



Preserving our Digital Memories

By Beth Weigel, PhD

Earlier this summer, an email from the City Manager sent me looking for photo documentation of the *Raven Discovering Mankind in a Clamshell* mural. This famous 1986 mural, painted by Bill Ray and located on the Marine Park side of City Hall, is an iconic part of the downtown Juneau landscape. Since the initial inquiry to the manager was from the news media, it had us all thinking about what would happen to this mural if the building was sold or torn down.

I knew this photo documentation was done by local photographer John Hyde in 2011. John had photographed the mural in sections and then digitally “stitched” the sections together to create a replica of the mural as a high-resolution digital photo. The problem, however, was that I couldn’t find the file. I could only find a small scaled down version of the image about 4MB in size. This provides a nice sized photo for the Internet or print but not for replicating the mural.

Thankfully, John Hyde still had all his raw files, and he was able to remake the digital photo sized at 2.65 GB. Now, the question becomes, what can we do here at the City Museum to ensure we don’t lose the digital file again? Can we preserve a digital photo in the same way we preserve paper-based photos?

When we accept something into the permanent collection, as a public trust, we make a promise to care for it in perpetuity. This means that items accessioned into the permanent collection receive the highest level of care. The item is also catalogued into our database so we can track and find it when needed. So, once accessioned, we have both the physical object and a digital record of it. The digital record is usually a digital scan of a photograph or other paper based archival material or a digital photograph of a 3D object from various angles. And while not everything gets scanned or photographed, we currently have over 50,000 images that we manage in our database. Around half of these images are low resolution scans of photographs, slides, film, negatives, and the other half portray 3D objects in the collection. If there is an image, a physical object also exists.

So, given the collection policies in place, it doesn’t seem like a big leap to go from managing digital content to preserving it, right? There is even precedent within the City and Borough of Juneau. The Clerk’s office keeps a digital archive of important records where you can access over 10,000 documents at www.juneau.org/archive.

After 48 years of collecting at the City Museum, it’s probably no surprise to hear that we are quickly running out of physical space to house the collection. And now that we are well into the digital age, people don’t want to be burdened with storing old photos, important documents, books, and music on paper, vinyl, tape, or cd.

Director's Letter



Dear Friends,

As we turn the corner into autumn, we have much to look forward to at the City Museum. In this issue of *Past and Present*, you can read about the myriad of talented solo and feature artists who will be exhibiting here over the next several months. With nine artists showing here this fall and winter, you can count on attending interesting programs. It's also not too early to start planning for the 12x12 Community Art Exhibit in March 2025 where you can create a piece of art for the show around the theme of Rhythm.

Speaking of rhythm, museum staff have hit their stride. Cate is always adding cool local items to the store; Elissa is creating fun engaging experiences for children and families; and Dara is already preparing for the summer 2025 exhibition which will highlight how the performing arts have shaped Juneau and Douglas.

As for me, my work is always inspired by our mission and our community. It has been an interesting exercise to think through what it means to collect and preserve content that is born digital. As discussed in the feature article, the need to digitally remaster 8mm films, confirm the *Raven Discovering Mankind in a Clamshell* mural can be replicated with a digital photograph, and receive donations of digital content into the permanent collection are all vital steps that nurture community memory.

We look forward to seeing you here at the City Museum this fall and winter and don't forget we return to our winter hours, Tuesday-Saturday, 10am-4pm beginning September 30th. And thanks to our wonderful free winter admission sponsors, like Michele Storer, Don and Alma Harris, and the Friends of the Juneau-Douglas City Museum, you can stop by anytime and enjoy art, history, and a little bit of whimsy.

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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[jdcity_museum](https://www.instagram.com/jdcity_museum/), #jdcem



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



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

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Now, information is born digital, or it is converted to digital. Our photographic memories no longer have a physical form unless we print them out. And most of us are preserving our digital memories by storing them on our personal computers and devices and/or entrusting them to “the cloud.” We may even pay a small fee to corporations like Google or Apple to ensure their safekeeping. We also share our lives through social media sites like Facebook, Instagram, or TikTok and allow these companies to curate our memories without having read the user agreement that we digitally signed.

There is the illusion that “the cloud,” or other digital storage systems, are limitless. According to Google’s CEO, Sundar Pichai, there are 6 billion photos and videos uploaded to Google Photos every day (Firth, 2024). But when we start thinking about the long-term for our digital memories, some obstacles pop up. According to a recent article in MIT Technology Review titled “*The Race to Save Our Digital Lives from an Online Dark Age*,” author Niall Firth poses the questions: “What can—and should—we save for future generations? And will they be able to understand it?” (August 19, 2024). Firth takes the reader through a variety of digital world problems from corporations deciding to delete content without warning to asking, how do we “store all that data in formats that will last hundreds, perhaps even thousands, of years.” And, if we can sort out how to store it, how will we access it in the future since the technology needed to read the data may become obsolete and disappear? We already face this problem at the City Museum. We recently accessioned a donation of several reels of 8mm films from the 1920s, 1930s, and 1940s and since we don’t have a projector to access them, we applied for and were awarded a Grant-in-Aid from the Alaska State Museum to have them digitally remastered.

If you’ve converted some of your memories to a digital format, you may find yourself having to copy over your photos or other content when you upgrade your technology to the next generation. Hopefully, you also create a regular back up of your digital information. This, of course, is what we do at the City Museum but how sustainable is this practice if we are going to preserve digital content in perpetuity?

Interestingly, some of the potential solutions to these problems are guided by the past. In the City Museum’s permanent collection, one of my favorite old pieces of technology is a Lantern slide projector and the accompanying glass plate slides. These glass plate negatives are some of the most durable objects in the collection. And since glass is quite stable regardless of environmental conditions, it is the basis for future solutions to preserve digital content. For example, Microsoft Research in Cambridge UK is “creating a new form of long-term storage on glass squares that can last hundreds or even thousands of years” (Firth, 2024). Their Project Silica uses lasers to inscribe information into voxels (3D pixels) which are layered onto quartz glass that can be read later using a



powerful microscope. An approximately 6”x6” glass square could hold up to 7 TB (terabytes) of information sustainably and robots can fetch the glass squares upon request. In Svalbard, Norway, Piql, a company that offers long-term data storage and other digital services, is preserving information for GitHub, the European Space Agency, and the Vatican in their Arctic World Archive, which is situated in vaults in old, abandoned mines.

JDCM 2014.17.005
Lantern Projection Glass Slide with Handle, 1900-1920
Used by Winter and Pond Company

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Scott Burton accepts the Marie Darlin Prize at the Juneau-Douglas City Museum on August 13, 2024.

Scott Burton Awarded the 2024 Marie Darlin Prize

In August Scott Burton was awarded the 2024 Marie Darlin Prize, a \$5,000 cash prize awarded annually to an individual or collaboration whose work expresses a commitment to the region’s social or cultural history, community advocacy, or Indigenous identity. In accordance with the wishes of Marie Darlin and donors, the Juneau Douglas City Museum administers the Marie Darlin Prize, the Friends of the Juneau Douglas City Museum funds the prize, and the Juneau Community Foundation oversees the fund.

Scott Burton is a multidisciplinary artist based in Dzántik’i Héeni who works in documentary filmmaking, creative writing, directing, and audio and visual storytelling. He has worked in both the public and private sectors producing documentary film, radio programs, podcasts, and audiobook recordings. Burton has won several awards from the Alaska Broadcasters Association for a variety of collaborative projects.

Since 2008, Burton has worked as Producer, Reporter, and Host for *The Alaska Public Radio Network’s AK Weekend Show*, as Assistant Professor of English at the University of Alaska Southeast, and as the Arts, Culture and Music Producer at KTOO Public Media. In 2020, Burton founded *Scott Burton Productions LLC/Authentimedia* where he continues his work as a documentary filmmaker, videographer, podcast and audiobook producer, consultant, and educator.

In 2020, Burton co-produced a radio show titled, “IAK Youth Group Takes Over Juneau Afternoon,” which won the 2020 Alaska Broadcasters Association Best Radio Show Award. This project demonstrated Burton’s commitment to education, collaboration, and sharing historically unheard voices. IAK is short for Ixsixán, Aḡ Kwáan, or “I Love You, My People,” and is a Central Council of Tlingit and Haida youth group.

After completing IAK in 2020, Burton worked on several projects. Two highlights include work with artists Shaankaláxt’ Ernestine Hayes (Blonde Indian audio book with Shaankaláxt’) and Wooshkindein Da.áat Lily Hope (Healing Work: A Mentor - Apprenticeship in Chilkat). Both artists view Burton as a respectful collaborator dedicated to sharing social and cultural history.

Burton also took part in “Koowutyas.ein Ḥayáḡ Á: The Teachings of Daniel Brown,” a short film he made in collaboration with Sealaska Heritage Institute and the fifth graders at Auke Bay Elementary School that premiered in Shuká Hít on May 7th, 2024.

The 2024 Marie Darlin Prize selection committee, the JDCM, the FOJDCM and the JCF are pleased to recognize Scott Burton’s contributions to regional social and cultural history. A community recognition event will be held spring 2025 at the City Museum to celebrate Burton’s achievements.

“Scott’s respect for Tlingit culture, study of the language, and desire to learn about the people of this land all communicates that he’s invested in doing the most informed and heart-centered work.”

– Wooshkindein Da.áat Lily Hope

“...his actions and way of being clearly demonstrate wooch.een: working together with generosity and kind spirit in pursuit of common goals.”

– Shaankaláxt’ Ernestine Hayes



Left to Right: Monica Daugherty, Juneau Community Foundation Program Director; Mary Lou Madden, Friends of the Juneau-Douglas City Museum (FOJDCM) Board President; Scott Burton, 2024 Marie Darlin Prize Recipient, Jean McBrien, FOJDCM Board Secretary; Kirk Smith, FOJDCM Board Treasurer.

Fall–Winter Exhibitions 2024–2025



Liyuan (Sunny) Zhang in her studio.



Liyuan (Sunny) Zhang

November 2024 | Murray Gallery

Alaska Wilderness Whispers

Alaska Wilderness Whispers showcases Alaska's stunning landscapes and the lifestyles of its residents. Featuring Liyuan Zhang's latest collection created over recent years, this exhibition includes acrylic paintings and pyrography. Some pieces utilize innovative artistic techniques to depict animals in human-like ways leaving a lasting impression on audiences.

Liyuan's work captures Alaska's unique landscapes and reflects the harmonious relationship between people and nature, including wild animals. Her art conveys that peaceful coexistence is possible. By respecting all life and showing reverence for the natural world, rather than over-exploiting resources or encroaching on wildlife habitats, the conflicts between humans, nature, and animals can be resolved, allowing for a vision of a beautiful and peaceful life.

In early 2020, Liyuan left the sun-drenched landscapes of California to come to Alaska for the first time. She was deeply captivated by the stunning natural scenery of the Last Frontier. The beauty and magic of Alaska's landscapes reignited her childhood dream of becoming an artist and so she decided to abandon her graphic design career to embark on this new artistic journey.

Opening Reception: November 1, 2024 | 4:30–7pm

Olivia Raster

November— December 2024 | Community Room Gallery

Scientific Illustrations: Alaskan Wildlife & Landscapes

Olivia Raster's new exhibition, *Scientific Illustrations: Alaskan Wildlife & Landscapes* combines elements of traditional and digital media. Her artwork primarily focuses on themes of Alaskan wildlife and landscapes and is heavily influenced by her time in school learning how to become a scientific illustrator.

Born and raised in Juneau, Alaska, Olivia has drawn endless inspiration from local landscape and wildlife. Growing up immersed in such wilderness fueled her intense passion for learning about nature, specifically marine environments. It was only after she left Juneau for college that she became fully aware of the uniqueness of growing up in Alaska. While living in other cities, Olivia realized that it is not common to be able to walk out your front door and into a remote wilderness, or to participate in school programs that teach children how to ski, how to shoot a gun and a bow and arrow, and how to put on a survival suit. Olivia is thankful to have grown up exploring Juneau's wilderness by kayaking and camping along the coast and ice climbing on the Mendenhall Glacier.

Opening Reception: November 2, 2024 | 1-3:30pm



Olivia Raster



Fall–Winter Exhibitions 2024–2025



Patrick Ripp

Patrick Ripp, Timi Johnson and Teri Robus

December 2024 | Murray Gallery

3 Body Problem—Random chance and self-imposed constraints guiding 3 artists in pursuit of paintings

3 Body Problem—Random chance and self-imposed constraints guiding 3 artists in pursuit of paintings is the result of works created by three painters who met periodically over the course of a year to determine collective painting projects or “challenges”. The challenges took the form of randomly selected rules and limitations such as restrictions in color use, subject matter, media, time, size, and use of unconventional tools or techniques. This approach underscores the artist’s belief that art is not solely the product of meticulous planning but can be created by unpredictable elements. *3 Body Problem* showcases how each artist's unique approach to the challenges contributes to a collective exploration of creativity.



Acrylic painting by Patrick Ripp



Timi Johnson



Oil painting by Timi Johnson



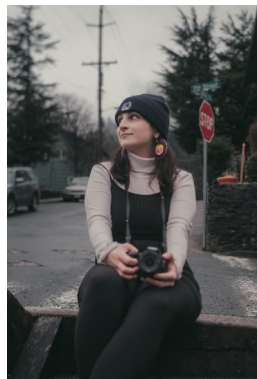
Teri Robus

Patrick Ripp is an acrylic painter who enjoys both the challenges of the medium and the unique experience of painting outdoors in Southeast Alaska. Timi Johnson paints primarily in oil and has expanded to include charcoal, graphite, oil pastel, watercolor, and mixed media into her compositions. Teri Robus paints with oils sometimes mixed with wax. She uses many different materials and tools to make marks, textures, and shapes on her surfaces.



Oil painting by Teri Robus

Opening Reception: December 6, 2024 | 4:30–7pm



Jasz Garrett

Jasz Garrett

January 2025 | Murray Gallery

Momentum

Jasz Garrett's exhibition, *Momentum*, showcases her poetry and photography together to visualize the complexities of post-traumatic stress disorder and her healing journey that is ever continuing. Each free-verse poem and photograph on display is a part of her second poetry collection titled, *Momentum: Returning to the Places You Hurt Me and Rising from Them*.

Jasz grew up in Juneau, Alaska. She finds inspiration and peace in nature. She aims to capture raw emotion and depth in both her photographs and her poetry. Jasz self-published her book titled *Ambivalence* in 2021 to let others know they are not alone and she is now self-publishing *Momentum* to show how healing is not linear.

Opening Reception: January 3, 2025 | 4:30–7pm

The Cliffs of Moher

I am everywhere I have ever been
and will go
I am alive with
Pacific waves eroding my bones
Atlantic wind
tangling my hair

an Irish man plays the accordion
like my grandfather did
he watches me take photos
tells me I have the
gift
the eyes of an artist
like his daughter has

I am a daughter of the ocean
open sky
diving gulls
wild horses
cliff crevices

I toss him a coin and
dance alone on the edge of the sea

The Cliffs of Moher
Photo by Jasz Garrett



Fall–Winter Exhibitions 2024–2025



Above: Celia Bower

Below: In the field



Celia Bower

January — February 2025 | Community Room Gallery

Getting to Know the Birds

Getting to Know the Birds is a multi-media body of work created by artist Celia Bower after working with the Juneau Audubon Society in the spring and summer of 2023. The pieces in the exhibition illustrate some of Celia’s experience with field work conducted over the season, and is accompanied by journal pages that were created in the field. Working with the Audubon Society opened Celia’s eyes to how much you can see by simply paying attention to the immense beauty and life that surrounds us.

Celia grew up commercial fishing out of Port Alexander with her family. Her unique upbringing cultivated a deep love and inspiration for local flora, fauna, and natural habitats. After obtaining a Bachelors of Science in Marine Biology, Celia began to pursue her artistic side. Since then, she has been creating art all over Southeast Alaska. Celia’s fishing background and science training largely informs her artistic process and subject choices. Celia resides in Juneau but still spends part of the year hunting and fishing on southern Baranof island.

Opening Reception: January 4, 2025 | 1-3:30pm



Above: Jacqui Tingey

Below: Jessalyn Ward



Jacqueline Tingey and Jessalyn Ward

February 2025 | Murray Gallery

Human Nature

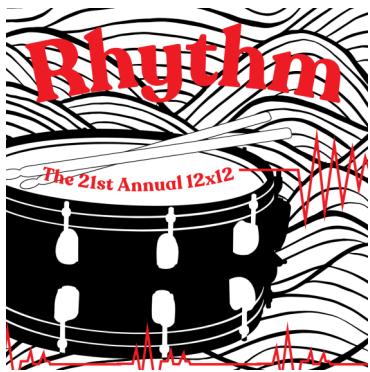
Human Nature features the work of local artists Jessalyn Ward and Jacqueline Tingey who will be displaying mixed-media paintings during the month of February. The body of work in this exhibition depicts people’s emotional connection to the natural world, and is the result of a collaborative exercise in which the artists selected a list of human emotions and then completed a painting to reflect each emotion on the list.

Jacqui Tingey is a self taught artist based out of Juneau, Alaska. Currently, she works primarily with watercolors, acrylics, and ballpoint pen, though she enjoys experimenting with new mediums, techniques and textures. Besides art, Jacqui enjoys many activities including, hiking, snowboarding, longboarding, fishing, boat days with the family, and a good book. Being outdoors and spending time in nature has helped foster her creativity. Much of Jacqui’s inspiration is drawn from her adventures in Southeast Alaska.

Jessalyn Ward was born in Fairbanks, Alaska and has been a Juneau resident since 2007. Using acrylic and charcoal as her medium, she finds inspiration for her work from living in Southeast Alaska.

Opening Reception: February 7, 2025 | 4:30–7pm

Fall–Winter Exhibitions 2024–2025



Rhythm, The 21st Annual 12x12 Community Art Exhibition

March–April 2025 | Murray Gallery

Each year the City Museum hosts a community art exhibition in which artists of all ages are encouraged to create works within the parameters of a square or a cube, measuring 12" x 12" (by 12") including the framing. This year we encourage artists to create on the theme "Rhythm". Entry forms with a registration fee of \$12.12 are due February 15th, 2025 and are available to download from the City Museum's website at Juneau.org/museum.

Opening Reception: March 7, 2025 | 4–7pm

Museum Store Highlights Fall 2024

Being a small city museum gives us the chance to focus on the specifics of why Juneau/Douglas is such a wonderful area to live and play. And as a museum store, we have a responsibility to do things a little differently from other gift shops and retailers. We aim to carry items in the store that directly relate to our local history, museum collection, and exhibitions. It has been a welcome challenge to expand the store's offerings while staying true to this mission.



When an artist exhibits at the City Museum, they have the opportunity to sell their art on consignment. They can sell the pieces on display in their exhibit and any related items such as prints or cards in the store. The Museum Store also hosts several other local artists who sell items on consignment, some of whom have sold here for years like Thyes Shaub with her popular jewelry.



Above: Beeswax candles molded from antique Alaskan bottles by Old Alaska Co.

Left: Beanies and ballcaps with museum logo; neck gaiters, reusable wax food wraps, and pencil bags by Tide Watcher; and Swedish dishcloths by Hollis Kitchin

Below: Artwork by Bo Anderson.

Recently we have been working to create new relationships and provide consignment opportunities to more people. While we have limited capacity and physical space, it's amazing to be able to stock our store with locally designed and made goods, and to provide support by setting aside designated shelf space and taking care of the administrative side of selling.

This past year, we have consigned prints, jewelry, books, art kits, candles, and numerous other items for 11 different local artists, as well as ceramics from Bonilyn Parker's Solo Artist show and decorative quilts from the Juneau Modern Quilt Guild's exhibition. This has resulted in over \$9,000 being paid out directly to the artists! As we transition away from summer, keep the Museum Store in mind for your holiday shopping, and help us support our thriving and diverse arts economy.



Public Programs

Annual Fall-Winter Programs

Did you know that in addition to our annual summer walking tours the museum also provides annual fall-winter programs? Here are a few of our annual events:



NEW! Patsy Ann's Birthday (October). Patsy Ann (October 12, 1939– March 30, 1942) is Juneau's most famous dog and we are excited to commemorate her birthday annually in October. This family fun event includes gallery scavenger hunts, craft projects, information about Patsy Ann, and more.

Writing Letters of Gratitude in Honor of Dr. Walter Soboleff (November). For the month of November the City Museum provides notecards and postage to anyone interested in writing a letter of gratitude or encouragement to someone in their life. Dr. Walter Soboleff was known for his words of encouragement and thoughtful handwritten letters.

Elizabeth Peratrovich Day Scavenger Hunt (February) In February each year we honor the achievements of local civil rights leader, Elizabeth Peratrovich, with a scavenger hunt focused on Elizabeth. We also collaborate with the Juneau School District and ANS & ANB to offer a creative contest for teachers and students in which classrooms create an artistic project reflecting Elizabeth Peratrovich's accomplishments.

New Family Friendly Gallery Activities

One of our on-going program goals is to create fun museum experiences for families and children of all ages. While children enjoy freely exploring the museum, we recognize there are times when a focused activity can make the visit more meaningful and fun. So this spring we created a new museum exploration series called *Patsy Ann's Gallery Games*. These paper handouts feature Patsy Ann who leads children through the galleries in search of various objects. Each hunt has pictures and clues and are developed for specific ages. Patsy Ann's Riddle Trail, for example, is suitable for ages 6 and older. It includes 5 riddles with an accompanying close-up photograph of the mystery object. When the object is found, the child records the name of the object and can collect a Patsy Ann sticker prize.



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Here at the City Museum, we are tasked with fostering 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. This, of course, is primarily done by collecting, preserving, interpreting, and exhibiting those materials that document the cultures and history of Juneau and Douglas. And now that will include digital photos and content starting with the *Raven Discovering Mankind in a Clamshell* mural photo. And who knows, since Juneau has more miles of mining tunnels than roads, maybe one day we'll become the repository for the world's digital treasure.



JDCM 2000.25.001
Lantern Slide Transparency , 1930

Curator's Corner



While the City Museum could not run without the help of our wonderful volunteer team at the front desk, I want to give a small shout out to a few volunteers who have been helping me downstairs with collections. This summer I focused on getting the donations backlog caught up, and while I still have a few more large donations to go, I would not have made as much progress without the help of Brenda Wright, Mary Pat Wyatt, and Amy Carroll. These three volunteers have written numerous descriptions and keywords for accessioning a variety of donated items. Mary Pat has been assisting with ephemera from Katie Hurley, her mother, and Joseph Alexander's photography studio. Brenda has been processing a donation of personal papers from Edward Keithan, a former curator for the State Museum. Amy has completely scanned and described the Juneau Volunteer Marching Band archive and has started working on the Sons of Norway archive. Their combined efforts have been immensely helpful in processing over 1,000 objects this summer season.

Speaking of donations, we've recently reworked our donation policy to help clarify the donation process for all potential donors. Full details can be found on our website on the Donations tab under General Information. There you can see what guides our decisions about donations. It also explains a little bit about the property laws we are obligated to follow as a public institution and why we make the decisions we do about the donations offered to the City Museum.

One key detail I'd like to highlight here is that we do not accept donations without prior consultation with paid staff members. Since our storage space is at capacity, each donation must be carefully vetted before being brought into the building. Part of the consultation process involves attaining detailed information from the donor about the objects being offered. If you are thinking about donating, we ask that you provide the following information:

The size of the objects in your donation: Provide specific measurements instead of using "small", "medium" or "large".

Total number of objects in your donation: Rough estimates are okay but exact numbers are best.

Provenance: Who owned the object(s) prior to you? The more detailed history an item has, the better.

Subject matter: Photographs of what? Documents describing, or from, what? Why are the object(s) important for us to consider keeping?

General history: What is the history of the object(s)?

Condition: What is the physical state of the objects(s)?

A photograph of the object(s): A clear photograph of the object(s) may answer many of these questions therefore, we request a photograph as part of the consultation process. Along with the photo, we prefer donors to initiate the consultation process with a completed Donation Intent Form which can be downloaded from our website or emailed.

While the museum welcomes gifts that enhance or help us develop the collection, the responsibility to care for the objects in perpetuity is a big one that we do not take lightly. As we consider the ephemeral importance of the objects for the community, we also must keep in mind the financial and physical reality of caring for the objects before we accept them. Please consider making a monetary donation along with your object to help us care for them while they live in our collection.

New Acquisition Spotlight

Letter from Tiger Olson

The new acquisition spotlight object for this issue of *Past and Present* is a letter written to Molly Opheim by Tiger Olson. Molly's son Ron Opheim donated this letter to us in January 2024. His parents had a fishing boat they would take out to Taku Harbor where Tiger lived from 1918 to the 1970s. I personally find this letter an endearing one showing a small part of the eccentric life lived by Tiger. I was happy to receive and add it to our collection this year along with a couple photographs of the donor as a child in Taku Harbor, and with his family's boat, and the original envelope this letter was sent in. The letter reads:

**Taku Harbor
Jan. 67**

Greetings

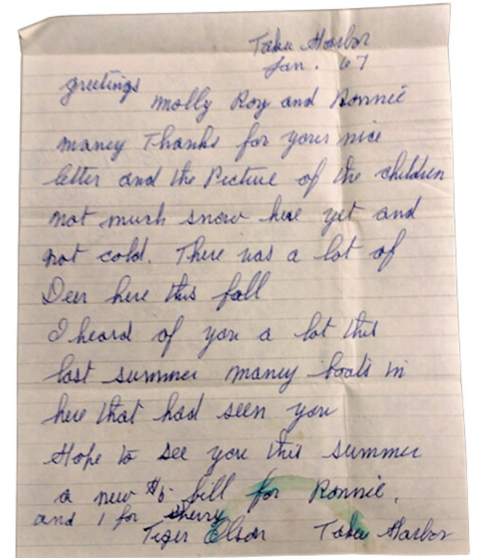
Molly, Roy and Ronnie.

Many Thanks for your nice letter and the picture of the children.

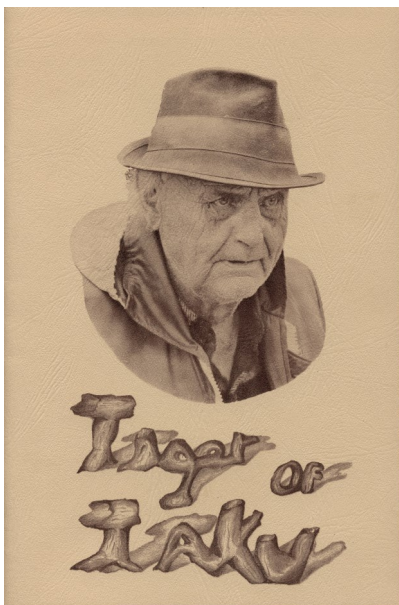
Not much snow here yet and not cold. There was a lot of deer here this fall. I heard of you a lot this last summer. Many boats in here that have seen you. Hope to see you this summer. A new \$5 for Ronnie and 1 for Sherry.

Tiger Olson

Taku Harbor



JDCM 2024.01.001, 1967



Tiger of Taku, (Published 1977)
JDCM Reference Collection

Who was Tiger Olson?

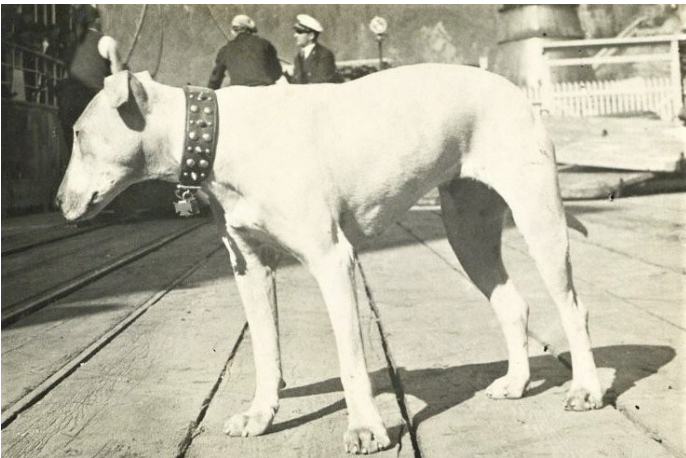
As recorded in *Gastineau Channel Memories 1990-1967 Vol. II*, Henry Olson was born on June 30, 1890 near Duluth, Minnesota. In 1918, he boarded the ship *Victoria* and headed to Alaska where he found work at the Taku Alaska Packing Company at Taku Harbor. There he served as skipper, cook, and deckhand on boats, as plumber in the buildings, and as a winter watchman.

In 1951, the cannery was dismantled and Tiger became the only full-time resident. He hunted, trapped, fished, raised a garden, and canned vegetables and meats for his food supply. He became friends with Father Bernard Hubbard S.J., the "Glacier Priest" who had a summer residence at Taku Harbor. Tiger's other two friends were Doc F. (Bald Eagle) Foche at Snettisham (12 miles away) and "Frozen Foot" Johnson.

In 1977, Tiger's health began to deteriorate and he was unable to continue to live in Taku Harbor. That June, two hundred people on 34 boats celebrated Tiger's birthday. On January 5, 1978, Tiger moved to the Sitka Pioneer's Home where he died on September 5, 1980 at the age of 90.

Juneau Douglas
CITY MUSEUM
155 Heritage Way
Juneau, AK 99801

Pictures from the Past: Patsy Ann



Black and white photograph of Patsy Ann on a Dock, 1929-1942, JDCM 2015.29.005



Patsy Ann-Official Greeter of Juneau, Alaska, postcard, 1930-1939,. JDCM 2016.02.021

FoJDCM Membership Card



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

Become a FoJDCM Member

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. Visit fojdc.com to purchase or renew your membership.