

black affluent have not yet arrived rather than why the poor blacks have been left behind. Consequently, this book presents research of contemporary situations analyzing psychic and social circumstances.

Willie's focus on sociology as a science of humanity as opposed to a science of historical determinism adds an interdisciplinary dimension which is lacking in most race relations books. The most significant achievement of *Race, Ethnicity, and Socioeconomic Status* is Willie's ability to increase awareness of social problems and to simultaneously furnish practical methods for achieving solutions. As an activist sociologist, Willie expresses his dissatisfaction with the "absence of an accumulative body of social theory pertaining to theoretical implications of investigations and their analysis."

Race, Ethnicity, and Socioeconomic Status is an excellent book, particularly for those students of race relations looking for material which supplies suggestions on how individuals can bring about social change. Unlike so many race relations books that heighten feelings of frustration and anger by increasing awareness of social problems without offering practical solutions, this book gives encouragement to become active.

— Kimberly S. Hee
Pitzer College

Victoria Wyatt. *Shapes of Their Thoughts: Reflections of Culture Contacts in Northwest Coast Indian Art.* (Norman: University of Oklahoma Press, 1984) 80 pp., \$9.95 paper.

An exhibition at the Yale Peabody Museum of Natural History in New Haven, Connecticut, was held from November 1983 to May 1984. The exhibit focused on 200 years of the creative responses of Northwest Coast Indian artists to interactions with explorers, fur traders, missionaries, businessmen, tourists and ethnographers from a variety of cultures.

Twelve museums and several contemporary artists and private collectors contributed art work for displays. *Shapes of Their Thoughts* is a beautifully rendered retrospective catalogue of the art displayed in the exhibit. Aside from considerable redundancy as the text moves from one media or from one category to another, it is hard to fault this comprehensive softbound book.

Between the attractive rust, white and black loon on the cover to the illustration credits on page 80, there are four photographs dating from

1893 to 1903. There is one map, photographs of 78 artistic creations, and well documented notes and references. Unfortunately, all but one of the 78 pictures of art work are in black and white. Captions under each figure tell us various colors, but it would have been nice to see the red, yellow, turquoise, blue, white, green, and pink as the colors appeared on the woven items and the totem poles and other carved items.

The Northwest Coast Indians lived from the coast of Washington State to the top of the panhandle of Southeast Alaska. According to Wyatt: "They developed a highly sophisticated artistic style as distinctive as any other school of art." She demonstrates how artists rationalized the changes in traditional artforms in order to sell visitors their art work. As a result of the contact with Indian art, she claims the thoughts of the buyers change as well. This claim stays somewhat unfounded.

Northwest Coast Indian art was, and is still, a functional art demanding to be used. Wood, ermine, wool, stone, bone, abalone, shells, buttons, beads, bells, feathers, sea lion whiskers, spruce roots, copper, silver, gold, brass, iron, basketry reeds and grasses, ivory, walrus tusks, bear claws, sheep and goat horns, and sea otter and beaver teeth were used in the creation and decoration of the art shown here.

From these materials they fashioned dolls, animals, crest designs, totem poles, tools, dishes, utensils, baskets, hats, masks, crowns, dance aprons, leggings, blankets, jewelry, gambling sticks and ceremonial items. Functional objects introduced from outside their culture, such as powder measurers, shot pouches and cap boxes for guns, pipes and cigar cases, became works of art and were sold to the visitors.

Artists found an eager market for ornate chess sets and small scale models of longhouses, house fronts, canoes, totem poles and traditional hunting weapons. They sold sculptures depicting Indian legends or customs. Traditional crest design hats were augmented with hats woven to replicate top hats, derby hats and sailor caps. Meticulous detail was carved into figures of sea captains and steamships. United States styled eagles and designs of anchors began to appear in the artwork. Letters of the English alphabet became a common motif as did the word ALASKA on curios.

The artists were and are great masters, showing remarkable inventiveness and vitality. Through their artistic creations they leave a legacy of images. Those images are the "shapes of their thoughts."

— Charline L. Burton
University of Oklahoma