

STATE OF ALASKA

DEPARTMENT OF EDUCATION

DIVISION OF STATE LIBRARIES AND MUSEUMS

BILL SHEFFIELD, GOVERNOR

ALASKA STATE MUSEUM
POUCH FM
JUNEAU, ALASKA 99801
PHONE: (907) 485 2901

April 16, 1984

WC + Dail
Re: Totem
poles.
KHA

Mr. David Smith
Planner
City of Klawock
P.O. Box 113
Klawock, Alaska 99925

Dear Mr. Smith:

As per our phone conversation April 11th, I am enclosing information for your Council on preserving totem poles. I urge the Council to explore all the options and consider the development of a long-term management plan for preserving the totem poles in Klawock. Proper caring for these totems includes regular maintenance of the parks. As there are many techniques available in wood preservation technology today, and as trends in preservation philosophy change, it is necessary to decide upon what methods would be most appropriate for preserving not just the wood, but the original integrity of the totem poles in Klawock as well.

The Alaska State Museum certainly supports your project and we offer what assistance we can. Since I have not seen the totem poles in Klawock, the information enclosed is fairly general. Please contact me if there are any questions.

Sincerely,

Alice R. Hoveman
Conservator

cc: Dan L. Monroe
Peter Coll
Judith Martinez

Totem Pole Preservation

The philosophy regarding preservation of totem poles has gone through a number of changes during the last many decades. Years ago totem poles were removed from their original sites and placed in museums or totem parks. More recent totem preservation projects create a park around an original site. Many forms of treatment to the wood have been tried, with varying degrees of success, including the complete reconstruction or reproduction of a pole from a new tree or even out of fiberglass, filling the center core of a rotted pole with cement or poisons, as well as leaving the pole relatively alone. Surface treatments have included repainting, stripping and repainting, stripping down to original layers of paint, paint applications, and again, leaving the surface to weather naturally.

Appropriate preservation methods for a totem pole should be decided on based upon an accurate analysis of the poles current physical condition, means by which further deterioration can be minimized, and on an appreciation for the original integrity of the totem pole.

1. Current Physical Condition

a. A recent on-going totem pole preservation project in Canada (1) involved experimentation with non-destructive analytical techniques to determine the exact physical condition of some 21 Haida totems of Western Red Cedar at Skung gwai (Anthony Island) in the Queen Charlotte Islands. Highly technological processes such as X-ray and ultra-sound were used. With this the interior density of the wood was measured and recorded for future comparisons regarding the wood's deterioration. In addition, photographs and moisture content measurements were taken and recorded as additional documentation regarding the pole's condition. Other less technical techniques for measuring the woods condition include probing with a 1/4" rod for sound wood, and simply observing the soundness and strength of the wood by looking at and touching its surfaces.

b. When a totem pole is to remain in a verticle position out-of-doors, for safety sake, its physical structure must be solid, either by itself or with the addition of a support beam. Before a pole is at the point where it is structually unsound and in danger of literally cracking apart and falling, it should be lowered and stored horizontally, preferably where it is out of the weather, secure and yet not in a hot, dry environment where the wood will rapidly crack and check. If a pole is lowered permanently, perhaps a reproduction can be carved or a new pole commissioned to take its place outdoors. Also, if new poles are to be carved, selecting and cutting the tree in winter would be better because winter wood is more durable and more dense than spring wood.

c. Depending upon the height of the pole and the soundness of the wood particularly at the base, the pole may or may not necessitate being lowered. Much damage can occur during the lowering process. Therefore, when the pole is of sound wood and alternate mounting techniques are not being considered, and/or if a pole is extremely large and heavy equipment or adequate space is not readily available for safe lowering and storing of the pole, then it should not be lowered.

2. Wood Deterioration

Generally, the agents that may cause degradation to wooden totem poles in Alaska include: wood-boring beetles, wood destroying fungi; carpenter ants; wind; moisture content fluctuations causing warping, splitting, cracking, checking; and fire and vandalism. The following are conditions to look for when examining totem poles.

a. Insect damage: it is possible to have insect damage in totem poles without having actual damaging insect activity occurring at the present time. Not all insects are wood damaging. Therefore, it is necessary to first find a live insect and then have it properly identified before considering any form of fumigation. (The Forest Service entomologist, Andy Eglitis - 586-7301, may be able to help with this.)

b. Fungal decay: fungal damage can, in fact, originate within the living tree (2). The U.S. Forest Service is presently investigating what fungus is causing the dying of Alaskan yellow cedar in certain areas of Southeast. Therefore, if reproductions of totems, or parts of totems are a part of any preservation project, it would be wise to check on the specific areas containing the disease and avoid using yellow cedar from there. (U.S.F.S. Forestry Sciences Lab, Terry Shaw, 586-7301)(3)

c. Other fungal activity may occur where there is adequate nourishment (from the wood), water (greater than 20% free moisture needed for growth), oxygen and when the temperature is not too cold. Areas where this appears to start and advance rapidly are at the ground-line or below if the base of the totem pole is in very damp or wet soil with inadequate drainage, or if the wooden base is inserted into a concrete or cement lined ditch where water drainage has not been provided. Also, accelerated deterioration occurs in upper areas or top portions of poles where the woods end-grain is exposed to rain and moisture adsorption. Wood in these conditions will degrade rapidly.

3. Preservation Treatment Options and Techniques

Eliminating harmful or deteriorating conditions to wood will create a more stable or more conducive environment for totem pole preservation.

a. Mounting techniques: Attached are diagrams with explanations regarding some options for mounting totem poles prepared by Deputy Chief Conservator of the B.C. Provincial Museum in Victoria (Naggle Graham-Bell)(4) for the Chief Shakes Island Totem Preservation Project. Most important (besides structural considerations) is allowing for proper drainage of water and inhibiting further wood decay. Note that a wood preservative containing Copper Chrome Arsenate (C.C.A.) can be used to prevent decay in areas where the wood does not show, as it will impart a green color to the wood. So for aesthetic reasons, it should not be used where the wood is visible.

b. Capping techniques: Upper portions of the carved wood where end-grain is exposed to moisture adsorption should be capped. The capping should not be obtrusive. Preferred materials to select from include microcrystalline or paraffin wax, and copper or aluminum sheeting.

c. Joints: All joints should be checked for strength and water adsorption. If new appendages or portions of the pole are reproduced in new wood, the newly carved section should be attached with dowels and the joint should be adhered or sealed with a marine glue or putty.

d. Surface treatment: A surface coating on the wood that is soundly attached and is a continuous, unbroken layer will impart protection to the wood from weathering. If the surface layer is broken, chipped, or cracked, it may only act as a kind of cup in which water will sit and remain in closer contact with the wood surface. In other words, if the wood is new and smooth, the surface can be painted and the paint will impart protection to the wood. If the wood surface is rough and checked, or if a layer of paint on the surface is checked and cracking, then a second layer of paint will not adhere well and will not impart protection to the wood. Generally, it is best when the wood surface is painted when the pole is new and then left to weather naturally.

If older poles have already been painted a number of times, well then perhaps restoring the original colors by stripping off only the over-layers of paint would be appropriate. Then the original colors may be allowed to weather naturally.

e. Pentachlorophenol: 'Penta' has been used to a large extent on the surfaces of totem poles to inhibit decay. 'Penta' is water soluble and so needs to be reapplied regularly as it will gradually wash off with the rain. However, as was stated previously, in order for fungal activity to occur, free moisture conditions must be 20% or more. Therefore, if the poles are situated such that they do not remain saturated when weather conditions are dry, then fungal activity will be minimal and the need for 'penta' will not exist. In addition, a stable layer of micro-organisms may impart protection to the wood from ultra-violet light.(5)

f. Park location: Is the park situated in an area where it receives a great amount of wind, or is it always shaded from neighboring trees? Is it a low-lying area, does the ground stay wet on dry days? Do local police patrol the area? Does the City of Klawock budget for annual maintenance of the park? Is there a need to consider this and are there options for improvement?

Footnotes:

- (1) Alice Hoveman, Travel Report, Ninetinta Village, B.C.P.M. Totem Preservation Project in The Queen Charlotte Islands, B.C., 1982.
- (2) Barry Richardson, Wood Preservation, The Construction Press, N.Y., 1978
- (3) Samuel R. Frear, "What's Killing the Alaska Yellow-Cedar?", American Forests, November, 1982.
- (4) Maggie Graham-Bell, "Conservation Recommendations for Chief Shakes Island", B.C. Provincial Museum, 1980.
- (5) Notes from lecture by Mary Lou Florian, Conservation Scientist, B.C. Provincial Museum, 1980.

DATE: June 14, 1984
TO: Pat O'Rourke, Chancellor
University of Alaska
FROM: Base Hedrick, Director
University of Alaska Museum
SUBJECT: Moving of Totem Pole



As per our luncheon conversation, I am now ready to receive the totem pole at any time you care to arrange to have it moved. I shall have Wanda Chin supervise the exact placement of it on the Museum grounds.

You will remember that the Alumni Association had some problems with it being moved. If you need further information, please give me a call.

vll
cc: Bill Phillips



UNIVERSITY OF ALASKA-FAIRBANKS
Fairbanks, Alaska 99701

✓ *MA*
answered

TO: Basil Hedrick, Director
University of Alaska-Fairbanks Museum

FROM: Pat O'Rourke, Chancellor *PO'R*

SUBJECT: Totem Pole

DATE: August 16, 1984

Attached you will find the information Jana Blakestead provided to me relative to the history of the totem pole. Given its original intent to mark the campus site, I guess I would have to say that I do not believe that we should move it. Rather, we might explore in the future the development of the promontory originally called for. Do you concur? In your opinion, is this something that the museum should take responsibility for curating or do you see it as more of a Physical Plant task?

cc: Jana Blakestead

Attachment

The totem pole project was originated by President Wood for a "memorial to the people who have gone before," and as a tribute to "the role of Southeastern Alaska in the development of the campus." Upon Dr. Wood's request, the Alumni Association approved funding for a totem pole in 1961 and commissioned Amos Wallace, a Juneau Tlingit Indian, as the carver.

The site for the totem pole was selected to mark the "University of Alaska Campus Site", an area which includes the totem pole's location. (I understand that more recent excavations identified the parking lot between Bunnell and Duckering as a primary artifact area.) Information about the archaeological discovery, written by Dr. Nels C. Nelson, Curator of Pre-historic Archaeology, American Museum of Natural History, was included in the April, 1935, issue of "Natural History" and reprinted in the "Farthest-North Collegian".

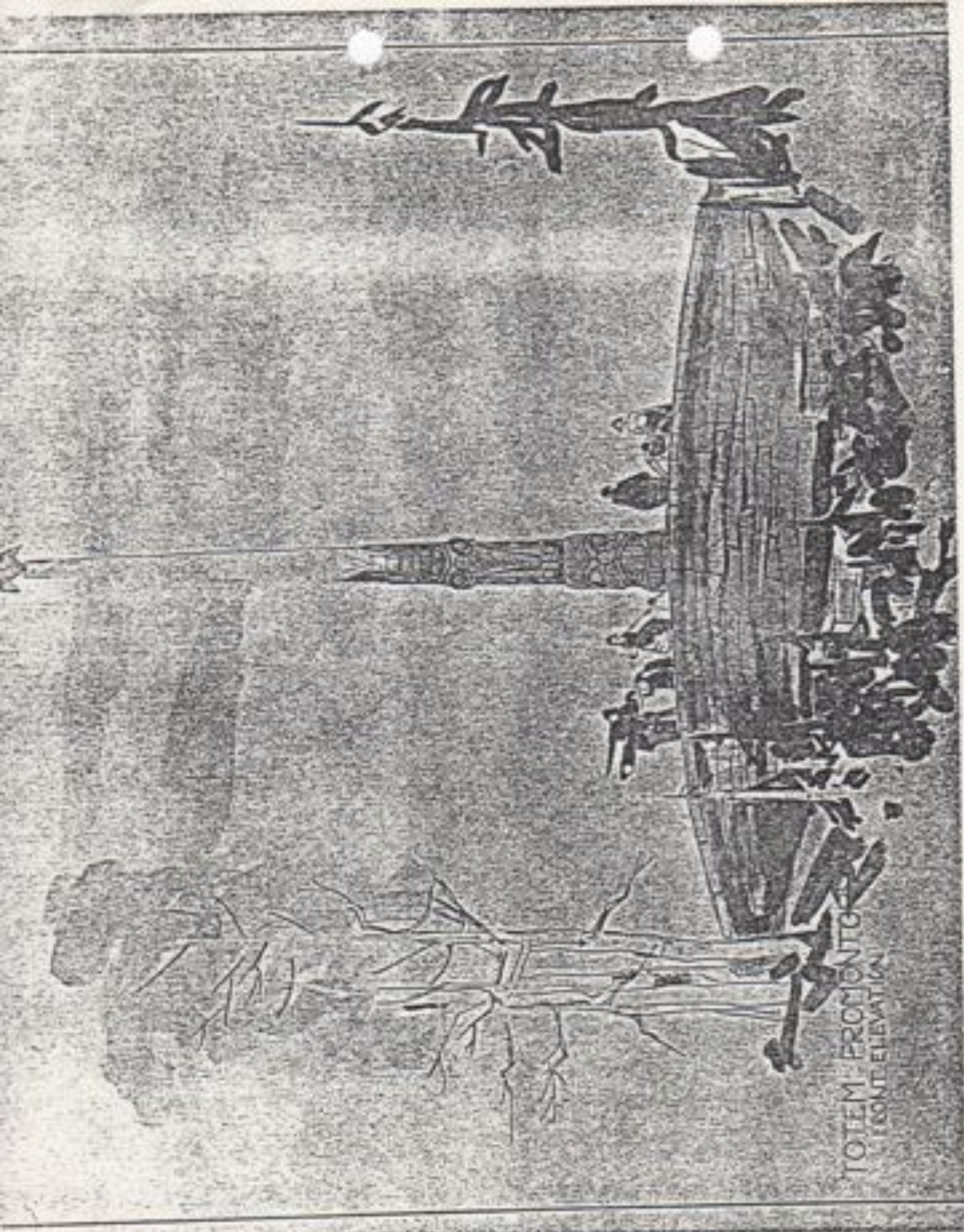
Early Migration of Man to America

An interesting archaeological discovery having direct bearing on the early cultural relations between Asia and America has recently been brought to the attention of the American Museum. The find was made by President C. E. Bunnell and his associates of the Alaska Agricultural College and School of Mines at Fairbanks, Alaska, and resulted from digging a post hole on the campus in the fall of 1933. In July, 1934, Mr. Jack Dorsh, one of Mr. Childs Frick's fossil collectors, now at the Museum, under Doctor Bunnell's direction dug a trench across the site and screened out about 400 mostly fragmentary artifacts, which reached Mr. Frick's paleontological laboratory last November. On examination by the writer, the collection proved to contain, besides hammerstones, chipped projectile points, and numerous cores and several small endscrapers. These last mentioned items, the cores and the small endscrapers, are of special interest because they are identical in several respects with thousands of specimens found in the Gobi desert by the Central Asiatic Expedition in 1925 - 1928. The specimens furnish the first clear archaeological evidence we have of early migration to the American continent, apparently during the final or Azilian-Tardenoisian stage of the Paleolithic cultural horizon, possibly 1000 - 10,000 B. C.

Though approved in 1961 and completed in 1963, the totem pole remained in storage until 1966 when it was erected in the middle of a November blizzard in preparation for Alaska's 100th centennial celebration. Records show that the current position was to be a temporary one, that a promontory designed by Danny Pierce, then head of the UA Art Department, was planned to be built near the existing location. The totem pole was refurbished with acrylic latex paint by the university's physical plant division in 1975.

Members of the Board of Directors of the Alumni Association during the totem pole's approval through the time that it was erected include Leo Mark-Anthony, Jim Doogan, Mark Ringstad, Jalmar Kerttula, Rodger Hughes, Hugh Fate, Alice Snodgrass, John O'Shea, and Margaret Murie.

Copy to copy



TOTEM: FRONT, B.C.
FRONT, ELEVATION



UNIVERSITY OF ALASKA, FAIRBANKS
Fairbanks, Alaska 99701

DATE: August 29, 1984
TO: Pat O'Rourke, Chancellor
University of Alaska-Fairbanks
FROM: Basil C. Hedrick, Director
University of Alaska Museum
SUBJECT: Totem Pole

A handwritten signature in cursive script, appearing to read "B. Hedrick", is written over the typed name of the sender.

I have no problem with the totem pole remaining where it is. We will be glad to serve as a consultant to the Physical Plant in attempting to preserve the pole in situ. There are certain precautions which should take place. Ms. Dinah Larsen, my Coordinator of Ethnology, has volunteered to work with the Physical Plant if it is desired.

Thanks for following up on this. Also, my thanks to Jana Blakestad.

vll

cc: Jana Blakestad
Dinah Larsen ✓

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TO: Pat O'Rourke, Chancellor
University of Alaska-Fairbanks
FROM: Basil C. Hedrick, Director
University of Alaska Museum
SUBJECT: Totem Pole



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vll
cc: Jana Blakestad
Dinah Larsen



UNIVERSITY OF ALASKA, FAIRBANKS
Fairbanks, Alaska 99701

DATE: June 17, 1986
TO: Patrick J. O'Rourke, Chancellor
University of Alaska-Fairbanks
FROM: Basil C. Hedrick, Director
University of Alaska Museum
SUBJECT: Moving of totem pole

*Basil C. Hedrick
by A. Dow*

As per our discussion on Friday, June 13, this is to remind you to instruct Physical Plant to move the totem pole from lower campus to the Museum grounds. Since our conversation, I have talked with Karen Cedzo, and she concurs that this is probably the appropriate time to move the pole. We should, of course, pay the Alumni Association the courtesy of informing them before the pole is moved.

We already have a site for the pole, which Mr. Terry Dickey or Ms. Wanda Chin know about should I be absent at the time of the move. The only specific instructions that we must give is that any concrete into which the pole may have been set must be removed before putting it back in the ground at the Museum. Concrete draws dampness which, in turn, causes rotting of the pole much more rapidly than normally. Mr. Steve Bouta can instruct the physical plant people on how to put the pole in the ground and to rig it for withstanding any wind or people pushing on it.

Finally, I have double-checked, and the pole definitely is not used for marking an archeological site, although there is one in the immediate vicinity. That attribution came only after the pole was in.

Once the pole is in place, we will be seeing what we can do about refurbishment by a Native craftsperson.

Also to let you know, I am pursuing information on other totem poles for potential placement along the length of the pedestrian corridor which we have discussed.

sjc

cc: Karen L. Cedzo
Terry P. Dickey
Wanda W. Chin
Steve F. Bouta

RECEIVED

JUN 17 1986

CHANCELLOR'S OFFICE



UNIVERSITY OF ALASKA, FAIRBANKS
Fairbanks, Alaska 99701

DATE: June 17, 1986
TO: Patrick J. O'Rourke, Chancellor
University of Alaska-Fairbanks
FROM: Basil C. Hedrick, Director
University of Alaska Museum
SUBJECT: Moving of totem pole

*Basil C. Hedrick
By A. Duro*

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Once the pole is in place, we will be seeing what we can do about refurbishment by a Native craftsperson.

Also to let you know, I am pursuing information on other totem poles for potential placement along the length of the pedestrian corridor which we have discussed.

sjc
cc: Karen L. Cedzo
Terry P. Dickey
Wanda W. Chin
Steve F. Bouta

RECEIVED

JUN 17 1986

CHANCELLOR'S OFFICE



UNIVERSITY OF ALASKA, FAIRBANKS
Fairbanks, Alaska 99701

DATE: June 17, 1986
TO: Patrick J. O'Rourke, Chancellor
University of Alaska-Fairbanks
FROM: Basil C. Hedrick, Director
University of Alaska Museum
SUBJECT: Moving of totem pole

*Basil C. Hedrick
By H. Cedzo*

As per our discussion on Friday, June 13, this is to remind you to instruct Physical Plant to move the totem pole from lower campus to the Museum grounds. Since our conversation, I have talked with Karen Cedzo, and she concurs that this is probably the appropriate time to move the pole. We should, of course, pay the Alumni Association the courtesy of informing them before the pole is moved.

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Finally, I have double-checked, and the pole definitely is not used for marking an archeological site, although there is one in the immediate vicinity. That attribution came only after the pole was in.

Once the pole is in place, we will be seeing what we can do about refurbishment by a Native craftsman.

Also to let you know, I am pursuing information on other totem poles for potential placement along the length of the pedestrian corridor which we have discussed.

sjc
cc: Karen L. Cedzo
Terry P. Dickey
Wanda W. Chin
Steve F. Bouta



JUL 10 1986

Office of the Chancellor

UNIVERSITY OF ALASKA -- FAIRBANKS
Fairbanks, Alaska 99775-0500

MEMORANDUM

To: Jerry Trojan
Karen Cedzo
Basil Hedrick

From: Pat O'Rourke, Chancellor *PO*

Subject: Totem Pole

Date: July 9, 1986

In order to provide curatorship for the totem pole on the southeast corner of the campus, and to provide for its better viewing, I have agreed to a proposal by Basil Hedrick to have the totem pole moved to museum grounds and placed as an exhibit under the administration of the museum. Jerry, I would appreciate it if you would make arrangements with Physical Plant to have the pole moved to a site designated by Dr. Hedrick or his designee. We should attempt to get this done this summer before cold weather sets in. Attached is a copy of Dr. Hedrick's June 17, 1986 memorandum indicating prior discussions on this issue. There should be no cost to the museum for this relocation.

PJO'R:bm
attachment

*Copies given to
Barbara
Chen
Decker
7-10-86
Hed*

August 27, 1986

Totem Pole moved from "lower campus" to the University of Alaska
Museum on August 22 and 23, 1986.

hed

August 27, 1986

Totem Pole moved from "lower campus" to the University of Alaska
Museum on August 22 and 23, 1986.

hed



JUL 10 1986

Office of the Chancellor

UNIVERSITY OF ALASKA -- FAIRBANKS
Fairbanks, Alaska 99775-0500

MEMORANDUM

To: Jerry Trojan
Karen Cedzo
Basil Hedrick

From: Pat O'Rourke, Chancellor *[Signature]*

Subject: Totem Pole

Date: July 9, 1986

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PJO'R:bn
attachment

*Yip's file to
Kurt
Wen
Reilly
7-10-86
[initials]*

Aug 1986

CAMPUS TOTEM POLE

The totem pole which is seen at the front of the small copse of trees just to the north of the University of Alaska Museum is the end product of a project which was originated by former University of Alaska President William Wood as a "memorial to the people who have gone before," and as a tribute to "the role of Southeastern Alaska in the development of the campus." Upon Dr. Wood's request, the Alumni Association approved funding for a totem pole in 1961 and commissioned Amos Wallace, a Tlingit Indian, and a resident of Juneau, Alaska, as the carver.

The former site of the totem pole, located on the lower campus of University of Alaska, was at the head of a set of wooden steps which ascend the hill from University Avenue level and come out just to the southeast of the Duckering Building. The site was chosen to mark the "University of Alaska Campus [archeological] Site", an area which included the totem pole's location. Actually, the parking lot between the Bunnell and Duckering buildings was the primary focus of the archeological site in reference.

Though approved in 1961 and completed in 1963, the totem pole remained in storage until 1966 when it was erected in the middle of a November blizzard in preparation for Alaska's 1967 centennial celebration. Records show that the former location of the pole was to be a temporary one, that a promontory designed by Danny Pierce, then Head of the University of Alaska Art Department, was planned to be built near the former location. The totem pole was refurbished with acrylic latex paint by the University's Physical Plant division in 1975.

Owing to damage which was being incurred from traffic and from winter slush being thrown up on it, the pole was removed from the former site and relocated to the campus of the University of Alaska Museum in August of 1986. The University of Alaska Museum, which was charged with the care of the pole from the beginning, finally was able to carry out that charge and is seeing to the care and refurbishment of the pole. Plans are afoot to have it correctly repainted during calendar year 1987 in consultation with Native artisans.



University of Alaska-Fairbanks

Associated Students of the University of Alaska
Blood Center
Fairbanks, Alaska 99701

(907) 474-7355

SENATE BILL 3 - TOTEM POLE

WHEREAS, the totem pole was moved from its campus site to the museum.

AND WHEREAS, the totem pole was bought by the Alumni Association specifically for the University of Alaska campus.

AND WHEREAS, the pole was dedicated by the artist, Amos Wallace, at its original site.

AND WHEREAS, the disappearance of the pole prompted students to inquire as to why it was moved.

AND WHEREAS, neither the artist nor the students were told of the site relocation.

AND WHEREAS, the artist and students would like the totem pole returned to a more visible site on the lower campus.

THEREFORE BE IT RESOLVED that the totem pole be put back on lower campus.

SPONSOR: HAYES, ^{Vick}DERENOFF

Senate Clerk _____

Senate President _____

A.S.U.A. President _____

Jim, FYI

9/30/88

DATE: September 30, 1988

TO: Pat Schmidt, Director
Alumni Relations
University of Alaska, Fairbanks

FROM: Terry P. Dickey *TPD*
Coordinator: Education & Public Service
University of Alaska Museum

SUBJECT: Funding Request for Outdoor Signage

Attached is the proposal for the UAF Alumni Association that we discussed on the phone last week.

Thank you for considering this request for assistance in funding.

HOW THE MOSQUITO CAME TO BE

TLINGIT TOTEM POLE

The University of Alaska Museum requests the assistance of the UAF Alumni Association to fund the purchase of an outdoor anodized aluminum sign describing the story of How The Mosquito came To Be.

The UAF Alumni Association, as sponsor of the pole, information on the sculptor, history of the totem pole's design, and why the pole was commissioned will be mentioned in the text. The UAF Alumni Association will be able to review and approve the final copy of the written label.

Signage would be in place for the beginning of the 1989 tourist season.

The requested anodized aluminum sign is similar to the other outdoor exhibits signs located on the Museum grounds.

Signage Budget

Typesetting	\$ 50
Anodized aluminum sign and post (12 1/8" x 14" x 3/8")	400
Shipping and handling included	
Total funds requested	\$ 450

MEMORANDUM

TO: Dinah Larson

FROM: Wallace A. Steffan, Director
University of Alaska Museum *Wally*

RE: Alumni Totem Pole

DATE: December 11, 1989

I finally discussed painting of the totem pole with Alumni Director Althea St. Martin. They would like to do it and would like a photo with areas of the totem to be painted and respective colors indicated. Could we provide that?

UAF Physical Plant ESTIMATE FORM

Work should be expected to exceed \$250.00 when requesting estimate. Please fill out top of estimate form and a work order form, send to Physical Plant Dispatch. A copy of the estimate form will be returned to you when estimate is complete. ALL ESTIMATES WILL BE BILLED TO DEPARTMENT REQUESTING ESTIMATE.

TO: Jim Styers, Operations and Maintenance Supt.
Physical Plant

DATE REQUESTED: Diann W. Larsen REQUESTED BY: JLS 8/31/89

DEPARTMENT: Museum PHONE: 7505

DEPT ACCOUNT NO. 22100-255812 DEPT HEAD APPROVAL: _____

DESCRIPTION of work to be estimated: (If more room is needed for description attach separate sheet.)

Estimate to repaint the large totop pole. Use colors white, black, turquoise, & full iron-red. Use clear wood preservative on the unpainted areas. Use flat or matt finish for the colors.

TO: Diann W. Larsen

FROM: Jim Styers, Operations and Maintenance Supt. JStyers
Physical Plant

ESTIMATED BY: Denver Perry DATE ESTIMATED: 12-15-89
ESTIMATE WORK ORDER # 90-7161-03-0001

ESTIMATE:

Material	MATERIAL TOTAL	\$ <u>200.00</u>
Labor <u>146</u> hrs. @ \$ <u>30</u> /hr.		
Labor _____ hrs. @ \$ _____ /hr.	LABOR TOTAL	\$ <u>4,375.00</u>
	LABOR/MATERIAL SUBTOTAL	\$ <u>4,575</u>
	CONTINGENCY <u>15</u> %	\$ <u>656.25</u>
	TOTAL	\$ <u>5,231.25</u>

COMMENTS: Work to be completed by the end of May. Before tourist season.

*Note: Regent regulation 06.0102 states that all alterations that effect the building must be approved by FP&C. Please allow us 30 days to obtain this approval.

When requesting job to be performed please enter funds into PMIS.

When complete: White - Department copy Canary - Physical Plant shop copy Pink - Physical Plant file copy

18 July 85

Luke Hopkins (Carpenter)
(head - own painters)

for total pole

scaffolding / paint / time

W = approx \$1500[±]

(this figure from a couple of
yrs ago)

He asked:

why not treat repainting of pole
as 'routine maintenance' - which
means that we are not have to
pay for it - Phys Plant would.

Pole belongs to Alumni Assoc - we are
"supposed to take care of it" - see
Bass's memo/le of 8/86

MEMORANDUM

TO: Dinah Larson

FROM: Wallace A. Steffan, Director
University of Alaska Museum *Wally*

RE: Alumni Totem Pole

DATE: December 11, 1989

I finally discussed painting of the totem pole with Alumni Director Althea St. Martin. They would like to do it and would like a photo with areas of the totem to be painted and respective colors indicated. Could we provide that?

June 1991
Alumni office to
put painting of pole
out to bid -
work to be done
early July 1991
W

708

JUN 06 '91

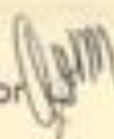
UNIVERSITY OF ALASKA FAIRBANKS

Alumni Relations
201 Constitution Hall
Fairbanks, Alaska 99775-5060
907-474-7081
fax 907-474-7739

MEMORANDUM

Date: June 4, 1991

To: Dinah Larsen, UA Museum

From: Althea R. St. Martin, Executive Director 
UAF Alumni Association
201 Constitution Hall

Subject: Mosquito Totem Pole

This is a follow-up to our conversation today regarding the mosquito totem pole. The UAF Alumni Association Board of Directors decided to take on the project of repainting the totem pole and has authorized up to \$5000 for the project.

At this time, Facilities Planning and Construction is putting the project out to bid. We are looking into the specifications for the paint colors.

Nathan Jackson has been consulted on the specific colors for the totem pole, so that it is painted in the traditional color scheme. We are also encouraging native companies to bid on the project.

Thank you for your assistance with this program.

ASM:mbc





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Web posted Friday, May 28, 2004

Master carver dies at 83

Wallace's Native carvings appear in museums, collections across the country

By KORRY KEEKER
JUNEAU EMPIRE

Tlingit master carver and fisherman Amos Wallace was remembered by family and friends Thursday as a gentle and generous father, a devout Orthodox Christian, an inventive artist and idea man and a champion of Native rights through his work with the Alaska Native Brotherhood.

Wallace, 83, was pronounced dead at approximately 1 a.m. Thursday morning at Bartlett Regional Hospital. He broke his hip in January and was staying at Wildflower Court since then.

"Amos was one of the artists that was really doing art through the middle of the 20th century and keeping Tlingit art alive to the present day," said Steve Henriksen, a curator at the Alaska State Museum. "There really weren't that many people doing the kind of work he was doing. I think he deserves a lot of credit for preserving the living link between the old culture and the contemporary culture."

Wallace's Tlingit name was Jeet Yaaw Duxtas of the Duk den taan clan of the Sockeye house of Glacier Bay and Hoonah by way of Utsa Bay.

"His last words were 'Take care of mama,'" said his son, Brian Wallace, a Juneau Empire photographer. He visited with his father shortly after 8 p.m. Wednesday evening.

"Mama" is Dorothy Wallace, Amos' wife of 44 years.



Father and son: Amos Wallace works on a totem pole at Alaskaland Park in Fairbanks as his son, Brian Wallace, watches. Amos Wallace carved two totem poles in 1967 at Alaskaland as part of the centennial celebration of Alaska's purchase from Russia. The poles are still standing at Alaskaland, now called Pioneer Park. One of the



Renowned Tlingit artist Amos Wallace died in his sleep at Wildflower Court early Thursday morning.
Courtesy of Brian Wallace

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A memorial service will be held for Wallace at 7 p.m. Monday, May 31, at the Alaska Native Brotherhood Hall. Well-wishers can send flowers to ANB Hall. Wallace was a member of the Alaska Native Brotherhood since he was a young man and he served three times as the group's president. He held every office with the ANB. His final title was grand president emeritus.

"His main thing was that he fought for civil rights his entire life through the ANB Hall," Brian Wallace said.

Longtime friend Richard Stitt, the Tlingit and Kaida self-governance coordinator and a member of the ANB Grand Camp executive committee, met Wallace soon after moving to Juneau from Anchorage in 1964. Wallace was the local ANB camp president.

"He was easy to get along with and a wonderful fellow," Stitt said. "He was a real dedicated ANB member and always worked strenuously for the organization. From his work and his carving and such, he certainly developed a great reputation that extended quite far."

A funeral service

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the flood of '67. Wallace was able to find it by searching in a river boat.

Courtesy of Brian Wallace

will be held for Wallace at 1 or 2 p.m. Tuesday, June 1, at the St. Nicholas Russian Orthodox Church. The exact time will



be announced soon.

Wallace was a lifetime member of the church, where he was a reader, the church council president, the treasurer, the choir director and a caretaker of the building.

Nora and Richard Dauenhauer lived in the house next door to Wallace on North Douglas Highway for 25 years. Richard and Wallace were both readers at the church.

"He was one of the real movers and shakers, and he just kept the place going," Richard Dauenhauer said. "He had a very quiet tenor voice. He did all kinds of carpentry. I have pictures of him climbing around the rafters and climbing around the roof with a paintbrush. And to the very end, he was still there when he could make it."

"We're going to miss him," Nora Dauenhauer said. "He was very nice, very laid back and gentle, soft spoken."

Wallace is also survived by a sister, Betty Govina of Juneau; four sons, Brian, Roger Jack of Seattle, Kenny Jack of Cordova, Darrell Jack of Juneau; three daughters, Beverly Brisco of Wichita Falls, Texas, and Marjorie Peters of Anchorage; a daughter from a previous marriage, Anna Beaver of Washington, D.C.; many grandchildren and great-grandchildren, and numerous cousins and other relatives.

Three daughters, Lois Jack, Kathleen Jack and Merle Jack, died previously.

"He was talking about going fishing and going home earlier this week," Brian Wallace said. "You name the fishing, he did it."

Wallace was born to Anna and Frank Thomas at the government hospital in Juneau on Nov. 28, 1920. His family lived in Hoonah and they returned there after his birth. They moved to Juneau in 1926.

Wallace had two sisters who died at a very young age. He also had an older brother, Lincoln. His father died when he was a young boy. Years later, his mother remarried to Frank Wallace.

Wallace was 7 when Lincoln taught him to carve. They sharpened their own tools out of steel and carved small totems. Anos and Lincoln attended the equivalent of grade school at the Plus X Mission, a Catholic school in Skagway. They went to the Wrangell Institute boarding school in Wrangell.

Dauenhauer's cousin, Horace Marks, studied and carved with Wallace at Wrangell.

"When (Wallace) went to school he didn't lose his ability to speak Tlingit," Dauenhauer said.

Wallace joined the U.S. Army early in 1942, after the Japanese bombing of Pearl Harbor, and was shipped to the Aleutians. He was serving as a mate on a boat in

Home alive in '45: Anos Wallace poses in his Army uniform upon his homecoming in Juneau in late 1945. Wallace served mainly in the Aleutians during World War II. Wallace was swept off a tugboat by a rogue wave near Dutch Harbor while delivering war supplies. He fought for his life and swam in the icy waters until one of his crew members found him.

Nora Anderson / Courtesy of Brian Wallace

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Leading the choir: Anos Wallace, center, leads the St. Nicholas Orthodox Choir during services in 1981. Wallace was a lifetime member of the church and was the church reader, choir leader, church council president, caretaker and altar boy throughout the years. Also pictured are the late Rev. Michael Williams, left, and Al Martin. Leading the choir: Anos Wallace, center, leads the St. Nicholas Orthodox Choir during services in 1981. Wallace was a lifetime member of the church and was the church reader, choir leader, church council president, caretaker and altar boy throughout the years. Also pictured are the late Rev. Michael Williams, left, and Al Martin.

ANOS WALLACE/ THE JUNEAU
TIMES

"He was just swimming in this raging torrent in Dutch Harbor during the winter storm, and someone noticed that he wasn't on the boat," Brian Wallace said. "And they did a big U-turn on the boat and lo and behold they came right up to him. They said he was in the water for 15 minutes. This guy, he doesn't remember a thing about him except he was a big Swede, grabbed a pole and stuck it down there and said something like, 'You only have one shot of this. Grab hold of this or we're going to lose you.' He grabbed the pole so hard they had to saw it off. He had extreme hypothermia that put him in the hospital for six months."

After the war, Wallace returned to Juneau. He and Lincoln made small poles - 6 to 8 inches or 10 to 12 - and eventually traveled to Seattle to try to sell their work to shopkeepers. They met one who was particularly impressed and spent a year in Seattle, then 11 years in Portland, Ore., where they carved for a wholesaler.

Wallace traveled to Southeast to fish in the summer of 1958. He heard that a department store executive in Brooklyn wanted a totem pole carved in the store for eventual display in the Brooklyn Children's Museum. He carved a 14-foot pole with a Northwest Coast-designed Statue of Liberty at the top. That summer, Jack Parr interviewed him on "The Tonight Show." The New York Daily News and Herald Tribune profiled his work.

"I was the first national television Tlingit star," Wallace told the Empire in 2001.

On Jan. 15, 1960, Wallace married Dorothy Jack in Vancouver, Wash. He had met her in Juneau, and he adopted all of her kids. That summer, Walt Disney invited him to carve a totem pole in "Indianland," a display in Disneyland. The state of Oregon also asked him to carve a pole for Oregon's centennial.

Wallace carved and spoke in schools in Minnesota and Wisconsin in the late 1950s and early 1960s. He has also carved poles for museums in Cincinnati, Toronto and Boston.

In 1963, he turned down a request to build a pole for the University of Alaska Fairbanks. But the university asked again the next year, and he agreed, constructing a 49-foot high pole for the campus. He created two more poles in Fairbanks in 1967 for Alaskaland Park. According to an Empire story, one of the poles slipped into the Chena River during a flood. Wallace and some friends jumped in a skiff and retrieved the runaway art from the water.

"Today you can walk into any storefront on Franklin Street and find handmade Alaska Native art," Henriksen said. "We owe a debt of gratitude to people who, in spite of whatever pressure they might have been under, persevered and really kept it alive until the next generation could take off with it."

In the mid-1960s, Wallace began teaching himself to engrave silver. He quickly became adept at the medium, and his work sold in retail shops.

"Once I got started it was great," Wallace told the Empire in 2001. "It was fun. I got a mill - you could roll a coin through it and it would flatten it, then I could cut it to shape. I could get two bracelets out of a silver dollar."

Wallace still has two poles in the Federal Building, one at the Juneau-Douglas City Museum, one at the Mendenhall Glacier Visitors Center and untold numbers in private collections around Southeast and the world.

Wallace was a heavy equipment operator during work on the Trans-Alaska pipeline. He created an 8-by-22-foot wall panel for the Alaska Marine Highway terminal in Bellingham, Wash. And he made a set of panels for the Juneau-Douglas High School commons in the mid-1980s. Wallace carved his last large pole in the late-1970s for a collector in Denver.

Wallace also served on the board of the Alaska Native Arts and Craft Association and the Douglas Indian Association.

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