

# Transformation

In keeping with Coast Salish protocol, Corky's family told the stories of his poles.

*The Eagle was very symbolic for Corky in transformation and in life; as Corky had gone from full-time fishing into carving. The man represents that human part of the Killer Whale. Our people believe that there was an undersea world; you put on your Killer Whale and then you went into the ocean. You lived in the undersea world as part Human but also as the Whale; when you came up you took it off. You can see the Wolf carved on the Whale's fluke. When he would get one of the old ones (trees) like this pole that Corky worked on, he wouldn't paint it, because he could feel the essence of the tree... He loved the wood of the tree... he wanted to leave it the way it was and let it speak for itself (Jane Baines Marston, sister, Interview, Nov 2012).<sup>©</sup>*

BALD EAGLE  
(YUXWULE')

KILLER WHALE  
(Q'UL-LHANUMUTSUN)

MAN  
(SQUY'QE')

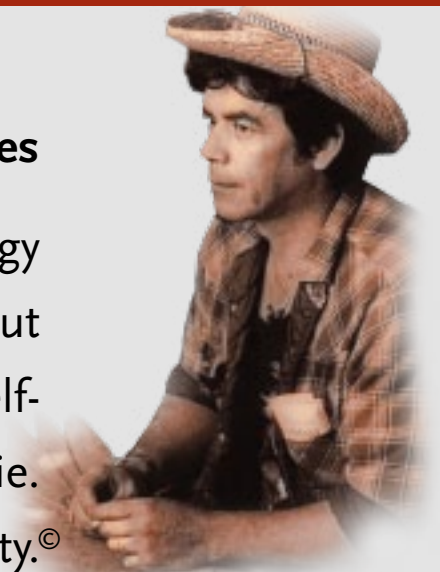
WOLF  
(STQEEYE')



1987 | Size: 12'9" (3.9 m)

## Laverne Roy "Corky" Baines

Corky was born in Chemainus in 1949 and is of Coast Salish heritage, from Peggy Island (near Chemainus). He started carving at the age of thirty-four but passed away five years later. Corky's wife and family believed he was a natural, self-taught artist who benefitted from the influence of master carver Simon Charlie. Phillip, his son, worked side-by-side with his dad to carve the two poles for the City.<sup>©</sup>



*Courtesy of Marilyn Baines.*

