Agency: Commerce, Community and Economic Development

Grants to Named Recipients (AS 37.05.316)

Grant Recipient: Wrangell Cooperative Association **Federal Tax ID:** 92-6000144

Project Title: **Project Type:** Remodel, Reconstruction and Upgrades

Wrangell Cooperative Association - Chief Shakes House Restoration and Carving Shed Improvements

State Funding Requested: $575,000 **House District:** 2 / A

One-Time Need

Brief Project Description:

Construction of carving facility and improvements at the Chief Shakes Tribal House.

Funding Plan:

Total Project Cost:	$700,000
Funding Already Secured:	($125,000)
FY2013 State Funding Request:	($575,000)
Project Deficit:	$0

Funding Details:

In FY2012, the Wrangell Cooperative Association received a grant from the State of Alaska for $500,000 towards the Chief Shakes Island Tribal House renovations, which has begun. The Rasmuson Foundation has funded $125,000 of the carving facility, Sealaska Corporation has donated twelve logs, and Tlingit-Haida Housing Authority has agreed to a long term lease for the land at a very generous low cost of $1.00 per year.

Detailed Project Description and Justification:

Funds for this project will support construction of a 45' x 90' carving facility at the Chief Shakes House in Wrangell to be used to repair and/or replace downed Totem Poles, build new Totem Poles, and educate community members in the art of traditional carving. The renovation of the Chief Shakes Tribal House portion of the project is in progress and is expected to be complete in 2013.

Repair of the Chief Shakes Tribal House, along with the carving facility, can bring about a unique setting where the heritage of original settlers in Wrangell's area can be shared with residents and visitors alike.

OBJECTIVES AND NEED FOR ASSISTANCE

The main objective for this project is to provide training for Wrangell Natives to learn cultural trade skills to pass on to future generations. Currently, there are no Master artisans in Native culture in the community. There are few Natives that can pass on the history and culture of the area.

A secondary objective would be the sale of products made by students who are taking the classes. This could provide a source of income for budding artists in a depressed economy. Wrangell Cooperative Association can help sell these products through social media which is already in place. There will be a storefront office in the new carving facility which can further capitalize on economic development by engaging emerging artists to sell their wares to tourists.

For use by Co-chair Staff Only:

$250,000 Approved

4:20 PM 5/2/2012

Contact Name: Weston Eiler
Contact Number: 465-3873

Project Timeline:

FY2012

Entity Responsible for the Ongoing Operation and Maintenance of this Project:

Wrangell Cooperative Association

Grant Recipient Contact Information:

Name:	Ms. Lovey Brock
Title:	President
Address:	PO Box 2021
	Wrangell, Alaska 99929
Phone Number:	(907)874-4304
Email:	wcatribe@gmail.com

Has this project been through a public review process at the local level and is it a community priority? [X] Yes [ ] No

For use by Co-chair Staff Only:

4:20 PM 5/2/2012

Contact Name: Weston Eiler
Contact Number: 465-3873

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Senator Stedman,

Wrangell Cooperative Association is seeking state funding to build a carving facility as a step in economic development for the tribe. The facility is 40x92 feet and will include a classroom for cultural teachers as well as a viewing area for tourists to watch as totems are being re-carved. The enclosed architectural plans (which were paid for by an earlier appropriation from the State of Alaska) show an office on the main street of Wrangell which will also contain a storefront to sell items that are created by students. A portion of an American Native Administration grant which further explains the vision of the tribe for this facility is included below. Preliminary costs for this facility are expected to be between $750,000 and $850,000. Also included in this packet is an assessment of the Chief Shakes Island totems which have been taken down during the clan house renovation. The tribe has determined that total replication of all the totems was cost prohibitive and has opted for the less expensive replication of three totem poles and repair of the remaining six for a total of $256,000. The Rasmuson Foundation has funded $125,000 of the carving facility, Sealaska Corporation has donated twelve logs, and Tlingit-Haida Housing Authority has agreed to a long term lease for the land at a very generous low cost of $1.00 per year. The tribe continues to aggressively fundraise for this entire project which also includes the renovation of the Chief Shakes Tribal house. The tribal house portion of the project is in progress and is expected to be complete by the early spring of 2013.

Thank you for your consideration of our capital request.

Sincerely,

Tim Gillen

Vice President

OBJECTIVES AND NEED FOR ASSISTANCE

Objective #1:

The main objective for this project is to provide training for Wrangell Natives to learn cultural trade skills to pass on to future generations. Currently, there are no Master artisans in Native culture in the community. There are few Natives that can pass on the history and culture of the area. In the fall of 2011, Wrangell Cooperative Association was able to offer a tool and adzing class through another construction project which was very successful. The tribe expected approximately eight students and more than twenty four participated. Currently, Wrangell Cooperative Association is project-driven and has limited funding to support costs of travel and stipends for experienced Native artists to come from other communities to teach courses. The need for the artists to be scheduled on a regular basis will allow for continued growth for the students.

Objective #2:

A latent objective would be the sale of products made by students who are taking the classes. This could provide a source of income for budding artists in a depressed economy. Wrangell Cooperative Association can help sell these products through social media which is already in place. The tribe has a Facebook page in use and can place products for sale for tribal members to the general public. There will be a storefront office in the new carving facility which can further capitalize on economic development by engaging emerging artists to sell their wares to tourists. Currently, the tribe offers successful tours of the Chief Shakes clan house which is located on an island in the middle of Wrangell's harbor. This tourism plan will be expanded to include tours of the new carving facility and storefront office. Funding for this project will be used to pay for expert teachers to conduct classes in Wrangell to give classes in carving, beading, drum making, dance, weaving, skin design and Native art on a monthly basis. This proposal would provide funding to operate the facility space for two years at which time any revenue raised during this period would carry forward to continue to use the facility as a learning center.

Ethnographic Consultation *Steven Clay Brown*
351 Dungeness Meadows Sequim, WA, 98382 360-681-7555

Totem Pole Condition Survey-Shakes Island October 2011

All the Shakes Island poles (with the exceptions of the horizontal double whale hat and the bear on top of the mountain) are CCC-era, 1939-1940 vintage. The hat and bear were carved in 1984 to replace the greatly decayed CCC versions of these images. Most, except the Eagle and Sun totems, are copies of much older nineteenth-century poles, carved between about 1860 and 1880. These had all decayed beyond repair by the time of the CCC project. At the completion of that project, the original carvings were discarded, and now only small fragments of 3 or 4 poles remain, which are housed and displayed in the Museum/Civic Center. The Eagle and Sun poles, by far the tallest on the island, are original designs from the CCC period with images drawn from Tlingit oral literature.

The present physical condition of each pole varies greatly, depending on the original characteristics and condition of the log used in each carving and the sculptural depth of the carved images. Deeper sculpture with more exposed end-grain usually brings more water/fungus spores into the totem interior, promoting internal rot and decay. (Fungus is what decomposes the dead interior wood, and is often referred to as dry rot, though in fact the fungus is dependent on moisture to do its nasty work). Logs with faster growth (wider growth rings) and more internal fungal presence and/or center decay at the time of the carving do not resist further decay as well over the years. A prime cedar log such as the one utilized for the Eagle totem, (a rare item in the Wrangell area even in 1939), can resist erosion and decay far better than the average cedar, as the excellent condition of the Eagle totem demonstrates.

Projects appropriate for each pole range from restoration, including spot-replacement of problem areas and judicious re-painting, to replication with new carving in cases of the most advanced decay situations. Re-painting should be done with more of a stain than an opaque paint film, as new solid-color paint looks odd on an already weathered pole. Treatment with anti-fungal borate solution (before re-painting) and waterproofing solution would further extend the life of the poles. These treatments would require repeat applications on at least a bi-annual basis in order to maintain the totem pole collection (including the four in Kiks'adi Park and the Shakes House itself) in the best condition possible. Without regular cleaning and treatment over the last 25 years, several of the 1985-vintage poles are showing fairly advanced decay, including the double whale hat itself, the bear atop the mountain, and the One-Legged Fisherman in Kiks'adi Park.

<u>Description of the individual poles with their condition and recommended treatments.</u>

Eagle Totem, north end of island (44' tall by 3' wide).

This is one of the two original totem designs by the CCC carvers, and like the Sun Totem, it not based on an original pole from the area. As such is it lacking many of the older-style traditional features of classic Wrangell Tlingit sculpture. General condition of the pole is excellent, with relatively minor areas that require restoration or replacement.

Even flat, horizontal end-grain surfaces are not eroded or decayed, and a fair amount of the original paint remains, even on the tops of carved figures. At seventy-plus years of age, this pole is in truly exceptional condition. The top eagle-head figure has the most damage/decay, including a woodpecker nest cavity deeply pierced into the eagle's right eye, and the common decay associated with a top figure that has a great deal of end-grain unprotected.

Project: The eagle head should be removed and replaced with new carving, and other small problem areas can be recarved or replaced as needed. Paint renewal would be straightforward in this case, as the original paint and carved surfaces are in surprisingly good condition. Like the rest of the Shakes Island totems, some of the worst decay is at ground level, where water wicks up from the grass and keeps the area damp, which advances the fungal decay. Weed whacker damage is also a factor at ground level.

Double Whale Hat Pole, NE corner Shakes House (21' tall by 3' wide, whale 8.5' long by 3.5' wide)

This pole, like the Bear Up the Mountain, is a combination of a vertical column with a horizontal figure carved of a separate log section attached by mortise and tenon at the top. In this and other such cases, the horizontal top sculpture acts as a kind of umbrella for the vertical column beneath, protecting it from weather-erosion and water/fungus ingress via the end-grain at the top. Consequently, the pole representing a clan leader sitting atop a subsidiary creature image is in remarkably good condition for its age, and the current vertical pole is the CCC version of the sculpture. This is one of the most successful of the CCC pole copies, representing the carver's style of the original sculpture very well. By 1984, the 44-year-old CCC whale hat was almost entirely decomposed and required replication. The 1984 version of the whale hat (carved by Brown, Price, and Burkhart), is now in an advanced state of erosion and decay, due mainly to its horizontal orientation, which enables a great deal of water ingress and erosion. Repainting and spot restoration may or may not be appropriate in this case due to the extent of overall decomposition.

Replication may be the best option for the hat part of this historic carving, partly because of a lack of maintenance treatments over the years. However, due to the configuration of the upper surface, re-designed by Brown to aid in water runoff where the hat rings were attached, the interior may in fact be in fairly good condition. A major restoration, with epoxy-filled areas and careful repainting, may allow this carving to endure another 20 years or so in the weather.

The current 1984 vintage whale hat is the fourth incarnation of this image in this location. It was preceded by three other versions: A circa 1820 'original' version by an unnamed carver that was apparently brought up from Old Town and later destroyed by a Ft. Wrangell Army cannonade in 1869, an 1870s replacement of the entire pole and hat carved by Taawyaat, and the CCC version of the whale hat and pole from 1940. Due to the protective role of the two successive hats, the vertical CCC pole could again be restored, treated/stabilized, and re-erected, though its future survival is likely limited to about twenty years or so.

Bear Up the Mountain, NE corner Shakes House (17' tall by 2.5'wide, bear 7.5 long by 3' wide)

This pole is also composed of a vertical column with a horizontal figure attached at the top. The bear was carved in 1984 by Brown, Price, and Burkhart (based on the 1868 Muybridge photo of the c. 1865 original), as the 44-year-old CCC bear was hugely decomposed and unusable. The bear now has considerable erosion on most of the upper surfaces, and extensive decay between the elbows and knees, where cavities extend into the carving's interior. The CCC-era vertical 'mountain' column, though covered by two incarnations of the horizontal bear, shows considerable interior decay, most apparent on the top horizontal surfaces on which the bear rests. The shape of the bear is rounded on the sides and bottom, so it provided less complete protection for the vertical pole below. It is recommended to replicate the vertical column, due to safety concerns over the weight of the top sculpture it is required to bear. The bear itself may be able to be restored, though its future survival will be dependent on the installation of a copper or other metal cap all along the back of the bear and regular maintenance operations of cleaning, fungal treatment, and waterproofing applications. These measures will only extend the bear's life approximately twenty or so years before full replication will again most likely be necessary as the carving reaches 45 to 50 years of age.

Undersea Bear, SW corner Shakes House (23' tall by 3' wide)

This is a CCC copy of a c. 1865 original, which was made by the same carver that created the original Bear Up the Mountain and its pole. The CCC copy was never very faithful to the original, probably due in part to the decayed state of the older version. The head of the seated bear is hugely decomposed within, which suggests that decay extends down the entire center of the sculpture, even though the exterior surface of the lower column appears fairly sound.

The appropriate project for this pole is full replication, based soundly on photographs of the 1865 original pole and its carver's style.

Kadashan/Red Snapper, East side of island (40' tall by 4.3' wide)
Kadashan/Haida Staff, East side of island (36' tall by 3' wide)

These poles are among the most successful of the CCC-era copies. The originals were carved c. 1860, as they appear in a Muybridge 1868 photo in nearly new condition. They are carved in the Kaigani Haida style, and most likely were carved by artists from that area. Both these poles today are in similar condition, with some areas of extensive decay and others less greatly affected by weather and rot. It's possible that restoration/replacement of the worst areas and treatment with epoxy where appropriate would allow these poles to survive in the weather for another 20 years or so.

<u>Totems Formerly On-Island, removed to City Storage Building circa 1998</u>

Sun Totem, South end of island (approx. 50' tall by 3' wide)

This, like the Eagle Totem, is carved to an original design by the CCC workers and is not copied from an original totem from the area. It is generally not in as good a condition as the Eagle Totem, which is an extraordinarily good survivor. The pole has pockets of decay in the expectable places where end-grain wood is exposed by the

sculpture, some of which are fairly advanced. The base typically shows extensive decay at ground level, where grass shades the pole and keeps it wet, and weed-whackers have chipped away the softened wood. (This is the case on nearly all the poles on the island). It's possible that spot restoration/replacement of decayed areas could extend the life of this pole for another twenty years or so, possibly longer depending on maintenance treatments over that time.

Strong Man Totem, South-center of island (approx. 28' tall by 2.5' wide)

This was one of the less successful copies done by the CCC, and does not reflect the traditional refinement of the original carver's style. The original dates from approximately 1860-1870, based on photographic evidence made over time. It does not match the style of any of the other Wrangell poles, suggesting that the carver possibly came from another village to do the work.

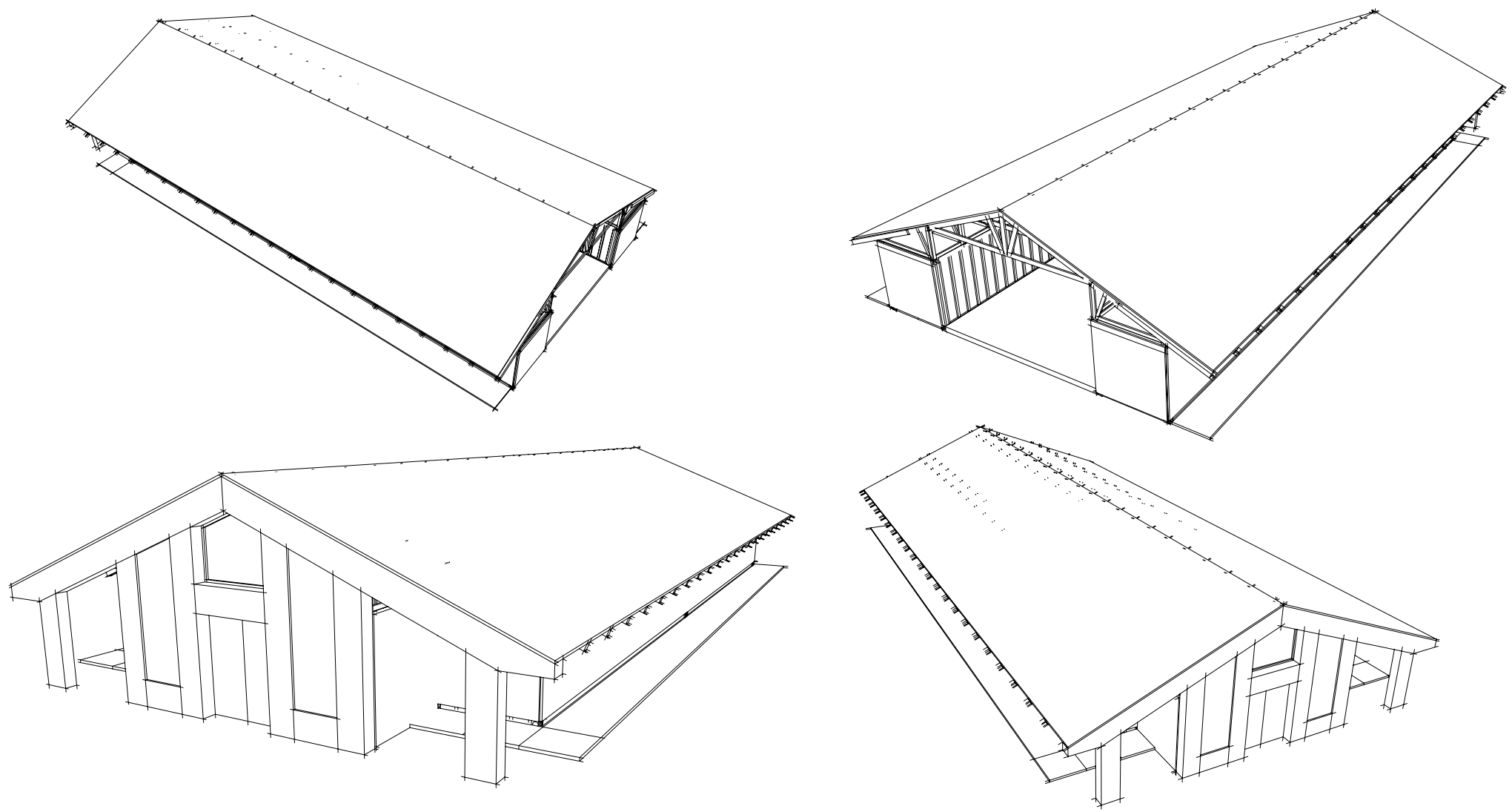
The CCC-era copy is extensively decayed in the upper figures and in particular the bottom bear image, which is largely hollow. This and the poor condition of the base prompted its early removal from Shakes Island in the late 1990s, along with the Sun totem, which was leaning and showed extensive decay near the bottom.

Full replication is the most appropriate option for this pole, with special emphasis on reproducing the style of the original unnamed carver. The middle section of the original pole survives in the Wrangell Museum display, though it's missing the hat of the top figure and most of the body of the lower bear image. One side of the front of the pole is highly weather-eroded, while the other side still has many carved details remaining.

WRANGELL CARVING SHED

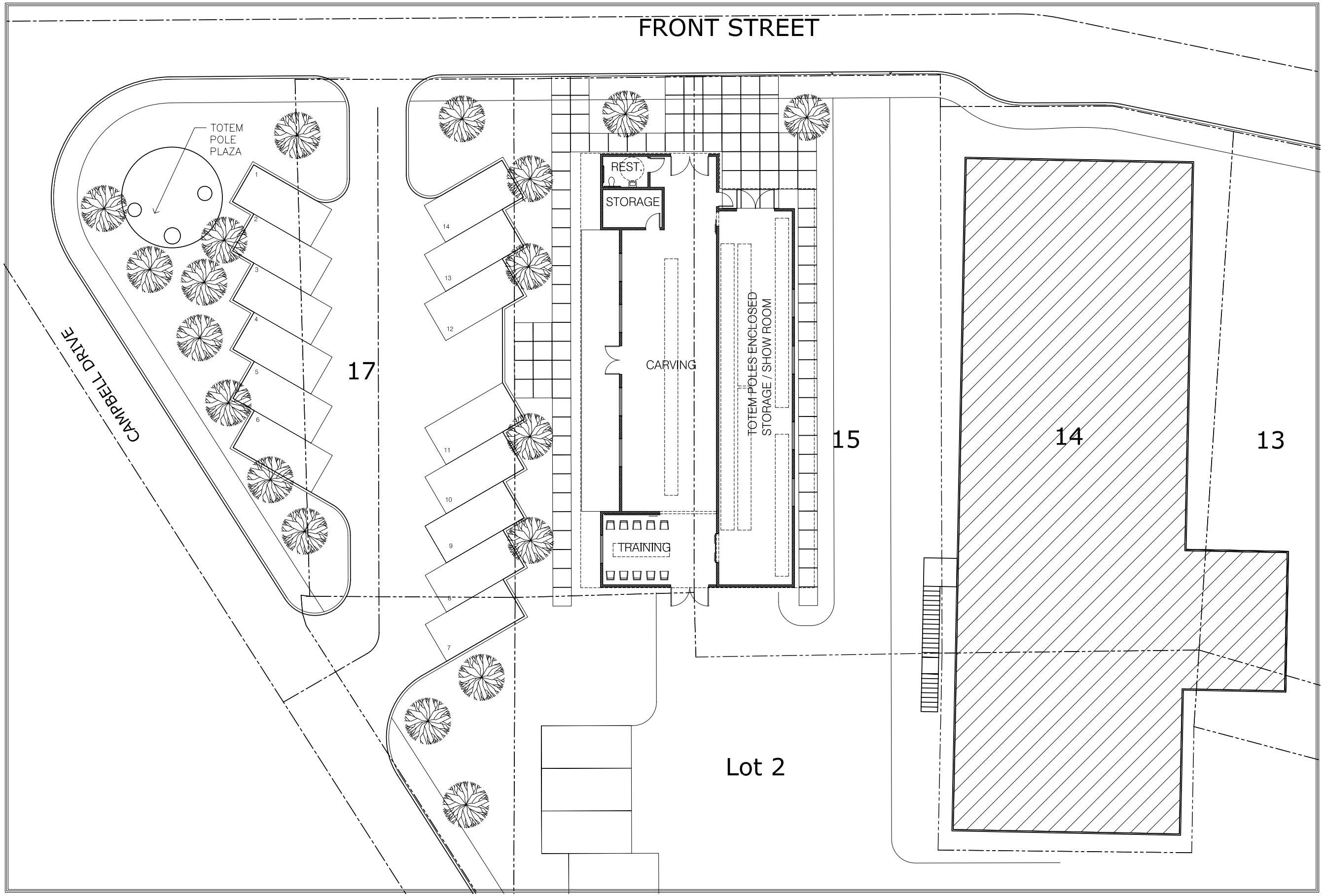
FOR

Wrangell Cooperative Association and Alaska Native Sisterhood



MRV Architects JANUARY 29, 2010

WCA & ANS
WRANGELL, ALASKA



1 NEW SITE PLAN V1
Scale: 1"=10'-0"

SCALE: 1" = 20'-0"

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11 X 17 SHEET IS HALF SCALE

STATE OF ALASKA 49TH
PAUL VOELCKERS No. 6536
REGISTERED PROFESSIONAL ARCHITECT
10-20-08

MRV ARCHITECTS
1420 GLACIER AVE. #101
JUNEAU, AK 99801
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WRANGELL CARVING SHED

Wrangell Cooperative Association and Alaska Native Sisterhood

SCHEMATIC DESIGN

MRV # 0837

SHEET TITLE:
NEW SITE PLAN
V 1

DATE: JANUARY 25, 2009
SCALE:
DRAWN:
CHECKED: PV

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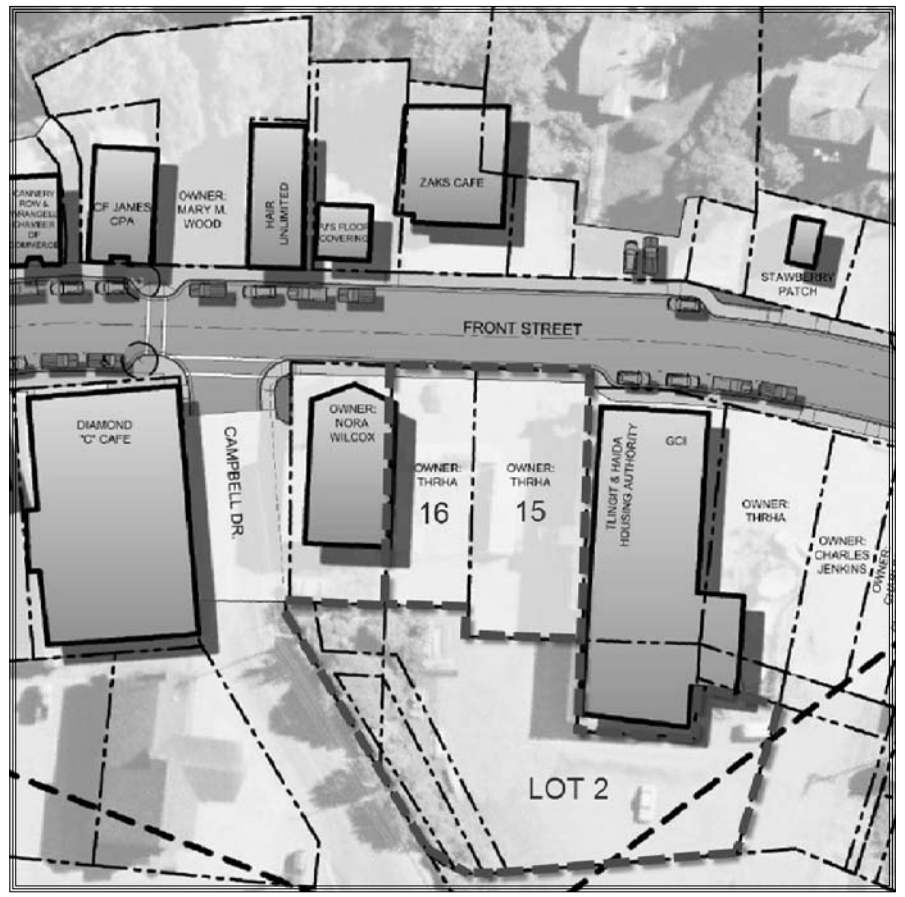

WRANGELL DOWNTOWN STREET IMPROVEMENTS - FRONT STREET

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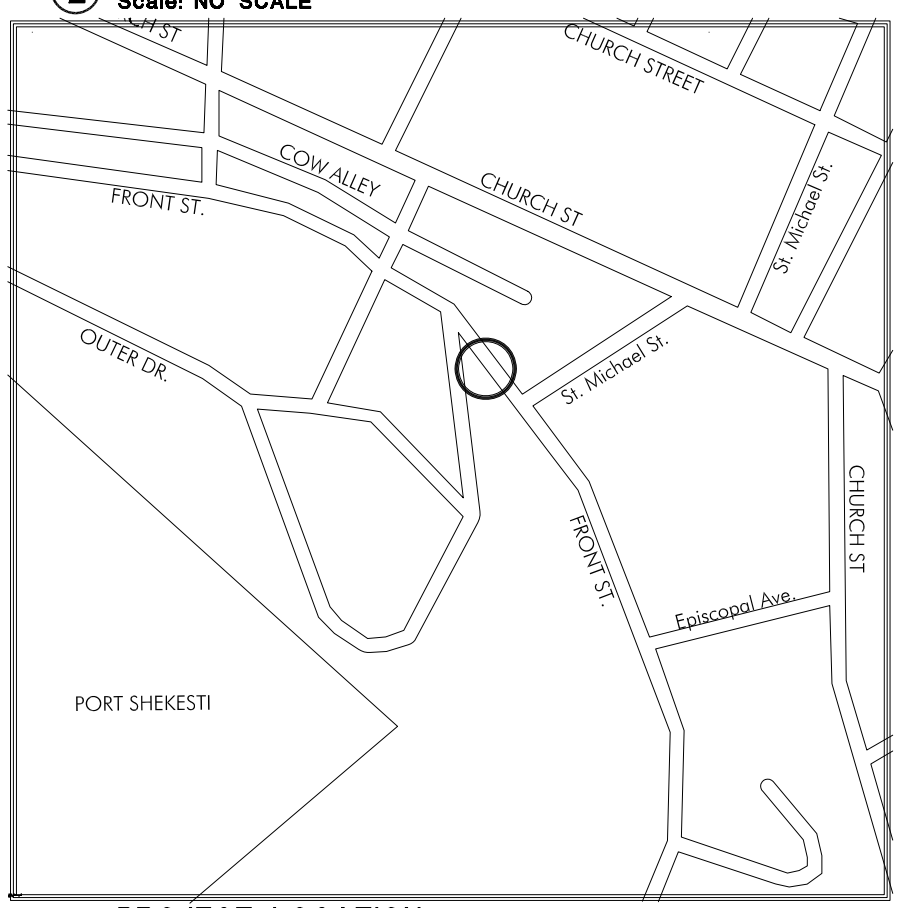

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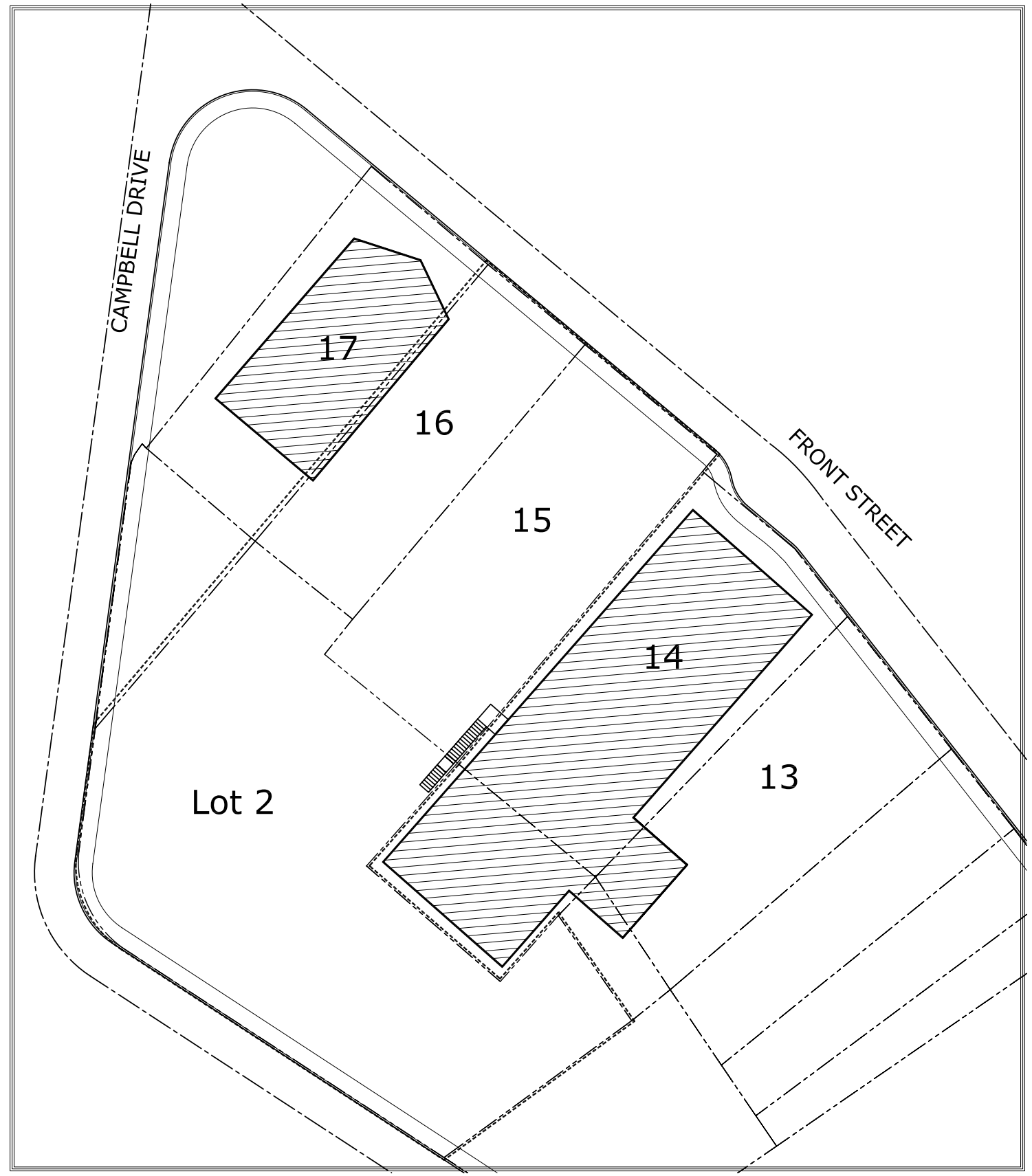

1 **SITE PLAN**

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SCALE: 1" = 20'-0"

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11 X 17 SHEET IS HALF SCALE

STATE OF ALASKA 49TH PAUL VOELCKERS No. 6536 REGISTERED PROFESSIONAL ARCHITECT

10-20-08

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WRANGELL CARVING SHED

Wrangell Cooperative Association and Alaska Native Sisterhood

SCHEMATIC DESIGN

MRV # 0837

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SITE PLAN

DATE: JANUARY 25, 2009
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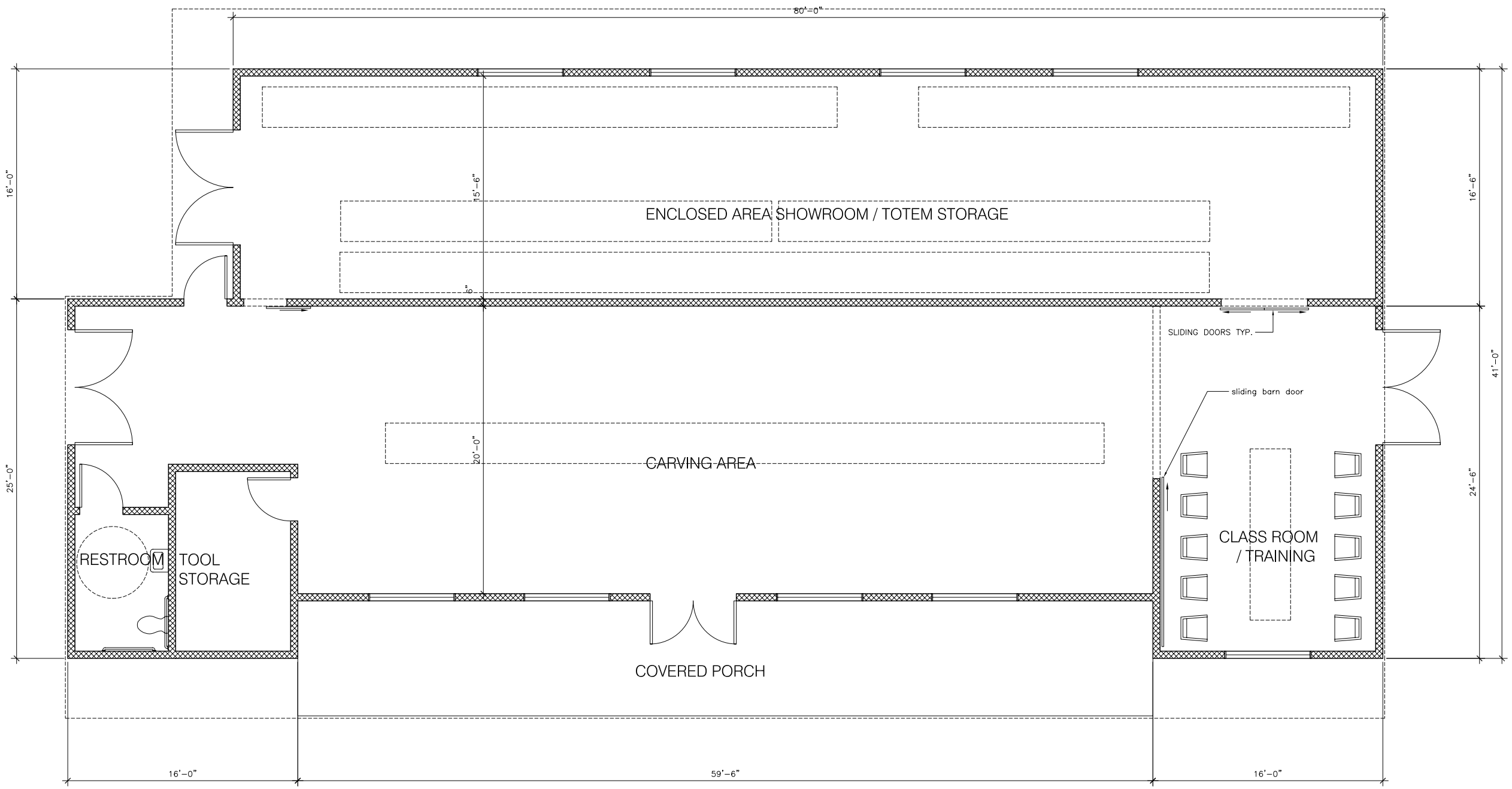

1 **FLOOR PLAN - VARIANT 1**
Scale: 1/4"=1'-0"

0 1/2" 1" 2"
SCALE: 1/4" = 1'-0"

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STATE OF ALASKA 49TH
PAUL VOELCKERS No. 6536
THIS STAMP PROVES ONLY WHO THE
10-20-08

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FLOOR PLAN

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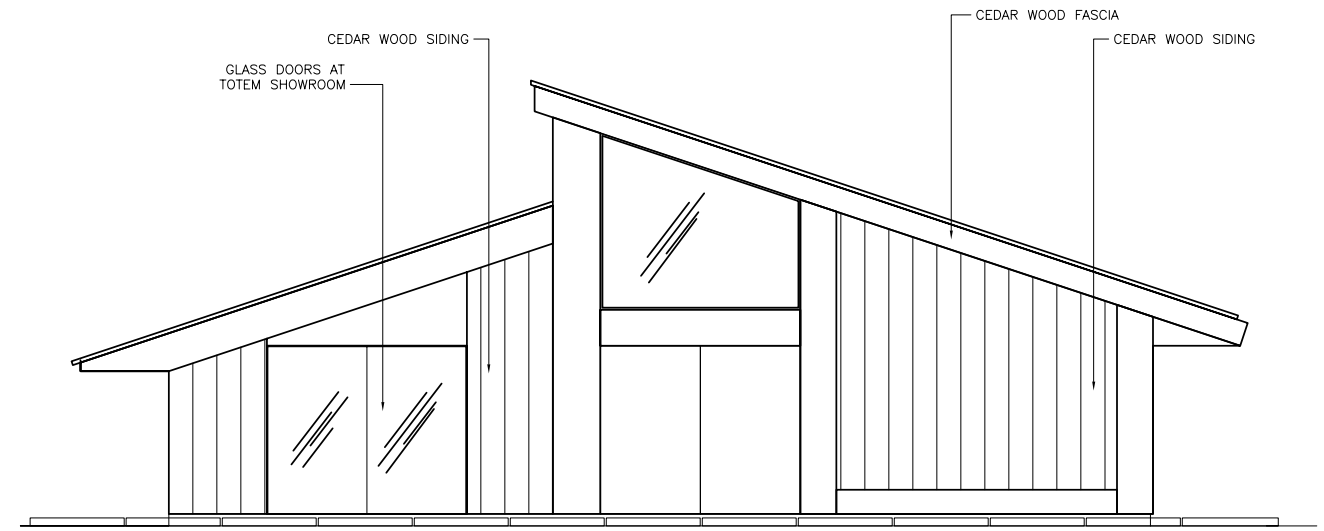

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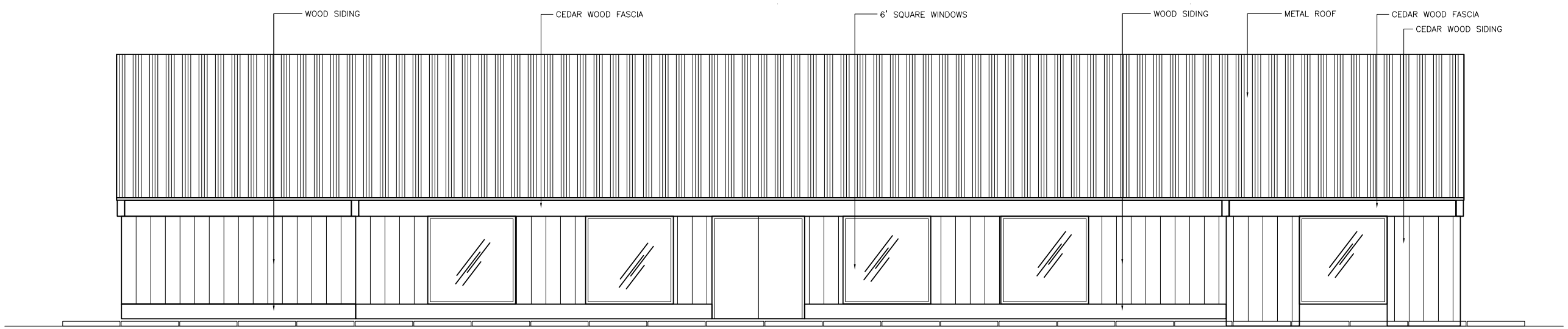

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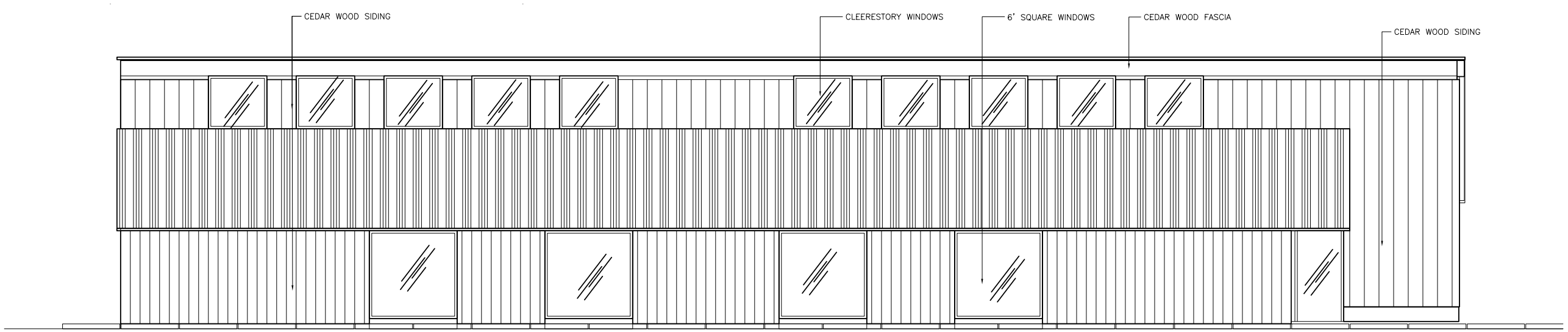

3 **EAST ELEVATION V1**
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STATE OF ALASKA
49TH
PAUL VOELCKERS
No. 6536
THIS SHEET PROTECTED UNDER AK LAW
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WRANGELL CARVING SHED

Wrangell Cooperative Association and Alaska Native Sisterhood

SCHEMATIC DESIGN

MRV # 0837

SHEET TITLE:
ELEVATIONS

DATE: JANUARY 25, 2009
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CHECKED: PV

SHEET NO.
A4