

***K'ulut'a* and the Professor**
The Friendship of Henry Hunt and Peter Smart

University of Victoria Art Collections

October 8 to November 26, 2011, at the **LEGACY ART GALLERY**

Introduction

The Legacy Art Gallery is delighted to provide a setting in which the legacy of master carver Henry Hunt and the vision of collector Peter Smart can be celebrated. The artworks drawn from Smart's recent donation to the University of Victoria Art Collections highlight the compelling force of Hunt's Kwakiutl heritage and creative vision, while the theme of friendship that weaves throughout this exhibition and catalogue is a testament to the ways in which art connects and inspires people. We thank Peter Smart for bringing this wonderful collection together and for sharing it with scholars, students and community, now and into the future.

The Hunt family played a vital role in selecting works for this exhibition and sharing insights on Henry Hunt as an artist and father. We thank them for their generosity and support. We appreciate the thoughtful curatorial perspectives offered by Kevin Neary in both the exhibition and catalogue. Caroline Riedel, Lou Ann Neel and Fran Hunt Jinnouchi have also played important roles in conceptualizing and organizing this important exhibition.

While this exhibition focuses on the legacy of Henry Hunt, other members of the Hunt family are also represented in the University of Victoria Art Collections. We invite you to visit campus to view totem poles in the central quadrangle, and prints in the First Peoples' House, that attest to the important artistic and creative contributions of this talented family. The exhibition of Hunt family works is featured in the First Peoples' House from October 8, 2011, to mid-February, 2012.

The University of Victoria acknowledges with respect the history, customs and culture of the Coast Salish and Straits Salish peoples on whose traditional lands our university resides.

– Joy Davis

*Interim Director, University of Victoria Art Collections
and **Martin Segger**
Former Director, University of Victoria Art Collections*



Henry Hunt (right) and Mungo Martin put finishing touches on the *British Columbia Centennial Totem Pole*, a gift for Queen Elizabeth II, prior to its transport to Windsor Great Park, England, in 1958. Image PN 15721, courtesy of Royal BC Museum, BC Archives.



Henry Hunt worked as a carver in Thunderbird Park from 1952 until 1974. Millions of visitors watched him craft totem poles and other carvings and learned from him about First Nations history and culture. Image PN 17636, courtesy of Royal BC Museum, BC Archives.

***K'ulut'a* and the Professor: The Friendship of Henry Hunt and Peter Smart**



Henry Hunt (right) and Peter Smart (left) on the day Henry received an Honorary Doctor of Laws degree for the University of Victoria, 1983. Peter Smart photograph.

The exhibit is dedicated to the memory, art and accomplishments of Henry Hunt and to the enduring strength of his friendship with Peter Smart.

K'ulut'a and the Professor celebrates the art and legacy of famed Kwakiutl artist Henry Hunt. Henry Hunt's influential style and personality can be detected in thousands of artworks produced by himself and his many students and by their students in turn.

Henry Hunt did not divide life into compartments; he enjoyed the company of people from all walks of life. He formed a particularly strong friendship with Professor Peter Smart, a friendship that ultimately resulted in the donation of a most significant collection of Henry Hunt's art to the University of Victoria Art Collections (UVAC) in 2003. The entire collection donated by Peter Smart is included in the current exhibit, supplemented by additional examples of Henry Hunt's art from UVAC and by some of Peter Smart's own carvings.

K'ulut'a

K'ulut'a was Henry Hunt's name in Kwak'wala, the native language of the Kwakiutl (a.k.a. Kwagulth, Kwa Guilth, Kwakiool, etc.) people of Fort Rupert, BC, where Henry was born in 1923 and where he grew up. *K'ulut'a* translates to English as "porpoise"—an apt name for a talented artist. Henry was friendly, playful, clever and devoted to family—characteristics attributed to the porpoise.

Henry Hunt is best known for developing and teaching an artistic style that is evident in his finely finished carvings and that has become an exemplar for successive generations of Hunt family and other artists. The Hunt family today is renowned for its many internationally recognized artists—all of whom pay tribute to *K'ulut'a* by featuring and developing aspects of Henry's style of carving, painting and designing in the Kwakiutl tradition.

Later in his life, the contributions and achievements of *K'ulut'a* made him famous; his art was on display and appreciated in many museums, and his totem poles stood in Windsor Great Park, Buenos Aires, Palm Springs, Montreal and other international centres. Henry and Helen Hunt were presented to Queen Elizabeth and Prince Philip on their visit to Victoria in 1967, and one of Henry's masks was presented to the couple as a memento.

The University of Victoria conferred Henry Hunt with an Honorary Doctor of Laws in 1983, two years before Henry passed away. The citation for Henry Hunt's degree describes some of his accomplishments and career highlights.



Henry Hunt receives his Doctor of Laws degree in 1983 as University of Victoria President Howard Petch, left, applauds. University of Victoria Photo Services photograph.

Citation delivered by University of Victoria President Howard Petch for Henry Hunt upon receiving his Honorary Doctor of Laws, 1983

"I have the honour to present Henry Hunt, Kwagulth carver and artist. The University of Victoria is proud to have two totem poles carved under his direction. They can be seen today near the MacLaurin Building. These pieces, and many others, stand as a tribute to the unusual talent and energy of a family whose name is now synonymous with the renaissance of West Coast native culture.

"Henry Hunt's grandfather was George Hunt, the principal informant of anthropologist Franz Boas, who published, under Hunt's name, a wealth of primary information describing early Kwakiutl life and ways. Henry Hunt's knowledge and reverence for the West Coast, its forests, waters, wildlife and the ancient traditions of its people are understandable. He was born and grew up in the northern Vancouver Island village of Fort Rupert. He spent his early years hunting, trapping and fishing. He was also able to witness the rich ceremonial life of his Kwagulth people: story telling, dancing and their attendant potlatching. His early exposure to woodcraft came through occasional work as a faller for logging companies, then as a builder of fishing boats and later dug-out canoes.

"In 1939 Henry Hunt married Helen, the adopted daughter of the late Mungo Martin, renowned Kwakiutl carver and storyteller. Together the Hunts raised 14 children, some of whom have gone on to become well-known artists in their own right.

"Henry Hunt's formal training as a carver began only in 1952 when he assisted Mungo Martin at the British Columbia Provincial Museum in Victoria, replicating decaying poles in the Museum's collection. In 1962 Henry Hunt became chief carver in the Museum's

Thunderbird Park carving program. There, over a period of 20 years, thousands of visitors witnessed a traditional native art come alive before their eyes through the artistry of Henry Hunt. In a similar manner the Hunt family dance company has promoted a wider and deeper understanding of native ceremonial life.

“One of the artist’s poles graced the Indians of Canada pavilion at Expo '67 in Montreal. What is considered by many his greatest work, however, is the memorial pole erected in 1970 at Alert Bay for the late Mungo Martin—a tribute to a great carver but also the symbol of a powerful and impressive unbroken cultural heritage. We honour Henry Hunt for the visualization, conservation and enrichment of that heritage.

“Mr. Chancellor, I now ask on behalf of the Senate of this University that you confer on Henry Hunt the title and degree of Doctor of Laws, honoris causa.”



Peter Smart, 2011. K. Neary photograph.

The Professor

Peter Smart was born in Poland and emigrated to Canada in 1937 when he was 10 years old. He grew up in northern Alberta and got his first degree from the University of Alberta. His first job was at a one-room schoolhouse where he was teacher, janitor and firemaker. After 10 years as a teacher in various communities in Alberta, he joined the Royal Canadian Navy as a Lieutenant in the Education Department and moved to Victoria. He began teaching at Royal Roads Military College in Victoria in 1967, where he became an Associate Professor of Mathematics and is currently Professor Emeritus. He earned many degrees, mostly through summer and night school work: Bachelor of Science, Bachelor of Education, Master of Education, Master of Public Administration and PhD in Public Administration. Peter is a dedicated coach and athlete. He participated in many sports throughout his life; he currently goes to the gym and plays tennis several times a week.

Peter’s interests are many, and on one occasion, as he drove through downtown Victoria on his way to work, Peter’s always-active curiosity got the better of him. On a whim, he decided to stop and investigate Thunderbird Park. It was 1963. As he approached the Carving Shed, he ran into carver Henry Hunt, who was just packing up his tools and heading to get some coffee. When Henry asked Peter if he would like to join him for coffee, neither knew that it was the start of a friendship that was to last over 20 years. Henry and Peter became great pals and would often get together to talk or play pool. Peter sometimes gave Henry a ride home on Fridays, and they would stop by on Government Street so that Henry could sell a carving in the native art shops.

In 1980, their association took a new turn when Henry agreed to teach Peter how to carve in the Kwakiutl style. Peter states that “if Henry had been making doors, then I would have liked to make doors with him. I just enjoyed being with him.” Peter’s carving came to be another

shared interest in the bond between friends. “It is just a hobby for me to carve like Henry. When I’m carving, it reminds me of my friend.” Peter considers his carvings, which he keeps at home, as a tribute to Henry. The mask and the model totem pole carved by Peter, included in the exhibit, demonstrate real dedication and are a true tribute to Henry Hunt.

Peter was delighted to see Henry’s fame as an artist continually grow and to see his great talents become widely recognized. When Henry was selected to receive his honorary doctorate from the University of Victoria, Peter was charged with keeping it secret—and to create a pretense that would get Henry on campus in his suit.

Peter was greatly saddened when Henry passed away in 1985. He was deeply honoured that the Hunt family requested he deliver the eulogy for his dear friend Henry Hunt.

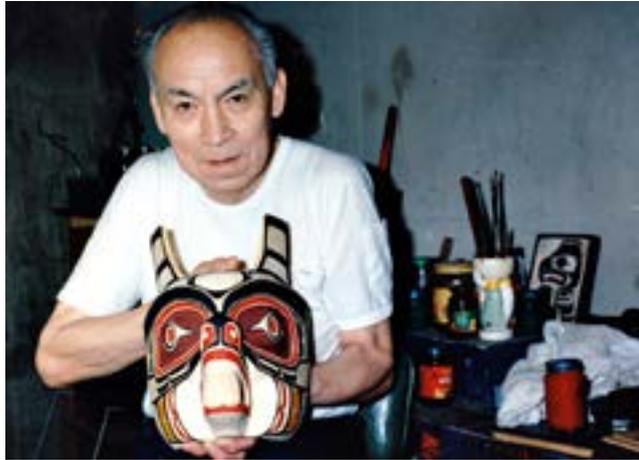
An important aspect of their friendship was that Peter was fascinated with Henry’s artistic talents; he began to collect Henry Hunt’s art. Peter would buy some artworks from Henry directly, but he also took to purchasing carvings that appeared at auctions or in native art stores. As the years passed after Henry’s death, Peter became anxious, wanting his prized Henry Hunt art collection to be maintained together in a place of honour. In 2003 he chose to donate his Henry Hunt collection to the Maltwood Museum at the University of Victoria—a fitting choice for the institution that had honoured Peter’s friend *K’ulut’a* from Fort Rupert by making him Dr. Henry Hunt.

– **Kevin Neary**
Guest Curator



Henry Hunt (left) holds a Peter Smart mask as the eyeholes are drilled, Thunderbird Park, ca. 1981. Richard Hunt photo.

The Art of K'ulut'a, Henry Hunt



Henry Hunt, *K'ulut'a*, in his workshop with a Mouse mask, ca. 1982. Peter Smart photograph.

An Emerging Artist

Henry Hunt moved from Fort Rupert to join Mungo Martin as a carver at Thunderbird Park at the BC Provincial Museum in 1952, and in 1963 he became Chief Carver after Mungo passed away. Henry retired from the Museum in 1974.

During the workday at Thunderbird Park, Henry replicated old totem poles and carved new poles for display in countries around the world. His government salary was not great, and he had a large family to support. After putting in a full day at work, he would head home for a family supper, then go down to his basement studio and carve some more. He mostly made masks destined for sale to the shops on Government Street in Victoria that catered to the tourist or native art trade. On Wednesday and Thursday he would frequently work late into the night, finishing off a mask so that it would be ready for sale on Friday, to supplement the family's income for the weekend.

Henry made masks for sale, as these were popular items for the tourist market and usually sold quickly. Thanks to the diligence of Peter Smart, who bought some of Henry's "tourist art," several examples are included in this exhibit. Henry's tourist pieces were created for display on a wall. Most have not been hollowed out, and none have drilled eyes—meaning they could never be worn in a dance.

In essence, these masks portray stages in the emergence of an artist, as Henry worked to develop the Hunt style that came to be featured by successive generations of his family and students. All of these sculptures portray animals and mythological beings drawn from Kwakiutl art, legends or theatrical dance performances.

Although Henry produced these masks quickly, they also allowed him to experiment and refine the sculptural techniques he learned from Mungo Martin. He played with the presentation of various anatomical features, such as the nose, lips, cheeks, or other aspects of the creatures portrayed. Henry used stain and polish on the masks to enhance their look—it also meant he need not take the time to paint them.

These sculptures should also be regarded as "teaching masks"—while Henry worked in his basement workshop through the evenings, he would frequently be joined by one or more of his children, who side-by-side with their father could watch and develop their own artistic skills. One of Henry's greatest legacies is that of a great teacher who, through his dedication, provided motivation and example for his children and students to follow.



Pugwis Mask, Mungo Martin and Henry Hunt, undated. U983.2.69. 26 x 30 cm.

Henry Hunt's mentor was Chief Mungo Martin, an elder steeped in traditional culture. The two men worked together at Thunderbird Park in Victoria for over a decade. Chief Martin passed on his wealth of knowledge about Kwakiutl art and techniques to an attentive student in Henry Hunt. This mentorship, a slender thread through which traditional carving techniques were passed down, created a spark that brought about a revival of Northwest Coast native art in the late 20th century.



Pugwis (Man of the Sea) Mask. Henry Hunt, 1963. U003.20.22. Gift of Peter Smart. 15.8 x 20.3 x 14.5 cm.

This unpainted mask is simply realized; the prominent front teeth are an identifying feature of *Pugwis*, Man of the Sea.



Bookwus (Wild Man) Mask. Henry Hunt, 1963. U003.20.10. Gift of Peter Smart. 15.2 x 20.3 x 12.5 cm.

The *Bookwus* is described as a small, shy creature who frequents beaches at sunrise, furtively hunting for clams at low tide. The hooked nose, deep-set eyes and pursed lips are typical characteristics of the *Bookwus*.



Wild Woman (Dzoonokwa). Henry Hunt, 1963. U003.20.7. Gift of Peter Smart. 16.5 x 20.3 x 14 cm.

The deeply carved mask evokes the frightening Wild Woman, who in Kwakiutl legend kidnaps young children to eat. The hollowed areas on the top of the head and on the cheeks represent the brains of eaten children; the pursed lips indicate her typically moaning call.



Beaver Mask. Henry Hunt, 1963. U003.20.12. Gift of Peter Smart. 24.1 x 26.7 x 19.5 cm.

The broad, oval face gives this mask an appealing appearance; it is highlighted by deep carving around the eyes, mouth and cheekbones. Unlike other Henry Hunt masks in this style, it is stained but not polished.



Bear Mask. Henry Hunt, 1963. U003.20.11. Gift of Peter Smart. 16.5 x 20.3 x 12.5 cm.



Thunderbird Headdress. Henry Hunt, 1963. U003.20.14. Gift of Peter Smart. 29.2 x 20.3 x 26 cm.



Komokwa Mask with Killer Whale attachment. Henry Hunt, 1963. U003.20.9. Gift of Peter Smart. 15.9 x 40.6 x 13.5 cm.

Komokwa, Chief of the Undersea, is generally portrayed by a face mask surmounted by a carved attachment that represents a sea creature, in this case a Killer Whale.



Raven Mask. Henry Hunt, 1971. U003.20.19. Gift of Peter Smart. 38 x 14 x 13 cm.

Wolf Mask. Henry Hunt, 1967. U003.20.13. Gift of Peter Smart. 25.4 x 18.4 x 12.5 cm.

The artist exaggerated the stylized snout, nostrils and teeth to create a bold appearance in this Wolf mask.



The Hunt Style

Henry Hunt expressed his opinion that it took nearly twenty years to fully develop as a carver and artist—meaning that he himself considered his best work began around 1970. As his prowess and confidence as an artist reached its peak, and through constant experimentation, Henry eventually developed a consistent style of sculpture which, when decorated with a defined palette of colours, can be readily recognized as the Hunt style. Henry Hunt's carvings from the 1970s and 1980s display his master's touch, transforming red and yellow cedar into imaginatively conceived and finely rendered masks, totem poles and other sculptures. Drawing his subjects from the wide range of animals and legendary beings from Kwakiutl traditions, Henry produced masterworks that fascinate and charm the viewer with an appealing blend of imagination, form and colour. Perhaps the best measure of his success is that, after his death, Henry Hunt's style has been carried on by many members of his family, and by other Kwakiutl artists, as fitting tribute to his artistic vision.



Model Totem Pole, Eagle (above) and Bear with Human wearing an apron. Henry Hunt, 1969. U003.20.21. Gift of Peter Smart. 54 x 45.7 x 28 cm.

Many of Henry Hunt's finest works are model totem poles carved from yellow cedar. The Eagle on top of this pole with wings outspread is a classic and powerful composition. The finely carved and detailed features on the pole are complemented by a skillful blend of brown, black, green and red painted designs; the Eagle's yellow beak and legs blend attractively with the colour of the cedar.



Seal Bowl. Henry Hunt, 1971. U003.20.18. Gift of Peter Smart. 59.4 x 19.8 x 17 cm.

Several different animals can provide the overall design and shape for Kwakiutl feast dishes, with the seal being a favorite. While this dish could easily be used for eating, the sculptural form captures the typical pose of a seal perched on a rock above tide, lifting its head and tail in an attitude of wariness.



Sea Otter Bowl. Henry Hunt, ca. 1973. U003.20.20. Gift of Peter Smart. 48.2 x 21 x 16 cm.

Sea otters often lie on their backs on the ocean surface while resting or feeding; this pose is captured in the shape of a feast dish.



Killer Whale Carving. Henry Hunt, 1973. U003.20.6. Gift of Peter Smart. 24.1 x 17.8 x 6 cm.

While both these carvings represent Killer Whales, they are significantly different in details. By changing the attitude of the head and tail, and by leaving the body unpainted, one whale appears more active and playful than its counterpart, which characterizes power, strength and purpose.



Killer Whale Carving. Henry Hunt, 1973. U003.20.16. Gift of Peter Smart. 47 x 31.1 x 11 cm.

Kingfisher Mask. Henry Hunt, 1980. U003.20.15. Gift of Peter Smart. 56 x 41.9 x 42 cm.

The carved wings, head and beak attached to the forehead identify this mask as a bird; the converging shape of the forehead and eyebrows, the beaked mouth and the feather designs on the cheeks add to the bird-like qualities of the portrait. The mask is hollowed out at the back and the eyeholes are drilled, meaning it could be rigged for wearing in a dance.



Mouse Mask. Henry Hunt, 1984. U003.20.17. Gift of Peter Smart. 45.7 x 35 x 24 cm.

Henry Hunt was commissioned by the Royal BC Museum to carve replica masks to complete a *Dance of the Animals* set for their exhibits. He later carved several other versions of creatures from the *Dance of the Animals* set, including this Mouse mask, which is highlighted by red rings around its eyes. The mask is decorated with cedar bark and strips of blanket and is rigged for wearing, suggesting it may have been used in a dance.





Human and Frog Carving. Henry Hunt, 1980. U003.20.8. Gift of Peter Smart. 22.9 x 36.8 x 11 cm.

Henry Hunt often depicted humans on model totem poles and eventually began to create individual carvings of human figures. In this example, the Chilkat-like blanket and ringed hat the person wears likely reflect the Hunts' Tlingit ancestry. A Frog puppet played a major role in the *Toogwid* dance that was owned by Henry's wife, Helen. These elements suggest the carving may, by reference, represent Henry and Helen Hunt.

Henry Hunt Graphics

During the late 1960s and into the 1970s, thanks in part to the Thunderbird Park carving program, the public's interest in Northwest Coast native art continually grew. One result was the development of a market for serigraph prints. People were able to purchase limited edition, high-quality prints of graphic designs by native artists. Members of the Hunt family, including Henry Hunt, produced serigraph prints with designs depicting Kwakiutl animals and legendary beings. At this point in his career, Henry had developed his skills primarily as a carver. The designs he applied with paint onto his carvings added details and complemented or decorated existing shapes and lines. Henry Hunt's graphic prints seem to maintain an essentially sculptural quality: one can see beyond the lines and colours to the carving he likely imagined as he produced each design. His playful nature is evident in the way he arranges some design elements so they can be interpreted in more than one way, a type of visual "punning"—for example, see his *Eagle and Wild Woman* and *Cannibal Woman* prints.



Killer Whale with Hawk Tail. Henry Hunt, 1978. U990.14.77. Gift of Vincent Rickard with the assistance of a Canada Council Art Acquisition Grant.

While maintaining the overall shape of a Killer Whale's tail, a Hawk with talons clasp the whale's body has been added to the design—the protruding bird's wing and tail provide counterbalance to the shape of the whale and its fin.



Henry Hunt and Helen Hunt on their 25th wedding anniversary.



Pugwis: Man from the Sea. Henry Hunt, 1976. U990.14.78. Gift of Vincent Rickard with the assistance of a Canada Council Art Acquisition Grant. 46 x 50.7 cm.

In addition to the characteristically prominent teeth, the underwater habitat of the *Pugwis* is emphasized by the spines on his hand, cheek and foot, his upturned fin-like tail and the row of plates that protrudes along his back and head.



Kwakiutl Pugwis. Henry Hunt, 1980. U003.20.2. Gift of Peter Smart. 35.6 x 43.2 cm.

Eagle and Wild Woman. Henry Hunt, 1979. U003.20.1. Gift of Peter Smart. 50.2 x 38.1 cm.

One can readily recognize similarities between the conception of this *Eagle and Wild Woman* print with that of the model totem pole depicting an Eagle and Bear with Human (see U003.20.21). In comparing the two pieces, note how the designs on the wings are handled and how the Eagles' cheek designs can be interpreted as either feathers or as a distinct bird's head in profile. The attitude of the Eagle's head in the print produces a dramatic effect.



Cannibal Woman. Henry Hunt, 1979. U990.14.81. Gift of Vincent Rickard with the assistance of a Canada Council Art Acquisition Grant. 53 x 66 cm.

While the *Dzoonokwa* (Cannibal Woman) is described as a fearsome creature, she is reputed to be drowsy and slow of thought. Although she kidnaps children and carries them off in her basket, they usually manage to escape after she inevitably falls asleep. The children here, one waving from inside the basket and another tweaking the *Dzoonokwa's* breast, hardly seem concerned. Design elements on the breasts and apron merge to produce the features of a face on the *Dzoonokwa's* body.





Eagle and Salmon. Henry Hunt, 1979. U003.20.5. Gift of Peter Smart. 58.4 x 59.7 cm.



Kwakiutl Thunderbird. Henry Hunt, 1979. U990.14.83. Gift of Vincent Rickard with the assistance of a Canada Council Art Acquisition Grant. 55 x 38 cm.



Kwakiutl Thunderbird. Henry Hunt, 1980. U003.20.3. Gift of Peter Smart. 43.2 x 36.2 cm.



Salmon. Henry Hunt, 1980. U003.20.4. Gift of Peter Smart. 53.3 x 36.8 cm.

Subtle variations in the formation of the U-shaped fins provide a sense of motion and dimension to this salmon design.

Henry Hunt Tribute Art



Kolus and Bear with Halibut Model Totem Pole. Peter Smart. Undated. On loan for exhibit. 58.4 x 17.8 x 17.8 cm.



Humanoid and Salmon Mask. Peter Smart. Undated. On loan for exhibit. 48.2 x 20.3 x 29.2 cm.

It is a testament to the strength of their friendship that when Peter Smart sought to pursue his hobby of woodcarving, Henry Hunt responded by offering to teach Peter to carve in the Kwakiutl style. Peter's carving added another element to their bond of shared interests. Since then, Peter has dedicated many hours to his hobby, mostly in efforts to produce carvings in the very style of Henry Hunt. Peter describes this art, which he keeps at home, as tribute art, dedicated to the memory of his great friend.

In Memory of Henry Hunt

Some of Henry Hunt's children provided memories of their father for inclusion in this catalogue.

Richard

Our Dad was a very special man. He was supported by our beautiful mother who left us much too soon. Helen was the love of his life and he was very sad after she passed away.

Henry was a great teacher with the public and with his children. He would tell us to watch and copy. It was a dream come true for me to be able to work with him and learn from him at Thunderbird Park. We travelled as a young family with him to Victoria so that he could work with Mungo Martin. I believe Mungo Martin and our Dad were the people behind the revival of our culture, which flourishes today. My Dad always said that he was not a chief although he was very respected amongst his peers.

Our family was large, 14 kids. Eight were girls and six were boys. Our Dad worked hard all the time. He would come home from a long day of work, have dinner and go down in the basement and carve some more, often until late at night.

I don't know how Peter Smart and Dad met, but they struck up a friendship that lasted for many years until Dad's death. Peter and I are still friends today. I enjoy listening to his stories and we get together when we can. Peter learned how to copy my Dad's work and he was so skilled at it that when the wings of one of my Dad's poles was stolen, Tony said, "Ask Peter Smart to copy them."

"Thank you to our forefathers for preserving our culture."

Dorothy

I remember how the house seemed to get buzzing just before 4:00-4:30; because Dad was coming home from Thunderbird Park. It was always so exciting and fun when he came home. And to this day I love the same peppermints he shared with us. I remember Dad lifting the foot of our beds saying, "earthquake, earthquake, come on get up—you can't sleep your life away." I love that Dad didn't really know that he was famous. One time I asked him why he was all dressed up and he said "Mom and I are going for dinner with Lizzie." I said, "Lizzie who?" He said, "The Queen."

Leslie

Dad would be really proud of his sons and grandsons who are carrying on the culture. I think we all feel the same about our Dad. He was the best father, the greatest artist and the most humble person who loved everyone.

Darlene

I remember his pancakes and "early rise, up, up, up."

Stan

I would like to thank our father Henry, for the life I lead today. My life has been most interesting, and in my own way, I've had a successful career in the art world. I think about dad every day and have always used our father's memory as my inspiration, however never forgetting our mother Helen for taking such good care of our dad and our family while they were together.

I love both our mom and dad and miss them every day and thank them for the life I have, never forgetting how proud mom and dad were of our family.

Thank you for being our strength and giving us your unconditional love!



Left to right: Helen Hunt, Henry Hunt, Queen Elizabeth II



Henry Hunt with model totem pole for presentation by BC Premier W. A. C. Bennett, 1971. Hunt family photo collection.