



Environmental Injustices Subject Guide

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June - August 2021

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This guide is intended to assist researchers in locating materials the Anchorage Museum collections that pertain to environmental injustices and how it affects the people of Alaska. It is not necessarily a complete listing of all Alaskan environmental injustice-related holdings. Please contact archives staff at resourcecenter@anchoragemuseum.org or 907-929-9235 for assistance in locating other collections of interest.

Using this Guide

This guide identifies items in the Anchorage Museum Art and Archival collections related to environmental injustice. Art objects are listed first, in order of accession ID. Archival collections, most including item-level listings, are organized by collection accession ID, then item ID. Every listing includes a condensed description of the object/collection as well as additional context for each item about how they relate to environmental injustices. For more information on each piece or collection, visit our [Browse the Collections](#) page for Art & Material Culture, or for Finding Aids, respectively.

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ART COLLECTIONS

1973.027.001

“The Invaders,” Fred Machetanz, 1973

Black and white lithograph print featuring a polar bear standing on the ice looking at two (Western) sailing vessels in the distance. The title, total number of editions of the print (100) and the signature of the artist are written across the bottom.

People enter spaces where wildlife resides and disturb their habitat. This can result in the endangerment of species because the wildlife depend on their habitat for survival. Vessels such as the ones depicted in this image also carry a risk of disturbing sea life by means of exploration and oil spills, which subsequently disturbs the animals that live off sea life.

Keywords: Bears; Drawings; Indigenous art—20th century; Lithographs; Prints

1973.097.003

“Yesteryear’s Seasons,” Joseph Senungetuk, 1973

Black and brown colored woodblock print on paper featuring a view of three men in an umiak from the bow. The man in front carries a harpoon and line while the two men behind him paddle. There are three whales jumping over the umiak. “NORWAY FORCED TO QUIT WHALING” is printed at the top; “December 1968 Oil Strike Stirs Eskimos” is written on the right side, sideways, and a headline from Tundra Times is on the left.

Due to international pressure, Norway was forced to stop whaling in the 1960s due to overfishing, but this harmed those who relied on whaling for subsistence. Pollution, climate change, mining, and overfishing - which humans are responsible for - specifically those imposed on Indigenous land, have caused whaling to become an issue. This subsequently affects the Indigenous Alaskan population which somewhat rely on whaling. Inupiat people, who do subsistence hunting, opposed offshore oil drilling because there was a large risk of a spill which would harm the sea whales. Offshore oil drilling, which puts sea life in danger, is also a contributor to climate change. It caused villages to change how they get their food and how they support the economy.

Keywords: Drawings; Indigenous art—20th century; Oil industries—United States—Alaska; Prints; Subsistence; Whaling

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1980.109.001

“Emergence of Resource,” Joseph Senungetuk, 1969

This is a semi-abstract woodblock print featuring two bears, a human figure sitting down, the sun in the upper right corner, and an oil well spewing oil on the left. The colors are red, green, yellow, and black.

The introduction of mass oil drilling in Alaska negatively impacted the lives of Indigenous people who have lived off the land in ways that are sustainable and maintain balance. Fossil fuels and non-renewable resources being overused have harmed the environment as well as the beings living on it.

Keywords: Bears; Drawings; Indigenous art—20th century; Oil industry—United States—Alaska; Oil wells; Prints

1982.022.001

“Self Portrait,” Joseph Senungetuk, 1970

Engraving featuring the artist's face with black-rimmed glasses in the center of the print. There are small vignettes and written text around the face including: an embryo, a newspaper clipping, an image of Hickel and Nixon, a walrus, a polar bear, a man sitting on the ice, and hunters with an umiak on the ice. The print is an artist's proof and signed by the artist near the lower right corner. One newspaper clipping's headline is “Oil Impact” and the other's is “Stirs Eskimos”.

This piece represents the impact that the oil industry has on Indigenous Alaskans. They have had to fight for their culture, land, and children because colonists have drained their land of its resources for profit.

Keywords: Drawings; Indigenous art—20th century; Oil industry—United States—Alaska; Prints

2003.016.001

“Local Hire #1,” Joseph Senungetuk, 1975

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Woodblock print featuring a man in a parka holding a cap in his hand. Behind him is the Trans-Alaska Pipeline System and a moose. Dominant colors: black, brown, green, and cream (paper). The edition number is 30/40 and the print is signed on the bottom right.

In the back of the image is a moose being blocked by the Trans-Alaskan Pipeline. This displays the imposition that manmade items have on nature. The wildlife cannot live as they once lived, and without their habitat they are likely to die, which in turn affects subsistence.

Keywords: Drawings; Indigenous art—20th century; Moose; Prints; Subsistence; Trans-Alaska Pipeline

2010.006.001

“My Right-of-Way, Summer,” Da-Ka-Xeen Mehner, 2009

A composite digital photographic print of blueberries, scrap metal, and a road. Flanking the left and right of the photo are bowls of blueberries, cut off by the edge of the picture plane. At center is a photo of a gravel road extending out into rolling hills. The Trans-Alaska Pipeline is buried underneath the gravel road. The remainder of the photo is filled with an image of containers filled with scrap metal.

The blueberries on the sides represent the natural life being pushed aside and disregarded for the construction of the Trans-Alaska Pipeline, which is used to carry oil. The scrap metal covering the picture represents what it took to build the Pipeline as well as the waste which could potentially contribute to pollution.

Keywords: Art and photography; Blueberries; Indigenous art—21st century; Metal wastes; Oil industry—United States—Alaska; Trans-Alaska Pipeline

2010.006.002

“My Right-of-Way, Winter,” Da-Ka-Xeen Mehner, 2009

A composite digital photographic print of wintertime scenes. At center is what appears to be a 35mm contact print of an industrial scene featuring the Trans-Alaska Pipeline. The contact print

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is flanked by oil drums, partially buried in the snow. The bottom of the picture frame is a panoramic snowy scene with a small figure to the viewer's left.

The oil drums in the snow represent the natural environment being overrun by oil. Oil drilling is a major sector in Alaska, and much of the natural land has been destroyed to make way for it.

Keywords: Art and photography; Indigenous art—21st century; Oil industry—United States—Alaska; Trans-Alaska Pipeline

2017.021.001

“Neqeniighta,” James Temte, 2017

“Neqeniighta” is a portrait of Chris Appassingok from Gambell, AK. The 16-year-old Indigenous hunter landed a bowhead whale in the summer of 2017.

In the summer of 2017, Chris Appassingok, a Siberian Yupik hunter from Gambell, Alaska, successfully landed his first bowhead whale. As the village celebrated his accomplishment and gave thanks to the animal’s spirit for its sacrifice, social media posts—a vital means of communication across rural Alaska—soon caught attention from afar. Appassingok was inundated with death threats, hate mail, and social media trolling from outside Alaska. The pride of a young hunter to provide for his community and take part in a continuum of cultural tradition was ignored. Neqeniighta is a celebrated Siberian Yupik word for hunter and provider. The work honors Appassingok’s successful hunt to support the livelihood, culture, and traditions of his community.

Keywords: Appassingok, Chris; Indigenous art—21st century; Paintings; Siberian Yupik people; Sivuaq (Gambell); Subsistence; Whaling

2017.022.002

“Envoy,” Nicholas Galanin, 2016

One channel features a polar bear caged in a man-made environment. The other channel is a time-lapse of a gas station at night.

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The man-made environment that the polar bear is in does not resemble its natural icy habitat, contributing to its unhealthy appearance. The gas station represents the construction of what is needed for human creations, at the expense of wildlife.

Keywords: Animal cages; Bears; Captivity; Indigenous art—21st century; Service stations; Time-based art

2020.004.001

“Dominion,” Rebecca Lyon, 2020

This capsized cedar ark represents Mother Earth and the devastation caused by our failure to value the natural world as the First Peoples of this land did before the European colonization. What we are witnessing today can be seen as the final chapter in the story of Noah and the Ark from the Book of Genesis. The drowning polar bear in this piece represents the current and eminent mass extinction of untold numbers of species, that will fall victim to the catastrophic effects of our warming planet caused by human activity. The straw figure holding a cross that sits atop the ark represents the Christian beliefs and myths brought to this continent by the white European separatists in 1620. These Anglo-Christian beliefs have fostered the philosophy of anthropocentrism/human supremacy and the thinking that evil things exist in nature. In the Old Testament, Book of Genesis verse 1:26: "And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over all the earth, and over every creeping thing that creepeth upon the earth." This philosophy of "dominion" has given man justification not only to exploit all of nature for his own gain, but has also fostered the mindset that 'superior' men have the right to enslave, exploit, and commit genocide of 'inferior' human groups such as Indigenous Americans. In Alaska, there is a never-ending assault on the land and animals from the push for an open pit gold and copper mine, that would threaten the last great salmon spawning grounds, to a ceaseless and relentless cry for more extraction of fossil fuels to solve all our social and economic ills. Even as the polar ice caps melt and more and more people become climate change refugees and our own existence lies in the balance, humankind still proclaims dominion over all life on earth chanting; progress and profit.

Keywords: Christian ethics; Christian philosophy; Climate change; Indigenous art—21st century; Sculpture; White supremacy movements; Unangan art

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ARCHIVAL COLLECTIONS

B1962.001, Crary-Henderson Collection

The Crary and Henderson families lived and worked in the Suacit (Valdez) area during the early 1900s. William Halbrook Crary was a prospector and newspaper man born in the 1870s. William and his brother Carl N. Crary came to Suacit in 1898. Will was a member of the prospecting party of the Arctic Mining Company; Carl was the captain of the association. The Company staked the "California Placer Claim" on Slate Creek and worked outside of Suacit on the claim. Slate Creek is a tributary of the Chitina River, in the Chistochina District of the Copper River Basin. Will Crary was the first townsite trustee for Valdez. Carl later worked in the pharmaceutical field in Suacit and was also the postmaster.

The collection consists of approximately 3600 images in print and negative format, including both film and glass plate negatives. Most of the print photographs are contained in 13 albums created by the family. The images are primarily of Suacit (Valdez), the Copper River Valley, and surrounding mining and railroad operations dating from the late 1890s through the 1930s

B1962.001A.48 - "Jim attacked by a bear" and .482 - "Jim McHugh and his game"

These two images depict a crowd of amused white settlers gathered around white man holding gun and leashed bear cubs in Alutiiq/Sugpiaq territory (Suacit/Valdez). A young Indigenous man stands at right watching with furrowed brow, showing the difference in Indigenous and colonial perceptions of people's relationship with animals.

Keywords: Alutiiq territory; Bears; Christian perspectives; Colonists; Ideology; Perception; Perspectives on social ethics; Suacit (Valdez); Sugpiaq territory

B1965.018, Fred Henton

This collection contains prints and negatives created or collected by Fred Henton c. 1898-1940s. Fred Henton arrived in Nome in 1905 at 15 years old. In 1913, he took charge of the 42 sled dogs travelling with the Stefansson Canadian Arctic expedition. He was on board the whaling ship "Karluk" when it became trapped in ice; he was one of few crewmembers to survive the ordeal. He had a lodge at Kanatak and charted Kodiak Island on foot, a project which took 9 years. From 1942-44, Henton ran the Van Glider Hotel in Seward. Later in his life, he established

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a lodge at the confluence of the Kenai and Russian Rivers on the Kenai Peninsula. His date of death is unknown. See finding aid for more information.

B1965.018.697

The oil town of Kanatak, Ak. Asso. Oil & Standard Oil freight yards [town and scenery]

This image depicts an oil town. In the 1960s, Alaska's main resource switched to oil. Villages that used to rely on fishing, whaling, caribou, and other animals that they hunted themselves relied on jobs in the oil fields. Subsistence hunting is part of Alutiiq/Sugpiaq culture. Villages that used to be occupied by animals, nature, and villages began to be occupied by oil fields and freight yards.

Keywords: Alutiiq territory; Kanatak (Alaska); Oil industries—United States—Alaska; Subsistence; Sugpiaq territory

B1979.002, Alaska Railroad Photograph Collection

The collection consists of photographic images created by the Alaska Railroad. The majority of the collection focuses on locomotives, bridges, buildings, construction, freight, equipment, passenger services, employees, and track. While the main focus of the collection is the railroad, the photographs often capture details of mid-20th century life in Alaska, as well as images of the Alaskan landscape. See finding aid for more information.

B1979.002.1158

Floods (Nenana 5/48) The AuRoRa coming down from Fairbanks on May 22 had to "wade" across track that had disappeared under the water. The train is pulled by a steam engine because of the danger that a diesel train would flood. Baldwin Locomotive Works was built for the United States Army Transportation Corp for the US entry into WWII. The designs of the locomotives were altered to withstand Alaska. Some alterations included air compressors, steam coils, and snowplows. Some locomotives were built to help during flooding season in Nenana, Alaska, where the Nenana and Tanana rivers would flood the railways and towns. Diesel traction motors are not made for water. In June 1962, the Tanana River flooded, and a steam locomotive would transfer trains instead.

B1979.002.AEC.G1453

Birds eye view of a clearing littered with coke (coal-base fuel) production equipment and machinery polluting the sky and landscape. Coal was harvested from Nay'dini'aa Na' Kayax (Chickaloon) land for the AEC foundry.

B1979.002.AEC.G1819

View of obliterated landscape, the destruction of which was necessitated by railroad construction.

B1979.002.AEC.G1843

"Old Native Village at Cordovia [sic] being torn down by the NWRVY May 31, 1908." Displacement of Indigenous peoples and destruction of homes in Eyak territory to make way for railroad.

B1979.002.AEC.G2029

Destruction of sacred Indigenous gravesites, being removed to clear the location for railroad construction. This harmful prioritization of colonial infrastructure shows the disregard and disrespect white settlers had for and of living and deceased Indigenous communities and people.

B1979.002.AEC.H78

AEC processing salmon and halibut for stores, 1918. General threats of depleted salmon populations throughout Alaska required federal intervention via the establishment of the Bureau of Fisheries and implementation of various Fisheries Acts.¹ The salmon population in Alaska was stable and healthy for millennia despite Indigenous subsistence fishing because of their sustainable practices. Only a few short decades of white settler resource extraction threatened extinction.

Keywords: Alaska Railroad; Burial; Cemeteries; Coal trade; Cultural property—Destruction and pillage; Diesel locomotives; Factory and trade waste—Environmental aspects; Floods; Nenana River (Alaska); Overfishing; Pollution; Sacred sites—Destruction and pillage; Sacred space—Destruction and pillage; Subsistence fishing; Tanana River; Tanana territory; Toghotili (Nenana)

¹ John H. Clark et al., "The Commercial Salmon Fishery in Alaska," *Alaska Fishery Research Bulletin* 12 no. 1 (2006): 1-146, <http://www.adfg.state.ak.us/pubs/afrb/afrbhome.php>

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B1983.146, Pyatt-Laurence Collection

Sydney Laurence, a renowned painter in the early 20th century, established his studio in the lobby of the Anchorage Hotel and took an upstairs apartment. Doing business as The Sydney Laurence Co., he engaged in commercial photography as well as painting. He accepted a contract with the Alaska Engineering Commission to photograph the early Anchorage town site and railroad construction. Alberta Pyatt (née Bouthillier) worked as Laurence's photography assistant in his Anchorage studio. This collection consists primarily of prints and negatives in and around Anchorage in 1915 and 1916. The Sydney Laurence Co. is responsible for recording many of the earliest images of Anchorage, from its days as a tent city, to the public auction of city lots, to the first snowfall on the new city's main street. See finding aid for more information.

B1983.146.169

Baby Brown Bears. The S.L. Co. [two bear cubs on chains] print

Bears' habitats and food supply being disturbed has caused them to search for food in the garbage. Bears looking for sustenance travel to areas where humans live to find food; however, humans see them as a threat. Because of this, the bears are shot.

Keywords: Animals—Abuse of; Bears cubs

B1989.016, Lu Liston Collection

Lucien Liston, a longtime Alaskan businessman and artist, has been described as the last of a long line of drug store photographers who provided images for sale to the traveling public. He was born in 1910 in Eugene, Oregon, and came to Alaska in 1929, living first in Juneau, where he met and married Edna Reindeau. He served with the Alaska Territorial Guard in 1942-1943. In 1944, he relocated to Anchorage and in 1948, he and Francis Bowden purchased Hewitt's Drug Store on Fourth Avenue in downtown Anchorage. The Bevers & Pfeil building was damaged in the 1964 Good Friday earthquake and Hewitt's relocated to Spenard. Liston sold the store in 1978; he died in 1993. See finding aid for more information.

B1989.016.719.8

(New Independence Mine, Oct. 4, 1939)

Many mines are in Alaska including the New Independence Mine and the Pebble Mine.

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The Bristol Bay region is located in southwestern Alaska and consists of tundra, wetlands, rivers, streams, and a large salmon habitat. Developers wanting to build a mine there would destroy it all. Indigenous Alaskans have lived in the Bristol Bay region and have passed down methods to use its resources sustainably for decades. The Pebble Mine has unavoidable negative effects on the water and woodland. The Pebble Mine causes damage to the fish and irreparable environmental damage in exchange for gold. To create the Pebble Mine, a hole 1970 feet deep into Alaska's watershed would be made. The damage to the environment would in turn affect Indigenous culture. The developers make statements claiming that there will be positive effects such as the production of gold while avoiding maximum damage to the environment; however, damage is not avoidable.

B1989.016.1653.2

Healey River Coal Veins. Hewitt's Photo Shop, Anchorage, Alaska [man standing on coal veins at Healy River. Photo credit, probably Johnson & Tyler, scratched off negative]

Miners began working in Healy in the 1900s. There were ample amounts of coal in this area, so Alaskan colonists mined underground here to attain fuel for riverboats and railroads. Mining can be extremely dangerous for the workers as well as the environment because of the methods used to excavate the coal. For example, mining near water can contaminate it. Another example is a method named cast blasting where explosives are used to uncover coal.

Keywords: Bristol Bay (Alaska); Coal mines and mining; Gold mines and mining; Healy (Alaska); Mines and mining; Pebble Project (Alaska); Tanana territory; Yup'ik territory

Steve McCutcheon Collection, B1990.014

This collection consists of over 200,000 photographic materials created by Steve McCutcheon throughout his career. Steve Douglas McCutcheon was born in Cordova, AK, in 1911. As a Deputy U.S. Marshall in Valdez in 1940-1941, McCutcheon honed his skills as an evidential photographer; as assistant commissioner in the state's new Dept. of Labor, McCutcheon documented the cannery industry in Unalaska. From 1942 to 1944, he worked as district manager for the federal Office of Price Administration in Fairbanks, taking photographs of trading stations, communities and residents of northern Alaska. McCutcheon was drafted into

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the Army in July 1944 and received an assignment as a combat photographer for the 14th Signal Service Company. His military service was short: in January 1946, he was elected to fill the territorial Senate seat vacated by the death of his father, Herbert. That same year, he started his first business, Mac's Foto, developing film, producing prints, and selling photography supplies. Soon, he branched out into commercial photography. Obtaining a private pilot's license in 1949, McCutcheon took annual aerial shots of Anchorage; hunting guide license allowed him to work with hunters shooting films of backcountry expeditions. His stock photographs of the local flora and fauna, geological features, glaciers, and other natural features, as well as Indigenous Alaskan culture, earned him an international reputation. In 1970, McCutcheon became the first official photographer for the Alyeska Pipeline Service Company. See finding aid for more information.

B1990.014.5.EQ.14.37

Campbell Lake Dump

This image depicts the Campbell lake as a desolate and dirty place. This is a result of waste being dumped into the lake. People not being conscious of their waste has a harmful impact on the environment.

Keywords: Campbell Lake (Alaska); Waste disposal in rivers, lakes, etc.; Water—Pollution

B1996.035, Adak Historical Society Collection

The collection consists of materials collected by the Adak Historical Society and originally housed at the Adak Museum. The U.S. military base on Adak Island began its existence on August 28, 1942, when American submarines delivered an Army scouting party to determine whether Japanese military forces were present. In 1948 the Adak base changed from Army to Air Force control, and in 1950 the Navy took control. Facilities expanded during the Cold War to include theaters, churches, elementary and high schools, a bowling alley, a library, a swimming pool, and a MacDonald's restaurant. Adak remained under Navy control until the Adak Naval Air Station was decommissioned on March 31, 1997. Ownership of the facilities passed to the Aleut/Pribilof Native Corporation and the City on Adak, which have worked to reconfigure Adak into a support base for commercial fishing operations in the Aleutians. In 2001 Adak organized as a second-class city and currently (2017) has a population of about 100-300. The southern half of the island is administered by the Alaska Maritime National Wildlife Refuge. See finding aid for more information.

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Box 34, Scrapbook 3 Stanton L. Kirby Scrapbook, page 16

[four-page tabloid newspaper reprint about Bikini Atoll nuclear tests: "Clippings Taken From The Honolulu Advertiser, 3 Feb & 1 March 1946 Pertaining to "A" Bomb Test Of Which You Are A Part . . . , handwritten note on first page that "Cot sent this to me"]

This image implies that there are bomb tests that people are a part of and may not be aware that they are. Project Chariot was the name of a plan to create a harbor on the Alaskan coast by detonating bombs. Indigenous Alaskans protested until Project Chariot was cancelled, spurring an environmental movement.

Keywords: Bombs; Project Chariot; Protest and social movements

B1998.009, Patricia McDonald Collection

The McDonald collection consists of photographs of the McDonald family, Emerelda, Patrick James, and Merifee, as well as several photographs of the Anchorage area. Photographs of Anchorage include the Town Site, House construction, Ship Creek, the first water system in Anchorage, the first trees set on the Anchorage Town Site, Ship Creek, and the Mt. McKinley Fox Farm and exhibit at the Anchorage Fair.

B1998.009.11-17

Images of a fox farm and fur products, 1921-1926. One white woman wears a "live" silver fox neck piece at the Anchorage Fair. Settler perceptions of and relationships with animals considered kin to some Alaskan Indigenous populations have been disrespectful and harmful.

Keywords: Captive foxes; Christian perspectives; Colonists; Dena'ina territory; Fur trade; Ideology; Perception; Perspectives on social ethics

B2009.017 Anchorage Daily News Dunlap-Shohl Political Cartoon Collection

The collection contains the original artwork for Peter Dunlap-Shohl's editorial cartoons, published in the Anchorage Daily News (ADN) circa 1982-2008, as well as unfinished and unpublished cartoons. The original strips from the first year of Dunlap-Shohl's comic, Muskeg Heights, are also included. Most works are pen-and-ink drawings, with a smaller number of

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pencil sketches, watercolors, scratchboard engravings, and computer-generated art. Cartoons created after about 2004 were born digital. The collection also includes some examples of original graphic art created by Dunlap-Shohl for specific projects. There is one photograph in the collection, of Peter Dunlap-Shohl at the Anchorage Daily News offices. See finding aid for more information.

B2009.017.1982.Bulldozer.Subsistence

“Subsistence living” ©1982 Thursday A14 [Subsistence Repeal Initiative bulldozer]

Colonists implement practices that cause erasure of the methods Indigenous Alaska use to survive. This image shows a bulldozer running over subsistence living. Subsistence living provides balance and does not harm the environment or wildlife to an irreparable extent. The destruction of subsistence living and replacement with other methods not only worsens climate change, but causes Indigenous people to suffer and change their way of living.

B2009.017.1982.In.Shadows

“In the shadows” ©1982 Sat. A10 [Anchorage historical homes cabin next to high-rise]

Industrialization, especially with a profit incentive, contributes to the decimation of Indigenous culture and practices. The ethical practices of Indigenous people are overlooked in the interest of profit. Villages have been forced to move, animal habitats have been destroyed, and voices have been silenced.

B2009.017.1982.Wrecking.Ball

“We think of it as building on the past” ©1982 [Anchorage historical homes destruction wrecking ball]

Alaskan land and Indigenous practices have been destroyed to build factories, buildings, mines, and oil towns. The words on the image of the wrecking ball read “Anchorage Historical Homes Destruction”. This directly represents industrialization and colonization erasing Indigenous Alaskan culture. Furthermore, it illustrates the narrative that immoral and unethical practices are used in the name of modernization. The condition of the environment and the preservation of culture are not considered.

B2009.017.1983.Public.Wreck.Creation.Area

“Public wreck creation area” ©1983 [abandoned truck at Kincaid Park; junk car graveyard on bluff]

This image shows an abandoned truck, an animal skull, and empty barrels in Kincaid

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Park. Although the area has been restored, the animals that lived in the area were robbed of a habitat and the toxins from missiles contaminate the area.

B2009.017.1983.08.27

“On the other hand, think what it’ll do to discourage vandals” ©1983 Saturday Aug. 27, 1983 [father and son skiing, trail signs with distances to Asbestos Hazard and Toxic PCBs]

This cartoon depicts two skiers reacting to trail signs that indicate hazardous materials in the area. Long-lasting, chemical pollution creates harmful conditions for all local life and impacts the way in which living beings interact with the landscape.

B2009.017.1983.08.30 -

“Always look a gift horse in the mouth – it may need a trip to the dentist” ©1983 Tues. Aug. 30 [men inspecting teeth of Kincaid Nike Site horse]

The Kincaid Nike Site was a missile site set in Anchorage, Alaska during the Cold War. The Site was an anti-aircraft missile area which was functional 4,000 feet above the city from 1959 to 1979. Large missiles that could cause extensive damage to the land were housed in Anchorage. The missiles were knocked out of place, which exposed the area to rocket propellant and toxins. Since, the Nike Site has been occupied by restoration projects and is now called Kincaid Park where tours are conducted.

B2009.017.1984.05.26

“Our energy policy? Burn petroleum byproducts” ©1984 Sat. May 26, 1984 [people shoving Oil Revenue money into Hydro Bail-Outs, Susitna Studies, and Rate Equalization Subsidy furnaces. Pencil study on verso]

This image shows the government prioritizing profit over environmental health. It portrays the government burning oil revenue money on hydro bailouts, rate equalization studies, and Susitna studies. Rate equalization studies are payments to offset financial differences in countries and make up for government wastefulness of resources. Susitna studies involve defining the geologic condition of project sites, water quality, Susitna River fish populations, and other areas. Hydro bailouts involve spending ample amounts of money to make up for delays and issues with hydropower projects. The caption implies that the government is disregarding making an effective energy policy and instead burning petroleum products to continue making profit.

B2009.017.1985.01.19

“I guess contaminated oil and chemical solvents aren’t the only hazardous wastes around” ©1985 Saturday Jan. 19 [family next to sign warning of sewage contamination in Campbell Creek. Pencil study on verso]

Campbell Creek was an area people went to visit until it became contaminated. This image shows a family and two pets visiting the lake and reading a sign that says there is no swimming allowed because of sewage contamination. The caption below regarding chemicals not being the only hazard implies that the waste is the humans’, which creates an ironic situation; the reason the people can’t swim in the creek is because of their own waste.

B2009.017.1991.07.27

“News item: Don Young equates communism and environmentalism in congressional debate” ©1991 Saturday July 27, 1991 [holding portraits of bears Smokey and Russia]

In this cartoon, a former Alaska government congressman, Don Young, compares environmentalism to communism in a negative light. He made multiple problematic remarks during his time, irresponsibly allocated funds, and said the BP oil spill was not an environmental disaster. Young was also in favor of oil drilling, which is a major industry in Alaska and a major control to environmental degradation. His actions have been harmful to Alaskans and their fight to save the environment.

Keywords: Anchorage Daily News; Business ethics; Campbell Creek (Anchorage); Capitalism; Cartoons & Comics; Colonization; Corporations—Corrupt practices; Dgheyaytnu (Anchorage); Environmentalism; Industrialization; Kincaid Park (Anchorage); Nike rocket; Political Cartoons; Political corruption; Sewage disposal in rivers, lakes, etc.; Subsistence; Young, Don, 1933-2002

B2013.059, Bering Sea Pictures 1934

The collection consists of 32 black-and-white photographic prints of cannery personnel and activities at Alaska Packers Association canneries near Naknek, Alaska. Two of the canneries have been identified by Melvin Monsen Sr. as Diamond M and Diamond O on the Naknek River. See finding aid for more information.

Steller’s sea cows were 30 foot relatives of manatees whose only defense was a thick hide. They were first described by Georg Wilhelm Steller. They were hunted; however, it was found that

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their extinction was an externality to the overhunting of the sea otter. The extinction of the sea cow contributed to the modern science of extinction. The extinction of the sea cow is an example of how the extinction of one animal can lead to the extinction of others and the end of ecosystems. Sea otters, the sea cow, and urchins all lived in kelp forests. The urchins and sea cows fed on kelp, and the otters fed on the urchins. With the sea otters being overhunted, the urchin population grew and the sea cows had less food. This resulted in the extinction of the sea cow and the loss of kelp forests.

Keywords: Bering Sea; Fish canneries; Extinct mammals; Extinction (Biology); Nakniq (Naknek); Steller's sea cow; Yup'ik territory

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RELATED MATERIALS

Museum Exhibits and Records

Gold Fever in the North (1997)

Sailing for Salmon: history photos from the Bristol Bay fishery (2011)

Salmon Camp: photographs from an artist residency at a Bristol Bay fish camp (2011)

Gyre: Plastic Ocean (2014)

Protection: Adaptation & Resistance (2021-2023)

Vertical Files

Alaska – Industry

Alaska Native Land Claims

Alaska Railroad

Alaska Road Commission

Alaska State – Bureau of Land Management (BLM)

Alaska State – Department of Fish & Game

Alaska State – Department of Military & Veterans Affairs

Alaska State – Department of Natural Resources

Alaska State – Office of History and Archaeology

Alaskan Indigenous People – Subsistence

Anchorage Economic Development Corporation

Archaeology

ARCO (Atlantic Richfield Company)

Armed Forces

Boarding Schools – Alaska

British Petroleum

Coal Mines and Mining

Cold War – Alaska

Copper Mines and Mining

Copper River Mining, Trading and Development Co.

DEW Line

Energy – Alaska

Environmental Policy – Alaska

Excavations (Archaeology)

Exxon-Valdez Oil Spill

Fishing – Alaska

Fur Farming

Gold Mines and Mining

Hunting

ANC M

Lumber and Lumbering
Mines and Mining
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Northstar Oil Field
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