This was another record year for Arctic change with the summer sea-ice reaching a second historic low, equivalent to 2007, when I experienced it from the deck of the Russian ice-breaker Khlebnikov while on a Smithsonian “Arctic Seminar Cruise.” An observation, novel to me at the time, was the large amount of black soot on the ice around Wrangel Island. That year scientists began talking about the effect of black carbon from jet-planes and other sources. Dark matter was being concentrated on the surface of multi-year sea ice, accelerating the melt. Today black carbon is recognized as an atmospheric cooling agent, blocking solar radiation, as well as a sea-ice melting accelerant.

As climate change proceeds, the Arctic continues to race ahead of the global warming curve, with different effects in different regions. Labrador and the Far Northeast have had record snows while for a second year in a row almost no winter ice has formed in the Gulf of St. Lawrence, dealing another blow to harp seal pup recruitment. Meanwhile, Europe gets buried in snow which even reached North Africa. Despite regional anomalies, global temperature continues to rise. Anticipation of Arctic change has prompted the U.S. to formulate a new Arctic Research Plan, while commitment at the highest levels of government was demonstrated by Hillary Rodham Clinton’s and Ken Salazar’s participation in the Arctic Council Ministerial held in Nuuk in May 2011. Public awareness of Arctic change was also enhanced by international meetings reviewing the contributions of the recent International Polar Year.

This coming year the ASC’s contribution to research and education about Arctic change comes through sponsorship of the 18th Inuit Studies Conference which will be held at the Smithsonian on 24-28 October 2012. The ISC is held every two years, generally in Canada, although it has been in Alaska and Paris, but never in the Lower 48. The conference theme—“Learning From the Top of the World”—has climate impacts as its over-arching topic and is supported by sub-themes of social, cultural, and climate change; globalization; power, governance, and politics; heritage and museums; education and health; Inuit language and literature; Inuit art, film and media: visual anthropology of the north; and perceiving the past: towards a more inclusive archaeology.

We expect several hundred participants to attend scholarly sessions, view special exhibits, explore Smithsonian collections and archives, and take advantage of Washington D.C.’s cultural riches, government agencies, NGOs, and educational institutions. The Program Committee has been busy planning sessions, raising funds, lining up venues, and spreading the word. Plenary speakers include Nellie Cournoyea, Mark Serreze, and Sheila Watt-Cloutier. We are advised by an Inuit Advisory Board composed of Nancy Karetak-Lindell, Aqqaluk Lynge, Willie Hensley, and Vera Metcalf. Special exhibitions will feature the Inuit/Norse-themed sculpture of Abraham Anghik Ruben and displays of Dorset prints and textile and photographic arts. Arctic films, dance groups, and literary events are scheduled as well as receptions. A banquet address by Aron Crowell will present the ASC’s new Anchorage exhibits and educational programs. The meetings will
take place in a social media environment that will facilitate participant interaction and bring its activities and findings to a broader audience. Information on the program and registration is available at [http://www.mnh.si.edu/arctic/ISC18/index.html](http://www.mnh.si.edu/arctic/ISC18/index.html).

Changes in the North have resulted in advances on many governmental fronts. Igor Krupnik and William Fitzhugh, acting for the SI’s Eva Pell, helped develop the U.S. Interagency Arctic Research Policy Committee’s new Arctic Research Plan under the leadership of Brandon Kelly. We also contributed to the State Department’s Arctic Policy Group coordinated by U.S. Senior Arctic official, Julia Gourley. Assisted by the U.S. National Park Service, Fitzhugh participated on a committee developing a global list of Arctic Heritage Sites for the Arctic Council and made recommendations on the impacts of trans-Arctic shipping on Arctic environments, peoples, and cultures.

In Anchorage, Aron Crowell and Dawn Biddison settled into their paces by producing a series of programs and events building on the new ASC exhibition and collection resources now available at the Anchorage Museum. These programs, such as the recent Athapaskan snowshoe and the Dena’ina language workshops, bring new documentation to our collections while also enriching Alaska Native cultural and linguistic heritage through interactive media. The new Alaska programs coordinate closely with the museum’s new Recovering Voices initiative.

This year’s major exhibition project involved renovating the NMNH Ocean Hall. Stephen Loring, Torben Rick, and Bill Fitzhugh worked closely with a team headed by Jill Johnson and Elaine Soulenille to strengthen the hall’s ocean conservation and anthropological content. New elements will include an Ainu boat built by Masahiro Nomoto, Arctic climate change, installation of the Greenland kayak built during the NMNH’s 2005 Festival of Greenland by Maligiaq Padilla, and renovated Northwest Coast Raven canoe and salmon displays. Installations will open in fall, 2012.

Loring and Fitzhugh, assisted by Rob Mullen and Lauren Marr, began planning a special exhibition for NMNH tentatively titled *Visions of the Boreal Forest*. With support from TD Bank and the Canadian Boreal Initiative, we held workshops to identify themes, players, and educational messages. The boreal exhibit will feature the natural and cultural history of one of the world’s last great ecosystems, still largely intact but under pressure for extraction of its timber, oil and gas, waters, minerals, and animals. As with the Ocean Hall, conservation and sustainable development will be central themes. On another front, we collaborated with Martin Nweeia and Charles Potter on a future exhibition of the elusive Arctic animal—the mysterious tusked narwhal.

ASC garnered several awards this year. Noel Broadbent received the Smithsonian Secretary’s Research Prize for *Lapps and Labyrinths: Saami Prehistory, Colonization, and Cultural Resilience*. Stephen Loring received recognition for his contributions to community archaeology and Perry Colbourne, skipper of the R.V. Pitsiulak, received an award for 15 years of exemplary service and stewardship of Smithsonian field research teams.

ASC research contributions continued with Loring’s work in Labrador; Krupnik’s research on Alaska Native weather and environmental observations in the Bering Strait region; Crowell’s oral history and heritage archaeology in South Alaska; and Fitzhugh’s field programs in Mongolia and Quebec. Meanwhile Broadbent continued his local historical archaeology of the War of 1812 Bladensburg site in northeast Washington D.C. All of these projects—and more—are described in the following pages.

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**18th Inuit Studies Conference 2012**

**Arctic | Inuit | Connections**

**Learning from the Top of the World**

**Washington, DC, October 24-28, 2012**

For more information or to register for the Inuit Studies Conference please visit: [http://www.mnh.si.edu/arctic/ISC18/index.html](http://www.mnh.si.edu/arctic/ISC18/index.html)
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University of Montreal
By Bill Fitzhugh

The 18th biennial gathering of Arctic scholars known as the Inuit Studies Conference will address the central theme, “Inuit/Arctic/Connections: Learning from the Top of the World,” and will be held for the first time in the lower ‘48 at the Smithsonian Institution 24-28 October, 2012. The conference is being planned and hosted by the Arctic Studies Center.

ISC-18 will address the outstanding issue of the Arctic world today—it’s rapidly changing climate and the dramatic reduction of sea ice that are transforming a ‘frozen’ world into a seasonally ice-free environment. These physical changes have already had a profound impact on Arctic cultures and residents, on the natural resources that sustain northern peoples, and that for the first time directly affect the wider world as a result of new access to formerly frozen lands and waters.

Relevance The 2012 meeting promises to be especially important because of the transformative changes taking place across the Arctic region today, where climate change is dramatically altering the Inuit world. Rapid shifts in polar environments, as well as various social drivers, are profoundly changing northern landscapes, animal distributions, and sea ice cover, and are having an equally transformative impact on Native cultures and subsistence patterns, as well as on political and economic relations with the global society. This conference, augmented by the scholarly and collection strengths of the Smithsonian Institution, will present scientific discourse on key topics, eliciting media, government, indigenous affairs, and NGO interest in current and future developments in the North. This conference encourages an interdisciplinary perspective on Inuit studies and encourages workshops, panels and symposia. The ISC is the only regularly scheduled scholarly meeting devoted exclusively to Inuit-related issues, and the size and diversity of participants makes the venue crucial to the creation and dissemination of knowledge and public policy. The location of the conference at the Smithsonian in Washington DC gives us an extraordinary opportunity for attracting high-level scholars and Native leaders.

Content The conference will focus on communicating new research on a broad array of northern topics and will raise awareness about these issues in a series of plenary sessions, workshops, symposia, panel discussions, media events, and exhibitions. Plenary speakers include climate scientist Mark Serreze and Inuit politician/activists Sheila Watt-Cloutier and Nellie Cournoyea. Daily plenary sessions will be followed by 10-12 topical symposia held in museum venues around the National Mall. The conference will include exhibition openings featuring the sculpture of Inuit artist Abraham Anghik Ruben as well as graphic, textile, and photographic arts from the Inuit world. Tours of collections, archives, and conservation facilities will be available. Inuit performing groups will present their cultural traditions at receptions and banquet convocations. ISC-18 will feature expanded participation by Inuit leaders and scholars and plans have been made to bring Inuit youth and elders to the meeting.

ISC-18 will focus sessions and panels on the main conference theme, “Arctic / Inuit / Connections: Learning for the Top of the World.” This broad theme inspires discussion about important Inuit issues and how they impact—or are impacted by—the rest of the world. In addition, the program committee has selected the following sub-themes as guides for the organization of symposia and panels:

• The ‘New’ Arctic: Social, Cultural and Climate Change
• Globalization: An Arctic Story
• Power, Governance and Politics in the North
• Heritage, Museums and the North
• Inuit Education and Health
• Inuit Language and Literature
• Inuit Art, Film and Media: Visual Anthropology
• Perceiving the Past, Towards a More Inclusive Archaeology

Communication ISC-18 is the first major meeting of Arctic experts undertaken in a fully interactive digital environment. The traditional way to expand audiences and extend a conference’s impact has been through publications and proceedings. Past ISC conferences have delivered results in verbal or print form. ISC-18 will do that and more by creating content for the digital environment through an extensive website and by broadcasting key sessions and events in streaming media with interactive communication techniques.

Goals Inclusion of a broad spectrum of scholars and scientists as well as Inuit cultural leaders and politicians in the ISC will ensure that top-quality information and local knowledge is available for distribution to a wide sector of society. A central feature
of the ISC conference is the inclusion of all brands of knowledge, from the sciences and humanities, in a single meeting. Among specific goals are: to convene a meeting of experts, scientists, northern Native people, and students from all over the world, from a diverse background of disciplines, to discuss issues related to the changing Arctic environment and its impact on Inuit culture and society, health and cultural heritage; to present the results of the latest research on climate and environmental change and to raise scholarly and public awareness through exhibits and public events; through first-hand reporting by scientists and northern residents of messages “from the top of the world,” to educate federal, state, and provincial agencies and other key stakeholders in Washington, DC about issues affecting Inuit people; and to disseminate scholarly proceedings and reports through print and electronic media.

Background The Inuit Studies Conferences originated with the non-profit Inuksuitit Katimajit Association (IKA) organized in 1974 by a group of scholars at the Université Laval in Quebec to promote a broad range of studies in history, linguistics, arts, media, education, anthropology, community research, and other fields related to Inuit (Eskimo) people. In 1977, the group launched a bi-lingual (English-French) scholarly journal called Etudes/Inuit/Studies (http://www.fss.ulaval.ca/etudes-inuit-studies). Since 1978, the IKA has organized a scholarly ‘Inuit Studies’ conference (ISC) every two years. ISC is the largest and most inclusive forum for Inuit studies, and its geographic scope encompasses Inuit territories from northeastern Russia to Alaska, Canada, and Greenland— covering nearly half of the circumpolar region. Previous ISC meetings have been held in many cities throughout Canada, as well as in Alaska (twice), Copenhagen, Nuuk, Greenland, and Paris in 2005. The conference has never been held in the continental U.S. Its biennial meetings generally attract 150-300 scholars, and political and cultural leaders, and in recent years, a growing number of Native (especially Inuit) participants from Russia, Alaska, Canada, and Greenland. We expect a Smithsonian/Washington venue will attract 400-500 participants. Starting from the very first conferences, the initial group of participants including Inuit scholars, educators, cultural activists and political leaders from Canada, Alaska and Greenland has expanded to include other Northern indigenous people, such as Scandinavian Sámi and Siberian Native people.

Program Committees Conference planning has been undertaken by a Smithsonian-based group led by William Fitzhugh (Conference Chair and Director, ASC) and Igor Krupnik (Program Chair and Curator, ASC). Other members include Judith Burch (Arctic Inuit Art specialist, ASC Research Collaborator and curator, Culture on Cloth exhibition); Bernadette Driscoll Engelstad (Arctic Inuit Art specialist and curator of Celebrating Nunavut: Inuit Art From the Canadian Arctic); Joan Gero (Emeritus Anthropologist, American University); Douglas Herman (Senior Geographer, National Museum of the American Indian, Indigenous Geography specialist); Stephen Loring (Museum Anthropologist, Arctic Studies Center); Lauren Marr (ISC-18 Conference Secretariat, ASC), and Laura Fleming (Program Specialist, ASC).

An Inuit Advisory Board advises conference planners on matters of program, communication, fund-raising, and Inuit participation. IAB Committee members include Aqqaluk Lynge (Chair, Inuit Circumpolar Council/ICC) Willie Hensley (founder, NANA Regional Corporation), Nancy Karetak-Lindell (former Nunavut parliament member and Director, Jane Glassco Arctic Fellowship Program), and Vera Metcalf (Eskimo Walrus Commission, Kawerak, Inc.).

To extend the reach of the conference to students (high school and beyond), the ISC committee plans to engage a number of outreach partners including the United States National Park Service Regional Offices, Alaska’s superintendents, Alaska Department of Education’s Public Information Officer, Alaska Science Teachers Association, Aboriginal Education Outreach Program based in Canada, Boy scouts of America, Girl Scouts of America, Scouts Canada, 4-H in the United States and Canada and almost one hundred Universities and Colleges affiliated or located in the North.

Sponsors we are grateful for the generous support of the following entities: the National Science Foundation, Toronto Dominion (TD) Bank, Trust for Mutual Understanding, Arctic Research Commission, NOAA, Smithsonian Institution and other entities and individuals. All conference sponsors will be included in our program and on our conference website.

To register please visit the conference website at https://www.mnh.si.edu/arctic/ISC18/index.html
ST. LAWRENCE ISLAND YUPIK LANGUAGE WORKSHOP
By Aron Crowell

The Yupik and Iñupiaq languages of Bering Strait, each representing a vast endowment of Arctic culture, history, and knowledge, are diminishing. UNESCO’s Atlas of the World’s Languages in Danger considers the several dialects of both to be definitely or severely endangered based on the declining number and increasing age of fluent speakers. The Yupik spoken on St. Lawrence Island and its close cousin, the Chaplinsky dialect of northeastern Chukotka, are perhaps more fortunate than others, with a combined total of some 1300 speakers. However, few under 30 have a complete command of the language and most children are no longer learning Yupik as their mother tongue.

The Arctic Studies Center is seeking to assist community-based educational efforts to revitalize Bering Strait languages as part of the Smithsonian’s Recovering Voices initiative, funded by a current grant from the National Park Service’s Shared Beringian Heritage Program. Under the grant, ASC is hosting workshops to record indigenous languages and the knowledge they embody, and from these discussions with fluent speakers will produce two video series for use in K-12 language education. For the latest workshop in January 2012, Yupik language educator Chris Koonooka of the Bering Straits School District joined a distinguished delegation from St. Lawrence Island including Ralph Apatiki Sr., John Apassingok, Lydia Apatiki, Elaine Kingeekuk, Angela Larson, Merlin Koonooka, Vera Metcalf, and Jonella Larson. Vera Kaneshiro was unable to attend because of illness, despite her enthusiasm for the project and its connection to her life’s work in sharing St. Lawrence Island culture, language, and heritage.

Sessions were held in the Community Consultation Room (CCR) of the Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska exhibition gallery at the Anchorage Museum. Beautiful and historic St. Lawrence Island objects—many acquired by Smithsonian collectors Edward Nelson in 1881 and Riley Moore in 1912—were taken from the display for study in the CCR. The objects stimulated in-depth Yupik language commentaries that were recorded both as group discussions and as individual on-camera presentations. Ralph Apatiki, Merlin Koonooka, and John Apassingok shared extensive information and vocabulary related to tools and weapons for hunting and traveling on the sea ice, including a traditional walrus harpoon and a sled used for hauling skin-covered hunting boats. Lydia Apatiki, Elaine Kingeekuk, Vera Metcalf, and Angela Larson commented extensively on the design and making of skin boots (in many styles), bird and seal intestine parkas, and other clothing.

Together the group reconstructed memories of how to play the lively circumpolar “bird game” using carved walrus ivory birds (meteghlluwaaghet). After looking at museum examples, Elaine brought out her own set for a round of play. Players throw down the birds like dice, some of which land upright on their flat bottoms (meaning they are “alive”) while others (the dead birds) tip on their sides. Play rotates around the circle of players as each collects winning birds and “wrestles” them against the birds held by others. Rapid Yupik repartee accompanied the action in the CCR—redubbed Yupik Las Vegas—and ended with winner Chris Koonooka holding the entire set.

Altogether the workshop yielded over 20 hours of fluent Yupik discussion on a wide range of cultural and historical topics, providing rich content for the edited teaching videos and accompanying teacher’s guide. Over the next year ASC staff will work with Chris Koonooka on translation, transcription, and production of these materials. The Anchorage Museum co-hosted the workshop, and its collections staff including Monica Shah, Darian LaTocha, Julie Farnham, and Ryan Kenny brought the objects from their cases and presented them to the group. ASC intern Molly Johansson ably assisted throughout the week and is helping Chris Koonooka and Dawn Biddison to produce the edited digital files and transcripts. We thank the National Park Service for its generous support and Kawerak, Inc. as our regional partner in producing the Yupik language workshop.
ONLINE RESOURCES

By Dawn Biddison

On the NMNH YouTube page, there are short films based on public programs at ASC-Alaska that continues to grow. Go to the Living Our Cultures featured playlist. You can now learn about the artistry and history of Aleutian Islands bentwood hunting hats from Unangax (Aleut) artist Patty Lekanoff-Gregory, or listen to Inupiaq elders speaking in their language as part of the NMNH Recovering Voices program. These films represent three series of public programs: language workshops, cultural heritage workshops, and Smithsonian Spotlight talks. Upcoming posts will also present the collaborative research behind the exhibition. These films and more are also available on the Recovering Voices iTunesU page.

ATHABASCAN SNOWSHOE ARTISTS RESIDENCY

By Aron Crowell

The Alaska office of the Arctic Studies Center hosted an Athabascan Snowshoe Master Artists Workshop at the Anchorage Museum on May 2 – 6, 2011 with funding from the Smithsonian Recovering Voices program, the Alaska State Council on the Arts, and National Endowment for the Arts. Snowshoe builders George Albert (of Ruby, AK), George “Butch” Yaska (Huslia), and Trimble Gilbert (Arctic Village) spent a week in joint residence at the Arctic Studies Center exhibition gallery, working in arts production space to construct traditional birch snowshoe frames strung with intricately-patterned moose and caribou hide mesh. The three distinguished makers taught the technique to apprentices from their communities, recorded the terminology of their craft in the Gwich’in and Koyukon languages, interpreted 19th century snowshoes on display in the Living Our Cultures gallery, and gave extended interviews to document the cultural practices and beliefs that surround this focal item of Athabascan culture. Apprentices Al Yatlin (Huslia), Daniel Tritt (Arctic Village), and William McCarty (Ruby) each completed his own set of snowshoes by the end of the workshop.

During the week the artists demonstrated their work to public visitors and met with over 250 middle-school students who had just completed a science unit on snowshoe physics, arranged in advance with the...
Anchorage School District. Speaking in English and his native Gwich’in, Trimble Gilbert related how Snowshoe Hare first taught human beings to make and use these implements to spread out their weight on top of soft snow, just like the hare’s own wide foot pads.

The workshop was professionally videorecorded for an Arctic Studies Center documentary film and multilingual print publication, and the event received wide media coverage. The master-apprentice teams will continue to work together in their home villages to complete the training process. The snowshoe workshop was a pilot project to test the concept of master artist residencies as a format for documenting endangered indigenous knowledge and languages. The Arctic Studies Center anticipates future workshops on a diverse range of other Alaska Native arts including Unanga bentwood hunting hats (coming March 5 – 9, 2012), Sugpiaq and Yup’ik fish skin and seal intestine clothing, Tlingit spruce root basketry, and more.

Please share the excitement of the snowshoe project by viewing a video of the event on the National Museum of Natural History’s iTunes University page at http://itunes.apple.com/us/institution/smithsonian-national-museum/id393005739. Link to “Recovering Voices” and then the “Athabascan Snowshoe Makers Residency.” Other films featuring Arctic Studies Center research and education projects are on the same playlist.

THE GLACIER’S ETERNAL GIFT: TRADITIONAL ICE FLOE SEALING AT YAKUTAT BAY

By Aron L. Crowell

Current Arctic Studies Center research in southeast Alaska is joining Tlingit, Eyak, and Ahtna oral tradition to archaeology and paleoenvironmental science to explore the intriguing 900-year relationship between people, seals, and glaciers in Yakutat Bay. Both now and for centuries in the past, Yakutat hunters have harvested harbor seals that mass in large numbers in front of Hubbard Glacier each spring to give birth to their pups on floating glacier ice. Old hunting camps dot the shores of the bay, progressively younger toward its head because of the glacier’s steady retreat since A.D. 1100.

The project was inspired by George Ramos Sr. – Thukna-xâdi Tlingit clan elder and traditional scholar – who learned the names, histories, and locations of ancestral sealing camps during his training as a young seal hunter and commented that some of them must be of great age because of their distance from the modern glacial front. Studying them, he suggested, would be an important pathway into the history of the Yakutat people.

The National Science Foundation-supported research effort proposes that the recession of Hubbard Glacier opened up one of the largest ice floe seal rookeries in the Gulf of Alaska, attracting indigenous groups from all around the eastern Gulf of Alaska. Successive waves of Sugpiaq, Eyak, Ahtna, and Tlingit migration over the centuries yielded Yakutat’s complex cultural and linguistic blend and led to a unique interethic system of access rights to the seal harvest. Multilingual oral traditions and place names encode the histories of the old sealing camps and can be matched with the radiocarbon dates and material data of archaeology. House remains and spatial layouts express the social organization of hunting, and artifacts and seal bones from the sites will provide an eco-systemic and behavioral record of human-seal interaction over time.

Community interviews with seal hunters and elders kicked off the project in June 2011, followed by two weeks of preliminary archaeological investigations at several 19th century sealing camps near the present glacial front. The U.S. Forest Service (Tongass National Forest) and Yakutat Tlingit Tribe generously assisted the project, which includes senior researcher Elaine Abraham (Tlingit-Ahtna indigenous scholar and chair of the Alaska Native Science Commission), anthropologist Steve Langdon (University...
of Alaska Anchorage), and Tlingit graduate student Judith Ramos (Adaptation and Resiliency Program, University of Alaska Fairbanks). I am the principal investigator under the current NSF EAGER grant, and will be joined by geologist Daniel H. Mann (Geography Program, University of Alaska Fairbanks) as Co-PI as part of a pending three-year National Science Foundation grant. Mann’s work will focus on the glacial and paleoenvironmental history of the bay, as well as the impacts of earthquakes that have uplifted parts of the shoreline and shifted the locations of the old camps in relation to the sea.

We made our field camp this June (2011) at one of the largest of the 19th century camps, just north of Point Latouche. From this vantage point Hubbard Glacier appears as a six mile-wide wall of ice, rumbling with constant motion and spewing house-sized huge chunks of blue, white, and rock-crusted ice into the frigid waters of the bay. Seal pups call constantly from the floes, their cries faintly audible amid the sounds of waves, wind, and ice.

We traveled with George Ramos to nearby camps and recorded his descriptions of the traditional hunt. Hunters camouflaged themselves in white clothing and used small dugout canoes to approach the seals among the ice floes, killing them with spears and later guns. To make a final, silent approach they employed small underwater paddles or their waterproof-mittened hands. Today’s hunters travel in motorized skiffs and use small caliber, low-noise rifle rounds to pick off the “watcher” or sentry in a group of sleeping seals before shooting others one by one. Extensive knowledge of local currents, tides, and weather is required for hunting success and safety in the moving pack. Hunters watch for signs of a recurring strong current out of Russell Fiord that can split the pack open, giving access by boat to seals in the center of the field. In the days of canoe hunting, getting trapped and crushed in the packed, shifting ice was a constant danger.

The sealing camp where we stayed, called Keik’ulyiaa, once housed scores of Yakutat families in cloth tents and bark-covered shelters. The women worked there to cut and flense the seals, render their blubber, and prepare the hides. Photographs by Edward W. Curtis, who visited Keik’ulyiaa (Indian Camp Creek) in 1899 with the Harriman Expedition, show the busy activities of the camp, the long line of tents along the shore, and dozens of canoes pulled up on the beach.

The area looks very different today and it took days of searching to find remnants of the old camp on an earthquake-lifted terrace, well back from the present beach and completely covered with tangled alder brush and devil’s club. Artifacts found there included rifle cartridges dating from 1886 to 1907, a rubber boot with an 1872 manufacturing stamp, iron nails, tools, cooking gear, and glass trade beads. Hacking through the thorny brush with machetes we discovered the rock outline of one of the old tents, filled with artifacts. The physical presence of this structure merged with the Curtis images and elders’ stories to vividly recreate a century-old scene of camp life. We were no less excited to realize that dozens of faintly visible lines on the stony beach in front of camp were old “canoe paths” that had been cleared of large rocks to allow the hunting boats to be pulled ashore.

We are deeply grateful to Yakutat elders George Ramos, Elaine Abraham, Lena Farkas, Ted Valle, and Raymond Sensemeier for sharing their historical and cultural knowledge with us, and hope to continue this work with them in the future. Thanks as well go to the Yakutat Tlingit Tribe for their hospitality and opportunity to give a community presentation at the school.

This year’s field team included Seward-based archaeologist and field coordinator Mark Luttrell; U.S. Forest Service archaeologists Myra Gilliam and Rachel Myron; veteran volunteer Tim Johnson of Seward; guide and mentor David Ramos of Yakutat; volunteer Lucretia Fairchild; and videographers Brandon McElroy and Aron Johnson of Progressive Media Alaska.

ASC ANCHORAGE INTERNS & FELLOWS
By Dawn Biddison

Olaug Irene RosvikAndreassen began a six month Smithsonian Museum Practice Fellowship in April, starting at the Arctic Studies Center in Anchorage and then moving to DC in August to complete her work at the ASC office at NMNH. Her research has been on how the Smithsonian collaborates with source communities and the collection digitization processes.
In Anchorage she studied the Living Our Cultures exhibition project, and in D.C. she is looking at the planning for the Recovering Voices program. For more information on her project, you can contact her at andreasseno@si.edu.

**Kaare Erickson** began his internship in February as the Living Our Cultures public programming assistant. He assisted with the Inupiaq Language workshop, created a database for the film footage from the week-long event, and completed transcript frameworks for translation work, in addition to working on website entries. Kaare continued his spring internship into the summer, cataloging the library of over 2000 volumes donated to ASC by Ernest “Tiger” Burch, before heading north for a field season of archaeology work at the Cape Espenberg Archaeology Project located outside of Shishmaref, where his grandmother was born and raised in a sod house. Kaare, raised on the Norton Sound and of Inupiaq and Scandinavian decent, is an MA student in Anthropology at the University of Alaska Anchorage, and his position is funded by the Arctic Slope Regional Corporation.

**Heather McClain** began her internship in February as the Sharing Knowledge website and Living Our Cultures gallery interactives assistant and continued her internship through the summer, then she began graduate school, with a full scholarship, at the University of Denver to pursue an MA in Anthropology, with a focus in Museum and Heritage Studies. Her research interest is on how museums approach issues of language preservation while working with source communities. While at ASC, she created content for the Sharing Knowledge website and Living Our Cultures gallery interactives, and she worked with Dena’ina historian **Aaron Leggett** to create a podcast for the gallery that is available on the NMNH podcasts page. Heather also acted as second camera for public programs film work with documentary films intern Michael Desautels.

**Michael Desautels** is a science teacher at Georgetown Day School in Washington, D.C., as well as an amateur photographer and filmmaker. Michael was the summer documentary films intern and worked withASC staff and Smithsonian Spotlight speakers to create six short films. Four of his films are based on the Dena’ina Language Workshop, including a general overview of the project and language learning films based on objects from the Smithsonian collections.

The films also present information about each object provided by community members, with archival images and film footage. These films are the first in a series that represents one of the ASC’s major initiatives under the NMNH Recovering Voices program. Michael’s other two films are based on Smithsonian Spotlight presentations. “The Artistry and History of Aleutian Islands Bentwood Hats” is based on July talk given by Unangax (Aleut) artist and educator **Patty Lekanoff-Gregory**. The second film, “The Artistry of Tlingit Weaving,” is based on the August talk given by Tlingit artists Teri Rofkar and Shelly Laws and also includes footage from a visit to Shelly’s studio and their examination of an NMAI basket. These films are available on the NMNH YouTube page in the Living Our Cultures section and on the Recovering Voices iTunes U page.

**Maureen Adele Coyle** was the fall 2011 documentary films intern and is a multimedia photography graduate student at the S.I. Newhouse School of Public Communications at Syracuse University. In addition to re-editing and improving the Yup’ik bowl film playing in the Living Our Cultures exhibit, Maureen also filmed and photographed Sugpiaq artist Andrew Abyo during his Smithsonian Spotlight talk and in his workshop. She produced a short film for the exhibit and online at the NMNH YouTube and Recovering Voices iTunes U sites, as well as a longer film for her Master’s program. Prior to her work at ASC, she interned at the Charlotte Observer where she covered a wide range of topics, including sports, the arts and the effects of foster care on a family. Maureen hopes to receive her degree in May 2012 after completing her Master’s project in Death Valley. To learn more about her work, visit her website at [http://www.maureencoyle.net](http://www.maureencoyle.net).
EXHIBITS

ARCTIC JOURNEYS/ANCIENT MEMORIES: THE SCULPTURE OF ABRAHAM ANGHIK RUBEN
By Bernadette Driscoll Engelstad

With the coastal mountains of British Columbia in the background and the ocean below, I leaned over to my companion, artist Abraham Anghik Ruben, “This as close as anyone comes to being a bird!” The floatplane angled down, and skimming across the surface of the water, drew up beside a wooden dock to pick up another passenger—a student on his way to visit family in Iqaluit. In the air once again, the pilot turned toward Vancouver, the city skyline growing sharper in the distance. After a water-landing beside the airport, Abraham and I set out for the Museum of Anthropology at the University of British Columbia to meet with curator (and former ASC fellow), Susan Rowley; then headed downtown to visit with private collectors of Abraham’s sculpture.

Reviewing a selection of private, corporate, and museum collections of Abraham’s work in Toronto, Winnipeg, and Vancouver, laid the foundation for the upcoming exhibition, Arctic Journeys/Ancient Memories: The Sculpture of Abraham Anghik Ruben. Organized by the Arctic Studies Center and the National Museum of the American Indian, with the assistance of the Kipling Gallery in Toronto, the exhibition highlights sculptures by the artist in stone, bronze, ivory, and whalebone focusing on the prehistory and cultural legacy of the Arctic. Individual works inspired by Viking expeditions to North America, and archaeological evidence of Norse habitations in Newfoundland and the eastern Arctic, complement a body of work portraying Inuvialuit mythology, oral tradition, migration, whaling history, and settlement life in the Mackenzie Delta region. Opening September 21, 2012, the exhibit will be a core component of the 18th Inuit Studies Conference to be held in Washington, D.C. in late October.

My visit to Abraham’s studio on Salt Spring Island off the coast of British Columbia provides a sharp contrast to memories of visiting with an earlier generation of Inuit artists: sitting with Andy Miki outside his home in Arviat as he shaped a hand-held caricature of an imagined animal; or watching John Kavik work in the confines of his bedroom, his daughter voicing her concern about the soapstone dust floating about the room. Abraham’s studio is a large free-standing building with gabled roof and cathedral-height ceiling, and is equipped with a professional ventilation system. It is a studio that provides space to dream, to carry out large-scale sculptures of imagined images—the studio of an artist dedicating his life and personal resources to his art... an artist with a solid sense of place in the contemporary art world.

Living with his family in British Columbia, Abraham makes frequent visits to the North, maintaining close ties with family and the Inuvialuit community in the western Arctic. His connection to the North serves as a vital source of inspiration in his work, occasionally providing raw material for his sculpture. A whale skull discovered by fellow hunters packed into an ice ridge along the shore has been transformed into the imposing sculpture, “Memories of an Ancient Past,” its fluid images of Sedna, shamans, drummers, and transformed figures recreating a visual reference of Inuvialuit cultural history. An impressive sculpture in size, material, and aesthetic vision, it will be on view at the conference headquarters in the S. Dillon Ripley Center before joining the exhibition at the National Museum of the American Indian. Two recently carved ivory narwhal tusks depicting scenes drawn from the ancestral past of both Vikings and Inuvialuit will be pivotal elements of the exhibition. Harvested by local hunters off the northern coast of Baffin Island, the tusks were acquired from the community cooperative at Pond Inlet, a region long been known for the narwhals which gather each summer. Community hunters harvest narwhal as a valued food resource, and its blubber (mattak), remains a regional delicacy. Narwhal tusks have been traded into northern Europe since the Middle Ages, figuring prominently in cathedral as well as royal collections. In fact, it was the long, spiral narwhal tusk that gave rise to the secular mythology of the unicorn, creating a tradition of its own in western European art history. In the artist’s hands, indigenous materials of whalebone and ivory impart their own biography...
and history of seasonal migration – their own vitality and primal connection with the Arctic -- to his work, shaping a cultural legacy for present and future generations.

Abraham’s life experience (and that of his peers) contrasts sharply with the nomadic camp life of an older generation of Inuit artists. Raised in the settlement of Paulatuk, Abraham attended residential school in Inuvik, the regional educational and government center, as well as industry headquarters for mining, oil, and gas development, in the western Canadian Arctic. Seeking out formal art training, he worked with the well-respected Inuit artist, Ron Senungetuk, founder of the Native Arts Center, a studio for training young artists at the University of Alaska, Fairbanks. By the late 1970s, Abraham began to exhibit in commercial galleries in Toronto, Vancouver, and New York. Group exhibitions followed in museums across Canada, the United States, and, most memorably, in Yakutsk, Siberia. Solo exhibitions followed, notably at The Winnipeg Art Gallery in 2001, and, most recently, at the Art Gallery of Mississauga, Shaman’s Dreams (2010). Several of the artist’s works are included in the landmark exhibition presented by the Art Gallery of Ontario, Inuit Modern: The Collection of Samuel and Esther Sarick (2011), now on view at the McCord Museum in Montreal. Six of Abraham’s sculptures from the Fowler Collection, part of the permanent collection of the DeYoung Museum in San Francisco, are currently on display in the Museum’s entrance foyer.

Throughout his career, Abraham has worked with the complementary themes of journeying and cultural memory. With exceptional insight, his art explores the complex and multi-faceted journey of the human experience, in solitude and in community. Thematic threads of earlier work find their way reworked and revoen in the present, creating a visual tradition that gives shape and meaning to the oral tradition of his ancestors. Abraham’s keen interest in the prehistory and cultural heritage of the circumpolar region parallels that of the Arctic Studies Center. He has worked closely with the Arctic collections at the Smithsonian, sharing his knowledge generously with curators and staff. He has also found inspiration in the scholarly exhibits organized by curator, Bill Fitzhugh, and Smithsonian colleagues/co-authors over the past thirty years. In fact, the research catalogues documenting these exhibitions: Inua: Spirit World of the Bering Sea Eskimo (1982; with Susan Kaplan); Crossroads of Continents: Cultures of Siberia and Alaska (1988; with Aron Crowell); Vikings: The North Atlantic Saga (2000; with Elizabeth Ward); Looking Both Ways: Heritage and Identity of the Alutiiq People (2001: edited by Aron Crowell, Amy Steffian, and Gordon Pullar); and Living Our Cultures/ Sharing Our Heritage: The First Peoples of Alaska (2010: edited by Aron Crowell, Rosita Worl, Paul Ongtooguk, and Dawn Biddison) – in addition to the exhibition catalogues describing Yup’ik cultural history, prepared by ASC Research Associate, Ann Fienup-Riordan in collaboration with Marie Meade and the Calista Elders Council – have become invaluable resources for creative artists across Alaska and northern Canada, pushing intellectual curiosity, historical knowledge, and artistic vision in new and rewarding directions.

The Arctic Studies Center and the National Museum of the American Indian are proud to present the exhibition, Arctic Journeys/Ancient Memories: The Sculpture of Abraham Angnik Ruben, in the Sealaska Gallery at NMAI from September 21, 2012 to January 2, 2013. We appreciate the generosity of the lenders and the assistance of the Kipling Gallery in making this exhibition possible.

CULTURE ON CLOTH: A WORLD-TOURING EXHIBITION ON DISPLAY DURING THE INUIT STUDIES CONFERENCE

By Judith Burch

Culture on Cloth, an educational program celebrating the Inuit, has been flying around the world, touching audiences and bridging cultures. The collection is comprised of 19 wall hangings created by women of the settlement of Baker Lake -- Nunavut's only inland community. The exhibition is often accompanied by lectures and hosted by universities and museums. While most of the artists represented in the exhibition are deceased, they are immortalized as their stories and culture as embroidered arts continue to be shared with people across continents.

The exhibit’s recent adventure into South America was sponsored and coordinated by the Canadian Embassy in Buenos Aires. The exhibition was hosted in the museum in Neuquen, Patagonia. The program began with a talk by the museum director, followed by the customary introduction to the exhibition. Later, as a guest at the local university, we introduced photographs and stories behind the art in order to introduce the life of people in the North. The students saw images of hunters and the hunted, family and mother-child images as well as shamanism and transformation images. These were represented also in prints, sculpture and textiles. In addition, they heard stories collected by Rasmussen during the 5th Thule Expedition and learned who populated the North originally.

The program included a visit to meet Mapuche textile artists for comparison with the Arctic tapestries. This cross-cultural part of the program introduced and explained the symbolism and the stories depicted in the Mapuche work. It was a privilege to feel the link between Arctic women and South American women
spanning this hemisphere -- generations of women who as sisters have been similarly devoted to keeping these traditions alive in their respective communities.

From Neuquen, the program extended to Mendoza at the foot of the Andes where Canadian Studies professors were awaiting to host. One had served as Canada’s cultural affairs officer in Mendoza so was very familiar with the Inuit and particularly enthusiastic to further the outreach mission of the program. In the future, four more venues are being made available to display the exhibition. We are planning to share the Inuit textiles and the special cultural lessons from the North throughout Mendoza and clear to Tierra del Fuego.

The next stop of the program was Buenos Aires, where Culture on Cloth was introduced by the Canadian Ambassador and the program was included in the context of a special book symposium. This Buenos Aires event marked the program’s transition 4 hours away to Rosario, where the program included a team of academics at the Universidad Nacional de Rosario. Here Culture on Cloth assumed the form of a round table discussion about Nunavut, its people and their art. The program included a classroom lecture with legends and images of the Arctic. Much to my surprise to this day, the head of the department later invited me to serve as a visiting professor and presented a contract for my consideration. I was touched and tempted until I saw the heading “Smithsonian Canada!” It seems that something about my training and institutional experience was lost in translation, not to mention the misunderstanding about the Smithsonian’s country! Lunch and dinners with the faculty certainly indicated the strong and sustainable interest they have in the Arctic.

Following Argentina, the program arrived in Trinidad where a series of public exhibitions and related events once again made headlines. Due to the visual accessibility of the art form, in some instances the program is displayed without my direct leadership. In the case of the recent program in Trinidad, my attendance was not possible due to a board meeting of Nunavut Arts and Crafts Association (NACA).

Unfortunately, I decided that it was more appropriate to be in Baffin Island than enjoying the sun in Trinidad. When I arrived in frigid Iqaluit, I thought about missing the joy of sharing Arctic traditions with other cultures that are on islands basking in the sun, I questioned my judgment!

Culture on Cloth has been an exceptionally accessible tool for sharing the Arctic with people around the world. The 19 wall hangings from Baker Lake have excited and educated viewers almost everywhere. Massive numbers have been tallied. Mexico alone had over 7,000 people view the program, China 45,000, Mongolia 5,000, France 5,000, Russia over 12,000, Latvia 8,000 and on and on. The brochure/catalogue has been translated into 12 languages.

Culture On Cloth will be on display in the S. Dillon Ripley Center at the Smithsonian Institution from October to January 2013 to coincide with the Inuit Studies Conference which will be held on the Smithsonian campus from October 24 to 28, 2012.

INUVIALUIT CULTURAL RESOURCE CENTRE LAUNCHES INNOVATIVE VIRTUAL MUSEUM EXHIBIT

[Taken from ICRC press release]

The Inuvialuit Cultural Resource Centre in Inuvik, N.W.T., is proud to announce the official launch of the virtual exhibit Inuvialuit Pitquisit Inuniaruitait: Inuvialuit Living History, produced in collaboration with the Smithsonian Institution's Arctic Studies Centre, the Department of Canadian Heritage's Museum Assistance Program, and project partners. The project represents the digital return of a Smithsonian collection to its ancestral home, and provides a platform for documenting and sharing contemporary Inuvialuit knowledge of the stunning objects. The exhibit illuminates the MacFarlane Collection, a significant assemblage of nearly 5000 natural history specimens, such as birds’ eggs and animal skeletons, and an additional 300 cultural objects collected by Hudson’s Bay trader Roderick MacFarlane from Anderson River Inuvialuit in the 1860s. Inuvialuit Living History aims to bring these objects back into Inuvialuit cultural life once again, and includes lesson plans for elementary and high school students that highlight Inuvialuit traditional knowledge and the history of the Anderson River region. To learn more visit http://inuvialuitlivinghistory.ca/
BOREAL FOREST EXHIBITION PLANNING TAKES A GREAT STEP FORWARD
By Stephen Loring

For several years now the Arctic Studies Center and WREAF (Wilderness River Expedition Art Foundation) have been working towards developing a major exhibition on the boreal forest at the Smithsonian’s National Museum of Natural History. The genesis of the exhibit came from WREAF’s founding director Robert Mullen of Bolton, Vermont. As an artist and wilderness traveler Mullen, and a small cadre of fellow canoeists and artists, have for more than a decade been exploring the wilderness rivers of northern Canada. Mullen had been inspired by the NMNH’s 1987 precedent-setting exhibition of Robert Bateman’s wildlife paintings – Portraits of Nature – that was instrumental in expanding an awareness and appreciation of wildlife art in the public arena and he wondered if a similar exhibition, focusing on artwork done in and about the boreal forest, might help serve as a catalyst for sparking a similar appreciation and awareness of the boreal forest. Unlike the great tropical forests of the equatorial regions the significance of the Boreal Forest is poorly understood in the United States. Ringing the globe from northern Scandinavia, Russia, Alaska and Canada the Boreal Forest is the largest intact forest ecosystem on the planet. It contains eighty percent of the earth’s fresh water and provides crucial habitat for a wide range of flora and fauna including birds (it is the nursery for many of North America’s most iconic song-birds and waterfowl), caribou, wolves and bears. In addition to the Boreal’s contribution to biodiversity, the forest plays a fundamental role in global climate regimes as a critical carbon sink. Not only is the Boreal Forest an important ecosystem, it figures significantly in global economies (minerals, forest products, fresh water) and energy production (containing important reserves of oil – including Alberta’s “tar sands”, gas and hydro-electric power). As well, the forest is the traditional homeland of numerous native groups, in Siberia, Alaska and Canada, who provide an important lens into human history. Not surprisingly the Boreal Forest has been a place of inspiration for artists, poets and writers including the Canadian Group of Seven (an extraordinary cadre of impressionist painters who played a significant role in Canadian art history) and Norval Morrisseau (an Ojibwa artist, founder of the Eastern Woodland school of painting) who have brought attention to the beauty and grandeur of the northern Canadian forest and created some of its most iconic images.

Our interest in preparing an exhibition on the boreal forest expands on these three interconnected threads of inquiry: a scientific perspective that recognizes the significance of the boreal forest regions from a variety of scientific, ecological, biological, climatic and public policy perspectives; an indigenous perspective incorporating the knowledge and wisdom of First Nations and Native Alaskan boreal forest dwellers; and an artistic interpretive “visionary” perspective derived from the vastness of the Boreal forest. Photo: Gary McGuffin.
from fine art and photography. Together these perspectives – *Visions of the Boreal Forest*—will provide a framework to develop a sensational exhibit championing this critical environment and hopefully raising awareness of its global significance.

Planning a major traveling exhibition is an enormous undertaking at the Smithsonian including, in addition to the curatorial team (presently **Stephen Loring, William Fitzhugh, Rob Mullen, Steven Young** [ASC Research Associate, Center for Circumpolar Studies] and **Russell Greenberg** [from the Migratory Bird Center at the National Zoo]), staff from the Director’s Office, Development, Exhibitions, and Education and Outreach. As a first step in defining the scope and intent of the proposed exhibition the ASC-WREAF partnership hosted two workshops at the NMNH this year. The workshops were made possible by the generous support from the Toronto-Dominion Bank and from the Canadian Boreal Initiative that enabled us to bring scholars, researchers, First Nation’s participants, artists and conservationists to Washington for several days of presentations and discussions. The first workshop in April was intended to provide a forum for many of the stakeholders and to flesh out the broad themes and messages the proposed exhibition would address, as well we sought to identify the audience, potential partners and sponsors. A follow-up meeting in November refined the concepts under consideration and brought Smithsonian staff from the exhibits and education/outreach on board the planning process. The workshops provided us with the necessary intellectual capital to go forward and the museum’s Director’s Office has given us an enthusiastic green-light to advance planning and (gulp!) fund-raising for a 2015 opening. It promises to be an exciting and eventful next few years as this major initiative gathers momentum.

We owe a conspicuous debt of gratitude and appreciation for the financial and moral support for the preliminary planning workshops from the Toronto-Dominion Bank (especially to **Scott Mullin and Mary Desjardins** in Community Relations) and from the Canadian Boreal Initiative (**Larry Innes** and **Tanya Moore**).

Workshop participants included: **Stephen Loring** (Smithsonian, NMNH-Anthropology), **William Fitzhugh** (Smithsonian, NMNH-Anthropology), **Lauren Marr** (Smithsonian, NMNH-Anthropology), **Laura Fleming** (Smithsonian, NMNH-Anthropology), **Amy Chan** (Smithsonian, NMNH-Anthropology), **Russell Greenberg** (National Zoo-Migratory Bird Center), **Terry Chesser** (Smithsonian, NMNH-Birds), **Cheryl Braunshtien** (Smithsonian, National Zoological Park), **Barbara Staufer** (Smithsonian NMNH, Office of Exhibits), **Kara Blond** (Smithsonian NMNH, Office of Exhibits), **Lynn Kawaratani** (Smithsonian, NMNH, Office of Exhibits), **Siobhan Starrs** (Smithsonian NMNH, Office of Exhibits), **Christine Elias** (Smithsonian NMNH, Office of Development), **Bill Watson** (Smithsonian NMNH, Dept. of Education), **Shari Werb** (Smithsonian NMNH, Dept. of Education), **Rich Efthim** (Smithsonian NMNH, Naturalist Center), **Lauren Tuzzolino** (Smithsonian NMNH, Dept. of Education), **Carolyn McClellan** (Smithsonian, NMAI), **Douglas Herman** (Smithsonian, NMAI), **Karen McDonald** (Smithsonian, SERC), **Geoffrey “Jess” Parker** (Smithsonian, SERC), **Dawn Miller** (Smithsonian, SERC), **Steven Young** (Center for Circumpolar Studies), **James Vogelmann** (USGS), **Jeff Wells** (Boreal Songbird Initiative, Pew International Boreal Conservation Campaign), **Larry Innes** (Canadian Boreal Initiative), **Ray Rabliauskas** (Poplar River First Nation), **Sophia Rabliauskas** (Poplar River First Nation), **Gary McGuffin** (WREAF), **Joanie McGuffin** (WREAF), **Rob Mullen** (WREAF), **Bonnie Rowell** (WREAF), and **Scott Mullin** (TD Bank Financial Group).

**BOREAL FOREST EXHIBITION**

*By Robert Mullen*

In the more than ten years since I first started working on the idea of this exhibit, the Pew Charitable Trust Environmental Group has gone from claiming the Boreal Forest was 90% intact, to now stating it to be 70% intact. While the exact numbers may be subject to differing definitions and measuring methodologies, it nonetheless is a potent indication of the need to educate the public in general and policy makers in particular on the ecologic, economic and cultural dynamics of the Boreal Forest. It is rather ironic that the time it has taken to bring this exhibition to the NMNH has itself, provided compelling evidence of why it is important to do so.
ARCTIC ISSUES IN THE ‘GLOBAL CLIMATE CHANGE’ DEBATE

By Igor Krupnik

As the Planet Earth is changing rapidly, scientists, policymakers, journalists, environmental activists, and general public are engaged in passionate debates about the causes and the impacts of climate change. One of the most authoritative voices in these debates has been the Intergovernmental Panel on Climate Change (IPCC), an international scientific body tasked with the assessment of scientific data and evaluation of the new risks and impacts associated with the global environmental change. The IPCC was established in 1988 by the World Meteorological Organization and the United Nations Environmental Program (UNEP). Its prime mission is to produce periodic summary reports on the current status of world’s scholarly knowledge about climate change. The first IPCC report was published in 1990 and the most recent one, IPCC-4, in three volumes, was released in 2007. Its team won the Nobel Peace Prize in 2007 that was shared with the former U.S. Vice President Al Gore for their effort “…to build up and disseminate greater knowledge about man-made climate change.” The IPCC is currently working on its 5th Assessment Report, also in three volumes, that will be released in early 2014.

Although the IPCC-4 report in 2007 stated that indigenous peoples’ knowledge is “…an invaluable basis for developing adaptation and natural resource management strategies in response to environmental and other forms of change,” its actual use of indigenous peoples’ observations and perspectives was marginal. The IPCC team is staffed with physical scientists, climate modelers, and government agency people, who commonly have little access to what world’s indigenous people feel, monitor or think about climate change. Also, by 2005–2006 data and records of climate change by indigenous people remained mostly inaccessible to the IPCC scientists and have not made it yet to the forefront of international public debate.

Things have changed dramatically in the past few years, so that the IPCC team working on the 5th Assessment Report is now giving much more attention and credit to indigenous records. In 2010, in the very beginning of its new assessment process, the IPCC recommended broadening the participation of ‘regional’ experts, the inclusion of literature in various languages, and the organization of a series of preparatory workshops, particularly in developing regions, to collect relevant local observations on climate change. Nowhere is this recommendation more relevant than in the Arctic, thanks to the now established tradition of partnership in the documentation of indigenous peoples’ knowledge about climate change. These developments were featured in almost every issue of the ASC Newsletter since 2003.

In 2010, the IPCC Working Group II (“Impacts, Adaptation and Vulnerability”) proposed to run two scooping workshops to assess the status of research on indigenous peoples’ knowledge of climate change and their strategies in adaptation and mitigation in the changing environment. The first workshops titled “Indigenous Peoples, Marginalized Populations and Climate Change: Vulnerability, Adaptation and Traditional Knowledge” took place in Mexico City on July 19–21, 2011. The workshop brought together over 70 international participants (out of some 300 initial applicants) from across the globe; it was organized jointly by UNESCO, the United Nations University, Mexican National Institute of Ecology, and the United Nations Development Program (UNDP). I was initially invited to serve on the ‘international panel of experts’ for the workshop and eventually became one of its two Co-Chairs, together with Ms. Herminia (Minnie) Degawan, an indigenous Kankanaey-Igorot activist from the Philippines. Several concurrent panels at the workshop were chaired by Edwin Castellanos, Research Center for the Environment and Biodiversity in Guatemala, Roger Pulwarty, Chief of the NOAA Climate and Societal Interactions Division in Boulder, CO, Saul Vicente Vasquez, International Treaty
Council, Mexico, **Douglas Nakashima**, UNESCO, Paris, **Sam Johnson**, United Nations University in Tokyo, **Terence Hay-Edie**, United Nations Development Program in New York, Minnie Degawan, and me.

Most of the workshop panels were organized along specific themes, such as, indigenous peoples’ foundations for decision-making, livelihoods, vulnerability, resilience, and water resources. Only Latin America and the small island states in Oceania were singled for special sessions. Therefore, hearings at the workshop commonly included information and experts from all parts of the world. The Arctic field was represented by a small, though vocal contingent that included **James Ford**, **Tristan Pierce**, and **Maude Beaumier** from the University of Guelph, Canada, **Nancy Maynard** from NOAA, Mikhail Pogodaev, World Association of Reindeer Herders, from the Sakha Republic, Russia, **Chie Sakakibara**, University of Oklahoma, Petter Jacobsen, University of Northern British Columbia, **Victoria Sharakhmatova** from Kamchatka, Russia, besides myself and **Douglas Nakashima** from UNESCO, with his Ph.D. on Inuit ecological knowledge on Belcher Islands, Nunavut. Collectively, this group shared expertise on indigenous responses to climate change in Alaska, Canada, Sámi areas in Northern Scandinavia and Arctic Russia. Workshop participants from other parts of the world praised the Arctic scientists for their progress in working with indigenous experts and for many useful research tools that are helping scholars and indigenous communities in other regions.

The workshop main outcomes (see [http://www.ipmpec.org/](http://www.ipmpec.org/)) include an extended technical report for the Working Group II of the IPCC team to be delivered in early 2012 and the collection of workshop papers in preparation. The former is a 50-page summary of what is known today regarding indigenous peoples’ knowledge and observations of climate change, accompanied by a massive bibliography (**Nakashima**, D.J., **Galloway McLean**, K., **Thulstrup**, H.D., **Ramos Castillo**, A. and **Rubis**, J.T. 2012. *Indigenous Knowledge, Marginalized Peoples and Climate Change: Foundations for Assessment and Adaptation*. Technical Report prepared for the Intergovernmental Panel on Climate Change – Working Group II. UNESCO/UNU: Paris/Darwin). The latter collection of selected regional papers from the workshop will be aimed at general audience. It will demonstrate the richness of the current records on indigenous peoples’ responses to climate change from the world’s key regions, including the Arctic, and will boost the role of indigenous perspectives in today’s public debate on global change.

**THE CENTER FOR CIRCUMPOLAR STUDIES**

*By Bill Fitzhugh*

This year a new organization dedicated to research and education concerning the Circumpolar World has been inaugurated by members of the former Center for Northern Studies (CNS) which was based in Wolcott, Vermont. Founded by Oran and Steven Young and William Osgood in Wolcott. In the early 1970s through to 2003, CNS conducted northern research, trained students, and pursued educational programs throughout the circumpolar region.

In 2003 CNS merged with Sterling College in nearby Craftsbury, believing the two organizations could provide a more solid foundation for training students in a program of northern studies that included both academic and practical field experiences. The new CNS-Sterling effort got off to a good start with the appointment of a CNS/SC Advisory Committee, initiation of a northern lecture series, and addition of northern course offerings. However, shortly after the merger Sterling’s interest in developing a northern studies program faded and the college began to dismantle the CNS. Staff were let go, courses were eliminated, and during the past year Sterling announced it would sell the CNS building and its property and cull its library for its most valuable and potentially useful volumes.

Distressed at the co-opting of the CNS name, property, and programs, a group of CNS supporters have organized a new institution—the Center for Circumpolar Studies—to pursue some of the old CNS goals and initiate new programs. CCS has established a board of directors and has applied for 501(C)3 status. It expects to affiliate with the University of the Arctic. The CCS has initiated the Osgood Lecture Series and offers northern-themed concerts, art exhibits, and literary programs. At present the Board includes **William W. Fitzhugh**, **Bruno Frohlich**, **Luke Hardt**, **Victoria Hust**, **Kathleen Osgood**, **Eleanor Ott**, and **Steven B. Young**. Information on CCS programs can be found at [info@circumpolarstudies.org](mailto:info@circumpolarstudies.org) from which has come the following describing the Center’s mission:

**THE NORTHERN** includes the lands and seas of the Arctic Regions, the taiga or boreal forest and the seas which border these regions, as well as alpine areas adjacent to the tundra and taiga. The purview of the Center for Circumpolar Studies is the natural environment of these regions, the people, both indigenous and non-indigenous, who live there, and the natural, political, and cultural phenomena that affect, and often stress, these ecosystems and human communities.

The guiding philosophy of The Center for Circumpolar...
Studies is to transcend traditional academic disciplinary boundaries, and to combine a knowledge of the current natural and cultural environment of the North with an understanding of the forces, often with roots deep in the past, that have created and shaped the modern North.

Goals: The Center for Circumpolar Studies seeks to build on past traditions and accomplishments while recognizing the increased role being played by polar regions in the rapidly-changing modern world. At a time of pervasive specialization and technological complexity, CCS offers a venue for interdisciplinary studies and humanistic approaches to understanding northern lands, biota, cultures, and peoples.

Mission Statement: The Center for Circumpolar Studies is a private, non-profit institution for education and research in all aspects of the natural and cultural environment of the Circumpolar North.

Education: CCS concentrates on university-level educational opportunities and expects to work cooperatively with the University of the Arctic and other educational institutions. It also is building programs in the K-12 range, both directly and through teacher education. Its public education program includes lectures, workshops, and films relevant to circumpolar concerns.

Publications: CCS will publish a Journal devoted to exploring approaches to northern issues that transcend disciplinary boundaries. We are especially interested in speculative essays that provide springboards for discussion of wide-ranging points of view.

Networking: In addition to maintaining a website/weblog, CCS sponsors professional meetings and symposia on circumpolar issues, often in collaboration with other institutions.

Community of Scholars: CCS serves as a venue for northern scholars (not limited to academics) to participate in its activities through committee work, meetings, and other interactions to promote the growth and contributions of the Center.

Support and Collegiality: CCS encourages individuals and other organizations with polar interests through cooperative efforts and administrative support for projects and new initiatives. The Center plans to provide temporary facilities for northern scholars and researchers working on relevant projects. We are especially interested in supporting early career scholars and innovative projects.

Living in the North: CCS provides an ongoing forum for discourse regarding the unique challenges of living in the North. We especially encourage participation in Center activities and programs by residents of northern regions.

TUUGAAT UQAAQTUAQ (IVORY STORIES):
IVORY DRILL BOWS RECALL TALES FROM THE ARCTIC
By Amy Chan

Dark figures drumming, paddling and throwing harpoons across scenes of creamy white and mottled brown appear on almost one hundred and fifty engraved drill bows in the Smithsonian National Museum of Natural History. Made from split walrus ivory or caribou antler, the drill bows are typically strung with a strip of seal hide for wrapping around a wooden drill with a stone or iron tip wedged into the bottom. The upper drill end nestles into the stone socket of a wooden mouthpiece that is gripped between the teeth and propelled by a bow. Used together, the drill bow tool complex can start fires, bore holes in wood and engrave ivory surfaces. Although a number of drills and mouthpieces exist within the NMNH, the majority of collectors seemed drawn to the aesthetically detailed bows rather than their plain accoutrements. Now over one hundred years since their acquisition, the bows’ scenes of whaling and hunting, daily village life and mythological tales continue to recall important cultural knowledge and oral stories within today’s Alaska Native communities.

During my pre-doctoral fellowship in the Arctic Studies Center, I am examining the function of engraved drill bows as autoethnographic expression or cultural signifier able to transmit information about Arctic activities and ontologies that act as mnemonic devices or visual aids to oral histories. The project examines relationships between material culture and oral tradition through collections-based research in museums and archives and community-based work within Iñupiaq communities. Drill bows form a unique genre of visual expression as engravings...
reflect physical and spiritual negotiations of cultural identity through periods of rapid change and transition. Oral narratives connected to the engravings often shifted and became layered as bows passed between carvers, collectors and museums. This oral stratum is particularly visible in a group of twenty-nine engraved drill bows collected by Edward W. Nelson during exploration of the eastern Bering Strait and northern shores of Norton Sound during 1879-1880 (Accession 80A00050).

Nineteenth-century ivory drill bows from Norton Sound are notable for their complex pictorial scenes with detailed motifs engraved in fine lines. At least eleven drill bows acquired by Nelson during 1879-1880 feature motifs by multiple hands suggesting the ivory tools were passed down from elder carvers to sons or nephews who subsequently engraved their own imagery. Sitting with legs outstretched in the kashim, or men’s house, carvers could chat and relay stories while undertaking the painstakingly slow task of engraving minute scenes on surfaces no wider than two centimeters. Carvers-in-training had opportunity to observe tools and techniques being used as sounds of splitting, sanding and scratching were punctuated by stories of ancient creatures and hunting exploits. One ivory drill bow acquired by Nelson in Nome, NMNH E45333, vividly illustrates the unique teacher-student relationship between carvers that involved acquiring the physical skills to engrave ivory motifs and the mental stamina to recall the accompanying stories.

Wedge from a long ivory tusk, drill bow E45333 is of rectangular shape with two wide and two narrow sides. Mottled yellow dentine appears on the convex side suggesting the bow’s slight curve results from the ivory being incised and pulled away from the tusk’s center. Two round holes are drilled on either end of the bow for securing a now absent hide strap. The artistry of at least four different engravers are revealed in the tightly packed scenes of figures shooting caribou, harpooning bowhead whales and paddling out to meet American whaling ships. The bow’s convex side appears to have been completed by Carver One and features dark brown motifs, figures with raised arms, umiaks with paddles in the water, and two central whales filled with dense vertical lines and spray comprised of a central line and close radiating V’s. The whaling theme continues on the bow’s concave side which features three sets of black engravings all pairing a whale with an upside down umiak or kayak. Carvers Two, Three and Four appear to have contributed to the paired motifs which vary in quality of line, figural composition, construction of whale spray and range of fill from cross-hatch to vertical lines. The bow’s repeated subject matter suggests its use as a template for learning how to engrave particular motifs. Likewise, the whaling scene might have also reinforced a particular story such as “A Long Unipkaaq” describing a giant whale hunter told by Jimmie Killigivuk of Point Hope (Fienup-Riordan and Kaplan 2007). Oral stories would be further ingrained into a carver’s mind each time he looked down while using a drill bow and saw the engraved figures animated through motion.

Drill bow E45333 reveals that objects in Arctic communities already had complex social lives before Nelson acquired them in the late nineteenth century. Thick with family histories and countless tales, Nelson could have scarcely understood the multi-modal dynamic of drill bows during his whirlwind collecting trips through Norton Sound. Rather than recording engraved stories, Nelson’s energies appear focused on obtaining ivories of high aesthetic quality as noted in his journal entry from August 20, 1877, “During the day a number of drill bows and various ivory carvings were brought me by the natives to trade some of which were very good.” (SIA RU007364, Series 2, Box 11) Removed from their Arctic environment, Non-Native authors attempted to retell drill bow stories such as Walter James Hoffman (1897) who described E45333 under the title “Whaling Ships and Boats, And Visiting Natives.”

Within Arctic communities, oral stories remain essential tools to pass on family histories, cultural values and subsistence techniques. Contemporary ivory carvers draw on oral narratives for visual expression as noted by Inupiaq carver and Tikigaq elder Henry Koonook (2010) who shares, “As an artist and carver, all my carvings come from hunting experiences, whaling experiences, stories told by my relatives and sometimes from dreams.” An integration of oral tradition into material culture analysis will offer new insights into the multiplicity of narratives behind engraved ivory drill bows, their role within Arctic societies, and the ability for stories to reengage
communities with objects of cultural patrimony. Spring 2012 will involve further discussion of drill bow imagery and oral stories with carvers and communities in Northwest Alaska. In addition to my dissertation, knowledge shared by community members will be featured in a website, co-developed with Stephen Loring, featuring visual analysis of drill bows, oral histories related to the engravings and video clips of carver demonstrations. It is hoped this project will result in multi-vocal discourse concerning engraved drill bows and the continued import of ivory carving as Arctic expression.

BRINGING LUCIEN M. TURNER’S 1882-84 FIELD NOTES OF ARCTIC MAMMALS TO THE ATTENTION OF SCIENCE
By Scott Heyes

Arctic Studies Centre Research Associate, Dr Scott Heyes, and the Smithsonian Institution’s NMNH Curator of Mammals, Dr Kristofer Helgen, are currently preparing an edited book on Arctic mammals. The book is based on Lucien M. Turner’s 1882-84 field notes on mammals of the Ungava Bay and Labrador region. The field note material by Turner, which was generated in his capacity as an ethnologist at the Smithsonian Institution Undersecretary Spencer Baird, has largely remained unpublished. His notes have been located at the Smithsonian Institution Archives, National Anthropological Archives, the Smithsonian Institution Mammal Library, Hudson Bay Company Archives, and private collections. The project has involved photographing and examining many mammal specimens that Turner collected from the region, including magnificent caribou antlers, relatively complete pelts of wolverine and foxes, and a rare beluga whale foetus. The book will feature a number of these photos as well as photos and descriptions of material objects that the Inuit of the time and region made from mammal parts, such as an Inuit game made from an Arctic hare skull, fishing tools, clothing, and nets.

Inuit terms for mammals that Turner noted in 1882-84 will also feature in the book, alongside several Inuit stories of mammals that Turner documented during his travels to the region. A number of illustrations of mammals have been generated to complement Turner’s writing’s, including some by the Smithsonian Institution illustrator, Marcia Bakry.

The book will be published by the Smithsonian Institution Scholarly Press with support from the Arctic Studies Center. It will be launched in October, 2012 at the Inuit Studies Conference in Washington, DC.

Research Activities and Publications:

JOHN MURDOCH, SR.
By Malcolm Peck

[Editor’s Note: Earlier this year Susan Kaplan alerted the ASC to Malcolm C. Peck, the great-grandson of the Smithsonian’s 19th c. Arctic ethnologist, John Murdoch. Mr. Peck is president of the John Murdoch Foundation which maintains Murdoch’s archives and photographs. I asked Malcolm to write a short biography to share with us aspects of Murdoch’s life with which we are not familiar.]

In his distinguished professional career, John Murdoch was a teacher, researcher, writer, and librarian. For more than forty years, spanning the last two decades of the 19th century and roughly the first quarter of the 20th, he was also an active and skilled photographer. An extraordinary collection of glass plate negatives has survived to preserve images of people, city scenes, and
landscapes across the United States between 1883 and 1923.

Murdoch was born on July 9, 1852 in New Orleans into a family whose paternal roots were in Scotland, the maternal in England. Among his forebears were a plantation owner in Cuba, merchants, and ship captains. Four of his ancestors were in the Continental Army that assembled on the Cambridge Common, when General George Washington took command. The family has included several artists, in both preceding and succeeding generations. His sister, Helen Messinger Murdoch, was an accomplished photographer, who was elected a fellow of Great Britain's Royal Photographic Society. Murdoch attended Roxbury Latin School and graduated sixth in the class of 1873 at Harvard College, where he was a member of Phi Beta Kappa. In 1876, he received his master’s degree in natural history from Harvard. Between 1877 and 1880 he was a high school science teacher, a private tutor, and a visiting professor of zoology at the University of Wisconsin.

In 1881, Murdoch joined the International Polar Year Expedition to Point Barrow, Alaska, a collaborative effort of the U.S. Army Signal Corps and the Smithsonian Institution, returning to Washington, DC in 1883. Marriage to Abby DeForest Stuart of Highland Park, Illinois followed in 1884. Between 1883 and 1886, he organized and wrote up the expedition’s extensive observations on the indigenous people of the Point Barrow region, published by the Smithsonian in 1892 as Ethnological Results of the Point Barrow Expedition. (The study was reissued in 1988 as part of the series Classics of Smithsonian Anthropology.) In 1886, Murdoch became assistant librarian of the U.S. National Museum and, in 1887, was appointed librarian of the Smithsonian Institution, while continuing to oversee the collection of books at the National Museum. In 1892, ill health forced his resignation from the Smithsonian. With Abby and the three sons, who had been born in Washington, DC, he returned to Massachusetts and engaged in farming until 1896, when he took a position in the Catalogue Department of the Boston Public Library. He was made first assistant in 1906, a position he held until his retirement in 1923. He died at his home in Allston, Massachusetts in 1925.

Author of more than 60 articles in scientific journals, Murdoch was an acknowledged expert in the natural sciences. In keeping with his habits of precise scientific observation and recording of data, the notes for each photograph indicate the subject, date, time of day, light conditions, lens aperture, shutter speed, and exact method of processing. At the same time, he was a consummate artist, whose skill in composition and eye for telling detail give his photographs a compelling immediacy and enduring interest. The nearly two thousand surviving photographs offer images of people, landscapes, and urban scenes that illuminate the American scene between the early 1880s and the early 1920s.

Some of the early photographs were taken in Washington, DC as the nation’s capital began its expansion in earnest. Others offer views of New York City, Great Lakes ports, San Francisco, San Diego, and Los Angeles at the turn of the 20th century. Still others are of the Black Hills of South Dakota and the Rocky Mountains in Colorado, where his son, John Murdoch, Jr. was assigned to survey sites for future national parks and monuments. The greater part of the collection comprises photographs taken in Boston, Cambridge, and Cape Cod, where Murdoch spent summer holidays from his college years until the year of his death. While many of these are of family members and friends, most are of general current interest, because they picture scenes dramatically altered today. These include series devoted to the Boston waterfront and steam-powered craft in the harbor, Harvard University, Roxbury, and the Boston Public Library.

DISCOVERING BIG THINGS IN SMALL PLACES: THE ARCTIC COLLECTIONS OF THE CHESTER COUNTY HISTORICAL SOCIETY

By Rob Lukens

When we think of the premier collections of archives and artifacts related to Arctic exploration, a number of nationally-known places come readily to mind - the Smithsonian museums, National Archives, Explorer’s Club, American Geographical Society, Peary-MacMillan Arctic Museum, etc.

But in my experience, it’s the small places that often have the most remarkable items. I keep reminding myself that during the 19th and early 20th centuries, there was no single master curator or archivist with a long range collections plan for consolidating, cataloging, and distributing information about the field of American Arctic exploration history.

Samuel Entrikin on board the Falcon, photograph by Henry G. Bryant, August 1, 1894. Chester County Historical Society, West Chester, PA.
Instead, as I imagine it, items were scattered about the globe. Explorers took things home, scientists hung onto their papers, and items were stuffed in attics, basements, and desk drawers. Then, perhaps decades or centuries later, they passed through heirs and stayed in the family or found stardom at the big national museums or archives. But others ended up at places like the Chester County Historical Society (CCHS), in West Chester, PA.

My discovery of these collections, although pure curatorial serendipity, unraveled over the course of more than a decade. It began while working as CCHS’s Collections Manager. In 1999, I stumbled across the collection of a man named Samuel J. Entrikin. He was from West Chester, and had served as Peary’s second in command on his 1893-1895 journey. Entrikin was sent home with most of the crew in 1894, leaving Peary and a few others in Greenland. Although I was then an Arctic history novice, I knew we had something important. There were hundreds of photographs, Inuit artifacts, tools and items from his travels, and diaries and correspondence. There were letters from Peary, Henson, and Cook to “Sam.” Entrikin’s sealskin suit, relics collected from the Polaris site, and carefully documented knives, snowgoggles, and household wares from his journey rounded out the collection.

I soon learned about Isaac Israel Hayes, who was born and raised in Chester County, and requires no introduction here. I discovered a portrait of Hayes, presented to CCHS by another explorer, Amos Bonsall. I sifted through a vast trove of archival material, including Hayes’s notes, photographs, and playbills from his famous lecture tours. A letter signed by numerous Congressmen alluded to Hayes’s campaign to head the first federally-funded journey, which of course went to Charles Francis Hall. Much of these materials contributed to Doug Wamsley’s seminal work Polar Hayes, a must-read Arctic biography.

Amos Bonsall himself is chronicled with a small collection of materials. A pocket watch passed through the family which he took on the fateful 1853-1855 Advance journey. And the portrait - done by his daughter Elizabeth F. Bonsall - is and always has been my favorite painting in the whole collection. Although the portrait entitled I’m Going Out was painted 40 or 50 years after his time with Elisha Kent Kane, it still captures his spirit of adventure in his disheveled hair and rosy smile.

Years later, while neck-deep in my dissertation research, I discovered a fourth figure that called Chester County home. Harry Whitney, the illustrious New Haven socialite and big game hunter resided in the county through the 1920s. While CCHS had no artifacts or documents from his legacy, I became intrigued with the story of his embroilment in the Peary/Cook controversy. And now I knew that he, too, was local.

With these figures in place, and with its collections, CCHS was well-positioned to construct a 2010 exhibition for which I served as guest curator. Called Chilling Reality: Chester County’s Arctic Explorers, the exhibition virtually made itself. From Hayes, a Victorian man of science, through the Roosevelttian tough guy Sam Entrikin and up to Harry Whitney, independent sportsman, the exhibition, stories and artifacts traced the shifting role that the Arctic has played in American society. Especially through Entrikin, who grumbled about Josephine Peary’s involvement on his journey and marveled at Inuit ways, the exhibition tied local ideas and trends to national and global perspectives in meaningful ways for visitors.

Through the exhibition development process, I learned of a man named Bill Marshall. Bill, a retired radiologist from Stanford University, had actually met Sam Entrikin when he was a kid in the 1930s. I had to meet this man, who had actually known my Sam. I made a side trip in 2009 from L.A. to Palo Alto, California. Bill and his wife Jane welcomed me to their home, and Bill showed me the treasures that Sam gave to him. The highlight was an ivory dog which Sam carved at the site of the “snow baby’s” birth. Sam gave it to young Bill for his birthday in the 1930s. Bill loaned the items to the exhibition and later donated them to CCHS.

Today, the materials rest quietly in their boxes, waiting for the next researcher or exhibition. The stories are no longer center stage at CCHS. Although it’s sad that we can’t display them permanently, I’ve learned a lasting lesson from all of this: Who really knows what’s out there? To think that scholars have really discovered and analyzed all of the materials from American Arctic exploration’s past is ludicrous. Instead, as the CCHS case shows, we’ve most likely just seen the tip of the iceberg.
QUEBEC FIELD REPORT 2011
By Bill Fitzhugh

Our work at Hare Harbor-1 (EdBt-3) site in 2011 was planned as the final year with a focus on a possible Inuit habitation structure (S5) and a charcoal production feature. However, archaeologists anticipate surprises at the ‘end’ of a project, and this was no exception, with two surprises: important new features at Hare Harbor and a new Inuit winter village on Little Canso Island in Jacques Cartier Bay. The latter is the fourth historic-period Inuit village now known on the LNS between ca. 1580-1730.

As in past years we launched from Lushes Bight on Long Island in late July. The highlight of the trip to the Harrington area was our encounter with the remnants of the 260 square km Petermann Ice island which broke off the terminus of the Petermann Glacier in August 2010 and had drifted south in the Labrador Current. (see Wilfred Richard’s article). Although most of this ice was still north of the Strait of Belle Isle, we found several fragments near Blanc Sablon. The large fragments were too deep to enter the Strait and eventually drifted off along Newfoundland’s east coast.

We arrived at Harrington Harbor on 1 August and met our Quebec crew. By this time our team consisted of Lauren Marr, Janine Hinton, Wilfred Richard, and me from the Smithsonian; Vincent Delmas, Justine Bourguignon-Tétrault, and Serai Barriero Arguellas from University of Montreal; Erik Phaneuf from AE Com and our skipper Perry Colbourne from Lushes Bight, Newfoundland.

This summer’s work involved a final (so we thought) campaign on both the land and underwater portions of the site. Divers Erik and Vincent opened up new squares on either side of one of the central stone ballast piles, finding the stratigraphy similar to what we had observed before: a lower level with large amounts of wood chips below layers with processed cod fish remains. Throughout these layers a variety of Basque artifacts and materials were found, including shoe parts, a grass mat, tub and barrel staves, and worked boat parts. The wood debris was mostly detritus from squaring logs. Several nearly-complete earthenware vessels with strap handles were recovered, and a considerable number of bird remains were also found. Roof tiles were distributed throughout the deposits, and much material was found among the ballast rock, indicating these piles had accumulated over a period of time while vessels were anchored there, dumping ballast as well as garbage.

While underwater work progressed our shore team opened up more than thirty 2x2 meter squares west of the Structure 4 Inuit winter house we excavated last year. This area lies to the west of S4 and included an area we suspected having another Inuit winter dwelling. Our first squares focused on the S5 entrance tunnel and house interior, which was dug into the rising hill to the north. The excavation looked promising at first as the walls, paved floor, and threshold step of an entrance tunnel emerged; but unlike S4, this entry contained few artifacts, and when we began clearing the interior floor we found it consisted of cobblestones rather than paving slabs. There was no floor deposit, and the cobbles appeared to be in situ beach deposits. Further work revealed the absence of a west house wall, and what we had initially thought might be that wall, several meters further west, turned out to be a hearth platform whose surface was about 50cm above the surrounding soil and was paved with fire-burned slabs. On this hearth we found a small Inuit soapstone lamp, up-side-down and with a small hole cut into the middle of the bowl. Nearby were the remains of several other small soapstone cooking pots that had been broken in many pieces where they had been discarded. To the west of the hearth was a 1.5m-diameter pit filled with charcoal—probably the remains of a charcoal-production feature. We believe that the S5 house was intended to be a winter dwelling but its construction was abandoned when the builders discovered it was positioned directly beneath the drip-line of the cliff overhang behind the site, a problem we also experienced when rain storms flooded our excavations.
There were compensations, however. Driven from the drip-line, we found the terrace south of S4 held a productive midden that extended out from the entryway onto the terrace in front of the house. This bonus allowed us to collect a large sample of artifacts that complemented the materials excavated in 2010 inside the S4 dwelling. Among the finds were materials similar to those found inside the house: glass beads, fragments of worked soapstone, lead fishing weights, clay pipes, variety of earthenwares and Normandy stoneware, including a fragment of bellarmine stoneware with a floral decoration. Many of these fragments will fit others from inside the house. Time did not permit excavation of the entire midden, which will be a target of our final season in 2011 in which we will continue the underwater work and excavate the charcoal pit and another large hearth pile.

After completing work at Hare Harbor we turned east and met Nicholas Shattler at Cumberland Harbor to check sites he had found at Canso Island at the southeast entrance of Jacques Cartier Bay. We had surveyed the southern end of Canso Island several years ago, finding large meat caches and Inuit-style stone fox traps in the raised boulder beaches. Earlier this summer Nick had found two similar sites on the mainland side of Canso Island Tickle, both with caches and fox traps. In addition, on Little Canso Island, attached to the west side of Canso by a narrow tidal bar, he had found sod foundations in a grassy bank, and when we arrived to check them out we immediately recognized them as three rectangular Inuit winter dwellings with entrance passages and raised side and rear sleeping benches. Testing turned up Basque tiles, fragments of iron and charcoal, and earthenware ceramics. Mapping revealed these houses to replicate 17-18th C. Inuit dwellings from Labrador. A relatively short occupation was suggested by the lack of bone-rich middens. This find is the fourth Inuit winter village known so far along the Lower North shore.

While in Blanc Sablon we visited with Clifford and Florence Hart at Brador. We found Clifford in better physical health than last year, but suffering increasing dementia for which Florence was valiantly providing care. Both are looking forward to a future archaeological project at the Hart Chalet Inuit village, which we hope to begin in 2012. We also plan to excavate one of the Little Canso Island houses.

En route to Perry’s home and Pitsiulak’s winter berth we had some exciting moments when a strong southwest wind arose as we crossed the Strait of Belle Isle. Big following seas were tossing our speedboat around like crazy as she cut back and forth across the fronts of the following seas. Soon our worst nightmare came to life: the tow-line snapped and the boat went adrift, looking tiny and vulnerable. Perry turned Pitsiulak around and after several close passes I managed to throw an anchor that caught in the boat’s bow cutty, allowing us to get her under control for the rest of the crossing.

More excitement was still to come. After a night in Quirpon we found our exit blocked by a huge piece of Petermann ice. There was hardly any room to slip by, but as the rolling swells surged in between the ice and the shore Perry was able to shoot the gap into the open ocean beyond. South of St. Anthony the Newfoundland harbors and coasts were chock-a-block with Petermann ice, and when we made our crossing to Long Island we found the open sea filled with huge tabular bergs that rose 20-40 meters above the water. The radar showed the sea solid with ice, but we threaded our way through and found a Lushes Bight harbor later that night. For the next months the bays and runs along the northern coast of Newfoundland were blocked solid. What turned out to be a bonanza for the tourist industry was disaster for fishermen and all maritime activity. This was the largest amount of glacier ice ever seen on the Eastern coast of Canada.

Ice-capades and great archaeology made the 2011 season highly memorable. Our crew was superb and moved a record amount of earth, produced fantastic maps, and excavated with great care. The divers, even though a small team, were equally successful. Even the weather cooperated, and our friends in Harrington and Lushes Bight provided lots of fun and support.

An unexpected natural history surprise was the discovery of masses of sea shells when Larry Ransom dredged out the Harrington Harbor water reservoir. He gave me some shells, which I had dated, getting a result of nearly 9000 years. Now, in addition to being a famous movie location (Seducing Dr. Lewis), Harrington has one of the oldest dated Holocene shorelines in the Gulf of St. Lawrence! For our 2011 report visit: http://www.mnh.si.edu/arctic/html/pub_field.html.
ROCK ART AND ARCHEOLOGY IN THE MONGOLIAN ALTAI
By Bill Fitzhugh

(For the full field report please visit: http://www.mnh.si.edu/arctic/html/pub_field.html)

In June and July, 2012, Richard Kortum and I began fieldwork at Khoton Lake as the first year of a new project titled Rock Art and Archaeology: Investigating Ritual Landscape in the Mongolian Altai. The goals are to inventory the archaeological and rock art resources of the Biluut Hills petroglyph complex at Lake Khotan, to establish links between these sets of data, and to explore changing cultural and ritual landscape patterns from Paleolithic times to the present. While Esther Jacobson and others have surveyed the rock art and archaeology of parts of Western Mongolia and the Russian Altai, little research has been done to synthesize these two bodies of data into unified cultural reconstructions. The task is not an easy one, for without organic preservation in archaeological sites, or archaeological context for rock art, these two records do not easily mesh into one voice. Nevertheless, it is important to attempt to assimilate finds from both in order to discover where points of articulation can be found and to acknowledge where gaps cannot be bridged.

Our project is supported by an NEH grant to Richard Kortum of Eastern Tennessee State University in Johnson City. Several faculty members from ETSU and the Smithsonian participate in the project. Our work extends the Smithsonian’s Deer Stone Project from central Mongolia to its far west.

The 2011 fieldwork took place on the northern shores of Lake Khoton (Khoton Nuur) for six weeks from early June to mid-July. We arrived at Khoton Lake on June 6th and departed on July 12th. A team of 26 Americans and Mongolians combined efforts at documenting rock art and locating and excavating archaeological sites in the immediate vicinity of the three Biluut Hills and around the drainage of Khuiten Gol, a small, stream that drains one of the more fertile valleys less than 10 km from the Chinese border. Richard Kortum estimates that the Biluut Hills have an estimated 10,000 individual petroglyph images.

Surrounding grazing lands and fresh-water lake shores offer excellent habitat for wild game and fish, as well as for domestic animals, while valley connections permit communication with outlying regions in all directions. The abundance of fresh water augmented by frequent summer storms makes for relatively stable pasturage, while large stands of Siberian larch on the northern flanks of the Altai mountain ranges across the lake provide a plentiful supply of timber for housing, heating, lighting, and stock pens. This year we concentrated on recording the rock art on Biluut 3 and on excavating a sample of archaeological sites of different types and suspected ages. Approximately 4,000 petroglyphic images were documented and more than 200 archaeological sites mapped. Of these, 14 sites were excavated and dated.

Results include detailed GIS databanks for all of the recorded rock art images and archaeological sites. Biluut rock art spans more than 8,000 years, and a small number of images may date to the late Paleolithic. However, it remains unclear when Ice Age Altai glaciers retreated from the Khoton Lake basin, freeing it for animal and human occupation. Given the fresh appearance of many rock surfaces and well-developed glacial outwash topography, ice retreat may have occurred as late as 10,000 years ago, thus obviating any chance of earlier human settlement or rock art. However, by 6,000-8,000 years ago Archaic-style rock art images are clearly attested, and thereafter large numbers of images can be attributed to Neolithic, Early and Late Bronze Age, Iron Age, Turkic, Medieval, and Ethnographic periods, based on a combination of stylistic, subject matter, and patination features. Damage to rock art panels from modern graffiti and vandalism are also a significant component of this record. While rock art panels frequently display palimpsests of images from different periods, sometimes showing super-positioning over earlier figures, nothing like the disastrous defacing by modern ‘graffiti artists’ occurred in earlier times. A large number of special, rare, or otherwise highly significant images were discovered in summer 2011 by the project’s rock art team (see Richard Kortum’s following report).

Archaeological work resulted in a series of radiocarbon-dated ritual sites of which human burials
represents only one form of ceremonialism. Ten of the 14 sites investigated in detail were burials; all of these produced radiocarbon dates, which ranged from 4,000 BP to 800 BP, spanning the late Neolithic/Early Bronze Age to the Medieval (Genghis Khan) period. Among the earliest were ritual sites with rectangular structures and large boulder pavements with central pit burials. One of these enigmatic rectangular structures was constructed with internal trough-like features. Late Bronze Age khirigsuurs are common, dating to ca. 3,000 BP; most have axial radials. Two that we excavated contained Eurasian-style deer stones near the northern or eastern edges of their central mounds. However, one extended human burial dating to the khirigsuur period was found under a simple stone mound without khirigsuur architecture. Pazyryk style ‘chained’ burials are also common. One that we excavated had been looted in ancient times, but we nevertheless recovered a fine pair of gold foil argali sheep horse ornaments and Pazyryk-style pottery, radiocarbon-dated to ca. 2,000 BP. This is rather late for Pazyryk sites; indeed, this date places this site and its cultural material squarely in the middle of the Xiongnu empire period, of which we have found no sign in the Khoton Lake region. Several Turkic ritual sites we excavated, including a carved stone man site, were found to contain no human remains and seem to have involved ritual animal sacrifice. Finally, a single flexed human burial dating to the Medieval period was found beneath a small 2m-wide pavement.

Several of these sites demonstrated connections with rock art from the surrounding hills. The iconic Mongolian deer image appears frequently in the rock art as well as on deer stones, although not on those in the immediate vicinity of Khoton Lake. Mountain goat images, which predominate in the rock art, were also found on some archaeological features, including the Pazyryk gold foil argali heads.

Daniel Cole’s cartographic work provided a strong backbone for both the rock art studies and archaeological research. Detailed GIS-based mapping is providing the Khoton Lake project with a means of building topographic relationships within and between petroglyphic and archaeological data sets. This will allow us to identify patterns in the landscape and thus to analyze multiple strands of rock art, ritual, and settlement data.

One of the most surprising results was the consistent lack of artifacts in the ritual sites that span a period of ca. 3,500 years from late Neolithic/early Bronze Age to Medieval times, the only exception being the Pazyryk period. Another is the occurrence of multiple styles of burials during the same time period. Perhaps this results from ritual variation within a given cultural group. Alternatively, it may signal fluctuating cultural boundaries or cultural margins where external intrusions occur in areas of long-standing ritual and cultural stability. Perhaps Pazyryk culture persists longer here and resists Xiongnu incursion. Our research thus far has raised many questions. Research in 2012 will help to answer some of these, but no doubt, will raise even more.

ROCK ART IN THE MONGOLIAN ALTAI
By Richard D. Kortum

I began searching for rock art and surface archaeology in Mongolia’s far-western Bayan Olgii province in the summer of 2002. Other than Esther Jacobson-Tepfer of the University of Oregon and members of her team, I was until 2007 the only American to explore this remote region. In June 2004 I came upon a remarkable rock art complex on the eastern shore of Khoton Lake in the Altai Mountains near the convergence of Kazakhstan, Russia, China, and Mongolia. My subsequent surveys (2005
and 2007-2009) reveal that more than 8,000 figures have been carved into the glacially-polished bedrock of the site’s three high hills during the past 10,000 years. Imagery at Biluut ranges from archaic Early Holocene animals, to herds surrounded by Neolithic hunters, stylized Bronze Age ‘Mongolian deer,’ Iron Age horsemen and warriors, spirit figures of all ages, as well as esoteric symbols from medieval and recent times. Many images are similar to those of Central Asia and Siberia while others are unique. Among the best-preserved petroglyphs in Asia, they offer an extraordinary target for art historical, anthropological, and archaeological research.

In July 2010, Bill Fitzhugh and I received word from the National Endowment for the Humanities (NEH) that our joint proposal for a Three-Year Collaborative Research Grant was successful. Although other significant petroglyph sites in northwest Mongolia have been documented in the last 10-15 years, their inventories are either smaller or less concentrated and have been studied largely from the perspective of art history. At Biluut and vicinity we intend to do something different. As it happens, the Biluut Rock Art Complex is located in a riparian zone full of archaeological features of all sorts and ages. Indeed, my preliminary surveys have recorded hundreds of Bronze and Iron Age funerary mounds, dozens of others of uncertain age and function, Turkic graves and stone men, and a variety of standing stones, including at least three types of deer stone. In June 2008, I was joined by Bill and his research partner Bayarsaikhan, who I coaxed out to the site by the enticement of newly discovered deer stones, mostly of the Eurasian type. Together, the three of us obtained the first scientific dates for two of these enigmatic stone monuments. Owing to its rich ecology, we expect this area has been occupied continuously from Ice Age times to the present. Skillful fieldwork will reveal a long cultural history whose signature elements can be directly tied to the site’s equally long pictorial traditions.

Beyond the site itself, it is clear that the Biluut area is a rich repository of cultural and archaeological data. Here as elsewhere throughout the world, rock art research and dirt archaeology have largely been pursued independently; but Biluut provides a unique opportunity for both to be undertaken simultaneously by specialists in both fields. In collaboration with our partner and sponsor, the National Museum of Mongolia, we have structured this long-term project to take advantage of new mapping and documentation technologies and have prepared a unified approach by careful staff selection. One example of the cross-fertilization we expect is clarification of the migration, and transformation, of the Deer Stone-Khirigsuur (DSK) Culture. Another is insight into the relationship between Mongolian deer imagery and early stages of Scythian art and culture. Analysis of regional patterning and radiocarbon-dates of deer stones combined with close examination of Biluut’s early-nomadic, or ‘animal-style,’ petroglyphs supported by excavation of Pazyryk burials from the early Iron Age will generate new understandings of Mongolian-Scythian relationships and the role of Atlai peoples in cultural transfers in inner Asia. Our next field season will run for approximately six weeks, from early June through the middle of July. Core questions in our investigation include:

1. What archaeological variability exists in the Khoton Lake region and how does it relate to culture history in other parts of Mongolia and adjoining lands?
2. What links can be established between Biluut’s rock art and the settlement and monument archaeology of this vicinity?
3. How does the local DSK complex compare to forms in central Mongolia, Russia, Kazakhstan, and Xinjiang in terms of architecture, chronology, and function? Others have looked west- and northwestward through high mountain passes for the transmission of new ideas into this region. As yet, no one has explored the possibility of local development or a westward migration from Mongolia’s internal regions.
4. What does the number, size, orientation, and complexity of deer stones, khirigsuurs, Pazyryk graves, and other stone features reveal about human and economic resources necessary for their
creation? Recent interest in cultural intensification, development of elites, and mobilization of social forces for production and display of monuments is testable by combining archaeology and rock art studies at Khoton Lake.

Such cross-field linkages, we believe, will greatly expand understanding of the artistic, social, spiritual, and human nature of the early peoples who heavily impacted a region that is quickly becoming recognized as a crucible of cultural development, technological advancement, artistic elaboration, human dispersal, and empire-building for thousands of years.

Other key project members include: Dan Cole, GIS Coordinator at SI (GIS and cartography); Mel Wachowiak, Senior Objects Conservator at MCI (photogrammetry); Catherin Chen, Assistant Professor in the Geosciences Department at ETSU (GIS and cartography); Bayarsaikhan Jamsranjav, Director of Research at the National Museum of Mongolia (archaeology); Tserendagva Yadmaa of the Mongolian Academy of Sciences’ Institute of Archaeology (rock art and archaeology); and David Edwards, National Geographic photographer and expedition guide (photography, photodocumentation, and camp director). Our team will also be assisted by paleobotanist Mike Zavada, chair of ETSU’s biology department, who will take and analyze lake core and pollen samples at our study site, and by archaeologist and rock art specialist Ken Lymer of Great Britain (petroglyphs). In addition, Bill and I are enlisting the services of four Mongolian student field assistants who will be joined by two SI interns and several ETSU students.

FIELD MAPPING IN THE MONGOLIAN ALTAI
By Dan Cole

Leaving for Mongolia on June 8, I was not quite sure what to expect in terms of my contribution to this archaeological project. Plus, I was travelling alone since the rest of the team left the week before while I was at the CCA/CAG conference in Calgary. While in UlaanBaatar, I met with an Italian archaeologist who also has a background in GIS, and we discussed the possibility of orienting ancient astronomical events with some of the directional stone lines. Nonetheless, travelling to the study area, via Korean Air to UlaanBaatar, EZNIS Airlines to Olgiy, and an old Russian four-wheel drive van for the rest of the journey on dirt “roads” to Lake Khoton (Khoton Nuur), I came to appreciate the beautiful desolation of the countryside. The semi-arid landscape is a glaciologist’s dream with cirques, hanging valleys, U-shaped valleys, moraines, drumlins, eskers, etc.

After arriving at camp, I started my daily routine of hiking 10-15 km/day by first setting up a network of ground control points around the hills where I would be collecting data, and then post-processing those points to correspond to previous ground control points collected in 2009 as well as to the half-meter resolution satellite imaged stereo-pairs from GeoEye (see map). We are working in the Biluut Hills area with a wide range of dates and cultures (Neolithic, Bronze age, Iron age, Pazyryk and Turkic).

During the following days, I was asked to plot specific petroglyphs, of which there were about 12,000 in the immediate area. I also plotted ceremonial and burial mounds (khirigsuurs), which vary in size from several meters to 60 meters in width, and in the shape of perfect circles and not-so-perfect squares and rectangles.

Standing stones (which were often grave markers) were mapped, varying from simple slabs that an individual person could put in place to massive stones, which would require several people to erect. Decorated stones were also mapped, including man stones and deer stones. In addition, the spokes laid out in some khirigsuurs, and directional stone lines or balbals were plotted to see if they pointed to a sacred peak or some other cultural feature. I typically worked by myself, but occasionally with the archaeologists and art historians. The weather did not always cooperate, with snow on the morning of July 4, frequent rain showers, and very windy afternoons. And I often had to navigate through or around herds of sheep, goats, yaks, horses, and occasionally Bactrian camels. Overall, it was a rewarding and enlightening experience for me, and I’m looking forward to next summer’s expedition to the Biluut Hills area again, Aral Tolgoi, Tsagaan Asgat, and wherever else Bill and Richard send me.
Noel Broadbent finished up his dig this fall at U.S. Reservation 520, Rock Creek Park, with the help of volunteers from the NMNH, especially Arctic Studies, the Maryland Archaeology Society, Mid-Potomac Section, and others. The excavation was conducted as a volunteer archaeological project with permission of the National Park Service (Permit 10-ROCK-002). The initiative for the project came through Acquenetta Anderson of the Benjamin Harrison Society, a local D.C. group.

The research goal was to identify Commodore Joshua Barney’s artillery position in the Battle of Bladensburg on August 24, 1814 using historic descriptions, archeological prospecting, mapping and excavation. The project was also conducted as an educational enterprise and fieldwork opportunities were provided to local residents, students and youth.

Prospecting of the site included soil coring, thanks to Dan Wagner, Electromagnetic Induction (EMI) mapping and Ground Penetrating Radar (GPR), thanks to James E. Doolittle and Amanda Moore (USDA). The excavation focused on delineating the foundation and floors of a brick building that was discovered using test pits. The building had two floor areas separated by a brick-lined gutter. One half of the building had a herringbone brick floor and the other half had a cedar plank floor.

The building is interpreted as a combined carriage house and stable that had belonged to the John C. Rives estate. The Rives’ house (mansion) was located in Maryland. According to map records, the two Rives’ barns, which are located in D.C., date to 1863.

A considerable amount of brick, mortar, small iron debris, (including a mule shoe), bottle and window glass etc., were recovered, as well as butchered animal bone (cow, sheep and deer), identified by Claire O’Brien. A few small ceramic shards were also found on the site, the oldest of which is white ware (dating to 1820-1890). Sixty percent of the nails recovered were made of cut iron (1805-1890), and the remaining nails were made of non-galvanized wire (1890-1945).

The significance of the site, besides providing insight into an example of mid 19th century vernacular architecture, is that the Rives’ barns provide a reference point for determining the position of Joshua Barney’s battery during the Battle of Bladensburg on August 24, 1814. Barney’s two 18-pounders were described as being within several yards of this location. After being overrun by the British, Barney was treated for his wounds by a spring, henceforth called “Barney’s Spring.” The spring was described in 1937 as being under the porch of 3041 Bladensburg Road, which is across the street from U.S. Reservation 520.

The excavation of the median in Bladensburg Road by DDOT (District of Columbia Dept. of Transportation) in September, 2011 added to investigation. The original turnpike level could be distinguished 60 cm below the present road surface. Spring water was observed still running across the road opposite Barney’s Spring, and brick fragments from the second Rives’ barn were found in the turnpike deposits.

U.S. Reservation 520 has proven to have historic value relating to the War of 1812, having its...
bicentennial this year. The locating of Barney’s Spring as well as the two Rives’ barns, is noteworthy. The discovery of a carriage house and stable dating to the mid 19th century relates to the history Washington, D.C. and Maryland. Above all, the dig was lots of fun, educational, and generated lots of local interest in this part of the city.

STUDYING THE NORTH IN THE “NORTH COUNTRY”
By Christopher B. Wolff

The last year has brought many changes in my research and my career. I left my job as an Archaeologist/Case Officer in the NMNH’s Repatriation Office where I worked with Southeast Alaskan and Northwest Coast Peoples, in order to take a position as Assistant Professor of Anthropology at the State University of New York (SUNY), Plattsburgh. Plattsburgh, for those of you who have never heard of it, is in extreme northeastern New York on the coast of Lake Champlain on the Vermont border about 20 miles from Canada. Locally, the region around Plattsburgh is known as the “North Country.” While I feel I could not have been luckier than to have been allowed to work at the Smithsonian, and miss it frequently, I wanted to focus on my own research in Newfoundland and Labrador and get more into teaching. Plattsburgh State has given me that opportunity and has been a very welcoming place with outstanding colleagues; I have already been dragging some of its students into the Arctic.

Last summer, with funds from an NSF grant, Luke Brown, a recent Plattsburgh State graduate, joined Thomas Urban (Oxford University) and myself in a re-investigation of the enigmatic Old Whaling Site on Cape Krusenstern, Alaska; first seriously investigated by J. Louis Giddings and Doug Anderson in the late 1950s/early 1960s. While there has been a recent fluorescence of research in the area, and limited work at the Old Whaling Site, there are many things we still do not know about the people who occupied the site, but there is a lot of speculation. Christyann and John Darwent were some of the most recent researchers to investigate the site and discovered that its occupational history may be more complicated than previously thought. Primarily for that reason, our recent trip was undertaken to learn more about the cultural and environmental history of the site.

Because this site is part of a National Monument and, like all sites, should be conserved as much as possible, we decided to investigate it using chiefly non-invasive technology. Urban is an expert in many types of geophysical surveying techniques and has had extensive experience in Arctic settings. For the Old Whaling site, we decided the best techniques would be electromagnetometry and ground penetrating radar. We used these methods to survey the entire site and were able to collect data that sheds new light on the depositional history of the site, as well as important information about natural site processes—particular the paleohydrology of the beach ridge on which the site is located. We were able to review the results in the field and ground truth some of the “hot spots” to investigate possible previous cultural activity. In doing so, we confirmed the Darwents’ views that there was other cultural activity at the site, although we were not quite able to validate their claims of an occupation that predates the well-known structures excavated by Giddings and Anderson. The results of our findings are still being analyzed and will be presented in brief at the upcoming SAA meeting in Memphis in the spring, and more completely in future articles.

I have also been spending some of my time working on collections from Stock Cove, Newfoundland, where I have been working in collaboration with Dr. Donald Holly (Eastern Illinois University) and Dr. John Erwin (Newfoundland and Labrador Provincial Government) over the last several years, with generous support from the Provincial Archaeology Office and the NSF. A handful of my Plattsburgh State students and I are conducting a fine-grained analysis of stone tool production methods of the Dorset Paleoeskimos that inhabited the site, some of which will be presented at the Canadian Archaeological Association meeting in Montreal in the spring. Holly, Erwin and I hope to continue and expand our work at Stock Cove over the next few years and have submitted grants to do so, which will also include a great deal of interdisciplinary ecological research examining past human-environment interaction in the Trinity Bay region of eastern Newfoundland. In particular, we are interested in prehistoric and early historic distribution of ice and seals and how they may relate to human settlement-subsistence strategies, as well as documenting the marine-reservoir effects in the region at a high-resolution, so that we can more directly date sites with sea mammal remains.

Finally, I have been spending some time around Lake Champlain in northern New York looking for local sites to give students more field experience and to investigate the historical ecology of the lake and the Sea of Champlain further back in prehistory. Hopefully, you will hear more about that in the coming years. In the meantime, I remain a Research Collaborator with the Arctic Studies Center and look forward to my continuing and future research with Bill, Stephen, Lauren, and the excellent staff there. Including, with only a bit more prodding, assisting in the production of a long-awaited Eastern Arctic/ Subarctic Paleoeskimo volume. Some of you may be hearing from us soon about contributions, if you have not already.
OUTREACH

TIME TEAM AMERICA
By Noel Broadbent

Based on the long-running British series Time Team the prime-time PBS series Time Team America is gearing up for its second season, funded by a 2.4 million dollar grant from NSF Informal Science Education program.

The Executive producer is Dave Davis and Series Producer Bruce Barrow (Oregon Public Broadcasting). Davis is PI and Noel Broadbent Co-PI on the NSF grant. The goal is to highlight four site investigations across the U.S. and to use archaeological field-schools in each site region to engage at-risk high school age youth in science. The Field School Director is Alexandra Jones, Ph.D. She will develop the curriculum in partnership with the Crow Canyon Archaeological Center in Colorado.

The four sites chosen for this year are Badger Hole Bison Kill/Folsom Site, Oklahoma; Hawikku/Coronado Entrada in Zuni Pueblo, New Mexico; Crow Canyon/Ancestral Pueblo, Cortez, Colorado; and the Josiah Henson/Riley Plantation, Rockville, Maryland.

These site range from Paleo-Indian to historic, and provide perspectives on American geography and diversity.

A variety of remote sensing and lab methods will be employed along with targeted excavation to help solve critical problems at each site. The series will feature on-camera archaeologists including Meg Watters, Joe Watkins, Alan Maca, Chelsea Rose and a new host, Justine Shapiro, award-winning documentary filmmaker. The program will include websites and online curricula providing more in-depth discussions of archaeology and cultural resource protection in the U.S.

SCIENCE SYMPOSIA HONOR TIGER BURCH, 1938–2010
By Igor Krupnik and Ken Pratt

When our colleague and long-term ASC Research Associate Ernest S. (‘Tiger’) Burch, Jr. passed in 2010 (ASC Newsletter 18) many people immediately offered their help to honor his life and legacy. The first action aimed as a tribute to Burch’s work was initiated in late September 2010 by Igor Krupnik who proposed a special ‘Burch memorial session’ at the 7th International Congress of Arctic Social Sciences (ICASS VII) in Akureyri, Iceland in June 2011. Shortly after, Kenneth Pratt volunteered to organize and to chair another session at the 38th annual meeting of the Alaska Anthropological Association (‘aaa’) in Fairbanks, Alaska in March 2011. Very quickly the two venues became a well-coordinated common effort. The two session organizers also contacted Susan Kaplan, then editor of Arctic Anthropology, who agreed to consider the papers from two symposia for publication in a special issue of the journal as a festschrift to Tiger Burch.

The full-day March 2011 session in Fairbanks (Photo) was a major event for the family-like association of Alaskan anthropologists, of which Tiger was a proud member since the early ‘aaa’ meetings in the 1970s. Fourteen papers were presented featuring the full breadth of Tiger’s research interests, including his research methods in ethnography and ethnohistory (Richard Stern, Erica Hill, Ann Fienup-Riordan, in absentia, Igor Krupnik, Jack Omelak, Eric Hamp), kinship and socio-territorial organization (Ken Pratt, Matt Ganley, Craig Mishler, Larry Kaplan), warfare and trade (Kory Cooper), culture contact and change (Anne Jensen), patterns of indigenous land and subsistence resource use (Polly Wheeler), and human-caribou interactions (Jim Dau, Karen Mager, in another session). After the discussion, several dozen session participants spent another hour in emotional sharing of their personal memories of Tiger as a colleague, a friend, and a mentor. It was heartfelt celebration of a man by his bereaved community that had lost one of its exemplary leaders. Tiger viewed the aaa meetings almost like his home ‘village,’ to which he returned every year for more than three decades. Also, Fairbanks had long been his favorite place thanks to the richness of the Elmer E. Rasmuson Library and Archives of the University of Alaska Fairbanks. It is to that library that Tiger bestowed his extensive personal papers and manuscript collections that are now available to researchers.

A smaller memorial session was held three months later at ICASS VII in Akureyri, Iceland, in a very different context. Tiger was a proud founding member of the International Arctic Social Sciences Association (IASSA) in 1990 (also established in Fairbanks!). At the previous Congress in Nuuk, Greenland in 2008, he was honored as one of the first recipients of the IASSA ‘life achievement’ awards, together with Ludger Müller-Wille, the first IASSA President, and Robert Petersen, the dean of Greenland anthropologists. At Tiger’s memorial session in Akureyri six papers were
A workshop titled Global Climate change and the Polar Archaeological Record was held in Tromso, Norway, 15-16 February, 2011, at the Institute of Archaeology and Anthropology, University of Tromso, to catalyze growing concern among polar archaeologists about global climate change and attendant threats to the polar archaeological and paleoecological records.

Arctic archaeological sites contain an irreplaceable record of the histories of the many societies that have lived in the region over past millennia. Associated paleoecological deposits provide powerful proxy evidence for paleoclimate and ecosystem structure and function and direct evidence of species diversity, distributions, and genetic variability. Archaeological records can span most of the Holocene, and [Late Pleistocene] paleoecological records are even longer. Most are largely unstudied and are extremely vulnerable to destruction, are poorly monitored and not well protected. These records provide a wide range of data that are not obtainable from sources such as ice and ocean cores.

Workshop attendees identified many global change-related threats to are pan-Arctic in nature, including increased coastal erosion, increased riverine erosion, drying of waterlogged sites and bogs, and changes in land use and development. Warming and thawing of permafrost is a major threat, disrupting deposit integrity and accelerating sample degradation. Attendees presented information on efforts to develop-threat assessment matrices for coastal erosion through survey and modeling and on various preliminary attempts at preservation and mitigation. Needs for sampling archiving, prioritization of research locations, and international collaboration were also discussed.

The workshop was attended by representatives of most circum-Arctic national and by scholars with expertise in related issues. The meeting was organized by PAN, the International Polar Archaeological Network with partial funding from the International Arctic Science committee (IASC). A follow-up meeting will be held at the April 22-27 IPY meetings in Montreal. To learn more about PAN visit [Polararchaeologynetwork.blogg.no/].
When I completed my graduate work in Northern Labrador at the University of Guelph in 2009, I never expected that two years later I would find myself at the Smithsonian in Washington, DC, working on Arctic issues once again. After moving to DC from Toronto in the summer of 2011, I was fortunate to join the Arctic Studies Center as the Program Specialist for the upcoming Inuit Studies Conference in October. Working with Lauren Marr, Bill Fitzhugh, Igor Krupnik and the ISC committee, I have had the opportunity to engage with international conference participants, esteemed session organizers and Smithsonian staff from across the Institute.

As we move closer to the conference, considerable progress is being made towards planning an exciting and engaging program involving Inuit artists, performers, leaders and exhibits. One notable highlight of the 18th biennial Inuit Studies Conference will be a new interactive online digital element in the program which will tap into the latest modes of social networking and online communication to engage with Inuit and northern people in a way never seen before at an ISC event.

Personally, the past 6 months has been an incredibly enriching experience. I have learned a great deal about the Smithsonian organization, the Arctic Studies Center and the breadth of northern expertise housed here in the ASC. I look forward to continuing to take in as much as possible while working with the ISC committee towards putting on an unforgettable 18th Inuit Studies Conference.

I began my 2011 summer internship in Anthropology assisting Dr. Gabriela Perez-Baez, the curator of linguistics. As a linguistics major at Georgetown University who is interested in endangered and minority languages, I felt this was a good fit for me. When Gabriela went to the field in Mexico for the rest of the summer, however, my interest in Siberian as well as other northern peoples led to me to switch over to working with Dr. Igor Krupnik. Under Igor’s supervision, I began developing a bibliography of the social science and humanities contributions to the International Polar Year 2007-2008, to later be turned into a database. Since IPY 2007-2008 was the first IPY that included the social sciences, it was important to have a record of everything their projects had produced.

My starting point was a document we received from the compilers of the International Polar Year Publications Database, called “IPY 2007–2008 Publications in the Social Sciences and Humanities”, which contained roughly 150 entries. After studying how the IPY Publications Database formatted their bibliographical entries, I started out copying bibliographical entries from some of the many books on the International Polar Year and indigenous peoples’ reactions to climate change that are housed in Igor’s office. As the weeks went on, Igor found more and more publications and documents from the various projects within IPY 2007-2008 for me to add to the document I was compiling. We discussed how my document might be turned into a searchable and sortable database for members of the social science community involved with the IPY to be able to reference. I then transferred all the entries into a spreadsheet that could be sorted by author, year published, language, project number, or subject area, thus creating a new tool for polar social scientists, who worked in IPY or are interested to learn more about its results.

Creating this database was, to me, a surprising amount of work. I had worked on extensive bibliographies previously in other internships, but even that work didn’t prepare me for some of the roadblocks I hit working on the IPY Social Sciences Database. Particularly difficult for me was typing entries in other languages. I have no background in Dutch, Danish, Swedish, German, or Norwegian, and
many of the entries were in these languages. While the work was time-consuming and difficult, I greatly enjoyed it. Surrounded by piles of books and papers, I began to develop a familiarity with the names and subject areas of the social scientists who had clearly been major players in the IPY projects. Just by reading the titles of these publications I learned more about the relationship between Arctic, Antarctica, climate change, and indigenous peoples that I had ever known before.

While flipping through Igor’s books looking for the bibliography entries he had marked, I had a hard time not getting distracted and reading the chapter I was flipping through. I also (unintentionally) learned a lot about formatting documents and spreadsheets after quite a few silent battles with Word and Excel.

On my penultimate day working with Igor, we discussed the fact that it would be quite an accomplishment and very exciting if our database had reached 500 entries (from the original count of roughly 150, many of which we deleted because they weren’t relevant), although we were both doubtful that we had reached such a number. On reviewing our spreadsheet, however, we discovered that we had amassed over 625 entries, in a document that was about 70 pages long. We were astonished and pleased at how much our dedication had produced.

I am extremely grateful to the Smithsonian for my summer of learning about IPY, indigenous languages, climate change and other themes from the perspective of the humanities and social sciences. Through what I’ve learned from creating the IPY Social Sciences and Humanities Database, I can better appreciate the traditional knowledge I hope to gain when working with indigenous communities to revive their languages. With my newly broadened base of knowledge, I can better recognize the different needs of an indigenous community beyond just their language.

**BECOMING AN HONORARY NEWFIE: TALES FROM A TRIP NORTH**
By Janine Hinton and Lauren Marr

We began our excursion to participate in Bill Fitzhugh’s archaeological Gateways Project in the Quebec Lower North Shore with a flight to Portland, Maine. There, we met Wilfred Richard, our expedition photographer, Portland resident and our ride north. We loaded our things into his trusty Volvo and began our excursion. Our radio stations changed from NPR to CBC within a few hours as we drove north to North Sydney, Nova Scotia, where we boarded an all night ferry bound for Port-aux-Basque, Newfoundland. Once in Newfoundland, we got aboard the research boat and traveled another three days to arrive at our archaeological site at Hare Harbor, Quebec, on board the ASC’s research boat, Pitsulak.

The sleeping arrangements on the Pits were cozy! We slept in cubbies located in the kitchen (galley) above the dining table. With the lulling rocking of the boat, we never slept better. We ate most of our meals on the boat. The cuisine was quite good, mainly as a result of two of our crew who brought along bottles of wine and even their own yeast for making bread -- we knew we were in good hands. We learned to love Red River hot cereal, which had a crunchy, seed-like texture -- best compared to boiled birdseed. And when rations were low, we even learned to like hard-bread, which definitely lived up to its name. For a Newfie dish called Fish and Brews it is soaked in water overnight to soften. We even came to appreciate the healing qualities of hard-bread as it helped ease nausea caused by motion sickness.

When we weren’t working, we were able to visit
the closest town, Harrington Harbor, a small and cozy place that has no roads because the terrain is too rocky. Bill’s friends in Harrington Harbor were nice enough to let us take showers and wash clothes, which only happened once a week. During the visit to the local community museum we were happy to find Will’s and Bill’s poster about the 10 year project at our site. During our off days we also took the time to pick bake apples—a kind of swamp berry.

On our way home, we stopped at the only verified Viking site in North America, L’Anse aux Meadows. After buying gifts for friends and family in the museum’s sales shop, we took the walkway to the site. As we entered the site, Bill went over important details missed in the informational film, most notably provenance of the few artifacts found. After looking at the archaeological site, we went to the reconstructed site and visited with its bearded re-enactors. As we looked at the blacksmith shop, Lauren was selected to “make” her own nail, which involved controlling the bellows – a tough and warm job! Next, we took the liberty of dressing up like Vikings and battling it out – a ritual we are thinking of using when any disagreements arise at the Arctic Studies Center.

A common question asked to outsiders in Newfoundland, is “have you been screeched in?” The ritual is used mostly to embarrass out-of-towners, which, once completed, makes the screeched an honorary Newfoundlander. Lauren and Janine took the challenge. To start to feel like a Newfoundlander, you must dress like a Newfoundlander, which means Janine was adorned with ever-so-flattering waders and Lauren wore a rain hat (oh, yes, there are pictures). Once in Newfie garb, we had to eat a piece of Newfie steak (fried bologna), a dried capelin (a sardine-like fish), and a small piece of Lassie (molasses) bread. Some did not have the stomach to become an honorary Newfie, but Janine and Lauren found the strength to hold down the capelin. After eating like a Newfie, we had to repeat a number of tongue twisters which we won’t repeat, to, uh, keep the ceremony secretive (yes, we can still pronounce them and we are offended at the implication). The best part (for the observer) and worst part (for Janine and Lauren) was kissing a cod fish. But be warned, you can’t just go up to any codfish and kiss it; no, you have to woo it, otherwise it would just be wrong. Janine choose to say, “how are you doing, handsome?” a line sure to get a kiss from any codfish. The last step in becoming a Newfie was drinking a shot of screech (foul-tasting rum) which, after a codfish kiss, goes down easy. As full-fledged officially unofficial Newfies, we are wiser and our stomachs are stronger.

A DIVERSE EXPERIENCE AT ASC
By Maegan Tracy

My experience in working on a variety of different projects at the ASC has been extremely positive and rewarding. When I first began here in January, I started by working on report materials for the Gateways Project, digitizing hand-drawn maps from the previous field season in Labrador. I also assisted Stephen Loring in digitizing and repairing damage to Kodachrome slides from a remote village in 1950’s Alaska. This effort produced great “time machines” of Arctic culture, and I was immediately drawn to the women’s enormous fur hoods, great big smiles, and equally big hair. I also digitized a number of late 1800s Smithsonian stereocards depicting Esquimeaux artifacts from the MacFarlane collection. These stereocards, consisting of two photographs of the same scene taken from slightly different perspectives mounted side by side, are a true Victorian-era 3D. When viewed through a stereoscope viewing device held up to the eyes like binoculars, the photos combine and appear three-dimensional.

I spent much of my time here last spring assisting with the long-term task of returning collections to The Rooms Provincial Museum in Canada. I inventoried, photographed, measured, described, and cataloged artifacts from the Rattler’s Bight burials before packing them up to be shipped back to The Rooms. My passion is in Eurasian archaeology and it was a pleasure working with collections and datasets that
exposed me to the material remains of cultures adapted to a subarctic environment. These particular artifacts came from burials with extremely poor bone preservation, and as a result much of the information to be gleaned came from the many stone tools and other stone artifacts that were interred. This was a great opportunity to become more familiar with mortuary archaeology by working with artifacts firsthand, and I was also excited to be working with a different type of material culture than what I have been exposed to previously.

Last spring I also had an opportunity to spend a few weekends assisting Noel Broadbent in excavating at the War of 1812 ‘Barney Site’ in what is now a small patch of land administered by the National Park Service. I had a wonderful time there working to uncover a herringbone brick floor and doorway, while experiencing the public side of archaeology; visitors, young volunteers, community members, and the occasional interested passer-by.

One of the things I appreciate about working at ASC is getting to see the “behind the scenes” aspects of both a world-class museum and a world-class research institution. I had the opportunity to attend and participate in many lectures, discussions, workshops, and meetings both in the Anthropology department here and outside the museum. In late October I attended a workshop on the Mongolian Rock Art Project hosted by Richard Kortum of Eastern Tennessee State University, where I learned a tremendous amount about current research in the region. I was also fortunate to meet a number of active researchers there from both the Smithsonian and other universities. After seeing some of the inner workings of the Smithsonian, I now have a much greater understanding of the internal organization of the institution, and I have really enjoyed meeting so many different researchers and learning about their work.

This fall my work has been focused on compiling, editing, and organizing materials for publication of the 2011 Khoton-Biluut Project Field Report on archaeological research in the Altai Mountains region of western Mongolia. This work has been a great opportunity to learn more about Bronze and Iron Age archaeology in Eurasia, and has greatly influenced my scholarly interests by exposing me to the wide range of current research in the steppe, as well as what questions are of the greatest importance to anthropology in the region. I am planning to enroll in graduate school this fall, and my experiences at ASC have had a significant impact on the kinds of research and education I plan to pursue.

I have really enjoyed my time at the Arctic Studies Center and I would like to thank Bill Fitzhugh, Noel Broadbent, Stephen Loring, Lauren Marr, and everyone else I met and worked with this year for their insight, advice, and support. I have learned so much here and feel very fortunate to have been a small part of the ASC.

ARTFUL WOOL
By Rachel Suntop

I was very fortunate to be an intern at the Arctic Studies Center in March through June 2006. I worked on several projects, most notably creating replicas of two Native Alaskan headdresses and researching, then making several Genghis Khan inspired Mongolian headdresses. I was invited back to the Smithsonian Museum of Natural History in October 2006 to do demonstrations of felt making at the Mongolia 800 festival.

The internship at the Arctic Studies Center was a great opportunity for me to utilize my creativity to make these headdresses. It gave me insight on working “behind the scenes” in a world-class museum. One of my favorite things about this internship was taking trips to the storage collections of the museum’s many artifacts in

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**Maegan Tracy.**

**Rachel Suntop wearing one of the garments made for the ASC.**
A SUMMER WITH THE MIDDLE DORSET
By Kristin Lapos

I had the incredible opportunity to complete an undergraduate fellowship in the Arctic Studies Center this past summer under the Natural History Research Experience (NHRE) program. This unique program, funded for the first time last year by the National Science Foundation, gives undergraduates like myself the chance to assist with an original research project while living at George Washington University.

I was thrilled to collaborate with Stephen Loring on an archaeological analysis of Middle Dorset culture artifacts and debitage excavated from the remains of a winter house on Napatalik Island (GjCc-6) in Labrador. I accepted the fellowship after several years of volunteering in the curatorial office of a very small museum in eastern Pennsylvania, and I couldn’t wait to find out how it compared to a large research institution like the Smithsonian. Boy, was I in for a surprise! Having to flash a badge to a security officer to get to work each day took some getting used to, as did the daily half-hour long shuttle ride through Beltway traffic to get to the massive MSC complex. Stephen made my experience well worth the ride.

Nestled down a long hallway in a forgotten corner of the factory-like compound was Stephen’s cozy lab space, with cabinets piled with bags of seal bones, drawers full of carved tools and figurines from around the Arctic, and...
DESIGNING THE INUIT STUDIES CONFERENCE
By Allison Maslow

I am a graphic designer with a variety of corporate and non-profit work experience. When my family moved to Alexandria, Virginia in early 2011, I was excited about the possibility of volunteering at the Smithsonian. Through the Behind-the-Scenes Volunteer program I was connected with William Fitzhugh and Lauren Marr at the Arctic Studies Center. The focus of my work has been designing materials for the 18th Inuit Studies Conference, Arctic / Inuit / Connections: Learning from the Top of the World. I started by working on a logo and some initial informational pieces for the conference, and soon I will be designing the conference program. I have enjoyed learning about anthropology...
The University of Virginia is reawakening to Inuit art and culture through an exciting series of displays and events in Charlottesville, Virginia.

Judith Varney Burch, ASC research collaborator, has opened a study gallery that serves UVA and the community. Judy’s new office on the UVA Corner is alive with stone sculptures, prints, and cloth wall hangings, as well as a myriad of books and learning materials for anyone wishing to learn more about the Inuit and their art. In making her knowledge and collections available to the public, she also is leading the way for the first Arctic Culture Forum to be held here.

Building on her passion for people of the Arctic, she has organized a new public series called the Arctic Culture Forum to introduce a range of topics about the Arctic to students, faculty and the community. Judy is hosting the series of events in collaboration with UVA staff and students.

Already in full swing, the Arctic Culture Forum (ACF) has developed its first season around three events: two educational art exhibits and one lecture to be held on and around the UVA campus. The Spring 2012 series began with an exhibit in Brooks Hall, an especially appropriate setting on the UVa campus. Originally a natural history museum, Brooks Hall offers a spacious day lit room available to the public and is located next to the Rotunda. Today Brooks Hall is the exclusive building of the UVA Anthropology Department and special lectures and events are frequently held in its Commons, a towering museum space.

The February event is an exhibit focused on Inuit images created in Cape Dorset on Baffin Island. This collection of prints was previously selected and displayed by the Virginia Museum of Fine Arts in Richmond, Virginia. The collection offers an introduction to the distinctive character and themes of Inuit art. Although long prolific in other art forms, printmaking in the Arctic began after 1957. Since then it has become a thriving art form in the Arctic. The collection on display represents the relationships between animals, humans, hunters, the hunted, and families. The perspectives of traditional Inuit elders and contemporaries are skillfully and creatively presented in these images. Among the works are two by well-known artist Kenojuak Ashevak as well as various other internationally recognized artists.

The March event will be a lecture and reception in Brooks Hall by ASC’s Stephen Loring, co-sponsored by the Virginia Anthropology Society and the ACF. Virginia Anthropology Society is the UVA student-governed organization for aspiring anthropologists. Loring has been invited by the Virginia Anthropology Society to visit UVA and offer scholarly perspective on anthropology and the Arctic. The Virginia Anthropology Society is very grateful and excited that Loring has agreed to offer his time and knowledge for this event and to make himself available to UVA’s interdepartmental faculty and students.

The third event will be an exhibition of Inuit wall hangings produced by Nunavut women from Baker Lake. The tapestries carry images of humans and animals interacting in hunting, fishing, and other forms. This medium of cultural and creative expression in the North is less known and understood than the Cape Dorset prints, making it a rare treat for UVA and the community. Titled Circumpolar Culture on Cloth, this collection will later this year begin an international tour through venues in circumpolar capitals. The purpose of the circumpolar tour is to bridge indigenous groups and societies throughout the Arctic in a focused celebration of Arctic cultural expression. The collection will be displayed on the UVA campus before its sendoff to the Yukon and beyond, serving as a special and colorful conclusion to UVA’s Spring 2012 Arctic Culture Forum.

Judy is organizing this spring’s ACF series with the help of her UVA student intern Laura Bell, a fourth year Anthropology student. As both an oil painter and Anthropology student, Laura has a special interest in the unique art forms of particular cultures, of which the Inuit are a prime example. She plans to pursue a career path understanding the ways in which culture and society develop methods of thinking and creating. Orchestrating educational events and art exhibits has provided experience for a future exploring art within an anthropological thought process.

Hopefully, this will be the first Arctic Culture Forum series of many, bringing multicultural Arctic learning opportunities to students, faculty and the community in an informative and accessible program.
“AYE, AYE, CAPTAIN!” AWARD FOR PERRY COLBOURNE

Perry Colbourne of Lushes Bight, Newfoundland, received an NMNH Peer Recognition Award acknowledging his exceptional achievements as Captain of the Arctic Studies Center’s research vessel, Pitsulak. Colbourne has played a central role in the success of more than two decades of scientific work ranging from Newfoundland to Baffin Island, while mentoring more than one hundred students and volunteers. During the 1990s Frobisher Project and the 2001-2011 St. Lawrence Gateways Project, Perry’s negotiation of Canadian waters, including the largest ice berg release in recorded history in 2011, ensured the safety of all aboard and enabled the completion of research on European-Inuit contacts and discovery of the southernmost Inuit occupation ever found.

BROADBENT RECEIVES SMITHSONIAN PRIZE

Noel Broadbent was honored this year with one of the 2011 Smithsonian Secretary’s Research Prizes for his publication, Lapps and Labyrinths. Saami Prehistory, Colonization and Cultural Resilience, published by the Smithsonian Press in 2010. In proposing the award, Bill Fitzhugh noted “Noel’s book is a model of archaeological and anthropological analysis and a wake-up call illustrating how socially-aware archaeology can inform our understanding of the past and open new doors for minority groups. I think this is one of the most important pieces of archaeological literature published by the Smithsonian since the 1960s, and its importance is greatly amplified by its accessible prose and stylistic presentation, which begins on the front jacket with an engaging illustration using the colors of the Saame flag. Broadbent’s book has broad application and demonstrates the value of anthropological studies for balancing the dominance of history in native studies.”

LORING RECEIVES AWARD FOR INNU COLLABORATION

This year the NMNH recognized Stephen Loring in the form of a Peer Recognition Award for his exceptional achievements and commitment to collaboration with indigenous communities. The award stated, “In the past, indigenous communities were often treated as sources of information and specimens. Thanks to the innovative work and collaborative approach of Stephen Loring, the Innu in Northern Labrador not only have an excellent archaeologist in their midst but also an advocate who values their input into his research and who gives back to these communities through workshops, camps, and field schools.” Loring began working closely with Labrador Innu communities in the 1990s. Since then he has developed community archaeology programs, mentored Innu and Inuit students, and has worked closely with Native leaders and advisors to help preserve heritage, educate youth, and ensure a future for the past.

WILFRED E. RICHARD UPI APPOINTMENT

On January 4, 2012, Ann Andreasen, Chair of the Board of Greenland’s Uummannaq Polar Institute (UPI), announced the appointment of Wilfred E. Richard as Research Fellow. The appointment follows several visits by Dr. Richard to Ummannaq in which he has collaborated with UPI with the assistance of Kunnunnguaq Fleischer of the Greenland Department of Education and Research. Aspects of his work in Uummannaq will appear in Richard’s forthcoming book, Maine to Greenland: Exploring the Maritime Far Northeast. While representing the ASC, Will has done field research in conjunction with the UPI on stress factors of climate, economic, and sovereign change.
and their affect on cultural heritage and traditional ecological knowledge.

Richard’s work has been crucial in establishing UPI’s relationships with other institutions like the Peary-MacMillan Arctic Museum of Bowdoin College in Brunswick, Maine, and Maine’s Chewonki Foundation. Will’s work with UPI and Børnehjemmet in Greenland has led Ummannaq’s becoming a member chapter of the International Appalachian Trail (IAT) that extends from Maine though Canada to Greenland.

NORMAN HALLENDY WINS MEDAL

ASC Research Associate, Norman Hallendy received the Queen Elizabeth Diamond Jubilee Medal which is awarded to individuals in the Commonwealth to honor their significant contribution and achievement. The medal marks the 2012 celebrations of the 60th anniversary of her Majesty Queen Elizabeth II accession to the Throne as Queen of Canada. The Royal Canadian Geographical Society on behalf of the Queen’s representative the Governor General of Canada, presented the medal to Norman Hallendy with the following citation: Thank you for all you have done and will, I hope, continue to do for the Royal Canadian Geographical Society. This honor from the Canadian Crown is a fitting recognition of your important contribution.

WILL RICHARD ON THE MARITIME FAR NORTHEAST
By Bill Fitzhugh

On 12 March, Wilfred Richard presented a lecture, “Tradition and Change in the Maritime Far Northeast,” sponsored by the Center for Circumpolar Studies and the Smithsonian Arctic Studies Center at the Kellogg-Hubbard Library in Montpelier, Vermont. The lecture was part of the CCS Osgood Lecture Series. Will’s topic was presented within the framework his ten-year geographical study of the region from Maine to Greenland, soon to be published by Smithsonian Books. Using maps and his spectacular photography his lecture covered three themes: geography, energy, and change.

Within this spatial context of the Maritime Far Northeast (MFN), northern places and peoples of Maine, Atlantic Canada, Gulf of St. Lawrence, Labrador, Nunavut, and Greenland are unified by six shared cross-border elements: nautical tradition, fishing, whaling, Ramah chert trade, Norse voyaging by Leif Ericson to L’Anse aux Meadows, the ASC’s St. Lawrence Gateways Basque and Inuit excavations, and the International Appalachian Trail.

Energy capturing in the MFN represents a paradigm change from locally drawn carbohydrate energy gathered directly from fish, whales, seals, and caribou to imported hydrocarbon energy as refined petroleum products from the world of agriculture and industry. Through application of liquid fuel, peoples of this region have been able to leverage greater amounts of local carbohydrates. The result for the Arctic peoples is alienation from the land, from their traditional ways, and migration to settlements with denser population concentrations. As a result, adaptation is no longer keyed to Arctic biological resources life but to the market demands of southern economic practices.

Will’s final theme reflected upon the fact that change in the Arctic and Subarctic is not driven simply by climate. Associated stress factors include sovereign and economic change with negative implications for cultural heritage and the loss of knowledge of traditional means of ecological adaptation.

The lecture was accompanied by musical presentations organized by René Kristensen, a teacher, therapist and project director of the Children’s Home and the Uummannaq Polar Institute in Greenland. René and two young Greenlandic men, Svend Zeeb and Innunguaq Zeeb, were returning from their musical performance in New York City at Scandinavian House and a visit to the Explorer’s Club.

ALASKA STATE MOVES TO PRESERVE ALASKA’S INDIGENOUS LANGUAGES

JUNEAU (from Alaska Native News) -- The Alaska State Senate passed a bill on Tuesday aimed at protecting and restoring Alaska Native Languages. Senate Bill 130 will establish the Alaska Native Language Preservation and Advisory Council to assess the state of Alaska Native Languages, reevaluate the programs within the state, and make recommendations to the Governor and Legislature to establish new
IANA Languages are threatened by extinction,” said Senator Olson. “Indigenous languages are the most critical components in terms of preservation of cultural ideas and traditions and serve as the backbone of all cultural elements. Senate Bill 130 ensures that these important Alaska Native customs continue on.”

According to the University of Alaska’s Native Language Center’s Population and Speaker Statistics published in 2007, only 22 percent Alaska Natives statewide can speak their native language. More specifically, only 29 percent of the Eskimo and Aleut population, less than 2 percent of the Tsimshian and Haida, and less than 5 percent of the Athabascan and Tlingit communities combined are fluent speakers. The Eyak language recently lost its last native fluent speaker.

Of the state’s 20 Alaska Native languages, only two (Siberian Yupik in two villages on St. Lawrence Island, and Central Yup’ik in seventeen villages in southwestern Alaska) are spoken by children as the first language of the home.

“My hope is the advisory council will give effective representation for Alaska Native languages at the state level, which would be a monumental event for many elders who still remember being scolded in school for speaking their first language,” said Senator Olson. “This Legislation is the most significant piece of legislation affecting Alaska Native languages since 1972 when laws were passed requiring mandatory bilingual education in state-operated schools where children speak Alaska Native languages.”

The council would be comprised of endangered language experts from across the state appointed by the governor, plus two non-voting legislators from the bush caucus. Senate Bill 130 now heads to the House for further consideration.

NEWS FROM JUDI COLLINS
By Judi Collins

[Editor: Recently we were re-connected with Judi Collins, Henry Collins’ daughter, after she met Jeff Speakman and Dennis Stanford in Vero Beach, Florida. Judi and I used to be in touch frequently when Henry’s health declined and he could no longer come to his office. It was exciting to her from hear again, first by telephone, and then through this short note she prepared for the ASC Newsletter.]

Probably because of DNA, I’ve never lost my archaeological avocation and am still an avid reader of all things archaeological. I’ve had marvelous experiences and scientists visiting Vero treat me like a living fossil of SI lore. I am constantly amazed with the incredible and precise tools now available to the scientist in the field.

When I lived in Anchorage, the Alaska Purchase Centennial Commission invited me to help refurbish an original 1900’s railroad car to pre-Gold-Rush standards and which represented Alaska from her earliest beginnings to 1967. Her former glory restored, I was assigned the ancient artifacts and lore—a true labor of love. SI was our main source of material and we were lent some lovely artifacts. Of course, SI didn’t then have a footprint in Anchorage, so everything had to be flown in with some unusual arrival times—many sub-zero midnights. The “Midnight Sun’s” planned two year run was extended to five and we received rave reviews.

Egypt has always been on my bucket list and I was able to go before Arab Spring. On a visit to Cairo, through the kindness of Dr. Zahi Hawass, I was able to visit a recently discovered tomb of a minor royal. To be able to look upon the face of a man buried 5,000 years ago was truly a mystical experience. I wonder what the ancient embalmers would think of today’s tools so readily available: probes, scopes, Xrays, microbiological data. It was reassuring to watch the epigraphers at work by hand. The results were astounding.

In 1988 after the death of my parents (Henry B. and Carolyn W. Collins), I flew to Nome, chartered a plane and scattered their ashes over Cape Prince of Wales. We landed to unload cargo and several of the villagers remembered him. They passed the old dig pictures around with much pleasure.

Before I left Alaska, I was invited by Dr. Peter Schweitzer of the University of Alaska Fairbanks, to visit their outstanding campus and to meet “Blue Babe,” the mummified Ice Age ox. After chatting with Peter and the Chancellor, I was able to become a small part of the fascinating on-going work. The first recipient of the Collins Circumpolar Scholarship was Ben (now Dr.) Potter, who made the recent discovery of the earliest human remains in Northern North
America (an Ice Age child cremation), and one of the earliest ancient residents of the Americas. This work has transformed our understanding of early Beringian peoples.

In the same week as Dr. Potter’s discovery, I heard about the Old Vero Ice Age site. I became interested right away. It is the most exciting project I’ve ever been involved with. A little background: In 1913 fossilized human bones were discovered in Indian River County, Florida. Dr. Frank Selkars, the Fla. State Geologist, found human remains together in context with 28 extinct fauna. He estimated their age about 10,000 years. Many scientists disagreed, including (as was his want) Smithsonian’s Dr. Arles Hrdlička. Dr. Jeff Speakman, formerly a Smithsonian scientist, has been involved with us from the beginning.

The permitting process has been a nightmare. Due to the untiring efforts of Susan Grandpierre, one of our founders, all are now in place. As a novice, I had no idea of how complicated these things have become. Even leaving the officials (and their egos) aside, everyone seems to feel that their input must be used—at least 10 agencies! In 2008, a local fossil hunter, James Kennedy, found a piece of bone with an image of a walking mammoth etched into it. There is no question that it is man-made and it captures the forward motion of the mammoth. Drs. Barbara Purdy, Richard Hulbert, Jr., Kevin Jones, and teams from the University of Florida and the Florida Museum of Natural History determined that it was the first of its kind in the “Lower 48” Western Hemisphere. This was verified by Dr. Denis Stanford of the Smithsonian. The site is indeed 13,000-14,000 years old and is proof positive that people and animals co-existed on this Atlantic Ocean area at the end of the last period of glaciation. Dr. Stanford’s work was published last summer in Journal of Archaeological Science.

The site of interest is small in area but huge in possibilities. In October of this year we will use GPR and core samples to determine the most productive site for our first trench which we hope to begin in 2013.

When Collins made his early discoveries, the party went in by dog-sled. As Dr. Fitzhugh said, “Today Henry would be amazed and enthusiastic to see how far we’ve come.”
I am excited about future opportunities to collaborate with the Smithsonian Institution. In March, our museum will host Arctic Studies Center graduate fellow Amy Chan who will study our ivory collections and share her research as part of our winter lecture series. Later this summer we are collaborating with Keevin Lewis at the National Museum of American Indian on a pilot program to bring a group of Alaska Native artists to our museum to study our collections and develop community artist programs.

**VIKING CO-CURATOR UPDATE**  
*By Elizabeth I. Ward*

The former Viking exhibit mistress of the ASC will be filing her dissertation this year with the University of California, Berkeley, Department of Scandinavian Languages and Literature. My dissertation chair, John Lindow, has a harrowing PhD story involving the security at an airport in Sweden that almost rivals Stephen Loring’s PhD story involving the security at the Smithsonian. I am hoping my filing will go more smoothly; these things are all done electronically these days! That is good in some ways, but bad in others, since it means the dissertation will be available for the whole world to see the day after it is filed. I rest assured that it won’t see the light of day until it is ready, thanks to my excellent faculty advisors, including Meg Conkey, who agreed to be on my committee thanks to Stephen’s recommendation, and Karin Sanders, who recently published a book that would be of interest to many archaeologists entitled *Bodies in the Bog and the Archaeological Imagination* (University of Chicago Press, 2009).

Like my dissertation committee, my dissertation is half material cultural/archaeological in focus, and half literature/sagas. All the research was done in Iceland, but the writing was all done in California. So I am continuing to be “bipolar”. The object of study is a valley in Northern Iceland, Skagafjörður, a valley I became familiar with while on an archaeological dig led by John Steinberg, now with the University of Massachusetts. A little-studied and uncelebrated saga is set in this valley, þóðar saga hreðu. My dissertation looks at the way the saga, the landscape of the valley, and the material culture of the area intersect with the local community’s sense of place, identity, and communal mourning from the twelfth century into the present day.

I am relieved to be in the final stretches of my dissertation, after taking extended breaks from it to work on exhibitions for Vikingaheimar Museum in Reykjanestæði, Iceland, with Viking ship captain Gunnar Marel Eggertsson. I leave that museum in the capable hands of the local township, who have made some changes to the core Smithsonian exhibition in the last few months. I am gratified another local Icelandic community is now using history, place, story, and objects to forge their sense of themselves, and wish them well.

**PETERMANN ICE ISLAND: GREENLAND TO NEWFOUNDLAND**  
*By Wilfred Richard*

In Greenland in the spring of 2010 I met Alun Hubbard, a glaciologist from Aberystwyth University in Wales while he was measuring the movement of glaciers at the head of Uummannaq Fjord. In 2009 and 2010 Dr. Hubbard had placed recording instruments on the floating seaward end of the Petermann Glacier and discovered that the structural integrity of the shelf was rapidly degrading. Later that year on August 5, 2010, a 12-mile wide and 3,000 foot thick piece of floating ice was released from the Petermann Glacier. This was the largest iceberg to calve in Greenland in almost half a century. Once caught in the southbound Labrador Current, this floating massif began a year-long journey to Newfoundland and the Gulf of St. Lawrence.

In July 2011, our Gateways Project archaeology team embarked from Lushes Bight, Newfoundland, bound, for the Quebec Lower North shore. Within 15 minutes of setting sail we encountered Petermann icebergs. Usually we see one or two bergs near the northern tip of Newfoundland – but not at the entrance of Notre Dame Bay. It turned out that a 10-mile long Petermann remnant had grounded in southern Labrador off Battle Harbor. Rounding the northern tip of Newfoundland
and crossing the Strait of Belle Isle, we found a huge berg off the coast of Blanc Sablon being circled by a fishing boat full of tourists, and even a jet-ski rider.

Three weeks later, returning from our Hare Harbor digs, we stopped for a few days in Quirpon on the northern tip of Newfoundland near the L’Anse aux Meadows Viking site. As we prepared to leave the next morning we found the exit of the harbor blocked by a Petermann berg, leaving only a small channel on one side. After waiting for a large wave to roll in, giving us an extra meter of water depth, Perry gave Pitsulak full throttle and we surged through to open water. For the next two days we navigated through a plethora of icebergs along Newfoundland’s northeast coast. Later we learned that the mother iceberg located off Labrador had broken free as two icebergs and it was between these and their offspring that we were traveling. The Canadian Ice Service measured the size of each of these icebergs at about 2x3 miles in dimension, with a combined total area of 12.4 square miles.

Later in the fall I learned from our skipper, Perry Colbourne, that Petermann ice was still plaguing the coasts around Notre Dame Bay. In the waters between Long Island and Pilley’s Island, he counted 59 icebergs, and ferry service to Long Island had been interrupted for several days by a massive berg. But by a month or two later the massive Petermann had become one with the Atlantic.


**“HEART OF THE BOREAL EXPEDITION”**

**AUGUST 2 – 29, 2011**

*By Rob Mullen*

Since its founding in 2005, WREAF has continued an ongoing series of art expeditions in cooperation with the Arctic Studies Center in furtherance of an exhibition proposal on the Boreal Forest. This latest expedition traversed a region steeped in thousands of years of Anishinabe culture and was undertaken at the request of the Canadian Boreal Initiative to highlight the newly proposed Pimachiowin Aki World Heritage Site; a project of five Anishinabe First Nations. For our purposes, it was designed to extend the geographic range of our expedition coverage westward and to delve deep into the heart of the North American forest (this entire route would be within what USGS Landsat images show to be the largest remaining contiguous block of forest on Earth) as opposed to the previous expeditions in Québec, Ontario and Labrador that have all explored the northern, southern and eastern transitions zones.

Our crew of six, including three painters and a photographer, set out August 2 from Red Lake, Ontario with the goal of paddling the Bloodvein River to Lake Winnipeg where we were to be feted with a celebratory feast by the Bloodvein First Nation a month later. However, during that first day, a small spot fire south of our route that we had been assured posed no threat, exploded into a historic Force 5 conflagration and headed straight for us. Forced to evacuate, we were picked up by Woodland Caribou Provincial Park personnel and returned to Red Lake.

After learning that Manitoba was on the point of declaring a ‘backcountry travel ban’ because of the fires and conferring with the park Superintendent and our outfitter, we plotted an alternative route that stayed within the park in Ontario while maintaining as many of our original goals as possible. We were back in the field the next day and were treated to some of the finest canoeing country anywhere in the world. The new route allowed a very leisurely pace and we typically spent 2-3 days at choice campsites. Consequently this expedition was artistically very productive and in fact, is only rivalled by our 2006 George River expedition that had twice as many artists.

We are completing the westward scope of our expeditions this summer with the first of two journeys that will circumnavigate the western Brooks Range in Alaska on the Noatak and Kobuk Rivers, from the mountain glaciers of Mt Igikpak to the Chukchi Sea. However, sometime before the exhibition design is complete, we would like to go back and paddle the Bloodvein. Considering the region is one of the richest in Aboriginal sites in Canada, it would be particularly interesting to have an anthropologist/archaeologist on the crew.
VERA ESPINOLA-BEERY 1932-2011
By William Fitzhugh

On April 27, 2011, the ASC lost one of its earliest and dearest friends—Vera Espinola Beery—at the age of 79 after a life filled with excitement, adoration, and culture. Vera was born in Chicago to Russian immigrants from Vladivostok and married Mario Espinola, an immigrant from the Dominican Republic. They raised four children in Fairfax, Va. and she received an MA in Museum Studies from George Washington University. During the 1980s she joined the Crossroads team as we began collaborating with the Russian Academy of Sciences and the American Museum of Natural History, making numerous trips to study Russian-American collections in St. Petersburg (then Leningrad) and Moscow. Her Russian fluency and family background was an important groundbreaker with Russian officials and scholars. After Crossroads she branched out, taking on conservation and curatorial duties that led eventually to becoming U.S. Curator for the Florida International Museum’s Treasures of the Czars. Later she curated Titanic and many other exhibitions around the country.

Vera was a consummate professional, but she was much more: a beloved family person who welcomed strangers into her home at the drop of a hat. She was devoted to the beliefs and history of Russian Orthodoxy and became an authority on Russian icons and their conservation. After Crossroads we kept in touch and visited many times in DC and later in Tampa. I always wanted to do another show with her but never got the chance. Our friendship is a dear memory.

DEANNA MARIE PANIATAAQ KINGSTON

Deanna Kingston’s many Smithsonian friends and colleagues were deeply saddened to learn of her passing. Deanna was one of the first Native American Fellowship interns at the Arctic Studies Center when she came to Washington in August 1992 to work with Stephen Loring and later Jake Homiak on a variety of projects pertaining to her King Island heritage. During the summer of 1993 Jake was successful in bringing a significant collection of film footage shot by Father Bernard Hubbard on King Island in the mid-1930’s and he arranged a contract for Deanna to process this important collection. Deanna subsequently received a grant from the NSF to further research the Hubbard collection. We cherish our memories of Deanna and her uncle, Alex Muktoyuk, smiling and laughing as

Vera Espinola at Kunstkamera (Museum of Anthropology and Ethnology) in St. Petersburg (Leningrad) for Crossroads collection research in 1986. Also shown are Bill and Martha Holm, William Sturtevant and Jean-Loup Rousselot.
OSU Professor of anthropology, **Dr. Deanna Kingston**, 47, of Corvallis followed her ancestors on December 2, 2011. Deanna, descendent of the King Island Native Community, was born, raised, and resided in Oregon. She is survived by her supportive and loving family, son **Edward Tattayuna Kingston**, parents **Olga Muktoyuk Kingston** and **Dalena SpiritSong Kingston**, sister **Rena Seunninga**, brother-in-law **Henk Seunninga**, niece **Kenna** and nephew **Connor Ryan Seunninga**, brothers **Kevin** and **A. Scott Kingston** and numerous family in Nome, Anchorage, Fairbanks and the greater Alaska region.

Deanna often commented that she felt she was born an anthropologist. Her love for peoples, cultures, stories and legends carried her to many parts of the world but always brought her home. Dr. Kingston received her BS in Science Communications from the University of Portland in 1986, an MAIS in Cultural Anthropology from Oregon State University in 1993 and her PhD in Anthropology from the University of Alaska Fairbanks in 1999. In 2000, Dr. Kingston began her journey as a professor of anthropology at Oregon State University. An unfailing supporter of students of color, she worked tirelessly with Native students, advising and co-advising many native graduate students over her 10 plus years at Oregon State University. Working as an advisor for the Native American Longhouse, she supported Native students and faculty alike at OSU, and served as one of the finest role models of a colleague, friend, mentor, and scholar.

Deanna had many great accomplishments through her work, her son and family, and her open candor during her long battle with cancer. She served on the National Science Foundation's Office of Polar Programs Advisory Committee and also on the SEARCH (Study for Environmental Arctic Change) Responding to Change Panel. Dr. Kingston participated in numerous workshops and conferences including “Designing an Arctic Observing Network” in Copenhagen, Denmark, an international conference on indigenous knowledge at Pennsylvania State University and a workshop at the International Arctic Social Science Association meeting, sponsored in part by the Alaska Native Science Commission, on collaborating with Arctic communities. She was cognizant of efforts both in the circumpolar Arctic and in the Pacific Northwest to consult, respect, and collaborate with Native American/indigenous communities, particularly when it comes to their knowledge of the environment. Deanna's inspirational thoughts and ideas will be kept alive in the numerous articles and publications she wrote and in the legacy of the students she advised. Her unerring commitment to the betterment of others and her community were demonstrated in her participation in a myriad of organizations such as the International Arctic Social Science Association, Alaska Anthropology Association, the Arctic Institute of North America and the Planning Committee for the International Conference on Indigenous Placenames, Guovdageiadnu, Norway, September 2010.

In 2003 she received a National Science Foundation grant to document and compare scientific knowledge with traditional ecological knowledge of King Island, Alaska. Thanks to her work through this grant, many King Island peoples were able to return to King Island and share their knowledge and wisdom with the younger King Islanders. This work culminated in one of her proudest accomplishments, the King Island Placenames Project interactive website that documents the cultural geography, biogeography and traditional ecological knowledge of King Island ([http://www.kingislandplacename.com/](http://www.kingislandplacename.com/)).

Devoted to furthering numerous causes and helping others along their paths, Deanna kept a long-running, open, intimate diary of her journey with cancer ([deeupdates.blogspot.com](http://deeupdates.blogspot.com)) that was a source of inspiration and healing for her, her friends and families, and countless others living with or affected by the disease. Despite the often heavy topics of her blog posts, Deanna strove to find the humor and insight in every situation and communicate both to others. Her courageous and kind spirit will forever be missed and remembered.

About her next voyage, Deanna wrote on her blog, “don’t be sad, be happy for my passing 'cause I’m going on a wonderful journey. I’m not sure where, but if you miss me, just think about me and I’ll be there-wrapping you with my spirit, keeping you comfortable, wishing you well.”
NEW BOOK PUBLISHED IN THE ARCTIC STUDIES “CONTRIBUTIONS TO CIRCUMPOLAR ANTHROPOLOGY” SERIES

Faces We Remember/Neqamikegkaput, a new photographic catalog exploring one of the NMAI historical photo collections from Alaska has been published by the Arctic Studies Contributions to Circumpolar Anthropology Series as its no.9 issue. The 196-page catalog with over 140 historical images from NMAI has been produced under the editorship of Igor Krupnik and Vera Oovi Kaneshiro, Yupik educator from St. Lawrence Island, Alaska, now living in Anchorage. The catalog features photographs of people from St. Lawrence Island taken by dental surgeon Leuman M. Waugh in 1929 and 1930, while on detail with the USCGS Northland. It is an outcome of a joint ASC-NMAI project initiated in 2002; Stephen Loring and Lars Krutak (then at NMAI) also contributed to the catalog, as did Igor’s research partners from St. Lawrence Island, Willis Walunga, Vera Mertcalf, Ralph Apatiki and many others. Over 100 photos, most of them originally unmarked and without captions, are now accompanied by stories and comments by today’s Yupik elders, recorded in 2002-2007, that speak about people and activities featured on the images.

The book was produced by the ASC in partnership with the Smithsonian Institution Scholarly Press (kudos to Ginger Strader!). Out of 1100 print, 350 copies have been shipped to the Native Village of Savoonga and 300 copies to the Native Village of Gambell, the two communities on the island, where the descendants of the people featured on Waugh’s photographs reside. Copies are available from SI Scholarly Press or from the Arctic Studies Center for $22.50.

IPY 2007–2008 PUBLICATIONS IN THE SOCIAL SCIENCES AND HUMANITIES

By Igor Krupnik

Following the official closing of the International Polar Year (IPY) 2007–2008 in June 2010 and the publication of its summary report in 2011 (ASC Newsletter 18), IPY researchers, science historians, educators, and agencies that supported IPY continue to explore its many legacies. Among these, is the impact of IPY as seen via thousands of science publications it generated. To assess the specific footprint of IPY in the field of Arctic social science field, my intern Anne Musica and I started a pilot project in summer 2011 to compile a searchable “Bibliography of the IPY 2007–2008 publications in the social sciences and the humanities” (see story by Anne Musica, this issue). Originally, the aim of the project was to test the coverage and to complement, if needed, the main IPY electronic Publication Database (IPYPD).

The IPYPD has been a joint venture of the Arctic Science and Technology Information System (ASTIS) at the Arctic Institute of North American in Calgary, Canada; the Cold Regions Bibliography Project of the American Geosciences Institute in Alexandria, VA, USA; the Scott Polar Research Institute Library in Cambridge, UK; the Discovery and Access of Historic Literature of the IPYs (DAHLI) project in Boulder, CO, and the National Information Services Corporation, a bibliographic software company in Andhra Pradesh, India. By the summer of 2011, the IPYPD already featured almost 5000 entries, including those related to IPY 2007–2008, as well as to the First IPY 1882–1883, the Second IPY 1932–1933 and IGY 1957–1958. Today’s number is close to 5,500 entries (http://nes.biblioline.com/scripts/login.dll).

The social science and humanities (‘people’) studies generated one of the most dynamic fields in IPY 2007–2008, with more than 30 international research and outreach projects and numerous national initiatives. Cumulatively, they engaged an estimated force of 2000 researchers, students, local collaborators, indigenous experts and monitors, and community liaisons in all nations across the northern circumpolar zone. They already published scores of books, collections, catalogs and several hundred articles on various aspects of their IPY research. By summer 2011, the IPYPD listed more than 200 entries identified as belonging to the ‘social sciences’ and the ‘humanities.’ Upon our request, Ross Goodwin, Manager of the Arctic Science and Technology Information System (ASTIS) at the Arctic Institute of North America in Calgary compiled that original sample and shared it with us for verification. After carefully crossexecing the IPYPD list for duplicates and non-related entries from other disciplines, I trimmed the number to some 150. Anne
and I then worked for six weeks in July and August 2011 in identifying and adding new entries to the database from various collections and publications from 2003-2011. I also contacted the leaders of individual IPY projects in the social sciences and humanities and asked them to share their project publications. By late August 2011, the database was expanded to over 700 entries. Response from the project leaders was critical to bring it to its current size, which is almost four times larger than what is listed in the IPYPD.

Communication with the project teams also offered some clues to assess the prospective full size of the IPY social science and humanities database. So far, the publication information has been collected (and inserted) on 22 international projects (out of 33 in the IPY ‘people’ field). A highly artificial average number is about 20-30 publications per project during 2005-2011; several major projects have generated 50-60 publications. With the remaining list of 10-12 international projects yet to cover one may assume at least 150-200 new entries to be added to the database. In addition, several nations (like the U.S., Russia, Sweden, and Canada) have initiated their national IPY efforts supported by the national funding programs. Some were full-scale research projects with substantial publication output yet to be tracked and covered. Such work may eventually produce additional 100-150 entries, so that the overall number of the IPY publications in the social sciences and humanities field should be in the range of 1000–1100 for the years 2005–2011.

To advance the search capacity of the pilot ‘social science’ database, IPY project numbers were added to 700 current entries wherever possible. Codes for eight geographic (Alaska, Canada, Greenland, Scandinavia, Russia, Arctic, Antarctic, and Polar, general) and for 10 thematic fields within the humanities and social sciences have been introduced. Eventually, all entries in the social science/humanities database will receive their respective project, geographic and thematic codes, to ensure a complete statistical assessment of the social sciences and the humanities field in IPY 2007–2008. The ultimate goal is to keep the database growing at least until 2012–2013, with the prospective ‘cut-off’ date of 2014 (five years after the completion of IPY) or even 2015. The work on the database will be presented at the IPY “Knowledge to Action” conference in Montreal, Canada in April 2012 and will continue in summer 2012.

The best strategy to make the social science publication database usable, besides merging it into the IPYPD, is to offer open access to polar researchers and students via major electronic portals and/or professional websites, such as those of the International Arctic Social Sciences Association (IASSA), International Arctic Science Commission (IASC), Scientific Committee on Antarctic Research (SCAR), Arctic Studies Center (ASC) and the likes. Stay tuned for the prospect of surfing through the IPY 2007–2008 ‘sea of knowledge’ soon to come.

MAINE TO GREENLAND: EXPLORING THE MARITIME FAR NORTHEAST
By William Fitzhugh

In spring 2013, Smithsonian Books will publish Maine to Greenland: Exploring the Maritime Far Northeast by Wilfred E. Richard and William W. Fitzhugh. Maine to Greenland has been in preparation for nearly a decade, when Will Richard travelled widely throughout the region, in part with Bill Fitzhugh. The book is premised upon the continuing cross-border geographic, ecological, cultural, and historical unity of a region that during the past century has been divided by the national boundaries, loss of cultural traditions, and emerging globalism. Wide-ranging essays and spectacular photography are presented with the production assistance of editor Letitia O’Connor and book designer Dana Levy of Perpetua Press of Santa Barbara. The marketing plan calls for distribution in the United States, Canada, and Denmark and Greenland. Lectures and book signings will accompany book release.
2011 ASC STAFF PUBLICATIONS

Noel D. Broadbent


Aron L. Crowell


William W. Fitzhugh


Igor Krupnik


Stephen Loring


PUBLICATIONS AVAILABLE FROM THE ASC


Anguti’s Amulet/Angutiup nguanga. Edited by Stephen Loring and Leah Rosenmeier, 2005 – Contact Stephen
Loring
Taymyr: The Archaeology of Northernmost Eurasia.

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