

Name \* Herb Sheakley

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Preferred method for contact? Phone

I am available to work/teach (check all that apply) \*

- can work 1 day/week for a month or more
- I am flexible, could work different times
- Could work part days, different times

Do you wish to be considered for the teacher roster to visit classrooms for the Juneau School District in partnership with SHI? \* Yes

Please describe your arts education and/or arts background: \*

Since late 2015 I have been a independent contractor for Gold Belt Heritage Foundation. Some of my positions include teaching Tlingit language classes middle school to high school levels. These classes consisted of carving projects, grease bowl lead by Lyle James I assisted him in helping the students understand how to carve each section. Painting classes which included painting a tinaa, painting drums. Several formal form line art classes lead by Lance Twitchell, form line on the job with Michel Beasley. I have learned from various artists in weaving however I have not had a steady mentor just received a lot of pointers in my weaving projects. These teachers include Chris Greenwlad, Marwillla Hughes, Darleen See. I have completed a dozen various styles of hats. I have assisted in weaving classes with Percy Kuntz making cedar bracelets. Carving I have had both independent carving teachers and on projects. These independent carving projects and classes include Gordon Greenwald, Herb Sheakley Sr, Samuel Sheakley Sr, Michael L Beasley, Richard Beasley, Wayne Price, Ray Watkins, Fred Fulmer. I have worked on a 26' Raven pole completed 2017 with Michael L Beasley as the lead carver and Nathan Jackson as the designer of the totem. Currently working on 40' totem pole with Nicholas Galanin as the lead carver.

What art form(s) are you interested in teaching and how will you incorporate them into the classroom? Please list all, and indicate preferences if any. \*

I would like to concentrate on carving either small model house posts or totem poles that would be a scale model 1" to the foot. I feel like this would be more help to students since they would be making in essence small masks but also be able to have the knowledge in creating a house post or totem pole. I would prefer this be in model clay since ifs very firm and mistakes can be made and corrected with easy. I would be open to teaching weaving classes since I have gained so much knowledge in creating different styles of hats and would want a class to learn from the prepping stages. This would take more time but without it I feel it leaves students knowing the whole process and not just the weaving process.

What age children do you prefer to work with? \* High School, College level. The kind of teaching would be more geared towards someone who wants to make this a part of their life rather then a student who does not want to be in the class for a grade.

What themes, concepts, and experiences do you want to share with students? \* I want students to learn various ways to create a pole projects and on a scale model it will give the the knowledge they would need to get on a project and be a useful hand rather then someone who knows nothing at all. Most all projects have a dead line and a student with the right knowledge of how form line and lay out of a pole is something most start not knowing.

Please list or describe any prior teaching experiences you may have had. \*

I have had the opportunity to lead or co lead several classes and carving crews with Gold Belt Heritage Foundation and in every aspect we have incorporated the language into it and I feel this is something I would want to incorporate as well since just learning part of our culture is not enough as our culture needs to be learned in every aspect if it is going to thrive.

Why do you want to teach NWC arts in Juneau Schools? \*

I want the next generation to learn our language and art form one of the right ways. I see too many people claiming to be advancing but not being able to tell the difference between Tlingit, Haida, or Tsimpsian art. I have learned a lot about Tlingit art and want to keep that as the main focus of a class so students can start learning and engaging our art form with good knowledge. There is a lot of Tlingit Language not there anymore and I think a workshop needs to be organized with as many elders as possible to re create or re discover form line and carving language.

Do you wish to also be considered for the general Juneau Teaching Artist Roster? [Juneau Teaching Roster Website](#) \*

Yes

Juneau Arts & Humanities Council (JAHC) offers a [Teaching Artist Academy](#) about once per year. Do you want to be on JAHC's email list for upcoming teaching artist training opportunities? \*

Yes

Please list 3 references who could be contacted about your work and teaching experience: \*

Michael L Beasley  
907-209-7999  
Lyle James  
907-321-5314  
Fred White  
907-790-1558  
Fred Fulmer  
907-723-6209

Please upload at least 2 art pieces that demonstrate your work: \*



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Please attach a resume: \*



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88.94 KB · DOCX

Tribal or Shareholder ID \*



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