



Sheowak, **Three Walrus**. Stencil, 29 x 26, 1960

The *Three Walrus*, a pure example of the women's stencil art, possesses a rare floating quality and hints at a watery foreground and background without any real indication of space or perspective.

Sheowak, a remarkable woman, had a great deal of artistic talent which burst forth with the coming of the prints and flourished for three years before she died in her mid thirties.

Stencil is perhaps the most immediate graphic art form ever developed. It is a simple medium and one can achieve direct results in a few minutes. Paper receiving the stenciled images may be of almost any kind, but a heavy rag content paper is most durable.

In Cape Dorset the skin stencil slowly evolved into a paper stencil. This change occurred because we did not wish to use valuable sealskins for stencils. As in most Arctic events, the change developed in its own way, based on Eskimo ingenuity and the materials at hand.

Because stenciling is not a popular art today, a good heavy stencil paper is not commercially available. In Cape Dorset, therefore, the Eskimos

By great luck I was able to study for almost a year with the great print master Un'ichi Hiratsuka, who is now in Washington, D.C. The Japanese thought it was a fantastic opportunity, too, and we even showed Eskimo films to the Emperor, who thought it was all terrific.

I returned to Canada in the spring of 1959 and went straight to Cape Dorset, where we gathered together the artists and started to de-



Pudlo, **Man Carrying Reluctant Wife**. Stone cut, 24 x 19, 1961

developed a new way to prepare their own stencil paper. A large sheet of smooth metal laid on top of a small stove when sufficiently hot was rubbed with a white candle until the wax melted and flowed evenly. A medium weight piece of plate finish Strathmore board placed on the hot metal absorbed the wax, and when held outdoors in the extreme cold hardened in an instant. The wax on the paper board gave it a remarkable degree of transparency. This board could be easily and accurately cut and with some care and cleaning give up to sixty clear impressions.

Pudlo, **Man Carrying Reluctant Wife**. Stone cut, 24 x 19, 1961

A new bride, by tradition, must show great reluctance to leave her father's camp, her family and friends. At the moment of leaving, she demonstrates her feelings by hiding, crying and running off into the hills. It is then that the bridegroom is forced to chase her and carry her to his dogsled or boat. This is the occasion for great excitement in the camp, an emotional mixture of sadness and merriment that is a part of all weddings.

velop a technique that blended centuries of Japanese ingenuity with the wildly free talents of the Eskimos.

We had plenty of special problems — climate, materials, supplies, transportation, and the fact that the printers would vanish on good hunting days. But it was an ideal occupation for poor weather, and the Eskimos' patience and inventiveness is almost impossible to believe.