NORTHWEST COAST FORMLINE DESIGN

DEFINITIONS AND STUDENT ACTIVITIES

ART KIT TEXTBOOK GRADE LEVEL 5-8

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SEALASKA
HERITAGE

CURRICULUM

ART KIT TEXTBOOK GRADE LEVEL 5-8

SEALASKA HERITAGE

CONTENTS

PURPOSE OF THE UNIT

Formline design is part of a living culture, and integral to the life ways of the Tlingit, Haida, and Tsimshian.

"It surrounds us and it holds us up. Our Northwest Coast art is ingrained in the social fabric and oral histories of our clans."

–Rico Lanáat´ Worl, *A Basic Guide to Northwest Coast Formline Art*

In this project we give your students an introduction to formline design shapes and definitions, the importance of balance in the design form and to ways an experienced Native artist would compose a formline design. We then provide them with tools to create their own formline design. A key to this project is to see both the positive and negative aspects of a design and how each type influences and serves to shape the other. By careful placement of the negative (unpainted) shapes, the positive (painted black or red) forms are created. These are known as positive formlines.

The class projects are designed to provide a body of reliable information to assist teachers in sharing some basic principles and composition strategies for creating traditional formline designs with their students. The project materials come in a form that is ready-made and will not require design experience on the part of those teaching this kit. Adults can guide students through these projects with the help of the instructions that come with the kit, enabling students to produce completed projects for take-home use and future reference.

Although the basic conventions of Northwest Coast native art may seem simple, it takes a master to create the kind of balance and flow that this art form can express, and it takes deep knowledge and understanding of the culture to realize the richness of what it represents and conveys. Anyone wishing to gain a true understanding of the art form will benefit greatly from learning directly from master artists, studying the great historical designs closely and learning as much as they can about the function, meaning and importance of formline design in the Tlingit, Haida and Tsimshian cultures.

We hope that this lesson will stimulate your students' curiosity and spark their interest to learn more. Even a brief exposure to the inner workings of the design style can open up a greater understanding and appreciation of this unique art form. We believe that with knowledge comes a higher appreciation of these arts and the cultures they represent, and that helps develop a greater level of intercultural understanding.

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INTRODUCTION TO FORMLINE DESIGN

Formline Design: Part of a Living Culture

What is today called the formline system is the foundation of Northwest Coast Alaska Native design. As the primary painted-image format of the Tlingit, Haida and Tsimshian peoples of Southeast Alaska, and thereby a key component of Southeast Alaska Native culture, it is a gateway for all students of the region to learn about the concepts and cultural significance of this art tradition.

Formlines vary in width (hence their name) changing thickness as they flow around corners. An interconnected web of formlines is used to compose a creature image or design. They may represent stories of Raven and other creatures, historic events, clan crests, or other concepts including clouds or glaciers. Two-dimensional formline designs are depicted on objects such as bentwood boxes, clan hats, and house screens, and can also be adapted to embellish three-dimensional objects such as masks and totem poles.
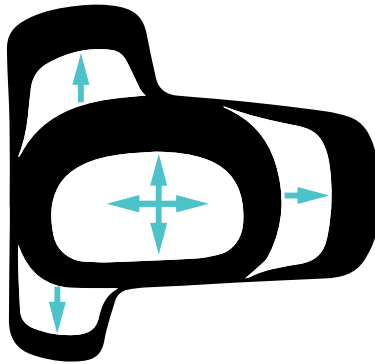
Key Formline Design Shapes

The core building-block shapes of formline design are the ovoid and U-shape. These design elements are similar in form, and the two shapes function in a cooperative way; working together to create visual balance (symmetry), and harmony in design flow and movements.

The ovoids act as visual centers, or sources, from which U-shapes flow to define movements within a design or to represent wings, fins, tails, etcetera.

> "One of the most characteristic features of Northwest Coast art is the use of the formline [...] The constantly varying width to the formline gives the design a calligraphic character"
>
> —Bill Holm,
> Northwest Coast Indian Art

Ovoids, like the ovoid in the center of this design, are multi-directional.

U-shapes are uni-directional.

Opposite Relations

Within formline designs you find the concept of opposite relations, which is an integral part of both Native culture and art. In Tlingit and Haida cultures, clans are divided into opposite sides, also known as moieties or phratries. Eagle and Raven are two sides of Tlingit and Haida culture, and clans fall under one side or the other. The paired opposites create balance and harmony when the two sides alternate as hosts and guests, builders and beneficiaries; conducting feasts, house raisings, marriages and memorials. Tsimshian society, in contrast, is comprised of four separate but equal clans: Killer Whale, Raven, Eagle and Wolf, and the concepts of balance and harmony apply to the four equal phratries.

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"Painting was done with brushes of various sizes made of hair, often of the porcupine, inserted in a handle of wood. The bristles were fastened in a flat bundle cut off at an angle on the end. [...] The pigment was mixed with a medium prepared by chewing dried salmon eggs wrapped in cedar bark and spitting the saliva and egg oil mixture into the paint dish."

—Bill Holm,
Northwest Coast Indian Art

One example of opposite relations in formline design are positive and negative spaces. Formlines are the positive element, usually painted either black or red. Background, or non-formline, unpainted areas are referred to as negative spaces. Similar to this are the opposing and balanced relationships of black and red, primary and secondary, formline and fineline, carved-out and left on the surface. (see Definitions and Vocabulary). Ovoids and U-shapes are also a type of opposite: In terms of creating design compositions, ovoids are multi-directional and U-shapes are uni-directional.

Building Formline Designs

To create a formline ovoid or U-shape, there are advantages to starting with the inside edge of the formline rather than the outside. The inner edge surrounds the negative form of the design element, while the formline itself is the positive form. The inside edge is always continuous, while the outside edge is always interconnected with other design forms. By placing negative design shapes in a way that acknowledges the positive formline that surrounds them, designs can be constructed shape by shape, one form building upon and extending from another.

History

Formline design is a concept that dates back more than two thousand years. In the early days before Euro-American contact in the late 18th century, the formline styles of the Tlingit, Haida and Tsimshian were all close in appearance to one another, each reflecting a similar stage of development from the archaic beginnings of the art form. This was the end result of generations of evolution from an ancient core tradition of at least 1,000 years before. There is ample historical evidence to support this. The three traditions began to diverge farther apart as the 19th century turned and progressed, with Haida and Tsimshian artists in particular moving toward thinner positive formlines and more negative space than in the older styles of formline compositions. In general, the differences in tribal styles of formline design are the result of incorporating the innovations of individual artists who led and inspired their peers in local villages and larger cultural regions.

Ownership

Many, though not all, formline designs depict crests that belong to a clan. A clan is the basic social unit in Tlingit, Haida and Tsimshian societies. The clan is the unit that owns property. This property is called *Haa At.óowu* in Tlingit. *At.óow* includes physical property; land, songs, names, stories, and crests. Individual representations of those crests, the designs themselves, are transitory, differing from one artist to another, and are not usually clan-owned. A crest emblem is an image representing a physical entity with which the clan claims a significant relationship. "This relationship usually has to do with an important event in the clan's history. Crest emblems depict certain animals or creatures that played a major role in that history. *At.óow* is fiercely protected in Tlingit property law and in modern Tlingit society."*

* *A Basic Guide to Northwest Coast Formline Art,* Rico Lanáat´ Worl, 2014

DEFINITIONS AND VOCABULARY

Formlines

The connected pattern of painted, positive space that creates and defines Northwest Coast design images. Formlines alter their thickness, usually as they bend around a corner, which introduces tension and release in traditional designs.

Finelines

The 'opposite' of formlines, these lines are thin and remain at or near to their original thinness. They add a level of detail and a sense of depth in painted designs.
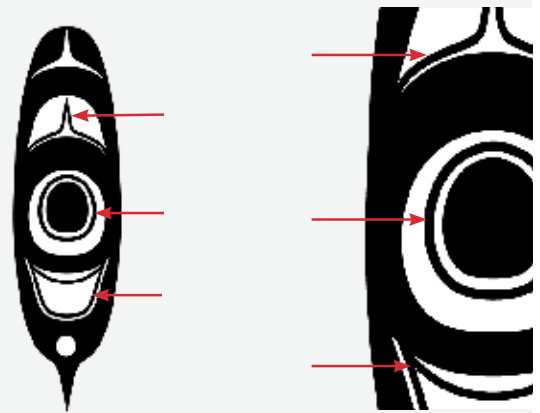
Negative space

The unpainted, 'background' aspect of formline designs, like the cut-out spaces in a doily pattern. Negative space is cut away in relief-carved designs.

Positive space

The painted formline aspect of design, which is left on the surface in relief-carving, and most often painted black or red.
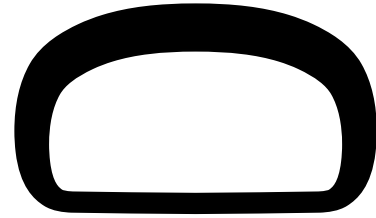
Ovoid

The mother of designs, ovoids are building blocks that form visual centers, or sources, from which design patterns or movements flow or emanate.
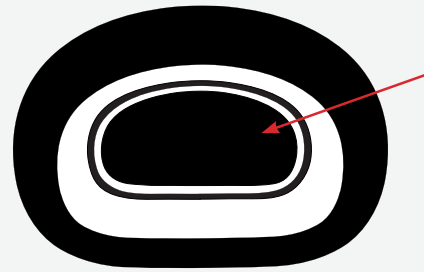
Ovoid formlines are thickest on the top, thinner on each side (each side of the same width), and thinnest on the bottom. Specific proportions can vary with individual artist's styles. They can change orientation, (right-side-up, upside-down, sideways), but their shape characteristics remain constant.

Ovoids are used to represent joints (shoulder, hip, wing, pectoral fin), eyesockets, or non-specific anatomical parts that help create the flow of the overall design.

Inner ovoid

The smaller, same-shaped version of the ovoid that floats slightly above the center of negative space and is almost always surrounded by a fineline.
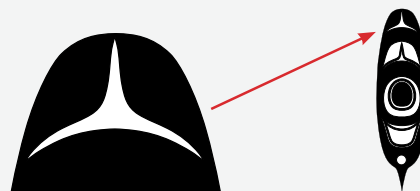
U-shape

Working cooperatively with the ovoid, U-shapes direct design flow or movements and form various parts of design images.

U-shapes are thickest on top, thinner on each side (sides can differ in thickness and form), and taper down to a fine tip where they join other formlines. U-shapes (and ovoids) traditionally do not stand free on their own, but always connect with other design elements.
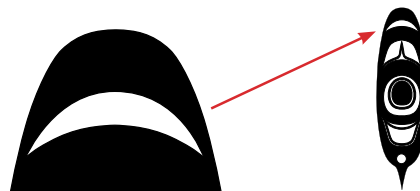
Trigon

A negative (unpainted) triangle with concave sides that helps to define the edges of formlines. One of three transitional devices including the crescent and circle.

Crescent

A negative (unpainted) transitional device in the form of a quarter moon that helps define the edges of formlines. Can be interchangeable with trigons.

Circle

The last of the triad of transitional devices, the circle, as a negative (unpainted) design element, relieves positive space where formlines connect without defining their edges. Circles, crescents, and trigons are the core elements of the ancient design tradition that first created the interplay between positive and negative space.
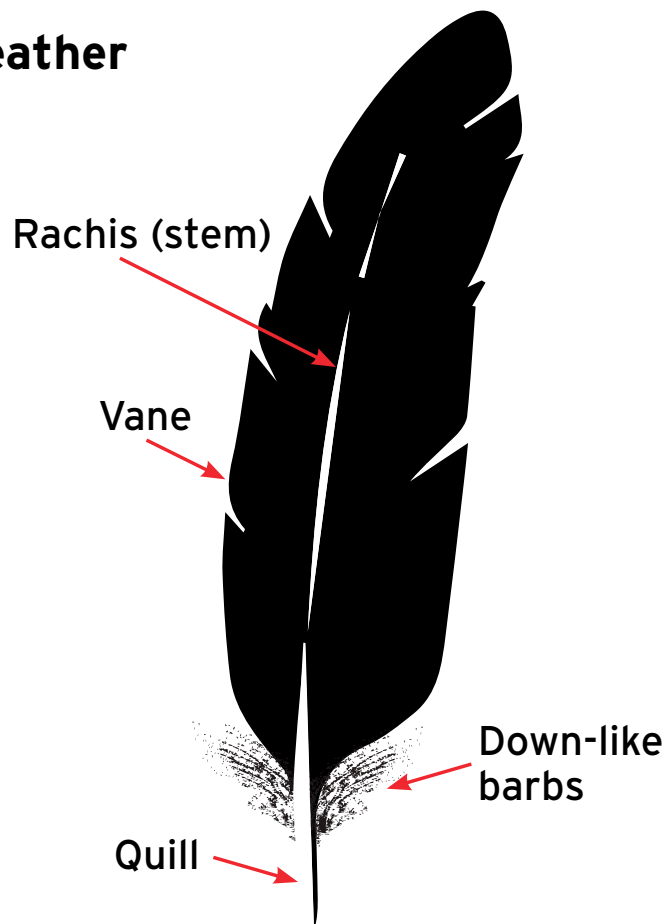
Salmon-Trout Head

What is meant by a salmon-trout head? "Looks like the head of a salmon-trout" was the translation of a Tlingit term given to the ethnographer G. T. Emmons for an elaborated inner ovoid that looks like a profile head in formline design. The phrase was shortened to "salmon-trout head" in recent times. It does not, however, represent a fish head. The term salmon-trout head has stuck because it's a tidier phrase than 'elaborated inner ovoid', which is the analytical term for the design form.

Parts of a Feather

Rachis (stem)

Vane

Down-like barbs

Quill

FEATHERS AND SALMON-TROUT HEAD

TIMING

This lesson plan is designed to be taught by activity in the order presented.

We recommend planning to spend a minimum of 30 minutes of instruction time on each activity.

FORMLINE ART DESIGN SETS

You will find three formline art design sets in this kit:

- Feather Design A
- Feather Design B
- Salmon-Trout Head Design

We suggest doing Activity 3 and Activity 5 using **Feather Design Set A** and **Feather Design Set B** first, then repeat these activities using the more complex **Salmon-Trout Head Design Set.**

STUDENT OBJECTIVES AND ASSESSMENT CRITERIA

- Observe and describe how ovoids and U-shapes fit together
- Recognize how the characteristics of an ovoid are reflected in U-shapes, trigons, and crescents
- Create positive formlines by placing negative shapes within a background silhouette
- Discuss what it takes to make a good original formline design

VISUAL ART CONNECTIONS

Elements
Line, Shape/Form, Value, Space

Principles
Pattern, Rhythm/Movement, Balance

CONTENT/THEMATIC CONNECTIONS

Cultural Theme
Northwest Coast formline design and culture

Design
Composition skills, using negative design shapes as the lead element in building a formline composition

Science
Birds *(Feather Kit extension)*

SEALASKA HERITAGE

"In the old days there were special people, masters, that knew the art form and they would keep the knowledge to themselves. They would take in special talents as apprentices, people who had an eye for design, and train them."

–Nathan Jackson, Master Carver

VOCABULARY

- Northwest Coast Art
- Tlingit, Haida, Tsimshian
- Formline
- Fineline
- Positive Space
- Negative Space
- Ovoid
- U-shape
- Trigon
- Crescent
- Circle

KIT ELEMENTS

- Reading: **Introduction to Formline Design**
- Reading: **Definitions and Vocabulary**
- Images: **Formline Design Examples**
- Images: **Feather and Wing Design Examples**
- Images: **Salmon-Trout Ovoid Examples**
- Images: **Engraving Examples**
- Learning Tool: **Formline Design Flash Cards,** Activity 1
- Instructions: **Step-by-Step: Draw Formline Shapes,** Activity 2
- Instructions: **Step-by-Step: Assemble a Formline Set,** Activity 3
- Shape Templates: **Feather Design Set A, Feather Design Set B, Salmon-Trout Head Design Set,** Activity 3
- Shape Templates: **Feather Outline Silhouette** or **Salmon-Trout Outline Silhouette,** Activity 4
- Instructions: **Step-by-Step: Foil "Engraving",** Activity 5
- Shape Templates: **Feather Design** *(final design)* or **Salmon-Trout Head Design** *(final design)*, Activity 5

CLASS ACTIVITIES: TEACHER'S GUIDE

ACTIVITY 1: INTRODUCTION TO FORMLINE DESIGN

### Kit Elements

Reading: **Definitions and Vocabulary**

Images: **Formline Design Examples, Feather and Wing Design Examples,** and **Salmon-Trout Ovoid Examples**

Materials

Laptop, projector, and screen or Elmo projector and screen

Steps for Teachers

1. Start this project by displaying example images of Northwest Coast Art formline design as shown on cultural items and objects in photographs in **Formline Design Examples**

2. Talk about the characteristics of formline design and the culture that created it, using **Introduction to Formline Design**

3. Learn what prior knowledge and familiarity students have.

   Ask your students:

   "What do you know about formline design?"

   "What kinds of objects have formline design on them?"

   "Are they objects you use or objects that you hang on the wall?"

   "Who uses formline designs?"

4. Use **Definitions and Vocabulary** to introduce the names and definitions of the shapes Ovoid, U-shape, Trigon, Crescent, Circle. Have students "draw the shape in the air" with their fingers.

5. Use **Definitions and Vocabulary** to introduce the definitions of Formlines, Finelines, Positive Space, Negative Space, and Inner Ovoid.

6. Use **Formline Flash Cards** to review the names of the formline shapes and terminologies with the class.

7. Study **Formline Design Examples:**

   Ask your students:

   "Do you see any ovoids? How many?"

   "How many U-shapes?"

   "Do you see any finelines?"

   "What is the positive space and the negative space in this design?"

8. Talk about the specific shape you are focusing on: feathers or salmon-trout head.
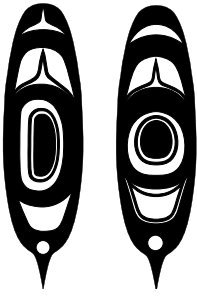
SEALASKA HERITAGE
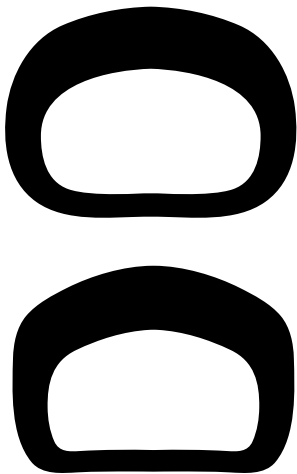
Feathers

- Using **Definitions and Vocabulary,** talk about what feathers are, how they are related to hair, and what their function is.
- Point out the parts of a feather: quill, barbs, vane.
- Using **Feather and Wing Design Examples,** note that in formline design feather shapes are usually found as part of a wing design or a pectoral fin design, rather than an independent shape.

Salmon-Trout Head

- Using **Definitions and Vocabulary,** ask what might be meant by a salmon-trout head.
- Discuss inner ovoids—an ovoid positioned within another ovoid. Inner ovoids often represent eyes or eyeballs, but can also help the flow of the design.
- Using **Salmon-Trout Ovoid Examples,** note that many frontal formline faces are actually two profile designs, similar to salmon-trout heads, facing each other and joined across the center.

ACTIVITY 2: STEP-BY-STEP: DRAW FORMLINE SHAPES

Kit Elements

Reading: **Definitions and Vocabulary**

Instructions: **Step-by-Step: Draw Formline Shapes**

Materials

- Blank paper or grid paper
- Pencils
- Erasers

Steps for Teachers

Draw the following shapes on the blackboard or whiteboard and have the students follow your example at their tables or desks.

Ovoids

1. The completed formline ovoid consists of two separately drawn lines, one inside the other, filled in between with a solid color (usually black or red).

   Method 1: Start with the outline of a tribal-house front, then round off the corners to create an ovoid shape. It will be arched across the top, have rounded corners on each side, and be flat or slightly curved (either up or down) across the bottom.

   Method 2: Lightly draw a vertical centerline. To one side of that line, draw half of an ovoid shape. Then draw a symmetrically matching line on the other side of the centerline. Erase the centerline.

2. The first ovoid line thus drawn in Step 1 will be the inner edge of the formline. Next draw the outer edge of the formline, which will of course be larger than and surrounding the first. The top of the resulting formline ovoid (the space between the two) should be the thickest, the sides thinner, and the bottom should be the thinnest.

3. Fill between the outer and inner lines of the ovoid with a solid color. (In a traditional pattern of formlines, no ovoid would stand alone like this. Each is connected to other formlines, which makes the outer edge of an ovoid formline non-continuous).

> "Drawing simple designs [like salmon-trout heads] just for fun is a great way to stay in practice. If you don't practice visualizing like this, it's that much harder to do it when you need to."
>
> –Steve Brown.

U-shapes

1. Inner line: Draw an upside-down letter U with firm corners.
2. Outer line: Above the center, draw another line outside the U, meeting the first at the tips of the legs. Fill between the outer and inner lines of the U-shape with a solid color (traditionally either black or red).

   Ask your students:

   "What do the ovoid and the U-shape have in common?"
   The top curve of the U-shape and the ovoid look almost the same.

   "What is the difference between the ovoid and the U-shape?"
   The bottom of the U-shape is open, with the lines turning out. The bottom of the ovoid is closed, with the lines turning toward and meeting each other.

Trigons

1. Trigons traditionally are negative shapes that remain unpainted.
2. Lightly draw three dots in the form of a triangle.
3. Connect each dot with a line that curves inward toward the center.

   Ask your students:

   "What does the trigon have in common with ovoids and U-shapes?"
   The curves on each side match the corners of these shapes.

Crescents

1. Like trigons, circles are transitional negative shapes that remain unpainted. Lightly mark two points a short distance apart.
2. Draw an arcing line between the two points. Not a full half-circle, but just a bit shorter.
2. Draw another line from the same two points outside the first, with a wider arc. This will create a crescent moon shape.

   Ask your students:

   "What does the crescent have in common with ovoids and U-shapes?"

   They match the curves of the corners on these shapes.

Circles

1. Draw a simple circle. Also a transitional device, like trigons and crescents, circles in this context are negative forms that remain unpainted.

ACTIVITY 3: ASSEMBLE A FORMLINE SET

Kit Elements

Instructions: **Step-by-Step: Assemble a Formline Set**

Shape Templates: **Feather Design Set A, Feather Design Set B,** or **Salmon-Trout Head Design Set**

Materials

- Print selected design set on red or white card stock paper, one set per student. Sets include formline shapes to cut and glue onto a silhouette base and a copy of the final design for students to refer to while assembling the pieces.
- Scissors
- Glue sticks
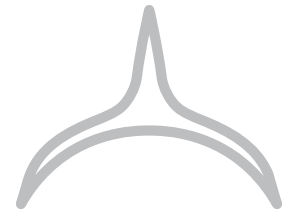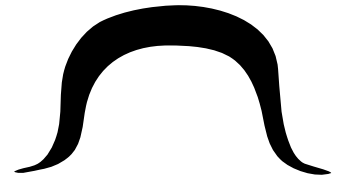
Note that trigons, as negative spaces, are quite fluid and can be modified to fit a variety of shapes.
This example is from the feather formline activity.
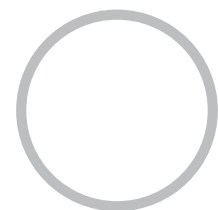
A Challenging Art Form

Making your own formline design can be challenging, and will highlight the fact that it will take a lot of practice to master this art form.

Northwest Coast artist and scholar Bill Holm says that whenever he was attending a meeting or a concert or similar event, he would sit and doodle salmon-trout ovoids on the back of a program or a scrap of paper, and he saved all the drawings. One day, he glued them all on sheets of paper and made copies of them. He had page after page, dozens of salmon-trout head designs, each of them different from the other.

Steps for Teachers

1. Have students cut out the pieces of their design set, keeping some of the black outline on the edge.

    The feather silhouette forms the base and does not need to be cut out.

2. Follow the step-by step instructions for assembling the pieces.

    Before gluing the components together, try adjusting the placements of the pieces to change the balance of the positive space.

    Ask your students:

    "Does the ovoid in the positive space meet the criteria of an ovoid?"

    "Is the top thicker and the bottom thinner or are they equally thick?"

    "Are the sides of the ovoid of equal width, or is one side wider than the other?"

3. Help students recognize the importance of balance and flow within the overall design by demonstrating how moving the shapes around changes this balance and how combining some shapes results in new shapes generated around them.

    *   Try changing the placement of the inner ovoids to make them centered or off-centered. Move the white/red negative space ovoid up or down the length of the feather silhouette. How does that affect the balance of the design?

    *   Try using different negative elements such as trigons, circles, and crescents. As you put the different shapes together ask the students to look for how the positive shapes emerge.

    Ask your students:

    "What do you notice happens to the black positive space when you add the smaller white/red negative space ovoids and the U-shapes?"

ACTIVITY 4: MAKE YOUR OWN FORMLINE DESIGN

Kit Elements

Shape Templates: **Feather Outline Silhouette** or **Salmon-Trout Outline Silhouette**

Materials

*   Print selected outline silhouettes on red or white paper, one per student
*   Pencils
*   Erasers
*   Black markers

Steps for Teachers

1. Hand out the sheets with just the outline of a feather or an ovoid, or a blank sheet for those who wish to draw a differently shaped outline.

    Students may create an outline of their own choosing on a blank piece of paper.

    Formline design can be used on all kinds of items of varying shapes. Today, you can see formline designs on skateboards, basketballs, T-shirts, and hightops. In this activity students are free to explore applying formline design rules within any shape they wish.

2. Ask the students to use the shapes they have learned to fill in the feather or ovoid outline, or a different outline of their choosing.

ACTIVITY 5: STEP-BY-STEP: FOIL "ENGRAVING"

Optional Activity: Learn how positive and negative shapes interact by tracing and impressing a design onto aluminum foil, mimicking the look of engraved silver.

Kit Elements

Instructions: **Step-by-Step: Foil "Engraving"**

Shape Templates: **Feather Design** *(final design)* or **Salmon-Trout Head Design** *(final design)*

Images: **Engraving Examples**

Materials

- Salmon-Trout Head Design *(final design)* or Feather Design *(final design)* shape template
- Thick felt (12" × 18"), one per student
- Heavy duty aluminum foil (12" × 16"), one per student
- Roll of heavy duty aluminum foil for extra sheets when needed
- Scotch tape
- Blunt pencil, one per student

Steps for Teachers

1. Have students follow the instructions **Step-by-Step: Foil "Engraving"**
2. The piece is completed when all the negative space is "carved" out.

   Ask your students:

   "What does the positive space look like now that you carved out the negative space?"

   "What is the appearance of the positive space?"
   Smooth and standing up.

   "What is the appearance of the negative space?"
   De-bossed and textured.

3. Show students **Engraving Examples**

   Ask your students:

   "What are the similarities between what you just did and what you see on this jewelry? What are the differences?"

4. Optional: Encourage students to create their own design and use this process to transfer it to foil.

5. Optional: Encourage students to prepare their engraved foil piece for display with a construction paper frame.

   Trim off the waste edges of foil, leaving the engraving with at least two inches of foil on all sides. Cut two rectangles of construction paper the same size, and larger than the foil engraving. Carefully tape the engraving to one piece of construction paper.

   Cover the edges of the engraving with a "frame"; in the second piece of paper, cut out a window slightly smaller than the foil engraving. Tape the frame to the backing paper.

"It takes practice to make a nice, clean line. And even when you have a lot of practice it can be hard to make your first line as clean and your design as balanced as you want it. I normally do a "dry run" first with a pencil, and adjust the line before I finalize it and fill it in."

—Nathan Jackson, Master Carver

Assessment

1. Students share their feather or salmon-trout head designs (from Activity 3 and Activity 4) with others. They orally recount how they constructed them, describing their most successful design and why they think it's their best example.

2. Ask how, or if, they achieved a state of balance in the designs.

3. Referring to **Formline Design Examples** or to books that contain formline designs, ask individual students to identify negative spaces, positive spaces, ovoids, U-shapes, trigons, crescents, and circles. Note whether they do so correctly, using a simple checklist.

Display

A part of the purpose of this kit is to educate all of us, as we view the students' art.

As the final step, display your students' artwork for all to see. On page 62 you will find an information sheet to display with the student work.

OPTIONAL ACTIVITY EXTENSION: FEATHERS

Read one of the following books aloud in class:

- *Eagle Boy* by Richard Vaughn
- *The Eagle's Song* by Kristina Rodanas

FORMLINE DESIGN EXAMPLES

Ways of the Masters: Ovoids

Many artists use templates when drawing an ovoid. In the early days templates were made of both cedar bark and rawhide (most likely deer, as it is fairly thin.) Many of these can be found in museum collections. Templates were used to create a symmetrical design pattern. An eyesocket would be traced on one side, then by measurement the opposite eyesocket would be traced in its proper position. In this way, all the opposite pairs of ovoids in a symmetrical composition could be properly positioned, and the interconnected web of formlines would flow out from and around these primary sources of design, the ovoids.

Yellow Cedar Bark Templates

From Sitka, Alaska, purchased from Mr. George T. Emmons.

Courtesy of the Burke Museum, catalog numbers 1189, 1458, 1639, 1640, 1641, 1737, 1895, 1896, 1897, 1900, 1908.

Photo by Xh'unei - Lance A. Twitchell
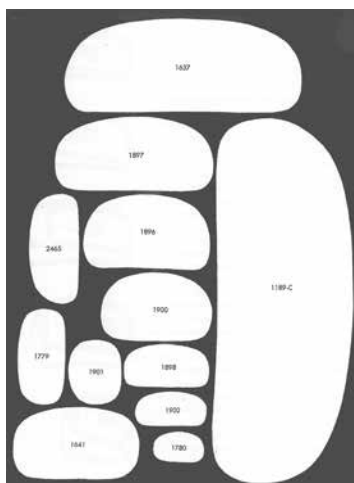
Left:

Ovoid Template Examples

Holm, Bill. *Northwest Coast Indian Art: An Analysis of Form* pp. 31, ©2014. Reprinted with permission of the University of Washington Press

Right:

Four Sides of a small telescoping chest. The top and bottom are missing.

Height: 9 inches, Width 40.25 inches

Red Cedar

Tlingit or Tsimshian, late 18th century

Eugene and Martha Nester Collection

Photo by Paul Macapia

Tsimshian, sewn and painted tunic with brown bear and mountain spirit designs, 1800-1860

Deerhide/deerskin, abalone/haliotis shell, sinew, pigment/pigments

Port Simpson; Skeena-Queen Charlotte Regional District; British Columbia; Canada

Collection History/Provenance: Collected by Reverend Thomas Crosby (1840-1914); acquired by George Heye in 1908.

80 x 59 cm

Courtesy of: National Museum of the American Indian, Smithsonian Institution (#018045.000)

Photo by Ernest Amoroso

Bent-Corner Chest, 1830-1860

Yellow and red cedar, black, red and blue paint, red turban snail opercula shells, eagle quills

H: 18 x L: 31 x W: 18 in.

Attributed to Albert Edward Edenshaw, Haida, Queen Charlotte Islands

Fenimore Art Museum, Cooperstown, New York, Promised Gift of Eugene V. and Clare E. Thaw, Thaw Collection, T0184a-b.

Photo by John Bigelow Taylor

Painted Woven Hat
(xaad dajaangaa), c. 1895
Orca whale design

Charles Edenshaw (1839–1920)
Isabella Edenshaw (1858–1926)

Spruce root (two- and three-strand twining and paint)

Height: 5 1/2 inches (13.97 cm)
Diameter: 17 inches

Seattle Art Museum,
Gift of John H. Hauberg, 83.226

Photo by Paul Macapia

Decorative Plate Made for Sale

Beavers, bears, and two-dimensional formline designs

Haida, Haida Gwaii (Queen Charlotte Islands), British Columbia

Argillite

Diameter: 30.5 cm

Fowler Museum at UCLA,

X65.4022; Gift of the Welcome Trust

Photo by Donald Gregory

Right:

Killer Whale Silk Screen, 1975

Robert Davidson, Haida

Far right:

Sm'ooygidm Mediik (Chief of the Grizzly Bears) Drum, 2015

David Robert Boxley, Tsimshian (b. 1981)

Deer hide and acrylic paint

Diameter: 20 inches

Collection of Stonington Gallery, Seattle, WA

Photo by Stonington Gallery

Glass clan house screen, 2015

Preston Singletary

Created for Shuká Hít clan house in the Walter Soboleff Building, Juneau

Photo by Konrad Frank, Nobu Koch, Davina Cole

EAGLE

Eagle Print, 2015
Wayne Price, Tlingit

Below:

Am'ala: Wil Mangaa da Ha'lidzogat ("Am'ala: He Who Holds Up the Earth") Shuká Hít house front

David A. Boxley and David Robert Boxley

Created for the Walter Soboleff Building, Juneau, Alaska, 2015.

Photo by Brian Wallace

Watch David A. and David R. Boxley talk about this screen in the video "Shuká Hít House Front Presentation by David A. and David R. Boxley" available at www.sealaskaheritage.com

Looking for additional examples of historical formline design? We recommend **Northwest Coast Indian Art: An Analysis of Form, 50th Anniversary Edition** by Bill Holm

FEATHER AND WING DESIGN EXAMPLES

Feather designs are traditionally found as parts of a wing representation and not on their own.

Painted Hat

Early 19th century, Tlingit artist

Spruce root, paint

Sitka, Alaska, Northwest Coast, United States

Peabody Essex Museum, Gift of Captain John Bradshaw, 1832; E3647

© 2011 Peabody Essex Museum. Photograph by Walter Silver

Detail of Raven hat

Charles Edenshaw, Haida artist

Artifact date, c. 1895
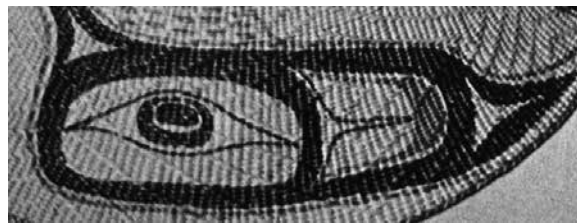
Detail of feather designs in the Shuká Hít house front

Collection of Sealaska Heritage

Photos by Nobu Koch

SALMON-TROUT OVOID EXAMPLES

Salmon-trout heads are also known as "elaborated inner ovoids".

Detail of salmon-trout head designs in the Shuká Hít house front

Photos by Nobu Koch

Can you see what the differences are between each of these designs?

Can you name the formline shapes in the different designs?

One of four Tlingit house posts that represent dog salmon

Circa late 18th or early 19th century

Spruce, paint

Artist Unknown

Portland Art Museum, Portland, Oregon

Can you find the two salmon-trout heads?

SEALASKA HERITAGE

24 Inner ovoid elaborations. Fig. 39 diagrams the construction of the typical "salmon-trout's-head" form of the inner ovoid. Here are seen some of the many possible variations on this theme. Canadian Museum of History.

Variations of Salmon-Trout Head Ovoid Designs

Holm, Bill. *Northwest Coast Indian Art: An Analysis of Form* p. 34 © 2014.
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ENGRAVING EXAMPLES

Engraved Silver Bracelet, Frog Design

Charles Edenshaw, Haida

British Museum, London, England

Photo by Brian Wallace

A Perfect Complement
Formline designs, like this Eagle dog tag by Wayne Price, Tlingit, are well suited for engraving in metals, most commonly copper, silver, and gold.

Gold "Lovebirds" Ring (Raven and Eagle)

Amos Wallace, Tlingit

Photo by Brian Wallace

SEALASKA HERITAGE

ACTIVITY 1 | STEP 5
# FORMLINE DESIGN FLASH CARDS

positive space   negative space

Positive space
The painted 'foreground' aspect of design, left on the surface in relief-carving, most often painted black or red.
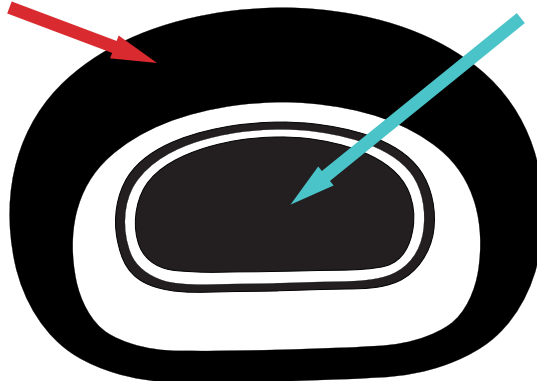
Negative space
The unpainted, 'background' aspect of formline designs, like the cut-out spaces in a doily pattern. Negative space is cut away in relief-carved designs.
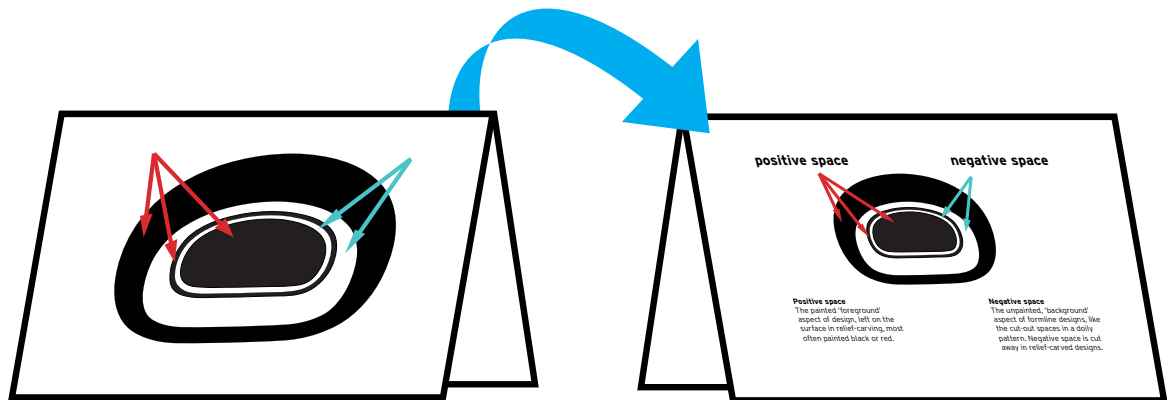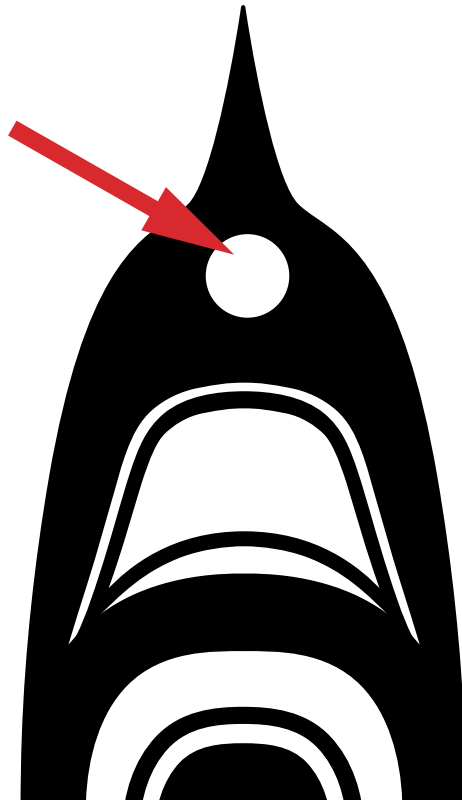
Preparing the Flash Cards for Class

Use Formline Flash Cards to review the names of the formline shapes with the class.

1. Copy each page.
2. Fold each page in half. Tape at the bottom (optional).
3. Your flash cards are ready.
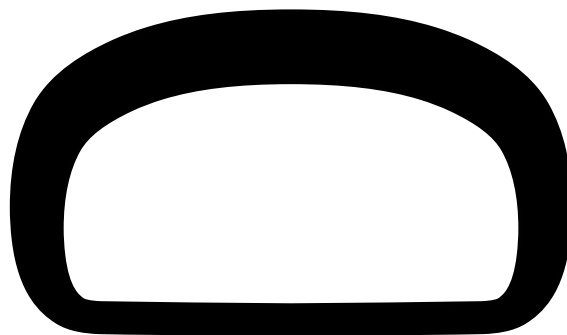
ovoid

The mother of designs, ovoids are building blocks that form visual centers, or sources, from which design patterns or movements flow or emanate.

Ovoid formlines are thickest on the top, thinner on each side (each side of the same width), and thinnest on the bottom. Specific proportions can vary with individual artist's styles. They can change orientation, (right-side-up, upside-down, sideways), but their shape characteristics remain constant.

Ovoids are used to represent joints (shoulder, hip, wing, pectoral fin), eyesockets, or non-specific anatomical parts that help create the flow of the overall design.
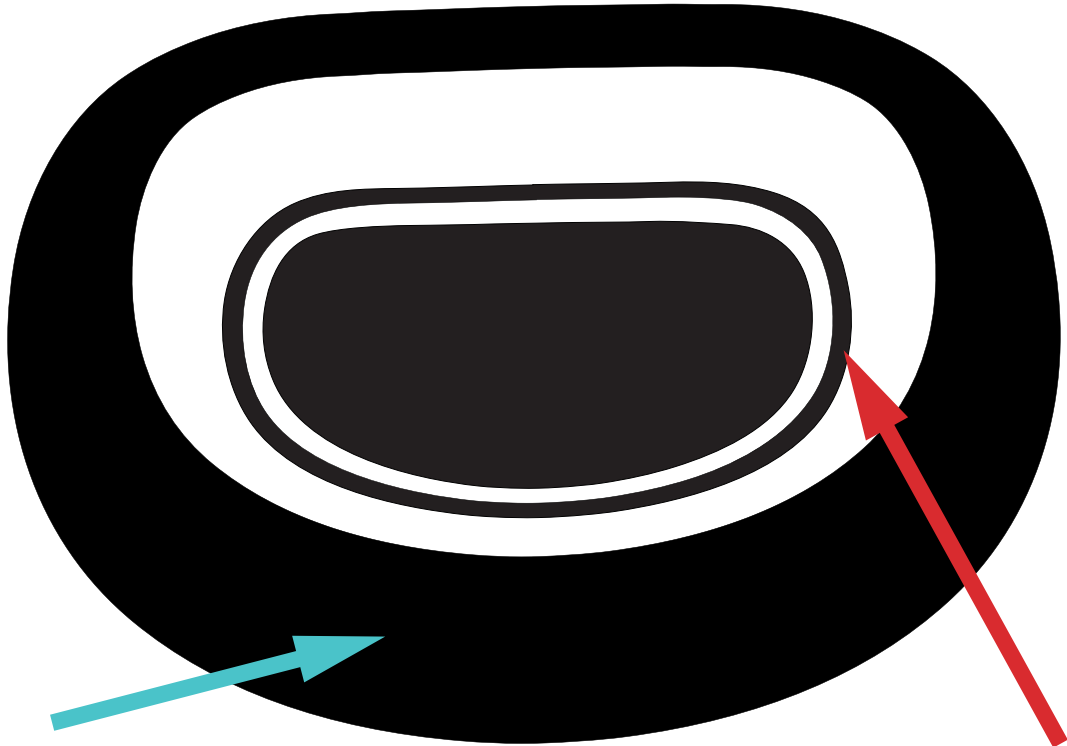
fineline

formline

Finelines
The 'opposite' of formlines, these lines are thin and remain at or near to their original thinness. They add a level of detail and a sense of depth in painted designs.

Formlines
The connected pattern of painted, positive space that creates and defines Northwest Coast design images. Formlines alter their thickness, usually as they bend around a corner, which introduces tension and release in traditional designs.
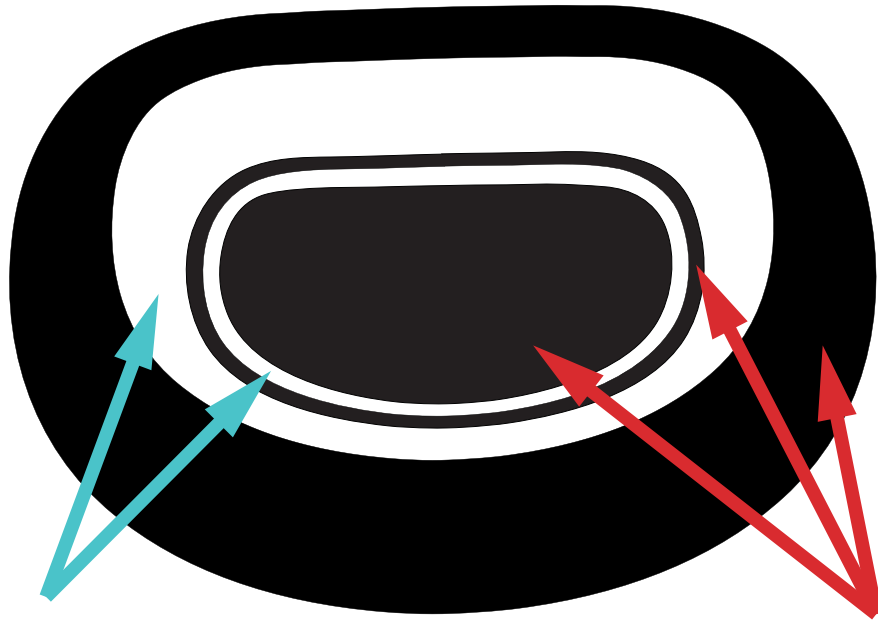
FOLD HERE

positive space
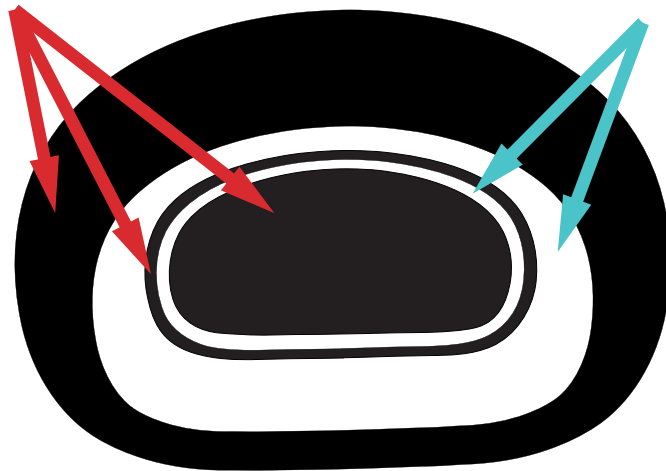
negative space

Positive space
The painted 'foreground' aspect of design, left on the surface in relief-carving, most often painted black or red.

Negative space
The unpainted, 'background' aspect of formline designs, like the cut-out spaces in a doily pattern. Negative space is cut away in relief-carved designs.
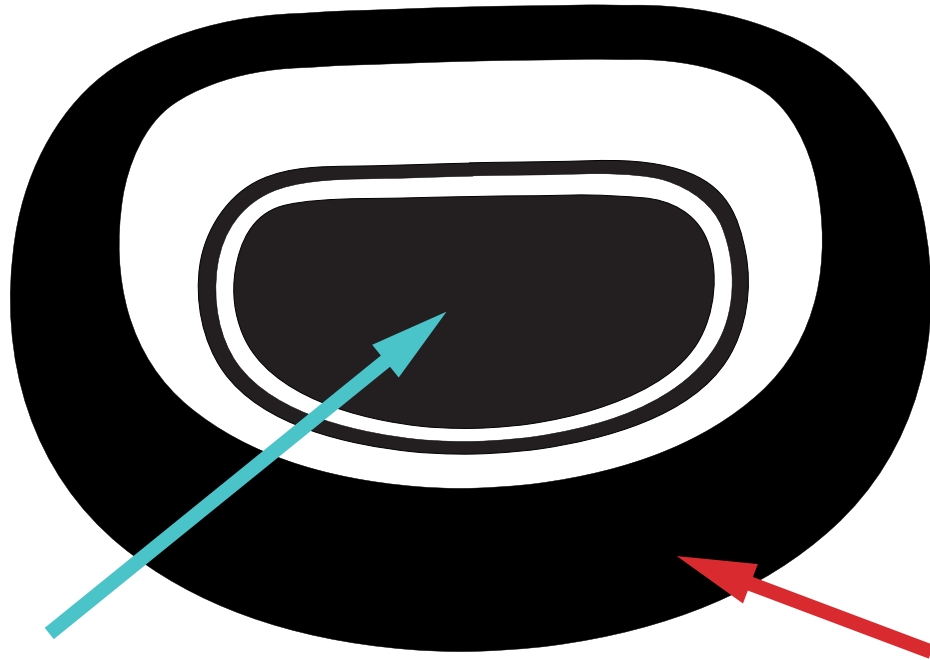
ovoid

outer ovoid

inner ovoid

The smaller, same-shaped version of the ovoid that floats slightly above the center of negative space and is almost always surrounded by a fineline.
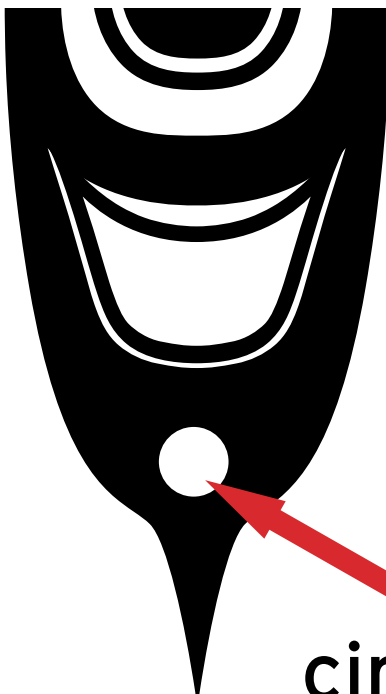
circle
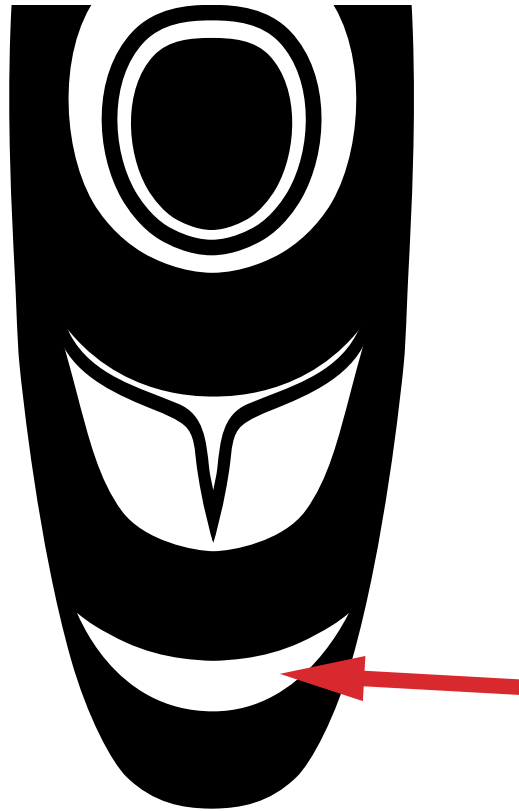
FOLD HERE

crescent

A negative (unpainted) transitional device in the form of a quarter moon that helps define the edges of formlines. Can be interchangeable with trigons.
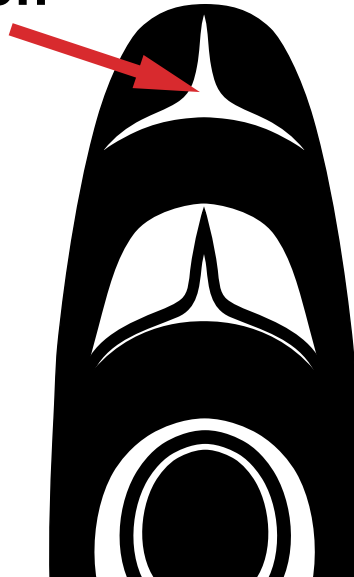
U-shape

Working cooperatively with the ovoid, U-shapes direct design flow or movements and form various parts of design images.

U-shapes are thickest on top, thinner on each side (sides can differ in thickness and form), and taper down to a fine tip where they join other formlines. U-shapes (and ovoids) traditionally do not stand free on their own, but always connect with other design elements.

trigon

A negative (unpainted) triangle with concave sides that helps to define the edges of formlines. One of three transitional devices including the crescent and circle.

Salmon-Trout Head

What is meant by a salmon-trout head? "Looks like the head of a salmon-trout" was the translation of a Tlingit term given to the ethnographer G. T. Emmons for an elaborated inner ovoid that looks like a profile head in formline design. The phrase was shortened to "salmon-trout head" in recent times. It does not, however, represent a fish head. The term salmon-trout head has stuck because it's a tidier phrase than 'elaborated inner ovoid', which is the analytical term for the design form.

ACTIVITY 2
STEP-BY-STEP:
DRAW FORMLINE SHAPES
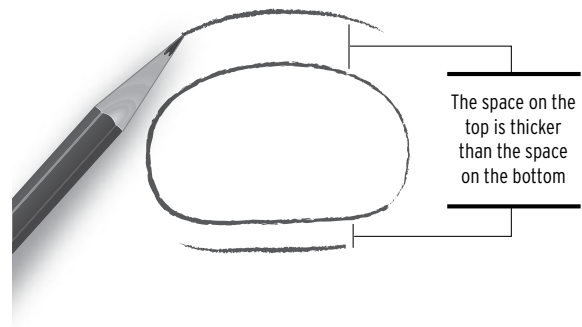
Ovoid
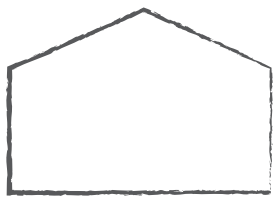
— 1 —
Draw a clan house shape.
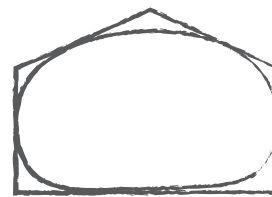
— 2 —
Round off the corners,
creating an ovoid shape.

— 3 —
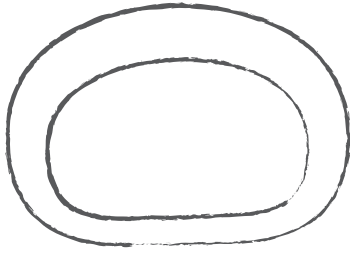Erase the sharp corners,
revealing the inner ovoid line.

The space on the top is thicker than the space on the bottom

— 4 —
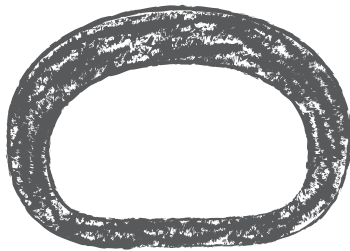Draw a line on top and
underneath the inner ovoid.

Ovoid, continued

— 5 —

Inner and outer ovoid lines
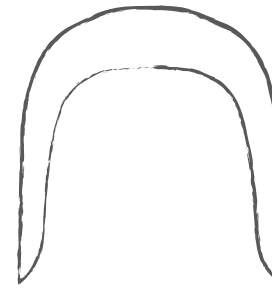are now complete.

— 6 —

Fill in between the lines.
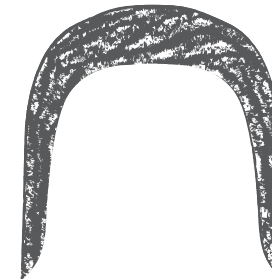The ovoid is complete.

U-shape

— 1 —

Draw an upside-down "U" shape.

— 2 —

Draw an outer line above
the "U" shape, connecting
at the ends.

— 3 —

Fill in between the lines.
The U-shape is complete.
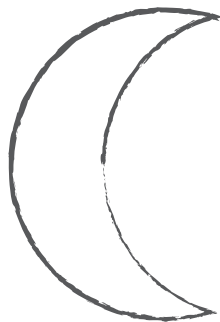
Crescent	Trigon

Crescent

— 1 —
Lightly draw two dots.

— 2 —
Draw an arcing line between
the two dots; slightly shorter
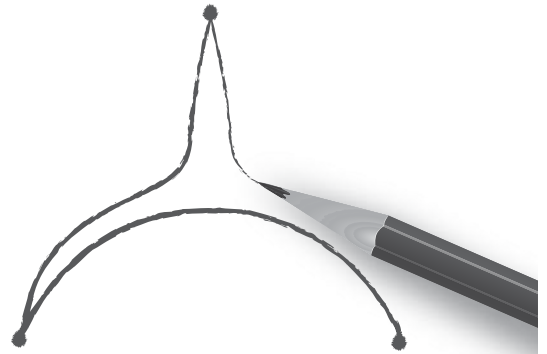than a half circle.

— 3 —
Draw a line from the same two
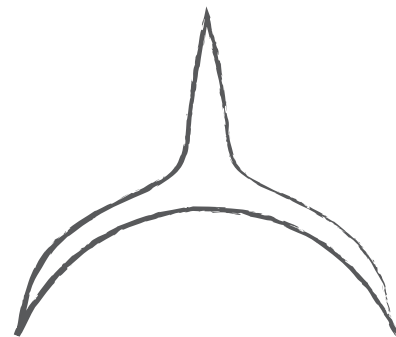dots outside the first line.
The crescent is complete.

Trigon

— 1 —
Lightly draw 3 dots
in the form of a triangle.

— 2 —
Connect each dot with
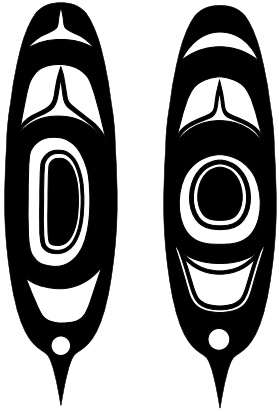a line that curves inward
toward the center.

— 3 —
The trigon is complete.

ACTIVITY 3
STEP-BY-STEP:
ASSEMBLE A FORMLINE SET

Feather Design Set

In this activity we will help your students to understand how an experienced Native artist composes a formline design of this type, and then provide them with tools to create their own feather design. The key to these activities is to see both the negative (unpainted) aspects of design as well as the positive (formline) aspect that is created by the appropriate placement of the negative shapes.

Use Shape Template **Feather Design Set A** or **Feather Design Set B**
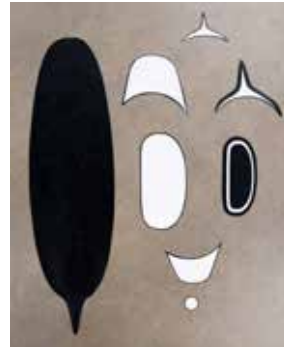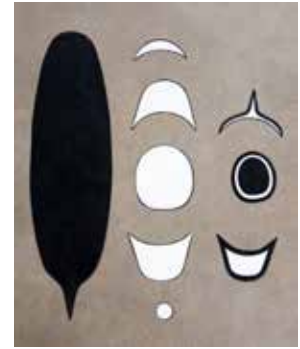
Set A   **Set B**

1.   Start with the solid black silhouette of the feather shape.

2. Place the negative (white) ovoid in the center, centered left to right and about one half inch up from the bottom edge of the feather.
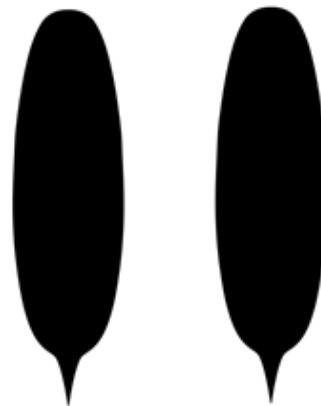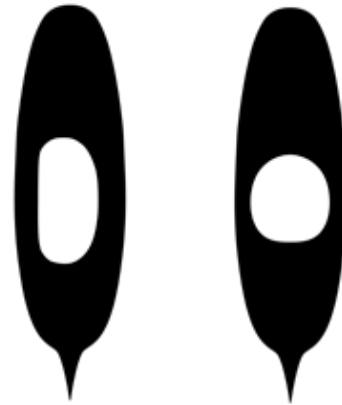
3. Place the large positive (black) ovoid with the fineline surrounding it inside the negative ovoid, centered left to right and about one-quarter inch down from the top of the negative space.
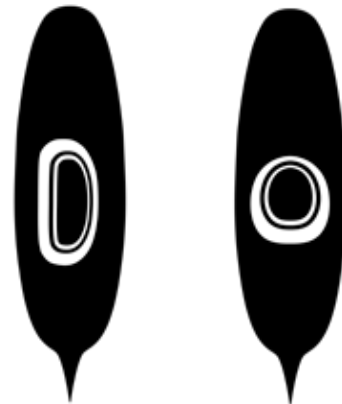
4. Place one of the negative (white) U-shapes with the pointed corners facing the ovoid, centered from top to bottom, about one-half inch away from the ovoid at the closest point.

5. Place the next negative (white) U-shape on the other side of the ovoid, centered the same way, with the pointed corners toward the ovoid the same distance away as the first U-shape.

6. Feather Design Set A: Place the trigon with the short point facing toward the tip of the feather, about one inch away from the end of the U-shape.

    Feather Design Set B: Place the crescent with the curve following the U-shape form about one inch away from the end of the U-shape.

7. Place the circle near the base of the quill at the other end of the feather.

    Now, by placement of the negative spaces, you've created the positive formlines that cover the feather shape.

8. Feather Design Set A: Place the fine-line trigon in the U-shape negative space with the pointed ends of the lines touching in the corners of the negative U-shape.

    Feather Design Set B: Place the fine-line U-shape in one negative space and the fineline trigon in the other, with the pointed ends of the lines touching in the corners of the negative U-shapes.

    You have now created a complete black primary formline design on the surface of the feather shape!

ACTIVITY 3
STEP-BY-STEP:
ASSEMBLE A FORMLINE SET

Salmon-Trout Head Design Set

In this activity we will help your students to understand how an experienced Native artist composes a formline design of this type, and then provide them with tools to create their own feather design. The key to these activities is to see both the negative (unpainted) aspects of design as well as the positive (formline) aspect that is created by the appropriate placement of the negative shapes.

1. Use Shape Template **Salmon-Trout Head Design**

2. Start with the solid black silhouette of the large ovoid shape.
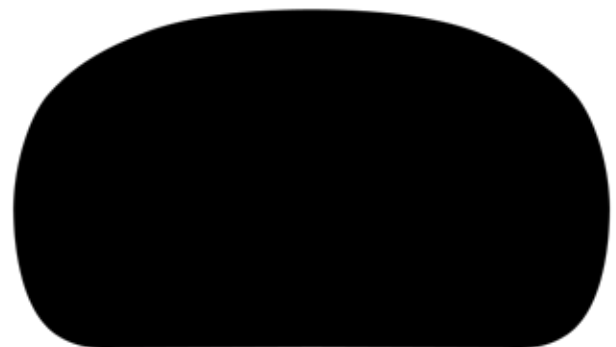
3. The eye socket: Place the negative (white) ovoid on the black ovoid shape, angled up to the right (about one-half inch higher on the right end) and just over three-quarters of an inch away from the left edge. This should make the top edge of the negative (white) ovoid parallel to the top edge of the black ovoid shape.

4. Place the negative (white) U-shape to the right of the eye socket, with the pointed corners facing to the left.

    The curve between the two points should be located about three-quarters of an inch from the right edge of the eye socket. The lower point of the U-shape is about one-half inch below the eye socket. This creates a positive (black) formline surrounding the top of the eye socket.

5. Place the mouth; a negative (white) space with a long tapering shape. Position this shape on the black ovoid with the pointed corner on the right facing up, about one-quarter inch from the right edge.

    The long edge of the mouth runs parallel to and about one-half inch above the bottom of the black ovoid.

6. The cheek; this negative (white) slim shape is actually an asymmetrical trigon with one long, bent point. Place the cheek with the bent pointed end on the lower left, the tip almost touching the side of the eye socket.

    The length of the cheek runs about one-half an inch above the bottom of the black ovoid, touching the bottom left edge of the mouth.

7. The eye: Place the large black ovoid with the fineline surrounding it inside the eye socket ovoid, centered left and right and about one-quarter inch down from the top of the negative space.

8. Select the positive (black) U-shape and place it within the negative (white) U-shape, with the two pointed leg tips touching the pointed corners of the negative U-shape.

9. Within the mouth, on the left side place the fineline S-shape with the point on the narrower end facing down. Place the fineline U-shape, points facing up, on the right.

10. The salmon-trout head is complete.

    Note: Salmon-trout heads, like other inner ovoid designs, are typically a component of a larger design and almost always have a fineline surrounding them. This outer fineline has been eliminated to simplify this activity.

ACTIVITY 3 & 4
FORMLINE DESIGN SETS:
ASSEMBLE A FORMLINE SET
## MAKE YOUR OWN FORMLINE DESIGN

Preparing the sets for class

1. Decide which shape you want your students to work with, **Feather Design Set A, Feather Design Set B,** or **Salmon-Trout Head Design Set.**

2. Copy one set per student, including the final design for students to refer to.

   We recommend copying the sets onto either white or red paper. If you have the option, we suggest using heavier paper (65# card stock) for the silhouette bases and outlines. This creates a sturdier foundation for the students to work on.
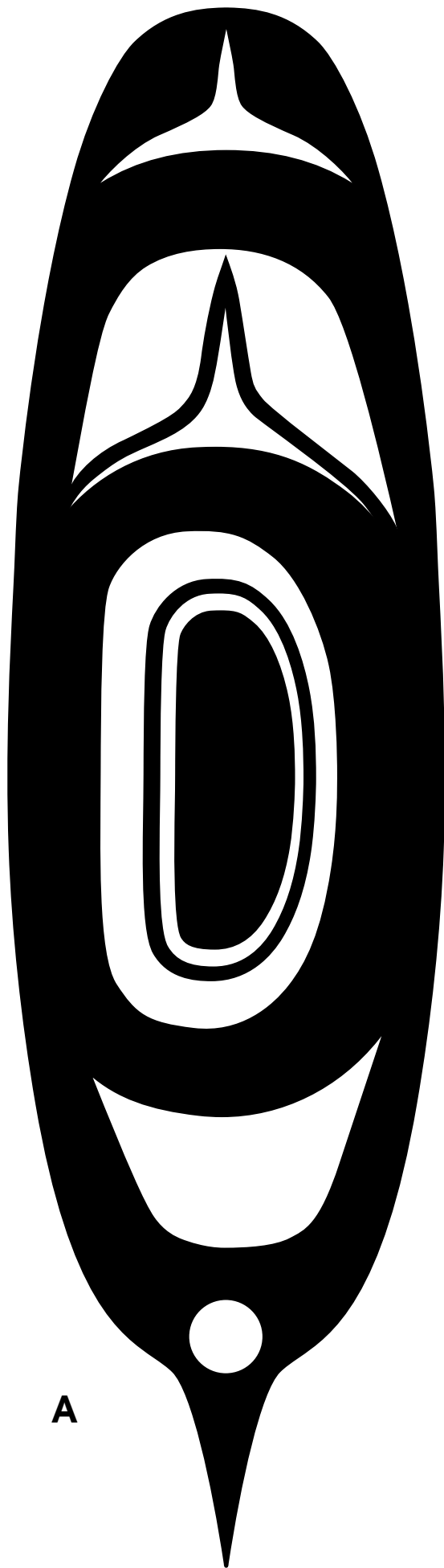
Activity 3

1. Choose Shape Templates: **Feather Design Set A, Feather Design Set B,** or **Salmon-Trout Head Design Set.**

   If you choose the feather shape, we suggest giving **Feather Design Set A** to half of your students and **Feather Design Set B** to the other half, so they can compare the shapes with each other.

2. Cut and glue the formline shapes onto the silhouette base.

   The cut and glue activity works best if students cut the pieces in such a way that every cut out piece keeps some of the black outline on the edge. The feather silhouette forms the base and does not need to be cut out.

Activity 4

1. Choose Shape Templates: **Feather Outline** or **Ovoid Outline.**
   These are blank feather or ovoid outlines for students to fill in their own design.

2. Following the rules of formline design, draw in ovoids, U-shapes, crescents, circles and trigons.

Outline
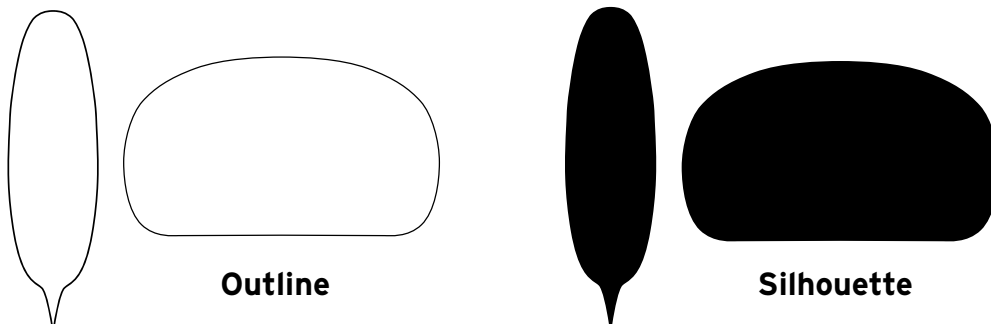
Silhouette

A
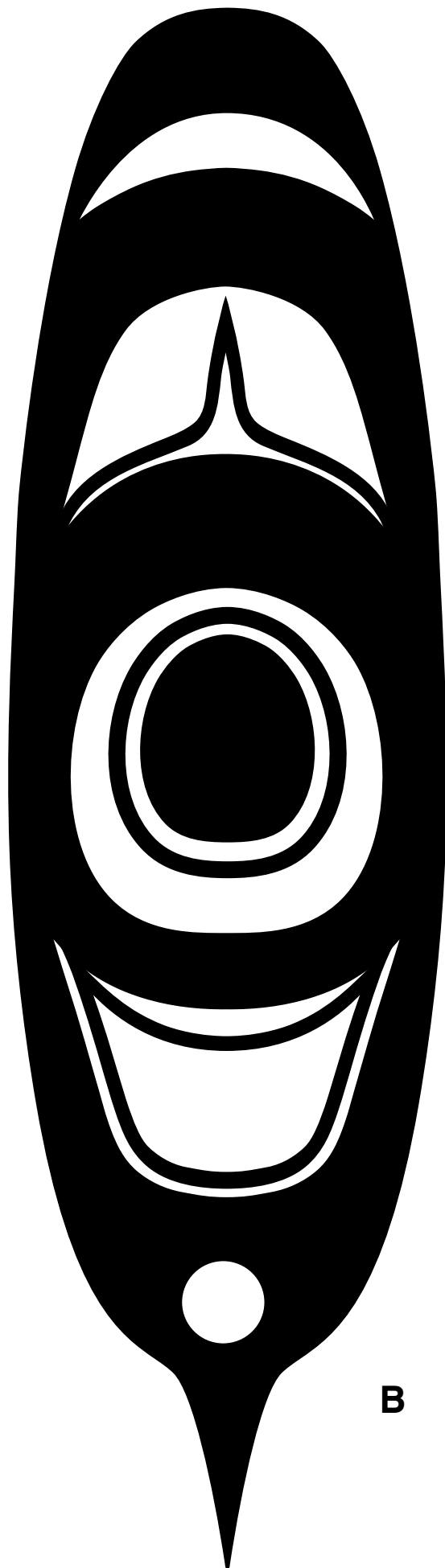
B
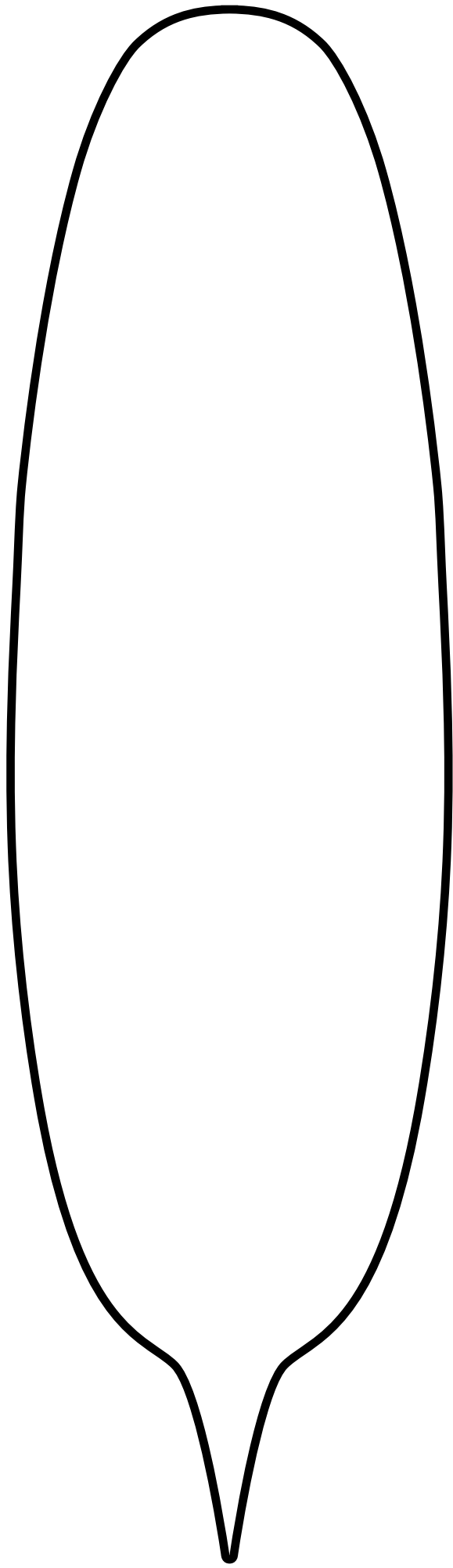
Feather Design Set A

Cut out the pieces and glue onto the feather silhouette.

Follow instructions in **Activity 3 Step-by-Step: Assemble a Formline Set**

Feather Design Set B

Cut out the pieces and glue onto the feather silhouette.
Follow instructions in **Activity 3 Step-by-Step: Assemble a Formline Set**
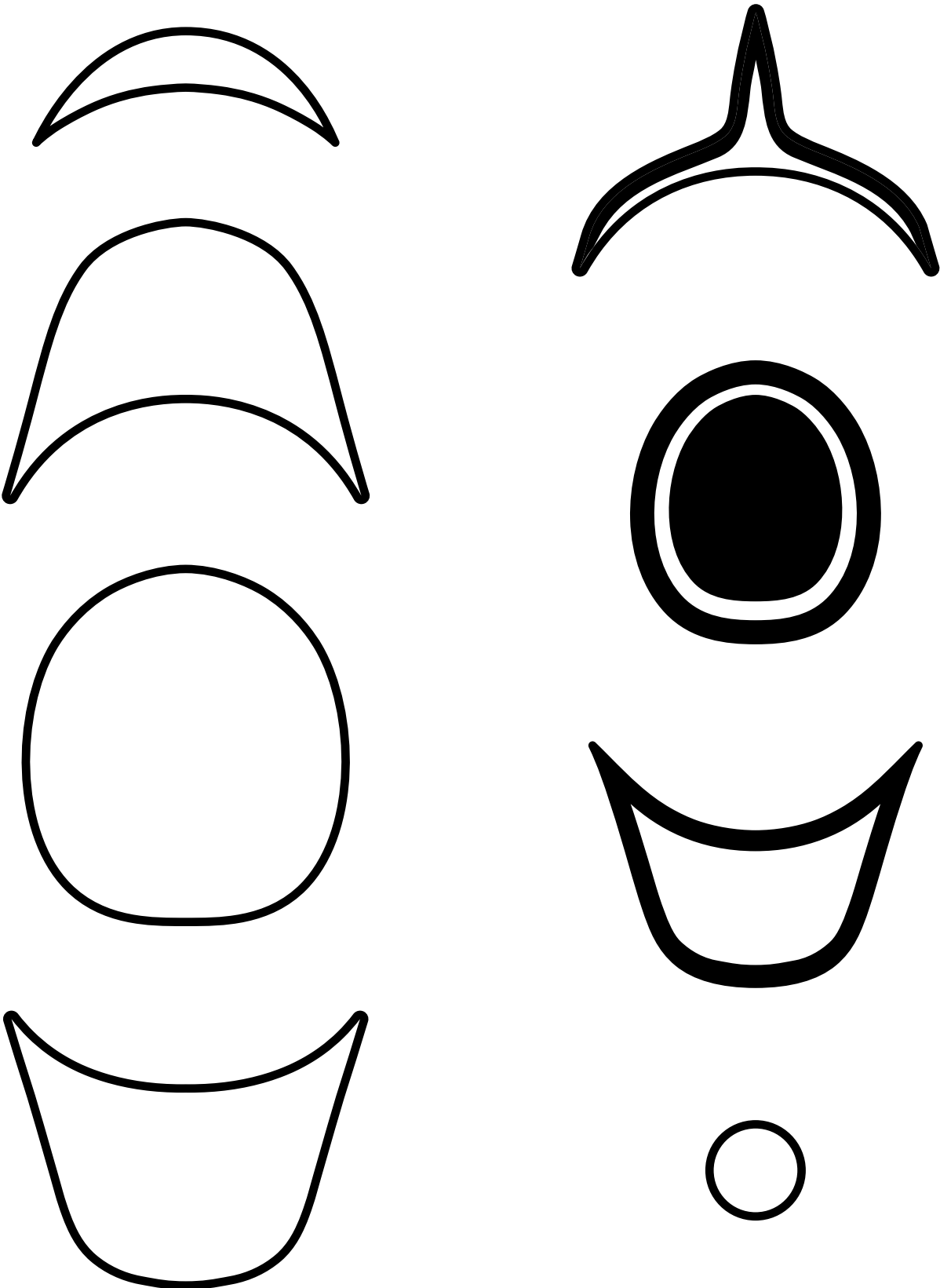
Salmon-Trout
Head Design
Set
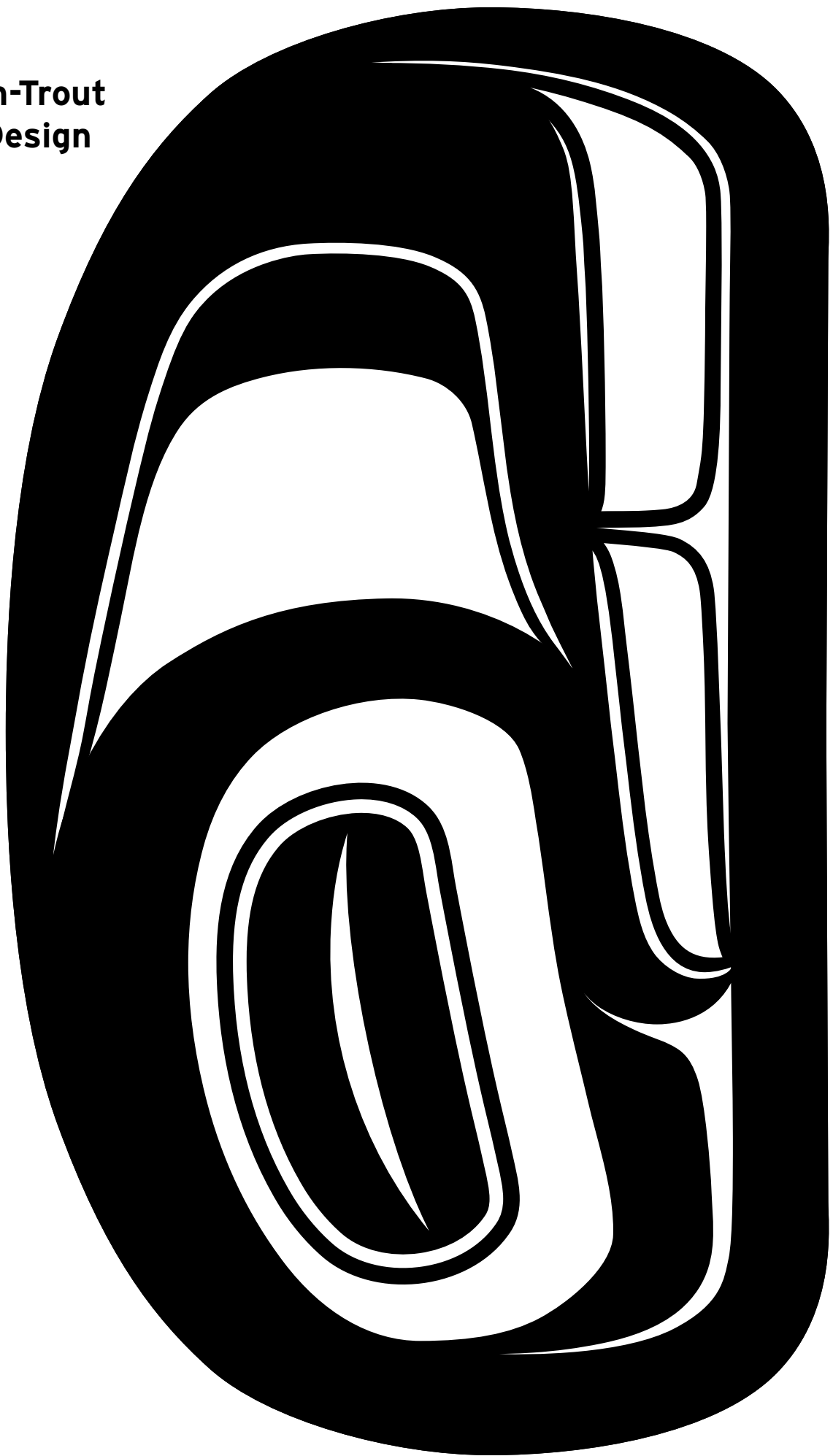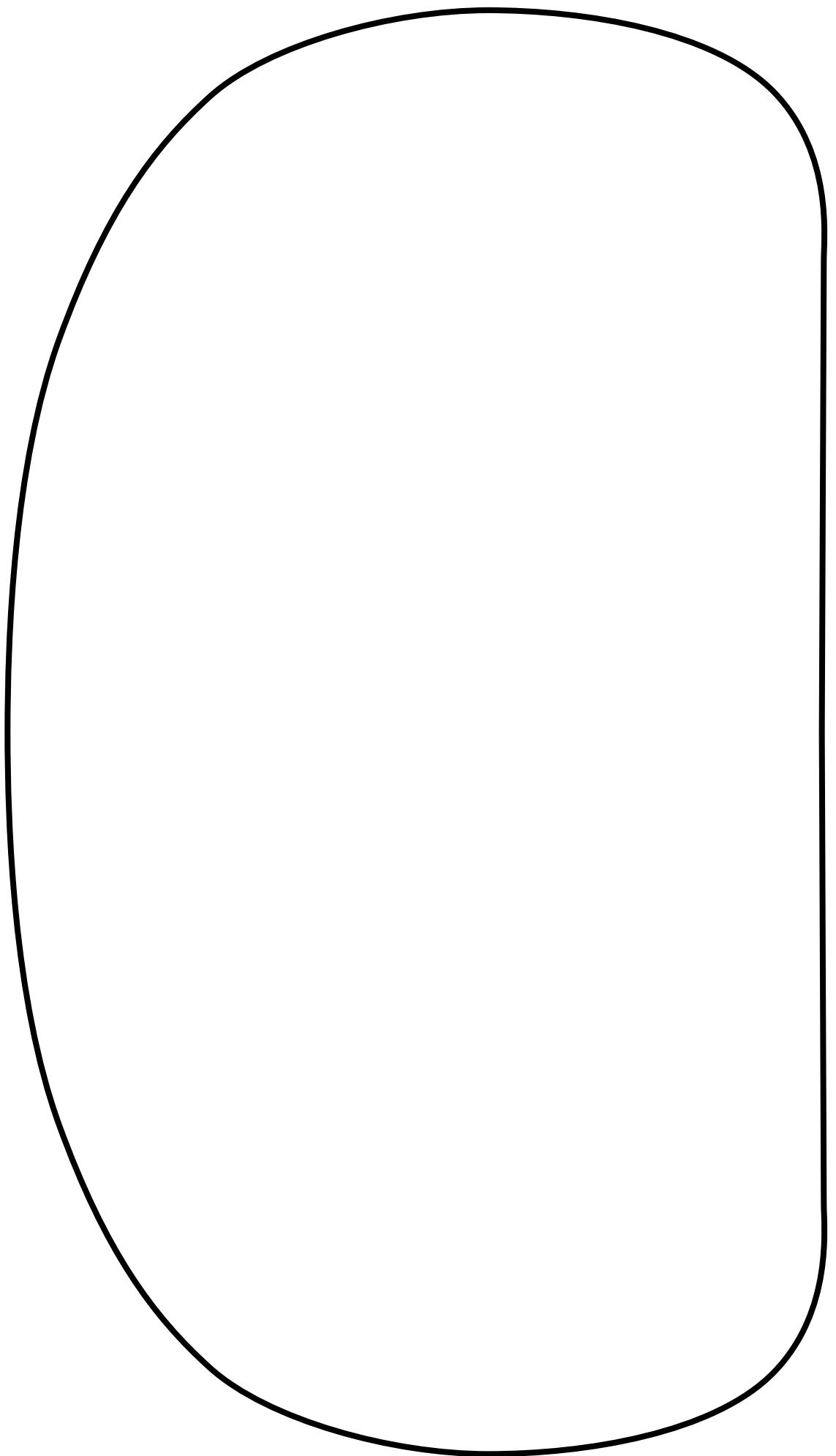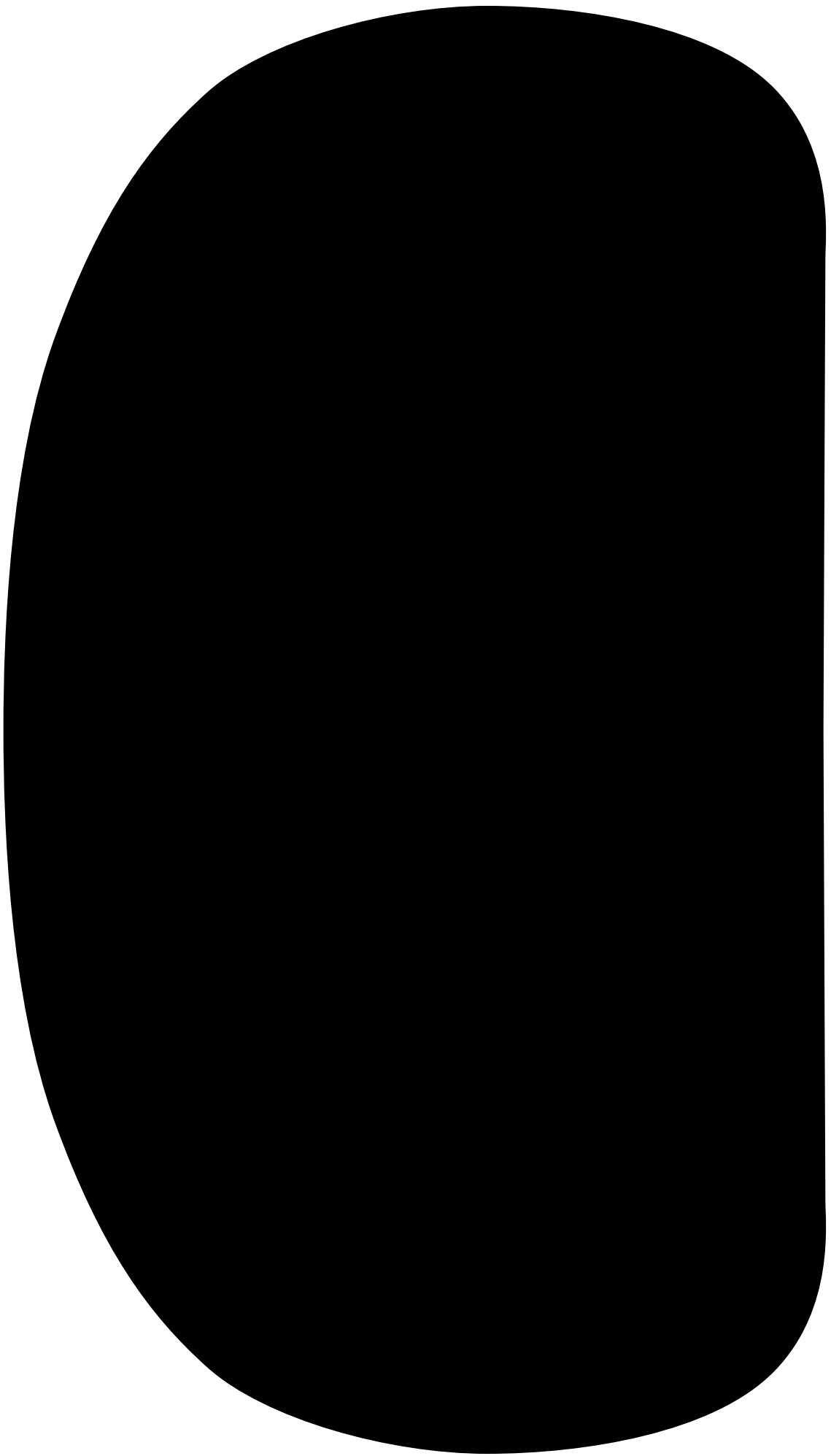
Salmon-Trout Head
Design Set

Cut out the pieces and glue onto
the Salmon-Trout Head silhouette.

Follow instructions in
**Activity 3 Step-by-Step:
Assemble a Formline Set**
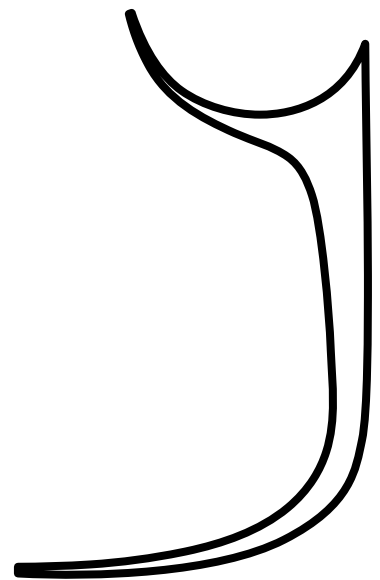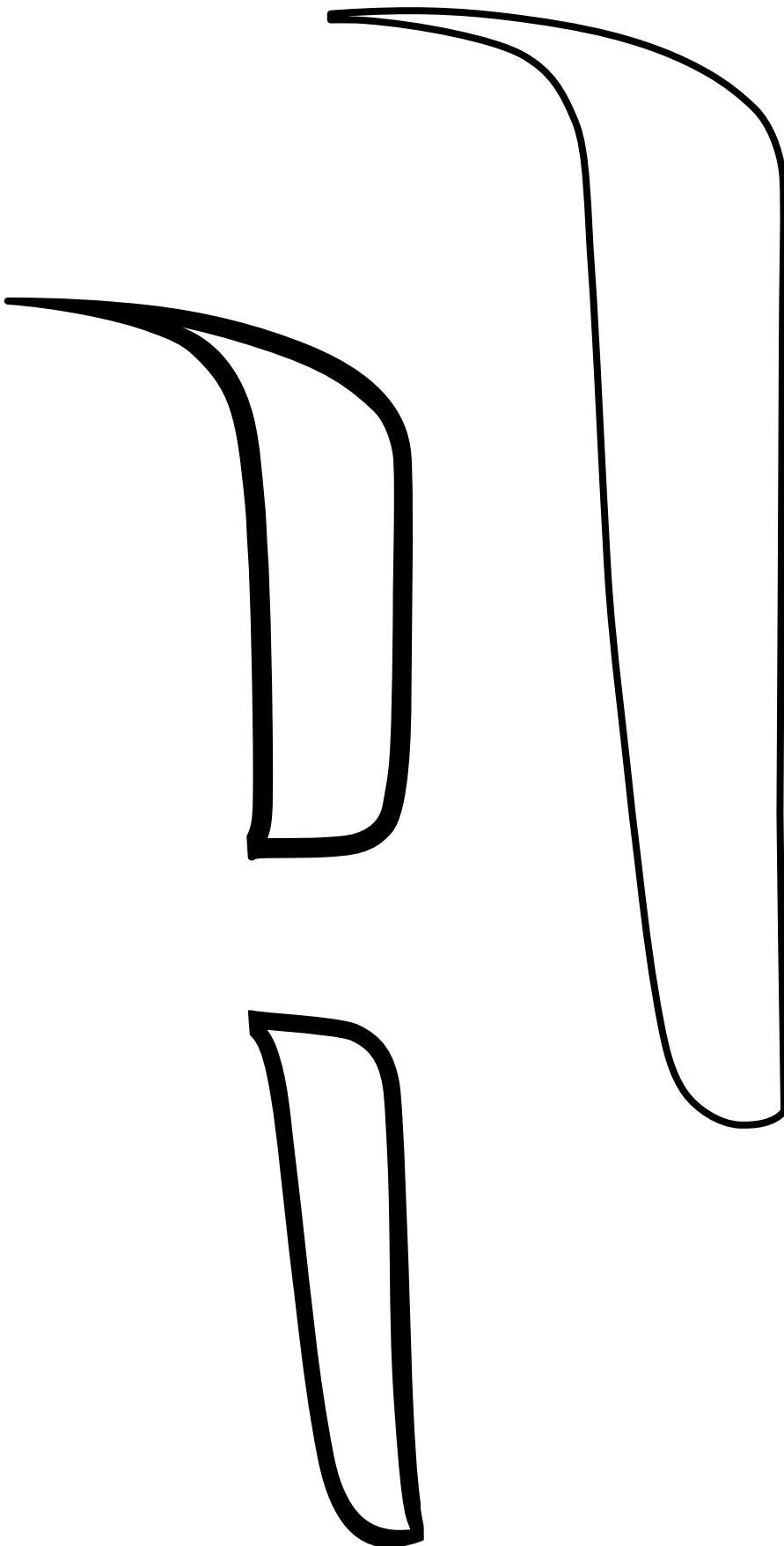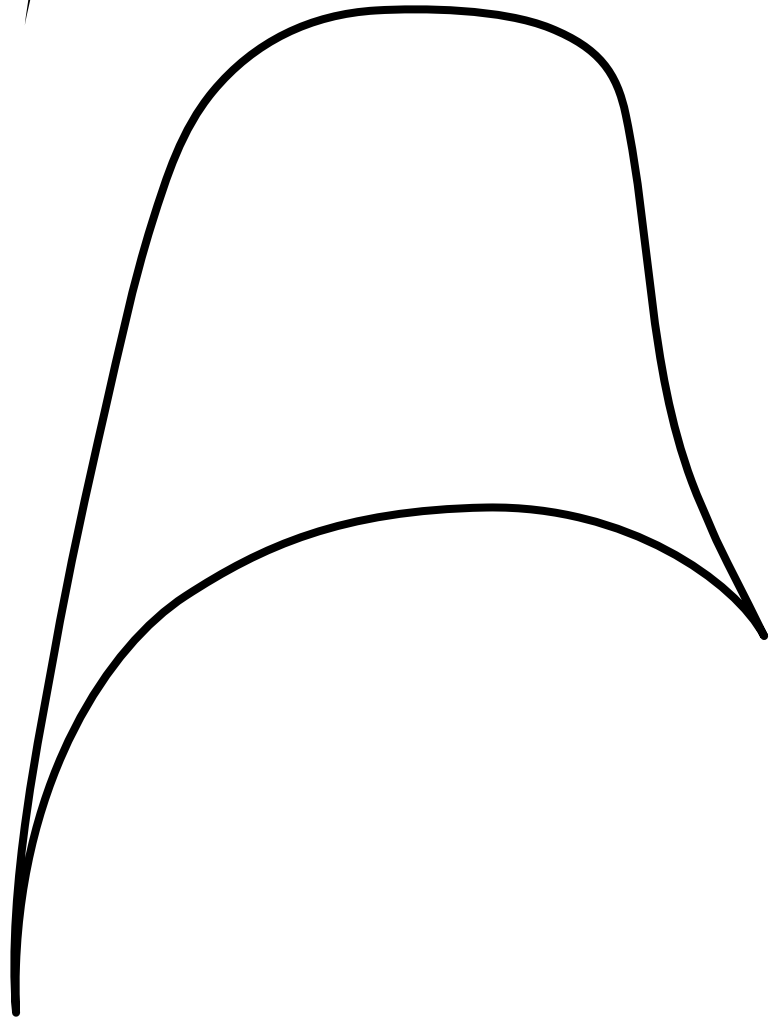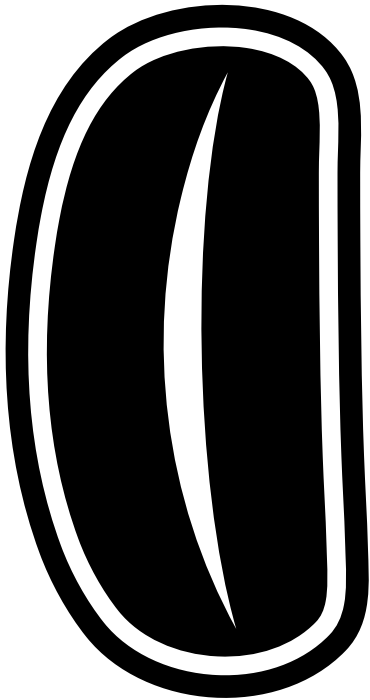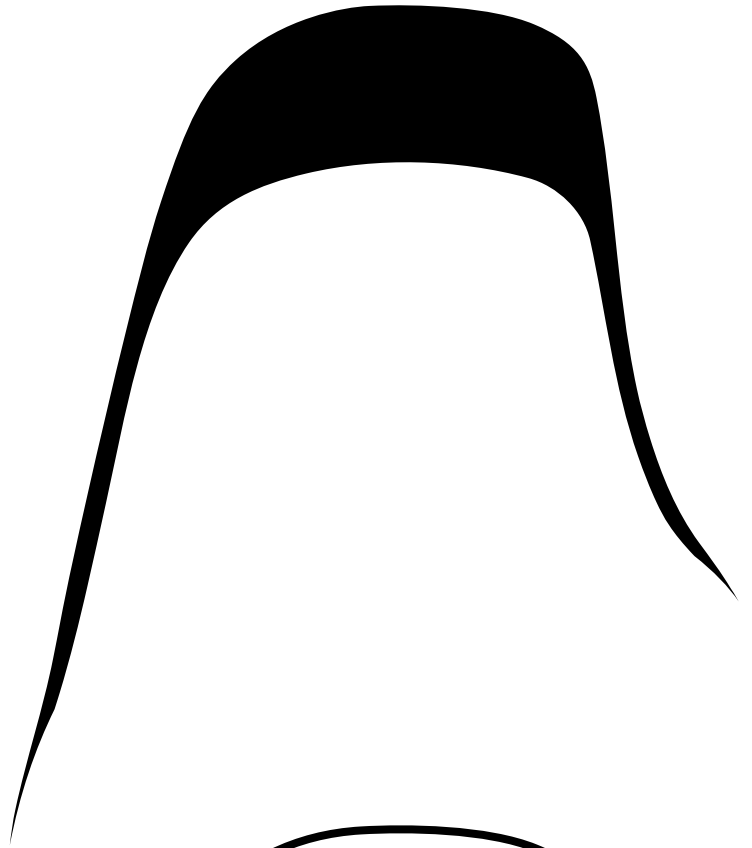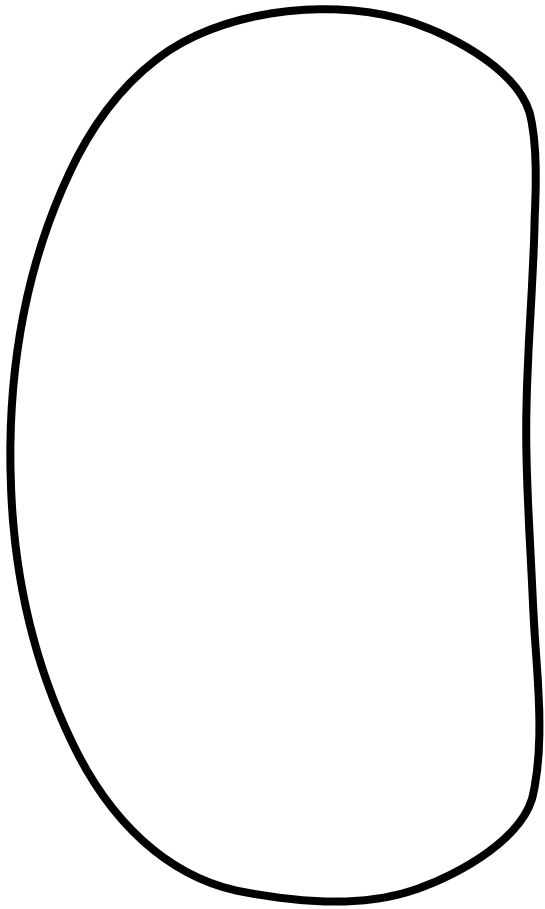
ACTIVITY 5
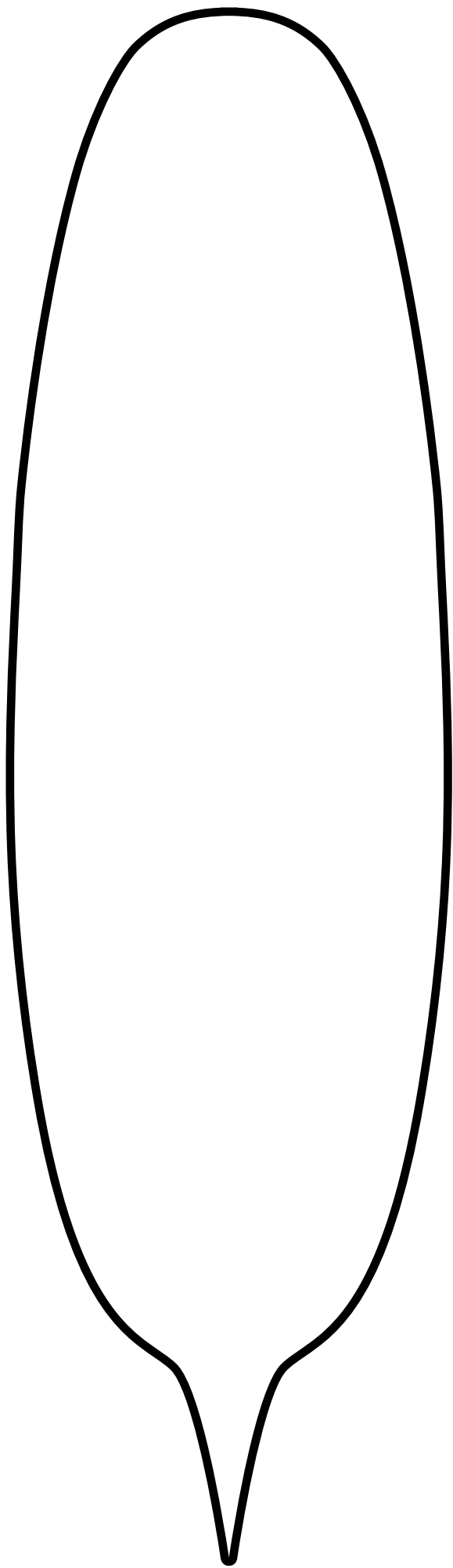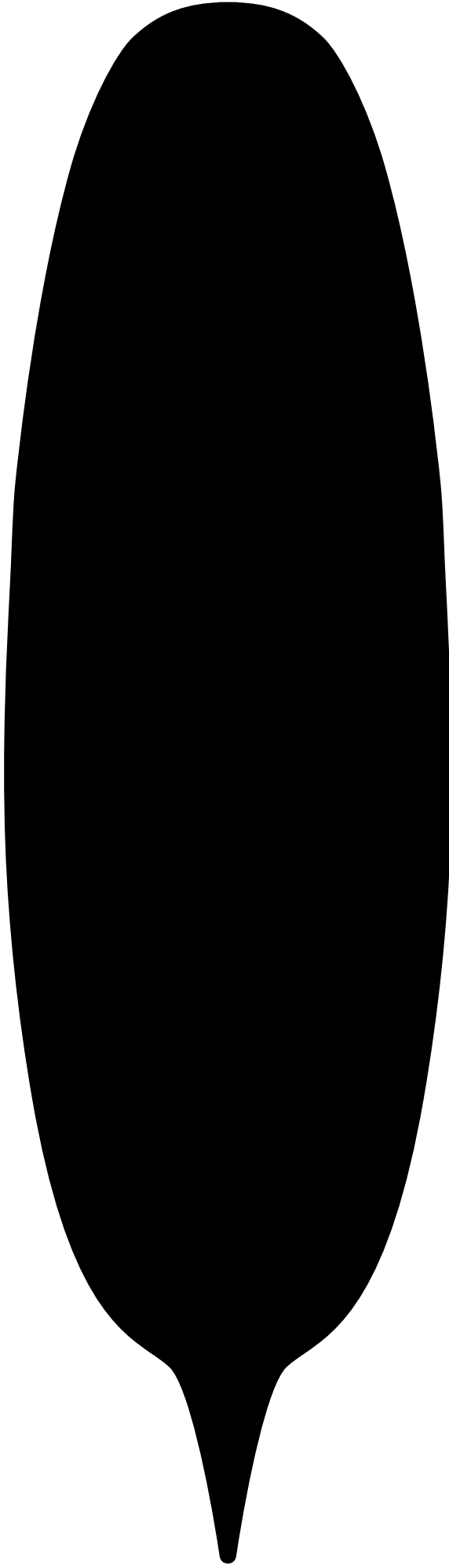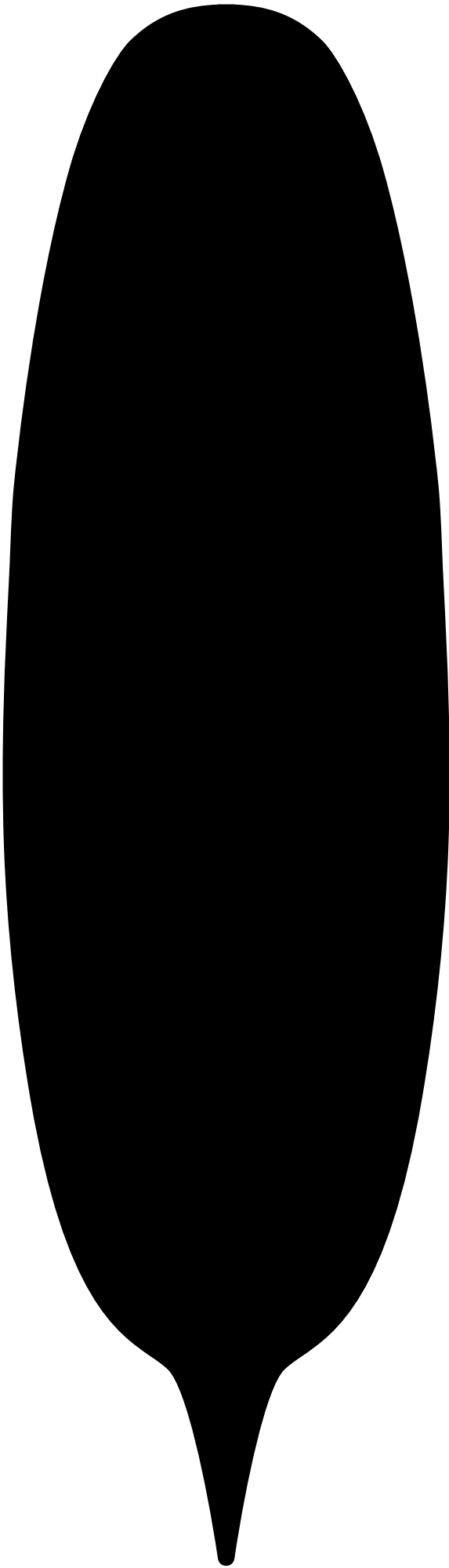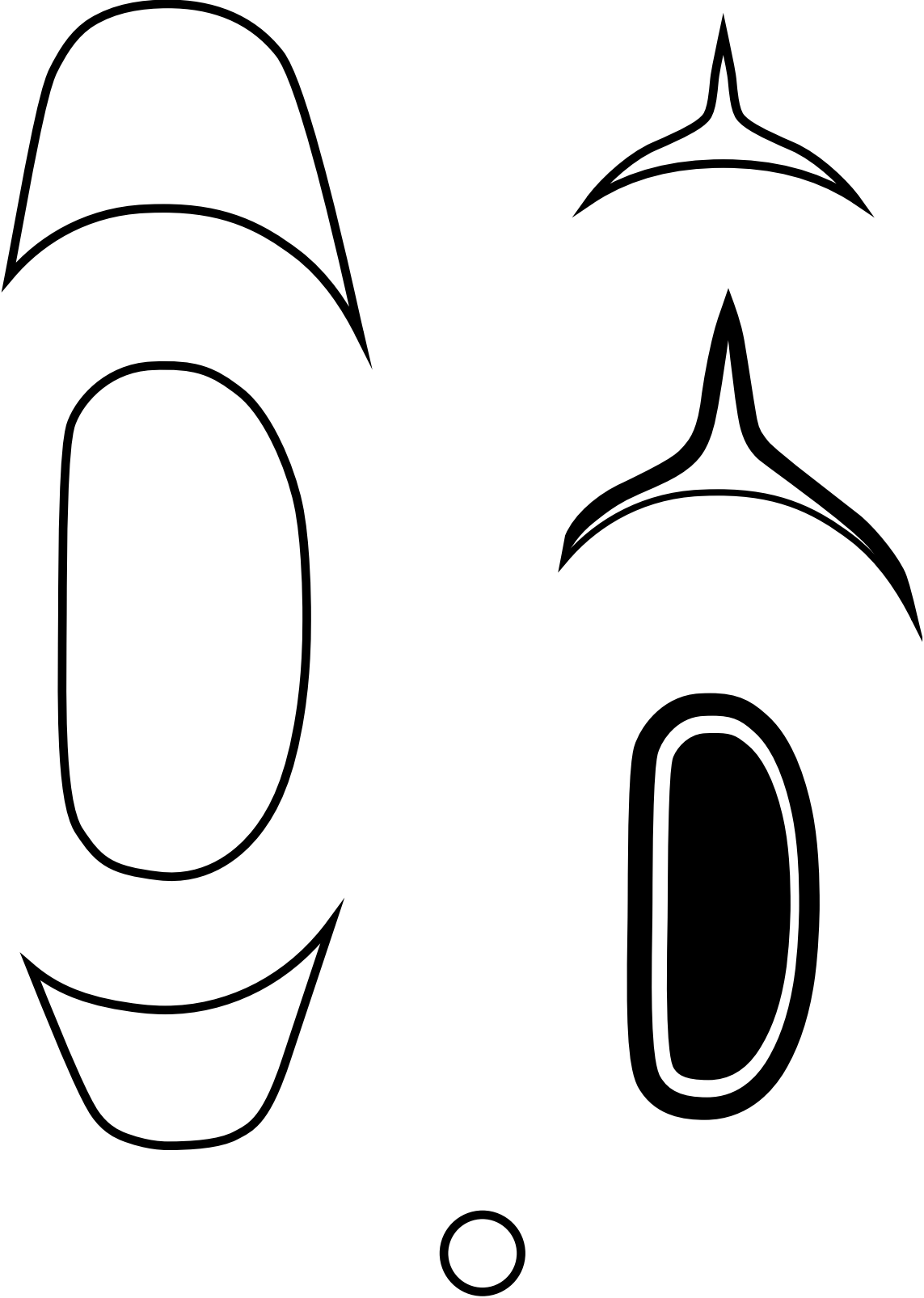# STEP-BY-STEP:
FOIL "ENGRAVING"

1. Tape the foil on top of the felt. Use just enough tape to keep the foil in place. The foil does not have to cover all the edges. Tape the feather or salm-on-trout head design template on top of the foil.

3. Trace all the edges of the design with a blunt pencil. Use enough pressure to create a groove on the foil underneath, careful not to tear through the paper or the foil. Keep the line as even as possible, tracing on the outside edge of the positive (black) spaces.

4. Remove the paper template, referring to it as a guide for the positive (black) and negative (white) shapes.
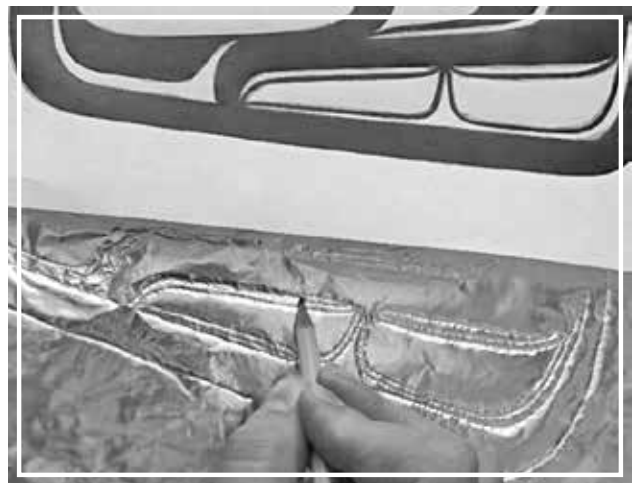
5. Keeping the template as a reference, begin to "carve" the negative spaces of the design.

5.   In larger negative (white) areas, "carve" out the space by stroking the foil with the back end of your pencil. Experiment with back ends of different pencils or pens to see how they create different textures in the foil. Try your best to only "carve" out the negative spaces, and avoid the positive spaces.

Your foil "engraving" is now complete!

NORTHWEST COAST FORMLINE DESIGN

This lesson gives students an introduction to formline design shapes and definitions, the importance of balance in the design form and to ways an experienced Native artist would compose a formline design. Students are exposed to several formline design examples, then learn how to draw basic shapes, before either cutting & pasting formline design puzzles, drawing their own design or engraving a formline design onto aluminum foil. A key to this project is to see both the positive and negative aspects of a design and how each type influences and serves to shape the other.

SEALASKA
HERITAGE

CURRICULUM

Development of the Northwest Coast Formline Design Art Kit

The *Northwest Coast Formline Design Art Kit* is a result of a three-year program led by Sealaska Heritage Institute (SHI), a regional Native nonprofit organization founded for the Tlingit, Haida and Tsimshian people of Southeast Alaska. The program, Jinéit Art Academy, was designed to promote and teach formline design, the fundamental structure of Northwest Coast (NWC) Art. The core objectives were to improve the understanding of NWC formline design; to increase the number of qualified instructors to teach formline design; to increase the number of trained NWC artists to teach in schools; and to introduce youth to formline design and NWC art traditions.

The program started with a gathering of instructors to discuss beneficial ways to teach the art form to other artists and K-12 teachers. These instructors then went on to teach formline design classes in 10 communities for artists of all levels. In the third phase SHI held two five-day workshops in Juneau for selected NWC artists and K-12 teachers. The K-12 teachers learned the basics of how to draw formlines, the NWC artists learned basic skills on how to teach effectively in a classroom. All participants then helped to develop NWC art kit drafts, of which two were to be finalized for use in various K-12 classrooms. All the kit drafts and ideas were reviewed by an expert team of curriculum and arts kit developers. A selection of kits were also presented to SHI's Native Artist Committee for review, after which two kit concepts were selected for further development and finalization: "Feathers" by Allie High and "Salmon-Trout Head Puzzle" by Gary Lang. After further graphic and content development by Steve Brown, lesson plan development by Nancy Lehnhart and Annie Calkins, and editing and graphic work by SHI staff, these two kits were field tested in classrooms in Juneau and Angoon. During the field testing, it became evident that the two kits would function well together as one larger, more flexible kit, suitable for 5th–8th grades.

This has been a true team effort, and we are grateful to all who have contributed to the development of this kit.

COLLABORATORS

Allie High
Creator of Feathers Design Set concept

Born in Ketchikan, Alaska, Allie High is Tsimshian-Raven, Haida and Aleut. She received her BS in education from the University of Oregon and her MA from the University of Texas. Highly influenced by her Native American culture and the artistic traditions of her ancestors, High creates intricately carved masks, subtly detailed with symbolic elements. In her paintings of animals and figures, she uses geometric shapes as well as simplified patterns and colors to emphasize form and line. High has taught art in public schools and universities in Alaska and Louisiana. She has exhibited widely both domestically and internationally.

SEALASKA HERITAGE

Gary Lang
Creator of Salmon-Trout Head Design Set concept

Born in Sitka, Alaska, Gary Lang is Tsimshian-Eagle, and Tlingit-Wolf of the Kaagwaantaan. He has worked with and learned from many talented artists, including Tommy Joseph, a totem pole carver from Sitka and Mike Dangeli, a totem pole carver from Vancouver, B.C. The complexity and beauty of formline design is what attracted him to researching the art form and working in many different Northwest Coast art media, from soapstone as a child to assisting with totem poles and masks. Formline is connected to the other art forms, like cedar weaving, copper work, and dancing. "Our art comes in many forms, shapes, and materials, and all have a history and life. You can't just learn one! You have to try and learn them all."

Angel Williams
Creator of Aluminum Foil Engraving concept

Angel Williams lives in Ketchikan, Alaska, with her husband and three children. She received her bachelor's degree at Colorado State University. She was adopted into the Tlingit Killer Whale clan of the Eagle moiety and dances with the Xaadaas T'ak'anlang dance group. She studied with many wonderful teachers, including Bill Holm, Delores Churchill, Ken Decker, Fred Trout, Holly Churchill, Evelyn Vanderhoof, and many others. She has taught Northwest Coast art classes for the Ketchikan Gateway Borough School District and Totem Heritage Center. Her passion for teaching and learning has led her to take any opportunity to expand her knowledge and share it with everyone. Her enthusiasm for art has driven her to not only discover and practice traditional methods but also invent new ways to share her passion and stimulate interest and respect for Northwest Coast culture in children and adults of all cultures.

Shgen George
Jinéit Art Academy program designer, instructor of formline workshops and kit draft development

Shgen doo tan Robyn Kay George was raised in Angoon, Alaska in her clan house, Keet Oxoo Hít (Killer Whale Tooth House). As a child she was surrounded by her culture and her mother's art work. These two influences have greatly shaped her life. After graduating from the University of Puget Sound in 1995 with her BA in Fine Arts she attended the Institute of American Indian Arts in Santa Fe, New Mexico. She then moved back to her home village where she earned her teaching certificate from the University of Alaska Fairbanks and she is now merging teaching with culture and art. Much of her work is inspired by Tlingit oratory history and cultural knowledge. Shgen has been a trustee of the SHI board of directors since [year] and assisted SHI in developing and designing this and many other projects. Her knowledge of the current state of Alaska Native arts in the Alaska public school system, intimate knowledge of class room art instruction, and understanding of resources needed by Alaska school teachers was instrumental in developing and designing this project.

Ronnie Fairbanks
Instructor of formline workshops and of initial kit draft development

Ronnie Fairbanks, a Tlingit/Tsimshian/Chippewa of the Eagle/Wolf clan was raised in Albuquerque, New Mexico. His mother comes from Ketchikan and Craig, Alaska and his Father from White Earth, Minnesota. He graduated with a BA with a focus on fine art from Fort Lewis College in Durango, Colorado. He teaches Native art carving at the middle and high school in Craig, Alaska. His medium of art is Northwest Coastal 2-D and 3-D formline design, carving and painting.

Sealaska Heritage Institute's Native Artist Committee (NAC)

Project Guidance

The NAC is comprised of five artists who are masters of Northwest Coast art forms. The committee was created to address the issues affecting Northwest Coast arts and artists region wide and to guide Sealaska Heritage Institute in its traditional arts activities. The NAC's role in this project was to provide guidance for the project and resolve issues we needed to address as we proceeded.

Delores Churchill is a Haida master weaver of baskets, hats, robes, and other regalia. Churchill learned these skills from her mother, Selina Peratrovich, a nationally recognized master weaver. Churchill is recognized as a leading artist and teacher of basketry and is a long-time instructor at the University of Alaska Southeast. She has work exhibited in museums throughout the United States, Germany and Canada, and has completed apprenticeships and training in Haida, Tsimshian, Tlingit, Aleut, and Athabascan basketry as well as the study of Northwest Coast design and Chilkat weaving.

Nathan Jackson is a Tlingit master carver who spent most of his time in the Haines, Alaska, area where he learned about his Tlingit heritage from his clan uncle and grandfather. Jackson enrolled in the Institute of American Indian Arts specializing in fabric design, silk screen and graphics. Since 1967, he has been creating masks, panels, house posts, totem poles and jewelry using traditional Tlingit Northwest Coast formline design in his own unique style. Jackson's goal is to ensure that the traditional art forms are not lost. He was designated a national treasure by President Bill Clinton.

Nicholas Galanin is a Tlingit and Aleut originally from Sitka, Alaska. Galanin comes from a long line of Northwest Coast artists — starting with his great-grandfather, who sculpted in wood, down through his father, who works in both precious metal and stone. Galanin completed his BA focusing on jewelry design and silversmithing at the London Guildhall University and went on to Massey University in New Zealand, where he earned a master's degree in Indigenous Visual Art. Through education and creative risk taking he hopes to progress cultural awareness.

Steve Brown was introduced to Northwest Coast art and dance at the age of fifteen. He had the privilege of being a student of Bill Holm and worked under Holm for seven years. Brown has taught classes in traditional carving since 1975, working in Native and non-Native communities in Southeast Alaska and Washington State. Brown has participated in extensive totem pole carving projects in Wrangell, Alaska, and for the Jamestown S'Klallam Tribe in Washington. He has carved 12 traditional Northwest Coast dugout canoes in four of the major coastal styles. All but two of these were carved in and for Native communities and with the help of Native apprentices. He is also an accomplished author of Northwest Coast art books.

Da-ka-xeen Mehner is a Tlingit from Fairbanks. He uses the tools of family ancestry and personal history to build his art and his work stems from an examination of a multicultural heritage and social expectations and definitions. In particular his work has focused on the constructs of Native American identity, and an attempt to define the Self outside of these constructs. From the steel and concrete of his Labor Union father, to the crook knife and cedar of his Alaska Native ancestors, Da-ka-xeen Mehner's artwork reflects his heritage. Da-ka-xeen received his A.A. from the Institute of American Indian Arts, and his B.F.A. from the University of New Mexico. From 1994-2000 Mehner served as the founder and director of Site 21/21, a contemporary art gallery

in Albuquerque, NM, and was a founding member/owner of the (Fort) 105 Art Studios in downtown Albuquerque in 1998. Da-ka-xeen returned to Alaska in 2000 and earned his MFA in Native Arts from the University of Alaska Fairbanks in 2007.

Nancy Lehnhart
Consulting and kit lesson plan development

Nancy Lehnhart is a K-5 Art Specialist who has created Arts Kits for elementary Schools in the Juneau School District. She serves as a support for classroom teachers, modeling art teaching practices and techniques in classrooms, and facilitating the art kit check out system. She strives to design lessons that both teach age appropriate art skills and integrate place-based topics and subjects, relevant to Juneau students.

Annie Calkins
Curriculum consultant and editor

From her earliest time in Alaska (Craig in the 1970s) Annie Calkins has been developing curriculum, often with culture and the arts as a focus. Among other things she edited the SHI Juneau School District series of 18 cultural units for elementary schools, the SHI secondary social studies units, Juneau School District's recent music curriculum, Sitka Head Start cultural units, and the language arts curriculum for the Yukon Koyukuk School District. Calkins has been the Curriculum Director and Assistant Superintendent for the Juneau School District and served on the Alaska State School Board. She is the New Visions Coach for the Alaska State Council on the Arts, working with five diverse districts across the state to increase the arts and cultural arts across grades and schools

Other Recommended Resources

Northwest Coast Indian Art, Bill Holm

A Basic Guide to Northwest Coast Formline Art, Rico Lanáat´, Sealaska Heritage Institute

Sealaska Heritage Institite SHI Juneau School District series of cultural units for elementary schools: www.sealaskaheritage.org/programs/language_and_culture_curriculum_tlingit.htm

Kit Elements
All Kit Elements can be found in this book.

- Reading: **Introduction to Formline Design**
- Reading: **Definitions and Vocabulary**
- Images: **Formline Design Examples**
- Images: **Feather and Wing Design Examples**
- Images: **Salmon-Trout Ovoid Examples**
- Images: **Engraving Examples**
- Learning Tool: **Formline Design Flash Cards,** Activity 1
- Instructions: **Step-by-Step: Draw Formline Shapes,** Activity 2
- Instructions: **Step-by-Step: Assemble a Formline Set,** Activity 3
- Shape Templates: **Feather Design Set A, Feather Design Set B, Salmon-Trout Head Design Set,** Activity 3
- Shape Templates: **Feather Outline Silhouette** or **Salmon-Trout Outline Silhouette,** Activity 4
- Instructions: **Step-by-Step: Foil "Engraving",** Activity 5
- Shape Templates: **Feather Design** *(final design)* or **Salmon-Trout Head Design** *(final design),* Activity 5

Video
- Steve Brown Video, Day 1 and 2
- Shuká Hít House Front Presentation by David A. Boxley and David R. Boxley