

NOTES FROM THE DIRECTOR

By William Fitzhugh

A year of transition? You bet! As the Arctic ice continues to defy expectations, scoring yet another record—this time a circumpolar ice minimum at its usual winter peak in early 2017, the lowest extent in 38 years of satellite observations—we find ourselves with the new Presidential administration whose many members refuse to acknowledge even the need for studying climate change and have plans to cut the budget of federal agencies that conduct climate research and monitoring, and censure scientists who do it. It looks as if part of our public has chosen to forget that we now have immense power to impact the fragile world around us that must be tended with care. Viking history in Greenland teaches us a good lesson how a once successful adaptation can become catastrophic when human capacity outstrips natural capital in a time of climate change. A new web outlet located in Anchorage with the timely name “Arctic Now” (<https://www.arcticnow.com/>) offers ample evidence of these changes from many parts of the Arctic.

The Arctic has many stories to tell about human-climate interactions. Its history documents instances of great human achievement—new technologies like oil lamps, snow houses, skin boats, snowshoes, snow-goggles; the pioneering of some of the world’s harshest environments; and long persistence of cultural traditions. Dorset people managed

to survive in small regional groups and maintained distinct technological, stylistic, and artistic traditions for more than 4000 years in the Eastern Arctic. They did so by maintaining population levels well below regional carrying capacity at their level of technological capability. After surviving so long, weathering both warm and cold periods, they were overrun by Thule

people who had learned to hunt the bowhead whales and had more efficient weapons and transport. Greenland Norse failed through lack of foresight and declining European interaction. The earth’s human population is headed in the same direction unless better care is taken of Planet Earth through policies established to live within our means and climate conditions.

These stories are documented in detail in an immense new book of 988 pages edited by **T. Max Friesen** and **Owen K. Mason**: *The Oxford Handbook of the Prehistoric Arctic* (Oxford University Press, 2016). Its inelegant and inaccurate title (because it excludes Siberia except Chukotka) fronts a comprehensive overview of North American and Greenland Arctic prehistory, forty chapters organized by region and cultural chronology. Anyone reading this immense volume would be hard-pressed to deny the impact of climate. My chapter on the history of the Inuit west of the Strait of Belle Isle and farthest from Bering Strait is the very last in the book, so, gentle reader, it will take you quite a while to get there, though not 200 years like the Inuit.

This year at Arctic Studies we have enjoyed a series of fine events and programs. January saw a second symposium devoted to our Animal Crashes research program: “Human, Climate, and Habitat Agency in the Eastern Arctic and North Atlantic.” **Morten Meldgaard**, recently retired



In 2017 chairmanship of the Arctic Council passed from the United States to Finland, a transition observed during the Arctic Ministerial meeting at the White House in September (see p.15). The Arctic Council is made up of eight Member States, six indigenous Permanent Participant organizations, six Working Groups, three Task Forces, one Expert Group, and 32 observers. Photograph of a Saami father and son, Finland, 1892. Photograph by Rich Andvord Eneret, National Anthropological Archives Photo Lot 159, #041110200

director of the Danish Natural History Museum, gave the keynote Ernest Burch Lecture Memorial lecture that launched the event. Two Pond Inlet Inuit, **Enookie and Charlie Inuarak**, who were in DC to consult on our forthcoming narwhal exhibition, provided local grounding. Other events included a gala September 27 reception for 400 international experts and diplomats attending the White House Arctic Science Ministerial, capping the U.S. term as chair of the Arctic Council. Then in October we hosted a ‘museum day’ for the Fulbright Arctic Scholars, organized by the State Department and **Ross Virginia** of Dartmouth. Researchers presented their findings to the public via posters and demonstrations in the Sant Ocean Hall.

An interesting initiative that may become a yearly event was “Solstice 2016”, a web-based 24-hour long celebration of the solstice on 21 June organized by our oft-times collaborator, **Charles Morrow**. Now re-named “Solstice 24”, the program offers 24 hour-long programs keyed to each time zone, comprising short takes and interviews dealing with science, art, dance, literature, culture, and many other topics “under the sun”. This year’s program included short interviews I recorded with **Ted Timreck** on a variety of circumpolar topics. The 2017 program will feature circumpolar boats from Smithsonian collections and our forthcoming publication “Bark and Skin Boats of Northern Eurasia” by **Harri Luukkanen** and myself. Considering its relevance to the SI global mission and sunburst logo, we plan broader Smithsonian participation in future years.

Finally, in December we co-hosted a workshop on the Arctic Digital Library concept, a project that is likely

to become a centerpiece of the ASC program in future years. This effort, initiated by **David Nordlander** and facilitated by the Jefferson

Institute, proposes to create a portal or network of interlinked Arctic-related archival, library, and museum resources to facilitate research, education, and indigenous access by digitizing and linking databases from major institutions around the world. The initiative began with a workshop sponsored by NSF Polar Programs at NMNH and the Library of Congress attended by museum, library, and archive representatives. A second workshop held in Boston in January carried the momentum forward. We are in the process of exploring whether ASC/ NMNH/SI might host for the developing program. **David Nordlander** and **Aron Crowell** present an outline of the concept later in this issue.

As usual, in this issue we present the year’s events and the activities of the staff and our many volunteers and interns. We are looking forward in 2017 to the opening of the narwhal exhibition in August, and the appearance of new books and publications. On a more somber note, we also include here profiles of our recent losses of friends and colleagues, including **Douglas Schwartz, Joan Gero, Christopher Nagle, Peter Pope, Brian Robinson, Edith Turner, Roger Fry and Winston Weyapuk, Jr.**

We hope you enjoy more detailed stories in our review of the past year’s ASC activities. You can follow our current work online, using Twitter [@ArcticStudies](#) and on our blog, *Magnetic North*.



View from Little Diomed Island across the International border to Big Diomed in the USSR. Walrus-hide covered umiaks await the return of the ice, walrus and whales. Photograph by Henry B. Collins, 1936. Photo 111513, Henry Collins papers Box 116, National Anthropological Archives. During the Spring of 2017 the ASC finalized negotiations to acquire a similar umiak, built in 1965 on St. Lawrence Island, for the NMNH.



Tlingit harpooners in dugout canoes designed for ice hunting approach harbor seals on glacial floes at the head of Yakutat Bay, Alaska in about A.D. 1800. Original gouache painting by illustrator Emily Kearney-Williams, based on oral and ethnohistorical information (see story, p. 9).

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ASC ANCHORAGE, ALASKA OFFICE

ALASKA PASSÉ/PRESENT, A FRENCH EXHIBITION OF ALASKA NATIVE ARTS, AND THE TURNING CIRCLE SYMPOSIUM IN PARIS

By Aron L. Crowell



Artists Preston Singletary (left) and Othniel "Art" Oomittuk (right) at the opening of *Alaska Passé/Present*, with masks by Phillip Charette (left, "Large Owl") and Drew Michael (right, "Two Paths"). Photo by Dawn Biddison.

The Alaska office of the Arctic Studies Center assisted Sugpiaq/Alutiiq sculptor, photographer, businessman, and heritage leader **Perry Eaton** in organizing *Alaska Passé/Present*, an exhibition of works by 29 contemporary Alaska Native artists at the Musée de Boulogne-Sur-Mer in northern France, from June 25 to December 5, 2016. The museum's director and curator, **Céline Ramio**, arranged an elegant presentation of the collection in a vaulted stone gallery of the museum, which occupies a 13th century castle near the coast of La Manche (the English Channel). Ramios interspersed the modern works with older masks, clothing, and ivory carvings from the museum's Alaska collections (acquired by linguist-ethnographer **Alphonse Pinart**, a son of the city, in 1871-72) and from the collections of other European institutions including the Musée du Quai Branly in Paris. The result was a dialogue across time and cultures greatly enlivened by the presence of the artists themselves, many of whom traveled to the opening and participated in the welcoming dinner and symposium. The ceremonious public opening of the exhibition on June 25 was attended by hundreds of citizens and headlined by Boulogne's mayor (and leading arts enthusiast), Frédéric Cuvillier. The Alutiiq Museum in Kodiak, Alaska, which has fostered a long relationship with the Boulogne museum for collaborative projects focused on Pinart's spectacular Kodiak collection, was represented at the opening by its director, **April Laktonen Counciller** and by board member **Margaret Roberts**, who presented Ramio with a beautiful, full-length beaded headdress. Cuvillier, in a ceremony at City Hall, bestowed honorary municipal citizenship on Perry Eaton to recognize his suave cultural ambassadorship to France, which has helped to kindle a growing enthusiasm there for "les arts autochtones d'Alaska."

The Alutiiq Museum's French connection extends back to 2000-2006, when then-director **Sven Haakanson, Jr.**, along with Eaton and other Kodiak artists and elders, undertook a series of trips to the Musée de Boulogne-Sur-Mer to study the Pinart collection and to work together on creating the exhibition *Giinaquq: Like a Face, Sugpiaq Masks of the Kodiak Archipelago/ Comme un visage, les masques Sugpiat de l'archipel de Kodiak* (University of Alaska Press, 2009). The touring exhibition brought many of the Pinart masks back to Alaska for the first time and led to a revival of mask carving on Kodiak Island.



Alison Bremner interviewing for French television with her "Descendant" Raven's cloak at the opening of *Alaska Passé/Present* at the Musée de Boulogne-Sur-Mer. Photo by Dawn Biddison.



From the left: Gaëlle Etesse (Boulogne Museum collections manager); Sonya Kelliher-Combs (exhibition artist); Céline Ramio (Boulogne Museum Director, wearing her beaded head-dress); and Marie Mauzé (symposium co-organizer, Laboratoire d'Anthropologie Sociale). Photo by Dawn Biddison.

The new exhibition, *Alaska Passé/Present*, involved contemporary Alaska Native artists from all parts of the state including **Jack Abraham** (Yup'ik), **Lawrence Ahvakana** (Iñupiaq), **Alvin Amason** (Sugpiaq/Alutiiq), **Lena Amason** (Sugpiaq/Alutiiq), **Will Anderson** (Sugpiaq/Alutiiq), **Sylvester Ayek** (Iñupiaq), **Susie**

Bevins-Ericsen (Iñupiaq), **Alison Bremner** (Tlingit), **Phillip Charette** (Yup'ik), **Perry Eaton** (Sugpiaq/Alutiiq), **Allie High** (Tsimshian), **John Hoover** (Unangax^), **Sonya Kelliher-Combs** (Iñupiaq), **Jerry Laktonen** (Sugpiaq/Alutiiq), **Rebecca Lyon** (Athabaskan/Sugpiaq), **Da-Ka-Xeen Mehner** (Tlingit), **Drew Michael** (Yup'ik), **Melvin Olanna** (Iñupiaq), **Othniel Oomittuk** (Iñupiaq), **Paula Rasmus-Dede** (Unangax^), **Clarissa Rizal** (Tlingit), **Gretchen Sagan** (Iñupiaq), **Ronald Senungetuk** (Iñupiaq), **Israel Shotridge** (Tlingit), **Helen Simeonoff** (Sugpiaq/Alutiiq), **Jacob Simeonoff** (Sugpiaq/Alutiiq), **Glen Simpson** (Tahltan-Kaska), **Preston Singletary** (Tlingit), and **Thomas Stream** (Unangax^). **Dawn Biddison** worked with Eaton and the organizing committee to bring this large and distinguished group together for the exhibition, many of whom donated their works to become property of the government of France. A bilingual catalogue, edited by Céline Ramio with articles by **Marie Mauzé** and **Joëlle Rostkowski**, **Gordon Pullar**, **Aron Crowell**, and **Dawn Biddison**, is available from the Musée de Boulogne-Sur-Mer (<http://musee.ville-boulogne-sur-mer.fr/>).



Perry Eaton delights the crowd (and Mayor Frédéric Cuvillier, at his side) with his remarks upon becoming a Citoyen D'Honneur of the city of Boulogne-Sur-Mer. Photo by Aron Crowell.

The exhibition opening in Boulogne-sur-mer was followed on June 27 by an international symposium at the Institut National de l'Histoire de l'Art in Paris. Entitled The Turning Circle and organized by Céline Ramio, Aron Crowell, and **Marie Mauzé** (Laboratoire d'Anthropologie Sociale, CDF-CNRS-EHESS), this gathering of Alaska Native artists and representatives from American, European, and Russian museums was designed as a "forum for reflection on art, indigeneity, and the evolving relationship between museums and source communities." One of the great values of the gathering was the opportunity it afforded to exchange information about treasures of Alaska Native art and culture that are held by European museums, as presented by **André Delpuech** (Musée du Quai Branly), **Guénaële Guigon** (Louvre), **Jean-Loup Rousselot** (Culture Academy Viljandi, Estonia), **Jonathan King** (Museum of Archaeology and Anthropology, Cambridge), **Pilvi Vainonen** (Museum of Cultures, Finland), **Martin Appelt** (National Museum of



Joëlle Rostkowski, Aron Crowell, Marie Mauzé, and Alvin Amason with the newly minted exhibition catalog at the Hotel de Ville (City Hall) reception, Boulogne-sur-mer.

Denmark), **Viola König** (Ethnologisches Museum, Berlin), and **Yuri Chistov** and **Julia Kupina** (Peter the Great Museum of Anthropology and Ethnography, Saint Petersburg). Aron Crowell and **Chuck Smythe** (Sealaska Heritage Institute) talked about the collaborative representation of Alaska Native cultures in museums of the United States, and researchers **Marie-Amélie Salabelle** (Laboratoire d'Anthropologie Sociale) and **Claire Alix** (Université Paris 1 Panthéon-Sorbonne) discussed the interpretation of Unangax (Aleut) masks and other ceremonial carvings from a cave on Unga Island, some of which ended up in France (collected by Pinart) and some at the Smithsonian (collected by **William H. Dall**). Discussions at the symposium emphasized mutual interest on the part of both museums and Alaska Native artists in expanding their collaborative work with these collections.

OH THE CEDAR TREE! TSIMSHIAN BASKETRY AT THE ARCTIC STUDIES CENTER

By Aron Crowell and Dawn Biddison

*Oh, the cedar tree!
If mankind in his infancy
had prayed for the perfect substance
for all material and aesthetic needs,
an indulgent god would have provided
nothing better... (Bill Reid, from "Out of the Silence,"
1971)*



Workshop participants (l to r): Jamie Thompson, Shayla Kitson, Anna Grace Kitson, Kimberlee Anderson, Delores Churchill, Annette Topham, Kandi McGilton, Aerial Horne and Naomi Leask. Metlakatla, 2016. Photo by Wayde Carroll.

Red cedar bark twined basketry is a hallmark of Tsimshian culture, and although once nearly lost as elderly masters of the art passed on it is today enjoying a revival as a younger generation seeks to master its complexities and reconnect with a proud heritage. In 2016, the Arctic Studies Center accepted a request from **Gavin Hudson, David Boxley, Jr., and Kandi McGilton** at the Haayk Foundation in Metlakatla, Alaska to co-develop a program that would document the materials and techniques of cedar basketry, increase



Annette Topham (left) pulls bark from a red cedar tree under the guidance of Kandi McGilton (center) and Delores Churchill (right). Metlakatla, 2016. Photo by Wayde Carroll.

public awareness of the art, and support cultural and linguistic learning in their community. The proposed project was a perfect fit for the Arctic Studies Center's Material Traditions series, which has presented master artist residencies in Anchorage and hands-on workshops in communities to teach how to make salmon skin baskets, waterproof seal intestine clothing, snowshoes, bentwood hunting hats, porcupine quill embroidery, walrus ivory sculpture, and cedar wood dance rattles and whistles (see previous ASC newsletter stories, 2012-2016).



Kandi McGilton splits inner bark. Metlakatla, 2016. Photo by Wayde Carroll.

Collaboration with the Haayk Foundation and generous support from funders including **The CIRI Foundation**, the **Alaska State Council on the Arts**, and the **Smithsonian Council for Arctic Studies**

allowed Twining Cedar: Restoring the Art and Cultural Practice of Tsimshian Bark Basketry to incorporate a wide range of activities. Led by internationally-known master weaver **Delores Churchill** and her daughter, artist **Holly Churchill**, events in 2016 included a bark harvesting workshop in Metlakata (June 1-3); a public arts residency at the Arctic Studies Center in Anchorage (October 3-7); and a follow-up workshop in Metlakatla where students used the cedar bark, maidenhair fern, and other materials they had prepared in June to weave their own baskets (October 24-28). Ethnographic conservators **Monica Shah** and **Sarah Owens** participated in these events to learn about basketry materials and techniques, knowledge they will apply to caring for baskets in the Anchorage Museum's collection. Metlakatla elder **Sarah Booth**, a fluent speaker of Sm'algayax (Ts'msyen), assisted the Haayk Foundation in documenting indigenous basketry terminology for use in local language classes and online instruction.



Kandi McGilton and Aerial Horne (right) clean and bundle cedar bark strips. Metlakatla, 2016. Photo by Wayde Carroll.

Activities and artist interviews were recorded throughout the Twining Cedar program for an instructional video that will be made available in late 2017 on DVD from the Arctic Studies Center and at <http://naturalhistory.si.edu/arctic/html/sharing-knowledge-alaska/Index.html>. **Dawn Biddison** expertly took the ASC lead in organizing, managing, and implementing the program and will edit the video. Dawn and artist/videographer **Anna Hoover** filmed the events and photographer **Wayde Carroll** created a comprehensive still-image record.

Twining Cedar highlights included the seven Metlakatla students' trip to the forest in June to harvest cedar bark, led by Delores Churchill and assisted by Kandi McGilton. After arriving at the trailhead, Delores said, "When we go into the forest, we are guests. We need to respect everything that is in the forest and be careful how we handle the materials and how we handle ourselves." Her tips for success include selecting a tree on a northward facing slope that is "just wide enough to hug," with a straight trunk and no low branches. The harvester makes two parallel, vertical knife cuts in the trunk and a horizontal cut across the bottom before

peeling a long, straight strip up the tree. The outer bark is removed and the inner bark is split, cleaned, and cut into narrow strips using a thumbnail, bone awl, or mechanical "jerry stripper." Finally the strips are pared to an even thickness, bundled, and stored.

Another highlight was visiting Tsimshian artist and retired Metlakatla art teacher **Jack Hudson** to view his large private basketry collection. It includes masterworks by past artists **Dora Bolton**, **Violet Booth**, **Lilian Buchert** (his sister), **Agnes Buxton**, **Flora Dundas**, **Mary Hudson** (his wife), **Flora Mather** and **Lucy Rainman**. Mr. Hudson also has recent baskets made by his daughter **Annette Topham**. Other contemporary weavers in Metlakatla include **Vivian Benson**, **Deana Nelson**, **Melody Leask**, **Joanne Thompson** and **Shannon Hudson**.

At the residency in Anchorage, Delores and Holly Churchill worked closely with two advanced Tsimshian students, **Kandi McGilton** and **Karla Booth**. Delores, who is Haida, learned Metlakatla techniques from **Flora Mather** and so is able to teach them today. One method demonstrated during the residency is to start with a simple plaited bottom, then "turn the corner" and build the sides with 3-strand, Z-twist twining. Dark brown maiden-hair fern, canary grass, or dyed cedar bark can all be worked into the wefts to create patterns. Over the course of the five day residency, the artists and apprentices received visits from students with the Alaska Native Arts program at the University of Alaska Anchorage; students and teachers from the Alaska Native Cultural Charter School,



Kandi McGilton and Delores Churchill work on compact twining for the sides with a clockwise Z-twist, while Karla Booth (above) observes. Anchorage, 2016. Photo by Wayde Carroll.



After completing her first basket with a plaited bottom, Karla Booth works a twined-bottom basket.



Kandi McGilton works on a braided ending for her basket.

Mountain View Elementary School, and Mat-Su Central homeschool program; guests from Anchorage's Tsimshian community; and members of the general public, all of whom benefitted from the artists' patient explanations and demonstrations.

In October, the Metlakatla student weavers came together again for a week-long workshop led by Delores Churchill, Holly Churchill, Kandi McGilton, **Annette Topham** and Karla Booth. Students worked on plaited bottoms and more advanced twined bottoms; compact twining for the sides with a clockwise Z-twist that distinguishes most Metlakatla baskets; and three-strand twining to produce a raised texture. They learned how to decorate a basket with false embroidery, plaited overlay, or open weave, and several ways to finish the rim. Many community members visited the sessions, attended a potluck hosted by the Haayk Foundation, and brought baskets to show from their home collections. The Metlakatla students expressed gratitude for the opportunity to learn or improve their basketry skills and to come together to weave with other members of the community, something they hoped would continue into the future.

The Arctic Studies Center wishes to thank all of the great funding organizations who made Twining Cedar possible. They were The CIRI Foundation (\$26,000 through the Journey to What Matters program); the Alaska State Council on the Arts (\$10,000 as a Community Arts Development Grant); the Smithsonian Council for Arctic Studies and First National Bank of Alaska (\$33,000); the Anchorage Museum (\$10,000); the **Sealaska Heritage Foundation** (\$5000); and the **Central Council of Tlingit and Haida Tribes of Alaska** (\$5,000).

ORAL TRADITION AND ARCHAEOLOGY AT YAKUTAT BAY: A REPORT TO THE COMMUNITY

By Aron Crowell



Yakutat Seal Camps Project advisor Raymond Sensemeier, a member of the Gineix Kwáan Raven clan, shows his mother's copper-bladed seal flensing knife at the Yakutat Tlingit Tribe's annual membership meeting in the Alaska Native Brotherhood/Sisterhood Hall, May 13, 2017. The knife is nearly identical to archaeological examples from Tlak.waan. Photo by Aron Crowell.

Foundation, and Sealaska Heritage Institute, involved archaeological investigations at ten sites and more than 60 interviews with Yakutat elders and subsistence hunters between 2011 and 2014. The interviews focused on oral traditions, Tlingit and Eyak language place names, sealing practices, and indigenous ecological knowledge (see reports in previous ASC newsletters, 2012-2016). While many institutions cooperated to make this work possible including the **U.S. Forest Service, National Park Service, State of Alaska, University of Alaska, and Sealaska Corporation**, our closest partner has been the **Yakutat Tlingit Tribe (YTT)**, led by its president **Victoria Demmert**. Thus it was highly



These copper knives and a crescentic knife blade are from the Tlak.waan (Old Town) site, founded by the Gineix Kwáan in about A.D. 1550. These artifacts, excavated by Frederica de Laguna, are at the University of Pennsylvania Museum in Philadelphia. Photo scans by A. Crowell.

In May, 2017 Tlingit indigenous studies researcher **Judith Ramos** (University of Alaska Fairbanks) and I returned to Yakutat, Alaska to give public presentations about our collaborative research on the cultural history of Yakutat Bay, which has been influenced over many centuries by the community's vital relationship to harbor seals (*Phoca vitulina*) which inhabit the glacial fiord. The Yakutat Seal Camps Project, funded by grants from the **National Science Foundation, Smithsonian Institution, National Park**

welcome and appropriate that our invitation to Yakutat was to speak at the annual meeting of YTT members, an all-day gathering in the town's historic Alaska Native Brotherhood and Sisterhood Hall.

A significant outcome of the project has been to demonstrate that Yakutat oral traditions can be verified by comparing them to archaeological data. One traditional narrative relates how the Gineix Kwáan, an Ahtna clan from the Copper River, migrated over high montane glaciers past Mt. Saint Elias to Yakutat Bay, where they adopted a coastal way of life and founded the prominent village of Tlak.waan (Old Town). The story states that the Gineix Kwáan (a clan of the Raven moiety) intermarried with a Eyak Eagle clan at Icy Bay (a stop along their migration route); that they purchased rights to Yakutat Bay with copper shields (*tináa*) brought from their Copper River homeland; and that the Ahtna-Eyak residents of Tlak.waan "used copper for everything." Excavations at the Tlak.waan site by

Frederica de Laguna in 1951-52 and by the Yakutat Seal Camps team in 2014 demonstrated that Ahtna-style copper tools and jewelry are indeed abundant at the site, along with many other items of material culture (including houses) that appear to be of Ahtna and/or Eyak origin with influences from later Tlingit arrivals. Moreover, the position of Yakutat's then-retreating glacier as reported in the migration story (mid-bay, just north of Tlak.waan) matches geological data pertaining to the 15th and 16th



Aron Crowell directing excavation of a midden test trench at the 450 year-old Tlak.waan village site in 2014. Artifacts from the site demonstrate the mixed Ahtna, Eyak, and Tlingit culture of the inhabitants, and thousands of fish and sea mammal bones from the trench showed their reliance on maritime resources including harbor seals. Photo by M. Luttrell.

centuries. Radiocarbon dates from the site confirm that it was first occupied in about A.D. 1550, which along with other data demonstrate both the historical validity of the migration epic and its perpetuation from one generation to the next over a span of almost 500 years. This finding (to be published this year in *Language, Memory, and Landscape*, edited by **Ken Pratt** and **Scott Heyes**, University of Calgary Press) was of great interest to YTT members in the audience. Archaeological investigations at other sites, including 19th century sealing camps near Hubbard Glacier, have also been correlated with oral history and other sources, creating new understandings of Yakutat human history, and of the bay as an evolving cultural landscape (see A. Crowell,

2016, "Ice, Seals, and Guns: Late 19th Century Alaska Native Commercial Sealing in Southeast Alaska," *Arctic Anthropology* 52(2):11-32).

Judith Ramos presented information provided to the Yakutat Seal Camps Project by elders and hunters, including her mother (**Elaine Abraham**) and father (**George Ramos**), about the ecology of harbor seals, clan hunting rights and stewardship of this resource, sealing beliefs and rituals, hunting methods, the preparation of meat, blubber, oil, and skins, and other aspects of traditional knowledge. Judy's research will be incorporated into her doctoral dissertation at UAF and was recognized at the tribal meeting as a valuable cultural record for the community. Her chapter on this topic – "Hunting Along the Edge: Ice Floe Harbor Seal Hunting in Yakutat Alaska" – will be included in the upcoming *Arctic Crashes: People and Animals in the Changing Arctic*, edited by **Igor Krupnik**, and Aron Crowell (Smithsonian Institution Scholarly Press, 2018).



Artist intern Emily Kearney-Williams at work on an illustration of Tlingit seal hunting for a community report on the Yakutat Seal Camps Project. She will add gouache colors to the preliminary sketch seen on the screen. Photo by Aron Crowell.

The Yakutat meeting was equally an opportunity to learn about the YTT's diverse and successful programs in community health, education, housing, environment, and culture, presented by members of its staff. Many attendees stopped by our information table after the talks to look at artifacts and publications, and several expressed appreciation for the Yakutat Seal Camps Project and its commitment to community engagement. A final project report is now in preparation, envisioned as a community sourcebook inspired in part by Akuzilleput Igaqulghet, *Our Words Put to Paper: Sourcebook in St. Lawrence Island Heritage and History* (compiled by Igor Krupnik and Lars Krutak, *Contributions to Circumpolar Anthropology* 3, National Museum of Natural history, Smithsonian Institution, 2002). Currently it is planned to include archaeological site reports (some illustrated with reconstructed views of what these settlements would have looked like as living communities, drawn by ASC Summer 2017 arts intern **Emily Kearney-Williams**, California State University,

Monterey Bay) along with historical accounts and photographs, elders' oral history transcripts, photographs of relevant museum objects, and more. Plans are also underway for a donated tribal archive, to include video recordings of all the Yakutat Seal Camps Project interviews. We were very pleased to share these ideas with Yakutat Tlingit Tribe members, and look forward to future meetings and publications.

URBAN INTERVENTIONS: STREET ART

By Dawn Biddison

The Urban Interventions series motivates and empowers youth through creative, healthy expression. Developed and managed by **Dawn Biddison** in partnership with **Monica Shah**, Director of Collections at the Anchorage Museum, the first program in this series, Skate Art, was held in August, 2015. The second program, Street Art, was held in July, 2016 and was inspired in part by the Arizona State Museum exhibition and public program *Neoglyphix: All-Indigenous Aerosol Art Exhibition*. The Anchorage program was led by Arizona artists and *Neoglyphix* contributors **Dwayne "Dwayno Insano" Manuel** (Onk Akimel O'odham) and **Rene "Strike 1" Garcia** (Tohono O'odham), joined by Alaska artist **Arielo "Bisco" Taylor** (African American/Unangax). Local youth participated in the program through assistance from community partners: Big Brothers Big Sisters of Alaska, Cook Inlet Tribal Council, Covenant House Alaska and Kennecott Youth Center (JBER military base).



Artists Rene "Strike 1" Garcia, Arielo "Bisco" Taylor and Dwayne "Dwayno Insano" Manuel. Photo by: Dawn Biddison.

Street Art was a day-long event with preparations in the museum and mural painting outside on its lawn. Kids studied and discussed Alaska Native objects from the Smithsonian collections, finding artistic inspiration for their mural sketches. Gwich'in Athabascan moccasins with featured extensive floral beadwork, and Deg Hit'an Athabascan ceremonial and dance masks presented human and animal forms – all referenced in the murals produced. They also studied Alaska themed prints, drawings and paintings from the Anchorage Museum collection. By the end of the day, the program had

met its goals: connecting local youth with museum collections for finding creative expression; with professional artists for an opportunity to learn about mural design and aerosol painting techniques; and with an opportunity to experience this community-building, public art form.

SASC intern Charles Deery (see later section) filmed the program, and you can see the video he edited online at <https://polarlab.anchoragemuseum.org/projects/street-art>. For one of the media stories about the event from Alaska Public Radio, go to <http://www.alaskapublic.org/2016/07/08/building-cultural-ties-through-spray-paint>.



Local Anchorage youth and their finished mural. Photo by: Dawn Biddison.

Dawn also coordinated with the Cook Inlet Tribal Council to facilitate an additional project for the aerosol artists: painting an inspirational mural inside the Dena'ina House, a newly completed housing project for transitional age youth who are at-risk or homeless in Anchorage.

ALASKA GALLERY FILMS

By Dawn Biddison

In the fall of 2017, the Anchorage Museum will open its new Alaska Gallery, a re-envisioning of their thirty-year-old history gallery. The 12,000 square-foot exhibition will tell the story of Alaska life today and throughout its history with themes including people, landscape, adaptation, cold, boom and bust, and world position. **Dawn Biddison** has been working as Production Manager with Anchorage Museum staff on four video installations for the new gallery to be completed by the end of May, featuring new interviews with Alaska Natives from across the state and extensively researched archival images and film footage. Her pre-production, production and post-production work was hands-on and in-depth, from managing budgets and overlapping schedules to archival research to writing storyboards and detailed editing notes for each cut. She was assisted by **Aaron Leggett** (Curator of History and Culture) and

Christine Smith (Curatorial Assistant), and supervised by **Kirsten Anderson** (Deputy Director of Curatorial Affairs and Programs). The videography and editing was led by **Brice Harbeger** of Peak3 LLC and **Jonathan Butze** of Talking Circle Media.



Oil lease sales protest, from Engineering Ownership video "Rights to Homelands".

The first video installation focuses on underrepresented historical events in Alaska and consists of four short videos: First Line of Defense: The Alaska Territorial Guard; Building the Alaska-Canadian Highway; Soldiers at War in Alaska; and Alaskans in Internment Camps. The second installation addresses impacts of colonization, land ownership, resource development and capitalism within six short videos: Under Immense Pressure; Participation in Development; Rights to Homelands; A Social Experiment; Alaska Native Corporations; and To Remain Who We Are. The third installation represents Alaska Native traditional foods with short videos covering six regions and six traditionally, sustainably harvested foods: Nauriat (Plants), Cetuaq (Beluga), K'q'uuya (Red salmon), Sakuuq (Dungeness crab), Isux^ (Harbor seal) and Gáax'w (Herring eggs). The focus of the fourth installation, as titled, is The Wolf Dance. Historically part of Kivgiq (Messenger Feast) – a days-long gathering held by the Iñupiaq and Yup'ik peoples of Northwest and Southwest Alaska – the Wolf Dance emphasizes principles that are relevant today. This is just one of the insights shared in the video by featured elder **Ted Mayac, Sr.** (King Island Iñupiaq).



King Island Singers & Dancers of Anchorage, from "The Wolf Dance" video.

SMITHSONIAN SPOTLIGHT

By Dawn Biddison

Begun in 2010, the year-long Smithsonian Spotlight Alaska Native lecture series was held during the summer season only in 2016, which was the last year for this program. The Spotlight series was held at the ASC exhibition *Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska* and organized by Dawn Biddison, with sponsorship from the Recovering Voices Program, an initiative led by the Smithsonian's National Museum of Natural History.



Arielo "Bisco" Taylor. Photo by: Dawn Biddison



Holly Nordlum. Photo by: Michael Conti

In May, aerosol and tattoo artist **Arielo "Bisco" Taylor** (African American/Unangax) gave a history of street art, differentiating it from illegal graffiti, and discussed recent, community-building street art programs in Hawaii and Los Angeles. Bisco was also a teaching artist for the Urban Interventions program (see prior section). Due to a family emergency, the June talk was cancelled. **James Temte** (Northern Cheyenne/Northern European) – a painter and Director of Tribal Operations for the National Tribal Water Center in Alaska – gave the July talk. He gave an overview of his development as an artist, then focused on his current work: a series of abstract paintings exploring his ancestral "shadows" inspired by studying artifacts, symbols and designs from his Native heritage and by seeking to understand the cultural and historical context in which they were made. In August, artist **Holly Nordlum** (Inupiaq) discussed Tupik Mi, a traditional skin-stitching cultural heritage and documentary film project, which she developed in collaboration with Greenlandic tattoo artist **Maya Jacobsen**. Carpenter turned positive rap musician, motivational speaker and community activist, **Samuel Johns** (Ahtna Athabascan) talked about his work in September, which includes founding ForgetMeNotAK.org to help the homeless reconnect with their families.

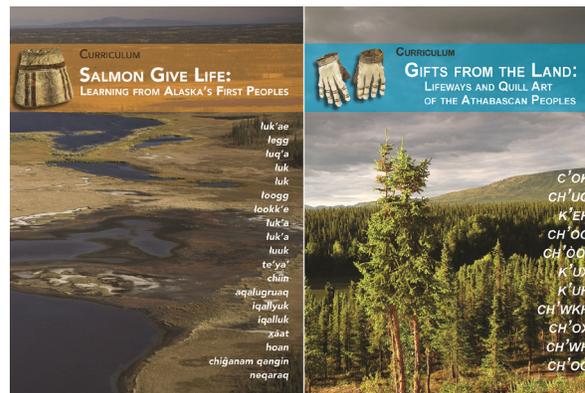


James Temte. Photo by: Steve Gordon

NEW ALASKA NATIVE CURRICULA

By Dawn Biddison

During the winter of 2017, **Dawn Biddison**, assisted by intern **Saskia van Walsum**, designed and wrote two new Alaska Native curricula. Informed by in-depth meetings with retired, long-term Alaska school teacher **Debi Bye** and Title VII Indian Education Cultural Enrichment Specialist for the Anchorage School District **Rochelle Adams** (Gwich'in Athabascan), Dawn and Saskia worked on adapting online video content from two Material Traditions programs – Sewing Salmon and Dene Quill Art – into broader learning experiences for high school and homeschool students. Both curricula have lessons, answer keys, student handouts, correlations to both state standards and culturally responsive schools, selected resources and enrichment activities. Students learn about Alaska Native peoples, including traditional knowledge, subsistence practices, languages and values. Activities include conducting research on porcupines and salmon; learning to make things with quills and salmon skin; and exploring museum collections. Resources for all lessons are available free online at the Sharing Knowledge Alaska website (see next section). Go to the Salmon and Quill program pages, or to the Educational Resources page.



Cover art for the new SASC curricula

SHARING KNOWLEDGE ALASKA: MICROSITE UPDATE

By Dawn Biddison

Since August of 2010, a monthly public lecture series called the Smithsonian Spotlight has been held at the The Smithsonian Arctic Studies Center's Sharing Knowledge Alaska website offers educational and instructional videos – some with teacher's guides and lessons – from its Anchorage Museum exhibition programs. With assistance from NMNH website administrator **James Kochert**, the site has been updated by **Dawn Biddison** to include Material Traditions: Sculpting Ivory – a set of eleven educational videos from an artists' residency at the Anchorage Museum and a community workshop at the Nome-Beltz High School (see prior section). The videos feature artists **Clifford Apatiki** (St. Lawrence Island Yupik), **Levi Tetpon**

(Iñupiaq), and lead teaching artist **Jerome Saclamana** (King Island Iñupiaq).



Jerome Saclamana demonstrates how to fix a crack in ivory. Photo by: Ash Adams

The videos include interviews, information on tools, and instruction on how to cut, design, shape and sand ivory. Go to <https://naturalhistory.si.edu/arctic/html/sharing-knowledge-alaska/Index.html> or search for "ASC Sharing Knowledge Alaska" with Google Chrome (for best viewing) to find the link. A limited number of DVD copies are available by request, as well as full resolution HD files. To learn more about purchasing artwork from Alaska Native artists made with legally and sustainably harvested ivory, please visit the Indian Arts and Craft Board website and search for "Alaska Native ivory" to find an updated 2017 brochure, or go to <https://www.doi.gov/iacb/552017-iacb-publishes-new-brochure-alaska-native-ivory>.

ASC ANCHORAGE INTERNS

By Dawn Biddison and Aron Crowell

During the summer of 2016, **Charles Deery** volunteered as a documentary film intern for eight weeks. A Brown University undergraduate pursuing a B.A. in computer science, Charles is also pursuing a passion for film making. While in Anchorage, he completed an independent fiction short film project, including casting local talent. He also completed a short film on the joint ASC/Anchorage Museum program Street Art (see prior section for details), working with project manager **Dawn Biddison**. This film can be viewed online at <https://polarlab.anchagemuseum.org/projects/street-art>.

An anthropology major at Mount Allison University, **Saskia van Walsum** volunteered as an education intern during the winter of 2017, prior to study in Germany on a university exchange program. After gaining experience working and volunteering at museums and participating in archaeology fieldwork, she applied for the position in Alaska in order to gain additional experience in museum education, as well as experience in the Arctic. She worked closely with Dawn Biddison on curricula for Alaska Native studies based on two Material Traditions programs with video documentation on the Sharing

Knowledge Alaska website (see prior section to learn more about this site). Utilizing her skills in InDesign and experience in publication production, Saskia designed the layout, created new illustrations for student activities, and assisted in activity design and content. She also participated in meetings with Anchorage educators for input on curricula development.



Intern Charles Deery films street artists. Photo by: Dawn Biddison

During her ten-week summer internship at ASC-Alaska (July through September, 2017) artist **Emily Kearney-Williams** (California State University, Monterey Bay) will work under the supervision of Aron Crowell to paint illustrations of traditional Yakutat Tlingit life based on information from oral tradition, ethnohistory, and archaeology. Her work will bring to life such scenes as hunting seals on glacial ice floes from wooden canoes and a Raven's eye view of Tlakwaan (Old Town) village in A.D 1600. The illustrations will grace the final report to the Yakutat Tlingit Tribe on the Yakutat Seal Camps Project, led by Crowell and funded by the National Science Foundation. Emily is pursuing her graduate certificate in science illustration at CSU Monterey Bay and has received regional and national recognition for her work, including two gold medals (2011 and 2012) from the National Scholastic Art and Writing awards program.



Intern Saskia van Walsum

NEWS

NARWHAL: REVEALING AN ARCTIC LEGEND

By Narwhal Core Development Team (Kim Moeller, Laura Donnelly-Smith, Trish Mace, Nicole Webster, Christyna Solhan, Martin Nweeia, and Bill Fitzhugh)

NMNH is preparing an exhibition on that most elusive of High Arctic animals—the narwhal. The exhibition will open in July, 2017, and will be on view for a year or more. Following is an excerpt from the exhibition's statement of purpose.

Narwhals are fascinating, elusive animals that for centuries have inspired legends, folklore, and art in both Arctic indigenous and European cultures. Until recently, the body of scientific knowledge about this species was quite small. The narwhal fossil record is sparse, and the narwhal's frigid, sometimes impenetrable Arctic habitat has hindered research. Recent studies have expanded knowledge of the animal's history and behavior and suggest the tooth has sensory abilities that may help it survive in its icy habitat.

Narwhals and ice are inextricably connected—this species lives its entire life cycle among Arctic ice. But planetary warming is happening twice as fast in the Earth's polar region, and sea ice is a very sensitive indicator of rapid change. Climate specialists estimate that the Arctic Ocean now has 55 percent less ice cover than during the summer months 30 years ago.



Narwhal in Olaus Magnus, *De Gentibus*, 1555.

If such a trend persists, the Arctic may have little or no ice in the summertime by the year 2030. As the ice disappears and industrial activities in the Arctic increase, narwhals and other Arctic mammals are changing their behavior and movement patterns. As a result, relationships between narwhals and the Inuit hunters are also changing.

Our changing climate presents an ever-more-urgent necessity to understand the narwhal, how it has adapted

mammals and the communities of people who have depended on them for millennia is critical as Arctic human development activities escalate.



The Monocerote, from *Historiae animalium*, by Conrad Gessner, 1551.

In the past 15 years, the NMNH has collaborated with the National Science Foundation; Harvard University; representatives from Inuit and Inughuit communities; and Fisheries and Oceans Canada on interdisciplinary research into the narwhal's anatomy, physiology and ecosystem. The Global Genome Initiative is currently in the process of decoding and preserving the narwhal genome for future study. The Museum's Marine Mammals Program, Arctic Studies Center, research associate Dr. **Martin Nweeia**, other experts inside and outside NMNH, Inuit hunters, and ethnographers will provide content.

The exhibition will feature several messages. One of the most important will be to convey what is known about this unusual Arctic sea mammal—its biology, adaptations, behavior, and its little known evolutionary history. We will explore its early representations in art and folklore from both Inuit and European cultures. We will present results of new scientific research into its tusk, coupled with traditional Inuit knowledge and observation. And we will explore the narwhal's important relationship to historical and modern Inuit. Narwhals are closely tied to their Arctic habitat via specific adaptations; as the climate warms and ice melts, these and other Arctic species are changing behaviors and survival strategies in ways that affect the entire food web, including indigenous communities.

Narwhal highlights will include tusks and tusk reproductions; Inuit traditional objects, a human-shaped stone inugssuk sculpture made by an Inuit artist; hunting tools and garments; depictions of the famous unicorn-themed tapestries from the Middle Ages; and a life-sized hollow

cast of an adult male narwhal.

An exhibition focused on a large, charismatic mammal like the narwhal raises a variety of ethical issues. Inuit people in northern Canada and Greenland have hunted narwhals for generations. The exhibition will address how this hunting is tied closely to both subsistence and to cultural practices that place respect for the animal at their core. The exhibit will address issues of marine conservation, ethnics of collecting specimens, and issues of industrial development and tourism in Arctic regions. Narwhal will ensure that climate change content reflects the most up-to-date scientific information to help visitors understand the important connections between their own lives and human-driven climate change in the Arctic.

A WHITE HOUSE ARCTIC SCIENCE MINISTERIAL

By Bill Fitzhugh

On 28 September the US Government held a first-ever Arctic science ministerial meeting in Washington D.C. Attended by representatives of the Arctic Council nations and more than twenty others, the meetings highlighted the Obama presidency's commitment to collaborative research and sustainable development in the Arctic. Along with many nations that announced plans for coordinated research, the U.S. presented new initiatives in environmental observation and studies of Arctic climate change and its impacts on indigenous populations. This is the first time that northern peoples have figured so prominently in U.S. policy considerations.



Admiral Papp speaking at the Arctic Science Ministerial with Kirk Johnson in the background



19th C. West Greenland kayak hunter's parka, SI 74126

Pole), Admiral **Robert Papp** (U.S. Special Representative to the Arctic), and Alaska Lt. Governor **Byron Malott**, who provided an Alaska Native invocation.

The reception was held in the museum's rotunda, whose walls were illuminated by a kaleidoscope of Arctic photography organized by the Arctic Studies Center: people, artifacts, landscapes, and animals. On the floor, booths presented the work of Arctic science projects, while a set of Arctic Studies Center banners prepared with the assistance of the Arctic Research Commission presented aspects of the ASC mission.

Four major themes underpinned the Ministerial: (1) Arctic-science challenges and their regional and global implications; (2) strengthening and Integrating Arctic observations and data-sharing; (3) applying expanded scientific understanding of the Arctic to build regional resilience and to shape global responses; and (4) empowering citizens through science technology, engineering, and mathematics (STEM) education leveraging Arctic science. Within each of these categories a series of new initiatives was announced, many of which are important components of the new U.S. Arctic Research Plan (2017-2022) which can be seen at: <http://www.iar-pccollaborations.org/Arctic-Research-Plan-2017-2021.html>

FULBRIGHT ARCTIC WEEK OPEN HOUSE

By M. Schuyler Litten and Chelsi Stotten

On Tuesday, October 25th, we had the pleasure of hosting the Arctic Fulbright open house in the Ocean Hall of the National Museum of Natural History. We welcomed 17 Fulbright Arctic Initiative Scholars from Canada, Denmark, Greenland, Finland, Iceland, Russia, Norway, Sweden and the US. Their research was complimented by the Arctic Youth Ambassadors who joined us to discuss their experience of life in the Arctic. Representatives from Alaska Geographic, the U.S. Fish and Wildlife Service, Dartmouth College, University of Alaska Fairbanks, the U.S. Department of State, the National Geographic Society and the Institute of International Education were also present.

The program engaged visitors of all ages with current research on the impact of climate change on Arctic ecosystems and communities. Over the course of 3 hours the public interacted directly with experts at 24 stations around the Sant Ocean Hall. Dr. **Noor Johnson** highlighted the need for more community-led research and involvement with offshore development in Canada, while Dr. **Maria Tysiachniouk** discussed how to balance the interests of oil companies and indigenous populations in the Arctic. Dr. **Øystein Varpe** talked

about his research observing the relationship between Arctic sea ice and its effect on ecological systems. A few examples are the changes in growth rates among different species and shifts in hunting abilities or patterns due to increased light from receding ice. **Itty Neuhaus**, the only Fulbright artist, explained the development of her installation which reflects on the transient icebergs and human life-cycles. Her 3D printed models of icebergs were created to match their density and behavior in water. Dr. **Tamara Harms** discussed her research on Arctic freshwater ecosystems and the effects climate change has on areas with significant permafrost melt. **Bill Fitzhugh**, the Director of Arctic Studies, and **Stephen Loring**, an Arctic archaeologist, had artifacts from our own collections available for the public to interact with. They were used as teaching aids and examples of arctic culture and art.



Arctic Youth Ambassadors in the Ocean Hall. NHB2016-02527, Photograph by James Di Loreto, Smithsonian.

The importance of involving locals and arctic youth in this conversation was showcased by the presentation of several Arctic Youth Ambassadors who talked about a wide array of subjects relating to their lives in the Arctic. One of the Youth Ambassadors, **Willie Drake**, presented on traditional Yup'ik housing. He discussed the traditional building materials along with functional and cultural uses in relation to their modern counterparts. Jannelle Trowbridge discussed her experience mushing (dog sled pulling) in Alaska with her family.

This open house contributed to the public understanding of the Arctic and stressed the need for continued research. The participation of so many scholars, professionals, and locals highlights the interconnected nature of the Arctic nations, both to one another and the broader world. Many thanks to all those who participated, both as experts or visitors, and to the Fulbright Arctic Initiative for providing their generous funding of Arctic scholarship.

A PRESIDENTIAL ROCK ART CONFERENCE IN ULAANBAATAR

By Richard Kortum

On May 30 and 31, 2016, the international conference, "Rock Art: History, Memory, and Dialogue," took place in the Mongolian capital of Ulaanbaatar. The conference was organized under the auspices of the President of Mongolia and UNESCO and was chaired by the president's chief of staff, **Puntsag Tsagaan**. The two-day public event, widely covered by print, online media, and television, was designed to showcase Mongolia's rich collection of rock art in a global context. The array of experts was quite exceptional. Along with seven Mongolians from scientific, academic, and non-professional ranks, fourteen leading foreign rock art researchers were invited to participate. Presentations were delivered by specialists from France, England, Spain, Australia, Russia, Azerbaijan, China, Japan, Korea, and the U.S. The first day and-a-half was given to these public presentations before a packed audience, while the second afternoon was set aside for a private discussion among the foreign specialists and three of four leading figures from the host country. The focus of this latter meeting was chiefly on cultural heritage preservation and conservation.

Three Americans were invited to present at the conference. Each has logged decades of fieldwork in Mongolia: **Esther Jacobson-Tepfer** (University of Oregon), **Richard Kortum** (East Tennessee State University), and **William Fitzhugh** (Smithsonian). From 2010 to 2013 Kortum and Fitzhugh collaborated on a three-year interdisciplinary NEH grant at the Biluut Petroglyph Complex in the Altai Mountains of Mongolia's far-western Byan Ölgii aimag; they have been working together since 2008.



Esther Jacobson-Tepfer receiving the Kublai Khan Gold Medal from Mongolian President Elbegdorj.

Opening remarks at the conference were delivered by His Excellency **Tskhiagiin Elbegdorj**, President of Mongolia, and **Dendelin Badarch**, Director of UNESCO's Division of Social Transformations and Intercultural Dialogue. President Elbegdorj noted the growing recognition of the scientific, historical, artistic, educational, and cultural value of Mongolia's rich collection

of petroglyphs, deer stones, and other forms of rock art, and their commercial potential in the tourism industry. He expressed the need for their protection and preservation. A major purpose of this conference was to bring together leading specialists to assist in development and implementation of practical measures.

At the end of his speech President Elbegdorj presented Esther Jacobson-Tepfer with a Presidential Citation for her pioneering rock art research and awarded her the Kublai Khan Gold Medal—the highest honor conferred by the Mongolian government. Throughout, Mongolian hospitality was at its legendary best. On the evening of the 31st, a warm reception followed the premiere of a stunning performance of contemporary musical theater composed and produced by one of the country's leading talents whose story involved a beautiful mysterious shaman.



Chariot and horse-rider at the Biluut Petroglyph Complex at Khoton Nuur, Bayan Ölgii, Mongolian Altai.

Fitzhugh opened the first session with “Rock Art and Archaeology: Exploring Connections, Themes, and Chronology,” a presentation focusing on Mongolian deer stone typology, iconography, and chronology, and on excavations at the Biluut Petroglyph Complex in the High Altai. The second session featured Kortum's comprehensive overview, “The Biluut Petroglyph Complex: A Prehistoric Sacred Center in the Mongolian Altai,” highlighting his twelve years of research on ca. 12,000 petroglyphs at this world-class site on the shores of glacial Khoton Lake. The range of topics addressed at this conference was truly impressive; problems associated with imagery interpretation and the nature of scientific versus art historical approaches to rock art study were the most energetically debated.

Closing remarks were given by **Luvsannyamyn Gantumur**, Mongolia's Minister of Education, Culture and Sciences; a final address was delivered by conference chair, P. Tsagaan. On June 1, the international guests were treated to a tour of the colossal 130-foot-tall Chinggis Khaan equestrian statue located on the bank of the Tuul River at Tsonjin Boldog east of Ulaanbaatar.

Invited specialists included: **Rahman Abdullayev**, Scientific Secretary, UNESCO World Heritage Site, Gobustan National Historical Artistic Preserve, Azer-

baijan; **N. Batbold**, Institute of Archeology and History, Mongolian Academy of Sciences; **Robert G. Bednarik**, Convener, CEO and Editor, International Federation of Rock Art Organisations (IFRAO), Australia; **Hipólito Collado Giraldo**, Head of Archaeology Department, Culture Ministry of Extremadura Government, Spain; **Ekaterina Devlet**, Scientific Secretary, Head of the Centre for Paleoart Studies, Institute of Archaeology, Russian Academy of Sciences; William W. Fitzhugh, Smithsonian Institution, Washington, DC; **Augustin F.C. Holl**, Professor, Department of Anthropology, Paris West University, Nanterre La Défense, France; **Sang-Il Hwang**, Kyungpook National University, Daegu, Korea; Esther Jacobson-Tepfer, Professor Emerita, Department of the History of Art and Architecture, University of Oregon; Richard Kortum, Professor Emeritus, Department of Philosophy and Humanities, East Tennessee State University; **George Nash**, Department of Archaeology and Anthropology, University of Bristol and SLR Consulting Ltd., England; **Hiroki Oka**, Director, Center for Northeast Asian Studies, Tohoku University, Japan; **D. Tseveendorj**, Professor, Institute of Archeology and History, Mongolian Academy of Sciences; **B. Umurbek**, Researcher, Socio-economic Policy Center, Bayan-Ulgii aimag, Institute of Philosophy, Mongolian Academy of Sciences; **Yasha Zhang**, Director of the Rock Art Research Association of China (RARAC), China; **Soon-Ock**, Yoon, Kyunghye University, Daegu, Korea.

SIMON PANEAK MEMORIAL MUSEUM, ANAKTUVUK PASS, ALASKA

By Vera Kalik Woods, Simon Paneak Museum curator

September 26, 2016 marked the 30th anniversary of the dedication and grand opening of the Simon Paneak Memorial Museum by the North Slope Borough and our community of Anaktuvuk Pass, located in the central Brooks Range of northern Alaska. It was a very proud day for our Elders who, in the wake of rapid social change experienced over the course of their lifetimes, saw the need for such a museum as an enduring and active link for young people to the old Inupiat way of life they grew up in. They have long taken great pride in be-



Simon Paneak Memorial Museum

ing the last “nomadic people” in Alaska, if not in North America, to settle into village life.

Thirty years ago, our original museum building, that once was able to claim the title of "Americas Farthest North Museum", was a newly constructed, 1400 square-foot log structure, built to stand in harmony and keeping with the preexisting historic log “In The Mountains” church in Anaktuvuk Pass. With its more recent replacement, all three now stand prominently on a small hill overlooking the core village site.

Some twenty years later another long awaited dream came true with the North Slope Borough funding for a complete renovation, expansion and modernization of the Museum that enlarged the structure up to nearly 3,000 sq. feet. This, in turn, allowed us to greatly improve not only the size, quality and security of the museum building, but to also refine and redefine our exhibits in a way that allows us to tell our story in our own way, both to ourselves, including our young people, and to the larger world.

Thus, our Museum, the “House of Nunamiut history, language, and culture” represents a very rich and irreplaceable repository of traditional knowledge skills and values that we have compiled for the people of the Arctic and beyond.

Our Museum is named after **Simon Paneak** (1900–1975), perhaps the most renowned Elder and Nunamiut knowledge expert from our community. He was born the youngest of 6 children in a traditional nomadic family to be a Nunamiut hunter, an inland Eskimo from the hunting society based upon the taking of caribou. At the age of 6 or 7 he witnessed the unraveling of the ancient way of life as the caribou herds upon which his people depended failed, bringing repeated famine. Simon grew into an active and robust hunter even learning to read, write and speak good English. Once air service was established to the Nunamiut area, visiting scientists from different fields began making their way to our homeland to study our people and to learn from them. It was



Simon Paneak.

through his involvement with researchers that Simon became well known to the world. For almost 30 years he worked with many scholars – botanists, biologists, geologists, anthropologists, who quickly came to recognize that he was a very bright and capable man.



Museum interior display of ethnographic and historical artifacts.

In addition to the world of nature, Simon was also keenly interested in the history and traditions of his people. He deliberately and actively sought out knowledgeable Elders across north Alaska to learn from them and in the process became an important source of information for so many, like ornithologist **Lawrence Irving**, biologist **Robert Rausch**, anthropologists **Helge Ingstad**, **Nicholas Gubser**, and **Tiger Burch**, archaeologist **Jack Campbell**, who then rendered his knowledge into written English, but also through his own numerous letters and written journals. Simon remained a key source of information to our community until his death in 1975, leaving behind a large family who took great pride in his accomplishments as a hunter, story-teller and historian. By relying heavily on the knowledge and input of our Elders, and drawing upon our collections which now include over 600 ethnographic, archaeological and natural history objects, 1,000 photographs, and some 200 oral history audiotapes, we have been able to develop colorful, as well as content-rich and value-based bilingual exhibit panels and displays. Although open and interesting to all our visitors, the exhibits were designed, with Elders’ guidance, primarily to introduce and teach traditional knowledge to our youth.

Once visitors have been introduced to the origins and early history of the Nunamiut people of North Alaska they are led through a series of exhibits that explain our particular adaptations to the demands and rhythms of the Brooks Range environment: from Arctic survival skills, to hunting, trapping and fishing practices and technologies, gathering of food and medicinal plants, manufacturing of travel technologies, and their use in each seasons. In the museum, one may also see the recognition of the important role of women in the Nunamiut society: from child rearing to hunting and food preparation to the skills required to produce warm and durable skin cloth-

ing, and to meet the challenges of Arctic life.

Also explored are the importance of trade and trade routes in traditional life, and the joining of the once independent nomadic bands of our people to establish the beginning of our community in the 1950s. The museum explores the role of education in that process, paying homage to the original founding families of our village. Visitors will see a wall of photos and video screens that trace the history of the community and honors present-day Elders, and finally, a closing exhibit crediting the communities generous and long standing engagement with scientists and researchers that have had lasting impacts, both locally nationally and internationally.



Photograph display of contemporary village elders.

Drawing upon the resources of our library and archival photos, oral history and museum collections we have been able to expand the content of individual exhibit panels with interactive iPad based materials that draw upon a broad series of Museum Educational Units that were researched, compiled and written by museum staff over the years. Our library also hosts a great assortment of donated field research notes and arctic-themed publications.

Through our village-based research, as well as thanks to the contributions of many visiting scientists, we were able to launch our heritage and educational programs, so that they document not only our past but also our living history as we experience it from day to day. It reflects recording our hunting grounds, harvesting practices, old camps, tracing our family lineages, and compiling a deep heritage of traditional ecological knowledge. It is not a surprise then, to see our museum serving as a living community resource – whether for language instruction, school fieldtrips, or for opening its doors to the numerous trekkers who make Anaktuvuk Pass their tourist destination.

The Museum has also forged strong ties with a number of organizations. We are extremely closely linked

to the North Slope Borough Commission on Inupiat History, Language and Culture that funded much of the original research used to develop our exhibits. The National Park Service via its “Gates of the Arctic” National Park and Preserve has aided us to bring our Elders back to remote areas to identify and record the histories of old camping sites. We have a long history of sharing and cooperation with the University of Alaska Museum of the North in Fairbanks that culminated in the return of the last remaining Nunamiut kayak for restoration and refurbishment by our Elders, before being returned to Fairbanks for display.

Our museum’s bilingual exhibit panels are not found anywhere else in the world. In addition, the exhibits employ iPad technology as additional guides for use by school students and other visitors. Over the years, the Museum has hosted many scientists, researchers, interns, teachers, and visitors from all over the world. We share a fascinating history of several visits from Norway thanks to Helge Ingstad, a well-known Norwegian explorer who resided in the village after World War 2 and later discovered the first Norse site in the Americas at L’Anse aux Meadows, Newfoundland.

Our museum also has 501 c3 non-profit organization, the Simon Paneak Memorial Museum Inc, and we are actively engaged in raising an endowment fund so that we can remain a self-sustaining operation, in this time of economic uncertainty in Alaska. Please visit our museum also on the web at <http://www.north-slope.org/departments/inupiat-history-language-and-culture/simon-paneak-memorial-museum> and on Facebook at www.facebook/spmm1akp.

GRAND OPENING OF THE CARRIE M. MCLAIN MEMORIAL MUSEUM IN NOME, AK

By Amy Phillips-Chan, Director of the Carrie M. McLain Memorial Museum

On October 28-29, 2016 the Carrie M. McLain Memorial Museum celebrated a grand opening inside the new Richard Foster Building in Nome, AK. The steel and glass structure marks the first time a museum, library, and cultural center will be under one roof in Nome and affords valuable opportunity to synergize on creative approaches to community programming. Despite an Arctic storm that grounded the smaller air carriers, over 400 people attended the two-day grand opening with speakers, local music, dancing by the King Island and St. Lawrence Island/Nome dance groups, tours, games, and plenty of delicious foods flown in and prepared on site.

The new 8000 SF Carrie M. McLain Memorial Museum encompasses a collections range, artifact isolation room, collections lab, visiting research room, offices, and two exhibit galleries. Planning for an Arctic museum carried unique challenges, among them, exterior surfaces that could sustain blistering winds, flooring able to flex with the heave of permafrost, specially designed heating and humidification systems, and a cheerful color palette to

brighten the gray winters. Initial building construction was relegated to the short summer season with building and exhibit materials shipped north in container vans via barge service.

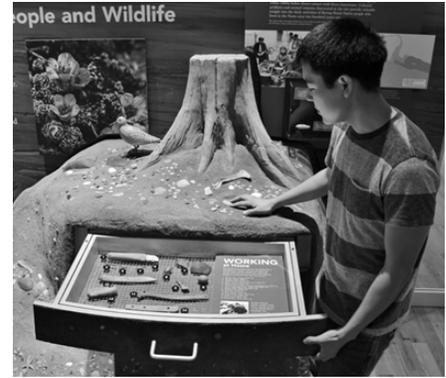
Planning for Phase I of the museum's main exhibit, Nome: "Hub of Cultures and Communities across the Bering Strait", began in October 2015 following a comprehensive inventory of the existing museum collection. Based on collection strengths and community input, over 300 historical objects were selected for display from carved ivory animals and gold nugget jewelry, to a Norton Sound kayak and dog sled from the first Iditarod. Objects and photographs were organized around five main themes: The Natural Landscape, The Tent City, Building a Town, Staying Connected, and Nome Today and Tomorrow. Exhibit themes illustrate the rich blending of cultures and histories that define Nome as well as the continued resourcefulness of communities across the Bering Strait region.

Thematic content for this section was developed in-house with generous support from the **Kawerak Eskimo Heritage Program, Nome Eskimo Community, and UAF Alaska Native Language Center. Formations, Inc.** of Portland, OR, guided materialization of the exhibit's vision and storylines through creative exhibit and graphic design, audiovisual programming, and quality fabrication. Various modes of display are used to integrate objects into exhibit areas including cases with repositionable gravity mounts, open platforms, and suspension systems. Object names for Alaska Native cultural materials are given in English and the appropriate Inupiaq dialect. Interspersed throughout the exhibit are props, touch panels, and interactives that offer visitors opportunity for hands-on exploration. Visitor favorites include an immersive gold miner's tent, a 1940s phone booth retrofitted with a rotary dial phone that offers audio selections from the UAF Oral History Program, Nome Communities of Memory Project, and archaeological artifacts on display in the Snake River Sandspit diorama funded by the **US Army Corps of Engineers, Alaska District.**



The King Island Dance Group performs during the grand opening celebration of the Richard Foster Building in Nome, AK.

Development for Phase II of Nome: Hub of Cultures and Communities across the Bering Strait is currently underway with community historians and Bering Strait Native elders contributing specialized knowledge and oral histories to new exhibit elements including a skin boat scene, interior of a historic gold dredge, and films featuring local voices. Phase II exhibit completion and installation is scheduled for Fall 2017. Visitors to the northern coastal community of Nome are encouraged to stop by the new museum to explore the vibrant cultural history of the Bering Strait in the main gallery or visit the special exhibit gallery to see Remnant with new work by mixed-media artist **Sonya Kelliher-Combs** on display until April 28, 2017.



The Snake River Sandspit diorama features pull-out drawers housing artifacts from the Late Western Thule culture.



Museum Director Amy Phillips-Chan and Ray Paniataaq discuss Bering Strait dance objects on display in the new museum exhibit.

Throughout the past two years, numerous organizations and individuals have lent their invaluable support and guidance to the planning and development of the new Carrie M. McLain Memorial Museum. I am deeply indebted to their assistance and encouragement. Our new museum is excited to head into the future as an active and dynamic organization, center for hands-on learning experiences, creative space to encounter the visual arts, local resource of historical and cultural information, and emblem of inclusive community identity.

A GLOBAL SOLSTICE CELEBRATION

By Anne Lawrence

Last year, June 21 marked the pilot of a new, annual global Solstice Celebration, produced by **Charlie Morrow** and his avant-garde friends in arts, music and sci-

ence. In an interview with Morrow for the Smithsonian Magazine, **Jackson Landers** called the event "Burning Man on the internet for science". It was an international, 24 hour multi-media show and a happy marriage between science, media, art and indigenous cultures, celebrating the solstice as never seen before. A feat of international internet streaming that allowed viewers and listeners to tune into one rotation of programming around the world from wherever they were.

As many indigenous peoples, and especially the nomads from the top Northern hemisphere, have celebrated the Solstice for many generations, and often still live in direct function of the solar cycle, **William Fitzhugh** from the Arctic Studies Center immediately saw a synergy between some of the show's content and intent with research materials available in the vast SI collections. For the pilot, several clips and an interview with Bill were included in the show: UTC -03 Festival of Greenland; -09 Yuungnaqqi-allerput: The Way We Genuinely Live; +07 Festival of Mongolia, Mongolia Deer Stories; Hunting Spirits and in +09 Moon and tides effect on emotions. The full show is archived and viewable through the website <http://solstice24.com/index.php> where you can also find a ten minute montage of the highlights.

In addition to the Smithsonian Institution, several other renowned institutions, such as NASA, the International Planetarium Society, the Harvard-Smithsonian Center for Astrophysics, Société des Arts Technologies, Montreal and the Heureka Science Center (Helsinki) also contributed material to help make the show into an exciting mix that we loved watching.

This year, the theme for the new program is "Innovation and Creation" and the organizers are looking for thought provoking, original and innovative ideas out there, celebration of life under the sun and beyond. The event will expand the 24 hour stream of art and science footage with locally produced TV segments and a pilot for an international competition among the brightest young minds as well as a growing number of live viewing parties.

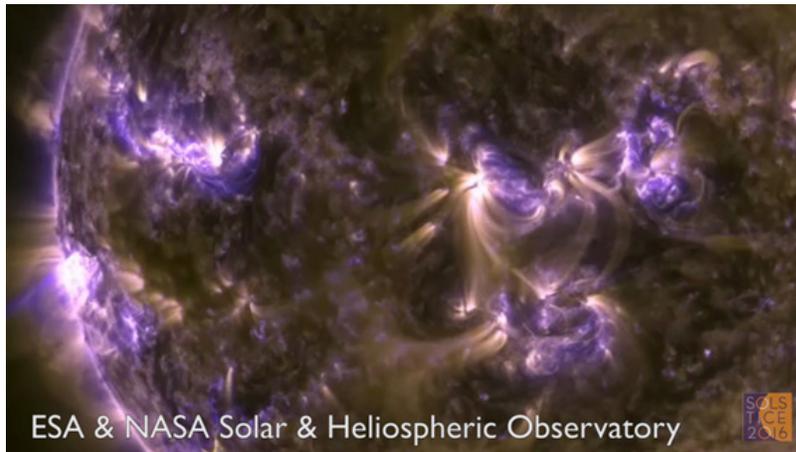
Bill Fitzhugh, who happened to be publishing an historical atlas this year about the history and use of Na-

tive bark canoes and skin kayaks of northern Eurasia—from Scandinavia to Bering Strait—will be supplying some of the content again, along with his co-author, **Harri Luukkanen** of Helsinki. "Our book presents the history and technology of small boats used by the traditional cultures of Russia and the Nordic regions, from ancient rock art images to the modern day. We have researched archaeological findings, 18th and 19th century explorer reports, the logs of European diplomats

canoeing across Russia to and from posts in China, and the dusty museum archives for our information. Were skin boats invented in Scandinavia 6000 years or by the Ancient Eskimos in Bering Strait? Did Eskimos paddle from Greenland to Scotland in the 17th century? Lots of fascinating stuff here, including instruction on how to prepare birch bark for canoe covers. "Check it out!" We will be sampling the

canoeing and kayaking waters of the northern world in time-zone segments of the Solstice program, time zone by time zone. It is a direct shoe in for the show and I'm excited to be working with the producers of Solstice 24." Additionally, some of the curated materials couldn't make it into the show last year, so be sure to stay tuned and watch this coming June 21.

If you have ideas for other SI content to be included, please feel free to contact Bill Fitzhugh at fitzhugh@si.edu.



The show featured live footage from the ESA & NASA Solar & Heliospheric Observatory, showing a fascinating close-up of the ever-changing surface of the sun with its spectacular gasses and flares.



Screenshot from the Solstice Festival of Greenland

RESEARCH

RIGOLET ARCHAEOLOGY IN 2016

By William W. Fitzhugh, Jamie Brake, and Patrick Jolicoeur

Archaeological research in Hamilton Inlet continued this year with attention directed at the north shore of the Narrows, southern Groswater Bay, and eastern end of Lake Melville. Work began with an inspection of the northern shore of the Narrows that seemed a possible location for a Groswater Dorset winter site. Only recent Inuit sites were found, but during the summer Lisa Rankin's team at the Double Mer Point site near Rigolet recovered the first Dorset artifacts to come from Hamilton Inlet beneath one of the Inuit houses they were excavating. The collection is being studied at Laval University by **Laurence Pouliot**; they appear to be Early Dorset, but Groswater may also be present.



A circular pavement on Central Indian Island (1m scale).

At the northeast corner of East Indian Island, on a narrow channel across from Central Indian Island, we found remains of a 20th C. seal hunting camp with three structures built with walls of multi-tiered stone blocks.

Test units in both the S1 qarmat and its adjacent S2 cooking shelter produced window glass, nails, white-glazed ceramic, cast iron stove parts, and tar paper. S1 had what seemed to be a stove stand but produced few finds, suggesting its use as a sleeping or domestic space. Stormy conditions over the two-day visit prevented detailed mapping or more extensive excavation, and the S3 structure was not even tested. Further work at this site would produce an excellent picture of early 20th C. Inuit outer island sealing camps. Members of the Rigolet community confirmed this area as a favorite early 20th C sealing camp location.

On Central Indian Island we excavated a circular pavement located just over 20 meters away from a similar feature excavated in 2015, but no artifacts or charcoal

were present. Like the 2015 find, this feature was placed on bedrock and was roughly 2m above sea level and had an outer ring composed of large boulders with smaller stones in the center. Our surveys here and on the other Indian Islands document transient occupations supporting hunting expeditions for seal, duck and geese, bear, and caribou. We saw caribou droppings and shotgun shells everywhere. Local informants know these islands as traditional Inuit hunting grounds, but the small circular pavements may be of historic Innu origin, and Innu activity here before the appearance of Inuit in the 16-17th century may be the reason for the islands' name.



Indian Island East-1 sealing camp, S1 and S2 (GbBj-13). Photo montage by Jamie Brake.

Saddle Island, a large, high island in the middle of Groswater Bay, had not previously been surveyed. We found its western beach pass has several circular tent rings and a possible cache or burial on the south side of the terrace about 4 meters above sea level. We tested the most prominent, western, tent ring and found hearth charcoal but no other cultural material. These tent-rings seem likely to be Innu as they are circular and have no sleeping area dividers or U-shaped hearths. We could not visit the north shore, which appears to have excellent archaeological potential.

The community of Rigolet is in the process of defining its identity to better situate itself in the developing tourism market. Archaeology and cultural resources have an important role in this process, both to identify resources (like the Eskimo Island and Double Mer Point Inuit site complexes), and to determine what messages should be central for market promotion. The deep prehistory of Groswater Bay and its many archaeological sites could be developed into an archaeological heritage trail demonstrating 8000 years of culture and environmental history. Our meetings with the community indicated strong interest in developing these archaeological and historical resources. Proximity to the Mealy Mountain Park makes Rigolet a logical center for park access, but this area of Lake Melville is completely unknown archaeologically. For this reason we decided to explore the western harbor and shores of Pender's Island, a region where Rigolet people have hunted near the traditional Innu-Inuit boundary in eastern Lake Melville.

We found what appear to be Inuit tent rings in locations

on both sides of the Neveisik Island southwest harbor entrance. On its south side we found several Inuit rings. A 2m unit in the northern tent ring (S1) with a U-shaped hearth produced charcoal but no artifacts, and a 1x1m unit in S2 a few meters to the south was sterile. An associated cache feature contained charcoal and a weathered seal bone. Although our exploration of Neveisik was brief, it suggests promise for more systematic investigations between the Narrows and Etagaulet Point, including such prominent locations as English River and Swallow Harbor, St. John's Island, and other nearby islands.

In 2014 we briefly visited Hanniuk and locations between it and the eastern arm of the Narrows. This year, guided by Rigolet elders, we learned more about this location and its history of interactions between Inuit and Settler groups with the Innu who regularly visited here during their early 20th century migrations between Cartwright, western Lake Melville, Back Bay and Groswater Bay. Future investigations at Hanniuk could produce archaeological evidence of cultural exchange to augment local oral history. For example, this year we heard a story about the individual who built and lived in the winter house we recorded here in 2014—a man named Charlie Ikey who later abandoned it after he experienced paranormal activity and took up residence on the south side of the bay.

Enroute to Rigolet from Hanniuk we inspected the three Inuit village sites on the south side of Eskimo Island and the burial cairns west of the island's isthmus. Most of the graves had been opened in the early 20th century, but some remain undisturbed. None have ever been mapped, photographed, or described. A walking survey of the northwestern shore of Eskimo Island documented several tent-rings, caches, and a circular pavement like those found on Central Indian Island, Mason Island, and Punchbowl.

The 2016 survey revealed potential for advancing knowledge of the environmental and culture history of eastern Hamilton Inlet. Research of the late 1970s and

early 1980s occurred only at Eskimo Island, Ticoralak, and the northern shore of Groswater Bay. Our surveys since 2012 show that much more remains to be learned about the Groswater Bay islands, the south shore of Groswater Bay, the entire Back Bay region, and the islands and eastern shores of Lake Melville. This year we identified historic period outer coast sealing camps as a new research theme; documented Inuit occupations inside eastern Lake Melville, and provided further information

on Indian, Inuit, and Settler interactions. Further reconnaissance in these regions would establish a better idea of cultural dynamics between these groups and would help re-calibrate the prevailing view known from early ethnographic literature of Innu-Inuit conflict as a dominant theme in the history of cultural relations. Further surveys would also help identify new cultural and environmental resources that would enhance local economic potential and raise tourist interest in the Mealy Mountain Park Reserve, open possibilities for cultural and archaeological tourism, and provide the Rigolet community with information about the complex history of the region's past.

Fieldwork was made possible by grants from the Nunatsiavut Archaeology program, Memorial University's SSHRC Partnership grant, and the Smithsonian Institution's National Museum of Natural History. Rigolet officials, institutions, and

individuals provided material and social contributions, including housing, communications, and encouragement. The labors of our fine field crew were crucial to project success. In addition to the present authors, they included **Katherine d'Agostino, Lynne Fitzhugh, Patrick Jolicoeur, Igeoma Ogbogu, Chelsi Slotten,** and Rigolet youth assistant **Kierdan Wolfrey**. As usual, Captain **Perry Colbourne** provided expert direction of our boat operations and he and his wife Louise were gracious hosts while we were outfitting and decompressing at journey's end. **Boyce Roberts** and **Ozzie Allen** deserve special thanks for logistical support.



Rigolet elders, Nunatsiavut archaeologists, and ASC team.



Inside a huge 18th century Eskimo Island Inuit winter house.

GATEWAYS ARCHAEOLOGY: HART SITE AND ST. PAUL SURVEYS

By Patrick Jolicoeur and William W. Fitzhugh

For more than a decade the ASC's St. Lawrence Gateways project has been investigating the early Inuit presence along Quebec's Lower North Shore (LNS) and their interactions with Europeans. This summer's field crew consisted of **William Fitzhugh** (Smithsonian), **Patrick Jolicoeur** (University of Glasgow), **Katie D'Agostino** (Memorial University), **Caroline Murray** and **Justine Rioux** (Université de Montréal), **Chelsi Slotten** (Smithsonian and American University), and **Ijeoma Ogbogu** (Notre Dame). The goals were to continue excavation of EiBh-47 (Hart Chalet) House 3 and begin a survey programme around the St. Paul's River area. These two activities ran concurrently with part of the field crew concentrating on excavation (Jolicoeur, D'Agostino, Slotten, and Ogbogu) and the others (Fitzhugh, Murray, and Rioux) conducting surveys and participating in the Hart site excavation.



Hart site (EiBh-47) House 3 excavation.

House 3 Excavation EiBh-47 (Hart Chalet) is a typical 3-house Labrador Inuit winter village of the late 17th and early 18th century. In 2014 House 1 was partially excavated and House 2 was tested (Fitzhugh 2014). While both houses had been disturbed by land clearing in the 1960s, House 3 appeared intact and became the focus for 2015 excavation (Jolicoeur and Fitzhugh 2016). We returned to complete House 3 in 2016 to define the activities occurring inside the house, to understand its construction, and explore its external hearth.

Although relatively few artifacts were recovered, those found support a late 17th or early 18th century date. Iron nails dominated the collection; other finds included thin- and thick-walled glass fragments, iron pyrite nodules, a worked piece of sandstone, and a lead depth sounder reworked into a hammer. While not much hunting equipment was recovered, a single fish hook, and iron harpoon foreshaft, and a bird spear point were recovered. Fragments of blue glass beads were found in the midden square and in the house interior. The house form, beads, harpoon foreshaft, pyrite nodules, snow-knife blank, and reworked lead depth sounder indicate

Inuit presence. As in the case of Houses 1 and 2 there was no stone lintel or cold trap. A few fragments of roof tile were recovered from the house doorway in 2015, along with a soapstone lamp fragment; and a single soapstone vessel fragment was found in the entry passage in 2016. A cast iron pot fragment, also from the entry passage, signals a shift from Inuit to European cooking technology.

Much like the artifacts, the house architecture is a mixture of classic and atypical Inuit design. Two excavation units were placed over the rear and side walls to determine how the house was constructed.

The living floor had been excavated 20-30cm below ground level. Very few artifacts were recovered around the back and side sleeping benches, while many were recovered among rotted floor boards. The most interesting artifacts came from middens around the side and back walls: a blue bead, a fish hook, lead fragments, a ballast stone, brick fragments,

pieces of Basque tile, earthenware, Normandy and other stoneware, and a polishing stone. Below this Inuit midden were numerous prehistoric layers composed of charcoal-rich soil alternating with wind-blown sand. Numerous finished chipped stone tools representing both Palaeoeskimo and pre- and proto-Innu settlement were recovered from these stratified, intact depositional units.

Despite having the typical semi-subterranean construction, house shape, and entryway known from other Inuit sod houses of a similar date, House 3 diverged drastically once excavation reached the floor level. Instead of a stone pavement we found wood plank floor with numerous embedded nails. Other atypical attributes were the absence of a lamp stand or internal hearth and an absence of clearly-defined sleeping platforms. Excavation of the passageway revealed it was excavated only a few centimeters below the interior floor level. No rock lintel or doorway support stones were present. Entryway walls were constructed with courses of boulders reinforced by planks and whale bone. Its eastern wall abutted the external hearth area. The wall fill consisted of redeposited soil, animal bones, and artifacts from dump episodes and house remodelling.

Overall, House 3 more closely resembles the sod and wood houses used by 19th century Inuit than those used by 18th century Inuit in Hamilton Inlet and northern Labrador. The use of wood rather than sod or stone for construction was evident throughout. And while the many large iron spikes and nails were mostly found around the walls, where they had been used for fastening wall and roof timbers, small nails were mostly associated with the planked floor. Nails must have been readily available from trade or scavenging abandoned or destroyed European stations.

Two separate hearth features, dating to different periods, were identified in a kitchen niche outside the southeast house wall adjacent to the entry. Both had been used as bone dumps after their use as hearths. Caribou dominated these bone assemblages with seal being a minor second component. The low frequency of seal is surprising when compared to Inuit sites in Labrador. Some small mammal and bird bones were found but no walrus. Use of an external hearth seems to be a southern Inuit innovation linked to the abundance of wood as cooking fuel (and therefore a need for external venting), and the warmer temperatures of the Gulf



H3 artifacts from House 3. Top row: spear point, fish hook, Dorset unifacial knife, soapstone fragment, stoneware fragment, green glaze earthenware, pyrite nodule, pink stoneware. Middle row: trade hammers, glass tube, modified lead depth sounder, iron pot fragment. Bottom row: whetstone, iron foreshaft.

of St. Lawrence. The site's southern location may also explain the reduced length of the entry passage—only about 1.5 meters—and absence of a cold trap—essentially turning the traditional Inuit semi-subterranean entry passage into an anteroom.

In addition to the many iron nails and a few roof tiles in the hearths, finds included a green glaze earthenware fragment, other earthenware fragments, Normandy stoneware, a slate whetstone, two iron spear points, an iron hammer head, and a small ballast stone. Also within this hearth deposit was an asymmetric side-notched unifacial knife made from Ramah chert resembling examples from Middle and Late Dorset contexts in Labrador and the High Arctic. The similarity of arti-



Hart site team, minus director Jolicoeur and Katie D'Agostino. l-r: Caroline Murray, Chelsi Slotten, Igeoma Ogbogu, Justine Rioux.

facts from the external hearths, the house-wall midden, and the interior supports a relatively tight timing of the several phases of Inuit occupation of House 3.

The House 3 excavation produced more questions than answers. In particular, considering the large size of the house, the overall paucity of finds is perplexing. It seems probable that this house was built by a pioneering Inuit group searching for new trade and hunting opportunities but who were ultimately unsuccessful due to a sporadic availability of Europeans or to disruption resulting from Innu presence. (Innu were a major presence at the Courtemanche establishment following 1705). One clear result from House 3 is that the Hart Chalet site was an important settlement area for many different peoples over the course of thousands of years, including Maritime Archaic, Palaeoeskimos, prehistoric Innu, and pre- and post-contact Inuit cultures.

St. Paul River Survey At the request of the Bonne Esperance municipality the Gateways project conducted a preliminary survey in Salmon Bay, St. Paul River, and Old Fort. Our recent work in Brador had attracted the attention of the municipality and the Middle Bay and the Whiteley museums. Residents **Garland Nadeau** and **Dwight Bilodeau** and others support archaeological work as a way to boost local history and heritage tourism, and in 2011 we had investigated a shipwreck in the Dog Islands (Fitzhugh et al. 2013; Phaneuf 2013). But we never had a chance to survey the St. Paul region, where we believed we would find one or more Inuit winter villages like those in other areas between Cape Whittle and Brador. The goals for the 2016 survey included gathering information from local residents and locating Inuit winter settlements, Basque sites, and prehistoric Indian and Inuit occupations. Given the preliminary nature of the project, effort was focused on regional overview, local geography and ecology, reconnaissance in key areas, and testing rather than excavating sites. We were assisted at every turn by Garland, who provided logistic assistance throughout the week-long project.

Salmon Bay Across from the modern fish plant, the

village at Old Salmon Bay lies in a grassy meadow extending several hundred meters along the shore. Garland believes this was the original site of Brest described by Jacques Cartier in 1534 while others claim Old Fort, Middle Bay, or Brador. We did not have time for testing and plan to return in 2017. Nearby a low sandy flat across the channel from the fish plant is the site of a fertilizer plant that operated for a short period in the mid-20th century, producing fertilizer from fish offal. The visible part of the site consists of a wharf foundation, a building foundation, an old iron tank, and ditches and ponds that supplied fresh water.

Grand Plain Beach Series

Local reports of artifact finds in the huge raised beaches east of the Salmon Bay settlement area helped us discover a Groswater site containing quartz crystal microblades, Groswater chert, diagnostic artifacts, and fire-cracked rock. Hearth loci nearby contained fire-cracked rock with flakes of pink, tan, and dark chert typical of Intermediate Period Indian sites. At Point Scramble in the middle of the Grand Plain beaches we found several boulder structures at the front of a raised boulder beach facing the western cove; three are large enough to be dwellings, and each is associated with one or more cache pits. Future surveys of the Grand Plain raised beaches will probably reveal many more sites.

Bonne Esperance-1 Two sites were registered on Bonne Esperance (Bonny) Tickle, the largest being the remains of the early 20th century Whiteley cod-fishing station on the southwest corner of Bonne Esperance Island where a dock foundation is visible underwater and artifacts litter



Whiteley fishing station model at Whiteley Museum in St. Paul.



Maritime Archaic points from McAllister Cove-1, St. Paul.



Grand Isle-1 "Eskimo" boulder pit with Garland Nadeau.

the eroding shore. Grass covers the entire point and hillside, which is covered with industrial material. Finds included transfer print ceramics, pipe stems, stoneware, and much more. The Whiteley house and church foundations over the hill to the east were not visited.

Outer Coast Boulder Sites On Chain (Mutton) Island south of Bonne Esperance boulder pits and caches lay on a raised beach about 10m above sea level. Whale Island

also has a series of boulder cache pits or dwellings on a high beach south of the navigation tower, possibly of Maritime Archaic age. A bleached whale skull is embedded in a beach south of Garland Nadeau's hunting cabin. Boulder pits and caches on Thomas Island isthmus a few meters above sea level included an opened oval pit that may have been a burial. These pits and caches were similar to those on Whale Island, casting doubt on the Maritime Archaic attribution of such high boulder sites, some of which may be Inuit, as seen at the Kettle Head site (below). All along the Lower North Shore most of the outer islands have boulder features; the larger and deeper structures are probably dwellings and the smaller and shallower ones are caches. Cultural affiliation is difficult to determine without full excavation because few of these boulder features have diagnostic features.

Eskimo Island Ecology The boulder flats at the south end of Eskimo Island where the St. Paul River meets the sea creates brackish conditions favored by local ring seals that sun themselves on the rocks during summer. Harp seals appear

in St. Paul in late fall but are restricted to the eastern saltwater passages of the archipelago during their fall migration. Although this portion of Eskimo Island would seem a likely location for Inuit sites, none were found.

Steven's Cove Steven's Cove, a tiny inlet a few hundred meters north of Net Island Tickle, has a small Basque site that was visited by Francoise Niellon and Alison McGain (Loewen and Delmas 2011). Since then this site has been extensively disturbed by local diggers. Located on the north side of the cove, the site contains the rotting floor of a recent cabin, the looted remains of a probable trading post, and several areas of disturbed Basque deposits containing burned roof tile, clay pipes, and nails.

McAllister Cove 1 For many years St. Paul residents have collected arrowheads from blowouts at the northwest end of the uppermost raised beaches in McAllister Cove. MC-1 extends about 100 meters along the terrace front in a series of blowouts where we found clusters of white quartz debitage, pièces esquillées, a biface edge fragment, a tiny circular 'flake' endscraper, and a few flake tools. The site extends only a few meters in from the terrace front. The points Nadeau collected are early Maritime Archaic types.



Contact period Grand Isle-2 house foundation, with Kettle Head in distance.

Little Green Island

Three small islands west of Green Island were visited, and several pit structures were found on a saddle beach north of Little Green Island's summit. According to Garland Nadeau, these western islands are not frequented by harbor or harp seals, which prefer the waters around the St. Paul River outflow.

Lac Salé Hoping to find Inuit traces near the Champlain Channel along the east side of Eskimo Island, we surveyed the western part of Lac Salé, finding only a rock cache. We also searched where local residents used to find artifacts exposed during construction of the old highway along the north shore of the lake, but the area now is overgrown and nothing was found.

Grand Isle-1 (Kettle Head) The Kettle Head site reported by Charles Martijn in 1974 as an Inuit grave site is on a high boulder beach at the northeast end of Grand Isle overlooking eastern St. Paul River and

Salmon Bay waters. Martijn reported a human mandible, a harpoon foreshaft, scraps of birch-bark, and a bone snow knife. From Garland we learned that no exact provenance was known because the objects had been found years earlier by Leonard Thomas, who is part-Innu and a local history enthusiast who had a cabin near the site. Thomas had excavated a number of boulder sites in the St. Paul region, including those at Kettle Head. We re-visited the site and found several badly disturbed boulder pit structures. None of the rocks suggest traditional Inuit stone graves; all seem to have been round or oval pits, possibly dwellings. If Thomas' finds came from here, Kettle Head is one of the rare sites in the St. Paul region known to be associated with the Inuit.

Grand Isle-2 Between Kettle Head and "Uncle Leonard Tickle," on the north shore of Grand Isle, a

rectangular 8x4 m sod foundation, missing its seaward wall, was eroding at the front of the lowest terrace. Raised areas at the east and west ends of the structure were separated by a lower central space where a test pit produced a single large flake of dark chert and bits of charcoal. A second test in the eastern bench area produced charcoal and a tiny fragment of iron. The mixture of chert and iron finds is perhaps explained by a c14 date of AD 1500, suggesting it may be a

very early Innu contact site. In 2017 this site was found to be 17th century Inuit.

Old Fort and St. Paul River Village Sites Both of these towns are built on shore-side river terraces and raised beaches that have been occupied since Early Maritime Archaic times. Modern residents find artifacts when building houses, gardens, roads and conducting other activities. Most finds have been given away or were carried off by people leaving the village for life 'outside'. However some collections remain and could be documented by a systematic survey. Recent artifact finds like Eileen Schofield's quartzite nipple-based point dating ca 6-7000 BP indicate that important sites remain to be identified.

Summary A second season of excavation at the Hart Chalet House 3 provides a more complete description of this house which displays a different construction

from that known for dwellings of comparable age in central Labrador, while at the same time sharing features with other Inuit structures on the LNS. The most striking innovations are a shift from a stone slab floor pavement in entryways and interiors to a floor made of nailed planks; replacement of a long entrance tunnel with an anteroom; presence of a wood-fired cooking hearth in a kitchen niche left of the entry outside the house wall; absence of a stone lintel doorway and cold trap; and an economy based largely on caribou rather than seal, walrus or whale. House 3's sparse artifact assemblage was unusual among LNS Inuit sites for its absence of clay pipes and earthenware. Most ceramics were Normandy stoneware; soapstone was present only as lamp and pot fragments or as Dorset examples, and an iron pot fragment was also present. House wall cuts displayed a complex stratigraphy with numerous episodes of disturbance followed by vegetation stabilization with some layers containing chert points dating to the past 2000 years of Innu history, as well Groswater and Middle Dorset artifacts.



St. Paul Whiteley Museum support group.

St Paul surveys produced a number of surprises, including the absence of even a single Inuit sod house winter site. This is the only area of the LNS between Cape Whittle and Blanc Sablon lacking a 17/18th century winter Inuit village, tent rings, cairn burials, and stone fox traps, the latter being a key indicator of Inuit winter settlement. If supported by future surveys, this anomaly is especially strange because St. Paul region is known as the location of a large early 1800s era battle with Europeans that resulted in the expulsion of the Inuit from this part of the LNS. Martijn supposed that the Inuit remains from Kettle Head resulted from this confrontation. If Inuit village sites are not present, we need to consider the possibility that the battle was not conducted by Inuit defending a homeland from Europeans and their Innu allies, but may have been an Inuit attempt to dislodge Europeans from a rich resource zone they had been exploiting since the early 17th century. In this case Europeans and Innu may have had good reason to defend their investment in St. Paul's excellent salmon, cod, and seal fisheries, and harbors.



Garland Nadeau introduces our archaeological report to the St. Paul community at the Whiteley Museum.

Other interesting survey results include finds of Groswater sites, a contact era structure, the disturbed remains of the Steven's Cove Basque site, a potential 'Brest' village site at Old Salmon Bay, early Maritime Archaic sites, and numerous boulder cache and dwelling structures. The Bonne Esperance region can be expected to produce a rich historical record that can be profitably explored to advantage tourism and economic development, local knowledge, and scholarly benefit.

Acknowledgements This field programme would not be possible without the perseverance of our field crew (mentioned above) and the unwavering support of the local communities of the LNS, particularly **Florence Hart** of Brador and **Garland Nadeau** and the Whiteley Museum of St. Paul and the Bonne Esperance Municipality. **Perry Colbourne**, captain of the Pitsiulak, ensured our safety and kept us in good spirits. Travel support for Jolicoeur was provided by the University of Glasgow's Research Support Award. Some excavation equipment was supplied by the Department of Archaeology at the University of Glasgow. The Smithsonian provided support for boat operations, and **Brad Loewen** and the University of Montreal provided student travel support.

INUIT RESPONSE TO OFFSHORE DEVELOPMENT IN NORTHERN BAFFIN ISLAND

By Noor Johnson

Inuit communities in the Canadian Arctic are observing diverse changes to the marine environment. Some are the result of climate change, such as the retreat of multi-year sea ice and its impacts on marine species, including shifts in the ranges of some species. Other changes reflect social and economic responses to climate change, including offshore oil and gas exploration and more commercial fishing ships in the region as they follow fishing stocks northward. There have also been growing numbers of commercial and tourist ships taking advantage of the longer ice free season. In 2016, the *Crystal Serenity*, a luxury cruise ship carrying more than 1,000 passengers and 600 crew members, successfully navigated the Northwest Passage. During

the voyage, passengers disembarked in several coastal communities.

In 2015, supported by the Fulbright Arctic Initiative, I conducted research on offshore decision-making and Inuit communities in Canada. During the period of my field research, I served as a Fellow with the Smithsonian Arctic Studies Center. I visited both the Inuvialuit Settlement Region of the Northwest Territories as well as Nunavut Territory. In each region, I interviewed government and land claim organization employees and residents of three coastal communities. The project focused on understanding the formal and informal mechanisms that exist for Inuit residents and communities to shape decision-making about the offshore. These include co-management bodies established through land claims, community consultations undertaken by government agencies and private companies, and Inuit knowledge and community-based monitoring projects aimed at documenting baseline information about the marine environment and understanding how Inuit use marine resources. They also include community participation in legal action aimed at changing the outcome of decisions related to the offshore.

The latter strategy was used by the community of Clyde River, Nunavut, to attempt to halt a five-year seismic testing program approved by the National Energy Board of Canada in 2014. Residents described their concerns about seismic testing that they felt were inadequately answered during consultations by representatives of the companies seeking to conduct the testing. Ship-based seismic testing involves emitting loud, underwater blasts with an air gun to determine the composition of deposits beneath the sea bed. Marine mammals are sensitive to marine noise, and studies have documented that they avoid areas where seismic testing is taking place. The Hamlet and Hunters and Trappers Organization of Clyde River are currently waiting to hear the results of the Canadian Supreme Court hearing held in Novem-

ber, 2016; their case rests on the question of whether the Canadian government fulfilled its constitutional duty to consult with Inuit communities about the seismic program.

In the nearby community of Pond Inlet, nearly all the residents that I interviewed voiced concerns about seismic testing and were supportive of the actions that Clyde River was taking to raise the profile of the issue. Their concerns about the potential impacts of seismic testing were compounded by other factors related to changes in the offshore. In August, 2015, the Baffinland Iron Mines Corporation began shipping iron ore from its newly opened mine; the shipping route runs directly through Eclipse Sound past the community of Pond Inlet. This continues daily during the shipping season from mid-July to mid-October; a proposal to extend the season from June through December is currently being considered. Additionally, in 2016, 10 cruise ships – the *Crystal Serenity* and nine smaller vessels – called into the community. Hunters and elders that I spoke with report that they are seeing less narwal in the area; they believe that increased shipping activity is the main cause.

In addition to these concerns about impacts of shipping and seismic testing on marine mammals, residents of both communities described feeling left out of both research and decision-making processes. They want to be sure that their knowledge, observations, values, and priorities shape the outcome of decisions that could affect their lives. With many people coming and going from communities on a regular basis, including researchers and government and land claims representatives who often want to consult with, interview, or otherwise document community members' perspectives, there is also a sense of "consultation fatigue." Meanwhile, the results of research projects on a range of issues such as environmental change and wildlife could inform community members as they try to develop a response to both spe-



Demonstrators support Clyde River outside the Canadian Court of Appeal in Toronto in April, 2015.



Noor in Tuktoyaktuk, NWT, with a pingo (mound of earth covered ice) in the background.

cific proposed projects and to long-term changes in the marine environment. Researchers have a poor track record, however, of returning the results of these studies to communities and ensuring that they are accessible in a format that is useful for decision-making.

In both Clyde River and Pond Inlet, residents are taking matters into their own hands by developing institutions and projects to support community-led research and observing activities. For example, graduates of an environmental training program for youth in Pond Inlet have established sea ice and char monitoring programs. In Clyde River, the Ittaq Heritage and Research Centre developed sea ice and weather monitoring programs with the goal of collecting long-term data and informing individual decisions about hunting and safe travel. Ittaq is also working on developing a knowledge atlas that will repatriate knowledge from past research projects to the community and help make knowledge generated from community-led projects more accessible and useable. These programs and tools support community members in their efforts to be involved in decision-making on their own terms.

THE DARTMOUTH COLLEGE LEGACY IN LABRADOR

By William W. Fitzhugh

Dartmouth College in Hanover, New Hampshire, founded in 1769 by **Eleazar Wheelock** in part to provide education for Native Americans has had a long tradition of northern field work and research. During Dartmouth's early years this orientation was based on the college's location in 'the north country' about one hundred miles



The Blue Dolphin in Seaplane Cove.

south of the Canadian border and the drainage of the St. Lawrence River. Three years after its founding, one of its early students, John Ledyard, famously dropped out of school, paddled a dugout canoe down the Connecticut River, and shipped out as a British marine with Captain James Cook's third and final expedition, reaching Bering Strait. Later, Thomas Jefferson, then US Ambassador to France, suggested Ledyard explore Siberia to Bering Strait. His trip ended when he was arrested in Irkutsk on orders from Catherine the Great. An author as well as an explorer, Ledyard wrote the first book to describe Cook's third voyage (1783) and made many other contributions, but never reached Labrador.



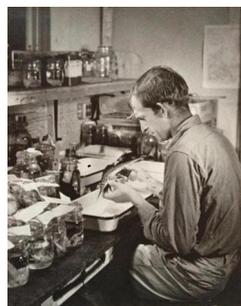
David C. Nutt and science team aboard the Blue Dolphin.

Dartmouth's Canoe Club carries his name and in 1964 sponsored a canoe voyage down the Danube River from Germany to the Black Sea, led by Dan Dimancescu and William Fitzhugh, both graduating seniors (*National Geographic Magazine*, July 1965). While in graduate school at Harvard, Fitzhugh turned his interest to Labrador and began cultural, environmental, and archaeological studies that continue to the present.

Fitzhugh's Labrador interest was stimulated by his college studies at Dartmouth, beginning with a meeting he had with the Arctic explorer Vilhjalmur Stefansson in 1958. Stefansson had become an adjunct research professor at Dartmouth and brought his voluminous Arctic library and archives to the College. Dartmouth's northern New England environment provided opportunities for research on northern topics, and many of its graduates completed PhDs elsewhere (Dartmouth was then only an undergraduate institution) and became professors at the University of Alaska in Fairbanks. Following 1900, other New England colleges began to explore the little-known interior of Labrador. Bowdoin College sent an expedition ("Bowdoin Boys in Labrador") to Churchill Falls in 1891, and in 1900 E. B. Delabarre organized the Brown-Harvard Expedition to Nachvak to observe a solar eclipse (Delabarre 1902).

Following WWII, the College's involvement with Labrador began in earnest when David C. ('Beanie') Nutt purchased the *Blue Dolphin* and launched a series of

oceanographic and natural history expeditions to Labrador, Baffin Island, and Greenland. Nutt received his northern training from Captain Robert Bartlett aboard the *Effie Morrisey* on several expeditions to Greenland (1935-1940), beginning as a seaman and then advancing to ornithologist, then chief scientist, and eventually navigator. When Nutt graduated from Dartmouth with a BA in botany in 1941 he also



Dr. Richard Backus studying a young swordfish.

received a US Navy commission, becoming the youngest Commander in the US Navy (Morse 2008). Nutt's *Blue Dolphin* expeditions of 1949-1954 initiated the first scientific—as opposed to exploration-based—expeditions to take place in Labrador. Previous expeditions like those of MacMillan's *Bowdoin* voyages brought undergraduates as ship's crew, and some of these later turned to science or medicine as a career; but it was Nutt's inclusion of professional PhDs and graduate students that brought systematic interdisciplinary science to Labrador. His expeditions were funded by a combination of US government funds from the Office of Naval Research and the US Hydrographic Office as well as by the Arctic Institute of North America and the Canadian Geographic Bureau. The expeditions sounded the fjords and waterways and made the first studies of its coastal and inlet hydrography and oceanography. Coachman was the primary oceanographer on the *Blue Dolphin* from 1950-54 and co-authored the Labrador fjord studies. He also collaborated on the most important result of these cruises: P.F. Scholander's initial measurements on atmospheric composition and the radiocarbon aging of air bubbles contained in glacial ice sampled from icebergs, research that paved the way for later

Greenland ice-core research and paleoclimatology with W. Dansgaard and others).

One of the members of the *Blue Dolphin* team was Richard H. Backus (1922-2012), who served as fish biologist on the 1949, 1951, and 1952 expeditions. Backus majored in botany at Dartmouth, graduated in 1947, and was president of the Dartmouth Outing Club, spending much of his time in hiking around Mooselauke. During

WWII he was navigator on a B-24 bomber that was hit but managed to land in neutral Switzerland, from which he escaped home and was then reassigned to the Pacific theater. Backus sampled streams and rivers, dredged Labrador inlets, coasts, and Labrador Sea, and produced the pioneering study, *The Fishes of Labrador* (1957) for a Cornell PhD thesis. His collections from Forteau to Kangalaksiorvik are curated at the Smithsonian's National Museum of Natural History. He spent the rest of his career as a research scientist and zoogeographer at Woods Hole Oceanographic Institution.

Nutt's expeditions also supported other scientific work in Labrador. In 1949 Elmer Harp, a Dartmouth archaeologist accompanied the *Blue Dolphin* to the Strait of Belle Isle along with geology undergraduate Stearns A.



Tony Morse on the *Blue Dolphin* in 1951.

(Tony) Morse, who graduated in 1952. Harp's archaeological surveys produced the first synthesis of southern Labrador and northern Newfoundland "Boreal Archaic" archaeology (1963), and his discovery and later excavations at the Port au Choix Dorset site documented one of the most important Paleoeskimo occupations of the Canadian Arctic, located at the southeastern corner of the "Eskimo" world (more on Harp later). Tony returned to the *Blue Dolphin* in 1951 and 1952, and then received an MSc (1958) and PhD (1962) in geology and mineralogy at McGill, based in part of fieldwork funded by British-Newfoundland Exploration Company in 1957-59. His geological interest in Labrador work was stimulated when he met Everett P. Wheeler of Cornell University in 1957, who had been mapping the geology around Nain. Morse spent a decade (1971-81) exploring the geology of the anorthosite and plutonic series in the Nain-Okak region, becoming an authority on the formation of early rock crystallization from magma, "an ambitious student of the Earth and Inner Planets" as he described himself to me recently. The Kiglapait project was also notable for logistics. The years of experience with Nutt aboard *Blue Dolphin* gave Morse a model for supporting field studies in remote coastal Labrador. As part of the anorthosite project Morse received funds from the National Science Foundation to construct a vessel, RV *Pitsiulak* (Inuktitut for the Labrador sea pigeon), which

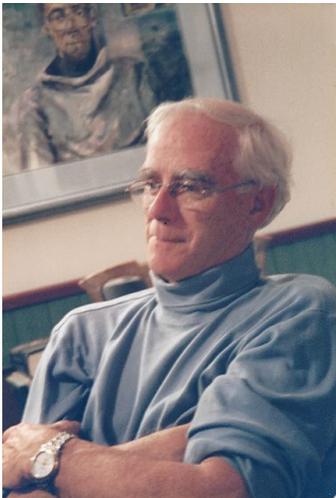


An always dapper Elmer Harp Jr. in the east coast of Hudson Bay.

he used to deploy field parties in waters too dangerous for small boats. (Tony contributed to my PhD thesis on Hamilton Inlet, Labrador, archeology by making the first geological assessment of Ramah chert. He later enabled the transfer of *Pitsiulak* ownership to the Smithsonian Institution to support the Arctic Studies Center Labrador research program.)

Two other Dartmouth students were initiated into Labrador studies by participating in Nutt's *Blue Dolphin* expeditions. J. Peter Johnson, a Dartmouth physics major, became interested in the glacial geomorphology of the Port Manvers region north of Nain and wrote a masters thesis on its deglaciation history and served as the glacial geomorphologist with the Smithsonian's Tornget Archaeological Project in 1978-1979. (Later his daughter, Martha, participated in an ASC project in the Nain area.) Weston Blake, with an undergraduate degree in geology, conducted an MSc air photo study of the forest geography of central Labrador while living in North West River, along with local guide Harvey Mantague, and while there assisted David Nutt on a dog team expedition around Lake Melville, acquiring winter data on oceanographic stations taken by the *Blue Dolphin* the previous summer. Following his PhD at Ohio State he took a position at the Canadian Geological Survey and helped establish its radiocarbon-dating laboratory, while also pursuing a life-long career of glaciological research in Canada, Greenland, Scandinavia and other locations. (Wes was instrumental in running my first radiocarbon dates from Labrador archaeological sites in 1968-69.)

The *Blue Dolphin* expeditions continued beyond Labrador in 1956-58 with voyages to Greenland. Although not a Dartmouth graduate, one of the students whose career was launched as a result of Nutt's cruises was Ernest S. (Tiger) Burch, Jr. Tiger had been a crew member on Donald MacMillan's last arctic voyage in 1954, became bitten by the Arctic bug, and accompanied Elmer Harp and the *Blue Dolphin* on Harp's 1959 archaeological survey in the Strait of Belle Isle. But archeology was



Labrador geographer Tony Williamson of Memorial University.

too 'dry' for Tiger, and he gravitated to Nain, where he gathered data for an Inuit village study for his Princeton BA thesis. Burch went on to Chicago for his PhD and spent the rest of his life researching and publishing on arctic peoples in northwestern Canada and northern Alaska.

After 1960, Dartmouth's research trajectory in Labrador shifted away from the oceanographic pattern

inspired by MacMillan and Bartlett, and by Nutt, whose cruises produced two decades of pioneering oceanography, geology, and fisheries work. A new regime was seeded when Elmer Harp was hired by Dartmouth in 1947, and joined the first *Blue Dolphin* cruise in 1949, bringing along Tony Morse, then a student at Dartmouth, as field assistant. In 1950 his discovery of the Port au Choix Dorset site provided the focus for his Harvard PhD published in 1964. In the 1950s he conducted field projects in the Northwest Territories, and then turned to major excavations at Port au Choix in 1960-63. At this time Dartmouth was developing an anthropology BA program, and many of these new anthropology students took part in Harp's NSF-supported excavations in Newfoundland. Several of these students went on into Arctic archaeology, including John Cook, Albert Dekin, Raymond Newell, and William Fitzhugh, then a Dartmouth junior. After graduation Fitzhugh entered the US Navy for two years and then enrolled for a PhD at Harvard, choosing as his PhD topic the culture and environmental history of Hamilton Inlet.

Fitzhugh's decision to begin archeological work in Labrador occurred at a crucial time. New research in geology, geomorphology, and palynology, aided by radiocarbon dating, were providing methods for determining the chronology of deglaciation, vegetation history, and archaeology; new understandings about ecology and climate dynamics for terrestrial and marine systems were emerging; Cold War military investment had brought outsiders and new facilities to Labrador; and Labrador people and cultures were responding to air transport and new communications technology and were emerging from their earlier isolated economy and social life. Scientists working in Labrador were sharing data and collaborating on projects. James Tuck of Memorial University of Newfoundland (MUN) was beginning to explore archaeological opportunities in Labrador.

One of these new arrivals was Anthony Williamson, a Dartmouth geography student who had crewed on one of the later *Blue Dolphin* expeditions and received a Master degree in geography at McGill. Early in his career Tony participated with Don Foote and Les Viereck's study of the likely impact of the Atomic Energy Commission's outrageous plan to use an H-bomb to create a ship harbor near Point Hope on the Chukchi Sea coast of northwest Alaska. Their successful effort blocked the plan and became the model for the later requirement for environmental impact studies that incorporated social and cultural impacts as well as environmental issues. Tony later was employed and worked for the rest of his life at Memorial University, where he initiated fieldwork among the villages of Labrador and northern Newfoundland. As a human geographer, his research involved interviewing villagers about social and economic conditions in their towns, which were served by the Hudson's Bay Company and fishing companies based outside in 'Canada' or Newfoundland. Recordings and video-tapes of village meetings were then shared with other villages in a system first tried on Fogo Island in northern New-

foundland. The “Fogo Process” soon became instrumental in forcing changes in the political, social, and economic patterns that had been operating in these small, isolated out-port town and communities since the 1800s. Williamson went on to become a champion of native and village rights as Newfoundland-Labrador entered the land-claims era in the 1990s, writing key reports for the Labrador Metis and Inuit Associations. His dedication to the Labrador people was always foremost in his mind until his premature death in 2005.

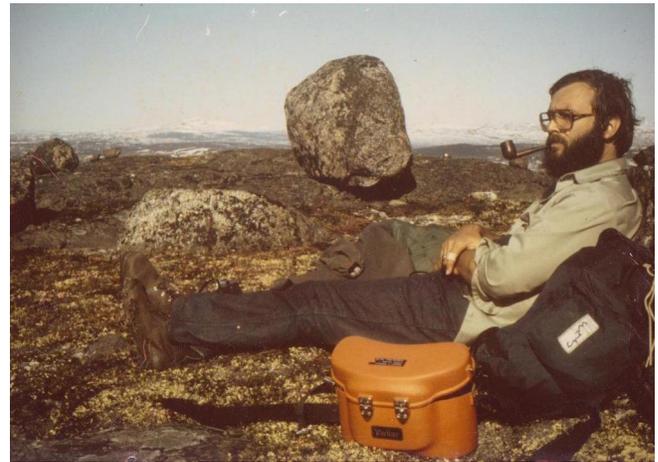
Much of Williamson’s work was focused on southern and central Labrador—areas that had been prominent in village-based research initiated by MUN’s Killam Institute. Nain was also included, studied by a Norwegian social anthropologist named Terje Brantenberg, who came to Nain under a MUN Killam Project grant. Unlike other Labrador villages, Nain had a long history of outside connections that had been initiated and maintained by Donald MacMillan, who developed a strong relationship with the Moravian minister Sigfried Het-tasch and his sister, Kate, and by store-keeper Hayward Haynes. For many years MacMillan’s annual visits were major town events which were accompanied by generous gifts of educational supplies and other materials to the town. In return the school children gave “Captain Mac” art-work they had prepared in school under Kate’s supervision, and were later accessioned by Bowdoin’s Peary-MacMillan Arctic Museum.

Fitzhugh’s return to Labrador for his PhD research in Hamilton Inlet, initiated a wave of new research integrating archaeology and culture history into the growing picture of environmental sciences that had been emerging from the *Blue Dolphin* regime. Except for Harp’s surveys in the Strait of Belle Isle, archeological research in Labrador had not been practiced since Duncan Strong’s surveys in Windy Tickle and Hopedale in 1929 and Junius Bird’s 1934 ‘honeymoon’ Labrador Inuit excavations in Hopedale. Fitzhugh chose Hamilton Inlet because this nearly 200-mile inlet cut deeply across Labrador from the tundra coast to the forested interior, and because it was the current boundary between the Inuit cultures to the north and Indian (Innu) cultures to the south, and on the interior. In 1968-69 he spent two summers gathering data for his PhD (1972) and then, after being hired by the Smithsonian, returned to excavated early Maritime Archaic Indian cultures on the northern coast of Groswater Bay in 1971-74. The results included identification of 6500 years of Indian prehistory, including a long period of stable Indian occupation of the outer coast until the appearance of Paleoeskimos ca. 2800 years ago.

The Hamilton Inlet projects brought a new group of students into Labrador, several of whom were initially trained by Elmer Harp at Dartmouth. Culture and environment correlations in Hamilton Inlet were addressed by initiating local studies of vegetation history. Richard Jordan had begun graduate studies at the University of Minnesota where he was influenced by paleoecolo-

gist Herbert Wright and then spent a year as a Fulbright Fellow in Copenhagen learning palynological methods from Bent Fredskild and Arctic archaeology from Helge Larsen and Jorgen Meldgaard. Using these tools he produced a vegetation record by coring Hamilton Inlet lake sediments from ponds from the forested interior to the tundra coast, and correlated the results with the newly-developed archaeological record. Dick went on to conduct his own archaeological research into historic period Labrador Inuit sites near Rigolet in 1972-75, and in the process introduced Susan Kaplan to Labrador.

Another Harp-trained Dartmouth graduate, Steven Cox, joined Fitzhugh’s Hamilton Inlet field crew in 1968 and in the early 1970s began graduate studies at Harvard. During the mid-1970s after Smithsonian work shifted north to Nain, Cox spent two years exploring the archeology of Okak Bay and produced a culture history that included a full range of Inuit occupations, and indicated periods when Indian cultures had extended their ranges north to the Ramah Bay chert quarries. Whereas Jordan’s work had a strong environmental component and concentrated on historic Labrador Inuit development, emphasizing the role of European trade in the development of Inuit social structure including communal houses and ‘big men’ leaders, Cox’ work concentrated on Paleoeskimo history, chronology, demographics, and lithic technology.



Richard Jordan: a Harp student--prematurely deceased--who developed a love for the Arctic and researched in Labrador and Alaska.

In 1977-78 the Smithsonian and Bryn Mawr College, where Richard Jordan was then teaching, launched a large-scale survey of the Torngat coast of northernmost Labrador. Supported by grants from the National Science Foundation, and with logistics supplied by Tony Morse’s *Pitsiulak* and the Smithsonian’s *Tunuyak* vessels, the Torngat Archaeological Project (TAP) gathered archeological and environmental data from the most remote, mountainous portion of the Labrador coast. The project identified the northern limits of Indian cultures (discovering Maritime Archaic longhouse villages and burials), located and mapped the Ramah chert quarries,

and documented hundreds of Labrador Paleoeskimo and Neoeskimo (Inuit) sites, including Thule and Dorset sites with permafrost deposits containing well-preserved organic remains of tools and fauna. Large numbers of US and Canadian students took part in these projects. Although not with Dartmouth connections, Stephen Loring, Susan Kaplan, and Christopher Nagle, held research posts in the TAP project and produced PhD theses on its data. (See *Etudes/Inuit/Studies* 39(2), 2015, for a description of the TAP (Labrador) and Tuvaaluk (Ungava) Projects.)

In 2015, Fitzhugh started teaching a course on Arctic archaeology at Dartmouth. That year, one of his students, Jacob Marchman, was part of Fitzhugh's Labrador archaeological project, and this winter he is helping assemble a report on several hundred radiocarbon dates from Smithsonian work over the past thirty years. With luck, he may join Dartmouth's Labrador legacy.

Acknowledgments: Dartmouth student Alexandra Stendahl helped assemble archival research data from Dartmouth's Rauner Archive for this report, and Stearns A. Morse provided corrections and insight to the original draft.

EXPLORING THE ORIGINS OF HORSE HERDING AND RIDING IN THE MONGOLIAN STEPPE

By William Taylor, Max Planck Institute for the Science of Human History, Jena, Germany

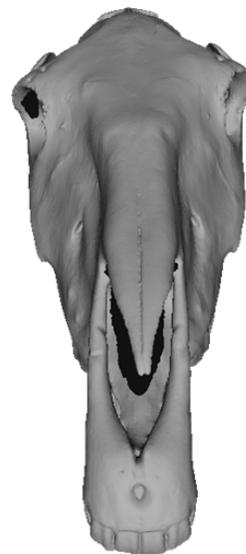
Around the globe, the introduction of domestic horses transformed human societies – changing the way we subsist, communicate, and interact. In the steppes of Mongolia and eastern Eurasia, horses are the key to traditional nomadic herding life, and are both an important livestock animal and the primary form of transportation. First domesticated nearly 6000 years ago in the steppes of Kazakhstan and western Central Asia, archaeological data suggest that horses were used for meat, dairy products, and pulling chariots. However, the questions of when and why people first



Excavating a horse burial at Morin Mort, northern Bayankhongor province, Mongolia.

began mounted horseback riding, and its role in major social developments in subsequent centuries are much less clearly understood. Over the last 16 years, ASC researchers (in cooperation with the National Museum of Mongolia and ETSU) collected detailed archaeological data from one of the earliest nomadic cultures in eastern Eurasia – the late Bronze Age Deer Stone – Khirigsuur (DSK) Complex. Although sites from this culture are not linked with historical records, and produce few artifacts illustrating how the animals were used, they have yielded a rich record of equine skeletal remains – including the head, hooves, and neck bones of sacrificed horses. These horse bones are among the oldest evidence for domestic horses in eastern Eurasia.

Combining the large sample of bones previously excavated by the ASC and National Museum with new specimens collected from targeted excavations in northern and central Mongolia, I sought to use these skeletal remains to understand how horses were used in eastern Eurasia during the late Bronze Age. By studying the skulls of contemporary domestic and wild horses, along



3D model of equine skull from an archaeological horse burial in Bayan-Ulgii province, western Mongolia, excavated by the ASC team in 2011.

with archaeological horse bones from the great nomadic empires of Mongolian history, we developed criteria for animals that had been bridled and heavily exerted on the basis of cranial features. Using a 3D scanner and digital measurement, we identified diagnostic changes to the nasal bones and premaxilla of Deer Stone-Khirigsuur horses caused by horseback riding or pulling chariots and carts. Demographic (age and sex) patterns among these Bronze Age archaeological specimens indicate that they were part of a managed livestock herd, while a radiocarbon model suggests a rapid expansion of horse ritual across Mongolia and adjoining regions around 1200 BCE.

Together, these results indicate that Deer Stone-Khirigsuur people managed horses and used them for transport, and that a major change in domestic horse use took place towards the end of the second millennium BCE. Based on unique cranial features linked with riding and the rapid increase in the visibility of horses in archaeological sites at this time, it appears likely that the Deer Stone – Khirigsuur period (ca. 1200-700 BCE) practiced the first mounted horseback riding in eastern Eurasia – and perhaps the world. This period was a time of wetter, ameliorated climate, casting doubt on hypothesized links between drought and the development of horsemanship or nomadic life. Instead, horse riding and improved grasslands may have prompted steppe peoples to expand into further regions of the arid steppes, bringing DSK herders (and their horses) into contact with the settled peoples of China.



3D scan of rock art panel showing dozens of horse hoof imprints from Morin Mort, northern Bayankhongor province, Mongolia produced using 3D photogrammetry.

During my dissertation fieldwork, we also documented several new rock art sites in central Bayankhongor using drone photography and 3D photogrammetry under the leadership of Dr. Julia Clark at the American Center for Mongolian Studies. Using the 3D models collected during this project, as well as those of nearly 100 Bronze and Iron Age horse specimens collected during my dissertation research, we hope to produce a publicly accessible online database of ancient horse remains useful for education and research.

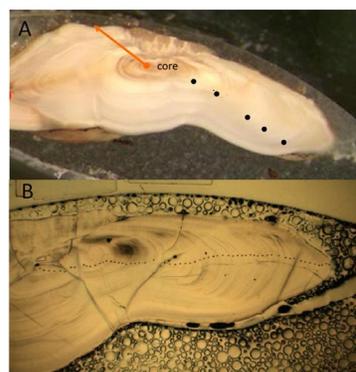
Finally, in conjunction with the American Center for Mongolian Studies, we recently announced the creation of the **Bruce William Morrison Memorial Research Center in Ulaanbaatar**. The center is named for my late uncle, who spent his career with the Grants and Fellowships Office at the Smithsonian supporting young researchers, and who inspired me to pursue archaeology. The facility will strive to make 3D scanning and printing technology, precision measurement equipment, computers, research space, and other essential materials available to Mongolian and foreign scholars. To donate, please visit mongoliacenter.org/donate and send a message to william.taylor@fulbrightmail.org indicating that the donation is to be used for the Morrison Center.

OTOLITHS, PACIFIC COD, AND CLIMATE CYCLES IN THE GULF OF ALASKA

By Aron L. Crowell

Isotopic analysis of archaeological otoliths, or ear bones, from Pacific cod shows that ocean temperatures in the Gulf of Alaska are today about 3°C warmer than they were during the late Little Ice Age (LIA) two centuries ago. This result, to be published in an upcoming issue of the *Journal of Archaeological Science Records* (Helser et al., in press) is based on the analysis of oxygen-18 sequestered in otoliths found at two historic Sugpiaq village sites in Aialik Bay on the outer coast of Alaska's Kenai Peninsula. Excavations were conducted at these sites in 2003-2004 as part of the Kenai Fjords Oral History and Archaeology Project, directed by Aron Crowell and funded by the National Park Service. $\delta^{18}\text{O}$ levels have an inverse relationship to temperature, so otoliths can be consulted as thermal gauges that track warming and cooling in the ocean environment. $\delta^{18}\text{O}$ levels were higher (indicating colder waters) in Pacific cod otoliths from the late LIA Early Contact Village site (~A.D. 1790-1820) than in samples from the transitional LIA Denton Site (~A.D. 1850-1920), while $\delta^{18}\text{O}$ levels in fish sampled at Aialik Bay in 2004 were the lowest of all.

Archaeozoological records such as these represent the intersection of human and animal behavior, offering insights into both. For example, microprobe $\delta^{18}\text{O}$ sampling of annual growth rings on the Aialik Bay otoliths show that Pacific cod typically move from warm, shallow waters in their first years to deeper, colder waters at maturity. The same life-history curves were seen on all samples, both contemporary and archaeological. All of the archaeological otoliths were from fish that were five to six years old when caught, indicating that Sugpiaq fisherman were targeting large, fully-grown fish in relatively deep waters. From artifacts and ethnohistorical data, we know that they took these mature cod at depths of 85-120 m using bottom-fishing rigs made up of a dried kelp line, bone hooks suspended from a

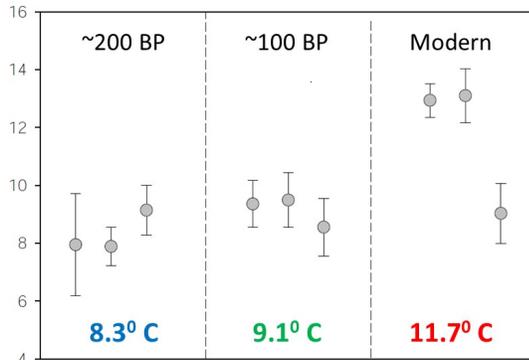


200 year-old Pacific cod otolith; dots mark translucent winter growth zones. The fish was 5 years old. Sample XBS-029-11

Ion microprobe spot samples along transect from core to edge of same otolith. Mean water temperature estimated from $\delta^{18}\text{O}$ was 7.9 C. Sample XBS-029-11

Sectioned otolith from the Early Contact Village Site, 200 BP

Sectioned otolith from the Early Contact Village Site, 200 BP.



Average water temperatures derived from ^{18}O show a greater than 3°C rise in the central Gulf of Alaska since 1800 A.D.

Average water temperatures derived from ^{18}O show a greater than 3°C rise in the central Gulf of Alaska since 1800 A.D.

wooden spreader, and a grooved anchor stone (Birket-Smith 1941; Holmberg 1985; Korsun 2012; Steffian et al. 2015). The skeletal bones of Pacific cod are more abundant at the Aialik sites than those of any other fish, indicating that this species was highly important in Sugpiaq diets of the late and transitional LIA.

The environmental and cultural implications of temperature cycles in the Gulf of Alaska (GOA) are significant. Over time, Pacific cod and salmon have alternated as the most abundant taxa at GOA archaeological sites but appear to have responded in opposite directions to major temperature shifts, with cod favoring relatively cold waters and salmon increasing during warm phases. (The impact of water temperatures on cod abundance is complex and varies latitudinally across their global range). Pacific cod predominated at Sanak Island in the western GOA during the cold late Neoglacial period, gave way to salmon during the early Medieval Warm Period (MWP, A.D. 900-1350), and increased to primacy again during the colder LIA (A.D. 1350-1900) (Maschner et al. 2008). Similar temperature-related transitions occurred on Kodiak Island, where extensive Sugpiaq settlement took place along the island's western salmon rivers during the MWP when these fish flourished, followed by a shift of the population during the LIA to the eastern side of the island where cod and other offshore resources were more accessible (Clark 1987; Finney et al. 2002; Knecht 1995; West 2012). The GOA coast of the Kenai Peninsula, discussed here, has similarities to eastern Kodiak Island and may have been a cold-cycle expansion zone for Sugpiaq populations that focused elsewhere on salmon during warmer periods. Plans are under way to expand the otolith study to include a larger sample of GOA sites and to cover a greater time span, potentially 5000 years or more, in order to examine these broad patterns using new data.

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COLLECTIONS

REDISCOVERING YUPIK “WINTER GUT”

By Amy Tjiong and Vera Solovyeva, American Museum of Natural History

In 2014, the Objects Conservation Department at the American Museum of Natural History (AMNH) in New York embarked on a two-and-a-half-year project to stabilize and preserve artifacts from the museum’s Siberian collection. The goal of the project was to make the artifacts more accessible to researchers and Native visitors from “home communities.” The artifacts were collected during the renowned Jesup North Pacific Expedition (JNPE) (1897-1902), which was directed by **Franz Boas** (see ASC Newsletter 6, 7, 8, and 11), and sought to provide a clear account of the peopling of the Americas from Northeast Asia across the Bering Strait. The collection, comprised of over 5,200 objects ranging from shaman’s coats to birch bark containers to garments made from gut skin and fish skin, is the largest and most comprehensive holding of its kind outside of Russia.

The Siberia conservation project is only the most recent effort following a long history of collaborative endeavors that sought to preserve and build upon the legacy of the JNPE. These historic efforts, spearheaded primarily by the Smithsonian Arctic Studies Center and AMNH, include the major international exhibition, *Crossroads of Continents* (1980s), a Soviet-American venture that brought together the material culture of Northeast Siberia and Northwest North America as well as the Jesup 2 project (1992-2002), a monumental, decade-long effort of research, cultural exchange and scholarly partnerships celebrated at the time of the JNPE centennial.

One of the expedition ethnologists, **Waldemar Bogoras**, was a Russian revolutionary who became a seasoned ethnographer and an expert in Siberian culture, while living there in exile and, later, on his Jesup Expedition assignment in 1900–1901. Bogoras documented the Siberian groups living in the region, including the Yupik and Maritime Chukchi, and amassed a representative collection of utilitarian and ritual artifacts that is currently housed at AMNH.

Bogoras collected a large number of Siberian Yupik and Chukchi parkas constructed from gut skin, lengths of processed marine mammal intestines that were stitched together. Unlike the translucent, yellow gut skin parkas worn by people of many Arctic cultures, from the Bering Sea to Greenland, for their waterproof properties, most of the parkas in the Bogoras collection were made from “winter gut”, which is white and opaque in appearance and soft and supple in texture. Winter gut parkas were reportedly worn for ceremonial use and to provide protection against the wind. During our research to formulate treatment protocols, AMNH conservators struggled to find detailed information on



Tamara Kutylina working with walrus intestine.

winter gut processing and the effects on its physical properties, specifically its tolerance for moisture. As a result, we began an interdisciplinary study of winter gut, which included research, experiments in material processing and replication and histological analysis. Outreach and collaboration with Native communities from the area regarding the technology and cultural significance of the parkas and gut skin were to become a vital part of our work.

The Anthropology Department at AMNH maintains ongoing relationships with Siberian scholars and traditional masters who have used the collection as a valuable resource to rediscover and revitalize their traditional practices. With the encouragement and support of **Dr. Laurel Kendall**, Curator of Asian Ethnology and Anthropology Division Chair at AMNH, a unique opportunity opened up during our research to learn about winter gut production directly from the descendants of the communities from which the objects were collected. Planning our travel to Chukotka was an adventure unto itself. We were fortunate to have received the support of many. At the suggestion of Dr. Kendall, we contacted **Igor Krupnik**, Curator of Arctic and Northern Ethnology Collections at the Smithsonian National Museum of Natural History, who provided us with invaluable guidance and possible contact names for our travels in Nome and Chukotka.

Until we set foot in Provideniya, it was never quite clear if our journey would be successful. Our very last-minute application for permits to enter the region and finding available seats on the few unpredictable charter flights during our narrow two week window were but a few of the many challenges we encountered. The trip would not have happened without the help of **Anna Otke**, senator of the Chukotka Autonomous District, **Michael Todyshev**, assistant to Ms. Otke and **Lyudmila Danilova**, CEO of Fund of Social Development “Kupol.”

We arrived in Nome the evening before our scheduled morning departure to Provideniya. It came as no

surprise when we were told that morning that our flight would be postponed to the following day due to missing documentation from the chartering party. Our extra day in Nome was a gift as it gave us the opportunity to explore the town. Among the highlights were our visit to the Carrie M. McLain Memorial Museum. We were warmly welcomed by its director, **Amy Philips Chan**, who found the time to give us a tour of the museum's new expansive home while in the midst of a chaotic collections move. The new museum, designed with the local community in mind, shares a space with the local library and the Katirvik Cultural Center.

We finally arrived in Chukotka in time for the annual Festival of Marine Mammal Hunters hosted by the town of New Chaplino, held the weekend of July 23rd, 2016. The festival

was a celebration of traditional culture expressed through Native dance, sports, food and dress. In addition to the performance of songs and dances that have been passed down through the generations, we also witnessed more recent choreography titled "Rock and Roll" and "Airplane" by a group of St. Lawrence Island dancers from Savoon-ga. The highlight of the festival was the sealskin boat races, with each team repre-

sented a different village along the coast of Chukotka. By attending the festival and visiting the main regional towns of Provideniya and Anadyr to meet with traditional masters, museum representatives, and locals, we were able to explore current attitudes towards the traditional material and the possibilities of revitalization of gut skin sewing within the community. This unique confluence of Yupik and Chukchi people from all over the coast provided the opportunity for us to share information about the Jesup collection objects at AMNH with a wide-reaching audience. This includes diagrams of seam constructions or intricate decorative designs seen in the parkas that we and other AMNH conservators were able to learn about through treatment and technical analysis.

Our visit opened a larger discussion of our role, as professionals who work with cultural materials and how to respectfully learn about a material that was once representative of a larger way of life for many peoples. We also questioned our responsibility in possibly reigniting an interest in winter gut sewing within local communities, where many of the traditions have already been lost. While it was thought that knowledge regarding

winter gut production and traditions had largely been forgotten as a result of the region's colonial and political history, we encountered women who remembered their mothers or grandmothers working with the gut skin material and expressed interest in revitalizing winter gut parka production and use.

We spoke with **Lyudmila Ainana**, a Yupik culture and language expert, as she excitedly ran along the coast following the sealskin boat regatta, cheering for her home community of New Chaplino. Quick witted and quick on her feet at her 82 years of age, Ms. Ainana described how, when she was a child, the women in her family had made winter gut parkas for festival use. The children, herself included, would scare away the dogs that tried to reach for the gut skin that hung to dry.



Sealskin boat race.

Gesturing with her hands, she showed us how her mother used to cut along the inner curve of the intestine in order to get pieces that could be sewn together for a garment. We also spoke with her relative, **Tamara Kutylina**, a woman in her 40s who works in the New Chaplino House of Culture. She told us of how when she or her siblings were sick, her grandmother would take a piece of white gut skin and tear it over their head, signifying the healing properties of the material. Tamara, who works with stomach membranes to make drums

and clothes for souvenir dolls and figurines, expressed interest in making a winter gut parka in the style of her grandmother's. With the intestines of a walrus caught the day before the festival began, she showed us how she was taught to process the material for use, using her fingernails to peel off the exterior and interior membranes. Tamara is one of a few women we are in contact with regarding their efforts to learn winter gut production and to revive a traditional practice in their part of the world.

Our visit to Chukotka helped enrich our technical understanding of the once widely used and valued traditional material that was relatively undocumented and unexamined. More importantly, we hope that through our visit, we were able to convey to the people of Chukotka how honored we feel as stewards of a collection that originated from their community. We also hope that this sentiment was made clear through our efforts to share and bring back the knowledge that we had learned during the course of this conservation project. As we approach the end of the Siberia project, we hope that our visit is just the beginning of an ongoing dialogue and partnership with local communities.

We would like to express our thanks and appreciation to the many who made this trip possible, especially **Dr. Laurel Kendall**, **Judith Levinson** and the **Department of Anthropology at AMNH**. We are grateful to **The Institute of Museum and Library Services** and the **Stockman Family Foundation** for their generous support of this endeavor. We are also very thankful to our Russian Yupik partners – **Elvira Tunikova**, Deputy Head of Provideniya, **Lyudmila Makotrik**, head of the New Chaplino Administration, **Natalya Tatapiya** and **Gulnara Rodionova**, both of Provideniya, for generously hosting us during our stay and tirelessly helping us reach out to individuals within the community. Finally, it was by chance that we ended up on the same charter flight with **George Noongwook**, a Yupik elder and whaling captain from Savoonga, also the Executive Secretary of Alaska Eskimo Whaling Commission (AEWK). I would like to express my gratitude to George for sharing his wit and wisdom to this crazy girl from New York who kept pestering him about gut skin processing!

AN ARCTIC DIGITAL LIBRARY: PROTOTYPE AND POTENTIAL

By *David Nordlander and Aron Crowell*

Several major institutions with significant circumpolar collections gathered within the past few months to conduct two workshops, sponsored by the **National Science Foundation (NSF)**, to consider uniting efforts and jointly creating an Arctic Library Portal that might begin to integrate related primary resources on the region. The first workshop occurred in Washington, D.C. in early December, 2016, and was cooperatively hosted by the **Smithsonian Institution-Arctic Studies Center** (National Museum of Natural History), the **Library of Congress**, and the **National Archives and Records Administration (NARA)**. This workshop, supported by the **Jefferson Institute** on Capitol Hill, brought together representatives from key institutions in Alaska, Western Canada, and the Lower 48 of the United States that contain important and related Arctic materials. Conference sessions focused on the thematic and numerical extent of all potential partner collections for institutions in attendance, and the possible ways and even feasibility to unify and integrate them within a traditional portal concept.

The second NSF-sponsored workshop occurred in Boston in late January, 2017, and focused on a range of technical issues in coordinating partner efforts to unify their collections online. A smaller range of participating institutions present at the first workshop met at the **Boston Public Library** on Copley Square with the leadership and staff members from the **Digital Public Library of America (DPLA)**, which has quickly become a national leader in establishing the framework for a viable national digital platform. Larger partner institutions emerged from these sessions with a larger sense of how to construct a unified technical initiative from the ground up, with a potential ultimate goal of creating

an Arctic Digital Library (ADL) that could theoretically integrate a multitude of circumpolar collections within a coherent and user-friendly format. It became apparent from both workshops that the portal concept was outdated in important respects, and suffered from a plethora of uneven prior attempts that had been inconsistent in approach and results. A grander content and technical vision was clearly required going forward.



Peter Whitely discussing the Arctic ethnographic collection at AMNH. Photo: Chelsi Slotten.

A significant concept emerged from both workshops that went beyond the notion of a standard portal that might integrate a relative and yet quite minimal level of existing online library, archival, and museum resources for the Arctic. Instead, it seemed more feasible to work closely with institutional partners, identify unique special collections and archives that had yet to be digitized, and begin to coordinate on multiple organic levels that could be the beginning of a global Arctic Digital Library. The workshops brought together institutional representatives mostly from the U.S. and Canada. Future cooperation with partners in Scandinavia and Russia could prove feasible, as has proven the case in separate projects conducted by some of our larger stakeholders such as the Smithsonian and Library of Congress. But a consensus became evident that it was important to start within North America itself, and to work initially with a tight circle of partners and then scale upwards as possible depending upon available funding and resources.

Representatives from multiple U.S. and Canadian repositories, as well as two from Scandinavia (Sweden and Finland), attended the two workshops. They came from the Alaska State Library (Juneau), the University of Alaska (both Fairbanks and Anchorage campuses), the Yukon Archives (Whitehorse), the Northwest Terri-

tories Archives (Yellowknife), the University of Alberta Library (Edmonton), the Manitoba Archives-Hudson's Bay Company Archives (Winnipeg), the American Museum of Natural History (New York City), Dartmouth College Arctic Institute and Rauner Special Collections Library (New Hampshire), and the Bowdoin College Peary-MacMillan Arctic Museum (Maine). Specialists from the Smithsonian Institution, Library of Congress, and the National Archives and Records Administration (NARA) also were in attendance and represented the three largest cultural organizations within the National Capital Region of Washington, D.C. We have solicited feedback from all attendees since these workshops, and some important conclusions have emerged on how to shape the future of any joint plans in building a cooperative Arctic technology initiative.

The next phase of our efforts would best be served by constructing a prototype that can identify the key elements for any future large-scale digital library, and the best practices required to build such an integrated Web product. We learned much in the Boston sessions with the DPLA staff that provided a real guide on how to frame a forward approach. Any digital library would need certain building blocks to make an effective long-term integration of a wide variety of Arctic primary resources, their discoverability, and ongoing accessibility by the widest possible range of potential users. These would include identifying the needs and standards for partner digitization, system interoperability, geo-referencing, digital curation, and educational outreach. A prototype, perhaps constructed with several key partners based in the U.S., could provide a manual for how additional partners in Canada, Scandinavia, and Russia might structure their digital initiatives for related or complementary Arctic collections that eventually could be unified and integrated with U.S. efforts to create a truly global project.

Such a prototype would outline a potential technical roadmap for melding a much larger range of

circumpolar collections, and can grow into an Arctic Digital Library (ADL) that would become a curated network offering virtual access to millions of historical records, heritage objects, still and moving images, maps, audio files, language documents, and scientific

data sets from around the circumpolar region. Eventual key providers to the ADL network can include museums, archives, and libraries across North America, Scandinavia, and Russia, including national institutions of the eight Arctic Council member-states. The ADL would empower northern residents, indigenous peoples, teachers, artists, students, journalists, scholars, policy mak-

ers, and scientists to discover richly interconnected digital information that is meaningful to them and their communities in an Arctic world that is being reshaped by environmental and social change. Most crucially, the ADL could digitally reintegrate diverse Arctic records that have been dispersed over the last four centuries to distant institutions where they have been largely unknown and inaccessible.

Technical Design Features

A prototype would test various options to build vital elements for an eventual Arctic Digital Library, and focus on the twin goals of enhanced discoverability and accessibility. This includes work on an engaging welcoming screen, search and browse features designed for both general users and specialists, narrative explanatory content, subject guides, resource sets for teachers,

online exhibitions, use of geospatial technologies and basic georeferencing of materials, discovery games, and other curatorial interventions designed to inspire interest, produce relevant results, and avoid open-search data inundation. Experience at the Digital Public Library of America (DPLA) has shown that curated subject guides and topical exhibits drive about 40% of traffic to a current fraction (less



Bill Fitzhugh presenting on the Smithsonian Arctic collections. Photo: Chelsi Slotten



Audrey Amidon discussing the Arctic materials at NARA. Photo: Chelsi Slotten.

than 1%) of its 15.2 million records, thus proving the

crucial role of value-added curated content to discoverability on the Web as these features provide easy-to-use pathways into the very large mass of online data and are especially valuable to educators and students.

Eventually, ADL records would be geo-referenced and searchable by using a GIS-based map interface that points to records from a specific location (e.g. a community), area (e.g. a country, province, or region), or line (for example, the route of an historical arctic expedition or an imaginary journey defined by the user). Visitors would be able to select and combine records into their own online research portfolios by registering on the ADL and creating a log-in. The site would be dynamically designed to run and display on all desktop and mobile devices and would incorporate social media design to encourage sharing and interactivity, such as user groups and learning communities on Facebook and other platforms.

The ADL interface would be made available in English and Russian (user-selected from the home page), with potential additional choices of French, Danish, Swedish, Norwegian, Finnish, Inuktitut, Iñupiaq, Greenlandic, and/or additional indigenous languages. Primary source texts available on the site would ultimately be in multiple languages, and some type of translation function will be needed. Where available, transcriptions of hand-written documents will be included. The geographic scope of the project would include the Arctic and Subarctic, i.e. all of Alaska and Canada, Greenland, Scandinavia, and northern Russia. However, institutions with Arctic and Subarctic holdings are of course located at all latitudes and around the globe, particularly throughout Continental Europe, and would also be potential contributors to the ADL network.

Audience and Need

The opportunity presented by this project, and the rationale for investment in it, may best be summarized by consideration of its audiences and user profiles. Profiles to be developed through outreach and focus groups are likely to include: 1) general interest learner; 2) indigenous community scholar, language learner, artist, or political leader; 3) government policy maker or man-

ager; 4) heritage program developer/museum staff; 5) teacher K-12; 6) student K-12; 7) university instructor; 8) graduate/ undergraduate college student; 9) research scientist; 10) journalist; 11) academic scholar in history, anthropology, northern studies; 12) wildlife manager; 13) a person investigating family history and genealogy.



Ross Virginia presenting on the Stefansson and other Arctic collections at Dartmouth College's Rauner Archives. Photo: Chelsi Slotten.



Stephan Loring of the ASC talking on day 2. Photo: Chelsi Slotten.

Thousands of potential ADL user projects may be envisioned, but to suggest a few: an Iñupiaq college student looking into the history of Qivgiq (Messenger Feast), a traditional ceremony still practiced in her community; a Yup'ik elementary school teacher looking for museum photographs and language curriculum she can use in her bi-lingual classroom; a polar scientist who uses 19th century ships' logs to document changing ice conditions in Davis Strait; an historian researching records and collections from an arctic expedition that today reside in many different repositories; a wildlife manager examining population changes in northern animal species using historic catch records; a First Nations leader in Canada researching treaty records and traditional land use to pursue a land claim; a Norwegian secondary student writing a report on the natural history of Svalbard. The ADL audience will be large, culturally diverse, and interested in a huge range of topics and resources. The ambitious goal of this initiative is to be a primary Arctic information resource for all.

Project Development

Core partners for a planned Phase 1 prototype include the Digital Public Library of America, the Smithsonian Institution, the Library of Congress, the National Archives, the American Museum of Natural History in New York, Dartmouth College, the Peary-MacMillan Museum at Bowdoin College, and the Anchorage Museum.

As the project builds out through Phase 2 and beyond, new U.S. and international partners would be added. Each institution would join as a hub that will link its digital metadata and content to the central ADL aggregator, similar to the distributed structure of the DPLA but international and circumpolar in scope rather than limited to the fifty U.S. states. At present, the Smithsonian Institution is envisioned as the likely



Leslie Buchan from the Yukon Archives discussing the unique challenges of doing archival work in remote areas. Photo: Chelsi Slotten.

physical host of the ADL, providing servers and staff support, and the Arctic Studies Center as the lead for curatorial development and design. Our start-up working group is consulting with the leadership of other large networked sites such as the Encyclopedia of Life, which is a global initiative based at the Smithsonian. The ADL may partner with the DPLA on technical design and metadata standards, emulating and building on its success. Tens of thousands of Arctic and Subarctic records already indexed in the DPLA would be incorporated into the ADL.

As an adjunct strategy, the ADL would encourage all prior technical efforts by potential partners and continue to mobilize support for the digitization of Arctic collections at contributing museums, libraries, and archives, where in many cases this effort has been ongoing but far from complete. In similar fashion to the DPLA, the ADL will periodically re-ingest the digital holdings of participating institutions so that newly available and updated material will be made available through a central access point.

The ADL design and development strategy may be characterized as “outside-in” because it is responsive both to user needs for digital access to highly dispersed Arctic collections and to the desire of a wide network of museums, libraries, and archives to grow and more widely distribute their digitized Arctic holdings. Several scientists from federal agencies such as NASA, NOAA, NIH, and USGS attended the first workshop in Washington, D.C., in large part because they are keenly interested to obtain much more extensive electronic access to a wider mass of Arctic information sources from remote regions that stretch their data sets both further geographically around the circumpolar regions as well as farther back chronologically to eras long before modern instrumentation, imagery, and satellite technology. Such is also true for the larger circle of scholars and even general audiences, since the Arctic has become a subject of increasing environmental, political,

and economic importance.

Semantic Search

Significant progress has been achieved by numerous working groups on other technical elements necessary for enhanced discoverability and accessibility, including semantic search. As an example, the National Archives is spearheading the SNAC (Social Networks and Archival Context) initiative to improve and broaden search results. This effort promises to both simultaneously expand and pinpoint functional access to a wider range of related primary sources worldwide that may not be readily discoverable through a typical navigational search. Archivists and cataloguing teams from various institutions are mapping larger sets of metadata to find touchpoints for cross-referencing items and collections that may not be easily identifiable as related from traditional cataloguing records, particularly through the better utilization of common reference points such as people and organizations. For the Arctic, this could help tie together materials located across the circumpolar world and reveal their hidden interconnections while enhancing both discoverability and accessibility on the Web for a wider group of users.

This initiative would continue to grow and scope out all necessary future steps, including efforts to outline a timeframe for various phases of project development, budget and fund-raising considerations as well as an assessment of all relevant grant cycles, and staffing requirements. An initial prototype and mock-up can help to visualize how key elements of an Arctic Digital Library can function in the future and best serve to integrate the world’s circumpolar treasures for a global audience.

BUILDING AN INTERNATIONAL GUIDE TO ONLINE ARCTIC ETHNOGRAPHIC COLLECTIONS: ONE MUSEUM AT A TIME

By Igor Krupnik and Nicholas Parlato

On December 7–8, 2016, the ASC co-organized and co-hosted the “Arctic Library Portal” workshop in Washington DC aimed at developing a roadmap to help integrate archival, museum, and library resources related to the Arctic region (see David Norlander, this issue). Following the workshop and, in the footsteps of our own “Arctic Digitization Project” in the NMNH Department of Anthropology (see Emily Cain, this issue), the ASC staff explored options for a practical contribution to the proposed digital “Arctic Library” initiative that would suite the ASC and the Smithsonian mission. Soon after, a small team made of **Igor Krupnik** and three ASC collaborators, **Nicholas Parlato**, MA student at University of Northern British Columbia, **Chelsi Slotten**, PhD student at American University, and **Rachael Marr**, graphic designer, launched a new project to develop what may be called a “prototype” for the International Guide to Online Arctic Ethnographic Collections.

Fraser University in Burnaby, BC) to the Canadian Museum of History's tens of thousands of Inuit, Dene, Tsimshian, Haida, and Innu artifacts. The latter, a federal Crown Corporation, has the most robust online database in the country with thousands of high quality images and historical details for every object. Database design, accessibility, and search options offered to online visitors are key factors in our survey. Out of the fifteen Canadian museums, according to their public websites, only seven have some form of accessible online database, of which the Museum of Anthropology at the University of British Columbia in Vancouver, BC, provides the most precise search tools and up-to-date people and place names for its 15,000-strong Arctic/Subarctic/Northwest Coast holdings. The other eight, including the Royal Provincial Museum in Alberta, the Bata Shoe Museum in Toronto, and the Canadian Canoe Museum in Peterborough, ON, have vital and unique collections, whose digitization should be a priority of the ADL.

As the sole historical inhabitants of their island at the North Atlantic "gateway" to the Arctic, the Icelandic people, whose history dates to the medieval Norse settlers from Northern Europe, are the primary object of Icelandic ethnographic collecting. Several museums within the country contain collection that may be classified under "culture" or "ethnography", including the National Museum of Iceland, the Reykjavik City Museum, and the Viking World Museum. Fifty of Iceland's museums have their digitized collections available under a single unified national database called SARPUR, though not in their entirety. The online database keeps over one million two hundred thousand records related to Icelandic culture, art, and history dating from 800 AD, with a wide range of available details for any object. The website content, though, is only available in Icelandic, which limits its public access to Internet researchers and "visitors."

As the ASC team continues its survey of the museum collection websites around the world, our next target is Sweden, with its several ethnographic and local/regional museums featuring remarkable Sami holdings, as well as objects from Siberia, Alaska, and Greenland. We are also looking at the "deliverables" for our project. So far, the work has been run primarily via volunteer efforts, with limited internal support from the ASC "Tiger Burch Endowment." We are grateful for a generous recent subsidy from the U.S. Arctic Research Commission to support a pilot product for online and public presentation. Our partner, designer Rachael Marr, has already begun developing the look and feel of the future "international guide" of about 200 pages, with two-page spread per each museum and short overviews for each constituent national section. We plan to present such a prototype of our guide at the International Congress of Arctic Social Sciences (ICASS-IX) in Umea, Sweden, this coming June, that all members of our small team will attend. We are also building a network of consultants, anthropologists and

museum specialists, around the world, whose expertise is essential to the success of the guide.

Despite our daily immersion in the digital world, it may come as a surprise that digital documentation of museum collections remains relatively underdeveloped and is highly uneven across museums and nations. Many museums, large and small, either lack the funding needed to digitize their holdings or prioritize other activities on their websites geared towards general visitors, such as online exhibits, tours, and public programs. It is our hope that by bringing attention to the current state of online access to museum ethnographic resources across Arctic states and other nations, we may bolster the case for the future Arctic Digital Library, but also may prompt individual institutions to invest in their own collection digitization efforts. As many culturally and historically valuable objects remain languished in museum storage rooms, our pilot project may facilitate the ongoing discussion about the accessibility, preservation, and public use of ethnographic artifacts related to Arctic peoples and cultures.

BARK BLANKETS AND 'ESQUIMAUX IMPLEMENTS FROM ALASKA': REVISITING A HISTORIC OBERLIN-SMITHSONIAN EXCHANGE

By Amy V. Margaris, Oberlin College

I met **Igor Krupnik**, Smithsonian Arctic ethnology curator, in April 2016, when he came to Oberlin College in northeast Ohio to participate in a panel on Arctic indigenous peoples and climate change. I mentioned that a colleague and I have been researching some Arctic material at Oberlin that he might want to take a look at. When we later unboxed the 36 ethnological objects stored in my Anthropology Lab, Igor was astonished to learn that these objects were associated with four of the Smithsonian's great pioneers of Arctic science and anthropology: **William Healey Dall**, **Lucien Turner**, **John Murdoch**, and **Edward William Nelson**.

William H. Dall was the earliest of the group, and at the end of a long table we carefully placed a painted



Igor Krupnik and Amy Margaris at Oberlin College unboxing cultural treasures from the North American Arctic. Photo: Chie Sakakibara.

wood tray and ladles from his pioneering 1860s voyage up the Yukon River into Alaska's interior. The original U.S. National Museum labels are still legible: "Ingalek Esqmx." Other objects in Oberlin's Arctic collection were obtained in the era of the first International Polar Year (1882-1883) when **Spencer F. Baird**, the Smithsonian's second Secretary, helped place a number of Smithsonian-associated naturalists onto IPY projects in Alaska and the eastern Canadian Arctic. There they collected meteorological data for the IPY program and, on the side, worked to obtain cultural and natural historical specimens on behalf of the Smithsonian.

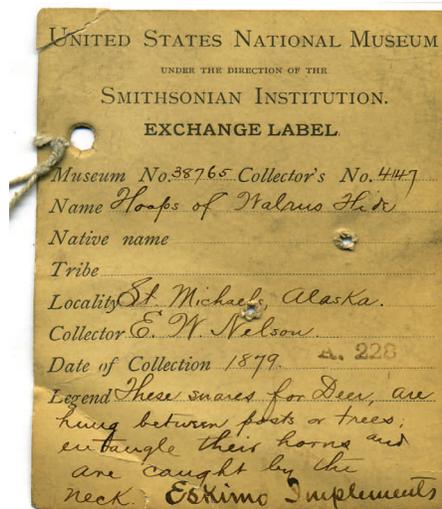
Dall later helped outfit a rookie Lucien Turner for his first Alaskan voyage, to the busy fur trade center of St. Michael in 1874-1877. Turner then spent the years 1878-1881 acquiring specimens in the Aleutians, and in 1882-1884 managed a one-man IPY station at Fort Chimo (now Kuujuuaq) in eastern Canada's Ungava Bay. Turner somehow found time to fulfill his prescribed meteorological duties, while also amassing enough cultural objects documenting the local Innu and Inuit peoples' ways of life to produce the 1894 monograph, *The Ethnology of the Ungava District*, Hudson Bay Territory (reissued in 2001 with an introduction by ASC anthropologist **Stephen Loring**). Oberlin has six of Turner's acquisitions representing each of his three main fieldworks, including a carved ivory doll from Norton Sound, a seal gut sack from Unalaska ("Unalashka"), and a charming pair of snow goggles collected in "Mugara Labrador."

Next out of the box was an iron-bladed knife with an antler handle inked with the name "**P. H. Ray**." Lieutenant Patrick Ray led the IPY station at Point Barrow, Alaska in 1881-1883 and purchased over 1500 pieces of manufacturing and hunting equipment from local Inupiat hunters who visited the station. However, it was the Baird-trained naturalist on the expedition, **John Murdoch**, who eventually documented the enormous collection in his monumental BAE report, *Ethnological Results of the Point Barrow Expedition* published in 1892.

Most of the remaining objects spread across the table were obtained by the famed **Edward Nelson**. (The other four were collected by **I. Applegate**, **C. L. McKay**, and **Lieutenant G. M. Stoney**.) Nelson began as Turner's Signal Corps replacement at St. Michael in 1877-1881, but ventured far off his assigned duties during his many local trips to document the natural history and peoples of western Alaska. His extraordinary collection of roughly 10,000 objects was complemented by photographic glass plates, field journals, and linguistic materials that preserved the lives of the Yup'ik and other peoples with whom he interacted.



Ivory doll from Norton Sound, collected by Lucien Turner. Photo: Cori Mazer and Alice Blakely.



Original U.S. National Museum label for "hoops of walrus hide," part of the 1888-1889 Oberlin-Smithsonian Exchange. Photo: Cori Mazer and Alice Blakely.

We examined the objects collected by Nelson, who his Yup'ik trading partners famously dubbed as "the man who collects good-for-nothing things": the very netting shuttle pictured in his classic 1899 monograph *The Eskimo About Bering Strait* (LXXIII Fig. 26) reprinted in 1983 with an introduction by **William Fitzhugh**; a yaaruin, or storyknife, used by Yup'ik girls to scratch stories in the snow or sand; and hoops of walrus hide. As we reverently laid each object out for inspection, we mused that these were mostly workaday objects that were never intended to outlast their makers. Yet here they were – roughly 125 years after leaving the North – everyday things elevated to the extraordinary as documentation of 19th century Arctic peoples' ways of life, and as testaments to the remarkable work of four famed Arctic scientists.

How did these Arctic treasures become associated with a small liberal arts college in the Midwest? **Linda Grimm**, now Professor Emerita of Oberlin's Anthropology Department, and I have tracked down much of the story. (see more in Margaris and Grimm 2011).

In the mid-19th century, any U.S. college or university worth its salt needed a natural history cabinet. Science education was moving away from rote learning and recitation to a hands-on approach using specimen-guided laboratory instruction. By the 1880s the cabinet of teaching specimens at Oberlin College had grown from a medley of mostly donated specimens to a full-fledged museum – complete with letterhead stationery – and

administered by the forward-thinking geology and natural history professor, **A. A. Wright**.

Much of what we know about the Oberlin College Museum today comes from Wright's museum accession book and correspondence preserved in the Oberlin College Archives. Together they document the wide network of scientists, locals, and Oberlin alums that Wright used to grow the college's systematic natural history collections. We know that Wright followed **Spencer Baird**'s lead in using specimen exchanges to help acquire diverse teaching collections, and by the early 20th century the Oberlin College Museum was home to thousands of zoological, botanical, and mineralogical specimens. Wright even employed a skilled student assistant in the museum, **Lewis M. McCormick**, who was eminently qualified – having worked as a taxidermist and osteologist at the National Museum before enrolling at Oberlin in 1885.



Lewis McCormick. Reproduced with permission from the Oberlin College Archives.

Wright also corresponded with Oberlin alumni missionaries and teachers abroad requesting donations of cultural material. One of these, the **Reverend Erwin Hart Richards** (1851–1928) was able to supply Oberlin's museum with hundreds of ethnological objects from Thonga communities in Portuguese East Africa (Mozambique) and the Zulu of South Africa. Yet we have not uncovered any documentation of the ethnology materials' use in teaching at Oberlin and the College did not offer regular courses in anthropology until the 1940s. The evidence instead suggests that A.A. Wright valued Oberlin's ethnology collections primarily as "currency" that he could exchange for items that would contribute more directly to the school's teaching mission in the natural sciences. Indeed, the Richards collection from Africa caught the eye of the National Museum, whose own holdings were much more focused on the Americas. In 1888–1889, Oberlin and the Smithsonian U.S. National Museum enacted an exchange.

Oberlin sent 89 African objects to Washington in 1888 including 28 bark blankets, 12 circumcision sticks, and one xylophone. Their images can now be found on the S.I. Anthropology Department collections database, thanks to the work of recent Oberlin Anthropology major and 2014 Smithsonian intern **Victoria Costikyan**. Interestingly, 125 years prior,

another Oberlin student, Wright's assistant and former Smithsonian insider, **Lewis McCormick** went back to the Smithsonian to select prized zoological and geological specimens for the college. He also helped "close the [Oberlin's] account" with **Otis Mason**, Smithsonian ethnology curator by sending to Oberlin 73 ethnological specimens, including "45 Esquimaux implements" (as recorded in our museum accession book) obtained by Nelson, Turner, Dall and Ray. The size of the lot and its association with the famous Smithsonian Arctic collectors made it much more significant than the typical "starter kits" the NMNH occasionally sent to small local institutions. Unfortunately, we know little about what happened to these objects after Oberlin received them in 1889.

The Oberlin College Museum closed in 1959 and its various cultural and natural history collections were left "dangling" without formal curatorship. They were shunted from building to building and eventually parceled out to relevant departments. Eventually the ethnology collections were relegated to a pair of custodial closets where they sat basically undisturbed and unused for decades. Recently I have been reminded of the famous 19th century painting by **Charles Willson Peale** that shows the artist and naturalist pulling back a curtain to reveal a series of wondrous natural treasures, each neatly arranged in his eponymous museum.



Expertly stitched seal gut and feather sack from the Aleutian Islands. Photo: Cori Mazer and Alice Blakely.

So, the timing of Igor's visit to Oberlin couldn't have been more fortuitous because the college is in the process of "lifting the veil" from many of its own historical treasures. My colleague, Linda Grimm and her students kick-started the process in the early 2000s when they created an online database for much of Oberlin's roughly 1600 ethnographic objects (<http://www.oberlin>).

edu/library/digital/ocec/) that highlights our Richards collection from South Africa and will soon include our Arctic material as well

Today we can account for 36 of the original Arctic objects obtained in the 1888–1889 Oberlin exchange with the Smithsonian. Most are in excellent condition but a few need significant conservation work to help restore their delicate tissues, feathers, and other decorative details. Current Oberlin students **Cori Mazer** and **Alice Blakely** are researching Oberlin’s Arctic objects for inclusion in our collection database and an eventual campus exhibition. We hope this newsletter article will bring further attention to Oberlin’s valuable Arctic materials, and more broadly, to the vast but largely underdeveloped teaching and researching potential of the historical “dangling collections” that are found on so many of our nation’s college campuses.

In this same spirit we can now begin to envision a centralized web space for Edward Nelson’s vast but widely dispersed ethnology collections, a sort of digital reunion where objects that are physically disseminated across many institutions, including Oberlin and the Smithsonian, could be reassembled for cohesive study. Such future “Nelson in the cloud” holds the promise of helping source Alaskan communities become reacquainted with these special objects and contributing to a wider understanding of their uses and meanings, past and present.

CIRCUMPOLAR ETHNOLOGY IMAGING PROJECT: LOOKING FORWARD

By Emily Cain and Haley Bryant

After nearly two years, the Circumpolar Ethnology Imaging Project (CEIP) is not only much closer to its overall goal of digitizing the entire NMNH Arctic and Subarctic ethnology collections of over 20,000 objects, but is developing some exciting new outreach plans. After getting its start thanks to the Smithsonian Institution Collections Care and Preservation Fund (CCPF), the project is now nearing the end of its second year, this time funded by the National Museum of Natural History Collections Program. Throughout these two years, the project has been guided by the leadership of **David Rosenthal**, Anthropology Collections Manager, with the support of **Igor Krupnik**, Arctic Ethnology Curator.

Funding received in June 2016 went toward the hiring of **Emily Cain** and **Haley Bryant** to carry out the work of this project. Emily, the project photographer, has a Masters in Museum Studies from GWU (2015) and served as the photo tech for the first year of the project. Haley, who received her Masters in Anthropology from GWU in 2015, serves as the new photo tech. Emily and Haley do their day-to-day work at the Museum Support Center (MSC) in Suitland, MD. Here, in the Anthropology Processing Lab photo studio, each object is

carefully tracked through the entire digitization process using a color-coding system and thoroughly documented using a Mac Pro shooting computer, Canon T6s camera, and Capture One 8.3 software. Each week, hundreds of new images are added to the online database thanks to a practiced and streamlined imaging workflow.

So far this year, the project has seen great progress on the massive collection of objects from the Yukon/Kuskokwim River Delta in Southwestern Alaska. That group will be completed soon, and we expect to digitize the smaller collections from Siberia, the **Roderick MacFarlane** expedition, and the **Kutchin/Gwich’in, Ingalik/Deg Hit’an**, and **Innu/Naskapi** peoples by the end of June 2017. At the time of writing, we have produced 8,498 images of 1,893 objects this year, bringing the project total to 31,807 images of 6,403 objects, putting us at 36% of our overall goal.

The CEIP has a diverse array of stakeholders which include academic researchers, museum curators, members of the public, and members of indigenous communities from which a large portion of the items in the Smithsonian’s Circumpolar Ethnology Collections originate. The images Emily and Haley are producing for the CEIP are intended for public access and use, and it is important that all interested parties be aware of their existence and growing availability. To that end, Emily and Haley have been busy planning and executing a number of outreach programs to draw attention to the project from a number of arenas.

In September of 2016, the CEIP was invited to join the Arctic Studies Center in representing their work at the opening reception for the **White House Arctic Science Ministerial**. The Ministerial was a first-ever meeting of scientists, high-level officials, and indigenous representatives from Arctic countries around the world to discuss the dramatic climate changes affecting the Arctic and beyond. Attending allowed Haley and Emily to display some objects from the museum’s collections



Object E48851- a shuttlecock collected by Edward Nelson in 1883.

and share with government representatives and indigenous community members how the digitization of the Smithsonian's Circumpolar collections is contributing to the conversation about conservation and revitalization efforts.

In March 2017, the CEIP was accepted as an exhibitor for the **Smithsonian Digitization Program Office's annual Digitization Fair**. The theme for this year's fair is "Bracing for Impact: Digitizing Collections to Change Lives," and aims to have a strong focus on moving beyond digitizing for access toward digitizing for impact. Unfortunately, the fair was postponed due to the threat of a winter storm. Emily and Haley are looking forward to exhibiting the project this coming fall, when the Digitization Fair is now scheduled to take place.



The Anthropology Processing Lab photos studio at MSC.

The CEIP is also excited about a forthcoming social media collaboration with the Arctic Studies Center blog, *Magnetic North* edited by **Chelsi Slotten**, which will illuminate the process behind collections digitization and highlight many of the interesting objects housed here at the Smithsonian. Emily and Haley will be regularly contributing images of objects that they create via their normal workflow, along with the objects' catalogue information. They will also be inviting guest bloggers such as researchers, museum staff, and indigenous community members to share insights into why this project, and projects like it, are so important to them.

The CEIP team is looking forward to year 3, and is currently developing a strategy to ensure the project's continued improvement, growth, and impact. In collaboration with **Igor Krupnik**, we have created a digitization plan which will optimize the geographical and cultural diversity of objects being made available over the course of the next year. The coming year will also see our social media efforts getting in stride. In

addition to regularly contributing content to the *Magnetic North* blog, Emily and Haley will be pursuing more opportunities to publicize the collections and the imaging project, while creating space for dialogue with stakeholders in the project's progress.

BRINGING NEW LIFE TO J. LOUIS GIDDINGS' OLD PHOTOGRAPHS FROM ST. LAWRENCE ISLAND, ALASKA

By Igor Krupnik

In June 2016, while attending the Arctic Horizons workshop organized by the Haffenreffer Museum of Anthropology at Brown University, I came across a small group of framed black-and-white photographs in the museum's main gallery. The photos were clearly from the North and some faces looked surprisingly familiar. "Oh, I know this lady," I said to myself when looking at a portrait of an Eskimo woman with elaborate tattoos on her cheeks and chin. "She looks like a typical middle-aged Yupik woman from St. Lawrence Island. I bet it is Yaghunga from Gambell." I was referring to Yaghunga, "Ms. Yaronga" or "Nellie Yaghunga" (ca. 1880–1968), whose photograph taken by dental surgeon **Leuman M. Waugh** in 1929 is now in the collection of the Smithsonian National Museum of the American Indian.

The story of the Waugh collection at NMAI recovered by **Lars Krutak** has been presented in full in an earlier ASC publication, "Faces We Remember/ Neqamikekaput. Leuman M. Waugh's Photography from St. Lawrence Island, Alaska, 1929–1930" that we co-edited in

2011 with the late Yupik educator, **Vera Oovi Kaneshiro** (see ASC Newsletter 19). The picture of Yaghunga and other portraits were displayed as a part of the Haffenreffer Museum's temporary exhibit, *Northern Visions: The Arctic Photography of J. Louis Giddings* that featured an almost 25-year photographic record of the museum's first director, archaeologist **J. Louis Giddings** (1909–1964).

Giddings received his bachelor degree in engineering from the fledging University of Alaska in 1932 (which started as "Alaska Agricultural College and School of Mines" in 1922) and worked around Fairbanks for a few years, during which he began his study of north-



Yaghunga (Nellie Yaghunga). J. Louis Giddings photo, 1939.

ern dendrochronology. He joined the faculty in 1938 and in 1939 was invited by archaeologists **Froelich Rainey** and **Helge Larsen** to participate in their ground-breaking excavations at Point Hope. This started Giddings' distinguished archaeological career that led him to his many spectacular discoveries of early Alaskan cultures, from the Paleoeskimo Denbigh Flint complex in Norton Sound to the first traces of prehistoric Eskimo whaling at Cape Krusenstern, south of Point Hope. Some of Giddings' photos in the exhibit were clearly from the Norton Sound region, based on people's clothing, facial expression, and the lush vegetation in the background. But could some of Giddings' photos originate from St. Lawrence Island?

As I quickly learned from **Kevin Smith**, Deputy Director and Chief Curator of the Haffenreffer Museum of Anthropology, some of the photos in Giddings' massive photographic collection at the museum indeed come from St. Lawrence Island, where Giddings worked in late summer of 1939. That year, he excavated an Old-Bering Sea house on the hillside above the village of Gambell, as a follow-up to pioneering excavations of early sites around Gambell by Smithsonian archaeologist **Henry B. Collins**. Several photographs that Giddings took in Gambell that summer were, according to Kevin Smith, enlarged in the 1950s for a photographic exhibit at the University of Pennsylvania. Giddings noted on the backs of a few that they were "1939 St. Lawrence" or "Gambell," but that was, unfortunately, all of the documentation that existed regarding these images.

This fortuitous encounter with some of Giddings' photographs from 1939 started a joint ASC-Haffenreffer Museum project aimed at researching his imagery from St. Lawrence Island and eventually sharing it with today's Yupik community. Neither the photographs nor the collection records at the Haffenreffer carried any names of the people featured in Giddings' pictures; even the year and the place of photographs were in most of the cases unknown. Relying on the assistance of **Rip Gerry**, Haffenreffer photo archivist, and **Tony Belz**, archivist, we separated photos



Estelle Oozevaseuk (Penaapak) 1920–2013, of Gambell.



Beda Tungiyay Slwooko (Avalak), 1918–2009, of Gambell.



Giddings' excavation at the Hillside site above Gambell featuring his Yupik assistants and two unidentified women, 1939.

that were clearly not from St. Lawrence Island or not from 1939. The remaining sample of about 50 photos was scanned, so that they could be printed and shared with local collaborators in an effort to identify people and landscapes featured in Giddings' images.

In January 2017, a few weeks prior to my visit to St. Lawrence Island, several copies of paper prints of Giddings' photographs were mailed to **Charlene Apangalook** (Sukarewaaq) in Gambell, who kindly agreed to join our small project. Charlene is a former Yupik language teacher at Gambell school and the wife of **Paul Apangalook**, my long-term partner on the earlier documentation effort in Gambell in the 2000s. She knows the power of old museum photographs, having seen her late father, **Homer Apatiki** (Akiinginaaq) featured on one of Waugh's pictures of 1929 as a toddler with his mother **Kingungha (Thelma Apatiki)** and his elder brother, the late **Ralph Apatiki** (Anaggun), another long-term ASC collaborator (see *Faces We Remember*, p.135). To today's people these historical photographs preserved in museum collections provide a rare window to the early years of their community and their older family members, since most family albums on the island bear no photos prior to the 1950s and 1960s.

By the time I arrived in Savoonga and Gambell in February 2017, most of the people featured in Giddings' photos had already been identified. Yes, my "old friend" Yaghunga (Nellie) was among them, as were also some of our Gambell collaborators from the 1990s and 2000s, **Estelle Oozevaseuk** (Penaapak) and **Beda Slwooko** (Avalak), then featured as young women in their late teen years. There were a few other people photographed ten years earlier by Leuman Waugh, but many more were "new faces," like those of **Lloyd Oovi**

(Uvi), my late co-editor, Vera Oovi Kaneshiro's father and the famous **Paul Silook** (Siluk), who befriended Smithsonian anthropologist **Riley Moore** on his visit to Gambell in 1912 that started the six-generation and 105-year partnership between the Smithsonian and the extended Silook family, of which Charlene Apangalook and her husband Paul are a part. All of Giddings' 1939 photographs were taken in Gambell, including a few pictures of people who were identified as summer visitors from another island community, Savoonga.

What is remarkable in Giddings' portrait photos from Gambell is that they were clearly taken as staged documentation pictures – side and face, with white siding as a background. Evidently, Giddings was asked to take these photos as a part of a future physical anthropological survey (that never materialized?), exactly like Riley Moore's photos of 1912 that are housed now at the Smithsonian National Anthropological Archives. Since several photos constitute a “face and side” pair, we may assume that the original collection was slightly larger, as some people are represented either by a face or side image only.

One of the photos taken by Giddings features his excavation at Gambell, including two local Yupik men and two white American women (local teachers? missionary's wife?) who assisted him in his work. Their names, unfortunately, remain unknown. About a dozen pictures were taken off Gambell Village and on short trips south of the village site. Some photos feature the use of dog teams of 10-12 dogs to transport people and cargo over summer grass and sand, a practice that was abandoned on St. Lawrence Island many decades ago.

The modest “Giddings collection” from St. Lawrence Island turned out to be an insightful window into life on the island at the end of a critical decade that was amply documented in two extensive photographic collections of Leuman Waugh (over 100 photos now at NMAI) and archaeologist **Otto Geist** (some 300 pictures, now at UAF). Yet each person photographed by Giddings has had a history and many have direct links to dozens of today's descendants, who would love to see the faces of their ancestors. The next phase of our ASC–Haffenreffer–Gambell partnership is for Charlene Apangalook to record stories related to people on Giddings' photos and for the Haffenreffer Museum to provide high quality prints to their descendant families. We are grateful to the staff of the Haffenreffer Museum and would like to especially thank **Clement Ungott** (Awaliq), **Irma Ungott** (Enlegtaq), **Anders Apassingok** (Iyaaka), **Willis Walunga** (Kepelgu), **Nancy Walunga** (Aghnaghgh-niq), **Job Koonooka** (Naywaaghmii) and **June Koonooka** (Taviluk) of Gambell and **Chester Noongwook** (Tapghaghmii) of Savoonga, together with Charlene and Paul Apangalook for their assistance in identifying people and in recalling stories about them. Once again, you are the best and we owe you a lot for your help!

OUTREACH

ARCTIC STUDIES BOOK SHARE

By M. Schuyler Litten

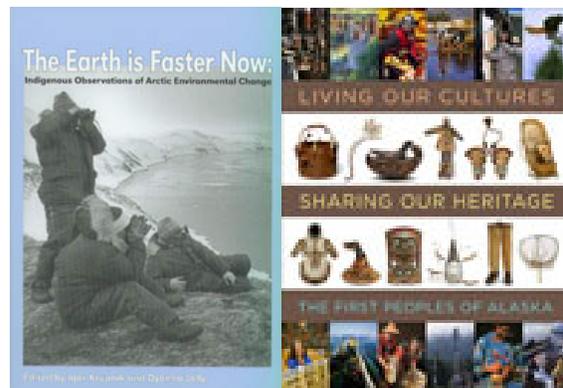
In early December the Arctic Studies Center at NMNH hosted the Arctic Library Portal Workshop hosted by the Jefferson Institute and the National Science Foundation. As part of a continuing relationship between arctic libraries and arctic researchers we offered 23 books free of charge. There was such an overwhelming response that we sent out 213 books! The most popular books requested were:

Crowell, Aron. ed. 2010. *Living Our Cultures, Sharing Our Heritage: the First Peoples of Alaska*. Washington, DC: Smithsonian Books.

Krupnik, Igor. ed. 2016. *Early Inuit Studies: Themes and Transitions, 1850s-1980s*. Washington, D.C.: Smithsonian Institution Scholarly Press.

Krupnik, Igor and Dyanna Jolly. eds. 2002. *The Earth is Faster Now: Indigenous Observations of Arctic Environment Change*. Fairbanks, Alaska: Arctic Research Consortium of the United States.

Krupnik, Igor, Rachel Mason, and Tonia W. Horton. eds. 2004. *Northern Ethnographic Landscapes: Perspectives from Circumpolar Nations Vol. 6*. Washington, D.C Fairbanks: Arctic Studies Center, National Museum of Natural History.



Two of the most popular books- The Earth is Faster Now and Living our Cultures, Sharing our Heritage.

JAPAN TO ALASKA: A NORTH PACIFIC ODYSSEY

By William Fitzhugh

For two weeks in May 5-19, 2016, I led a Smithsonian Journeys tour group on a 'Vitus Bering-like' cruise around the North Pacific coast from Tokyo to Anchorage, Alaska, on board the *Silver Shadow*. The Smithsonian group of about fifteen people joined with a similar group from Vanderbilt University and several hundred general guests on a Thomas Gohagen Company cruise with stops in Japan, Kamchatka, Dutch Harbor, and Homer, Alaska.

Silver Shadow is a fabulous ship, designed for luxury, with all the amenities of a floating hotel. Don't worry about your wardrobe! Everything you might need can be found in the ship's shops, including expensive diamonds. I doubt that our Smithsonian travelers took advantage of this perk, but we did have a number of memorable experiences.

However, this cruise was not like some others I have participated in as a lecturer. Our group was a small part of a 'big-ship' operation with its own inertia, its own lecturers, and its own tour-guides. The Vanderbilt and Smithsonian groups held our lectures in a rather empty auditorium, and our talks were not announced or broadcast to the general tour clientele, who had their own lecturers; nor were our leaders invited to offer commentary on the land-based tours. Although everything was very professional and well-organized we felt like a tiny part of a big operation catered to the interests of the 'cocktail and dinner set'—a large crowd of people who had signed on for cruise sights, not learn-



Takeki Fujito bear carving.



These sculptures carved by the Ainu artist Takeki Fujito, now in his family's sales shop in Akan, Hokkaido, welcomed visitors to the 1999 NMNH exhibition, "Ainu: Spirit of a Northern People".

ing. I guess this is what happens with small groups like Smithsonian tours get 'out-sourced' to major travel companies like Gohagen, who then do all of the local arrangements as part of a 'come-one-come-all' operation. The Smithsonian role is then reduced to supplying clients and a Smithsonian leader. Little Smithsonian attention is given to enhancing the Smithsonian 'experience'—which is why people are attracted to the Smithsonian banner in the first place.

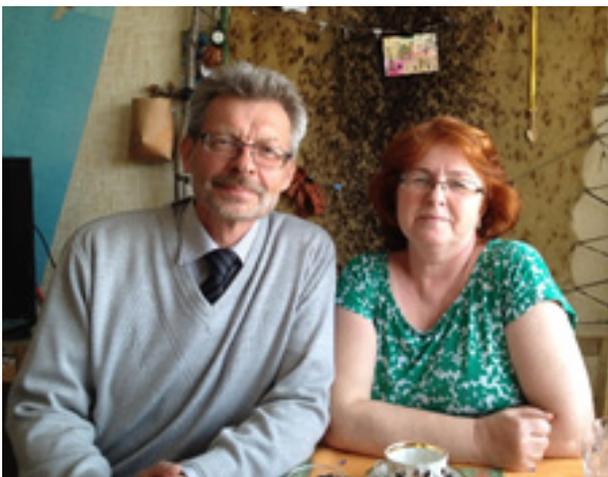
Despite feeling like pip-squeaks we did have a great trip. Our explorations in Tokyo, in towers, temples, and palaces was illuminating. In Hokkaido we visited volcanic Lake Akan and its Ainu Village, replete with Ainu 'totem poles,' gift shops, and a performance center. Here I had a wonderful encounter in a shop full of wood carvings and discovered it was owned by the family of the famous Ainu carver, **Takeki Fujito**. In the basement of the shop, alongside innumerable bear carvings, I found amazing life-like carvings of Ainu leaders, and among them, the very carvings of an Ainu man and woman that Fujito had loaned to the Smithsonian's Ainu exhibition, *Ainu: Spirit of a Northern People*, in 1999. I had curated this exhibit of Ainu culture and art with **Chisato Dubreuil**. I soon discovered the present owner was Fujito's daughter and found a well-thumbed copy of our Ainu catalog on her desk!

The passage from Hokkaido to Kamchatka took us east of the Kuril Islands, a chain of volcanic islands like the Aleutians with shining snow-capped peaks. The weather was flat calm, cold, and gorgeous. On an earlier trip along this coast my father and I climbed to the top (it was a rather low island!) and found tunnels the Japanese had excavated through its peak for observation posts, and along the shore, foundations for

gun emplacements. My son, **Ben Fitzhugh**, has been doing archaeological research on these islands in collaboration with Japanese and Russian scholars, but this year his project would not start for another month.

Our visit to Petropavlovsk was memorable for my reunion with **Andrei Ptashinsky**, an archaeologist with whom I worked during our Crossroads exhibit project. Andrei had helped us borrow materials from the Petropavlovsk Museum. I found him at his university, and we spend the day touring the museum and enjoying a wonderful meal with his wife in their home near the edge of the city. Andrei has a major teaching role but manages to do some archaeology. As usual, I am always amazed at the hospitality Russians offer to visitors who land on their doorsteps with little or no notice. It's nice to know that Ben is in touch with Andrei off and on.

As we slipped out of Avacha Bay I imagined the scene in 1740 when Vitus Bering arrived on his second expedition and named the town after his two ships, St. Peter and St. Paul. It's now the location of the largest Russian naval base on the Pacific. The entire Kamchatka Peninsula is a wild land of volcanos, grizzly bears, and very few people. Today they offer expensive licenses to foreign bear-hunters. The Kamchatka River corridor in the middle of the peninsula has archaeological sites dating back to 15,000 years ago.



The Ptashinskys in their home in Petropavlovsk.



Proprietor of the Takeki Fujito art gallery in Akan, Hokkaido.

Our passage took us north of the Aleutian Islands and across the southern part of the Bering Sea. Again, the sea was flat calm and the air temperature about at freezing. Other than a few fulmars we saw nothing alive—no seals or whales; only the steady churning of huge freighters—Chinese, Korean, and Japanese—carrying goods to North America and North American timber, oil, and ore to Asia, bound for ports like Vancouver, Seattle, and further south. Their track takes them through the Bering Sea and into the Pacific again near Dutch Harbor, which we were to visit, but dense fog prevented entry into its tight harbor. Instead we passed on and pulled into Kodiak. Here we visited the Alutiiq Museum where I discovered colleagues **Patrick Saltonstall** and **Amy Steffian** tending the island's great archaeological collections, publishing expansive catalogs, and developing important cultural and educational programs that are helping revive the Alutiiq peoples' nearly lost language, ceremonial, and art traditions. Kodiak Island has one of the largest and best-preserved archaeological inventories of the entire North Pacific region owing to its large native population, its long period of occupation, excellent site preservation, and an attitude of curiosity about its past—a curiosity greatly enhanced by Alutiiq Museum displays and programs.

Our voyage ended in Homer, where we spent a day touring the town and visiting its famous museum. Like the Alutiiq Museum, the Homer Museum has some of the most innovative educational programs in Alaska, one of which, *Oiled Waters*, documented the devastation caused by the Exxon Valdez oil-spill. Although not a favorite or former U.S. Alaska Senator **Ted Stevens**, this exhibit and others like one on the Tongass National Forest, brought controversies over pollution, forestry practices, and climate change into national focus when they were exhibited at the Smithsonian's National Museum of Natural History. Our trip ended with a train ride from Seward to Anchorage through the majestic Chugach Mountain National Forest where we glimpsed moose and bears and reflected upon our amazing voyage in Vitus Bering's 'footsteps' across time and space. Not far off in our minds was the earlier passage of Native Siberians and East Asians into Alaska more than 15,000 years ago, toward the end of the Ice Age. On second thought, *Silver Shadow* had its advantages!

RESEARCH ASSOCIATES, FELLOWS AND INTERNS

A CREDO FROM UUMMANNAQ: LINKING CULTURES NEW AND OLD

By Wilfred Richard

Within the context of cultural geography, the Norse from south Greenland started visiting the Disko Bay and Upernavik region of Greenland around the 12th century for the annual spring hunt of narwhal, polar bear, walrus and continued until the Little Ice Age and demise of the Norse colony in the 15th century. When Scandinavians returned again to Greenland in the 18th century, hunting and trading settlements were established as far north as 70 degrees N. This region includes Jakobshavn (Ilulissat) and Disco Bay, Uummannaq Fjord, and Upernavik. It is midway within this region that the community of Uummannaq and its settlements are located. Globally speaking, this region is indeed 'north'; Alaska's Point Barrow is at 71 degrees.

Børnehjemmet (Children's Home) at Uummannaq is Greenland's northernmost children's home. It is charged with a two-fold mandate: to transmit traditional knowledge from elders to troubled youth who have been institutionalized, and to teach modern ways of the outside world. Børnehjemmet was established by the colonial government (now home rule government), and houses and addresses the needs of children deemed "at risk".



Uummannaq delegation visits St. John's Signal Hill National Historic Site where in 1901 the first transatlantic wireless signal was transmitted from Europe.

The Children's Home draws upon both traditional and western practices. Traditional education includes learning Inuit skills on the land with elders. Western education is taught by Danes and visiting educators, by travel to Europe and North America, and by television. Elders who teach are wage employees. They also apply their traditional

skills to provide meat, fish, and hides for clothing. They can also be hired as guides for visitors. Recently, Børnehjemmet created its own research institute, the Uummannaq Polar Institute (UPI) as an education and research institute to maintain Greenlandic culture, so that these values can help the youths to develop into self-assured individuals participating in both Inuit and modern culture. As part of UPI's professional contri-

butions, both Børnehjemmet staff and students have increasingly become guests and contributors to professional meetings as here at 20th Biennial Inuit Studies Conference at Memorial University in St. John's, Newfoundland, Canada, in October 2016. In October 2015, Børnehjemmet presented at the Third Annual Arctic Circle Assembly in Reykjavik, Iceland.



Musical concert is given by members of the Uummannaq Children's Orchestra.

In Greenland both the colonial power Denmark and indigenous Inuit have managed to synthesize 'opposites' like animism and monotheism, tribe and nation state, and subsistence and market economy. This largely successful fusion is born of a long-standing cultural factor shared by both peoples, of societies founded on communalism, characterized by shared ownership. All members of the polity perceive themselves as stakeholders. In today's global circumstances of social, religious, national, and political unraveling, that cultural fusion found in Greenland is worthy of study and emulation.

The people of Greenland possess a robust spirit, born of the earth, of ice, snow, water. At this time of the Age of Man, the 'Anthropocene', of human-induced climate change, a tradition of respect for the land continues in places like Uummannaq. With the community dependent on the land, a spirit of cooperation has evolved through a melding of Inuit communal culture with Scandinavian social democracy. Greenland is a culture and people firmly grounded on hunter-gatherer knowledge of the land. If homo sapiens are to successfully manage the impact of our species on Earth, it would be advisable to emulate the ways of the Greenlanders, a people who never directly experienced either the agricultural or industrial revolutions.

We contemplatives of the North may intuitively respond to an ancient intimacy with nature, a close relationship that has been torn apart by our self-imposed displacement from nature. Our need to vacation (to 'vacate' one's daily life and economic identity)

on a mountain or on a seashore, forested or glaciated ecosystems, through gardens or house plants, through sensually observing the stars, sunrise, sunset, through having pet animals, being birders, being with an open fire at night, is an awakening to subconscious signals conveyed at least since the Paleolithic era by our genetic human code.

We of this developed, high-energy use, climate-threatening world should miss that simplicity of nature with its rhythms from whence we came. We must deliberately find our place again on this earth if our species is to continue. As individuals, we must each consciously choose to live lives as more active, involved citizens of Planet Earth rather than that as passive consumer of its diminishing resources.

TRAVERSING LABRADOR FROM A MUSEUM DESK

By Samantha Clark



Samantha Clark and Nancy Shorey at the Arctic Ministerial reception.

I have spent three months in May–July 2016 working as an intern in the Smithsonian’s Arctic Studies Center at the National Museum of Natural History. I have been focusing primarily on transcribing **Dr. William Fitzhugh’s** old field notes from Labrador and scanning slides onto the computer. Most of the material that I have been working with is from the 1960s and 1970s and includes photographs and records of northern Native people who still practiced thier subsistence traditional life that was swiftly being lost to

time. The notes from each year brought me to places like Rigolet, Groswater Bay, and Black Island Tickle, as if I was traveling with Steve Tooktoshina, Ike Rich, Mrs. Goudie, among others. I have been bringing together these notes and the photographs of the places and people to tell a story, coupling pictures from the slides with the passages of field notes discussing their subjects. Hopefully these notes with illustrations will be easily accessible and of use in the future, whether by researchers or by Labrador residents who will seek a better understanding of their home communities and the work that was done there in the past.

As a student of history I find that it’s often easy to become wrapped up in acquiring knowledge simply for the sake of having it, but my time in the Arctic Studies Center has shown me a lot about how knowledge can be actively used to give back to the communities from

which it is derived. I have also seen that anthropology is not simply the study of human beings, but the world with which we as human beings are constantly interacting, shaping, and being shaped. The field of Arctic Studies research stretches from Inuit art and Basque whalers to climate change and narwhals, and I am thankful for every moment that I have gotten to be a part of it.

I am forever grateful to Bill and **Igor** for their patience and support, to **Nancy** for being my lunch buddy and new best friend, **Chelsi** for sharing my intense fascination with Iceland, Vikings, and dead people, and fellow interns **Sam, Ijeoma,** and **Elsie** for always making me smile!

ADVENTURES IN DC AND LABRADOR

By Ijeoma Ogbogu

The adventures I experienced working with **Dr. William Fitzhugh** were nothing short of amazing! His deep and expansive knowledge and ever-growing interest in the arctic regions of North America are truly inspiring. Working alongside him, I spent the first part of my internship in Washington DC. There I spent three weeks researching and reading about the effects of climate change on arctic animals and how decreased length of winters affects the lifestyles of the Inuit. I worked alongside two other interns, **Chelsi Slotten** who managed the Social Media accounts and **Samantha Clark** who transcribed written journals and notes. We left bright and early in July, to trek out to Canada, and begin the voyage to the many islands near the coasts of Labrador and Quebec. Bill, Chelsi and I drove about 3 days and took 2 ferry trips before making it to Newfoundland. Everyone had their work cut out for them as we headed out on the *M.V. Pitsiulak*. Not only did we brave the rocky seas, we also saw ice bergs, whales and seals. Our main goal was to survey islands and look for potential archeological sites. Hopping from island to island was taxing but rewarding and the land of Labrador is one of the most beautiful sights I have seen. We made our final stop at Blanc Sablon, Quebec where we finished a dig that was started last year. Though it was rough at first, the team pulled through and the valuable hands on experience I gained was amazing. Learning how to dig correctly was, at least for me, tough, but with everyone guiding me I finally got the hang of it. It was long and tedious work, and we got rained out and lightning out



Ijeoma Ogbogu and Chelsi Slotten in Labrador.

a couple of times, but it was a rewarding and valuable experience. I give my thanks to the **Notre Dame Anthropology Department** and the **Coss family** for this wonderful opportunity.

AN ACCESS TO OPPORTUNITIES INTERNSHIP

By Brennan Winzer

For my Access to Opportunities internship, I was assigned to the Arctic Studies Center at the National Museum of Natural History, run by Dr. William Fitzhugh. The work that I have been doing is part of a project where we analyze, research, organize, and catalogue lithic artifacts. The objects I worked on were found in Canada, thus they belong to the Canadian government and are on loan to us. The purpose of this project is to have a collection of artifacts organized and recorded into the ASC inventory before they are sent back to Canada.

The artifacts in this collection came from Dorset paleoeskimo archaeological sites in Labrador, Canada. The ASC was involved in the excavation of these artifacts which is why they are currently housed here. The collection is comprised of microblades, bifaces, utilized flakes, chunks, hammerstones, and grind stones. These artifacts were made through techniques such as knapping, and flaking.

I came to this internship hoping to obtain hands-on experience working with archaeological collections, and the work that I have done here has helped me a great deal. During my time in the National Museum of Natural History, I have learned much about working in a large, national museum. I learned the process of organizing artifacts using a detailed approach and how to accurately categorize artifacts. Also, I discovered that I have a deep interest in Northern Native Cultures, which helped me develop a better picture of the path I would like for my future career.

This internship allowed me to better appreciate what a career in archaeology would be. Working at the NMNH has provided me many opportunities and the valuable experience of working with Smithsonian employees. This experience has given me a solid grounding in museum practice that will help me in future museum undertakings of my own. The Access to Opportunities internship for interns with disabilities has an appropriate name, for this internship does give one access to a lot of opportunities. I have had a great time being at the Smithsonian Institution, working at the ASC. It has been very exciting to be an intern in the National Museum of Natural History, and I greatly appreciate having this opportunity. Thank you very much.

A YEAR AT THE ASC

By Chelsi Slotten

The past year has been a very full one at the ASC. I completed my internship here and began a new role as

research assistant and social media manager. Some of the responsibilities I had undertaken as an intern continued, such as managing our social media and helping to organize programs, while other responsibilities were added.

One of the major new tasks I undertook was participating in field work in Labrador and Quebec. We spent about 7 weeks in Canada, doing a combination of survey and excavation. We continued the survey work around Hamilton Inlet from last summer, and then travelled to the Lower North Shore of Quebec to continue excavating at Hart Chalet. The local communities in both places were very interested and involved in both of these projects.

We were joined by a local teenager from Rigolet for our work in Hamilton Inlet. I got to work closely with **Kierdan Wolfrey** and learned a lot from her. Her way of observing the landscape was very different from mine, she noticed good hunting lookouts and edible plants, while I noticed stone structures that could be building foundations and caches. It was fascinating learning about how she viewed the landscape and it greatly improved my ability to see potential sites, and aided in understanding what we were finding. Other community engagement projects that we participated in included taking the Rigolet elders out on the *Pitsiulak*, working with **Garland Nadeau** on the St. Paul River survey on the Lower North Shore and giving community presentations in Rigolet and St. Paul.



Digging at Hart Chalet.

Upon our return to DC, work as usual resumed. I participated in the Arctic Science Ministerial reception in September, assisted with some new interns, participated in and helped with the Arctic Library Workshop, began working on the guidebook of digitally available Arctic ethnology collections that resulted from that work-

shop, was the main logistical person for the 3rd Annual Tiger Burch lecture, coordinated with the Circumpolar Ethnology Imaging Project to start a new blog series on their work, began work on the newsletter, and continued to engage with the public via our social media accounts.

Through all of this work I have met colleagues from around the world who share my research interests, had conversations that will help me in my own doctoral research. I continued to learn more about archaeology in the public sphere, and created lasting friendships with the scholars who are shaping our field now and in the future .

ARCTIC STUDIES CENTER VOLUNTEER

By M. Schuyler Litten

In September 2016, I was lucky enough to join the Arctic Studies Center team as a volunteer research assistant. To date I have logged 713.5 hours at the museum. My work began by instructing an intern with learning disabilities from the Smithsonian's Access to Opportunities Program, who was studying archaeological collections from the Kolikhtalik Dorset site in Labrador. Supervising the student's inventory and organizing of the Kolikhtalik material, I then updated the collection's catalogue. After the intern's departure I went on to produce data plots mapping out the artifacts by location within the excavation site and scanned as well as photo-shopped the site's profile drawings. Besides supervisory and collections work, my time has been spent as a general ASC assistant.

The Arctic Studies Center was proud to host three major events and I was honored to support in the organization and management of the Fulbright Arctic Scholars

presentations in the Ocean Hall, the White House Arctic Ministerial reception, and the Arctic Library Portal workshop. After the Arctic Library Portal workshop another intern and I took on the task of mailing over 300 ASC books to participants.

My current work involves the task of



M. Schuyler Litten working at MSC.

organizing and obtaining permissions for illustrations being included in **William Fitzhugh's** new book, *Bark and Skin Boats of Northern Eurasia* (Smithsonian Books) in collaboration with the editor. I have also assisted with other editorial tasks, such as formatting the bibliography and identifying place names from the text to be included in the maps in the book. In between other tasks I have assisted in producing social media posts for the ASC and supervised several other volunteers. Unfortunately I will be leaving ASC this fall (2017) as I have been accepted into the Museum Studies MA program at Newcastle University (UK). However I will hopefully continue to volunteer for ASC remotely for the foreseeable future.

RESEARCH IN THE ARCTIC STUDIES CENTER

By Igor Chechushkov



Igor Chechushkov

Igor Chechushkov is a graduate student in archaeology at the University of Pittsburgh. He is interested in the development of the early complex societies in Bronze Age Eurasia (2000-1700 BC). Under the supervising of **Dr. Robert Drennan** (UPitt), Igor's ongoing project evaluates ways of social-political organization of the so-called "Country of Towns" in the southern Urals, Russia (the Sintashta-Petrovka archaeological culture). In the Arctic Studies Center, Igor is concentrated on learning about Labrador archaeology. Of particular interest is the comparison between the traditional subsistence systems of the Arctic and the Eurasian Steppes. In the office, Igor helps **Dr. William Fitzhugh** to put together his field report on work in Groswater Bay, Canada. His work includes digitizing of the field drawings, plotting the artifacts, and modeling of the site's microrelief utilizing a broad variety of specialized computer software (AutoCAD 3D Map, Surface etc.).

BOOK REVIEWS

ICE BEAR: THE CULTURAL HISTORY OF AN ARCTIC ICON

By Michael Engelhard

Prime Arctic predator and nomad of the sea ice and tundra, the polar bear endures as a source of wonder, terror, and fascination. Humans have seen it as spirit guide and fanged enemy, as trade good and moral metaphor, as food source and symbol of ecological crisis.

Eight thousand years of artifacts attest to its charisma, and to the fraught relationships between our two species. In the *Ice Bear*, we acknowledge the magic of wildness: it is both genuinely itself and a screen for our imagination.

Ice Bear traces and illuminates this intertwined history. From Inuit shamans to Jean Harlow lounging on a bear-skin rug, from the cubs trained to pull sleds toward the North Pole to cuddly superstar Knut, it all comes to life in these pages. With meticulous research and more than 160 illustrations, the author brings into focus this powerful and elusive animal. Doing so, he delves into the stories we tell about Nature—and about ourselves—hoping for a future in which such tales still matter.

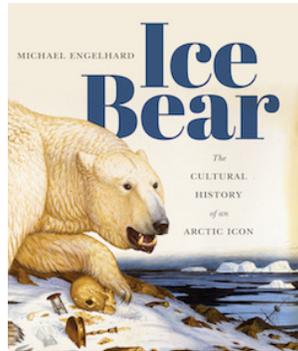
MICHAEL ENGELHARD works as a wilderness guide in Arctic Alaska and holds an MA in cultural anthropology from the University of Alaska Fairbanks. His books include a recent essay collection, *American Wild: Explorations from the Grand Canyon to the Arctic Ocean*. His writing has also appeared in *Sierra*, *Outside*, *Audubon*, *National Wildlife*, *National Parks*, *High Country News*, and the *San Francisco Chronicle*.

NEW BOOKS CELEBRATE THE LEGACY OF LYUDMILA BOGOSLOVSKAYA, 1937–2015

Reviewed By Igor Krupnik

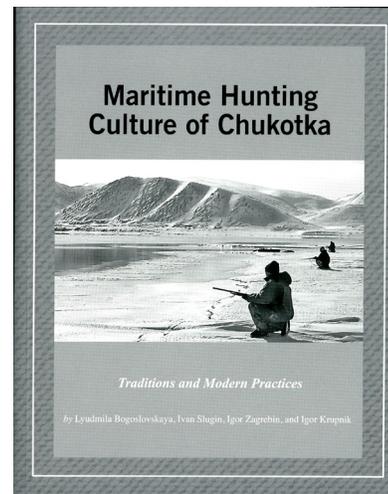
Maritime Hunting Culture of Chukotka: Traditions and Modern Practices. By Lyudmila Bogoslovskaya, Ivan Slugin, Igor Zagrebin, and Igor Krupnik. 2016. Translated from original Russian edition, 2007. Igor Krupnik and Rachel Mason, eds. Anchorage, National Parks Service. 344 pp.

Litsom k moriu. Pamiati Lyudmily Bogoslovskoy (Those Who Face the Sea: In Memory of Lyudmila Bogoslovskaya). Igor Krupnik, ed. 2016. Moscow: August Borg. 648 pp.



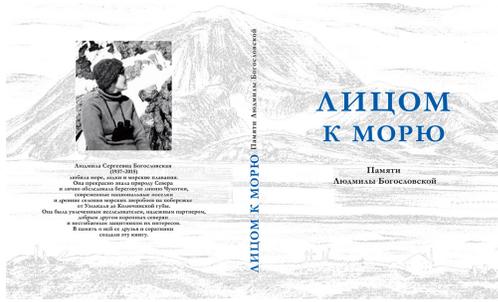
Front cover of *Ice Bear: The Cultural History of an Arctic Icon*

When our colleague and collaborator, Russian biologist Lyudmila Bogoslovskaya passed away in Moscow in February 2015 (ASC Newsletter 22:86–87), her many friends and partners in Russia decided to celebrate her memory with a major “festschrift” collection of scholarly articles, personal memoirs, and short essays. It was aimed at preserving the legacy of Bogoslovskaya’s life and work for future students and readers. Yet by that time, another book celebrating Bogoslovskaya was already in the making in English, a translation of her original Russian sourcebook on aboriginal maritime hunting practices in Chukotka, Russia initiated by the National Park Service’s “Shared Beringian Heritage” Program. So, it just happened that in the year 2016 two books were released barely a few months apart dedicated to Bogoslovskaya – one in English and another in Russian.



Front Cover of *Maritime Hunting Culture of Chukotka*.

The *Maritime Hunting Culture* volume skillfully translated from Russian by the late **Marina Bell** and edited by **Igor Krupnik** and **Rachel Mason** from the Alaska Office, National Parks Service bears a strong stamp of Bogoslovskaya’s personality and of her style of work and writing. The translation was actually started when Bogoslovskaya was still alive, though terminally sick, and she carefully reviewed her original Russian edition for selective cuts and minor new additions. The book written primarily by Bogoslovskaya in collaboration with several co-authors and with three co-editors is literally an encyclopedia of contemporary subsistence hunting of marine mammals by indigenous people of Chukotka in the communities on the Russian side of Bering Strait. It is made of five parts of almost 70 smaller thematic sections that cover general overviews of traditional cultures of Chukotka Native people; the biology of key marine mammal species pursued by aboriginal sea mammal hunters; the present-day subsistence hunting and transportation equipment, including harpoons, boats, clothing, etc.; methods and safety



Front cover of *Litsom k moriu* (Those Who Face the Sea).

rules in subsistence hunting; and the role of hunting in the changing life and environment of the Greater Bering Strait region. The book was written primarily for local audience – originally in Russia and, now also in Alaska. Its language is lively and free of scholarly jargon, and some 180 illustrations – photographs, line drawings, and maps, make it a great source on contemporary hunting in Chukotka. The book has been a “hit” in local communities in Chukotka ten years ago and now its English version printed in 900 copies started its reach in rural communities in Alaska, primarily among the Yupik people on St. Lawrence Island. We are grateful to the former “Shared Beringian Heritage” program officers **Katerina Wessels** and **Janice Kozlowski** for their support to the production of this book, which came out as the latest issue of the program’s famed “Translations from the Russian sources” series.



Hunters in the Yupik community of Sireniki received the book from one of the authors, Oksana Yashchenko (on the right). February 2017.

The

Russian book with its poetic title, *Those Who Face the Sea*, a direct reference to Bogoslovskaya’s life and legacy, is a different story. The 648-page volume of 36 papers and essays by 44 contributors, of whom almost a third are local Chukotka residents, was started and implemented as a grass-roots self-funded venture. Unlike a contract-based government-sponsored translation of the *Maritime Hunting Culture*, it is a product of many people’s personal devotion to the late colleague, mentor, field partner, and a pioneer in engaging Native residents of Chukotka in science research, monitoring, and heritage work. The book was assembled by a small

editorial board made of **Tatyana Achirgina**, Yupik activist from Anadyr; **Ekaterina Bogoslovskaya**, Lyudmila’s daughter; **Michael Bronshtein**, Moscow-based archaeologist and Eskimo art historian; **Marina Kuleshova**, leading Russian cultural preservation specialist from Moscow, and Igor Krupnik, who also acted as the book’s lead editor. It is organized in six parts: “Indigenous Knowledge” (the largest of 10 papers), “Preservation of Cultural and Natural Heritage,” “Chukotka Historical Memory,” “Indigenous People’s Rights,” “Personal Memoirs,” and “Publications,” including two unpublished writings by Bogoslovskaya, plus the list of her publications. It is amply illustrated with over 100 contemporary and historical photographs from the 1970s and 1980s, many taken by Native contributors or by Bogoslovskaya’s companions on her early field surveys in Chukotka conducted in skin boats with Native crews.

The book was released in 300 copies in December 2016 and more than half of the print was immediately shipped to Chukotka, where it was carried to communities by traveling friends, helicopter pilots, and often strangers (regular mail, unfortunately, travels slowly in this part of Russia). Chukotka already hosted several public events to celebrate the book in the area’s capital of Anadyr, district hubs of Lavrentiya and Provideniya, and in local communities of Lorino, Sireniki, and Uelen, where people remember Bogoslovskaya with admiration. We salute many people who offered their help to the production and dissemination of the book that is to spread the message of partnership, science, and respect to Native traditions to the most distant locations on the Russian side of Bering Strait.

BERGYBITS

ARCTIC STUDIES ONLINE

The Arctic Studies Center is on Twitter [@ArcticStudies](https://twitter.com/ArcticStudies), and is also posting the latest ASC news and events via Facebook in order to connect with the Arctic community. Check out our blog, *Magnetic North* and website <http://www.mnh.si.edu/arctic/> for more detailed information and links to additional resources. Like us on Facebook and follow us on Twitter!



Join us [@ArcticStudies](https://twitter.com/ArcticStudies) on Twitter!

PRESERVING A DISAPPEARING CULTURE THROUGH WORDS

'Originally published in the 2017 (1) issue of Above & Beyond Magazine, Canada's Arctic Journal. arcticjournal.ca'

"I'll show you something really stunning. It doesn't exist anywhere else." **Norman Hallendy** types inua into his computer. Within seconds a list of words and expressions file down the left side of his screen – 378 references to inua, an Inuktitut word for life force.

He then types 'shaman.' The database comes up with 569 records for shaman. This is Hallendy's Inuktitut Language Semantic Field. It contains 1,543 words, with five searchable fields in English or Inuktitut. The database has been compiled over 20 years from the collection of words and expressions that Hallendy learned from the elders of South Baffin, living mainly in the Kinngait/Cape Dorset area. The 84-year-old first visited Kinngait in 1958 and developed close friendships with the people who live there. He became familiar with Inuktitut, travelling and visiting the elders in their homes in the community and out at their camps on the land. He became fascinated with the meaning of places and things embodied in Inuktitut words.

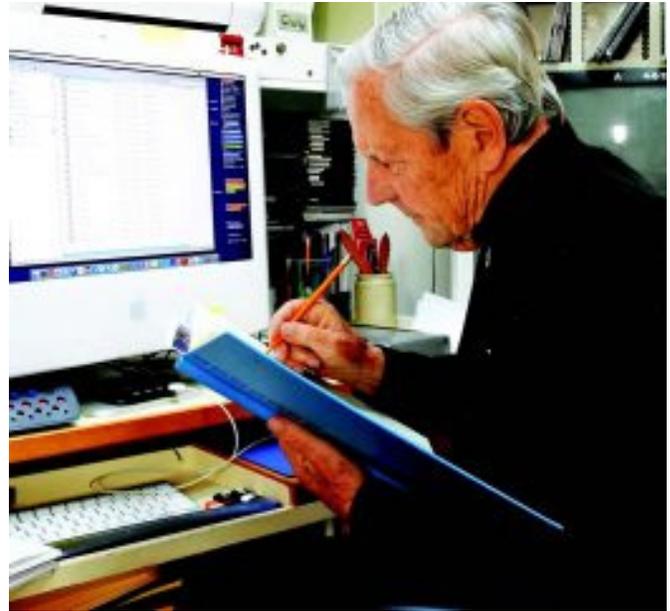


Hallendy with Osuitok Ipeelie, his mentor of 40 years. Courtesy of Norman Hallendy

"All the elders I knew when I went to the Arctic in the early 1960s are dead. With their dying, died many words and experiences," says Hallendy. "These are the words, and thoughts that shaped, as elders would say, taututtara avatinniituuq – 'reality, how I experience everything around me'."

Hallendy recognized that the elders' words often contained the essence of what they described. Their words were part of the knowledge of a way of life on the land

that was disappearing. Their words were incredible cultural insights into the framework of how the old people thought. Hallendy says he saw these words as artifacts, and began to collect them.



At work entering lists of archaic words and expressions into his semantic field database. Courtesy of Norman Hallendy

During the Inuit Language Commission held in Inukjuak in May 1984, Elder **Daivee Niviaxie** said, "The most urgent thing where action must be taken immediately is to save our disappearing language." Niviaxie went on to say that 1,034 words were no longer used in everyday language because they didn't describe the contemporary reality of people's daily life, and had disappeared.

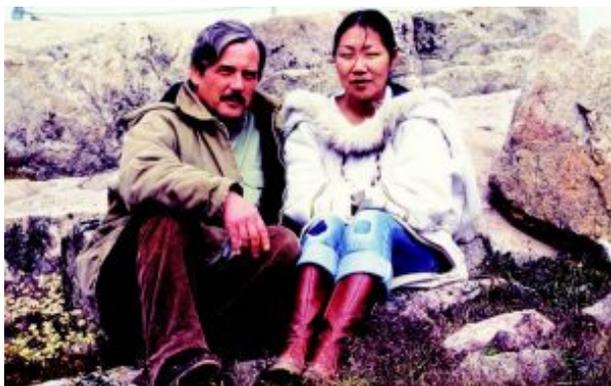
Like Niviaxie, Hallendy realized how important these vanishing words are. With assistance from several young women in Cape Dorset and other communities, Hallendy recorded the words and expressions the elders used to describe the world around them. The women transcribed the words in Inuktitut and English, using the Roman alphabet and syllabics. Hallendy input this information into his database, which has become an in-depth Inuktitut semantic field.

"It's unique," says **Dr. William Fitzhugh**, Curator of Archaeology and Director of the Arctic Studies Center, at the Smithsonian National Museum of Natural History, about Hallendy's semantic field. "No one else has gathered this kind of data." He says, "Ethnologists, going back to Franz Boas didn't collect this stuff. Norman did a great service by recording those things, the names of sites and so forth, and mapping them over the landscape."

One of the important aspects of what Hallendy learned through the elders was about the Inuksuit (Inuksuk — singular), now considered icons of the North that were built around the south Baffin region. From the elders, he gleaned an understanding of what they meant, what they were built for, and how they were used.

Fitzhugh says, “With the Inuksuit, archaeologists said, ‘maybe they’re markers or directional pieces.’ But nobody asked or bothered to find out. The archaeologists were running around looking for tools or settlements.” By talking to the Inuit about these mysterious rock structures, Fitzhugh says Hallendy reveals the importance of the language and is a “pioneer” in an area that no one else had bothered to explore.

Hallendy calls it invisible archaeology.



Hallendy with his early interpreter, Leetia Parr, 1970. Courtesy of Norman Hallendy

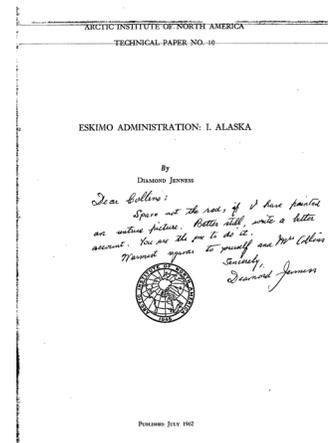
“How can you look at Inuksuit, stones set in formation, and understand them? You can’t know what they were for if you don’t know the language,” says Hallendy. His learning the Inuktitut language intimately was key to understanding the Inuit elders’ culture.

An Intimate Wilderness: Arctic Voices in a Land of Vast Horizons, Hallendy’s latest book is a memoir of his travels North, and a tribute to the elders whose words and knowledge he has immortalized in his semantic field.

...AND FROM THE NMNH ANTHROPOLOGY DEPARTMENT LIBRARY:

An inscription by Diamon Jenness was recently unearthed on the library’s copy of Jenness’ *Eskimo Administration: Alaska*, Arctic Institute of North America Technical Publication 10, 1962. The inscription reads “Dear Collins, Spare not the rod, if I have painted an untrue picture. Better still, write a better account. You are the one to do it. Warmest regards, to yourself and

Mrs. Collin. Sincerely, Diamond Jenness”. This volume was part of a series Jenness wrote on Eskimo administration in countries having Eskimo populations. Jenness was the first to identify Old Bering Sea culture in Alaska and Dorset culture in Canada. When Collins finished his work in Alaska, Jenness invited him to investigate the origins and history of Canadian Dorset, a project that trained the first generation of Canadian archaeologists. Jenness and Collins remained close friends throughout their lives.



Note from Diamond Jenness to Henry Collins.

#THINKARCTIC PODCAST

By: Brandon Blackwell

The #ThinkArctic Podcast, which launched in April 2017, is about exploring the challenges and opportunities in the Arctic by shining a light on innovation. Powered by telecommunications provider GCI and produced by **RH Strategic**, the podcast aims to elevate the dialogue between those that live in the Arctic and those that are looking to the Arctic for opportunity.

Recent #ThinkArctic guests include **U.S. Sen. Lisa Murkowski**, **Captain Sean Dwyer of Deadliest Catch**, and **Dr. Mike Sfraga**, director of the Polar Initiative at the Woodrow Wilson Center.

#ThinkArctic is a free bi-weekly podcast that can be found on iTunes, SoundCloud and GCI’s Arctic website. Have a topic or guest to submit? Email bblackwell@rhstrategic.com.



TRANSITIONS

JOAN M. GERO (1944-2016)

[Claire Smith of Flinders University prepared this tribute on behalf of the World Archaeological Congress]

The world became a lesser place with the passing of Joan Gero on 14th July, 2016.

Dr./Professor Gero was an eminent scholar in the socio-politics of archaeology, the archaeology of gender, archaeological ethics and South American archaeology. With Margaret Conkey, she co-edited the seminal volume *Engendering Archaeology: Women and Prehistory*, published by Basil Blackwell in 1991 and re-printed six times. Her most recent publications include 'The Evolution of Happiness' (with Stephen Loring), published in *Archaeologies: The Journal of the World Archaeological Congress (WAC)* and *Yutopian: Archaeology, Ambiguity and the Production of Knowledge in Northwest Argentina*, published by the University of Texas Press in November 2015.

At the time of her passing Joan was Professor Emerita, American University, Washington, D.C., and a research associate with the Department of Anthropology at the Smithsonian Institution. Prior to this she taught at the University of South Carolina, USA. She has held visiting professorships at Cambridge University, U.K., Universidad Nacional de Catamarca, Argentina; the Universities of Umeå and Uppsala, Sweden; and the Universidad Nacional del Centro de Buenos Aires, Olavarría, Argentina.

Joan worked tirelessly for WAC over many decades. She was the nationally elected senior North American representative for WAC from 1999 to 2008. When the arrangements to hold WAC-5 in Brazil fell through due to a major change in the economic circumstances of the country, Joan agreed to take it on herself. WAC-5 was held in Washington, D.C., in June, 2003. It supported some 230 participants from Indigenous groups and low-income countries and provided a surplus that put WAC on a secure financial footing for the first time. From 2003 to 2008, Gero was Head Series Editor of the One World Archaeology book series, published by Left Coast Press. In 2003 she became a founding member of the Advisory Board for *Archaeologies: The Journal of the World Archaeological Congress*. From 2007, she was a member of WAC's Standing Committee on Ethics.



Joan Gero with her husband Stephen Loring in Arizona's Sonora country, in December, 2012 (photo: K. Amador)

In all of these roles, Joan saw, and understood, the complexities of every situation. The ironies, the contradictions, the ethical dilemmas. She did not make decisions easily or lightly. She considered issues deeply, looking for cracks in the logic, alternatives that had not been considered, ways of improving the process or the outcome. We will miss her critical mind.

In the last months of her life, Joan continued her service to WAC through supporting the possibility of a bid for WAC-9 in Cuba. She continued her efforts to obtain a fairer world for all through her active support of Bernie Sander's campaign to become the Democratic nominee for the 2016 Presidential elections in the USA.

She passed away shortly after returning from Argentina and a continent that she loved. She was looking forward to attending WAC-8 in Kyoto, Japan.

The World Archaeological Congress has been greatly enriched by her efforts, vision and generosity over many decades. Her work continues through the people she inspired, supported and loved.

[Editor's personal note: Joan was a beloved and long-standing Research Associate of the Arctic Studies Center, a fellow Labrador traveler, and occasional field-worker, beginning at my Rattlers Bight, Labrador, excavation in the early 1970s. Through her professional contributions and her life-long collaboration with Stephen Loring, Joan enriched the ASC programs and activities. Joan helped organize the Smithsonian's 2012 Inuit Studies conference and

brought many students into the Smithsonian orbit. Her association with Dumbarton Oaks, Anthropological Society of Washington, and Washington Association of Professional Anthropologists spurred community-building and social commitment in the DC area. On a personal level, Joan was a dear friend of my wife, Lynne, and I, and a surrogate god-mother for our sons, Ben and Josh. Joan brought intelligence, wit, style, and grace to everything she did. She changed the lives of everyone she met, and we miss her deeply.]

DOUGLAS W. SCHWARTZ (1929-2016)

[This notice from the School for Advanced Research may seem strange here, but there is an Arctic connection. Doug Schwartz, a close colleague of my thesis advisor, Stephen Williams, was influential in my early

career. With Moreau Maxwell he organized the SAR "Dorset-Pre-Dorset Problems" seminar in 1973, later published as SAA Memoir 31 (1976). Schwartz reviewed some of my early grant proposals and selected me as Program Chair of the SAA's 39th Annual Meeting in 1974.—ed.]



Douglas W. Schwartz

Douglas W. Schwartz served 74 years as president of the School for Advanced Research (formerly the School of American Research) between 1967 and 2001. Doug is credited with transforming SAR from a venerable but unfocused institution into one of the nation's most important research centers in anthropology, archaeology, and Native American arts and cultures. It would be impossible to exaggerate his central role in SAR's 110-year history.

Schwartz received his BA from the University of Kentucky in 1950 and a PhD in anthropology from Yale in 1955. He was hired by the University of Kentucky, where he rose to become professor of anthropology and director of the university's Museum of Anthropology prior to his appointment at SAR.

Doug's research and leadership of SAR were honored by multiple academic and civic organizations. He was awarded honorary doctorates from the University of New Mexico and the University of Kentucky, the Franz Boas Award for Exemplary Service to Anthropology by the American Anthropological Association, and designation as a Luminary by the New Mexico Community Foundation. His service positions include the presidency of the Society for American Archaeology, and service on the boards of the Jane Goodall African Wildlife Research Institute, the Witter Bynner Foundation for Poetry, Santa Fe Preparatory School, and the First National Bank of Santa Fe, among others. Between 2001 and 2016 he held the position of senior scholar at SAR, during which time he pursued his longtime interest in the career of Charles Darwin and developed a website for his Arroyo Hondo excavation project.

Most anthropologists will remember Doug as the genial host of multi-day SAR seminars that allowed participants to debate issues in a secluded setting that facilitated communication and understanding rather than rivalry. Aside from all these accomplishments, Doug will be remembered for his personal warmth, his high standards and strategic thinking, and his performance of magic tricks.



Peter Pope

DR. PETER POPE
By Colleen Field

Originally published by Memorial University Libraries on April 5, 2017 <https://lib-ldap.library.mun.ca/users/cfield/weblog/729b5/>

The staff of the Centre for Newfoundland Studies (CNS) was shocked and saddened to hear of the passing of eminent archaeologist and historian Dr. Peter Pope. Dr. Pope was a long time researcher in CNS dating back to his M.A. (1986) and Ph.D (1992) work on seventeenth century Ferryland. He began teaching in the Dept. of History at Memorial University but later joined the Archaeology Unit, eventually becoming Head of the Dept. of Anthropology and Archaeology and an Honorary Research Professor. He was also director of the Newfoundland Archaeological Heritage Outreach Program. In 2001, he was awarded the President's Award for Outstanding Research in recognition of his achievements in uncovering the past and preserving it for future generations. To him the award meant that "...the university appreciates the kind of inter-disciplinary work historical archaeologists do and that it continues to support research in the social and historical sciences." He was an award winning author as well, earning praise for works such as *Fish into Wine* and *The Many Landfalls of John Cabot*. *Fish into Wine* is such a meticulous work of scholarship that in CNS, we consider it a reference tool. He will be remembered for his impeccable research covering a wide array of topics including Breton ceramics, John Cabot, waterfront archaeology, the early cod fishery, French material history and so much more. Candace Cochrane told us that "More than anyone he brought the history and meaning of the French Shore to the people who lived there by helping them discover it through what was lying under their feet, on their beaches, in their sheds, and their stories. A pretty big accomplishment." Joan Ritcey, Head of CNS, described how Dr. Pope gave lectures on the same topic twice in one day at a symposium but made them completely different, equally fascinating and enlightening. Dr. Pope will be sorely missed. We extend our condolences to his family, friends and colleagues.

EDITH LUCY BROCKLESBY TURNER

Originally published by *The Daily Progress* on June 19, 2016. http://www.dailyprogress.com/obituaries/turner-edith-lucy-brocklesby/article_c71557e4-f1e3-5188-91a2-89f61c853d9d.html



Edith Turner.

Edith Lucy Brocklesby Turner "Edie", mother, anthropologist, poet and teacher, passed away peacefully on Saturday, June 18, 2016, the day after her 95th birthday. Edie was born in Ely, near Cambridge, England, the daughter of the Reverend Dr. George Brocklesby Davis, and a teacher, Lucy Gertrude Davis (Howard). She was born on June 17, 1921, and attended school at the Perse School, Ely and Belstead House School in Aldeburgh, Suffolk. During World War II she worked as an agricultural labourer as a 'land girl' in the Land Army, at which time, through a shared love of poetry, she met and married **Victor Witter Turner "Vic"** (1920-1983), who later became a leading anthropologist. Once Vic had completed his B.A. degree at University College London, the family moved to Manchester. With their three children, Edie accompanied Vic as his research collaborator on two extended periods of anthropological fieldwork (1951-54) in the northwest of what is now Zambia, among the Ndembu peoples. She made extensive notes of her experiences among Ndembu women, and created an important photographic archive of Ndembu customs and rituals. Her fieldwork enabled her much later to write an ethnographic memoir of her life there, 'The Spirit and the Drum', published in 1987. Her work was also fundamental to Vic's numerous anthropological books and research papers, and their joint publication, 'Image and Pilgrimage in Christian Culture' (1978) is regarded as a classic on this topic. In 1959, while still living near Manchester, England, the family became converted to the Catholic faith, and two more children were born. By this time, Vic's anthropological work had become world-famous, and he was appointed as a professor at Cornell University, Ithaca, N.Y., where the family moved in 1964. Edie continued to pursue joint anthropological research with Vic, with a trip to Uganda in 1966. In 1968 the family moved to Chicago, where Vic was professor in the Committee on Social Thought, and then to Charlottesville, Virginia, in 1977 when Vic became the William R. Kenan Professor of Anthropology and Religion at the University of Virginia. In Charlottesville Edie found time to earn

an M.A. in English, between extended research visits with Vic to India, Brazil, Japan and Israel. After Vic's death in 1983, Edie was offered a position as Lecturer in UVa's anthropology department, a position which she held until her retirement on May 6, 2016, at the age of 94. Her fascinating courses on spirituality, shamanism, and ritual were often over-subscribed, and she was acknowledged as a major inspiration by many of her students. As editor for many years of the journal 'Anthropology and Humanism', she greatly advanced the discipline of humanistic anthropology, noted for its attention to ethnographic writing and a holistic view of human experience. Her profound insights into what matters most to us humans have changed many peoples' lives. With the help of successive research grants, she made intensive studies of traditional healing and ritual, with a repeat visit to Zambia in 1985, and later fieldwork among native peoples in Arizona, Alaska, Korea, Northwest Russia, and western Ireland. This led to several well-received books: 'Experiencing Ritual', 'The Hands Feel It', 'Among the Healers', 'Communitas' and her autobiographical 'Heart of Lightness'. In 2014 she was awarded the Lifetime Service Award of the Society for Humanistic Anthropology. Edie was a committed social activist throughout her entire life, devoting herself to social justice. In the early years in Africa, she worked in the anti-apartheid movement, and in the 1950's she was a founder member of the Campaign for Nuclear Disarmament in Manchester, England. More recently she joined the 'Democracy for America' campaign. Besides this, she was a very active member of the congregation of the Church of the Incarnation, Charlottesville. Musically gifted, she sang alto for many years in the church choir, and took part in several parish discussion groups. A feisty researcher to the end, she was embarking on an anthropological study of the aging when she was struck down by a serious fall, with concussion, and a subsequent stroke. Sorely missed by many lifelong friends and colleagues all over the world, Edie leaves behind her sons, Fred, Bob, Alex, and Rory; her daughter, Irene Wellman, together with grandchildren, Daniel and Benjamin Turner; Paul, John and Lucy Turner, Rose Wellman, and Joshua Bergst and Catie Turner; her great-grandchildren, Rowan and Isobel live in Scotland. Edie is also survived by her younger sister, Jo Harding, of Cardiff, Wales, and her children, grandchildren and great-grandchildren; and by the offspring of her deceased brothers, Bob and George; and her sister, Helen. The family would like to thank the kind and compassionate medical staff at the UVa Hospital and Hospice of Piedmont for their care and support for Edie in her final days.

CHRISTOPHER NAGLE (1950-2017)

By Susan Kaplan

Christopher L. Nagle, a North American archaeologist who specialized in lithic analysis, GIS, and archeometry, and did his most important work in the Arctic, passed away on March 30, 2017. Chris died from

complications resulting from a brain diminishing disorder that went undiagnosed for decades.

Chris grew up in Pennsylvania and graduated from Central Bucks High School in 1968. He attended Brown University, graduating in 1972 with a BA in anthropology, archaeology, and statistics. His graduate work at Brandeis

University supervised by George Cowgill stimulated his career focus in archaeological informatics and led to his 1984 dissertation, "Lithic Raw Materials Procurement and Exchange in Dorset Culture along the Labrador Coast." This cutting-edge analysis of Dorset culture trade and exchange of Ramah chert and soapstone along an 800-mile Labrador coast is one of the most detailed applications of "down-the-line" exchange models in archaeology. The study was based on quantitative metrics and weight analysis of chipped stone tools and debitage, and chemical trace element analyses of steatite lamps and cooking vessels. He was the recipient of numerous fellowships and grants, including a postdoctoral fellowship in materials analysis at the Smithsonian Institution's Conservation Analytical Laboratory (now Museum Conservation Institute).

Chris began his archaeology career in Alaska before transitioning to work with William Fitzhugh in Labrador, Canada. He was a key member of the 1977-78 Torngat Archaeological Project, a joint Bryn Mawr College-Smithsonian Institution archaeological survey of central and northern Labrador. In the 1980s he focused on archaeological and archaeometric studies of soapstone, chert, and nephrite artifacts, and conducted field and laboratory studies identifying their geological sources. With chemist **Ralph O. Allen** he published papers on rare earth element analysis of Labrador soapstone quarries and identified the likely source of a Dorset lamp found in the Norse smithy at the L'Anse aux Meadows site in Newfoundland. Following his Torngat Project work he organized the first computerization of the Smithsonian's anthropology collections. In the



Chris Nagle at the Fleur de Lys Dorset soapstone quarry in Newfoundland. Photo by John Erwin.

1990s Chris began doing cultural resource management fieldwork in the mid-Atlantic region as well.

Throughout the early part of his career Chris taught archaeology, GIS, quantitative methods, and computer applications courses at a number of institutions, including Catholic University, University of Maryland at College Park, and Georgetown University. He was equally comfortable working with undergraduates and graduate students, and assisting faculty, administrators, researchers, and budget managers, for whom he custom-designed, ran, and managed computer and statistical programs.

In the late 1980s Chris began to lead a peripatetic life, which at the time family, friends, and close colleagues found inexplicable, but is now understood as early symptoms of his increasingly debilitating brain disease. In 1998, upon the birth of his son Robert, he became an extremely proud and devoted father who, over the years, regaled friends with stories of his son's achievements.

In addition to adjunct teaching, in 1989 he was employed as a computer analyst by the Federal Aviation Administration and from 1990-1992 as senior statistical consultant at University of Maryland College Park. He did cultural resource management work for Dames & Moore from 1992-93. Between 1995 and 2003 Chris served as the Manager of Network Integration Services and Academic Technology/GIS Coordinator at Georgetown University. From 2003-2008 he operated Nagle Research, a consulting firm, before moving to Arizona where his former Brandeis colleague, Jeffrey Autschul employed him as a project director and senior lithic analyst at Statistical Research, Inc. In 2010 he returned to the Mid-Atlantic region, settling in Virginia.

Christopher Lippincott Nagle was born December 5, 1950. He was predeceased by his parents, **Robert E. Nagle** and **Ruth L. Nagle**, and his ex-wife **Ann Rebecca Myles**. He is survived by his son **Robert Nagle**, stepdaughter **Elise Hoffman**, twin brother **Malcolm Nagle**, sister **Suzi Hesse**, and first wife **Greta Hansen**. He spent the last two years of his life in the home of his loving caregiver **Sandra Scott** and her family who valiantly sought to reconnect him with some of his friends, colleagues, and family.

Chris will be remembered as a rigorous and innovative researcher who understood the mechanics of lithic production and the growing array of statistical and analytic techniques required to study them. His background ensured these methods and the results of analyses were grounded in sound anthropological theory. His friends and close colleagues remember him as a gentle, fun, and generous person whose good humor, harmonica playing, and singing enlivened many a gathering be it in living rooms, boat fo'castles, or fishing shacks along the Labrador coast.

CONRAD OOZEVA (1925–2016) – YUPIK KNOWLEDGE EXPERT

By Igor Krupnik



Conrad Oozeva (in the middle), with his life-long friends, Willis and Nancy Walunga, examines historical photos from the Smithsonian collection, 2010

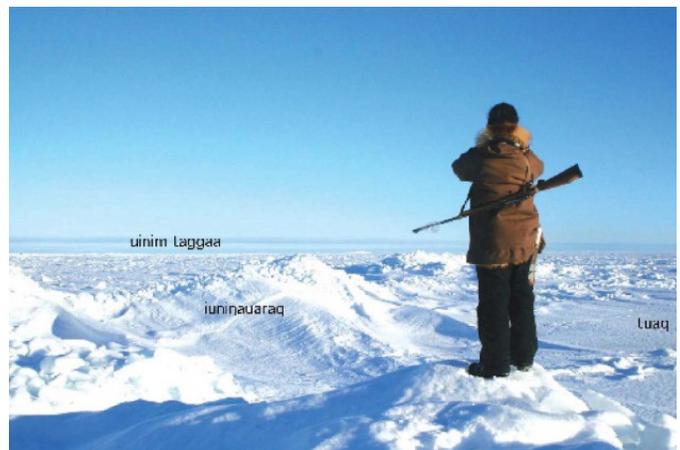
The Alaskan Yupik community of Gambell (Sivuqaq) on St. Lawrence Island and the international community of Arctic scholars lost a towering knowledge expert with the passing of **Conrad Oozeva** (Akulki) in September 2016 at the age of 91. Oozeva was a short, soft-spoken man; but he was looked at, and was widely respected as a “knowledge giant.” He was born in a traditional Yupik family on St. Lawrence Island and had no formal education beyond Gambell village school. Yet by the sheer power of his mind, curiosity, intellectual openness, and thanks to his extended collaboration with individual scientists and project crews over his long life, Oozeva became one of the most respected indigenous knowledge experts from his native St. Lawrence Island and the general Alaska–Bering Strait area. During the 1970s, he participated in the decontamination program of the former Army military base sites at Northeast Cape and later close to his native village of Gambell, and served as sea ice and walrus observer on NOAA cruises in the Bering and Chukchi Sea. In the 1980s, he joined Smithsonian archaeologist **Aron Crowell** and his crew on the survey of coastal sites along the shores of St. Lawrence Island and contributed his extensive knowledge to the production of the St. Lawrence Island Yupik Cultural Curriculum (1988) that is still used in island schools to pass the knowledge of Yupik Elders to the younger generations.

Oozeva became an active collaborator of the Arctic Studies Center in 1999 and served as the prime indigenous knowledge expert on several of our projects with St. Lawrence Island Yupik communities of Gambell and Savoonga, between 1999 and 2013. He was perhaps best known for his “dictionary” of 100 Yupik terms for various types of sea ice that he compiled during one of his several science cruises in the 1970s. Later, we converted Oozeva’s list into a

bilingual illustrated dictionary published in the book, *Watching Ice and Weather Our Way* (2004), on which he is listed as the first co-author. Oozeva was widely recognized as the top authority in the fields of Yupik environmental knowledge associated with sea ice, weather, climate change, and marine mammals. Yet he also took great pride in the history of Yupik community on St. Lawrence Island and cherished work on historical photographs, Elders’ memoirs of the past, traditional lore, and archaeological objects. He collaborated with so many (**Aron Crowell, Carol Zane Jolles, Igor Krupnik, Carleton Ray, Francis Fay, Brendan Kelly**, to name but a few) and he shared his knowledge widely and generously. He will be missed by his home community in Gambell and by his many research partners from the “science tribe,” and the loss of his knowledge is irreparable.

WINTON WEYAPUK, JR., 1950–2016 – NATURALIST, OBSERVER, AND COMMUNITY PILLAR

By Igor Krupnik



Winton Weyapuk, Jr., stands atop of a small pressure ridge on the land-fast ice. Photo by Matt Druckenmiller

Winton Weyapuk Jr. (Utuktaaq) of Wales (Kingigin) who passed away in October 2016 at the age of 66, was a humble man; yet his quiet demeanor masked a born naturalist, an accomplished writer, and inquisitive observer. A native of Wales on the Alaskan shore of Bering Strait, where on a clear day one could “see Russia” (Chukotka) from almost anyone’s front window, he grew up to become a pillar of his small Inupiaq community and a trusted partner to many scientists who worked in the Bering Strait area. He grew up in an esteemed hunting family headed by his father, **Winton Weyapuk, Sr.** (born 1908), an elderly boat captain and a survivor of the devastating 1918 flu epidemic that destroyed two-thirds of the local population. Shortly af-

ter graduating from Mt. Edgecumbe boarding school, Winton Jr., was on a rickety youth whaling crew led by a White schoolteacher that, nonetheless, killed a bowhead whale in April 1970, the first captured in Wales since 1938. After several years of subsistence hunting, Winton continued his education at the University of Alaska Fairbanks, where he received a BA in Rural Development (1986) and in Inupiaq Eskimo Language (1987). He combined his experience as a hunter with his new training in language and land-use planning, and his passion for local history, his native Inupiaq language, as well as ice, animals, and birds of the Bering Strait.

Winton and I started collaborating in 2006, during the preparation for the International Polar Year 2007–2008, when Winton was already serving as a village sea ice monitor for the project headed by **Hajo Eicken** from the Geophysical Institute, University of Alaska Fairbanks. Winton quickly became a leader of small local team of experts for the SIKU (Sea Ice Knowledge and Use) IPY project and the driving force behind our effort to document Inupiaq knowledge of sea ice and climate change in the Bering Strait area. The main outcome of this project was the *Wales Inupiaq Sea Ice Dictionary* (Winton Weyapuk, Jr., and Igor Krupnik, compilers, 2012), for which Winton produced several texts, dozens of color photographs, and the general list of over 120 words and expressions for various types of sea ice and ice conditions in his native dialect of Inupiaq language. That book received an “honorary citation” from the Atmospheric Science Librarians Association (ASLI) in 2013, its first-ever award in the field of indigenous knowledge given to a Native book co-author (ASC Newsletter 19 and 20). After our book was published, Winton continued collaborating with Hajo Eicken and conducted several more seasons of ice and weather observations in Wales. His name was featured on many scholarly papers and he was one of the key contributors to the massive database of indigenous observations of sea ice and climate change, now stored at the University of Alaska Fairbanks.

Last time, I saw Winton in December 2015, when I came to Wales to discuss our new project to record Wales Inupiaq names for birds from local Elders, by using seminal book, *The Birds of Cape Prince of Wales, Alaska* by biologist **Alfred M. Bailey** (1943), who lived in his native community in spring of 1922. Wales (population 163) is a small place and here, every knowledgeable Elder and a speaker of the local Inupiaq language is a mountain, whose passing changes the landscape. Yet in the past few years, the community of Wales has lost three of its most knowledgeable members – **Faye Ongtowsruk** (1928–2014), **Herbert Anungazuk** (1945–2010), and now Winton. All three were our partners on the *Wales Inupiaq Sea Ice Dictionary* that preserves their lasting memory. The Wales Inupiaq names for 110 local species of birds identified by Alfred Bailey may never be

recorded; but the memory of Winton Weyapuk, a friend and a keeper of his community’s traditional knowledge will persevere.

ROGER FRY

[Editor’s note: Roger Frey has been associated with the Arctic Studies Center for the past ten years in a number of capacities—as a colleague and a donor to the ASC’s Inuit studies Conference in 2012. In addition to his natural history contributions noted below, Roger was a devoted collector of northern archaeological and ethnological materials.

His collections were featured in a 2008 Cincinnati Art Museum exhibition, “The Lure of the Arctic”.

Igor Krupnik and William Fitzhugh participated in the exhibition and its education programs and kept in touch with Roger since 2008. He was a fine and generous friend of the ASC and we mourn his passing. The following statement from his family is excerpted from his Explorer’s Club obituary.]



Dr. Roger Fry holds a Southern Rockhopper Penguin, December 2012. Photo: Dr. Roger Fry

"From the late 1990s forward, Roger participated in scientific explorations as a long time member of the Explorer's Club, as well as associating with the Cincinnati Zoo to conduct scientific inquiries on Auklets and Puffins in the Aleutian Islands and St. Lawrence Island, numerous expeditions searching for the elusive or possibly extinct Ivory Billed Woodpecker in the cypress swamps of Florida in the Chocktawhatchee River basin, as well as Rockhopper penguin studies in the southern Pacific waters off Chile, on and near Isla Noir (the "Black Island"). During his penguin study trips, Roger maintained detailed logs of conditions and events, as they boated from island to island searching for penguin colonies. In part as a result of those frequent trips to Tierra del Fuego, and the scientific inquiries conducted, the Chilean government recently agreed to preserve and protect Isla Noir, identifying it as a wildlife preserve for the Rockhopper penguins and other threatened species living there."

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Crowell, Aron L.

2016 Les Musées et les artistes autochtones d'Alaska / Museums and Alaska Native Artists. In *Alaska Passé/Présent*, edited by Céline Ramio, pp. 55-71. Musée de Boulogne-sur-mer, Boulogne-sur-mer, France.

Fitzhugh, William W.

2015 The Inuit Archaeology of the Quebec Lower North Shore. *Études/Inuit/Studies* 39(1):37-62.

Fitzhugh, William W.

2015 The Tuvaaluk and Torngat Archaeological Projects: Review and Assessment. Edited by Murielle Nagy. *Études/Inuit/Studies* 39(2):27-60.

Fitzhugh, William W.

2016 Solving the "Eskimo Problem": Henry B. Collins and Arctic Archaeology. In *Early Inuit Studies: Themes and Transitions, 1850s-1980s*, edited by Igor Krupnik, pp. 165-192. Washington DC: Smithsonian Scholarly Press.

Fitzhugh, William W.

2016 Frederica de Laguna: The Last Arctic Universalist and Bridge to the Future. In *Early Inuit Studies: Themes and Transitions, 1850s-1980s*, edited by Igor Krupnik, pp. 219-241. Washington DC: Smithsonian Scholarly Press.

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Fitzhugh, William W. and Patrick Jolicoeur

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Fitzhugh, William W.

2016 The Gateways Project 2015. Surveys in Groswater Bay and Excavations at Hart Chalet. Arctic Studies Center, Smithsonian Institution. Washington D.C. Photos: W.W Fitzhugh, J. Marchman. Produced by J Marchman and C. Slotten.

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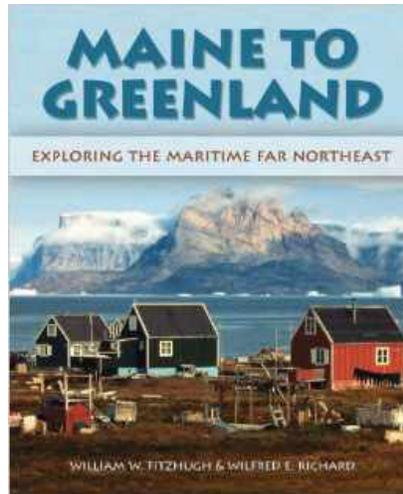
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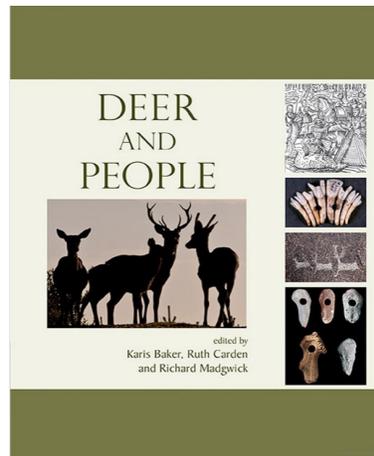
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(For other 2016 publications see ASC Newsletter 23, p.66)



Front Cover of Maine to Greenland.



Front cover of Deer and People

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CHANGES FOR THE ASC

Amy Chan and her husband Cameron welcomed a new baby, David Winston Chan.



STAFF

- William Fitzhugh, Director and Curator: fitzhugh@si.edu
- Aron Crowell, Alaska Director: crowella@si.edu
- Igor Krupnik, Curator and Ethnologist: krupniki@si.edu
- Stephen Loring, Museum Anthropologist and Archaeologist: lorings@si.edu
- Noel Broadbent, Archaeologist: broadben@si.edu
- Dawn Biddison, ASC Alaska, Assistant Curator: BiddisonD@si.edu
- Chelsi Slotten, Research Assistant and Social Media Manager: slottenc@si.edu
- Nancy Shorey, Program Specialist: shoreyn@si.edu

RESEARCH ASSOCIATES AND COLLABORATORS

- Judith Varney Burch- Charlottesville, judithvarneyburch@gmail.com
- Bernadette Driscoll Engelstad- bengelstad@aol.com
- Anne Fienup-Riordan- Anchorage, riordan@alaska.net
- Scott Heyes- Australia, scott.heyesh@canberra.edu.au
- William Honeychurch- Connecticut, honeychw@si.edu
- Wilfred E. Richard- Maine, 34pondroad@gmail.com
- Ted Timreck- New York, theodore.timreck@verizon.net
- Norman Hallendy- Carp, Ontario, Canada
- Christopher B. Wolff- Plattsburgh, NY, wolffc@si.edu
- Kenneth Pratt- Anchorage, AK, Kenneth.Pratt@bia.gov
- Hunter Snyder- hunter.snyder@gmail.com

SPECIAL THANKS TO OUR 2016/2017 ASC INTERNS AND VOLUNTEERS

- M. Schyler Litten
- Igor Chechushkov
- Ijeoma Ogbogu
- Jacob Marchman
- Brennan Winzer
- Nick Parlato
- Cara Reeves
- Zack Youcha

CONTACT INFORMATION

Ordering information for publications can be found at:

www.mnh.si.edu/arctic

Arctic Studies Center
 Department of Anthropology
 Natural History Building, MRC 112
 Smithsonian Institution
 P.O. Box 37012
 10th and Constitution Ave. N.W.
 Washington, D.C. 20013-7012
 (202) 633-1887 (phone) (202) 357-2684 (fax)

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ASC Anchorage
 Arctic Studies Center
 625 C Street
 Anchorage, AK 99501
 (907) 929-9208 (phone) (907) 929-9232 (fax)

This newsletter was edited by William Fitzhugh, Igor Krupnik, Stephen Loring, Nancy Shorey, and Chelsi Slotten and designed and produced by Chelsi Slotten.



Smithsonian Institution

Arctic Studies Center
Department of Anthropology
Natural History Building, MRC 112
Smithsonian Institution
P.O. Box 37012
10th and Constitution, NW
Washington, DC 20013-7012

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