

Interview with Lynn Forest, August 1, 1971

LR: We're talking about the CCC Program. <sup>LF:</sup> O.K. In Alaska the CCC Program was unique in that it allowed people of more than 30 years of age to be employed. In fact, the native people in most of the carvers were older men, some more than 70 years old. The first thing that the forester had to do was to acquire a title to the totem poles prior to the fact that they could ~~de-any-work-on-them~~ move them <sup>that they</sup> or do any work on them before the government could expend any money. So we went <sup>Kasaan</sup> to the various communities and I might use as example Just at Casand?  
 at new Kasaan come about  
 Lu-Ka-Sand had a \_\_\_\_\_ for a couple of reasons. Do you want to hear this part of it?

LR: Yes.

LF: But the O-Ka-Sand was only about 15 miles away, maybe not that far. It had been abandoned and according to Jim Peel, who was the son of Chief Sunny--Hat Sonihat, he is the son, he said that they had moved over there because of the smell around the village, and the reason was that they had buried the dead adjacent to the village, to the homes. This is the story <sup>at least</sup> that he gave. We went to the <sup>new</sup> Ka-Sand, <sup>which</sup> is a shallow bay and had a had-a <sup>canary</sup> ~~canary~~ <sup>there</sup> ~~their~~ and that was really the reason I think the people were <sup>there</sup> ~~their~~. But Chief Sonihat moved prior to that time, and had built a rather large community house. Roughly it was about 45 feet square and had two levels on the inside. And the interior steps down into the fire pit. That had fallen in disrepair but there was still enough log and the corner logs. And then all the rest of it that we could measure it and we did reconstruct it. But to get <sup>+</sup> title to do the poles, the actual result, in most circumstances was the older man or the heir of the Chief, was given the job as the <sup>there</sup> Head of the program that we were going to put in their. This was true in Hyderberg and remember, true in <sup>Kasaan</sup> ~~Ka-Sand~~. And because of the fact that they were going to have a job, and they cared really ~~about~~ about their poles very little I think

and that was evident. They just abandoned them. We were able to put them to work and they were willing to work on it. And we brought them to <sup>new</sup> Lu-Ka-Sand, the poles from <sup>old Kasan</sup> Ol-Ka-Sand. In Ol-Ka-Sand, there were numerous poles there, and we brought <sup>what we considered</sup> the best poles and also the ones that were best preserved. If a pole could be corrected, "repaired," we tried to do that first. If a pole was especially fine, we thought of some detail, and beyond repair we made a copy. We would bring the original pole in, and lay it <sup>down</sup> along side a new log and would carve while it was adjacent. I think our luck varied in that respect. In some instances, I think we did just as well. I think in some we did much poorer than the original pole. But that was kind of the history. But the object I know was to <sup>try to</sup> bring these poles into an area where they could have certain maintenance <sup>which</sup> ~~that~~ they were not getting. And they were brought from various areas like what remained at Kleet-wan; How-Can; Suck-wan, they were brought in <sup>Hudaberg</sup> Hiderberg, and those were hider-poles. <sup>Klawock</sup> ~~at Ka-walk~~, <sup>Up</sup> they were brought in the little area adjacent there and some right up the river from <sup>Klawock</sup> Ka-walk right up the stream a little ways. Actually I think we repaired, repaired or carved 105, and we carved <sup>very</sup> a few new ones but I think it was a total of 105 poles that were done under the CCC Program. Also, in the course of this, we did reconstruct the Shakes <sup>New Kasan</sup> Community House at Rang-goo, and the old Sonihat <sup>Community</sup> house at Lu-Ka-Sand, and then a new house was just north of Ketch-i-Kan was a community house and park. We established what was called Mud-back. They tried to change the name of the totem back but all I could say was Mud-back. That was a completely new one but it was done in exactly the manner if others. ....

Actually started at what was called a Sax-mon, just about 3-4 miles south of <sup>Ketchikan</sup> ~~Getch-i-can~~. <sup>There</sup> Their some land was donated in the area, and they started this totem park.

LR: The totem parks were publically owned, weren't they?

LF: Well this actually was a part of Sax-mon which was a native village.

LR: Oh yeh.

LF: Those poles came from, oh, down Ton-gus Village, most of them. But ~~the~~ various <sup>from</sup>

areas around. At the very start of this project our whole hope was to make it just as authentic as can be. Sometimes we've been criticized but I think we did a pretty decent job. But it was ~~very~~ <sup>rather</sup> interesting how they went about making the paints. The black was made from graphite, <sup>white was</sup> from the clam shells, and the red was from the little stones they picked up on the beach. They looked almost like a piece of brick bat, and the green again was a copper ore. Now these people knew where these things were. For instance, they knew that there was graphite on the reef over at <sup>Net</sup> Near-O-Net Island which is just south of the totem area, where we were building it. And they brought that. And they brought out their pestles and mortars and they ground it. And in grinding that in this little mortar <sup>a</sup> they took an inner bark of cedar and wrapped it around salmon eggs and <sup>chewed</sup> ~~shoot~~ that. And the saliva they got, the spit from that, they spit it in this mortar and they ground the stone in that. Well we tried that, but, and we also got then old things that they had. Oh, they had little baskets, boxes that had colors on them, and we tried to make them just exactly the same. We think we did. The <sup>it</sup> ~~problem~~ was <sup>only</sup> that we had a big project going and we couldn't produce <sup>it</sup> that way so by using these old relics <sup>we</sup> manufactured our own paint from commercial pigments - wells - and it was interesting though, when we put the preservative on that we were recommended by the <sup>forest services</sup> ~~resources~~ laboratory. It would cut our paint and it never cut the old paint. But I think that's just a little interesting <sup>as</sup> side on it anyway.

LR: How did you restore the rotted areas?

LF: Well, at that time they were removed. They were removed and we put new cedar <sup>in there</sup>. And we pegged it so that there were no visible hardware - <sup>any</sup> nails <sup>or</sup> and that sort of thing. As of today, this can be restored without that. There are means to do it that we didn't have at that time. But that's how it was done. There are patches taken out and recarved in there. You can see that in the old poles there. One thing that might be of a little interest, too, is that in the process we were asked to restore the Seattle totem pole at the Pioneer Square in Seattle. And the Alaskan

team shipped that up. And it was quite badly rotted. We cut it up in about 10 — foot lengths and brought it up. But-unfortunately I guess they could'nt handle it. ~~It~~-was a tall pole. There was a beak on one of the lower figures that is not right according to the natives. It was a straight beak, as a raven ~~may~~ <sup>would</sup> have where it should have had a beak like a hawk, ~~curvy~~. We went ahead and let them put it on as they said it should be, and since, subsequent to that time, I found some early photographs of this and they <sup>were right, they</sup> knew what they were doing. The remains of that were left at San-mon and the original pole, whether or not it's their or <sup>there</sup> not I don't know.

LR: You reserved the original poles even when they were deteriorated, didn't you.

LF. <sup>Yes,</sup> We did. In several places we built the \_\_\_\_\_ <sup>-- Wrangell was</sup> with one. In other places we would ... typical Hydaberg ~~hider-berg~~ and Kawock ~~Ka-Walk~~. We had shelters for them. We tried to save them, and I don't know what care they've been given since that time.

If might be a little aside but of interest, the places like Hydaberg ~~Hider-berg~~ and Kawock ~~Ka-Walk~~, in order to try to do something for the native communities and particaly, <sup>as</sup> an excuse of the totem pole project, we first constructed quite a large open shed, <sup>covered sheds,</sup> so there would be community playground. Playgrounds for the schools. These exist still at Hydaberg ~~Hider-berg~~ and Kawock ~~Ka-Walk~~ <sup>old</sup> to my knowledge. But then that's where the poles were restored and also where the poles were left.

LR: Who are the main forest service people involved? First, what was your major job their?

LF. I was an architect for the forest service. I <sup>had</sup> ~~would~~ come up to do other work, which <sup>The man that</sup> did not develop, and I was put in charge of the totem pole restoration. Then I did ~~a~~ considerable ~~omit~~ and it was very much in the start of this was Mr. C.M. Arch-bold who was a forest supervisor in the Ketchikan ~~Getch-i-can~~ area. Actually, I'd have to say that I did follow through on it most all the time, from the start to the finish. Gathering the poles, getting the authority from the native people and to the very last of it. I think that the last thing that we did was restore the poles in the National Park at Sitka ~~Cit-ger~~, the national monument.

We did on occasion carve a few new poles. There is one carved for the Governor's mansion in Juneau, one carved that stands in front of the Pioneer Square in Sit-ka. But basically our job was to take care of the ones we could bring in and ~~de~~ exist. We did not get them all done before the war came along and changed that program.

LR: How about the Bare-An-Off totem in Sit-Ka? I'm someone that has a great deal of personal interest in that one.

LF: This is the one that stands in front of the Pioneer's <sup>home</sup>           , in the square <sup>there</sup> ~~there~~. Well, ..... I'll mention a few things of interest along the way. That was, of course, the head of a little <sup>?</sup>            in there. The CCC's, they <sup>built a</sup> stone retaining wall, and we filled that in. It's about, we'll call it 150 ft. <sup>each, some of</sup> ~~square~~ that nature. A native came to us and asked to be paid \$1,500.00 to carve, and he had a drawing of this pole, and he wanted to carve this pole and be paid \$1,500. Well, we talked to him and told him that this was a community project and I showed him that actually the cost that was paid out to the natives <sup>amounted to</sup> was about \$1,200, <sup>in those</sup> ~~days~~ just for the carving of a pole. The pay was small but there work was rather slow. And we prevailed on him to let this be a CCC project. So that's how it <sup>+</sup> came about. ~~It was~~, I forgotten the man's name, but a man did come to us with this proposition although the CCC's did do it instead of an individual. That's about all. I could say that in looking up the title, that land, one thing of a little interest, is that one corner was discribed as a X on a cannon. I'm trying to think of there word for cannon, <sup>the old Russian cannons</sup>            but anyway, it was an X on a cannon buried 6 feet under the ground. This was a rather unusual ~~d~~escription, I know.

LR: Yes.

LF: And they called them Push-kas. I believe that's what they called them.

We had, I don't know, we could tell lots of stories there but I think one told that is a little unique is the one that now marks the recreation area north of Juneau here. That was aside of the old <sup>Auke</sup> Owk village. There are photographs

in existence of the village and poles, there were several poles but none in existence when we were here. We talked with the natives in Juneau here, some of the older ones, used interpreters and they gave us the information as to what should be on that pole. The top of it is a raven and down the pole are several companions of ravens. The heads of like the blue jay and the robin, a few other birds, and at the very base is a dragon fly on a box. There quest was what they call Yak-Ta. Yak-Ta meaning the Big Dipper. And that there was the significance of that pole is. It is the quest of the Auke Bay community.

LR: ~~In work with ----- Garfield, ----- raven, ----- author,~~  
You worked with L <sup>Yilda</sup> Garfield, <sup>on the wolf &</sup> ~~well from~~ the raven. Can you tell us anything about her?

LF Yes. Yilda Garfield was a teacher of anthropology at the University of Washington, And in the summer time she used to bring about 10 or 12 students up here on a tour. My understanding was that she had 10 or 12 and her way was paid by the Alaskan Steamship. And so she brought these people up on a tour and I first made her acquaintance in probably about 1938 or 1939. But she was interested in putting this information, what she had gathered and what <sup>we</sup> had gathered together, in a book so I gave her what information I had and she supplemented it with hers and that result was we put out this book, titled The Wolf and the Raven. Its about, we tried to make is as authentic as we possibly could. That was the effort all down the line. I did have one little objection. There is nothing that ~~we~~ <sup>I</sup> ever did that I ever paid an Indian for. I tried to convince them that these were there stories and my only purpose was to try to perpetuate them for them. Some others, often they paid for these stories. And this was not good because I found the Indians were exactly like ourselves. I found responsible ones and truthful ones and I also found people who are pretty good story tellers. We were trying to get facts and not stories and by paying for them you often got stories instead of facts. I felt good about that always, Anything that I've done, did do, <sup>was</sup> ~~I've~~ done for those people. I might say, going

back to the Wolf and the Rayen that Dr. Garfield and I, that was published by the University of Washington Press. No money involved, no recompense. Of course, my time was all on the ~~force~~ <sup>Frost Survey</sup>. There was nothing I could have asked for anyway. And the, subsequently we helped to put out some other information and I still have the hope to some extent. It's again, because I'd like to preserve the information that I have.

LR: Butt erby also collected stories with you, didn't he?

No, actually Blackey I don't believe that; quite right. His work and mine started over a cup of coffee at Persee's I remember. He wanted to write about something else. I've forgotten what it was now. And I suggested, why didn't we write about these things that we had this information on. And they, he was interested in that. I don't believe that Blackey collected anything directly from the native people. He did lots of research, <sup>I know that</sup> but he and I were very close friends but he was not really a part of that program. I hope I don't say anything wrong, but I think that's correct. But he did, I'll say this, have the <sup>energy + the</sup> enthusiasm to provoke me into helping him anyway but it would never come about.

LR: I read in a diary that he gave slight <sup>slide</sup> lectures to the Indians in the camp.

LF Well, Blackey did. Blackey was a, he was in personnel. I believe that's was his job. He went directly connected with the program but he didn't get around a lot. We made many trips together alright. And he did lots of photography and I imagine ~~that that's~~ some of his works still available through his widow in Portland. I think she'd be glad to make them available. She had lots of photographs done, or she did have. Hazel Blackberry, she lives in Portland <sup>there</sup> their. I could get her address, or I imagine its in the phone book, as far as that goes. Along the line, when we got these things we worked together on, he had gotten quite a little library and I do know that he has lots of slides because he was along on these trips. I don't want to take anything away from him. I want to make sure you understood that.

LR: What did the natives do toward the project? Partly, of course, a person worked with them, but aside from that did they have pride in their craftsmanship?

LF: Yes I think they did have. Again I am going to say particularly the older ones. They tried to do a good job and I think they did a good job. They were <sup>in general</sup> ~~genius~~ <sup>in</sup> in many ways. Of course all of the tools for the carvings, the edges and the knives were all fashioned. The <sup>adzes</sup> ~~edges~~ for instance, were fashioned from car springs. The knives, usually from files. These people were very adept <sup>at</sup> ~~in~~ metallurgy and tempering. I don't know where they got that knowledge but they sure were able to do it. And so we had to make the tools first to do the carving with. These fellows were proud of their work. <sup>These</sup> ~~It~~ meant something to them. I think it meant more to them after we started the project than it <sup>was</sup> ~~did~~ before. And they of course, would bring out... they have all kinds of relics, things that they have stashed away there. ~~And they knew the stories~~ Oh like a <sup>nyola</sup> hide-a-eye would be shaped different than a <sup>tinget?</sup> clink-et eye. And they knew the stories. They are surprising, of course in their history they supposedly had their story tellers, but if they deviated from the original story at all, someone else picked the story up and corrected them, then went on from <sup>there</sup> ~~their~~. And naturally, <sup>over the years</sup> many of these things have certain variations. Basically, you can recognize each one. I don't know if its in order at this time to comment on the stories on poles, ~~which~~ ~~is~~ but ... some people will tell you you can read a totem pole. This I would say is not correct at all because you'll find different poles that have the same story that are completely different in design and the figures on it. And so it seems you can tell stories about any figures on there, but they did have stories. The oh, I don't know how to begin, but they had stories about everything. There were stories that had to do with their existance or their beliefs. And they tell stories that are so parallel <sup>unnervy</sup> to ~~bibles~~ biblical stories that they're kind of nervy. They have the story of the world flood, they have the story of creation, the story of how man came about,

where the sun, moon, and stars came from, They have other stories which have to do with preventing waste, stories of youngsters that ~~through~~ <sup>would throw</sup> rocks at salmon and kill them and use them as their \_\_\_\_\_ as so these things would happen to them if they did it. These <sup>are</sup> not at all unlike our beliefs, many of them. I don't know. There's a real <sup>SP</sup> parallel, and you just can't help but feel it, There's I think a connection down the line of this group of people with any other. They had communication over the years, some ~~place,~~ <sup>ways.</sup>

LR: \_\_\_\_\_ works did you use in the background for this?

LF: What scholarly work? Well my background, of course, was as a student in architect school at the University of Oregon and MIT and later a year's scholarship <sup>in</sup> to Europe, a traveling scholarship and in the, subsequent to that time, I had become employed, right after the <sup>D</sup>epression, it was in 1935 in Oregon, by the forest service, Of course, I worked with wood <sup>a</sup>lot and in our work down there, in construction, <sup>a</sup>lot of our work was in CCC programs, at the time I was there. It was just the basis of things that I had done that I had an interest in it.

LR: I remember there's <sup>a</sup>lot of carving down at Timberline Lodge.

Well there is, and again, that was a WPA Program. The purpose of that building was to try to put ~~tax~~ <sup>crafts</sup> to work. ~~That perhaps was the tie between~~ And I think that perhaps was the tie between my association with that and totem poles. We had some <sup>carving</sup> ~~varying~~. We had wood carving, iron work up their, stone work. Most of these things are found in the work we did here with the totem poles or community houses.

LR: The Alaskan area had the advantage of <sup>a large supply of</sup> cheap labor available to get the projects going.

LF: Yes. Well actually the program could not be done <sup>on</sup> the present day dollar basis. We putm <sup>to</sup>

We put, the object was to put people to work in ~~there~~ <sup>there</sup> areas which would because of transportation circumstances, in those days, why they had to be close to their areas. The Forest Service was certainly the logical one. They had the timber and knowledge in that respect and the ability to do these people, trying to do something for them. I just think the whole program was just a wonderful thing for them. I just think that kind of ~~to have the thing~~ <sup>could be</sup> going on today even. We had of course, along the way these projects. We had some difficulties, ~~some~~ <sup>not</sup> unlike ourselves, ~~some-like~~ ourselves. Some liked the bottle ~~-occasionally~~. pretty well. We had ~~an~~ occasion ~~where~~ <sup>where</sup> we had to bring other people in. The head men, that were the heads of these projects in various areas, were respected in their community and they were boss. And I think the rest of the people had ~~alot~~ <sup>alot</sup> of respect for them. I think it did an awful lot for the younger fellows that were a part of the program. ~~It~~ <sup>It</sup> gave them an interest back in their history ~~that~~ <sup>there</sup> they probably would have lost. Its a... We felt at the time we were doing it that this probably would be the last chance to ~~copy~~ <sup>accomplish</sup> something like this where we could bring them in and they would be preserved because they would mean so much. They were beginning to ~~deteriorate~~ <sup>deteriorate</sup> and I think that's happened because they have a totem restoration program going right now. So it really did accomplish something.

LR: The major problem now, of course, is the lack of labor that ~~would-be~~ <sup>was</sup> available then.

LF: I'm sure it would be so. One thing as we're talking along the way, I think it would be proper to mention and that is ~~their~~ <sup>there</sup> is a man you probably know, Carl Hein-miller. Haines Have you made his acquaintance.

LR: I've read about him and I'm interested in...

LF: Well Carl Heinmiller is ~~their~~ <sup>at Harris</sup> where his project ~~attains~~ where the people who, right after the war, they formed a corporation and the bought out old Port Shill-coot. Actually, I think there are about two left of that group. Carl Heinmiller and a man

named Greg. But Carl became very interested in this sort of thing. He has reconstructed a community house, I think from drawings I made for the Forest Service here. His is different, <sup>but</sup> I mean the construction is the same. He interested the natives of the area, particularly Klukwan which is just north of Haines, about 25 miles, in their crafts trying to get them going again. He felt that they, he could do something both for them. And along with the craft work that they do they performed a dance group that has traveled pretty much all over the world now. And a lot should go to that fellow because he has done very much to make them proud of <sup>their</sup> ~~there~~ heritage and do something about it and I think its turned out really <sup>to be profitable</sup> \_\_\_\_\_ for them.

LR: Is he a man I'd want to talk to while I'm up here? Get in touch with?

LF: Well, I would. I think it would be well worth your while because he has done an awful lot for them, it's just plain his interest. And really he's the one man who took advantage of what they had so he could do something. <sup>SP</sup> Subsiquant to his work I believe they've had, did have, a dance group formed, I think at Yakutat \_\_\_\_\_ and at \_\_\_\_\_ there is also some <sup>in the</sup> interior <sup>has been</sup>. I have a belief that these all came about because of his success. ~~Well there are~~, I might mention the <sup>some poles that</sup> symposia ~~is~~ still existant. We never had the opportunity to collect or repair at Klukwan, the village just north of Haines about 25 miles. One pole <sup>that</sup> in an old house there, is a figure of a giant holding a little, what represents ..looks like a child. But actually I think its a man. That's the difference of scale. Now on totems its rather interesting that there are very few that indicate any evidence of sex at all. You can tell from the design but not from the anatomy. This is not true of the one at Klukwan. They obviously have a male. And it is a story of the creation of the mosquito. And I might just say very briefly that <sup>what happened</sup> ~~one~~ there, cutting the story <sup>very</sup> short, is that this man that used to take people from the village. They <sup>connived</sup> ca-nive to trap him, burn him in his ashes. As his ashes rose, as he was cremated there, he said, "Even though you kill me

I will continue to bite you." And that in a short story is the way mosquitos came about. But they also claim that they did not use these as a idols, in a <sup>my</sup> respect and I think this is so. But they did make certain offerings to them. In the early days they would put a eagle down on them during ceremonies and here at this one, in an offer <sup>Seal oil</sup> ~~seal~~ loyal to them. And this one at Haines has evidence of that to this day. It's very greasy looking from the oil that's been pored on it and instead of eagle ~~down~~ they use flour. That should be a great effort simply to get that, simply because it is an outstanding one and certainly will go with the <sup>house</sup> hoofs one of these days. There also, might be of interest, the traffic between the native villages themselves. There are certain sort of areas that they traffic back and forth with. As an example, they have a story, again at Klukwan, and there is..was under the house an old woodworm ceremonial dish. It is designed as a woodworm and it is very long. Well, this same woodworm <sup>was</sup> was used during their ceremonies. Well this same thing, in a different version showed up at Klawock. You see, this case again is of a women<sup>a</sup> that has breasts, and I think their are only two such examples that I can think of on all these poles. But she's nursing the woodworm. Well, then the natives from Klukwan and the natives from Klawock and I'm going to just estimate here. But the airline distance along <sup>a</sup> is probably 200 miles, close to that. They intermarried back and forth so this is a case of this women<sup>a</sup> nursing the woodworm which actually turned out to be <sup>her</sup> lover. And the woodworm turns out to be a <sup>ter</sup> ~~ter~~ mite as a matter of fact because they have been able to see that something was going on, with the little sawdust that was left.

LR: Yes.

LF: You could make long stories out of those, but they did intermarry back and forth in certain areas.

rehabilitate

LR: You were...What about the Sitka poles? ~~Do-you-have-to-re~~ Do you help to rehabilitate those too?

LF: Yes the CCC program did go into the national monument there and did restore all of those poles. And this was getting toward the ~~teath~~ end of the project. The mans name was... he did the work over there, most of it...headed it up... was a man named Benson. He was a very capable person. <sup>that, of course,</sup> But all remain~~s~~ the property of the park service, but, yes, we did restore those.

LR: How many poles were there? Do you recall?

LF: Do you mean at Sitka or all together?

LR:At Sitka?

LF: Oh, I'd have to guess there. I'd say close to 20, but I have forgotten how many there are.

LR: Some figures here don't give the Sitka poles, but...

LF: I think a total of 104 or 105 that we repaired <sup>or</sup> ~~to~~ did but there must be close to 68 there...?

LR: No. This is the Forest Service records.

LF: Is that 68, is shows there...168...no.

LR: That's the area code 113.

LF: Well, it may be more that I thought. The Sitka poles and my figures may not be included. I would say that these are correct. The new ones; the Baranoff poles at Sitka and the one out at Auke Bay and at the Governors mansion are new poles...completely

new poles, new designs. The rest are all copies or...

LR: What about...there were some that had parts expelled off a ways and things like that. Did you restore those?

LF: Yes. If the part was missing it was restored or replaced. Oh just as I mentioned a beak off the pole in Seattle, it was replaced correctly. The designs are all things that these people seem to know. We never told them what to do. The only thing that we did, I might say I did, I did design the poles for the entrance to Sach-mon Park. A pair of bears on one and <sup>a pair of</sup> ravens on the other. And a little log bulkheads which we carved fog on it. But those are the only things I did. The rest were <sup>there</sup> there.

LR: Who were the chief carvers?

LF: Who were the chief carvers? Well,...

LR: A man named John Wallace...

LF: John Wallace. He was from Hyderberg. A very fine gentleman. He was the head of the carving there. Prack-O-Vich, Johnney Prackovich headed up the Kawalk one. Charlie Brown was the head of the one at Saxmon, and Benson, that I mentioned over at Sitka, and here in Juneau we had a man by the name of Charlie Ti-buck. Charlie Tibuck was from Kluckwan. But ~~Charlie~~ he had problems with the bottle and eventually we just had to, well because he got <sup>come</sup> corse, we just had to change. And we had a man ~~from St. Clair named Kunna~~ by the name of St. Clair from Kunna. St. Clair is the one who actually finished the... Charlie Ti-buck started it, St. Clair finished the Governors' totem and St. Clair <sup>also</sup> did the pole out at the old Auke Village site. He was a very fine carver, a very fine gentleman. At Rangle <sup>unhappy</sup> we had Joe Thomas

but is was perhaps the chief carver in a sense, but the head of it was Charlie Jones who has been considered the Chief-Shakes the Seventh. They were all such <sup>just</sup> nice people. I personally liked them all.

LR: A large native... What about the total number of,,,who were hired in the program? Do you recall?

LF: I don't really know how to answer that.

LR: Well, I could check with the Forest Service...figures...I think they'd be...

LF: They varied around the area some, but they put most people to work in the area. You'd have to say, that, Oh like at Saxmon for instance, I suspect we had all of 25 and probably at Kasand. I should mention to, the chief carver, not the chief, chief carver, was Jim <sup>20</sup> Pelot a <sup>NEW TACANA</sup> LuKasand, who was the son of the former chief. But they must have totaled, a couple of hundred I presume there because we had the population of getting logs along with everything else too.

LR: \_\_\_\_\_ ~~partly-cess-more-work~~. Did this department \_\_\_\_\_ partly seasonal work.

LF: No we worked all year on this. In every ~~inh-of-this~~ we had to shed the instance carve in so they could work all year. I think the only place that didn't have a shed was in Juneau, although we had protection for them there. So they worked all year around at this program.

LR: Did you say something about your legal problems, getting titles to these?

You know there are some difficulties <sup>and</sup> sometimes \_\_\_\_\_ to the agreement.

Well my recollections, and I'm right I think most of the time on these. The dealings first of all...They had to get the permission from the people. The poles are considered as owned by the community. The poles were not owned by individuals. They were ~~not~~ owned by Clans. So we had to get permission from all in order to do this and the Forest Service had to do that before the Government would spend money on restoring or moving them. I don't know of any instance when we didn't succeed. But it took a little care. I think I mentioned earlier, you usually worked through the head man in the village, that's the way they referred to him, as the head man. And as long as ~~the~~ <sup>they</sup> found you were going to do something for them, you were going to employ them, you were going to preserve something for them, and it was theirs...that was the main thing. We always did get permission but it took quite a job. Rather, a little extra information is that subsequent to this program having been done and completed quite a number on years now there are at least a number of instances where I know the natives have sold the original pole which we used to copy to ..back to the white man. One of them is down here is Juneau that way. They didn't have the title anymore but I think that as long as it is taken care of no one was disturbed by that.

LR: How about the community? that <sup>is</sup> Juneau, Ketchikan, and Rangle. Where there any <sup>Whangul</sup> interested interstated cooperative in this?

Oh yes. I think so. I'll say probably, in a sense the most interested one was <sup>Whangul</sup> Rangle because I think it meant something to them there. I think all communities were interested in it, but it was closer to them. It was a small community of course and they had a collection of about... I think there were five poles on Shakes Island when we went there. Subsequent to that time we were able to bring in two or three more that were scattered through the town, a couple we never could <sup>gain</sup> get title to (the people would not part with them). And we did carve a couple of new poles in <sup>Whangul</sup> Rangle there. Part of the ambition always seemed to be to create the

biggest one. And at least for a long time, the one at <sup>W. Rangle</sup> Rangle was the biggest one, or at least the tallest of all. It was of a story told by old Joe Thomas, and it stands on the back of the Island <sup>- It's a beautiful</sup> ~~as youth~~ pole. We had the interest of... At that time Mr. Ed Kite-on who later became the creator of the museum here in Juneau was teaching carving at <sup>W. Rangle</sup> Rangle Institute which is just 3-4 miles from there. And he had great interest in both the history of the poles and natural production of them. And he had done much to work with the younger people. So that... We very definitely had their interest at least. I don't know the man now. There is also a man named Walter Waters who had the curio stores, two at Rangle and a great collection of artifacts, which later were lost in the fires. This all meant something to them since Rangle was, particularly then, a stop <sup>place</sup> ~~place~~ for all boats, the Canadian and the American boats and it was such a short distance to travel people could see it. So it meant something to them.

LR: Have you been involved in the present movement, regarding totems? Or rather, what has been your connection and interest in this after the CCC program went?

Well, actually Larry, after having left the Forest Service I have had an interest in it but have not participated in it. I helped here locally and the Rotarians have done certain things to establish a couple of poles here in town and I've helped with that but have not presently been involved in their now program. I would like to. Just the fact that I live out of town and don't get back and forth here as much as I did in the past. I've kind of gotten away from it. I do have that interest and we now have a new curator ~~creator~~ in the museum in Juneau here and I hope that I can help him out because I have some information.

LR: I've....