Qikitaq – Bashful Dance Tutorial

Alutiiq MUSEUM
ARCHAEOLOGICAL REPOSITORY

Taught by Natalia Schneider

Supported by Sun'aq Tribe of Kodiak,
Kodiak Alutiiq Dancers, and City of Kodiak

Watch tutoraial at https://vimeo.com/515863177

Qikitaq – Bashful Lyrics

Gifted by Irene Coyle

Gui gwani. Gui gwani. Qikitaq. Qikitaq.
Ikani. Ikani. Qikitaq. Qikitaq.
Ikani. Ikani. Qikitaq. Qikitaq.
Ikani, cali.
Guangkuta. Guangkuta.
Qikitaq. Qikitaq. Iingalak. Iingalak.
Qikitaq. Qikitaq. Iingalak. Iingalak.

The Kodiak Alutiiq Dancers

I am here. I am here. Bashful. Bashful.
Over there. Over there. Bashful. Bashful.
Over there. Over there. Bashful. Bashful.
Over there, also.
All of us. All of us.
Bashful. Bashful. Eyes. Eyes.

This song is about being bashful. The song says I am bashful, the ones over there are bashful, everyone has bashful, bashful eyes. This song was written by Elder Irene Coyle.

Story as Dance

Grade: 6-12
Time: 3 Days, 30-45 minutes/day
Lesson Description: Students will learn about traditional Alutiiq songs and dance. Students will read Kodiak Alutiiq Legends and create their own song and dance to share the story.

Photo: Kodiak Alutiiq Dancers

Kit Includes:

- *Cuumillat'stun*: Like our Ancestors DVD
- Unigkuat— Kodiak Alutiiq Legends Book
- Unigkuat— Kodiak Alutiiq Legends Podcast Story Readings: https://anchor.fm/alutiiqmuseum
- Educational Handout: Songs
- Educational Handout: Stories

Materials Needed:

- Computer

Vocabulary	Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Choreography Repetitive Beat Movement Compose Legends	Cauyaq — Drum Atuutet — Songs Kalla'utaq — Dance Rattle Agnguaq— Dance Agnguarta —Dancer Quliyanguarluni — Storytelling	☐Line ☐Shape ☐Color ☐Value ☐Texture ☒Space/ Perspective	☒Pattern ☒Rhythm/ Movement ☐Proportion/ Scale ☐Balance ☐Unity ☐Emphasis	Art Language Arts Movement

Objectives and Assessment Criteria:

Students will learn...

- Students will learn the importance of songs and dance in Alutiiq society.
- Students will analyze the elements of a Kodiak Alutiiq Legend.
- Students will convert the story into an Alutiiq style dance and song.
- Students will compose, choreograph, and perform their own dance and song.

Cultural Relevance:

Dancing was a favorite activity at Alutiiq winter festivals. Moving to the rhythmic beat of skin drums, Alutiiq men reenacted hunting scenes and women danced in praise of ancestors. Performances were held in the men's house, a large single-roomed structure built and maintained by a wealthy chief. Here men also met to discuss politics, repair their tools, and prepare for war. In the winter, Alutiiq people transformed this building into a ceremonial center. Here families gathered to celebrate the events of the year and give thanks to animal spirits for sustenance. In preparation for dancing, people decorated the

men's house elaborately with hunting gear and animal skins. Paddles, harpoons, sea otter pelts, and even kayaks were tied together and suspended from the ceiling. Guests arrived in their finest clothing and sat according to their social position along the walls. Men sat on benches and women and children on the floor. As masked dancers appeared, the audience swayed and a person in the corner pulled on a rope to rock the gear hanging from the ceiling. This mimicked the movement of the ocean, adding ambiance to the dance.

Today Alutiiq dancing groups continue the performing tradition. Dressed in ceremonial regalia, they celebrate and perpetuate the traditions of their ancestors with joyous songs and movements inspired by the wind, waves, animals, and history of Kodiak.

Singing is a favorite pastime in Alutiiq communities. People of all ages enjoy sharing a tune or learning an Elder's favorite melody. In addition to expressing joy and companionship, songs are a form of storytelling. They record community history, express values, and once helped people to communicate with the spirit world. There are many different types of songs. Today people join in favorite Orthodox hymns, but they also remember traditional verses sung for hunting, curing illness, praising ancestors, dancing, and visiting. Many of these traditional songs helped Alutiiq people obtain assistance from spirits. Powerful Alutiiq whalers sang songs to control the movement of an injured whale. Hunters learned animal songs to attract game. Shamans used songs to drive away illness caused by evil.

Singing was also a central activity at winter festivals. The host of such a gathering hired a spiritual leader, a member of the community well versed in traditional songs and ceremonial etiquette, to lead the festivities. Here, songs helped to move participants from the everyday world into a magical realm. Singing invited spirits to the gathering and appealed to them for aid. People also sang songs in honor of their ancestors. An ancestor might be memorialized with a mask and a specially written tune. Masks and songs were also paired to tell stories: to remember a great hunt, to recount a battle, or to share a family legend.

Create:

Day 1:

- Introduce Alutiiq dancing with sharing the cultural relevance section of the lesson plan. Ask the students if they are apart of the Kodiak Alutiiq dancers? And if they have seen them perform anywhere.
- Explore the Alutiiq Museum's Dancing online resources.
    - Play the Cuumillat'stun: Like Our Ancestors DVD (13:51) https://vimeo.com/147190438
    - Alutiiq Museum: Alutiiq Dance Workshop: https://www.youtube.com/watch?v=zYn-JA4SGNg
    - Alutiiq Museum: Alutiiq Dance Songs: https://www.youtube.com/watch?time_continue=1&v=OrRxixkqwNo&feature=emb_logo
- Explore the Kodiak Alutiiq Dancers (YouTube Channel): https://www.youtube.com/channel/UCpYElayPhyiGV5MgqCrYW5A/featured
    - Kodiak Alutiiq Dancers perform at Elders and Youth Conference – YouTube (1:11) (Anchorage Daily News) https://www.youtube.com/watch?v=Oeb1O_BVPmU&t=17s
- Discuss any observations the students have made about Alutiiq dancing.
    - What types of movements do you notice?
    - Do the dancers move their feet, their arms?
    - Do they use facial expressions?
    - Were there a lot of words used in the songs?
    - Were they repetitive?
    - What types of instruments were used?

- Depending on the class size, select 3-5 different Kodiak Alutiiq Legends. Share copies of the Unigkuat—Kodiak Alutiiq Legends stories and the podcast readings https://anchor.fm/alutiiqmuseum with the students.
- Have the students read/listen to the different legends. Discuss the elements of the story:
    - Who are the characters?
    - What is the setting?
    - What is the plot/conflict?
    - What is the resolution?

Day 2:

- Review the legends and the different elements from the day before.
- Create groups of 4-5 students and assign each group a Kodiak Alutiiq legend.
- Each group will compose an original song and dance to tell the story of their legend. Each group will perform their song and dance in a classroom 'festival'.
- In the groups students will:
    - Write a song that has repetitive features and reflects their section of the story.
    - Each group will use an object such as a rattle, drum or clap their hands to keep the beat of their song.
    - Use the Alutiiq Word of the Week Archive to incorporate Alutiiq words into their songs and hear the Alutiiq pronunciations.
    - Once students have written their song, they can begin to choreograph their dance.
    - Each group must have at least 3-4 hand movements in their dance.

Day 3:

- Students will return to their groups and have 10-15 minutes to finalize and practice their song and dance.
- Students will perform their dance for the other groups.
- After the 'festival' lead students in a discussion about the performance.
- Did the groups tell the story? Did any groups use similar hand gestures or beat? etc.

Close and Assessment:

- Students successfully told the story of the legend through dance.
- Students incorporated Alutiiq words into their dance performance.
- Students have an understanding of the importance dance and songs had in traditional Alutiiq society.
- Students understand the history of Alutiiq dance and acknowledge the importance of dance today.

Modification:

- Include an extra day for students to make their own traditional Alutiiq dance rattles using the lesson provided in the box.
- Schedule a field trip to the Alutiiq Museum to learn more about Kodiak Alutiiq Dancing.
- Invite the Kodiak Alutiiq Dancers (there is a fee) to perform in your class/school or lead a dance workshop.
- Extend activities to include creating dance regalia.
- Invite Elders, community members, parents, or another class to the classroom festival to watch the performances.

- Watch the Alutiiq Museum Dance Workshop video and teach students a dance and song all together. https://www.youtube.com/channel/UCpYElayPhyiGV5MgqCrYW5A/featured
- Watch and learn the Alutiiq Dance Tutorial: Qikitaq — Bashful Dance Tutorial Instructions
    - Video: https://vimeo.com/515863177

Additional Resources:

- Alutiiq Word of the Week: Legend — Unigkuaq
- Kodiak Alutiiq Dancers (Sun'aq Tribe of Kodiak) https://www.sunaq.org/special-projects/kodiak-alutiiq-dancers
- Kodiak Alutiiq Dancers, Celebration 2018: (Sealaska Heritage) https://www.youtube.com/watch?v=X3HFCxlnWv4

BIC

Dentalium Shell Headdress

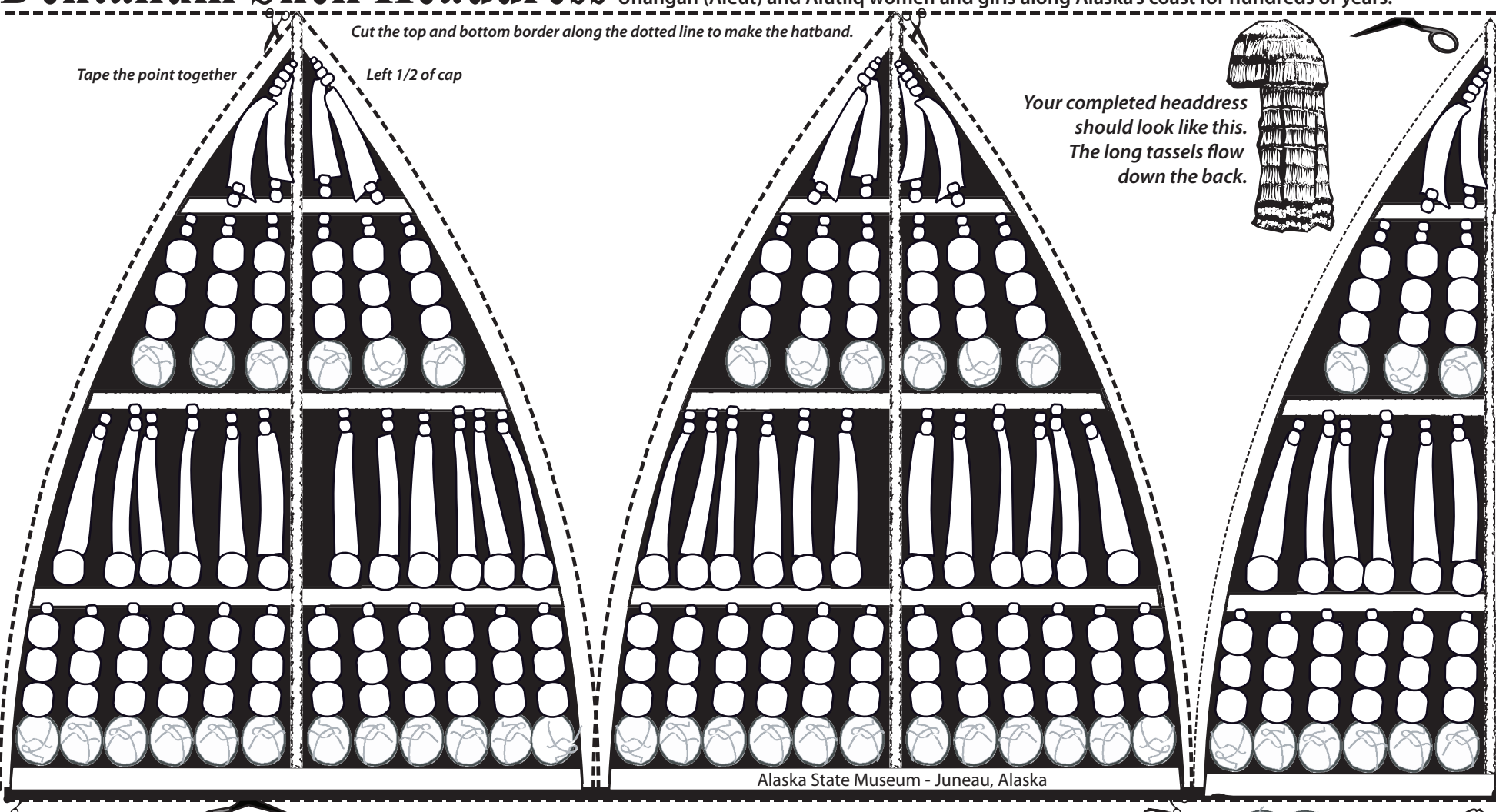
A fitted hat with long flowing tassels down the back, covered with stringed shells and/or beads makes a regal headdress. During ceremonies headdresses like these have been worn by Tlingit, Unangan (Aleut) and Alutiiq women and girls along Alaska's coast for hundreds of years.

Cut the top and bottom border along the dotted line to make the hatband.

Tape the point together

Left 1/2 of cap

Your completed headdress should look like this. The long tassels flow down the back.

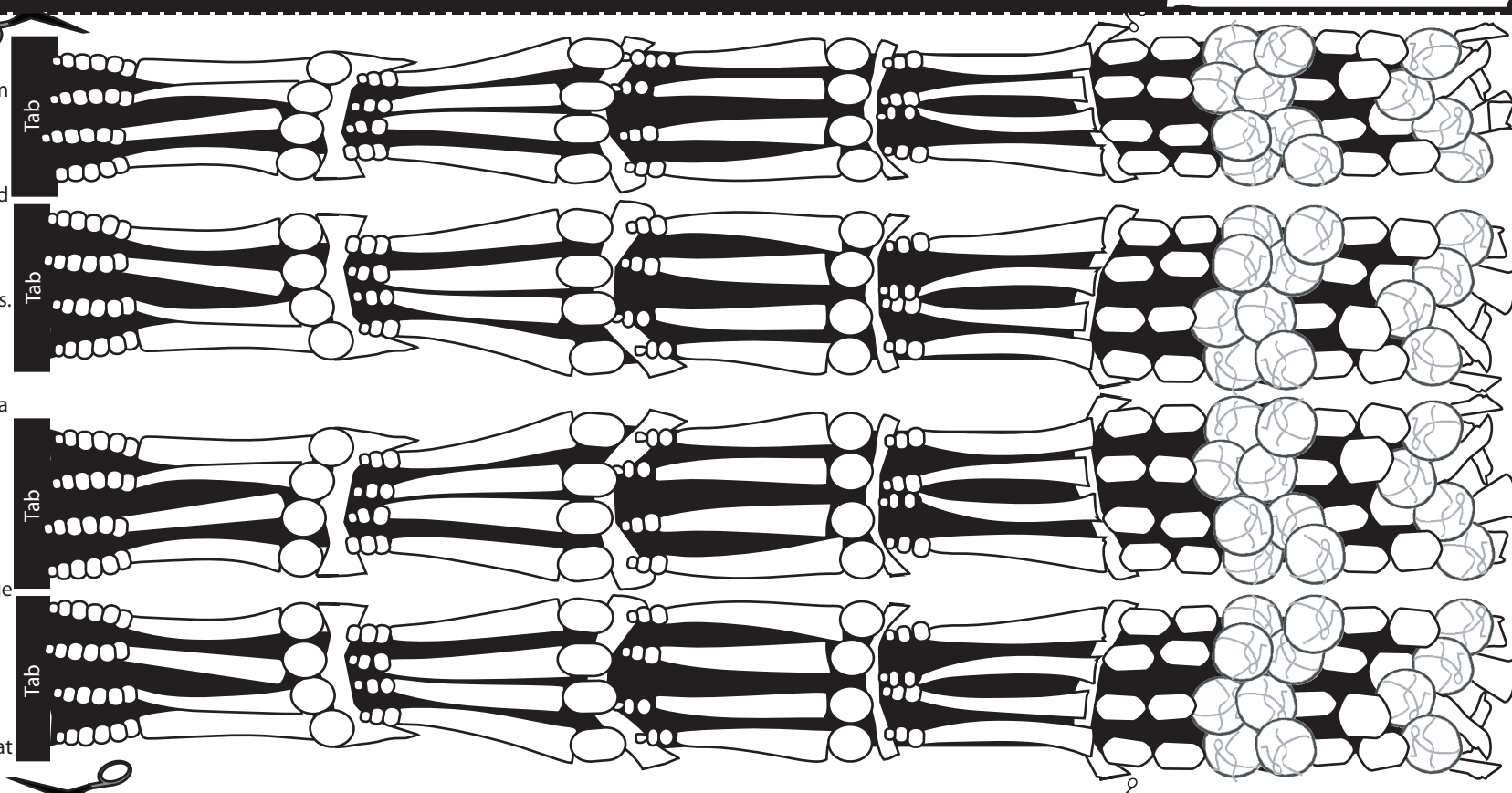


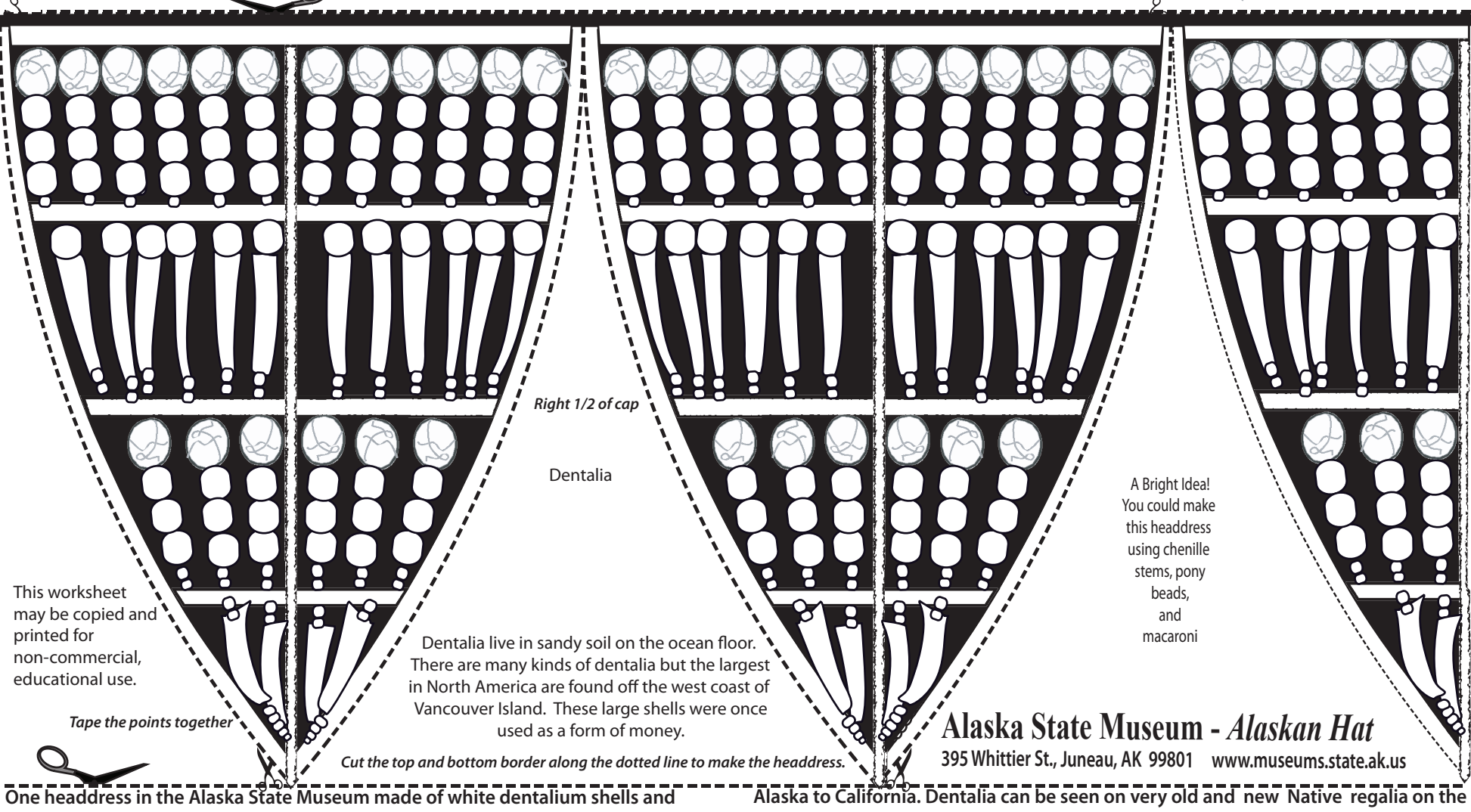
Alaska State Museum - Juneau, Alaska

Make the Hat

1. Color the headdress parts.
2. Cut off the top and bottom borders along the dotted lines and tape the ends together to make a long band. Wrap the band around your head and tape to make a fitted head band.
3. Carefully cut out the triangles and the long tassels.
4. Tape the 1/2 triangles together down the center seam.
5. Arrange the 5 triangles in a circle with the peak of each section coming together in the center and tape like this.

6. Fit and tape the lower edge of each triangle around the hat band. Leave a gap between each section of the triangle.
7. Tape the tabs on the long tassels to the inside of the hat band on the back of the hat.





Right 1/2 of cap

Dentalia

A Bright Idea! You could make this headdress using chenille stems, pony beads, and macaroni

This worksheet may be copied and printed for non-commercial, educational use.

Dentalia live in sandy soil on the ocean floor. There are many kinds of dentalia but the largest in North America are found off the west coast of Vancouver Island. These large shells were once used as a form of money.

Tape the points together

Cut the top and bottom border along the dotted line to make the headdress.

Alaska State Museum - *Alaskan Hat*

395 Whittier St., Juneau, AK 99801 www.museums.state.ak.us

One headdress in the Alaska State Museum made of white dentalium shells and glass beads was worn by a Tlingit woman named *Jiyal.áxch*. Dentalium shells are white tiny tusk-like shells found along the coast of North America from Southeast Alaska to California. Dentalia can be seen on very old and new Native regalia on the coast and inland through the Great Plains, Canada, and Alaska. Long ago dentalia was harvested from the ocean floor in 50 to 60 feet of water using long poles.

Nacaq—Headdress

Grade: 4-8th and 9-12th (Advanced)
Time: 40 minutes, 1-2 months
Lesson Description: Students will learn about the traditional Alutiiq beaded headdresses and make their own.

Photo: Old Time Memories, 2008. Headdress by June Simeonoff
Pardue AM650. Modeled by Leilani Kabbaz

Kit Includes:

- Alaska State Museum Dentalium Shell Headdress Template
- Nacaq How to Make an Alutiiq Beaded Headdress Booklet by The Alutiiq Museum with assistance from Kayla McDermott. (Advanced)
- Nacaq Project: Creating a headdress videos (Advanced)

Materials Needed:

- Tape
- Scissors
- 11x17 paper
- Beads
- Pipe cleaners

Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Nacaq — Beaded Headdress Pinguaq — Bead Aimhnaq — Dentalium Shell	☒Line ☒Shape ☐Color ☐Value ☐Texture ☐Space/ Perspective	☒Pattern ☐Rhythm/ Movement ☐Proportion/Scale ☐Balance ☐Unity ☐Emphasis	Alaska Cultural Standards: A.1, B.3 Art: A.3, C.1, C.2,

Objectives and Assessment Criteria:

Students will learn…

- The importance of Alutiiq headdresses in society and what it symbolized.
- What they were made of and when they were worn.
- How to make their own traditional Alutiiq headdress.

Cultural Relevance:

Alaska Natives in communities from interior Alaska to the southeast coast once wore beaded headdresses. Among the Alutiiq people, headdresses were an important item of ceremonial regalia, worn at festivals for dancing, feasting, and visiting. Women's headdresses were typically made from hundreds of glass beads strung on sinew and embellished with feathers colored with cranberry or blueberry juice. Strands of small beads were tied into a tight-fitting cap with many dangling lengths attached to the sides and the back. These attachments often featured larger, heavier beads that swayed, glittered, and jingled as the wearer moved.

In Prince William Sound, the daughters of Alutiiq chiefs wore headdresses of beads and dentalium shells that extended far down their bodies, sometimes reaching their heels. Such lavish garments were a symbol of wealth. Teenage girls and young women typically wore beaded headdresses, perhaps to symbolize their passage into adulthood.

Men also wore headdresses. These garments were hood-shaped, and although they might include beads, they lacked the long strings associated with women's headdresses. Some were made of ermine skins decorated with feathers, pieces of animal hair, strips of leather, and gut and embellished with embroidery. These ornate decorations symbolized social prestige, but they also indicated respect for the spirit world.

Dentalium, the long, slender white shells Alutiiq people used for jewelry and decoration, come from scaphopods, a type of hollow-shelled mollusks. The name dentalium is derived from the Latin word dentis, meaning tooth. Aptly, dentalium are sometimes referred to as tusk shells as they are whitish and gently curved.

Empty dentalium shells are ideal for beading, as they have a hole at each end. Alutiiq people sewed dentalium shells to hats and used them in beaded earrings, bracelets, necklaces, and headdresses, and as nose pins. The shells were considered very valuable, and their use maybe hundreds of years old. Pebbles incised with drawings of people more than 500 years ago seem to show dentalium shell necklaces.

Create:

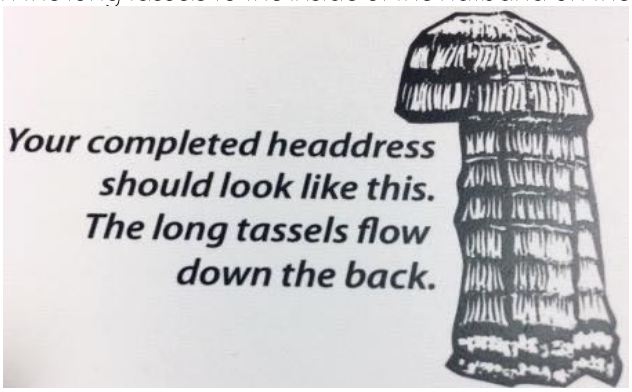
- Ask students how people use personal adornment (jewelry, clothing, hats, etc.) to signal information about themselves?
  - Wedding rings to indicate that someone is married.
  - Expensive jewelry, handbags, or shoes to signify wealth.
  - Tattoos that represent a person's religion or beliefs, military service, zodiac sign, or the name of a loved one.
  - T-shirt, hat, or other clothing with graphics indicating places one has visited, athletic events one participated in, sports teams one supports, or groups one belongs to.

1. Hand out the Alaska State Museum Dentalium Shell Headdress Templates.
2. Have the students color the headdress sections.
3. Cut off the top and bottom borders along the dotted lines and tape the ends together to make a long band. Wrap the band around your head and tape to make a fitted headband.
4. Carefully cut out the triangles and the long tassels.
5. Tape the ½ triangles together down the center seam.

6. Arrange the 5 triangles in a circle with the peak of each section coming together in the center and tape like this:

Template: Alaska State Museum

7. Fit and tape the lower edge of each triangle around the hatband. Leave a gap between each section of the triangle.
8. Tape the tables on the long tassels to the inside of the hatband on the back of the hat.



Template: Alaska State Museum

Close and Assessment:

- Ask the students why they think people would share information about themselves with clothing and personal adornment? What is the purpose of signaling your social status?
- Students will understand traditional Alutiiq headdresses.

Modification:

- Watch the Alutiiq Museum's Pinguat Video (Also found on USB): Beaded Headdress: https://vimeo.com/403459516?embedded=true&source=video_title&owner=32371545
- Have students learn about the different traditional Alutiiq colors and incorporate those colors into their headdresses.
- For more advanced students (9-12th Grade): Create a traditional Alutiiq beaded headdress using the Alutiiq Museum Nacaq resources:
    - Nacaq—How to Make an Alutiiq Beaded Headdress Booklet by The Alutiiq Museum with assistance from Kayla McDermott.
    - Nacaq Project: Creating a headdress videos:

  Part 1: https://vimeo.com/725749287

  Part 2: https://vimeo.com/725733495

  Part 3: https://vimeo.com/725763688

  Part 4: https://vimeo.com/725771136

Additional Resources:

- Alaska State Museum Dentalium Shell Headdress Template: https://museums.alaska.gov/PDF/teachersResources/hat/dentaliaHat.pdf
- Explore the Alutiiq Museum's Beading Online Resources.
- Explore the Alutiiq Museum's Headdress Pageant Photos on Facebook.

Beaded Doll Headdress

Instructions by Kayla McDermott

This activity creates an Alutiiq woman's beaded headdress that fits a Glitter Girls Doll (https://myglittergirls.com). It can be adapted for other dolls.

MATERIALS:

60 Oval Spaghetti Beads	Doll
100 Pony Beads	Doll Stand
40 Decorative Beads	Measuring Tape
Waxed Thread or Imitation Sinew	Wool Felt
Scissors	Leather Hole Punch
Template (page 4)	Plastic Canvas Needle

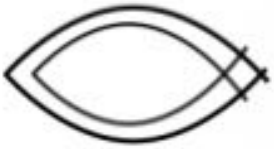
Optional: Rotary Cutter, Cutting Mat, Pins, Hot Glue, Glue Gun

STEP 1: CUT FELT PIECES

Cut out the template and trace it onto the piece of wool felt. You can use pins to secure the paper template to the felt. After tracing, cut out the felt pieces. If not using the template, measure out a circle that is 1" inch across, then measure two strips—one small, one large. The small strip will be 8" long and 3/4" wide. The long strip will be 10 1/2" long and 3/4" wide. For other dolls, use a measuring tape to measure around the doll's head in two places to estimate the length of the felt strips.

STEP 2: SECURE ENDS OF FELT STRIPS

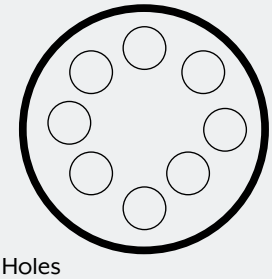
Once all the felt pieces are cut out, sew or hot glue the ends of the small felt strip together about 1/2" inch from the ends. Repeat for long strip.



Stiched Felt Band

STEP 3: PUNCH HOLES IN FELT CIRCLE

Use the leather hole punch on the smallest setting to punch 8 holes around the felt circle piece. This is the top of the headdress. These holes should be about 1/16" of an inch from the edge.



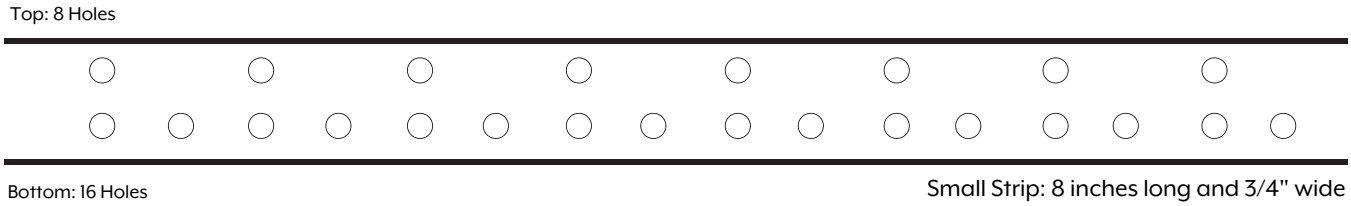
1" Felt Circle with Holes

Produce by the Alutiiq Museum with support from the Munartet Project
215 Mission Road, Suite 101, Kodiak, AK 99615, 844-425-8844, alutiiqmuseum.org

Beaded Doll Headdress

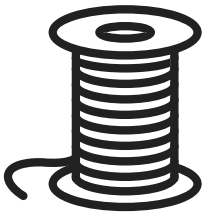
STEP 4: PUNCH HOLES IN SMALL STRIP

Next punch 8 holes along the top of the small felt strip and 16 holes along the bottom. Make sure the top 8 holes line up with those in the circular felt piece, with holes in between the spaces.



STEP 5: PUNCH HOLES IN LARGE STRIP

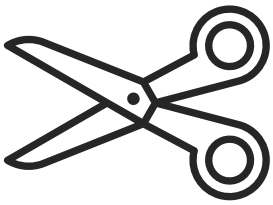
Repeat Step 4 with the large felt strip, but punch 16 holes on the top and bottom, matching up all the holes.



STEP 6: CUT WAX THREAD

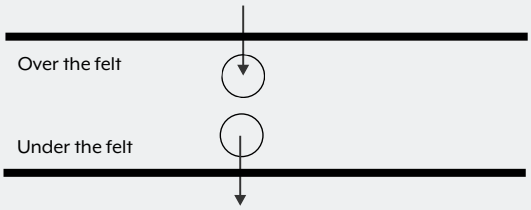
Cut wax thread pieces as follows:

- 3 pieces @ 8" each for the front bangs
- 4 pieces @ 10" each for the side fringe
- 9 pieces @ 15" each for the back



STEP 7: START BEADING

Start with the hole punches next to the back seam. Take a piece of the 15-inch waxed thread, thread the plastic needle and tie a knot. Put the needle through the hole punch top circle piece. Starting with the back middle, string 1 oval spaghetti bead through the needle. Next, string the thread over and under the middle-felt piece.



STEP 8: CONTINUE BEADING

Continuing with the back middle string. Add 1 oval spaghetti bead and thread it through the long strip. Follow the back tail bead pattern - see next page.

Beaded Doll Headdress

Back Tail Pattern - 15" threads

Circle felt
Oval spaghetti bead
Small felt strip
Oval spaghetti bead
Long felt strip
Oval spaghetti bead
Pony bead (x2)
Decorative bead
Pony bead (x2)
Oval spaghetti bead
Pony bead (x2)
Decorative bead
Pony bead (x2)
Oval spaghetti bead
Decorative bead
Knot

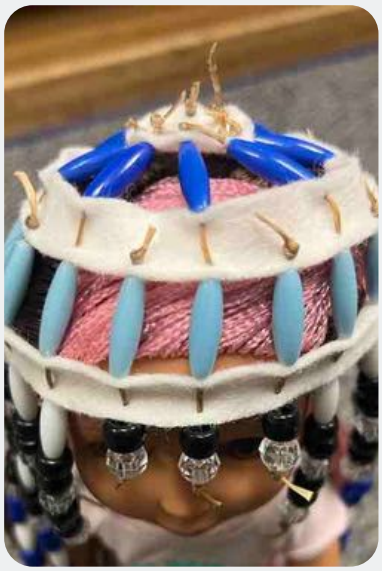
Reverse

STEP 9: BEAD THE BANGS

After beading the bangs, follow the order of work diagram on page 5. Bead the back pieces again and then the side fringe..

Front Bang Pattern - 8" threads

Circle felt piece
Oval spaghetti bead
Small felt strip
Oval spaghetti bead
Long felt strip
Pony bead
Decorative bead
Knot



Reverse

Beaded Doll Headdress

STEP 10: BEAD THE SIDE FRINGE

Once finished with the back middle string, follow the order of work diagram on page 5. Bead the back pieces again and then the side fringe.

Side Fringe Pattern - 10" threads

Circle felt
Oval spaghetti bead
Small felt strip
Oval spaghetti bead
Long felt strip
Oval spaghetti bead
Pony bead (x2)
Decorative bead
Pony bead (x2)
Decorative bead
Knot

Reverse

STEP 11: FINISH BEADING

Continue to work around the headdress following the order for the top 8-hole punched pieces. Once you have completed all 8 top pieces. Start filling in the hole punched places in between on the small strip. Tie a knot underneath and continue with the patterns for the section you are working on.

STEP 12: FINAL STEPS

Flip the headdress inside out. Cut another felt circle, small, and long strip. Hot glue another piece on top of the knots to secure them under the headdress.

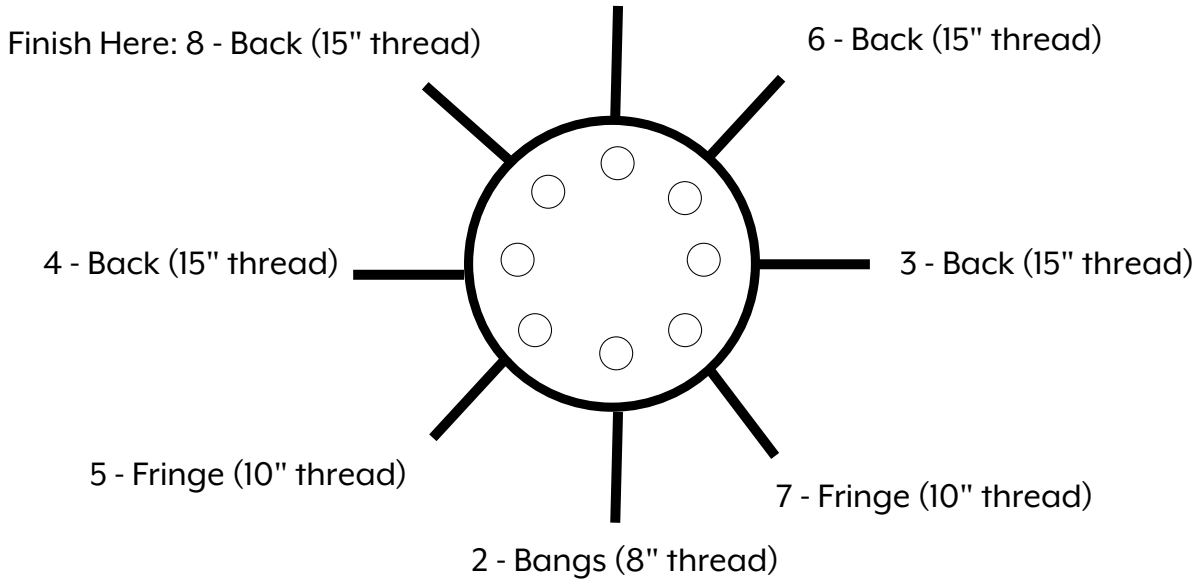
Beaded Doll Headdress

ORDER OF WORK

Follow the numbered steps in this diagram below and add the beaded strands filling in the headdress.

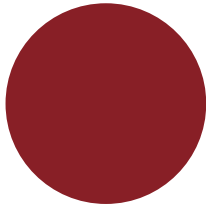
BACK OF HEAD

Start Here: 1 - Back (15" thread)



FRONT OF HEAD

TEMPLATES FOR FELT PIECES



Circle -1" Around

Small Strip - 8 “inches 3/4” wide

Long Strip- 10.5 inches and 3/4" wide

Male Doll Headdress

INSTRUCTIONS BY KAYLA MCDERMOTT

This activity creates an Alutiiq/Sugpiaq man's headdress from felt and beads. It fits an Our Generation doll (https://ourgeneration.com) and can be adapted for other dolls.

Doll parka
by Hanna Sholl

MATERIALS

- 20 oval, plastic, spaghetti beads
- 56 pony beads
- 8 decorative beads
- Wool felt
- Waxed thread or imitation sinew
- Paper templates (see page 6)
- Scissors
- Measuring tape
- Leather hole punch
- Doll with doll stand

Optional: Rotary cutter, cutting mat, pins, glue gun

STEP 1: CUT FELT PIECES

Cut out the paper templates and trace them onto the piece of wool felt. There will be four pieces (see page 6)—1 large, 1 medium, and 2 small. Use pins to secure the paper templates to the felt. Trace the templates onto the felt and cut out each piece.

If not using the templates, cut out a circle that is 1" across, and four strips of the following dimensions: 1 long strip at 10 ½" long and 3/4" wide; 1 medium strip at 8" long by 3/4" wide; 2 short strips at 1 ½" long and 11/16" wide.

Tip: For other dolls, measure around the head in two places to estimate the length of the felt strips.

STEP 2: SECURE ENDS OF FELT STRIPS

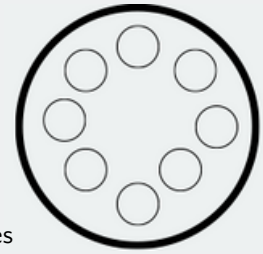
Sew or hot glue the ends of the medium felt strip together about 1/2" from the ends. Repeat for long strip.

Stiched Felt Band

Male Doll Headdress

STEP 3: PUNCH HOLES IN FELT CIRCLE

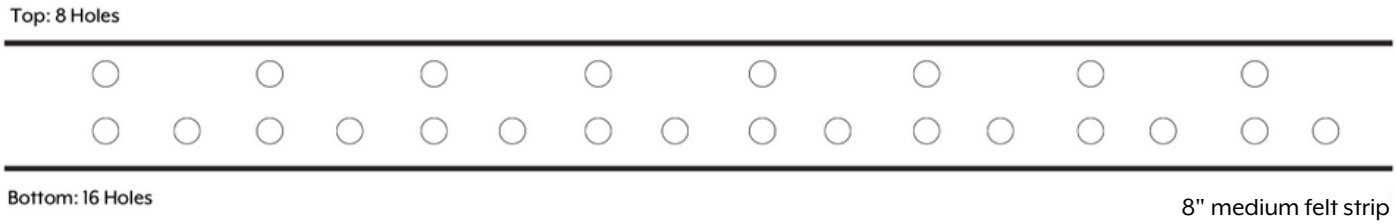
Use the leather hole punch on the smallest setting to punch 8 holes around the felt circle piece. These holes should be about 1/16" of an " from the edge. This is the top of the headdress.



1" felt circle with holes

STEP 4: PUNCH HOLES IN MEDIUM STRIP

Next punch 8 holes along the top of the medium felt strip and 16 holes along the bottom. Be sure the top 8 holes line up with those in the circular felt piece, with holes in between the spaces.



8" medium felt strip

STEP 5: PUNCH HOLES IN LARGE STRIP

Repeat step 4 with the large felt strip, but punch 16 holes on the top and bottom. Match up all the holes on the top and bottom of the strip.

STEP 6: PUNCH HOLES IN SMALL STRIPS

Punch 4 holes in each small strip, with one hole in each corner.

1 ½" felt strip with holes

STEP 7: CUT WAX THREAD

Cut wax thread pieces as follows:

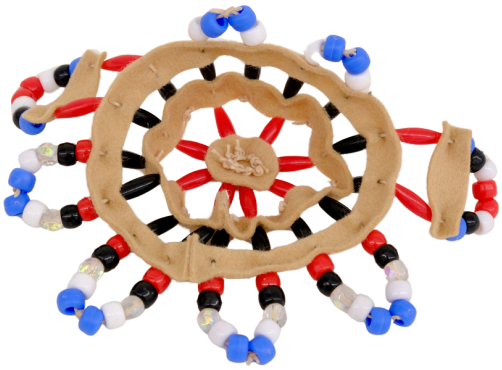
- 4 pieces @ 8" each for the front bangs
- 12 pieces @ 10" each for the side fringe and back

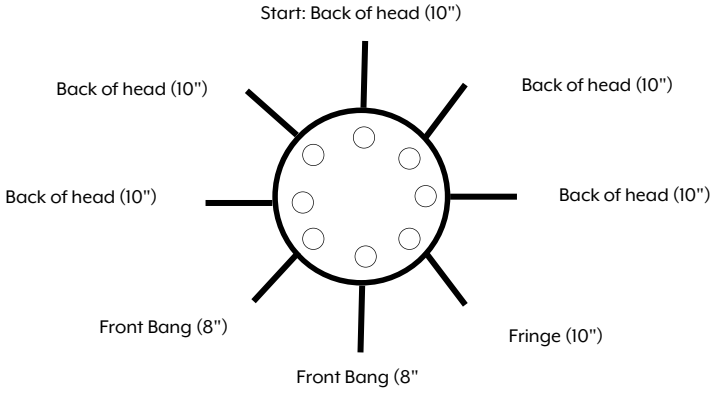
Male Doll Headdress

STEP 8: BEGIN BEADING

Start with the small felt circle. This is the top of the headdress. Take a 10" length of waxed thread. Tie a not in one end. Put the thread through a hole in the circle, so that the knot rests on the top of the inside of the cap. String 1 spaghetti bead on the thread, on the outside of the cap. Continue adding a string and spaghetti bead to each hole in the felt circle. Follow the diagram below for thread lengths and placement.

Inside View

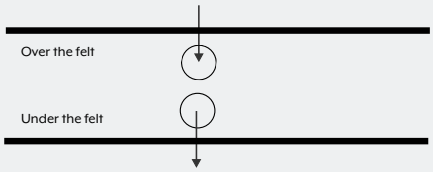


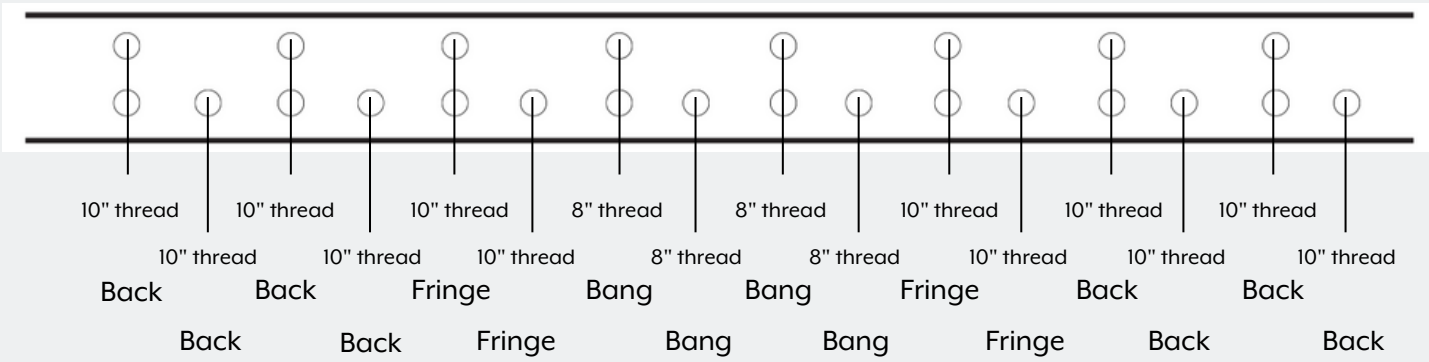


STEP 9: CONTINUE BEADING

Line up each of the spaghetti beads with one of the eight punched holes on the top of the medium felt strip. Snake a thread through each. Go over the felt first, then under it, as shown below. Then, add 1 spaghetti bead. Repeat for each strand. Now, put a waxed thread through each single hole along the bottom edge of the medium strip and add a spaghetti bead. Take the large strip, and line up the seam with that of the medium strip. This will be the back of the headdress. Now snake each of the 16 threads through the double holes on the long strip.

Snaking the thread through the medium felt strip





Male Doll Headdress

STEP 10: BEAD THE FRONT BANG

Follow the pattern to bead the front bangs on four 8" waxed threads. When all the beads are on, tie the ends of the adjacent strings together, as pictured.

PATTERN
Circle Felt
Spaghetti bead
Small felt strip
Spaghetti bead
Long felt strip
Pony bead (x2)

Inside

STEP 11: BEAD THE SIDE FRINGE

Follow the pattern to bead the side fringe on two 10" waxed threads—on either side of the bangs. After adding a spaghetti bead, snake the thread through the small felt strip and bead as shown. When all the beads are on, tie the ends of the adjacent strings together.

PATTERN
Circle Felt
Spaghetti bead
Small felt strip
Spaghetti bead
Long felt strip
Spaghetti bead
Small felt strip
Pony bead (x4)

Inside

STEP 12: BEAD THE BACK

Follow the pattern to bead the back on eight 10" waxed threads. Add beads below the long strip as shown. When all the beads are on, tie the ends of the adjacent strings together.

PATTERN
Circle Felt
Spaghetti bead
Small felt strip
Spaghetti bead
Long felt strip
Pony bead (x2)
Decorative bead
Pony bead (x2)

Inside

Saapeq — Hat

Man's headdress, Lalla Williams, ermine, sea otter, glass beads, 2010, AM772, purchased with support from Rasmuson Foundation, Alutiiq Museum Collections.

Collections of ancestral Alutiiq clothing are filled with hats—bentwood visors, broad-brimmed hats woven from spruce root, carved wooden helmets, beadded headdresses, and embroidered fur caps. Hats protected people from Kodiak's cold, rainy weather, and they carried messages about the wearer—their gender, social position, wealth, and ties to helping animal spirits.

Men and women wore elaborate headdresses to winter festivals. Men's hats were hood-shaped garments sticthed from animal skins and then decorated with beads, feathers, animal hair, strips of leather, and embroidered gut. Each hat was a unique work of art.

EXPLORE MORE BEADING ACTIVITIES

Doll Beaded Headdress

Create a woman's beaded headdress for a doll.
https://alutiiqmuseum.org/alutiiq-people/art/arts-blog/beading/#doll

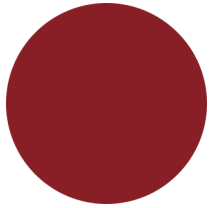
Beaded Bracelet

Make a three-strand bracelet to wear or share.
https://alutiiqmuseum.org/alutiiq-people/art/arts-blog/beading/#projects

Kayla McDermott

Produced by the Alutiiq Museum with support from the Munartet Project
215 Mission Road, Suite 101, Kodiak, AK 99615, 844-425-8844, alutiiqmuseum.org

TEMPLATES FOR FELT HEADDRESS PIECES



Circle -1" Around (1 piece)

Small Strip - 1.5" long, 3/4” wide (2 pieces)

Medium Strip - 8" long, 3/4” wide (1 piece)

Long Strip- 10.5" long, 3/4" wide (1 piece)

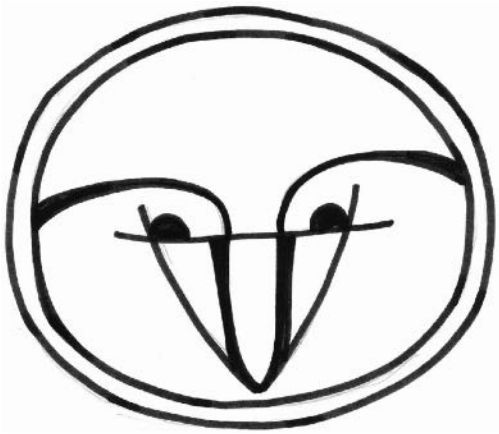
Animal Masks

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

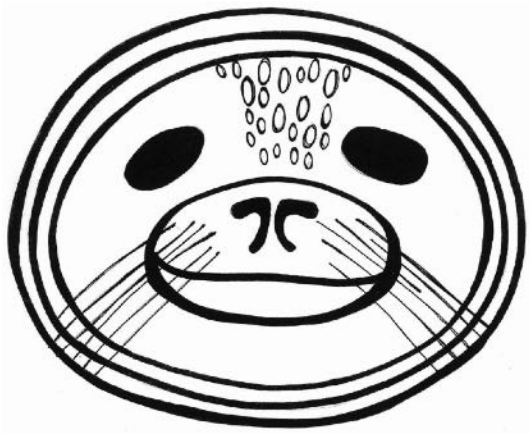
INSTRUCTIONS:

- 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.

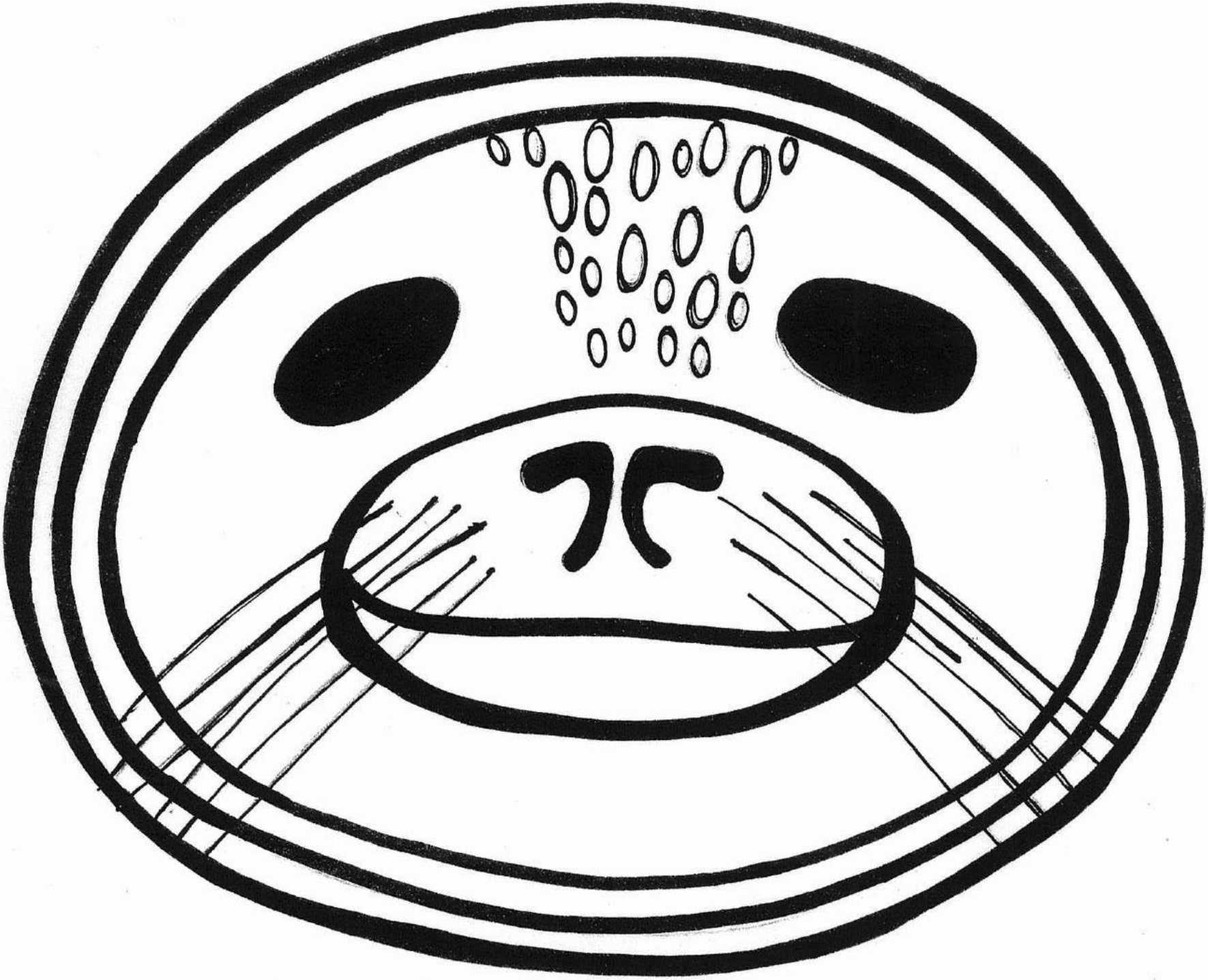
Produced with kind assistance from
Lena Amason

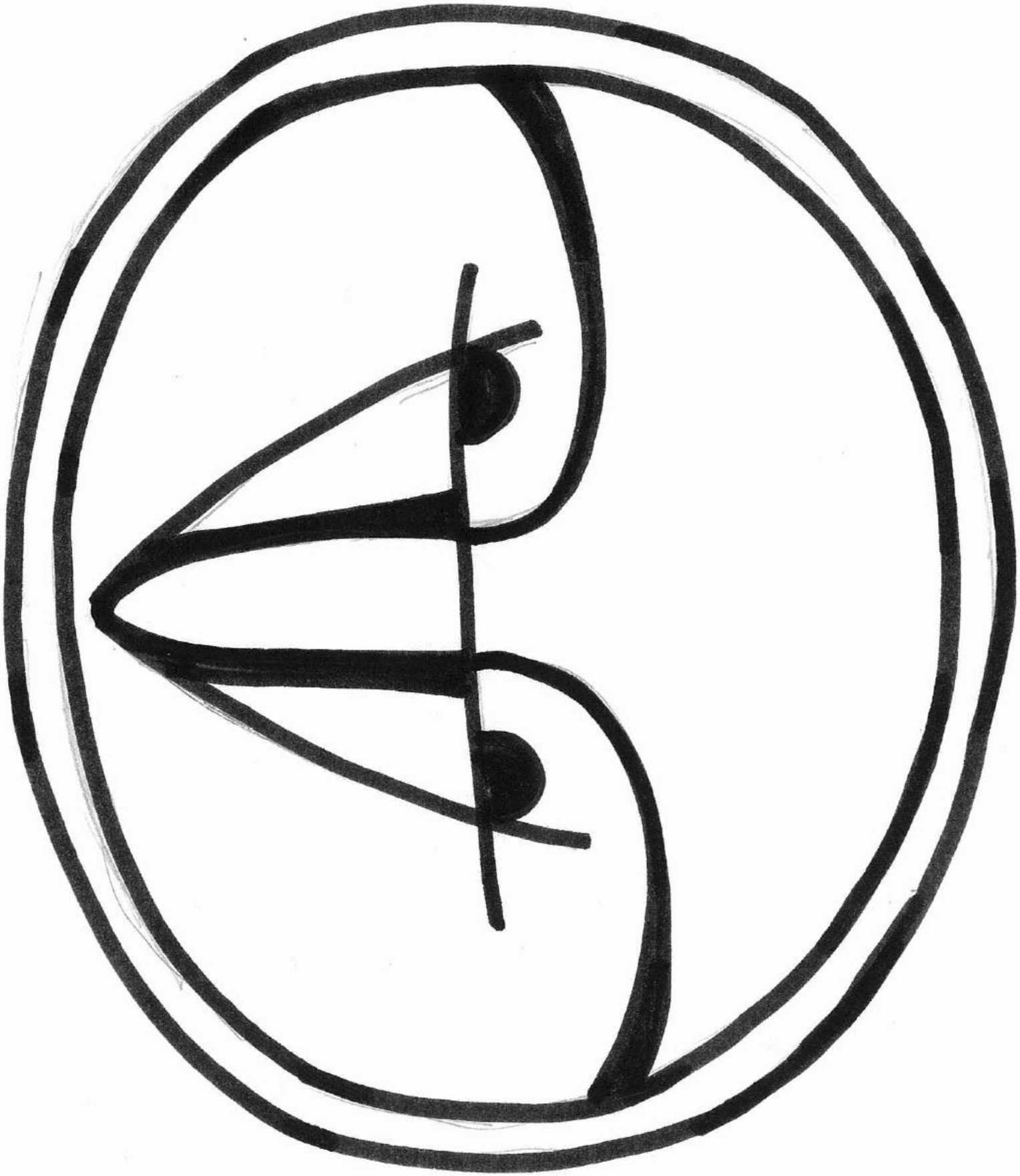


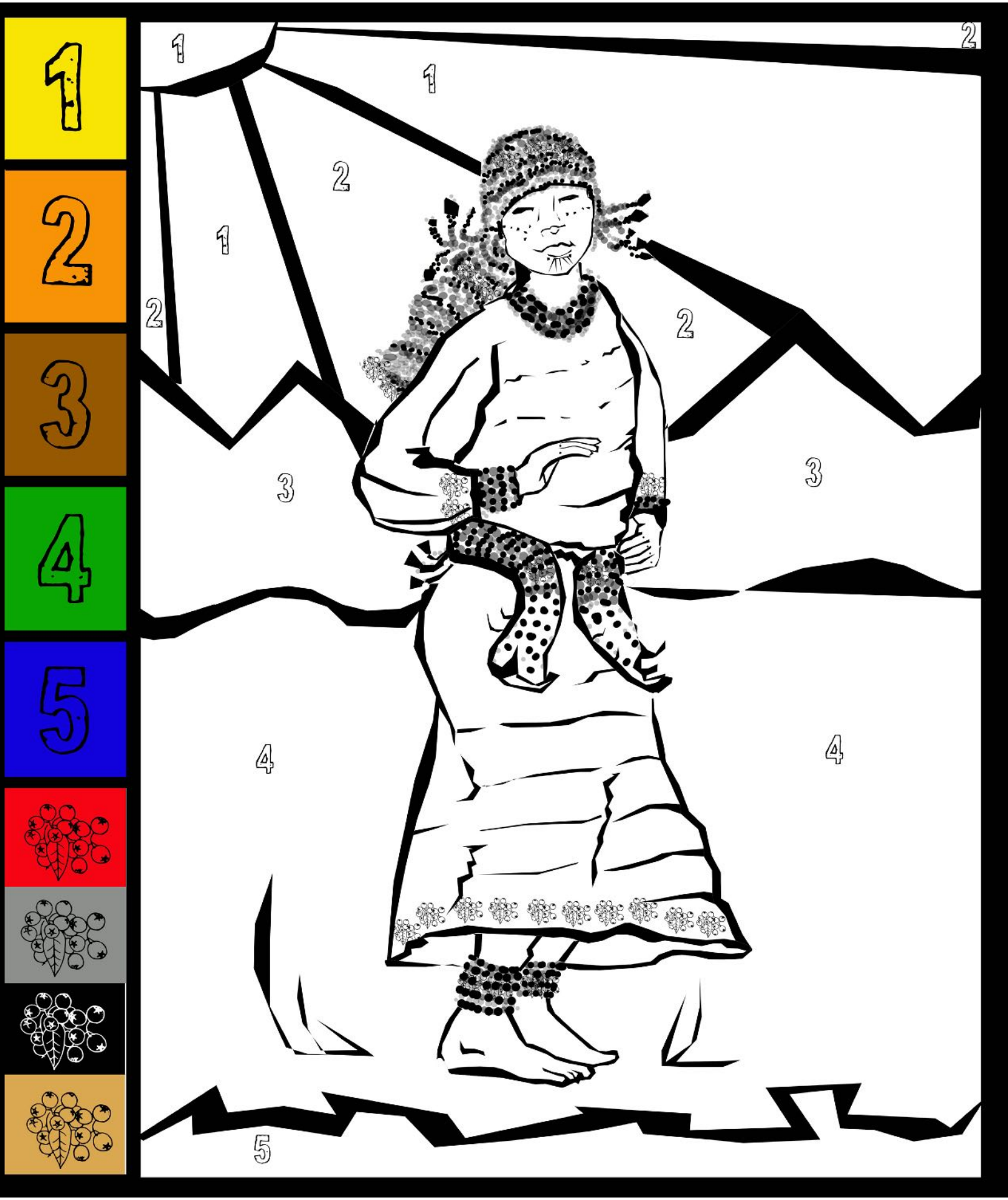
Ikauwiitii(q), Ikuwitii(q), Iiyapawawi'i — Golden-crowned Sparrow



Isuwiq — Seal



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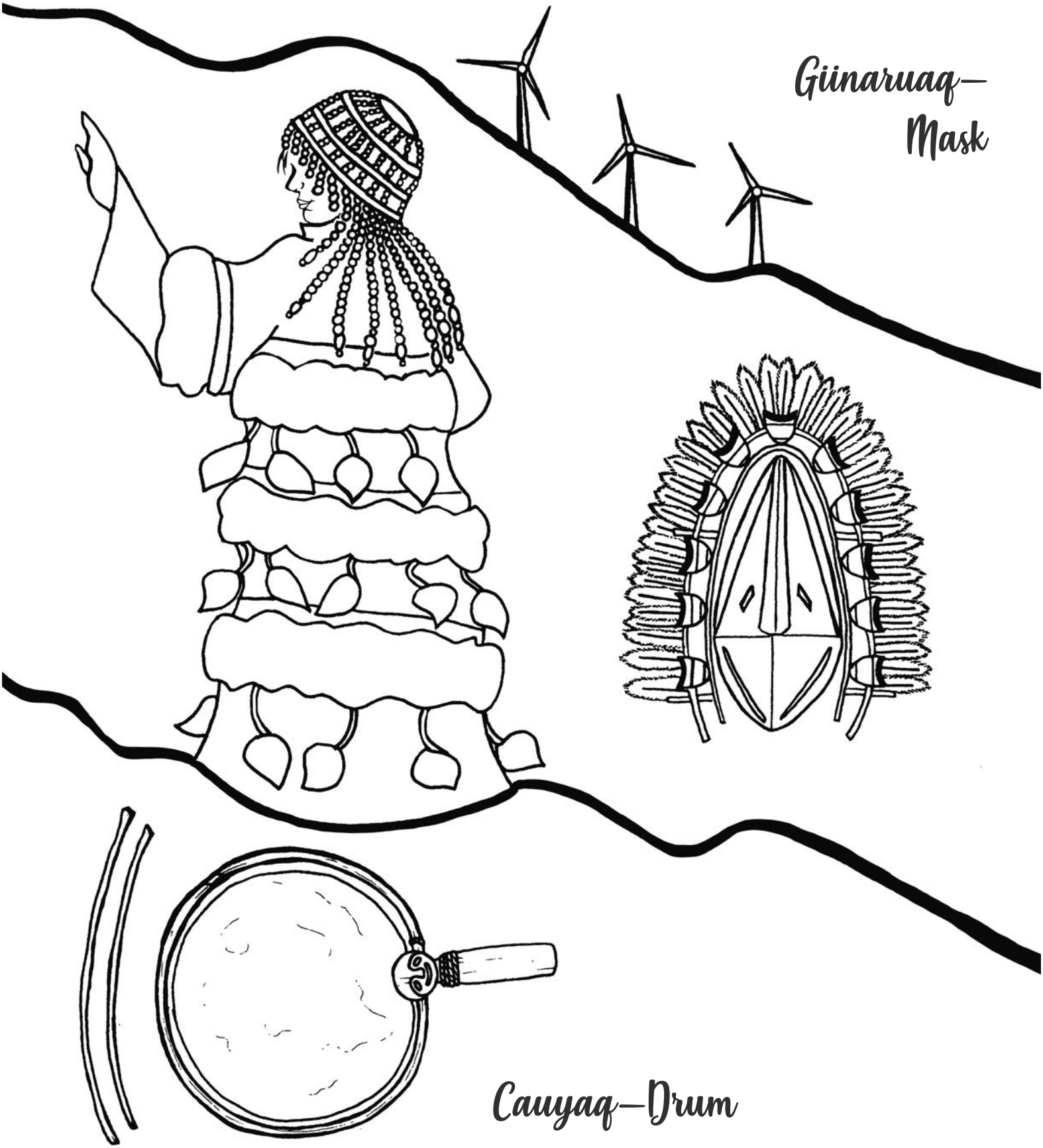
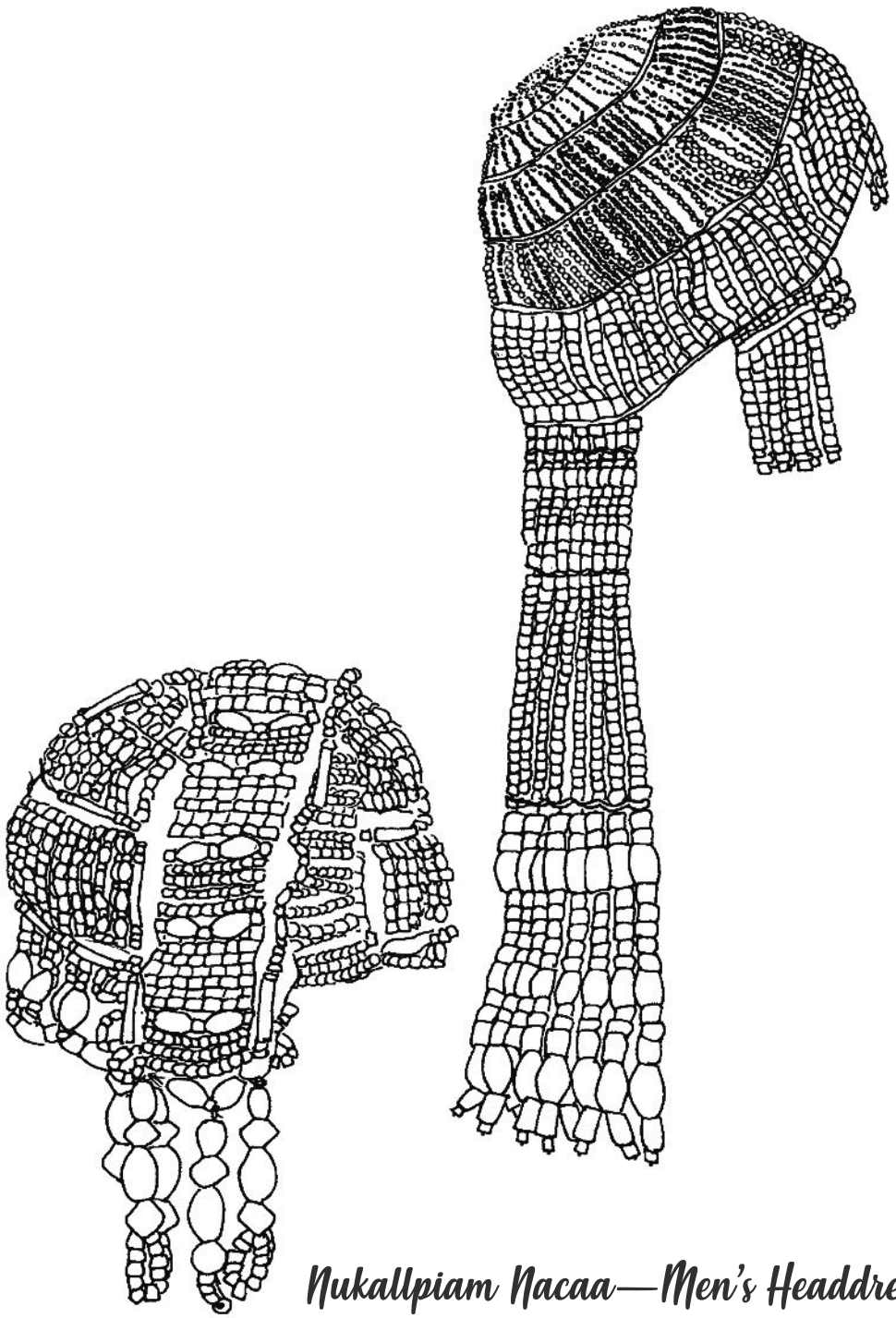
Agnguartaasqaq—Dancer



Arnam Nacaa—Woman's Headdress



Nukallpiam Nacaa—Men's Headdress

Worn at celebrations