In Cape Dorset We Do It This Way

THREE DECADES OF INUIT PRINTMAKING

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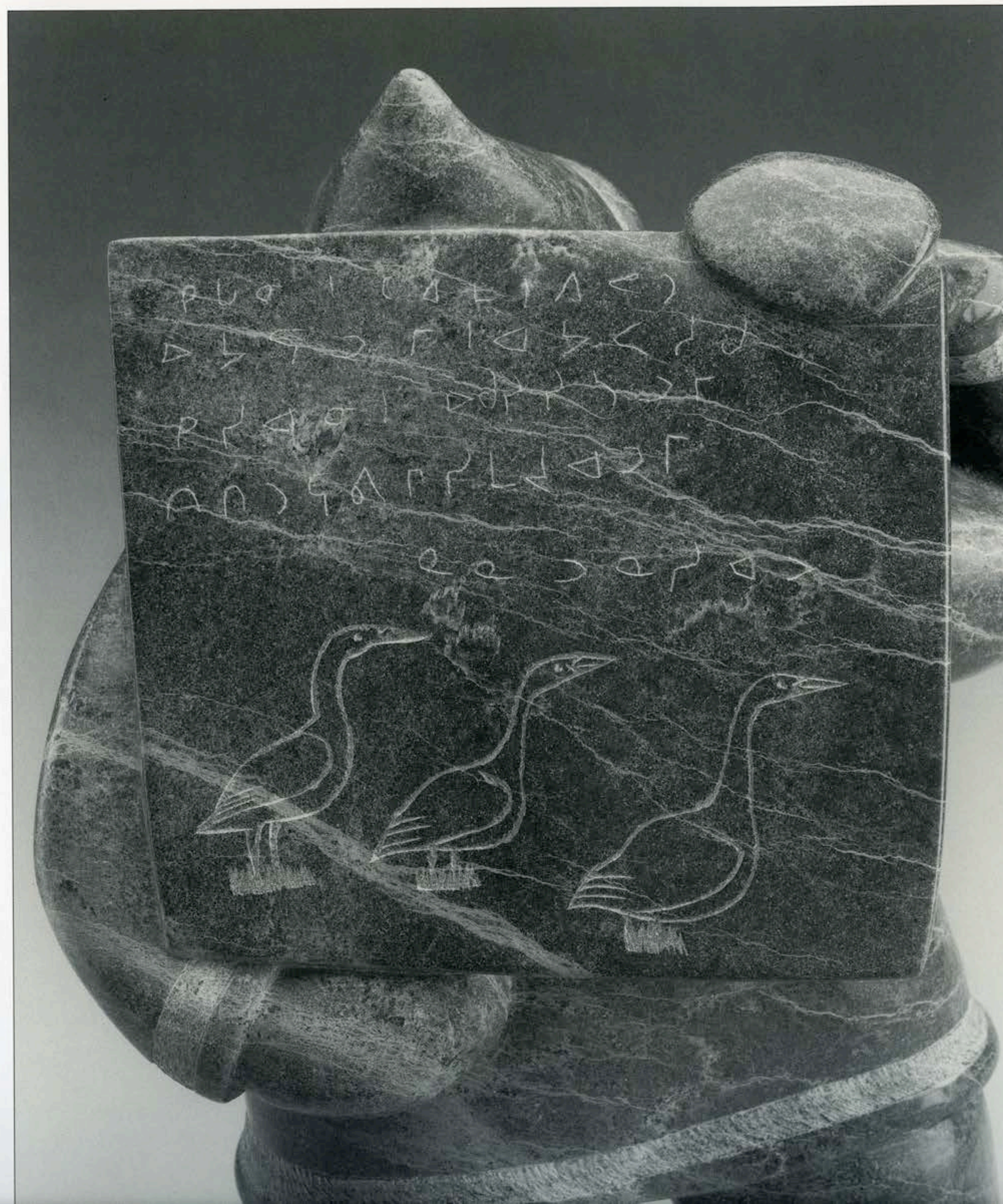
Kiawak Ashoona 1933-
Man Carrying Stone Block (detail) 1986
Light/dark green stone
33.8 x 21.6 x 14.7 cm
2795F

The text on this sculpture reads:

> *In Cape Dorset they do it this way.*
> *They carry the stone block and this*
> *stone has a print image on it.*
> *I don't know how!*



In Cape Dorset We Do It This Way

THREE DECADES OF INUIT PRINTMAKING

Jean Blodgett
with essays by Heather Ardies, Leslie Boyd,
and Linda Sutherland

McMichael
CANADIAN ART
COLLECTION
D'ART CANADIEN

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Preface

IN THE SUMMER OF 1987 I WAS HAVING LUNCH AT THE McMICHAEL Restaurant with Terry Ryan, general manager of the West Baffin Eskimo Co-operative in Cape Dorset, and Ian Thom, then curator of the McMichael Canadian Art Collection, when Ryan mentioned that the board of directors of the co-op was looking for a temporary home for its vast archival collection. Would the McMichael, he asked, be interested?

Indeed we were. Gallery founders Robert and Signe McMichael had collected their first Inuit work in 1956, and contemporary Inuit art has long been a major part of our legislated mandate. The Cape Dorset collection is a unique treasure that reflects decades of cultural history — thirty years of intense work by a great many people at a time when their way of life was changing rapidly.

The lunch extended well beyond its intended time as we pursued answers to a host of other questions. Why did the co-op want to find a home for the collection outside its own community? Under what conditions would the loan be made? How many works were there? How long would it take to document the collection? Did we have the space to house it? How much would the transfer cost? Where could we find the funding?

In July 1988, after several exploratory discussions, the chairman of the board of trustees of the McMichael, H. Michael Burns, the vice-chairman, G. Frank Suma, the chief curator, Jean Blodgett, and I travelled to Cape Dorset to formalize an agreement in principle. Although we spent a delightful two days in Cape Dorset, the formal meeting lasted only two hours. We all agreed immediately on the significance of the collection and the necessity of documenting it, preserving it, and making it accessible world-wide. And as Atsiaq Allasuaq the president of the co-op so eloquently stated through a translator, we did not need to encumber the agreement with excessive legal language. Faith in each other was the primary consideration.

As it turned out, it took another two years to formalize the agreement and to ensure that appropriate funding was available, although there was never any serious question about the outcome. Something this right just could not go wrong.

As someone involved in running museums for close to thirty years, I know that this agreement is unique. Conventionally, publicly supported museums (either directly through tax dollars or indirectly through tax incentives) insist that their collections be held in public trust. In other words, ownership resides with the national culture rather than with the cultural group from which it originated. In the agreement between the West Baffin Eskimo Co-operative and the McMichael (a public institution), the collection remains the property of the community that produced it. The people of Cape Dorset retain title to it; they have made it available to us in return for its documentation and safe keeping. The agreement provides for the return of the collection after both sides have realized a reasonable return on investment.

No matter how much the people of Cape Dorset and the McMichael wanted this agreement to become a reality, it would not have happened without a considerable amount of trust on the part of those who provided the necessary funding. From the beginning the provincial government, through the Ministry of Culture and Communications, supported the agreement. Officials backed their support with a commitment to fund the necessary capital improvements to the building, as well as the storage facilities, work space, and staff.

The federal government provided funding for important and innovative equipment necessary to store the collection, and to make it readily accessible to scholars and novices alike. The government of the Northwest Territories provided moral support and agreed to help fund training programs at the McMichael for Cape Dorset co-op members. This exhibition was supported in part by the Donner Canadian Foundation. We hope that in the future, corporations, individuals, and foundations will respond with equal enthusiasm in support of exhibitions, to ensure that part of the collection is always on view both at McMichael and around the world.

I would like to pay special tribute to several key people without whose expertise, support, and genuine devotion to the concept this project would never have been realized. First, to the artists, board of directors, and the general manager, Terry Ryan, at the West Baffin Eskimo Co-operative for their unselfish willingness to share not only the principal works of their most creative people but the very essence of their culture. To Michael Burns, Frank Suma, and the entire board of trustees of the McMichael, I would like to offer special thanks for their immediate positive response to the idea and their unfailing endeavours to ensure the success of the project. And I would be an ungrateful and unthoughtful director if I did not recognize the expertise and influence of Jean Blodgett, who not only took up the reins formerly held by Ian Thom, but pushed this agreement to its logical conclusion. Jean Blodgett is a recognized scholar in Inuit art, respected by Inuit and non-Inuit alike, and she enjoys the admiration of the trustees for her devotion to both the gallery and the Inuit artists. The confidence, advice, and support of officials in the provincial Ministry of Culture and Communications and the federal Department of Communications were critical not only to the funding of the project but to ensure its credibility to all parties. Finally, it is the sincere desire of all those associated with the McMichael and the West Baffin Eskimo Co-operative that this agreement will serve as a model for future agreements between public institutions and indigenous peoples.

Barbara A. Tyler
Director and Chief Executive Officer
McMichael Canadian Art Collection
Kleinburg, Ontario

Acknowledgements

MY MEMORIES OF *IN CAPE DORSET WE DO IT THIS WAY* WILL, I'M sure, always be centred on the two research trips I made to Cape Dorset in July and October of 1991. Although I have visited there a number of times, I have never had such intensive or enjoyable trips as those. The primary emotion at the conclusion of the first one was relief; in spite of the fact that it was the mid-summer, when people have left the settlement to spend time on the land, I managed to interview about twenty people — almost all of the living artists and printmakers included in the exhibition.

For this good fortune I would like to thank Joemie Tapaungai, who was inspired to broadcast on the local radio station the list of people I wanted to interview. The results were even better than we expected; one artist travelled into town from an outpost camp specifically to see me. In addition to Joemie's ingenuity, his assistance in other aspects of my research at the co-op was considerable. He was responsible for suggesting Katauga Saila as interpreter for the interviews, which were productive and enjoyable. Katauga proved to be a sympathetic, candid, and pleasant companion/adviser in the interviews and much of their success is to be credited to her.

It is difficult to know how to express my appreciation to the artists and printmakers whom I interviewed. All of them answered a great many questions with thoughtfulness, patience, and insight, making the interviews exciting and informative. I learned a great deal from them all, and we had some good laughs in the process.

Throughout the preparation and realization of this project, the staff of the West Baffin Eskimo Co-operative have been consistently supportive and helpful. My thanks to each of them.

To Terry Ryan and Leslie Boyd I am deeply indebted for their advice and counsel about all aspects of *In Cape Dorset We Do It This Way,* in particular for their personal contributions to the exhibition and publication, and for their generous hospitality and pleasant company in Cape Dorset.

With her essay on the history of the West Baffin Eskimo Co-operative, Leslie Boyd has made an important contribution to the history of Inuit art. I would like to thank her and the other authors herein: Heather Ardies, Linda Sutherland, Stacey Titcher, and Linda Morita of the McMichael Canadian Art Collection.

As always the Inuit Art Section of Indian and Northern Affairs Canada has been a mainstay in the process of researching Inuit art. I would like to take this opportunity to thank them again not only for their assistance but for maintaining what is the best and most up-to-date Inuit art resource centre, bar none. Publications such as this would not be possible without them. Jeanne L'Espérance provided invaluable help with the photographs and slides; Ingo Hessel, Lori Cutler, and Christi Johnston provided information, documentation, and updated biographies.

In order to enable me to have the time necessary to carry out the research and writing of this publication, the McMichael Canadian Art Collection granted me a leave of absence from my administrative duties during the summer of 1991. My thanks to director Barbara Tyler for this opportunity and to curator Megan Bice, who so gallantly and admirably took my place. I would also like to acknowledge the additional workload assumed by Cathy Stewart during that time. Many other McMichael staff members have contributed to this project, and I thank them all. I would be remiss if I did not express special appreciation to Sandy Cooke, Sue Gustavison, Dawna Hannah, Gary Kee, Ann Kubasta, Eugene Mlynczky, Jim Reid, and Pen-i Smith.

Circumstances related to the production of this publication have necessitated superhuman efforts on the part of those involved. Many, many thanks to Denise Bukowski, Jennifer Glossop, Larry Ostrom, and Andrew Smith.

Jean Blodgett
Assistant Director
Collections and Programs
McMichael Canadian Art Collection

Introduction

BEFORE THE CAPE DORSET COLLECTION ARRIVED AT THE McMICHAEL gallery in 1991, it was virtually impossible to survey accurately the thirty years' worth of prints and drawings in it. And few people were aware of the unique relationship between the drawings and the prints they inspired, or of the unique nature of the printmaking process — one in which in the world beyond Cape Dorset's West Baffin Eskimo Co-operative the printmaker has traditionally been relegated to a secondary position.

Here, for the first time, the best of these drawings and the prints created from them over three decades are shown side by side. Along with them are the first attempts to record fully the history of the co-operative and its printmaking program. This program is renowned for its quality and duration, and for its use of indigenous materials, its special techniques, and its unusual relationship between the artist who makes the drawings and the one who makes the prints. *In Cape Dorset We Do It This Way* focusses on the contribution of the printmakers, most of whom are also sculptors; in the early days those who created stonecut prints made print blocks out of the same stone they used for carvings.

In Cape Dorset We Do It This Way records the first in a series of annual exhibitions from the collection of the West Baffin Eskimo Co-operative. It provides background information about the arts in Cape Dorset and establishes a context for future exhibitions. The title is taken from an inscription carved by Cape Dorset sculptor Kiawak Ashoona on his carving, *Man Carrying Stone Block* (No. 42, 1986), which depicts a man holding a stone to be used as a print block.

The co-operative's collection on loan to the McMichael comprises approximately 100,000 drawings, 2,000 prints, and 100 sculptures made by more than eighty artists over the last thirty years. *In Cape Dorset We Do It This Way* explains the printmaking program, for it was this program that originally generated a need for drawings. The number of drawings created soon far surpassed the printers' needs, however, and drawing became a flourishing art form in its own right. Yet it is the prints from Cape Dorset, not the drawings, that are well known to southern audiences.

Prints in Cape Dorset are made using a number of techniques, but *In Cape Dorset We Do It This Way* concentrates on those printmaking procedures in which an original drawing was translated into a print. Engravings and etchings are not included in the show, although they are discussed in the text. What is included here is a selection of Cape Dorset drawings and the prints made from them. Each pair of drawings and prints is shown side by side. Works are arranged chronologically from 1959 to 1989. Not every year is represented; in 1962 and 1963, for example, many of the prints were engravings.

The selection does not represent every year or every artist. Works were selected to illustrate different characteristics of the printmaking process, such as how colours were changed or texture added, or how ingeniously the printmakers transferred a work from one medium to the other. The overriding concern, however, was the quality of the drawing, and this was often the determining factor in the final stages of decision-making.

Although works were not selected by year or by artist, they provide a surprisingly representative sampling of both. The year 1973 proved to be a particularly good one in Cape Dorset printmaking, and that collection is better represented here than others. Certain artists, too, are overrepresented in the exhibition; it was extremely difficult to limit the number of works — especially the drawings — by Pitaloosie Saila, Jamasie Teevee, and Kananginak Pootoogook. Other artists are represented as they came to prominence; some of those who contributed to early collections are now dead, while others, like Oshutsiak Pudlat, did not start drawing until the 1980s.

The decline in the number of active graphic artists in Cape Dorset became only too apparent as research progressed. Of the twenty-one artists represented here, twelve are now deceased. And while early annual collections included prints by forty to fifty artists, the collections in recent years were based on the work of as few as ten.

The contribution of the printmakers is sometimes overlooked or underestimated in discussions of Cape Dorset prints, and I wanted to rectify this situation. I felt even more strongly about this after I had completed my research. Fortunately, all but one of the twelve printmakers represented in this exhibition are still living, and I was able to interview each of them, sometimes at great length, during my several visits to Cape Dorset. I had interviewed some of them in the early 1980s and I was able to build on this knowledge in our subsequent interviews.

What impresses me about the printmakers — especially the old guard — are their many talents. These men not only do an impressive job of printmaking, they also are often draughtsmen and carvers — as well as hunters — and many are involved in community affairs and regional or national organizations. Yet for all their artistic abilities, they manage, in making prints of another person's work, to subordinate their role to that of the artist's. Their real skill is in successfully translating another's work without leaving their own indelible mark on it; it is the artist's image that comes through, not the printmaker's. As several printmakers so accurately pointed out to me: making prints looks easy, but it is very difficult.

While the printmakers were meeting this challenge, they were also hard at work at other endeavours. The sculptures included in the exhibition were all made by men who have worked in the Cape Dorset printshops over the years. They demonstrate that these men are multi-talented and work in several media simultaneously.

We have tried to assemble here as much information as possible firsthand from those involved with the co-op and its printmaking program. Artists, printmakers, art advisers, and co-op employees were interviewed and consulted extensively. To allow the artists and printmakers to speak in their own words, we have included here lengthy quotations from published sources and from interviews in Cape Dorset.

The opening essay by Leslie Boyd, who has worked for the co-op since 1980, discusses the establishment of the West Baffin Eskimo Co-operative and its many activities over the years in Cape Dorset. Next is my short history of Cape Dorset printmaking. Following that is a thorough explanation of Cape Dorset printmaking techniques by Linda Sutherland, paper conservator at the McMichael. Then Heather Ardies, curatorial co-ordinator at the McMichael, documents the agreement between the co-operative and the McMichael — the first agreement of its kind between an Inuit organization and a public art museum — and the historic and dramatic relocation process. Next each pair of drawings and prints is discussed in detail. Finally, Stacey Titcher, who also helped with the curatorial work on this exhibition, has written short biographies of each of the printmakers represented.

In Cape Dorset We Do It This Way is not the final word on Cape Dorset printmaking. It is, however, a starting point for many future exhibitions that will examine in greater depth the artists, printmakers, trends, and developments in printmaking in this important Inuit art centre.

Jean Blodgett

Sanaunguabik — The Place Where Things Are Made

A History of the West Baffin Eskimo Co-operative

BY LESLIE BOYD

For rent: Plastic igloo only 1,800 miles from North Pole. Seal, bear hunting ideal. Fine Eskimo cuisine. $760 to $1,300 a week per person.

This imaginary ad would describe Canada's latest lure for the tourist who has been everywhere else — and by this week a number of Americans who have been almost everywhere were back from Baffin Island in Canada's Far North, bubbling over with fishing and hunting stories. Led by Arthur Amory Houghton, Jr., president of the Steuben Glass Co., they had lived for nine days in tents and a plastic igloo in an Eskimo camp at Cape Dorset.

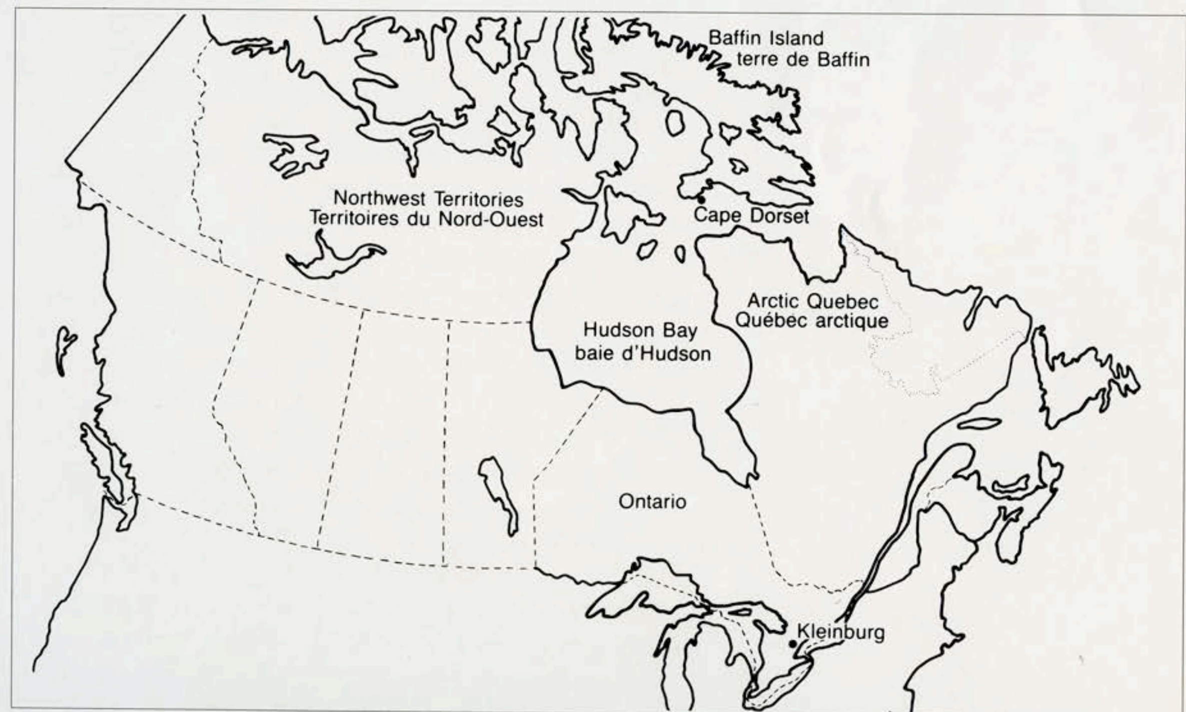
The Cape Dorset project is organized as an Eskimo co-operative . . . That's why the Canadian government is encouraging them. Don Snowden, industrial officer of the Department of Northern Affairs, predicts that Arctic tourism will soon "be a million-dollar industry in the territories."

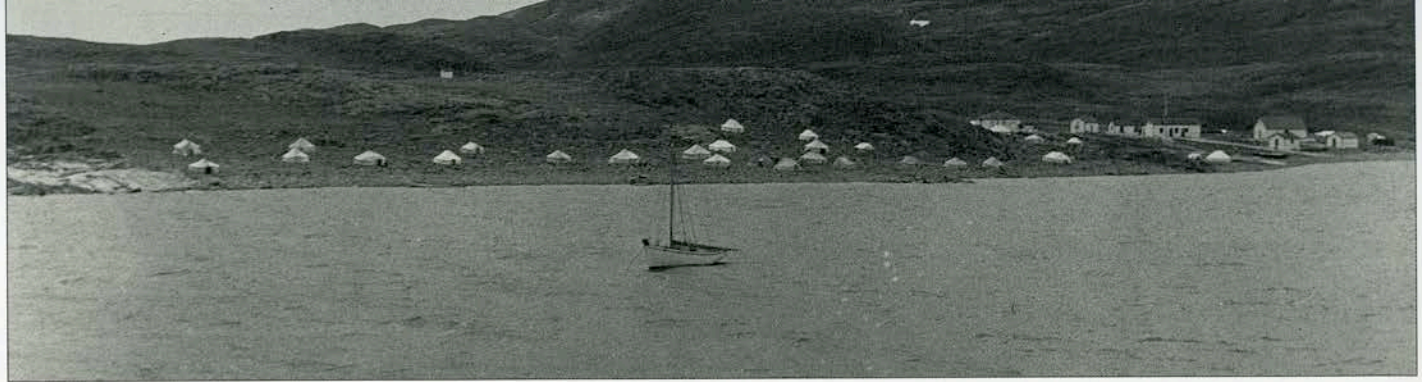
NEWSWEEK, AUGUST 31, 1959

THE CO-OP AT CAPE DORSET WAS FIRST INCORPORATED IN MAY 1959 as the West Baffin Sports Fishing Co-operative, and it initially played host to a small group of wealthy American tourists. According to the co-op's incorporation documents, its objectives included promotion and operation of an "art, handicraft and/or cottage industry"; "all business connected with tourism," including the construction and operation of tourist camps; buying and selling at retail "every type of merchandise needed by its members and the general public"; "all developments and operations connected with exploitation, staking and development of natural and other resources," and — just in case other opportunities presented themselves that had not been considered — "all the operations necessary for the economic development of the area." Today the organization, which in 1961 was rechristened the West Baffin Eskimo Co-operative, has become a symbol of a new phenomenon in contemporary art history: the genesis of Inuit art. It has also profoundly influenced the development of a modern community of 1,100 people.

Cape Dorset is situated on Dorset Island, one of a series of small islands connected at low tide to Baffin Island, in the Northwest Territories. Baffin Island lies just across Davis Strait from Greenland. Cape Dorset is part of the southwest tip of Baffin Island known as the Foxe Peninsula, named after Captain Luke Foxe, an early explorer who mapped the region during his unsuccessful quest

Cape Dorset, August 1960. The original co-op building is in the foreground directly in front of the plastic igloo on the right-hand side.
(PHOTO: ROSEMARY GILLIAT. NATIONAL FILM BOARD OF CANADA COLLECTION, NATIONAL ARCHIVES OF CANADA, PA 175785.)





for the Northwest Passage. In keeping with tradition, in 1631 Foxe named the cape after one of his sponsors, Edward Sackville, Earl of Dorset and Lord of the Admiralty. Among the Inuit inhabitants of the region, the Cape Dorset area has always been called *Kingnait*, which describes the high, undulating hills surrounding the community's small, protected harbour.

Cape Dorset, like most Arctic settlements, has grown up around the local Hudson's Bay Company trading post, which was established in 1913. The post was one of a series built along the south Baffin coast to fill the economic void left by the departure of the whalers, and to take advantage of the area's plentiful game. The early growth of these communities was slow, prompted by the severe economic conditions during the Depression and World War II, and by the collapse after the war of the Arctic fur boom. By the 1950s most Inuit families, no longer able to support themselves by fur trading, had to apply for rations and supplies to the Hudson's Bay Company's manager, who was later reimbursed by the federal government. As a result, families and camps moved closer to the trading posts, and the federal government turned its attention to developing alternate means of generating employment and income. One of these was handicraft development.

The government's interest in developing an Inuit handicraft industry had been gathering momentum since 1949, when James Houston first visited the east coast of Hudson Bay as a representative of the Quebec branch of the Canadian Handicrafts Guild (now the Canadian Guild of Crafts). He and his wife, Alma, travelled to the south Baffin coast during the summers of 1951 and 1952, and their encouragement of Inuit artists generated an outpouring of handicrafts, mostly carvings, which were purchased through Hudson's Bay Company posts for resale by the Guild. Despite early warnings of overproduction and shortages of raw materials, federal officials believed that the venture showed such potential that both Jim and Alma were hired by the Department of Northern Affairs (DNA) in October 1953 to undertake northern field-work and southern promotion of Inuit handicrafts.

In 1956, after a three-year absence, James Houston returned to Cape Dorset to become the federal government's northern service officer, a class of civil servant created by R. Gordon Robertson, the department's deputy minister. Houston's job was to identify all possible economic development initiatives and to further the production of handicrafts. He and Alma devoted themselves to establishing a craft centre.

In 1956 Cape Dorset was a tiny community consisting of a few red and white wood-frame Hudson's Bay Company buildings, a small nursing station, a federal day-school, and the old Baffin Trading Company staff house, occupied by its former clerk and his family. The Anglican church, built in 1953, and the Catholic mission house, established in 1938, sat one in each of two valleys flanking the centre of town. The few Inuit residents lived in small prefabricated houses supplied by the federal government, in tents dotting the shore near

the town centre, or in the two valleys near the missions. Most Inuit families still lived in outlying camps, travelling to the settlement only occasionally to trade and visit.

After materials arrived on the annual sea lift, the Houstons' residence was constructed during the late summer and fall of 1956, along with another new building that came to be known locally as *sanaunguabik* — the place where things are made. This craft centre was the first attempt by the Department of Northern Affairs to organize and diversify the development of handicraft production in the eastern Arctic. Because the venture was unprecedented, its Ottawa planners could not know what products these far northern communities could or should create. Houston offered a list of suggestions that included stone-mosaic-topped tables and whaleskin lamps. Virtually everything was considered, and several ideas were tried, but for the first year in Cape Dorset little that could be considered encouraging emerged from the craft centre.

The Birth of the Printshop

In late 1957 the first experiments in printmaking began. They were probably intended to pave the way for the manufacture of printed products, such as hand-blocked fabrics using Inuit designs. These experiments, which continued through 1958, changed the course of arts and crafts development in the North.

In 1958 James Houston spent four months in Japan

Aerial view of Cape Dorset, 1980.

Loading carvings on the annual sea lift, 1964.

studying printmaking under the Japanese master Unici Hiratsuka, who taught him the direct hand-transfer process. Houston returned to teach the technique to printmakers at Cape Dorset. After that, printmaking continued in earnest.

The Hudson's Bay Company and the Canadian Guild of Crafts agreed to provide supplies for the craft centre and market its products. As part of that agreement, a number of experimental prints were exhibited in December 1958 at the Hudson's Bay Company store in Winnipeg, the first public exhibition and sale of Cape Dorset prints. This uncatalogued collection included thirteen images in editions of thirty, "matted ready for framing," at prices ranging from $5.00 to $12.50. The printmaking experiment continued through 1959, and the DNA made arrangements to catalogue the developing collection and exhibit it in Stratford, Ontario, during the summer of 1959. Prior to the official opening of the exhibition at the Montreal Museum of Fine Arts in February 1960, the prints were also shown at the Railway Committee Room in the House of Commons, and at Government House, the residence of Governor General Jules Vanier. He was so delighted with the images that he agreed to be the honorary patron of the newly christened West Baffin Eskimo Co-operative.

The Co-operative Model

In the fall of 1959 an amendment had been submitted to Ottawa to change the association's name from West Baffin Sports Fishing Co-operative to West Baffin Eskimo Co-operative, because sports fishing had little to do with the experience of the founding and potential membership, and because the tourist camp at Tellik Inlet was not pursued. At best, tourism would create only seasonal employment and the eastern Arctic was still extremely inaccessible. And as the *Newsweek* article quoted above pointed out, "the call of the Arctic is not for the poor."

The co-operative's original 1959 incorporation documents were signed at Cape Dorset in the presence of Paul Godt, head of the newly created Co-operative Development Section of the DNA, by founding members Kananginak Pootoogook, Iyola Kingwatsiak, Joanasie Salomonie, Lukta Qiatsuk and his father, Kiakshuk.These documents apparently went astray somewhere between Cape Dorset and Ottawa, so a new set bearing the revised name had to be signed in the fall of 1960, when Osuitok Ipeelee and Pingwartok also became signatories. These documents were sworn before the notary public in Ottawa in January 1961, and the Certificate of Incorporation was dated March 1961.

Under the provisions of the Co-operative Associations Ordinance of the Northwest Territories, a notice announcing the incorporation of the co-operative and identifying its objectives was published in both English and Inuktitut and was posted in prominent places in the community — which meant the craft centre (now a printshop) and the new co-op store — for a period of two weeks. Then the first meeting of the general membership was held to elect officers. The twenty-three members who attended nominated the seven signatories to run for the board of directors. All were elected except Kiakshuk and Osuitok (both of whom became directors on later boards).

Officers were elected at a subsequent meeting of the directors. Kananginak Pootoogook, who was twenty-six at the time, was elected president. He is the son of prominent camp leader Pootoogook (who was also a catechist of the Anglican church), and the junior member of one of the dominant local kin groups. Kananginak was already actively involved as a printmaker, and was enthusiastic about the new organization and its co-operative principles.

Joanasie Salomonie was elected vice-president. He is a member of the same dominant kin group, and is Kananginak's nephew. He spent most of his early years at a tuberculosis sanatorium in southern Canada, where he learned to speak English. He became the co-op's interpreter, working first with Houston and later with government officials who came to assist and advise the co-op membership. Few local residents possessed this valuable skill.

Terry Ryan was appointed secretary. Ryan, a graduate of the Ontario College of Art who came north in 1956 to paint, spent two years in charge of the Radiosonde observation station at Clyde River in north Baffin. (In those days a government posting was the only way to secure transportation and accommodation in the Arctic.) Ryan first visited Cape Dorset in 1958 while travelling south from the station on the federal government's medical supply ship *C.D. Howe*. Intrigued by early developments at the craft centre, Ryan returned to take up

full-time residence as the co-operative's arts adviser in 1960. When he was appointed secretary, Ryan became the first nongovernment, non-Inuit employee of the new co-operative.

The structure and operation of the new co-operative was unprecedented in the Inuit cultural experience. Nevertheless, it was a popular assumption that the co-operative nature of Native societies would translate well into corporate co-operative structures. No doubt this assumption had some bearing on the decision by Northern Affairs officials to promote co-operative organizations. In fact, co-operation among Inuit is a very complex affair, involving both explicit and implicit rules and codes of behaviour. Traditionally, co-operation was kinship- or camp-based; this fact alone was at odds with one of the principal tenets of co-operative organizations — that of open and voluntary membership. The concept of a democratic election was also completely foreign to the Inuit.

As a result, education about corporate principles became an important ingredient in the implementation of the co-operative development program. In the beginning there were formal meetings to explain co-operative theory and practice to small groups of community residents, who then became founding members. But for the most part education was limited to training on the job.

The founding members recruited by Houston were directly associated with the day-to-day workings of the craft centre and other experimental enterprises. These men were charged with the responsibility of explaining the new organization to people still living at camp, as well as with recruiting new members. Kananginak, Iyola, Osuitok, and Lukta also worked as printmakers in the shop.

In the annual Cape Dorset catalogue of prints released in 1973, founding president Kananginak Pootoogook recalled the time when people in Cape Dorset first learned of the co-op and what it would mean to them:

> In Shaumirk's [Shaumirk was the Inuit name for James Houston; it means left-handed] house he would tell us about something we hadn't heard of before, a co-op. We first heard about this in 1958. Our carvings were increasing and there was a collection of prints gathered down south, so with Joanasie Salomonie as interpreter we learned more and more about co-ops. I began to think that a co-op would be better than the traders, and as I heard more and more about it I decided that if we could have a co-op we would have two stores here and that would be better, for the prices of things would be lower. We knew that in the days when the BTC [Baffin Trading Company] was here the things people had to sell were able to get a higher price when the two stores competed, but when the HBC [Hudson's Bay Company] was the only store here, those who came in to trade only got low prices, but there was nothing they could do about it. A co-op however would help the people even more than the BTC for now the people were no longer poor and could help themselves through the co-op with carvings and prints. Perhaps if the trader and the government were the only people here, then some people who were poor wouldn't even go hunting but would probably just be helped by the government. Now those who were not employed could carve or make prints and indeed some went on trips down south because of their ability as carvers or printmakers.

The Arluk, used for hauling carving stone.

Experiments in Handicraft Development

The West Baffin Co-operative was the first association to be incorporated within the broader federal co-operative development program — a program that would establish twenty co-operative organizations across the Northwest Territories in its first five years. According to American anthropologist Frank Vallee, co-operatives were conceived as a "short-term, ameliorative, or even preventative, type of program" with two broadly stated purposes. The first was to encourage the formation of permanent settlements among the semi-nomadic indigenous peoples, and the second was to organize self-sustaining economies in these communities. The first objective would facilitate the delivery of social services that already existed in the rest of the country. The second, ideally, would reduce the people's dependence on social assistance.

From an economic perspective, however, the tenuous production base of these communities, coupled with inaccessible and competitive markets, could not possibly sustain their growing populations. According to Don Snowden, head of the Industrial Division of DNA (as cited by Helga Goetz), resources "in most areas [were] limited to stone, bone, animal skins, and the human skills to make

Seema Adla modelling for the jewellery project.
(Photo: Tessa Macintosh.)

something from them." Of the twenty associations incorporated by 1964, fourteen were involved in some way with arts and crafts. Such programs remained the focus of development well into the 1970s, if only because they had an economic track record, however insecure. Many — if not most — of these development initiatives began in Cape Dorset. Some were more enduring than others.

The co-operative inherited the sewing centre that had initially been directed by Alma Houston. Dolls, sealskin appliqué, and beadwork were among the items made early on by local women. The project was expanded under the co-op's auspices to manufacture parkas, slippers, mitts, wool duffel socks, and other apparel. Many of the women involved were expert seamstresses, and some fine work was produced, but the venture became an exercise in frustration for all concerned. The shortages of materials and inconsistency of supply they experienced have since become common inconveniences for Arctic business ventures. Furthermore, the assembly-line requirements of clothing manufacture were not compatible with either the women's sensibilities or their outside responsibilities. The project was eventually abandoned, and its building was converted to a warehouse for the co-op store.

One of the more impressive crafts projects was the jewellery workshop, which involved the design and manufacture of unique pieces using a combination of indigenous materials — stone, bone, and ivory — with gold and silver that was cast in the project's small but well-equipped studio. The few sample pieces still in Cape Dorset attest to the project's potential. Most pieces were sold through the Canadian Guild of Crafts at a special exhibition of Cape Dorset jewellery designs in 1976.

All the experimental crafts projects undertaken at Cape Dorset depended on outside expertise, and many were not sustained because of the difficulty in attracting and accommodating qualified instructors. Some, like the jewellery project, saw a number of different instructors come and go over the years until the mid-1970s, when the endeavour was finally abandoned. By that time the government of the Northwest Territories was sufficiently impressed with the potential of jewellery-making in the Arctic to instigate the Frobisher Bay (now Iqaluit) jewellery shop, which continues to operate under government subsidy.

The territorial government eventually also assumed responsibility for other handicraft projects initiated in Cape Dorset. Pottery, for example, was made in the mid-1960s under the direction of C. Shimano, a Toronto-based potter who spent several months over the course of the summer teaching a few local residents to work the potter's wheel and kiln. A number of test pits for indigenous clay were developed at Tessuajuak, fifty kilometres north of Cape Dorset on Baffin Island, and across the bay on Malik Island. Pots and vases were fashioned in a small studio building. None were ever marketed, although two of Dorset's residents, Maukito Pingwartok and Meesa Qinnuajuak, went on to study ceramics at Campbell River, British Columbia, and contributed award-winning designs to the school program. The pottery project was never actively pursued in Cape Dorset, but it was subsequently rekindled in Rankin Inlet under government auspices. All that remain at Cape Dorset are a few handsome vessels, holding pencils and other paraphernalia.

Textile design and fibre arts were also tried in Cape Dorset. Decorating the co-op's offices and shops are the few remaining samples of wall-hangings and hooked rugs from the weaving project, the forerunner of the Pangnirtung weaving and tapestry shop. The long studio building that now houses the lithography printshop was built in 1963 as the fabric-printing studio. Attempts were made throughout the decade to secure contracts for the design of sportswear, scarves, and accessories, and even a special set of luggage using Inuit motifs. As

The weaving project. Left to right: Mary Pudlat, Oqsuralik Ottokie, Mayoreak Ashoona.
(PHOTO: TESSA MACINTOSH.)

a result of interest generated by an exhibition of Inuit-inspired fabric designs at Expo 67 in Montreal, Inunoo Limited was incorporated in 1969 to act as the marketing agency for Cape Dorset fabric designs. It held exclusive reproduction rights under licence from the West Baffin Co-op, which received a royalty on sales.

Ultimately, manufacturing textiles in the North proved too expensive in an industry renowned for cheap labour and low production costs. As well, the studio's esoteric designs found only a limited market. Although attempts were made to contract the printing to southern companies, this tactic defeated the objective of stimulating the local economy, and was finally abandoned.

One of the more original and enduring of the co-operative's programs was the typography project, sustained from 1972 to 1980 with the help of a Canada Employment Local Initiatives Project grant. A Vandercook proofing press arrived in Cape Dorset in 1972, along with the first lithography press. With assistance from Coach House Press in Toronto, Terry Ryan engaged an instructor for the Cape Dorset project, Wil Hudson. It was the beginning of a long and eventful relationship.

Hudson is a master craftsman in what is now considered an archaic trade: letterpress typography. He brought with him two additional printing presses, a "Little Giant" and a Platen press. They were set up in the rear extension of the lithography studio, which was built in 1972 — along with the apartment above it — to accommodate Hudson.

With his encouragement a group of enthusiastic local residents of all ages set to work learning typography, printing, binding, and design. The studio's output includes a small children's book that illustrates with original etchings the tale of the caribou and polar bear, as well as broadsheets recording moments of historical significance. For example, "A Reminiscence of Saggiak" tells of hunters buried by an avalanche. The history of the local Anglican church was also researched, set, and printed with the help of the Reverend Mike Gardiner; the broadsheet still hangs in the church today.

The typography project is perhaps best known for its publication *The Inuit World,* published in a limited edition of 1,000 in 1978 by Kingnait Press, the project's trade name. The book includes an original linocut by Kananginak Pootoogook, and explains the tools, equipment, and animals of the Inuit world. Wil Hudson and his assistants also designed and produced a font of Inuit syllabic type.

These crafts projects were dependent on outside funding, and it was up to the co-op to solicit and secure finances from the federal and territorial governments. With no clear economic or cultural development policy, government funding was inconsistent. Officials operated on the vague assumption that these projects would, sooner rather than later, become self-sustaining. Few programs, however, achieved this goal in the short term. The cost of hiring and accommodating instructors, of providing equipment, materials, and labour, and of covering overhead and marketing services was prohibitively high. Only recently has development policy come to terms with the intrinsic hazards of doing business in the North and the positive benefits of sustaining employment through subsidy.

The Challenges of Co-operative Development

After pioneering so many arts and crafts developments, the West Baffin Co-op has been, predictably, somewhat chafed to see their ventures relocated by government to other communities. Despite the early success of the co-op's printmaking program and the community's growing reputation for fine stone carving, many frustrations were encountered in its struggle to grow into a viable organization capable of acting as an independent agent for its artists.

The procurement of stone — used for carving and also for the early print blocks — was always a serious problem. The first stone sites at Kangiak, Kikuktaluk, and Iksao were depleted by the early 1960s. Another stone deposit was discovered at Tassiqto, Markham Bay, 300 kilometres east of Cape Dorset on the central part of the southern coast of Baffin Island. This site was developed through the co-op's efforts, and has provided most of the green stone representative of Cape Dorset carvings. In 1964 a tidal deposit of grey-green stone was uncovered in a small bay at the head of Aberdeen Inlet; for many years the colour of this stone was also typical of Cape Dorset sculpture, although recently it has been mined by carvers from both Lake Harbour and Iqaluit (Frobisher Bay). A deposit at Kangosiqutak (Korok Inlet) has been mined since the early 1980s, although this stone has only recently become preferred by carvers.

The fabric printing studio: Terry Ryan and Echalook Pingwartok.

The West Baffin and Kimik (Lake Harbour) co-operatives have jointly sponsored proposals to the territorial government to determine the extent of these sites and to restrict uncontrolled access in order to preserve this vital resource.

Getting to the sites and bringing the stone back to the community have presented problems over the years. Today there are enough independently owned boats that people can make the trip down the coast in late summer to mine their own stone. Those who cannot do so can obtain stone from those who can. To serve those members who lack their own supply, the co-op store also buys small amounts of stone from carvers who bring back a surplus.

In the early days the co-op, aided on occasion by the Hudson's Bay Company, assumed full responsibility for supplying stone. Chartering the few independently owned local Peterhead boats or a government-owned longliner, each summer and fall a crew of men and equipment would set off to blast, dig, gouge, and otherwise coax the cumbersome material from the ground. Transportation of stone was always uncertain until 1970, when the co-operative purchased from Crown Assets the former Rankin Inlet RCMP forty-two-foot diesel patrol vessel, the *Belcher*, which was promptly renamed the *Arluk* and painted the distinctive blue, yellow, and white co-op colours. After years of good service the *Arluk* was sold to the Parr brothers in 1979. Repainted but sadly the worse for wear, it still graces the beach at the centre of town.

The co-operative's early efforts ensured a reliable source of raw material and a secure market at the local level. But integration with the southern market was a problem until 1965, when Canadian Arctic Producers (CAP), the wholesale marketing agency for all the co-operatives in the Northwest Territories, was created by the DNA. Early prints and carvings produced in Cape Dorset were marketed with assistance from the department, but by 1961 the co-operative was left to fend for itself. Alma Houston, who was initially contracted to act as the co-operative's marketing agent, and Terry Ryan were instrumental in encouraging federal officials to establish the wholesale operation.

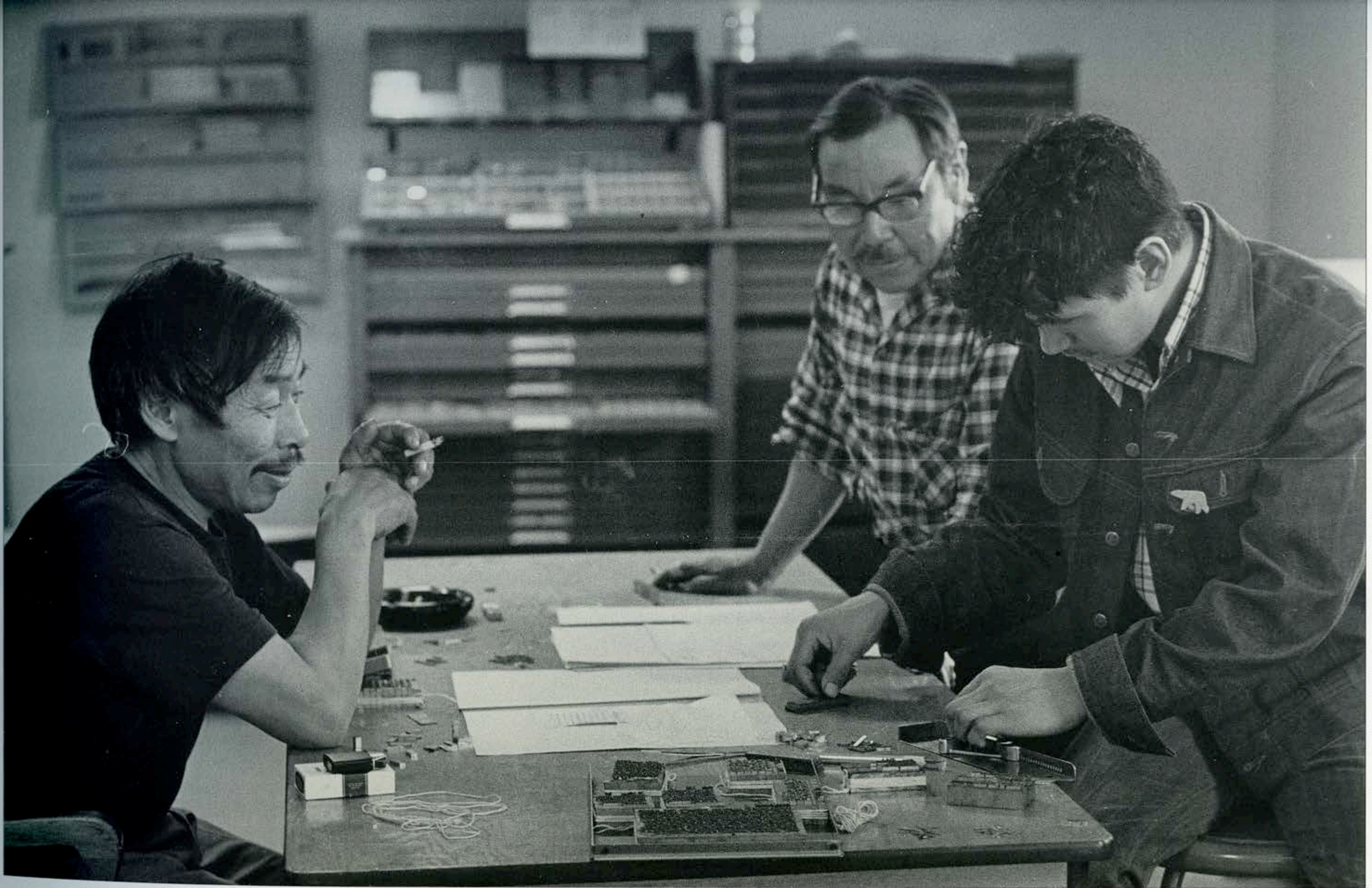
However, CAP, too, suffered growing pains, and its limited budget meant that returns on sales were extremely slow in getting back to the producing co-operatives — a problem that would plague the relationship between CAP and its members for years into the future. Frustrated in part by this lack of control over financial and marketing practices, in 1977 the West Baffin Co-op established its own marketing office in Toronto, called Dorset Fine Arts.

The Modern Community

Despite setbacks, the West Baffin Co-operative has emerged as one of the strongest and most successful of the Arctic associations. The extent to which it has remained focussed on the arts is, under the circumstances, quite remarkable. Perhaps its most significant contribution has been the consistency of its efforts to encourage both the sculptural and graphic expression of Cape Dorset's growing artistic community. Much of the credit for this singular achievement must go to Terry Ryan. After Houston's permanent departure in 1961, Ryan stayed on to manage the affairs of the organization, and his presence and able direction have provided a focus and stability rare in the Arctic co-operative movement.

Co-op membership has grown steadily to 537, which represents the majority of adult residents in the community. Membership is open and voluntary, subject only to age and residency requirements and formal approval by the board. Each new member holds equity in the association equivalent to his or her $5.00 membership fee until year-end profits are allocated. The board and management determine the portion of the co-op's net profit distributed to each member in the form of a share dividend. This dividend is calculated on the basis of patronage of co-op services; in other words, each member is rewarded in proportion to how much he or she uses the organization, not by how much he or she invests in it. The Co-op records indicate the dollar value of each member's carvings and/or drawings sold to the producer division, and the value of general merchandise purchased from the consumer division. A cash dividend may also be declared; this dividend is calculated according to each member's equity or share capital and is paid out as a credit to each individual's store account.

This practice of distributing profits on the basis of patronage is one of the operating principles that distinguish co-operative organizations from conventional



Typography Studio. Left to right: Aggeak Petaulassie, Simeonie Quppapik, Pitseolak Pingwartok.
(PHOTO: TESSA MACINTOSH.)

business enterprises. An equally important principle is that of "one member, one vote." Members may hold differing amounts of equity in the organization, depending on how much they use its services, but each member has an equal vote in electing the board of directors, and therefore an equal say in how the organization is run. Both economic and political democracy are essential co-operative principles.

Co-operative associations may require more care and feeding by management and members than other organizational options. But in the Arctic they are wholly owned by the Native people, a matter of considerable consequence in a region traditionally dominated by non-Native interests. In many communities, co-operatives were the first autonomous local organizations, and in the absence of other agencies, they spontaneously extended their mandates to embrace all kinds of community issues raised by the membership.

When the West Baffin Co-operative was first incorporated in 1959, one objective of the association was, according to its incorporation documents, "to engage in and develop community recreational facilities and to operate and carry out any kind of entertainment related to community recreational development." In 1961 the first community hall was erected, a gift to the community from the Handicrafts Guild and the Independent Order of Daughters of the Empire, a Loyalist group involved in charitable causes. The principal aim and function of the hall was to house meetings, show films, hold dances and to have permanent and travelling exhibits of interest to the community. A committee was established to oversee these activities and the maintenance of the hall.

In the early years co-ops facilitated a smoother transition from camp to community life than might otherwise have been the case, primarily because they provided an effective forum for community members to direct, participate in, and understand the changes taking place. The West Baffin Co-op and the community at Cape Dorset have grown up together, but the place of the co-op in the overall scheme has changed considerably over the years. Community councils, the forerunners of local government, gradually took over administration in the municipal realm. As the community has grown, more and more agencies with discrete functions have arisen — education, recreation, housing, social assistance, and health, for instance — and the co-op has been left to pursue its economic mandate.

Outside the region, Cape Dorset is well known for its association with Inuit art, and the co-op is largely responsible for that reputation. Within the community itself, the organization is also involved in a diverse assortment of community services and contracts. Its retail trade store, or consumer division, was built in 1961, ending the Hudson's Bay Company's monopoly over consumer supplies. The co-op also administers on contract several community services managed by the federal and territorial governments, including local delivery of petroleum products (heating oil, gasoline, and aviation fuel) and management of the local airport communications and the weather observation station. Other endeavours were tried for a time and abandoned by the consumer division — a bakery, an airline agency, a video arcade, and a service garage, to name a few.

Today the co-operative is a prominent component of the community, with its distinctive blue, yellow, and white buildings colourfully dominating the centre of town. It employs close to fifty full- and part-time staff, making it the largest nongovernment employer in the community. In addition to its economic contribution, the co-op's primary role in developing and promoting the arts has given it a strong connection to the social and cultural fabric of Cape Dorset.

We Could Do That

The History of Printmaking at Cape Dorset

BY JEAN BLODGETT

UNLIKE THE TRADITION OF CARVING, WHICH AMONG THE INUIT OF Canada dates back several thousand years, printmaking is a fairly recent phenomenon. Beginning with experiments in 1957, Cape Dorset's West Baffin Eskimo Co-operative developed an extremely successful printmaking program. Inspired by their example, a number of other Inuit communities across the Arctic established their own printshops, and many people took up careers as graphic artists. As a result, today the focus of Canadian Inuit art has shifted from its earlier almost exclusive emphasis on three-dimensional forms to equal emphasis on two-dimensional works, which are comparable both in number and importance.

Cape Dorset artists have provided local printmakers with a rich source of visual images to choose from. Since the late 1950s they have made almost 100,000 drawings. About 1,000 of these have been made into prints. Not all prints utilize drawings, some of the prints are engravings and etchings, which are made from copper plates, rather than being based on drawings. Others are lithographs, in which the artist may work directly on the litho stone or plate.

Inuit printmaking had its origins in a conversation between the Cape Dorset artist Osuitok Ipeelee and James Houston. As described in Chapter One, Houston and his wife, Alma, set up the crafts centre in Cape Dorset in 1956. Osuitok, a man generally recognized as the best carver on the south Baffin coast, was among the first artists the Houstons came to know.

In his book *Eskimo Prints,* Houston describes how he first demonstrated basic image transfer in response to Osuitok's comment about the repetition of identical images on cigarette packages. Using solidified writing ink, toilet tissue, and one of Osuitok's own carvings — a piece of walrus tusk with incised scenes — Houston demonstrated how multiple images could be made from one original. He described the affect this demonstration had on both of them: "'We could do that,' he [Osuitok] said, with the instant decision of a hunter. And so we did."

Their experiments soon involved other people. Kananginak Pootoogook, who was already doing odd jobs for Houston, was one of the first to work with him on prints. They were joined by Iyola Kingwatsiak, Lukta Qiatsuk, and Eegyvudluk Pootoogook. Along with Kananginak, these men formed the core group of printmakers who produced most of the early prints and who stayed with the printmaking program for many years to come.

Although James Houston initiated the program, it was Terry Ryan who ensured its continued success. Hired by the co-op in 1960, he has remained in their employ ever since. Combining artistic sensibility with business acumen, he has provided the co-op with more than thirty years of continuous leadership and astute advice.

The earliest set of Cape Dorset prints, made in 1957 and 1958, was sold in Winnipeg through the Hudson's Bay Company in December 1958 (see Chapter One). This set of prints was not catalogued and is still poorly documented; Volume II of Sandra Barz's *Inuit Artists Print Workbook* includes the most comprehensive information on this collection.

The first catalogued collection of Cape Dorset prints was made in 1959 and exhibited in the spring of 1960 at the Montreal Museum of Fine Arts. Since then — with the exception of the years 1964 and 1965, which were combined — there have been collections of Cape Dorset prints released annually, each documented with a fully illustrated catalogue. In addition to the more than 2,000 released editions, consisting usually of fifty prints each, in the Cape Dorset collections, there are also a significant number of special-edition and commissioned prints.

The Early Experiments

In their reminiscences about the early days, both Iyola and Kananginak commented on the long hours, the hard

work, and the paucity of proper tools and materials. In the 1973 Cape Dorset annual print catalogue, Kananginak recalled events in 1957:

> Then in the fall Shaumirk [James Houston] wanted someone to try making prints with him. This way I would earn a regular wage, although not too much at that time because we didn't know whether people would want the prints. I worked all week from Monday to Saturday for $12.00. It wasn't much but we tried to remember that if people liked the pictures we made, there would be more money later. I used to begin at nine in the morning and work until five, when I stopped, beginning again at six-thirty until twelve midnight. We all worked like that, Shaumirk, I and Usuitulalak [Osuitok]. Sometimes Usuitulalak worked with us because he was working for the government. We worked very hard, made many mistakes in what we were doing. We didn't have very many good tools, so we used Shaumirk's when we first started printmaking . . . Not too many prints were made at that time because we didn't have all that much paper or ink and we had to use Shaumirk's tools.

In the 1975 annual print catalogue, Iyola recounted his experiences (he dates them to 1959, but since he printed works included in the experimental collection released in 1958, he is probably referring to the previous year):

> In 1959 I was trained to do printmaking. We worked from nine to five during the day, and again from seven until midnight. For that, we received $24.00 per week. Although we were paid only that much, it did not affect our work. We did not complain about how little we were paid. It was also difficult to keep our prints clean, for we lacked the necessary equipment and tools.
>
> In the beginning, we printmakers and James Houston experimented continuously. I believe that is why we are now so successful in our work. When we were trained to be printers, we were willing and very interested.

As these men make so clear, printmaking was not easy and involved a lot of hard work and experimentation. It was not the processes that presented the greatest challenge — the printers responded with the ingenuity, inventiveness, and quiet determination characteristic of Inuit when faced with novel situations — rather it was the lack of materials. Printmaking requires tools and equipment that are not readily available in the Arctic. In *Eskimo Prints,* Houston describes how at the beginning he and the printers, lacking printing ink, made it from a mixture of seal oil and lamp black ("It was awful") and borrowed his little-used supply of government stationery for printing paper. He recounts that in the summer of 1957 they first received a supply of paper and ink suitable for printing. In subsequent years they received printmaking materials on yearly supply ships or — more rarely and more expensively — by air. The shortage of materials, acute in the early days of printmaking, can still be a problem today because of such factors as the distance from southern suppliers and the effects of weather and temperature.

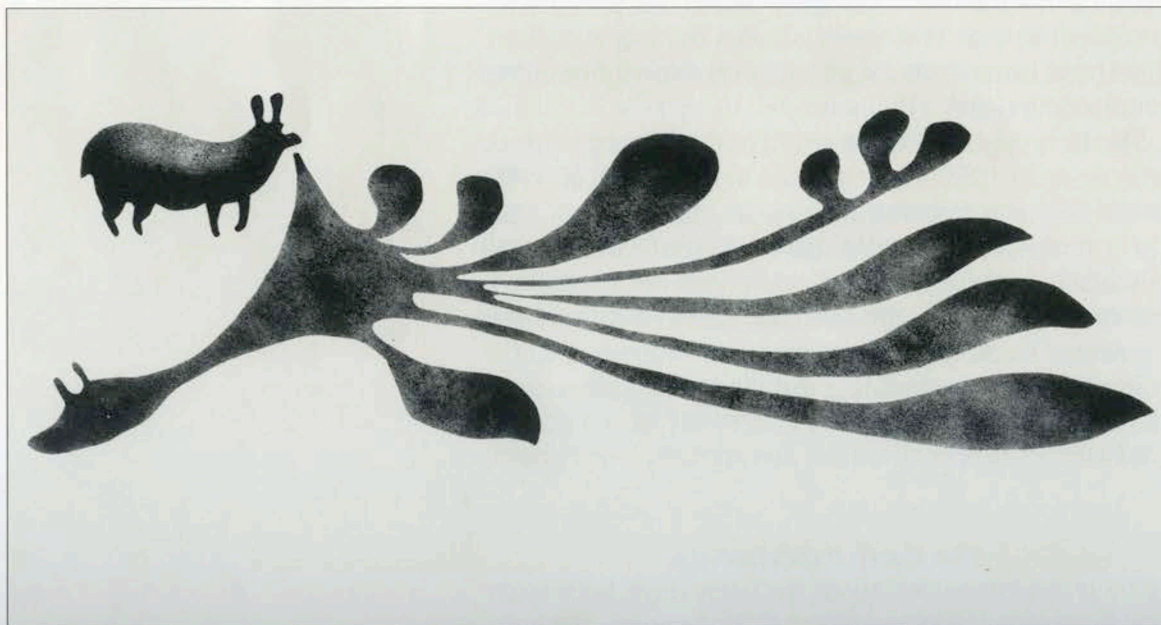


Figure 1b.
Kenojuak Ashevak 1927-
Rabbit Eating Seaweed 1959
Printed by Iyola Kingwatsiak 1933-
Stencil
23.0 x 61.0 cm

Waxed Stencil Paper

Because their materials were limited, the printmakers tried various techniques, described by Kananginak in his essay for the 1973 Cape Dorset print catalogue:

> We first tried printmaking by using linoleum which was stuck to a piece of thin wood and when the glue

> was dry we would copy the design onto the linoleum with tools. When the design was finished it was inked and the paper was laid on top. This was rubbed well with a small spoon, and when it was well impressed the paper was removed. If it was satisfactory we made twelve copies. When one edition was finished we would do another edition for a different print. At first we used just black ink but later we progressed to using different colours, using waxed paper. Whenever the prints were good we were happy and Shaumirk would actually dance for joy, but at that time we didn't say anything about what we would use the increased money for.

The waxed paper Kananginak refers to is heavy paper impregnated with wax that the Cape Dorset printers use in making stencils. This technique — soaking the paper in melted wax to make the stencil plate (see Chapter Three) — is unique to the Cape Dorset printshops. When asked about the origins of the paper, Iyola explained that it was James Houston's idea to stiffen the paper with wax. Using locally available materials — and the top of the stove that heated their work space — the early printers developed a stencil paper sturdy enough to withstand multiple printings. This type of paper, developed early in the printmaking experiments, is still used today.

Some sources refer to stencils made of sealskin, and some early prints are identified as sealskin stencils. But the printers I consulted (and Terry Ryan) stated that the sealskin stencils proved to be unsatisfactory in the experimental stage and no editions were made from them.

Print Stones

Perhaps the printers' biggest contribution to Inuit printmaking was their development of the stonecut. Based on the same principles as the woodcut, the stonecut process originally used a locally available material that was a familiar medium to the printers. In the 1973 annual catalogue, Kananginak described the first stonecut:

> We also tried using small pieces of soapstone to see if it was better than linoleum, and so we made our first prints on stone. First of all we would colour the background and then use black ink on top of this. We did a stone picture of a caribou.

From the printers' description of the stone they used at first — so hard that it was cut using axes and a hammer and chisel — it is clear that preparing this material for printing called upon all their stone-carving talents. No wonder it was so difficult to achieve fine details and thin lines.

The Image Bank

The printmakers not only needed materials, they also needed images. In his demonstration for Osuitok, Houston had used the flat surface of an incised ivory tusk, but such a surface was not suitable for making an edition of prints. The printers did use some images from carvings, but these were transferred to other surfaces — such as linoleum or stone — for the printing process.

In at least one instance, they also made use of a design sewn on a handbag. The 1959 print *Rabbit Eating Seaweed* (fig. 1b) was copied directly from an appliqué sealskin handbag made by Kenojuak Ashevak. Although the bag has since disappeared, it was documented with an early photograph (fig. 1a).

Figure 1a.
Sealskin handbag made by Kenojuak Ashevak in the early 1950s. This photograph was taken not long after the bag was made. The bag has since disappeared.

Kenojuak Ashevak and Terry Ryan (detail), 1962.

(National Film Board of Canada Collection, Inuit Art Section, Indian and Northern Affairs Canada.)

Such items provided some images for the printers, but they did not meet the increasing demand. Since the printmakers were working with paper and James Houston was an artist, it was only natural that they would use paper and pencil to create images themselves. Some of the early prints were based on small drawings and sketches made by the printmakers, such as those by Osuitok and Kananginak. But the Houstons were soon encouraging other people in the community to try drawing — and a great many of them did.

For most people in Cape Dorset, drawing on paper with pencil was a new experience. Traditional forms of two-dimensional expression included inset and appliqué sewing, as well as the linear decorations, consisting of fairly simple scenes, which were incised on flat surfaces such as whalebone, antler, and ivory. Some early visitors to the Arctic, especially explorers asking for maps drawn by the locals, provided paper and pencil to the Inuit and received in return not only maps but drawings — some of very fine quality — depicting animals, spirits, Inuit, and even the visitors themselves. But as late as the early part of the twentieth century, such requests were not common, and Inuit rarely had the opportunity or materials to make drawings.

Before the Houstons' arrival the history of drawing in Cape Dorset was similar to that elsewhere in the Arctic, with the notable exception of a series of graphic works made in the late 1930s by Peter Pitseolak. Using materials given to him by a Hudson's Bay Company employee, Pitseolak made some exceptionally fine paintings, first drawing the images with pencil then filling them in with watercolours (see No. 18). Two other men, Niviaqsi and Kiakshuk, who were known to have made drawings before (presumably at the request of visitors), were brought to Houston's attention by Osuitok Ipeelee. But the rest of the people in the Cape Dorset area seem to have embarked on this new form of artistic expression without any prior experience.

The earliest drawings in the collection of the West Baffin Eskimo Co-operative, which are still being sorted and catalogued, exhibit an impressive range of styles and individual solutions to working on a two-dimensional surface. More than 100 people tried their hand at drawing; some didn't continue, but many persevered and a number quickly mastered this new medium.

For example, in the work of artists such as Kenojuak and Pudlo Pudlat, whose careers have been studied and documented in depth, we see a rapid progression from tentative beginnings to accomplished, confident, and individualistic expression. Other artists, such as Pitaloosie and Kananginak, just got better and better as their productive careers extended into their third and fourth decades.

While the printmaking program encouraged their production, the drawings were originally and have continued to be works of art in their own right. They were not just raw materials for the printmaking process, nor, with some rare exceptions, can they be considered sketches. In virtually all their best art forms, not only drawings but also sculpture and wall hangings, Inuit artists proceed directly from idea to finished product; sketches are made in only the rarest circumstances.

This process can be observed in the film *Eskimo Artist*

— *Kenojuak*. In it Kenojuak puts her pencil to paper and does not lift it until she has completed the essential form of her image — all done with one long continuous pencil stroke. While not every artist — nor Kenojuak herself — always moves effortlessly from idea to physical reality, and while the original idea is not always the one finally realized, the process is the same. The artist takes pencil, axe, or chisel and begins to work towards a final product.

Just as there are generally no sketches or preliminary works, anything that is started is usually realized; only rarely is a project abandoned, the piece of paper thrown away, or the rock discarded. Changes may occur in the process, alterations may be made en route, and corrections may be necessary, but the process most often leads to a finished drawing or carving.

The fact that the drawings made by Cape Dorset artists were works in their own right and not just preliminary sketches for prints is demonstrated not only by the works themselves but by the comments of artists and advisers such as Ryan. People were asked to draw; they were not asked to make drawings that could be made into prints. And, in fact, many of the drawings were not suitable for making into prints; they were too detailed and complex or simply not strong enough graphically. From the beginning, many more drawings were made than could ever be made into prints.

The Printmaking Partnership

The initial attempts at printmaking were undertaken by a small group of men who sought out graphic images. As they worked, they had to decide what to print and how to do so. Since their work required a variety of equipment and a large work space, printmakers worked together on a regular basis in their printshop. In contrast, graphic artists worked alone, at home, and according to their own schedules, whether in the settlement or at camp. This situation, which afforded them a greater degree of freedom than the printers had, was considered by the Inuit to be preferable.

In the beginning the printers themselves made some of the images that became prints, but quite early on a division of labour was established, with the graphic artists making the drawings and the printers making the prints. Once an artist made a drawing and sold it to the co-op, his or her involvement was over. The decisions about which drawings to make into prints and how to do so were made by the printers and their advisers. This *modus operandi* developed for practical reasons and was not the result of a conscious decision to exclude the artists from the printmaking process.

A printer in the midst of making a print could not wait weeks or even months for the draughtsman to come back to the settlement from camp or from a hunting trip to consult about the printing of his or her drawing. The printers were also in a better position to make decisions about how to render the image and what its printing limitations would be. This division of labour allowed artists the freedom to work and travel as they wanted, and gave the printers greater freedom to make decisions about the printing.

Although the lack of artist involvement in the printmaking process has been brought into question by several outsiders, the Cape Dorset artists have consistently praised the work that the printers do, and they remain content to let the printmakers make the necessary decisions. In recent years, however, the situation has changed

West Baffin Eskimo Co-operative buildings, Cape Dorset, 1991.
(Photo: Jean Blodgett.)

somewhat as the result of several factors. The graphic artists contributing to the printmaking program are getting older and do not spend as much time away from the settlement. They are therefore more readily available for consultation and even, in the case of lithography, for drawing directly on the print stone in the litho shop. Some non-Native visiting artists — who expect to participate in the printmaking process — have also made a special point of bringing local artists into the studios to comment on their prints in progress.

Whose Work Is It?

Critics who question this division of labour are concerned about the effect the printer has on the image itself: is the end result the printer's image or the artist's? Printers certainly do make changes to the artists' drawings for many reasons. Nevertheless, an examination of the prints demonstrates that it is the artists' vision that comes through, not the printers'.

In researching *In Cape Dorset We Do It This Way*, we organized by printer the slides of prints made from drawings in the thirty years of Cape Dorset printmaking. Each printer's production over the years was separated out and arranged chronologically. Looking at the works organized in this fashion, it was immediately apparent that, had they not been organized by printer, it would have been impossible to tell which printer had made which print. It was the artists' styles and the colours used in that year's collection that were dominant, not the printers' styles.

The printers did not impose their styles on the images that they made; their approach not only changed from artist to artist, it even changed in printing works by one individual. Accustomed to identifying works by the styles of those who had made them, I had expected to be able to establish an individual style for each printer, and to make generalizations about his approach to printmaking. But this simply was not possible. Nor was it possible, by looking at a print, to identify the printer who had made it.

Terry Ryan acknowledges that while it is always possible to identify an artist on the basis of style, it is not generally possible to identify a printer by style alone. The fact that the printers can so effectively sublimate their own artistic characteristics — and most of them are artists in their own right — in deference to those of the artists whose work they are printing, and still retain the distinctive style of each artist, is a clear indication of their considerable talents. The fact that they are willing to do this attests to their dedication and co-operative effort.

Criteria for Selection

Terry Ryan explained the criteria used for selecting drawings to be made into prints this way:

> There isn't a method *per se*. We are a co-operative, so we want to include designs that represent the stable of working artists. In some cases their work isn't as accomplished as the others', but you don't want to show only the work of one or two people. Regretfully, that's the situation we're nearing, now that thirty years have gone by and we have a diminished stable. But back in our heyday, as it were, we had a lot of designs, although you could have easily selected sufficient works amongst three of the artists. We were anxious to show the variety of work that was being made by a large number of people.

Another consideration in the selection of the drawings made into prints is how they relate to the collection as a whole. Each yearly print collection is treated like an exhibition, as Ryan explained:

> You're putting together a show that you hope will hold together as a visual entity. You want it to truly represent the style of the artists included. Some years you emphasize one artist over another. . . But we usually try to have more than one [work] per artist, because otherwise you couldn't get a reading of who the artist was or what they were doing.

Drawings that have the potential to be made into prints are generally set aside by the art adviser who purchases drawings for the co-op. Over the years this job has been done by Terry Ryan, Wallie Brannen, and Jimmy Manning. From these preselected drawings the individual printer, in discussion with the adviser, chooses the ones he wants to print. Ryan elaborated:

> As drawings came in — in great numbers in the early years — when you purchased a work you

would recognize those that would lend themselves to printmaking, and you set them aside. You had a pile of drawings that you would look back at again when someone was ready to cut another stone. In later years, once the archives existed, on the rare occasion we've gone back into the archives and looked for something, but never anything very old. We've always worked with contemporary work. We were printing what was coming through the door of the print shops. And that routine is followed still. In my absence, for the most part, Jimmy [Manning] does it . . . Generally a visiting artist works with a group of people who are doing something inspired by him, so he'd work with whatever came out of that process. Generally it was left up to Jimmy or me to select works that we felt were workable. Then we'd discuss them with the printer.

Another major consideration in the selection of drawings to be made into prints is their printability. While not a major concern when making lithographs, this is an important consideration in the making of stonecuts and stencils, and requires the input of the printers. As Ryan explained:

In some cases the original work was simply too complicated as a linear design to entertain it as a stonecut, and therefore you either took liberties and made it into a stencil, or some parts were eliminated — which was a decision of the printmaker. But given a wealth of drawings, more often than not you simply didn't use that work. If something posed problems, then you didn't use it. The decision of the art adviser was always made in co-operation with the printer, simply because he would discuss it with them. "Do you think you can cut this?" If they say, "No, it's just too complicated, you can't do this or that," then you would more often than not say, "Okay, we'll look at something else." It wasn't a case of saying, "Do this," unless you knew quite well that they were capable of doing it. Some printers simply got tired of working on one artist's work, and they would say, "I don't want to do that now." Generally you would give them an opportunity to choose from among two or three works.

When pressed about the criteria used in selecting drawings, Ryan replied:

They had to be not too technically complicated for a stonecut or a stencil. Lithography, of course, is quite different. Other than that there is no criteria other than the fact that the drawing should represent the artist's work.

Lukta Qiatsuk in printshop, 1961.

(NATIONAL FILM BOARD OF CANADA COLLECTION, INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

Altering the Image

Just as the printability of an image is of primary importance in selecting a drawing to be converted into a print, technical considerations in the printmaking process — especially in stonecuts — necessitate certain changes to the image. In the early days these considerations could be as simple as the size of the paper available for printmaking or the supply of inks. Over and over those involved with the beginning of the printshop commented on their

Figure 2a.
Ikayukta Tunillie 1911-1980
Drawing for print *Umajuit* (1978/16)
Felt-tip pen
17.6 x 28.4 cm

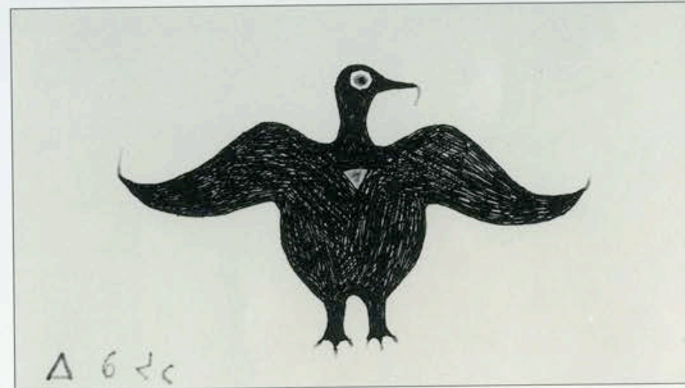
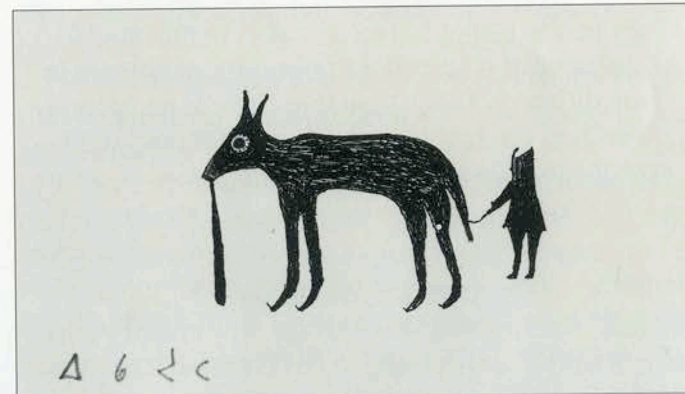


Figure 2b.
Ikayukta Tunillie 1911-1980
Drawing for print *Umajuit* (1978/16)
Felt-tip pen
25.8 x 29.0 cm
CD.31.2117

Figure 2c.
Ikayukta Tunillie 1911-1980
Drawing for print *Umajuit* (1978/16)
Felt-tip pen
17.6 x 25.7 cm



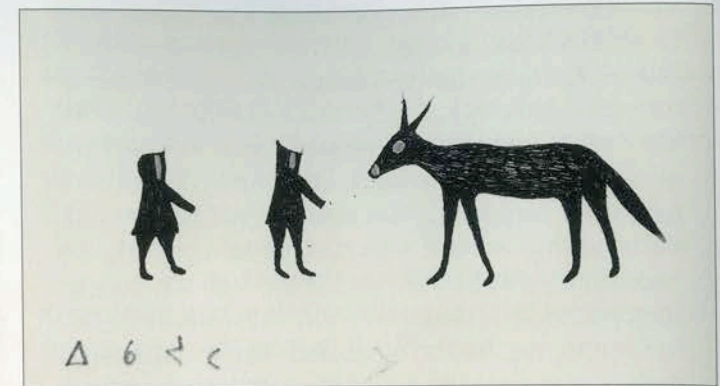


Figure 2d.
Ikayukta Tunillie 1911-1980
Drawing for print *Umajuit* (1978/16)
Felt-tip pen
17.5 x 25.5 cm
CD.31.2120

Figure 2e.
Ikayukta Tunillie 1911-1980
Drawing for print *Umajuit* (1978/16)
Felt-tip pen
17.7 x 23.6 cm
CD.31.2119

limited supplies. Smaller prints resulted from the amount and quality of available paper; some paper was so thin that prints could not be made too large. Until about the mid-1960s, motifs or details were selected from a larger drawing, or were rearranged, simply to work within a smaller space.

The supply of inks obviously affected the colours that were used in the prints. In the beginning the choices were severely limited, and many prints consisted of one or two basic colours. Later the printers had an increasingly broad range of colours to choose from; colours that were more varied and that more closely matched those the artists used.

The stonecut process itself limits the number of colours that can be used in a print. The printers apply all the colours for a print on the stone together, so that they can be transferred onto the paper simultaneously. Doing only one inking eliminates the fussy process of realigning the paper on the stone block for subsequent printings. Additional colours for a stonecut can be achieved by using stencils, but the process of stencilling — with its tedious pounding to transfer the ink to the paper — is unpopular with the printers and is used as sparingly as possible. With lithography, colour is limited only by the availability of inks, since the printers can make multiple inkings.

Another consideration in the early days was the size of the stone available for stonecut images. In certain cases early prints were made using only a small motif out of a larger drawing; or an image was curtailed (as for example the shortened feathers at the top of Kenojuak's famous print *The Enchanted Owl*) so that it would fit on the print stone. Later, the size of the stones was limited not so much by availability as by practical considerations: for lithographs, the image has to fit the bed of the printing press; for stonecuts, the stones must be manageable enough to be carried and carved solely by hand.

Another technical consideration in the printing process — again especially for stonecuts and, to a lesser degree, for stencil printing — is the intricacy of the image. Complex details, small motifs, and very thin lines pose problems for the stonecutters, not only in cutting them into their stone but also in determining whether these details will survive the process of making about sixty prints. Stonecut printing — which involves applying ink to stone using a roller that is pressed down heavily to ensure the transfer of ink, then forcefully rubbing the surface to transfer the ink to the paper, and finally strenuous scrubbing to remove all the ink residue for the next printing — results in considerable wear on the stone surface. Lines that are too small or thin simply break down in the process. The printers soon came to know the limitations of their medium and altered the images accordingly.

Other changes to the drawings are made for reasons of clarity, variety, or even personal preference. These alterations generally apply to colours and textures and not to the image. In translating a drawing into a print, the printmakers faithfully trace the outline of the artist's image, rarely changing anything other than some detail too small to print. Some changes to the configuration of the image were made in the first years of printmaking, but subsequently the printers generally replicated exactly the basic outlines of the images.

Most changes affect the placement or configuration of motifs. The printer usually maintains the shape and size and basic outline of elements within a drawing, but he may move them about, delete them, or, on rare occasions, add to them. Examples of such alterations — which are not common, especially after the early 1960s — include: selecting isolated motifs from a drawing (Nos. 1, 2, and 4); rearranging selected motifs (No. 3); combining several small drawings in one print (as in the 1978 print *Umajuit*, figs. 2a- f); and adding features, usually dupli-

Figure 2f.
Ikayukta Tunillie 1911-1980
Umajuit 1978
Printed by Lukta Qiatsuk 1928-
Stonecut
44.0 x 62.0 cm

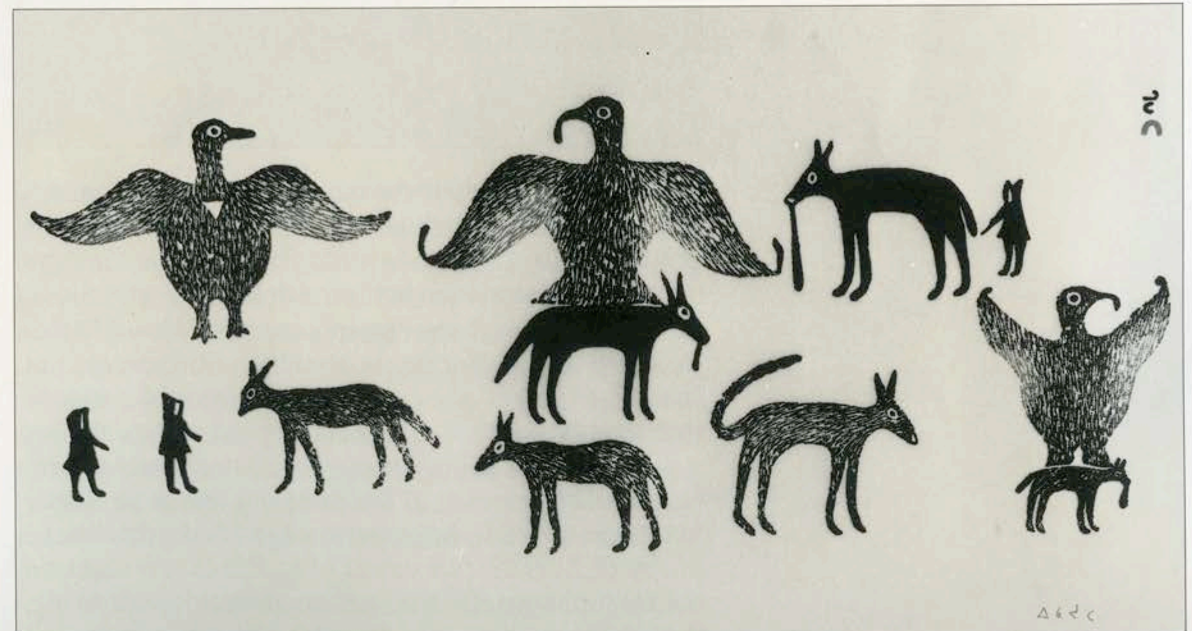


Figure 3a.
Kenojuak Ashevak 1927-
Drawing for print *Together with Ravens* (1979/24)
Felt-tip pen and coloured pencil
50.5 x 66.5 cm

CD-40.1423

cations of existing ones (as was the case in Kenojuak's print *Together with Ravens*, figs. 3a and b, when the printer had to add to two birds the back legs that had originally been hidden behind a deleted ground area). In the case of the Keeleemeeoomee print *Proud Father* (No. 20), the printer duplicated the entire image but "straightened up" the figures on the piece of paper so that they did not slant uphill, as they did in the drawing.

Some changes happen simply by mistake or oversight, such as the reversal of Pitaloosie's image in *Arctic Madonna* (No. 24). In general, when these alterations are made, it is the placement of motifs that is changed not their shapes. By tracing the images in a drawing, the printer duplicates its forms.

Once the printer has traced a drawing, he then cuts his print stone or his stencils. It is at this stage of the process and in the subsequent inking that he exercises certain prerogatives. Again some of these decisions are of a technical nature, in that they have to do with making a successful print image.

One reason that is given over and over again by the printers to explain alterations is that they are intended to make the image stronger — to make it stand out more. This is achieved by changes in colours or textures and in their intensity and variety. Because their palette is limited by the printing process, the printers use markings to differentiate two areas that might have been distinguished purely by colour in the drawing. The mark-

Figure 3b.
Kenojuak Ashevak 1927-
Together with Ravens 1979
Printed by Lukta Qiatsuk 1928-
Stonecut and stencil
61.0 x 77.5 cm COP.40.159.1

ings help to define components of the image.

Iyola explained, in discussing the markings he added to the owl in the 1967 Kenojuak print *Owl, Raven and Dogs:* "We didn't have a variety of colours, and I knew that this wouldn't stand out if I used the same colours, so I made it detailed so it would stand out."

In addition to making component elements stand out, markings add variety that might in the drawing have been achieved with colour. Sometimes the artist's own markings are of a fineness or complexity that printers cannot replicate. Those that they cannot make they delete, or they may substitute a type of marking that they can cut into the stone.

Another technique utilized by the printers is shading. Instead of printing a solid block of colour, they employ gradations in colour tone and intensity. Areas on a drawing that look like solid blocks of colour are actually broken up by a multitude of pencil strokes; duplicating these areas as solid mass in a print usually results in areas that look too flat and harsh, especially in lithographs.

In stonecuts, large flat areas are generally not duplicated because of technical concerns. The stones are levelled by hand, and as a result the surface is not precisely flat. To avoid the problem of large uneven areas, printmakers break up such surfaces with a variety of markings.

Sometimes markings are used to suggest the surface quality of a drawing. Other times, gradation in colour

tones is used for the same effect. Shading, which is achieved with stencilling, is not only a way to replicate the pencil strokes of the drawing; it is also an appropriate way to soften the starker qualities of the printing medium.

Shading — which in the Western tradition of painting is used for this very purpose — also helps define the three-dimensionality of images on a two-dimensional surface. The Cape Dorset printmakers explained this phenomenon by comparing it with what things look like in the sunlight; that is, those surfaces of objects in sunlight that are closer to the sun are lighter than those farther from it. The use of shading lends roundness or bulk; it is no longer just a flat block of colour.

In some instances the printers explain the changes they made to images in terms of personal preference: they think it would look better, or they are trying something out. These personal preferences reflect intuitive decisions about appropriate printmaking. Just as an artist cannot always explain why he or she did certain things, the printers cannot always explain why they made certain changes. During the printmaking process they try various options, and one proof simply looks better than another — why that is true is not easy to explain.

But most printers say realism is the main reason for alterations: making things look natural or putting more life into them. Eegyvudluk Pootoogook expressed a preference for the work of his now deceased mother-in-law, Pitseolak Ashoona — not for her actual drawing style but for its content: "They were figures of Inuit way of life; hunting, fishing, camping. She drew a lot of that so that's why I like her work. It's not just imaginary. It's real life."

It is not surprising that Kananginak's work, naturalistic as it is, is popular with many of the printers. The lithographer Qiatsuq Niviaqsi compared Kananginak's drawings to those by Pudlo:

> I've usually worked on Pudlo Pudlat's drawings, but I like working on Kananginak's because of the way the drawings are made. When I start finishing the print up I really like the outcome of it, because I can recognize Kananginak's drawings. I know it will be this colour; it looks real, so you can tell right away. I've seen it [the subject of the drawing] and I know what colour it will be. But with other artists, their drawings show things that don't look real . . . It's not that I don't like Pudlo's drawings, but they are pretty hard to work on. They are mostly made up — imaginary — so it's pretty hard to figure out what colours I will use. I have to picture it first and I really have to think hard about what colours I'll use.

On the other hand, Iyola, who was singled out by Terry Ryan as the most inventive of the printers, expressed a preference for Pudlo's work, seeing it as a particular challenge:

> I really like his drawings, because when I see a drawing of his, I try to get to what he was thinking when he was drawing. Just seeing a drawing of his, you get to see a lot of things.

Generally, however, realism in the original image or in the print itself is seen as a desirable quality by the printers — perhaps because they are hunters and men with a matter-of-fact view of the world around them, or perhaps because realism limits the options in the decision-making process, making it easier to determine texturing during the cutting and colouring during the printing.

The proofing process can be tedious and frustrating, as the printer experiments with different colour and tone combinations. Sometimes things go well, and a final image is quickly agreed upon by printer and adviser; sometimes the printer may make ten or twelve or even thirty proofs, trying to find just the right combination of colours. With imaginary scenes the choice of colours is infinite; with realistic ones the choice is limited.

Not all the printers were prepared to answer questions about who was their favourite artist to print, and even fewer replied to my query about whether there were any artists whose work they didn't like to print. Some of their reluctance is the result of cultural traditions and the realities of living in a small community. But it is also consistent with the printers' view of their responsibilities and their role in the printshop.

In general, the printers operate within the confines of respect for the integrity of the work and responsibility to the artist. The fact that Cape Dorset artists are usually not involved in the printing of their images, and the fact that the printers make changes to the images in the process of printing, does not mean that the printers feel

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The printshop at Cape Dorset, c. 1960. From left to right: Iyola Kingwatsiak, Lukta Qiatsuk, and Eegyvudluk Pootoogook.
(INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

they have *carte blanche.* Iyola was entirely serious when he explained to me that he would be afraid to face Oshutsiak if, in cutting a print stone, he cut some part of the image off accidentally — in this case the tiny rudder on a small boat. According to Iyola, if Oshutsiak "put the rudder there on his drawing, he would want it on his print." Iyola also observed that Kenojuak would be upset with him if he made any changes — even a small one — to her images (see No. 9). Lukta talked of his frustration as a printer:

> We weren't allowed to make any changes, even a simple change or a drastic change, to what we were to make, so it was very hard to work on . . . Because of our efforts in trying to make an exact copy, I usually got frustrated and tired of it most of the time.

He summed up the printmaking process in his comment on the prints we were discussing (in a statement virtually identical to one made by Echalook Pingwartok): "These look as if they were done very easily but they were very difficult to make."

Terry Ryan most often refers to a team or group of printers who work in the stonecut and litho shops, rather than to individuals. Until fairly recently the group in the stonecut shop included a nucleus of men who had worked together since the late 1950s: Iyola, Lukta, and Eegyvudluk Pootoogook. Spending long hours together, providing each other with printmaking advice and support, sharing their daily coffee breaks, the men work together co-operatively; their group effort is consistent with the principles and ambiance of the institution for which they all work.

The Modern Printshops

The Cape Dorset printshops have seen many changes over the more than thirty years they have been in operation. The printers' expertise and technical abilities increased and matured; new materials and printing processes were developed and imported, and the team of printers grew and changed as the older men retired and younger ones were hired.

Concomitantly the artists making the drawings used for prints gained experience; the tentativeness of the early drawings gave way to confidence and consummate ability as the talents of a multitude of individuals blossomed. While certain artists continued to work apparently uninfluenced by the printmaking process, other artists responded to the particular demands of printmaking by changing their drawings to make them more printable. Iyola thinks that most artists now consider the printability of their drawings. For example, he said that Kenojuak "makes her drawings have those sorts of things that you can make into a print," referring to larger elements rather than small details. Unfortunately, the stable of artists who became so accomplished at creating drawings appropriate for printmaking has been steadily shrinking; only six of the twenty-one artists represented in this exhibition are still living or active as graphic artists.

Cape Dorset artists and printmakers alike commented on the contributions that the printshops (and the co-op) have made to their community. The most obvious one, mentioned by many people, was that it provided employment for printers and for artists. But that wasn't all. Pitseolak Niviaqsi commented:

> It has helped the artists. And first of all I wanted to say that it has helped me. I wouldn't have found a better place to work where I enjoy the work. Even when I worked at other places where the pay was higher, I came back here to work because I enjoyed it. And the way it has helped the artists: I think they probably wouldn't do any work like this, making drawings, if there wasn't a place like this. In other settlements they don't have a place like this. People want to draw but they have no place to sell their work.

Iyola was quoted in the 1975 print catalogue as saying:

> I think that what the co-operative means to us is to be able to share the wonderful work that was done, and will be done in the future, with many people.

CHAPTER THREE

The Printmaking Process at Cape Dorset

A Technical Guide

BY LINDA SUTHERLAND

ALTHOUGH THE PRINTS IN *IN CAPE DORSET WE DO IT THIS WAY* are restricted to stonecut, stencil, and lithography, many other printmaking techniques have been tried and published at Cape Dorset over the years. These include etching, engraving, serigraphy, and woodcut. The following information on stonecut, stencil, etching, and engraving is taken largely from an interview between Terry Ryan and Jean Blodgett in July 1991. Information on lithographic production is from an interview between Wallace Brannen and Linda Sutherland in August 1991.

Stonecuts, woodcuts, and linocuts are all produced by the relief method of printing, which begins with the cutting away of all those areas of the block that are not to be printed. Ink is applied to the raised image areas and is transferred to the paper through pressure. A distinguishing characteristic of relief prints is the accumulation of ink that can be seen at the edges of the printed area. This marking is formed by the difference in pressure between the centre and the outer edges. It can be seen easily in *Family Going Fishing* by Jamasie (No. 11b).

Stonecuts

Stone is an unusual printing material but a logical choice for printmaking at Cape Dorset: it is locally available and is a medium familiar to the printmakers, many of whom are also sculptors. Printing stone has been acquired from a variety of sources over the years. In the 1960s it was brought from Markham Bay, the site of stone used for carving sculpture at that time. This stone, primarily steatite, comes away in slabs rather than large chunks; it requires a great deal of chipping away to achieve a flat surface. Because of the difficulties in quarrying and preparing this stone, it is seldom used now.

In the early 1970s Markham Bay stone was replaced in the printshop with a talcstone from Broughton Station in the Eastern Townships of Quebec. But the printmakers found its quality inconsistent: it contained impurities that in the process of cutting caused lines to break off.

Since the mid-1980s slate prepared for pool tables has been used for stonecut blocks. The printmakers tried this when printmaker Iyola, who also runs a poolhall and who had made some carvings in slate, brought a piece to the co-op to sell. It is a very hard, tight-grained stone that works well.

The consistency of the stone is most important for the carvers. They can adjust their techniques to suit either a hard- or soft-grained stone, but if the quality is inconsistent it can be very frustrating.

The first stage in producing a stonecut is the preparation of the stone, which must be flattened to provide a smooth surface for cutting and printing. This task is accomplished first with the edge of an axe; then the stone is filed and sanded down by hand. The flat surface is painted with white latex paint.

Next a selected drawing is placed on a light table and covered with translucent paper. The drawing is then traced on to the paper. To transfer the tracing to the painted stone, a sheet of carbon paper is placed face down on the stone, and the tracing is placed face down on top of the carbon paper. The tracing is drawn on to the stone through the carbon paper. The carbon lines left on the stone are retraced with brush and ink, creating a clear outline of the areas to be cut away. Since the design is now a mirror image of the original drawing, the final print will have the same orientation as the original.

To create the image on the print block, the stone is cut with sharpened files using the power of the wrist. When

Qabaroak Qatsiya retracing an image on to a stone block with black India ink, 1978.
(PHOTO: GEORGE HUNTER. INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

the very hard Markham Bay stone was used, the carving tools were a hammer and chisel. The block can take anywhere from a few hours to a few days to cut, depending on the intricacy of the design. The carvers are very skilled and rarely make a mistake, but it is possible to correct a broken line with solder or hard wax in the form of jeweller's stick, which can be melted and carved again after hardening.

The next stage is inking the block. First the ink is mixed with a palette knife on a slab of plate glass. It is then rolled out with a rubber or gelatin brayer. The multiple-colour printing seen in many of the stonecuts is achieved in a variety of ways, but never through the use of multiple blocks, as is often done in woodcut prints. The irregular shape and size of the stone blocks would make registration next to impossible, so this method — although attempted in the past — is not used today.

One method that is used for multi-colour printing treats the stone as a palette, mixing the colours directly on it. Generally a lighter colour is applied first and a darker colour is added on top in the desired areas. An example of this technique can be seen in Kenojuak's print *Birds and Foliage* (No. 10b), where yellow ink has been applied first in the central area, with green on top. Blue ink has been applied over both of these colours on the outside of the image.

Another method requires two or three rollers, each with a different colour. Individual colours are applied to discrete areas. Pitseolak's print *Our Camp* (No. 17b) shows how this technique is employed. The split-fountain technique (also known as the rainbow roll), which involves applying two or more bands of colour to one roller, is often used.

Colour can also be added to stonecuts by stencilling, which will be discussed later.

Before printing, the border areas of the inked stone are masked out with a paper template cut around the design. This eliminates the need for time-consuming cleaning around the inked area. The printing is done by hand. A sheet of paper is placed on top of the inked stone; on top of this are added a couple of sheets of thin transparent tissue paper with a polished surface. The ink is transferred to the paper through the pressure of rubbing.

The tool used for rubbing, known as a baren, is a circular flat tool with a pebbled working surface and a handle on the back. It is sometimes covered with waxed paper by the printmakers. In traditional Japanese woodblock printing these barens were made from bamboo. In Cape Dorset barens have been fashioned from sealskin, but usually plastic ones are used.

After rubbing with the baren, any area that is not picking up ink is rubbed further with a finger or with the back of a spoon, or any other tool that proves useful.

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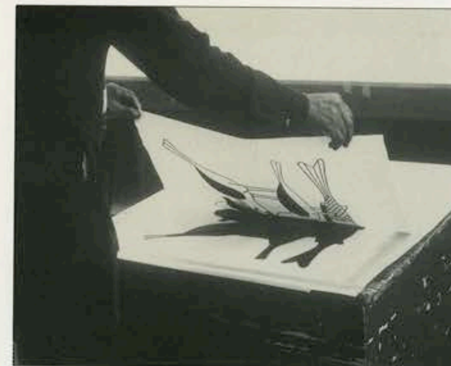
Cutting a stone block, 1978.
(PHOTO: MARION JACKSON.)

Inking a stone block, 1991.
(PHOTO: LINDA SUTHERLAND.)

Transferring ink from the block on to paper by burnishing, 1991.
(PHOTO: LINDA SUTHERLAND.)



Pulling a completed stonecut print from the block, 1991.

Stencilling

In Cape Dorset stencilling techniques are used both on their own and in conjunction with stonecut. Stencilling is the simplest of the printmaking methods employed there, and its effects can be very subtle and sophisticated.

To create a stencil print, the areas to be inked are cut from a sheet of paper to the size of the print. Although commercially prepared Japanese stencil paper has been tried by the printmakers, they prefer to make their own. To do so, candle wax is melted on a flat metal surface. Then a piece of paper something like a lightweight Bristol board is placed on top, and more melted wax is applied from the top until the paper is thoroughly saturated. Then it is allowed to dry. Paper prepared in this way can be cut into an intricate design; it also provides an ink-resistant barrier between the cut edge of the stencil and the print paper. (The term "sealskin stencil" has often been used to describe prints produced by the stencilling method at Cape Dorset. Although in the early days sealskin was used experimentally for stencils, it was not successful and was never used for producing an edition of prints.)

Once the stencil is made, the ink is applied to it with a brush manufactured especially for the purpose. A variety of effects can be achieved, depending upon the amount of ink applied, the consistency of the ink, and whether or not multiple colours are used. When stencilling is applied to a stonecut, the stencilling is added to the print after the stonecut is printed. In *The First Policeman I Saw* by Napatchie (No. 23b), the subtle gradations of colour in the igloo and clothing were achieved through stencilling. The outlines and solid colours of the hair, the policeman's trousers, and his hat were printed first in stonecut.

Pee Mikkigak applying ink to a print through a stencil, 1991.

(Photo: Jean Blodgett. McMichael Canadian Art Collection Archives.)

Serigraphy

Serigraphy is derived from the stencilling technique. A stencil is attached to a finely woven fabric screen stretched on a frame. Ink is pushed through the screen with a squeegee and deposited on the surface of the paper.

Etching and Engraving

Practised extensively at Cape Dorset, etching and engraving are intaglio methods of printing, which means that the images are sunk below the surface rather than raised in relief, as in stonecuts. The image is incised into a metal plate, and the print results from what is below the surface rather than above it.

Engraving is done on a copper plate with a tool called a burin. The burin is a metal rod set into a wooden handle. The cutting end of the burin is usually sharpened to a 45-degree angle. When the tool is pushed along the copper plate, it creates a V-shaped groove. The line typically tapers at the ends and swells in the middle because of the action of the burin entering and leaving the metal plate. A scraper is used to remove the burr of metal that forms at the edges of the groove.

Engraving tools have been made by the artists from files; other innovations include using the edge of an axe. Since engraving is hard on the wrists, many artists have been forced to give up this technique as they grow older.

In etching the copper plate is covered with a resinous ground. A needle-like tool is used to remove the ground

from parts of the surface. The scratched plate is immersed in acid: the areas still covered by the ground are protected from it, but the areas of exposed metal are etched by it, leaving an indentation. The remaining ground is removed from the plate before printing. The etched line is softer and fuzzier than the engraved line, which is clean and sharply defined.

Etchings and engravings are inked and printed in the same way. The plate is warmed before ink is rubbed over the surface, to help push the ink into the grooves. Then the plate is carefully wiped to remove the ink from the non-etched or non-engraved areas. The inked plate is placed face up on the bed of the press, and damp paper is placed on top. Felt blankets are placed on top, and the package is rolled through a press made of two steel cylinders. The pressure of the printing press forces the paper into the grooves of the plate to pick up the ink. An embossed impression of the perimeter of the printing plate is created on the paper by the action of the press. This is known as a platemark, another identifying characteristic of an intaglio print.

For all intaglio prints the artist is involved in preparation of the printing plate. He or she engraves directly on the plate without the intermediary stage of selecting and transferring a drawing to the printing surface. At Cape Dorset, etching and engraving plates are normally prepared in the artists' homes and brought to the co-op studio, where a printer takes over the production process.

Lithographs

In 1975 lithographs were presented for the first time in the annual Cape Dorset collection. Unlike intaglio or relief, lithographs are printed from the surface of a plate. Lithography is one form of planographic printing, which is based on the principle of the antipathy of water and grease. A drawing is made on a lithographic stone or metal plate with a greasy medium, such as lithographic crayons. Then the drawn block or plate is put through a succession of sensitization processes that etch the stone, making it able to receive ink in the greasy image areas. Before inking, the stone or plate is sponged with water to keep the ink away from the grease-repelling areas.

Lithography is an appealing medium for artists because it can closely reproduce soft drawing media like chalk, graphite, and wax crayon. The artist can draw directly on the stone or plate without the restrictions imposed by other printmaking techniques.

In the early years lithographs were rendered in the same method as the stonecuts were: by tracing the image on tracing paper and transferring the tracing to the stone. Some artists drew directly on the stone from the beginning, but it was more common for this job to be done by a renderer. Gradually more artists have come to draw directly on the stone, skipping the drawing stage. One example of this is *Woman Proudly Sewing* (No. 34) by Pitaloosie, where no preliminary drawing exists. In the case of Napatchie's *My New Accordion* (No. 36), the artist made a number of sketches before drawing on the stone.

Lithography is a versatile technique because a wide range of effects can be achieved through the use of a variety of drawing media. Lithographic crayons are available in several grades from hard to soft, the softest resulting in a coarse texture and the hardest in crisp lines. Prints that were created with lithographic crayon are easily recognizable because those areas look something like chalk and crayon drawings. One example is *Asleep in the Hills* by Kakalu Sagiatuk (No. 32b).

Lithographic tusche, which is a greasy water-miscible medium, can be used as a wash to create solid areas, splattering, or a mottling, as in *Bird in Morning Mist* by Pitaloosie Saila (No. 30b). Another form of tusche, autographic ink, is used for smooth linear work such as that in *Opiit* by Lucy Qinnuayuak (No. 22b).

Both stone blocks and metal plates have been used since the beginning of lithographic production in Cape Dorset. The stone used for lithography is not indigenous to the Arctic, and — because of the impracticality of bringing in large, heavy stones — metal plates (primarily the thickest grade of commercially available aluminum) are used more frequently. The areas of a drawing that have greater texture and subtlety of tone are reproduced in stone, while other areas are reproduced in metal plates.

Cape Dorset lithographs usually have four colours, reproduced on two plates by selective inking. The split-fountain technique used in stonecut printing is also used in the production of colour lithographs. One example of this technique is *My New Accordion* by Napatchie (No. 36b).

After inking, the stone block or metal plate is placed on the bed of the press. Damp paper is placed on the printing surface and a protective sheet of thin cardboard

Kuyu Ragee sponging the lithographic stone with water, 1978.

(PHOTO: MARION JACKSON. INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

Inking the lithographic stone, 1978.

(PHOTO: MARION JACKSON. INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

Kuyu Ragee and Pitseolak Niviaqsi pulling a completed lithograph from the stone, 1978.

(PHOTO: MARION JACKSON. INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

is placed on top of the paper. The bed of the press is mobile and passes under a leather-covered scraper bar, which presses the paper against the stone, depositing the ink on the paper. If multiple plates are used, a T-bar system of registration is used to ensure exact placement of paper for multiple-colour work.

Regardless of the printmaking method, after the print is completed, the matrix must be cleaned of any residual ink and reinked for the next print. Although technically a print is repeatable exactly, subtle differences can be seen among the different prints in any edition.

Printing Paper

The selection of printing paper depends on the particular printmaking method. Stonecuts are printed on handmade Japanese papers. These papers are relatively thin and somewhat translucent, with a soft, open surface. The fibres in the paper are extremely long, which results in a very strong paper. The soft, unsized surface of the paper, as well as its strength, makes it ideal for hand-rubbing.

Intaglio printing requires a paper that is strong when damp, with fibres that will compress rather than break where the platemark is formed. French mould-made papers such as BFK Rives and Arches are the ones most commonly chosen in Cape Dorset for printing intaglio plates. These are all rag papers with very little sizing. The same papers work well for lithography, for which they are also used.

Releasing an Edition

The completed prints of all editions are examined for defects. Usually sixty prints will be pulled, and from these an edition of fifty is chosen. Inscriptions in graphite indicating title, artist's name, printmaking method, date, and place are added to the lower edge of the print. The artist signs his or her name in syllabics and the printmaker applies his name in syllabics, in the form of a rubber stamp usually printed in black ink. The igloo, usually printed in red, that appears near the printmaker's name designates the West Baffin Eskimo Co-operative. These two stamps are known as chop marks. An embossed or blind stamp is also applied to the print; Cape Dorset prints can have embossed stamps of either or both the West Baffin Eskimo Co-operative and the Eskimo Arts Council. (Many of the prints in the exhibition are proof prints, so they do not necessarily bear inscriptions, chop marks, or embossed stamps.)

Cancelling the Matrix

After an edition is printed, it is customary to cancel the printing matrix. In the case of stonecuts the cancellation process consists of chiselling away the old image and resurfacing the stone in preparation for a new image. The same piece of stone can be used many times, each edition using approximately a half centimetre of the thickness of the stone. The stones are used until they are reduced to one centimetre in thickness.

An intaglio plate is usually cancelled by defacing the surface with scratches. It cannot be reused.

In lithography the image is removed when the dampened stone is reground with an abrasive substance such as carborundum, which is applied in a heavy metal disc known as a levigator. Because the lithographic stone is thick and only a minimal amount of the surface is removed in the regrinding process, it will last almost indefinitely.

CHAPTER FOUR

Airlifting an Arctic Heritage

Bringing the Cape Dorset Collection to the McMichael

BY HEATHER ARDIES

ON NOVEMBER 15, 1990, THE WEST BAFFIN ESKIMO CO-OPERATIVE and the McMichael Canadian Art Collection signed a historic agreement that marked the beginning of a co-operative project designed to ensure the preservation of a unique Inuit art collection of national and international significance. On March 19, 1991, a chartered Air Creebec plane lifted off the tarmac at Cape Dorset with the first of two shipments comprising the entire archives of the West Baffin Co-op: three decades' worth of Inuit drawings, prints, and sculpture that changed the character of Inuit contemporary art. When the plane landed at the airstrip at Buttonville Airport north of Toronto, Ontario, it marked the culmination of four years of negotiation and preparation.

Negotiations were initiated in 1987 when Terry Ryan, general manager of the co-operative, approached McMichael officials to discuss a long-term alliance between the two institutions that would enable the McMichael to assist the co-op with the care and preservation of their collection, a comprehensive record of the

The delegation from the McMichael Canadian Art Collection at the West Baffin Eskimo Co-operative, July 1988. From left to right: Barbara A. Tyler, Jean Blodgett, G. Frank Suma, Terry Ryan, Atsiaq Allasuaq, Ashevak Ezekial, Jimmy Manning, H. Michael Burns, and Joanasie Salomonie.

(PHOTO: LESLIE BOYD, DORSET FINE ARTS.)

work of more than eighty Cape Dorset artists, many of whom have attained international recognition. The co-op had been collecting works since it was incorporated in 1959 to manage the production and sale of locally made art.

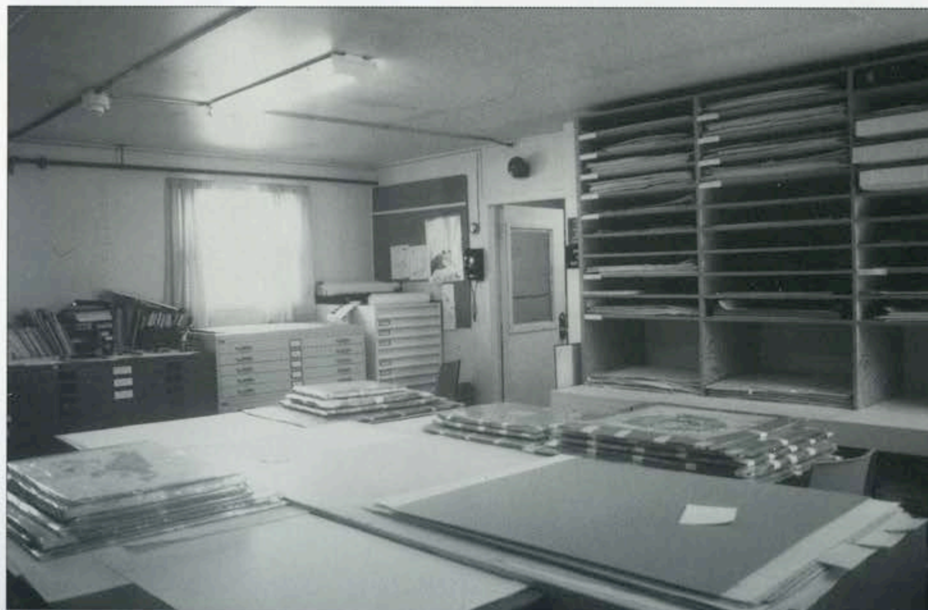
When Ryan approached the McMichael, the works were housed at Cape Dorset in a building that was not environmentally controlled to preserve and protect the works and was a poor fire and security risk. (Fire had already destroyed the contents of the Sanavik Co-operative at Baker Lake in 1977, and the co-operative in Sanikiluaq burned down in October 1988.) There were no adequate facilities for display, conservation, or photographic documentation; unless visually documented, many of the drawings done in felt-tip pens of highly fugitive colours would be lost to future generations. The isolation of the community meant that the collection was not readily accessible to the general public or to more than a handful of researchers each year.

The McMichael has an ongoing commitment to Inuit art and to its preservation, documentation, and accessibility. It is the policy of the institution, consistent with its legislated mandate, to feature Inuit and Native works as legitimate artistic expressions rather than as ethno-cultural or anthropological artifacts. The McMichael had already worked closely with the co-operative to mount the major exhibition *Kenojuak: A Retrospective* in 1986, and in 1989 the exhibition *Cape Dorset Printmaking: 1959–1989.* The McMichael can safely house and properly document the collection and can ensure that the works are readily accessible to a wide audience through its exhibitions and programs.

If it were relocated to the McMichael, the collection would be held in public trust, and the risk of damage to the works of art on paper — which require sensitive environmental controls — would be significantly reduced. As a primary exhibition centre, the McMichael would be able to participate in and contribute to the accessibility of Inuit art in Canada and internationally, and McMichael staff would be able to provide professional training and services to the people of the Cape Dorset community.

At a meeting of the board of trustees in December 1987, it was moved that, in response to Terry Ryan's overtures, the McMichael would pursue negotiations with the co-operative. In January 1988, Cicely Bell, chairman of the board of trustees of the McMichael, wrote a letter to Terry Ryan proposing that the McMichael provide a home for the collection that would offer both protection and accessibility.

Discussions between Ryan and McMichael staff in March 1988 identified several key issues that the agreement would need to address. In July 1988 a delegation from the McMichael went to Cape Dorset to



The archives room, West Baffin Eskimo Co-operative.

Craig Johnson, move co-ordinator, packing drawings into boxes at the archives of the West Baffin Eskimo Co-operative, March 1991.

view the collection and to discuss options for implementation of the proposal. At a meeting on July 12, representatives from the co-op made it clear that they felt the collection needed to receive more exposure than it could in Cape Dorset. It was important to them that southern Canadians view and understand Inuit art. However, some concern was raised about the time frame of the loan.

A delegation from the co-op visited McMichael in October 1988. They met with officials to discuss the agreement in more detail, and with the staff who would look after the collection. They also examined the space where it was proposed that a special vault be built to house the collection.

In order to apply for funding from the governments of the Northwest Territories and Ontario, McMichael staff began to develop a budgeted proposal for the project, including modification of facilities at the gallery in order to house the collection; packing, shipping, cataloguing, and documenting it, and insurance, training, and salary costs. In January 1989 representatives from the provincial and territorial governments, the McMichael, and the co-op met to discuss the project, and the government representatives expressed their support for it. In April 1989 the McMichael and the co-op signed a letter of intent regarding the transfer of the Cape Dorset collection to the McMichael.

The Terms of the Agreement

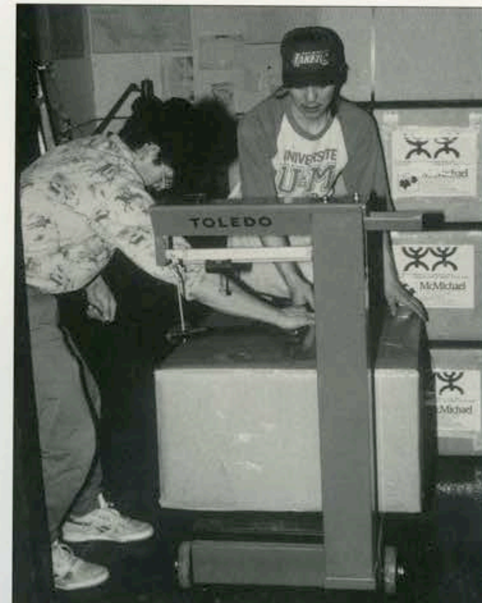
The agreement signed in November 1990 allows for the conservation, organization, cataloguing, promotion, and display of the collection, and specifies that the collection is on loan to the McMichael for an indefinite period, with a minimum duration of fifteen years. The co-op retains ownership of the collection and maintains discretionary control in areas such as copyright.

As part of the agreement the McMichael will document and record the collection by means of itemized listings and photographic recordings using videodisc technology, and will undertake the conservation or restoration of any works it considers necessary. It will also mount a minimum of one major exhibition per year based on the collection. A small number of works will be returned to Cape Dorset annually for exhibition there.

An important aspect of the agreement is the provision for exchange of personnel between the two institutions. Inuit from the co-operative will visit the facilities of the McMichael to learn about collection management, and McMichael staff will visit Cape Dorset to interview the artists about their work.

Moving the Collection

Moving such a large number of works from the North to the South had never before been contemplated, and the



Susan Breton placing insulation into a packing box at the archives, March 1991.

Mark Pitseolak and Akavak Ottochie weighing the loaded boxes at the co-op, March 1991.

complications inherent in the location and accessibility of Cape Dorset made it imperative that details be determined early. For example, the cartons and packing materials had to be sent the summer before the move, when it was still possible to deliver them by sea lift.

Determining the shipping arrangements was a laborious task. After examining various scenarios, including standard freight companies and the Canadian military, it was decided that chartering a plane was the best option. It cut down considerably on the amount of handling that the works would have to undergo en route and allowed more control over the details of their handling. Because the short length of the runway at Cape Dorset restricts the size of planes that can land there, it was not possible to bring the entire collection in one trip; it had to be brought in at least two parts. The company chosen for the job was Air Creebec, which was willing to provide guarantees about rescheduling the flights should the weather interfere.

Craig Johnson, the move co-ordinator, travelled to Cape Dorset at the beginning of March 1991, two weeks before the first shipment was scheduled to leave, in order to supervise the packing. (Packing materials had arrived the previous autumn.) Prior to his visit Susan Breton, wife of the co-op store manager, had conducted an inventory of the works.

Packing was a two-step process. First, any empty spaces in the boxes had to be stuffed with bubblepack rolls so that the drawings would not shift in the boxes during the move. Second, the boxes were packed into large cartons with foam around the outside. Young people from the community assisted with the packing, and the work quickly evolved into an assembly-line job.

It was imperative that the packing be completed as rapidly as possible in order to determine the exact number of trips the plane would need to make. The chartered Air Creebec Hawker Sidley aircraft was the largest plane that could fly into Cape Dorset, and it could hold fewer than 100 cartons. Fortunately, when packing was finished, there were only 160 cartons, or two shipments.

On Tuesday, March 19, the day of the first move, the cartons were taken to the runway in three truckloads. A crew of fifteen local people assisted. It was essential that the plane not sit on the runway for more than two hours or it would freeze up. The weather co-operated, and the cartons were loaded as planned.

The plane left Cape Dorset at midnight and flew to Buttonville Airport. It was met there by staff from the McMichael and a truck loaned by the Art Gallery of Ontario. The cartons were loaded from the plane onto the truck and driven to the McMichael. There they were taken into the lobby and opened, and the boxes inside

A truck loaded with boxes leaving the archives for the Cape Dorset Airport.
(PHOTO: LINDA SUTHERLAND.)

Loading the plane at the Cape Dorset Airport.
(PHOTO: CATHY STEWART.)

were taken down to the vault that had been specially constructed for them. The second shipment was undertaken in exactly the same way as the first and arrived without complications on Tuesday, April 2, 1991.

Videodiscs Meet Arctic Art

A collection-management strategy had been initiated several months before the collection's arrival. The major objectives were to ensure that it was properly preserved and documented, and that access to it was maximized. Because most of the works are on fragile paper, and because there are a large number of them, it was important to maintain access while minimizing damage through handling. A further complication was the impermanence of drawing materials used by the artists, especially felt-tip pen. It was important to document these images visually while that was still possible.

The potential of videodisc systems as a research tool and as a means of visual documentation had already been established at several institutions. A study was undertaken to determine and compare the versatility, quality, and cost-effectiveness of several different technologies, and it was decided that the optimum system was Sony's analogue Laser VideoDisc Recording system. Primary among the factors favouring Sony was that it offered a suitable and affordable software package that could be adapted to the project's needs. With this package, staff and researchers would be able to connect the images on the videodiscs to the database that contains detailed information about each work.

Funding

The project is funded by the Ontario Ministry of Culture and Communications, which has underwritten the costs of packaging and shipping the collection to Kleinburg and renovating space at the McMichael building to house it. It also provides ongoing support for the additional staff and the equipment the McMichael requires to carry out the project. The purchase of the videodisc hardware was made possible by a grant from the Cultural Initiatives Program of the federal government.

Conservation and photographic and videodisc documentation procedures will take at least ten years to complete. As the project progresses, a work station at the gallery will enable researchers to access the images and accompanying data through the videodisc system with minimal handling of the collection. The discs will eventually be made available to other institutions and researchers, and be incorporated into future exhibitions. The McMichael is also planning to hold biennial research symposia as part of its commitment to developing the gallery as a primary research centre for the study of Inuit art.

Unloading a shipment of the Cape Dorset archival collection at Buttonville Airport.

Unloading the truck at the McMichael gallery.

CHAPTER FIVE

In Cape Dorset We Do It This Way

The Drawings and Prints

BY JEAN BLODGETT

The works in *In Cape Dorset We Do It This Way* have been arranged chronologically in pairs, with the drawings placed opposite the prints derived from them. The year that the print was made appears after the title in each print caption; this date may vary from that of the print collection it was included in, which is identified in the drawing caption.

Inuit prints are identified by the year in which the annual collection was released and the catalogue number for that collection; for example, 1959/26 is print number 26 in the 1959 collection. Since Cape Dorset collections have for many years been released in October, prints in them may have been made late the previous year, or at any time up to the collection's fall release.

In measurements, height precedes width. Unless otherwise noted, all artists' statements are from interviews conducted by the author and translated by Katauga Saila in Cape Dorset between July 17 and 25 and October 1 to 4, 1991.

All works are from the collection of the West Baffin Eskimo Co-operative, Ltd., on loan to the McMichael Canadian Art Collection, unless otherwise indicated in the captions.

Opposite:
Printstone for the print *Stopping to Rest* (1984/35)
Carved and printed by Pee Mikkigak 1940–
From a drawing by Pitaloosie Saila 1942–
Green stone
7.5 x 7.4 x 53.5 cm

Because there are no extant print stones for stonecuts included in *In Cape Dorset We Do It This Way*, this one has been included to provide an opportunity to see a stone block. This is a particularly fine example of how the hard, rich green Markham Bay stone was worked by printmakers.

1a.
Mangitak Kellypalik 1940–
Drawing for print *Blue Geese on Snow*
(1959/26)
Graphite
45.3 x 60.9 cm

L1991.43.1
CD.14.1

THIS IS THE ONLY DRAWING IN THE CO-OP'S COLLECTION FOR A PRINT from the 1959 collection, although others may come to light in the process of cataloguing and in sorting through some very early works that still remain in Cape Dorset. The catalogue for the 1977 exhibition *Inuit Print* at the Museum of Man (now The Canadian Museum of Civilization) in Ottawa includes six 1959 prints that were based on pencil drawings, incised images on walrus tusks, or sealskin appliqué work. Of these works, only the drawing for *Blue Geese on Snow* has been located, although a photograph does exist of the Kenojuak sealskin appliqué handbag used as the original for the 1959 print *Rabbit Eating Seaweed* (see Chapter Two, figs. 1a and b).

Mangitak's drawing for *Blue Geese on Snow* is typical of many drawings done by Cape Dorset artists in the late 1950s. Created with graphite pencil on inexpensive paper, it is somewhat sketchy and tentative, but it exhibits an instinct for composition and an ability to capture the movement and character of the subject with immediacy and verve. Mangitak concentrates on one of his favourite subjects — birds — showing them cavorting about the page. In a recent interview he explained that he loved birds, and "back then you didn't see much of anything but the wildlife around here."

Mangitak's involvement with the printmaking program began early; several of his drawings were used for the first experimental prints made in 1957 and 1958, and he himself did some printmaking. As he explained:

> James Houston noticed that I could do a bit of drawing, so he asked if I could help with the prints. That's how I became one of the printers . . . I worked for only about four months because my parents didn't live in this settlement and . . . because I am a hunter.

The *Inuit Artists Print Workbook,* Volume II, lists Mangitak as coprinter with Iyola for *Blue Geese on Snow*. When I interviewed them, neither artist remembered Mangitak's participation in the printmaking, although Iyola stated that Mangitak was the one who decided which birds to use in the print. As Iyola explained, the choice was necessitated by supplies:

> We didn't have a lot of good-quality paper back then, so we figured out how much space there would be on one sheet of paper. Mangitak decided that these were the only birds that would be there.

Many of the changes made in the process of printing Mangitak's drawing reflect the circumstances the printmakers were working under in 1959 and the materials available at the time. While lack of good printing paper restricted the size of prints, the narrow range of inks enabled the printers to add limited colour to images drawn with graphite pencil. Here the background has been stencilled in and the darker part of the birds overprinted. The touch of pink on each beak — a bit of realistic detail, according to Iyola — is repeated in the co-op's igloo chop.

In the early years of printmaking it was not unusual for printers to use only part of a drawing; what is unusual is the degree of rearrangement in this work and in another print included here, *Spirits Reaching for Moon* (No. 3). In making *Blue Geese on Snow,* three birds have been selected from the drawing, one of which is used twice in the print. Their positions relative to one another have been changed, and the upper bird no longer leans over. The lower bird has had white added to define his head and neck, and his wings have been altered. A subtler change is the slight inclination of the angle at which the white neck meets the dark body in the two central birds; on the drawing this is a straight line. The sense of design in this final composition may reflect James Houston's participation in the printmaking process which included adjustments to images, and possibly drawing some of them. (See *Inuit Artists Print Workbook,* Volume II, for further information.)

The co-op's archival collection includes just over eighty drawings by Mangitak, eleven of which have been made into prints released in collections between 1959 and 1970 (a twelfth print is an engraving from 1962). Mangitak, who is also a sculptor, explained that he stopped drawing about 1970 so that he could concentrate on his carving.

Mangitak continues to hunt; on the day of our interview he arrived back in the settlement from a hunting trip at 6:00 A.M. Mangitak has participated in a number of local, regional, and national committees and organizations, including the Hunters and Trappers Association, Inuit Tapirisat of Canada, and the Inuit Cultural Institute in Arviat (Eskimo Point); he is still active in the Baffin Region Inuit Association. In looking back on this activity, Mangitak commented:

> Some days I look back and know that I was quite busy, but now I mostly just stay home and carve, spending a lot of time with my family . . . I'm getting old like all people. It's getting harder for me to carve. So, looking at my father Oshutsiak, I'm thinking of starting to draw again.

1b.
Mangitak Kellypalik 1940–
Blue Geese on Snow 1959
Printed by Iyola Kingwatsiak 1933–
Stencil
33.0 x 20.3 cm

L1991.38.26 ✓
CDP.14.7.1

The practice of selecting one motif from a drawing was not unusual in the first years of printmaking. The printers concentrated on single, strong images, and the artists — who were just beginning to draw — often filled their pieces of paper with a variety of individual motifs. The artists generally did not have the experience with drawing or with the printmaking process to focus on the printability of their drawings. We can see them experimenting with the process of putting their thoughts on paper; composition and focus of statement are of less concern than exploring motifs and perspective — and filling the piece of paper.

This drawing by Eegyvudluk is of particular interest not only for its variety of images but also for the fact that many of these motifs and forms recur in her drawings well into the 1970s. The *Two-Faced Sea Spirit* of 1960 resembles the figure in the mid-left of this drawing; *Walrus at Play* from 1964-65 is reminiscent of the walrus combination in the lower left of the drawing; *Sea Spirit* from 1966, especially the focus on outstretched arms, resembles the figure in the lower right; the *Birdwoman* of 1970 has birds flanking her head much like the figure in the upper left; the faces with extensions in *Arctic Totem* of 1974 follow the format of the stacked heads in the centre of the drawing.

In addition to depictions of people, fish, and animals, Eegyvudluk has drawn a variety of imaginary and legendary creatures here, making her drawing a lively combination of the common and the unusual, the everyday and the supernatural. While the process of building up forms by adding auxiliary parts and extensions is not unusual in the early stages of putting pencil to paper, in this case it also represents characteristics of the Inuit worldview.

The transformed creatures are a visual manifestation of the traditional belief in the mutability of physical life: humans could become animals and animals, human. And spirits were everywhere — not only those spirits that were entities in their own right, with unusual shapes and configurations, but also the spirits associated with every object, animate and inanimate. Often the latter were represented in visual form as small human faces on the objects they inhabited. In a lively 1960 print, *The Pot Spirits* by Sheouak, the pots — animated by their resident spirits — sprout legs and facial features.

Multiple human faces appeared as early as the prehistoric Dorset culture (500 BC to 1000 AD), when groups of them were carved together on pieces of antler or, rarely, on rock outcrops. In modern times this motif, which is more prevalent in the Keewatin area, has been treated in both sculpture and drawing by Nancy Pukigrnak of Baker Lake in a manner very similar to Eegyvudluk's.

Also portrayed in Eegyvudluk's drawing is the sea goddess — the mermaid-like creature in the lower right. A powerful supernatural force traditionally believed to control the animals that men hunt, the sea goddess is a popular subject in contemporary Inuit art.

In translating Eegyvudluk's motif of a wolf into the print, few changes were made. As well as the obvious addition of colour and a broadening of the tail, subtle white spaces have been introduced to enhance the printed image; these include a break between the back right leg and the body, the space setting off the back hooves, and the two open areas on the hand of the left front leg. When he was explaining these changes, Lukta described the situation in the printshop in the early years:

> It was always [James] Houston who picked out the image that we would make the print out of, and the colour. He was always the one who chose the colours. Only when he was out of town would we pick the colours . . . We would try using different colours for one print, and we would pick out the one that really stood out.

Eegyvudluk, who began drawing in 1959, was one of the first to be actively involved with the Cape Dorset drawing program; by the time of her death in 1983 she had made more than 3,600 drawings. Sixty of these were made into prints for collections between 1960 and 1982. In addition there was one of her engravings in the 1962 collection. In the 1978 Cape Dorset print catalogue, Eegyvudluk talked about her drawing and touched on a perennial concern for Inuit artists, most of whom work at home — peace and quiet:

> When I start to make a drawing, I have a picture in my mind, but when I try to put that picture on the paper, my hands won't do what my mind wants . . . Sometimes I find it hard to draw when my children are in the house; I find it hard to think with so much noise around me. I make the kids go outside.

In the 1979 annual catalogue, Eegyvudluk reminisced about her years as an artist:

> I have had pleasure drawing these past years — even though it is hard to do. After I finish my drawings, I am usually happy about them. I guess I will keep on drawing until I don't know what to put on paper anymore — until it gets too hard for me . . . I am thankful that I am one of the artists.

2a.
Eegyvudluk Ragee 1920–1983
Drawing for print *Wolf Possessed by Spirits* (1960/5)
Graphite
49.5 x 66.0 cm

L1991.43.2 ✓
CD.26.84

2b.
Eegyvudluk Ragee 1920–1983
Wolf Possessed by Spirits 1960
Printed by Lukta Qiatsuk 1928–
Stonecut
31.8 x 60.4 cm
MCMICHAEL CANADIAN ART COLLECTION
GIFT OF MRS. ALMA HOUSTON

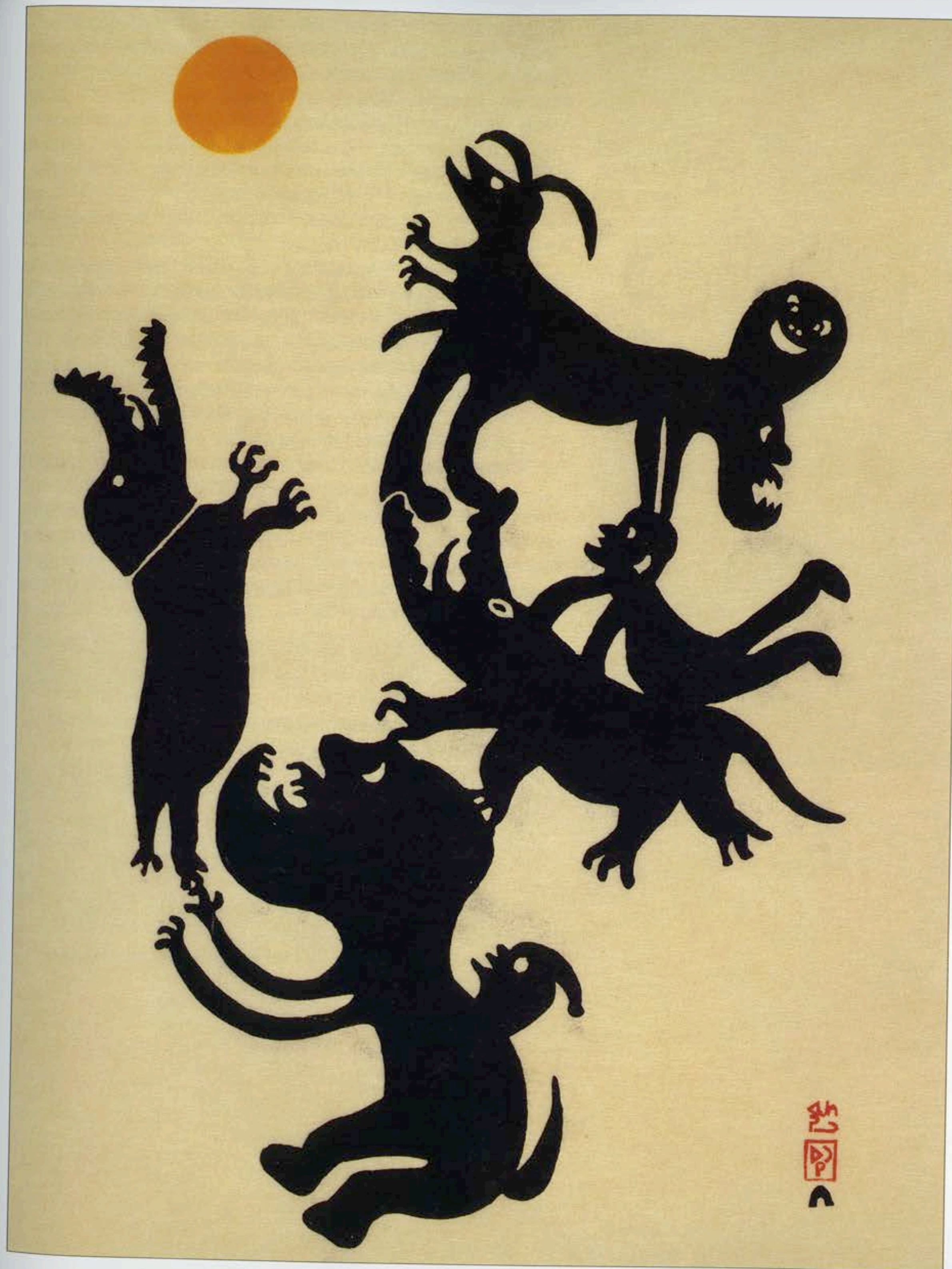
~~L1991.38.21~~ the MCAC version was used not the loan version
1975.70.2 ✓

3a.
Angotigolu Teevee 1910–1967
Drawing for print *Spirits Reaching for Moon*
(1961/52)
Graphite
45.8 x 61.4 cm

L1991.43.3
CD.6.119

THE MAIN COMPONENT OF THIS PRINT IS THE INTERLOCKING TOTEMIC arrangement of animals on the right-hand side of Angotigolu's drawing. The additional animal, the horizontal four-legged creature, at the upper centre of the drawing, has been moved and reoriented to the left side of the print, where it faces up towards the moon. Other alterations made in the process of printing include a change from horizontal to vertical orientation and the addition of colour. White spaces have been added or enlarged to define physical features or to make a distinction between different extremities; for example, the definition of the space between the jaw of the central creature on the right and the hind foot of the creature above him.

The round object that is identified as the moon by the title of the print looks, in the drawing, much more like a ball tossed between the small figure in the upper left and the four-legged creature at the top. Terry Ryan, who was in Cape Dorset at this time, suggests that the selection and configuration was determined by the size and shape of the print stone. However, the degree of rearrangement of elements — and what would appear to be a possible change in content in both this process and in



the titling of the print — is not common in Cape Dorset prints.

In the drawing Angotigolu focusses a great deal of attention on the woman in the centre of the image. Dressed in decorated clothing with her hair done up in buns on either side of her head, this massive, imposing figure is framed by the intertwined beings that make an arch around her. She, not the moon/ball, is the focal point of this drawing. The changes made in printing Angotigolu's drawing, especially the deletion of this woman, significantly alter our perception of Angotigolu's work.

Much of our knowledge about Cape Dorset graphic artists is based on the prints made from their drawings, not on their drawings — primarily because it is their prints that are so widely published and well known. But the prints that we see are translations of their drawings and they represent only a fraction of the work made by the artists, especially those artists whose drawings did not lend themselves to successful prints. In the case of artists like Angotigolu — or, to use another good example, Etidlooie Etidlooie — our knowledge is limited not only by the small number of prints made of their work, but also by the fact that the prints do not always reflect the range of the artist's subject matter, technical expertise, or drawing style.

There are approximately 380 drawings by Angotigolu, who is the wife of Jamasie Teevee (Nos. 11, 14, 27), in the co-op's archival collection, of which seven have been made into prints (Sandra Barz, in *Inuit Artists Print Workbook*, Volume II, attributes an eighth print to her: 1963/65). None of these prints is comparable in quality or complexity to this drawing.

Spirits Reaching for Moon is the earliest print made by Ottochie, who worked in the printshop until his death in 1982. He made some 300 stonecut and stencil prints between 1961 and 1983. In addition to printing others' work, Ottochie also produced his own carvings and engravings; there are seven of his engravings in the 1962 and 1963 print collections. In the stonecut-shop Ottochie did both cutting and inking, but in later years he concentrated on the former, patiently undertaking stone-cutting that others found too difficult. In the 1979 Cape Dorset print catalogue Terry Ryan described Ottochie as "an ageless gentleman . . . to this day the most consistent and talented of the stone block cutters in spite of failing eyesight." A reliable and steady worker, Ottochie was a mainstay of the printshop for more than twenty years.

3b.
Angotigolu Teevee 1910–1967
Spirits Reaching for Moon 1961
Printed by Timothy Ottochie 1904–1982
Stonecut
60.9 x 45.9 cm

L1991.38.17
CDP.6.11.1

4a.
Kiakshuk 1886–1966
Drawing for print *Strange Scene*
(1964-65/21)
Graphite
47.5 x 49.0 cm

L1991.43.4 ✓
CD.1.272

THE CHANGES MADE TO THIS DRAWING ARE MUCH LESS EXTENSIVE than those made in the previous works. Kiakshuk's drawing lends itself to being used in its entirety for the print; its composition is well balanced and its image is arresting, complete as it stands. Early prints tended to have fairly simple compositions, consisting of one motif or a limited number of often similar elements selected from a more complicated drawing. Other times when a drawing was made up of only one image or a very simple composition, the printers used the whole drawing.

Changes made in the printing of Kiakshuk's drawing include the addition of white space around the borders, the deletion of some small details such as the whiskers on the walrus in the lower right, the moustache of the man on the right, and the end of the object held in the right hand of the man on the left (shown between his thumb and fingers in the drawing). Other small details have been retained, however, such as the claws on the feet of the creatures in the upper left.

In the printing of this image, texture and colour were used to give variety and, in one case, clarity to the work. In the drawing the woman's *ulu* (the semicircular knife directly below her bent knee), which is heavily filled in, rests on a dark surface; in the print it is set apart on a white area, making it more visible. The changes in the texture of the three parkas was Iyola's decision:

> I wanted to make this one solid [on the left] so that it would stand out, and these two I just liked this way. It looks plain in the drawing, but it stands out more this way [in the print] . . . I made a sealskin *amautiq* [parka] for this lady here and a caribou-skin parka for him.

4B

The seal in the upper left is also given texturing similar to that of the woman's sealskin *amautiq*.

Kiakshuk's *Strange Scene* is truly that: it includes people with wide staring eyes, the disturbingly flaccid body of the animal in the foreground, the walrus that looks like a stuffed toy, and two strange creatures attacking a seal in a separate scene in the upper left. James Houston in his book *Eskimo Prints* identifies the man on the left as Inukpuk, the last Tunik giant

who "holds the shadow of a bearded seal by the rear flippers while his hell dogs devour a common seal." He also describes the woman as the giant's wife, and the man to the right as a hunter, "a real man." Compositionally, however, the woman seems more closely associated in position, size, and attributes with the human hunter.

The element of strangeness and uneasiness conveyed by this print is more pronounced than usual, but it is not an uncommon feature of Kiakshuk's drawings, where Inuit go about their daily life of communal work and play surrounded by unknown and uncontrollable forces. Kiakshuk, a hunter and shaman, was only too well aware of the perils of life. And while there is sometimes an underlying darkness in his drawings, there can also be joy and humour. His depictions of the traditional ways he knew so well and the changes he saw during his lifetime are recorded with care and detail, and charged with nervous energy.

The drawings that Kiakshuk began making for the co-op in the early 1960s, when he was already in his seventies, were not his first. According to James Houston both Kiakshuk and another older hunter, Niviaqsi, were making drawings before his arrival in Cape Dorset. Kiakshuk's later drawings — of which there are more than 600 in the co-op's archival collection — demonstrate not only his earlier experience but his ability to record on the paper the events and emotions in the lives of Inuit. Fellow Cape Dorset artist Pitseolak Ashoona, an admirer of Kiakshuk's drawing, explained in the book *Pitseolak: Pictures Out of My Life*, edited by Dorothy Eber:

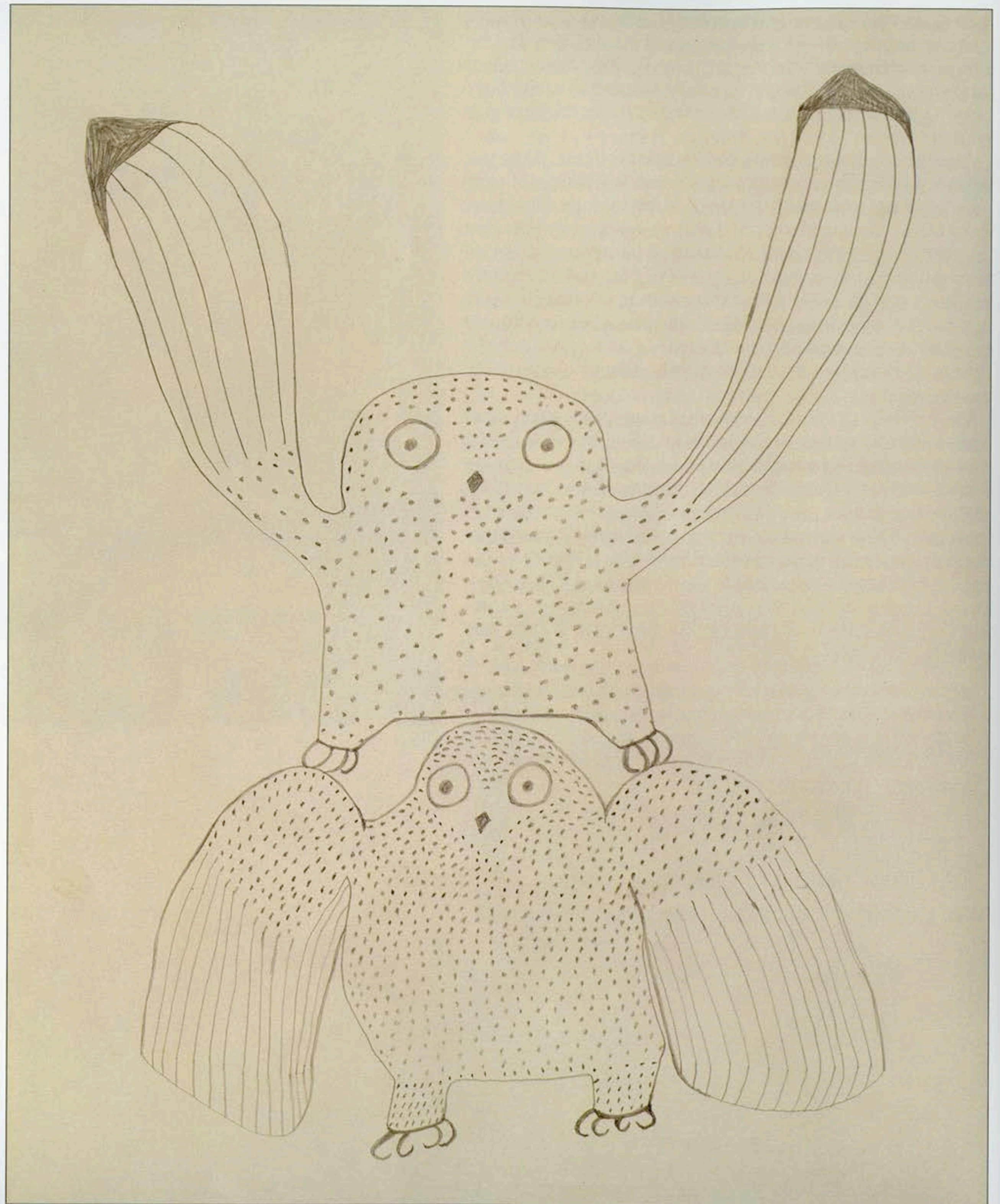
> Because Kiakshuk was a very old man, he did real Eskimo drawings. He did it because he grew up that way, and I really like the way he put the old Eskimo life on paper. I used to see Kiakshuk putting the shamans and spirits into his work on paper . . . I began to think, maybe someday I can be like Kiakshuk. Maybe I will. Kiakshuk was working really hard on the prints when he died. He worked right up to the time he died. I am still doing the drawings and perhaps I will die like Kiakshuk, doing the drawings right up to the end.

4b.
Kiakshuk 1886–1966
Strange Scene 1964
Printed by Iyola Kingwatsiak 1933–
Stonecut
60.2 x 86.3 cm
THE SWINTON COLLECTION,
THE WINNIPEG ART GALLERY

L1991.41.4

5a.
Pauta Saila 1916–
Drawing for print *Owl* (1964-65/54)
Graphite
65.3 x 50.6 cm

L1991.43.5 ✓
CD.17.26



ALTHOUGH IT WAS NOT UNUSUAL, ESPECIALLY IN THE EARLY YEARS OF the Cape Dorset printshop, to isolate elements of a drawing for a print, the motifs were generally separate entities. Here, one of Pauta's interconnected owls has been removed from the drawing — turning a vertical image into a horizontal one — and printed with positive and negative reversed; the graphite markings in the drawing have become white areas in the print. This reversal is more effective and more printable, but it obscures the quality of Pauta's pencil work.

Pauta's drawings from the early 1960s, when he was using only graphite pencil, are characterized by delicate precision and crisply defined forms. This control loosened somewhat in works created in the late 1960s and 1970s, when he worked with felt-tip pens. Approximately forty of Pauta's prints were released in annual collections between 1962 and 1981; twelve of these engravings were incised by Pauta himself, using the same precision and control we find in his drawings — as well as some hunter/sculptor muscle. Dorothy Eber, in her article "The History of Graphics in Dorset," related guest artist Alex Wyse's description of Pauta's early experience with a copper plate, when he was making a representation of a bear:

> "I had to tell him it was charming but would never print," Wyse remembers. However, going over to Pauta's place later in the day Wyse found that Pauta had solved his problem. "He was putting in the fur marks with an axe."

In the early 1980s Pauta stopped drawing to concentrate on his carving, for which he is justifiably famous. Although he carves other subjects, he is especially well known for his distinctive bears, which are shaped with the same precision and sharp definition as his drawings, yet abstracted at the same time. Monumental-looking, they are full of motion and contained strength — many of them poised on one hind leg. Pauta's massive *Bear*, made in 1967 when he came to Toronto to participate in the International Sculpture Symposium, is now installed at the entrance to the McMichael Canadian Art Collection.

Echalook Pingwartok, who printed Pauta's *Owl*, worked at the printshop in the early 1960s making stonecuts and silkscreens. He described what it was like to work at the printshop in the early years:

> When I started out, I was one of the men who worked on the blocks, getting them ready for the printers. It wasn't soapstone — it was harder so we really had to work on it by pounding on it with an axe. Then when we were through with the axe, we used a file to make it smoother, and when that was done, we used sandpaper to make it all even. Then the printers would put a sort of paint on it and trace over someone's work. Then they would cut it, and when that was done, they had all the colours to work on. Terry [Ryan] and James Houston would tell us, "Use this colour and this and that." Kananginak, Lukta, and Iyola were also the ones who decided what colours to use. They would experiment with the colours and they would say, "We'll use this colour and that." That way they made a lot of prints — with difficulty, but they made it look easy.

When asked about the changes made to Pauta's drawing, such as the deletion of one bird, Echalook replied:

> I don't really know but I think it might have been because of the wings [of the upper bird]; they are different in size and shape. I think that whoever decided to just print this one thought it would look better if it was just the single one; I think it might have been Terry [Ryan]. The ones who told us what to do would talk among themselves and decide what we were going to print.

Echalook has not done any printing since the 1966 collection, although he does continue to carve once in a while. He has been the co-op's oil-truck driver for twenty-one years. In our interview he said that he enjoyed both carving and printmaking, but he liked printing more. When I asked him if he had ever thought about coming back to the printshop to work again, he replied:

> I've never thought about it. What I do right now is good enough for me. And during my break I always go over to watch them [the stonecut printers]. I enjoy watching them. It's on my way doing deliveries so I always go in to see what they are up to.

L1991.38.13

5b.
Pauta Saila 1916–
Owl 1964
Printed by Echalook Pingwartok 1942–
Stonecut
43.7 x 62.1 cm CDP.17.13.2

5B

6a.
Eleeshushe Parr 1896–1975
Drawing for print *Woman with Water Pail*
(1966/79)
Wax crayon and coloured pencil
41.5 x 35.0 cm

L1991.43.6.
CD.15.1577

UNTIL LATE 1965, WHEN THE CO-OP ORDERED COLOURED pencils, drawings were made with graphite pencil, except when artists occasionally tried other locally available media, such as pens and wax crayons. In *Woman with Water Pail*, probably made shortly before it was printed in 1966, Eleeshushe lays down her colours in a painterly fashion, mixing reddish/brown and blue in a series of overlapping strokes. Such application of colour is unusual in Cape Dorset drawings — especially so soon after people started experimenting with these media. Much more common in the early years was the application of colours in separate units.

This drawing, in which Eleeshushe's innovative colouring works so successfully, is the strongest of her images made into prints. Of the approximately 1,160 drawings by Eleeshushe in the co-op's archival collection, only six were made into prints published between 1966 and 1970, and none of the drawings or prints is comparable in power and simplicity to this image. Eleeshushe's massive woman is barely contained by the piece of paper. The tiny feet and unusually small head, instead of looking awkward, actually reinforce the monumental qualities of this female figure dressed in a traditional *amautiq* (parka); the bulging

6b.
Eleeshushe Parr 1896–1975
Woman with Water Pail 1966
Printed by Egyvudluk Pootoogook 1931–
Stonecut
55.5 x 40.2 cm
MCMICHAEL CANADIAN ART COLLECTION
BY EXCHANGE, 1973

1973. 13. 17

1973.13.17

back pouch indicates that a child is being carried there. Even the untraditional features — the long skirt and closely cropped hair — do not detract from her status as archetypal Inuit mother.

The print is a sympathetic rendering of this striking image. Linear markings in the stone have been used to represent the pencil strokes on the clothing, their direction following that in the drawing except for the skirt, where the vertical lines of the drawing have been tilted to the diagonal. The type of marking used in the print successfully combines the quality of the line in the drawing with the texture of the caribou hide. A similar series of lines has been used by the printer for the woman's hair. In contrast to this texture is the polka-dot marking for her mitt and the simple white outline of her boots. Small changes in the print include slightly rounding off the tip of the woman's nose and clarifying the mouth lines; additional white space has been added to all four sides. A particularly successful touch is the use of strong solid black for her water pail and for the fur trim of her parka hood.

Eleeshushe, the wife of Parr (No. 7), was recognized in Cape Dorset for her ability to design and sew elaborate traditional skin garments. She also made the occasional carving.

PARR, THE HUSBAND OF ELEESHUSHE (NO. 6), BEGAN DRAWING WHEN he was in his late sixties at the encouragement of Terry Ryan. In the eight years between 1961 and his death in 1969, Parr made more than 2,000 drawings and at least six engravings. In both media he worked in a distinctive style more abstracted and primitive than that of his fellow Cape Dorset artists. It was a style not always appreciated by his peers; but in her book *Pitseolak: Pictures Out of My Life,* Pitseolak claims she "really loved the way he drew"; and Kananginak in our interview singled out Parr (and Kiakshuk) as the artists whose work he most liked to print, insisting that he "liked the images that they drew." The prints made from Parr's drawings faithfully replicate his characteristically blocky, simplified forms; what they do not duplicate are his use of colour and his experiments with media.

In the drawing Parr laid in solid areas of colour with his felt-tip pen and then applied a small amount of water, creating an effect like a watercolour wash; the black and pink inks dissolve to lighter, more fluid shades that merge with the darker tones. This treatment lends variety and three-dimensional substance to the forms. Parr may have developed this technique on his own, or he may have been one of the artists who observed the demonstration that Terry Ryan gave to local artists on the effects of using extra water with felt-tip pens. Parr used the technique very effectively, and was one of the few Cape Dorset artists to do so.

Although there is colour in Parr's prints, it is significantly subdued and altered. The drawing for the all-blue 1961 print *Blue Geese Feeding* has not been located, but at that date it would probably have been done in graphite. Later prints incorporate red, blue, and green, although many are simply black. Yet Parr was an enthusiastic colourist. In a 1964 wax crayon drawing in the Klamer Collection at the Art Gallery of Ontario, he has added red antlers to all but one of the black caribou, giving them a distinctive colour accent. In later years, felt-tip pens provided Parr with a range of bright colours, which he used in an unrestrained but not unpleasing manner. The image used in the 1968 print *Three Hunters with Walrus* is one section of a drawing wherein the people and animals are drawn in pink, blue, green, brown, and purple. In Parr's famous print *Innukshuit at Play* (1969), the black rock cairns that have come to life to play ball are orange and brown in the original drawing.

In this instance the jaunty pink pants of Parr's hunters became black like the rest of the print. Texturing was added to several figures in the image without any apparent consistency (the two walruses and one man are textured, the two other animals and man are solid). The printers often used texturing to add realism — for example, to represent sealskin — but in this case the texturing seems to be used more for design purposes, to break up the solid areas and to provide variety. Parr himself used various types of texturing on the surface of the figures in his engravings to the same effect. In this print the play of solid areas and texture are compositional, the solid black forms effectively bracketing three sides of the image. Other changes include the additional white space around the borders and the deletion of Parr's distinctive signature: the syllabic letter that appears just to the right of the smaller man's feet.

Two types of unprinted white lines have been used in the printing process. One acts as a dividing line between different garments, such as those between the men's pants and parkas. The other type of line — which appears in the men's pants as well as near the walruses' tails and around the lower body of the animal in the lower right — duplicates darker lines that are not all clearly visible in the drawing. When asked about this latter type of white line, Eegyvudluk pointed out its correspondence to the barely visible lines in the drawing and said that he "just figured that was what was on the artist's mind."

Eegyvudluk was among the group of men who first made prints in Cape Dorset, and he continued to work in the stonecut shop until he retired. As he explained:

> I was asked by James Houston if I could help. I stopped for a while during the early 1970s; I went to live in Iqaluit for a while — for a couple of years. When I returned, I was asked to come back [to the printshop], and that's how I continued until 1985.

Eegyvudluk worked in a variety of media, including stonecut, stencil, silkscreen, linocut, lithography, and etching, and made more than 190 prints. Like his fellow printers, Eegyvudluk is a hunter; he is also a carver of note. A particularly fine example of his early work is *Dog Spirit* (No. 38).

7a.
Parr 1893–1969
Drawing for print *Walrus Hunters on Sea Ice* (1967/3)
Felt-tip pen
50.6 x 65.2 cm

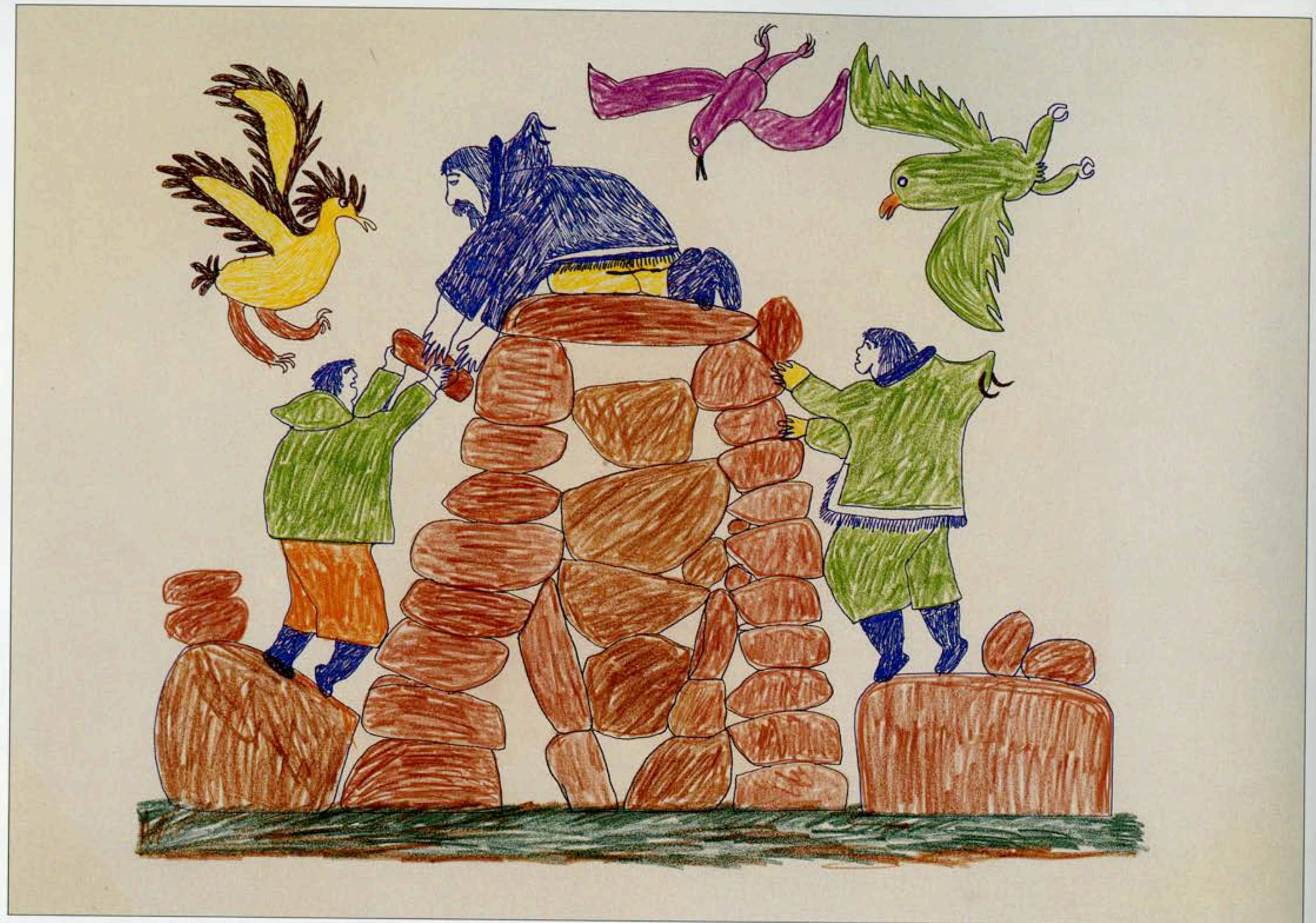
L1991.43.7
CD.18.1768

7b.
Parr 1893–1969
Walrus Hunters on Sea Ice 1967
Printed by Eegyvudluk Pootoogook 1931–
Stonecut
62.5 x 85.9 cm

L1991.38.19
CDP.18.35.2

8a.
Pitseolak Ashoona 1904–1983
Drawing for print *Innukshuk Builders*
(1968/40)
Coloured pencil and felt-tip pen
50.7 x 65.6 cm

L1991.43.8
CD27.1428



THE DARK TWO-COLOUR PRINT IS QUITE A SHARP CONTRAST TO Pitseolak's colourful drawing, created with coloured pencil and felt-tip pens. Available through the co-op from early 1967 until the mid-1970s — when they were discontinued because of lack of colourfastness — these pens were a popular drawing medium among Cape Dorset artists for a number of reasons: they come in a wide range of bright colours, they do not involve mixing, they flow easily and quickly, and they dry immediately. And — especially important for artists who work in a variety of locations, including at camps — they are portable.

Coloured pencils and felt-tip pens allowed Pitseolak to brighten and animate her lively scenes in which she portrayed people and events she remembered from her life on the land. Time does not seem to have dimmed the joys of motherhood and family, the fun of games, the memories of daily activities — or the peskiness of mosquitoes. Pitseolak's personal history, which is documented in her many drawings, is further amplified in the book *Pitseolak: Pictures Out of My Life*, edited from interviews with Dorothy Eber.

In this drawing Pitseolak shows three figures hard at work building an *inukshuk* (the contemporary spelling for the word that means rock cairn), while birds hover overhead. The scene is an idyllic combination of man and animal typical of the worldview demonstrated in her work. Pitseolak also includes small details that not only make her drawings good visual records of a time now gone, but add a personal touch of verisimilitude. For example, two of the figures wear parkas with small ornaments atop the hood; these are the ears of baby caribou sewn on to to the parka, which she said in her book "looked very nice."

Inukshuit appear regularly in Pitseolak's drawings, often forming part of a landscape scene (as, for example, in *Our Camp*, No. 17). Here the *inukshuk* rests on a landscape suggested by the strip of green and brown ground area. Traditionally these cairns — often built in human-like form — were used to mark special places and to serve as decoys in the caribou hunt. In her book,

8b.
Pitseolak Ashoona 1904–1983
Innukshuk Builders 1967
Printed by Lukta Qiatsuk 1928–
Stonecut
62.6 x 71.0 cm
COLLECTION OF THE WINNIPEG ART GALLERY, GIFT OF THE WOMEN'S COMMITTEE

L1991.41-3

Pitseolak said that "when we camped in a place for the first time, we put up an *inukshuk.*"

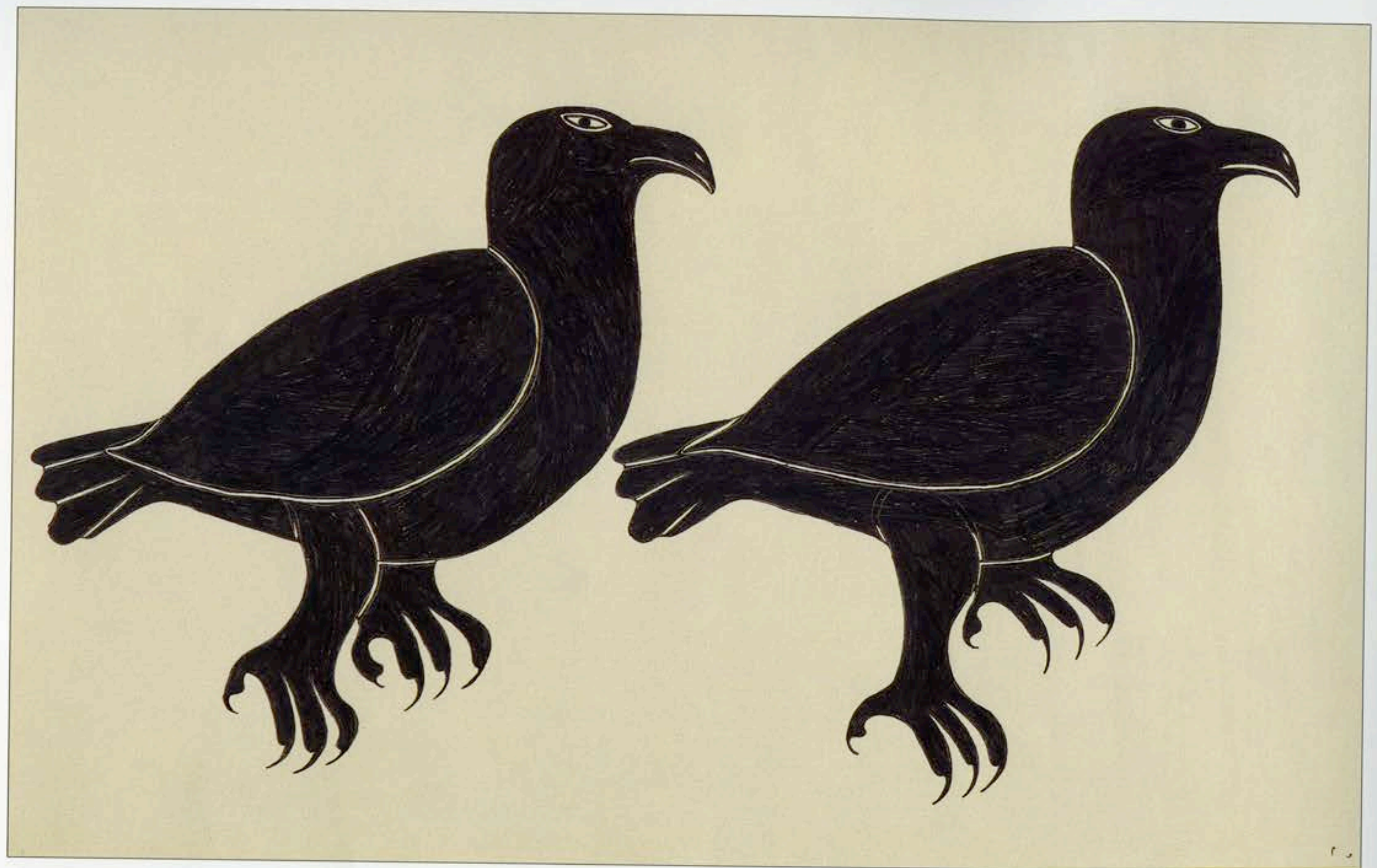
The most obvious change made in the process of printing Pitseolak's drawing is the elimination of bright colours. Lukta explained:

> Back then we didn't have a variety of colours. We first started out with just black, then other colours started arriving. This was probably when we didn't have a lot of different colours to use, so we used the black and the brown.

In inking the stone, colour is used to lighten the centre and upper part of the *inukshuk*, although it is capped with a darker rock — probably a variation on the shading used by Lukta and other printers to replicate the way things look to them when the sun hits them. The darkness of this print is further lightened by the use of white spaces to separate elements like rocks and clothing. The white bird in the upper left, which is yellow in the drawing, provides variety beside the two solidly printed birds in the upper right. The hair of the two figures to the right is textured, in contrast to the figure on the left, whose hair is solid black. Finally, an upright fringe of white, looking very much like grass, has been added to the ground area.

Pitseolak was a prolific artist. There are more than 6,400 of her drawings in the co-op's collection — the largest representation of any artist. More than 220 Pitseolak prints were included in annual collections between 1960 and 1983. Among the honours she received during her lifetime were appointment to the Order of Canada in 1977 and election to the Royal Canadian Academy of Arts in 1974. The mother of well-known artists Kiawak, Kaka, Koomwartok, and Napatchie, she talked about the drawing process in her book:

> Does it take much planning to draw? *Ahalona!* It takes much thinking, and I think it is hard to think. It is hard like housework . . . I became an artist to earn money, but I think I am a real artist.



9a.
Kenojuak Ashevak 1927–
Drawing for print *Two Ravens* (1969/56)
Felt-tip pen and graphite
45.7 x 61.0 cm

L1991.43.9
CD.40.646

DURING THE LATE 1960S AND EARLY 1970S, KENOJUAK'S DRAWINGS WERE characterized by extensive elaboration and embellishment of the bird form, and a varied and brightly coloured palette (as, for example, in *Birds and Foliage*, No. 10). Here, however, she uses black and grey to create a powerfully simple image of two ravens. This unusually restrained drawing has been translated by Iyola into a particularly successful print.

In converting the drawing, Iyola has made minimal changes. The white background area has been slightly enlarged and the thin grey pencil line that defines such areas as the wing and mouth has been replaced with a broadened band of white in the stencil. Certain tiny details such as the nostrils and the outline of the eyes, which are difficult to render successfully in printing, have been deleted; the slender, pointed claws of each bird, however, have been maintained. In a general discussion of the process of making decisions about the details of drawings, Iyola used Kenojuak as an example:

> If I left out the claws, I would be scared to face Kenojuak. If I just left out one claw, even just one claw. If Kenojuak saw the print, she would say, "There is something missing. There's a claw missing."

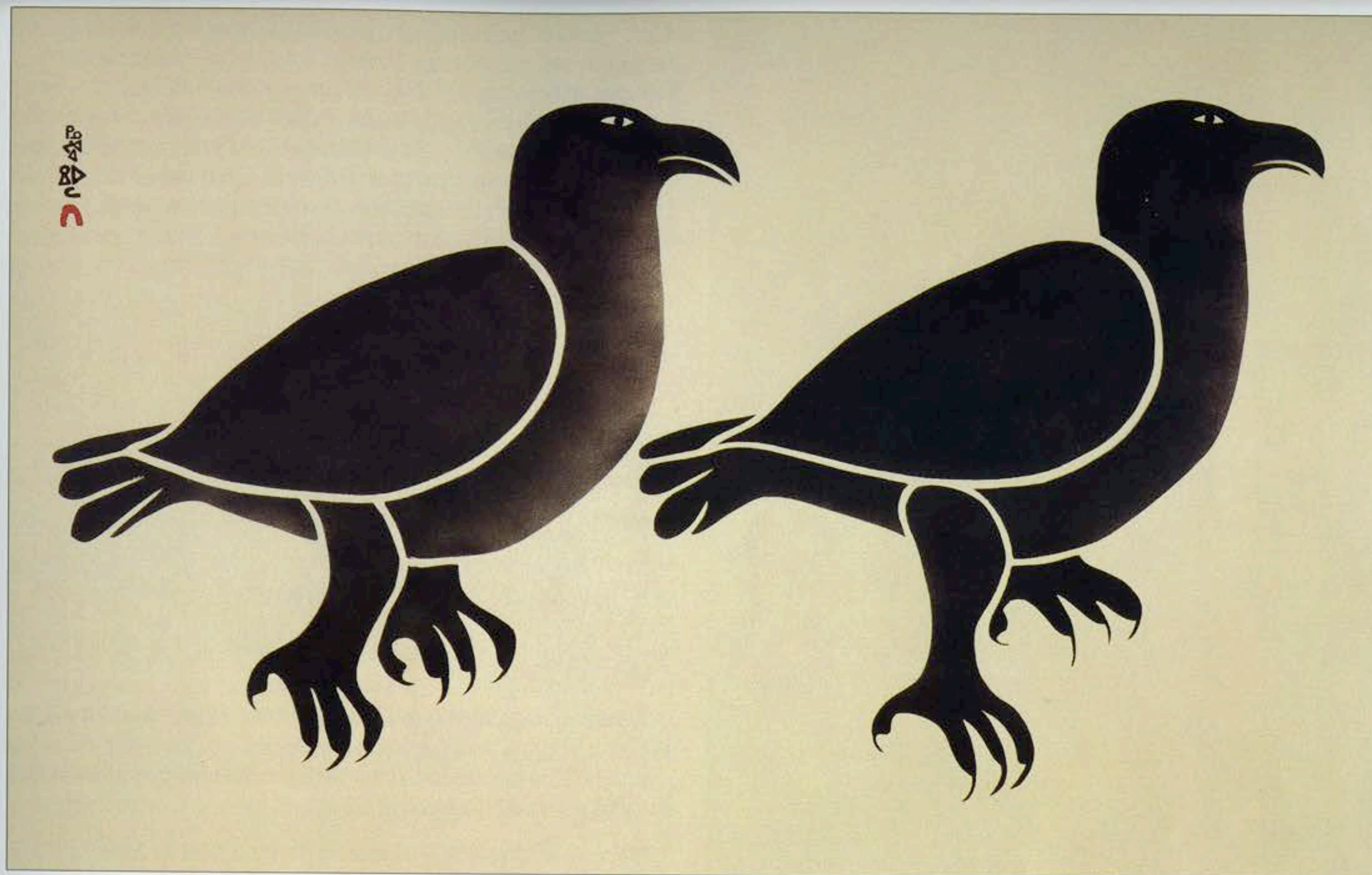
Another noticeable change from drawing to print is the shading on the birds' bodies; the lighter area on the chest helps define and round out the form. This change, Iyola explained, like that made on other prints, was done to make things look the way they do when the sun hits them.

> The drawing itself is very solid . . . I didn't like the print when it was like that, just solid. So I made it a bit lighter here, as if in the sun; I always thought of the sun. I liked this one better.

With sensitivity and ingenuity, Iyola created a print as successful in its own right as Kenojuak's original drawing.

Iyola and I discussed the changes in Kenojuak's drawing style over the years and my belief that she quickly learned to adjust her style to one that was printable. According to Iyola, not only Kenojuak but most artists now give consideration to the printability of their images:

> Kenojuak's work . . . has changed over the years. It has changed because she learned from the stonecut . . . The printers don't tell the artists what to draw that will make it into the printing process. But Kenojuak, she's learned by



9b.
Kenojuak Ashevak 1927–
Two Ravens 1968
Printed by Iyola Kingwatsiak 1933–
Stencil
50.7 x 64.1 cm

L1991 . 38 . 22
COP.4078.3

just watching . . . I think that she knows enough now that she can't make a drawing that's just going to sit around, not getting anywhere. She would feel that she wasted the co-op's money, which she got when she sold her drawing . . . I think probably most of the artists think of it now. Kenojuak knows that if she drew something like those tiny figures there [in another drawing we were discussing], it wouldn't make it into the printing process, so she makes her drawings have the sort of things that you can make into a print.

Iyola is certainly in a position to assess changes in the drawings made by local artists, since he worked in the printshop from the early years until his retirement in 1988. When I asked how he became a printer, he replied:

> I remember very well how I started out. Kananginak was a printer and he went out on holidays. James Houston asked if I could take his place for one week. But after I started James Houston wanted me to work more, so I stayed on.

During his years at the printshop, Iyola worked in stonecut, stencil, etching, and engraving to print more than 150 prints. In addition he produced his own engravings, as well as some drawings; prints of Iyola's drawings were included in collections between 1959 and 1971.

Like many of his fellow printers, Iyola is also an accomplished carver; a particularly fine example of his early work is a 1962 *Goose* (No. 39) from the collection of the Winnipeg Art Gallery. Since his retirement from the printshop, Iyola has continued to make carvings. During my visit in July 1991, he was carving a large owl out of the local white stone, which is known to be particularly hard and difficult to work.

Iyola, who has served on the co-op board as well as on other committees in the community, credits the co-op with helping a lot of people in Cape Dorset. And the printshop has meant a lot to him personally:

> I miss it a lot. When I see that place [the printshop], it reminds me of my past when things were going good for me, like my voice, my youth; I miss it a lot . . . I have seen a lot of changes. We had fewer tools to work with. It was just our bare hands that we used, but now we use more tools to help us out, like the printing press. I like the prints that are made from stonecut; I think that they are the best.

10a.
Kenojuak Ashevak 1927–
Drawing for print *Birds and Foliage* (1970/2)
Felt-tip pen and wax crayon
51.0 x 66.0 cm

L1991. 43.10 ✓
CD.40.679

THIS DRAWING DEMONSTRATES WHAT AN EXUBERANT COLOURIST Kenojuak can be. From about the mid-sixties to mid-seventies, using a wide range of felt-tip pens, Kenojuak laid down her colours in varying strokes, tones, and intensities to enrich her bird forms. As wide-ranging and mixed as this palette was, however, Kenojuak's control of it was as assured as her pencil line. In a May 1980 interview with Alma and James Houston's son John as interpreter, she told me how she selects her colour combinations:

> Basically I put out the colours that I want to use and I don't just do the drawing all at once; I will stop and gather my thoughts and decide how I am going to go on. But when I do go on and come up with a new inspiration of something to put down, it's still going to be set down in the colours that I had set out for that particular drawing . . . It's not as if something is going to come to me completely out of the blue in terms of colour, although it might in terms of shape or form. The colours are part of an informal system that I have. I select two colours that will go side by side, lining them up, saying that these two look good together. I use that system for my colouring and don't change it halfway through the drawing.

Kenojuak's concern with colours that will look good together is part of her overall desire to create pleasing images. Over the years the bird has provided her with a malleable form with which to "make something beautiful":

> My way of doing it is to start without a preconceived plan of exactly what I am going to execute in full. I come up with a small part that is pleasing to me, and I use that as a starting point to wander into and through the drawing. I may start off at one end of a form, not even knowing what the entirety of the form is going to be; just drawing as I am thinking, thinking as I am drawing . . . I try to make things that satisfy my eye, that satisfy my sense of form and colour. It's the interplay of form and colour that I enjoy performing. I do it until it satisfies my eye, then I am on to something else.

Kenojuak began drawing in the late 1950s and continues to work regularly; the co-op's archival collection includes about 1,600 of her works on paper. Beginning with the 1959 *Rabbit*

Eating Seaweed, Kenojuak prints have appeared in every annual collection but one. A versatile and talented artist, she is not only a major contributor to the graphic program in Cape Dorset, she is also a sculptor of note. One of the community's pre-eminent — and articulate — artists, Kenojuak has been involved with a number of special art projects and has travelled widely in North America and abroad as a representative of Cape Dorset. She gained early and widespread recognition: an appointment to the Order of Canada in 1967 — with a promotion in 1982; election to the Royal Canadian Academy of Art in 1974, and an honorary doctorate from Queen's University in 1991.

The contrast between this multi-coloured drawing and the two-colour print is perhaps one of the most striking in the history of Cape Dorset printmaking. While the colourful drawing is typical of her work at the time, the print is equally representative of those stonecuts made in the late 1960s and early 1970s, when the printers were not yet making lithographs and used few stencils.

Stonecut printing greatly limits the number of colours that can be used for a print. Ink is applied to the stone with a small roller, a procedure that restricts the colours and their distribution. With stencils, on the other hand, colour can be laid in distinct, individual areas. Multiple inkings can be achieved with stencil on different parts of the paper at the same time, or sequentially, after the ink is dry in one area. With stonecut printing the printers lay down all the colours at one time so they have only to align the paper on the stone once.

In discussing this drawing Lukta commented on the difficulty of printing it:

> Its got a whole bunch of colours in it and tiny parts, and such small spaces for each — the leaves and the birds — so it's very difficult to work on; there are too many different colours.

In contrast to their approach to colour, Cape Dorset printers' handling of shape is generally quite faithful to the image, which they trace on to the print stone. This fidelity is clearly evident here; yet the application of ink — the yellow/orange colour spreading out in a circle from the central owl — breaks down the forms. An interesting comparison to this approach is Lukta's printing — also using stonecut — of *Blue Owl,* another Kenojuak in the 1970 collection; there the shades are contained within their own distinct areas.

10b.
Kenojuak Ashevak 1927–
Birds and Foliage 1970
Printed by Lukta Qiatsuk 1928–
Stonecut
62.0 x 86.0 cm

L1991.38.18
CDP.40.122.2

ASIDE FROM THE CHANGE IN COLOUR AND SOME MINOR ADJUSTMENTS (such as the added bit of white space to separate clearly the boy's ear from his hair line), this print faithfully replicates Jamasie's drawing. In a departure from the usual practice, texturing has not been added, presumably because the surfaces have already been broken up into smaller areas by the complexity of the decoration on the clothing. Yet while the print seems to duplicate Jamasie's drawing, no print — however faithful to the original — can reproduce the quality of Jamasie's drawn line. More than is the case for other artists, it is his drawing style that sets Jamasie's work apart — not just his technical ability. Although his lines are certainly controlled, precise, and finely drawn, it is the feeling, the attention, and the care with which the lines are laid down that makes his style distinctive. Jamasie's drawn line is not just a mark on the surface of the paper; it has depth, it has character, it has a life of its own which animates the subjects represented and brings the piece of paper alive.

In this image the family proceeds in single file, in descending order of size and importance, each carrying a fishing implement of appropriate size and function: the father with the probe, the mother with the fish spear, first son with a scraper and scoop (to clear the fishing hole of ice), and second son with a bucket. But the clothing is the primary focus here; it is striking for the difference in styles and the complexity and variety of decoration.

Jamasie, husband of the artist Angotigolu (No. 3), began drawing in the early 1960s and sold his first drawings to Terry Ryan. In the 1977 Cape Dorset print catalogue Jamasie talked about his drawing and recited, in characteristic detail, a list of his subjects:

> Drawing is very hard for me . . . Sometimes I cannot start and many times I have given up. I draw the various animals. I draw caribou, seal, square flipper seal, walrus, whale, harp seal, birds. I also draw tents, boats, kayaks, men on boats, men with equipment. As well, I draw fish weirs, caches, dried meat, kayak stands, dog teams, *komatiks* [sleds], dogs, ropes, *komatik* stands, and kayak skins.

Jamasie speaks modestly about his artistic abilities, as do many Cape Dorset artists, but in an interview also printed in the 1977 catalogue he did not give the stock answer about drawing for money:

> Sometimes I cannot think of anything to draw. Occasionally I carve. If the stone is hard I do badly because I am not much of a carver. I want to do well with both, but I have given up many times. I am not at all lazy. Both drawing and carving are very hard for me because I really do not know how to do either. I appreciate being paid very much . . .
>
> When I first started to draw, I was not really interested in money, but now I sometimes have it and that makes me happy.

The co-op's collection includes over 500 Jamasie drawings. The fact that he did not produce more works in his twenty-five-year career is not surprising, considering his drawing style — and his statement in the 1977 print catalogue that "art has never gotten in the way" of hunting.

Jamasie also made carvings and engravings on copper plate. In fact, of the 107 Jamasie prints published between 1964 and 1985, more than half were engravings; until this 1972 stonecut, all of them were. As is standard practice in Cape Dorset, these engravings (and those in the 1972, 1973, and 1974 collections) were incised by the artist working directly on the plate.

Engraving was a technique that Jamasie, like Kananginak, excelled in. His engravings give a good indication of his abilities as a draughtsman — although as prints they do not entirely capture the quality of his drawn line.

Like many Cape Dorset artists, Jamasie appreciated the efforts of the printers. In the 1977 annual catalogue he paid tribute to them: "I am happy about my drawings when they are made into prints. They always look better when they are finished. I am happy that workers get money to make my prints."

11a.
Jamasie Teevee 1910–1985
Drawing for print *Family Going Fishing* (1972/5)
Felt-tip pen and graphite
50.5 x 66.0 cm

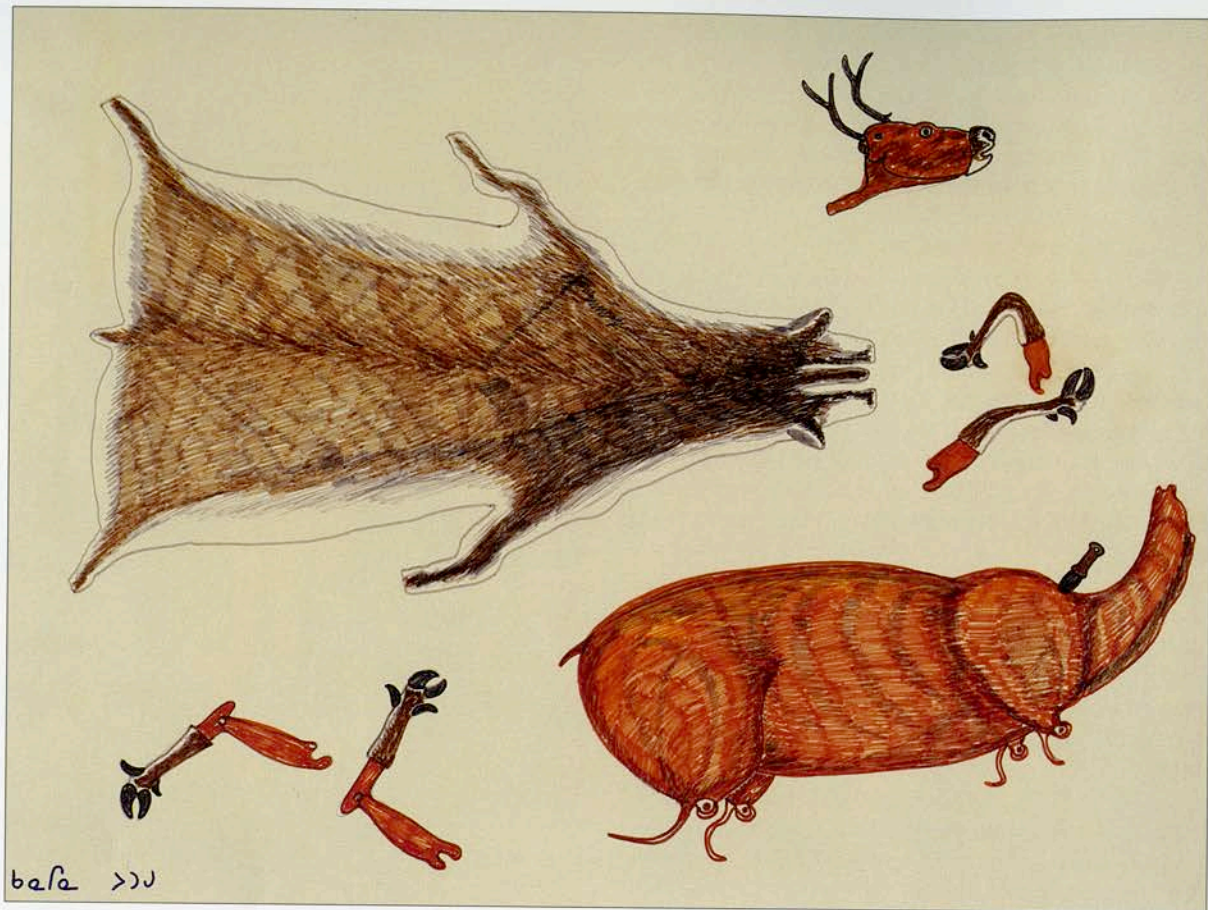
L1991.43.11
CD.19.94

11b.
Jamasie Teevee 1910–1985
Family Going Fishing 1972
Printed by Timothy Ottochie 1904–1982
Stonecut
62.2 x 86.7 cm

L1991.38.5
CDP.19.51.1

12a.
Kananginak Pootoogook 1935–
Drawing for print *Skinned Caribou* (1973/11)
Felt-tip pen and graphite
50.9 x 65.5 cm

L1991.43.12
CD.33.15



KANANGINAK, FAMOUS FOR HIS REPRESENTATIONS OF ARCTIC WILDLIFE, here portrays in careful detail a freshly skinned caribou. Each component of the animal is laid out in orderly fashion, a format favoured by Kananginak in works that illustrate traditional practices (see also No. 33). Respect for the hunted animal, as well as the fact that none of it will go to waste, is emphasized by the precision of its representation and the care with which it is laid out on the ground. In the 1981 Cape Dorset print catalogue Kananginak talked about the animals that Inuit hunt:

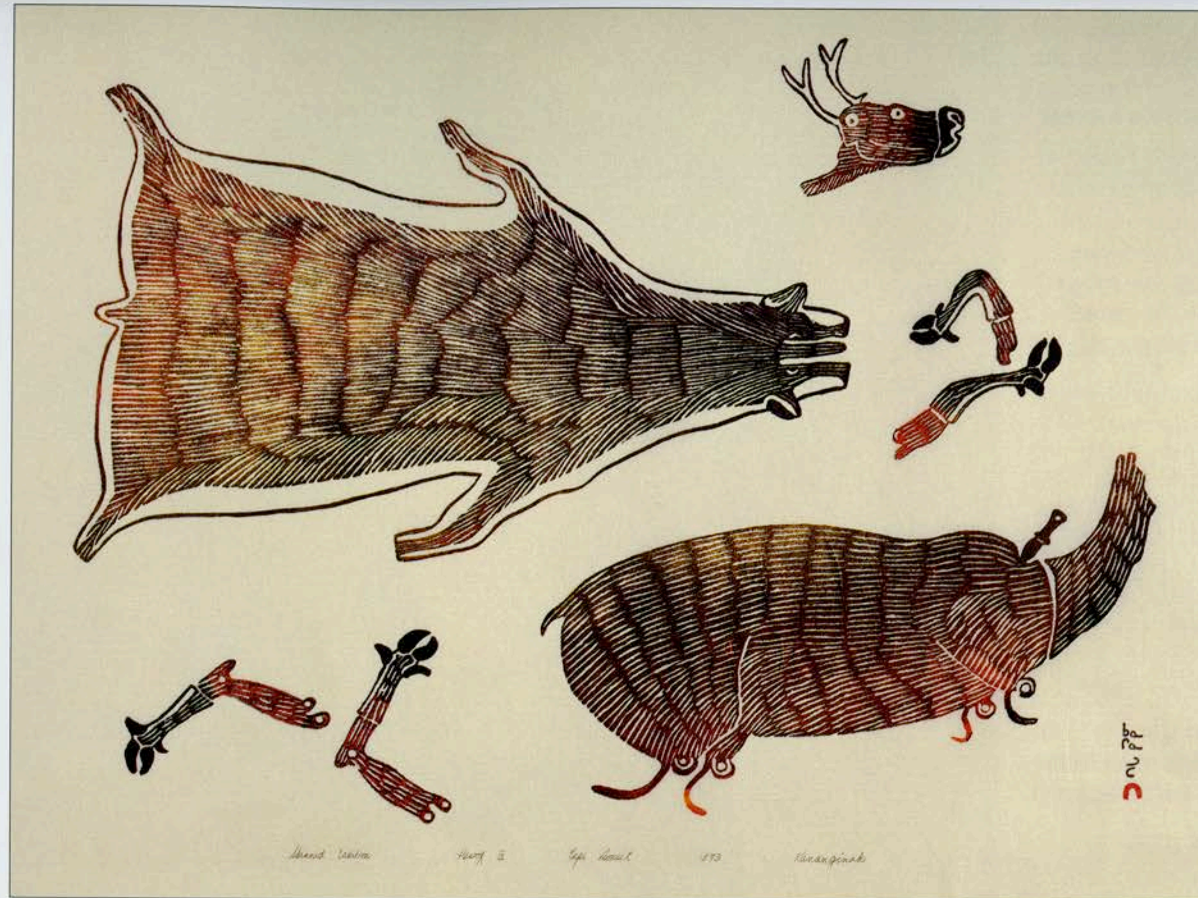
> When I was younger I often felt grief over killing a beautiful animal, even though it was for food. The older people wisely told us that killing animals must be purposeful, and not simply for sport. Long ago the old people used to tell us that animals were made by a great spirit in order for the Inuit to have food. I learned that a wise hunter should not boast about his success at the hunt, or he would have difficulty in future hunts . . . In the future the time may come when the Inuit no longer hunt game. Therefore, I record on paper these events from the spoken words of my people and from my imagination.

12A

Using shading and a variety of strokes, Kananginak distinguishes the softly textured hair on the skin from the firm, red meat. His realism would be brutal if it was not softened and controlled by his matter-of-factness, by the neatness of the scene, by the intriguing details of the skinning process, and by the intricacies of patterns on the skin and flesh surfaces. Looking back and forth between the skin and the carcass we can match up areas of the outstretched skin with the flensed parts — the tail here, the legs (skinned part way down) there; joints on the legs match up with those on the body, and the angle of the head with that of the neck. Since the scene is set at the beginning of the butchering process, the hunter's knife is temporarily stowed in the body itself.

One of the first to be involved with the graphic program, Kananginak started making prints with James Houston in 1957, and drawings in 1958. In the 1978 Cape Dorset print catalogue he commented on his drawing process:

> I can never start drawing unless I have something in my head. Only when I really clearly see the picture in my head do I start drawing. I don't really like drawings that are too



12b.
Kananginak Pootoogook 1935–
Skinned Caribou 1973
Printed by Lukta Qiatsuk 1928–
Stonecut
62.5 x 86.5 cm

L1991.46.3
CDP.33.91.1

colourful. The thing I really like is when the colours are matching or when they're almost the same — when the colours are like reality.

When I spoke to him, he described how he went about drawing now and how this contrasted to what he used to do:

> I use a pencil first so I can make corrections. Then I use a felt pen — the black one. But I don't do just one work in a day. I work on one with the pencil and then correct it, and then with the felt pen I shade in the black areas. Then I go on to another drawing and do the same thing. When that's done with the felt pen, I go on to another one. And when I am done with all three, I start adding the colours to the first drawing, and then the next, and so on. That's how I work. In just one day I do three or four drawings. It never used to be that way but now it is. It wasn't easy for me to learn to do three or four in a day. Originally I did just one or one and part of another one each day. Back then I really had to think hard about what I was going to draw . . .
>
> Years ago I would draw what I thought, just do a drawing. Now I notice that it is more detailed. Back then I would draw mainly just birds, not detailed or anything, but now I do drawings that remind me of what used to be — the old days.

Considering who the artist and printer are in this case, it is not surprising how realistic both images are, and how accurately the print reflects the drawing while being a successful work in its own right. Many of the printers expressed admiration for Kananginak's work, particularly his subject matter and realism.

Kananginak is also a hunter. In the 1981 annual print catalogue, he described how carefully he observed the animals and birds he hunted. His work as a printer, his experiences as a hunter, and his keen sense of observation are reflected in works such as this one. Lukta's assessment of this drawing by Kananginak was:

> This is so close to the real thing that it is very easy to work on . . . We knew what we were going to do with this drawing, because we recognized it right away. We knew what colours we were going to use because this is close to the real thing. We knew that it was going to work as a print.

12B

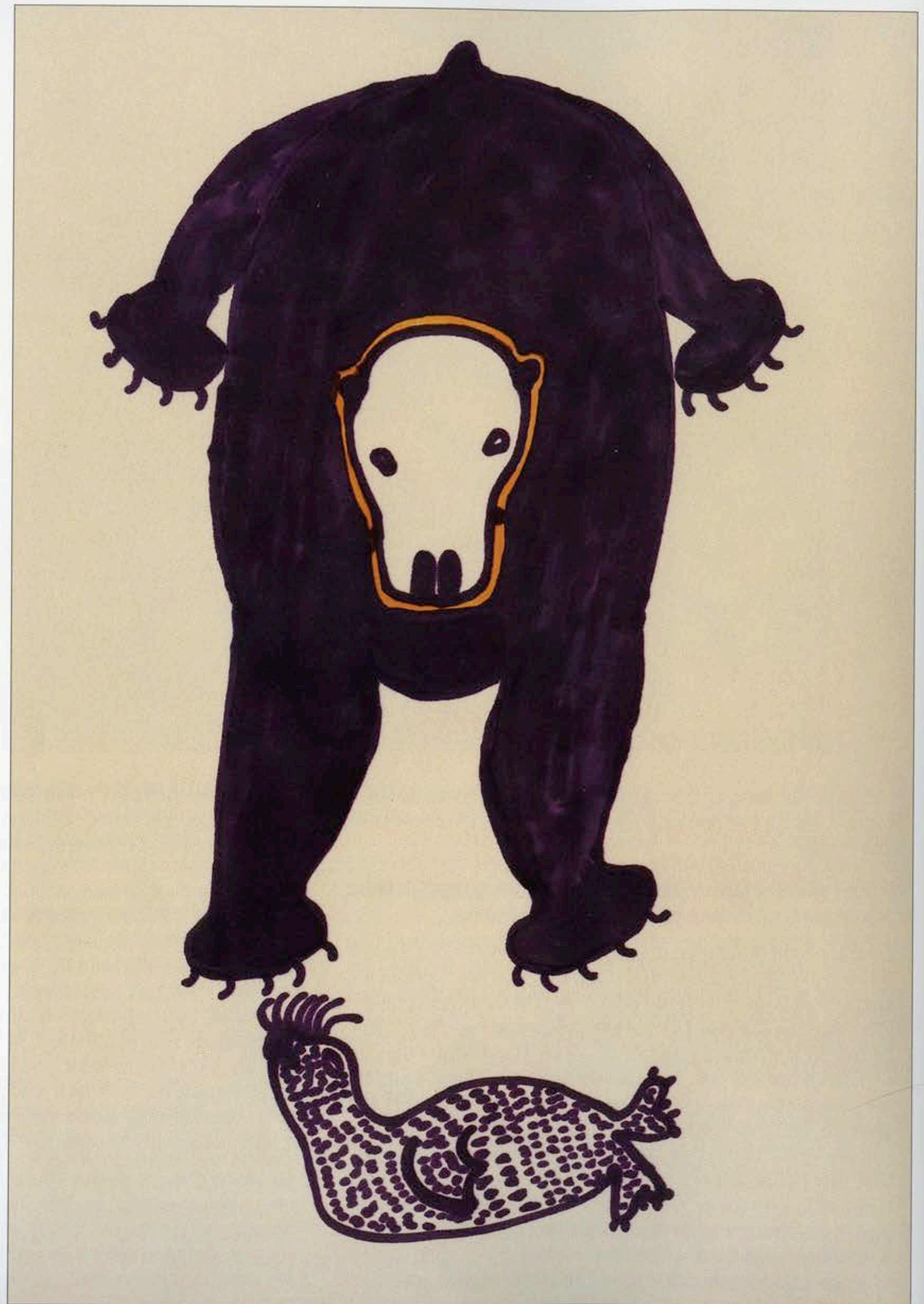
ASIDE FROM THE DRASTIC CHANGE OF COLOUR, THIS PRINT IS VIRTUALLY identical to the drawing; even the white space that Pitseolak left around the edges was sufficient for the printers. In the print, Pitseolak's intensely purple bear — laid in with a very liquid, broad-nibbed felt-tip pen — and the seal with purple markings have been changed to yellow/green and green respectively. Lukta explained:

> We decided to use this colour because it's closer to the real thing . . . The paws are a bit darker because they are lower . . . You have to think of the sun. When you see an animal, you see different shades in it . . . so we made it look like that.

Lukta was one of the original group of printmakers involved in Cape Dorset:

> Back then . . . there were only Kananginak and Osuitok in the printshop, so I was asked if I could help . . . James Houston noticed that I did some carving work; I was one of the men who worked on the mace that's in the legislative assembly. [In 1955 a group of Cape Dorset carvers made the official mace for the Council of the Northwest Territories in Yellowknife.] When I was living out in camp, James Houston came and asked me if I could come to work here, so I agreed and that's how I became a printer.

Between 1959 and his retirement in 1984, Lukta made some 220 prints, doing stonecut, stone-rubbing, stencil, engraving, and



13a.
Pitseolak Ashoona 1904–1983
Drawing for print *Bear Attacking Seal* (1973/14)
Felt-tip pen
65.4 x 50.7 cm

linocut. In 1961 he printed thirty-two of the eighty-three prints in the annual collection, and in 1973 he did twenty-four of the seventy-two. The process of translating people's drawings into prints was not always easy:

> These prints look as if they were done very easily but they were very difficult to make. Because of our efforts to try to make an exact copy, I got frustrated and tired of it much of the time . . . If I did my own work on what the other artists did in the drawings, it would have been a lot easier for me. We weren't allowed to make any changes — a simple change or a drastic change — to what we were to make, so it was very hard.

In the early years Lukta tried some drawing; several prints in the 1959 collection were based on his drawings, and one (1959/14) was based on a design he incised on a walrus tusk. In 1961 he designed and printed a linocut entitled *Sea Spirits,* and in 1962 he tried his hand at engraving; seven Lukta engravings were included in the annual collections from then until 1967.

Lukta also continued to work as a sculptor, although in the summer of 1991 he had not carved since winter because of a sore arm. Primarily a stone carver, Lukta undertook to work a massive piece of local whalebone in 1987; the resulting sculpture of an *Owl Spirit* is now in the McMichael Canadian Art Collection. Lukta's son, Pootoogook Qiatsuk, is also a printer (Nos. 28, 30, 31, and 32).

13b.
Pitseolak Ashoona 1904–1983
Bear Attacking Seal 1973
Printed by Lukta Qiatsuk 1928–
Stonecut
62.8 x 43.0 cm
COLLECTION OF THE WINNIPEG ART GALLERY,
GIFT OF INDIAN AND NORTHERN AFFAIRS, CANADA

L1991 41 a

14a.
Jamasie Teevee 1910–1985
Drawing for print *Summer Games* (1973/36)
Felt-tip pen
51.5 x 66.0 cm

L1991.43.14
CO.19.93

14b.
Jamasie Teevee 1910–1985
Summer Games 1973
Printed by Lukta Qiatsuk 1928–
Stonecut
62.2 x 86.4 cm

L1991. 38. 3
COP.19.52.1

JAMASIE'S BRIGHTLY COLOURED DRAWING WAS TRANSLATED INTO A ONE-colour print, a practice not unusual in the late 1960s and early 1970s, when prints were often done in muted, earthy tones. What is unusual is the failure to incorporate the texturing that Jamasie indicates on the rocks in the goal posts. Other details, some quite tiny, have been included, however; the very small rock at the base of the goal post in the upper left, the lightened area on the bottom rock of the goal post in the lower left, and the eyelashes on several figures (this proved to be difficult, judging by the smudged eye areas in a number of proof prints in the co-op's collection).

While the drawing's bright colours add to the liveliness of his scene, the print still conveys a sense of activity; figures run to and fro while others watch and the goalkeepers stand guard at their posts. The figures are animated and given individuality by different positions and postures, and by physical contact between some of them. Almost everyone's attention is fixed on the ball, except for that of two of the goalies' and of the figure in red and blue at centre right, who seems to be looking towards the man with arms akimbo at the lower right. What is transpiring between these two? An invitation to join the game? Or is it an Inuit version of the quarterback and his exasperated coach?

Although Jamasie's teams are made up solely of men, summer games of this sort were popular events, often participated in by everyone in camp, including children, old folk, and women with babies on their backs.

15a.
Pitaloosie Saila 1942–
Drawing for print *Kayak Makers* (1973/44)
Felt-tip pen
50.7 x 66.0 cm

L1991.43.15
CD.16.786

15b.
Pitaloosie Saila 1942–
Kayak Makers 1973
Printed by Timothy Ottochie 1904–1982
Stonecut
43.0 x 61.3 cm

L1991.38.14
CDP.16.32.1

CONTRARY TO USUAL PRACTICE, THE WHITE SPACE AROUND THIS IMAGE has been decreased rather than increased in the printing process, making the scene in the print seem compressed. As a result we focus more closely on the scene: the women — and their noses — seem to become even larger, barely contained by the border around them.

In translating this drawing into a print, Ottochie made changes in texture and colour that were consistent with the prevailing practices of the Cape Dorset printshop around 1970. In her drawing Pitaloosie did not use the bright unrealistic colours favoured by artists such as Kenojuak, Pitseolak, and others; instead she has used a limited range of earthy tones consistent with the subject. In the final print this has been reduced to only two colours.

Linear texturing and the white paper are used to compensate for the decrease in colours in the print. Those areas coloured yellow in the drawing — the women's faces and hands, the soles of their *kamiks* (boots) and the kayak frame — are left white. Their hair, which is black in the drawing, is defined by a series of parallel lines, while their clothing is textured in a pattern that represents sealskin. The same sealskin pattern is used on the skins being sewn on to the kayak frame. Grey areas in the drawing have been either textured or left white.

Pitaloosie used this image as an example of what she draws:

> People draw what they have seen and heard. I draw what I've heard before, not just what I have seen. I don't just draw what's on my mind, I draw what was before; like people's lifestyle from before. Some artists draw just the shape of birds; there is really nothing there that tells of our past. This drawing tells how they used to make kayaks; it's not just a drawing. It's a drawing of the Inuit way of life.

15A

Here Pitaloosie shows an animated group of women working together to sew the skin covering over a kayak frame, which has been propped up with rocks. The scene's component parts and significant details (such as the implements in the foreground) are carefully and clearly presented so that the work is instructive. But it goes far beyond illustration with its curving shapes and rhythmic interplay of forms.

There are more than 1,300 drawings by Pitaloosie in the Cape Dorset collection. Although she began drawing in the early 1960s, the first Pitaloosie print was not released until the 1968 collection. In the 1977 print catalogue, Pitaloosie stated that in the beginning her drawings "were not liked — I did not even like them." Although to this day she is modest about them, she has become one of the major contributors to the annual print collections, and her works in the late 1970s and 1980s are some of the strongest visual images produced in Cape Dorset. An examination of her work over the years clearly demonstrates Pitaloosie's continual growth as an artist, with an ongoing refinement and development of style.

Among the factors affecting her artistic development is surely her self-criticism. In several interviews Pitaloosie assessed earlier drawings, commenting on what she now thought could have been done differently to make the work better. In our interview Pitaloosie described her drawing technique:

> First of all I use a pencil and I do the outside . . . then I start defining the inside after I have redrawn it [the outside lines are drawn over with a coloured pencil or felt-tip pen before the inside detailing is done]. When I've thought of something first that I'll draw, when it's fresh in my mind, I would start drawing. But the hand is not the same as the mind. It doesn't do what the mind wants. I do only one drawing at a time . . . I used to work fast but now it's different. I have to work on a drawing for over a day. I just take my time. I know that I can draw more now, I learn more from it, but I'm just not doing it as much now, even though I am learning more about the Inuit way of life, our culture.

IN THIS PRINT PUDLO'S COLOURFUL CARIBOU TENT WITH ITS GREEN HAIR and decorative antlers has been printed using the overall application of reddish brown tones that was common in the printshop at the time. The image has also been squared up with the piece of paper so that the ground line is level in the print.

In the drawing no texturing is indicated on the caribou's body, although some variation results simply from the way the strokes have been laid down. In the print, however, Lukta has textured those areas that are filled in with green in the drawing. The texturing he used is similar to that on the flayed body and skin of a caribou in another print he made in the same year, Kananginak's *Skinned Caribou* (No. 12). In that case Lukta was simply duplicating the texturing indicated in the drawing. Since Kananginak is so respected for the realism of his drawings, it may be that Lukta used the prototype of the Kananginak work for the caribou in the Pudlo one, which was produced by an artist known for his imagination rather than his realism. However, because of the reddish tones used in the printing of Pudlo's drawing, his caribou tent looks more like the flayed caribou body in the Kananginak print (No. 12b.) than the skins that the tent would have been made of.

Animal skins were traditionally used in making tents, and in Pudlo's vivid imagination the skin tent and the animal become one. He adds decorative elements to the antlers and tail area of the caribou; even the rocks weighing down the edge of the tent are worked into a decorative border along the lower edge.

Pudlo cannot always explain his decorative elements. The following statement from the 1978 Cape Dorset print catalogue addressed the issues of reality and artistic decision; although it refers to the 1978 print *Umingmunga,* it is equally informative about his work in general:

> Musk-oxen don't usually have hair like that, but that is just a picture. A pencil can't make real fur; it's just a pencil. If that animal were a caribou, it would have something like that [the protruding shape on the head], but since it isn't a caribou, I don't know what to call it. I just put it there to make it look good and so people would really like the drawing. It's only a drawing, and it's not real.

This work is one of a number (including that used for the 1973 print *Shaman's Tent*) in which Pudlo experiments with the tent form. He characteristically draws in series, working through variations on a theme. Marie Routledge, in *Pudlo: Thirty Years of Drawing,* quoted the artist's explanation of this process:

> If an artist draws a subject over and over again in different ways, then he will learn something. The same with someone who looks at drawings — if that person keeps looking at many drawings, then he will learn something from them too.

Another aspect of this drawing that is characteristic of Pudlo's artistic expression is the flow of his pencil, seen especially in the linear shapes at the lower right of this image below the caribou's head. Here, his pencil moved across the paper inventing shapes and interconnecting them. A truly creative artist, Pudlo makes work that is driven by his subconscious — a phenomenon he acknowledged in his own inimitable fashion in the 1978 Cape Dorset print catalogue: "At times when I draw, I am happy, but sometimes it is very hard. I have been drawing a long time now. I only draw what I think, but sometimes I think the pencil has a brain too."

16a.
Pudlo Pudlat 1916–
Drawing for print *Caribou Tent* (1973/53)
Felt-tip pen
50.8 x 65.5 cm

L1991-43.16
CD.24.1064

16b.
Pudlo Pudlat 1916–
Caribou Tent 1973
Printed by Lukta Qiatsuk 1928–
Stonecut
43.2 x 62.0 cm

L1991-38.15
CDP.24.66-1

THE TEXT ON THIS DRAWING READS: "THESE PEOPLE HAVE GONE OUT hunting for animals and have caught fish. They are sleeping in a partially pitched tent as they are just out hunting."

Many Cape Dorset artists have included landscape in their drawings, but not often are such scenes printed. Much more common in Inuit printmaking is a single subject or a limited number of motifs on a white background. Pudlo is the Cape Dorset artist best known for his experimentation with landscape, although there are also a number of Pitseolak's landscape prints that include landscape.

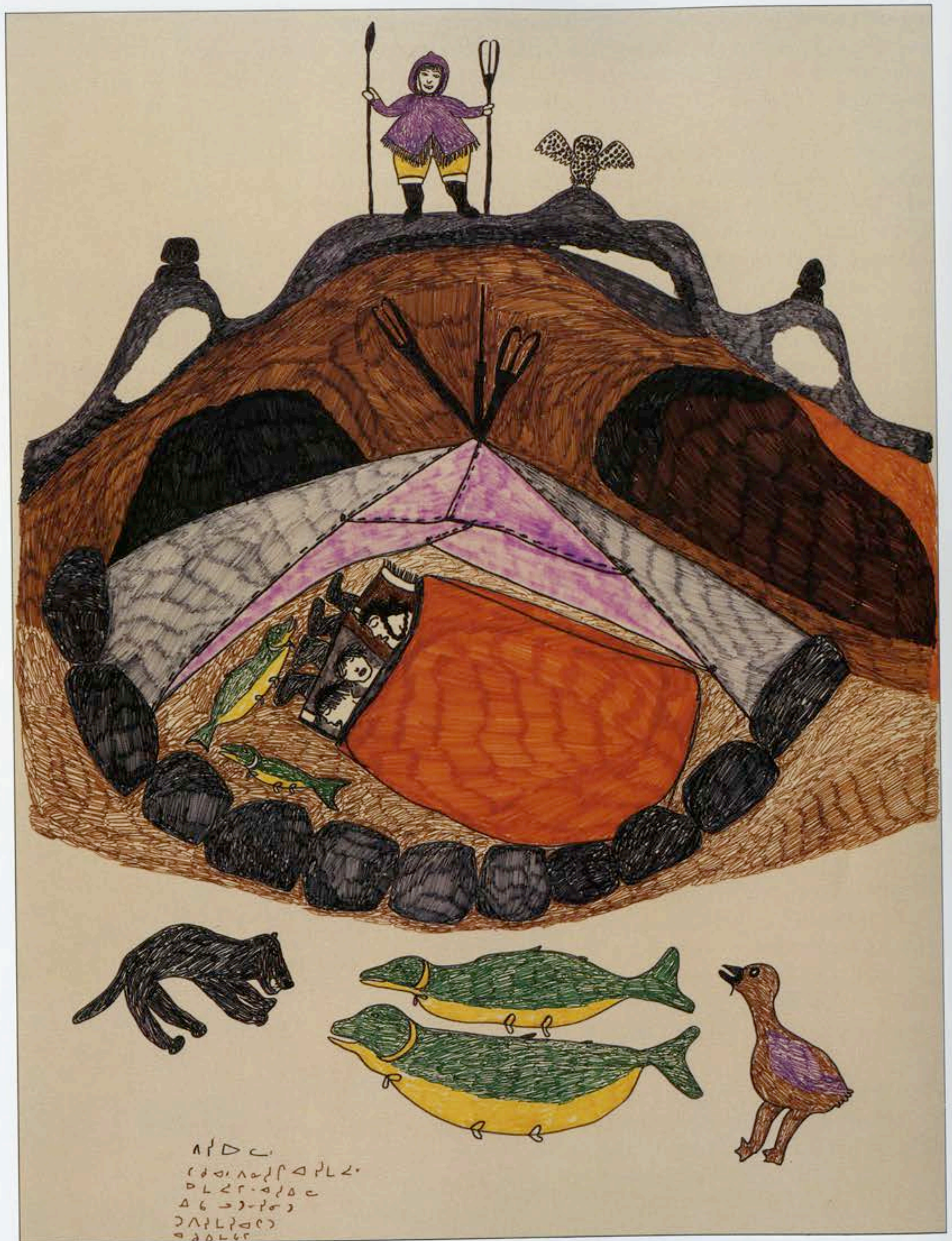
Here, her sealskin summer tent, its edges weighed down by large boulders, is set within a landscape scene showing an Inuit family at their summer camp, surrounded by their catch and other animals. The figures asleep in the tent appear to be the mother and two children; the father stands on top of the nearby hill holding his hunting equipment. The peaceful quality of the scene, the plentiful supply of food, and the evident family harmony reflect Pitseolak's memories of life on the land as described in her book *Pitseolak: Pictures Out of My Life:*

> This was the old Eskimo way of life; you couldn't give up because it was the only way. Today I like living in a house that is always warm but, sometimes, I want to move and go to the camps where I have been. The old life was a hard life but it was good. It was happy.

In her later years, when she lived in the Cape Dorset community, drawing was an important part of Pitseolak's life. As she said in her book:

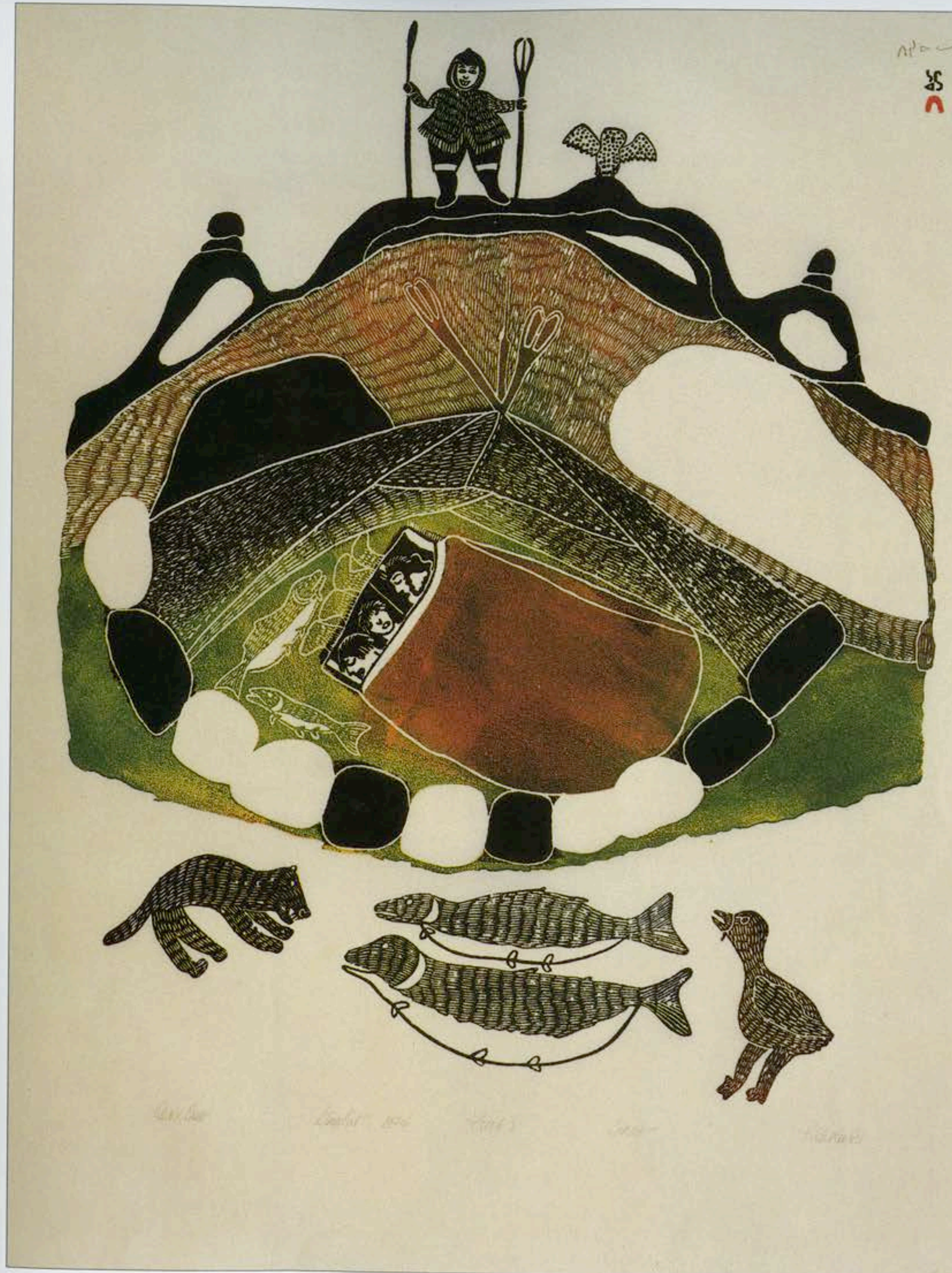
> To make [drawings for] prints is not easy. You must think first and this is hard to do. But I am happy doing them. After my husband died I felt very alone and unwanted; making prints is what has made me happiest since he died. I am going to keep on doing them until they tell me to stop. If no one tells me to stop, I shall make them as long as I am well. If I can, I'll make them even after I am dead.

Fading has dimmed some of the colours used in this drawing, but we can still see that there was a much greater variety there than in the print. The four colours used in the print achieve a sombre effect, lightened only by the addition of texture. Alternating black and unprinted white are used to distinguish



17a.
Pitseolak Ashoona 1904–1983
Drawing for print *Our Camp* (1974/17)
Felt-tip pen
65.6 x 50.5 cm

17A
L1991.43.17
CD.27.3642



different boulders around the tent and the ground areas immediately behind it. Texturing simulating sealskin has been added to the tent and the man's parka, and other markings are used on the hillside behind the tent, on the surfaces of the animals, and for the *kamiks* (boots) laid out at the head of the bed.

Printmaker Sagiatuk explained the addition of texturing as a way of simulating reality (for example the sealskin of the tent and parka) and as an effort to distinguish one area from another (such as the two areas on the hill). The colours he used in this print and in others were the result of considerable experimentation and were intended to "make it look more appealing":

> I would choose three or four colours. I would picture in my mind what the block would be like when it was done, what the colours would be like. I would use those colours and make different proofs over and over again to decide which one I liked best. That's how I make my choice of what inks to use and why I chose them.

17B

In our interview Sagiatuk singled out the colour work as his favourite part of printing: "I loved making the colours and mixing the paint. That's what I really liked. And then using it."

17B cont'd

Sagiatuk joined the printers in the stonecut shop in 1974 and continued working there until 1988, specializing in the stonecut and stencil techniques. He maintained a steady level of productivity, making more than 150 prints in fourteen years. He remembers doing only one drawing; this was "when [James] Houston was new around here and I was a young man." Sagiatuk is also a carver, and he compared making prints to sculpture:

> I like making prints more than carving because there are more imaginary figures in the prints. For a print you can just copy a drawing. The only thing hard about it is finding the colours to use on it. But a carving you have to make yourself. You really have to think of what you're going to make it into.

Sagiatuk, husband of the artist Kakalu (No. 32), serves on the board of the co-op, on the local education committee, and in the Anglican church. When asked if he was still a hunter he replied: "I am a hunter for sure. Even though I am getting to old age, I still love hunting."

17b.
Pitseolak Ashoona 1904–1983
Our Camp 1974
Printed by Sagiatuk Sagiatuk 1932–
Stonecut
86.0 x 62.7 cm

L1991. 38 .6 ✓

EOR 27.136.1

A STRONG-WILLED, INTELLIGENT, AND TALENTED MAN, AND A CAMP leader among his fellow Inuit, Peter Pitseolak here imbues a portrait of himself and his wife with his strength of character and purpose. He places the two figures squarely in the centre of his piece of paper, facing directly out at the viewer; the image surrounded by an equally assured border line and credited with a boldly printed signature. The strong clothing patterns and colours, as well as the strong verticals of the upheld implements, reinforce the poise and self-assurance of the two figures. What a contrast between Peter Pitseolak's view of himself and his wife and Keeleemeeoomee's depiction of her gentle, rather timorous family group (No. 20).

Through a number of apparently insignificant changes, the printing of this image has considerably diffused the strength of the original drawing. Toning down the colours, breaking up the surface of the man's clothing with texturing, expanding the borders, and changing the facial features diluted the image. The strength of the image was further broken down by the evenness of colour tones overall — especially with the use of red on the fish's body, which distributes the red highlights more evenly over the surface of the image and pulls the focus away from the two figures.

Peter Pitseolak, a major figure among the Inuit on south Baffin Island during his lifetime, left a legacy of writing, sculpture, drawings, and photographs that ensured his place in Inuit history. Recording the history of his people was one of the driving forces — if not the main reason — for his writing, photography, and art. Two volumes of Pitseolak's writing (edited by Dorothy Eber) have been published: *People from Our Side* and *Peter Pitseolak's Escape from Death.* The former, written by Pitseolak when he was in his early seventies, is a candid, informative account of his life. The book is illustrated with photographs taken by the author.

Pitseolak took his first photograph in the 1930s for a white man who was afraid to approach a polar bear. He got his own camera in the 1940s, and he took photographs, which he developed with the help of his wife in their igloo, for the next twenty years. At the time of his death he had more than 1,500 negatives, many of which record the disappearing traditional life of the Inuit.

The drawings made by Pitseolak in the 1970s for the printmaking program in Cape Dorset were not his first artistic works. In the late 1930s he painted superb watercolours, which are now in the collection of Canadian Museum of Civilization. These works are described by John Buchan (later the second Lord Tweedsmuir) in a letter to Dorothy Eber quoted in David Bellman's catalogue *Peter Pitseolak*:

> My mother had given me a sketch block, and a paint box. I was sitting in the [Hudson's Bay] Post one winter's day, trying to paint a picture of the other side of the harbour and the pale glow of a winter sunlight, when Pitseolak came along and asked me what I was doing.
>
> I explained to him that I was trying to put the winter sun down on white paper, and showed him how you held the brush, then dipped it in water and looked for the appropriate colour. After some thought, he said what I was putting down on paper didn't seem to him to resemble the sky. Rather testily I replied that he was welcome to try and do better himself, and gave him the paint box and block. He brought the block back in the summer with every page covered with the most remarkable paintings.

During the early 1970s several Peter Pitseolak prints were released in annual collections; those in 1974 and 1975 appeared as "after Pitseolak," since they were produced after his death. Several of these are engravings, for which Pitseolak himself would have incised the copper plate, but none of the prints is entirely successful in capturing Pitseolak's draughtsmanship, as this example illustrates. Pitseolak's drawings, of which there are just over 560 in the co-op's collection, are characteristically accomplished, done with aplomb and assurance combined with a fine sense of colour and the telling detail.

18a.
Peter Pitseolak 1902–1973
Drawing for print *My Wife and I* (1974/24)
Felt-tip pen, graphite, and acrylic
50.5 x 66.0 cm

L1991.43.18
CD.10.304

18b.
Peter Pitseolak 1902–1973
My Wife and I 1974
Printed by Sagiatuk Sagiatuk 1932–
Stonecut 62.9 x 86.1

L1991.38.4
CDP.10.11.1

19a.
Kananginak Pootoogook 1935–
Drawing for print *Kupanuaq* (1975/10 and 11)
Coloured pencil and felt-tip pen
48.3 x 61.1 cm

19A L1991.43.19 CD 33.48

19b.
Kananginak Pootoogook 1935–
Kupanuaq 1975
Printed by Sagiatuk Sagiatuk 1932–
Stonecut
61.4 x 85.0 cm

L1991.38.10 CDP.33.93.2

19c.
Kananginak Pootoogook 1935–
Kupanuaq 1975
Printed by Sagiatuk Sagiatuk 1932–
Stonecut
61.7 x 85.5 cm

L1991.38.10 CDP.33.93.1

THE USE OF A DRAWING FOR MORE THAN ONE PRINT IS EXTREMELY RARE in Cape Dorset. It was done once by mistake (in 1975 a drawing by Jamasie that had been used for a monochrome print [1973/29] was used for a second time [1975/29] in colour, in a larger format), but in this instance it was done by choice, in three colours (1975/10) and in black (1975/11). Both editions replicate the linear details and quality in Kananginak's work, but neither captures his sensitive shading and colouring. In fact, the choice of colours and the way they are applied in the coloured edition seems to obscure the linear qualities that stand out so strongly in the black print.

Kananginak is probably best known for his drawings of birds, all done with sensitivity of line and colour and attention to detail. Even the way these birds are posed — the foreground female placed slightly back and bending over to give a clear view of the more elaborately marked male — is reminiscent of illustrations in a field guide or prints by Audubon (to whom Kananginak is often compared). Kananginak discussed his keen interest in birds in the 1981 Cape Dorset print catalogue:

> When I became old enough to go around by myself, without my sister watching over me, I started hunting birds. I quietly studied their movements and grew to love them. Later I began to observe the varieties of birds that arrived in the Arctic every spring. I studied the shapes, sizes, colours, and sounds of different types of birds.
>
> During the hunt, other animals didn't interest me as much as birds. As a young boy I hunted ptarmigan, sea pigeons, murres, ducks and geese for food for my family. On the way home I would study the dead bird's feathers, feet, shape, size and colouring. At that time I never knew that I was going to be drawing birds in the future.

Kananginak also portrays other Arctic animals as well as scenes of daily life, often recording for posterity aspects of his traditional culture (for example Nos. 33, 35). Animals are also a favourite subject in his sculpture, a medium he works in with equal success. In *Howling Dog* (No. 40) the animal is captured in full realistic detail at a dramatic moment. Its head is thrust upward, its ears bent back, and its neck is ruffled; we can hear the howl rolling off the tip of its tongue (which was carved from a small piece of wood) just visible in its open mouth. In our interview Kananginak compared carving to drawing:

> When I look at a rock that I am going to sculpt, I just look at the shape of the rock and I instantly know what I am going to carve . . . As for drawing, I have to think in my head what

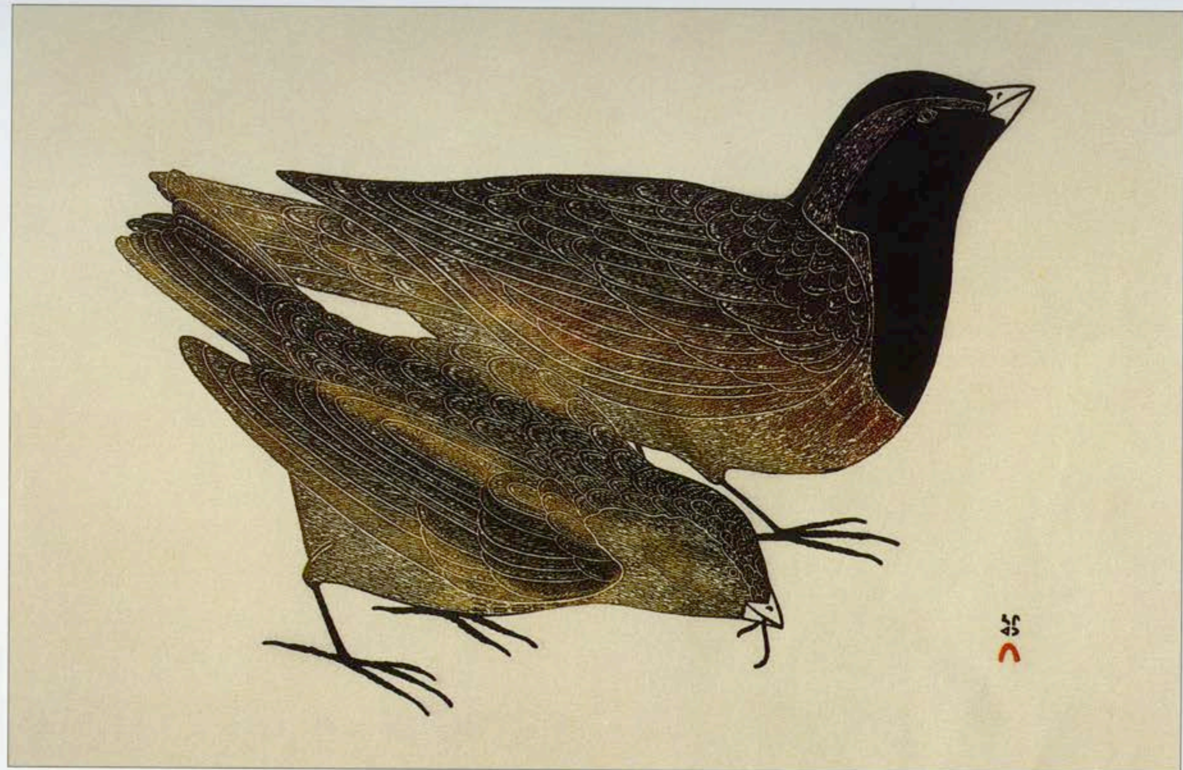
I am going to draw. To me drawing is more difficult than sculpting because the rock tells me what to carve, while for the drawing I really have to think what I am going to put on the paper.

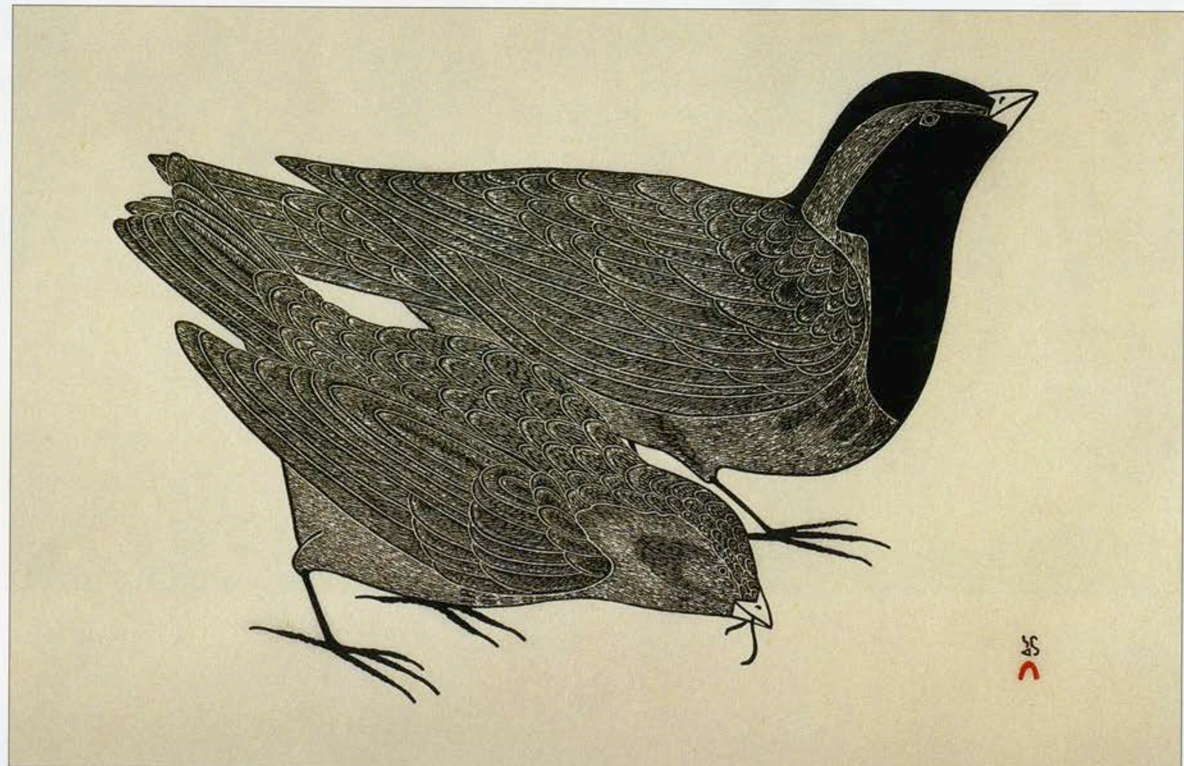
The clarity of Kananginak's line in the black version of *Kupanuaq* (which means snow buntings, although these birds are actually Lapland longspurs) is a good indication of his significant accomplishments as a draughtsman and engraver. More than any other Dorset artist, he mastered the art of working on copper plates and litho stones. During the 1960s many Kananginak prints included in the annual collections were engravings. Usually restricted in those days to one colour, he nevertheless managed to convey shading and markings with the types of strokes he painstakingly incised on the copper plate. In a work such as the 1973 *Summer Caribou,* for example, he indicated with great success the different colours and textures of the caribou's summer coat with engraved lines of different length and density.

Kananginak was one of the first men to experiment with printmaking techniques with James Houston in 1957. He continued as a printer until 1978, working in a variety of techniques including stonecut, stencil, silkscreen, stone-rubbing, and etching, making a total of just over thirty works in all. In addition to printing other people's work and making his own drawings, engravings, and sculptures, Kananginak silkscreened fabric designs (a project of the co-op's in the 1960s) and made jewellery. Since the mid-1970s, when the lithography shop became functional, Kananginak has prepared many prints by working directly on the lithographic plate or stone. More than 140 Kananginak prints have appeared in Cape Dorset print collections since 1959, and the co-op's archival collection includes some 480 of his drawings.

Kananginak has also played a leading role in community affairs and in the development of the West Baffin Eskimo Co-operative. When I asked him to explain how he was able to do so many things, he replied:

> I haven't really thought about it. I just did what came along. I have thought of what I have done now and then, but not that much, and I have a few regrets: I would have continued to work here [in the printshop] and I would have taught other Inuit what I have learned. If I had continued, I would have learned more and learned how to teach what I learned — with no interpreter whatsoever, using my own language. That's one of my regrets.





20 A

THE TEXT ON THIS DRAWING READS: "BOYS USED TO BE DRESSED LIKE this in caribou clothing. Girls like this. But it's not the same; a felt-tip pen cannot duplicate the texture of caribou hair."

Keeleemeeoomee's family unit, including their little dog, is contained by the father on one side and the mother on the other. The proud father, drawn much larger than his children and his wife, leans slightly towards his family in a posture that is both protective and familial. The father's gaze, directed down at them, reinforces this relationship. They in turn look out at us, establishing a similarly companionable relationship between family and viewer. There is much that is appealing and endearing about this family: their heart-shaped noses, their little red mouths, their wide-open eyes heavily framed by lashes, the matching red tassels on their *kamiks* (boots), the small size of the children and mother, and their rather tentative air — with feet leading off to one side as they face forward. The scene is one of unmistakable gentleness and companionability.

Keeleemeeoomee's family is dressed in traditional clothing; each garment is of different construction and decoration suitable for man, boy, unmarried girl, and mother. Even the *kamiks* on their feet are delineated in the correct styles for females and males. This clothing was one of printmaker Sagiatuk's primary concerns: "These look as if they are caribou clothing, and I figured I could make . . . them look more natural, more the real thing on the print, so I decided to do this kind of texture." The print's muted tones and their method of application reinforce the texture and patterns of the animal-skin clothing. Small details such as the *kamik* seams, the eyelashes, and the dog's claws are all maintained, although the red lips and tassels have been changed to black.

In preparing this image for printing, the position of the figures has been altered by tilting the drawing paper; as a result, the man leans more and the other figures are more vertical. In an unusual change from standard practice, the white space around the image has been reduced — which seems to increase the familial intimacy of the scene.

Keeleemeeoomee began to draw in the mid-1960s when she moved into the settlement at Cape Dorset after a lifetime spent living on the land. There are some 1,950 drawings by her in the co-op's archival collection, and prints of her work appeared in collections from 1969 to 1983. In the 1977 and 1978 Cape Dorset print catalogues she talked about drawing:

> I cannot remember when I started drawing or when I started carving. When I first started the drawing, I did not really know how. I would start a sketch and stop halfway through to smoke. Nowadays, even though I hardly know what to draw, I can make it all the way through . . .
>
> I often laugh at my drawings because after being so difficult to draw, when they are finished they always look so funny. I even laugh at them while I am making them.

In the 1979 catalogue she insisted they were not as good as others':

> I am not all that talented in drawing. To myself, my drawings are not that good. I like my daughter's drawings, because she draws better than I do. I also like Kananginak's drawings very much. I have also seen a lot of drawings that I like by other artists, and sometimes I wonder to myself how they could do such a thing.

While in her modesty she may have felt that realism had eluded her in her drawings, Keeleemeeoomee expresses, in a moving and appealing manner, realism of another kind — universal emotions shared by all human beings.

20a.
Keeleemeeoomee Samualie 1919–1983
Drawing for print *Proud Father* (1975/33)
Felt-tip pen
51.2 x 66.3 cm L1991.43.20 CD.29.542

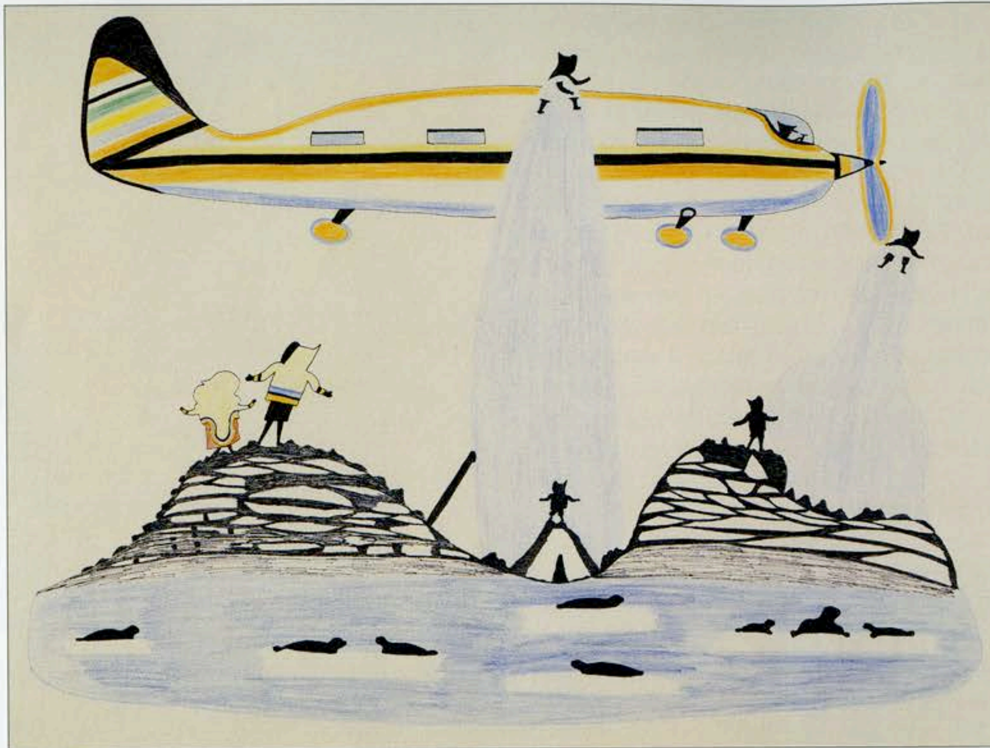
20b.
Keeleemeeoomee Samualie 1919–1983
Proud Father 1975
Printed by Sagiatuk Sagiatuk 1932–
Stonecut
43.2 x 62.6 cm L1991.38.20 CDP.29.17.2

21a.
Pudlo Pudlat 1916–
Drawing for print *Aeroplane* (1976/13)
Coloured pencil and felt-tip pen
56.8 x 76.3 cm

L1991.42
CD.24.1478

21b.
Pudlo Pudlat 1916–
Aeroplane 1976
Printed by Qabaroak Qatsiya 1942–
Stonecut and stencil
63.5 x 87.0 cm

L1991.38.12
CDP.24.67.2



USING STONECUT AND STENCILS QABAROAK QATSIYA HAS VIRTUALLY duplicated the image in Pudlo's drawing. Only minor changes in texturing, such as that on the water and shore, have been made. Some colours have been changed, but not as many as was usual at this time in the stonecut shop. The colour areas on the body of the plane are consistent with Pudlo's drawing, although they use different shades. Often in stonecuts made at this time, the number of colour areas would have been reduced, or other methods, such as a two- or three-colour roller treatment, would have been used to apply ink in an overall pattern. The fact that Qabaroak has retained both areas and types of colour may be explained by the fact that this scheme closely resembles that on the Austin Airways planes that regularly flew into Cape Dorset; Pudlo's plane is not imaginary, but real.

Pudlo was one of the first graphic artists in Cape Dorset to represent nontraditional images, and he is certainly the most persistent. Angels and other religious figures, churches, airplanes, helicopters, and southern-style buildings were portrayed repeatedly in experimental drawings. Such departures from traditional subject matter have been criticized by Inuit art purists, but in fact airplanes and helicopters visit the Cape Dorset area much more regularly than do another of Pudlo's favourite subjects — musk-oxen.

One of his well-known depictions of nontraditional subject matter, the 1979 print *Musk-ox in the City*, was probably inspired by a trip to Montreal the previous year. But, more often than not, those of his images that are considered nontraditional are in fact things he sees around him regularly in the Arctic; they are realistic reflections of the changing North. This is not to say that Pudlo represents them in a consistently realistic manner; like any other subject, they are starting points for visual exploration and experimentation.

Pudlo is a tremendously innovative and imaginative artist, unrestricted by the confines of realism. In this image are two rather strange pinnacles, one overlapping the plane at the centre and one near the propeller. In the publication accompanying his retrospective at the National Gallery by Marie Routledge, *Pudlo: Thirty Years of Drawing*, Pudlo stated: "This is like an iceberg or a big hill of snow; that is what I was thinking when I was drawing." Yet knowing that these are icebergs or hills of snow doesn't really make the scene any more realistic, since no plane would fly so close to icebergs or hills. Perhaps with Pudlo it is better not to enquire too closely or to expect too much realism. His imagination is his strength.

The printer of Pudlo's *Aeroplane*, Qabaroak Qatsiya, worked in the stonecut shop from 1973 to 1982, making more than seventy prints. In response to my question about preferences he had in the stone-cutting process, he replied: "I loved all the work. I liked the cutting and the inking." Qabaroak, like most of the printers, is also a carver and a hunter; he is also very active in local and regional organizations, including the West Baffin Eskimo Co-operative, of which he is presently chairman of the board.

22a.
Lucy Qinnuayuak 1915–1982
Drawing for print *Opiit (Group of Owls)*
(1977/L14)
Felt-tip pen
50.7 x 66.0 cm

L1991.43.21
CD.9.1986

THE EARLIEST LITHOGRAPH REPRESENTED HERE, *OPIIT* IS A GOOD EXAMPLE of Lucy's work and of the potential of the lithographic medium. The print is very close to the original drawing; there are only slight changes of colour but overall the effects are very similar, and the difference in media is barely discernible.

Lithographs were first included with the 1975 print collection, and in the following years lithography became one of the major forms of printmaking in Cape Dorset. Lithography was first undertaken with visiting artists Lowell Jones and Bob Patterson, but it was under master printer Wallace Brannen, who was in Cape Dorset from 1974 to 1984, that the lithography program flourished.

From the beginning, the personnel in the litho shop were younger Inuit, because the co-op wanted to involve young people in the printmaking program and to train and build a group of compatible individuals who could work together for an extended period of time. Terry Ryan explained:

> Litho is entirely different from the stonecut shop. We started with the younger generation because we were expecting some technical expertise about acids and so on, which we knew the older generation would not be interested in. For the most part they prefer to do things that simply require the use of their hands, whereas in this case we wanted somebody to be precise about measuring drops of acid. Also there was some concern about language; the young people spoke English, so you didn't need somebody around all the time interpreting. And it was always a major consideration that they get on with the rest of the team.

Pitseolak Niviaqsi, who printed this Lucy drawing, is one of the young people who joined the litho group in 1974. At the beginning, as he explains, he "watched and learned." The first prints credited to him appeared in the 1976 collection, and since then Pitseolak has been a major contributor to the litho collections, printing more than 200 prints by 1990. These prints show that he is a sensitive and adroit interpreter of other artists' drawings, using the lithographic medium to reproduce faithfully or

22b.
Lucy Qinnuayuak 1915–1982
Òpiit (Group of Owls) 1976
Printed by Pitseolak Niviaqsi 1947–
Lithograph
51.5 x 65.5 cm

L1991.38.29
CDP.9.82.3

adjust appropriately the original image.

Pitseolak is also a sculptor, and he has printed some of his own images:

> I have done some of my own work. I have some of it still at home. I only do this for myself. I make prints for myself and I sold a few. I rarely do my own work. I wanted to figure out what I could do myself, how to make my own work.

There are some 2,600 of Lucy's drawings in the Cape Dorset archival collection made in the twenty years beginning in 1962, when she first sold her drawings to the co-op, until her death in 1982. In the 1979 print catalogue she talked about starting to draw:

> When I started drawing, . . . if I heard somebody coming into my tent I would just put my drawings away, because I was shy of someone making fun of [them] . . . I didn't realize that they would be shown to other people when I did them the first time.

And in the 1978 catalogue she discussed her work:

> A lot of people really like my drawings even though I find drawing so difficult. When I hear that people like my drawings, I can really feel it inside me — it pleases me. When I drew these pictures, they didn't make any sense, but now that they are printed they look more sensible. I am happy. A lot of people in the South have never seen me, but they know me by my drawings. I find it very hard thinking what I am going to draw, although it seems so easy . . . I never make my drawings balance on both sides even though I try to. After I finish them, I see that they are only a little bit balanced.

While Lucy's assessment of her compositions is quite accurate, her lack of balance is one of the endearing aspects of her eminently personal, somewhat quirky, often light-hearted depictions of northern life. Her birds, animals, and camp scenes may not always be accurately drawn nor compositionally balanced, but they do catch the essence of character and atmosphere.

23a.
Napatchie Pootoogook 1938–
Drawing for print *The First Policeman I Saw* (1978/54)
Coloured pencil and felt-tip pen
54.4 x 66.2 cm

23b.
Napatchie Pootoogook 1938–
The First Policeman I Saw 1978
Printed by Laisa Qayuaryuk 1935–
Stonecut and stencil
62.2 x 72.4 cm

L1991.38.9

THE TEXT ON THE DRAWING READS: "INUIT FROM LONG AGO SEEING A policeman for the first time." In the 1978 print catalogue Napatchie elaborated on the content of this scene: "Those Inuit are seeing the first policeman they ever saw in their whole lives. They are really afraid. Some of them are hiding behind the [igloo]."

Many of Napatchie's works depict past events, some of which she experienced when she was younger, but most of which she only heard about. In this instance, in spite of the title of the work, Napatchie was not representing herself but Inuit from long ago. Nevertheless her presentation of the scene brings it alive as though she had been a participant: frightened children peer from behind one side of the igloo and a woman looks anxiously out the door; other Inuit flock to the policeman with pelts to trade, as he barters for the sealskin he is holding.

Several of the finer details incorporated by Napatchie in her drawing — the policeman's facial hair and the smoke rising out of the igloo — have been deleted in the print. According to Laisa Qayuaryuk, such deletions were made to details that made the printed image "look too busy" or that just "didn't fit." Of greater significance are the changes to colouring, texturing, and shading. Laisa explained that texture was added to the sealskin to "make it stand out, to make it look realistic." This feature and — even more significantly — the shading on clothing and on the igloo create a greater sense of three-dimensionality than Napatchie achieved with overlapping elements. Laisa explained the stencilling of the igloo:

> I applied it like that on purpose. I wanted this effect on it: more shades on it here and there, and less here and there. I did it on my own. It wouldn't look like an igloo if it was all solid.

The shading and the range of colours used in the print give the finished image a richness of depth and tonality lacking in the original drawing.

Laisa has worked intermittently in the printshop, making just over thirty prints for annual collections between 1978 and 1988. When asked how he became a printer, he explained that he spent about a year learning before he printed on his own:

> There were fewer workers then and they needed someone else, so I was asked by Pee [Mikkigak] if I could work here with them. Pee was asked to go ask me. When I first started out, I worked in pairs with more experienced printers, who showed me how to carve a stonecut and how to print. When I learned, then we worked singly.
>
> At first they only let me sand [down] the stones they were finished with. I had to make sure that I didn't take off too much here or there or not enough. Then I was asked to start tracing the drawing and take off what was going to be left out of the print. I think it was just over a year before I started working on my own. Before that I helped out with the sanding, taking the stone to where it was going to be printed, and cleaning it.

Like his fellow printers Laisa is also a hunter and a carver, although he sculpts only occasionally because of problems with his lungs. He has been active in various organizations, such as the West Baffin Eskimo Co-operative, the Cape Dorset Education Committee, the Baffin Region Board of Education, and the land claims group Tungavut Federation of Nunavut. He is past chairman of the Cape Dorset Hamlet, present chairman of the Cape Dorset Housing Association, and treasurer of the Anglican Church Society.

The First Policeman I Saw
stonecut and stencil
proof v
Dorset 1978
Napachie

GENERAL PRACTICE IN THE CAPE DORSET PRINTSHOPS IS TO REVERSE the drawn image on the stoneblock so that when it is printed it will resume its original orientation. When this is not done — and it happens only rarely and apparently by mistake — the printed image is the mirror image of the original drawing, as is the case here. Sometimes the effect is no more than the reversal of the orientation and weight of the composition. In this case, however, the difference is more substantial, according to Katauga Saila, Pitaloosie's daughter and a mother herself. She says that most Inuit women, because they are right-handed, carry their babies on the left side so they can easily reach them with their right hands. In Pitaloosie's print *Woman Proudly Sewing* (No. 34), however, not only is the woman right-handed but the baby is on the right side.

In addition to the reversal of this image — which, like other unexplainables in the printshop, is something that just happened — Simigak Simeonie has added texturing to the clothing of both mother and child so that "it would look like sealskin." Colours, too, have been changed in the printing process; the earthy tones reflecting printshop practice at the time. The limited palette of colours in the drawing — especially the border of plain grey parka outlining the central area of the mother's face and the child's body — accentuates the delicateness of the lines in this area and the intimacy of the relationship between the two. In the print the strong colours and texturing of the parka area dilute the focus on the central area. Nevertheless, the relationship between mother and child — the mother's kiss and the child's delicate touch — is as clearly conveyed in the print as it is in the drawing.

In this work, as in others such as *Woman Proudly Sewing* (No. 34), Pitaloosie demonstrates her outstanding ability to capture successfully on paper the emotional ties, the physical bond, and the telling moments of intimacy between the woman and her child. The subject of mother and child is a favourite in Inuit art, and Pitaloosie is a master at conveying the strengths and subtleties of this relationship.

Simigak Simeonie — who now works at the co-op packing boxes of sculpture for shipment to the South — made only a few prints over the years: two in 1964-65 and six in 1980. He recalls being asked by Kananginak to work in the printshop. At first, he filed and sanded down stoneblocks after they had been used to make one print, so that they could be used for cutting another image. As he explains, he "learned by just watching over the years."

Simigak also made sculptures, although he hasn't carved for quite a while, and he recalled doing a few drawings when he was younger. A dedicated hunter, he spends a great deal of time out on the land: "I go out whenever I feel like it."

24a.
Pitaloosie Saila 1942–
Drawing for print *Arctic Madonna* (1980/32)
Coloured pencil and felt-tip pen
50.8 x 66.0 cm L1991.43.23 CD.16.1375

24b.
Pitaloosie Saila 1942–
Arctic Madonna 1980
Printed by Simigak Simeonie 1939–
Stonecut and stencil
60.5 x 70.4 cm L1991.38.8 CDP.16.33.2

25a.
Echalook Goo 1914–1989
Drawing for print *Inuit* (1981/2)
Felt-tip pen and coloured pencil
39.5 x 50.7 cm

L1991.46.2 ✓
CD.36.951

BACK VIEWS OF PEOPLE ARE NOT UNCOMMON IN INUIT ART; BOTH draughtsmen and sculptors represent this perspective with great success. Women's parkas in particular lend themselves to two- and three-dimensional expression with their colourful decorations, their distinctive shapes and bulges, and the ubiquitous baby — sometimes hidden inside, other times peeking out the top of the hood. In some instances these drawings are explicitly illustrative, showing in precise detail the front and back views, sometimes with explanatory text, as if they were created to document the clothing. In many other cases the figures are simply a vehicle for artistic expression, as appears to be true of this particular drawing.

The primary focus here is the clothing; the trio's head, feet, and hands are disproportionately small, and other details — such as the unidentifiable objects they are carrying — have been reduced in emphasis by their graphic treatment. The man's parka is typically less elaborate than the women's, which have inset panels of contrasting colour and brightly beaded decorations on the tail flaps. The construction of the upper part of the women's

parkas, with their wide hoods and deep carrying pouches — as well as the additional weight added by the children within — extends the parkas out at the sides and backs of the women's torsos. The bulk of the parkas dwarfs the women's heads, a disparity that Echalook exaggerates here; the daintiness of the women's heads corresponds to that of their hands and feet.

Eegyvudluk's combination of stencil with stonecut enables him to duplicate the strong black and white areas of the drawing as well as the soft colours. In discussing the print he stated: "I wanted to make it look the same. I don't really know why I did it this way. I just made lines on the stonecut exactly the way they are in the drawing." Obviously he was successful in making them look the same. He has added texturing to the man's *kamiks* (boots) and to each person's hair, but essentially the print replicates the colour sense, linear qualities, and quiet beauty of the drawing.

Although there are more than 900 Echalook drawings in the co-op's archival collection, only four were made into prints; the other three prints were released in 1970 and 1978.

25b.
Echalook Goo 1914–1989
Inuit 1980
Printed by Eegyvudluk Pootoogook 1931–
Stonecut and stencil
45.8 x 60.6 cm

L1991.38.16
CDP 36.2.2

WITH A STEADY HAND, KINGMEATA SHARPLY DEFINES THE UPPER TORSO of this young man. The whiteness of his riveting face is strengthened by the intensity of the colours in its features, and by the precision with which these colours are applied — no faltering lines or smudging mar their sharp edges. There is no shading; features and face are crisply distinguished from one another — even each tiny eyelash is carefully drawn and evenly spaced. This striking face is further highlighted by the other elements in the drawing: the encircling dark area (the trim on his parka hood), the second frame of the green parka hood, the curving white spaces between his hood and arms, the angle of his arms, and the blue and red triangular shape below his chin. The image is a simple one, but this simplicity, along with symmetry and regularity of line, give it its powerfully crisp directness.

Certainly no print could replicate the qualities of Kingmeata's pencil work. Yet the changes made in the process of printing — some of them seemingly minor — have significantly altered Kingmeata's image. Most of them break down the simplicity and symmetry of the drawing. For instance, although Kingmeata worked with a limited palette, the printer — in an unusual change from the standard practice of duplicating or decreasing the number of colours — added one colour: a bright, eye-catching yellow.

In the drawing the strength of Kingmeata's line around the outer edge of the parka lies in its curving flow and precision. But in the print this effect is diluted: the crisp tip of the parka hood has been rounded off, and curved areas on the left side of the figure have become more angular, so that they no longer match those on the other side.

Even with black ink on white paper, the contrast between face and features is not as strong in the print. The eyebrows are thinner and the bright red lips, which tied in with the red in the triangular area, have been reduced and changed to black. The addition of a white circular line between the parka trim and hood diffuses the focus on the white face, as does the bright yellow strip below.

Another change — not uncommon in making drawings into prints — is the texturing added to the parka to enhance verisimilitude, and to break up large expanses of flat areas on the print stone. Here, unfortunately, texturing works to dilute further Kingmeata's image, especially because its haphazardness contradicts the crisp precision of the pencil work. Kingmeata employed unusually consistent and regular strokes, rather than following the usual Cape Dorset practice of laying in colour with a series of irregular or overlapping strokes, as she did in the chest area of this figure.

Also not unusual in local printing but detrimental in this case is the addition of white space around the image. In the drawing the young man's body rises from the lower edge of the paper, and his arms thrust up towards the top corners of the space. In the print the additional white space not only truncates his body but also dilutes the power of its upward thrust.

More than fifty prints based on Kingmeata's drawings were published in collections between 1970 and 1988. Many of these portray birds, fish, and other animals, although there are some individual human beings and more complex scenes. Her 1980 print *Young Hunter* shows a figure similar to *Joyful Young Man.*

The approximately 3,500 Kingmeata works in the co-op's collection include a number of paintings done with acrylic on paper. These paintings and many of her drawings are executed in a looser, less precise manner than *Joyful Young Man.* In the 1978 Cape Dorset print catalogue, Kingmeata expressed her preference for painting:

> I enjoy using the acrylic paints more than ordinary pencils and paper. I find painting easier than drawing and I like the way the finished picture looks better . . .
>
> With all my years of drawing, it doesn't seem to get any easier. I guess I just can't change.

26a.
Kingmeata Etidlooie 1915–1989
Drawing for print *Joyful Young Man* (1981/29)
Coloured pencil and felt-tip pen
51.1 x 66.4 cm

L1991.43.24
CD.23.3046

26b.
Kingmeata Etidlooie 1915–1989
Joyful Young Man 1981
Printed by Timothy Ottochie 1904–1982
Stonecut and stencil
61.1 x 81.7 cm

L1991.38.7
CDP.23.36.1

IN THIS PRINT JAMASIE'S COLOURS HAVE BEEN CONSIDERABLY AND inconsistently changed: pink has become black in some places and tan in others, while blue has become white, black, and tan. The changes not only mute the lively bright tones but alter the relationship of elements in the composition. The black birds in the upper left, for example, in the drawing stand out against the white background and in contrast to the red/pink ship. In the print, where all the colours are darkened, they become less distinctive.

In discussing how he chooses colours for prints, Eegyvudluk explained that everybody did it this way:

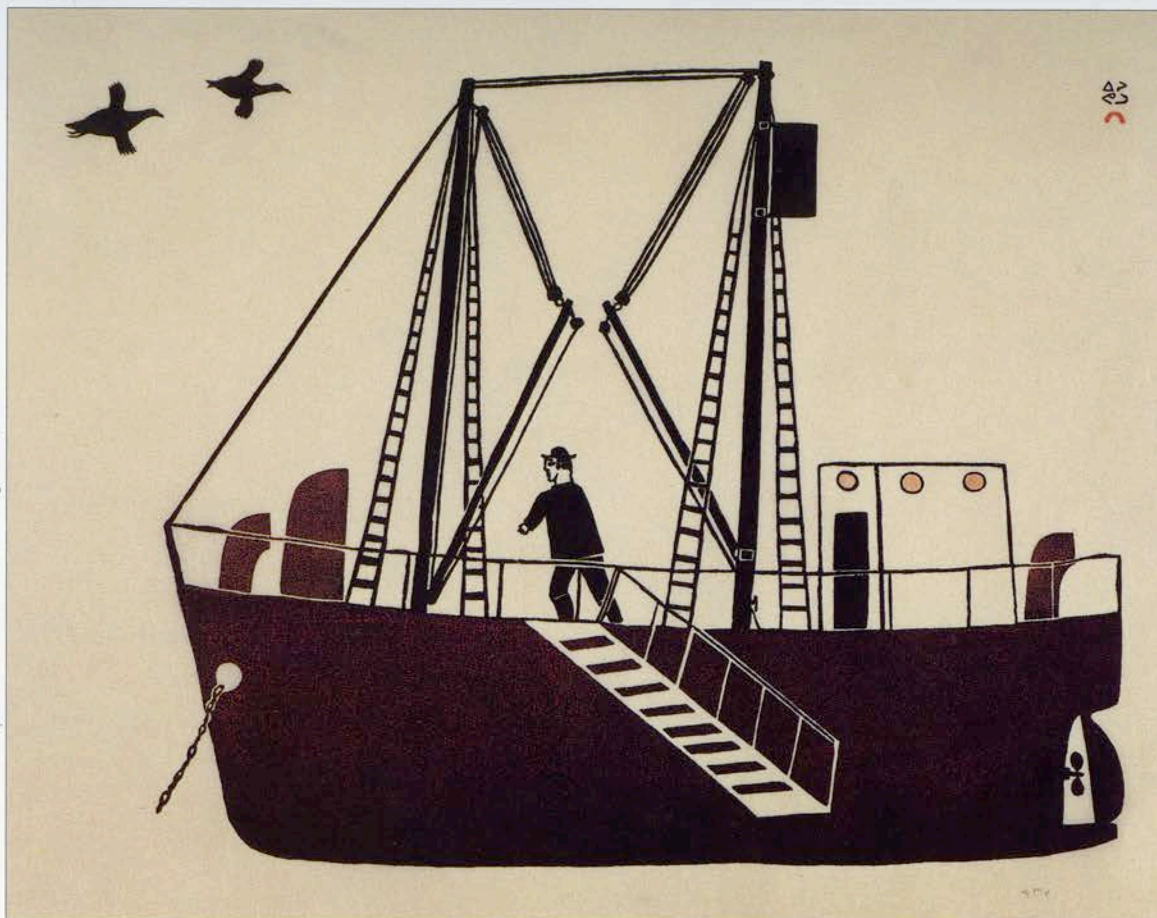
> I chose the colours according to what looked attractive to me — what would look attractive on the print. I had a whole variety of colours. I would look at the stone block I had just cut, and at the variety of colours, and decide what colours would look attractive.

Although Eegyvudluk does not mention realism as a consideration, the application of ink on the side of the boat — shading from darker at the bottom to lighter at the top — adds three-dimensional quality to its body.

What is particularly impressive about this print is the faithful duplication of the small, complex details and thin lines in such areas as railings, rigging, and the anchor chain. Eegyvudluk stressed that this was the difficult part of cutting any stone: "The difficult part of a print is when you have very thin lines and you have to be very careful not to break a part of that stone." While thin lines were difficult to make on the hard stone from Markham Bay used in the early years of printmaking, the softer stone used now is easier to cut; but its very softness makes for other problems, as Eegyvudluk explained:

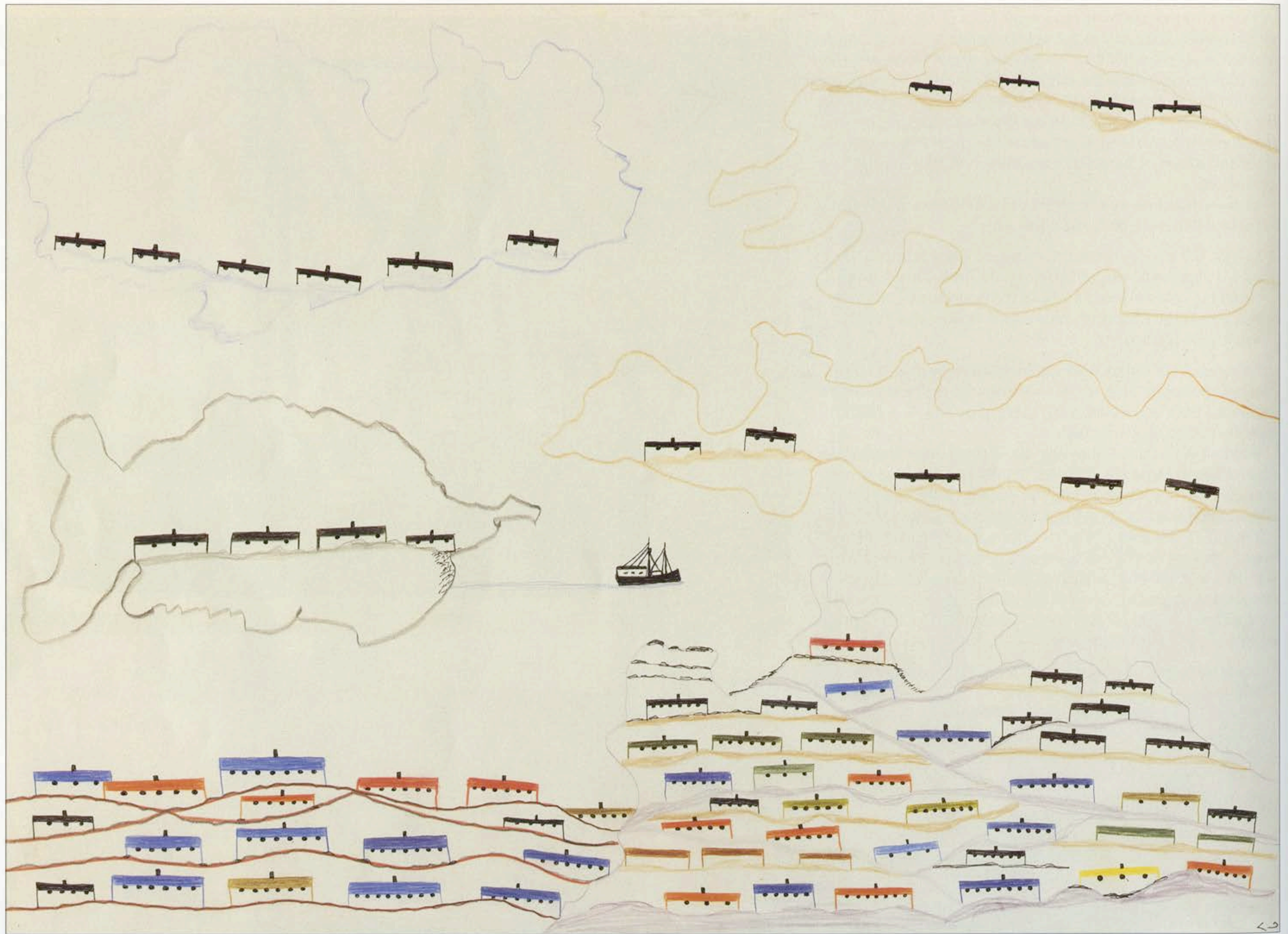
> [With] the softer stone it was less difficult to make the lines, but it was so soft that it could easily break. It was difficult to apply the ink and wash it off again for sixty prints. We usually made sixty prints, fifty of which were chosen [for the print collection]. It was hard for us to make prints out of these stones, with thin lines on the soft stone. Every time we did a wash the part that's sticking out of the rock would start "fading." The rock would easily start losing its lines because every time you scrubbed it, you took a bit off [and wore it down]. The softer and harder stones each had their own difficulties.

The *Keta* was a Department of Transport supply vessel that visited Cape Dorset in the early 1970s. The word *keta* means small; the *Keta* was small compared to the large freighters that come to Dorset each fall with the annual supply of food, equipment, building materials, and other goods.



27a.
Jamasie Teevee 1910–1985
Drawing for print *The Keta* (1982/5)
Felt-tip pen
50.5 x 66.5 cm

27b.
Jamasie Teevee 1910–1985
The Keta 1982
Printed by Eegyvudluk Pootoogook 1931–
Stonecut and stencil
62.7 x 79.0 cm



PUDLO HAS DONE A CONSIDERABLE AMOUNT OF WORK WITH ACRYLIC paint thinned to a watercolour-like consistency, a technique he has in common with other Cape Dorset artists. In this drawing a very thin light blue/green wash was applied to the entire surface of the paper (although the upper centre was not as completely filled in). This has been replicated in the lithograph by printing a very light green, creamy background colour overall.

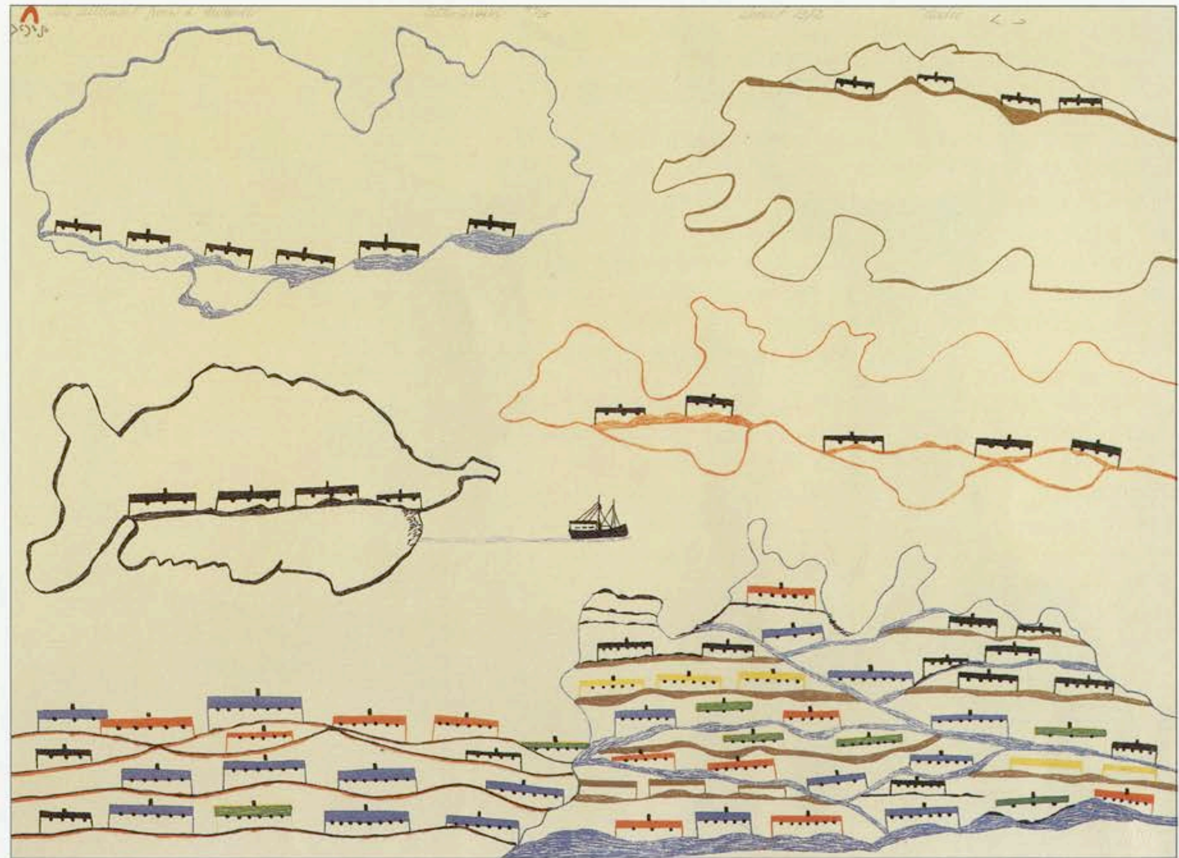
In the print Pudlo's colours, especially those outlining the land, have been intensified in keeping with the need for a strong graphic image in this medium. But there are also seemingly arbitrary changes to the colours used for the roofs of the houses in the lower right quarter of the image; some colours have been eliminated and others changed in an apparently inconsistent manner.

Landscape is a recurring motif in Pudlo's work as a background for other images and as a subject in its own right. The works included here are indicative of Pudlo's varying but extensive use of landscape: in *Caribou Tent* (No. 16) it is merely a ground line; in *Aeroplane* (No. 21) it provides the setting for a scene, and here it is the central image. In it Pudlo's settlement is spread over several land masses; there are no people visible, and the only sign of activity is the ship in the centre: its movement is indicated by the coloured wake behind it.

While other graphic artists in Cape Dorset also represent landscape, they do not use it as extensively as Pudlo does, and their drawings have not been used for prints as consistently as his have. Pudlo's comments about his landscape work were quoted in *Pudlo: Thirty Years of Drawing:*

> Now in my drawings I draw land, because everybody in this world sees land every time they get up . . . I really love making landscapes — the sky and everything. I even like it when someone takes a photograph outside, with no people. I like the scenery and I really love to draw it.

Pudlo began drawing in the early 1960s at the request of James Houston, and has continued to work regularly since then. He is one of the more prolific artists in Cape Dorset, with more than 3,400 drawings included in the co-op's archives. The first Pudlo print was released in 1961; since that time, with the exception of several early years, his prints — now numbering more than 180 — have appeared regularly in the annual collections.



With the encouragement of Wallace Brannen, in the mid-1970s Pudlo did some drawings directly on lithographic stones and plates using a lithography crayon. The resulting lithographs appeared in the 1975 and 1976 annual collections. In 1976 he began working with acrylic paints, which further expanded his visual experimentation. He has also done some carving.

Pudlo has been recognized with a number of honours, exhibitions, and special commissions. In 1978 he was commissioned by the Department of Indian Affairs and Northern Development to create designs for silkscreened banners for the lobby of its building in Hull, Quebec. His career was documented in a major touring retrospective, *Pudlo: Thirty Years of Drawing*, organized by the National Gallery of Canada in 1990.

28a.
Pudlo Pudlat 1916–
Drawing for print *The Settlement from a Distance* (1982/L25)
Coloured pencil, felt-tip pen, and acrylic
56.0 x 76.0 cm

L1991.43.25
CO.24.3576

28b.
Pudlo Pudlat 1916–
The Settlement from a Distance 1982
Printed by Pootoogook Qiatsuk 1959–
Lithograph
56.5 x 76.5 cm

L1991.38.25
COP.24.72.1

29a.
Oshutsiak Pudlat 1908–
Drawing for print *Caribou Act as Men*
(1983/L16)
Coloured pencil, felt-tip pen and graphite
50.8 x 66.3 cm

L1991.43.27

ALTHOUGH THE DRAWING IS SIMILAR TO THE PRINT, OSHUTSIAK MADE the drawing on paper first and later went into the litho shop to recreate it by drawing directly on a lithographic stone. Changes in the image and the colours are his, not the printer's.

In drawing on the stone Oshutsiak has altered the drawing; for example, he changed the shape of the right antler on the caribou/man at the right. But even more significant is the overall darkening of the image; the sensitively drawn shading and lighter tones of grey and brown have given way to a darkened, almost muddy black print. Only the caribou/men's bulging white eyes retain something of their original bright quality.

This print was singled out by Pitseolak Niviaqsi when I asked him about the differences between printing lithographs when the artist draws on paper, and printing them when the artist draws on the stone:

> The ones that the artists put on the stone become difficult work when they add shades of black in areas I might put colours on. That's the only difficulty I find when we are working on a stone that was done by the artists. For example, Oshutsiak started adding this shade of black. If Oshutsiak had been around to watch us working, he probably wouldn't have added it on all of his figures there. If I was to add colour onto that, it would be very difficult. The black got too dark, so it was hard for us to add colour onto it.

The fact that Oshutsiak was not entirely conversant with the technique of lithography is not surprising considering that, unlike so many other Cape Dorset artists including his brother Pudlo Pudlat (Nos. 16, 21, 28), he did not begin to draw in the late 1950s and early 1960s. His involvement with the graphics program did not start until the early 1980s, and the first of his prints was released in the 1982 collection, followed by thirteen more in the years up to 1990. When I asked Oshutsiak why he did not begin drawing sooner, he replied:

> I was working in those years when printing started here. I worked for the Hudson's Bay Company and also for [Cape Dorset] Housing [Association] and for the school. So I was late getting started with drawing.

He expressed regret that he hadn't started drawing sooner:

> [The printshop] has really helped me out. I receive an old age pension, but that is not enough income. It doesn't provide as well as I would like, so when I draw it really helps me out to be able to make other income. I would have liked to have started drawing sooner; I started late . . . Because

29b.
Oshutsiak Pudlat 1908–
Caribou Act as Men 1983
Printed by Pitseolak Niviaqsi 1947–
Lithograph
56.8 x 56.3 cm

1986. 14.3 ✓

of my drawings people come now to visit me. I mostly draw just to provide for my grandchildren. I draw for money because we don't eat country food as much now; it's mostly from the stores.

Oshutsiak began drawing when he was in his seventies, so there are only about 130 of his drawings in the Cape Dorset collection. Now in his eighties he has stopped drawing because his eyesight is poor and his hand shaky. But when we visited his home he was a lively and gracious host who thanked us for coming to see "old Oshutsiak." He talked about his drawings and reminisced about their subjects and his past. Like others of his generation he is extremely modest:

> I don't like the drawings I made, but when they are made into prints I like them . . . I want to thank the people who are going to allow my drawings and prints to be shown. I am also glad people are able to put up with ugly drawings and prints and they are not just thrown away; they are there to be seen. I am very thankful that people want my work.
>
> When I first started drawing, I would just draw what came into my mind, I didn't really think about what I was going to draw; I just drew it. The more recent drawings, I noticed, . . . are a lot better than before, more meaningful.

In the interview Oshutsiak was very forthcoming about the past, almost as though his advancing age made him anxious to speak out before it was too late. In discussing *Caribou Act as Men,* he told the story that had inspired the drawing, explaining that the drawing was not an illustration of the story but derived from it.

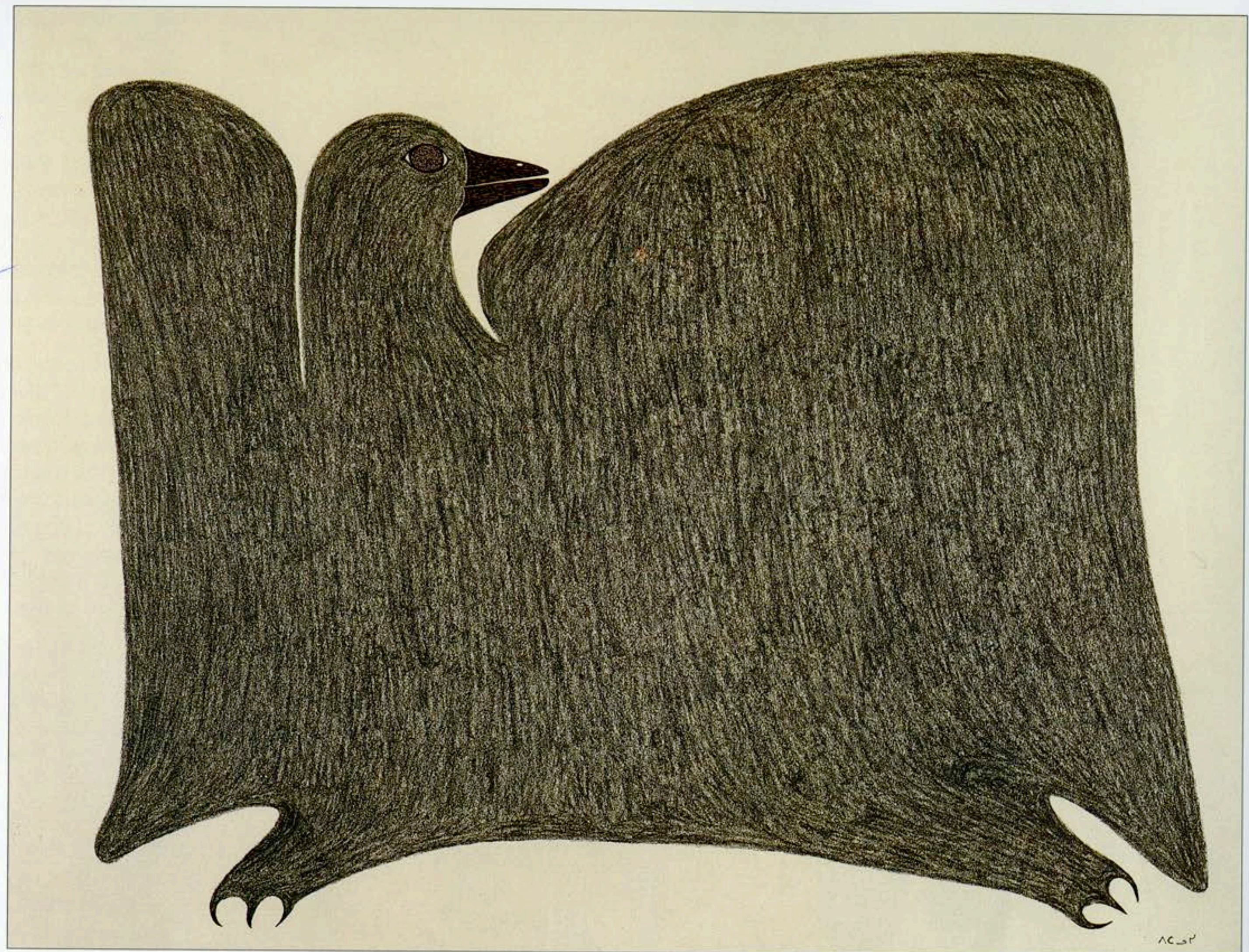
> I'm not sure if you will understand this. This is about a story I've heard. This man had a brother-in-law who was married to his sister; this brother-in-law was a shaman. As you've probably heard, shamans have different spirits in them so they can naturally change themselves. This man asked his sister's husband: "I've heard that you are a shaman, that you are a powerful shaman, that you can even change yourself into a caribou, and not only a caribou." This is a legend, just a story. When this shaman started changing into a caribou, then he really looked like a caribou from the head down. His wife was so much in shock that she died. Her brother said to the shaman when his sister died, "Look what you've done. You've killed my sister, plus you changed yourself into a caribou." The shaman said, "No, it was you who changed me into a caribou. It was you who killed your own sister." I have heard of this so I drew it.

30a.
Pitaloosie Saila 1942–
Drawing for print *Bird in Morning Mist*
(1984/25)
Wax crayon and felt-tip pen
50.8 x 66.4 cm

L1991.43.28
CD.16.1322

30b.
Pitaloosie Saila 1942–
Bird in Morning Mist 1984
Printed by Pootoogook Qiatsuk 1959–
Lithograph
50.0 x 67.3 cm

L1991.38.27
CDP.16.34.1

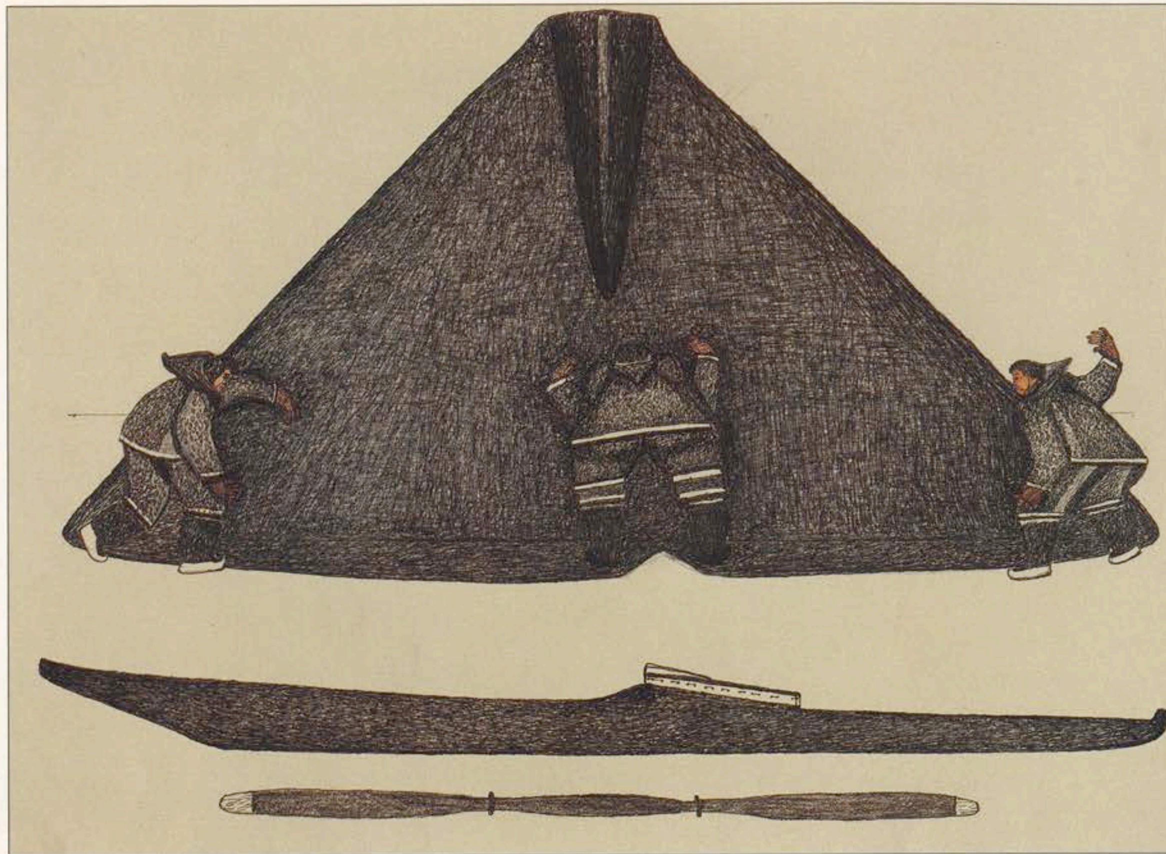


THIS PRINT IS AN INSPIRED INTERPRETATION OF PITALOOSIE'S LARGE green bird. Certainly it would have been possible to duplicate the large flat expanse of green with the lithographic process, but such a solution would surely have resulted in a pedestrian print compared to this one.

Birds have appeared regularly in Pitaloosie's prints since the 1960s. Over the years she has treated the subject with increasing success: experimenting with the single form, incorporating birds with other motifs, and showing birds and chicks nestled together, much like her images of the human mother and child. In her later works the birds become more expressive, as is the case here. The liberalness with which Pitaloosie has interpreted this bird — in unrealistic green with one wing significantly larger than the other — seems to have encouraged an equally liberal approach in the printmaking process — and one that is equally successful.

Pootoogook Qiatsuk explained that with this print, as is generally the practice in the litho shop, he made a series of proof prints in which he experimented with a variety of colours; the final version was then agreed upon with the adviser at the time. He used a stone block for the main body and an aluminum plate for the small details — the claws, eye, and beak. The mottled effect was achieved with lithographic tusche, used as a wash that was thicker in some areas and thinner in others. The image also incorporates the slight cracks existing in the print stone.

Pootoogook Qiatsuk, the son of the stonecut printer Lukta Qiatsuk, worked in the lithography shop from the early 1980s to 1988, making just over forty prints, four of which are included here. Although he no longer works as a printer, Pootoogook continues to make the occasional sculpture.



31a.
Oshutsiak Pudlat 1908–
Drawing for print *Measuring the Whale's Tail*
(1986/21)
Felt-tip pen, coloured pencil, wax crayon, and
graphite
50.6 x 66.0 cm

L1991.43.29
CD.58.261

31b.
Oshutsiak Pudlat 1908–
Measuring the Whale's Tail 1986
Printed by Pootoogook Qiatsuk 1959–
Lithograph
56.3 x 75.7 cm

L1991.38.24
CDP.58.17.1

OSHUTSIAK'S HUNTERS SCURRY EXCITEDLY AROUND THE MOUNTAIN-LIKE whale's tail, shown here measured against the kayak in the foreground. Not only does this tail dwarf the three men in front of it, from this perspective it obscures the even larger bulk of the whale's body. Nevertheless, says Oshutsiak, the tail "is even too narrow."

In this drawing Oshutsiak recorded the practice of measuring a kayak against the whale's tail, something he had heard about but not seen. He brought to his rendering exhaustive knowledge of the different types of whales in Arctic waters (the subject of some discussion in our interview) and firsthand experience with a bowhead whale:

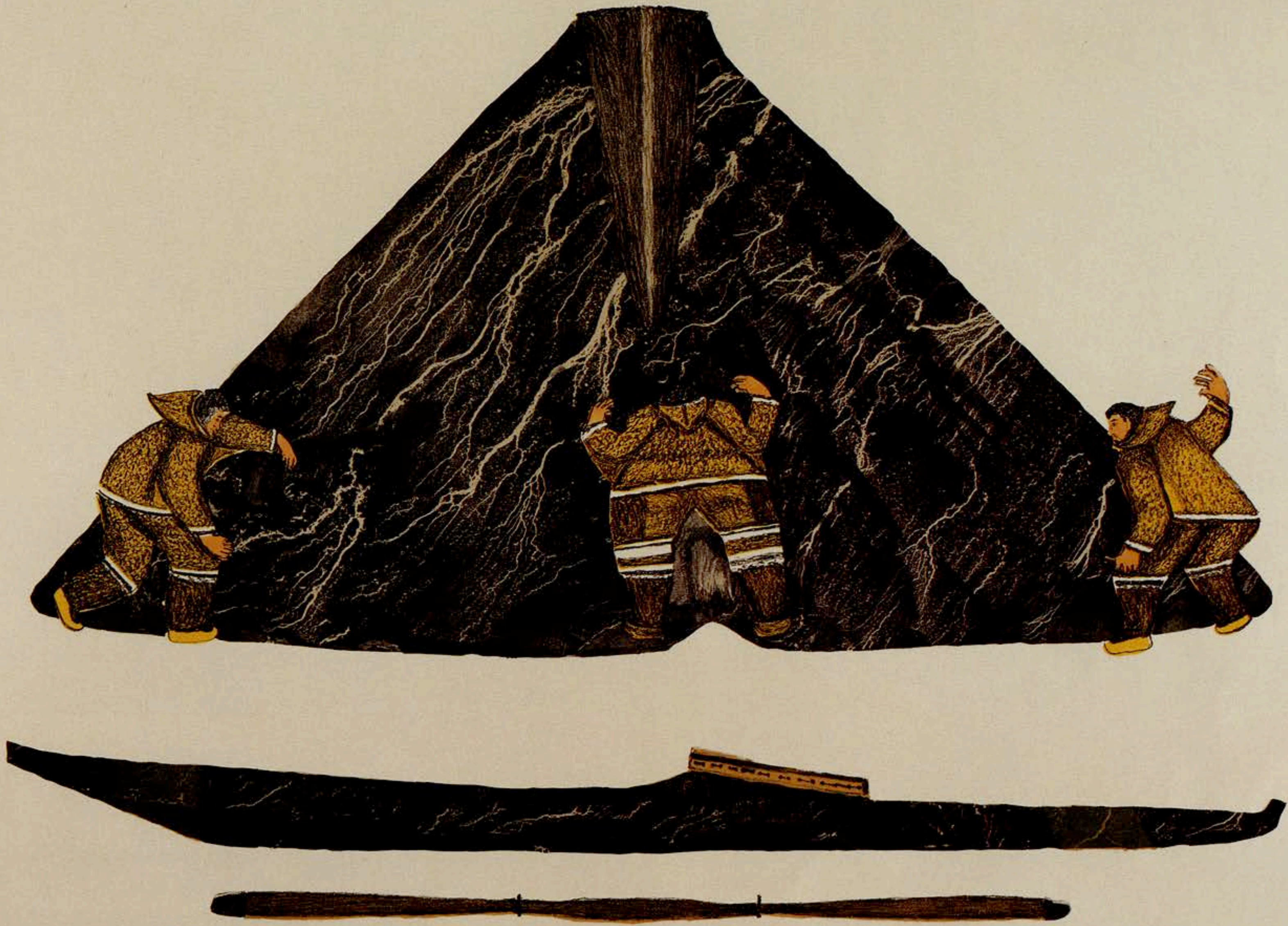
> I remember one time when I was a kid — I've only seen it once — when some people caught this big whale called *arvik* (bowhead whale). I remember that the men had to climb it to cut it up. I've never seen anything like it. I remember only that one time . . . I remember the place, Nottingham Island. We were there for seven years, around 1913 or 1917, and I remember that the inlet was smaller than this one here [in Cape Dorset] and that the whale went into the inlet and was caught and killed right away.

In converting this drawing to a print, the standard practice of duplicating the basic outlines and shapes of the original ensured that the activity and contrasting sizes in Oshutsiak's image were maintained. In fact, the contrasting white streaky areas on the black tail fin — be they ripples in the skin or water running down the beached animal's body — increase the drama of this scene. Similar texturing of a more subdued hue has been added to the kayak, while dark yellow has been added to the men's clothes and the rim of the kayak cockpit. The solid dark surface of the main body of the kayak has been broken up by lighter bands fore and aft. In contrast the lighter kayak paddle, which has very light tips in the drawing, has been darkened somewhat and the tips are now black. While these changes darken the overall image, they also provide additional contrast in texture and colour.

Oshutsiak included this work in his comments on the prints made from his drawings:

31A

> I have watched now and then when the printers were making the prints, and I was really amazed to see how they did it; it's like they add more life to my drawings. I like the prints more than my own drawings.



32a.
Kakalu Sagiatuk 1940–
Drawing for print *Asleep in the Hills* (1987/3)
Coloured pencil, felt-tip pen, and graphite
50.6 x 65.9 cm

L1991.43.30
CD.30.4059

32b.
Kakalu Sagiatuk 1940–
Asleep in the Hills 1987
Printed by Pootoogook Qiatsuk 1959–
Lithograph
51.1 x 66.2 cm

L1991.38.28
CDP.30.9.2

KAKALU'S SOFT PASTEL COLOURS HAVE BEEN SIGNIFICANTLY STRENGTHened in the print. Her light tones and subtle colours, while appropriate for a drawing, would have been less successful in a print. Aside from the dramatic change in colour, Kakalu's image remains unaltered — including the steam coming from the kettle and the cracks in the rocks.

In discussing this print, Pootoogook explained that initially ten or twelve proofs, using different colours, were made:

> We just looked at it, at the details and images, and figured out in our own minds that it looked like it was going to be best in that colour, and that's how we decided. When we made a proof, we might like only one thing about it. For instance, this boat will be brown in another proof and these [other objects on the ground] would be different colours, and we would combine from each proof the colours we chose for the final print.

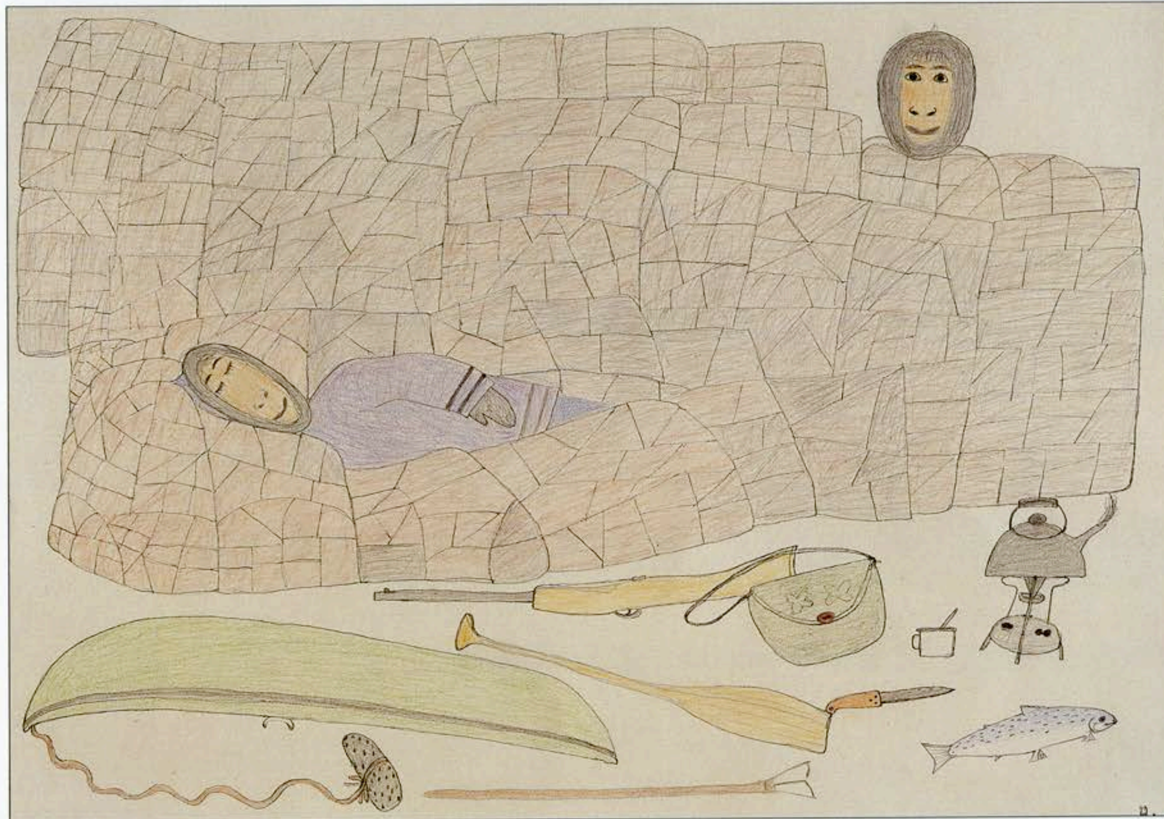
When asked if the choice of colours for the proofs was for realism or strength of image, Pootoogook replied, "A bit of both; the real thing and the one that makes it stronger." He also explained that once the printers had tested certain colours the final decision was made in consultation with the litho shop advisers, such as Bill Ritchie and Liz Parkinson, and then confirmed with Terry Ryan or Jimmy Manning.

Kakalu stated that she liked the print better than her drawing:

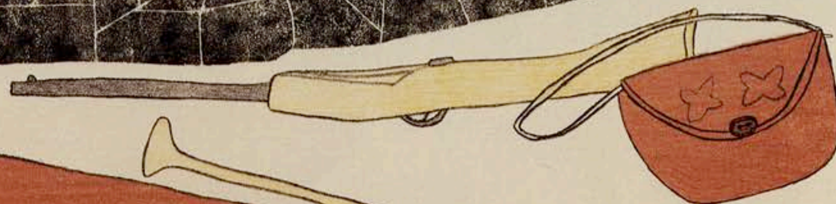
> I always like it when my drawings are printed; I always like the outcome of it. I like the colours. My drawings are very light; to me this drawing is more like a sketch after I've seen the print.

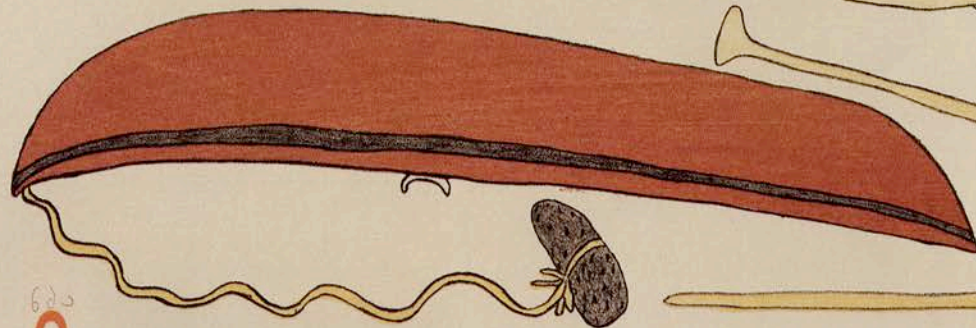
She also described her drawing process:

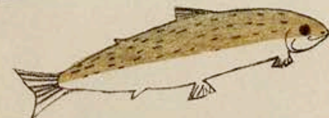
> I just draw what I want to draw; there's no story behind it at all. I have something in my mind that I want to draw, but when I come to drawing it, I lose what I was going to draw and start on something else. I usually start with the faces. I start out with a pencil and then use a black felt-tip pen to trace over. I trace and correct and erase what I don't want, and then I add the colours. I usually start my drawings from the top part, working my way down, so everything will fit; if not, I will correct it using the eraser and starting over, and then I add the colours. I usually do two drawings a day.
>
> I do drawings to sell, to provide for my family, and I never really think anything else about it. Nowadays I think I shouldn't have started drawing, when I have no idea of what I'm going to try to draw. When nothing comes to my mind that I want to put on the paper, I naturally start thinking I shouldn't have started. I put the paper there to draw on, but when I can't think of anything I start walking around, pacing.
>
> When I first started drawing, I never really had to think of what I was going to draw, I just did it. But now I really have to think of what I'm going to make. I know that now I am a quicker worker than I was before, but back then I just instantly drew, and now it's different.



There are more than 4,500 drawings in the co-op's collection by Kakalu, who began drawing in 1961. Just fewer than thirty prints made from her drawings have been included in collections from 1966 to 1989. Kakalu is married to the printer Sagiatuk Sagiatuk.







Asleep in the Hills
Lithograph
Proof IV

WITH LITHOGRAPHY IT IS POSSIBLE TO REPLICATE VIRTUALLY ALL ASPECTS of an original drawing, as Pitseolak Niviaqsi has done in making the print of this drawing by Kananginak. The one change is in the woman's eyes. Her gaze is directed down as she threads her needle, and in the drawing the eye area is black, with dark lashes and pupils and only a tiny bit of white evident. In the print the eyes are shown unnaturally wide open. When asked about this change, Pitseolak explained that if he had left the eyes as they were in the drawing they would have turned out all black in the print:

> I just loved this drawing. The only problem was the eyes. I didn't want to make any changes in this drawing, but I had no choice with the eyes . . . I didn't want the eyes to be all black. I don't want to add on anything to a drawing or leave anything out. It's just by chance that we miss something. We feel very badly about it afterwards, when we figure out what went wrong.

33B

In this work, as in others such as *Skinned Caribou* (No. 12), Kananginak portrays in illustrative detail aspects of traditional Inuit culture. And as in *Skinned Caribou* Kananginak lays out in a clear precise manner the component elements of the process; in this case the raw materials, the tools, and the finished products of her sewing. Sealskins, in various stages of tanning, spread out above; around the woman are her sewing implements and the finished sealskin *kamiks* (boots) and mitts, as well as their wool duffel liners. The woman is in the process of sewing the upper part of a *kamik*, mate to the one just to her right side. The dehaired sealskin soles for these have been cut from the piece of skin in the upper left; the upper parts, made of sealskin with the hair left on, were cut from the left side of the skin in the upper right. Great attention has been paid to each detail in the drawing, from the texturing of the sealskin to the stitching of the seams on the duffel, the shading of the hair on the woman's head, the markings on the joints of her hands, and the definition of the hem and the reverse side of her skirt, visible between her knees.

The *kamiks* and mitts that this woman makes are items of traditional clothing whose construction, in both the overlapping of materials and the type of stitch used, were perfected by generations of Inuit seamstresses to ensure warmth and waterproofness. Kananginak's seamstress, however, is from a more recent time when scissors and cotton and wool fabrics were available, usually from the local Hudson's Bay store — hence the duffel liners, her floral print skirt, her blouse, and her white cotton parka cover.

Kananginak recognizes the value of artworks for documenting — for Inuit as well as others — cultural traditions that are disappearing or that have already been discontinued. In 1980 he wrote for the Winnipeg Art Gallery's *Cape Dorset* exhibition catalogue:

> We like to keep our culture through carvings and prints. Those art pieces are very valuable; they tell of the past and are greatly appreciated by the people that are artists and by the people of the South who buy the artwork.

Kananginak, through his art and through his activities in the community, has played a leading role in preserving his culture while adjusting to a changing lifestyle. Not only was he one of the first people to begin printmaking in Cape Dorset, he was instrumental in the formation of the West Baffin Eskimo Co-operative. In our interview Kananginak gave credit to the co-op and its printshop: "It's number one to me in the area, for the way it is providing for the community. It has helped the people a lot."

33a. L1991.43.31
Kananginak Pootoogook 1935–
Drawing for print *Making Sealskin Kamiks* (1987/12)
Felt-tip pen and coloured pencil
51.0 x 66.0 cm
CD.33.672

33b.
Kananginak Pootoogook 1935–
Making Sealskin Kamiks 1987
Printed by Pitseolak Niviaqsi 1947–
Lithograph
51.6 x 64.3 cm L1991.38.23
CDP.33.962

NO DRAWING EXISTS FOR THIS PRINT; PITALOOSIE DREW THE IMAGE directly on lithographic stone. In contrast to the taxing manual work involved in cutting an image into a stone surface, preparing an image on a litho stone can be compared to drawing on paper: the image is simply laid down with grease pencils. At the beginning of lithographic printing in Cape Dorset in the mid-1970s, the printers generally transferred the artists' drawings to the litho stones or plates, but as time went on more and more of the artists have themselves prepared the stones for printing, either by redrawing the image from an existing drawing (No. 31) or sketches (No. 36), or by working directly on the stone as Pitaloosie has done here.

This print is not the first drawn directly on the stone by Pitaloosie; she explained that she had done a few before. She also explained that she preferred working on the stone:

> I prefer [drawing] on the stone because if I drew on a piece of paper and I was told to copy it on the stone it would be twice as hard. I know there are printers who could do it for me but I prefer to do it directly myself. I am still drawing on paper, but not as much as I used to. It's hard to draw on a piece of paper, not knowing whether they will make it to this stage [a print].

Working on the stone is slower work than drawing on paper, however. She can complete a drawing in one day, or perhaps finish it off the following day; the preparation of the stone for this print took her a week.

It was clearly time well spent. This image is a fine example of Pitaloosie at her best as a graphic artist, and it demonstrates her sophisticated understanding of the print medium. Stonecut printers might well admire the grasp she has of the notion of making the image strong. Yet while she makes it a massive one, with great bulk and heavily laid-in tones, she also uses smaller details to break up the surface mass and enrich the image; for example, the needle and thread, or, even more impressively effective, the small white area at the child's wrist marking the break between sleeve and mitten. This realistic detail adds to the image as a whole by breaking up the brown area and providing a small white highlight on the darker surface of the parka. Such details are just right for the overall image: they work in a cumulative way to build up an extremely successful work.

Pitaloosie's seamstress, who faces the viewer directly, is a massive figure whose bulk fills much of the paper. She even has impressively large buns on either side of her head and unusually thick eyebrows. Yet other elements soften her presence. These include such things as her lightly indicated nose and small mouth, the manner in which she delicately sews the tiny *kamik* that she holds in front of her, and the asymmetry of her bulk in the bulges on either side at her waistline, and in the decorative patterning on the front of her parka.

As in other works such as *Arctic Madonna* (No. 24), Pitaloosie movingly conveys the sentiments and ties that bond mother and child. Here the child, appropriately tiny compared to his proud mother, snuggles closely against her neck, his small arm held tightly against her in a touching gesture of dependency and affection.

1989.5.1 ✓

34.
Pitaloosie Saila 1942–
Woman Proudly Sewing 1988
Printed by Pitseolak Niviaqsi 1947–
Lithograph
114.5 x 80.1 cm
MCMICHAEL CANADIAN ART COLLECTION
PURCHASED WITH FUNDS DONATED BY BEN
ROBINSON IN THE NAME OF SAMANTHA SMITH

WITH THIS PRINT, MADE SOME THIRTY YEARS AFTER THE RELEASE OF the first Cape Dorset print collection, we come full circle: a traditional subject has been printed using the first techniques developed by the Cape Dorset printmakers, from a drawing made by one of the first men to become involved with the program. But other things have changed: the printers' level of expertise and range of inks, for example. And as Kananginak has himself explained (see No. 12) his style has changed over the years: he draws in more details now and he depicts the old ways.

In this drawing Kananginak shows a crouching dancer wearing a skin mask — traditional to the Canadian Arctic — and beating on his skin drum. The drummer's pose, a strenuous one that is difficult to maintain, along with the positioning of the drum up and off to one side, give the composition strong, delicately balanced dynamic tension. As usual, Kananginak's draughtsmanship and portrayal of realistic detail are impressive: the unruly hair on the head of a man engaged in an exhausting activity; the details of the drum's construction, precise enough to provide a prototype; the shading of the material in the man's clothing, and the ripples in the drum's skin.

In making the print Qiatsuq Niviaqsi deleted the shading on the outer edge of the drum's covering and instead stencilled one side of the drum a darker shade than the other. He has also given the man's pants and *kamiks* (boots) a different texture. As he explained, the markings he made on the stone make the print closer to the drawing than it would have been if he had duplicated Kananginak's strokes:

> When you look at the artist's drawing, you see the drawing here [on the boots] is just lines. It would be very hard to put only scratches on that part of the stone. We recognized right away that these *kamiks* and pants were sealskin, so we made it look closer to the artist's drawing this way. We can't do the same work that he did, so we made it look closer to what we recognize [as the artist's intention: closer to reality]. That's why I made the print look like this.

35B

Qiatsuq's markings — even though they are different from the original — do make this print look like the drawing. The colour, too, has been changed in such areas as the man's body and drum. The number of colours used in the print are limited, but they are used in very successful combination with texturing and shading. The similarity of spirit between the drawing and print is further enhanced by the inclusion in the print of such details as the loose bits of hair, the wrinkled skin around the finger joints, and the sinew line lashing together the ends of the

35a.
Kananginak Pootoogook 1935–
Drawing for print *Masked Drummer* (1989/3)
Coloured pencil, felt-tip pen, and graphite
51.5 x 66.2 cm

L1991.43.32
CD33.698

35b.
Kananginak Pootoogook 1935–
Masked Drummer 1989
Printed by Qiatsuq Niviaqsi 1941–
Stonecut and stencil
45.7 x 50.7 cm
MCMICHAEL CANADIAN ART COLLECTION
PURCHASED WITH FUNDS DONATED BY BEN
ROBINSON IN THE NAME OF NAOMI SMITH

1990-2.1

circular frame of the drum. Although Qiatsuq has not made many prints on his own (fifteen in the years between 1986 and 1990), the finished image here demonstrates great printing sensitivity and potential.

Qiatsuq, whose brother Pitseolak Niviaqsi is also a printer, began work in the lithography shop in the mid-1970s. After a break of several years he returned to printing, this time at the stonecut shop instead of the litho shop. As he recalled:

> I helped with the colours and then I started on the stone block. For me it was pretty easy to learn how to do the colours, so I started cutting the blocks. I was told, do it this way and that, and that's how I learned.

Qiatsuq also expressed a preference for the simpler process of stonecut printing over lithography:

> I prefer stonecut because when you work at the litho shop you have to use not just tools but other things as well. There was a lot of work to be done in lithography — sponging and reapplying and things like that. I found stonecut a lot easier and I enjoyed it more. Mostly I enjoy using the paints. I like mixing the colours, I like putting on the ink.

This stonecut and stencil print is a good indication of the changes that have occurred in the printmaking process and in the artist's drawing style over thirty years. An accomplished and confident artist, Kananginak successfully portrays in a dynamic composition what could be an awkward scene of a lone crouching dancer. Not only the composition but the details benefit from Kananginak's years of experience (and his talent) as a printer and artist.

Differences between this print and very early ones can be attributed to such factors as the level of expertise of the printers and the raw material they had to work with. Not only is there a higher degree of realism here, but the printers are better able to duplicate it: they have inks that more closely match the colours in the drawings; they have a repertoire of markings to simulate those on the drawing; they know just how thin a line they can make and still have it stand up to printing a full edition, and they have perfected the stencilling technique to recreate types and degrees of shading. There is greater detail in the drawing, and much of it has been preserved in the print. Early drawings might have been simplified because of design considerations, the availability of paper, or the size of the stone block. But here the printer retains realistic anatomical and technical details: the man's nipples and joint wrinkles, his unruly hair, and the drum's rim.

36a.
Napatchie Pootoogook 1938–
Sketch for print *My New Accordion* (1989/23)
Graphite, felt-tip pen and coloured pencil
85.0 x 61.5 cm L1991.46.1 ✓

CD.32.5030

IN A DEPARTURE FROM USUAL PROCEDURE, NAPATCHIE'S FINAL VERSION of *My New Accordion* was preceded by a number of sketches and the use of a live model. The first sketch, which could not be located, was made many years ago by Napatchie on a small piece of paper. Later she made a series of large sketches, one of which is included here, in preparation for the final drawing, which was traced onto the litho stone. In the process Napatchie made a number of changes to the image, as can be seen by comparing this sketch to the print.

Making multiple drawings for a print is still extremely rare in Cape Dorset, as is Napatchie's use of a model. Her later drawings were based on the original sketch, and the process of enlarging the hands caused her considerable trouble. She explained:

> When I was trying to make the hands, it was very difficult for me because I was looking at a tiny copy. I had to redo it over and over to make it look real. So I had my daughter hold an accordion, and that's how I drew the hands. I got upset at myself for not being capable of drawing the hands. I got frustrated so many times that I gave up on it sometimes. I was encouraged by others to just go ahead and draw it so I ended up finishing it. 36 A.

Napatchie also explained the history of the image:

> My husband went down south and when he came back he had a present for me, an accordion. I must have been really proud of getting that accordion when I drew this. Back then a lot of people didn't have these sorts of things available, so I was really proud to have it. I don't have that accordion any more.

In the 1979 Cape Dorset print catalogue Napatchie talked about the accordions played at dances:

> I like that print — the one of the dance — because it makes me think of happy times. When there was a dance, there would always be a woman or a man playing the accordion, and the people would dance. The mothers would have their babies on their backs, and they would enjoy the dance — the whole dance. I can play the accordion a little bit.

When asked how she had learned to play the accordion, Napatchie replied: "I learned from just listening to tunes. I learned them myself. I just played around with it and that's how I learned."

In her sketches for this print Napatchie used little or no colour, whereas the final image incorporates a range of colours impressive for their verisimilitude — such as the distinctive red and black marbling on the accordion — and for their printed application, such as the rainbow roll used for the centre of the instrument and the patterning of the woman's skirt. According to Napatchie, it was the printers who experimented with the colours, making a number of proofs for her to consider. She selected the image for the final print. As she said: "I like the prints when my drawings are made into prints. I'm satisfied with what they do."

The daughter of artist Pitseolak Ashoona, and the wife of the printer Eegyvudluk Pootoogook, Napatchie began drawing in 1959. In the 1979 Cape Dorset print catalogue she recalled how she started:

> I remember when my husband was out hunting and I came here to stay with my mother. That's when I started drawing. Shaumirk [James Houston] gave us a piece of paper — my mother and me. That's when I started drawing. I can't remember the first drawing I did . . . Shaumirk would tell us to draw things that we had seen in the past, when there weren't any white people here — things that we saw and things that we did.

Since then Napatchie has contributed more than 4,000 drawings to the co-op's collection, but only just over forty have been converted to prints since 1960; the two included here are among the best. Self-portraits are not common in Inuit art, and according to Napatchie, *My New Accordion* is the only print in which she has represented herself, although there is one unpublished drawing in which she portrayed a group of artists working together in one of the co-op studios.

When asked if her drawing had changed over the years, Napatchie replied:

> I have noticed a change in my style of drawing. Back in the early days I used to draw what I had heard from my mother, the things she used to talk about from long ago. I didn't ask my mother's opinion of what I was going to draw, but when I heard stories from my mother, I drew them the way I pictured them. I drew what I had heard about. Nowadays, Jimmy [Manning] asked me to start drawing what I had seen, what I had started seeing nowadays. So that's how I started drawing things like the one with the new accordion. It's what I've seen. It's not what I've heard about.

36b.
Napatchie Pootoogook 1938–
My New Accordion 1989
Printed by Pitseolak Niviaqsi 1947–
Lithograph
112.7 x 80.0 cm
MCMICHAEL CANADIAN ART COLLECTION PURCHASED WITH FUNDS DONATED BY BEN ROBINSON IN THE NAME OF ZACHARY ROBINSON

CHAPTER SIX

Artists in Their Own Right

Sculptures by Printmakers

BY JEAN BLODGETT

AS WE HAVE SEEN, CAPE DORSET PRINTERS CONTRIBUTED A GREAT deal of original artistry to the final works of art. The best among them have mastered the art of preserving the styles and intentions of many different people while converting their work from one medium to another, and have selected and altered the images to achieve the best possible results. Nor is it surprising that they have been so creative, since most of them are sculptors as well as printmakers.

Some artists, such as Eegyvudluk Pootoogook (No. 38) and Iyola Kingwatsiak (No. 39), continued to carve at the same time they carried on long careers as full-time printmakers. Although these two men did not have time to make a great many sculptures, some of their carvings are among the best contemporary three-dimensional works produced in the Canadian Arctic. Typical of Cape Dorset carvers, they have combined an ability to tellingly represent a subject with an unusually accomplished handling of their medium, pushing the stone to new limits of finish and form.

Other sculptors, such as Osuitok Ipeelee and Kiawak Ashoona, were involved with the printmaking program for only a short period of time. Both these men are major figures in the field of Inuit sculpture. *Kneeling Caribou* (No. 44) is one of the latest of Osuitok's seemingly endless variety of representations of the subject. Kiawak's work ranges over a number of subjects, from mythology to everyday traditional life to Christian imagery, finding new means of expression and new challenges for his carving talents. His 1986 *Man Carrying Stone Block* (No. 42) bears an inscription that inspired the title for this publication: "In Cape Dorset they do it this way. They carry the stone block and this stone has a print image on it. I don't know how!"

Other artists represented here include two brothers of Eegyvudluk Pootoogook. The multi-talented Kananginak Pootoogook, has made significant contributions as a draughtsman, printmaker, and sculptor. His carvings reflect his intense interest in Arctic birds and animals. His brother Paulassie has recently taken up finely detailed carvings of such subjects as airplanes (No. 46), helicopters, religious figures, fiddlers (No. 45), and cross-country skiers.

Pitseolak Niviaqsi, who has worked in the lithography shop from its inception and produced a significant number of prints, continues to create as many sculptures as time allows. *Mother and Child* (No. 47) is typical of his representations of appealing subjects on a small, intimate scale.

One of the youngest artists represented in the exhibition is one of the men who only recently began working in the stonecut shop. Although not a prolific carver, Anago Ashevak (No. 37) has shown unusual talent for this medium and an impressive ability to combine old and new subjects, materials, and formats. With his contributions to both sculpture and printmaking he is carrying on the tradition of Cape Dorset's artistic heritage.

37.
Anago Ashevak 1956–
Mobile 1989
Whalebone, antler, fox skull, bone, green stone, dark green stone, and sinew
52.0 x 71.5 x 23.0 cm

L1991.37.10
L104

38.
Eegyvudluk Pootoogook 1931–
Dog Spirit 1960-65
Black stone
21.4 x 31.5 x 12.3 cm
TWOMEY COLLECTION WITH APPRECIATION TO THE PROVINCE OF MANITOBA AND THE GOVERNMENT OF CANADA, THE WINNIPEG ART GALLERY

39.
Iyola Kingwatsiak 1933 –
Goose 1962
Dark green stone
15.8 x 21.2 x 9.9 cm
THE SWINTON COLLECTION, THE WINNIPEG ART GALLERY

L1991. 39.18

40.
Kananginak Pootoogook 1935 –
Howling Dog 1956-57
Dark grey stone and wood
30.3 x 9.8 x 14.8 cm
PRIVATE COLLECTION

L1991.40

41.
Kananginak Pootoogook 1935–
Musk Ox 1991
Light green stone and ivory
31.0 x 49.0 x 28.0 cm

42.
Kiawak Ashoona 1933–
Man Carrying Stone Block 1986
Light/dark green stone
33.8 x 21.6 x 14.7 cm

L1991.39.3 ✓
2795F

43.
Kiawak Ashoona 1933–
Sea Goddesses 1985
Green stone
47.0 x 21.0 x 12.0 cm

44.
Osuitok Ipeelee 1922–
Kneeling Caribou 1991
Green/black stone and antler
36.0 x 43.0 x 43.0 cm

L1991.39.7

45.
Paulassie Pootoogook 1927–
Fiddler 1987
Dark green stone, light green stone, antler, and sinew
31.5 x 17.5 x 14.0 cm

L1991.39.8
G1857

47.
Pitseolak Niviaqsi 1947–
Mother and Child 1985
Green stone
19.5 x 18.0 x 10.0 cm

L1991.39.1
0034E

46.
Paulassie Pootoogook 1927–
Twin Otter (Airplane) 1986
Green stone, antler, and whitening
12.0 x 34.5 x 40.0 cm

APPENDIX

Biographies of the Printmakers

BY STACEY TITCHER

Echalook Pingwartok, 1991.
(PHOTO: JEAN BLODGETT. MCMICHAEL CANADIAN ART COLLECTION ARCHIVES.)

Eegyvudluk Pootoogook preparing inks for printing, 1968.
(PHOTO: NORMAN E. HALLENDY. MCMICHAEL CANADIAN ART COLLECTION ARCHIVES.)

ECHALOOK Pingwartok 1942–
Printer from 1960 to 1966
Echalook is the son of the artist Ulayu. In 1960 Terry Ryan, James Houston, and Kananginak Pootoogook asked Echalook to work in the printshop. He started out sanding and smoothing the blocks for the printers. After producing fourteen prints in two collections, 1964-65 and 1966, he left and went south for a while to become an electrician. Since his return he has worked as an oil-truck driver for the co-operative. He is also a hunter and he carves occasionally. Echalook was a Sunday School teacher for four years in the 1960s. After three years as a member of the West Baffin Eskimo Co-operative (c.1970) he was made vice-chairman of the board of directors. His other community activities include the Anglican Church Society (c.1974–1977) and the Cape Dorset Fire Department (c.1980–1982).

EEGYVUDLUK Pootoogook 1931–
Printer from 1962 to 1985
Eegyvudluk is the brother of Kananginak, Paulassie, and Pudlat, all of them artists. In 1957 Eegyvudluk married Napatchie, the daughter of Pitseolak, both of whom are well-known artists. Three of their nine children were adopted, and two died before reaching age three. Kananginak, who was already working in the printshop, encouraged his brother to join him there. In 1960 Eegyvudluk moved from the nearby camps to the settlement. He worked in the printshop for more than twenty-five years, producing 170 prints in twenty-one collections in many different media. Eegyvudluk is not only a printer, he is also a carver. As a teenager he sold small carvings to the crew of the *Nascopie*, the Hudson's Bay Company trader ship, when it came to Cape Dorset in the summer. He has continued to hunt throughout these years of prolific artistic output. From the early to mid-sixties, he was a member of the Cape Dorset Community Society.

Iyola Kingwatsiak cutting a stone, 1968.
(PHOTO: JOHN REEVES.)

Laisa Qayuaryuk lifting the sheet of protective tissue paper from the verso of a stonecut print after burnishing, 1978.
(PHOTO: GEORGE HUNTER, INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

IYOLA Kingwatsiak 1933–
Printer from 1959 to 1977, and 1984 to 1988
Originally a carver, Iyola began an illustrious career in printmaking when he was asked by James Houston to replace Kananginak, who was away at the time, in the printshop at Cape Dorset. He was one of the pioneers of the new art form in the late 1950s, and participated in twenty annual print collections until his retirement in 1988, when his eyesight started to fail. He produced 155 prints in stonecut, stencil, stonecut and stencil combined, etching, and engraving. In 1962 he was one of the first artists to experiment with copper engraving. His wife, Pootoogook Kingwatsiak, and his three elder sisters, Tye, Keeleemeeoomee, and Anna were all artists. Iyola is a hunter and a probation officer for young offenders. From 1961 to 1966 he worked as a midwife — the first one in Cape Dorset — and from 1975 to 1989 he was a justice of the peace. Actively involved in community affairs, he has chaired many different boards, including the West Baffin Eskimo Co-operative (1962–1964), the Settlement Council (1976), the Anglican Church Society, and the Baffin Regional Health Board; he was vice-chairman of the Cape Dorset Hamlet board in 1982. He has served on many committees, including those for Cape Dorset Housing Association (1985), Social Services (c.1968), Alcohol Committee, and Cape Dorset Recreation.

LAISA Qayuaryuk 1935–
Printer from 1978 to 1980, and 1985 to 1988
Laisa comes from a family of artists: he is the son of Mary Qayuaryuk and the brother of Haunak and Sheojuke. His wife Anashuk is also an artist, and their son Aoudlaluk is following in their footsteps. Laisa made thirty-two prints for seven annual collections. He has served the community in numerous ways: he has been a member of the Anglican Church Society for more than twenty-five years; he was once its chairman (c.1962) and is now its treasurer; he has been a member (1963 and 1989) and chairman (1990) of the Cape Dorset Housing Association; a member (1977–1979) and chairman (1979–1981) of the Settlement Council; a member of the Tungavut Land Claims Federation of Nunavut (1979); a member of the West Baffin Eskimo Co-operative (1987–1989); chairman of Cape Dorset Hamlet (1982–1984); member (1986–1988) and chairman (since 1988) of the Cape Dorset Education Committee, and member of the Baffin Regional Board of Education for six years.

Lukta Qiatsuk inking a print stone, 1983.
(PHOTO: JIMMY MANNING. PHOTO COURTESY OF DORSET FINE ARTS.)

Timothy Ottochie tracing the drawing for a print, 1978.
(PHOTO: GEORGE HUNTER. INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

LUKTA Qiatsuk 1928–
Printer from 1959 to 1984
Born at a camp near Cape Dorset, Lukta is the son of Kiakshuk, a well-known artist. His sister Ishuhungitok is also an artist. He and his late wife, Pudloo, had eight children. One of them, Pootoogook Qiatsuk, is well known as a sculptor. Lukta was one of the sculptors who created the mace for the Northwest Territories Legislative Assembly in 1955. When James Houston saw his carving abilities, he asked Lukta to join him in his early experiments in printmaking, together with Kananginak and Osuitok. In 1960 Lukta moved from the camps to Cape Dorset and continued as a printer until his retirement in 1984. There are 220 of his prints in twenty-two annual collections in almost every medium: stonecut, stencil, stonecut and stencil combined, linocut, engraving, and serigraph. He is also a master carver and a hunter. During the 1980s Lukta was a member of both the Alcohol Committee and the Anglican Church Society.

Timothy OTTOCHIE 1904–1982
Printer from 1961–1983
Ottochie's wife was Auksuali Parr; they were the parents of Pingwartok and Shouyu, the latter now married to Kananginak. Ottochie produced an astounding number of prints — more than 300 — contributing to every annual collection from 1961 until his death. In the last few years of his life, although his chop appeared on prints, he left the printing to others, concentrating his efforts on cutting the stone.

Pitseolak Niviaqsi registering paper on a metal plate in preparation for a multiple-plate lithograph.
(PHOTO: JIMMY MANNING. PHOTO COURTESY OF DORSET FINE ARTS.)

Pootoogook Qiatsuk, 1991.
(PHOTO: JEAN BLODGETT. MCMICHAEL CANADIAN ART COLLECTION ARCHIVES.)

PITSEOLAK Niviaqsi 1947–
Printer from 1975 to 1990
Pitseolak was born to artists Kunu and Niviaksiak, both of whom contributed to the early print collections. He was probably introduced to lithography by his elder brother Qiatsuq, who started working in the printshop in the early seventies. Pitseolak's aunt and uncle are well-known artists Lucy and Tikituk Qinnuayuak. He has participated in the lithography program since its inception in the early seventies, initially as an assistant to Pee Mikkigak, his brother Qiatsuq, and Bob Patterson, who was acting arts adviser at the time. His name appears on 205 prints in sixteen annual collections, more than half of which are lithographs. In 1977 Pitseolak, Wallace Brannen — then supervisor of the litho shop — and Jimmy Manning, assistant arts adviser, travelled to Holman Island to introduce lithography to the resident printers. Although an accomplished carver, Pitseolak stopped carving in 1991 to devote himself to building his own house. From 1982 to 1984 Pitseolak served as a board member for the co-operative, and he served on the Social Services committee from 1982 to 1983. He was a member of the Anglican Church Society in 1982 and from 1984 to 1986. In 1984 he was a member of the Cape Dorset Radio Society.

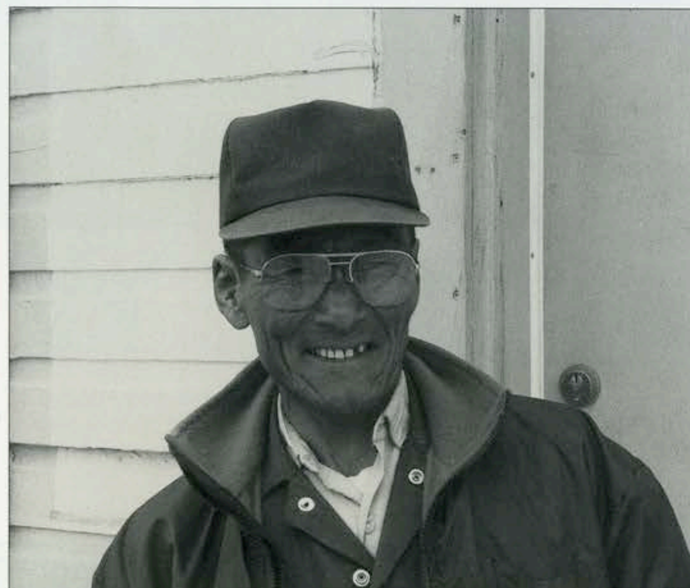
POOTOOGOOK Qiatsuk 1959–
Printer from 1981 to 1988
Pootoogook started working with Aoudla Pudlat in the lithography shop, learning his craft through observation. He produced fifty-two prints in eight annual collections, principally in the medium of lithography. Pootoogook, like his father, Lukta Qiatsuk, continued to make sculpture while he was working in the printshop. In 1988 he was treasurer of the Anglican Church Society.

Qabaroak Qatsiya, 1991.
(PHOTO: JEAN BLODGETT.
MCMICHAEL CANADIAN ART COLLECTION ARCHIVES.)

Qiatsuq Niviaqsi retracing an image on to a stone block with black India ink, 1990.
(PHOTO: JERRY RILEY.)

QABAROAK Qatsiya 1942–
Printer from 1973 to 1984
Qabaroak is the son of Innukjuakju and the stepson of Pudlo Pudlat, both artists. In 1973 Terry Ryan asked Qabaroak to work for him in the printshop. He produced seventy-seven prints in eleven annual collections. Qabaroak left the printshop in 1984, probably because he had difficulty maintaining two jobs at once; he was looking after the local radio station at the same time. Qabaroak is also a carver, and his sculpture reflects his experience as a hunter; usually he chooses to carve animals. Although generally a woman's pastime, throat-singing has been a part of Qabaroak's life since he was a small boy. He has been actively involved in community affairs as a member (1980) and chairman (1980–1982) of the Cape Dorset Radio Society; member (1979–1982) and chairman (1981) of the Cape Dorset Housing Association; member (1986–) and chairman (1989–) of the West Baffin Eskimo Co-operative; member (1987–) and chairman (1990) of the Alcohol Committee; member and chairman (1987–1988) of the Hunters and Trappers Association; Chairman of the Natsiq Sewing Centre (1987–1988), and member of the Baffin Regional Health Board.

QIATSUQ Niviaqsi 1941–
Printer from 1986 to 1990
Qiatsuq is the son of Cape Dorset artists Kunu (1923–1966) and Niviaksiak (1908–1959), and the brother of printer Pitseolak Niviaqsi. His aunt and uncle, Lucy and Tikituk Qinnuayuak, are also artists. Although Qiatsuq's mother and father contributed to the first annual print collections, it was not until the early 1970s that Qiatsuq became involved in the print workshop. He was responsible for tracing drawings on to print stones. After he began working in the litho shop, he probably transferred most of the drawings for the early litho collections on to the plates. Qiatsuq says it was probably Kananginak who encouraged him to be a printer. In 1975 he assisted Pee Mikkigak in creating three prints, and produced one with Aoudla Pudlat. It was not until 1986 that he had prints attributed to him. From 1986 to 1990 he made a total of fifteen prints. Today Qiatsuq works in the stonecut shop, cutting the blocks and printing stonecuts and stencils. His favourite part of the printing process — as it is for most of the printers in Cape Dorset — is working with the colours. Qiatsuq is also a hunter and a carver.



Sagiatuk Sagiatuk inking a print stone, 1978.
(PHOTO: GEORGE HUNTER. INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

Simigak Simeonie, 1991.
(PHOTO: JEAN BLODGETT. MCMICHAEL CANADIAN ART COLLECTION ARCHIVES.)

SAGIATUK Sagiatuk 1932–

Printer from 1973 to 1980, and 1981 to 1988

Sagiatuk's wife is the Cape Dorset artist Kakalu. He made prints from eight of her drawings, usually both cutting and inking the block. He was asked by Iyola Kingwatsiak in 1973 to join the printmaking venture, and he stayed with it until 1988. In that fifteen-year span he produced 150 prints in fourteen annual collections. Like many of the Cape Dorset printers, Sagiatuk's artistic vision was to make the printed image more natural through the use of textures and more realistic colours. His preference for working with Kananginak's drawings reflects this concern. He still continues to carve, choosing animals and birds as his subjects. Prior to working as a printer, Sagiatuk was employed by the government. He has been a member of the Anglican Church Society since 1978, and in 1990 he was an attendant. From 1987 to 1989 he was a member of board of the Cape Dorset Hamlet, and since 1989 he has been on the Cape Dorset Education Committee. In 1987, for one year, he was chairman of the Recreation Committee. Sagiatuk loves hunting; he was vice-chairman of the Hunters and Trappers Association for one year, and from 1988 to 1990 he held a two-year term position. Since 1990 Sagiatuk has been a board member of the West Baffin Eskimo Co-operative.

SIMIGAK Simeonie 1939–

Printer 1964-65 and 1980

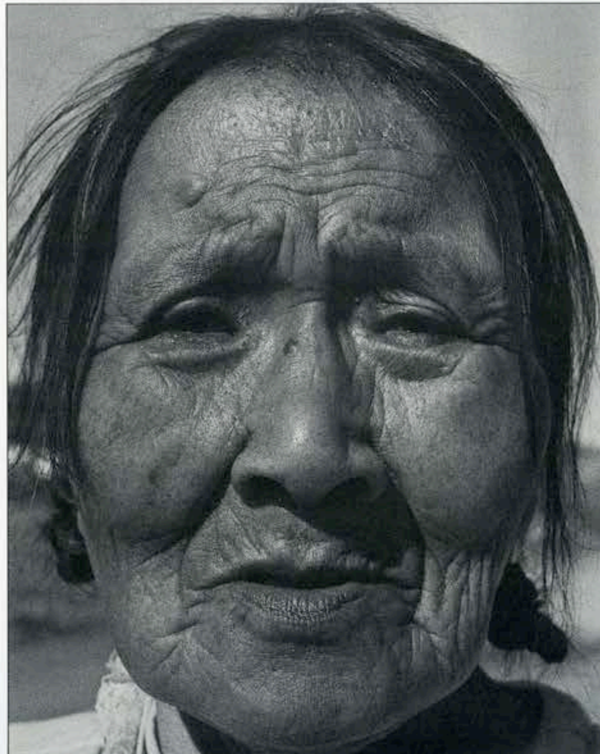
Simigak is the son of Simeonie Quppapik and brother of Tumira, both artists. He and his wife, Quyuk, have three children. Pudlo and Oshutsiak Pudlat are his uncles. In 1966, while working in construction on the new post office, Simigak was asked by Kananginak to help out in the printshop. He began by carving the blocks and sanding them, preparing the surfaces for the printers to work on. He became more involved in about 1975; eight prints are attributed to him in two collections. Today Simigak works for the co-op, packing sculpture for shipment out of Cape Dorset.

The Artists

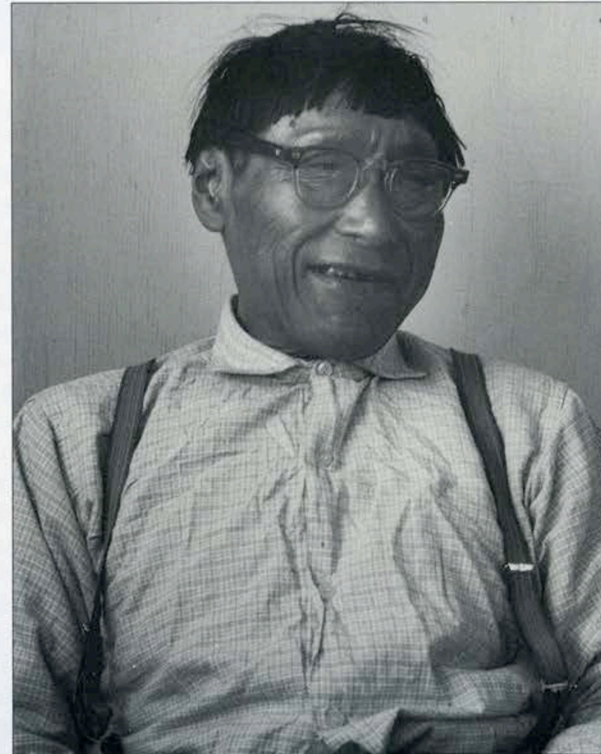
Photographs of the artists represented in the exhibition

Echalook Goo, c.1989.

Eegyvudluk Ragee, 1968.
(Photo: Norman E. Hallendy. McMichael Canadian Art Collection Archives.)



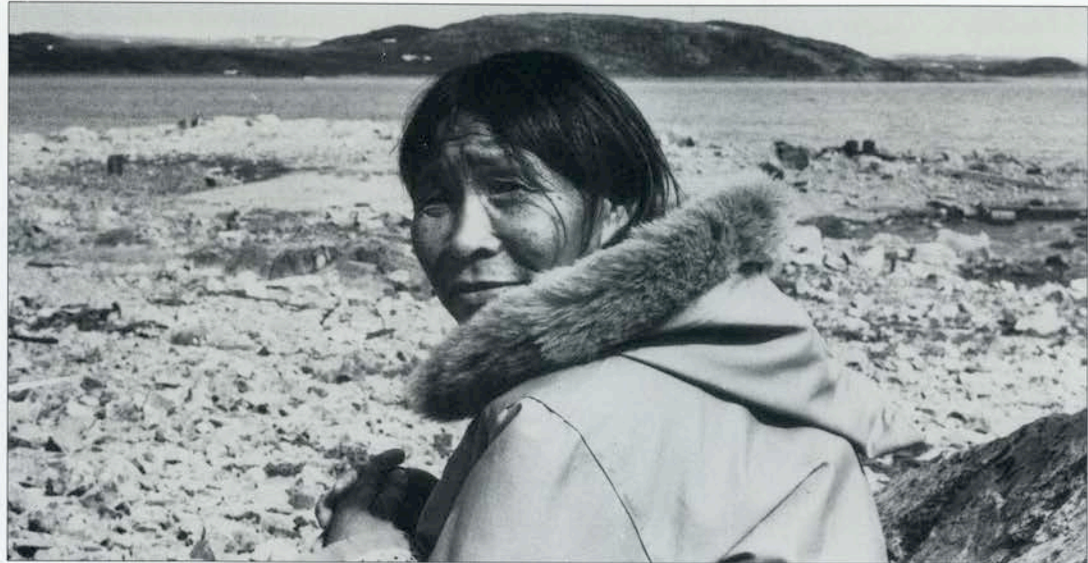
Eleeshushe Parr.
(Inuit Art Section, Indian and Northern Affairs Canada.)



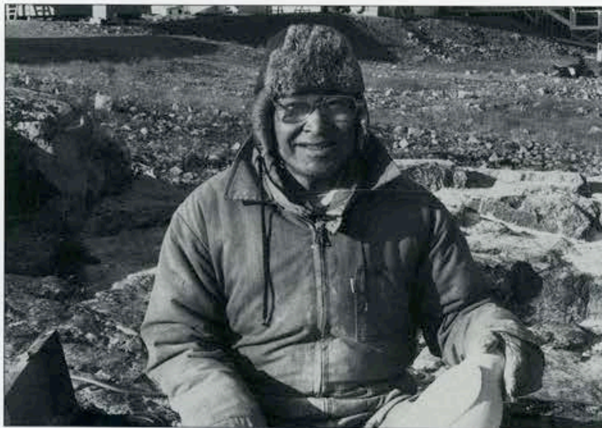
Jamasie Teevee, 1968.
(Photo: Norman E. Hallendy. McMichael Canadian Art Collection Archives.)

Kakalu Sagiatuk, 1987.
(Photo: John Paskievich. Inuit Art Section, Indian and Northern Affairs Canada.)

Kananginak Pootoogook, 1991.
(PHOTO: JEAN BLODGETT. MCMICHAEL CANADIAN ART COLLECTION ARCHIVES.)



Keeleemeeoomee Samualie, 1968.
(PHOTO: NORMAN E. HALLENDY. MCMICHAEL CANADIAN ART COLLECTION ARCHIVES.)



Mangitak Kellypalik, 1991.
(PHOTO: JEAN BLODGETT. MCMICHAEL CANADIAN ART COLLECTION ARCHIVES.)

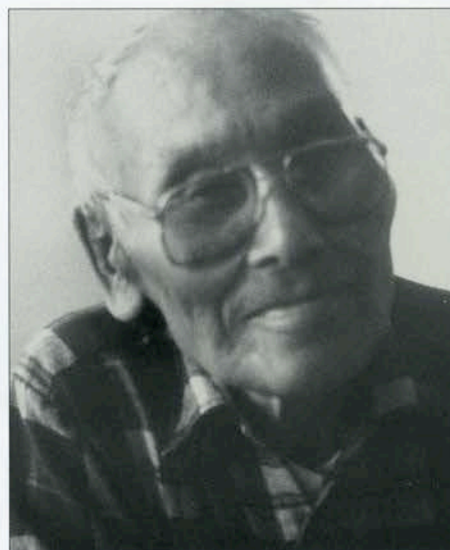
Kenojuak Ashevak, c.1983.
(PHOTO: JIMMY MANNING. PHOTO COURTESY OF DORSET FINE ARTS.)

Kiakshuk.
(PHOTO: ROSEMARY GILLIAT. INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS CANADA.)

Kingmeata Etidlooie, 1980.
(Photo: Norman E. Hallendy. McMichael Canadian Art Collection Archives.)

Lucy Qinnuayuak, c.1975.
(Photo: Tessa Macintosh.)

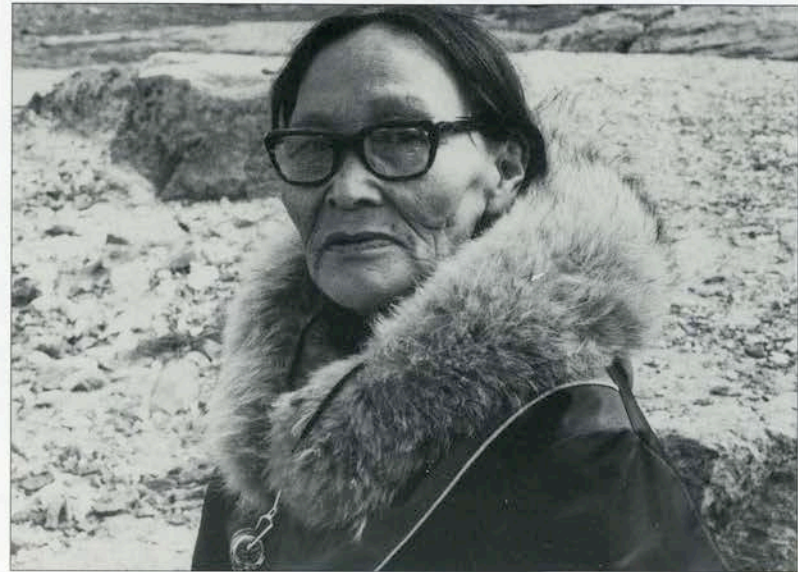
Napatchie Pootoogook, 1989.
(Photo: Jimmy Manning. Photo courtesy of Dorset Fine Arts.)



Oshutsiak Pudlat, 1991.
(Photo: Jean Blodgett.)

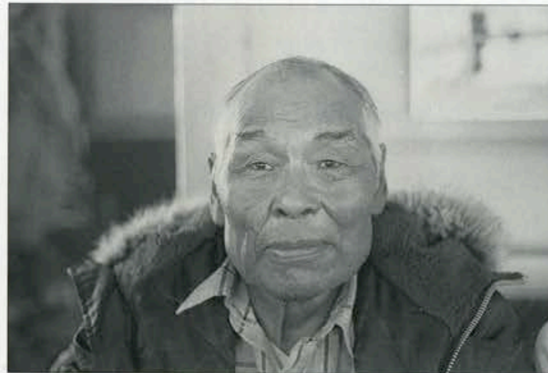
Parr, 1961.
(Photo: B. Korda. National Film Board of Canada Collection, National Archives of Canada, PA 145169.)

Pauta Saila and Pitaloosie Saila, 1987.
(Photo: John Paskievich. Inuit Art Section, Indian and Northern Affairs Canada.)



Pitseolak Ashoona, 1968.
(Photo: Norman E. Hallendy. McMichael Canadian Art Collection Archives.)

Peter Pitseolak, 1968.
(Photo: Norman E. Hallendy. McMichael Canadian Art Collection Archives.)



Pudlo Pudlat, 1985.
(Photo: John Paskievich. Inuit Art Section, Indian and Northern Affairs Canada.)

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