

Native Heritage Highlights Art & Culture

These are the first of a series of interviews: At least fifteen artists attended the Alaska Native Heritage Festival at the Anchorage Museum of History and Art. The festival began Thursday, March 20 and continued until the weekend. First is an interview with Athabascan contemporary artist, Kathleen Carlo. Other interviews here cover the skills of Athabascan birch basket maker, Belle Deacon and sled making Athabascan artist, Howard Luke.

by Jim Benedetto
Tundra Times

Kathleen Carlo-Wood Mask Carver
Tundra Times: What kind of wood is this first of all?

Kathleen: This is black walnut. The piece that I'm working on now is teak and that piece is bass-wood. Bass-wood is real soft wood. I like using it but, it's real soft and it's cheaper wood. Black walnut is my favorite wood.

Tundra Times: How long did it take

to complete a mask in black walnut?
Kathleen: Well this one is five weeks — (laughter) still working on it! But, a mask can take anywhere from two weeks to a month.

Tundra Times: When you choose a piece of wood do you see the design, or the mask in the grain of the wood that you want?

Kathleen: Sometimes I look at a piece of wood that way. But most of the time I just get a piece of wood and start hacking away on it. And usually the grain comes out. You have high points in the wood like this cheek right here. So that the grain can go around that way and if you carve down into it, the grain will basically go the way your carving. Any which way you go, it's with the grain, or follow the shape.

Tundra Times: So that adds an entirely new dimension really, a new kind of depth because, not only are you concerned about the third dimension, about how high, but also the way the grain goes.

Kathleen: Yes.

Tundra Times: That's interesting! So what's the first thing you do, give it the basic shape?

Kathleen: Yes! Cut it out in the band-saw and leave a little stock on the end to put it in the vice, and start chiseling away. I really don't have any ideas of how, sometimes I do, but most of the time I just start working it. I should draw, but I don't — I don't sketch at all — I should do more of that.

Tundra Times: What's the title of this work here?

Kathleen: This one has no title, and most of my works do not have titles. Some of them I've titled, like the one with 357 magnum shells around it, the title of it is *357 Magnum Special*. This one has got a title — *Moon Talks to Sun*. But most of them are just untitled pieces. My bigger panels, the panels that I'm working on now, I have been titling most of those.

Tundra Times: Tell me a little bit about the history behind the mask-making.

Kathleen: Well, as far as Athapascan masks, there's hardly anything. There's only about 2 or 3 Athapascan masks. One of them, this piece called *Halfman*, he lived in the far north. But you'll see a mask that's about 2 or 3 hundred years old and it's also called *Halfman*. So this is my impression of *Halfman* which I did in black walnut sculptor form.

Tundra Times: Do you think that mask making might have been something that Athapascans borrowed from the Yupik?

Kathleen: Well, the only evidence of Athapascan masks comes from the Lower Yukon areas right where the cross is between Eskimo and Athapascan country. So that's probably an influence there. I'm not sure if Interior Athapascans got into too much mask making, because there's no evidence that they did.



Dee Olin-Hoffman here looks at a near completed sled. photo by Jim Benedetto.

by Steve Kakaruk
Tundra Times

Howard Luke, Sled-Maker

Howard: For sleds like this you have to get a certain kind of birch to bend. See how I bend them? And you've got to get the certain kind of birch, you have to test them. Because I don't steam my birch, I don't believe in

dry it too fast — you got to dry it slow, you know. Takes about a week for it to dry. Otherwise if you dry it too fast, it could break. So it takes me that long to dry them. For every one of these steps I gotta form them. This has gotta form the runners. And those red one's over there is the hard ones and it shows you where my work is. So it takes, oh — I could finish this in

they're going to use. This one here is for setting up — just displaying and stuff like that. But these sleds are a lot harder to make because there so small, you know. Finishing (detailing) is kind of hard for me! I was doing alright in my younger days but now, now I'm shaking a little bit. But that's my way of making sleds-cause everything like this I gotta form for. I look on the side



Athapascan Howard Luke has used for the last 30 years a single root stem to create the natural curve in the runners of these miniature sleds. photo by Steve Kakaruk

steaming my birch, therefore you see how its bending? It's got no break in them. So you've got to get the right kind. So I test them! Sometimes it takes me three or four days to find one like that. And then you don't want to

about three hours if I want to.

Tundra Times: This is a model, do you also make the large sleds?

Howard: Yes, I make large sleds. I'm going to Holy Cross. I'm going to make a bigger sled. So that's what

of a hill, and I find a root that will be turned up like this, you know. And that's what I do. I cut it that shape. And I tie it here then I put a stick across here and tie them and then bend it. And that's the shape it's supposed

Record number of Native Ed. Graduates reported

When the College of Human and Rural Development at the University of Alaska-Fairbanks was established in 1982, one of its primary missions was to train Native Teachers for schools in rural Alaska. Four years later, CHRD has produced a record number of Native education graduates from both its on-campus and off-campus programs, and university officials say more and more Native Alaskans are interested in becoming teachers.

"We know the Native community would like to see their own people trained for teaching positions in the rural areas," said Dr. Gerald Mohatt, dean of the college. "Now we're beginning to see that wish come to fruition."

From 1982 to 1985, CHRD graduated 51 Native teachers. Of these, 23 came from its on-campus program, while 28 came from the off-campus program Mohatt says that's more than double the number of Native teachers who graduated from UAF in the previous four years.

According to the Alaska Department of Education, there were 119 Native Teachers teaching in the state in 1984-85. Most of these were concentrated in the Rural Educational Attendance Areas.

Clara Johnson, director of Rural Student Services at UAF, says the number of Alaska Natives who are interested in becoming teachers is also on the rise. "This past semester we had 55 students who said they were interested in pursuing education degrees. That represents one-third of all the new students we serve," she said.

Johnson attributes interest in teacher training among Alaska Natives to market conditions, and a desire on the

part of rural students to return to village life after graduation.

"There aren't too many job opportunities in the villages," she said, "but with teaching, students know they can go back home and get a job. Every

village has a school."

Dr. Judith Kleinfeld, a professor of psychology at UAF, conducts educational research in rural Alaska. She says Native teachers are important because they provide good role models

for rural students, and because they help establish partnerships between the school and the community. "Native teachers create professional, not only political control of schools," Kleinfeld said.



Fifth grade teacher Thelma Saunders of Kaltag spends some time after class with two of her students. Saunders received her teaching degree through UAF's X-CED Program, an off-campus teacher education program. UAF officials say a record number of Alaska Natives are graduating and entering the teaching profession. UAF photo by Sam Winch



Athapascan Kathleen Carlo works a wood carving at the Anchorage Museum. Photo by Jim Benedetto

by Steve Kakaruk
Tundra Times

Belle Deacon-Birch Basket Maker

Tundra Times: Belle would you talk about your birch bark basket making?

Belle: Yes! I've been doing this when my Grandmother was doing this when I was little. I looked at her doing it. And I know all kinds of ways-different stitches-old style stitches. This is not what I invent. That's what long time ago-they used to this. Fancy things! Only what your going to use for the sewing stitches. Then now I'm teaching my daughter how to do it!

Tundra Times: Your daughter, Daisy Demientieff?
Belle: My daughter Daisy Demientieff, and she's doing pretty good. But she never start lace-edge yet. But she'll soon learn how to do it too, because I'm going to teach her to! Because ah-when we're, just like I mentioned, when we're old, we have to teach our own daughter, our grandchild only! That's the old style way. But, if your smart you look at somebody doing it, you can pick it up. That's how mostly I pick up. My Grandmother never tell me what to do — I just watch and I pick it up myself. All you have to do is sit around and watch and then you can pick it up.

Tundra Times: Do you have many of students that learn this?

Belle: Well I don't teach — because nobody ask me. I teach down in Ketchikan. But different kind baskets, different than these! I taught in there. But they were nice to me. I've been back to Ketchikan twice and there, the people were so good. I was glad to teach them!

Tundra Times: When did you start your basket making?

Belle: I was about ten years old. My

grandma had this scrap long time ago-we have "harrrd" time to get birch bark. Because mosquitoes were so thick! It's not like up to this day if we

had Off (repellent) and everything. Long time ago, mosquitoes just chew us up! Nothing to put on our face, when we come out of the woods our

faces just shut with mosquitoes! They put old-oil on it but it wouldn't help (Belle laughs).



Athapascan Belle Deacon first learned to make birch bark baskets watching her grandmother. Her birch baskets are a "10", the age that she also learned to make them. photo by Steve Kakaruk