nation that originated the particular style of formline they're looking at.

BEST book on the subject I have every read. As an artist using this for reference; it couldn't have been better.

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