

In Mother's Hood: Inuit Packing Dolls of Taloyoak

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Annotated Bibliography

By Christina Williamson

Adamack, Lorraine. *The Art of Making Moccasins and Mukluks*. Assiniboia: Able II Print Ltd: 1985

Basic How-To Manual, good to get an idea of how Mukluks are made.

Billson, Janet Mancini and Kyra Mancini. *Inuit Women: Their Powerful Spirit in a Century of Change*. Toronto: Rowman & Littlefield Publishers, Inc. 2007.

Excellent book that presents short vignettes of almost every conceivable aspect of contemporary Inuit women's lives.

"Collector's items for someone special." *Up Here*, October/November, 1985.

Short description of the "Famous Spence Bay Packing Dolls." Also includes the prices for the dolls in 1985 (\$80-90).

Field, Edward. *Songs and Stories of the Netsilik Eskimos: based on texts collected by Knud Rasmussen on the Fifth Thule Expedition, 1921-24*. Washington D.C: Education Development Center Inc: 1980.

Presented in poem form, these myths are short and concise and are from the Netsilik region, which is where Packing Dolls come from.

Hatt, Gudmund. "Moccasins and their Relation to Arctic Footwear" for *The American Anthropological Association* 3, no. 3 (July-September, 1916).

Very detailed description of moccasin and Mukluk making across north American and the Circumpolar North.

“How to Make a Taloyoak packing animal.” *Up Here*, July/August, 1998.

Tongue-in-cheek article on how you can make your own Taloyoak packing doll. Hint: Go to Taloyoak and get the un-sewn kit. It explains how the dolls were made in 1998 and the importance of the Packing dolls economically to the women who make them.

Lee, Molly. “ ‘How Will I Sew My Baskets?’ Women Vendors, Market Art, and Incipient Political Activism in Anchorage, Alaska.” *American Indian Quarterly* 27, no. 3/4 (2003): 583-592.

Lee examines the role of the Alaska Federation of Natives crafts fair for Native women. The fair is a forum for women to meet each other and be involved in political activism that is necessary to protect lands necessary for them to maintain their livelihood of craft making regardless of living in urban or rural centres. Lee also discusses the significance of wearing native dress to the craft fair she explains that it represents an unequal structure with the Native vendor at the bottom and the non-native customer at the top.

Lee, Molly, ed. *Not Just a Pretty Face: Dolls and Human Figurines in Alaska Native Culture*. Fairbanks: University of Alaska Museum Printing Services, 1999.

This is a catalogue from an exhibit put on by the University Of Alaska Museum. It provides not only images of a vast array of different Inuit dolls, but also some portions of transcripts of interviews with some of the doll makers. This gives a voice to the makers and exposes the importance of the dolls and how they were traditionally made. Other than the broader introduction and preface, it may not be particularly relevant to research on packing dolls since this is more focused on traditional Inuit dolls, not dolls produced for southern consumers.

Matchan, Linda. “The Art Capital of Canada.” *The Ottawa Citizen*, September 23, 2006.

This newspaper article from the Ottawa Citizen is more focused on the artisans of Cape Dorset and more specifically male soapstone carvers. However, it does provide a good look at art co-ops which are an important connection between northern artists and their southern customers.

McElroy, Ann. “Canadian Arctic Modernization and Change in Female Inuit Role Identification.” *American Ethnologist* 2, no. 4 (1975): 662-686.

Metawyer, Maurice, O.M.I., trans. and ed. *Tales from the Igloo*. Edmonton: Hurtig Publishers: 1972.

Including beautiful prints, these myth were transcribed by an Oblate priest in the north. They are stories from the Copper Inuit who live west of the Netsilik.

This book, full of beautiful prints by Agnes Nanogak are translations by Father Maurice Metayer who collected legends from the Copper Inuit.

Norman, Howard, ed. *Northern Tales: Traditional Stories of Eskimo and Indian Peoples*. Lincoln: University of Nebraska Press, 2008.

This text is a compilation of legends both told to Norman as well as from other sources such as Knud Rasmussen, Edward Sapir, Waldermar Bogoras to name a few. This will provide the basic legends for some of the packing dolls. Its weakness is in its transcription of legends by white visitors into a text format, which is not the way these stories are told. Also, it does not introduce the crucial context of the legends both culturally and spiritually. The legends therefore feel fragmentary in comparison to when they are told in a community setting.

Oakes, Jill. *Inuit Annuraangit/ Our Clothes: A Travelling Exhibition of Inuit Clothing*. N.d.

Short book that includes images and descriptions of traditional parkas for Inuit across northern Canada.

Phillips, Ruth B. *Trading Identities: The Souvenir in Native American Art from the Northeast 1700-1900*. Montreal & Kingston: McGill-Queen's University Press, 1998.

Phillips provides an important analysis of the role of souvenirs. She argues that the role of crafts produced as souvenirs do not deserve their place as 'inferior' to 'authentic' crafts (that is to say pieces created by First Nations people uninfluenced by European culture). Phillips argues that specific designs chosen by Aboriginal artists were not dictated by the dominant culture nor were they unmotivated and blind to change, instead artists chose images that, "while innovative, "made-sense" within both indigenous and Euro-North American signifying systems." This is a highly theoretical work that utilizes very tangible items and attempts to make sense of the "contact zone" between Euro-Americans and Aboriginal people.

Raibmon, Paige. *Authentic Indians: Episodes of Encounter from the Late Nineteenth-Century Northwest Coast*. Duke University Press: Durham, 2005.

This book is a crucial for understanding how trade souvenirs play into the relationship between Indigenous and Euro-Canadian people. Instead of dismissing trade souvenirs as insignificant, they make up a large portion of profit made by Indigenous artists. Raibmon's focus, however is on early trade until 1900s, in the North East USA and Southern Ontario and Quebec. However, it sets up a useful paradigm in which to study Packing Dolls.

Reiner, Donna, Ruth Hasman and Cathy Cheung. *Bears Across Canada*. Richmond, B.C: Bearland Press, 2002.

This brief page describes how the packing dolls are made and emphasizes the uniqueness of ever packing doll through the signature of the creator embroidered on the doll and the way that they are made by each artist ensures that they are different from anyone else's work. This book was created for bear collectors to gain information of what the packing doll is and where they can find them to purchase.

Rodrigues, Noreen. "The Packing Dolls of Spence Bay." *Up Here*, October/November, 1985.

This useful article describes the origins of the packing doll with Peeteekootee and lists the original set of dolls. The article also describes a few of the artists and where they do their work (at home) and why they make the packing dolls. It also notes that Strickler and Alookey were writing a book on Inuit dolls.

San Souci, Robert. *Song of Sedna*. New York: Doubleday & Company, Inc, 1981.

This is a children's book published in 1981. It describes a version of the legend of Sedna (Nuleeaut), one of the characters depicted by the packing dolls. This one is a happier version than many of the version of Sedna's story and may have been changed by the author (a professor of children's literature) in order to better appeal to American children (or their parents). The illustrations are also very interesting. Sedna and Mattak (the bird-spirit who she married) are obviously white and not Inuit at all.

Schweger, Barbara. *Documentation and Analysis of the Clothing Worn by Non-native Men in the Canadian Arctic prior to 1920, with an Emphasis on Footwear*. MSc. Diss. University of Alberta: 1983.

Seidelman, Harold and James Turner. *The Inuit Imagination: Arctic Myth and Sculpture*. New York: Thames and Hudson Inc: 1994.

This book will be a useful guide for the exhibit. It describes legends and presents Inuit sculpture that relate to those legends. It has transcribed legends from a variety of sources, but focuses on the legends transcribed by Knud Rasmussen. This integration of legend with art will be useful for our integration of legend with the packing dolls. One weakness is the legends are mostly from Copper Inuit and Greenlandic Inuit who have different legends from the Nattilik Inuit of Taloyoak.

“Sew Right.” *Up Here*, October, 2004.

This is a brief description of the Taloyoak packing dolls, where they are made, the importance of doll-making for Inuit women and the origins with Peeteekootee and the arts-and-crafts cooperative.

“Spencer Bay Packing Dolls.” *Ookpik: The Bulletin of the Arctic Society*, March 1985.

This article in the second bulletin of the Arctic Society describes the creation of the packing dolls as well as the role of “fairy tales” in the choice of dolls. Furthermore, the article describes the process of creating the different designs as well as the materials used. It also explains the importance of the colours of the parkas and how it fits directly to the specific animal. This is also a useful article because it has very detailed drawings of the original dolls. This could be useful to compare them to the more modern versions of the packing dolls.

Strickler, Eva and Anaoyok Alookey. *Inuit Dolls: Reminders of a Heritage*. Toronto: Canadian Stage & Arts Publication Limited, 1988.

Alookey, one of the original makers of the Spence Bay packing dolls, assists Strickler in this text about the Inuit dolls of Taloyoak. Alookey felt that the old ways of doll-making were dying and now the only dolls that were being produced were dolls for southern collectors, such as the packing dollas. This book was written in order to depict the old ways of making dolls. The close connection between the packing dolls and this book, through Alookey, will be useful in

better understanding the thoughts behind the packing dolls. The book only shows a few packing animal “prototypes” designed by Peeteekootee, but none of the dolls that are actually sold in the south. This may be significant in itself because it may demonstrate the place the packing dolls hold as nothing more than an economic source for the Taloyoak women instead of a toy or an object for young girls to learn important skills for their adulthood.

Tracy, William A. “Collection Contemporary Native Arts in the Boreal Forest of Western Canada.” *Arctic Anthropology* 28, no.1 (1991): 101-109.

Turner, Alta. *Finger Weaving: Indian Braiding*. New York: Sterling Publishing Co. 1976.

Small How-To manual on how to finger weave. Fingerweaving, originally from the Habitants in Quebec, moved West with the Metis. It was brought up north with missionaries. Fingerweaving belts are made for the Packing Dolls.

White, George. *Craft Manual of North American Indian Footwear*. Ronan: Ronan Pioneer Print, 1969.

How-To guide for moccasins and mukluks.

Wight, Darlene Coward. *Art & Expression of the Netsilik*. Winnipeg Art Gallery, 2000.

Beautiful photographs of carvings made in the Netsilik regions as well as short descriptions make this book useful for understanding another important art form for the Inuit in Netsilik. These carvings are also made for southern consumption.

Zane Jolles, Carol. “Cutting Meat, Sewing Skins, Telling Tales: Women’s Stories in Gambell, Alaska.” *Arctic Anthropology* 31, no.1 (1994): 86-102.

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