

TOTEM HERITAGE CENTER

NATIVE ARTS STUDIES PROGRAM INSTRUCTORS



Beth Antonsen has been designing and creating custom art furniture in southeast Alaska for nearly 30 years. After studying sculpture at the Parsons School for Design in New York City, Beth began attending the prestigious Wendall Castle School to pursue her love of designing and creating unique furniture pieces. Once an employee of the Ketchikan Pulp Mill, Beth has always held a deep love and understanding of the indigenous woods of southeast Alaska. Beth has created numerous commissioned furniture pieces for private collectors as well as other art furniture that has won awards and recognitions. Currently Beth is creating a classic 17-foot Whitehall Pulling Boat based on an old New England rowboat design.

[More on Beth Antonsen](#)

Delores Churchill is an eminent Haida weaver who is an expert in gathering and preparing materials for cedar bark, spruce root, and Chilkat weaving. She learned much of the art from Selina Peratrovich, her mother and a respected weaver, establishing herself as an expert in the field. Her artistic influence and knowledge of the art stretches around the globe. Delores has taught basketry and exhibited her works in numerous places, such as Canada, Hawaii, Germany, and the Smithsonian Institution in Washington, D.C. She has also worked as a researcher and consultant, helping curators identify works in museum collections. Churchill has been honored for her role in Haida basket weaving and perpetuation of the Native arts including an Honorary Doctorate of Humane Letters by the University of Alaska Southeast, a National Endowment for the Arts Creative Artist residency, an award by the Alaska State Council on the Arts travel grant, a fellowship to study Haida basketry in London and Canada, and a Sealaska Heritage foundation study grant. After years of study and teaching, Churchill now witnesses the continuation of her art and culture through artists who have learned from her. “They are keeping this art alive so it continues long after I’m gone and no one remembers my name. It belongs to all of us.”



[More on Delores Churchill](#)

Holly Churchill is an accomplished weaver in Haida basketry. Born and raised in Ketchikan, Holly grew up in an atmosphere focusing on her Haida culture. As young girl, Holly heard the Haida language spoken daily, gathered bark and roots for weaving, harvested medicinal plants and prepared traditional foods. Her grandmother, Selina Peratrovich, taught Holly to harvest and prepare weaving materials. Her mother, master weaver Delores Churchill, taught Holly to weave. Holly's basketry reflects this continual flow of information and her insatiable need to discover all the possibilities of the Haida basketry tradition while ensuring the art is not lost. She has taught both adult and children's classes on weaving, design, and materials gathering and preparation throughout Alaska and the Northwest for over 20 years. Holly has had her works shown in exhibits throughout the United States, including the Smithsonian Institution, Seattle Art Museum, Alaska State Museum, Eiteljorg Museum of American Indians and Western Art in Indianapolis, Tongass Historical Museum, and the Anchorage Museum.



More on Holly Churchill



Reg Davidson is an internationally acclaimed Haida artist who creates sculptures, silk-screen prints, gold and silver jewelry, weaving, carved masks and painted drums. He was born in Masset, Haida Gwaii (Queen Charlotte Islands), British Columbia. Reg began his artistic training under the guidance of his father, Claude Davidson, chief of the Village of Dadens, Haida Gwaii. Many members of his lineage are artists, including Reg's well-known brother, Robert Davidson. Reg is an accomplished dancer and singer with the Rainbow Creek Dancers, a Haida Dance group that Reg and Robert formed in 1980. Reg designed and created



much of the dance regalia for the group including masks, drums, and kid leather dance capes. Reg recognizes the importance of song and dance to Haida culture. In 1977, he worked with Robert on the Charles Edenshaw Memorial Longhouse. In August 1980, Malaspina College on Vancouver Island commissioned Reg to create a 31-foot, 3 figure Eagle crest totem pole for presentation to the Tamagawa University of Japan. This led to a second commission for a pole raised in Old Massett. Reg's style shows reverence for the masters and has changed only slightly over the years. "Simplicity is the hardest thing to achieve," he says.

More on Reg Davidson



Carol Emarthle Douglas is a master basketweaver from Bothell, Washington. Of Seminole and Northern Arapaho ancestry, Carol has always been drawn to Native art and became inspired to weave baskets from her sister-in-law Diane Douglas-Willard, a renown Haida basketweaver. Carol's baskets are contemporary, but made with traditional techniques and native materials, such as cedar bark and cedar roots, bear grass, cornhusks, pine needles. Carol's use of contemporary materials, like commercial reed, hemp, raffia and Irish



waxed linen thread, allow her to combine different Native American basketry styles and techniques in a contemporary context. In 1993, Douglas learned coiled linen basket weaving techniques from Marilyn Moore at the Basketry School in Seattle. She has worked with the Eastside Native American Committee in Washington to teach basketry to Native youth. Carol is also a recipient of a 2008 Folk Arts Apprenticeship grant awarded by the Washington State Arts Commission to teach apprentices coiled waxed linen basketry. Carol has won many awards for her tight, clean, coiled baskets often featuring complexly woven representational scenes, and for her breathtaking miniature baskets that she makes into earrings and necklaces.

[More on Carol Emarthle Douglas](#)

Diane Douglas-Willard, a Haida artist, learned how to weave baskets and prepare materials from Delores Churchill at the Totem Heritage Center and Chilkat weaving from Dorica Jackson. Today Diane is an award-winning weaver. Her woven cedar baskets have won both "Best of the Division" and 1st Place at the prestigious Santa Fe Indian Market in New Mexico, and she was also awarded a purchase from the Anchorage Museum of History and Art. She has previously taught children and adults basket weaving at the Totem Heritage Center, through Elderhostel programs, and has demonstrated her craft at various museums, the Heritage Center, and aboard the Alaska Marine Highway ferries. She has been an instructor with the Totem Heritage Center for over 15 years.

[More on Diane Douglas-Willard](#)





Luis Fernandez de Cordoba was introduced to luthery in his late teens in his native country of Panama. As a bass player, it seemed natural for Luis to experiment on his own instrument, and he discovered he had the knack for guitar making. Luis specializes in making Classical and Flamenco guitars in the tradition of the great European master luthiers of the past, such as Antonio de Torres, Santos Hernandez, Hermann Hauser, Robert Bouchet and Ignacio Fleta. Luis has spent extensive time with dozens of luthiers of all types the world-over, and he now practices handcrafted guitar construction, stringed instrument repair, precision set-up and fret work in Ketchikan, AK. He seeks to combine the beauty of art with all the technique of engineering, drawing from both his knowledge base and his intuition. Luis is also a member of the Guild of American Luthiers.

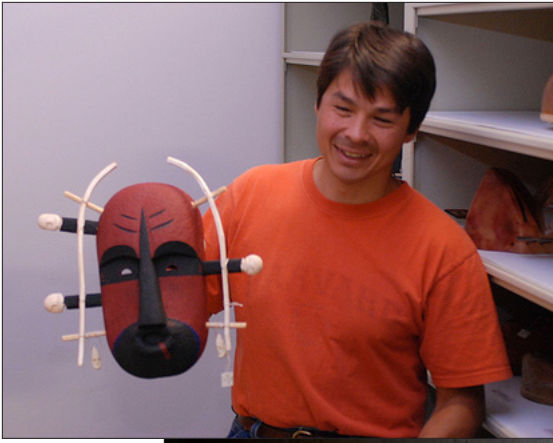
More on Luis Fernandez de Cordoba



Steve Henrikson has a lifelong interest in Alaska Native cultures, and has written numerous articles on the subject, particularly on northern Northwest Coast Native art. He is Curator of Collections at the Alaska State Museum in Juneau, and serves as adjunct instructor with the University of Alaska Southeast. He previously served as Curator with the U.S. National Park Service at the Sitka National Historical Park, and as Ethnology Collections Manager at the Burke Museum, University of Washington, Seattle. Steve is currently working on a book on Tlingit war helmets and armor. He has also collaborated with wife, and Tlingit/Haida basketry professor for the University of Alaska, Janice Criswell. Together, they have completed several 1% for Art commissions, including a basketry fish trap for the Craig High School in 2000, a Northwest Coast-themed mobile for the Juneau Douglas High School in 2005, and a Northwest Coast-themed sculpture for the Juneau-Douglas Airport in 2008. Steve was awarded the Award of Excellence by Museums Alaska in 2002.

More on Steve Henrikson





Dr. Sven Haakanson, Jr. is the Executive Director of the Alutiiq Museum and Archaeological Repository in Kodiak, AK as well as a noted carver. Of Alutiiq ancestry, Dr. Haakanson received his Ph.D. in anthropology from Harvard University, and his work with the Alutiiq museum strives to preserve and give contemporary meaning to Native history and local legends, rituals, and customs. He is also a 2007 recipient of a MacArthur Fellowship for his work with the Alutiiq Museum. Dr. Haakanson has always loved working with wood. As a boy he remembers carving boats with his friends, although his formal study of carving began 19 years ago.



Dr. Haakanson approaches carving as an element of his cultural identity. In addition to ceremonial masks, which he has studied extensively, he creates functional objects to explore and express his Alutiiq heritage. He is also committed to teaching Alutiiq arts, sharing the knowledge he had accumulated as a way to keep Alutiiq culture vibrant and to promote cultural pride.

More on Sven Haakanson, Jr.

Norman G. Jackson is of the Tongass Tlingit of southeast Alaska and was born in Ketchikan, Alaska. His lineage is from his mother who is of the Tongass Tlingit Kaats Hit Bear House of southeast Alaska. His father is Kaagwaantaan Tlingit of Klukwan, Alaska. Norman studied at the Kitanmax School of Northwest Coast Indian Art in Hazelton, B.C. and received advance training in design and carving. He also received training in metal engraving from the Totem Heritage Center in Ketchikan. He is a recognized Master Artist in metal engraving by the Alaska State Council on the Arts Master Apprentice Grant and has received numerous honors for his excellence in wood carving. He has apprenticed with Master Artists Dempsey Bob and Phil Janze, and has been invited to numerous symposiums on Northwest Coast Native carving. Norman's work is held in major collections, and his work has appeared in exhibits in the US and abroad.

More on Norman G. Jackson





Tommy Joseph, *Naal xákw*, of the Eagle Moiety, Kaagwaantaan clan, has been actively engaged in Northwest Coast carving for over twenty years as an instructor, interpreter/demonstrator and as a commissioned artist. He has produced a wide range of artwork including 35-foot totems, smaller house posts, intricately carved and inlaid masks, a wide range of bentwood containers, and has replicated Tlingit ceremonial *at.ooow* and armor. For the past 16 years, he has been in charge of the carving shop at the Southeast Alaska Indian

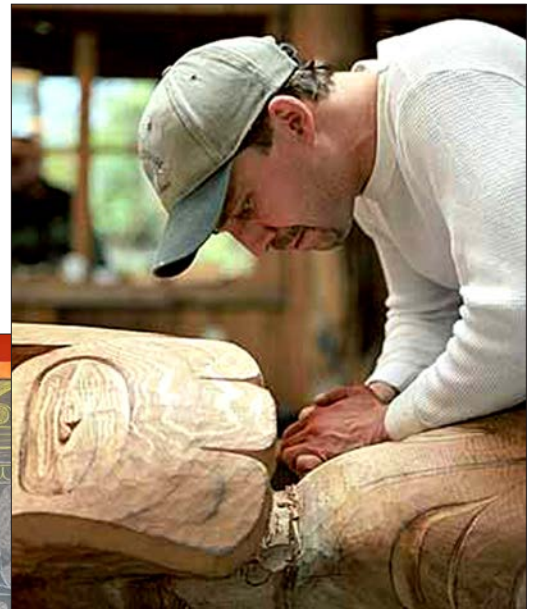
Cultural Center in Sitka, demonstrating and interpreting Northwest Coast art for the many thousands of tourists that visit during the summer months. Tommy has been employed by the National Park Service to restore and replicate some pieces in the Park's extensive collection of totem poles. He was recently awarded the prestigious United States Artist Fellowship, which will allow him further study of museum collections and to facilitate planning for traveling his collection of replicated Tlingit armor.

More on Tommy Joseph



Fred Trout, whose Tlingit heritage comes from his father, earned a Certificate of Merit in Carving in 1997 from the Totem Heritage Center. Fred began carving in high school and has apprenticed under Tlingit master-carver Nathan Jackson on several large totem pole projects. Since 1998, Fred has instructed youth programs and adult classes at the Totem Heritage Center in carving, tool making, bentwood box construction, and Northwest Coast design. In addition to teaching at the Center, his accomplishments include carving interior house screens in Sitka and his work on the Saxman Totem Park's Frog Wall as well as numerous private commissions. Fred has also displayed work at the Rasmuson Foundation in Anchorage.

More on Fred Trout





Evelyn Vanderhoop is a contemporary Haida weaver carrying on the techniques perfected by her ancestors. Her style of weaving includes both Ravenstail and Chilkat weaving. Evelyn is the daughter of renowned Haida weaver Delores Churchill. She learned both Ravenstail and Chilkat weaving from her mother and renowned weaver Cheryl Samuel. She recently completed a Chilkat robe, the first Haida weaver to accomplish this monumental task in many years. Evelyn's projects and commissions include her recently completed Chilkat robe, a collaborative Ravenstail robe with Delores Churchill, a curve style Chilkat dance apron, three curve style Ravenstail dance aprons, and a button robe detailed with Ravenstail weaving on three borders. Evelyn Vanderhoop teaches the art of Ravenstail and Chilkat weaving at the Totem Heritage Center, Ketchikan, Alaska, the Fish Stick School of Basketry in Washington, and in the Queen Charlotte Islands, British Columbia.

More on Evelyn Vanderhoop



Donald Varnell, a Haida master-carver, has studied visual arts at the University of Alaska Fairbanks. He has worked and apprenticed under Tlingit master-carvers Nathan Jackson and Will Burkhart, as well as Haida master-carver Reg Davidson. Donald is also a proficient weaver, having studied under Haida master-weavers Holly Churchill, his aunt, and Delores Churchill, his grandmother. Donald has carved works that now stand in public and private collections worldwide including Switzerland, across the United States and throughout Alaska. He has also been awarded numerous 1% For the Arts commissions at schools and youth facilities throughout Alaska. Donald Varnell is also a frequent instructor for the Native Arts Studies Program at the Totem Heritage Center in Ketchikan, AK as well as an instructor for the Sitka Fine Arts Camp for youth in Sitka, AK.



More on Donald Varnell