



Alutiiq Hunting Hats



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A Publication of Chugachmiut Heritage Preservation Department

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ALUTIIQ HUNTING HATS

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Funded by the United States Department Education, ANA Grant Number S356A090054. Other Heritage Kits available: Abundance of Birds , Medicinal Plants, They are Hunting, Sugpiaq Clothing, Driftwood, Grass and Plant Fibers, Honoring the Seal, Native Trade and Change, Storytelling , Gathering Plants to Eat, Ancestry, Our Foods from the Sea, Symbols, Wamluk – Let's Play, Tools and Technology, Traditional Fishing.



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ALUTIIQ HUNTING HATS: ACTIVITY OVERVIEW K-12

Introduction: Wooden hats were an essential piece of the gear for Alutiiq hunters pursuing sea mammals. They transformed kayakers into magical beings with killing powers, and shielded their eyes from sun, rain, and sea spray. The hat also amplified sound on the water, making it easier for the hunter to hear the animals. The art of hat making continues today. Artists in Alutiiq communities are passing this tradition onto the next generation, teaching carving and bending and helping students develop their unique decorative styles. In this unit students will learn about the high quality of work Alutiiq peoples instilled in their hunting visors through woodcarving, ivory carving and painting. They will interpret and discuss the symbolic significance of these hats. They will learn how the Alutiiq people respected the animals that they hunted and how their hunting visors paid respect to these animals. This unit is to last two to four weeks and will include a variety of activities, including learning all about different bentwood hat styles, the regional designs, steaming and bending the wood, the importance of symbolism, and ending the unit with a finished bentwood visor. The students will also learn about safety, as they will be working with many sharp tools as well as around heat and steam. This is a one level multi day activity.

Rationale: Grades K-12 Chugachmiut Heritage Kits have been developed to help classroom teachers and community members present the cultural traditions of the Native people of the Chugach Alaska Region to today's youth. This program is undertaken with a sense of faith in the youth of the region, that they will assure the survival of the Sugpiaq/Alutiiq traditions and begin a lifelong journey into learning Sugt'stun, their traditional language.

Culturally responsive teaching is using cultural knowledge, prior experiences, and performance styles to make learning more appropriate and effective for students. It is validating. Culturally focused curriculum acknowledges the legitimacy of the cultural heritage of all students in classrooms. It builds bridges of meaningfulness between home and school experiences as well as between academic abstractions and sociocultural realities using a wide variety of strategies.

Heritage Kits should not be used in isolation, but should be integrated into the classroom curriculum. They are multidimensional and teach from various disciplines, humanities, science, social science, health, the arts, and language. Kits offer educators an opportunity to collaborate with the community by including Elders, Traditional Storytellers, and locally Recognized Experts in the classroom and by taking fieldtrips so that local events, daily life, and resources of the community are a natural part of the classroom experience.

TRAVEL/EXHIBIT INSTRUCTIONS

BOX 1: Large cardboard box – Contains 2 display panels

BOX 2&3&4: Cutting, carving, clamping, steaming, bending and decorating tools and supplies

BOX 5: Books, DVDs, mock visor, plywood visor pattern

UPON ARRIVAL: UNPACK BOXES AND MARK INVENTORY IN
RETURNING KIT: PACK BOXES AND MARK INVENTORY OUT

DISPLAY LAYOUT (2 table tops or wall space for two 36"x48" boards):



Plywood visor pattern

Mock Visor



UPON ARRIVAL: UNPACK BOXES AND MARK INVENTORY IN
RETURNING KIT: PACK BOXES AND MARK INVENTORY OUT

ALUTHIQ HUNTING HATS HERITAGE KIT: 4 TOTES:

Consumables

(Please note if any of these items were used and need replacement.)

IN	OUT	ITEM	AMOUNT
		Fishing line (halibut)	3
		Synthetic sinew	2
		Wood glue	5
		Sand paper (boxes)	3
		Acrylic paints set	5
		Case of beads	1
		Feathers (bags)	3
		Varnish	1

Non-Consumables

Activity Plan Supplies

IN	OUT	ITEM	AMOUNT
		Jigs	5
		Process photo card sets	75
		Visor pattern (plastic)	3
		Tool bags heavy duty	2
		Dremel tool	2
		Dremel drill bits sets	2
		Black and Decker jigsaw JS515	1
		Black and Decker jigsaw JS660	1
		Jigsaw spare blade set of 24	3
		Leather gloves	4
		Hot pads	4
		Quick Grip small	4
		Quick Grip medium	8
		Quick Grip large	2
		Spring Clamps 1"	10
		Spring Clamps 2"	26
		Black and yellow spring clamps	22
		C-clamps	29
		C-clamps mini	18
		Spoke shaver	2
		9 pocket deluxe tool roll	5
		FlexiCut Sweep (variety of sizes)	14
		Pfeil #6 Sweep Gouge 25mm	4
		Ramelson carving tool set A	3
		Needles	48
		Paint brushes (large)	10
		Paint brushes (small)	12
		Paint brushes (xs)	40
		Galvanized tub	1
		Cooker and hose	1
		Book: Glory Remembered - Wooden Headgear of Alaska Sea Hunters	4
		Video: Making Traditional Alutiiq Visors	1
		Totes for packing	4

Exhibit Items

IN	OUT	ITEM	AMOUNT
		Make a Bentwood Visor Process Display Board	1
		Alutiiq Hunting Hats Display Board	1
		Mock Visor to attach to the process board	1
		Plywood visor pattern to the process board	1

Alutiiq Hunting Hats Heritage Kit Library

IN	OUT	ITEM	AMOUNT
		Alutiiq Hunting Hats Curriculum Activity Plans (1 binder)	1
		Glory Remembered – Wooden Headgear of Alaska Sea Hunters (Black)	4
		Northwest Coast Indian Art—An Analysis of Form (Holm)	1
		Making Traditional Alutiiq Visors DVD (Chugachmiut)	2

REFERENCES

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ALUTIIQ HUNTING HATS: ALL LEVELS (K-12)

Grade Level: K-12 (One level for all age groups)

Overview: Wooden hats were an essential piece of the gear for Alutiiq hunters pursuing sea mammals. They transformed kayakers into magical beings with killing powers, and shielded their eyes from sun, rain, and sea spray. The hat also amplified sound on the water, making it easier for the hunter to hear the animals. The art of hat making continues today. Artists in Alutiiq communities are passing this tradition onto the next generation, teaching carving and bending and helping students develop their unique decorative styles. In this unit students will learn about the high quality of work Alutiiq peoples instilled in their hunting visors through woodcarving, ivory carving and painting. They will interpret and discuss the symbolic significance of these hats. They will learn how the Alutiiq people respected the animals that they hunted and how their hunting visors paid respect to these animals. This unit is to last two to four weeks and will include a variety of activities, including learning all about different bentwood hat styles, the regional designs, steaming and bending the wood, the importance of symbolism, and ending the unit with a finished bentwood visor. The students will also learn about safety, as they will be working with many sharp tools as well as around heat and steam. This is a one level multi day activity.

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>D1: Acquire in-depth cultural knowledge through active participation and meaningful interaction with Elders.</p> <p>E8: Identify and appreciate who they are and their place in the world</p>	<p>Arts A3: Appropriately use new and traditional materials, tools, techniques, and processes in the arts.</p> <p>Arts B3: Recognize the role of tradition and ritual in the arts.</p> <p>World Languages A3: Use two or more languages effectively in real life situations.</p>	<p>CE3: Students should have knowledge of Sugpiaq/Alutiiq traditional and contemporary art.</p> <p>CE9: Students should have respect and appreciation for their own culture as well as the cultures of others.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

Estimated Time: Two weeks

Lesson Goal: To gain knowledge of the importance of the visors to the hunter and how a useable item is now considered an art. Students will understand some of the cultural ideals represented in the Alutiiq ceremonial art and students will recognize how visual art and its use can express the ideas of a society and individual identity.

Lesson Objective(s): Students will:

- learn about the Alutiiq village sites in the Chugach region.
- have the opportunity to view a replica of a bentwood visor (borrowed from an artist or the one in the kit).
- discuss the importance of the visors to the hunters and the traditional gear that was worn while hunting. The students will be able to view photos of traditional gear and doll display with traditional garments. Compare this wear with the contemporary gear. Talk about the use of animals and resources to provide the hunters with necessities.

- learn about bentwood visors that are from the Chugach region. They will review the book *Glory Remembered- Wooden Headgear of Alaska Sea Hunters*.
- learn about the properties the visors have.
- learn about the techniques of building a bentwood visor.
- define and use the following vocabulary:
 - Bentwood headgear*
 - Steam bending*
 - Jigs*
 - Closed crown visor*
 - Open crowned visor*
 - Rounded battle helmet*
 - Decoy helmets*
 - Sea lion whiskers*
 - Volutes*
- learn why they need to use green spruce for the project. They will have a sheet of clean green spruce (two feet by two feet.).
- gain knowledge of the importance of the steaming and the different types of wood that were used. Students will gain an understanding of the hard elaborate work that went into the bentwood visors.
- gain an understanding of the people in the region that are skilled in the process of steam bending and building bentwood visors, whom believe the importance of keeping this art alive and the traditions to be passed on to the younger generations.
- learn about the safety precautions while working with tools.
- continue on the process of carving and sanding out their bentwood visors.
- gain a better understanding of the steaming process and the importance of the designs to the hunter. Students will gather the information they have learned and process it with this hands-on activity.
- learn about the designs that were painted onto the visors. They will get a better understanding of the Alutiiq people and their spiritual beliefs.
- learn about the different hats and visors used and discuss why there was a difference in design, for example, the closed crown, or the open crowned visor, etc.
- gain an understanding of the traditional paints that were used and the process of making them so they could be used on the designing. They will gain an understanding of mixing colors to make another color.
- learn about the decorations on the hats, including the sea lion whiskers, beads and ivory.
- Understand the spiritual beliefs behind the icons on the hat. Why were these designs so important to the hunter? What did they symbolize?
- Students will understand that the Native peoples made their own tools when they worked with these materials. Students should gain a better understanding of how hard the people of this region worked just to have their personal belongings.

Vocabulary Words: Sugt'stun Dialects

English:	PWS:	Lower Cook Inlet:
Visor	Caquyaq	

Materials/Resources Needed:

- Alutiiq Hunting Hats Heritage Kit. This kit is available on loan from Chugachmiut. The items are for display and examination. Contents of the kit are:
 - Process board with photos of the tools and process
 - Product board with photos of ready hats and visors, patterns and designs used
 - 5 jigs used in the formation of the steam bent visor
 - Pattern used to cut the shape of the visor
 - Photo cards of the process
 - Video: *Making Traditional Alu'utiq Visors*, 2001. Chugachmiut, Anchorage, AK.
 - Book: Black, Lydia T., *Glory Remembered—Wooden Headgear of Alaska Sea Hunters*, 1992. University of Washington Press.
 - Book: Holm, Bill, *Northwest Coast Indian Art—An Analysis of Form*. 2003 University of Washington Press.
 - Jigsaw and spare blades
 - Quick Grip clamps (to attach the cover plywood to the table)
 - Wood carving tools
 - Small pieces of wood to be used as wedges and shingles
 - Plastic wrap
 - Wood braces for the carving block
 - Gloves and hot pads
 - Spring Clamps
 - C-Clamps
 - Spoke shaver
 - Sandpaper (different grades)
 - Wood glue
 - Dremel and spare drill bits
 - Pencils, paper
 - Acrylic paints of various colors, paint brushes, varnish
 - Synthetic sinew
 - Needles and thread
 - Fishing (halibut) line (for the whiskers)
 - Beads, feathers
 - Galvanized tub
 - Cooker/stove leg and hose for the propane
 - Big sheet of plywood to cover the tub (while steaming)
- Propane burner
- Extra carving tools
- Real piece of spruce (2 feet by 20 inches) for each student. Clean cut without any knots. (list of mills attached)
- 10 2-ft. by 2-ft. pieces of scrap plywood

Websites:

- *Looking Both Ways* –online interactive exhibit about the Alutiiq Culture. History, photos, maps etc. <http://www.mnh.si.edu/lookingbothways/data/frames.html>

- Bentwood visor *cut-out pattern*:
<http://www.museums.state.ak.us/PDF/teachersResources/hat/bentwoodVisor.pdf>
- *Just Old Hats* online exhibit about hats in Alaska (including bentwood hats):
http://www.museums.state.ak.us/online_exhibits/JustOldHats.html
- Interview with carver Andrew Abyo about traditional Alutiiq bentwood hats at
http://www.iqsak.com/index.php?option=com_user&view=login&Itemid=6
 - Username: teachers
 - Password: crrcexplorer
 - Unit 5, Lesson Plan 2: Can You Hear Me? Bentwood Hats.
- Video *Making Traditional Alu'utiq Visors* online at
http://www.iqsak.com/index.php?option=com_user&view=login&Itemid=6
 - Username: teachers
 - Password: crrcexplorer
 - Unit 5, Lesson Plan 2: Can You Hear Me? Bentwood Hats.
- Video clips on the topic at <http://www.andrewabyo.com/video.html>

Teacher Preparation:

In brief, there are six steps in making the visor. These steps are:

- selecting the right piece of wood,
- marking and cutting the visor pattern,
- carving and sanding the visor,
- steaming and bending the visor,
- binding and sizing the visor, and
- painting and decorating the visor.

The instructor will have to contact someone who owns a mill prior to this lesson. The bentwood visors need to start off with clean green spruce sheets two feet by two feet and 3/8 inches thick. These sheets may run \$15.00 per piece. You can contact any of the lumber suppliers on the list:

- Northland Wood, Anchorage, 907.563.1610, <http://www.northlandwood.com/prices.html>
- Granite Mountain Alaska Lumber, Delta Junction, (888) 785-5225,
<http://www.granitemountainalaskalumber.net/>
- Small Potatoes Lumber Co, Homer, (907) 235-6487
- Spenard Builder's Supply, Alaska, (907) 261-9317, <http://www.sbsalaska.com/>
- Poppert Milling, Wasilla, (907) 376-8774
- Valley Sawmill, Alaska, (907) 563-3436, <http://www.valleysawmill.com/>

Throughout the unit, the community should be invited to attend and participate in the activity. Elders love to share stories with students.

There were several styles of hats and visors (See the Product Board or p. 12 in *Glory Remembered – Wooden Headgear of Alaska Sea Hunters*.) Open crown, long visors were most popular in the Chugach region. Hats and visors were made by carving a single piece of wood into a thin layer, which was carefully bent to shape with steam. Helmets were hollowed from a single piece of wood and were often decorated with the face of a seal.

Each hat is a work of art, reflecting the owner's personality, achievements, and status. Hats were brightly painted with geometric designs, images of sea mammals, and hunting scenes, and elaborately decorated with ivory carvings, beads, woven tassels, feathers and sea lion whiskers. Each element was rich with symbolism. Lydia Black states "*while all hunting gear was, in effect, a mask which transformed the wearer into a mighty hunter, capable of braving the ocean and its dangers, it also hid his human identity and, at the same time endowed him with special vision.*"

Some motifs recounted great chases; others referenced helpful birds or animal spirits. Alutiiq elders remember that hats were decorated over the course of a hunter's life. Elements were added or changed to reflect individual's past. As such, each hat was highly personalized. You can see some of the design elements on pages 51, 137, 145 in *Glory Remembered—Wooden Headgear of Alaska Sea Hunters*.

The visors have several properties that made them great for hunting. The visor protected the hunter from the elements (e.g. the sun), it amplified sounds on the water so the hunter would hear the animals better, and it would cover the hunter's eyes so the animal wouldn't see them. Listen to the interview by Andrew Abyo on the www.iqsak.com website or discuss the properties with an elder.

Activities:

Week 1: This week will consist of learning about the Chugach region village sites. This way the students will gather information on the locations of these sites and why it was important to live on the waterfront. The students will view an Alutiiq bentwood visor (in the kit), and discuss the importance of the visor to the hunter. Students will look at the photos of decorated visors. They will realize how skilled the hunter was to have such a fine crafted item. This week the class will also discuss the different types of bentwood hats and visors. They will cut their bentwood visor out from a pattern. They will use carving tools to make sure that the hat is thin enough to bend properly. They will learn safety with the carving tools, as they are very sharp.

Day 1:

1. Ask the students to share where their family is from. Show on the map the Chugach region and the villages and communities.
2. Teacher will discuss the hunting gear and the importance of the hunter's attire. How important is a hunter's wear today. What type of clothing and headgear do they wear today?
3. Students will learn the importance of the ceremonial arts to the Alutiiq peoples. Discuss the loss of the arts and now how they are being revived before they are lost. Also discuss Alutiiq traditions and how important it is to document what is happening in our lives today.
4. Students will watch the video *Making Traditional Alu'utiq Visors* about the process of steaming and bending the visor.
5. Have the each student start a journal so that they can keep a detailed account of their activities throughout this important process of steam bending a visor. Ask students to write down the different steps of the visor making to their notebook. Students can use the Kit Flash Cards to help with this.

Day 2:

1. Each student will use a template of the visor that they will trace onto their green clean spruce sheet, with all the markings. Students will be able to feel and discuss the different types of wood that was used and why. The different techniques used compared to the way they used to make visors should be discussed. Traditions and keeping them alive should be a topic of discussion.
2. The teacher should stress the importance of safety with the tools that will be used along the way. The students will be using power tools along with sharp carving tools.
3. Every student will use a jigsaw to cut out their visor. While the students are waiting to use the jig saw, the others can view websites, books, and photographs on the different artists that are skilled in this type of craftsmanship.

Day 3 - 5:

1. This is a multi-day activity. Once the pattern is cut out, the students will work with the carving tools so that they are able to scrape it to the desired thickness. Certain areas of the hat need to be thicker for the strength and the visor part is decreased in the thickness. Students will look back to their reference book to find out the places that are important to decrease in size. Students should have a work area set up to carve their visors. A two foot by two foot scrap piece of plywood can be clamped to the table with c-clamps and clip clamps. The students will actively participate in this process. They can all work individually on their piece. They need to carefully plan out where they will carve as not to ruin the piece of wood.
2. Stress that the tools are extremely sharp and students need to realize the safety issues that should be taken while working with these tools.
3. Students will be able to use these tools to plane down their visor. They will gain a better understanding of the work involved and an appreciation of the modern day working tools.
4. The teacher can work with the students on carving and sanding out the inside of their visor. The visor has areas on the inside that needs to be thinner than others do; these points are marked off from the template. The student may find this a tedious job but the more they sand and get the inside of the visor to the desired thickness the better it will be to steam bend.

Week 2: This week the steam bending will take place. While the students are waiting for their visor to thoroughly dry they will study the patterns that were painted on the visors. They will learn about what these designs symbolized and the importance of these hats to the hunter. The students will understand through a discussion that the beautiful well maintained clothing was appealing to the spirits of the animals and they would in turn allow themselves to be caught by the well-dressed hunter with beautifully decorated gear. The students who are not steam bending can work on their design for their hat. The students will design their bentwood hat. They will study the traditional designs and they will portray the design that they would like to see on their own visor into their journal. Students will learn about the process of the traditional paints that were used. They should get an understanding of the work that was put into the traditional visors. They will have time to work on their own painting and designing.

Days 6-7:

1. Students are ready to steam bend their visor. They will use the galvanized tub for steaming. The water needs to be steaming hot, and the visor should stay in the water for about 30 minutes.
2. Students will get their individual jigs ready for their visor. They should work in pairs so that they will have an extra set of hands when they are bending their visor around their jig and clamping it down. Students should put on their gloves and have hot pads ready to use.
3. Students will learn to work fast during this process, or the hat may dry out and the steaming will have to take place again. The students will take the steamed visor out of the tub with the help of the teacher or elder and place it directly to the jig, wearing the leather gloves.
4. With the help of a partner or teacher, shape the visor in the jig and bend it around the back. Clamp it and leave to dry. See detailed steps of this in the video *Making Traditional Alu'utiq Visors*.
5. Students that have finished will have time to review the photos on the different designs that were on the visors.
6. A discussion on the importance of the spiritual beliefs and symbolism behind the designs.
7. This process should be photographed so that the students can have a step by step instruction board to display with their finished visor.

Day 8-9:

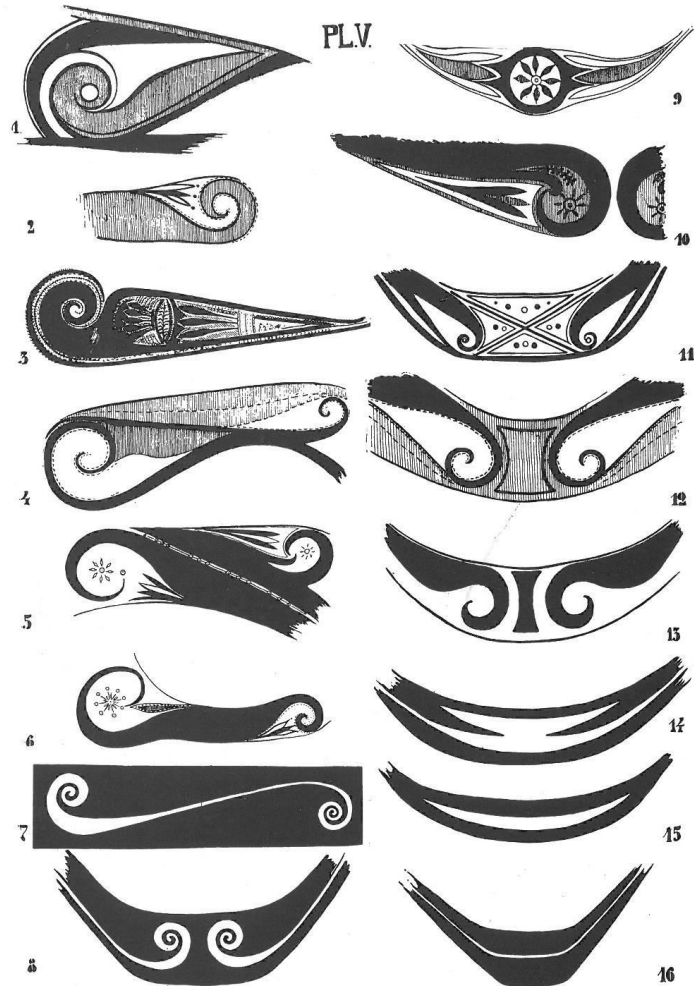
1. Present the product board with the designs to the students. Give an explanation of the designs so the students will get a better understanding of the hats and the hunter that wore them. A discussion can be brought up about the spiritual ideas behind the designing and the ivory carvings.
2. Students will study the designs and decide on a traditional pattern that they will put onto their own visor. Refer to the book *Northwest Coast Indian Art—An Analysis of Form* by Bill Holm for studying the symbolism, realism, and elements of the art. Also refer to *Glory Remembered—Wooden Headgear of Alaska Sea Hunters*.
3. Discuss how the visors were decorated with:
 - beads—one bead represented a trade for one sea otter.
 - sea lion whiskers (we'll use halibut line). One whisker represented the man wearing the visor was a skilled hunter, the more whiskers the more skilled the hunter.
 - ivory carvings and volutes, giving the hunter a supernatural identity. (The students will not be making ivory carvings in this activity.)
4. Study the different design elements that were painted on the visors. Discuss why the difference in design from the Aleuts of the Aleutian Islands, the Alutiiqs of the Alaska Peninsula and the Kodiak area, the Alutiiqs of the Prince William Sound, and the Tlingits. Have a discussion on why there were different types of headgear in the different areas of Alaska.
5. Invite a craftsman from the community, preferably an elder who has knowledge in the bentwood steaming to tell stories about traveling in the region and sea mammal hunting in the region while students are in the process of building their jig.
6. Students will make notes and drawings in their journal of how they will design their piece before they put the drawing onto the visor.

7. Students will learn about the paints that were used and how they were traditionally processed. If possible the teacher should work with the students on making paints the traditional way.

Day 10:

1. Discuss the different icons that were used on the hats and the importance of them to the hunters. Draw and paint the designs to the visor.
2. Decorate the visor with beads using synthetic sinew to attach them to the visor. You need to drill holes to the hat for this.
3. Attach “whiskers” made out of fishing line to the visor. Decorate them with beads and feathers if wanted.

Week 3: The unit could continue on into three weeks. The students could display their hats with a slide presentation to the public or to other classes during their study on the Native people of the area. A display of the finished bentwood visors could be displayed in the school along with pictures and an explanation of the steps to building a visor. Elders of the community could be invited to come and view the finished bentwood visors so that they can share stories of their hunting and traveling on bidarkas. The students can also test their visors in practice. How well do the visors amplify sound on water? See the Iqsak-lesson plan (link provided in the Websites chapter) for details.



FIGS. 1-16. PAINTED ELEMENTS FROM WOODEN HEADGEAR, ALEUTIAN, SHOWING THE PROCESS OF CONVENTIONALIZATION OF THE BIRD HEAD. NOS. 1-3, SEPARATE HEADS; NOS. 4-7, DOUBLE HEADS TRANSFORMED INTO SPIRALS; NOS. 8-16, DOUBLE HEADS TRANSFORMED INTO PARALLEL STRIPES. M. A. E. 2868-37, 2868-106, 2868-40, 563-1, 2868-41, 2868-106, 2868-36, 2868-36, 2868-41, 2868-41, 2868-37, 561-1, 2868-80, 561-1, 561-1.

Designs from *Glory Remembered—Wooden Headgear of Alaska Sea Hunters*, p. 137.

STANDARDS

Standards:

<i>AK Cultural:</i>	<i>AK Content:</i>	<i>CRCC:</i>
<p>D1: Acquire in-depth cultural knowledge through active participation and meaningful interaction with Elders.</p> <p>E8: Identify and appreciate who they are and their place in the world</p>	<p>Arts A3: Appropriately use new and traditional materials, tools, techniques, and processes in the arts.</p> <p>Arts B3: Recognize the role of tradition and ritual in the arts.</p> <p>World Languages A3: Use two or more languages effectively in real life situations.</p>	<p>CE3: Students should have knowledge of Sugpiaq/Alutiiq traditional and contemporary art.</p> <p>CE9: Students should have respect and appreciation for their own culture as well as the cultures of others.</p> <p>L1: Students should understand the value and importance of the Sugt'stun language and be actively involved in its preservation.</p>

MATERIALS AND RESOURCES

Consumables

Fishing line (halibut)	3
Synthetic sinew	2
Wood glue	5
Sand paper (boxes)	3
Acrylic paints set	5
Case of beads	1
Feathers (bags)	3
Varnish	1

Non-Consumables

Activity Plan Supplies

Jigs	5
Process photo card sets	75
Visor pattern (plastic)	3
Tool bags heavy duty	2
Dremel tool	2
Dremel drill bits sets	2
Black and Decker jigsaw JS515	1
Black and Decker jigsaw JS660	1
Jigsaw spare blade set of 24	3
Leather gloves	4
Hot pads	4
Quick Grip small	4
Quick Grip medium	8
Quick Grip large	2
Spring Clamps 1"	10
Spring Clamps 2"	26
Black and yellow spring clamps	22
C-clamps	29
C-clamps mini	18
Spoke shaver	2
9 pocket deluxe tool roll	5
FlexiCut Sweep (variety of sizes)	14
Pfeil #6 Sweep Gouge 25mm	4
Ramelson carving tool set A	3
Needles	48

Paint brushes (large)	10
Paint brushes (small)	12
Paint brushes (xs)	40
Galvanized tub	1
Cooker and hose	1
Book: Glory Remembered - Wooden Headgear of Alaska Sea Hunters	4
Video: Making Traditional Alutiiq Visors	1
Totes for packing	4

Exhibit Items

Make a Bentwood Visor Process Display Board	1
Alutiiq Hunting Hats Display Board	1
Mock Visor to attach to the process board	1
Plywood visor pattern to the process board	1

Alutiiq Hunting Hats Heritage Kit Library

Alutiiq Hunting Hats Curriculum Activity Plans (1 binder)	1
Glory Remembered – Wooden Headgear of Alaska Sea Hunters (Black)	4
Northwest Coast Indian Art—An Analysis of Form (Holm)	1
Making Traditional Alutiiq Visors DVD (Chugachmiut)	2

GLOSSARY

Arrow	rruq
Boat	palagg'uutaq
Bow of boat	cuunga
Stern of boat	kingua
Bow (and arrow)	pitegcaq, petegcaq
Buoy	pugtaaqaq
Compass	kampaasaq
Drawstring (for bow)	qelun
Fire/campfire	keneq
Fish spear	kapsuun, kapsuutaq
Fish hook	iqsak
Gas	kaasaq
Gill net	naptestaq
Seine net	kugyaq, kugyasiq
Gun, rifle	nutgutaq
Hunt/hunting	pisurluni
Kayak, bidarka	qayaq
Lantern (gas)	agg'wanaluq
Loud	kallagtuluni
Oar, paddle	pakiu'un
Ocean	imaq
Ocean swell	ikuak
Rain	qiteq
River	kuiq
Seal	qaigyaq
Fur seal	aataak
Ship	palagg'uutaq
Skiff	tuulaq
Snare	negaq
Sound	nepa
Sounds	nepet
Spear	panak
Spear it	panagluku
Fish spear	tuqsiq
Water	meq
Wave	qailiq
Weapon	pisuutaq
Whale	arwaq
Killer whale	arlluk
Visor	saquyaq

(From *Nanwalegmiut Paluwigmiut-llu Nupugnerit – Conversational Alutiiq Dictionary, Kenai Peninsula Alutiiq* by Jeff Leer, 1978)