DIVING THROUGH TIME AND ACROSS DISCIPLINES: THE NORTHERN NATURE OF RESEARCH AND INTERPRETATION OF THE *A. J. GODDARD* SHIPWRECK

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ABSTRACT

The *A. J. Goddard*, a steamboat built for the Klondike Gold Rush of 1897–1898, was wrecked in 1901 on Lake Laberge, Yukon Territory, where it lay undisturbed until its rediscovery in 2008. It is the only known shipwreck from this period to show such remarkable preservation. The complete and undisturbed nature of the wreck site provides an unparalleled opportunity for studying the construction features and associated material culture of a gold rush-era steamboat. Researching and exhibiting this ship provided an opportunity to form cross-disciplinary partnerships among a local, national, and international team of archaeologists, historians, divers, conservators, and curators. In addition, three seasonally and topically distinct museum exhibits were developed from a combination of the findings, field research, and historical data. This article provides an introduction to the history and interpretation of the *A. J. Goddard* shipwreck based upon the work of this cross-disciplinary team. The nature of northern research, museology, and small museum outreach programs will be explored to draw lessons for future collaborations and opportunities between enthusiasts, researchers, and museums.

INTRODUCTION

In 2008, a small iron steamboat from the 1896–1898 Klondike Gold Rush was discovered at the bottom of Lake Laberge in the Yukon Territory. The complete and undisturbed nature of the wreck site, which is the only known site from this period to show such remarkable preservation, provides an unparalleled opportunity for studying the construction and material culture of Klondike steamboats and to form strong cross-disciplinary partnerships with a local, national, and international team of archaeologists, historians, divers, conservators, and curators. The three topically distinct museum exhibits that developed from the research were strongly influenced by the particular circumstances faced by most northern museums: seasonality, small staff, and limited resources. Throughout the project, the continuities, friendships, and growing network of researchers have been the key components that have influenced the evolution of the exhibitions.

The *A. J. Goddard* and its research story have developed side by side with the Yukon Transportation Museum's interpretive decisions. The first section of this article presents a very brief account of the history of the *A. J. Goddard* and the subsequent interpretation of the shipwreck in order to provide background for the second section, which discusses the museology. For those who are interested in learning

more about the history of the *A. J. Goddard* or the archaeological field seasons, several articles and a monograph have been published that will hopefully answer any lingering questions that are not addressed in this article due to its focus on museology (e.g., Davidge et al. 2010; Thomas 2009, 2010a, 2010b, 2011, 2012; Thomas et al. 2012). The second section is a narrative account of the museological experience that reveals lessons and experiences from the project and highlights the dedication of all involved.

HISTORY OF THE *A. J. GODDARD*

When the steamboat *Excelsior* puffed into San Francisco on 15 July 1897 loaded with gold from the Klondike, the world swiftly received news of gold in Yukon Territory, Canada (Berton [1972] 2001:92–93). Before a year had passed, nearly 100,000 men and women attempted to reach the Klondike gold fields, located near Dawson City (Fig. 1). Though it was possible to travel by land, a journey upon the Yukon River was often inevitable, and everything from hastily constructed rafts to fleets of steamers set out for the Klondike from Seattle, San Francisco, Vancouver, Victoria, and elsewhere (Berton [1972] 2001:113–115, 2003). Seattle's proximity to the Yukon, combined with three transcontinental railroads, made it the most attractive city to shipping companies (Knutson 1997:6).

Figure 1. Yukon Territory and river route to the gold fields of Dawson City. Map by L. Thomas.

The *A. J. Goddard* was one of the vessels constructed in order to capitalize on the wealth coming out of the gold fields of the Yukon—a steel-hulled steamboat designed and ordered prefabricated by Albert James Goddard and his newly formed Upper Yukon Company. Hauled over White Pass in pieces during the winter of 1897–1898, the *A. J. Goddard* was assembled on the shores of Lake Bennett, British Columbia, along with thousands of other small craft (Bennett 1978:35; Goddard n.d.:2) (Fig. 2).

After successfully passing through the rapids on the Yukon River between Bennett Lake and Dawson City, the *A. J. Goddard* reached Dawson City in June of 1898. After the gold rush, the vessel went on to a successful career delivering passengers and mail along the Yukon River and Lake Laberge (*Dawson Daily News* 1923; *Klondike Nugget* 1898; *Los Angeles Times* 1898:4). On 11 October 1901, the *A. J. Goddard* fell victim to a storm on Lake Laberge and sank in 15 m of water approximately 180 m from shore (*Daily Klondike Nugget* 1901). It lay undisturbed for more than a century until it was discovered untouched in 2008. The ship looks like it is in near-perfect condition, sitting upright on the lake bed, though the steel hull is suffering from corrosion. A scatter of artifacts surrounds the site and extends for several dozen meters in all directions.

The *A. J. Goddard* is one of more than a hundred steamboats built for the Klondike Gold Rush. It is one of only a few prefabricated metal vessels ever built for the Yukon River, and the only surviving member of the fleet of small steamboats that served on the river at the end of the nineteenth century. The majority of Yukon River steamboats were built of wood and larger in size. They could be up to four times longer than the *A. J. Goddard*, which was a mere 50 feet (15 m) long. The wrecks of twenty-two of these boats are known to exist in the Yukon Territory; many have been studied by the Yukon River Survey Project and Norman A. Easton at Yukon College (Easton 1987; Pollack et al. 2009; Pollack et al. 2010; John Pollack 2011, pers. comm.). There are a number of Yukon River sternwheelers being surveyed in Alaska as well, including the *Charles H. Hamilton* (1897) and *J. P. Light* (1898) (Katherine Worthington 2011, pers. comm.). Steamboats from the rivers of the United States are also useful for comparison; eighteen have been archaeologically surveyed (Corbin and Lass 2006; Corbin and Rodgers 2008; Kane 2004:34).

Like most steamboats built for the western rivers of America, the wooden boats of the Klondike were built

Figure 2. Clara Goddard on board the **A. J. Goddard** *at Lake Bennett. Courtesy Candy Waugaman.*

without plans, according to an oral tradition, with construction and modification based on a vessel's intended use (Custer 1991:13, 1997:17, 26). The *A. J. Goddard* represents a period of vast change in shipbuilding techniques and is juxtaposed between the highly traditional wooden boats and new, prefabricated industrial solutions to boatbuilding.

The following brief interpretation of the vessel is the result of the cooperative efforts of a multitude of team members; more information can be found in the sources referenced in the introduction. The interpretation is the basis of the exhibit and outreach efforts conducted by the Yukon Transportation Museum, discussed in the second section of this paper.

THE HULL: INTERPRETATION

Data for the interpretation of the hull was gathered in several ways: with traditional tape measure and slate survey underwater, with a BlueView BV-5000 3D Mechanical Scanning Sonar generously provided by BlueView Technologies and OceanGate Inc., and with archival research. Each method revealed different aspects of the hull's construction details and design. Small details were obtained by divers with tape measures and slates and remote details (such as spacing of deck beams that were inaccessible to divers) were gathered with the 3D sonar. Comparative studies and historical accounts revealed additional information about the construction process. Any of these processes alone would not have sufficed, but when combined, a more complete picture is revealed. In order to operate and understand any of these methods, it was necessary to have team members with various skills cooperating in the effort. They were a pivotal part of the research and exhibit process and are described later.

Though it was clear from the beginning that the *A. J. Goddard* was an unusual vessel for its time, research has revealed that an enormous amount of thought went into the selection and construction of the steamboat as one of the Upper Yukon Company's gold rush boats. When the company headed north in 1898, Goddard knew that speed was essential to reaching the gold fields in order to realize a profit. Climbing over the Coast Mountain Range was by far the shortest route to the Klondike. Though

it required considerably greater effort, the Upper Yukon Company hauled their boats over the mountains because it was the fastest and most reliable route to the gold fields. With the fastest route determined, portability of the boat played the largest role in determining the features of the vessel that Albert Goddard designed and had constructed at Risdon Iron Works in San Francisco (Goddard n.d.:2).

These limitations can be seen in the vessel itself and from old photographs. Not only is it a small boat that is well suited for navigating the shallow upper Yukon, it is made up of small parts that were shipped north in sections to allow for relatively easy construction. Ideally, any vessel used for transportation would be as large as possible in order to maximize profit. Though larger boats, some close to 100 feet (30 m), have been navigated through the upper Yukon, the *A. J. Goddard*'s primary construction requirement was that it be easily transportable over land. Were this not a prefabricated vessel in need of transport over a high mountain on trams, sleds, and the backs of men and pack animals to allow assembly in a remote location, the boat could have been much larger. While the small size of the *A. J. Goddard* may have offered lower profits than a larger transport vessel, its proportions would have made carrying it over the mountain passes far easier.

In addition to requiring an easily transportable boat, research and fieldwork have revealed that the hull features a simple construction design, facilitating its remote assembly and any future repair. Prefabricated in San Francisco by Risdon Iron Works, the *A. J. Goddard* was a kit vessel intended for transport in sections. "Build It Yourself" steamboat kits were common at the end of the nineteenth century, allowing capable men and women in remote locations to purchase a boat via catalog or from a supplier and assemble the vessel themselves. However, instead of purchasing a predesigned kit vessel, Albert Goddard designed one himself. He records in his autobiography that he specified vessel parameters and gave them to the Risdon Iron Works, which likely handled the details of creating a full construction plan for the steel steamboat (Goddard n.d.:2). If specific plans still exist, they have not yet been found.

The relatively simple construction can be seen in the components that would streamline the assembly process. The *A. J. Goddard*'s uniform construction using angle iron framing is similar to many other metal hulls built during this period. While the simplicity of this design is suited to the Klondike for ease of construction and repair, it is not necessarily a design that was developed specifically for use on the Yukon River. Instead, it was part of the larger tradition of the newly developing field of metal hull construction and can be seen not only on riverboats but on sea-going ships as well. Similar design and construction features can be found in numerous ship-building guides from the nineteenth century (e.g., Fairbairn 1865; Grantham 1858; Reed 1869). These types of vessels were far more common outside of the Klondike wilderness, where the traditional wooden boatbuilding methods were predominant.

While the *A. J. Goddard*'s small size was ideal for transportation over the Coast Mountain Range, the Upper Yukon Company found that the vessel was too small to easily operate on the larger sections of the river. After the first trip to Dawson City, the *A. J. Goddard* began running the ferry service on Lake Laberge (*Dawson Daily News* 1923). Photographic and archaeological evidence indicate that modifications were made to the vessel to improve its seaworthiness; these include the addition of the bow rail and a new pilothouse with windows, likely to protect the pilot and the open boiler door from spray while on Lake Laberge in storms. However, these modifications weren't enough to save the *A. J. Goddard* from the October storm of 1901. Though the small draft and low freeboard were suited for shallower sections of the Yukon River or calm days on Lake Laberge, the waves of the October 12 storm rushed over the low freeboard and swamped the bow-facing boiler. The vessel lost power and sank shortly after with the loss of three of the five-person crew (Northwest Mounted Police 1902:18; *Daily Klondike Nugget* 1901). Though the *A. J. Goddard* was well designed for its most important purpose—being transported over the mountains and quickly making the passage to Dawson City during the gold rush—it was unsuited to large storms on open water and undersized for larger sections of the Yukon River.

THE ARTIFACTS: INTERPRETATION

Hundreds of artifacts are scattered around the wreck site, providing a fascinating glimpse into life on board a steamboat at the beginning of the twentieth century. The crew members who fled the *A. J. Goddard* could not save much, if anything, before leaving the vessel. Small bits of clothing and shoes, along with tools, kitchenware, and full bottles of ink and vanilla were found at the site. One of the more surprising finds was a Berliner Gramophone and three records. Music was undeniably important dur-

ing the gold rush, and the *A. J. Goddard*'s crew was willing to care for a bulky and unwieldy gramophone to play the music popular at the time (Murray 1999). Every aspect of life on board is represented through the artifacts; research, conservation, and display efforts by the team have revealed more about the outfitting of the vessel and life on board.

Makers' marks indicate that the artifacts and steam machinery are from a variety of manufacturers. Many of the steam fixtures came from all over the United States: Seattle; Boston; Rochester, NY; and Cincinnati. While it is possible that components were ordered new from their original manufacturers, it is likely that the Upper Yukon Company's rush to reach the Klondike would have prohibited this. Instead, many of these items may have been purchased used and cobbled together to quickly outfit the *A. J. Goddard* or found new from various dealers in the Upper Yukon Company's hometown of Seattle (*Canadian Music Trades Journal* 1901; Carter's Inks 2011; Carvalho 2007; *Cassier's Magazine* 1893; Crosby Steam Gage & Valve Co. 1897; Lunkenheimer Company 1906; Mitchell, Lewis & Staver Co. 1900).

Some of the other artifacts (e.g., a forge and other tools) can be found in the 1897 issue of the Sears and Roebuck catalogue. Presumably they were available from other catalogues as well. Alternatively, many of the items could have been purchased in Seattle, though it is likely that the *Goddard*'s crew would have limited what they wanted to carry over the mountains. The hodge-podge collection of dishware found at the site suggests that pieces were collected over the years and added to the galley or that each crew member owned his or her own set.

Many of the *A. J. Goddard*'s artifacts are what one would expect to find on a small working vessel. With few towns along the river and thousands of miles between the boat's crew and the next big city, the crew's self sufficiency is reflected by the tools and forge found aboard the vessel. Luxury items were initially a surprise. While many of the larger western river steamboats were known for their luxurious accommodations, most of the steamboats of the Klondike were far more utilitarian. The vanilla suggests that the crew's diet was not as basic as one might expect. Music may have sounded along the river on quiet nights, hand-cranked from the cherished gramophone. If thousands of miles of ocean, river, and mountains did not stop fresh grapes, cigars, and lemonade from reaching Dawson City for the gold rush, it is not a huge surprise to find such things on board the smallest and most utilitarian member of the Yukon River steamboat fleet (Berton 2004:304).

THE *A. J. GODDARD* AND THE YUKON TRANSPORTATION MUSEUM

The *A. J. Goddard* project rapidly evolved for the Yukon Transportation Museum, a territorial museum in Whitehorse, Yukon, in the summer of 2010. With little warning, archaeologists and divers were coming and going through the museum, and their frequent visits became the new norm. The people and the excitement of the 2010 summer distinctly and positively flavored the many interactions between the museum and everyone involved with the fieldwork, conservation, and research. It was an adventure, one that rapidly grew from a local interest story to an internationally significant historical and archaeological find. The ongoing *A. J. Goddard* project exemplifies a successful collaboration of several distinct disciplines with different mandates, interests, locations, and resources. Such a balance is hard to manufacture but was spontaneously created by the compelling discovery of the *A. J. Goddard*.

A HISTORY OF MULTIDISCIPLINARY COLLABORATION: THE MUSEUM'S PERSPECTIVE

Although the excitement peaked in 2010, the Yukon Transportation Museum had been involved in the *A. J. Goddard* project since its discovery in 2008. Doug Davidge has been on the board of the museum since 2008; he knew the facility and the mandate and felt the museum to be particularly well suited to house and interpret materials related to the *A. J. Goddard*'s story. Shortly after the vessel's discovery, Davidge reassumed his role as museum director and later became president of the museum's volunteer board of directors. As someone both deeply involved in the project and as president, he would be able to see the *A. J. Goddard* project through the process of exhibit development and interpretation. Davidge's familiarity with Yukon history, the museum, and all aspects of the *A. J. Goddard* project (dives, historical and archaeological research, and presentation) provided continuity throughout the process.

Finding the *A. J. Goddard* took thirty years and involved the cooperation of many different people and organizations. In 1986, Norman Easton of Yukon College in Whitehorse and the local recreational diver club completed

a Heritage Resources Inventory report, specifically mentioning that "The discovery of either or both of these vessels [*A. J. Goddard* or *Thistle*] would not only be of local but national, and in the case of the *Goddard* at least, international significance" (Easton 1987:228). More than a decade later, Davidge found a side scan sonar target in 1997 off of Goddard Point in Lake Laberge. Though he catalogued the target as requiring future exploration, he did not have the opportunity to return to the *A. J. Goddard* search for ten years. His opportunity arose in 2008 in collaboration with the Institute of Nautical Archaeology's (INA) Yukon River Survey Project, undertaken and directed by John Pollack and Robyn Woodward since 2005. The project, focused on cataloguing various construction techniques used over time on the Yukon River, joined the INA in 2007. It was this collaboration, the availability of more modern depth-sounding equipment, GPS technology, Davidge's long-time interest, and his knowledge of the sonar target of a decade before that led to the positive identification of the *A. J. Goddard* wreck in 2008 (Figs. 3, 4).

International cooperation increased when American archaeologists became involved in the project, inspired by both the fascinating nature of the *A. J. Goddard* and the transnational nature of the American-built boat lost in Canada. James Delgado, an experienced nautical archaeologist and the executive director of the INA at the time, immediately became involved in fundraising, research, and the fieldwork effort in 2009. Lindsey Thomas, a student from Texas A&M University, joined the project in 2009 and wrote her master's thesis about the site after agreeing to lead the project in 2010 (Thomas 2011). The U.S. National Oceanic and Atmospheric Administration (NOAA) sent Michigan State maritime archaeologist Wayne Lusardi to act as the senior archaeologist for 2010. He worked with Yukon territorial museums conservator Valery Monahan and Thomas to decide which artifacts would be brought back to Whitehorse for conservation and exhibition. In addition to the archaeologists, the team consisted of members from various disciplines from Canada and the United States, including conservators, historians, photographers, sonar specialists, and environmental scientists. Many of the team members were volunteers from other disciplines whose opinions and experiences allowed the vessel to be viewed in different contexts. The varied experiences brought by the members of the team made it possible to efficiently gather data during the relatively short field seasons (a combined fifteen days between 2009 and 2010). As with any archaeological project, the majority of work occurred after the field season. It was during this time, and through the cooperation of historians, conservators, museologists, archivists, sonar specialists, and archaeologists, that the story of the *A. J. Goddard* was revealed. Because the research efforts were spread over so wide an area, with experts in so many fields, an enormous amount of information was discovered about the vessel in an unusually short period of time (Davidge et al. 2010; Thomas 2009, 2010a, 2010b, 2011, 2012; Thomas et al. 2012).

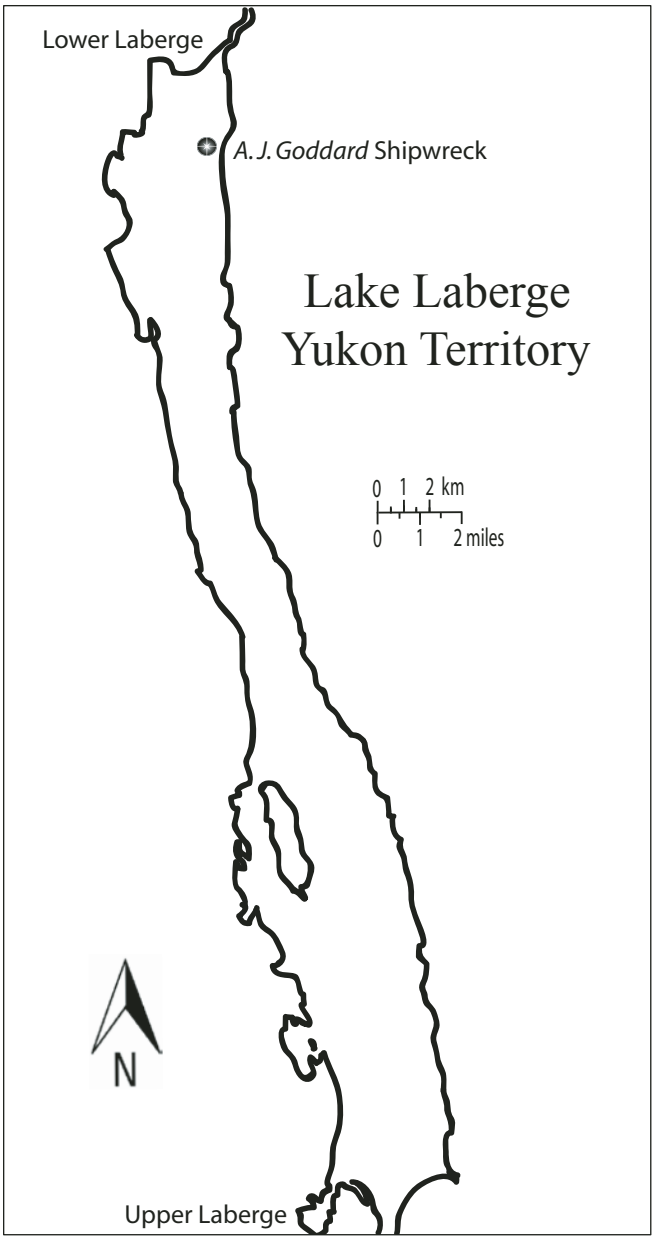

***Figure 3. Lake Laberge with location of* A. J. Goddard.**

In 2009, the site was proposed to the Government of Yukon for designation as a Yukon Historic Site to ensure visitor control and site preservation. (Divers are allowed

Figure 4. The **A. J. Goddard** *at the bottom of Lake Laberge. Photo by Larry Bonnett.*

to visit the site once they've obtained a permit from the territorial government). In 2010, artifact recovery was performed in collaboration with the Yukon River Survey Project and the Government of Yukon. These actions ensured optimal treatment of the physical wreck and artifacts and the integrity of site data both during the field season and the ensuing investigations.

Friends of the project were important in the early days, particularly in making a case for the importance of the *A. J. Goddard*. There are many wrecks in this territory, both of watercraft and aircraft, another focus of the Yukon Transportation Museum. Boats of all kinds sank by the score during and following the gold rush, and the mid-twentieth century saw many more dragged on shore and abandoned. During WWII and in the following years, approximately five hundred aircraft made their final landing in the Yukon. With such a vast and valuable cultural heritage, the *A. J. Goddard* was initially one of many. The discovery of the vessel, along with images of the wreck, allowed the researchers and friends of the project to make the case for the importance of the *A. J. Goddard* so that it could be designated a Yukon Historic Site and to find a venue for the exhibit and collection. Most importantly, the historical significance of the wreck allowed the project to secure funding and administrative support to continue the research.

DESIGNATION

In 2009, researchers started to gather information to support designation of the *A. J. Goddard* as a Yukon Historic Site. To date, no intact examples of the prefabricated, steel-hulled sternwheeler design used in North America have been discovered except for the *A. J. Goddard*. The intact nature of the wreck site and its artifacts makes the site truly spectacular and capable of revealing a great amount about life on the river during the time of the Klondike Gold Rush. The *Goddard* was the first upper Yukon River sternwheeler to make its way to Dawson City in 1898. The paddlewheel-propelled design of the vessel very quickly became obsolete, although many were used for a short time all over the globe. Very few have ever been found, and none as intact as the *A. J. Goddard*. It was widely recognized by this time—by all parties—that the *A. J. Goddard*

wreck had to be designated a historic site. The Yukon Heritage Resources Board determined the *A. J. Goddard* to be an underwater archaeological site and categorized it as a historic site in June 2010.

Doug Davidge remembers the seventy-two-hour period when the story broke on 24 November 2009 through a high-profile *National Geographic* announcement. Davidge received numerous calls on that day. The news showed up on national television and newspapers such as the *Globe & Mail*, internationally in the *Los Angeles Times*, and online in news media web sites, history, and shipwreck blogs. A radio-control boat enthusiast built a model of the *Goddard* and sent the Yukon Transportation Museum a donation. The granddaughter of a crew member also sent money. Nearly a dozen U.S. and Canadian government agencies, private foundations, research institutions, corporations, and Native entities contributed thousands of dollars and support to help with the research, conservation, and display of the artifacts. This flurry of interest and support made it clear the museum had great responsibilities and a broad audience.

EXHIBITS

A mini-exhibit called "Oh My *Goddard*" was displayed by the Yukon Transportation Museum between July and August 2010 and focused on the local adventure story of the find. The title expresses the general fervor that was occurring in response to the widespread news coverage. The museum and the Government of Yukon Museums Unit worked together to allow visitors to view artifacts in the process of conservation. Valery Monahan, who also oversaw the 2010 recovery of the artifacts, worked on the artifacts while the public came and viewed them. She answered questions and talked about the ongoing research, as did Casey McLaughlin, the museum's executive director and curator, and Cathy Ritchie, assistant executive director. "Oh My *Goddard*" was the first of three planned exhibits curated by the museum. It set the theme for the friendly and productive atmosphere of the next exhibit, "A Very Personal Kind of Wreck: Finding the *A. J. Goddard,*" which opened in November 2011 in downtown Whitehorse.

The museum's decision to create two further exhibits was based on the seasonality of Yukon visitorship. The second exhibit was based on the story of the ship itself and its role in the Klondike Gold Rush. The question that drove the exhibits was how to coherently combine the adventure story, the science, the various disciplines, the lay researchers, images, videos, text, and voices in an engaging way. In the view of museologist John Falk (2009:215), "The most satisfying exhibits for visitors are those that resonate with previous experiences . . . and confirm and enrich their own view of the world." Satisfying museum experiences are the goal of every museum. The Yukon Transportation Museum determined the local resident make-up of a winter audience and chose to create a very personal Yukon story as the first interpretation of the *A. J. Goddard* project.

The Yukon Transportation Museum borrowed space in the Hougen Heritage Gallery on Main Street in Whitehorse from Yukon Archives from November 2011 to January 2012 for "A Very Personal Kind of Wreck." This exhibit juxtaposed the personal local experiences of the researchers and divers with the powerful new technology used to analyze the ship. The most striking technology used on the *A. J. Goddard* wreck was BlueView Technologies' high-resolution BV-5000 mechanical scanning 3D sonar, which takes the viewer on a three-dimensional color voyage through the body of the ship. A partnership was arranged with a supportive Whitehorse Apple dealer to integrate iPads throughout the exhibit to showcase the powerful images of the scan. This application grew to include documents and videos. An additional project allowed interviews with researchers and supporters to be easily searched and listened to at iPod stations. Finally, the haunting photos captured by underwater photographer Donnie Reid, who took the first dynamic photographs of the wreck, were exhibited as framed images, while local diver Larry Bonnett's images were displayed in a slideshow using the internet photography site Flickr on a large-screen television. The interactivity and local adventure story melded into a captivating Yukon narrative that created an intimate connection with visitors, who could choose which documents and videos they wished to observe (Edson and Dean 1994:147). The success of the interactive exhibit has led the museum to further explore technology in exhibit creation by allowing visitors to choose which interviews, videos, and documents they wish to view. Driven by local pride in the story, "A Very Personal Kind of Wreck" appealed to the museum's winter Yukon audience.

In the future, "The Artefact Exhibition" will premiere at the Yukon Transportation Museum and will tell the story of the people and the artifacts of the

A. J. Goddard. A large local audience is anticipated, but this exhibit is intended to reach farther as well. As a summer exhibit of a story of international interest, the "Artefact Exhibition" will target visitors who have no personal connections to the place and the wreck.

The museum has focused on balancing community interest with the international importance of the project and on speaking to both communities effectively. The Yukon Transportation Museum's exhibits have not been hampered by the seasonal nature of museum visitors to a small northern capital. Rather, seasonality has been embraced, allowing exhibits to tell very different stories and to speak to very different audiences. The museum has two year-round staff members, which has been an impediment to its ability to take on large-scale projects in addition to regular operations. The *A. J. Goddard* project has allowed staff to coordinate, accept assistance, and collaborate with professionals of many disciplines. These partnerships effectively removed the limiting factors associated with the museum's staffing. The friendships, partnerships, and collaborations became a way of museum life, a breath of fresh air, and a necessary component to the success of the exhibits.

CONCLUSIONS

During the period of the Klondike Gold Rush, the Yukon Territory developed a rich maritime culture as hundreds of rafts, canoes, barges, and steamboats flooded the area. The *A. J. Goddard* was one of these. Although the rush of vessels was over by 1899, the maritime landscape of the region was forever changed. Of the 266 known Klondike Gold Rush-era sternwheelers, the *A. J. Goddard* is the only known surviving example of one of the smaller steamboats.

The intact state of the wreck and its cargo, which remain virtually undisturbed as a historic site open to diving visitors, provide a tangible link to the past. This, combined with the story of Albert and Clara Goddard, provide a detailed view of the life and times of one of the small sternwheelers that served the prospectors of 1898. Afloat for less than four years, the short story of the *A. J. Goddard* is one that truly conveys the ingenuity and perseverance that characterized the short-lived, but passionate, Klondike Gold Rush.

The collaborations between the many partners involved in the *A. J. Goddard* project created the opportunity for the Yukon Transportation Museum to tell the ship's story locally first. In early summer 2013, lessons learned from the prior two exhibits will be integrated into an exhibit of artifacts that is focused on a broader audience of viewers—many of whom may be unfamiliar with the *A. J. Goddard*. In all aspects of its arrival to the Yukon Territory, tragic final voyage, discovery, research and exhibition, the *A. J. Goddard* has been the keystone in the establishment of friendly, productive, professional, and far-reaching relationships that created an environment for successful research. The *A. J. Goddard* really is, as succinctly noted in 2011 by Valery Monahan, "a very personal kind of wreck."

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