

## *The Richard Martin Exhibition Award Entry Form*

Institution's Name University of Alberta

Institution's Address 325 Human Ecology Building

Edmonton, Alberta

Canada, T6G 2N1

Contact's Name Anne Bissonnette

Contact's Title Curator, Clothing and Textiles Collection,

## 1. Exhibition Concept

The exhibition “In Mother’s Hood: Inuit Packing Dolls of Taloyoak” features thirteen Inuit woollen dolls from Taloyoak, a small hamlet in Canada’s Nunavut Territory, as well as garments and accessories from Northern Canada. The textile sculptures mostly depict animal personifications of mother and child. The distinctive feature of the stuffed dolls is the young a mother carries in her coat. This mimics the way a child is “packed” in a mother’s *amauti*—a parka devised with a baby pouch (*amaut*) under the coat’s large hood. Packing dolls combine traditional practices and beliefs with materials new to the Arctic as they are made of wool duffle, a heavy fabric found in early trade blankets. The *amauti* embodies the strong physical and emotional links between mother and child and has become an identifier of northern women and people. Through packing dolls, the tradition of a rich and complex culture that is over 4,000 years old is explored through an exhibition designed for both children and adults.

## 2. Description of the Institution

The University of Alberta's main campus is located in Edmonton, the capital of the province of Alberta. The institution is one of Canada's top research universities and is ranked second in the nation by *Research InfoSource*. It currently serves over 37,000 students and is a vibrant part of North America's northernmost city with over one million in population. The university is home to eighteen faculties, including the Faculty of Agricultural, Life and Environmental Sciences of which the Department of Human Ecology is a part. An interdisciplinary applied field, human ecology focuses on the dynamic relationships people have with their near environments: clothing, family, home and community.

The department's annual budget in 2010 was \$2,341,413 CDN, 95% of which defrays salaries and benefits. Of the remainder, no funds are given for exhibition. However, two academic staff positions include a portion of the individual's duties as service to the Clothing and Textile Collection and are funded by the department. Dr. Anne Bissonnette is an assistant professor in material culture and curatorship and the curator of the Clothing and Textile Collection. Vladislava Blinova is a faculty service officer who is both a lecturer and the collections manager of the collection. The sum of 0.3% of Dr. Bissonnette's salary and 0.5% of Ms. Blinova's represents \$72,000 CDN. The Department of Human Ecology houses the collection while the university maintains the facilities. Operating and exhibition support must be found externally. Funds are also collected externally for the endowment and the operating & acquisition fund. For this exhibition, a portion of an intern's time who had received the "Friends of the U of A Museums 25th Anniversary Student Internship in Museum Innovation" was awarded by the Department of Museums and Collections Services who contributed the \$1000 exhibition budget.

An integral part of teaching, learning, and research in the Department of Human Ecology, the Clothing and Textile Collection and its gallery also serve the university and community. It is a unique reference tool for gaining insights into areas such as apparel and surface design and technology, historical and material culture inquiry, textile science and technology, and museum practice, including conservation and exhibition curatorship. In-house exhibitions are continually changing and are curated by professional staff members and by students in undergraduate and graduate courses.

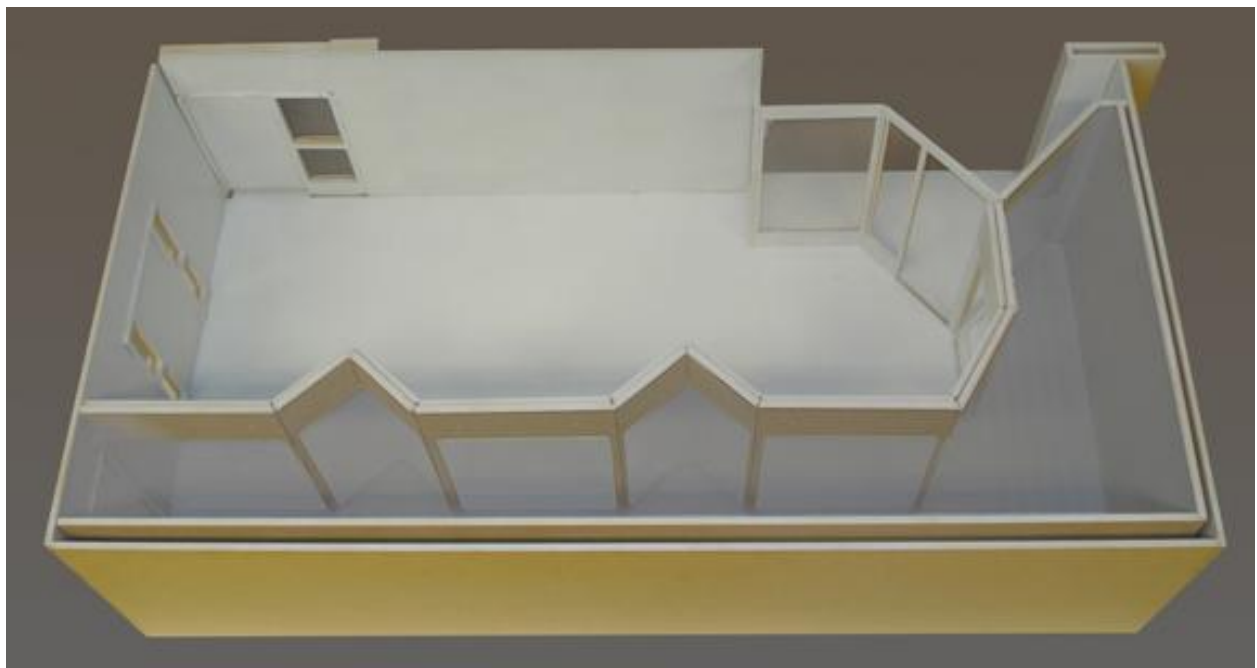
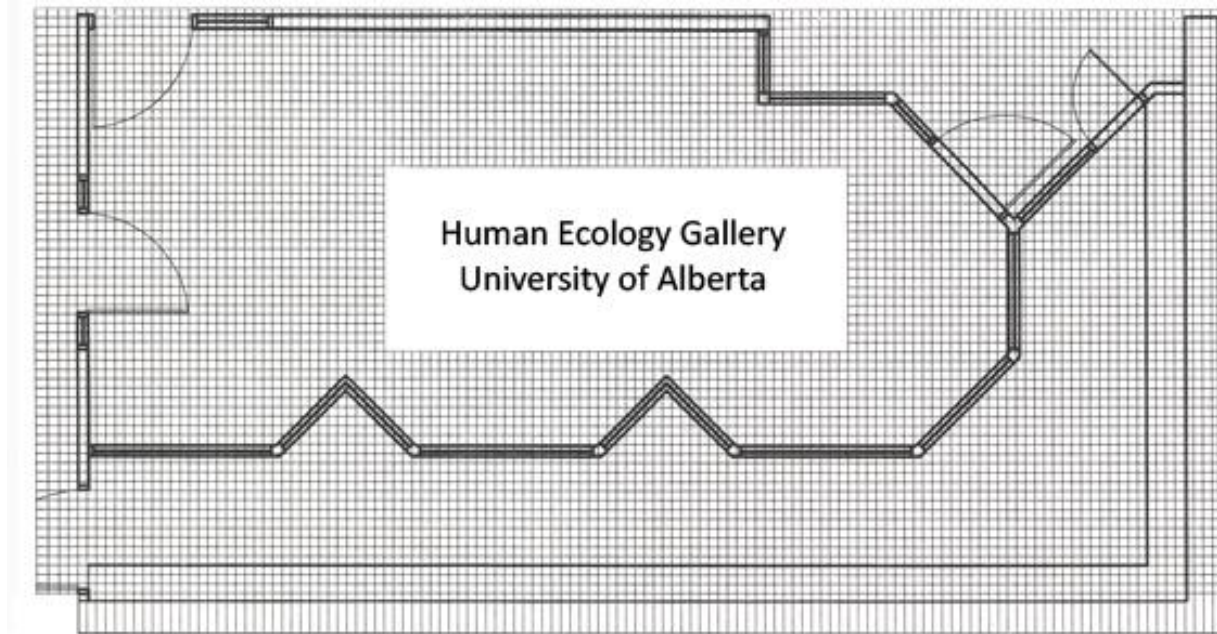
The clothing and textile collection houses more than 23,000 clothing and textile-related artifacts with local, national, and international significance. Founded in 1972, the collection includes every day wear and designer clothes for men, women and children from around the globe and spanning over 350 years of history. In addition to examples of textiles from different continents, artifacts that depict clothing and relate to the production and embellishment of cloth are also part of our holdings. These include looms, spindles, needlework tools, patterns, historical fashion magazines and photographs. The collection is one of thirty-five that are part of the University of Alberta Museums. Housed in 120 locations within departments across campus, from art and archaeology to palaeontology and zoology, collections are used to fuel discovery and advance knowledge through teaching, research, and community outreach.

### 3. Contributors

Co-curators:	<p>Anne Bissonnette, PhD Assistant Professor, Material Culture and Curatorship Curator, Clothing and Textiles Collection Faculty member, University of Alberta, Department of Human Ecology</p> <p>Christina Williamson Undergraduate student, History Department, University of Alberta Paid summer intern, recipient of the 2010 "Friends of the U of A Museums 25th Anniversary Student Internship in Museum Innovation," Department of Museums and Collections Services, University of Alberta</p>
Lighting:	<p>Vladislava Blinova Faculty Service Officer: Lecturer and Collections Manager of the Clothing and Textiles Collection, University of Alberta, Department of Human Ecology</p>
Editor:	<p>Colleen Borden Department Secretary, University of Alberta, Department of Human Ecology</p>
Supervisor of Educational Activities:	<p>Stephanie Nemcsok Museum Education Program Coordinator, Department of Museums and Collections Services, University of Alberta</p>
Media Relations:	<p>Bev Betkowski Media Associate, Marketing and Communications, University of Alberta</p>
Webmaster:	<p>Genevieve Beaulieu Wed Communications Administrator, Faculty of Agricultural, Life and Environmental Sciences, University of Alberta</p>

#### 4. Exhibition Space

The exhibition was held in the Human Ecology Gallery located on the main campus of the University of Alberta in Edmonton. The space occupies 66 m<sup>2</sup> (712 square feet). Artifacts are displayed behind glass in a secured L-shaped area. Visitors can come and go in this public space. No entrance fees are charged or attendance recorded. The gallery is handicapped-accessible, is situated beside the main foyer of the building and is accessible to the public seven days a week. Lighting is set on a timer and activated Monday to Friday 8:30 am-7:00 pm, Saturdays 8:30 am-4:00 pm, Sundays and holidays noon-4:00 pm.



## 5. Exhibition Budget

We had a budget of \$1000 with a private donor contributing \$50 towards the opening reception. Most of the work was done in house except for the printing of the oversized color banners. Plexiglas display case covers were used as pedestals and were borrowed from the University of Alberta Art Collection. All artifacts were stable and were not in need of any conservation treatment.

### Conducted in-house:

- Research: Anne Bissonnette and Christina Williamson  
Done between May 19, 2010 and September 9, 2010.
  - estimate of time: approximately 600 hours in total (both individuals included)
- Photography: Anne Bissonnette and Christina Williamson
  - estimate of time: 32 hours
- Writing of exhibition texts, labels and web material: Anne Bissonnette and Christina Williamson.
  - estimate of time: 50 hours
- Editing: Colleen Borden
  - estimate of time: 2 hours
- Gallery design and drawing of floor plans: Anne Bissonnette
  - estimate of time: 16 hours
- Mounting: Anne Bissonnette and Christina Williamson
  - estimate of time: 16 hours (5 garments on dress forms - dolls did not require mounting )
- Painting of the gallery and cleaning: Anne Bissonnette and Christina Williamson.
  - estimate of time: 9 hours
- Lighting design and implementation: Vladislava Blinova
  - estimate of time: 5 hours
- Chat panel banner design and page setting: Anne Bissonnette
  - estimate of time: 3 hours
- Inuit story banners design and page setting: Christina Williamson
  - estimate of time: 8 hours
- Virtual postcard: design by Anne Bissonnette
  - estimate of time: 16 hours
- Virtual catalogue on the Website: Anne Bissonnette and Christina Williamson  
Page setting on the web by Genevieve Beaulieu
  - estimate of time: 30 hours

### Out-of-pocket expenses: \$638.30 CDN\*

- |   |          |
|---|----------|
| • Pictures of Peeteecootee Ugluk for the corner of the gallery<br>(Invoice for Order # 2710 from the North West Territories Archives) | \$21.00  |
| • Painting supplies, paint, dowels, eyes (\$116.35 + \$45.91)   | \$162.26 |
| • Paint to return the gallery to its original color in August 2011<br>(2 cans of primer-included paint @ 45.91 each)                  | \$91.82  |
| • Wire & fish line for mounting   | \$16.29  |
| • Chat panel and story banners (\$152.48 + \$50)  | \$202.48 |
| • Opening reception   | \$144.45 |

\*Money was reserved from the \$1000 budget for the printing of a mailing to be sent in spring 2011.

## 6. Exhibition Production Schedule

October 8, 2009

Announcement of the introduction of the “Friends of the U of A Museums 25th Anniversary Student Internship in Museum Innovation.” Invitation to curators of the thirty-five different collections that are part of the University of Alberta Museums to submit projects that could be part of the student’s experience.

The proposal for the exhibition “In Mother’s Hood: Inuit Packing Dolls of Taloyoak” was devised by the Clothing and Textile Collection Curator, Dr. Anne Bissonnette, to echo the diversity of experiences and interests within the Department of Human Ecology, to address temperature and humidity issues in the display space of the Human Ecology Gallery and to join in the up-coming fiftieth anniversary of the University of Alberta's Canadian Circumpolar Institute.

March 2010

Interviewing of the candidates for the “Friends of the U of A Museums 25th Anniversary Student Internship in Museum Innovation.” Christina Williamson was selected. Her knowledge and interest in first nations and experience with various cultural institutions was considered an asset to the Human Ecology and Canadian Circumpolar Institute exhibition projects.

May 2010

Beginning of the internship. Initiation to database and object file access, handling and photography given to Christina Williamson by Anne Bissonnette.

June 2010

Completion of an annotated bibliography by Christina Williamson who suggests books and articles to be covered by both curators. Copyright permission requested for the reproduction of Inuit stories.

July 2010

Continuation of the research. Sharing of information and production of a storyline and floor plan.

August 2010

Initial composition of labels by Christina Williamson followed by substantial corrections by Anne Bissonnette and editing by Colleen Borden. Composition of chat panel by Bissonnette and modifications in concert with Williamson. Composition of public relations texts by the curators and modifications by Bev Betkowski. Production of educational activities by Williamson with supervision by Stephanie Nemcsok. Purchase for a photograph found by Williamson in the online archive of the North West Territories. Meeting with the design team hired to produce the exhibition “Polar Impacts: Understanding Change in the Circumpolar Worlds” for the Canadian Circumpolar Institute (5 October-22 November 2010). To tie-in with this exhibition, the colour orange was chosen for the Human Ecology Gallery.

September 2010

Painting, production of texts and banners and installation by the curators. Lighting design and implementation by Vladislava Blinova. Research for the opening reception food based on the 1974 book by Dorothy Allen Gray (who collected some of the artifacts on display), *Spence Bay Cookbook*. Design and production of the Web site by Bissonnette and Genevieve Beaulieu.

## **7. Conservation Methods**

The exhibition was partly designed because of temperature and humidity issues. Upon joining the Department of Human Ecology in August 2009, Dr. Anne Bissonnette, found that there were temperature and humidity control problems in the Human Ecology Gallery. Although the building is kept at a levelled temperature throughout the year, the enclosed L-shaped area where artifacts are put on display is not part of this air exchange. The lighting instruments that are used for exhibition are also enclosed in this area, which serves to elevate temperatures. Additionally, the gallery is located in the corner of the Human Ecology Building. Although internal barrier walls have been built to create a buffer, the L-shaped area remains affected by outside temperatures. The very hot and dry temperatures of 32°C (90°F) recorded in the summer of 2009 made the temperature and humidity issues apparent.

Until a new air exchange system can be devised and funding for its installation can be found, the exhibition schedule places a priority on exhibitions using artifacts that are very sturdy and less likely to be affected by environmental fluctuations. The choice of the heavy wool duffle dolls and garments dating from the second half of the twentieth century fits within this new framework. The artifacts selected were in excellent condition and did not need any conservation treatment. Efforts were made to have few fur pieces in the exhibition. The opening of the exhibition was placed after the hottest summer months. Fur pieces that cannot be rotated will be removed from display in July to protect them from possible elevated temperatures before the August 3 closing date.



## 8. Exhibition Walk-through

As you look at pictures of the exhibition, please keep in mind the audiences it was created for. The curators decided to take advantage of the nature of the artifacts to broaden the base of their typical gallery visitor (university students and staff members). Stuffed animals are generally seen as toys made for a young audience. Although the pieces presented in the exhibition are mostly sought-after by collectors due to their high cost (approximately \$350 CDN per object) and remain the subject of academic enquiry, the exhibition was designed to appeal to both adults and children. Through the objects presented, visitors can learn about clothing, family, home and community, which are the cornerstones of human ecology.

The design of the gallery with its placement of objects and signage took this dual audience into consideration. While the upper register of the gallery features the main text and Inuit stories on banners and may be by-passed by a young crowd, the lower register has the artifact labels and bright orange cutouts placed on the floor that are adapted to an elementary school audience. The questions found on these cutouts placed on the floor are not of particular interest to an adult visitor, many of which would experience trouble reading material placed at that level. Resources for teachers and homeschoolers are accessible online and have been used by school groups visiting the exhibition.

As part of our scholarly mission, we included footnotes to texts in the online component exclusively, in addition to an annotated bibliography, educational activities and a virtual catalogue with an interview of a maker of these dolls and member of the Taluq Designs Cooperative.























## 9. Label Texts

All the banners and labels are accessible as PDF attachments.

- Banner 1: main text (2-Main\_text\_banner.pdf)
- Banner 2: photograph of Peeteekootee Ugyak making a doll (3-Photographic\_banner.pdf)
- Banners 3, 4 and 5: Inuit stories (4-Inuit\_stories\_banners.pdf)
- Labels (5-Artifact\_labels.pdf)
- Round cut-outs with questions for children (6-Kid\_dots.pdf)

## 10. Ancillary Materials

Web site:

<http://mushecol.sitecore.ualberta.ca/ClothingAndTextiles/Exhibitions/InuitPackingDollsOfTaloyoak.aspx>

Links to

- About Taloyoak
- Artifacts in the Exhibition
- Virtual Exhibition Catalogue
- Educational Activities
  - Link to “Teacher’s Resources” PDF:  
[https://mushecol.sitecore.ualberta.ca/ClothingAndTextiles/Exhibitions/~media/University%20of%20Alberta/Administration/Office%20of%20the%20Vice-Provost/Museums/Subsites/Department%20of%20Human%20Ecology/Documents/2010\\_-\\_In\\_Mothers\\_Hood\\_educatorresource.ashx](https://mushecol.sitecore.ualberta.ca/ClothingAndTextiles/Exhibitions/~media/University%20of%20Alberta/Administration/Office%20of%20the%20Vice-Provost/Museums/Subsites/Department%20of%20Human%20Ecology/Documents/2010_-_In_Mothers_Hood_educatorresource.ashx)
  - Link to “Student Workbook” PDF:  
[https://mushecol.sitecore.ualberta.ca/ClothingAndTextiles/Exhibitions/~media/University%20of%20Alberta/Administration/Office%20of%20the%20Vice-Provost/Museums/Subsites/Department%20of%20Human%20Ecology/Documents/2010\\_-\\_In\\_Mothers\\_Hood\\_studentresource.ashx](https://mushecol.sitecore.ualberta.ca/ClothingAndTextiles/Exhibitions/~media/University%20of%20Alberta/Administration/Office%20of%20the%20Vice-Provost/Museums/Subsites/Department%20of%20Human%20Ecology/Documents/2010_-_In_Mothers_Hood_studentresource.ashx)
- Bibliography
- Press Release

The screenshot shows the University of Alberta Museums website. At the top is the University of Alberta logo and the text 'University of Alberta Museums'. Below this is a navigation menu on the left with categories like 'Department of Human Ecology', 'Clothing and Textiles Collection', 'Exhibitions', 'Artifacts in the Exhibition', 'Virtual Exhibition Catalogue', 'Explore The Collection', 'Research and Learning', 'Donation of Money Time & Artifacts', 'Frequently Asked Questions about Conservation', 'Links', 'Events', and 'News'. The main content area features a large image of two Inuit packing dolls, one in a blue dress and one in a red hooded parka. The title 'In Mother's Hood' is prominently displayed, followed by the subtitle 'Inuit Packing Dolls of Taloyoak'. Below the image, the text reads: 'In Mother's Hood: Inuit Packing Dolls of Taloyoak', 'Anne Bissonnette, PhD, and Christina Williamson, exhibition co-curators', and '9 September, 2010, to August 3, 2011'. To the right of the main content is a 'Related Links' section with links to 'About Taloyoak', 'Artifacts in the Exhibition', 'Virtual Exhibition Catalogue', 'Educational Activities', 'Bibliography', and 'Press Release'. Below this is a 'QUESTIONS' section with contact information for Dr. Anne Bissonnette, Curator, including her phone number (780) 492-3604, an email link, and a 'Cite this Page' link.

University of Alberta Museums

Department of Human Ecology

▼ Clothing and Textiles Collection

About Us

Vision

▼ Exhibitions

► Inuit Packing Dolls of Taloyoak

Artifacts in the Exhibition

Virtual Exhibition Catalogue

Explore The Collection

Research and Learning

Donation of Money Time & Artifacts

Frequently Asked Questions about Conservation

Links

Events

News

**In Mother's Hood**  
Inuit Packing Dolls of Taloyoak

Department of Human Ecology > Clothing and Textiles Collection > Exhibitions > Inuit Packing Dolls of Taloyoak

**Inuit Packing Dolls of Taloyoak**

**In Mother's Hood: Inuit Packing Dolls of Taloyoak**  
Anne Bissonnette, PhD, and Christina Williamson,  
exhibition co-curators  
9 September, 2010, to August 3, 2011

**Related Links**

- [About Taloyoak](#)
- [Artifacts in the Exhibition](#)
- [Virtual Exhibition Catalogue](#)
- [Educational Activities](#)
- [Bibliography](#)
- [Press Release](#)

**QUESTIONS**

Dr. Anne Bissonnette, Curator  
325 Human Ecology  
Phone: (780) 492-3604  
[E-mail](#)  
[Cite this Page](#)

Virtual Catalogue:

<http://mushecol.sitecore.ualberta.ca/ClothingAndTextiles/Exhibitions/VirtualExhibitionCatalogue.aspx>



# University of Alberta Museums

## Department of Human Ecology

- ▼ Clothing and Textiles Collection
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## In Mother's Hood

### Inuit Packing Dolls of Taloyoak



[Department of Human Ecology](#) > [Clothing and Textiles Collection](#) > [Exhibitions](#) > Virtual Exhibition Catalogue

## Virtual Exhibition Catalogue



Evite Invitation to the Opening Reception:



The poster features a large, dark blue Inuit doll with a white face, red lips, and a blue fur collar. The doll is wearing a dark blue dress with a white and blue floral pattern. It has white hands and feet with black stitching. The background is a light blue gradient with faint silhouettes of a fish and a person. In the top right corner, there is an orange circle with white text. The title 'In Mother's Hood' is in large white letters, with 'Inuit Packing Dolls of Taloyoak' below it. The dates 'September 9, 2010, to August 3, 2011' are on the right, with the location 'First floor gallery, Human Ecology Building, University of Alberta Main Campus' below. Logos for 'museums UNIVERSITY OF ALBERTA', 'Friends of the University of Alberta Museums', and 'DEPARTMENT OF HUMAN ECOLOGY UNIVERSITY OF ALBERTA' are in the bottom left.

OPENING  
RECEPTION  
September 9  
4 to 6 p.m.

**In Mother's Hood**  
Inuit Packing Dolls of Taloyoak

September 9, 2010, to August 3, 2011  
First floor gallery, Human Ecology Building, University of Alberta Main Campus

museums  
UNIVERSITY OF ALBERTA

Friends  
of the University of Alberta  
Museums

DEPARTMENT OF  
HUMAN ECOLOGY  
UNIVERSITY OF ALBERTA



## 11. Programs & Audiences

As stated in section #8 (exhibition walk-through), the exhibition aimed to go beyond its typical visitor consisting ordinarily of university students and personnel to target both adults and elementary school children. To cater to its on-going visitors in a department that seeks to understand how people and communities function in interpersonal, social, economic, political and material environments, the mother and child Inuit dolls dressed in an authentic *amauti* are particularly relevant. For school children, education activities available on the website are targeted to a grade 5 curriculum. These educational activities became part of the University of Alberta Museums' ongoing community outreach (see <http://www.museums.ualberta.ca/>). Educational resources and scholarly references to the research conducted are made available exclusively on the website.

Electronic resources and print media have mostly disseminated information to our targeted audiences. To reach students and personnel within the Department of Human Ecology, the Faculty of Agricultural, Life and Environmental Sciences, the Friends of the University of Alberta Museums and the Canadian Circumpolar Institute to partake in the opening reception, an invitation was sent via e-mail. The student newspaper at the University of Alberta, *Gateway*, also announced the event. The collection, the department, the faculty and the University of Alberta Museums' web sites also diffused the information. The Alberta Museums Association listed the reception and exhibition on its web site as well.

The opening reception featured drinks and dishes in Dorothy Allen Gray 1974 *Spence Bay Cookbook* (prior to July 1992, Taloyoak was called Spence Bay). Ms. Gray was a resident of Calgary who worked as the food editor of Toronto's *The Globe and Mail* newspaper between 1957 and 1974. She was an international prize-winning cookbook author and a food consultant for the Northwest Territories Government (in April 1999, Nunavut separated from the Northwest Territories and became a federal territory of Canada). She collected half of the packing dolls in the exhibition that were subsequently donated to the collection by her daughter, Dorothy Gray. The latter contributed \$50 towards the purchase of authentic ingredients such as arctic char and berry jam from Nunavut for bannocks.

A month after the opening of the exhibition, the University of Alberta's Canadian Circumpolar Institute opened their exhibition "Polar Impacts: Understanding Change in the Circumpolar Worlds" at the TELUS Center on the main campus (5 October-22 November 2010). The latter exhibition and programs (see <http://www.uofaweb.ualberta.ca/cc/nav01.cfm?nav01=101411>) cross-listed the exhibition in the Human Ecology Gallery and brought-in additional community visitors and scholars. This collaboration enabled the Clothing and Textile Collection and Department of Human Ecology to gain greater visibility and to broaden their ties and relevance to a variety of organizations and departments on campus. It also provided a focus on arctic crafts and traditions and a greater emphasis on culture, land, and resources.

As the Human Ecology Gallery is not monitored and the website has no counter, there are no tabulated numbers regarding visitorship.

## Media Coverage:

- “Historic Inuit packing dolls represent modern culture, art”  
by Evan Mudryk, *The Gateway*, September 13, 2010.  
<http://thegatewayonline.ca/articles/news/2010/09/13/historic-inuit-packing-dolls-represent-modern-culture-art>  
and <http://thegatewayonline.ca/files/issues/volume101issue3.pdf> (page 4)
- “Metro Minute with In Mother’s Hood”  
September 14, 2010, 12:00  
<http://www.metronews.ca/ArticlePrint/633963?language=en>
- “Doll exhibit pays homage to the resourcefulness of Canada’s Northern women”  
by Bev Betkowski, *Express News*, University of Alberta, September 16, 2010.  
<http://www.expressnews.ualberta.ca/en/NewsArticles/2010/09/DollexhibitpayshomagetothereourcefulnessofCanadasNorthernwomen.aspx>
- “Inuit Packing Doll exhibit begins”  
*ALES Tales*, September 2010.  
[https://ales.sitecore.ualberta.ca/AboutUs/~media/University%20of%20Alberta/Faculties/ALES/Faculty%20Site/Shared/Documents/About%20Us/ALES\\_Tales\\_September\\_2010.ashx](https://ales.sitecore.ualberta.ca/AboutUs/~media/University%20of%20Alberta/Faculties/ALES/Faculty%20Site/Shared/Documents/About%20Us/ALES_Tales_September_2010.ashx)
- “High Art in the High Arctic: Packing dolls a needed revenue source for Inuit”  
by Anna Borowiecki, *St. Albert Gazette*, Saturday, October 2, 2010.  
<http://www.stalbertgazette.com/article/20101002/SAG0302/310029990/-1/SAG/high-art-in-the-high-arctic>
- “University Museum collections”  
by Heather Andrews Miller, *Around Town* (Vol. 28 No. 40), October 7, 2010.  
[http://www.rewedmonton.ca/content\\_view\\_rew?CONTENT\\_ID=2949](http://www.rewedmonton.ca/content_view_rew?CONTENT_ID=2949)  
Article about the packing doll exhibition
- “Inuit Packing Dolls exhibit shares culture”  
by Heather Andrews Miller, *Alberta Sweetgrass*, November 30, 2010.
- Mention of the exhibition in the article “Revamped fur ready for Edmonton's frigid worst”  
by Jennifer Fong, *Edmonton Journal*, November 13, 2010.  
<http://www.edmontonjournal.com/life/Revamped+ready+Edmonton+sfrigid+worst/3823154/story.html#ixzz17xVgV2YP>
- “Exhibition: In Mother’s Hood - Inuit Packing Dolls of Taloyoak”  
Events page of the Alberta Museums Association’s Web site (on-going)  
<http://public.museums.ab.ca/Events.cfm?ItemID=727&Day=&Month=12&Year=2010&Location=&Category=>

# In Mother's Hood

## Inuit Packing Dolls of Taloyoak

Inuit girls learn at a young age how to sew. This was once vital to the survival of their people and has generated items of exceptional design and craftsmanship. To introduce them to the art of stitchery, girls of around ten were taught to make dolls with removable clothes. This didactic process led to the acquisition of a wide array of skills from the skinning of animals to the mastery of the ingenious waterproof stitch. These older dolls made use of every kind of material, including teeth! Designed for trade, today's dolls bridge the old ways with the new wage economy and sensitivities.

Packing dolls are not made or used by Inuit girls but they carry with them the tradition of a rich and complex culture that is over 4,000 years old. Like printmaking which began in the Arctic in 1957, this novel form of expression represents a meeting ground between north and south. Peeteekootee Ugyak (Charlie) designed the first packing dolls in 1974 in Taloyoak, a small hamlet of less than a thousand people in Canada's Nunavut Territory. As the economic struggle of northern people is real, women of Taloyoak drew on their cutting and sewing skills and started two cooperatives: Taloyoak Crafts Ltd. (1974-1986) and Taluq Designs Ltd. (1995-now). Although not a part of traditional Netsilik Inuit modes of expression, the textile sculptures they create provide access to the lives and history of a vibrant people attuned to their surroundings. The most distinctive feature of all these stuffed dolls is the young they carry in their parkas. This mimics the way a child is "packed" in a mother's *amauti*— a parka devised with a baby pouch (*amaut*) that is tailored as part of the garment's main body but is hidden under a large hood. The garment is roomy enough to move the child in front for nursing or to urinate. A finger-woven belt fastens over the coat to secure the child to the wearer's back. The functional excellence of this unique garment addresses an infant's lack of control as moss placed in the bottom of the pouch can take the place of a diaper. Once custom-fitted by skilled seamstresses so as not to require a belt, the *amauti* now comes in standard sizes. It combines old forms, such as rounded back and front aprons, with materials new to the Arctic, such as heavy woolen fabrics called duffle often used in trade blankets. The *amauti* continues to embody the strong physical and emotional links between mother and child and has become "an identifier of northern women and people."

In their roles as entrepreneurs, women of the Canadian Arctic continue to show creativity in the face of adversity. They find new ways to share the stories told by their elders to insure their future. The animals that enabled their people's survival and the stories that explained their world come to life in a series of dolls expertly crafted and currently sold in a cooperative setting. The dolls might make young and old coo, yet they are rich with meaning and history.

Anne Bissonnette, PhD, and Christina Williamson, co-curators  
Clothing and Textile Collection  
Department of Human Ecology





Peeteekootee Ugyak-Spence Bay - sewing packing dolls [Photo taken by Tessa Macintosh]  
Reproduced with permission, NWT Archives - DPW&S/NWT, Archives /G-1995 - 001: 6090

## THE RAVEN AND THE GULL HAVE A QUARREL

RAVEN: You dirty white slob of a gull  
what are you plumping yourself down here for?  
You're no match for me  
so better not start anything, big boy.

GULL: Who's trying to tell me what I can't do?  
When the streams run free of ice in spring  
who goes spear-fishing with his beak? ME!  
That's something you can't do, short bill,  
and never will.

RAVEN: Yes, but when it's freezing out  
you have to stay home, crying from hunger.  
You're pecking bones while I'm eating berries.  
So what did you say I couldn't do?

## THUNDER AND LIGHTNING

Once in a time of hunger  
the people were on the move  
looking for better hunting.  
Coming to a wide rushing river  
the men made a ferry out of the kayaks  
by tying them together with thongs  
and brought the women and children across.

There were two orphans  
whom nobody would bother about:  
In the hungry times people only had enough  
for their own children.  
So no one took them  
and they were left behind on the shore.

They stood there, the little boy and little girl,  
watching their people go off without them.  
How would they live? They had nothing to eat  
and did not know how to take care of themselves.

They wandered back to the old campsite  
to look for something to eat.  
The girl only found a piece of flint,  
and the boy, an old leather boot sole.

The boy said to his sister,  
"After the way we have been treated  
I can't bear to be a human being any longer.  
What can we turn into?"  
"Caribou?" his sister suggested,  
thinking of the warm herds and the moss to eat.  
"No," he answered, "for then men would spear us to death."  
"Seals?" she asked.  
"No, for then they would tear us to pieces for food."

And in this way they named all the creatures  
but there wasn't one  
that wasn't a victim of man.

Finally the sister proposed turning into thunder and lightning.  
"That's it!" said her brother,  
and they became airy spirits and rose into the sky,  
the girl striking sparks with her flint  
and the boy banging his piece of leather like a drum  
making the heavens flash and thunder.

They soon revenged themselves  
on the people who left them to starve.  
They made so much thunder and lightning over their camp  
that everyone died of fright.  
And that way people discovered  
that thunder and lightning could be very dangerous indeed.

*From Songs and Stories of the Netsilik Eskimos*

By Edward Field, Education Development Center, 1980

## MAGIC WORDS FOR HUNTING SEAL

O sea goddess Nuliajuk,  
when you were a little unwanted orphan girl  
we let you drown.  
You fell in the water  
and when you hung onto the kayaks crying  
we cut off your fingers.  
So you sank into the sea  
and your fingers turned into  
the innumerable seals.

You sweet orphan Nuliajuk,  
I beg you now  
bring me a gift,  
not anything from the land  
but a gift from the sea,  
something that will make a nice soup.  
Dare I say it right out?  
I want a seal!

You dear little orphan,  
creep out of the water  
panting on this beautiful shore,  
puh, puh, like this, puh, puh.  
O welcome gift  
in the shape of a seal!



## Cream Polar Bears ᐅᐅᑦᑲ (Nanuq)

*Small bear*: handcrafted but unsigned and unlabelled, ca.1974.

Wool fabric, felt and thread. Possible mercerized cotton thread for eyes, nose and claws embroidery. CTXC 2006.2.6

*Medium bear*: handcrafted by ㄱㄹ (Lina) for Taloyoak Crafts Ltd., before September 10, 1976.

Wool duffle and thread. Polyester stuffing. CTXC 2006.2.5

*Large bear*: handcrafted by CQ (Lina), ca. 1974.

Wool duffle and thread. Polyester stuffing. CTXC 2006.2.4

All above artifacts from Spence Bay (now Taloyoak), Nunavut, Canada, and donated by Dorothy Gray to the University of Alberta's Clothing and Textiles Collection (CTXC).

Prior to July 1992, Taloyoak was called Spence Bay. In April 1999, Nunavut separated from the Northwest Territories (NWT) and became a federal territory of Canada. These bears belonged to Dorothy Allen Gray. She was the food editor at *The Globe and Mail* (1957-1974); an internationally recognized cookbook author who wrote *The Spence Bay Cookbook* (1974); and a food consultant for the NWT Government. The medium bear and packing dolls were sent to her by the Arts and Crafts Department of the NWT to promote their crafts. She brought them to the Cosmos Club in Washington, D.C., on September 29, 1976, where she coordinated a menu of Arctic food for a reception hosted by the University of Calgary's Arctic Institute of North America.

## **Cream Polar Bear in Red Amauti with Cub**

ᑕᐅᑦᑲᑦ (Nanuq)

Designed by Peeteekootee Ugyak in 1992 and handcrafted by Rachel Totalik, known as ᐱᑕᐱᑦ (Anaga), for Taluq Designs Ltd., Taloyoak, Nunavut, Canada, 1998  
Wool duffle and thread. Polyester stuffing.  
On loan from Dr. Nancy Kerr

**Dressed-up bears have a whole new meaning compared to undressed bears! Animals that are given human characteristics, such as clothing, are examples of anthropomorphism and are popular communicative tools with storytellers worldwide. In children's stories, this can help us understand both the author and the audience. While the makers of the dolls are using Inuit folklore and characters to tell their stories, the clothing produced targets a southern audience: according to authors Strickler and Alookey, "...no Inuit women wants to wear a red packing parka if she can help it," but, as dolls with red parkas sold best, they became part of the collection.**

## **Cream Arctic Hare in Light Brown Amauti with Leveret ᐅᑲᑦᑲᑦ (Ukaliq)**

Designed and handcrafted by ᐱᑎᑯᑎ ᑭᑦ (Peeteekootee Ugyak) for Taloyoak Crafts Ltd., Spence Bay (now Taloyoak), Nunavut, Canada, made before September 10, 1976  
Wool duffle and thread. Polyester stuffing.  
Donated by Dorothy Gray, CTXC 2006.2.9abc

## **Brown Arctic Hare in Light Blue Amauti with Gray Leveret ᐅᑲᑦᑲᑦ (Ukaliq)**

Unsigned. Handcrafted by Annie Sattuq, Spence Bay (now Taloyoak), Nunavut, Canada, August 1, 1990  
Wool duffle and thread. Polyester stuffing.  
Donated by Margaret Andrekson, CTXC 1999.28.12abc

**Each maker usually embroiders her name in Inuktitut syllabics adding her own touch to a doll. Peeteekootee Ugyak, the packing dolls' originator, gave the cream hare a brown amauti to link it to the earth on which it lives. This design was challenging because she wanted it to stand up tall like a real arctic hare. Both mothers have black markings on their ears common to the species. The arctic hare turns from brown to white in winter and is a major food source for northern Canada's predators. The cream hare, along with several other dolls on display, have a label stating that "this article was made by a Canadian Eskimo. "Eskimo" is no longer considered an appropriate term for the Inuit of Canada and Greenland.**

**with Gray and Taupe Calf** ᑭᐅᐅᐅᐅ (Qinalugaq)

Unsigned. Designed by Peeteekootee Ugyak and handcrafted by Rhonda Idlout, Spence Bay (now Taloyoak), Nunavut, Canada, 1990

Wool duffel and thread. Polyester stuffing.

Donated by Margaret Andrekson, CTXC 1999.28.9abc

## Amauti with Calf ᕿᐃᐭᐭᐅᐅ (Qinalugaq)

Designed by Peeteekootee Ugyak and handcrafted by ᐃᑭᑦᑭᑦᑭᑦ (Tookanee) for Taloyoak Crafts Ltd., Spence Bay (now Taloyoak), Nunavut, Canada, made before September 10, 1976

Wool duffle and thread. Possible mercerized cotton thread for facial and body embroidery. Polyester stuffing.

Donated by Dorothy Gray, CTXC 2006.2.8abc

With the NWT Development Corporation's aid, a group of skilled seamstresses from Taloyoak assembled to create Taloyoak Crafts Ltd (1974-1986). During a coffee break, they had the idea of creating animals packing a baby. The next day Peeteekootee Ugyak presented a prototype and would go on to design a total of nine dolls. From 1986 to 1992, individual women made and sold these dolls and a few new models: the photograph seen in this section shows Peeteekootee making a beluga doll in 1990. In 1992, she was part of a new group, the Netsilik Argnakvik, who created Taluq Designs Ltd. in 1995 in association with the Nunavut Development Corporation.



## **Cream and Navy Whale Woman in Navy Amauti with Child ᐃᑦᑕᐱᑦᑕᐱᑦ (Sedna/Nuliajuk)**

Designed by Peeteekootee Ugyak and handcrafted by ᐱᑦᑕᐱᑦᑕᐱᑦ  
(Moati), Spence Bay (now Taloyoak), Nunavut, Canada, ca. 1989  
Wool duffle and thread. Possible mercerized cotton thread  
for facial and fingers embroidery. Polyester stuffing.  
Donated by Margaret Andrekson, CTXC 1999.28.11abc

**Sedna is one of the most universal Inuit myths. Like traditional Inuit women, her face is tattooed and she wears an amauti. In one version of the myth, she unknowingly married a man who was secretly a bird spirit. Her father tried to rescue her in his kayak, which brought on the bird spirit's wrath. In desperation, Sedna's father threw her into the raging sea and chopped the fingertips of her hand with which she held on to the boat. Her fingertips became the seals, walruses and whales. One of the most powerful spirits, Sedna will prevent sea animals from swimming where hunters can catch them. If she is displeased, hunters won't find their prey and may starve.**

## **Gray Seal in Cream Amauti with Beige**

### **Pup ᑭᐅᑦᑭᑦᑭᑦᑭᑦ (Natsiq)**

Designed by Peeteekootee Ugyak and handcrafted by Joanne Mannilaq, known as ᑭᐅᑦᑭᑦᑭᑦᑭᑦ (Juina), Spence Bay (now Taloyoak), Nunavut, Canada, ca. 1989

Wool duffle and thread. Possible mercerized cotton thread for facial embroidery. Polyester stuffing.

Donated by Margaret Andrekson, CTXC 1999.28.7abc

**Seals are central to Inuit life. They provide food, clothing and oil for lamps. Seal skin boots, mittens, pants and parkas grant unsurpassed protection from deadly wet conditions in the Arctic. Seal hunting was traditionally men's work while women would sew the clothes needed for their family with the skins brought back from the hunt. Girls learnt how to sew through the creation of dolls at an early age. While many types of skins were transformed into apparel, wool blankets brought in from traders are used for clothing and crafts as well.**

## Seal Mittens

Handcrafted. Unknown maker. Northern Canada, 1950s

Seal fur. Tanned hide. Sinew.

Donated by Winnie Paege, CTXC 1999.34.24ab

**Winnie Paege, an Edmontonian nurse, travelled north to work for the Tuberculosis Association. Like many southerners, she adopted Inuit clothing engineered for durability and to keep the wearer warm and dry. Seamstresses know how to best use, cut and sew their materials. Seal is best for warm and wet conditions as it sheds water and won't molt with dampness. A common three piece pattern eliminates the seam at the thumb's base. It directs the fur downward in the back to shed snow or water and upward in the palm to improve grip. Sinew swells when damp and has no equal. It contributes to the impermeability of the waterproof stitch.**

## **Cream Amauti with Black and Cream Shell**

Winnie Attungala, Baker Lake, Nunavut, 1984

*Shell*: black fabric likely made of cotton weft and nylon warp, cream fabric likely made of cotton and polyester, felted wool fringes at sleeves, finger-woven wool belt, possible synthetic fringes and embroidery thread.

*Amauti*: wool stroud, printed cotton trim, possible synthetic fringes and embroidery thread.

University of Alberta Art Collection, University of Alberta Museums, 1984.3ab

**Winnie Attungala was commissioned by the University of Alberta Art Collection in 1984 to make this amauti. Inuit culture is not frozen in time and newer materials have become popular. A layered system that reduces drafts and traps hot air remains in use. Closures are not used to minimize drafts and reduce maintenance problems. The style with the aprons shorter in the front and longer in the back is much older than the one with a straight hemline. Traditionally, both styles of coats were worn with caribou or seal kamiks (boots) and leggings.**

## **Wood Snow Goggles ᐃᐸᐸᐸ (Iggaak)**

*Left:* Handcrafted by Andrew Kingnektok. Central or Eastern Inuit, probably Copper Inuit. Twentieth century.

Douglas B. Lord Collection, University of Alberta Art Collection, University of Alberta Museums, 1965.23.88

*Right:* Unknown maker. Central or Eastern Inuit, probably Copper Inuit. Unknown date.

Douglas B. Lord Collection, University of Alberta Art Collection, University of Alberta Museums, 1965.23.89

**Bones and animal parts were made into goggles with narrow slits to protect the eyes from the sun's reflection on the snow. When the midnight sun shines—during those summer months when the sun is visible up to 24 hours a day—eye protection is a necessity. Without goggles, one could apply a mixture of soot or gunpowder and oil outside the eyes, much like football players do today. Snow goggles, like amauti, anoraks and kayaks, are some of the elements of Inuit material culture that constitute the legacy of Inuit culture to the world.**

**Parka with Child** ᑕᓴᑦᑐᒃᖅ<sup>i96</sup> (Taliilajuuq)

Wool duffle and thread. Possible mercerized cotton thread for facial embroidery. Polyester stuffing.

Half woman and half fish, this doll represents a fantastical being but the clothes worn are realistic. The mermaid is wearing a Mother Hubbard parka with a ruffle. It is not cut like an amauti with its baby pouch (amaut), although such construction is applied to other parkas. Traditionally, a baby is placed in the amaut wearing nothing but a cap for the first 2 or 3 years. The cap is all that is needed to protect the child from frostbite, wind and cold. The parka's hood provides protection for both mother and child. Dolls with Mother Hubbard parkas were only made during the non-government funded interim between the Taloyoak Crafts and Taluq Designs cooperatives.

## **Black Raven in Red Amauti with Chick**

ᐅᐅᓴᑲ (Tulugaq)

Unsigned. Designed by Peeteekootee Ugyak and handcrafted by an anonymous maker, Spence Bay (now Taloyoak), Nunavut, Canada, ca. 1987-1990

Wool duffle and thread. Polyester stuffing.

Donated by Margaret Andrekson, CTXC 1999.28.13abc

**Amongst the smartest of all birds, the raven's behavior and acute problem solving abilities have captivated people worldwide. Their skills and stealth make them excellent hunters. The Inuit, relying on hunting for sustenance observed ravens closely. Reverence and respect for animals is central to Inuit culture and practices. That reverence is expressed through the fluidity of human and animal form in many stories.**

## **Beige Owl in Sky Blue “Mother Hubbard”**

### **Parka with Owlet $\triangleright^b \wedge^b$ (Ukpik)**

Unsigned. Handcrafted by Mona Uttaq, Spence Bay  
(now Taloyoak), Nunavut, Canada, August 1, 1990

Wool duffle, embroidery and finger-woven belt

Donated by Margaret Andrekson, CTXC 1999.28.10abc

**Brown in the summer and white in the winter, the snowy owl can adapt to its surroundings and is found throughout the circumpolar region. Likewise, the “Mother Hubbard” parka, usually made of cloth with a deep ruffle at the hem and a fur-trimmed hood, was worn over a skin or wool parka to adjust to the climate. Printed cotton fabrics were commonly used and were the result of trade. First adopted by the Inupiat of Alaska, this style quickly spread across the North American Arctic and Greenland. Imported calicos conveyed economic status and allowed the wearing of bright colors not found in the Inuit’s palette relying on caribou and seal skins. Bird skins, such as eider duck, could also be used to make garments.**



## **Cream Parka with Red Shell**

Handcrafted by a seamstress from Baker Lake, Nunavut, Canada, 1964

*Shell*: cotton weft and nylon warp shell, cotton/polyester rickrack, metal zipper. *Parka*: wool stroud and threads, possible synthetic trim, metal zipper.

On loan from Christina Williamson who received it from her grandmother, Patricia Moore.

## **Fur-trimmed Cream Parka (Shell not Shown)**

Handcrafted. Unknown maker. Holman Island (now Ulukhaktok), Northwest Territories, Canada, 1974

Parka: fur, wool stroud and threads, possible synthetic trim. Donated by Liz Ingram, CTXC 2004.28.1ab

**The parka on the left was made by an Inuit woman for Patricia Moore who remembers the seamstress coming to her home, measuring her with a string that she knotted and returning two weeks later with the completed coat. It was the last one the seamstress made before she was too blind to sew. Mrs. Moore requested that the parka's embroidery have the colours included in the floral trim. Her husband asked for white fox around the hood, which is not something done in the Arctic as this fur clumps when moist. Patricia indicated that the pointed tip of the hood aims to trap the heat from the wearer's head to keep it warm. These styles of parkas, which are still common, are different than the amauti: they are not meant to pack a child.**

## **Caribou Kamiks with Wool Liners**

Handcrafted. Maker unknown. Holman (now Ulukhaktok),  
Northwest Territories, Canada, 1974

Caribou fur, tanned hide, sinew, wool duffle and thread.

Donated by Liz Ingram, CTXC 2004.28.2ab

**Acquired by the donor when she was teaching in Holman, these boots mix old and new ways. Using caribou and dressing in layers was traditional. The animal was hunted in late autumn when its coat was long and bulky. Its hair is hollow, which makes it a good insulator. Up to five layers of caribou or seal skins facing either in or out can be worn as footwear. Fur, like hair, is a keratinous substance that does not absorb the moisture created by the feet. As this water vapor can turn into frost, feathers or dried grass were traditionally placed inside boots to absorb moisture and insulate before the introduction of wool. Inuit customs dictate that the soles of mukluks cover both the bottom and the sides of the foot without seams or cuts to prevent water from entering.**

# Brown Walrus in Dark Blue *Amauti*

Designed by Peeteekootee Ugyak and handcrafted by Joanne Mannilaq, known as ᐅᐃᐱ (Juina), and Terasa Totalik, Spence Bay (now Taloyoak), Nunavut, Canada, ca. 1987 Wool duffle and thread. Possible mercerized cotton thread for facial embroidery. Polyester stuffing.  
Donated by Margaret Andrekson, CTXC 1999.28.8abc

The walrus' speed and strength in the water greatly contrasts with its clumsiness on land. Its prominent tusks and blubber made it the focus of commercial hunting but since 1941 only aboriginal people of the Arctic may hunt them for their meat, fat, skin and bones. Both genders have long canines, or tusks, which can reach one meter in length and yield ivory, a desirable substance used for ornamental and practical objects. Needles and awls used for sewing were traditionally produced in ivory.

## **Orange and Cream Woman (Thunder Woman) in Ultramarine Blue Amauti with Lightning Child ᑲ ᑭᑲ (Kadluk)**

Designed by Peeteekootee Ugyak and handcrafted by Maudie Okittuq, known as ᑭᑲᑲᑲ (Moati), Spence Bay (now Taloyoak), Nunavut, Canada, ca. 1987-1990  
Wool duffle and thread. Possible mercerized cotton thread for facial embroidery. Polyester stuffing.  
Donated by Margaret Andrekson, CTXC 1999.28.14abc

**The orphaned sister and brother who turned into thunder and lightning is a very important story in the Taloyoak region. The Thunder House is a stone building built for shamanistic purposes that still exists today near Taloyoak. According to local oral tradition, this is the site where a sister and her brother used a dried hide and a piece of flint and became thunder and lightning. In one version of this story, they transformed themselves to punish those who had left them behind when moving to new hunting grounds. It is a cautionary tale for adults to care for orphans.**

## **QUESTIONS**

**A) What do you know about polar bears that is not seen in this toy?**

**B) What do the Inuit eat?**

**C) How did the Inuit traditionally get their food?**

**A:** They can be very dangerous

**B:** Fish & meat

**C:** Fishing & hunting

## **QUESTIONS**

**A) Can you name other animal characters dressed as humans?**

**B) Name stories where dressed animals appear?**

**C) What movies have used animal characters that are acting or dressed as humans?**

**A:** Mickey Mouse & Donald Duck, ...

**B:** Alice in Wonderland & Sponge Bob

**C:** The Chronicles of Narnia  
& Star Wars

## **QUESTIONS**

**A) What are baby hares called?**

**B) What other animal looks like a hare?**

**C) What are the differences between a hare and a rabbit?**

**A:** Leveret **B:** Rabbit

**C:** How they are born & hares typically have longer ears and hind legs but, in the case of the Arctic hare, the ears may be short.



## **QUESTIONS**

**A) What skills are needed to produce these dolls?**

**B) Are packing dolls all made by the same person?**

**C) What other types of work come with the name of its maker?**

**A:** Cutting & sewing **B:** No  
**C:** Paintings, books, music,...



## **QUESTIONS**

**A) Do you see in this doll the traces of this story?**

**B) Why is she a sea goddess?**

**C) Can you name myths that involve humans that turn into animals?**

**A:** Red thread at the fingers of her right hand **B:** Her fingers created sea animals; she has the power to control where the animals go **C:** Beauty and the Beast, The Frog Prince, ...

## **QUESTIONS**

**A) Can you name clothing made from animal skins?**

**B) Where does wool come from?**

**C) Can you name different types of extreme environments?**

**A:** Leather coats & shoes

**B:** The hair of animals like sheep, yaks, goats,... **C:** Arctic, deserts, high altitudes (lack of oxygen)

## **QUESTIONS**

**A) What are the best materials to wear in the rain?**

**B) Can you wear plastic clothing all day long comfortably? Why?**

**C) Are there natural fibers that both absorb moisture and insulate?**

**A:** Plastic coats, rubber boots,...

**B:** No: plastic does not breathe

**C:** Wool

## **QUESTIONS**

**A) Can you see where the child goes?  
What is this pouch called?**

**B) Could you place the child in the  
hood? What would happen?**

**C) Which dolls in the exhibit are  
wearing this type of parka?**

**A:** Amaut **B:** Better not: the mother  
would choke **C:** Seal and  
Thunder Woman



## **QUESTIONS**

**A) Where are goggles typically worn today?**

**B) Why would bone or wood be used to make snow goggles?**

**C) What Olympic event is rooted in Inuit sea transport?**

**A:** Ski slopes **B:** They are available resources **C:** Kayaking

## **QUESTIONS**

**A) Do you know of other half animal half human beings?**

**B) What is today's basic baby garment?**

**C) What is its equivalent in traditional Inuit culture?**

**A:** Sphinx, centaur, minotaur, satyr,...

**B:** Diaper **C:** Moss at the bottom of the baby pouch (amaut)

## **QUESTIONS**

**A) What human behavior is seen in some dolls in this exhibition?**

**B) What kind of animal behavior resembles that of humans?**

**C) What animal behavior amazes you?**

**A:** Wearing clothes **B:** Kangaroos who carry their young in a pouch, raccoons that wash their food with their hands, ...

**C:** Tell us your observations

## **QUESTIONS**

**A) What other animal living in the Arctic turns to white in the winter? Why?**

**B) Where does cotton come from?**

**C) Was the “Mother Hubbard” worn under or over the parka? Why?**

**A:** Arctic hare - camouflage **B:** A plant/the cotton plant **C:** Over - to show off their wealth



## **QUESTIONS**

**A) What is needed to comfortably transport a child in a mother's coat?**

**B) How did wool get to Nunavut?**

**C) What company has the name of a body of water partly situated in Nunavut?**

**A:** Back pouch (amaut) **B:** Trade

**C:** The Hudson Bay Company

## **QUESTIONS**

**A) What do we use today to absorb moisture or water?**

**B) What is the water vapor produced by the feet called?**

**C) Why was wool not a part of Inuit traditions?**

**A:** Paper or cotton towels **B:** Transpiration and perspiration **C:** There are no sheep in the Arctic

## **QUESTIONS**

**A) What other animals  
have tusks?**

**B) Are there trees in the  
Arctic tundra?**

**C) What other materials  
do Inuit carve?**

**A:** Elephants, wild boars, narwhals, ...

**B:** No **C:** Soap stone

## **QUESTIONS**

**A) What is different about the cut of this parka?**

**B) Why do you think it was cut this way?**

**C) How was the belt made and what is was its purpose?**

**A:** Curved front and back apron

**B:** To protect and for ease of movement

**C:** It is finger-woven -to secure the child in the baby pouch (amaut)