



IMMERSE YOURSELF
STORIES OF OUR STATE
THE GALLERY OF
ALASKA



Help us renovate the
Gallery of Alaska

THE UNIVERSITY OF ALASKA
MUSEUM OF THE NORTH INVITES YOU
to participate in transforming this 35-year-old
exhibit into a 21st century experience by
donating to our Gallery of Alaska Campaign.
This campaign will support the \$5 million
renovation and redesign of the gallery.



The installation of Otto bear, 1980.



THE NEW GALLERY OF ALASKA: FAMILIES TOGETHER

The new Gallery of Alaska will be immersive. Children and adults will engage with the hands-on elements included in the exhibits, creating memory-making experiences for all ages.

The UAMN production and education departments have worked for the last decade to dramatically enhance the level of interactivity in programs and special exhibits at the museum. These efforts have put us in the perfect position to now transform the Gallery of Alaska. This layered approach will allow visitors to more deeply explore their own areas of interest.

ABOVE: A class explores art during a Directed Discovery visit to the galleries. Photo by Peggy Hetman. A family gets a closer look at the museum's collections during the annual Open House. Photo by Theresa Bakker.

STORIES OF ALASKA

The current Gallery of Alaska was installed in 1980, with minimal improvements since. In the intervening years Alaska, the world, and our understanding of it has changed. There are many new stories to be told.



Our new sections on Native culture in the Gallery of Alaska will be developed in close partnerships with the indigenous communities of our state.



New technology including DNA sequencing, rapid scanning of specimens, and public online databases of Alaskan flora and fauna are transforming what we know about Alaska natural history and how we know it.



Alaska has become a center for paleontological research on polar dinosaurs. Thousands of fossils have been unearthed throughout the state in the last 20 years.



Museum scientists have identified new species of insects, dinosaurs, plants, and mammals.



The number of known bird species in Alaska has expanded: from 389 in 1980 to 503 in 2014. New research has revealed how migratory birds that nest in Alaska can transport and transmit infectious diseases.



In 2002, Catherine Mecklenburg and others published “the book” on Alaskan fishes, adding 29 species to the earlier 1972 inventory.



Archaeology is revealing Alaska’s human history. Excavations like the 14,000-year-old Swan Point site in the Tanana Valley show clear links with the Russian Far East and reveal genetic materials that provide insight into the peopling of the Americas.



UAMN’s insect collection has documented over 1,000 new state records for Alaska and many species new to science since 1980.

Our collections provide insights into compelling questions:

How can we verify that Alaska is getting warmer? What are the consequences of a changing climate?

How did the Americas become populated with ancestors of today’s First Nations? What species of dinosaurs roamed the North millions of years ago? What emerging diseases might be found in Alaska’s birds, mammals, or insects? How do plants and animals survive challenging climates? Why is Alaska so rich in natural resources?

How can art provide insights into the splendid land we inhabit?

RIGHT: Going beyond the museum, the Entomology Department is building up its online database. Photo by Todd Paris.



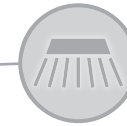
PROTECTING OUR TREASURES

Redesign of gallery casework and mounting techniques is critical for the sustained life of the collections. Existing casework and exhibit furniture were designed in the late 1970s. Since then, preventive conservation has advanced dramatically, helping us to understand the damaging effects of outdated materials and design techniques.



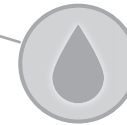
HIGH RISK of insect damage

Unsealed cases allow access to insects. Caribou skins are particularly attractive to webbing clothes moths, which eat holes in collections. Other animal products, like gut, sinew, and skins attract carpet beetles.



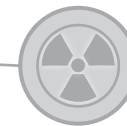
IRREVERSIBLE light damage

Light hoods are in close proximity to objects.



DANGER of water damage

Cases are not impervious to water from overhead sprinklers.



ACIDIC OFF-GASSING of particleboard

Interior-grade adhesives and coatings of urea-formaldehyde resin release volatile products over time, endangering collections and air quality.



ACIDIC OFF-GASSING of oak cabinet

Oak averages 3.35 pH. This acid corrodes metals, glass, and shells (steel arrowheads, glass beads, and dentalium shells).



ABRASIVE DIRT captured by carpet

Carpeting acts as a magnet for dirt, debris, and pollutants, which can attract pests as well as off-gas acids that increase degradation of materials.



WHY WILL THIS GALLERY BE UNIQUE IN THE STATE OF ALASKA?

The University of Alaska Museum of the North is uniquely situated to offer the public the best exhibits on Alaska because we have the largest collections in the state — and in some cases in the world — of Arctic and Subarctic plants, animals, paleontology, archaeology, art, film, ethnology, and history.

With more than 1.5 million specimens and artifacts, we have important stories to tell about Alaska. Our faculty curators and affiliated scientists conduct research on these collections, allowing new interpretations that are both educational and engaging. As we plan our renovation, we will meet with numerous constituents — Alaska Natives, state and local residents, families, children, visitors, educators — to discover what they want to learn from our collections. By visiting exhibit prototypes installed in our special exhibits spaces, these consultants will become partners, ensuring that the renovated Gallery of Alaska will be truly community-developed.

HOW WILL THE NEW GALLERY OF ALASKA BENEFIT THE INTERIOR?

Unlike many other museums that hire outside designers and fabricators to create new exhibits, the new gallery will be Alaska Grown. Our in-house production team will design and fabricate the exhibits. When additional help is necessary to create components, we will hire Alaskans. Right now the Alaska State Museum in Juneau is training staff to make state-of-the-art exhibit cases; we will take advantage of these new professionals for our Gallery of Alaska. By working in house and hiring Alaskans, this project will both be less costly and more authentic.

PREVIOUS PAGE, LEFT TO RIGHT: Children explore the Pleistocene-era fossils on display in the Interior section of the Gallery of Alaska. Photo by Tamara Martz. The large woolly mammoth skull and tusks give an idea of the immense size of this Pleistocene mammal when compared to the others on display. Photo by Patricia Fisher. The polar bear and seals on display in the Western and Arctic Coasts section are marine mammals which live on or near the seasonal ice pack. Photo by Patricia Fisher.

RIGHT, TOP TO BOTTOM: Blue Babe, a 36,000-year-old mummified Ice Age steppe bison, is one of the gallery's iconic specimens. Photo by Barry McWayne. International and local visitors enjoy the 35-year-old Gallery of Alaska. Photo by Theresa Bakker.



PHASED EXHIBIT OPENINGS

During the renovation, we will keep the Gallery of Alaska open by dismantling and reinstalling only sections at a time. Selected materials from the closed section will be temporarily installed in the Special Exhibits Gallery. We will also use these displays as prototypes to test new exhibit ideas.

PHASE 1: DESIGNING THE NORTH

The gallery redesign will:

- Highlight the museum's research and collecting mission
- Tell stories based on current events and new research
- Allow for exhibit modularity and updates
- Incorporate cutting-edge interpretive techniques and technologies
- Update fabrication materials to present-day standards

PHASE 2: GLOBAL CHANGES

Global renovations to the gallery include replacing and diversifying all flooring, incorporating the gallery lighting into the building lighting system, and re-routing electrical to enable networked control and modular exhibit rotation.

PHASE 3: COMING INTO ALASKA, SOUTHEAST ALASKA & SOUTHCENTRAL ALASKA

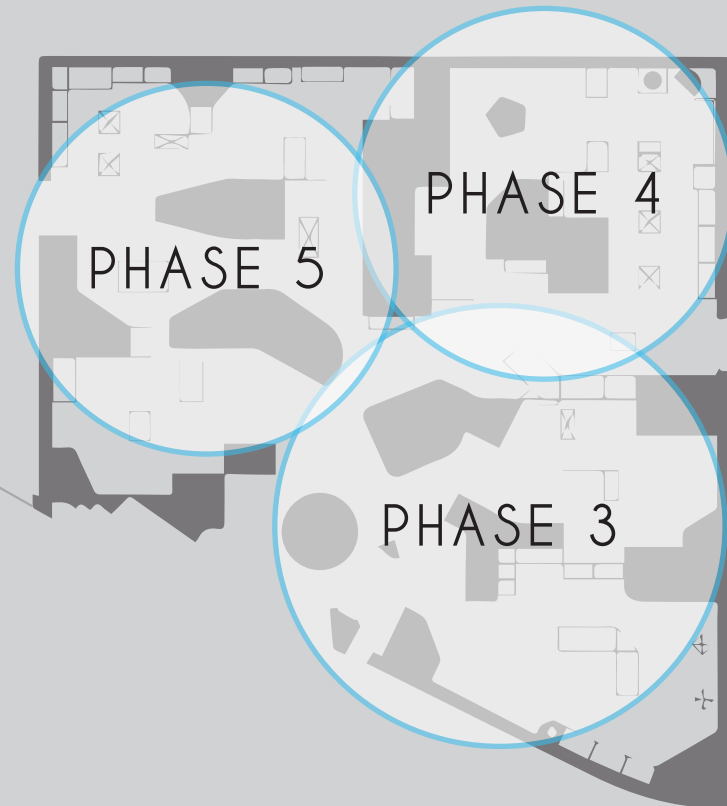
Alaska is a synthesis of landscape and of dynamic cultures that have arrived here from all over the world. The gateways to Alaska are the gateways to the gallery, representing the historical and modern ways into the Great Land.

PHASE 4: INTERIOR ALASKA

Interior Alaska is a world of vast, open spaces and an even bigger sky. From Denali to the aurora, the Interior is about extremes in distance, season, and lifestyle. Visit a world that's constantly changing.

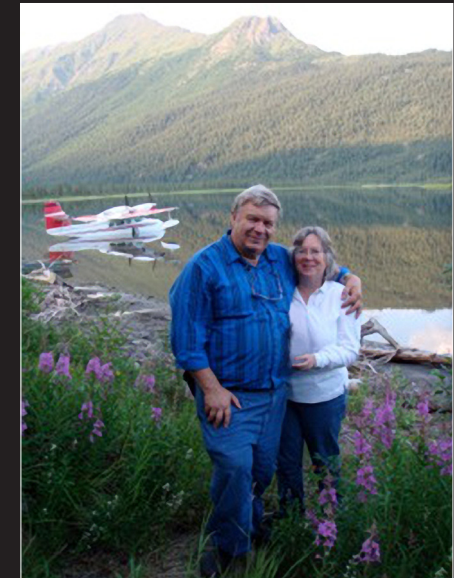
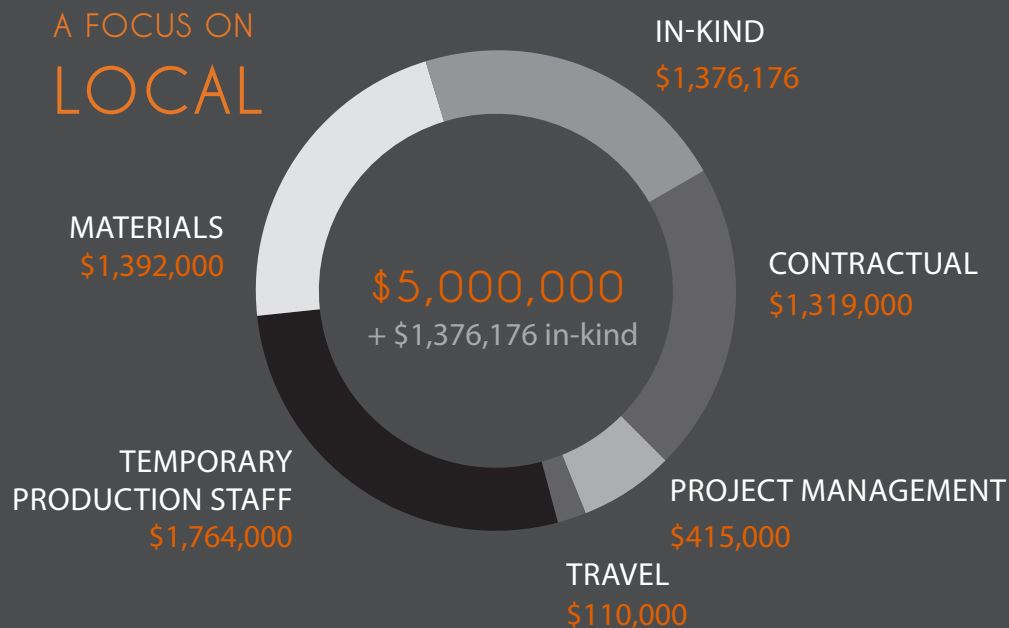
PHASE 5: WESTERN ARCTIC COAST & SOUTHWEST ALASKA

Come to world beyond the reach of trees, mountains, and often even the sun. In the far, far north, life is lived on both land and water. This is a world of endurance and invention.



HOW WILL THE GALLERY OF ALASKA BECOME A REALITY?

FIVE PHASE PROJECT BUDGET				
YEAR 1	YEAR 2		YEAR 3	
PHASE 1 DESIGN	PHASE 2 GLOBAL GALLERY	PHASE 3 ENTRY, SE & SC	PHASE 4 INTERIOR	PHASE 5 WAC, SW
\$565,000	\$763,000	\$1,620,000	\$1,049,000	\$1,003,000
\$565,000 + \$453,440	\$2,383,000 + \$453,549		\$2,052,000 + \$468,186 in-kind	
\$5,000,000 +\$1,376,176 in-kind				



For all Alaskans, the University of Alaska Museum of the North houses and honors our art, our cultures, our histories, our heritage. For visitors from around the globe, the Gallery of Alaska brings alive our great land, its flora and fauna, its fossils and its future.

We are honored to be part of this major renovation and we invite you to join us. Together we can create exhibits that protect vital artifacts and allow them to tell with eloquence and grace Alaska's stories.

Peggy Shumaker and Joe Usibelli

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Gallery of Alaska

COMPLETE BUDGET INFORMATION
ON REQUEST FROM:

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907 Yukon Drive, Fairbanks, AK 99775;

907-474-6989;

ajonaitis@alaska.edu

EACH OBJECT TELLS A STORY

COVER PHOTO: One of over 16,000 objects in the museum's Ethnology & History collection, this doll was acquired by the museum in 1978. It was purchased from a Delta Junction man, who found it in an old trunk he procured at a warehouse sale.

It is Athabascan in origin, probably made in the early 20th century. The coin tucked into the black silk ribbon wrapped around the body is a Canadian 25-cent piece struck during the reign of Queen Victoria between 1871 and 1890. The doll has human hair prepared in a style that appears Tanana, Gwich'in, or Upper Yukon Athabascan. The moccasins/boots are also patterned after those used by similar groups. The brass clock-parts were often used by Athabascan people for personal ornamentation.

The doll was probably not a child's plaything but rather used for something more ceremonial in nature, as suggested by the care with which it was made, plus the profusion of ornaments.

The object lives in a cabinet among the museum's extensive doll collection and represents just one of many stories that we can tell in the new Gallery of Alaska. Read more about it in the publication *Not Just a Pretty Face: Dolls and Human Figurines in Alaska Native Cultures*. UA78-15-1AF. Photo by Todd Paris.



UNIVERSITY OF ALASKA

MUSEUM OF THE NORTH

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and educational institution.