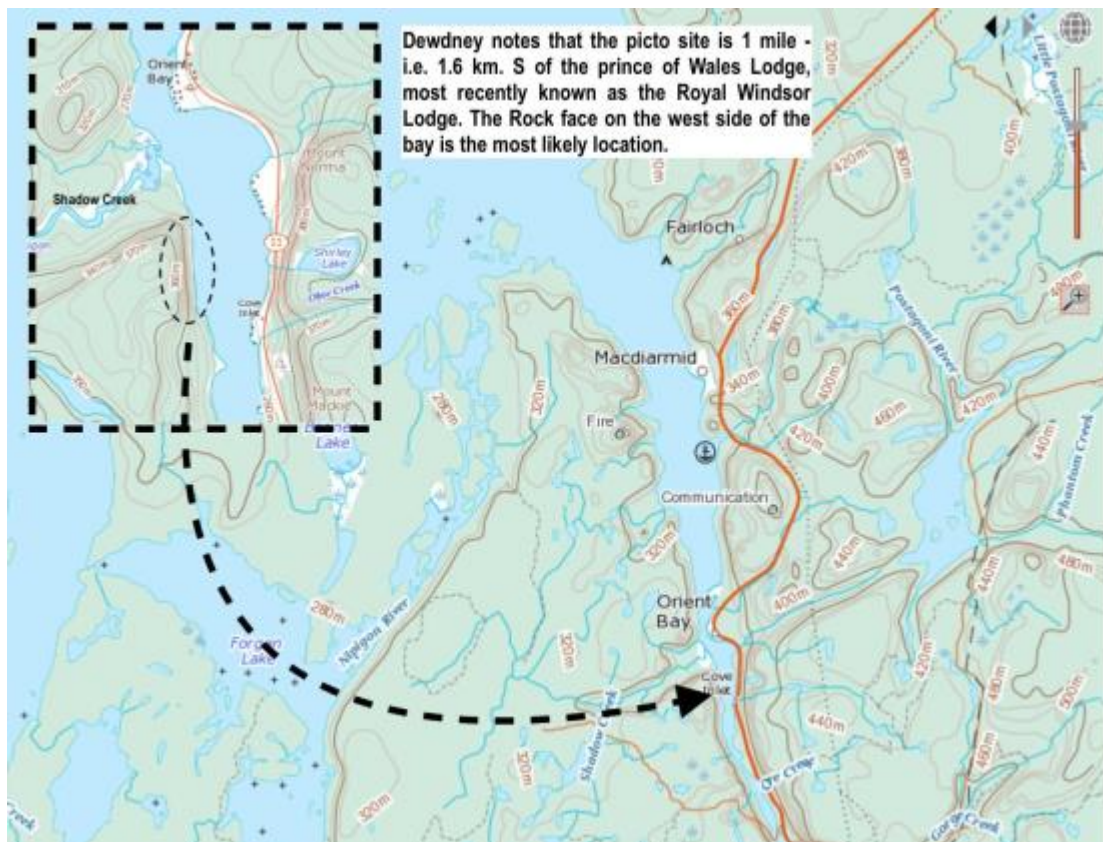


Orient Bay (Lake Nipigon) Pictograph Site:

Selwyn Dewdney mentions the Orient Bay pictograph site in his *Indian Rock Paintings of the Great Lakes*. He writes -

Site #33, only a mile south of what was once the Prince of Wales' fishing lodge on Orient Bay, was a real puzzler. Beside a handful of what were obviously Indian abstractions in red were the faded outlines of a square-tail trout, black along the dorsal outline, white along the belly. I recorded it with reservations, confused by the naturalism of the colour and proportions. In my report I summarized it as "influenced" by European standards. A year later, through Keith Denis, I talked to the artist's niece, who well remembered the painting in its prime—a handsome rendition of the trout in full colour, that had been retouched from year to year. The artist had no Indian blood, merely summered in the Bay between 1912 and 1924. Since then I have eyed any colour but the Indian red with double suspicion!

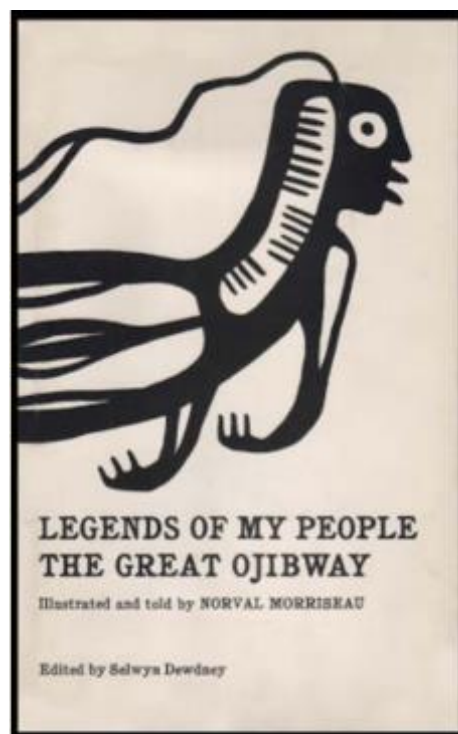


See [here](#) for an online copy of the first edition (1962) of Dewdney's *Indian Rock Paintings of the Great Lakes* – in it Dewdney describes 104 pictograph sites which he visited between 1957 and 1961, mostly in Ontario.

Norval Morriseau mentions Orient Bay in a 1965 book of his on Ojibwe legends.

An old Ojibway Indian at Lake Nipigon [Ontario] had six sons and each summer one died of sickness. Finally the youngest of the sons, who was sixteen years old, was the only one left alive. One summer day the Ojibway Indian set out for the Orient Bay rock painting site and took with him a bundle of goods, including tobacco, and placed it in the waters and said, "Great Misshipeshu, hear my plea. I ask you by your power to save my only child. I offer these. In return, show me a sign that my plea is heard." The Indian went further down the bay, and when he reached Reflection Lake Camps on Lake Nipigon, behold, from the bottom of the water, he saw two eyes looking at him, which came to the surface with a splash. It was a very huge, red sturgeon, the keeper, or watcher, of the offering rock. This he believed was a sign of good luck, and from that day the only son recovered and lived (Morriseau 1965:32).

Morriseau was born in and spent some of his early years in Beardmore, a small gold mining community to the north east of Orient Bay. The site may have been one that he visited and left an impression on his developing sense of self as Ojibwe and helped shape his artistic vision.



Not far away, at the mouth of the Nipigon River in Nipigon Bay, is another pictograph site. See here for more information and some images –

<http://nipigonmuseumtheblog.blogspot.ca/2011/12/indian-rock-paintings-nipigon-bay.html>