



**ANCHORAGE
MUSEUM**

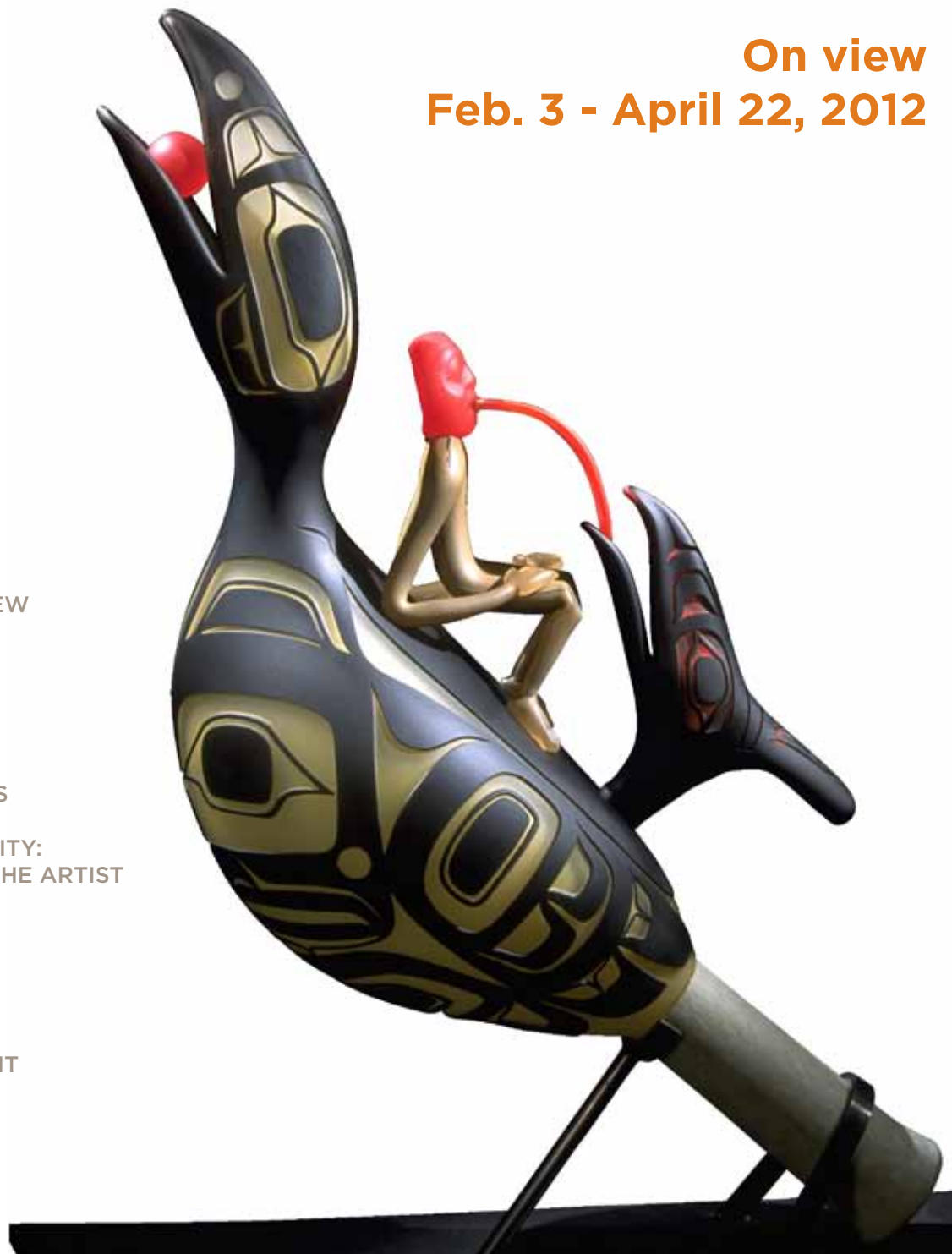
PRESTON SINGLETTY:

ECHOES, FIRE AND SHADOWS

**On view
Feb. 3 - April 22, 2012**

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EDUCATOR GUIDE

EXHIBITION OVERVIEW



Preston Singletary, *Raven Steals the Sun*, blown, hot-sculpted and sandcarved glass, 2008

Preston Singletary is one of the nation's best-known Tlingit artists. For nearly two decades, he has melded the symbols and legends of his Tlingit heritage with the dynamism of glass to create a distinctive, powerful body of work. *Echoes, Fire and Shadows* features nearly 50 works of art, including the exhibition's signature piece, *Clan House*, a 16-by-10 foot glass triptych reminiscent of a Tlingit longhouse. The exhibition is enhanced with original music and a documentary film. Singletary has dedicated his work to both honoring Tlingit tradition and infusing it with new vitality.

USING THIS TEACHING GUIDE

This teaching guide has been carefully prepared by the Museum of Glass and adapted to meet a broad range of Alaska Content Standards and Alaska Cultural Standards for students. You can use these activities as pre-visit or post-visit, but we strongly encourage that you spend some time with the guide before your visit. We've found that students understand and learn so much more if they are prepared before they come. Prompts for students are included in the Artwork Spotlight sections of the guide. Along with this guide,

the Museum of Glass provides extensive curriculum and interactive activities on their website about glassblowing and working with hot glass as an art form. You can find these links located under Resources.

The Anchorage Museum recommends visiting the ConocoPhillips Gallery and the Smithsonian Arctic Studies Center as optional destinations on your field trip, both located on the second floor of the west wing.

PLAN YOUR VISIT TO THE MUSEUM

School groups pay a fee per program as well as general student admission. The education general admission rate is \$5 per student. Additional fees apply for docent-led tours. Admission is free for chaperones within the allotted ratio of one adult per five-to-eight students; additional chaperones pay general admission rates.

Choose from one of our educational programs for your field trip experience. In addition to those programs, we encourage leaving time for free-choice exploration. The Anchorage Museum's exhibitions tell many multicultural and interdisciplinary stories that can engage students in multiple ways. The role of the teacher and chaperones is to facilitate student interaction with exhibitions.



Preston Singletary, Ed Archie and NoiseCat, *Frog Mask*, mold-blown and sandcarved glass, 1999



BRAD JOHNSON

TEACHER AND STUDENT PROGRAMS

EVENING FOR EDUCATORS

PRESTON SINGLETARY: ECHOES, FIRE AND SHADOWS

5:30 to 8:30 p.m. Thursday, Feb. 9

Free, pre-registration required online

Join us for an evening exploring Preston Singletary's sculptural glass art. Walk away with an appreciation of the art and culture of the Tlingit people of Southeast Alaska. Takeaways include an educator guide and a multitude of field trip ideas. Enjoy light refreshments and door prizes. Appropriate for all grade levels.

DOCENT-LED TOURS

Available on Tuesdays, Wednesdays, and Thursdays at 10:30 a.m., 11:30 a.m., 12:30 p.m., or 1:30 p.m. 45-minutes

Written in Glass (K-12)

By studying Preston Singletary's glass sculptures, students gain insight into Tlingit culture, the evolution of Alaska Native art, and glass as an art form. This tour highlights the Alaska Native legends and traditional designs Singletary incorporates into his work. Students also learn about different glass sculpting techniques, including blowing, hot-sculpting, and sandcarving. Art Standards: B, D.

Alaska Native Cultures (3-5)

Students learn about Alaska Native cultures and explore traditional Alaska housing, culture, and lifestyles. The Alaska History Gallery and Smithsonian Arctic Studies Center are visited. History Standards: A, B. Science Standards: E, F. Geography Standards: B. Government and Citizenship Standards: C. Art Standards: B, D. World Language Standards: B.

The First Peoples of Alaska (6-8)

Students are given an overview of Alaska's nine indigenous cultures in the Smithsonian Arctic Studies Center. Students learn about different geographic regions of Alaska through 600 artifacts used in subsistence, celebrations, and community. The Arctic Studies Center exhibition films provide firsthand narratives from Alaska Native people about each culture. History Standards: A, B.

People of the Raven Museum Artifact Kit (K-12)

This kit introduces Athabascan and Tlingit Native cultures with samples of natural materials, traditional tools, and beautifully crafted artifacts. Artifact kits are free to all Alaska educators and are available for pick-up and drop-off at the museum's Education Department. Artifact kits can be shipped to schools outside the Anchorage area for the cost of shipping.

STUDENT PRE-ACTIVITY

PRESTON SINGLETARY, KUCHÉIN, CH'AAK' KA GOOCH NAAX SITEE

Preston Singletary's Tlingit name is Kuchéin of the Kaagwaan Taan Eagle/Wolf family from Sitka, Alaska. His house is the Kook Hit, the Box House of the Kóokeitaan family, a special branch of the Kaagwaantaan Eagle/Wolf family.

Preston Singletary is part of a renaissance, or re-birth, of Native artists who are rediscovering their heritage and seeking new ways to revitalize their traditional art forms. Through his mother's family, Preston inherited a rich cultural and spiritual legacy inspired by the culture and rugged landscape of Tlingit tribal groups of southwestern Alaska. It's a land rich in natural resources where dense, temperate rainforest meets the waters of the inside passage. He is unique as a Native artist who trained specifically in the medium of glass. Preston has commented that glass felt particularly appropriate to him as a continuation of Native Americans' long history with glass that began centuries ago with the introduction of trade beads.

Preston grew up in Seattle. As a teenager in the 1980s, he was introduced to glass by his friend Dante Marioni, the son of glass artist Paul Marioni. Preston went on to develop his skills through study at Pilchuck Glass School and Kosta Boda in Sweden. He further honed his skills while working with local artists such as Dale Chihuly and Benjamin Moore, and Italian masters including Lino Tagliapietra and Pino Signoretto. His early works reflect the influences of his mentors and are infused with Scandinavian and Venetian design sensibilities.

During the 1990s, Preston began experimenting with sandcarving Northwest Native formline designs onto handblown forms. To achieve this effect, he placed a thick rubber tape over the entire surface of the artwork and executed his design by cutting

away all of the negative space to reveal the glass underneath. Then, the exposed glass was sandblasted, or sandcarved. When the tape was removed, the sandblasted (negative) elements contrasted with the glass (positive) areas revealing the design. Preston initially experimented with solid colored glass forms which, when sandblasted, would create a contrast of transparent and translucent matte finishes.

His technique later became more sophisticated through his use of layered colors. Using the same process, Preston sandblasts the top layer of color to reveal another underlayer of colored glass, thereby creating a contrast of two colors. During this time, he also devoted himself to mastering the complex system of formline design used by his Tlingit ancestors and other tribal groups along the Northwest Coast.

As a leader in the nascent Native glass movement, Preston has been instrumental in helping other Native artists such as Tammy Garcia (Santa Clara Pueblo), Joe David (Nuu-chah-nulth) and Archie Noisecat (Salish) explore the expressive possibilities of glass within their own Native art traditions. Recently he collaborated with Maori artists from New Zealand to interpret their traditional art forms into glass. It is interesting to note the similarities in the surface design vocabularies of the Maori and Tlingit, as both use a complex formline system, but with their own unique style.

For many Native artists, art is a vehicle through which they explore the realm of imagination, reveal the invisible spirit world, and keep their cultural traditions alive. Preston Singletary has mastered the art of straddling two cultures by incorporating his Tlingit heritage into the contemporary studio glass movement, infusing both with new life and enriching them with his creative spirit.



Preston Singletary

WORDS TO KNOW

TLINGIT TERMS

Clan: Tlingit clans are groups of extended families that claim a common ancestor. Each clan possesses its own crests and forms a social network that functions as a distinct political unit within Tlingit society.

Crests: Crests represent creatures with which a family ancestor has interacted in the legendary past. The right of ownership of a crest was typically purchased by the ancestor, often in exchange for his life. Ownership of crests forms a valuable part of a family's wealth and often includes imagery, stories, songs, dances, and names.

Formline: Artists often abstract their subject matter by simplifying or exaggerating what they see. Formline design uses a unique system of simplified shapes including ovoids, u-forms, split u-forms and s-forms. Tlingit artists use these basic shapes combined with more realistic images of hands and eyes to construct abstracted representations of crest beings.

Moiety: The Tlingit people of Southeast Alaska belong to one of two moieties or descent groups, the raven and the eagle. According to Tlingit legend, around the time of the great flood, all the animals separated into two distinct groups. Humans later followed. Children determined their moiety through their mother. Traditionally, Tlingits were required to marry someone from the opposite moiety.

Potlatch: The potlatch is an important ceremony traditionally performed by many of the Native tribal groups along the Northwest Coast. During the ceremony, clans celebrate and pass on to their descendants their important crest names and the right to display the accompanying artworks, images, songs, and dances. Guest clans are invited as witnesses and receive gifts and lavish amounts of food. By accepting their hospitality, the guests validate the right of their host to display their ownership of specific crests.

Yeks: Yeks are spirit helpers enlisted by Tlingit shamans to perform duties in the spirit world. The most common yeks are characterized by their ability to exist in two different environments, such as the frog and land otter that inhabit both the water and land. Typically acquired through a vision quest, yeks are specific to individual shamans and are portrayed on their paraphernalia such as rattles, amulets and soul catchers to infuse these objects with their supernatural power.

ART TERMS

The visual elements and principles of design are an artist's vocabulary. Traditional Tlingit design is based on formline design principles that emphasize line, contrast, symmetrical balance, and pattern. Through its strong emphasis on balance and pattern, this style communicates a sense of order and stability.

ART ELEMENTS

Line can describe a shape, suggest movement, and organize an artwork into a structured whole. Lines are defined by their type (angular or curved), direction (horizontal or vertical), and their quality (thick or thin).

Shapes are two dimensional and can be geometric (straight lines, precise angles and uniform curves) or organic (curvilinear with irregular outlines and contours). Geometric shapes communicate feelings of logic and structure while organic shapes echo the natural world. Forms are three dimensional shapes.

Texture is the surface quality of a shape or form. Interesting textures increase visual interest. Rough, prickly, or jagged textures increase the viewer's emotions of avoidance of the subject matter. Soft, smooth textures increase the viewer's desire to interact with the subject matter.

PRINCIPLES OF DESIGN

Contrast is created when two things that are different are combined. The greater the difference, the greater the contrast. Contrast works to draw the viewer's eye and guide it through the composition.

Symmetrical balance evokes feelings of stability and harmony and is created by the mirror-like repetition of two halves. If the composition of an artwork were folded in half, both sides would look similar.

Pattern is created by the repetition of one or more shapes or motifs. In this way, pattern is closely related to texture. Because the human mind is comforted by the perceived sense of order, most patterns are pleasing to our eyes. Pattern can also be created with line, color, and texture.

ARTWORK SPOTLIGHT

OYSTERCATCHER RATTLE

Use this image to explore shamanism, yeks and the concept of the spirit quest. This artwork is rich in iconography (the study of symbols).

BACKGROUND

Shamans play an important role in Tlingit society. They are thought to be able to control the weather, cure the sick, influence battles, and banish evil spirits that are controlled by witches. Shamans perform these duties with the aid of their yeks, or spirit helpers. In order to acquire their yeks, shamans typically perform a vision quest. During their quest, spirit helpers are said to come to the shaman and, through their tongues, transfer their supernatural powers. Most yeks are creatures with the ability to function in two distinct environments in the same way that a shaman operates in both the natural and supernatural worlds. Yeks are specific to individual shamans and are portrayed on the shaman's paraphernalia such as amulets, rattles, masks, and soul catchers to infuse these objects with their supernatural power. The oystercatcher rattle was an art form commonly included in a shaman's kit. We know this because when a shaman died, all of his possessions were buried

with him because they were considered spiritually potent and therefore dangerous. During the early 20th century, many shamans' graves were pilfered and their contents sold to museums.

ICONOGRAPHY

Shorebirds figure prominently in shamanic art because they can fly and so spend most of their time in the border region between the land and the ocean. Shamans have a special affinity for the oystercatcher, a distinctive shorebird that has black feathers, a long orange beak, and yellow-rimmed eyes. Oystercatchers are recognized for their strange call and ability to sense danger and therefore make powerful yeks who can alert the shaman to potential threats. The oystercatcher rattle is a form favored by Tlingit shamans and features this bird as the body of the rattle.

Mountain goats live at high elevations on rocky cliffs inaccessible to predators. Their most distinguishing characteristics are their curved black horns and white woolly coats that allow them to exist in their often frozen environment. Typically staying above the tree line, these creatures had a special significance to Tlingit shamans because of their ability to inhabit such a rugged and desolate terrain. That's because the mountain goat's terrain was likened to the supernatural sphere the shaman moved through to perform his magic. Therefore, the mountain goat was considered a powerful yek capable of safely leading the shaman through the dangerous territories of the spirit world.

PROMPTS FOR STUDENTS

Can you identify the shaman who is torturing a witch on this oystercatcher rattle? (The shaman is the one holding the hair of the witch.)

What characteristic of the mountain goat can you identify in this artwork? (His horns, which are rendered in a pale color, are visible on either side of the witch.)

Can you find the chief enemy of the land otter, the dog, resting on the mountain goat's tongue?

Within the exhibit, did you see any other yeks? (Other yeks include the land otter, frog, woodworm, and wolf. Note: Some creatures such as the frog and wolf appear both as yeks and as crests.)

Preston Singletary, *Oystercatcher Rattle*, blown, hot-sculpted, and sandcarved glass, 2006



ARTWORK SPOTLIGHT

SHAMANS' PARAPHERNALIA

Use these images to explore art forms associated with Tlingit shamans.

BACKGROUND

Shamans created a variety of objects to assist them in their work such as rattles, masks, amulets, and soul catchers. Often these objects depict yeks specific to the shaman, but some are more formulaic in their iconography such as the soul catcher. Tlingit shamans often cultivated a frightening appearance by never cutting or washing their hair. They further distinguished themselves by wearing special regalia consisting of a hide apron, shoulder cape, and crown made of mountain goat horns. When they performed their work, they would often act as if in a trance by throwing their body in contorted poses and making shrill cries and hissing noises that sounded otherworldly. While in a trance, they could summon the supernatural powers of their various yeks by wearing headdresses and masks representing the spirit whose power they hoped to harness and wield. Sickness was often thought to be caused by malicious spirits that the shaman would need to extract, conquer, and finally banish.

SOUL CATCHER

Soul catchers were worn by Tlingit shamans and used to draw out and contain unwanted spirits. They were traditionally created from bone or ivory and embellished with abalone shell inlay. Although many soul catchers seem to portray a spirit flanked by wolf heads, the imagery is elusive because it depicts beings from the spirit world of the shaman.

PROMPTS FOR STUDENTS

What features create the impression of wolves on this object? (long snouts and teeth)

Compare and contrast the imagery of this soul catcher with the Frog Medicine Frontlet. Which is more realistic, and which is more abstract? Which conveys greater visual power as a magical object, and why?

Preston Singletary, *Soul Catcher*, blown and sandcarved glass; iridized black Bullseye glass inlay; hand-woven cedar-bark rope, 2001



ARTWORK SPOTLIGHT

CLAN HOUSE



Preston Singletary, *Clan House*, kiln-cast and sandcarved glass, water-jet-cut, inlaid, and laminated medallion, 2008

Use this artwork to explore the Tlingit concepts of clan, moiety, and crest. This artwork can also be used to explore the formline design system.

BACKGROUND

Ownership of crests forms a valuable part of a clan's wealth and often includes stories, songs, dances, and names in addition to visual imagery. Tlingit society was divided into two moieties, or descent groups, symbolized by the eagle and the raven. According to Tlingit legend, prior to a large flood, all the animals separated into two distinct groups.

After the flood, humans also divided themselves, creating the two moieties. Tlingit children determined their moiety through their mother. Traditionally Tlingits were required to marry someone from the opposite moiety. Preston Singletary belongs to the eagle moiety, which acquired its crest when one of their ancestors was killed by an eagle. In compensation, they were given the right to use the image of the eagle and display the accompanying story in their ceremonial art and performances.

TECHNIQUE

Screens such as this one were traditionally created from painted wood planks and situated in the back of the clan house. Not only did they display the clan's most important crests, but they also provided privacy for high ranking family members. To create this large-scale artwork, Preston used a casting technique in

which the glass panels were essentially formed and baked in a large oven called a kiln. To create the design, he layered black glass on top of the colored glass. When the glass had cooled and stabilized, he placed a thick tape over the entire panel and executed his design by cutting away all of the negative space to reveal the glass underneath. Then, the entire panel was sandblasted, or sandcarved. During this process, sand is applied to the glass with enormous pressure thereby carving away the glass much like using sandpaper on wood. When the tape is removed, the sandblasted (negative) elements reveal the undercolor while the taped (positive) areas retain the top layer of black glass.

FORMLINE DESIGN

Formline design is essentially an artistic vocabulary of shapes that are used to construct a composition. Notice how this artwork is composed from these basic shapes: ovoids, u-forms, split u-forms and s-forms. Eyes are often used as joints to express the vital life force of these body parts.

Symmetrical balance is a characteristic of many formline designs. If you split this eagle down the center, it would be symmetrical, or the same on both halves. Horror vacui, an art term meaning the fear of empty space, is also a characteristic of this design tradition.

PROMPTS FOR STUDENTS

Can you find the feather motifs composed of split u-forms that identify this creature as a bird? (These motifs are next to the eyes of the eagle and at the bottom of the composition creating the wings.)

Eyes are often used as joints or other important body parts to express the vital forces and animating energies of those body parts. How many eyes can you find? (Preston has used eyes to articulate the ears, nostrils, wing joints and leg/claw joints.)

This artwork represents an eagle. But the face is not where you might think at first. Find the beak of the eagle and you will find its face. (The beak is just above the middle of the opening - its tip is placed in the center of the overall composition. The face at the top of the composition is a decorative device that may be used to symbolize or evoke the human aspect of the eagle.)

ARTWORK SPOTLIGHT

RAVEN STEALS THE SUN



Raven Steals the Sun, blown, hot-sculpted, and sandcarved glass, 2001

Use this image to explore storytelling traditions among Northwest Coast tribal groups.

STUDENT PRE-ACTIVITY

(Read Aloud Book)

How Raven Stole the Sun (Tales of the People) as retold by Tlingit tribal member Maria Williams. Includes a glossary of Tlingit words, historical photos of Tlingit people, and photographs of artifacts from the Smithsonian's National Museum of the American Indian collection.

Other versions of the raven tale:

Raven: A Trickster Tale from the Pacific Northwest by Gerald McDermott; *How Raven Brought Light to People* by Ann Dixon

BACKGROUND

Raven is perhaps the most popular character of Tlingit legends, and many clans claim this mischievous bird as a crest. There are numerous stories about raven that

feature him as a great shape shifter able to change from human to animal, male to female, and old to young. Not only did he release the sun, moon, and stars into the world, he also taught humans the arts of hunting, fishing, and construction. But raven could also cause destruction and was well known for his gluttony, trickery, and cruelty. According to Tlingit legend, he is the one who taught witches their craft. Stories, like artworks, were owned by clans as a valuable form of property. Traditionally Tlingits would not tell stories that they did not own. Without a written language, Tlingit storytellers were valued for their ability to guard and translate these important cultural traditions. Often stories were accompanied by special dances and names. During the potlatch, these stories would be related and transferred as a valuable form of inheritance.

ICONOGRAPHY

According to Tlingit legend, in primeval times humans lived in darkness. Raven discovered that the sun was being hoarded in a box by a rich man, and raven was determined to steal it. To execute his plan, he impregnated the man's daughter by changing himself into a hemlock needle that she swallowed in her water. As a youngster, Raven cried until his grandfather relented and let him play with the box of daylight. When he finally had the sun in his grasp, he changed back into his bird form. He narrowly escaped the old man's wrath by flying through the smokehole of the house, blackening his feathers in the process.

PROMPTS FOR STUDENTS

Preston has captured one moment of the raven story in this artwork. What is that moment?

Most of Preston's forms echo traditional Tlingit forms. What do you think about this one? (This sculpture is not a traditional form, but Preston's own unique interpretation of this popular story.)

What do you think about someone's right to own a story? Why do you think Tlingit people are willing to share their stories now?

There are different versions of the box of daylight within the Tlingit clans and other tribal groups along the Northwest Coast. Why do you think this is? How do you think the oral tradition contributed to these different evolutions?

ARTWORK SPOTLIGHT

GUNAKADEIT

Use these images to explore the concepts of mythological creatures and wealth in traditional Tlingit societies.

STUDENT PRE-ACTIVITY

(Read Aloud Book)

The Wave of the Sea-Wolf by David Wisniewski.

This story is based on Tlingit legends and features textured cut paper illustrations. The text is woven with historical references, including the first appearance of Europeans along the Northwest Coast.



Wasco, blown and sandcarved glass, 1999

GUNAKADEIT (SEA WOLF)

This artwork is rendered as a round composition and is inspired by Tlingit traditions of drum design. The sea wolf can be identified by the long snout and curly tail which characterize the wolf, and the dorsal fin and tail fluke that reference the killer whale.

PROMPTS FOR STUDENTS

How is the formline body of Gunakadeit composed? (It is created from a

Face.) What is the artist suggesting with this? (This artistic convention references the spirit of the killer whale that is contained within its form.)

How is balance achieved in this composition? Can you find elements of the formline design that are symmetrically balanced and elements that are informally balanced? (The body is symmetrically balanced in the center while the head, tale, and appendages are informally balanced creating a sense of movement.)

BACKGROUND

Gunakadeit (pronounced Goo-na'-ka-date) is a special type of supernatural sea monster that is a hybrid of a wolf and a killer whale. This creature is said to have claws like copper, a big head with upright ears, two great fins on its back, and a curly tail. In one well-known story, the sea monster is trapped and killed by a young man who then secretly uses the monster's skin to catch fish to feed his village. He eventually dies while trying to catch a pair of whales and is magically transformed into the sea monster, whose house and extensive riches he then appropriates.



Preston Singletary, Copper, cast and sandcarved glass, 2001

COPPER

Gunakadeit is often associated with copper, a valuable mineral/metal that was used as a wealth object and status symbol by the Tlingit. Coppers were a traditional potlatch gift exchanged between high ranking individuals in elaborate rituals of wealth transfer. During a potlatch a chief would "count his coppers" to show his wealth and prestige. Although there may have been some native copper that was collected from the Copper or Chitina River regions, these distinctive shield shaped objects were produced from sheet copper obtained in trade.

PROMPTS FOR STUDENTS

Can you find the sea monster's face depicted in the formline design of the copper? What other body parts can you identify?

Copper became popular as an artistic medium for jewelry and status objects after it was made readily available through European and Euro-American traders. How does this compare to Preston's introduction of glass as an artistic medium for traditional Tlingit art forms?

RESOURCES

THE ANCHORAGE MUSEUM

ON-SITE RESOURCES

Conoco Phillips Gallery

The Anchorage Museum holds one of the most extensive collections of contemporary Alaska Native art in both traditional and non-traditional styles. This collection is featured in the ConocoPhillips Gallery, on the addition's second floor and adjacent to the Smithsonian Arctic Studies Center. Learn more at www.anchoragemuseum.org/galleries/GalleryViewer2.aspx?incGal=0&cID=90&LayoutID=1.

Smithsonian Arctic Studies Center

The center's main exhibition is titled *Living Our Cultures, Sharing Our Heritage: The First Peoples of Alaska*. The exhibition features more than 600 objects from the Smithsonian's collections that were selected and interpreted with help from Alaska Native advisers. Examples include an 1893 Tlingit war helmet from the southeast Alaska village of Taku and a 1935 Inupiaq feast bowl from Wales, near Nome on Alaska's northwest coast. Download the Smithsonian Teacher Guide and Lesson Plans at www.anchoragemuseum.org/learn/SCHOOL_resources.aspx.

Bob and Evangeline Atwood Alaska Resource Center

As the Anchorage Museum's library and archives, the Atwood Resource Center maintains a library of more than 12,000 titles with the primary focus on history, ethnography and art of Alaska and the North. Learn more at www.anchoragemuseum.org/archives_collections/archives_collections.aspx.

ONLINE RESOURCES

Arctic Studies Center

The Arctic Studies Center invites you to explore the history of northern people, cultures, environments and issues that matter to northern residents today. The center's important work includes excavating arctic sites; supporting indigenous efforts to preserve cultural heritage; and working with communities and scholars to share the treasures preserved in museum collections and archives. Learn more at mnh.si.edu/arctic/index.html.

Smithsonian Institution

Peoples of Alaska and Northeast Siberia
The vast territory between the Arctic and Pacific oceans is home to over 150,000 Indigenous residents, whose diverse languages and cultures are both a link to history and the foundation for contemporary lives. Learn more at alaska.si.edu/index.asp.

MUSEUM OF GLASS

Go to www.museumofglass.org and click on "Learn." From there, visit the Virtual Hot Shop, where your students will get a chance to experience glassblowing by creating a macchia. Participants walk through the process step-by-step until students achieve a finished work of art. Along the way you can also choose to learn more about glass. You and your students can even watch the Hot Shop Live by clicking "Watch" on the home page and selecting the "Live Web Streaming of the Hot Shop" link.

SPONSORS

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