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## Eskimo Graphic Art

BEFORE 1957      AFTER 1957



In 1948 a 27-year-old Canadian artist named James Houston went to the Canadian Eastern Arctic to paint Eskimos. He stayed there twelve years, mostly at Cape Dorset, a small settlement on West Baffin Island. There he learned the Baffin dialect and great respect for the Eskimo people, as they for him. In the process, he had an extraordinary effect on the course of Eskimo, and perhaps world art. Jim Houston taught Eskimos how to print. He left the Arctic rather reluctantly, and still practically commutes there — five trips in the last year. Now he is the associate director of design for Steuben Glass in New York City. The following is Jim Houston talking about the people and their work, mostly in a recent interview, partly from an excellent book of his called *Eskimo Prints*.

Eskimos have been carving for 4,000 years or more, but there's no word in the language for art. *Senouk* is a word for small things, playthings. *Tatlutak* means marks you make with your hands. But you can't really translate what we mean by art.

For Eskimos the action of carving was always the important thing. The action of having was of no importance. Say we're sitting in a snow house, waiting for the weather to break. You knock a piece of stone off the lamp and start shaping it — usually into the subject we're talking about, probably a seal.

Now it's always been felt you can set up a sympathetic relationship with a seal. A man does not get a seal because he is a good hunter, but because the seal gives himself to a good man. The good man knows enough not to be offensive to a seal. A seal knows a good man would give

him a drink of fresh water — even if he had to melt snow in his mouth. If a good man kills a bird, he puts the tail feathers back into the snow. You don't kill the animal — you merely take the envelope and leave the soul free to recreate itself. Things come to a good man because he obeys the rules of good life: *Angogtee Merik Tok* — he is a full-blown man. He lives life well.

*Pootagook, Joyfully I See Ten Caribou. Stone cut and stencil, 18 x 12, 1959*

*A hunter from the inland with the dark un-plucked beard of the traveller signals to his hunting companions, using his fingers to indicate the number of caribou he has seen.*

*Pootagook died in 1959, a wise and powerful leader among the Kingnimuit. His early offer of splendid drawings gave prestige to the whole idea of printmaking and caused many others to contribute their work.*



Kenojuak, *The Enchanted Owl*. Stone cut, 24 x 26, 1960

*Kenojuak is a young wife, a mother of three children. She, more than any of the women artists, seems to possess a great talent that overflows in the form of hundreds of prints, stencils and drawings. Her art is of great consistency, only changing slowly in character year by year.*

*The essence of her art may be seen in The Enchanted Owl, for in this bird with its hidden spring of intensity and power, eyes staring and claws gripping, the rays of light and swirling tail reach out as Kenojuak says, "to drive away the darkness."*

The art of making the seal is the understanding of the seal. Fortunately, the Eskimos have had no art education. They simply have a wonderful butcher's understanding of the mechanics of the seal and can recreate it with immense vigor. Picasso once said the cock has never been understood so well as by the American farmer who carved it from wood for his weather vane. I believe the Eskimos see the seal as those farmers saw the cock.

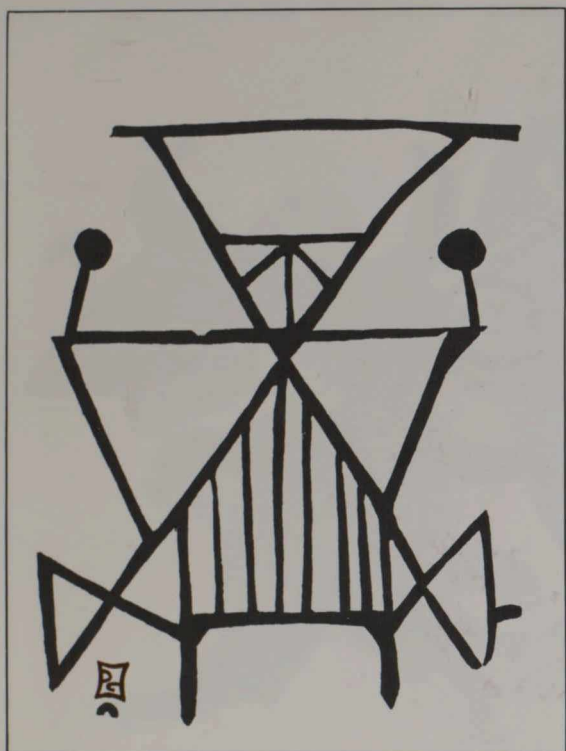
Traditionally, Eskimos carved in walrus ivory. One reason there aren't a great many old carvings is because there weren't all that many killings, though carving in ivory was still the main practice even when I went there. I took some of the carvings south, to the National Museum and other places, and there seemed to be a great demand for them, and the people in the north were delighted and amazed that they could trade their carvings for other things they needed. So it seemed obvious that this country was going to open up, and if pieces were to be sold commercially, it seemed best to encourage the use of stone rather than ivory. The carvers took to that idea well. Most carvings are now stone.

Another change that came about was in size. Most carvings used to be a few inches high. Now they're much bigger, partly through a bit of greed on everyone's part. You know, an 18-inch piece recently sold for \$5,800 at the Waddington Gallery in Montreal. It's highly unlikely a small piece could fetch that kind of price, though the quality is certainly no less, in my opinion.

#### [THE BEGINNING OF PRINTING]

Printing began among the Kingnimit — the people who live at Kingnit, what we call West Baffin Island — in the early winter of 1957. I was sitting in my office with a very great friend and famous carver named Oshaweetok. I had become the first Civil Administrator for that end of the Arctic — a job I could take or leave alone, but it was a good way to live there. At that time no non-Eskimo person lived there independently. I had a carton of Players cigarettes, which have a sailor's head on each package. Oshaweetok began studying them very carefully and finally said, "It must be very boring for someone to sit and paint each one like that."





Tudlik, *Division of Meat*. Stone cut, 12 x 9, 1959

Eskimos everywhere have several unique and special characteristics. They do not always view scenes and objects in the traditional western way. Their point of view may be from above, as in looking down at fish in the water, or from below, as in looking up at birds in the air. They sometimes hang bird prints on the ceiling. They are not constricted by a need for background or any of the troublesome rules of perspective. Eskimos have a way of isolating images in space, giving each its own individual importance.

They often choose to make a single statement, and these statements are usually about things of flesh and bones. They are master anatomists possessing the keen observations of the hunter. They show us powerful animal and human forms moving in a rhythm that is perfectly understood by them. They show us how to drive the caribou and how to hold a child. They understand the patterns of fur and feathers, the bone structure, the sheaths of muscle, the rolling gait of the polar

Well I was astounded. I just assumed he knew, but I don't know why. I said "I'll show you how they do it."

He had made a carving on a piece of ivory, and I had some old ink that had been frozen and thawed many times. I smeared it over his carving and carefully laid a piece of toilet paper on the surface. To my surprise, we got a clear image.

"Pisitipalook!" he said. "Hey, that's great. We could do that!" So right away, in the middle of the night, we went and got a flat carving somebody else had made, got some office onion skin



Niviaksiak, *Seal Hunter*. Stencil, 21 x 15, 1959

bear, the great weight of walrus, the sleekness of seals, the rhythm in a flight of geese, the nervous movements of fish caught in a stone trap, for these things are life's blood to them.

Through their prints they often speak to us of legends and ancient mystical happenings, of great inland journeys. They reveal themselves to us. They show us a very old system of viewing and creating things. Powerful thoughts have existed in their arts and crafts and songs and legends for thousands of years. These thoughts and ideas were the only things these nomads could carry with them on the long trek from Asia into the wilderness of Arctic America, the lasting gifts they could give to their children.

The prints, like the stone carvings, are important to Eskimos at this time. Apart from providing a necessary buying power for them in their swiftly changing world, the prints speak out in a language understood by all. The prints speak of the whole Eskimo approach to life and death.

stationery — there was only one mail a year and government correspondence wasn't a large feature of our lives — and we began printing.

"Pisitipalook," I said. "I think people will love these." We got a half dozen of the most important art people in southern Canada to look at them. They had an exhibition and were sold out instantly.

At that point I felt very inadequate because I didn't know a lot about hand block printing, so I suggested to the government that I use my annual leave to study with a printmaker in Japan.



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-



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.





Lucy, *Owl With Young*. Stone cut, 14 x 18, 1963

Lucy's owls move across the paper with staring eyes. The young birds display a childlike source of energy. Lucy is one of the few artists of West Baffin Island to disregard the usual practice of outlining a figure, and this habit gives her stone cut figures a special feeling of fur or feathers.

Lucy was born in Sugluk across the Hudson Strait from the Foxt Peninsula. Following the

death of her father, when she was very young, she moved with her mother to Baffin Island to be with relatives. When she was a young mother with children, her husband, Tikitok, and many others in their camp were stricken with whale poisoning. Over one half of the people died. After this disaster, the remaining people, including Lucy and Tikitok, left that poisoned place and made another camp near Cape Dorset.

In 1959 the Eskimos formed the West Baffin Eskimo Cooperative, and in the spring of 1960 we sent a series of prints south. The shows and sales were completely successful. At that time I said I'd soon leave and place it all in their hands, and when the time came I felt I had to go, though I didn't really want to.

How does the new printmaking relate to the old carving? Very much the same, I think. If you can honor a seal in the round, you can do it in the flat. The concept of printmaking was new to the Eskimos, but the images and ideas they created were firmly based on centuries of ancient Eskimo traditions, myths, and skills. Maybe there's been some change. Before, if they made a good seal, that was good. If not, that was OK. Selling the work may have changed the attitudes somewhat.

One of the most important effects has been on Eskimo women. Eskimos are strong family people, who greatly respect one another. But the men have always done the carving. The women were magnificent sewers and masters in the art of skin appliqué, the ancient art of cutting silhouette forms and designs from animal hides, to

sew on clothes as decoration. When printing came, many of them began to do that, first by stenciling from their appliqué cutouts, then by carving and etching blocks. Dreams are very important to Eskimos, and the men seem to agree that the women dream more, which is why they make such splendid images.

The printmaking gave the women an income from the outside, which helped, but more importantly they thrived in the new appreciation of their work. "Do people really like that?" a young woman named Kenojuak asked me. "You bet," I said. "That's nice."

I think Kenojuak is the best artist Canada has ever produced. Many art museum directors think that too. She once said, "Making images is a transference from the real to the unreal." I think that statement is just right. The woman Oonark is another great one. And Tiktak, a man carver, will be known like Giacometti.

We sold one of Kenojuak's first prints, *The Enchanted Owl*, for \$100 each. It now sells instantly for \$4,000, and there are many people who know where every one of the fifty are, and wait for one to come up for sale.





Pitseolak, *Perils Of The Sea Travelers*. Stone cut, 18 x 24, 1960

Pitseolak shows herself in a gay dream sequence as the small central figure in a sealskin woman's boat. She is accompanied by a harpooner and two creatures from the other world. A kayakman is towed behind the boat. The three humans are surrounded by sharp toothed beasts and a mountain spirit. The sea beasts snarl and devour a seal and a man while the mountain spirit cunningly disembowels a dwarf and a two headed wolf.

Eskimo art must surely owe its original debt to the religion of Shamanism. A generation ago the Eskimos were governed by their daily relationship to an immense and awesome spirit world that remains almost incomprehensible to us. The small crudely carved amulets once worn in the clothing have almost disappeared. The amulet figures of animals and humans were intended to establish

a kind of sympathetic magic between the hunter and his prey. Today, more than half of the prints, like the amulets, still draw their inspiration directly from the sources of Shamanism. The printed images we see are reflections of these old traditions that slowly fade before them. Christian intrusions and standardized education on every side will undoubtedly see the death of this ancient religion.

It is difficult today to imagine the future of Eskimo carving or printmaking. The Arctic world is currently undergoing drastic change and there has not as yet been time to judge the effects of this transition. The new Federal day schools, improved medical services, the gathering of families into small permanent communities, and many other changes will alter the lives of the people. Perhaps their lives will be altered for the better, but the changes are not likely to improve their art.

Here's one measure of the impact of Eskimo art: The Metropolitan Museum of Art in New York now has a show of *fifty centuries* of great art, and *three* contemporary Canadian Eskimo carvings are shown. But these people had never met or heard of anybody interested in "art", and they don't really give a hoot if their things are in the Metropolitan. But they do like appreciation, especially from the white man. After all, they think, anyone who can make a rifle with an action like that can't be all dumb. Maybe we'll feel the same when we see what they do.

Eskimos have many important things to tell us, ideas about life. But we go on as always, advising them in a voice so loud we cannot hear

them. This is exactly what we did with the Indian people, on both sides of the border, while priceless cultures slipped away.

#### Suggested Reading and Films

Birket-Smith, K. A. J. Vol. 5, *The Caribou Eskimos*. Copenhagen, 1940.

Carpenter, Edmund S. "Ivory Carving of the Hudson's Bay Eskimo." *Canadian Art*, Vol. 15/3, August, 1958.

Gimpel, Charles. *Canadian Eskimo Art*. Abbot Hall Gallery, Kendal, England, 1963.

Himmelheber, Hans. *Eskimokunstler* (Alaska). Strecher u. Schröder, Stuttgart, 1938.



Tumira, **Inukshuk**. Stone cut, 15 x 9½, 1965

*Inukshuk* literally means likeness of a man. It is a stone image set up by the caribou hunters while waiting for the animals to arrive. Like a scarecrow the inukshuk serves to frighten the caribou and thus control the direction the animals will travel across the open tundra. When the herd reaches a river crossing or narrow gully, the spearmen in kayaks or on foot meet their prey.

The inukshuk is also built on hill tops along the coast in order to mark the entrance of bays and the existence of camps. Many of the inukshuk on West Baffin Island are hundreds, perhaps thousands, of years old. From a distance many of these stone constructions look remarkably like men.

Tumira was born near a place of many inukshuk, and they are often in her mind.

Hoffmann, Walter J. *The Graphic Art of the Eskimos*. Govt. Printing Office, Washington, 1897.

Swinton, George. *Eskimo Sculpture*. McClelland & Stewart, Ltd., Toronto, 1965.

Houston, James A. *Eskimo Prints*. Barre Publishers, Barre, Massachusetts, 1967.

Turner, Evan H. "Canadian Eskimo Graphic Art." *Graphis Magazine*, Vol. 108, Zurich, 1963.

Houston, James A. Vol. 1, *Eskimo Graphic Art*. The Queen's Printer, Ottawa, 1960.

Department of Northern Affairs. *Canadian Eskimo Art*. The Queen's Printer, Ottawa, 1953.

Melgaard, Jorgen. *Eskimo Sculpture*. Clarkson Potter, Inc., New York, 1960.

*Eskimo Graphic Art, Cape Dorset, N.W.T.* Catalogues from 1958 to 1967, West Baffin Eskimo Cooperative, C. A. P., 14 Catherine St., Ottawa.

Pool, Beekman H. *Contemporary Canadian Eskimo Art*. Club of Old Volumes, Boston, 1964.

National Gallery of Canada, Exhibition Catalogue. *Cape Dorset, A Decade of Eskimo Prints*. National Film Board of Canada, Montreal, 1967.

Rasmussen, Knud. Vol. 7, *Intellectual Culture of the Iglulik Eskimos*. Copenhagen, 1929.

Film, *The Living Stone*. 16mm, color, 30 minutes. National Film Board of Canada, Montreal, 1958.

Rasmussen, Knud. *The Netsilik Eskimo's Social Life and Spiritual Structure*. Copenhagen, 1931.

Film, *Kenojuak*. 16 and 35 mm, color, 22 minutes. National Film Board of Canada, Montreal, 1964.

Rasmussen, Knud. Vol. 9, *Intellectual Culture of the Copper Eskimos*. Copenhagen, 1932.

Ray, Dorothy Jean. *Artists of the Tundra and the Sea*. University of Washington Press, Seattle, 1961.

Canadian Arctic Producers (marketing agency for the Eskimo cooperatives) has a beautiful calendar for \$2.85; 141 Catherine St., Ottawa, 4.



**Wheat — 20 million acres of wheat.** Wheat has traditionally been a magic word for Canada and Canadian politics — and its aura lingers on, though its first name is no longer King.

When wheat farmers complain, Canadian governments listen, for wheat has meant riches for all of Canada in its best years, and economic tribulation for much of Canada when crops or markets went bad.

When times are good and the western wheat farmer buys a new car, or a truck, a tractor, or a combine, the impact is felt all the way to the eastern banks. A big export year means jobs in railroading, seaway shipping, seaport terminal elevators, and grain handling. A drought or a strike on the seaway or at the port of Vancouver can spark three days debate or more in the House of Commons.

Pulp and paper are bigger exports now, but wheat is still a one-word description of a way of life, and today it's at the heart of a revolution in Canadian farm policy.

The first wheat grown on the prairies and shipped to market in eastern Canada was a shipment of 857 bushels in 1876 of a variety called Red Fife. It was the first hardy wheat to survive the arid climate and short growing seasons.

For the first few decades the typical wheat farmer homesteaded a quarter section (160 acres). He kept cows, pigs, chickens, and grew oats and barley for feed.

Then three developments gave a major boost to the pioneer prairie economy. In 1896 the price of wheat went up on the English market in Liverpool. And by 1900 transportation costs had come down enough to make large-scale farming profitable, and the dry-land farming technique had been developed. That means growing wheat one year, and leaving the land in summer fallow the next to build up moisture.

For the next half century Canada's wheat production grew, save for years of drought or depression, because bakers everywhere required a high percentage of hard wheat, mostly Canadian-grown in the tough prairie climate, to maintain their bread quality. The Canadian wheat farmer probably hit his peak years during the 1920's when wheat provided almost forty percent of total Canadian farm cash income, wheat exports accounted for up to one third of Canada's export earnings, and thousands of Eastern Canadians rode primitive harvest special trains to help bring in the crop and at the same time gain a feeling of participation in "King Wheat."

Wheat production continued to expand. From 1962 to 1969 production averaged more than 650 million bushels per year—encouraged by a unique combination of exceptional commercial demand and disastrous drought in the Indian sub-continent.

But long term factors were also working to reduce the demand for Canadian wheat. In 1960 the Chorleywood baking process started to come into use. It permits the use of more low protein wheat in the grist without sacrifice of quality — to the obvious detriment of Canada's high protein Manitobas. At the same time scientists were concentrating on the development of new high yielding dwarf wheats well suited to hot dry climates — the major facet of the so-called "Green Revolution." The Common Agricultural Policy of the EEC raised wheat prices for French wheat producers and production, and French exports increased. Production in Australia also increased, particularly of high protein varieties.

Thus after the bonanza of 1966-67 when Canadian production and exports peaked at 827 million bushels and 545 million bushels respectively, there was a drastic decline in world demand. Exports reached only about 300 million bushels in 1968-69 and the carry-over rose to excessive levels.

Grain farmers on the Canadian prairies have long shown, however, that they can adapt. As early as 1906 they were trying to solve their problems through collectives (cooperation or joint action). That year, dissatisfied with their treatment

by grain merchants and others flocking to the developing wheatlands, they formed their first farmer-owned grain company and went into the business of selling grain on a commission basis. In the early 1920's they established cooperatives that evolved into producer-owned wheat "pools" in each of the three prairie provinces. The "pools" derive their name from their marketing method — all members' wheat is "pooled" and return to each farmer is the same for each grade regardless of when it is delivered during the year.

The economic collapse of 1929 bankrupted the pools because world prices dropped far below the "initial price" they had paid for the 1929 crop.

However, faith in the pooling system and the desire for some stability of income led to the establishment by Parliament in 1935 of the Canadian Wheat Board, a Crown Corporation which is now the sole marketing agency for all prairie grown wheat, oats, and barley, and which regulates deliveries of all grains in that area. The

## WHEAT

"Love,  
Cruelty,  
Fear,  
and God

in the  
Movement of Grain"



Board — like the pools before it — sets initial prices for wheat, barley and oats each year. Once established those prices become minimums guaranteed by the Government of Canada.

The system worked well and has been strongly supported by the majority of producers. However, events in the late 1960's touched on above placed the Canadian wheat industry in jeopardy. Exports dropped. Carry-over stocks rose and international prices declined due in part to the failure of a new International Grains Arrangement negotiated in 1966 and 1967 when wheat was temporarily in somewhat short supply. Western farm income dropped drastically and everyone from the corner store owner to Massey Ferguson and General Motors became painfully aware of it, not least the Canadian Government.

Reflecting the immense importance of this crop to the Canadian economy, the whole industry has been exposed during the past two years or so to the most thorough examination ever given any Canadian industry.

A Canada Grains Council was established in Winnipeg with representatives from all sectors of the industry except government to examine ways of strengthening every aspect of the industry.

The Federal Cabinet Minister responsible for the Canadian

**A few excerpts on the nature of the prairie, from *The Color of Canada\**, by the Canadian novelist Hugh MacLennan.**

Not so long ago — perhaps no longer ago than 15,000 years — the eastern Canadian prairie lay under the waters of Lake Agassiz, which rapidly drained off into the Hudson Bay as the Ice Cap receded. When the lake still covered the land, it drained off through the Great Lakes and the St. Lawrence. Lake of the Woods, the Red River and the prairie lakes — Winnipeg, Winnipegosis, Manitoba — are its survivals. So is the black earth of Manitoba, enriched by thousands of years of dead and decayed marine life. So, for that matter, is the tableflat land itself, crushed by quadrillions of tons of ice.

A land — flat in Manitoba, rolling a little in Saskatchewan, and above it prairie skies. Often when you drive along a prairie road, running straight to the horizon, you have the illusion that something is the matter with your car — that it has become stationary. When you fly across it after dark it seems to be dotted with fireflies — lights

\**The Color of Canada* is a book of photographs, with text by MacLennan. Copyright © 1967 by McClelland and Steward Ltd.

Wheat Board, Mr. Otto Lang, also was told to devote all his time to the grain situation and make recommendations for major policy improvements, and he appointed a Grains Group, comprising experts in production, delivery quotas, transportation and marketing.

The Canadian Wheat Board itself hired outside consultants including experts from the U.S., a major competitor, and the Netherlands, a major importer, to examine critically its own operations.

As a result of these and other activities, dramatic changes have occurred and are scheduled which, although not always apparent to the casual observer, have had and will have a profound effect on the Canadian industry.

A completely modern computer-based "block" system of controlling grain movements is being established.

A drastic policy — LIFT (Lower Inventory for Tomorrow) — was carried out in 1970 which reduced wheat production by more than fifty percent and helped reduce the carry-over which had reached stifling proportions.

The Canada Grain Act has been completely revised. The number of grades of wheat has been reduced, and in response to the demands of modern millings, provision has been made for protein separation within grades. However, there will be no sacrifice of the characteris-



*from barns and the windows of farmhouses, with occasionally a blaze of light that is a city or town. This is a land that can best be described in music, but*

*the music to describe it has yet to be written.*

Who Has Seen The Wind — the verb is the decisive word in the title of W. O. Mitchell's wonderful novel of a boy growing up on the prairie, discovering life, love, cruelty, fear, and God in the movement of grain, in the sound of the wind, in the prairie birds and animals. A land which might have produced Hebraic prophets looking up to that appalling sky and asking the Creator, "What is man, that thou art mindful of him" and more than once coming to the conclusion that He is not. Mitchell's phrase that here life is reduced to "the common denominator of sky and Saskatchewan prairie" serves better than reams of analysis to explain the feeling of prairie people that their life is unique, that the people in the East and on the Pacific Coast can never really understand them. It explains the almost perpetual political opposition of the prairie provinces to whatever is the ruling party in the Central Canadian government.



tics that have made Manitoba No. 1 Northern incontestably the quality leader of the world. (On August 1 it will be called No. 1 Canada Western Red Spring.)

A Prairie Grain Stabilization Plan is to be established, effective August 1, financed this year mainly by the government and in subsequent years jointly by producers and the Federal government.

Within prescribed limits, it will insure that

farm cash receipts will not drop below ninety per cent of the average of the preceding five years.

In a move to encourage diversification away from wheat, the Government has announced long before seeding time the initial prices for the coming year, and for the first time guaranteed minimum quantities of wheat, barley and oats which will be accepted for delivery by the Canadian Board. Long standing legislation favouring the production of wheat is also to be rescinded.

## Tell An American You're With and you can practically bet the conversation will include: 1. A question about im-

**I** THE REASONS FOR THE CURIOSITY about immigrating probably are complex. Part of it may be that it's A Good Thing to Talk About, as going west was a century ago. (Though it would be poor form to talk to many Canadians about that now, as it is quite out of style to refer to Canada as a frontier of the United States.)

Apparently it is more than idle curiosity for many, for United States immigration to Canada has more than doubled in the past ten years. And while total immigration to Canada fell from 161,531 in 1969 to 147,713 last year, immigration from the United States was up from 22,785 to 24,424. The U.S. is second only to Great Britain in sending emigrants to Canada.

Landed immigrants are people who have applied for and been accepted for permanent settlement. (After that, one acquires at least five years domicile before applying for citizenship.)

The latest statistics from the Department of Immigration show that about half of the immigrants are from five states: New York (3,467), California (3,558), Michigan (1,903), Washington (1,617), Illinois (1,280), and Massachusetts (1,019).

They were almost evenly divided between the sexes (slightly more women, which is not unusual), and the largest percentage were between 20 and 30 years old. Many were single. They went mostly to the provinces of Quebec, Ontario, and British Columbia.

Mr. Maurice Mitchell, of the Canadian Immigration Service in New York City, says there are many reasons given by people making the move — among them "nature, ecology, a quieter life, education for children, and the desire to 'build something with my own hands.'

"While the majority of Canadians immigrating to the United States — about 26,000 last year — seem to do it for economic reasons, the majority of those going to Canada seem to do it for other reasons," he says.

Canada has a universal, nondiscriminatory immigration policy. Acceptance of applicants is based on an attempt to judge how well they will fit into the society.

Approval for anyone wishing to immigrate is based on a point system. Fifty points are needed — awarded according to age (with preference given to those under 35), education (a point a year), language (up to 5 points each for French and English, depending on fluency), the assessment of the immigration officer who reviews the applicant (which can be appealed to the superior officer at the post), and one's trade.

Points awarded for occupations vary according to government estimates of what trades will be needed. Some of the predictions of the last forecast, for example, were that doctors and medical technicians would be needed, but not nurses. Auto mechanics, machinists, metal trade workers were called for; not construction workers. Social case workers are in demand. Teachers are not, except for physical education and for handicapped children. Entrepreneurs, people with businesses of their own, score high points. If you have assured employment *before* applying, that's 10 extra points.

In recent years there have been an increasing number of people who have entered Canada illegally, or as visitors, and who have applied for permanent settlement later. This has caused heavy backlogs before the independent Immigration Appeal Board, which hears appeals of those who fail to meet the immigration selection criteria but refuse to leave the country.

It is anticipated that new legislation will be put forth shortly to give the government greater control over aliens working without status in Canada.

### For more information

Write any Canadian Consulate. See list of consulates in February issue or write this office.



Going into the 70's the economy of the Canadian prairies is no longer dominated by wheat. Petroleum, natural gas, potash and sulphur have all taken on great importance. But even this year when shipments will remain far below record levels, exports of wheat and flour alone will account for approximately one percent of Canada's total Gross National Product. By way of comparison, United States exports of all agricultural commodities (which are expected to reach a new

record) will account for about three quarters of one percent of the G.N.P. of the United States.

Wheat may no longer be King, but it is still a very senior member of Canada's economic court.

*This article is by Don Peacock of the Calgary Albertan.*

## The Canadian Government

migration to Canada, and 2. A joke or some sympathetic counsel on the weather.

**2** CONDOLENCES ABOUT THE WEATHER are likely genuine. While it's practically government policy to deny that it's cold in Canada (you'd get a bit edgy, too, if the 6 and 11 p.m. weatherman laid every other freeze on a cold air mass from *your* country), there's no getting away from last winter. It was chilly.

To wit: a brief sampling from the Department of Transport's Monthly Weather Review:

*September.* Snow in the prairies — as much as 10 and 12 inches in some places.

*October.* Temperatures slightly below normal. Snowfalls of 10, 15, 18 inches — 30 inches in Thompson, Manitoba.

*November.* Winter arrives. 70 degrees one day on the coast of British Columbia, 38 below another day on the prairie. The North variable, as usual; 66 inches of snow at Cape Dyer. Total snowfalls for the month of 12 to 24 inches or more across Canada not uncommon, (and it began staying on the ground, for the duration). Mostly minuses in the minimum temperatures column.

*December.* "For Canada as a whole, December, 1970, was probably one of the coldest on record." No small statement. 49 below at Fort Chipewyan, B.C. Many other recordings close to that. (Minus 63 at Mayo in the Yukon, which barely counts.) 43.8 inches of snow in Ottawa, matching the great snow of '76. At Moncton, New Brunswick, 91 inches — more than 30 inches above the record.

*January.* More of December. Minus 73 at Mayo. Most minimum temperatures from minus 20 (mild) to minus 50.

*February.* Not spring yet. Frigid but "not unseasonable." Minus 26, 36, 45 were not unusual minimums. (Many above zero minimums in B.C., though.) Mind-blowing snowfalls in Ontario and Quebec: 56.8 inches for the month in Ottawa — three times normal. Many stations breaking seasonal snowfall records. Many more

with totals over 100 inches.

*March.* Figures not yet in. Still snowing. 22 inches one day in Montreal: snowmobiles and skis in the streets.

[A SAD BALLADE by GEORGE BAIN\*]

In places quite as north, I'm sure, as here,  
The air grows warm and happy children sing,  
The grass, long-hidden, starts to re-appear,  
The dogwood blooms, the songbird's on the wing;  
How lovely; what a soul-restoring thing  
To see all nature bud, and bloom, and grow,  
The sun is back, farewell to winter's sting  
—And here we woke once more to falling snow.

In places less recalcitrant and queer,  
Less out-of-joint and downright ding-a-ling,  
The sights alone this gladsome time of year  
Would justify a monumental fling;  
Mimosa, gold enough for any king,  
And cherry-trees with lace all burdened low,  
Anemones in shades to beggar Ming  
—And here we woke once more to falling snow.

And what is more, what virile sounds to hear—  
The 'click' that greets the golfer's proper swing,  
Or else that sound the baseball fan holds dear,  
That wood-on-leather, homer, sort of ring;  
The tight, high sound of tennis, almost 'ping',  
The 'thock' of bowling balls that meet just so,  
The sounds that days of sunshine always bring  
—And here we woke once more to falling snow.

ENVOI

Oh, Prince who's good, oh, Prince to whom  
we cling,  
Proclaim the truth, intone it soft and low,  
"The world, the whole damn world, is bathed  
in spring"  
—And here we woke once more to @\$\$#-ing  
snow.  
*I think I'll kill myself.*

WHITE MEN have been hunting seals in what are now eastern Canadian waters since the early 1700's. Needless to say for anyone who watches television or reads newspapers, the practice has become extremely controversial in the past five or six years.

Young harp seals, three to four weeks old and still on the ice floes where they were born, are taken for their pelts and blubber (used by the margarine, soap, and cosmetic trades). They are killed with hardwood bats and skinned on the spot.

The sealing is done in the Gulf of St. Lawrence by Canadian sealers, and off the "Front" — the waters and islands off Labrador and eastern Newfoundland — by both Canadians and Norwegians.

Proponents say the harvesting, as it is called, is important to the local economies, useful for controlling the herds, and that clubbing is at least as humane as methods used for slaughtering domestic animals. Opponents say the hunting is detrimental to the ecology and unjustified because the pelts are for luxuries, not necessities, and that the clubbing is cruel.

The government of Canada, through the Department of Fisheries and Forestry, has responsibility for regulating the fishing industry, of which sealing is considered a part.

Government supervision actually began about

## SEALING

six years ago, in reaction to pressure to stop the sealing, an official of the department said. Since then, he said, the supervision has improved each year. For several

years quotas have been enforced in the Gulf area, and last June the International Commission for the Northwest Atlantic Fisheries agreed for the first time on quotas for the catch in the Front area — largely as a result of Canadian initiatives.

The quota agreed on for the 1971 hunt (March 12 to April 24) was 245,000: 100,000 of that for large Canadian vessels; 100,000 for large Norwegian vessels; and 45,000 for landsmen.

There will be an annual review of the quotas, the Fisheries official said, adding that, "the department considers itself bound to follow the advice of its scientific advisors. The 1971 quotas were based on our best advice last June. Since then some scientists who advised us have said the quota should be lower."

On March 29, Mr. Jack Davis, Minister of Fisheries, said that an international task force is investigating "all aspects" of seal hunting and will recommend changes, if necessary. He said that next year's quota will be "greatly reduced."

For more government information on sealing, the Department of External Affairs has published a booklet called *The Atlantic Seal Fishery*, which is available from this office.

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