

Alutiiq Toy Drums

Grade: 3rd-6th

Time: 2 Days

Lesson Description: Students will learn about traditional Alutiiq/Sugpiaq drums and create their own Alutiiq style toy drum.



Photo: Alutiiq Toy Drum

Handouts Included:

- Alutiiq Petroglyphs
- Painted Elements from Alutiiq and Unanga² Hats

Materials Needed:

- 6 or 12-inch wooden embroidery hoops
- Airplane fabric (medium fabric, no stamp)
- Wood glue
- Scissors
- Thin dowel stick (1/8 or 1/4 inch) sticks or popsicle sticks.
- Paint (acrylic) and paint brush or paint markers

Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Cauyaq —Drum, Music	<input checked="" type="checkbox"/> Line	<input checked="" type="checkbox"/> Pattern	AK Arts Standards
Cauyaq nitniqgu. — Listen to the drum.	<input checked="" type="checkbox"/> Shape	<input checked="" type="checkbox"/> Rhythm/ Movement	AK Cultural Standards
Agnguaq— Dance	<input checked="" type="checkbox"/> Color	<input checked="" type="checkbox"/> Proportion/Scale	
Agnguart'skuk! – Let's dance!	<input checked="" type="checkbox"/> Value	<input checked="" type="checkbox"/> Balance	
	<input checked="" type="checkbox"/> Texture	<input checked="" type="checkbox"/> Unity	
	<input checked="" type="checkbox"/> Space/ Perspective	<input checked="" type="checkbox"/> Emphasis	

Objectives and Assessment Criteria:

Students will learn...

- The significance of traditional Alutiiq drums.
- The materials Alutiiq drums are made from today and in the past.
- How traditional Alutiiq drums are decorated.

Cultural Relevance:

In the Alutiiq language, the word for drum and music are the same: cauyaq. This duality illustrates the importance of drums to traditional Alutiiq music. Although Alutiiq people also perform with rattles and whistles, the drum, with its penetrating beat, is their main instrument. Drumming is an

ancient practice. Prehistoric petroglyphs from both Afognak and Kodiak Islands show people holding drums. Archaeological sites with well-preserved wooden artifacts include drum handles and drum rims many hundreds of years old. In the past, crafts people made drums by stretching a dehaired seal hide, a seal bladder, or a halibut stomach over a wooden frame. The frame was carved from a single piece of wood, bent into a circle with steam, and lashed together. To the frame, artists attached cross braces and a sturdy handle. Like other ceremonial objects, drums were often decorated. A drum's skin might be painted with images of spirit helpers, or its handle carved, painted, and adorned. Some drum handles displayed tiny masks attached so they faced the audience as the drummer played. A drum handle from an archaeological site in Karluk shows a human face inset with two tiny animal teeth. Today, artists continue to fashion drums from local wood, carving and bending frame parts to shape. In addition to skin covers, some artisans use a resilient airplane fabric, treated with resin. This fabric is durable but still reverberates with deep resonant tones.

Create:

Prep:

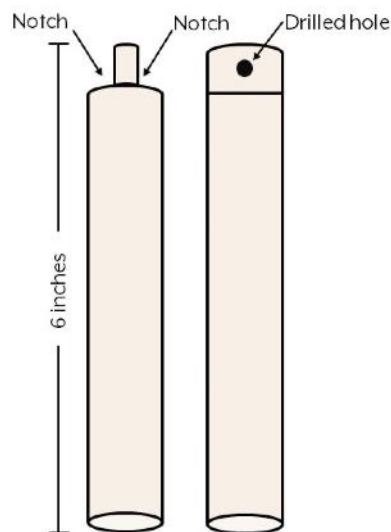
- Before starting the lesson, we suggest you review the lesson plan and prep materials where you think it is needed. We suggest cutting the airplane fabric ahead of time to squares that are about 1 to 2 inches wider than the hoop. You can also have students do this.
 - Ask the class if they have ever seen the Kodiak Alutiiq Dancers perform. Play the short clip of the **Kodiak Alutiiq Dancers perform at Elders and Youth Conference** [YouTube: Anchorage Daily News 1:11] https://www.youtube.com/watch?v=OeblO_BVPmU
 - Ask the students what instruments they saw the dancers playing. Ask students if they have ever played an Alutiiq drum before. Share the cultural relevance section of this lesson plan with your class. You can also listen to the recording of this section on the Alutiiq Word of the Week Archive: Drum, Music — Cauyaq.
 - Tell the students they will be making their own Alutiiq toy drums. Pass out the embroidery hoops, wood glue, and airplane fabric.
 1. Have the students separate the inner embroidery hoop from the outer hoop.
 2. If you prepared the airplane fabric ahead of time, give one piece to each of your students. If not, have students cut a piece of airplane fabric about 1 to 2 inches wider than the hoop.
 3. Have the students put wood glue around the inside of the outer hoop and around the outside of the inner hoop. We suggest you put some wood glue onto paper plates and give students paint brushes to apply it.
 4. Once the wood glue is on the embroidery hoop, have the students place the airplane fabric in between the outer and inner hoops.
 5. When the embroidery hoop is in place, students secure it by tightening the metal piece on the bottom of the hoop.
 6. After tightening the metal piece, have students gently pull the edges around the hoop holding on to the rim to tighten the drum.
 7. Once the drum is securely tightened, let it dry.
 8. Once the drum is dry, provide students with a blank piece of paper with a circle the size of the hoop. Provide students with the attached 'Painted Elements from Alutiiq and Unangax' Hats' and 'Alutiiq Petroglyphs' for design inspiration.
 9. Have them practice their design on paper first. Next, provide them with paint and paintbrushes or paint markers to decorate their drums.
 10. Once the students have finished painting their design, they can cut the extra airplane fabric around the edges of the embroidery hoop.
 11. Encourage students to use popsicle sticks, stick, or dowel sticks to play their toy drum.
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Close and Assessment:

- Students have made an Alutiiq toy drum.
 - Students understand the significance of traditional Alutiiq drums.
 - They know the materials Alutiiq drums are made from today and in the past.
 - They know how traditional Alutiiq drums are decorated.
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Modification:

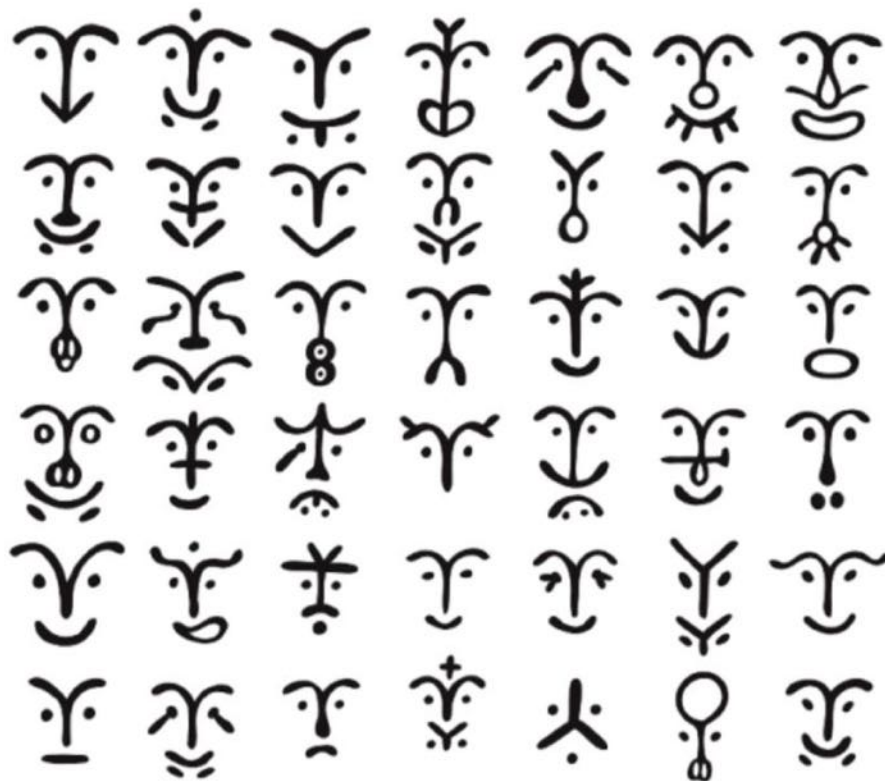
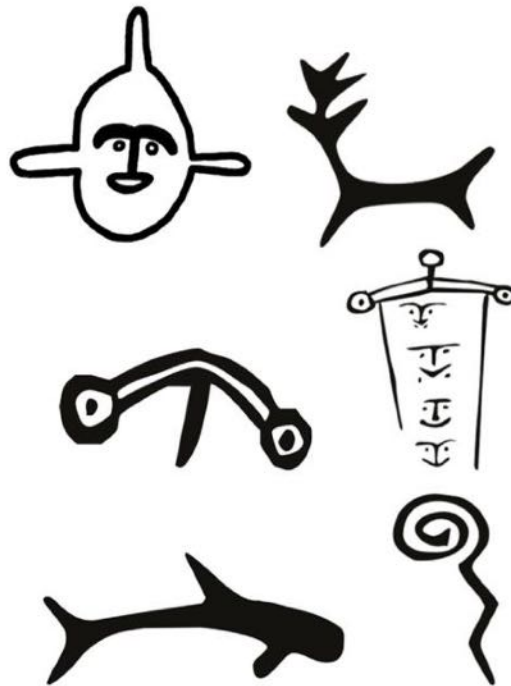
- As an advanced extension to the lesson, create a drum handle.
 1. Get a thicker dowel stick (1/2 or 2/3 inch) to create a handle. Cut the handles (thicker dowels) to 6 inches in length.
 2. Cut notches into the side of the top end, then a drill hole wide enough for the embroidery hoop screw to pass through. Use sandpaper to rough the spots.
 3. Put a bead of wood glue around the inside of the outer hoop and around the outside of the inner hoop.
 4. Stretch airplane fabric tight across inner hoop. Press outer hoop over the inner hoop and airplane fabric. Let it dry.
 5. Insert the cut dowel into the metal prongs of the embroidery hoop and screw on tightly.
 6. Use paint (acrylic) and paint brushes or paint markers to decorate.



Additional Resources:



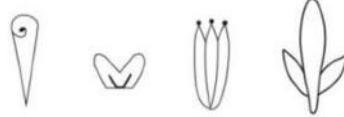
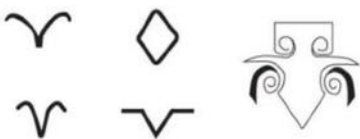







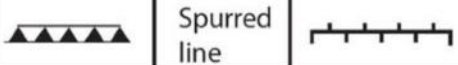


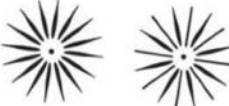

- Alutiiq Traditions Handout: Drum — Cauyaq
- Alutiiq Traditions Handout: Alutiiq Colors — Alutiit Kraas'kait
- Alutiiq Traditions Handout: Lliilercipet — Our Native Dancing Tradition
- Alutiiq Word of the Week: Dance — Agnguaq
- Alutiiq Word of the Week: Drum, Music — Cauyaq

Alutiiq Petroglyphs



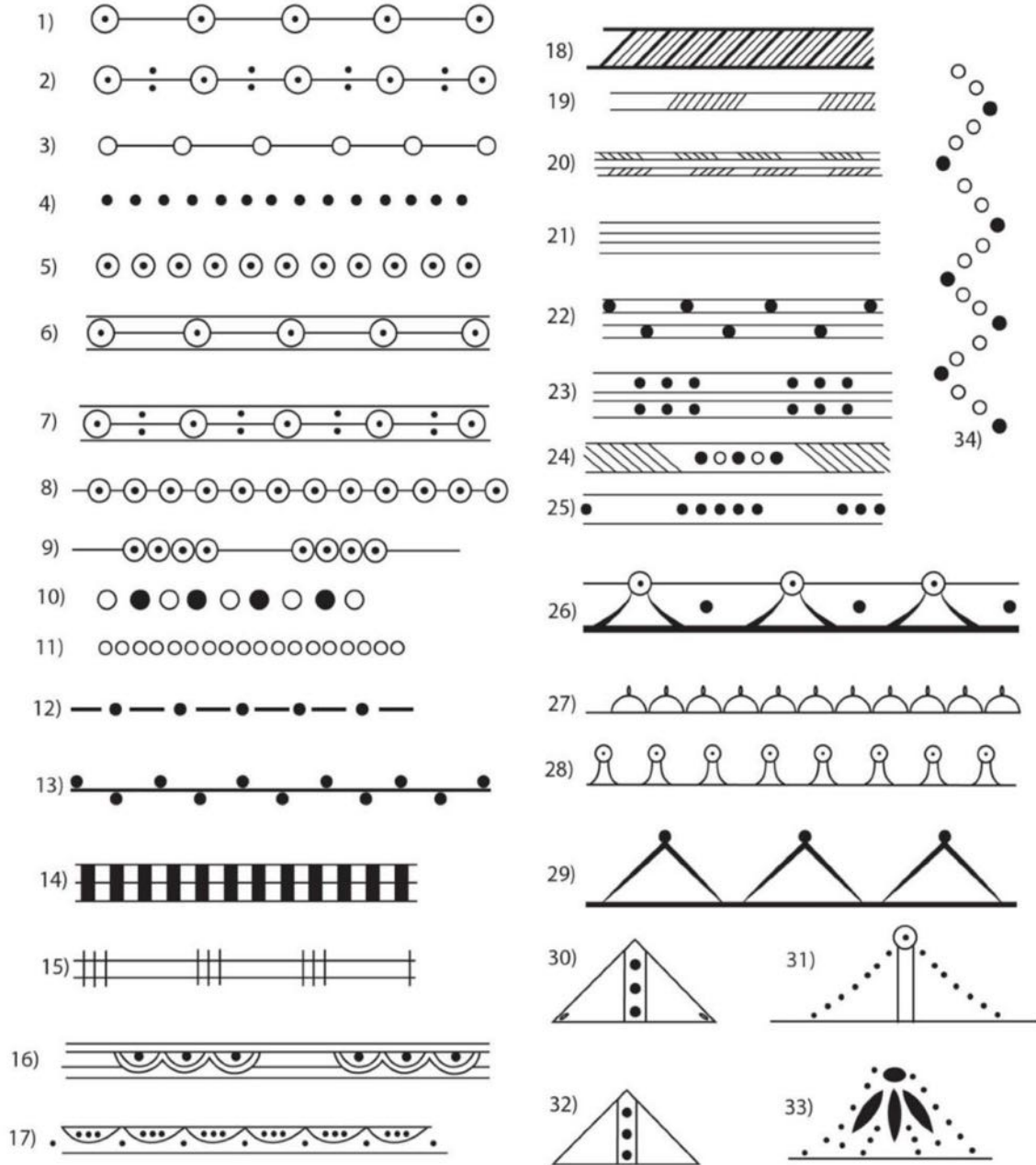
Painted Elements from Alutiiq and Unanga Hats

From: Glory Remembered Wooden Headgear of Alaska's Sea Mammal Hunters, Lydia T. Black, 1991, Alaska State Museum, Juneau.

Parallel bands design			
Spirals			
Curvilinear		Complex geometric designs	
4-Spur		Geometrics	
Rosettes		Circle-and-dot design	
Floral		"eye" design	
8-spur		Tooth or killer whale motif	
12-spur		Anthropomorphic/Representational	
16-spur		Zoomorphic/Representational	

Painted Elements from Alutiiq and Unangax' Hats

From: Aleut Hunting Headgear and its Ornamentation, S. V. Ivanov, 1930, Proceedings of the Twenty-third International Congress of Americanists.



Alutiiq Zentangle



Grade: Any

Time: 2-3 days, 30-45 minutes

Lesson Description: Students will create abstract artwork that represents a traditional Alutiiq item or animal.



Kit Includes:

- Alutiiq Zentangle Examples
- Painted Elements from Alutiiq and UnangaĦ Hats

Materials Needed:

- Sharpies
- White Paper
- Construction Paper

Photo: Example of a Cat — Kuskaq Alutiiq Zentangles

Vocabulary	Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Zentangle	Igaruaq — Design	<input checked="" type="checkbox"/> Line	<input checked="" type="checkbox"/> Pattern	Art
Shapes	Ceterluku — Mark it	<input checked="" type="checkbox"/> Shape	<input type="checkbox"/> Rhythm/ Movement	Language
Designs	Igarluku — Write it	<input type="checkbox"/> Color	<input type="checkbox"/> Proportion/ Scale	Social Studies
Lines		<input type="checkbox"/> Value	<input checked="" type="checkbox"/> Balance	
Abstract		<input type="checkbox"/> Texture	<input type="checkbox"/> Unity	
		<input checked="" type="checkbox"/> Space/ Perspective	<input type="checkbox"/> Emphasis	

Objectives and Assessment Criteria:

Students will learn...

- To use lines and shapes to make a Zentangle inside of a simple shape that represents a traditional Alutiiq item or animal.
- The traditional Alutiiq item or animal word in Alutiiq. As well as the importance the object or animal had in Alutiiq society.

Cultural Relevance:

Art is a form of communication. Singing, dancing, drawing, sculpting, and many other types of expression help people to interpret the world and share their thoughts and

experiences. The term “cultural arts” refers to the entire set of creative customs within a culture. In addition to painting or acting, the cultural arts can include activities like cooking, clothing design, or treating the sick.

In classical Alutiiq society, the cultural arts were part of every person’s life. The sod house was much more than a place to eat and sleep. It was a studio where people carved masks, composed songs, choreographed dances, and embroidered clothing. It was also a classroom. Here young people learned artistic skills by observing adults and participating in increasingly complex tasks. At a young age children practiced simple projects like braiding a line. They also helped to collect and process materials and contributed to communal activities, like sewing the cover for a skin boat. Eventually, as their abilities grew, they began to make their own creations.

There was more to becoming an artist than learning manufacturing, design, or composition, however. Young people also had to understand their place in the universe. Every Alutiiq object demonstrated respect for the natural world and was a visual reminder that animals gave themselves to people who behaved appropriately. By using and recycling materials carefully, and by creating beautiful objects, young artists learned to honor the spirits of plants and animals and helped perpetuate the cycle of life.

Create:

1. Ask students if they can think of any traditional Alutiiq items or animals. Have them share with the class and record their answers on the board creating a list together.
2. After sharing together and creating a list, have the students explore the Alutiiq Museum’s Word of the Week, a lesson in Alutiiq language and culture. While they explore this resource they will learn about the importance of the item or animal. Encourage the students to explore the various categories and select one item or animal.
 - Alutiiq Word of the Week: Category (Animals)
 - Alutiiq Word of the Week: Category (Fishing)
 - Alutiiq Word of the Week: Category (Gathering)
 - Alutiiq Word of the Week: Category (Environment)
 - Alutiiq Word of the Week: Category (Games)
3. After they have selected an item or animal have them research Zentangles to get ideas of different shapes and patterns. Have them make at least three thumbnail sketches of the shape and design ideas.
4. Once they decide which style, have them use black sharpies to make the lines and shapes of the Zentangle onto white paper.
5. Once completed, have them trim and mount their Alutiiq Zentangle onto construction paper.
6. Once they have mounted the Zentangle have them learn and write the Alutiiq word. They can use these online resources to help with the correct spelling.
 - Search words through the online Alutiiq Dictionary: (Native Village of Afognak) <http://www.alutiiqlanguage.org/> or the Alutiiq Museum’s Word of the Week.

7. Have them write the word in Alutiiq and English on white paper and cut the word out. Then glue the Alutiiq word on the top of the matte and the English word on the bottom of the matte. Have students write a description on the importance of the Alutiiq item or animal and add it to the back of their Zentangle.
8. Have students share their Zentangle with the class and ask the students why they selected the Alutiiq item or animal. Discuss the importance of that item or animal in Alutiiq society.

Close and Assessment:

- Students will understand the art form: Zentangles.
- Students will learn traditional Alutiiq items and animals in the Alutiiq language.
- Students will understand the importance that item, or animal has in Alutiiq society.

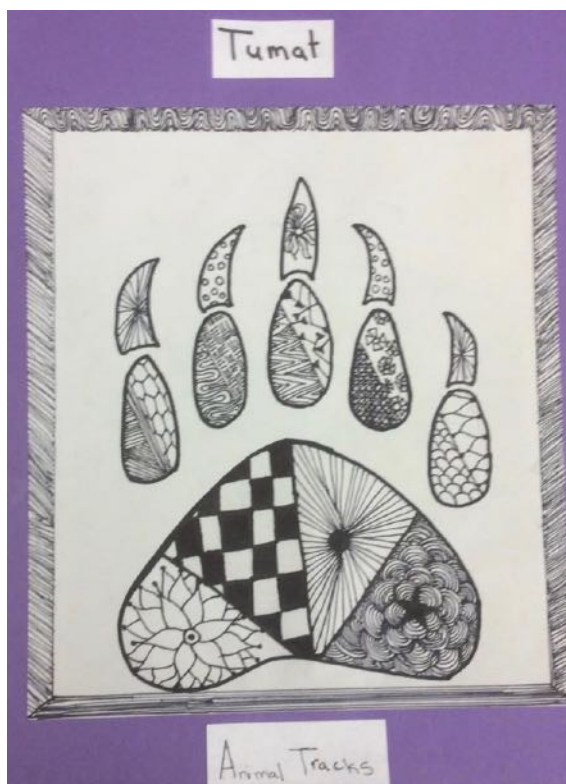
Modification:

- Pick one Alutiiq topic such as fishing, celebrating, hunting, gathering, etc. and create outlines of different shapes for the students to create Zentangles.
- Use one style of Zentangles and have all the students work on that style with different animals and Alutiiq items.
- Provide the same outline for all your students and have them create their own designs within the outline.

Additional Resources:


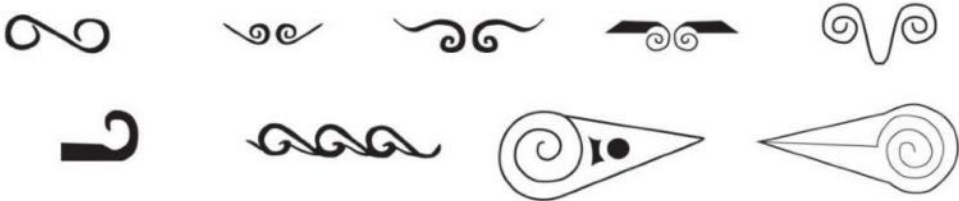
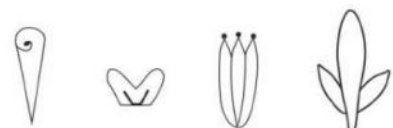
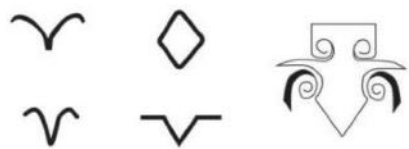







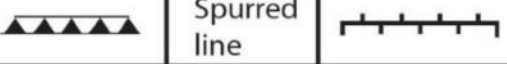


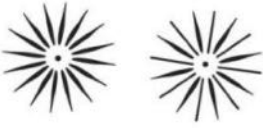

- Zentangles by Rick Roberts and Maria Thomas: <https://zentangle.com/>
- WikiHow: How to Make a Zentangle by Kelly Medford: <https://www.wikihow.com/Make-a-Zentangle>
- Tangle Patterns by Linda Farmer: <https://tanglepatterns.com/zentangles/what-is-a-zentangle>

Alutiiq Zentangle Examples



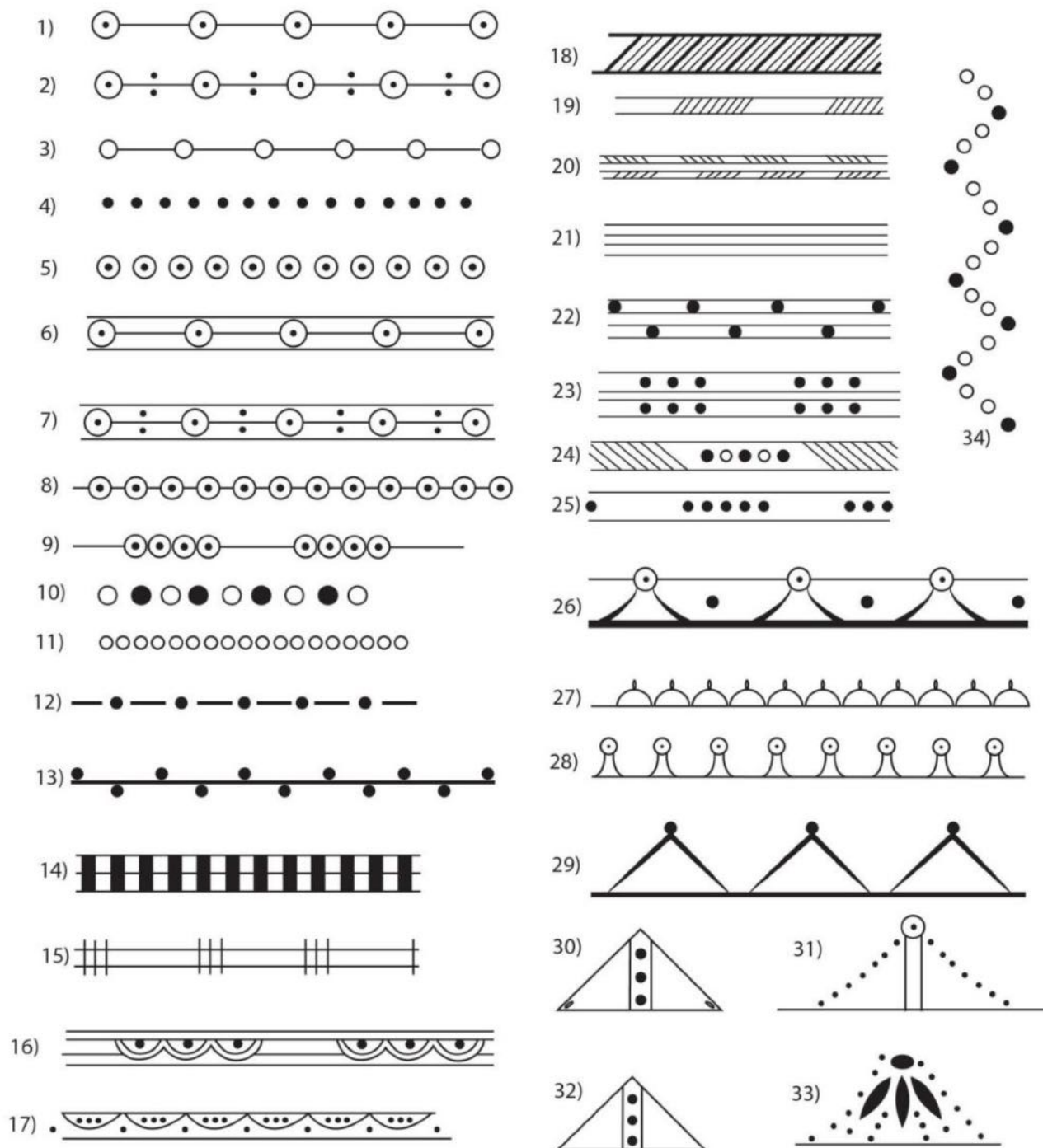
Painted Elements from Alutiiq and Unangax̂ Hats

From: Glory Remembered Wooden Headgear of Alaska's Sea Mammal Hunters, Lydia T. Black, 1991, Alaska State Museum, Juneau.

Parallel bands design			
Spirals			
Curvilinear		Complex geometric designs	
4-Spur		Geometrics	
Rosettes		Circle-and-dot design	
Floral		"eye" design	
8-spur		Tooth or killer whale motif	
12-spur		Anthropomorphic/Representational	
16-spur		Zoomorphic/Representational	

Painted Elements from Alutiiq and Unanga Hats

From: Aleut Hunting Headgear and its Ornamentation, S. V. Ivanov, 1930, Proceedings of the Twenty-third International Congress of Americanists.



Caguyaq — Hunting Hat



Grade: Any

Time: 3 Days

Lesson Description: Students will illustrate a story about a personal achievement on a paper hunting visor.



Photo: Alutiiq hunter in decorated bentwood hat.

Detail of watercolor by Helen Simeonoff, Alutiiq Museum collections.

Kit Includes:

- Alaska State Museum Bentwood Visor Template

Materials Needed:

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

Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Caguyat — Hunting Hat	<input checked="" type="checkbox"/> Line	<input checked="" type="checkbox"/> Pattern	Alaska Cultural Standards: A.1, B.3
Perlluku — Bend	<input checked="" type="checkbox"/> Shape	<input type="checkbox"/> Rhythm/ Movement	
Cug'eq — Beak	<input checked="" type="checkbox"/> Color	<input type="checkbox"/> Proportion/ Scale	Art Standards: A.3, C.1, C.2, D.1, D.2
Pisurta — Hunter	<input checked="" type="checkbox"/> Value	<input type="checkbox"/> Balance	
Ungak — Whisker	<input checked="" type="checkbox"/> Texture	<input checked="" type="checkbox"/> Unity	
	<input checked="" type="checkbox"/> Space/Perspective	<input checked="" type="checkbox"/> Emphasis	

Objectives and Assessment Criteria:

Students will learn...

- The cultural importance of Alutiiq hunting hats and their decorations.
- The Alutiiq word for hunting hat —Caguyat
- How to make their own hunting hat.

Cultural Relevance:

In the cool, wet Kodiak environment, hats are an essential item of clothing. Among Alutiiq people, headgear was once fashioned from many different materials. Warm, water-resistant hats were sewn from animal pelts and loon skins, woven from spruce root, and carved from wood. The most spectacular of these were bentwood hats, expertly bent to shape with steam. Bentwood hats shielded their wearers from sun and sea spray, but they also held magical powers. These elegant hats hid the hunter's human face and transformed him into a mystical being with the power to kill seals, porpoises, and whales. Each hat was elaborately decorated—a work of art reflecting the owner's personality, achievements, and social status. Hats were brightly painted with geometric designs, images of sea mammals, and hunting scenes and then embellished with ivory carvings, beads, woven tassels, feathers, and sea lion whiskers. Each element was rich with symbolism. Some motifs recounted great chases; others referenced helpful bird or animal spirits. On Kodiak, the typical hunting hat had a closed crown and a long brim. In contrast, Alutiiq people of the Alaska Peninsula wore bentwood visors with an open crown and shorter brim, much like their Yup'ik neighbors to the north. The art of hat bending continues today.

Create:

Day 1:

- a. Begin by having students brainstorm a personal accomplishment that they would like to turn into an illustrated story on their hat. Examples are learning a new skill like reading or riding a bike, learning to play a musical instrument or a sport, or a hunting or fishing trip. This could be done individually or in groups.
- b. Depending on the grade level of the students, have them write a few words or sentences describing their story.

Day 2:

- c. Have them practice how they are going to illustrate their story by sketching it on scratch paper and discussing their ideas with their neighbors. This step is meant to help them decide on a way to represent their story in a few simple graphics.

Day 3:

- d. Each student should illustrate their story on their hunting hat.
- e. Give out the Alaska State Museum Bentwood Visor Template.
 1. Color the hat.
 2. Cut out the hat and the hat ornament.
 3. Fold in the tabs on the ends of the hat. Knot two rubber bands together. Place one rubber band loop inside one of the hat tabs and staple the tab shut. Place the other rubber band loop inside the other tab and staple to complete the hatband.

4. Fold the hat ornament along the dotted lines to create a triangular shape like this:



Template: Alaska State Museum

- a. Fold out and tape the tab at the base of the hat ornament in the center of the hat.
 5. Cut out long strips of white paper from the scraps (or use pipe cleaners) to make sea lion whiskers. Tape the whiskers behind the beaded rim extending over the opening in the crown.
-

Close and Assessment:

- Students have designed and made their Caguyaq — Hunting Hat.
 - Students have an understanding of traditional hunting hats and how they were worn in Alutiiq society.
 - Students will present their story to the class while wearing their Caguyaq — Hunting Hat.
-

Modification:

- Use a manilla folder and have the students draw the visor shape on one half, then cut it out and decorate it.
 - Explore the hunting hats from Alutiiq Museum's artists at alutiiqmuseum.org.
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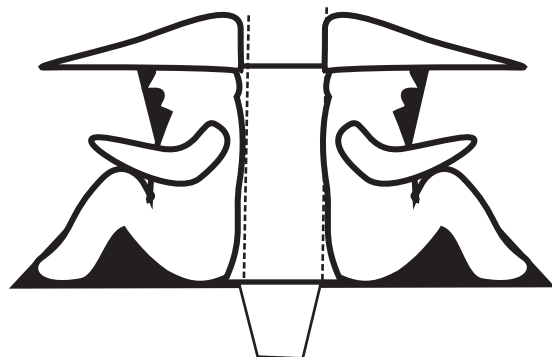
Additional Resources:

- Alaska State Museum Bentwood Visor Template:
<https://museums.alaska.gov/PDF/teachersResources/hat/bentwoodVisor.pdf>
- Alutiiq Word of the Week: Beak — Cug'eq
- Alutiiq Word of the Week: Bend — Perlluku
- Alutiiq Word of the Week: Hunter — Pisurta
- Alutiiq Word of the Week: Whisker — Ungak

Chagudax ^

(Bentwood Visor)

This bentwood visor with its extra long bill is a beautifully decorated example of a practical hat worn for centuries by kayak hunters in search of sea mammals, birds and beluga whales along Alaska's western coast. The shape of the hat helps the hunter see and hear better by shading the hunter's eyes and cupping and the hunter's ears. This visor is like one created in the 1840s on the Aleutian Islands by an Unangan (Aleut) carver. The hat is made from a driftwood board that is carved very thin and bent while it is hot and soaking wet in a steam bath. Hats are decorated with purple, blue, green, gold, red, black and white paints, long sea lion whiskers, feathers, beads, and carved ivory. This visor has an ivory hat ornament of a hunter wearing his bentwood headgear.



Hat ornament

Make the Hat:

1. Color the hat
2. Cut out the hat and the hat ornament.
3. Fold in the tabs on the ends of the hat. Knot two rubberbands together. Place one rubberband loop inside one of the hat tabs and staple the tab shut. Place the other rubber band loop inside the other tab and staple to complete the hatband.

4. Fold the hat ornament along the dotted lines to create a triangular shape like this:



Fold out and tape the tab at the base of the hat ornament in the center of the hat.

5. Cut out long strips of white paper from the scraps to make sea lion whiskers. Tape the whiskers behind the beaded rim extending over the opening in the crown.

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

Your completed hat should look like this:



Animal Masks

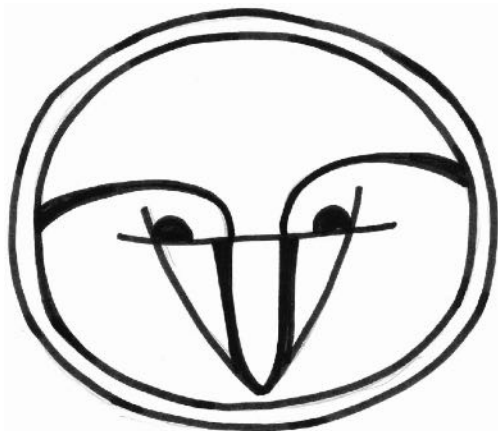
MATERIALS:

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

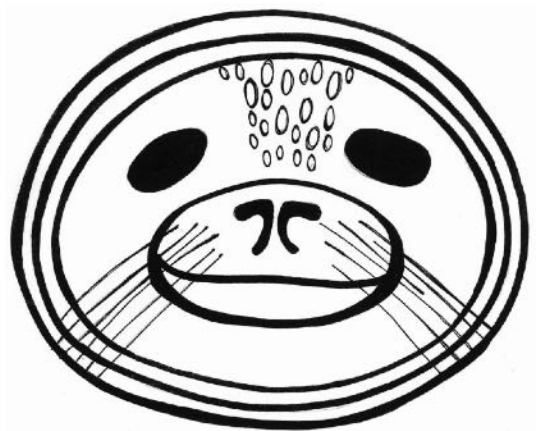
INSTRUCTIONS:

- 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.

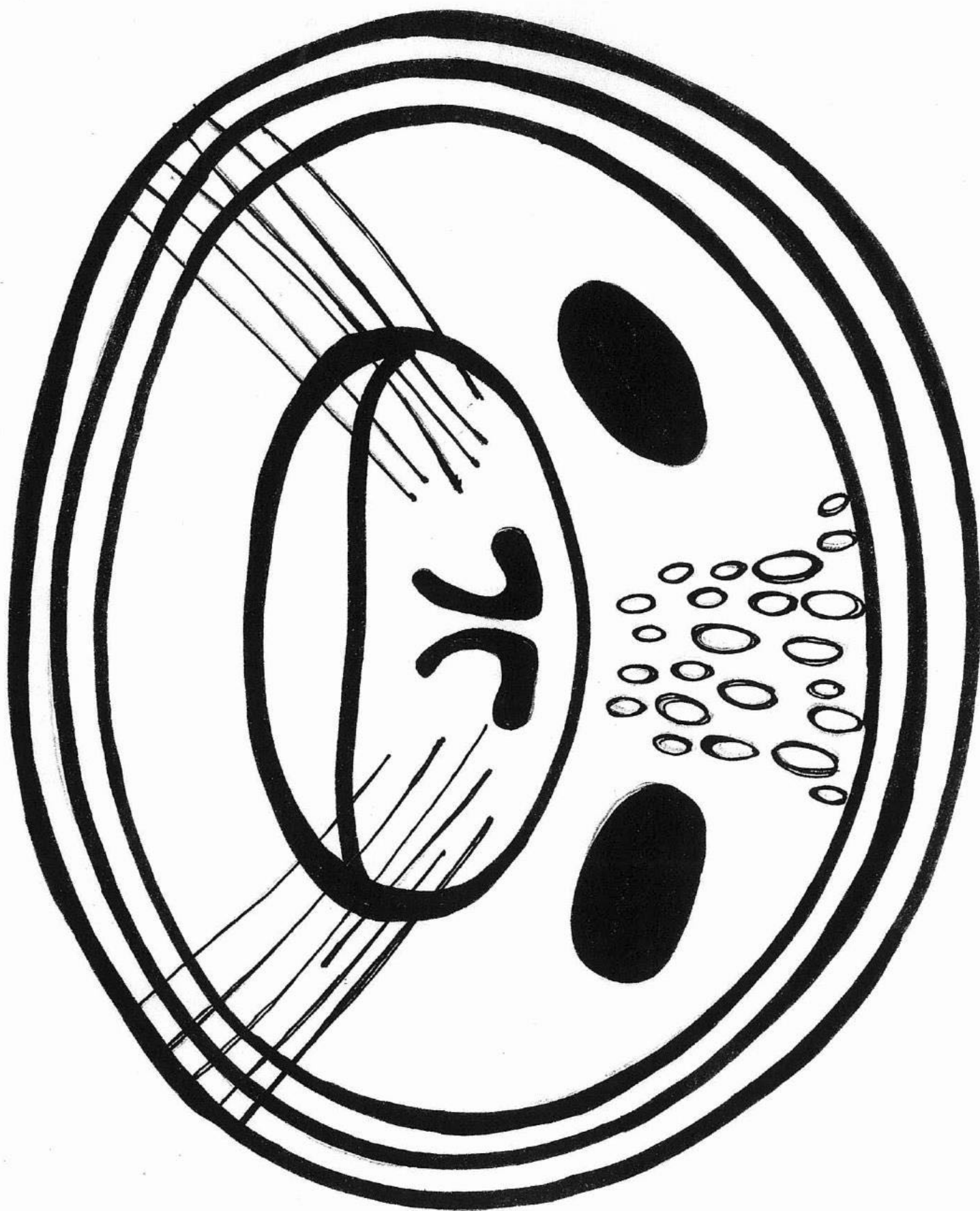
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Lena Amason

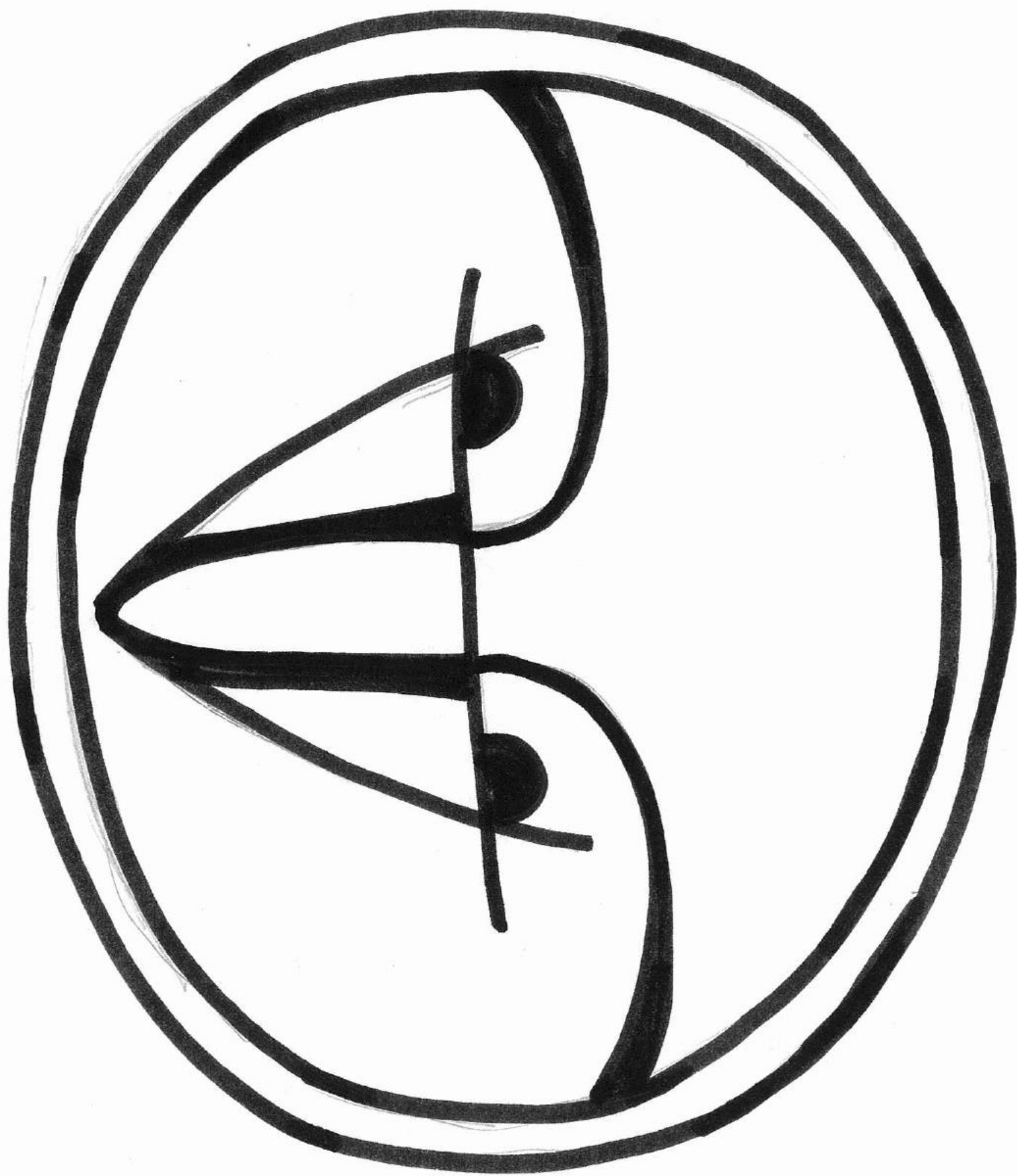


Ikauwiitii(q), Ikuwitii(q), liyapawawi'i — Golden-crowned Sparrow



Isuwiq — Seal





Nacaaq—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.



Kit Includes:

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

Materials Needed:

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

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

Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Nacaaq — Beaded Headdress	<input checked="" type="checkbox"/> Line <input checked="" type="checkbox"/> Shape <input type="checkbox"/> Color	<input checked="" type="checkbox"/> Pattern <input type="checkbox"/> Rhythm/ Movement	Alaska Cultural Standards: A.1, B.3
Pinguaq — Bead	<input type="checkbox"/> Value <input type="checkbox"/> Texture	<input type="checkbox"/> Proportion/Scale <input type="checkbox"/> Balance	Art: A.3, C.1, C.2,
Aimhnaq — Dentalium Shell	<input type="checkbox"/> Space/ Perspective	<input type="checkbox"/> Unity <input type="checkbox"/> Emphasis	

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:

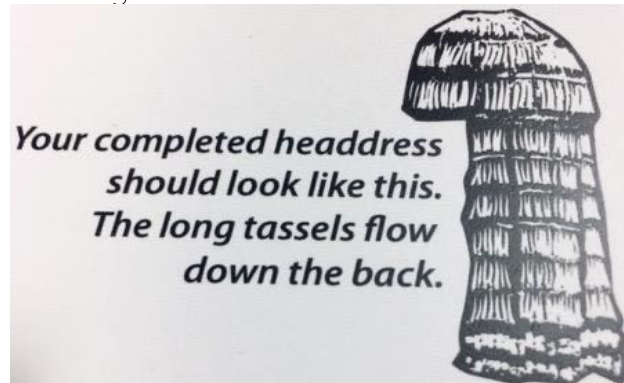
- Ask students how people use personal adornment (jewelry, clothing, hats, etc.) to signal information about themselves?
 - Wedding rings to indicate that someone is married.
 - Expensive jewelry, handbags, or shoes to signify wealth.
 - Tattoos that represent a person's religion or beliefs, military 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 tabs 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>

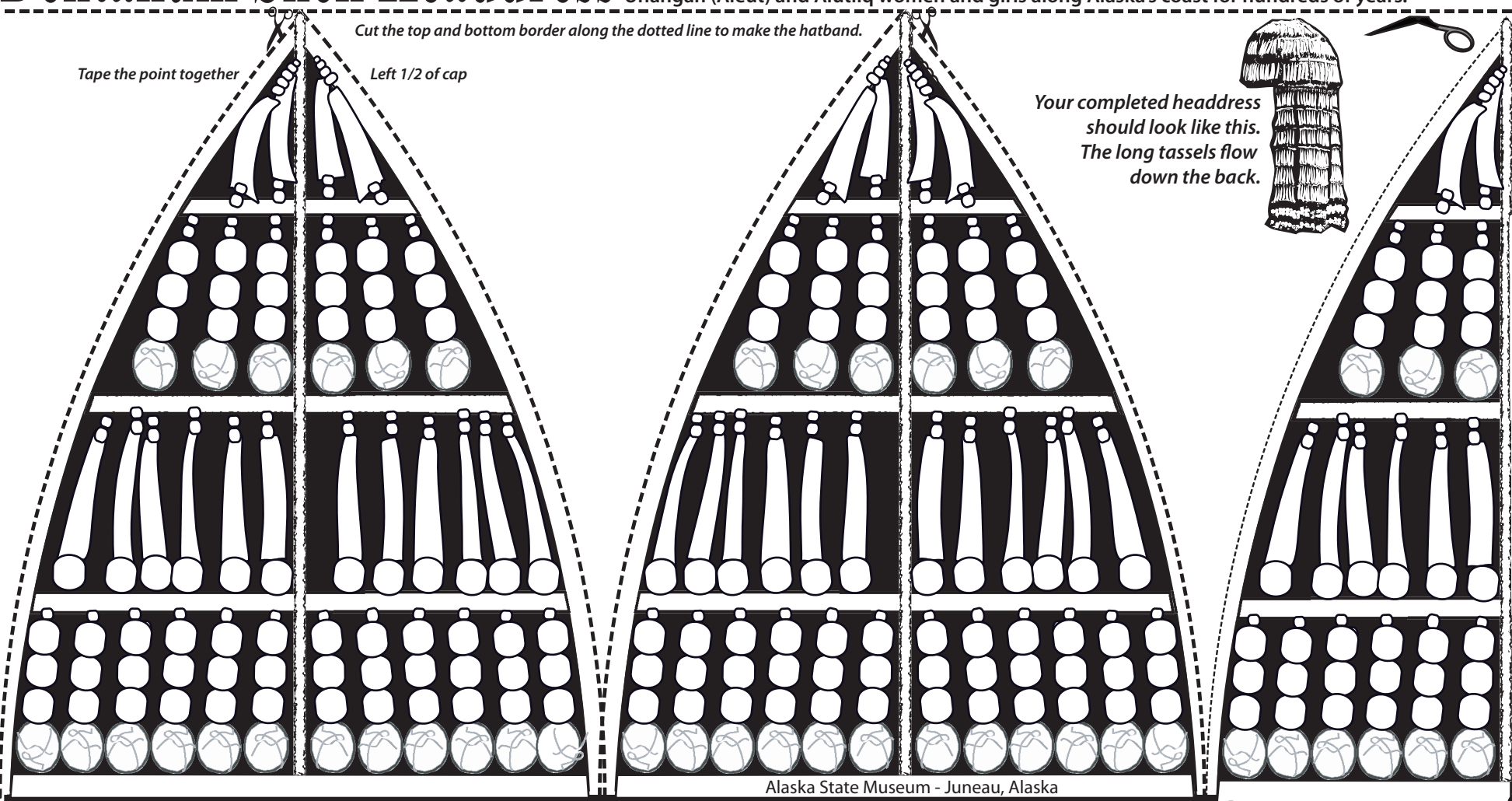
Part 4: <https://vimeo.com/725771136>

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.

Dentalium Shell Headdress

A fitted hat with long flowing tassels down the back, covered with strung 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.

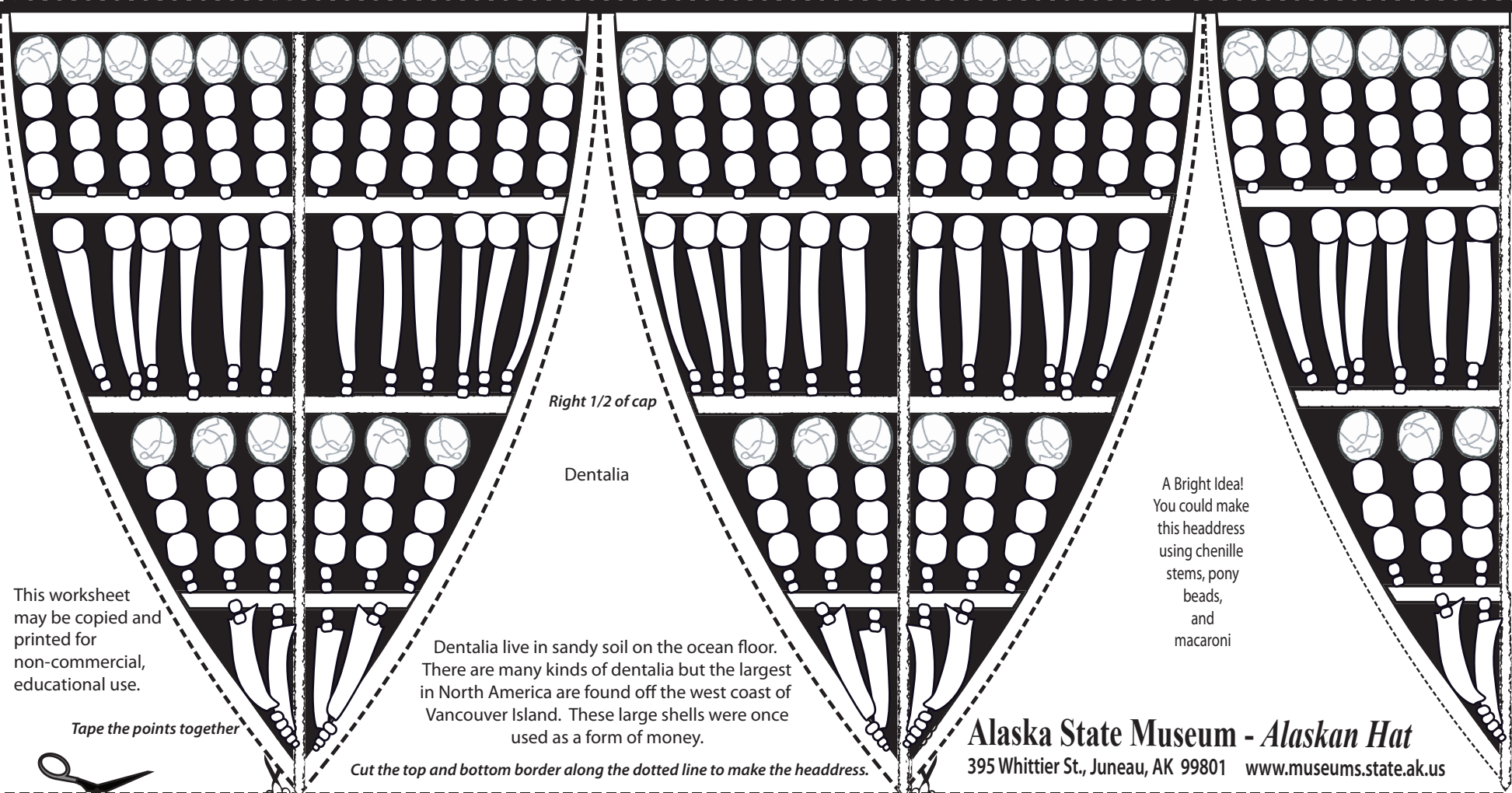
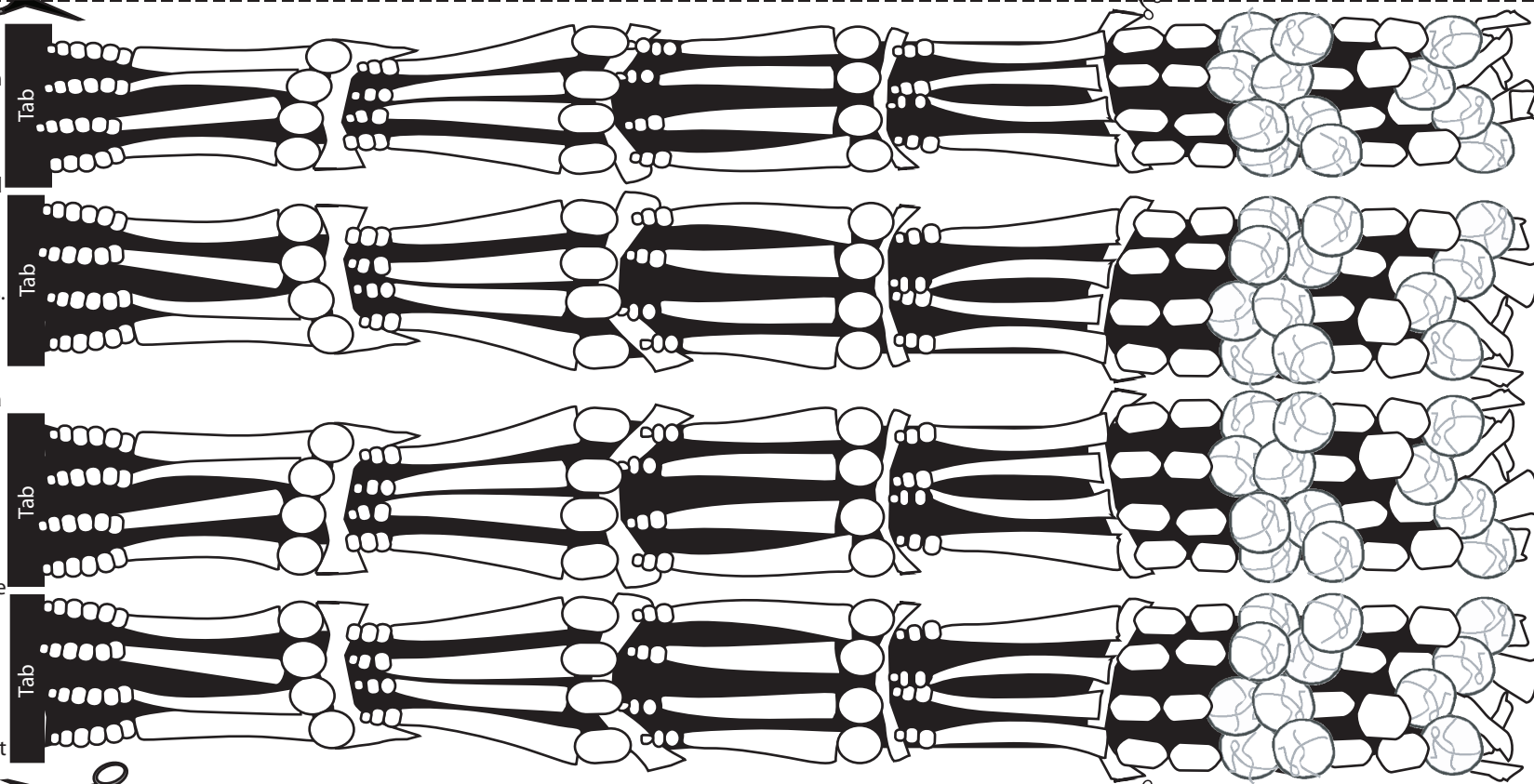


- Make the Hat**
1. Color the headdress parts.
 2. Cut off the top and bottom borders along the dotted lines and tape the ends together to make a long band. Wrap the band around your head and tape to make a fitted head band.
 3. Carefully cut out the triangles and the long tassels.
 4. Tape the 1/2 triangles 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.



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.

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 $\frac{3}{4}$ " wide. The long strip will be 10 $\frac{1}{2}$ " long and $\frac{3}{4}$ " 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

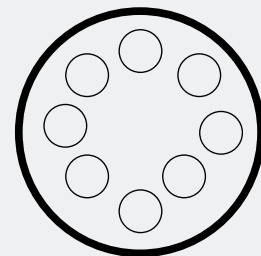
Once all the felt pieces are cut out, sew or hot glue the ends of the small felt strip together about $\frac{1}{2}$ " inch from the ends. Repeat for long strip.



Stitched 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 $\frac{1}{16}$ " of an inch from the edge.



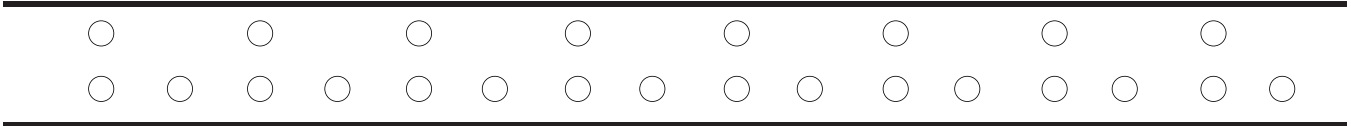
1" Felt Circle with Holes

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.

Top: 8 Holes

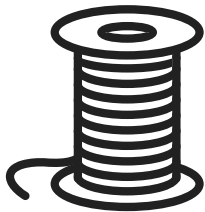


Bottom: 16 Holes

Small Strip: 8 inches long and 3/4" wide

STEP 5: PUNCH HOLES IN LARGE STRIP

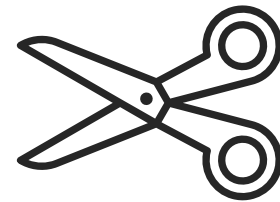
Repeat Step 4 with the large felt strip, but punch 16 holes on the top and bottom, matching up all the holes.



STEP 6: CUT WAX THREAD

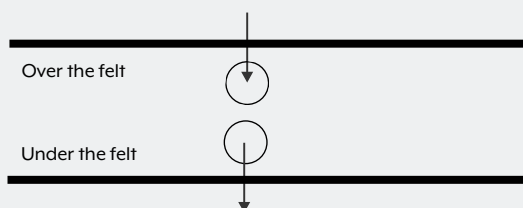
Cut wax thread pieces as follows:

- 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

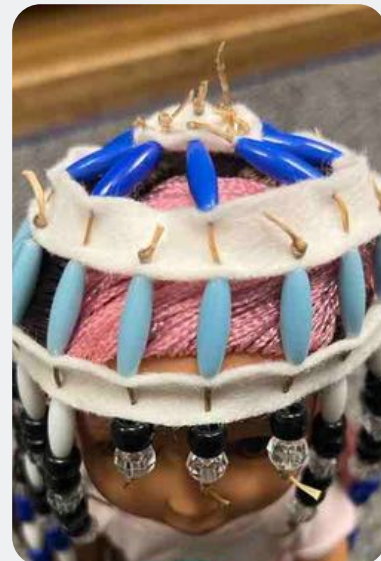
STEP 9: BEAD THE BANGS

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.



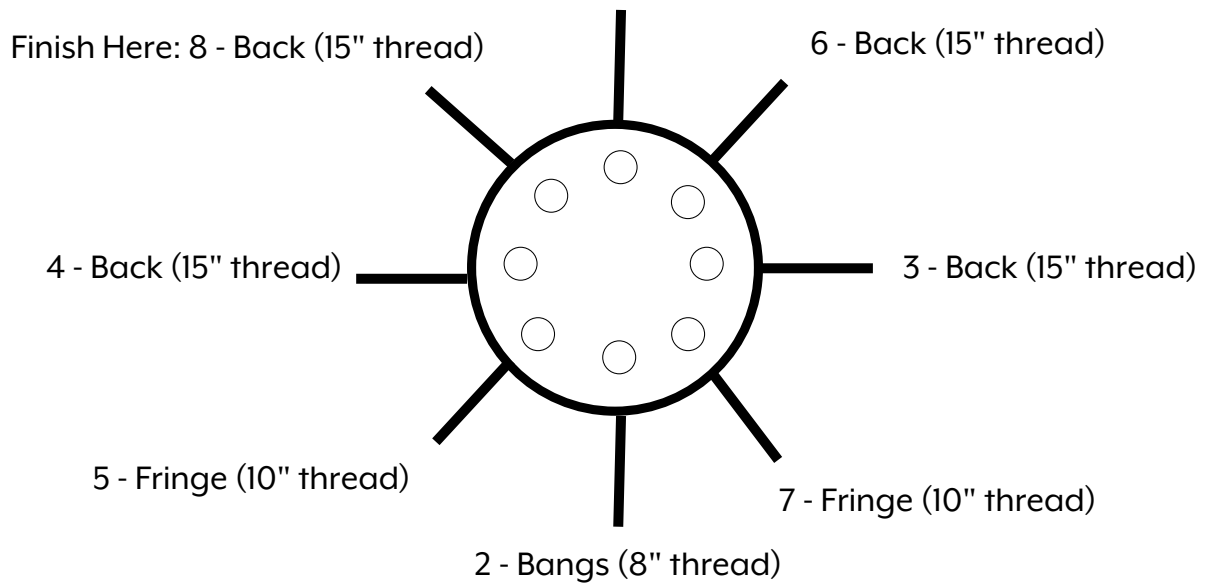
Beaded Doll Headdress

ORDER OF WORK

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

BACK OF HEAD

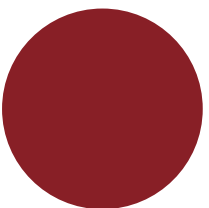
Start Here: 1 - Back (15" thread)



FRONT OF HEAD



TEMPLATES FOR FELT PIECES



Circle -1" Around

Small Strip - 8 "inches $\frac{3}{4}$ " wide



Long Strip- 10.5 inches and $\frac{3}{4}$ " 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 ¾" wide; 1 medium strip at 8" long by ¾" 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.

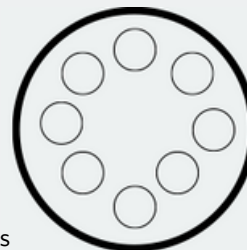
Stitched Felt Band



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 inch from the edge. This is the top of the headdress.

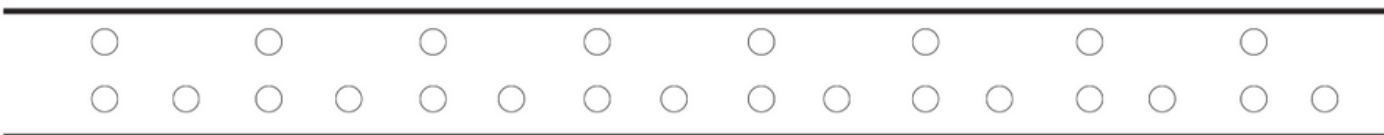


1" felt circle with holes

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.

Top: 8 Holes



Bottom: 16 Holes

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 1/2" felt strip with holes



STEP 7: CUT WAX THREAD

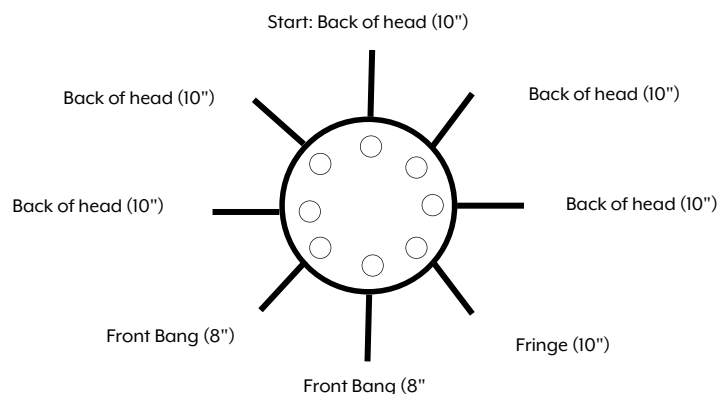
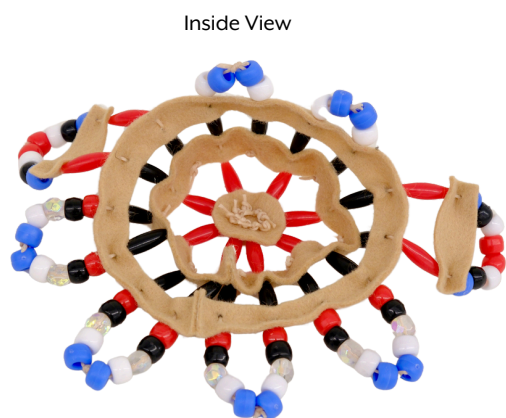
Cut wax thread pieces as follows:

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

Male Doll Headdress

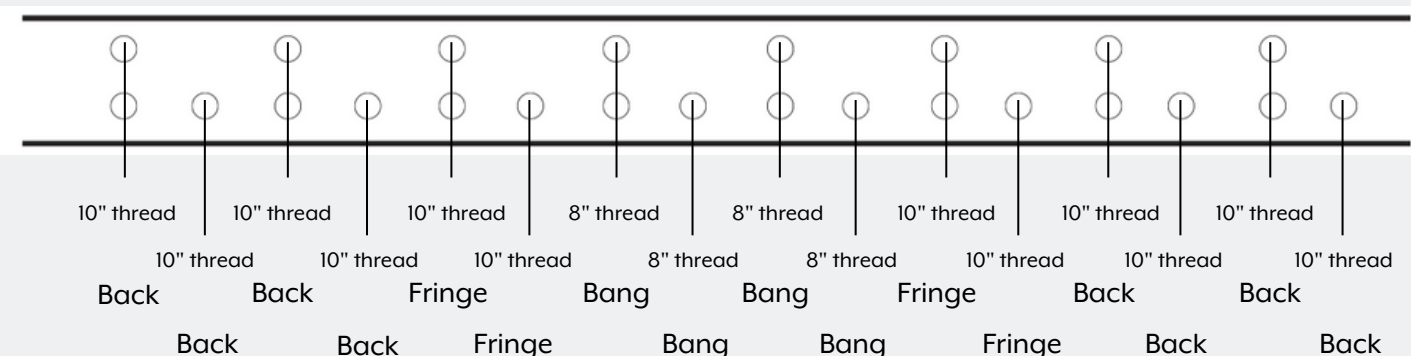
STEP 8: BEGIN BEADING

Start with the small felt circle. This is the top of the headdress. Take a 10" length of waxed thread. Tie a knot 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.



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.



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, beaded 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 stitched 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.

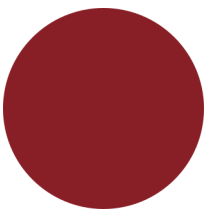
<https://alutiiqmuseum.org/alutiiq-people/art/arts-blog/beading/#projects>



Kayla McDermott



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)



Painted Petroglyph Rocks

Grade: Any

Time: 1.5-2 hours

Lesson Description: Take students on a beach walk to collect rocks and make your own painted petroglyph rocks.



Photo: Example Painted Petroglyph Rock

Kit Includes:

- Alutiiq Petroglyphs
- Petroglyph PowerPoint (Found on USB)

Materials Needed:

- Rocks
- Acrylic Paint or Paint Markers
- Fine Tip Paint Brushes

Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Yaamaq — Rock	<input checked="" type="checkbox"/> Line	<input checked="" type="checkbox"/> Pattern	Art
Kraasirluni —To Paint, To Color	<input checked="" type="checkbox"/> Shape	<input type="checkbox"/> Rhythm/ Movement	Alaska Native Studies
Igaruaq — Design	<input type="checkbox"/> Color	<input type="checkbox"/> Proportion/ Scale	
	<input type="checkbox"/> Value	<input type="checkbox"/> Balance	
	<input type="checkbox"/> Texture	<input type="checkbox"/> Unity	
	<input type="checkbox"/> Space/ Perspective	<input type="checkbox"/> Emphasis	

Objectives and Assessment Criteria:

Students will learn...

- What a petroglyph is.
- What petroglyphs depict.
- How to paint their own petroglyph.

Cultural Relevance:

Petroglyphs are designs carved into boulders, cliff faces, and other stationary pieces of stone. They are found in various parts of Alaska and in the Kodiak Archipelago. Petroglyph locations often depict human figures, animal forms, and geometric designs. Archaeologists do not know exactly how old they are but suspect that Kodiak petroglyphs are between 600 and 1200 years old, based on their association with ancient village sites. How did the Alutiiq people create petroglyphs? The clues may be found in other types of stone tools. Archaeologists note that Kodiak's prehistoric craftsmen used stone hammers to shape beach cobbles into lamps,

mauls, fishing weights, and even anchors. With similar tools, Alutiiq ancestors probably pecked petroglyph images into Kodiak's coastal granite bedrock. Why did Alutiiq people make designs on rock? The original meaning of the petroglyphs has been lost to time, but Alutiiq spiritual beliefs and other artwork can give us clues. Could they be territorial markers? Part of hunting rituals for luck or? Could they tell the story of a successful hunt or other event? Or perhaps permanent signs that linked families with particular subsistence areas? Why do you think petroglyphs were made?

Create:

- Watch the Cape Alitak Petroglyphs DVD (30 minutes).
 - Share with the students the Petroglyph PowerPoint.
 - Take the class to a beach, playground, or trail that has smooth round rocks.
 - Share the petroglyph designs with your students and have them discuss what they think each petroglyph is.
 - Have them pick a petroglyph design and paint it onto a rock. Students can use a paintbrush and paint or paint markers.
-

Close and Assessment:

- Each student will have created his or her own painted rock.
 - Students will have an understanding of petroglyphs and how they were made.
 - Students will be able to state the three different types of petroglyph depictions. Human figures, animal forms, and geometric designs.
-

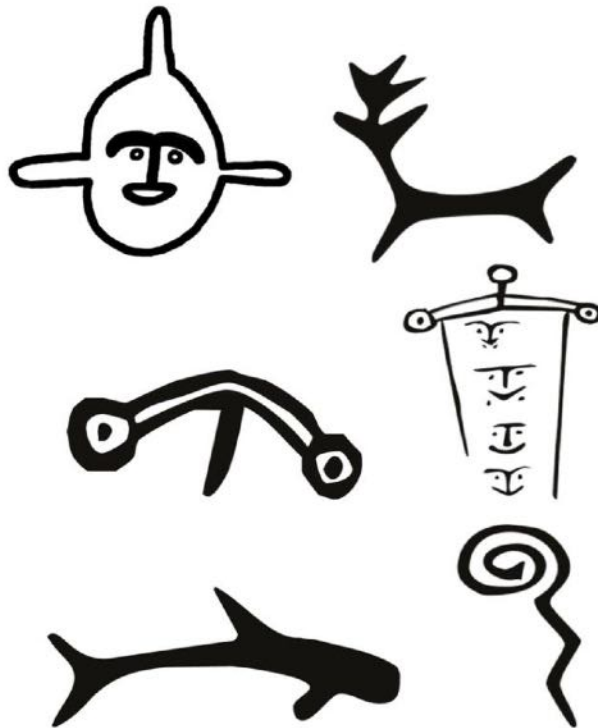
Modification:

- Students can trace and cut out the petroglyphs designs and glue them onto the rocks.
 - Students can use another rock to draw petroglyph designs onto the rocks.
 - Students can use the Cape Alitak Petroglyphs Coloring Pages to select a design and become familiar with the different designs.
 - Use scratch cards and wooden styluses for students to draw petroglyph designs.
-

Additional Resources:

- Alutiiq Rock Art & Fish Traps of the Kodiak Archipelago Presentation <https://vimeo.com/631442640>
- The Appearing and Disappearing Petroglyphs of Cape Alitak Video <https://www.youtube.com/watch?v=03pdkHS2820>
- Igaruacirpet — Our Way of Making Designs Book
- Cape Alitak Petroglyphs Coloring Pages developed by The Alutiiq Museum and Subway
- The Cape Alitak Petroglyphs by Woody Knebel

Alutiiq Petroglyphs



Pebble Drawings



Grade: 6-12

Time: 40-50 minutes

Lesson Description: Students will learn about Alutiiq art from pebble drawings, the conventions that Alutiiq artists used to create them, and how clothing and jewelry can convey social information.



Kit Includes:

- *Igaruacirpet* – Our Way of Making Designs Book
- Alutiiq Pebble Drawing Worksheet
- Alutiiq Pebble Hierarchy Worksheet
- Scratch Art Cards
- Wooden Stylus

Photo: Large pebble drawing from Uganik Bay. Collected by Daniel Boone Reed. Photograph by Pam Foreman (left), illustration by Eric Carlson (right).

Vocabulary	Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Engraving	Igaruaq — Design	<input checked="" type="checkbox"/> Line	<input checked="" type="checkbox"/> Pattern	Culture
Conventions	PatReitaa/PatRiitaa — Picture	<input checked="" type="checkbox"/> Shape	<input type="checkbox"/> Rhythm/ Movement	B.2, D.4, E.7
Motif	Ipegtuaq — It is sharp	<input type="checkbox"/> Color	<input type="checkbox"/> Proportion/ Scale	Language Arts
Design	Yaamaq — Stone	<input type="checkbox"/> Value	<input type="checkbox"/> Balance	
	Keligluku — To carve it	<input type="checkbox"/> Texture	<input type="checkbox"/> Unity	
	Qelluugluku — To scratch, incise it	<input checked="" type="checkbox"/> Space/ Perspective	<input type="checkbox"/> Emphasis	
Hierarchy	Ceterluku — To mark it			
	Minguugluku — To rub it			

Objectives and Assessment Criteria:

- Create their own pebble drawings and understand what the elements of these drawings may have symbolized.

Cultural Relevance:

Pebble drawings are small pieces of stone with designs carved into them. This type of Alutiiq artwork was common between about AD 1300-1500 and can be found in archaeological sites. Artists used a sharp tool, most likely a sharp flake of stone, to carve faces, jewelry, ceremonial regalia such as parkas and hats into pebbles. Some pebble drawings are no larger than a silver dollar. Others are the size of an adult's hand.

Motifs are decorative designs or patterns. The designs on pebble drawings include motifs that are common in other types of Alutiiq art, particularly a Y-shaped brow with a connected nose representing a face. Other common motifs are eyes, mouths, labrets, facial tattoos, and clothing.

A prominent characteristic is a hierarchy in the use of imagery, a general order in which artists added areas of drawings to their compositions. Although not every pebble follows this pattern, many do. The brow motif is almost always present. If there is a second area of drawing, artists show a headdress or earrings. If there is a third area of drawing, artists added facial decorations like a labret or chin tattoos. If there is a fourth area of drawing, artists show elements at the neckline—a decorated parka collar, chest tattoos, or a necklace. The fifth addition, and the least common, is clothing. If clothing is shown, all the other elements are also typically present. If just a collar is shown a pebble will likely have a brow, a headdress and/or earrings, and a labret and/or chin tattoos.



Pebble drawings showing hierarchy of imagery. These are from the Karluk One collection, courtesy Koniag, Inc. Illustrated by Alexandra Painter.

Hierarchy of imagery found in pebble drawings:

Areas of Drawing	Motifs Present	Frequency
1	Brow	Almost Always Present
2	Brow and headdress	Frequently Shown
3	Brow, headdress, and labret / chin tattoo	Commonly Shown
4	Brow, headdress, labret/ chin tattoo, collar/necklace	Sometimes Shown
5	Brow, headdress, labret/ chin tattoo, collar/necklace, and clothing	Infrequently Shown

The hierarchy of motifs follows a set of conventions. Conventions are the accepted way of representing something, either formally or symbolically. While every design on Alutiiq pebble

drawings is unique, the artists who made them followed a set of conventions on which they highlight the different elements to show.

In Alutiiq society, body art, jewelry, clothing, and even people's tools carried social messages. Dress and decoration helped to share information about a person's age, gender, class, and unique skills or accomplishments. They also broadcast messages about a person's social ties—their affiliations with family and communities. The hierarchy of motifs used in pebble drawings suggests that these messages were strongly represented in decorations on and around the face, followed by the style of a person's collar, and finally their clothing. These are the areas that are easiest to see when you meet a person. By understanding how clothing and jewelry carried information about a person's origins and status, people could identify each other. Even people who didn't know each other could look at the way someone was dressed and understand where they were from and what their social standing was.

What were pebble drawings used for? Some people think they were pieces for a throwing game, others suggest that they were used to record the pictures of powerful people. Whatever the answer, they continue to speak to archaeologists, providing valuable information on ancient Alutiiq life.

Create:

1. Have students draw their own design of a person with the conventions used by Alutiiq artists.
2. As a class, brainstorm and agree on a set of conventions and a hierarchy for representing modern day jewelry, hats, and clothing. Discuss the messages that our jewelry, hats, and clothing convey about social status, marital status, age, gender, geography, family or origin, ethnicity, and unique skills or accomplishments.
3. Using the pebble drawings worksheet, have students draw a self-portrait with their favorite clothing, jewelry, and hat using the conventions agreed on by the class. Then have students describe what their clothing, jewelry, and headgear say about them.
4. After drawing their self-portrait on the worksheet, have the students draw it using the wooden styles and scratch art cards.

Close and Assessment:

- Students created their own pebble drawings and have an understanding of how clothing and jewelry can carry meaning and symbolism.

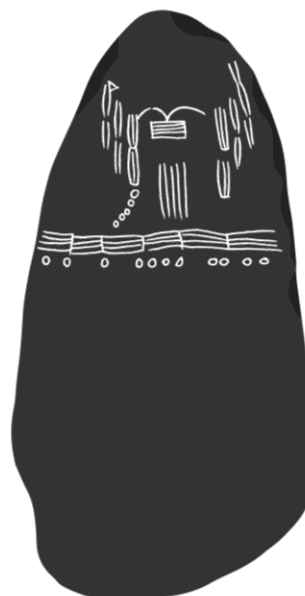
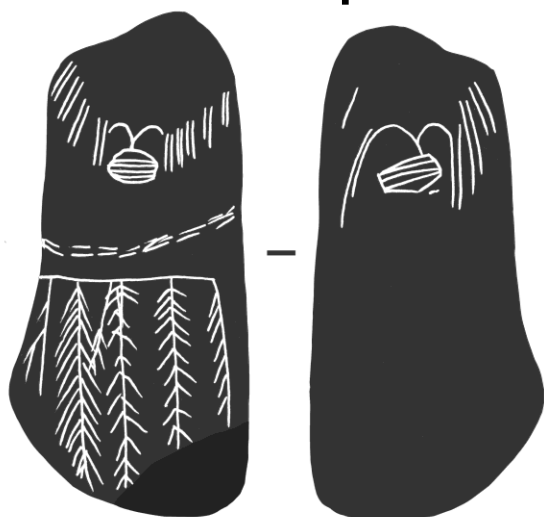
Modification:

- Collect smooth slate beach rocks and have students create their designs by using nails to carve symbols.

Additional Resources:

- Alutiiq Word of the Week: Eyebrows — Qaugluk:
- Alutiiq Word of the Week: Carve It — Keligluku
- Alutiiq Word of the Week: Mark — Ceterluku

Alutiiq Pebble Drawings Examples

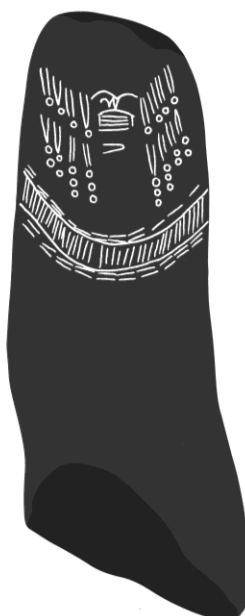


Settlement Point Site
Afognak Bay
AFG-015
AM33.95.431

Settlement Point Site
Afognak Bay
AFG-015
AM33.96.1239



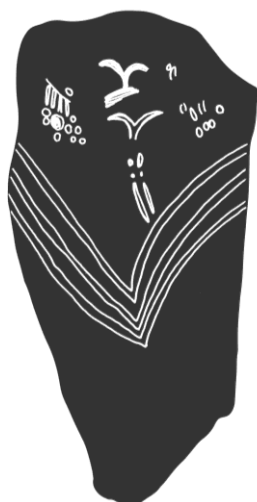
Settlement Point Site
Afognak Bay
AFG-015
AM33.94.191



Settlement Point Site
Afognak Bay
AFG-015
AM33.96.1238



Settlement Point Site
Afognak Bay
AFG-015
AM33.94.139



Kizhuyak Site
Anton Larsen Bay
KOD-240
From Clark 1974a

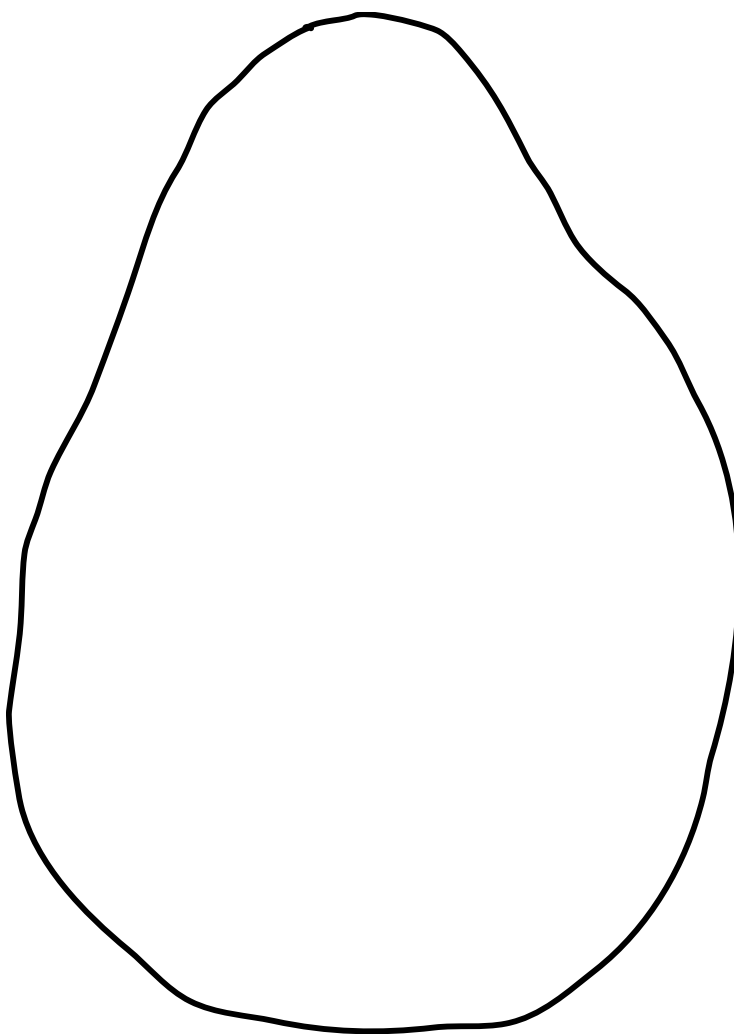
Examples of pebble drawings from the Settlement Point site,
Afognak Island and the Kizhuyak Site, Kodiak Island.
Illustrations by Eric Carlson.

Name:

Date:

Make Your Own Alutiiq Pebble Drawing

What would you look like in a pebble drawing? Draw an image of yourself in pebble style. What do your clothing and jewelry say about you?



Label your drawing with Alutiiq words:

Nuyat — Hair
Qaugluk — Eyebrows
lingalat — Eyes

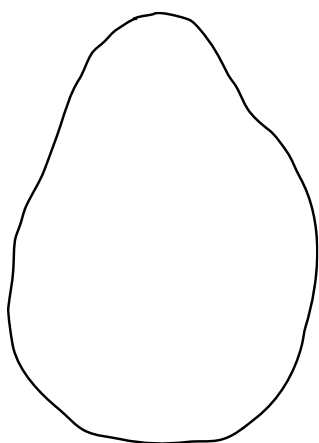
Qengaq — Nose
Qaneq — Mouth
Atkut/Agunat — Clothing

Name:

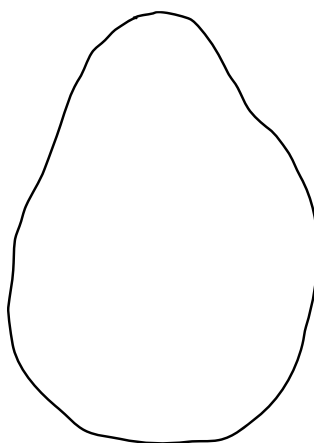
Date:

Hierarchy of Elements

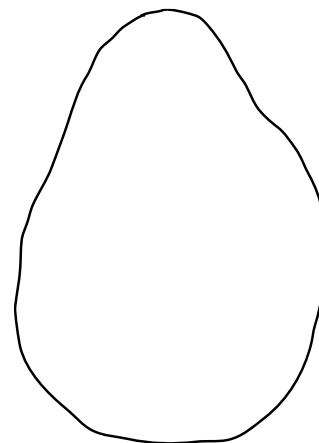
Draw the motifs used in Alutiiq pebble drawings following the hierarchy of elements from most common to least common.



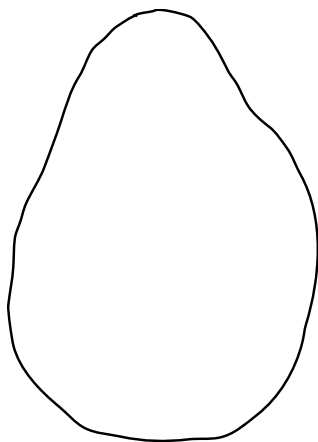
1. Brow



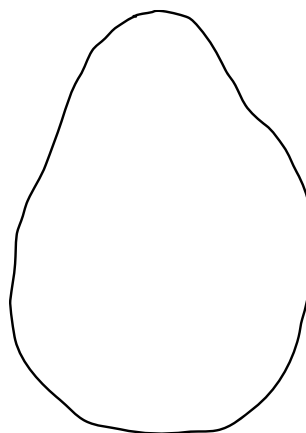
2. Brow and
Headdress



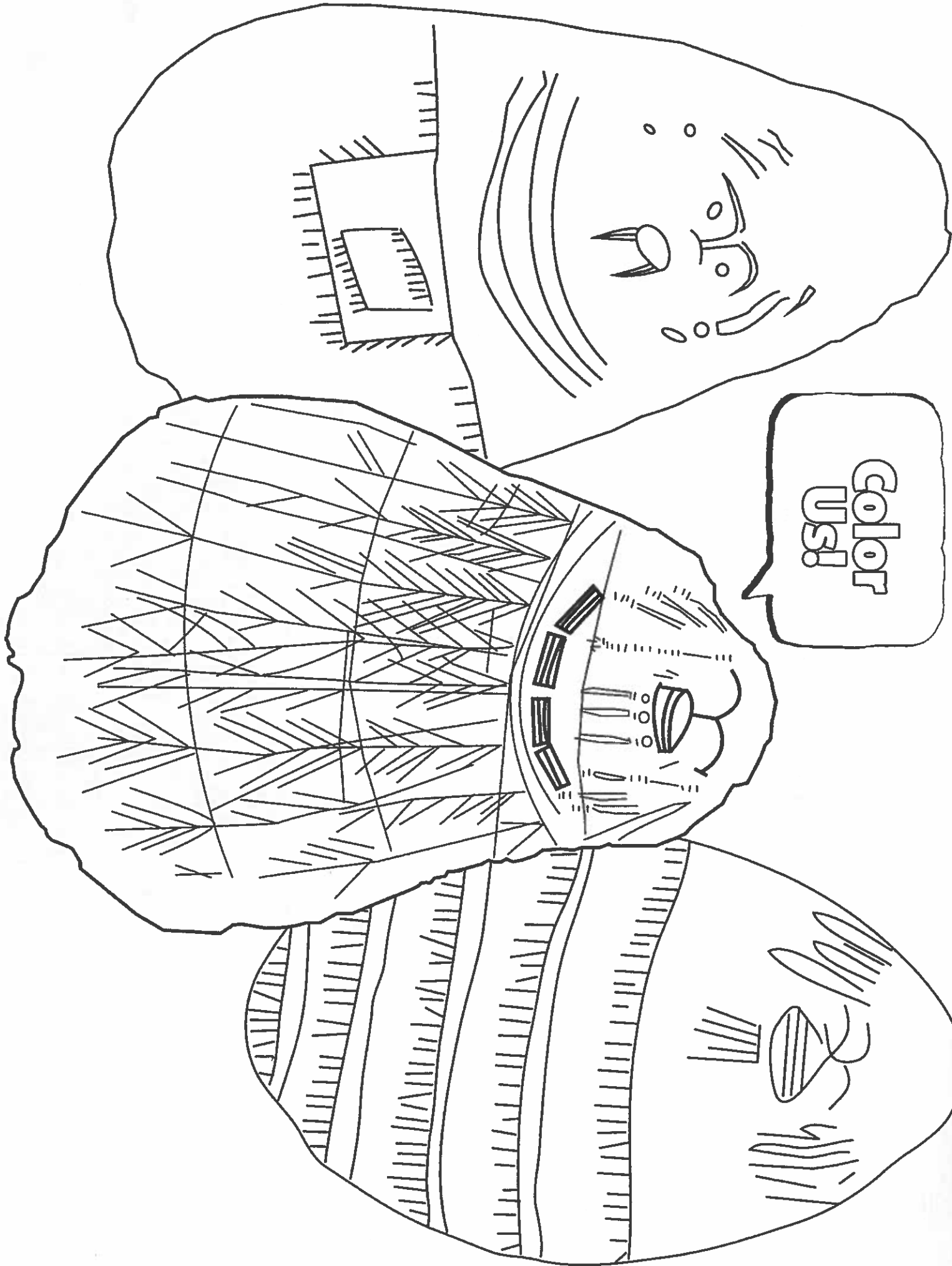
3. Brow, headdress,
and labret/chin
tattoo



4. Brow, headdress, labret/ chin
tattoo, collar/necklace



5. Brow, headdress, labret/ chin
tattoo, collar/necklace, and
clothing



Alutiiq Pictographs



Grade: 3rd-5th

Time: 45-60 minutes

Lesson Description: Students will learn about pictographs (picture-based communication) used by Alutiiq ancestors. They will study historical pictographs and use them to write their own short notes.



Kit Includes:

- Pictograph Examples
- Pictograph Story Worksheet

Materials Needed:

- Paper
- Pencils
- Canvas, Driftwood, or Rocks
- Paint or Charcoal

Photo: A pictograph of a person holding up both hands with fingers spread out—many things are being talked about.

Alutiiq Vocabulary	Art Elements	Art Principles	Content Connections
Illicarluni, Iliigaaluni — Gesture, Sign Language Igaruaq — Design PatReitaq (N) PatRiitaq (S) — Picture, Photograph Pisurluni — To hunt. Ang'asiigluni — To go on a journey. KRaasirluni — To Paint, To Color Qayaq — Kayak Yaamaq — Stone	<input checked="" type="checkbox"/> Line <input checked="" type="checkbox"/> Shape <input type="checkbox"/> Color <input type="checkbox"/> Value <input type="checkbox"/> Texture <input checked="" type="checkbox"/> Space/ Perspective	<input type="checkbox"/> Pattern <input checked="" type="checkbox"/> Rhythm/ Movement <input checked="" type="checkbox"/> Proportion/ Scale <input checked="" type="checkbox"/> Balance <input checked="" type="checkbox"/> Unity <input type="checkbox"/> Emphasis	Language: Visual, Oral, and Written Languages. Common Core Speaking and Listening Social Studies: Alaska Native people; Alutiiq Culture; Local History, Culture, and Community

Objectives and Assessment Criteria:

Students will learn...

1. Basic history of the Alutiiq language and visual communication.
2. How pictographs were used to communicate and tell stories/share information.
3. How to interpret the images used in pictographs.
4. How to create their own story using pictographs.

Cultural Relevance:

Alutiiq was originally an oral language, spoken rather than written. Before the 19th century, Alutiiq people did not use an alphabet to write their language. When Alutiiq people needed to leave messages for each other, they sometimes used pictographs – simple drawings – to send a message. People used stick figures and other simple line drawings to make “notes” that shared information and knowledge. These images might tell the story of a hunter’s travels – where they were going to hunt and how long they would be gone. Some pictographs were drawn or painted on pieces of wood and placed in a visible location, often in front of a door or on the roof of a sod house. This helped other people find the drawing. Alutiiq ancestors were familiar with pictographs and knew that the images painted on the wood were intended to share information.

Create:

- Talk with students about the difference between written and oral languages.
 - Discuss how pictures can help us understand written text and the way people communicated and lived in the past.
 - Give out the pictograph examples to the students and have them look at the different images.
 - Ask the students some of the following questions:
 - What might each image mean?
 - How do the images illustrate daily activities?
 - How could using pictographs help people communicate?
 - Why would Alutiiq people use very simple images in pictographs?
 - After students have studied the pictographs, have them use the images to create their own message. Have a class discussion comparing the pictograph stories and sharing why each student chose to use specific images. Discuss whether it was easy or challenging to use simple images to communicate.
-

Close and Assessment:

- Each student will have spent time studying pictographs, learning about visual languages, and exploring the meaning behind the imagery in Alutiiq pictographs.
 - Students will have an understanding of how an image-based form of communication was important in the time before a written alphabet.
-

Modification:

- Have students practice with different materials. Use charcoal or paint on driftwood or beach rocks. Discuss if it was easy or challenging.
- For more of a challenge, have students work together in small groups to create different pictographs with images relevant today. Ask them to use basic images that are easy to

translate. Have the groups present their charts to the class and compare the images each group created. Are there similarities? What are the differences? Was it hard to come up with images that are relevant today?

- Work together as a whole class to study the pictographs and their meanings to create a classroom story all together.

Additional Resources:

- Alutiiq Word of the Week Archive: Gesture, Sign Language — Illicarluni, Iliigadluni
- Alutiiq Word of the Week Archive: Picture, Photograph — PatReitaaq (N), PatRiitaaq (S)



Igaruacirpet: Our Way of Making Designs

A book exploring the Alutiiq arts, focusing on the ways graphic designs carry cultural information.

Available as a paperback book in the Alutiiq Museum store.

Heroes of Alutiiq Language History by April Laktonen Councillor:

<http://alutiiqlanguage.org/files/Articles/2018.3.21%20Heroes%20of%20Alutiiq%20Language%20History.pdf>

Produced by the Alutiiq Museum with support from the Kodiak Island Borough School District READ Program, the Munartet Project, and the Alaska State Council for the Arts.

Alutiiq Pictograph Story





Name:




Date:
















































































Draw your story in the box :

Write your story on the lines below:

Human Figures										Pictograph
										  
										
										
										  
										
										
										
										
										

Pictograph			
Humans with objects			

Other images	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	
	

Person with one hand on body and one hand pointing away—going to a new place.

Person with one hand on head and one hand holding up a finger—one night spent at a place.

Person with one hand on head and one hand holding up two fingers—*two nights spent at a place.*

Person without arms or with arms
against body—getting a message

Person holding up both hands with
fingers spread out—*many things*
are being talked about.

Person with one hand on head and one hand pointing away—sleeping at a place that has been talked about

Person pointing behind them with both arms and one over the head—*returning to the place where you began your trip*

Person with arms straight out to the side—*Nothing is happening or nothing is there*

Person with one hand on their
mouth and the other hand pointing
in a direction—there is food in the
place they are pointing or they eat
in that place.

Person holding a kayak paddle—
travelling by ocean.

Person holding a spear—going to hunt with a spear.

Person holding a bow & arrow—
going to hunt with a bow & arrow.

Circle with dots—an island where there are houses.

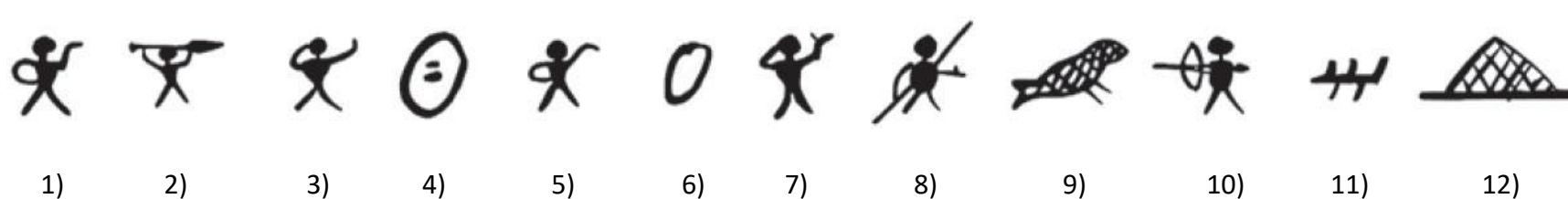
Circle without any dots—an island
where there are no houses.

Sea lion shaped with marks on its body—an animal to hunt.

A kayak shape with shapes on top and paddles under the boat—how the person travelled.

Small hill-shapes with marks on them—a *house*.

Straight line—a kayak or person kayaking.



These pictographs tell a story:

1) A person indicating a direction 2) that they will be going by kayak 3) sleeping for one night 4) at an inhabited island, then 5) traveling on to 6) an uninhabited island 7) staying for two nights 8) hunting, 9) for sea lion 10) with bow-and-arrow, and then 11) returning 12) home.

Collected by W.J. Hoffman from Vladimir Naumov of Afognak.

Hoffman, W.J.

1892 Comparison of Eskimo Pictographs with Those of Other American Aborigines. Transactions of the Anthropological Society, Pp. 128-46.

1895 Appendix: Gesture Signs of Eskimo. In Graphic Art of the Eskimos, pp. 947-958. The National Museum, Washington, D.C.