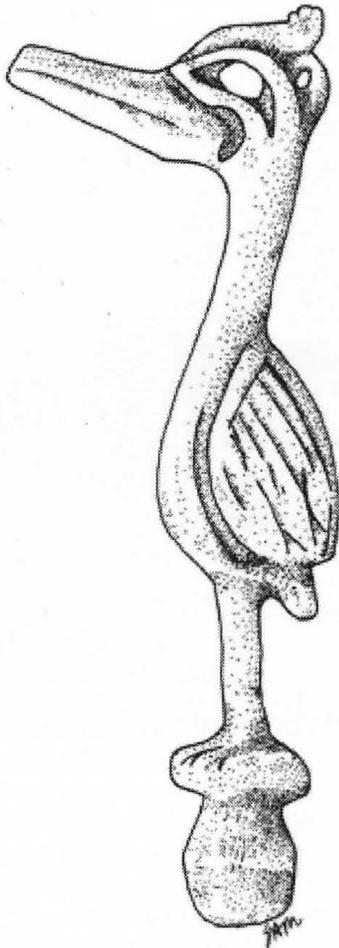


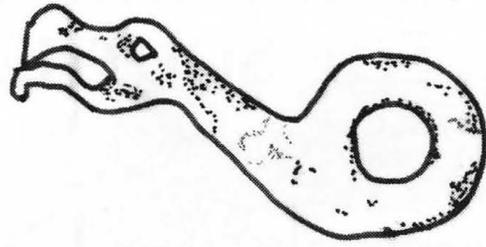
# LOSS OF CHERISHED MARPOLE MASTERPIECE PREVENTED

The recent history of the Blue Heron small pestle from the Marpole site demonstrates what can happen when archaeological sites become known locally as sites of unguarded treasure. This artifact, cherished by the Musqueam people and Vancouverites alike, almost slipped from view before it was even recovered!



*The Heron Pestle / Pendant, Ma 3299, has been featured in many exhibits and books since it was recovered in 1957. It dates between AD 1 and AD 950 (Drawn by Susan Matson).*

In 1957, the site was being bulldozed to prepare for the Marpole bus loop and teams of volunteers and archaeologists were working under the direction of Dr. Charles Borden of UBC to recover all the bone, stone and antler artifacts. On a July day, once the archaeologists had packed up for the day,



*Sketch of the antler Bird Cord Adjuster, DgRs 1:215. Recovered in situ at the Beach Grove site in 1957, Borden suggested it may have been used as a cord adjuster. It dates between AD 250 and AD 650.*

a twelve-year old—probably filling long summer vacation days with personal adventures—joined other locals in taking objects out of the shell midden at the site. Fortunately, the child's father ensured that the child and the finds were returned to Borden the next day. Among the items recovered was the famous Blue Heron pestle. Twenty years later, Borden described the pestle as "perhaps the finest example of Marpole phase antler sculpture" (1976).

The Musqueam Indian Band has given permission for the Blue Heron to appear in *Totems to Turquoise: Native North American Jewelry Arts of the Northwest and Southwest* at the American Museum in Natural History in New York. The exhibit explores the art of the maritime people of the Northwest and the desert people of the Southwest from prehistory onward.

Also travelling to New York is the bird cord adjuster from the Beach Grove site (with permission of the Tsawwassen First Nation and Semiahmoo First Nation) and the zoomorphic blanket pin fragment from Musqueam East (by permission of the Musqueam Indian Band).

The exhibition, *Totems to Turquoise: Native North American Jewelry Arts of the Northwest and Southwest*, highlights jewellery made by contemporary First Nations masters, including Bill Reid, Susan Point, and Debra Sparrow, and places their pieces in the context of traditional objects and archaeological artifacts to dramatize the transformation of traditional culture into contemporary art.

*Totems to Turquoise* runs between October 2004 and July 2005 and will be seen by over two million visitors.



*Sketch of the bone Zoomorphic Blanket Pin fragment (MuE 4438). Recovered from bulldozed material at the Musqueam East site in 1964, Charles Borden dated the blanket pin to the late 1700s or early 1800s as it appears to have been made using metal tools.*