

# Alutiiq Miniature Painted Masks (Wooden)



**Grade:** 3<sup>rd</sup>-12<sup>th</sup>

**Time:** 50 minutes

**Lesson Description:** Students will learn the use and function of masks in Alutiiq society. Students will learn to paint with acrylic paints and fine tipped paintbrushes.



**Photo:** Ingillagak, “Weatherman” from the Pinart Collection at the Musée de Boulogne-sur-Mer, France, ca. 1872

**Kit Includes:**

- Image of the Weatherman
- Book: Giinaquq Like a Face: Sugpiaq Masks of the Kodiak Archipelago
- Book: Two Journeys: A Companion to the Giinaquq Like a Face Exhibition
- Alutiit Kraas’kait –Alutiiq Colors Handout

**Materials Needed:**

- Wooden Goose Eggs Sawed in Half
- Acrylic Paint
- Water
- Paintbrushes (Fine Tipped and Wide)
- Pencils
- Newspaper or Tablecloth

Vocabulary	Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Depth	Maas’kaa, Giinaruaq, Giinaquq – Mask	<input checked="" type="checkbox"/> Line	<input checked="" type="checkbox"/> Pattern	Social Studies – Alaska Native People, Culture
Shape	Giinaq – Face	<input checked="" type="checkbox"/> Shape	<input type="checkbox"/> Rhythm/ Movement	
Form	K’ligluku – Carve It	<input checked="" type="checkbox"/> Color	<input type="checkbox"/> Proportion/ Scale	Alaska Content Standards Art: A1-3, B1, C1-2, and D2
Sculptor	KRaasirluni – Paint, Color	<input type="checkbox"/> Value	<input type="checkbox"/> Balance	
Influence	Qelltek – Bark	<input type="checkbox"/> Texture	<input type="checkbox"/> Unity	
		<input type="checkbox"/> Space/ Perspective	<input type="checkbox"/> Emphasis	

**Objectives and Assessment Criteria:**

Students will learn...

- How to identify the Alutiiq mask Weatherman – *Ingillagayak*.
- How to paint a miniature Alutiiq mask.
- How masks were often worn when telling stories through dancing, singing, and drumming.

---

## Cultural Relevance:

Masking is an ancient Alutiiq tradition. For centuries, Native artists carved images of powerful ancestors, animal spirits, and mythological beings into wood and bark. Masks were made in many sizes. Palm-sized miniatures may have been used to teach children traditional stories or carried by adults as amulets. Dancers wore full-sized portrait masks and enormous plank masks during ceremonial performances. Masks were often brightly painted and adorned with a variety of attachments. Feathers, fur, and small wooden carvings were tied to an encircling hoop. Some masks were held in the hands or teeth, others were tied to the dancer's head, and very large pieces may have been suspended over performance areas. A long-headed mask was a sign of power and authority. A whistling mask could conjure spirits.

Following ceremonies, masks were broken and discarded. This tradition reflects the spiritual power of the images they portrayed. Masks were part of the dangerous process of communicating with the spirit world. They were used in dances that ensured future hunting success by showing reverence to animal spirits and ancestors. While Elders today remember the older word *giinaquq*, most today use the words *giinaruaq* (like a face) and *maas'kaa*q (borrowed from Russian) for mask. Today, "masking" refers to a tradition that takes place during the Christmas season, when revelers visit village households in disguise singing and dancing.

---

## Create:

- Share the image of the Alutiiq mask, the Weatherman. Ask the students, what colors do they see? How does it make you feel? etc.
- Pass out the books encouraging the students to read and learn more about Alutiiq masks:
  - *Giinaquq Like a Face: Sugpiaq Masks of the Kodiak Archipelago*
  - *Two Journeys: A Companion to the Giinaquq Like a Face Exhibition*
- Have students explore and learn about the Alutiiq colors:
  - *Alutiit Kraas'kait —Alutiiq Colors Handout*
  - Search the Alutiiq Museum's Word of the Week Archive for the Alutiiq colors.
- Once the students understand Alutiiq masks and the colors. Have them start getting ready for the activity.
- Cover the students' work area with newspaper or a tablecloth and provide painting materials.
- Have students look at the wooden example mask and explain that they will be painting their own Alutiiq mask.
- Make sure the students sign the back of their mask with a pencil.



1. To begin, have students use a wide paintbrush to paint the base coat of their masks. The base color for the Weatherman mask will be white.
2. While you wait for the base layer to dry discuss the masks and their meaning with the class Refer to Cultural Relevance section and/or share the Alutiiq museum's online exhibits. Like a Face, Making Faces, and Ancient Faces.
3. Once it is dry, return to painting the masks. Have students begin painting the forehead. Explain to them that by starting at the top it helps prevent their hand from resting on wet paint while they paint. After painting the forehead, students move to the nose and cheek area. Once that is completed, they can finish up their mask at the chin area.
4. When students are done have them place their masks in a safe place to dry and have them clean their work areas.



### Close and Assessment:

- Each student will have painted their own Alutiiq mask based on the Alutiiq mask Weatherman – Ingillagayak.
- Students will understand what Alutiiq masks represent and the meanings of the Alutiiq colors.
- Students will understand the meaning of masks in Alutiiq society and their importance.

### Modifications:

- Have students explore the different books and online resources. Then they can choose any mask that they would like to paint.
- Students can design their own mask based on the various resources using their own inspiration and style.
- Research other masks from different cultures and conduct a cross-cultural mask comparison. Create a Venn diagram comparing the differences and similarities.
- Compose a song or story to go along with a mask in one of the books, or to a unique mask created by a student.
- Use this mask lesson in a unit on weather and water systems.
- Discuss the collecting of cultural objects such as masks from around the world during the 18th and 19th century. Share the video: Coming Home: The Return of the Alutiiq Masks: Earthsongs Special Documentary: Dmae Lo Roberts (YouTube) <https://www.youtube.com/watch?v=VEUbSfGIPKM&t=2s>

---

### **Additional Resources:**

- Alutiiq Word of the Week: Bark — Qelltek
- Alutiiq Word of the Week: Paint, Color — KRaasirluni
- Alutiiq Word of the Week: Carve It — K'ligluku
- Alutiiq Word of the Week: Face — Giinaq

# Alutiiq Miniature Masks (Soap)



**Grade:** 3rd and Up

**Time:** 50 minutes

**Lesson Description:** Students will learn to carve miniature Alutiiq masks and understand the use and function of masks in Alutiiq society.



Photo: Soap Mask

**Kit Includes:**

- Image of the Weatherman
- Soap Mask PowerPoint (Found on USB)
- Book: Giinaquq Like a Face: Sugpiaq Masks of the Kodiak Archipelago
- Book: Two Journeys: A Companion to the Giinaquq Like a Face Exhibition

**Materials Needed:**

- Dove Soap Bars
- Butter Knives
- Water
- Toothpicks
- Paper Towels
- First Aid Kit
- Newspaper or Tablecloth

Vocabulary	Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Depth	Maas'kaaḡ, Giinaruaḡ, Giinaquḡ – Mask	<input checked="" type="checkbox"/> Line	<input type="checkbox"/> Pattern	Geography
Shape		<input checked="" type="checkbox"/> Shape	<input type="checkbox"/> Rhythm/ Movement	
Form	K'ligluku – Carve It	<input type="checkbox"/> Color	<input type="checkbox"/> Proportion/ Scale	Social Studies
Sculptor	Qaneḡ – Mouth	<input type="checkbox"/> Value	<input type="checkbox"/> Balance	Alaska Content Standards
Influence	Giinaḡ – Face	<input checked="" type="checkbox"/> Texture	<input type="checkbox"/> Unity	
		<input checked="" type="checkbox"/> Space/ Perspective	<input type="checkbox"/> Emphasis	Cultural Standards

**Objectives and Assessment Criteria:**

Students will learn...

- How to identify the Alutiiq mask Weatherman – Ingillagayak.
- How to paint a miniature Alutiiq mask.
- How masks were often worn when telling stories through dancing, singing, and drumming.

---

## Cultural Relevance:

Masking is an ancient Alutiiq tradition. For centuries, Native artists carved images of powerful ancestors, animal spirits, and mythological beings into wood and bark. Masks were made in many sizes. Palm-sized miniatures may have been used to teach children traditional stories or carried by adults as amulets. Dancers wore full-sized portrait masks and enormous plank masks during ceremonial performances.

Masks were often brightly painted and adorned with a variety of attachments. Feathers, fur, and small wooden carvings were tied to an encircling hoop. Some masks were held in the hands or teeth, others were tied to the dancer's head, and very large pieces may have been suspended over performance areas. A long-headed mask was a sign of power and authority. A whistling mask could conjure spirits. Following ceremonies, masks were broken and discarded. This tradition reflects the spiritual power of the images they portrayed. Masks were part of the dangerous process of communicating with the spirit world. They were used in dances that ensured future hunting success by showing reverence to animal spirits and ancestors.

While Elders today remember the older word *giinaquq*, most today use the words *giinaruaq* (like a face) and *maas'kaa*q (borrowed from Russian) for mask. Today, "masking" refers to a tradition that takes place during the Christmas season, when revelers visit village households in disguise singing and dancing. Carving was once a daily act in Alutiiq communities. Native craftsmen made weapons: shafts, arrows, and harpoons, split timbers to build houses and boats, and chiseled images into wood. Through woodworking, Alutiiq people produced many of the tools essential for daily life and recorded their beliefs in masks, amulets, and figurines.

---

## Create:

- Share the Alutiiq mask image of the Weatherman, and the books with your students.
  - *Giinaquq Like a Face: Sugpiaq Masks of the Kodiak Archipelago*
  - *Two Journeys: A Companion to the Giinaquq Like a Face Exhibition*
- Explain to your students that they will be carving a mask.
- Cover the student's work area with a paper towel, newspaper and/or tablecloth and place a bowl of water at each table.
- Before starting, play the instructional video. Have students look at the different examples. [https://vimeo.com/434843220?embedded=true&source=video\\_title&owner=32371545](https://vimeo.com/434843220?embedded=true&source=video_title&owner=32371545)
- Hand out the bars of soap, butterknives, and toothpicks. Remind students about how to use the knives safely. Be sure to have the first aid kit accessible.

---

## AK Standards Addressed:

Geography – maps, travel, history, and culture.

Social Studies – Alaska Native People

Alaska Content Standards:

Art: A1-3, B1, C1-2, D2

Cultural Standards: A, B, C, D, E

---

---

**Close and Assessment:**

- Each student will have carved their own mask.
- Students will have an understanding of what Alutiiq masks represent and the meanings of the Alutiiq colors.
- Students will understand how masks were used in Alutiiq society and their importance.

---

**Modification:**

- Have students explore the different books and online resources. Then they can choose any mask that they would like to carve.
- Students can design their own mask based on the various resources using their own inspiration and style.
- Research other masks from different cultures and conduct a cross-cultural mask comparison. Create a Venn diagram comparing the differences and similarities.
- Compose a song or story to go along with a mask in one of the books, or to a unique mask created by a student.
- Use this mask lesson in a unit on weather and water systems.
- Discussion the collecting of cultural objects such as mask from around the world during the 18th and 19th century.

Share the video: Coming Home: The Return of the Alutiiq Masks: Earthsongs Special Documentary: Dmae Lo Roberts (YouTube)

<https://www.youtube.com/watch?v=VEUbSfGIPKM&t=2s>

---

**Additional Resources:**

- Alutiiq Word of the Week: Carve It — K'ligluku
- Alutiiq Word of the Week: Mouth — Qaneq
- Alutiiq Word of the Week: Face — Giinaq
- Alutiiq Word of the Week: Eyebrows — Qaugluk

# Alutiiq Miniature Soap Masks

Developed by the Alutiiq Museum



Ingillagayak—Weatherman, wooden mask, Pinart collection, Musee Boulogne-sur-Mer, France. 988-2-198.

## MATERIALS:

Unscented Bar of Soap  
Butter Knife  
Toothpick  
Cup of Water  
Papertowel or plate to carve on  
First Aid Kit

Produced with support from a City of Kodiak Youth Recreation grant and the Munartet project.

## Step One: Prepare the Soap

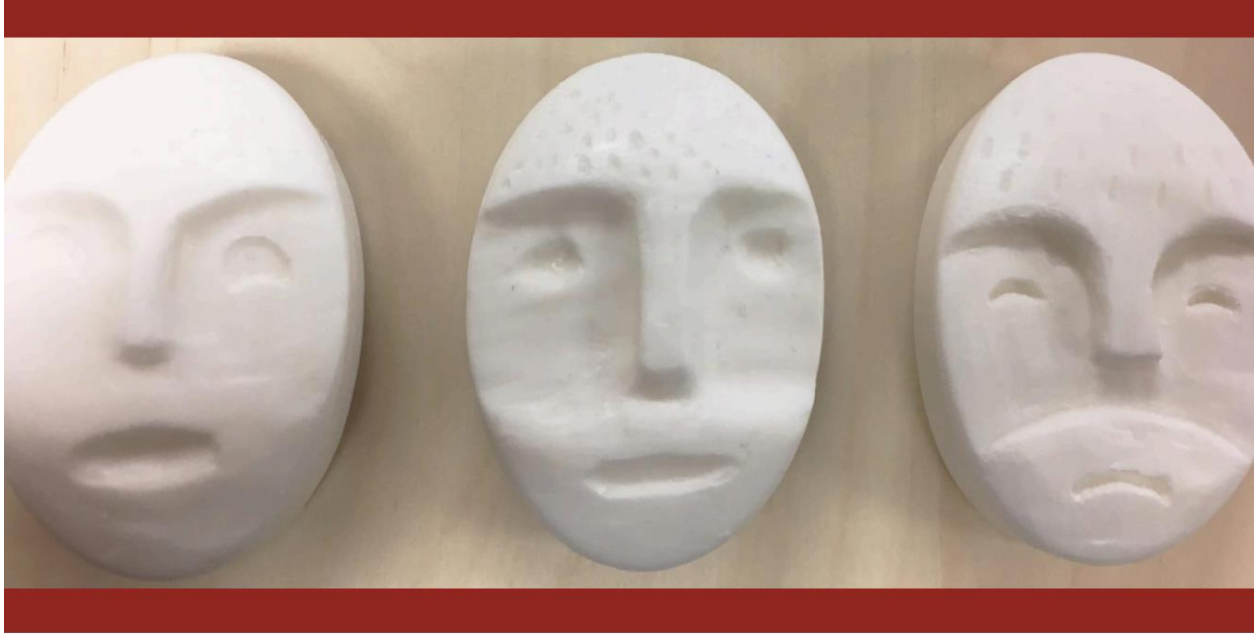
1. Use a butter knife to scrape off any symbol present on the soap.
2. Use a damp paper towel or wet fingers to smooth the surface of the soap.

## Step Two: Carve the Mask

1. Use a toothpick to outline the brow, nose, and mouth of a mask to create areas for carving.
2. Begin to carve the eye area so that the brow and mouth area are protruding.

— Celebrating Alutiiq heritage through living culture —





Step Two (continued):

3. Once the brow line and nose have been carved use toothpicks and a butter knife to carve the eyes and the mouth.
4. Polish the mask. Dip your fingers into a water bowl and gently rub the surface. This will create a smooth finish.
5. Add decorative details with a toothpick.
6. Place the mask in a safe place to dry.

Historic Alutiiq Masks - courtesy the Pinart collection, Musee Boulogne-ser-Mer, France



ALUTIIQ MUSEUM 215 Mission Road, Kodiak, Alaska 99615 | 844-425-8844 | [alutiiqmuseum.org](http://alutiiqmuseum.org)

Alutiiq Museum & Archaeological Repository  
215 Mission Rd, Suite 101, Kodiak, AK 99615, (844) 425-8844; [alutiiqmuseum.org](http://alutiiqmuseum.org)

## Animal Masks

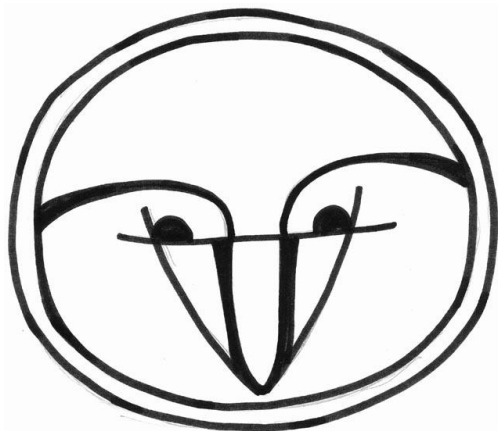
### MATERIALS:

Mask Template (below)  
Light Colored Card Stock  
Scissors  
Markers, Crayons, or Colored Pencils  
Yarn  
Hole Punch

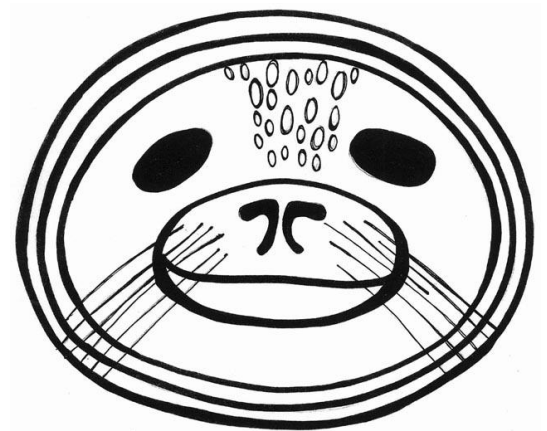
### INSTRUCTIONS:

- Print template on card stock.
- Color mask.
- Cut out mask and eyeholes.
- Punch a hole in either side of mask.
- Cut a piece of yarn and tie it to one side of mask.
- Measure the mask and length of string around the child's head, then cut to desired length and tie to the other side of the mask.

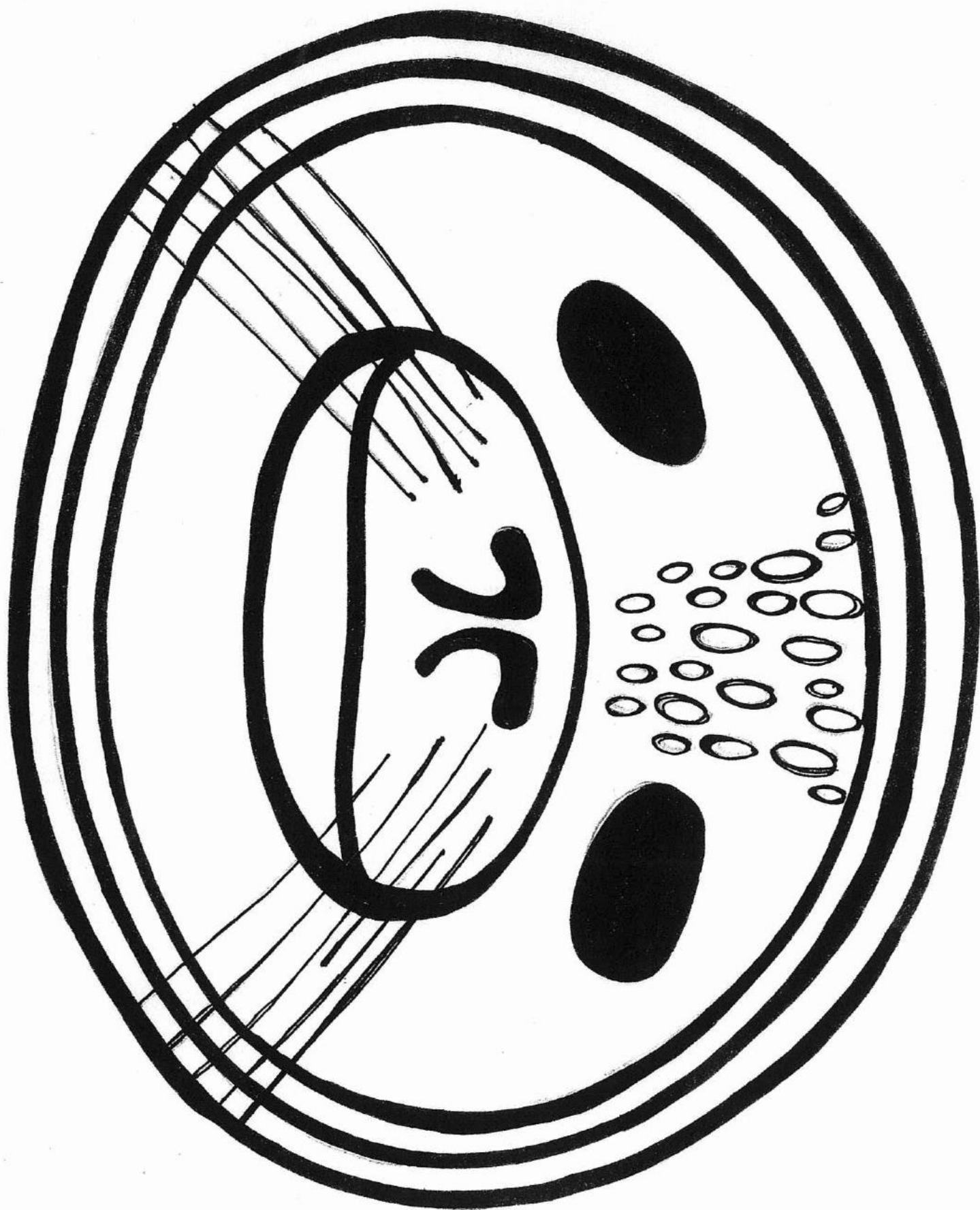
Produced with kind assistance from  
Lena Amason

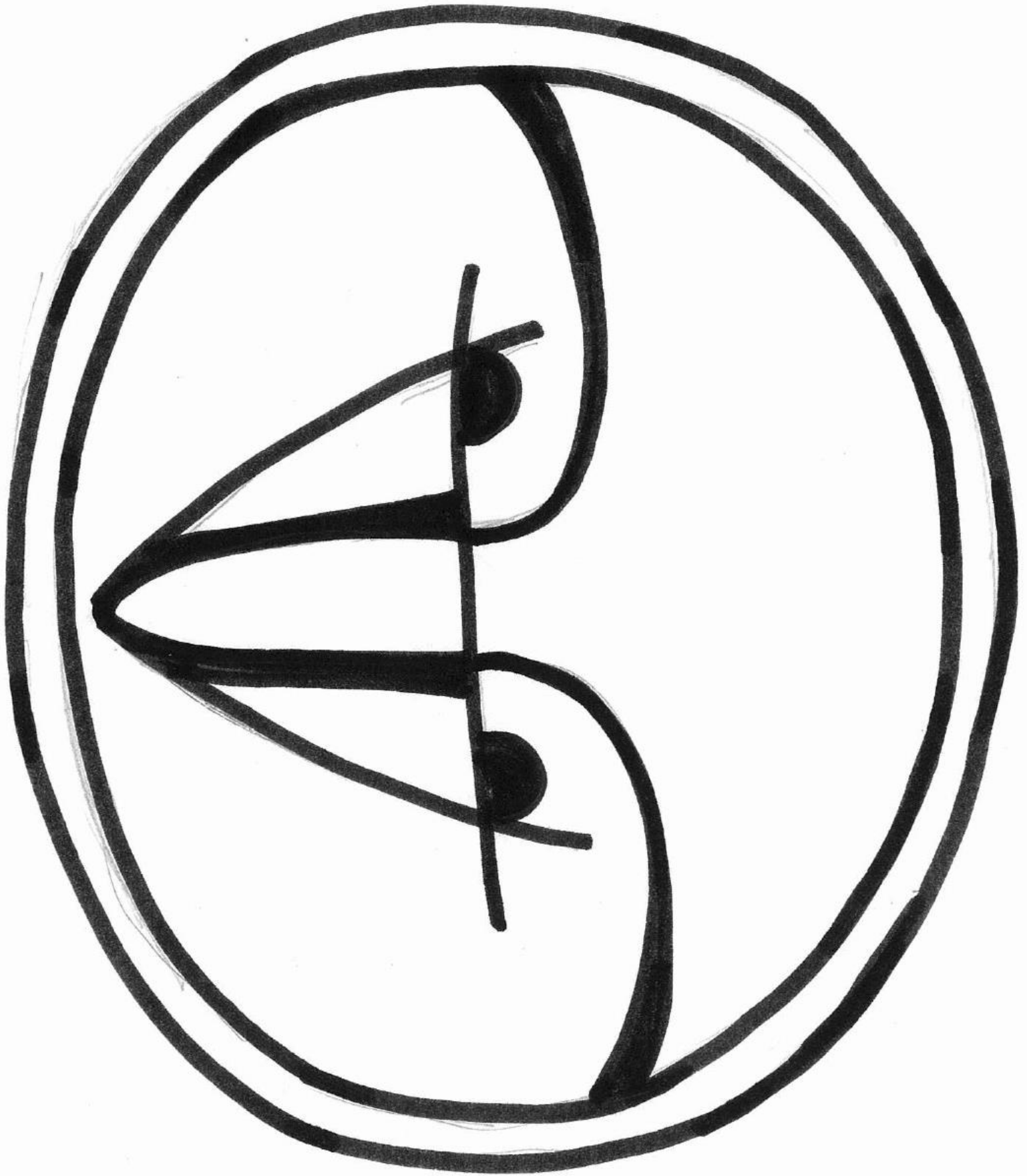


Ikauwiitii(q), Ikuwitii(q), liyapawawi'i — Golden-crowned Sparrow



Isuwiq — Seal







**Juneau School District  
Elementary Art Program  
Activity Kit**

# Like a Face: Alutiiq masks and paper sculpture

**GRADE:** 4th      **TIME:** 1 ½ hrs.

By Heather K Ridgway



**KIT INCLUDES:**

- Lesson plan w/ label masters
- Step-by-step fold-out
- Story board Map w/ flip-book & 2 story puppets
- Two Journeys book in slip
- Set of 41 mask cards
- "influence" board
- "reproduce" board

**MATERIALS needed:**

- Per student -
- 18x12" construction paper
  - scissors
  - pencil
  - sheet of newspaper
- Shared -
- roll of masking tape
  - Globe if available
  - Needle-and-thread

**LESSON DESCRIPTION:**

Learn about an Alutiiq mask collection in France that travels "home" to Kodiak Island. Use simple 3-D paper construction techniques involving cones, and other forms, to create a mask inspired by these Alutiiq artifacts. Name your masks to match moods or features.

**VOCABULARY:**

- Mask-making
- Influence
- Reproduce
- Form
- Sculptor
- Museum Curator
- Mood

**ART ELEMENTS:**

- Line
- Shape/Form
- Color
- Value
- Texture
- Space/Perspective

**ART PRINCIPLES:**

- Pattern
- Rhythm/movement
- Proportion/Scale
- Balance
- Unity
- Emphasis

**CONTENT CONNECTIONS:**

- Geography** – maps, travel, history, and cultures
- Math** – flips, symmetry
- Social Studies** - Alaska Native People

**OBJECTIVES AND ASSESSMENT CRITERIA** - Students will:

- Make a paper mask inspired by Alaskan culture: Alutiiq
- Identify "reproduction" and "influence" in art and in their mask-making
- Recognize 3 parts of most Alutiiq masks: brow-line and nose, cheeks (face-base), and mouth
- Differentiate between a variety of forms in paper sculpture
- Recognize symmetry vs. asymmetry in their artwork and that of their peers
- Determine possible emotions, moods or ideas evoked by their masks and the mask-work of others
- Recognize self as "Sculptor"

**PREPARE:**

- Cut 12"x18" construction paper for each student and a demonstration: one 12"x12" + one 6"x12."
- Pre-read the story of Alphonse Pinart, Helen Simeonoff, and the Alutiiq and French museum curators; Practice using the story-board and the puppets to illustrate the story: with posters, book & globe
- Take the "Simeonoff" puppet out before starting. The "Pinart" puppet should be in France.

**ENCOUNTER:** Students learn the history of the “Like a Face” exhibition of Alutiiq masks.

Introduce Alphonse Pinart, Helen Simeonoff, and the museum curators responsible for bringing the “Like a Face” Alutiiq mask exhibit home to Kodiak:

***You will need***

- a globe
- the 5x8” flip-book
- the map story-board
  - w/ 2 puppets: *Simeonoff* and *Pinart*
- 2 posters, *Influence* and *Reproduce*
- the Two Journeys book

Read the flip-book as you illustrate with the puppets, posters, globe and book.

Instill appreciation for preserving artifacts for the influences they have on people:

“Even better than books, museums preserve things so we can look at them in real-life.”

After visiting the masks in France, Perry Eaton said, “They have a life unto themselves. The most valuable thing about this collection is that it shows the *shape* and *form* – *The attributes that define an Alutiiq mask.*”

Lena Amason said, “After only seeing them in photographs, it was surprising how *deeply* they were carved, how *large* some of them were, and how *small* some were - some fit in your hand; and some must have hung on the wall! Seeing them in person, you could tell some of them were made by the same carver- *certain masks were related to one another.*”

Identify the shapes and forms of Alutiiq masks together:

***Use the cards so everyone has an opportunity to study a few masks***

“What ARE the shapes we see when we look at Alutiiq masks?”

What attributes are special? How would you describe what they look like to someone who has never seen one before?”

***Give students a chance to freely, but respectfully, describe what they see and interpret:***

***Attributes of a typical Alutiiq Mask:***

- ✓ Symmetrical shape: Oval, elliptical, round, egg-shaped...
- ✓ 3 basic levels:
  - Brow-line and nose are carved from the same plane  
(connected; often appearing mushroom or arrow shaped...)
  - Cheeks make up the base of the face
  - The mouth often rises out of the base  
(...as a beak shaped grin, or frown, or a whistling cone...)
- ✓ Small eyes and mouth holes

Demonstrate paper sculpture techniques to achieve these features:

**Establish a personal stock of eight or nine 1-inch-long pieces of tape, somewhere handy.**



***Follow the step-by-step fold-out -***

- 1.) Fold the big piece of paper in half and to cut out a round, symmetrical, face shape
  - Keep the fold as the longest part of your shape
  - Start cutting from the fold, working away from it, to avoid getting 2 pieces instead of one symmetrical piece with the fold in the middle.

*(This is a just like cutting a valentine, but try to avoid a “heart” shape, as it isn’t “Alutiiq”)*

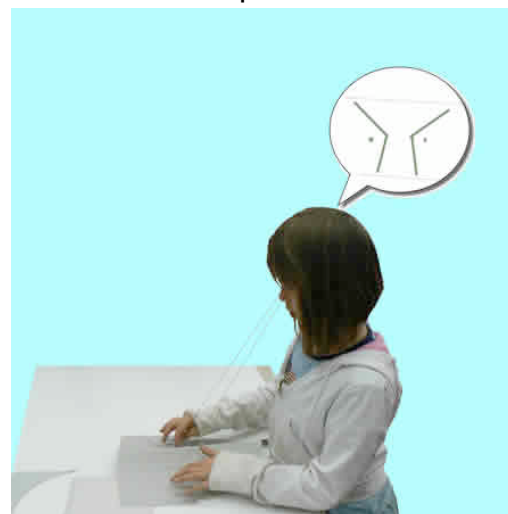
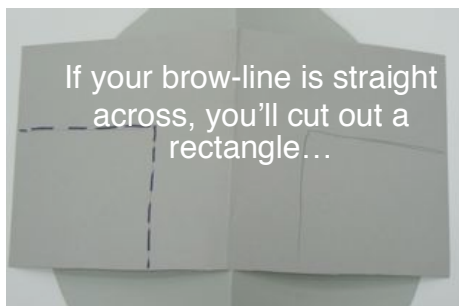
- 2.) Slit and overlap your face shape to establish a 3-D base
  - Snip a 1-inch slit in the bottom of the fold.
  - Overlap across the slit and the paper will form a 3-D “chin”
  - Tape it from the back; use glue to fix the flap in the front,
  - “Lint” a piece of tape so you don’t have to hold this flap down until the glue dries. By *linting* the tape first, you can peel it off later without tearing the paper. Anytime a student wishes to temporarily tape something onto the front of their mask, linting is the trick!

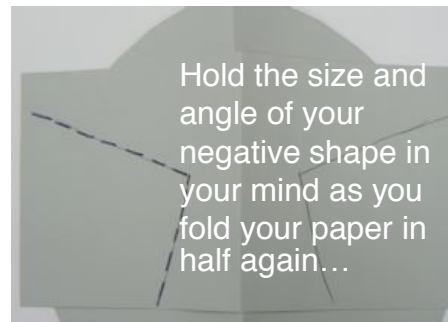
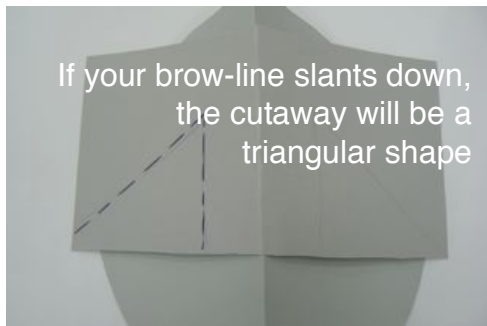


**TIPS:** Do not encourage kids to “lint” for tape on the back: it doesn’t hold as well. Slitting-and-overlapping is effective at the TOP of the mask fold as well, **BUT** if you want to maintain a tall, pointed top, that might work best “flat.”

- 3.) Determine the shape of your brow-line and nose

- This is symmetrical too, so fold the long piece of paper “hamburger-style”
- Unfold it, and place it over the face-base so the folds match up
- Imagine the brow-line you want ...  
picture what’s in your mind on this paper
- Draw the lines you “see” with your fingers...
- Determine the shape of the negative space (the part you will cut away):





- Refold the paper, and cut this shape out, symmetrically, from both sides with the same cut. Again – Be careful to cut AWAY from the fold, or lose your nose!

4.) Score and crease your brow-line and nose into a 3-D piece

***First, fold your sheet of newspaper at least twice, into a cushion. Scoring doesn't work without a cushion under your paper to take the indentation.***

- Turn your brow-line over, “face-down” into the cushion.
- hold your scissors like a pencil and press a line into the paper, at least a finger's width from the edge, along the lines you just cut, and across the bottom of your nose. For this reason, it is best if your initial nose shape is not too skinny!
- Crease along the score-lines, and snip a tab near the corner on both sides of the nose, so you can fold the bottom of the nose over.

5.) Create a “box” at the nose

- Where the snipped nose-tabs touch when the nose end is folded under, add glue, and fix with tape from the back. If you need tape on the front, lint it first for easy removal later.

6.) Attach the nose to the face-base

- Hold the brow-line over the base to determine where the end of the nose will connect to the fold. Pinch the fold to mark the spot and cut a 1-inch slit 90° into it.
- Push the nose-box into the slit - This is called “tab-and-slot” construction.

7.) Attach the brow-line to the base with tape tabs, from the back of the brow piece – Also use tape from the back of the mask to the back of the brow, for extra security.

8.) Trim or tuck the top of your mask into an Alutiiq shape: we have not seen any Alutiiq masks with square “brow-wings.”

9.) Poke, cut and sculpt the eyes and mouth, using what you've learned!

- If you have time, model making a cone from a scrap of paper and tab-and-slot attach it for a whistling mouth.

*In some SW Alaska cultures, whistling is communicating with spirits; it is believed to bring bad luck if done without proper respect!*



**SAFETY NOTES:** Use a peace sign behind your paper when poking your pencil through to keep from accidentally stabbing your own finger. Don't let students wear one another's masks if you're concerned about controlling communicables.



**ENGAGE:** Students create an Alutiiq style mask in paper sculpture. They name the mask in Alutiiq tradition: for a feature, a story, or a mood.

Before beginning, ALL students:

- Tear-off a 2-foot strip of tape and establish a personal stock of tape
- Fold their newspaper in ½, twice, to create their cushion.  
(*Remind them, scoring doesn't work w/o a cushion.*)
- Recite together the steps illustrated on the step-by-step fold-out:

Students build a mask – (Teacher assists, by watching for the *italicized concerns...*)

**1.) Cut out a face shape**

*(watch for masks too narrow to attach a brow; also watch for kids cutting out the fold)*

**2.) Snip, overlap, and fasten**

*(This requires multiple demonstrations for some; take an unfinished face-base around with you as you tour the room.)*

**3.) Fold, Cut, Score, Crease, and Snip the brow / nose piece**

*(Some students have a difficult time imagining: Ask them if they want upward-slanting brows, downward-slanting brows, or straight-across brows. Can they trace these lines on the paper themselves? Some students have difficulty projecting what they imagine: If it is comfortable, stand behind the student. Help them “project their vision” by using your index fingers as “laser beams” from their head to the paper. Have them follow your fingers with theirs as they identify the shape they will cut out.)*

**4.) Form a box with the nose, snip a slot, and attach** *(watch for holes instead of slits)*

**5.) Add tape tabs to the brow, attach and trim**

*(If you do one side, the student should do the other; then they can show a friend! Narrow face-bases can be taped directly off the side of the face, from the back, onto the back of the brow. Folding the brow over the top of the mask can create a pointed brow like some of the Alutiiq masks.)*

**6.) Poke, Cut, Tab-and-slot – Finish adding eyes and mouth!**

*If you desire attributes true to the Alutiiq forms, remind them of symmetry, small eye-holes, and beak-shaped mouths*

*Before students take their masks home, give them a **label** strung on a piece of thread to tie through an eye, or mouth hole, like reproductions bought at museum gift shops!*

**Mounting/Preparing for presentation:**

It's fun to see the entire class collection taped to the white board! Strips of masking tape attached where you would punch holes for a “string” sticks them nicely to the board nicely! If you attach it with the sticky facing out, and fold it back to touch the board, you can't see the tape and it's not on the front of the mask (linted tape won't stick to board).

**Clean-up tips:**

Teach students to use just a little dot of glue. Too much glue is messy – “*Less is Best.*”

**REFLECT:** Identify mood in the masks; identify influences and inspirations

**Refer to ART VOCABULARY:**

Shape, Line Form, Balance, Mask-making, Sculptor, Negative space,  
Cones, Cylinders, Proportion

Read the label together to reflect on specific 4<sup>th</sup> grade Art objectives

Share what students notice about the card collection –

“What is the name of the mask on your card? Why do you think it’s called that?”

Share about students’ ideas in their own masks and the masks of their peers –

“Point to a mask you think has a certain mood or expression. What did the artist do in the mask to make you feel that way?”

This is an excellent stimulus for a writing project –

“Imagine the story that goes with your mask, and write about it.”

Reflect on the way certain lines and forms on a face indicate specific emotions:

“What kind of emotion might be shown with brow lines that tilt up?”

(Anger, determination, concentration)

“Brow-lines that slant down? Are these lines of expression universal?”

Reflect on the process, and new skills -

“What techniques did you learn as paper sculptors that you would use again?”

“If you had a friend who wanted to make a mask, what advice would you give?”

*(There are reflection suggestions in the back of the 5”x8” flip-book for the story of the Alutiiq Mask collection.)*

**ACKNOWLEDGMENTS:** JSD Art Team / The Alutiiq Museum and Archeological Repository / The Alaska Daily News / KYUU / Alaska Art Education Consortium

**BIBLIOGRAPHY:** Paper masks and Puppets by Ron and Marsha Feller, Looking Both Ways Smithsonian exhibit catalogue; Richard Jensen’s photo of Helen Simeonoff from Flickr; The Pinart puppet was traced from an engraving featured on Wikipedia.org by Emile Bayard, 1877; Natalie from Erin Carriker’s class modeled for the “projecting your vision” illustration; Images of Bologne-Sur-Mer and Chateau Musée taken from [www.ville-boulogne-sur-mer.fr](http://www.ville-boulogne-sur-mer.fr); 4 Old Men, used with permission from the artist, taken from the Rasmuson Gallery [http://www.rasmuson.org/ArtOnDisplay/artistGallery.php?artist\\_name=Perry%20Eaton](http://www.rasmuson.org/ArtOnDisplay/artistGallery.php?artist_name=Perry%20Eaton)  
Picasso images: *Des Moisselles* excerpt from the Usbourne Introduction of Modern Art by Rosie Dickins; *Self Portrait 1907*: <http://www.eyeconart.net/history/cubism.htm>, *Head of a woman* from Olga’s Gallery <http://www.abcgallery.com/P/picasso/picasso-2.html>, World map from [www.bristolstories.org/resources.php](http://www.bristolstories.org/resources.php) (GREAT source).


Paper masks by

class



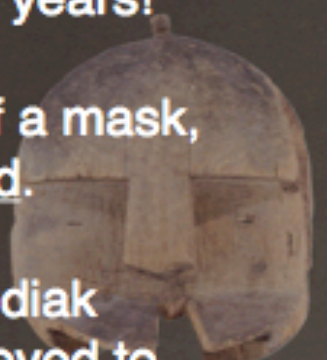
# Alutiiq Masks

In 1871, when he was 19 years old, French ethnologist Alphonse Pinart kayaked to Kodiak to record the language and culture of the Alutiiq people. He collected discarded masks used in native rituals and took them home after his 6 month stay. Curators have been protecting them in a French museum for over 140 years!

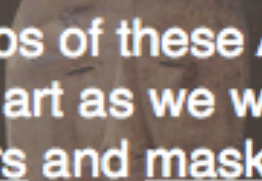


Sometimes, the abstract features of a mask, communicate a special mood.

Recently, Alutiiq artists from Kodiak heard about the masks and journeyed to France to learn about their lost culture from Pinart's collection.



We let photos of these Alutiiq masks influence our art as we worked as paper sculptors and mask-makers.



# Alutiiq Masks

In 1871, Alphonse Pinart lived in Kodiak recording the culture of the Alutiiq people there. He collected discarded masks from native rituals and took them home to a museum in France. Museum curators have been protecting them there for over 140 years!

Sometimes, the abstract features of a mask, communicate a special mood.

Recently, Alutiiq artists from Kodiak heard about the masks and journeyed to France to learn about their lost culture from Pinart's collection.

We let photos of these Alutiiq masks influence our art while we worked as paper sculptors and mask-makers.

Artists Name:

# Alutiiq Masks

In 1871, Alphonse Pinart lived in Kodiak recording the culture of the Alutiiq people there. He collected discarded masks from native rituals and took them home to a museum in France. Museum curators have been protecting them there for over 140 years!

Sometimes, the abstract features of a mask, communicate a special mood.

Recently, Alutiiq artists from Kodiak heard about the masks and journeyed to France to learn about their lost culture from Pinart's collection.

We let photos of these Alutiiq masks influence our art while we worked as paper sculptors and mask-makers.

Artists Name:

# Alutiiq Masks

In 1871, Alphonse Pinart lived in Kodiak recording the culture of the Alutiiq people there. He collected discarded masks from native rituals and took them home to a museum in France. Museum curators have been protecting them there for over 140 years!

Sometimes, the abstract features of a mask, communicate a special mood.

Recently, Alutiiq artists from Kodiak heard about the masks and journeyed to France to learn about their lost culture from Pinart's collection.

We let photos of these Alutiiq masks influence our art while we worked as paper sculptors and mask-makers.

Artists Name:

# Alutiiq Masks

In 1871, Alphonse Pinart lived in Kodiak recording the culture of the Alutiiq people there. He collected discarded masks from native rituals and took them home to a museum in France. Museum curators have been protecting them there for over 140 years!

Sometimes, the abstract features of a mask, communicate a special mood.

Recently, Alutiiq artists from Kodiak heard about the masks and journeyed to France to learn about their lost culture from Pinart's collection.

We let photos of these Alutiiq masks influence our art while we worked as paper sculptors and mask-makers.

Artists Name:

# Masks as Social History



**Grade:** 6<sup>th</sup>-12<sup>th</sup>

**Time:** 1-2 Days

**Lesson Description:** Students will learn about Alutiiq masks and discuss how they represent social history. Then students will create their own masks.



**Photo:** Unnuyayuk, "Night Traveler" from the Pinart Collection at the Musée de Boulogne-sur-Mer, France, ca. 1872

## Kit Includes:

- Masks as a Social History PowerPoint (Found on USB)
- Book: Giinaquq Like a Face: Sugpiaq Masks of the Kodiak Archipelago
- Book: Two Journeys: A Companion to the Giinaquq Like a Face Exhibition
- Llapet — Our Alutiiq Universe Handout
- Saqullkanat Ikayusqat — Birds as Helpers educational Handout

## Materials Needed:

- Markers or Paint
- Computer

Vocabulary	Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Social History	Maas'kaa, Giinaruaq, Giinaquq	<input checked="" type="checkbox"/> Line	<input checked="" type="checkbox"/> Pattern	Language Arts Social Studies Alaska Content Standards: English Geography History Arts
Duality	— Mask	<input checked="" type="checkbox"/> Shape	<input checked="" type="checkbox"/> Rhythm/ Movement	
Spirit	Giinaq — Face	<input checked="" type="checkbox"/> Color	<input checked="" type="checkbox"/> Proportion/ Scale	
Comparison	K'ligluku — Carve It	<input checked="" type="checkbox"/> Value	<input checked="" type="checkbox"/> Balance	
Analyze	KRaasirluni — Paint, Color	<input checked="" type="checkbox"/> Texture	<input checked="" type="checkbox"/> Unity	
	Qelltek — Bark	<input checked="" type="checkbox"/> Space/ Perspective	<input checked="" type="checkbox"/> Emphasis	

## Objectives and Assessment Criteria:

Students will learn...

- That artwork represents a personal view of social history, and it is as important as the dates and stories written in history books.
- To look at a piece of art and 'read it' like a book.
- To create their own mask, title it, and write a song to represent their own social history.

---

## Cultural Relevance:

Masking is an ancient Alutiiq tradition. For centuries, Native artists carved images of powerful ancestors, animal spirits, and mythological beings into wood and bark. Masks were made in many sizes. Palm-sized miniatures may have been used to teach children traditional stories or carried by adults as amulets. Dancers wore full-sized portrait masks and enormous plank masks during ceremonial performances. Masks were often brightly painted and adorned with a variety of attachments. Feathers, fur, and small wooden carvings were tied to an encircling hoop. Some masks were held in the hands or teeth, others were tied to the dancer's head, and very large pieces may have been suspended over performance areas. A long-headed mask was a sign of power and authority. A whistling mask could conjure spirits.

Following ceremonies, masks were broken and discarded. This tradition reflects the spiritual power of the images they portrayed. Masks were part of the dangerous process of communicating with the spirit world. They were used in dances that ensured future hunting success by showing reverence to animal spirits and ancestors. While Elders today remember the older word *giinaquq*, most today use the words *giinaruaq* (like a face) and *maas'kaa*q (borrowed from Russian) for mask. Today, "masking" refers to a tradition that takes place during the Christmas season, when revelers visit village households in disguise singing and dancing.

---

## AK Standards Addressed:

Language Arts

Social Studies – Alaska Native People

Alaska Content Standards:

English: A1, 2, 4-6, B1-3, C1-3, D1-2, 4, E1 & 4.

Geography: A1, 5 & 6, B4-8, D1 & 2, 4 & 5

History: A1-9, B1-5, D1, 2, 6

Arts: A1-3, B1, C1-3, D1-2

---

## Create:

1. Hand out the note taking worksheet to students then project an image of the painting Washington Crossing the Delaware onto the board. [Emanuel Leutze | Washington Crossing the Delaware | American | The Metropolitan Museum of Art \(metmuseum.org\)](https://www.metmuseum.org/art/american/emanuel-leutze-washington-crossing-the-delaware) (The Metropolitan Museum of Art)
2. Ask students to spend 2-3 minutes silently observing the painting and taking notes about their thoughts/ beliefs about this work of art on the worksheet. Tell them the basic facts about this work. "This painting describes the historic moment when General George Washington led the American revolutionary troops across the Delaware River in order to surprise the English and Hessian troops in the Battle of Trenton the day after Christmas in 1776." Inform them that the opinion worksheet will not be graded for content but may be graded for completeness, it will allow them to get their thoughts on paper and to practice looking at art.
3. Ask students to share their thoughts on the meaning of this piece with a partner or small group for a few minutes and ask them to back up their opinions with 'proof' that they see in the artwork.
4. When students are done, lead them in a discussion towards the main idea that art is a means of telling a story. That history is and will be a more authentic means of telling

- history than reading dates in a history book. Art discusses an individual's interpretation of events and history. For example, we all know that George Washington led America through the Revolutionary war, but this painting allows us to see his strength and leadership and view him as a person. The link above includes more information on this work of art that may help your class discussion.
5. Questions you may want to ask students: What do you think? What did you like, dislike? How did the painter tell a story with this work of art? What is the main idea that you think that the author is trying to tell? How do colors, shadows, positioning of figures, etc. add to the piece and help tell a story? Ask students to share their thoughts and ideas about the piece. Accept all answers as all art is subjective and depends on the viewer's interpretation. Tell them this so that they work on the next part of the lesson without inhibition.
  6. Provide students with a copy and take turns reading out loud Pinart's Masks.
  7. Play the video: Coming Home the Return of the Alutiiq Masks: Earthsongs Special Documentary: Dmae Lo Roberts (YouTube) <https://www.youtube.com/watch?v=VEUbSfGIPKM&t=2s> also on slide 2 of the PowerPoint.
  8. Have students explore the online resources—The Giinaqaaq Like A Face Project. Found on the Alutiiq Museum website under carving.
  9. Share with students slide #3 which shows Alphonse Pinart's picture and travel route. Discuss the video and what they learned about Pinart.
    - Proceed to the image of the Unnuyayuk — Night Traveler on slide #4. Don't tell students what the song is yet. Ask students to do the same thing for this mask as they did for the previous artwork.
    - Ask students to:
      - Make predictions about its meaning and write it down.
      - Have students share their thoughts with the class.
    - Show the translation and share the song that goes with the mask on slide #5.
      - Legend: They say that during a trip this mask looked at the devil and half of its face was burnt by the sight.
      - The Alutiiq universe contains many layers. Share with the students the Llapet — Our Alutiiq Universe educational handout.
      - Helpers in Alutiiq society. Share with the students Saqullkanat Ikayusqat — Birds as Helpers educational handout.
      - Lead a class discussion about the possible meanings of the song and the mask.
        - Knowing the song and having a title are very important to understanding the mask. We have Pinart to thank for this.
        - Concept of Duality in the mask – could it be about feelings and about our world and the underworld. Day and night? Discuss all together.
  10. Show the class the Chumliiq — First One mask on slide # 6. Have them make predictions about its meaning and write it down.
    - Ask the students:
      - Why do they think that the mask shape, eye shape, and mouth shape may be different? What about the colors on the mask? What do they think the title of the mask is?
    - Show students slide #7 revealing the title and the song that goes with the mask. Discuss the mask all together.
      - Legend: The legend says that one day, a man who wanted to become a shaman retreated in the woods. There he started getting inspired, saw the devil, and turned into this mask.

- The Alutiiq Word of The Week: Devil — Iraq
11. Have the students talk about the differences and similarities between the Unnuyayuk — Night Traveler and the Chumliiq — First One.
  12. After students have an understand of Alutiiq masks and how they had a title and song associated with them. Students will explore the different publications.
    - Giinaquq Like a Face: Sugpiaq Masks of the Kodiak Archipelago
    - Two Journeys: A Companion to the Giinaquq Like a Face Exhibition
  13. Once they have reviewed the resources and have a better understanding of Alutiiq masks. Students will do an activity.
  14. Students can use one of the masks that was discussed and change the title and the song or sketch their own mask that deals with an issue, event, or emotion that is in their lives. Work together to come up with a few ideas (Examples: An argument with someone, a sad message, their first hunting trip, nervous about a game, scared to move to a new place, excited to visit friends etc.)
  15. Once they have made their own mask the students will create a title and song to go with it.
  16. When all the students have created their masks or changed an existing mask. Have the students share with the class. Display the students' masks around the classroom including object labels explaining the artwork. Students can use index cards to provide information.
- 

### **Close and Assessment:**

- Students understand that artwork represents a personal view of social history, and it is as important as the dates and stories written in history books.
  - Students can look at a piece of art and 'read it' like a book.
  - Students created their own masks, made a title for it, and wrote a song to represent their own social history.
- 

### **Modifications:**

- The students could work in small groups to read and create masks together.
  - Students can create a dance based on the mask's songs.
  - Research other masks from different cultures and conduct a cross-cultural mask comparison. Use a Venn diagram comparing the differences and similarities.
  - Explore the Alutiiq Museum's resources on the Alutiiq masks Alphonse Pinart collected and discuss the various masks and their meanings.
  - Have students explore and learn about the Alutiiq Colors using the Alutiiq Museum's Word of the Week Archive and the Alutiit Kraas'kait — Alutiiq Colors handout.
- 

### **Additional Resources:**

- Alutiiq Word of the Week: Bark — Qelltek
- Alutiiq Word of the Week: Paint, Color — Kraasirluni
- Alutiiq Word of the Week: Carve It — K'ligluku
- Alutiiq Word of the Week: Face — Giinaq



## Pinart's Masks

Pinart's Masks Alphonse Pinart, born in 1852, was born into very rich French nobility in the area near Boulogne- Sur- Mer, in the north of France. He could have stayed in France living the easy life of French nobility but he was full of questions about life and the world so he set out from his home on his own at 18 years old. Primarily, he was interested in researching the peopling of the Americas. He took a steam ship to San Francisco (the journey would have taken weeks) and eventually to Alaska's coast. He made it to Unalaska and explored the Bering Sea. When he returned to Unalaska he hired some Aleut men to guide him by kayak along the coast towards Kodiak. Pinart wrote in his journal about this 3 month trip to Kodiak, kayaking the dangerous seas off of the Aleutians. When he made it to Kodiak he acquired a large number (86) of masks in 1872 before going back to France to much interest and acclaim.

The amazing thing about his time in Kodiak was that he took the time to write down the Alutiiq songs that went with the masks, as well as the names of the masks. Why is this amazing? Traditionally, Alutiiq masks would have been burned after they were danced. Also, the church looked down on the making of masks because it linked Kodiak's native peoples to the beliefs that they held before they converted to Russian Orthodoxy. Consequently, very few masks remain from this time period and little is known about the uses how Kodiak masks would have been used.

Pinart was very interested in writing about the Alutiiq worldview since Alaska had just been purchased by America in 1867 and the native people's future was far from known. Basically, Pinart came at the perfect time. The other amazing thing? Pinart took these masks home with him donated them to the museum near his family's home, the Château Musée in Boulogne Sur Mer, where they have been care for over 130 years before people in Kodiak rediscovered them and realized that they could re-learn from them. Thanks to Alphonse Pinart, Kodiak people have many records of what their traditional Kodiak masks looked like, and also the songs that would have gone with them.

The twist to this story? Pinart was gone from his home country of France long enough for a war (The Franco-Prussian war of 1870) to unseat the nobility from their position of power and make his name in France, not for who is family was but what he did. When Pinart returned he had used all his inheritance and had to find work. When he passed away in 1911 his name went unknown for over 70 years and now, thanks to what he documented and collected, Pinart will not be forgotten. In a way Pinart was an Indiana Jones for France, but one who documented what he collected.

Name: \_\_\_\_\_

Note Taking Worksheet

Use this sheet to take notes on the artwork shown in class. It does not need to be written in complete sentence but should show thought.

Emanuel Gottlieb Leutze, American, 1816-1868 George Washington Crossing the Delaware, 1851

Unnuyayuk, "Night Traveler" from the Pinart Collection at the Musée de Boulogne-sur-Mer, France, ca. 1872.



Chumliiq, "First One" from the Pinart Collection at the Musée de Boulogne-sur-Mer, France, ca. 1872.



## Mask Names and Songs

Share with the students after previewing the masks.

1. Unnuyayuk, Night Traveler Song: Why is it my helper spirit, why is it you are apprehensive of me? On the seal rocks I will bring you game to be caught. I went through the inside of the universe, my helper, that one made me afraid. I went down where they are motioning.



Unnuyayuk, "Night Traveler" from the Pinart Collection at the Musée de Boulogne-sur-Mer, France, ca. 1872.

2. Cumugiyak, First One Song: My house up there, in the Universe up there you don't know it. Is it behind the sun, it is behind the one up above? (Behind that one up there the suns up there) –pik'um up there behind. My helper, I am approaching you from up above, I keep trying to come. My helper, that one's lands doesn't need performers.



Chumliq, "First One" from the Pinart Collection at the Musée de Boulogne-sur-Mer, France, ca. 1872.

Name: \_\_\_\_\_

Masks as Social History Culminating Activity

Masks are a form of social history and reflect the beliefs of the time in which they were made. Now it is your turn, design a mask that represents something in your life or that you would like to happen. Draw the mask below, once you have made your mask write a song that goes with your mask. The song does not have to rhyme, but it should summarize what is happening in the mask. Be sure to tell a story.

Title: \_\_\_\_\_

Mask Drawing below:



Mask Song:

---

---

---

---

---

---

---

---

---

---

How does your mask represent an object of social history, i.e. 100 years from now, how could your mask help archaeologists understand today's youth?

---

---

---

---

# Alutiiq Graphic Arts: Painting with Plants



**Grade:** 4<sup>th</sup>-12<sup>th</sup>

**Time:** 2 Days

**Lesson Description:** There are many forms of Alutiiq art. This lesson explores the ways Alutiiq people made and used pigments for paint and dye.

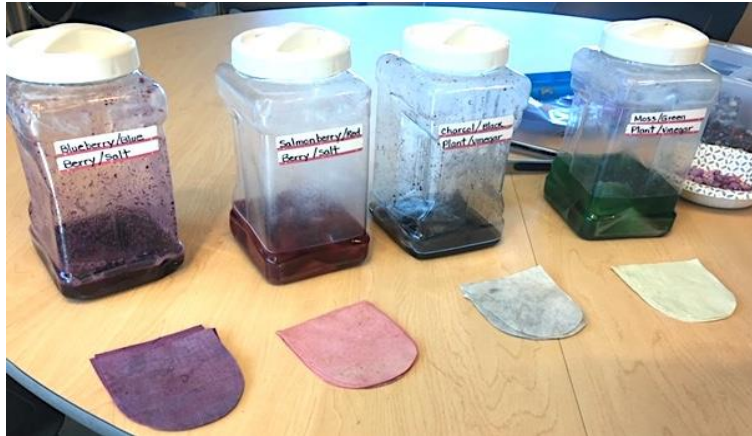


Photo: Plant Dyes from a Munartet Workshop in 2019.

**Kit Includes:**

- Pigment Worksheet
- Igaruacirpet- Our Way of Making Designs Book

**Materials Needed:**

- Crockpots (alternatively a saucepan + hotplates or an electric kettle will work)
- Water
- Yellow Onion Skins (from about 5 onions)
- Spinach (1 can)
- Blueberries (3 cups) or Beets (3-4 Chopped)
- Paint Brushes
- Mesh strainer
- White Paper
- Jars to hold dye.

Vocabulary	Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Pigment Chlorophyll Carotenoids Flavonoids Anthocyanins	<i>Tan'ertuq/Tamlertuq</i> – It is black. <i>Kawirtuq</i> – It is red. <i>Qatertuq/Qat'rtuq</i> – It is white. <i>Cungagtuq</i> – It is blue.	<input type="checkbox"/> Line <input type="checkbox"/> Shape <input checked="" type="checkbox"/> Color <input type="checkbox"/> Value <input checked="" type="checkbox"/> Texture <input checked="" type="checkbox"/> Space/ Perspective	<input type="checkbox"/> Pattern <input type="checkbox"/> Rhythm/ Movement <input type="checkbox"/> Proportion/ Scale <input checked="" type="checkbox"/> Balance <input type="checkbox"/> Unity <input type="checkbox"/> Emphasis	Science  Art

**Objectives and Assessment Criteria:**

Students will learn...

- To identify the naturally occurring major pigments in fruits and vegetables: chlorophyll, carotenoids, and flavonoids.
- How to use the major pigments to create natural dyes or watercolors.
- To understand the significance of painting in Alutiiq society.

---

### **Cultural Relevance:**

In classical Alutiiq society, graphic arts had many functions. Careful decoration adds beauty to objects. This helped to show respect for the plants and animals that provided for people and ensure future prosperity. Pictures also preserved history. Like books, they created a physical record of the past, recording events and stories. Some images were also family symbols. Imagine that a hunter killed two seals with one harpoon strike. This very lucky event might be symbolized in paintings on his household implements. When people saw the painted tools, they would be reminded of the hunter's skill and good fortune, and know the objects belong to his family. The picture preserved a story, celebrated the hunter's talent, and expressed ownership.

Painted images, including geometric designs, animals, human figures, boats, celestial bodies, and spirits were the final decorative touches on many objects. Alutiiq people painted pictures on wooden objects—hats, paddles, arrows, bows, boxes, masks, and many other implements. They also pecked pictures on boulders, etched designs into stone and bone weaponry, and created images through weaving and embroidery. Before the availability of commercially made pigments, Kodiak artists created paints and dyes from plants and minerals. Artists extracted colors from hemlock bark, grasses, and berries, or created colorful powders by crushing red shale, iron oxide, copper oxide, and charcoal with a mortar and pestle, and mixing the resulting powder with a binder of oil or blood. Artists applied paint to objects with their fingers, a small stick, or possibly a paintbrush made with animal hair.

---

### **Create:**

- Share with the students the significance of Alutiiq paintings and how Alutiiq artists made pigments. Refer to the cultural relevance section above and Chapter 4 of the book Igaruacirpet—Our Way of Making Designs (pages 105-116).
- Begin a discussion by asking students where they think plants get their color. Have students identify different colored plants we eat, write a list of the plants mentioned on the board. Explain that plant pigments form the colors. Introduce the names of the three major pigments: chlorophyll which produces green pigments, carotenoids which produce yellow, orange, red and pink pigments, and flavonoids. Explain that there are two types of flavonoids: yellow flavonoids and anthocyanins which produce the red, blue, and purple pigments you see in plants.
- Share the definitions to the terms below:
  - Pigment: A substance that imparts a color to a material.
  - Chlorophyll: Green pigment in plants (important to photosynthesis), fat-soluble
  - Carotenoids: Yellow, orange, and red pigments, fat-soluble
  - Yellow Flavonoids: Yellow pigments, water-soluble.
  - Anthocyanins: Also, flavonoids, purple to red pigments, water-soluble.
- Hand out the pigment worksheets. Have students work in groups to chart the list of colored edible plants by the pigments they produce (e.g., Green leafy vegetables such as spinach and lettuce would go into the chlorophyll section, carrots in carotenoids, etc.). This can also be done as a class.
- To make dye:

1. Add 3 cups of fresh or frozen blueberries to a saucepan and cover with about a ½ cup of water. Simmer for several hours, add water if needed. Remove from heat and let cool, strain the blueberry skins, and pour the liquid into a glass jar.
  2. Repeat step 1 with onion skins (from 5 onions) and spinach (use cooked or canned spinach for best pigmentation).
  3. Once the dyes have cooled, students use the watercolors to paint an image.
    - Discuss with the class any observations they have made about the plant watercolors. How well were they able to paint with them? Were any of the colors more pigmented?
- 

### Close and Assessment:

- Students have completed the pigment worksheet and watercolor painting.
  - Students can identify the naturally occurring major pigments in fruits and vegetables: chlorophyll, carotenoids, and flavonoids.
  - Students understand the use of pigments to create dyes or paint.
  - Students understand the significance of painting in Alutiiq society.
- 

### Modification:

- Instead of using the dyes as watercolor paint, dye fabric squares, string, eggshells, or even porcupine quills. (Note: Protein fibers such as wool will dye easier than cellulose fibers such as cotton or linen, but both can be used).
  - Collect local plants and experiment with making dyes with them. Have the students make predictions about the colors. Be sure to research plants in your area ahead of time and see which ones work best.
  - This lesson can be used without the science element for younger classes and the dye can be made ahead of time.
  - Take your class on a plant walk and have them chart the different plants and pigments they find.
  - Use this lesson to incorporate and teach a photosynthesis unit.
- 

### Additional Resources:

- Visit the Alutiiq Museum's Word of the Week Archive to learn and hear the Alutiiq colors.
- Alkema, J., & Seager, S. L. (1982). The Chemical Pigments of Plants. *Journal of Chemical Education*, 59(3), 183-186.
- Naut'staarpet- Our plants A Kodiak Alutiiq Plantlore by Priscilla N. Russell
- For more information on plant pigments visit: WebExhibits: Causes of Color <http://www.webexhibits.org/causesofcolor/7H.html>

# Pigment Worksheet

Alutiiq artists made pigments from the natural resources available such as plants and minerals. Create a list of colored edible plants by the pigments they produce.

Pigments:	Edible Plants:
Chlorophyll	Ex: Spinach
Carotenoids	Ex: Carrots
Flavonoids	
Anthocyanins	