



Top: Close-up of the cormorant damage on the “Four Story Totem Pole.”

Right: The “Four Story Totem Pole.”

Below: The Five Stamp Gold Mill at Sandy Beach (2016).

Page 3: The Five Stamp Gold Mill as it appeared in 1988 at Silver Bow Basin. Photo by Willette Janes.

To tell the full history of this area, Aanáx Yaa Andagan Ye', means centering Indigenous knowledge alongside our mining past.



Monumental Care

By Beth Weigel, PhD

Working in the museum field means that we often look to the past to make decisions about the future. This is one of the things I appreciate most in our mission to “foster awareness of Juneau’s cultural heritage, values, and community memory so we may draw strength and perspective from the past, inspire learning, and find purpose for the future.” Recently, we’ve seen this notion in action with the “Four Story Totem Pole” which was completed by Master Carver John Giauda Wallace in 1942 in Hydaburg and now stands in front of the City Museum. A recent discovery by Dr. Emily Moore of Colorado State University reveals that for the past 60 years, the interpretation of this pole as four distinct Haida stories is inaccurate. Moore’s discovery in anthropologist Viola Garfield’s unpublished notes from 1945, made during an interview with Wallace, reveals that the pole tells one story of how the Lingít Shaman Sa’wan came to possess halibut hook technology from the Land Otter Chief. In addition, this CCC era totem pole that was brought to Juneau 1963 is in need of some care. The cormorant and other carved parts of the totem pole have come off, the pole is weathered and cracked, and the paint is delaminating and diminished. As part of the City Museum’s permanent collection since 1984, conservation and cleaning has taken place every decade or so, most visibly in 1993 when the pole was repainted by Lee Wallace, grandson of John Wallace, and in 2008 when it was taken down, cleaned and treated with insecticide, fungicide, and a water protectant. Additionally, attached elements were re-carved and added and it was re-installed with new hardware. And while this type of preservation is the practice of museology, it is not in line with Indigenous practices for aging totem poles. This is evidenced in a July 2022 CBJ Resolution which addresses the installation and maintenance of eleven totem poles to be placed in Overstreet Park as part of Sealaska Heritage Institute’s Kootéeyaa Deiyí, totem pole trail. Resolution 2990 reads:

WHEREAS, thanks to advancements in totem pole construction and preservation, a long life of 50-75 years is anticipated; and

WHEREAS, the CBJ and SHI anticipate at the end of their life, the totem poles will be laid to rest in the forest in accordance with traditional custom and the new generation will carve new poles.

At 80 years old, it’s clear the former “Four Story Totem Pole” has a unique story and is an inspiration but this monumental question remains: How do we anticipate and prepare for the end of its life?



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Director's Letter

Greetings Friends,



With the passage of Proposition No. 3 during the recent municipal election, which extends the temporary 1% sales tax for five more years, a host of CBJ projects will receive funding. This includes two million dollars towards a New City Museum. So what happens next you might ask?

Recently, City Manager Rorie Watt spoke during the Friends of the Juneau-Douglas City Museum Annual Meeting to answer this question. The biggest takeaway from his remarks was that while a New City Museum in a new location is a great idea, we need a plan that can meet the needs of the City Museum for the next 50 years. Throughout this planning process we will review our options with respect to location, develop a business plan and a communication process for engaging the public, outline how we will share more of our community's collection, propose new exhibits, establish a steering committee, work with partners, raise more funding, and of course visualize what this new facility would look like.

But to get started, we must take action to ensure that some of the project funding will be appropriated in FY24. So don't be bashful about advocating for a New City Museum. Send an email to boroughassembly@juneau.org to let them know this project is a priority or visit the Friends of the Juneau-Douglas City Museum website at www.fojdcem.org to make a donation in support of a New City Museum.

There's always lots going on here at the City Museum, so stop by and check out our solo artists, meet our new Curator of Collections and Exhibitions, Cory Woodall, or have a cup of tea with me and discuss what you think is important for a new museum.

Best,
Beth Weigel, Museum Director

Juneau-Douglas City Museum Staff

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Mission and Vision

The Juneau-Douglas City Museum fosters among its diverse audiences an awareness of Juneau's cultural heritage, values and community memory so we may draw strength and perspective from the past, inspire learning, and find purpose for the future.

As a public trust, we collect, preserve, interpret, and exhibit those materials that document the cultures and history of the Juneau and Douglas area.

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[JuneauDouglasCityMuseum](https://www.facebook.com/JuneauDouglasCityMuseum)



[Juneau Douglas City Museum](https://www.youtube.com/JuneauDouglasCityMuseum)



A Message from the Curator



I am delighted to introduce myself as the new Curator of Collections and Exhibitions here at the Juneau-Douglas City Museum. As a Californian, I still have much to learn about the history of this area, but I am eagerly absorbing this city's fascinating story by studying the collection and listening to anecdotes from our valued volunteers, FoJDCM, and visitors.

I am particularly interested in photographs, and when I'm not tending to daily museum needs or working on our next exhibitions, I have been gaining a deeper understanding of Juneau and Douglas through our collection's fantastic photographic holdings. Certainly, the abundance of visual information in a photograph is unrivaled, and as such they serve as critical historic documents. At the same time, I believe all photographs are interpretive and not necessarily definitive records of the past. Especially in the early years of photography (the medium is only about forty years older than the city of Juneau itself) taking a photograph required a certain level of technical knowledge and artistic competency to make engaging compositions. And of course, acquiring photographic equipment as well as commissioning photographic works was limited to those that could afford it.

You can expect to see more historic photographs popping up in our galleries that I believe exemplify the most effective blending of historic content and artistic merit. Have a look at the "micro-exhibition" in the central gallery that celebrates the dam at Salmon Creek, which has just last year received official historic designation. Alongside a digital slideshow are three superb examples of the photographic treasures that we are fortunate to have in our collection. I encourage you to consider why these photographs were taken, from whose perspective we are seeing things from, and what information is *not* being shown in these pictures.

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Another monument in our permanent collection, albeit, one that holds a very different part of our community memory, is the Five Stamp Gold Mill that sits at the start of the Treadwell Mine Historic Trail in Savikko Park. It was brought to Douglas in 1881 by John Treadwell to test the ore of the Paris lode claim and it was moved to and used in Silver Bow Basin around 1893. In 1990 Echo Bay Mines removed and restored it. The stamp mill was featured in the 1991 Fourth of July parade where afterwards it was placed in its current location. A dedication ceremony followed on July 14th. Despite repairs and conservation over the past 30 years, time and weather have also taken a toll on this piece of history, mostly through rust and wood decay. It has been more than 20 years since the mill was dismantled and received conservation work. In 2001 the metal parts were treated with a product that converted the rust to a black, durable iron oxide, and the wood was repaired and sealant was applied. Other risks exist for the mill including the potential for vandalism and an overgrowth of surrounding vegetation that could fall and damage it. Protection and preservation seem a much more obvious choice here but to continue to keep it outside in the elements dispels any hope that we can preserve this object in perpetuity. In 2016, a metal conservator advocated for bringing the mill indoors to preserve such a significant historical artifact of the first mining ventures in Douglas and Juneau. He noted that "to halt the current deterioration, it is now at the point where disassembly and a full conservation treatment is in order...surface cleaning and maintenance will not do it." And while its current location lends to the interpretation of the ongoing revitalization of the Treadwell mining complex, this colonial aspect of our history has eclipsed much of the Indigenous culture and history that has existed for more than 10,000 years, sometimes in very disturbing ways. To tell the full history of this area, Aanáx Yaa Andagan Ye', means centering Indigenous knowledge alongside our mining past. It is with this part of our community memory that we must proceed with monumental care.



The Five Stamp Mill in 1988.
Photo by Willette Janes

Museum News

Maureen Longworth Awarded the 2022 Marie Darlin Prize

Juneau playwright and retired family medicine doctor, Maureen Longworth has been awarded the 2022 Marie Darlin Prize. The \$5,000 Marie Darlin Prize is administered through the Juneau-Douglas City Museum (JDCM) and is awarded annually to an individual or collaboration whose work, through a combination of vision and shared sense of community, expresses a regional commitment to women's rights, social history, or community advocacy. The Friends of the Juneau-Douglas City Museum (FoJDCM) and the Juneau Community Foundation (JCF) support the funding for the prize. Maureen Longworth was chosen to receive this prize because of her outstanding achievements and work which expresses a regional commitment to social history, women's rights, and the history and advocacy for the LGBTQ+ community.



Maureen Longworth, 2022

Maureen Longworth earned her bachelor's degree in liberal arts with a full scholarship at Loyola Marymount University in Los Angeles and then attended the University of California San Francisco (UCSF) School of Medicine. While attending UCSF, Maureen encountered regular gender bias and was inspired to shed light on the problem by writing skits based on these experiences. The compiled skits became a play which was performed at UCSF's first International Women's Day celebration in 1980. As a result of the play, UCSF mandated gender harassment be reported directly to the dean. With the assistance of the American Medical Student Association, Maureen obtained grant money to transform her play into a film titled *Turning Around: Sexism in Medicine*. Maureen completed the film during her final year at UCSF School of Medicine. *Turning Around: Sexism in Medicine* subsequently became required viewing for all UCSF faculty.

In 1992 Maureen Longworth moved to Juneau and worked at SEARHC in family medicine from 1993 to 2005. She continued to practice medicine in Juneau until 2013 when she retired due to a broken back. Once retired, Maureen began to write more seriously. She attended summer writing programs at the University of Iowa from 2015-2016 and it was there she began writing *Blue Ticket*, a historical fiction play based on Juneau's history of forced deportation of homosexuals in 1963. Maureen completed writing *Blue Ticket* in 2017 and was awarded a Juneau History Grant in 2018 to help bring her play to stage in Juneau. *Blue Ticket* premiered in Juneau in 2019 to sold-out audiences. In June 2022, the film version of *Blue Ticket* became available online and was shown at the Gold Town Theater. "This play challenged an entire community to see a marginalized group living among us and to learn about our own damaging history. It takes a deep talent and bravery to write and produce a play that makes a whole community sit up and take note," writes Emily Wall, MFA, professor of English at UAS.

Patricia Turner Custard states, "Maureen Longworth, through *Blue Ticket*, cast a lens on a dark part of Juneau and Southeast Alaska history. By humanizing the topic through compelling and relatable characters, *Blue Ticket* added to the discussion of LGBTQ+ rights that resonates from past to present, broadening the conversation to the community as a whole."

The 2022 Marie Darlin Prize selection committee, the JDCM, the FoJDCM and the JCF are pleased to recognize Maureen Longworth's commitment to presenting Juneau history and her advocacy for the rights of marginalized members of the Juneau community.



Left to Right: JCF Vice President Mandy Mallott, FoJDCM President Mary Lou Madden, Maureen Longworth, and FoJDCM Treasurer Kirk Smith.

Fall–Winter Exhibitions 2022–2023



Celebrating the Salmon Creek Dam | Historical Images November 2022–May 2023 in the Map Case Gallery

In 2022 the Salmon Creek Dam was recognized as a National Historic Civil Engineering Landmark by the American Society of Civil Engineers. Through historical images, this exhibition illustrates the innovative engineering and tremendous efforts required to build the Salmon Creek Dam from 1912–1914.

Image: Winter and Pond (active 1893–1943) *Salmon Creek Dam Construction*, 1913.



Kerry Kirkpatrick | *Capturing the Light* November 2022 in the Murray Gallery

Kerry Kirkpatrick began painting as a child and continued to master the medium for over thirty years. She is captivated by the constantly changing landscape of Southeast Alaska and the influence of tides, weather, and the time of day on the landscapes. For this exhibition Kirkpatrick spent time outside observing how light interacts with local natural environments. She noticed reflections in water, shifting shadows, and backlighting that frame or obscure landscape elements. From these observations, Kirkpatrick created a collection of paintings that capture the dynamic interaction of light and landscape. *Capturing the Light*, features beautifully rendered acrylic and oil paintings of familiar outdoor settings with a focus on the light.



Images: Kerry Kirkpatrick in her studio; *Auke Setting* painting by Kerry Kirkpatrick.



Mary McEwen | *Hit & Miss: Adventures in Textile Reuse* December 2022 in the Murray Gallery

Mary McEwen’s exhibition, *Hit & Miss: Adventures in Textile Reuse*, features large-scale woven pieces created from locally sourced scrap textiles that would otherwise be headed to the dump. A passing comment about local waste a few years ago planted a seed in McEwen’s mind and that seed grew into the project that is *Hit & Miss: Adventures in Textile Reuse*. While discussing ways waste can be diverted from Juneau’s dump, someone commented to McEwen about the lack of local textile recycling options. When McEwen learned that the proliferation of low-cost, low-quality clothing commonly referred to as “fast fashion” has thrift stores, donation centers, and neighborhood free boxes overflowing, she decided to do something about it. McEwen decided to turn garbage into art by repurposing scrap textiles into art weavings. The title “Hit & Miss” reflects McEwen’s attitude that her project may be a hit or it might be a miss and while it may now be a form of serious art, it may be a fun form of “waste diversion”.



Images: Mary McEwen; *Rainbow Jeans Rug #1* by Mary McEwen.

Fall–Winter Exhibitions 2022–2023

Christine Carpenter & Elizabeth Jurgeleit | *Shifting Vantage Points*
January 2023 in the Murray Gallery



Above: Christine Carpenter

Below: *Windfall Autumn Mountain*,
by Christine Carpenter



Shifting Vantage Points features the work of local artists Elizabeth Jurgeleit and Christine Carpenter who usually find inspiration while traveling. During the global pandemic that caused an inability to travel, they fueled their creativity by drawing inspiration from their home in Southeast Alaska.

Christine Carpenter found inspiration at Windfall Lake cabin, visiting throughout the past year to capture three different snapshots in time. Through her watercolor and pens, her work explores the big picture and minute details of the area, reflects on how it changes with the seasons, and (re)discovers what it means to create in isolation. The final works document process and growth of the landscape and the artist.

Elizabeth Jurgeleit's work features inspiration from landscapes throughout Southeast Alaska. Her acrylic paintings explore the fragile relationship between wilderness and the built environment. In an abstract style, the paintings mesh together organic shapes of the wilderness with bold lines of the built environment. The paintings encourage the viewer to reflect on the importance of preserving wild areas.



Above: Elizabeth Jurgeleit

Below: *Sunset*, by Elizabeth Jurgeleit



***Opposites* 12x12 Community Art Exhibit**
March 3rd–April 15th, 2023 in the Murray Gallery

March 2023 marks the 19th year the City Museum has hosted the 12x12 Community Art Exhibit. This annual show encourages artists of all ages to create works within the parameters of a square measuring 12" x 12", or a cube measuring 12" x 12" x 12". While the rules remain the same each year, the theme does not. This year, the theme is *Opposites* which can be interpreted in numerous ways. To participate in the 12x12 exhibition, interested artists must complete an entry form and submit it to the City Museum by 4pm on February 11th, 2023. Detailed submission instructions and a downloadable entry form are available on the City Museum's website.

OPPOSITES

The 19th Annual 12X12
Community Art Exhibition

Fall–Winter Exhibitions 2022–2023



Sydney Akagi with her finished child sized Chilkat Robe, modeled by her baby son, Sloane. Photo by @sydneyakagiphoto

Children are our greatest treasures; we dress them in honor and identity with the finest woven Chilkat regalia. We elevate our cyclical lineage on Lingít Aani as we honor our children, simultaneously honoring our ancestors.

For Our Children: Chilkat Regalia Woven in the Lineage of Jennie Thlunaut & Clarissa Rizal

February 2023 in the Murray Gallery

This exhibition showcases finger twined Chilkat robes woven by three generations of Chilkat weavers: Master Weavers Jennie Thlunaut and Clarissa Rizal, living weavers Shgen George, Lily Hope and Ricky Tagaban, and thirty new student weavers.

Master Weavers Jennie Thlunaut and Clarissa Rizal left a strong legacy of Chilkat weavers to carry on their teachings with integrity. Lily Hope, Shgen George, and Ricky Tagaban are three weaver teachers who embody the teachings in their daily lives. The two Master Weavers and each of the three living mentors will display child-sized robes as well as smaller woven Chilkat accessories.

Student works include up to thirty smaller Chilkat robes woven between 2022 and 2023 with Lily Hope as the lead mentor weaver. Shgen George and Ricky Tagaban will mentor students during an in-person finishing workshop hosted in partnership with Sealaska Heritage Institute, in late January 2023.

The Chilkat Mentorship Finishing Workshop and Art Show Opening is supported in part by: Sealaska Heritage Institute, Friends of the Juneau Douglas City Museum, Goldbelt Heritage Foundation, Native Arts and Cultures Foundation SHIFT: *Transformative Change and Indigenous Arts Grant*, The CIRI Foundation: *A Journey to What Matters: Increased Alaska Native Arts & Culture Project Grant*, Shee Atiká Inc., Huna Heritage Foundation, Chilkoot Indian Association, Canada Council for the Arts, and Central Council Tlingit Haida Indian Tribes of Alaska.

Opening Reception: February 3rd | 4pm to 7pm

New Acquisition

In the fall, the City Museum received a generous gift from Susan Floyd of San Diego. In addition to an antique cribbage board and archival materials, we received one hundred photographs ca. 1910 from a family album belonging to her grandfather Victor H. Wilhelm, who came to Juneau as an engineer and married school teacher Bonnie E. Taylor. The donor's mother, Virginia E. Wilhelm Floyd, was born in Juneau in 1914, and the Wilhelms left Alaska in 1920. The photographs offer fascinating insights to the life and work of a Juneau family in the early 20th century. Among the collection are personal snapshots of local scenery, construction of the Miles Glacier Bridge in Cordova, and a number of group portraits. There are also commercially produced postcards and souvenirs, including a fantastic impression of Taku Glacier by Winter and Pond Co., notable for the uncommon pencil signature it bears.



Winter and Pond (active 1893–1943), Taku Glacier. Gelatin silver print, ca. 1910. Donated by Susan Floyd. JDCM

Juneau Douglas City Museum
155 South Seward St.
Juneau, AK 99801

FoJDCM Membership Card



Charles Myron Clark (American, 1858–1925), *Taku Inlet*. Oil on canvas, 1921. Museum purchase, 97.37.001.

Become a FoJDCM member today!

With six membership levels to choose from you can join, renew, or gift a membership. Membership levels come with benefits such as free admission to the City Museum and a 20% discount on select items in the Museum Store. Memberships are good for one year from date of purchase.

Free Admission Sponsors 2022–2023

Thanks to our generous sponsors, admission to the City Museum is free from November 1st, 2022 through April 30th, 2023.

November	Michelle Storer
December	Michelle Storer
January	Don and Alma Harris
February	Michelle Storer
March	Pioneer Igloo #6
April	In Memory of Marie Darlin

Museum Hours: Tuesday–Saturday | 10am to 4pm

Support a New City Museum!



visit the Friends of the Juneau-Douglas City Museum website at www.fojdcmm.org to make a donation today!