



A History of Arts & Crafts Production in Arviat

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Mark Kalluak

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Before our conversion to modernism by necessity we were generally known as a nomadic people. This was the time when our ancestors roamed the vast Arctic territory in search or pursuit of wild animals utilizing their meat, bone, antler and fur for survival, shelter, clothing, and crude implements such as tools, snowknives, gamutik runners, bows and arrows and many other useful tools.

Whatever was on hand at the time was utilized. Bones, antler, tusks, stones, and soapstone were all part of survival. Stone cairns were erected on hill tops to mark a certain spot on a lake shore where favourable fishing areas were located. Some were put up to detour the herds (of caribou) hunters hunters armed with spears or bows and arrows, waiting across the river. Stones were also piled up to protect and store dried meat, and to protect seal blubber oil stored in seal skin. They were also piled up to form qajaq stands.

Aside from being utilized for cooking pots as previously indicated, soapstone could also be carved into a qulliq (stone lamp). More recently , tobacco smokers discovered that they could create pipes out of soapstone. These were decorated on the rim with copper or an old shell case shaped to fit the mouth piece. When wax candles became commonly used to light the iglu, soapstone was fashioned into candle stands.

Figure 1

[illegible][illegible][illegible][illegible]

Arts and crafts, particularly the carving of soapstone did not begin until 1958 when Inuit of the area surrounding Arviat (Es-kimo Point) were caught in a change of lifestyle. A number of Inuit gradually began to abandon life on the land due to the scarcity of game and sickness, as well as the inconvenience of not having their children around when they had to be in the community for schooling.

It was during this time too that the Department of Indian and Northern Affairs began administering social assistance and other federal programs, instead of the usual practice of dealing through the R.C.M.P. Their representatives under the title of Northern Service Officers (NSO's) were put in place. The first NSO of Arviat (Eskimo Point) was Mr. Ed May, with his Assistant Interpreter Paul Kirkwa, and others like Eric Anoe and Mark Kalluak.

Visits were made to winter encampments, probably to see how everything was going. 1958 was an unusually poor year with almost half the population stricken with tuberculosis. Inlanders were brought to the community since there was nobody to support them when their breadwinners were evacuated to Clearwater Lake Sanatorium or Brandon Sanatorium in Manitoba. Severe cases spent a year to two years or more in bed recuperating or recovering from open chest lung operations. It is apparent that if the Department had not moved at the critical moment to relieve the suffering and starvation, a lot of the people would not have been around to talk about arts and crafts.

[illegible][illegible][illegible]

The Start of Carving Soapstone 7

For people who could not carve there was a lot of interest in marketing sewn items. So on September 1966 Dennis Webster informed the people that "....as soon as the supplies arrive on the boat, I am going to have you all sewing such things as duffle socks, vests, parkas tapesteries and slippers. Also when I have some of the seal skins tanned you will be able to see them."

A month later a sewing project got under way with Mrs. Pringle in charge. People took their sewings every Friday to an old hostel next to the school now, used as a kitchen.

There were incentives to encourage people to produce good carvings. A carving contest was held in August 1966 for which a sleeping bag, camera, and a box of ammunition were offered as prizes.

Contest judges were Denis Webster, Mark Kalluak, and Bert MacKenzie.

Naturally there were times when carvers got upset for being sent home to fix up their carvings so that they would stand upright when set on a flat surface or something else. "Sometimes carvers get mad at me because I would not accept some of their carvings and send them home to fix up their carvings. I'm doing this to help you improve your work. If your carvings are done well you would receive more for them."

Disparity had limited some Inuit to travelling only to a certain area, as opposed to others who cover a substantial hunting ground. Becoming noted for creating unusual carvings gave the once less fortunate the chance, not only to cover a larger area, but even to fly thousands of miles to another world. Along with three other Inuit from the Arctic, John Pangnark was chosen from Arviat to go to Expo 70 in Osaka, Japan. Keith Crowe, his three girls

[illegible][illegible][illegible][illegible][illegible][illegible]

As a young lad David Serkoak was brought up in the Ennadai Lake area where his parents, along with other Inuit who call themselves Ahirmiut, made their home. A terrible starvation, which occurred at the dawn of the sixties, forced the government to move the population to the coast.

David recollects living in Whale Cove when the art industry was first initiated by the Government of the Northwest Territories through their Arts and Crafts program.

Shortly afterwards they moved to Arviat, where he entered a fulltime Adult Education classes with David Webster as the Instructor. Mr. Webster suggested that he apply for a halftime position as helper at the arts and crafts centre. It was not long before David found himself packing carvings for shipment and later buying and labeling them.

A New Hobby

I remember when I was in my early teens in Whale Cove that the new craze for carving stone hit most of the men. There was enough soapstone for everybody to practice their new skills. Tools were plentiful, having been ordered ordered in advance. The government set up an extra space for the new carvers; despite the shortage of living space, this space had electricity, running water, and a heater. Nobody complained. Nobody complained about the prices they were receiving, because getting a few extra dollars to buy groceries was the main thing. Most of the families were relying on hand-outs or welfare. This project was welcomed by everybody.

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Tasseor, Andy Miki, John Pangnark, Elizabeth Nutaraloo, Jacob Irkok, Andy Mamgark, Mary Anowtalik and Romeo Ekerkik were in great demand in the south and internationally. I was instructed by my supervisor not to sell them locally.

In early '70's I think the carving industry was at it's highest peak in Arviat. Most of the able carvers were carving on a regular basis, others who carved for a living earned anywhere up to \$200.00 a week, some earned more. The price depended on the carving and who made it, or if carvings were in demand. This procedure sometimes frustrated me as I got to know the carvers; most of them deserved more, then again I was following the guidelines set up for me. Generally, the stone was hard to carve. There were two soapstone deposits near Arviat and Maguse Lake, and another one near Whale Cove.

Later on the pricing was a little bit more promising after the artists became famous in the art industry down south. I enjoyed the times when a carver got paid the amount that he or she deserved.

My other frustration was the monthly budget that we had to work with. The money was often in short supply, but with a great demand of carvings from the carvers. I think many carvers should have been given information on pricing procedures. They often just accepted any price offered them.

I enjoyed the times I worked with a most supportive colleague by the name of Gabe Gely. He was the people's man. He never turned anyone away empty handed. If the carving was not acceptable, he would give a few dollars from his own pocket and explain to the carver what needed to be

[illegible][illegible][illegible][illegible][illegible]

We spent most of our time on the land and was only when we moved to Arviat amongst people that we gradually stopped going on the land. When I discovered that I had tuberculosis in the lungs in 1956, that was the point when we stopped going inland altogether, when I was sent away. I spent a whole four-and-a-half years stuck in a sanatorium. It was not until I was cured that I was sent back home.

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ful, and parka sewing was also in place, adding to a variety of carvers, seamstresses, a tannery, all different ways to make money. Now there is nothing, so I miss all the programs that were in place.

Mark: Your vision of a craft shop is to have a variety of activities in one place and under one roof?

Arnaluguak: In my imagination I try to look at all the income opportunities though I'm fully aware this is not possible. But it is true that carving and the need for a crafts officer is constantly the topic of discussion in our conversation. I think this is slowly starting to become a reality where it has been identified to have sewing machines and fully equipped rooms. This is something we're hoping for.

Mark: When the price of fur and skins dropped, people began carving just at that moment, or so it seems, though it was going on all the time. Do you feel this constituted some relief in a small way?

Arnaluguak: It was a real relief, it was the only thing that we could turn to at the end of fur trade because people lost interest in it. The craft shop was a real benefit to us at one time, but since it ended we are worse off than ever.

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Q: How many people were there?

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 ဖြစ်စေသော ΔD မှာ ΔL မှာ မပါသော အမှတ်များကို

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ጽሑፍ

Joy Hallauk

Joy Hallauk learned to carve soapstone by observing an elder carver, John Attok, and later progressed to another area that she became good at, namely sewing wall hangings.

Mark: Joy, where were you born?

Joy: I don't remember, but I think at En-nadai Lake.

Mark: When did you move here?

joy: When was it, perhaps in '53 or '54.

Mark: When did you start sewing wall hangings and carving soapstone?

Joy: When I started carving I also started sewing wall hangings the time this project was operated out of the crafts shop. I was doing carvings for a length of time but didn't start sewing for a long time.

Mark: Who taught you to carve, where did you learn to carve?

Joy: From Attok, and also from a Qablu-naaq with a big beard. I observed Attok's carvings and began from there.

Mark: The person you stated as having a big beard, was it Gabe Gely, who spent part of his time at the Ahiamjut?

Joy: Yes, that was him. He was the one that came first.

Mark: When you started carving, what objects did you carve?

Joy: Well, I carved qajaqs and geese and one point tried to carve a bird.

Mark: Did you also do sewing or not?

Joy: I remember one particular sewing I did and that was a replica of a dog made from a caribou fawn skin. That was my very first sewing.

✓A HQCD

[illegible]

Ερώτ.: $\angle A$, $\angle C$ σε $\triangle ABC$ $\hat{=}$ $\angle A$, $\angle C$ σε $\triangle A'B'C'$?

[illegible]

Q: 645 CLD 6 QD'EED*PLA?

ՀԱ: 'Ե՛կ Իձե՛ւ. 53-ձ՛ե 54-ձ՛ե.

[illegible][illegible]

፪: የሰው ሕይወት አስተሳሰብና ግንኙነት

[illegible][illegible][illegible]

Ed: ካልጋጠሙልኝ ለጋጠሙኛር-
ጋጠሙኛ?

[illegible][illegible][illegible]

[illegible][illegible][illegible][illegible]

Δ'σ'Δ'Υ'Λ'Υ Δ'Ρ'Δ'Υ'Δ'.

[illegible]

ኃይል ለሚገኝበት ሁኔታ ለማግኘት ማድረግ ይቻላል።

End: %bc D79%σ' ha %yD%cnDσ%A?

[illegible]

Q: CALE, Cae' <">' ACPORC D"AD?"

57: Δ , $\Delta^L a$.

Ld: D⁷ b⁵ b⁵ h² b⁵ d² d² f² f² Δ² L² b⁵ b⁵ n²
 Δ² f² Δ²?

[illegible]

Mark: Wasn't it difficult to find your way around or did you have someone to show you around?

[illegible]

Lucy: Yes, I had an interpreter a person from Rankin Inlet, Bobby Inuktituusuuq (Bob Williamson).

[illegible]

Mark: Among your carvings which one brought you the most money?

Ed: ከሚገባልህ ሥራ ላይ ለምንት ቀን ተመልህ?

Lucy: A wall hanging that was on display at the Coop brought good money. The other was a carving contest in Rankin Inlet, that too brought good money. Another occasion was when Pangnark and I competed by entering a carving contest down south where I won and eventually got invited to come down, that too brought good money. This spring, the Area Economic Development Officer asked me to carve for the Legeslative Assembly and it brought me \$400.00.

[illegible]

Mark: How about your tools, are you happy with them?

Ed: ከዚህ በፊት ልንገባ ምን ሊሆን ይችላል?

Lucy: Ever since I started carving I have never been happy with my tools because they are very poor quality, and I have been trying to get by with them as I carve.

[illegible]

Mark: Which tools do you use most frequently?

Ed: ከዚህ በፊት ለምን ለጋራ ምርጫ?

Lucy: One of the Qablunaat bought me a set of carving tools one time which became very useful to me, but unfortunately on one of my trips down south they were taken out of the paper wrapper and stolen. Presently I'm using an ax, hack saw and a variety of files.

[illegible]

Mark: How about the different hardness of stone, does it effect your work or not?

ፊደል: ድንጋጌው ሥበብና ልዩነት ምን ዓይነት ልዩነት ሆኖ ማሳየት?

Lucy: Yes, I know all about soapstone. When the stone brought in from the land is dark black it's usually very hard to file down. The lighter the colour, the softer it is so I know just by sight.

ኃይል፡ ሲኒ፣ ድንጋጌ ርዕሰ ምክር ቤቱ ነው።
 ርዕሰ ምክር ቤቱ ድንጋጌ ርዕሰ ምክር ቤቱ ነው።
 ርዕሰ ምክር ቤቱ ድንጋጌ ርዕሰ ምክር ቤቱ ነው።
 ርዕሰ ምክር ቤቱ ድንጋጌ ርዕሰ ምክር ቤቱ ነው።

[illegible]

Margaret Aniksak was born at Aqiarurnak in 1905 before there were any buildings at all in Arviat. Part of her childhood was spent in Churchill, Manitoba, and she remembers when Inuit and Indians lived there. Inuit came there to trade fur and travelled as far away as from Ahlarmiut (permanent inlanders) Baker Lake, and other regions of the western shore of Hudson Bay.

After living in the Churchill area for several years they moved north at about the time a trading post was being established in Arviat towards 1920.

Margaret was a key figure when a short lived tannery was in operation in Arviat. She recollects witnessing different techniques Indians used to treat skins when she lived in Churchill as a young girl.

Mark: When did the Tannery began?

Uyauperk: It began when the first Arts and Crafts Officer came (Dennis Webster), and worked out of a small building down by the beach. That was how we began, at first creating only carvings of people moving inland or drum dancing. When it began to progress into other areas Nungnilk and I continued to work together. Nungnilk did the sewing while I did the scraping of skins.

Scraping skins was the very last project that got started. For a while only carvings were accepted, carvings of dogteam replicas, people moving to their hunting grounds, using wood to create miniature qamutik. We were asked to copy what transpired long ago by creating replicas of people, who once roamed the land, out of soapstone. Carving was in operation first for a while.

He asked me how we go about making skins pliable or other skins like seal skins. He told me how Qablunaat down south use special instruments to make skins pliable. He wanted to know how Inuit make skins soft. So I said everything is all done by hand because we have nothing at hand to work, preparing caribou leg skins to be

1. $U_n \subset D \subset A \subset \mathbb{C}^n$

[illegible][illegible]

ሊኒየር ማረጋገጫ ለሚገኝ ማረጋገጫ
 ማረጋገጫ ማረጋገጫ ማረጋገጫ ማረጋገጫ
 ማረጋገጫ ማረጋገጫ ማረጋገጫ ማረጋገጫ
 ማረጋገጫ ማረጋገጫ ማረጋገጫ ማረጋገጫ
 ማረጋገጫ ማረጋገጫ ማረጋገጫ ማረጋገጫ
 ማረጋገጫ ማረጋገጫ ማረጋገጫ ማረጋገጫ

[illegible]

ስለዚህም፡ ርዕሰ ካሳህባችን ስለሆነ
 በየጊዜውም ስራውን ርዕሰ (ርዕሰ ስራው)
 በሆነ ስራው ስራው ለሆነ ስራው
 ካሳህባችን ስራው ስራው ስራው
 ስራው ስራው ስራው ስራው ስራው
 ስራው ስራው ስራው ስራው ስራው
 ስራው ስራው ስራው ስራው ስራው

[illegible][illegible]

(Nick Lebessis) told me that he'd seen it and just recently when he was in Vancouver, he told me that he'd seen it there.

Mark: Obviously both of you were very talented, and you just now stated that you helped each other along. Were you ever recognized for your talents or invited for special occasion?

Arnalujuak: There was one occasion where my wife and I were invited to the Commissioner's Ball in Yellowknife. We met there along with two other people from the Belcher Islands (now Sanikiluaq), Inuktaluk and his wife.

Mark: Do you have anything that you feel like talking about?

Arnalajuak: There is one thing that's been bothering me a lot, lack of good price of fox pelts and all other fur bearing animals. Absolutely nothing, no money was put in their place. There is social assistance alright but it's only for food supplement. There is no other money aside from welfare, money that has power to purchase capital equipment such as Ski-doo's and other things. Something must be developed so people like ourselves, Inuit, have an opportunity to make money. How can we receive support in the money question. We are at a stand still, we are at a loss what to buy things with. My hope is for massive improvement in the arts and crafts industry.

Some communities are located where there are excellent craft shops. Last summer in July we were in Inuvik where there is a very nice craft shop where people can make money, and I was thrilled to be there. I think these are possible today with the help of Qablunaat.

[illegible][illegible][illegible]

ፊርማ: ልረብኃልኝና ጋዜጣችንን ያስተምሩኝ

[illegible][illegible]

450 100-10

[illegible]

ለሥራ ማረጋገጫ ልዩ ሃሳብ ለማቅረብ ይፈልጋል።
 ርዕሰ ሚኒስትሩም ለሥራ ማረጋገጫ ልዩ ሃሳብ ለማቅረብ ይፈልጋል።
 ለሥራ ማረጋገጫ ልዩ ሃሳብ ለማቅረብ ይፈልጋል።
 ለሥራ ማረጋገጫ ልዩ ሃሳብ ለማቅረብ ይፈልጋል።
 ለሥራ ማረጋገጫ ልዩ ሃሳብ ለማቅረብ ይፈልጋል።

LdP: ኔህ የጋረኝ ልዩ ጥንቃቄ ለራስህ ባለህትሞት
የሆነልክ?

ቁጥር: ርረመ 1966-67 ዓ.ም ርዕ' ቤት
 ፊርማ የአካል ኃይል አስተዳደር ርዕ' መሆኑን
 በሪፖርት እናውቅለን።

Ldr: Δεσφίλεσαι δ' ἄρα;

ᐃᓂᓄᑦ ᐅᐃᐅᓂ ᐃᓪᑐᒋᐅᐱᓂᓂ ᓴᓇᐸᓕᐅᐅᐅᐅ-
ᐅᓂᓄᑦ.

Q: Ի՞նչ է Բեյքոմի արդյունքը:

[illegible][illegible][illegible]

ᐱᑦᓂᕈᖅ: ᐱᑦᓂᕈᖅ ᐱᑦᓂᕈᖅ ᐱᑦᓂᕈᖅ?

ᐅᓂᕈᖅ: ᐃᑦ ᑕᒪᐃᓂᑦ ᑎᓚᐅᓂᕈᖅ, ᑎᓚᓂᐅ-
ᓂᕈᖅ ᐱᓚᓚᐅᖅᑕᓚᐅᖅᑦ.

Ldr: (Δ' dσ'ν Δ' ε' c^μ) σ' d^μ σ' (Lσ
Δ' A ΔΓ ΔC^b μ γ c^μ?)

He also worked at Rankin Inlet Nickel Mine where his Qablunaag friend talked him into carving on the side to supplement his income. Since that day he has been producing images of lifelike polar bears.

Andy: From what I was told I was born near Sandy Point, just this side of a place called Oagluit, in a sandy area.

Andy: I started in 1959.

Andy: I wasn't particularly interested as I was employed at a mine for a long time north of here. A working companion as well as my supervisor named Joe, a white person, kept spotting soapstone and suggested that if I carved on the side that I'd make more money. He kept on insisting and finally commissioned me to create something. As I hadn't a clue about carving I did not agree for a long time. But he was persistent and kept telling me that I'd bring in extra income by carving. Finally one day I picked up a small piece of stone, brought it home and created something out of it, and I've been carving ever since.

Andy: It was a figure of a bear made from soapstone.

Mark: Do you carve mostly stone, or other material as well?

ဒါက လူနာ

[illegible][illegible][illegible][illegible][illegible]

ቅጥ: 1959-ፖ ካፒታልዊ ሪፖርቲንግ ሲስተም.

LdP: הא א'עונו'אב הא'ידי'ס'ר'
א'פ'ה'ד'א'?

[illegible]

ע"פ: CΔ²a הא"י וכל"י ודנ"ר האדעו"ל ו"י
אדעו"ל ו"י?

ቅጥጥ: ደግሞ ህጋዊነትና ምርጫ ምርመራ.

Ldr: D'ld'kΔ'a's' h'a'yJd'<'A'?

Mark: Where were you born?

Mark: So Ennadai Lake's Inuktitut name is Kitigaq, is that correct?

Mark: When did you learn to carve?

Elizabeth: As a child I observed my father create square cooking pots for my mother, out of soapstone I discovered later. Since then I always wondered what else could be created, so basically I learned even before I reached girlhood.

Mark: Did you learn to carve all on your own or did someone show you how?

Elizabeth: My father possessed very crude tools made of bent antler called sanalrutit (carving tools) which some of you may know. I learned as I watched my father form cooking pots out of soapstone. I would look at the stone and imagine creating different forms. So I learned to carve on my own.

Mark: I would like to ask whether you remember a Qablunaaq, Gabe Gely, who worked at a weather station around the Ahlarmiut area?

ᐃᐅᐅᐅ ᐅᐅᐅᐅ

ልብሮታዎ በባህሪ (ባርነት) ልብሮታዎ
 ልብህ ልብህ ልብህ ልብህ ልብህ ልብህ
 ልብህ ልብህ ልብህ ልብህ ልብህ ልብህ

Ed: es Δφ<Δ>"A'?

ጠርፋኝ፡ ርልዔ ሙ ልቆሮ፡ላረድና
 ባደረጉኑባቸዋልና ርላክሙ ባደርሰኔ፡በኛሙ
 ባደርሰኔበቸባረ፡ፊሮ ሞህሪኔ፡ሰላሙ፡ሰላሙ፡
 ርላኝሙ ከሃብሱ ሰላሙ፡ሰላሙ፡ሰላሙ ልቆሮ፡ላረድና
 1914-፡

לד: מדוע לא אבדו פרוטות הנכס
המאבד?

[illegible]

Ed: "b/c ከሚባል ምንምምላክ?"

[illegible]

፪፻፱፡ ልሙጽ ልጅህ ካደገህ ለገረህ ልሙጽ ልጅህ ለገረህ ልሙጽ ልጅህ?

[illegible]

ፊል፡ ልላግደሰብላለሁና፣ ርዕሰ
 ልላግደሰብላለሁና ሆኖ ልላግደሰብላለሁና
 ልላግደሰብላለሁና ሆኖ ልላግደሰብላለሁና፣
 ልላግደሰብላለሁና ሆኖ ልላግደሰብላለሁና፣

[illegible]

In 1969 or '70 he was asked to participate in an art show in the country of Japan. He was among the four delegates from Canada that went over as a carver. When he returned he continued to carve and stuck with it during his lifetime.

His mother also became married, to Aqiaq. After her husband's death she was asked to cut a ribbon with her ulu at the opening of the Hamlet building. Shortly after, Nellie Hi'jiq passed away, leaving her son John Pangnark behind. Pangnark's wife, Qitigliq, being old, also passed away. After that Pangnark became sick periodically and had heart surgery. After returning home, he too passed away on December 18, 1980.

After his death a book was published with photographs of his carvings. If he were living I think he would've been very happy, because, he was actively involved in carving during the entire time that the craft shop was in operation.

This write-up of Pangnark is only a portion of his tobiography. I do not know what transpired during his life among the Ahirmiut people. But I recollect seeing him constantly ever since I became old enough to remember, and of course he was the husband of my aunt for 21 years right up until 1978.

David Uvingayak
Arviat
Feb. 1991

[illegible][illegible][illegible][illegible]

CΔΔ' ΔΔΔ'Δ
 Δ'ΔΔΓ
 Δ'PΔΔ 1991

When arts and crafts were introduced for the first time in this region, they were two of the first in line to try their hand at creating objects out of stone.

Mary: At Ennadai Lake.

Mark: What is the Inuktitut name?

Mark: Were you living up there for long?

Mark: When did you move to Arviat?

Mark: When did you move to the coast?

Mary: From Niptanirjua'naaq we started off for Kinngarjualik (Padlei) extremely hungry. My brother (Andy Owljoot) came over to accompany us moving out by night. Of course we followed along behind, but as we came close I was literally crawling on my hands and knees.

ГДн ГР

[illegible]

ከላይ በተገለጸው ለገጽ 1 ስርዓተ-ጥበቅ ርዕሰ ምክር ቤቱ
 ርዕሰ ምክር ቤቱ ስርዓተ-ጥበቅ ላይ የገጽ 1 ስርዓተ-ጥበቅ
 ስርዓተ-ጥበቅ ከላይ በተገለጸው ስርዓተ-ጥበቅ ስርዓተ-ጥበቅ
 ስርዓተ-ጥበቅ ስርዓተ-ጥበቅ

[illegible]
$$\Gamma \nabla n: \nabla a C \Delta c^{\circ} \Gamma.$$

ᐱᓄᓃᑦ ᐅᓂᓇᑦ ᐸᓂᓇᑦ ᐸᓂᓇᑦ?

$$\Gamma \triangleleft_n: P \cap \Delta \sigma \leq C \Delta \leq \sigma, \quad C \Delta \leq \sigma \quad \Delta \leq \sigma$$

Edw: C'zσ'ΓD'CD'b'c'Γd'cD"Λ'?

[illegible]

Ed: 675 4'84m' 6cD⁸87?

ΓΔη: ρδρε³Γδσρδεδ³β³δ δδδδδδ³,
 δδδδδδ³ δδδδδδ³Γ³ ρδρε³δ³ σ³δσ³δδ³-
 δ³δδδδδδ³δ³.

Q: "What is the purpose of the 'C' in the 'C'?"

[illegible]

store. I remained at the craft shop from 1975 to 1986. Later on Gina Ausmond was the crafts officer, followed by Marlene Nichols. Visitors such as Paul Schneider came, while I attended a course in Rankin Inlet. While Marlene was crafts officer I was taught how to prepare cheques and budgets, and was promoted to an executive assistant level.

When I first started in the craft shop I used to be frightened by angry people who threw their carvings when asked to file the bottoms of their carving so they could stand up properly. The craft shop had a concrete floor and some people, instead of fixing their work, would throw their carvings and dash them to pieces. Some of them would break down and I would sneak to another room and do the same because it was frightening to see this kind of reaction. Some carvings tended to be wobbly and people were asked politely to file down the bottom, flat so they would stand up, but instead of taking the instruction kindly, they would dash their carvings on concrete floor.

The longer I worked, the less scared I was of peoples' actions, at first being frightened so easily. The rude actions were repeated all too frequently, to a point where we weren't bothered by them. Some would throw their sewing or do other thing.

I will now attempt to state my recollections of my namesake. I do not know exactly where he was born, even if he did tell me I do not remember, however his date of birth is recorded as 1925. I was raised by him and was born in 1959. I'm told that in 1960 my namesake, myself, and my mother and father travelled to Whale Cove by dog team. We lived there until 1967 when we returned here, because my mother's mother wanted to see her. We have lived in Arviat ever since 1967.

My namesake lived in Whale Cove from 1960 to 1967. He might have lived some place else before that but I don't remember it. They used to tell me of places they travelled, to but those places escaped my memory the moment they finished telling

[illegible][illegible]

ርልዕሰ ካዴቶችና ሌሎች ለሀገራችን
 ልዩ አስተዳደር ይኖራቸዋል፡፡ ሌሎች ደግሞ
 ለጥያቄዎች ለሚገቡ ሰዎች ለሚገቡ
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[illegible][illegible]

me. I remember only that his wife used to carve or make wall hangings by decorating them with beads, and sewing on cutout doll designs out of bleached caribou hide, with soapstone faces. That is how I remember her.

Another time was when she asked to be assisted with the carving of a face for a doll that had to be completed by a certain date. I remember his wife, Iqipiriaq, telling him how she wanted the face done.

The soapstone kept breaking and she asked if he could carve in antler instead. At first she wanted to try it herself and later instructed my namesake to do it by telling him how she wanted it done. They wanted to put hair on the face but wondered how it would stay on. They said it would not show up as well as soapstone, and I remember them etching a design with a blow torch.

First of all they tried it with a lighter and when that didn't work my namesake tried the torch and turned out a wonderful result. The first one was scorched too much, but the second one came out perfect.

From then on he began to carve images of people out of antler, but I hardly remember him carving images of animals except dogs standing side by side with a person.

Ever since I can remember my grandmother already appeared to be a skilled seamstress, and was always busy with sewing. My memory of my namesake came later, when he too started carving after assisting his wife. He picked up carving all on his own. His wife showed him how she wanted the doll faces done, but then he began developing his own carvings too, which also came to be in demand. He also became noted for his carvings locally as well as receiving commissions from other localities other than the local craft shop.

I remember my namesake loved me dearly and I recall my first day on the job before moving to the craft shop. When I finished school my first job was with social services under Lois Stevenson. I was offered the job and worked there. When we went home for

Christmas, I remember my namesake and his wife, Iqipiriaq, telling him how she wanted the face done. The soapstone kept breaking and she asked if he could carve in antler instead. At first she wanted to try it herself and later instructed my namesake to do it by telling him how she wanted it done. They wanted to put hair on the face but wondered how it would stay on. They said it would not show up as well as soapstone, and I remember them etching a design with a blow torch.

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When my namesake became sick and wanted to be taken to the craft shop on a gamutik, at first I didn't ask him about it. But when he was in the Craft Shop I asked him if he would have given me the carving if I had asked for it. He replied that, had I told him, he would hve given it to me. When I went back to the craft shop (since I worked there) and asked if I could have it, I was told it could not be claimed back, since it was already taken. Even when I asked to buy it back I was rejected. I was told that since he was sick that this could be his last piece of art. I burst out crying as it appeared to me as though he was just waiting for the moment he would be gone when he told me he was putting it in a museum.

[illegible]

[illegible]

The first trip I made for soapstone was with Paul Kirkwa, in the Game Management Bombardier. (The Game Management Officer, John Stephen, had not arrived yet, and I had been appointed Game Officer, Permit Officer, and Commissioner for Oaths, so that I could fill that position, as well as my own. I was the Coroner as well, an appointment I had had for 3 years already, while Hudson's Bay Co. Manager in Fort Rae and Fort Simpson.) I believe it must have been in May of 1971. We had to travel up to Whale Cove and pick up Tom Robertson, who had a blasting ticket, from there. On the way to Whale cove, we sunk one track down in the slush at the mouth of Maguse River and had to haul the Bombardier out, using wood blocks and a come-along, attached to a crow bar, wich we sledgehammered into the sea ice. Otherwise the trip was uneventful. I can't remember where the deposit was, but I think south west of Whale Cove. The stone was useable, but pretty hard. I remember that during that trip Paul Kirkwa showed me how to handle a Bombardier properly, and I discovered that a "Qablunaaq" parka was no good for work on the barrens. I had a good pullover parka made by Jasper Gibbon's wife, Rosey, on my return, which I still use when I'm out on my snowmobile today, along with my R.C.A.F. flight pants and army surplus mitts that I bought at the same time.

Although we hauled as much of this stone in as we could, the settlement was out of carveable stone by break-up, and there was no way we could haul any more at that time of year.. One day 3 large twin rotor, Armed Forces helicopters landed in the community, on their way further north. Hugh Cram, Settlement Manager, who had just retired from the Air Force, talked them into flying soapstone in, which they did

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[illegible][illegible]

I believe this deposit of soapstone supplied the people of Arviat with good quality raw material for their carvings for some time.

I did have one more blasting trip in the Keewatin. It happened after I left Arviat and had been promoted to District Economic Development Officer for the Keewatin District, based in Churchill.

When I arrived in Churchill, I found that a "Qablunaaq" who had at one time run the Government of the N.W.T. craft shop in Baker Lake, and who had recently gone into private business, had, with a small group of Inuit, staked Baker Lake's one and only soapstone deposit. This meant that no one but the group that had staked the soapstone could have access to it. All the Baker Lake Coop carvers, and there were many, were out of work.

I kept on getting copies of telegrams between Baker Lake and Yellowknife, in which the "Qablunaaq" was trying to charge the government exorbitant sums of money for access to the soapstone.

I knew that under the law, soapstone was not considered to be a mineral, and came under quarrying regulations, rather than the mining ones. Therefore I knew that there was no way that the Baker Lake deposit could be legally staked, and that it was still open for all the local Inuit to take soapstone. I phoned the Regional Director and told him that I was going to put an end to all the nonsense and would blast the deposit and bring stone into Baker Lake Settlement for the people. I did the same with the Director of Economic Development in Yellowknife.

I flew up to Baker Lake, picking up Ray Buffet on the way, and with the help of a Baker Lake Inuk (I forgot his name), outfitted a Bombardier with all the neces-

[illegible][illegible][illegible][illegible][illegible][illegible]

Luke: Perhaps by carving.

“**የግልጽ ምርጫ ማድረግ አለብን፡፡**”

Mark: When did you start carving?

[illegible]

Luke: In 1962 I think, when arts and crafts began in Arviat.

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အိမ်.

Mark: What prompted you to start carving?

[illegible]

Luke: I don't remember, but I think the reason that a lot of us carve is because of money.

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Mark: Who got you into carving?

Ed: PD \wedge PD^u \rightarrow PD^u \wedge PD^c?

Luke: Some Inuit, like Serkoak and Angaksaasiaq, because they were the first ones, and there was a carvers group with people like Qavioq as members.

[illegible]

Mark: Before you carve, how do you imagine what your carving will look like?

[illegible]

Luke: I just start chipping away and the shape comes out by itself, really rough at first, but eventually becoming recognizable.

[illegible]

Mark: Do you preconceive what the object will be before you carve?

[illegible]

Luke: No, I just go ahead and carve a bunch of faces lumped together, because that's my style of carving.

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Mark: Which do you carve, stone or antler?

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Luke: Both.

CLΔ's DΔ's

Mark: Once there was a Qablunaaq inland, a cook. I heard that you nick-named him. Do you remember?

[illegible]

Luke: I certainly do, because I used to be a washer when Taramanii and gang finished eating.

[illegible]

Mark: What does Taramanii mean?

Ed: CGL's De "b" JPC?

Luke: Oh, the building had an elevated floor with sand underneath it. They dug the ground and made another room. They would go underground to eat, so when Taramanii had something to give he would say "Taramanii" - meaning under.

Mark: So that's why the name Taramanii, meaning down under?

Luke: Yes, they would eat downstairs and he would say "taramanii", a dialect he'd picked up somewhere because he doesn't speak our dialect.

Mark: Soapstone, antler, or bones -- what were they used for before Qablunaat came?

Luke: In the old days before we had arts and crafts centres we just played with antlers. We put them up and tried to knock them down with a flat one as a throwing object. That's about all they were used for, other than that they were useless.

Mark: What about as implements such as snowknives or as nails, have you seen anything like that?

Luke: I don't remember people doing that.

Mark: How about as handles for skin scrapers or knives?

Luke: Yes, antlers were used as handles for knives and snowknives.

Mark: What about weapons for catching tuktu at crossing points?

Luke: You mean like Ipus? I wasn't around when Inuit used antlers as spears, but I've seen metal tips on weapons during my time.

Mark: I have no more questions, Luke, but if you have any comments to make you may speak.

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Mary: At first we were happy about it because it was an opportunity for many to make money.

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Mark: Among your carving companions, who do you consider to be exceptionally good carvers?

Mark: How about the carving tools you use, are they comfortable to work with?

Mark: Local carvers, most of them work out of their own homes now. Do you think it would be easier for carvers to work out of a central location?

Mary: Working out of a central location would probably mean less participation from poor carvers who learn by observing. Carvers aren't allowed to copy other peoples' style of carving, at least that's what true arts and crafts discourages. I've been told this more than once by true crafts officers. They say I'm not to copy another person's carving, so with that in mind I would have certain reservations.

[illegible][illegible][illegible][illegible][illegible]

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[illegible][illegible]

Photo Captions:

[illegible]

1. John Pangnark teaching students how to carve at Qitiqliq School.
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2. David Serkoak during his arts and crafts days.
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3. Mary Miki holding her son and grand-daughter
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4. Practically the whole community met the plane.
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5. Henry Isluanik carving outdoors in 1967.
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6. Albert Nungnilk skinning a caribou.
ᑦᓴᓂᓄ ᓄᓂᓂᓄ ᑕᓄᓂᓄ ᑦᓴᓂᓄᓴᓂᓄ.
7. The building originally used as taxidermy.
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8. The original craft shop was similar to this building.
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9. Approximately 12' x 16', this was the first craft shop.
12 X 16 ᑕᓄᓂᓄᓴᓂᓄᓄᓄᓄ ᓴᓇᓃᓯᑦᓴᓂᓄᓴᓂᓄ.
10. The type of housing known as "match box" provided by DIAND in the 1960s.
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11. Levi Angmak, the late John Polik's stepson, admires a carving.
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12. John Arnalujauak carving an earring.
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13. Henry Isluanik with a carving he did for the church.
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14. Carvings Henry did for the church.
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15. Gabe Gely with Elizabeth Nutaraluk in 1985.
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16. Carving by Bill Ukutak
AD^a D^aHCD^a H^aU^aV^aD^a
17. Carving by Eva Tarlooki
A^aE^a C^aJ^aP^a H^aU^aV^aD^a
18. Carving by Eva Tarlooki (seen from the back)
A^aE^a C^aJ^aP^a H^aU^aV^aD^aC (D^aM^aL^aE^aT^a M^aΔC^aR^a)
19. Carving by somebody
P^aQ^aP^aQ^a H^aU^aV^aD^a
20. Carving by somebody
P^aQ^aP^aQ^a H^aU^aV^aD^a
21. Carving by Joseph Akatsiak
J^aI^aA^a Q^aH^aE^aP^aQ^a H^aU^aV^aD^a
22. Carving by Andy Mamgark
Q^aI^aN^a L^aU^aV^aD^a H^aU^aV^aD^a
23. Qahooq (Mary Miki)
H^aE^aD^a (I^aQ^aN^a I^aP)
24. Luke Anowtalik selling his carving at the Padlei co-op, Arviat
J^ab^a Q^aΔD^aC^aE^a H^aU^aV^aD^aH^aE^aI^aσ^a σ^aD^aE^aP^aL^aH^aJ^a H^aE^aT^a d^aQ^aI^a Q^a'A^aQ^aI^a.
25. Dolls by Martha Pisujui
L^aC^a A^aI^aE^aΔ^a M^aC^aS^aV^aQ^aE^aQ^aI^a
26. Joy Hallauk working on a wall hanging
E^aΔ^a H^aE^aD^a I^aE^aP^aH^aV^aD^aH^aJ^aσ^aσ^aA^aH^aE^aH^aI^a
27. Elizabeth Nutaraluk during an interview by Mark Kalluak on carvings
Δ^aE^aH^aA^a M^aC^aE^aJ^a D^aH^aE^aJ^aN^aH^aE^aO^aI^aL^aD^aE^aT^a L^ad^aI^a E^aQ^aD^aI^aJ^a H^aU^aV^aQ^a'σ^aI^a
28. Lucy Tasseor working on a large carving
J^ab^a C^aI^aD^a H^aU^aV^aQ^aH^aE^aQ^aI^aI^a H^aΔ^aI^aQ^a
29. Joy Hallauk working on a beaded wall hanging
E^aΔ^a H^aE^aD^a I^aH^aD^aE^aH^aE^aI^a I^aH^aP^aH^aV^aD^aH^aJ^aσ^aσ^aA^aH^aE^aH^aI^a.
30. Jacob Irkok one of the many carvers in Arviat
H^aΔ^aE^a Δ^aH^ad^a Q^a'A^aQ^aI^a H^aU^aV^aQ^aH^aE^aJ^aQ^a Q^aI^aI^a Δ^aE^aH^a
31. Mary Miki doing bead work.
I^aQ^aN^a I^aP I^aH^aD^aE^aZ^aE^aN^aE^a

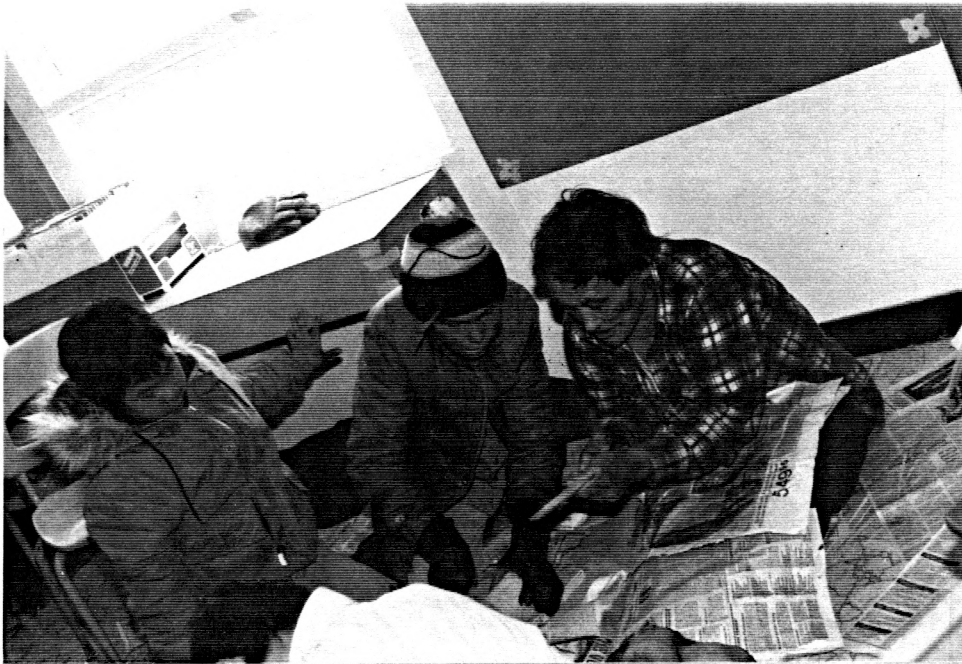
Photo Captions..... 99

32. Luke and Mary Anowtalik long time carvers
ᐱᐱᐱᐱ ᐱᐱᐱᐱ ᐱᐱᐱᐱ ᐱᐱᐱᐱ ᐱᐱᐱᐱ ᐱᐱᐱᐱ
33. Nancy Tasseor (a carver) and her husband Phillip Tasseor
ᐱᐱᐱᐱ ᐱᐱᐱᐱ (ᐱᐱᐱᐱᐱᐱ) ᐱᐱᐱᐱ ᐱᐱᐱᐱ ᐱᐱᐱᐱ ᐱᐱᐱᐱ
34. Snow geese made of antler by Jacob Irkok
ᐱᐱᐱᐱᐱᐱᐱ ᐱᐱᐱᐱᐱᐱ ᐱᐱᐱᐱ ᐱᐱᐱᐱ ᐱᐱᐱᐱᐱᐱ
35. The original Craft Shop in Arviat
ᐱᐱᐱᐱᐱᐱᐱᐱᐱ ᐱᐱᐱᐱᐱᐱ
36. David Serkoak
ᐱᐱᐱᐱ ᐱᐱᐱᐱ
37. Mark Kalluak
ᐱᐱᐱᐱ ᐱᐱᐱᐱ

Photo Credits

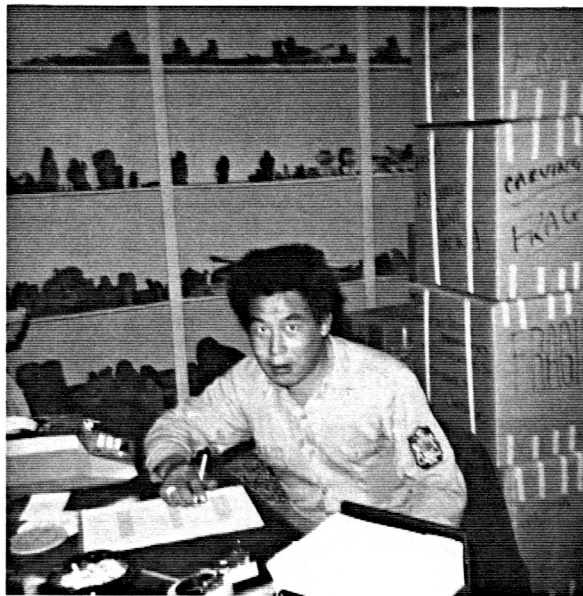
[illegible]

- 1-3 David Serkoak
CΔΔ^c ρ^cΔⁿ
- 4-14 Mark Kalluak
Ldρ b^cΔⁿ
- 15-25 Gabe Gely
bΔ^c ρ^c
- 26-34 Mark Kalluak
Ldρ b^cΔⁿ
- 35-37 David McArthur
CΔΔ^c L^cΔⁿ



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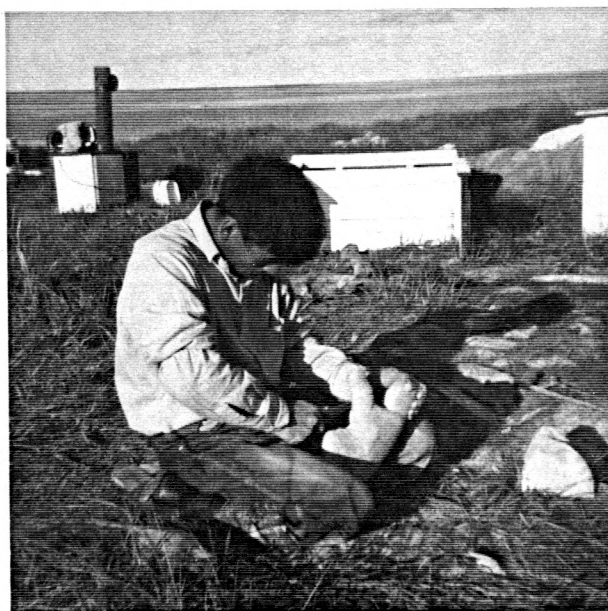
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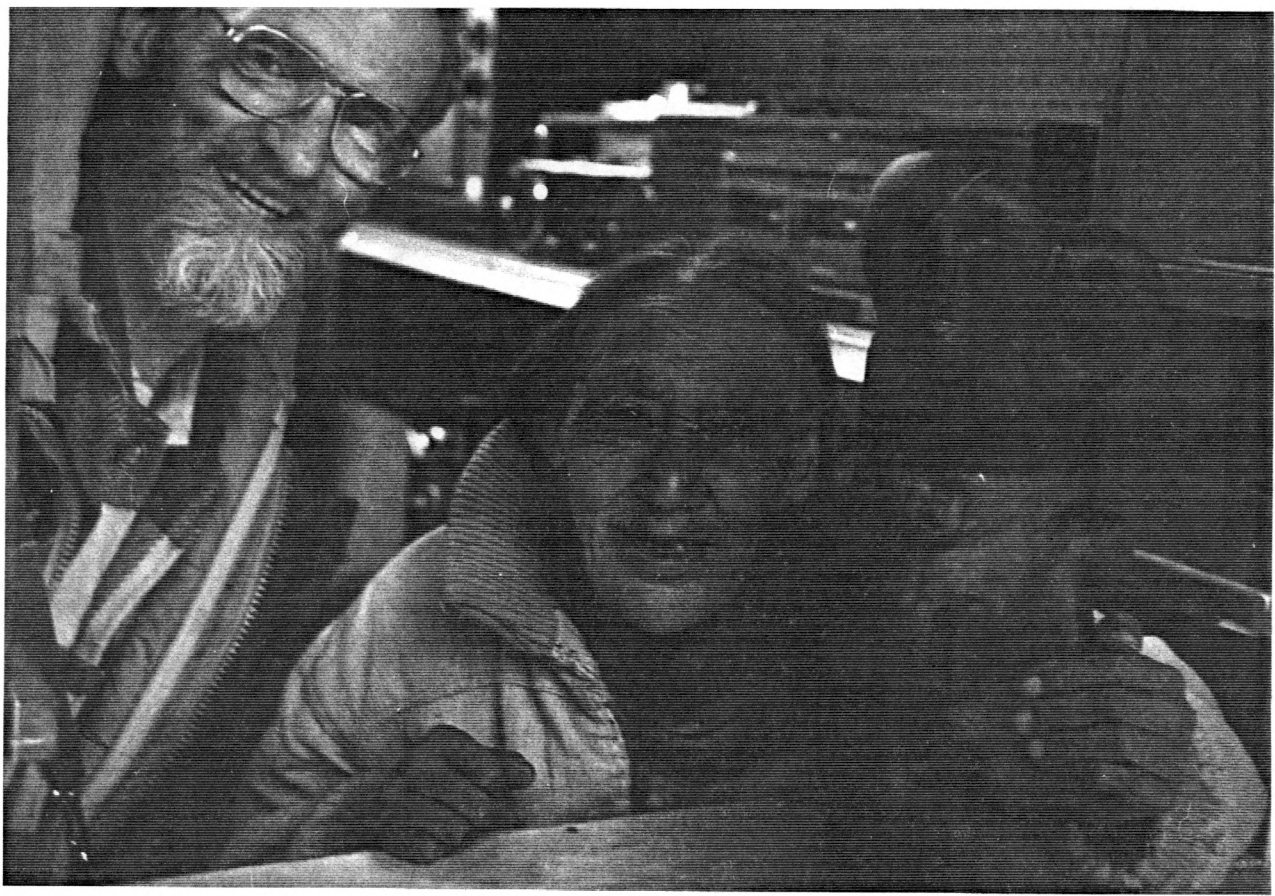
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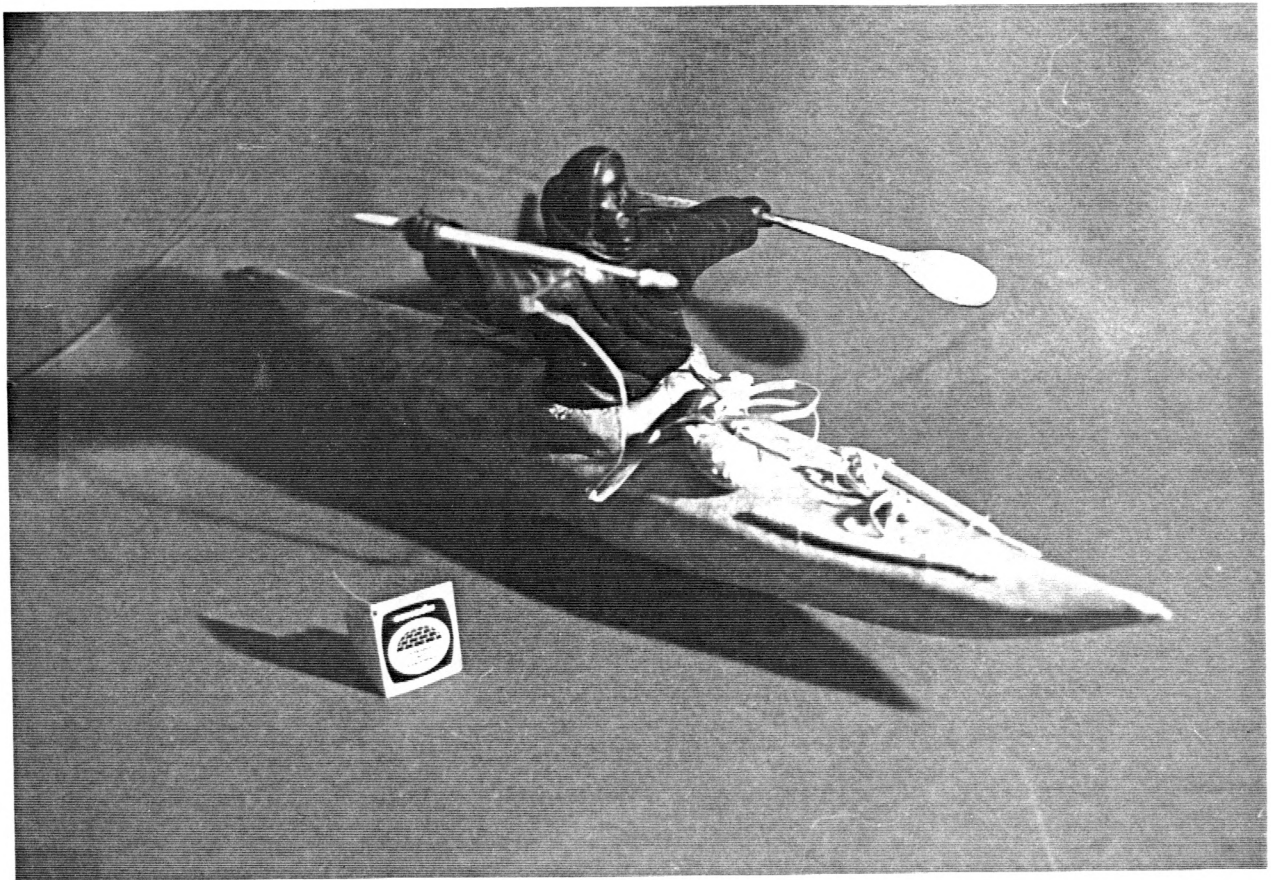
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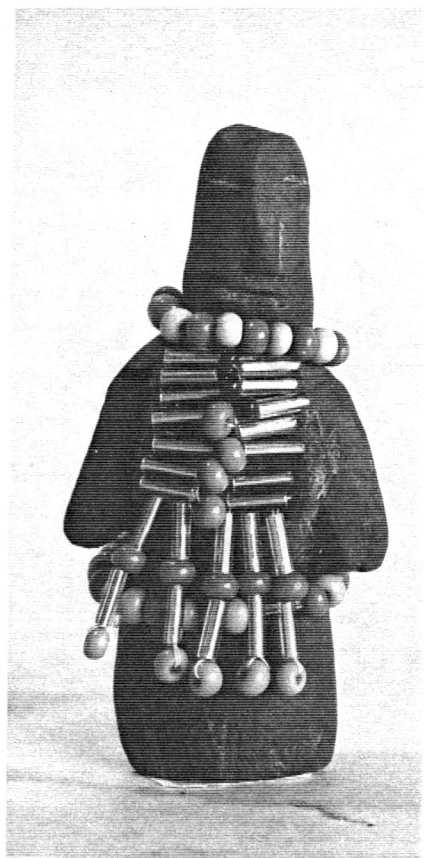
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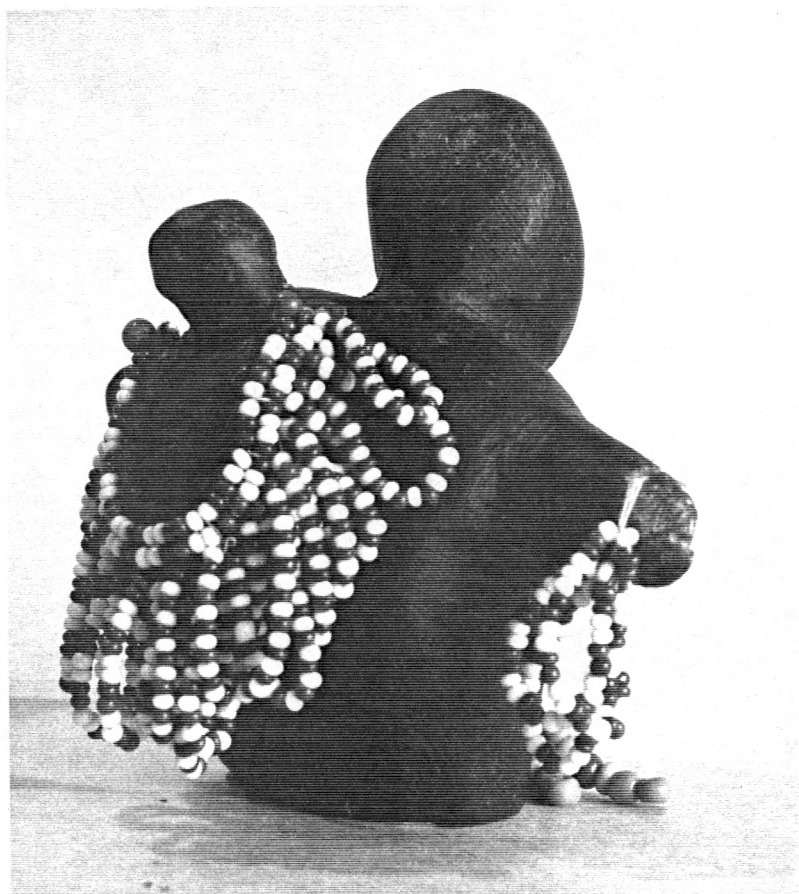
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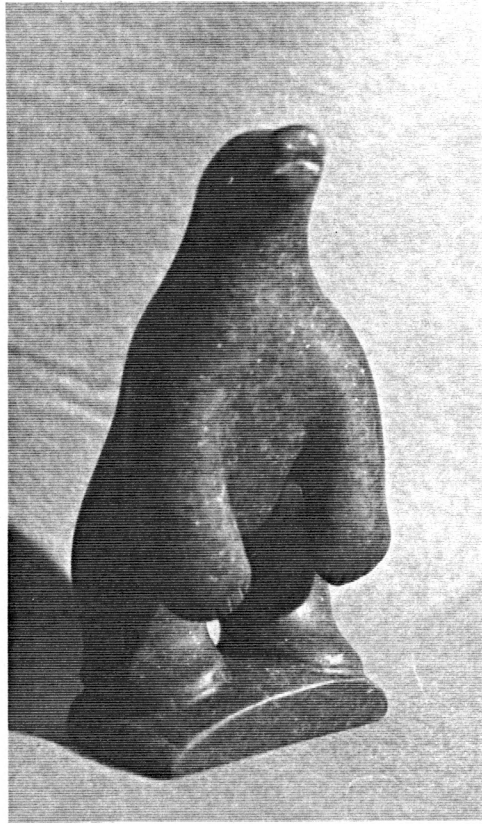
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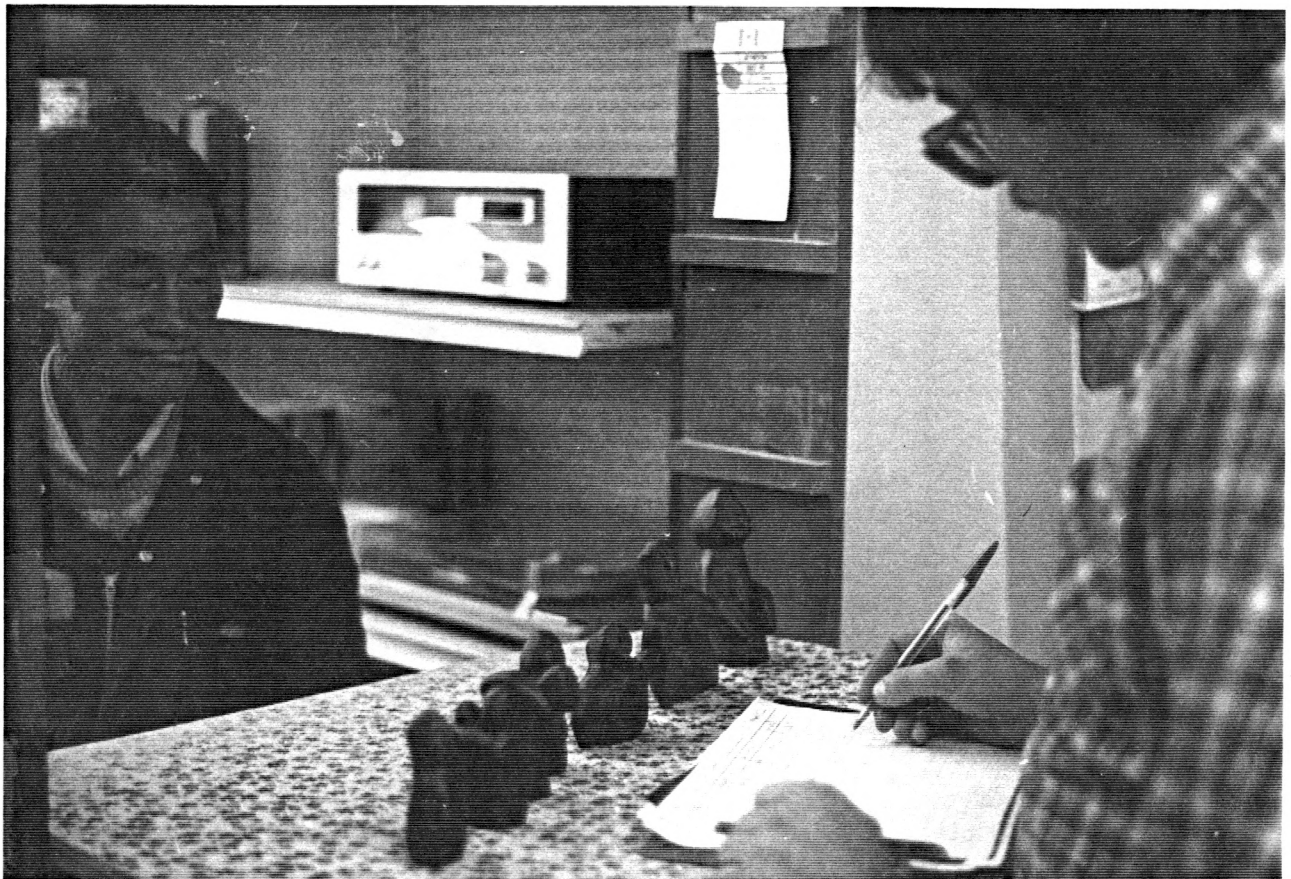
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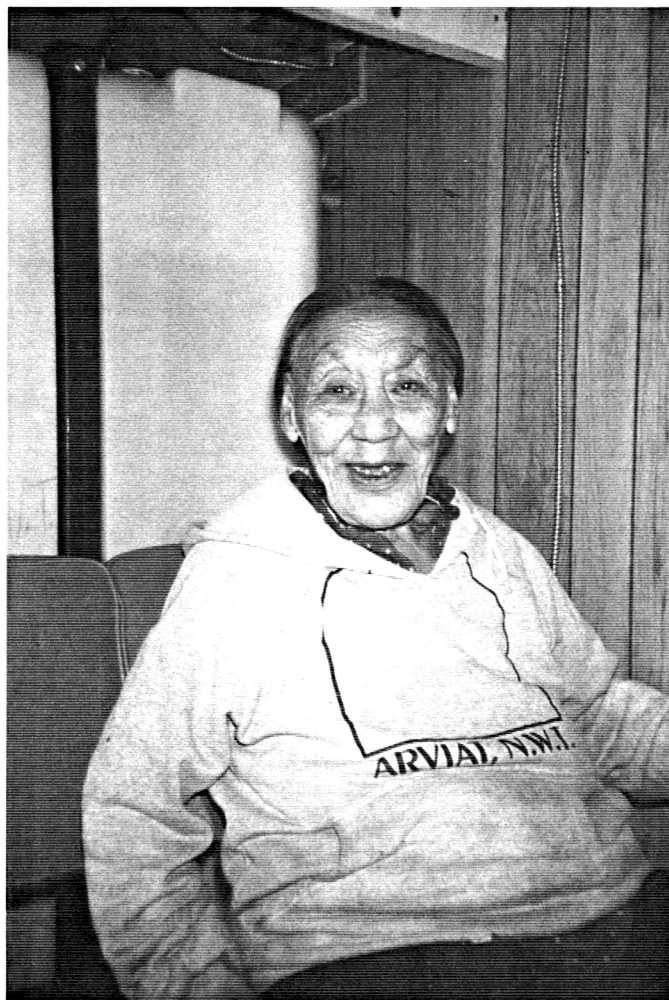
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