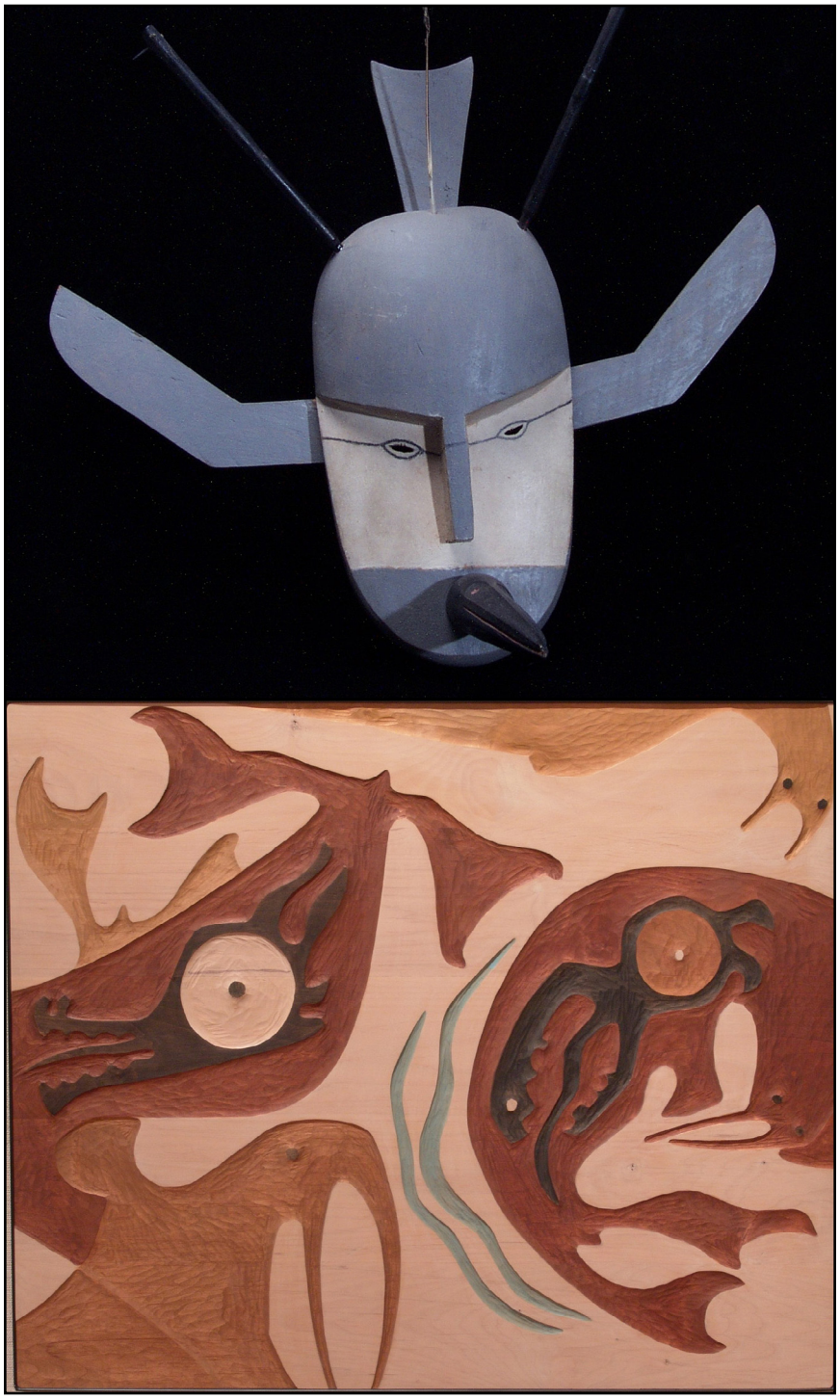
ANCHORAGE MUSEUM

CULTURAL ARTS 1 & 2 CURRICULUM: WOODCARVING



Raven Mask, c. 1963
Billy Williams
Wood, pigment, feathers
1991.030.002

Walrus Migration, 1991
Ron Senungetuk
Wood, pigment, iron
1999.073.012

This curriculum was created on Eklutna Dena'ina homeland. It is dedicated to all Indigenous peoples working to share their knowledge and culture, striving for a more inclusive future for western education. This resource addresses how to create and implement culturally-competent arts curriculum that uplifts Indigenous voices and ways of knowing. In the creation of this curriculum, we acknowledge and honor all Elders—past, present, and emerging—for their stewardship of the lands, plants, waters, and animals across Alaska. We thank them for sharing their lifeways, experiences, and cultures with students and the wider community. This curriculum would not be possible without their efforts.

We would like to express our gratitude to Aaron Leggett and John Hagen for sharing their time and knowledge to refine this curriculum. Thank you for your guidance and support.

UNIT AT A GLANCE

Investigate woodcarving tools and techniques used in Alaska Native cultures and develop carving skills.

Cultural Arts 1: Students will focus on masks carved from wood. Students will view mask examples from the Anchorage Museum collection, learn about woodcarving from culture bearers in the classroom or through videos, and carve a linoleum block.

Cultural Arts 2: Students will learn about two prominent Alaska Native artists who carve wood panels: Ron Senungetuk and John Hoover. Students will view examples of their artwork from the Anchorage Museum collection, learn about carving techniques from culture bearers or through videos, and carve a wood block.

A NOTE ABOUT CULTURAL APPROPRIATION FOR EDUCATORS

In this unit, students learn about and develop an appreciation for culturally specific art-making techniques. Cultural appropriation occurs when students replicate culturally specific techniques or designs from a non-dominate culture. To avoid cultural appropriation, student projects do not use traditional materials or techniques. Instead, students gain inspiration from cultural artwork and practice skills that are not specific to one culture.

Educators are encouraged to invite an Elder or culture bearer into the classroom to share their cultural practices related to this unit. Elders and culture bearers should receive financial compensation for their time and expertise. Consider grants from the Anchorage School District or the Alaska State Council for the Arts to help cover this cost.

If an Elder or culture bearer visits your class, discuss what they will share and how they want students to use this information. In this case, it may be appropriate for students to use traditional materials or techniques (e.g. an Elder provides salmon leather for students or wants students to copy a specific design).

STANDARDS

Alaska Visual Arts Standards:

VA:CR1a&b	VA:RE7a&b	VA:CN11a
VA:CR2a&b	VA:CN10a	

STANDARDS CONTINUED

Cultural Standards for Students:

B.1 acquire insights from other cultures without diminishing the integrity of their own
C.4 enter into and function effectively in a variety of cultural settings
D.1 acquire in-depth cultural knowledge through active participation and meaningful interaction with Elders
D.3 interact with Elders in a loving and respectful way that demonstrates an appreciation of their role as culture-bearers and educators in the community
E.8 identify and appreciate who they are and their place in the world

MATERIALS

Cultural Arts 1:

Linoleum or alternative carving material such as clay, bars of soap, or vegetables
Carving tools, such as lino cutting sets
Optional, if making prints from the carving: paper, brayer, palette knife, plexiglass, and printing ink

Cultural Arts 2:

Wood blocks or alternative carving material such as clay, bars of soap, or vegetables
Wood carving or engraving tools
Optional, if making prints from the carving: paper, brayer, palette knife, plexiglass, and printing ink

KEY TERMS

Brayer	a tool used for rolling ink or paint onto carved blocks for printmaking
Cultural appropriation	the act of taking aspects—such as intellectual property, cultural expressions and artifacts, and traditional knowledge—of a less-dominant or colonized culture that is not your own, without proper permission, for your own benefit, and without giving something of reciprocal value in return
Deg Hit'an	a western Dene language; also called Deg Xinag, formerly known by the pejorative Ingalik
Inua	the Inuit term for spirit; Inuit believe that all living things have an inua which should be respected
Inuit	a grouping of several cultural groups around the circumpolar north with similar cultures and related languages, including the Iñupiaq and Yup'ik in Alaska; Inuit means "people" in the Inuktitut language in Northern Canada
Shaman	healers believed to have supernatural powers that act as a bridge between the physical and spiritual world and are highly revered in their society
Two-spirit	a term used by various Indigenous cultures throughout North America to refer to someone who holds both a male and a female spirit in one body
Woodcarving	act of using sharp tools to carve wood by hand

CULTURAL ARTS 1 & 2: INTRODUCTION TO WOODCARVING

TIME FRAME Approximately 30 minutes

MATERIALS *Dugout Canoe;* 1979.069.001
Adz; 1970.005.026
Alaska Native Carving video

DIRECTIONS

1. Begin by looking closely at provided photographs of the *Dugout Canoe* and *Adz*. Use the questions below to guide discussion.
[20 min.]

CLOSE-LOOKING: Look closely, quietly at the objects for a few minutes.

OBSERVE: Share your observations about each photograph.

ASK: *What do you notice about these objects?*
What do you notice about the materials in these objects?
How do you think these objects are used?
What do these objects remind you of?
What more can you find?
What connections can you make between the objects?

SHARE: Offer students more information about the objects.


1979.069.001

Dugout Canoe; 1979.069.001
c. 1900
Lingít (attributed)
Maker unknown
Wood, paint, seal hide
156 x 20 1/2 x 11 1/4 inches

This canoe is from the area around Sitka, Alaska. Notice the wooden plug inserted at the bow. Weak or rotten heartwood would be removed and repaired with plugs.


1970.005.026

Adz, 1970.005.026
Date unknown
Lingít
Maker unknown
Iron, wood, hide
25 1/4 x 1 x 1 inches

This T-shaped adze has a wooden handle and a metal head secured by hide strips and a piece of wire.

DISCUSS: Use the **20 Questions Deck** for more group discussion questions about the photographs.

ASK: *What connections can you make between these two Lingít objects?*
(One way they might be related is that large adzes were used to shape wood, including canoes.)

2. Watch this short **Alaska Native Carving video** to hear teens' experiences carving alder wood canoe bowls at the Sitka Fine Arts Camp.
[5 min.]

3. Define woodcarving and give context to woodcarving and Alaska Native cultures.

Woodcarving is the act of using sharp tools to carve wood by hand. The final carving can be a functional or decorative object.

Alaska Native peoples have been living sustainable lives in Alaska for thousands of years. Ten major Alaska Native cultures and 20 Indigenous languages are found in Alaska. For thousands of years, these peoples have carved the wood from the regions in which they live. Some objects carved from wood are tools used to meet basic human needs, like the *Dugout Canoe*, but other objects are used for ceremonial and spiritual purposes, like the *Raven Mask* examined in the next activity.

LEARN MORE

ABOUT DUGOUT CANOES

Watch **Carving of a Tlingit & Haida Dugout Canoe** timelapse video.

Read **Tlingit and Haida Canoe Cultures** for an overview of the importance of canoes and techniques for carving canoes.

Read **Revisiting the Genius of the Haida Canoe** to learn how people are carving canoes today.

ABOUT ALASKA NATIVE CARVING

Read **Alaska Native Carving** by Joan Kane

A NOTE ABOUT TERMINOLOGY
The Anchorage Museum refrains from using the terms Eskimo, Indian, and Aleut and instead uses language identified by the Alaska Native language groups. Due to these words' complicated history, the Anchorage Museum does not use these terms. However, it is important to note that Indigenous communities and individuals are at different places of healing and self-identity and may use these terms.

The Anchorage Museum is working to transition the spelling of Tlingit to Lingít. Lingít more accurately reflects the spelling systems of the Lingít language in Alaska, and how Lingít peoples self-identify in Lingít language. You may see quotes and resources that use the spelling Tlingit within this curriculum, as cultural organizations are in various places of addressing this issue.

CULTURAL ARTS 1: CARVED MASKS

TIME FRAME Approximately 45 minutes

MATERIALS *Raven Mask;* 1991.030.002
I Can't Believe I Ended Up Like This; 2014.021.001
What's My Inua? How One Yup'ik Man Found Healing in Art

DIRECTIONS

1. Close look at photographs of the *Raven Mask* and *I Can't Believe I Ended Up Like This* mask.
[10 min.]

CLOSE-LOOKING: Look closely, quietly at the objects for a few minutes.

OBSERVE: Share your observations about the objects.

ASK: *What do you notice about these objects? What materials might be used? What do you know about potential techniques and processes used to create these objects? What do these objects remind you of? What else can you find?*

2. Offer students more information about the masks.
[15 min.]


1991.030.002

Raven Mask; 1991.030.002

This wooden mask was made by Deg Hit'an elder Billy Williams (1884-1974) circa 1963. Feathers protrude from the tail.

Billy Williams was anthropologist Cornelius Osgood's principal informant on Deg Hit'an culture. Osgood (1905-1985) lived in Anvik in the 1930s and published accounts of "Ingalik," now referred to as "Deg Hit'an" or "Deg Xinag." Osgood's records offer insight into Deg Hit'an culture but should also be recognized for their potential problematic nature: Osgood was an outsider who came to study Deg Hit'an, and his biases inevitably influenced his accounts.

Osgood describes the Deg Hit'an mask dance and associated masks. According to Osgood, this ceremony was held to increase the abundance of economically important animals, share gifts and establish prestige in the community, and provide entertainment. Performers fastened the masks to their heads with ties made from salmon skins and held a stick in their mouths to keep the mask away from their faces. Masks represented humans, animals, or contained features of both humans and animals. Osgood mentions the raven mask – identified by its distinctive beak – being used in the mask dance ceremony.

The museum's *Raven Mask* is from Williams' home village of Anvik and was given to the museum by Darrell and Lois Gordon. The Gordons were missionaries in Alaska's Lower Yukon River region in the 1960s-1970s.

2014.021.001

I Can't Believe I Ended Up Like This; 2014.021.001

This mask was made in 2012 by Yup'ik and Iñupiaq artist Drew Michael (b. 1984). The mask is basswood and has copper plate, glass, plastic, metal, rubber, and seaweed embellishments. Michael describes this mask:

"This is my self-portrait piece....I wanted to design and create a piece that captured a bit of my personality while using materials in ways I had used before. The face has two sides suggesting a two spirited struggle within but a unified and balanced whole of a person. One being a more realistic representation while the other light side is more like my typical mask design with minimalist expression. The copper on the cheek is a characterization of my jaw line and doubles as a sort of armor I put on every day. The glasses are one of my first pair of glasses from the year 2000 or so."

3. Watch **What's My Inua? How One Yup'ik Man Found Healing in Art**, a video about artist Drew Michael.
[10 min.]

Discuss the video. Ask: *How did Drew learn more about his cultures? How do you learn about your own cultures? What is the role of art in learning about culture? Do you have any examples of how art helps you learn about a culture?*

4. Discuss the significance of these masks. Ask: *what does each mask represent? Why are masks like the Raven Mask important to the Deg Hit'an culture? Why is the I Can't Believe... mask important to the artist?*
[10 min.]

LEARN MORE

Listen: Beth Leonard, PhD and Alaska Natives Studies scholar, reflects on the Deg Hit'an mask ceremony. She references another mask made by Billy Williams that is in the Anchorage Museum collection. **Scroll to Giyema (Mask), mid-20th century.**

Read: Artist Drew Michael's **website**

Watch: **Artist Series: Drew Michael, Mask Maker** from Indie Alaska to learn how he became a mask carver and the significance of masks.

Watch: **Tsimshian Ceremony and Celebration**, which discusses Tsimshian masks (2:31-4:03)

CULTURAL ARTS 1: WOOD CARVING

TIME FRAME Approximately 45 minutes

MATERIALS **Southeast Alaska Indian Culture and Wood Carvings**
Tsimshian artist Abel Ryan

A NOTE ABOUT CULTURAL APPROPRIATION AND THIS ACTIVITY
Students will learn about mask carving techniques and develop an appreciation for these methods. Students will not carve masks because it may be considered culturally appropriative by some to carve masks without consulting an Elder or culture bearer. Instead, students will develop carving skills by carving a linoleum block.

If an Elder or culture bearer visits your class, discuss what they will share and how they want students to use this information. In this case, it may be appropriate for students to carve wood or make a carved mask.

DIRECTIONS

1. Invite an Elder or culture bearer into the classroom to talk about woodcarving, tools, cultural practices and significance, and demonstrate basic woodcarving techniques. Encourage students to observe closely and practice the techniques.

Or, if unable to host an Elder or culture bearer:

1. Watch **Southeast Alaska Indian Culture and Wood Carvings**.
[30 min.]

Discuss the video. Ask: *why is woodcarving taught in Metlakatla schools? Describe the woodcarving tools and techniques you observed in the video. What subjects are often depicted in carvings? Why are these subjects common in Southeast carvings? How does learning about the carving process change the way you view the Raven and I Can't Believe... masks?*

2. Watch **Tsimshian artist Abel Ryan** work on carving a mask. Abel Ryan was a student of Jack Hudson, the father of John Hudson from the Southeast Alaska Indian Culture and Wood Carvings video.
[15 min.]

Discuss the video. Ask: *What did you notice about the carving process from the video? Tools used? Techniques?*

LEARN MORE

Watch: **Haida Carver: Ancient Stories and Connecting with Ancestors** to learn how Jaalen Edenshaw carves trees and carving's cultural significance

Watch: **David Boxley Totem Pole at the National Museum of the American Indian** to learn about totem poles

CULTURAL ARTS 1: LINOLEUM BLOCK CARVING

TIME FRAME Approximately 120 minutes

MATERIALS
Linoleum or alternative carving material such as clay, bars of soap, or vegetables
Carving tools, such as lino cutting sets
Raven Mask; 1991.030.002
I Can't Believe I Ended Up Like This; 2014.021.001
Optional, if making prints from the carving: paper, brayer, palette knife, plexiglass, and printing ink

A NOTE ABOUT CULTURAL APPROPRIATION AND THIS ACTIVITY
This project takes inspiration from Indigenous masks representing ideas important to Indigenous cultures. It is culturally appropriative to copy or replicate Indigenous masks and forms found in Indigenous masks. As such, encourage students to create their own unique carving design.

DIRECTIONS

1. Return to the *Raven* and *I Can't Believe...* masks. Invite students to look closely at the objects again, discussing what the masks represent. Ask students how they think the masks were made.
[5 min.]

2. Discuss cultural appropriation and explain why students are not carving masks. Explain students will draw from museum objects, artist perspectives, and personal experience to carve a linoleum block that represents themselves. Revisit Drew Michael's *I Can't Believe I Ended Up Like This* mask and artist statement.
[5 min.]

3. Share this quote from John Hudson, Tsimshian artist & Director Northern Northwest Coast Native Art Program, Annette Island School District, Metlakatla, Alaska.

"If you can't draw something up or design something, then you don't have anything to carve. So that's the big part of [carving] is the designing." – John Hudson

Give students time to sketch their design. Remind students their artwork does not need to be a literal representation of themselves; it can be abstract.
[20 min.]

4. Demonstrate how to carve linoleum. Let students know if they will be making prints from their blocks or not.
[10 min.]

5. Allow students time to work on their projects. As they work, discuss the techniques they are using and any ways they have adapted their approach through experience.
[60 min. or more]

6. Invite students to share their finished carvings and how they represent themselves. Discuss as a class: *how did your skills and approach grow as you gained more experience? How did your design shift from your original plan? What have you learned about carving through this experience? How do you view the masks differently now that you have more experience?*

[20 min.]

LEARN MORE

Watch: **Relief Process from The Museum of Modern Art.** Watch 3:36-6:34 for details on linoleum block printing.

Watch: **The Coral Cave: Making of a linocut print.** For a detailed carving demonstration watch 2:55-5:12.

Watch: **Lino Printing – How To.** This time lapse shows the full process from sketching a design to printing.

ASSESSMENT

Students will be assessed based on participation in class discussion and practice with the Elder or culture bearer, completion of artwork, and artwork presentation to the class.

CULTURAL ARTS 2: CARVED ANIMALS

TIME FRAME Approximately 45 minutes

MATERIALS *Walrus Migration;* 1999.073.012
Cormorant Spirit Helper; 1978.037.007

DIRECTIONS

1. Close look at photographs of *Walrus Migration* and *Cormorant Spirit Helper*.
[15 min.]

CLOSE-LOOKING: Look closely, quietly at the objects for a few minutes.

OBSERVE: Share your observations about the objects.

ASK: *What do you notice about these objects? What materials might be used? What do you know about potential techniques and processes used to create these objects? What do these objects remind you of? What else can you find?*

2. Offer students more information about these artworks.
[15 min.]


1999.073.012

Walrus Migration; 1999.073.012

This wood panel was made in 1991 by Iñupiaq artist Ron Senungetuk (1933-2020). This shallowly carved square wood panel features abstracted images of swimming walruses, indicating the Iñupiaq people's connection to the sea. The black, animal-like figures inside two walruses may represent *inua*, or the spirit of each walrus. Spirits and supernatural forces influence Iñupiaq life. They believe that all living creatures possess a spirit and must be treated with respect. The wood is colored with pigment and encased in an iron frame.

Originally from Wales, Alaska, Senungetuk is a well-known Alaska Native sculptor, silversmith, wood carver, and educator who founded and directed the Native Arts Center at the University of Alaska, Fairbanks from 1965-1986.


1978.037.007 - Photo 1


1978.037.007 - Photo 2

Cormorant Spirit Helper; 1978.037.007

This wood triptych was made circa 1978 by Unangax̂ artist John Hoover (1919-2011). The central panel contains a blue humanoid figure flanked by two cormorant birds. The left and right panels are connected to the central panel with brass hinges and feature a mirror image of the birds in the central panel. The western red cedar is colored with pigment and oil paint.

John Hoover was a prolific Alaska Native artist known for his large-scale wood cutout carvings. His work is influenced by Unangan and Northwest Coast cultures, including the role and powers of shamans or healers believed to have supernatural powers that act as a bridge between the physical and spiritual world. Human forms appear in many of Hoover's carvings and represent ancestors or spirts. To Hoover, the female figure represents elemental sources of life. Birds are another reoccurring theme in Hoover's work, with different birds representing different spirits and powers. Cormorants live in coastal areas and can both fly and dive underwater. This ability to move between two different environments is revered by shamans.

3. Discuss the similarities and differences between these artworks. Ask: *what is similar or different about the materials? Subjects? Possible techniques used to make these artworks?*

[15 min.]

LEARN MORE

Read: **Inua: Spirit World of the Bering Sea Eskimo**, a digitized book published by the Smithsonian Institution. Note the term "Bering Sea Eskimo" is outdated and incorrectly groups several different Alaska Native cultures from western Alaska together.

CULTURAL ARTS 2: WOOD PANEL CARVING TECHNIQUES

TIME FRAME

Approximately 45 minutes

MATERIALS

Ron Senungetuk five-minute video

Ron Senungetuk one-minute video

"Excerpts from *John Hoover: Art and Life"* handout

DIRECTIONS

1. Invite an Elder or culture bearer into the classroom to talk about woodcarving, tools, cultural practices and significance, and demonstrate basic woodcarving techniques. Encourage students to observe closely and practice the techniques.

Or, if unable to host an Elder or culture bearer:

1. Learn about Ron Senungetuk's carving process.
[20 min.]

Watch the **Ron Senungetuk five-minute video** where he reflects on how he has increased the visibility of Alaska Native art and is shown carving a panel.

Discuss the video. Ask: *What does Ron mean that Alaska Native communities had no art? What did you learn about Ron's woodcarving process from this video?*

Watch the **Ron Senungetuk one-minute video** where he carves a panel and talks about his vision for the finished artwork.

Discuss the video. Ask: *What did you notice about Ron's carving tools and techniques from this video?*

2. Learn about John Hoover's carving process by reading excerpts from *John Hoover: Art and Life* by Julie Decker, a provided handout.

Discuss the reading. Ask: *How did John learn to carve? What tools did John use? Describe John's carving process.*
[25 min.]

LEARN MORE

Browse: **Ron Senungetuk: A Retrospective**, Anchorage Museum exhibition gallery

Read: **Ron Senungetuk: Alaskan Artist Remembered**, article from Denali National Park

Read: **Artist Profile: Ronald Senungetuk** from First American Art Magazine

Read: **John Hoover: Art and Life** by Julie Decker

CULTURAL ARTS 2: WOOD BLOCK CARVING

TIME FRAME Approximately 120 minutes

MATERIALS
Wood blocks or alternative carving material such as clay, bars of soap, or vegetables
Wood carving or engraving tools
Walrus Migration; 1999.073.012
Cormorant Spirit Helper; 1978.037.007
Optional, if making prints from the carving: paper, brayer, palette knife, plexiglass, and printing ink

A NOTE ABOUT CULTURAL APPROPRIATION AND THIS ACTIVITY
This project takes inspiration from Indigenous artists' carvings of animals and animal spirits, but it is culturally appropriative to copy or replicate Indigenous designs of animals and animal spirits. As such, encourage students to create their own unique carving design.

DIRECTIONS

1. Return to *Walrus Migration* and *Cormorant Spirit Helper*. Invite students to look closely at the objects again, focusing on shapes and textures. Ask students how the subject matter of each artwork is similar.
[5 min.]

2. Discuss cultural appropriation and explain why it is culturally appropriative to copy Indigenous animal and animal spirit designs.
[5 min.]

3. Students will draw from museum objects, artist perspectives, and personal experience to make their own animal carving. Give students time to sketch their design. Remind students their artwork does not need to be a literal representation of an animal; it can be abstract.
[20 min.]

4. Demonstrate how to carve a wood block. Let students know if they will be making prints from their blocks or not.
[10 min.]

5. Allow students time to work on their projects. As they work, discuss the techniques they are using and any ways they have adapted their approach through experience.
[60 min. or more]

6. Invite students to share their finished carvings and what they represent. Discuss as a class: *how did your skills and approach grow as you gained more experience? How did your design shift from your original plan? What have you learned about carving through this experience? How do you view Walrus Migration and Cormorant Spirit Helper differently now that you have more experience?*
[20 min.]

LEARN MORE

Watch: **Relief Process from The Museum of Modern Art**. Watch 1:09-3:36 for details on wood block printing.

Watch: **Woodcut Printmaking Basics: 3 - Carve and Print Your Block** for a detailed carving demonstration.

Watch: **Woodblock Carving Tips using Knife and Bull-nose Chisel**

Read/watch: **How to Make Your Own Woodblock Print Like the Japanese Masters**. This article from My Modern Met outlines the entire process from materials needed to printing and includes process videos.

ASSESSMENT

Students will be assessed based on participation in class discussion and practice with the Elder or culture bearer, completion of artwork, and artwork presentation to the class.

EXCERPTS FROM *JOHN HOOVER: ART AND LIFE*

Around 1960 Hoover started carving into the wood rather than just painting on it. He would begin his carvings with a pencil sketch on scratch paper, which he would then transfer to brown butcher paper. He rubbed the paper over the actual piece of wood he intended to carve to get a sense of the contours of the wood. He then rubbed charcoal over the paper to further delineate the contours. Next Hoover refined his imprint with carbon paper and traced it back onto a piece of wood, like a template. "You just can't start carving a piece of wood unless you know what the heck you're doing," says Hoover. Ancient Alaskan and Northwest carving (bentwood boxes, utilitarian and other objects) also involved the use of templates like those Hoover had devised, but he modified the tradition. The designs used in his templates are his own, not ancient patterns (Decker 27-28).

Materials and Methods

Hoover took care to select the best of tools and materials. He bought lumber in hardware stores, including cedar and mahogany. Cedar soon became his wood of choice. The cedar Hoover uses in his carvings is almost one thousand years old and comes from the forests of western Washington. Cedar flourishes along the rainforest coast of the Pacific Northwest, together with spruce, Douglas fir, hemlock, and other conifers (31).

...

Beneath the red cedar's pale sapwood is straight-grained heartwood in shades of reddish brown, with a characteristic scent. Red cedar has better insulating properties than hardwoods, but it is not as strong. Air spaces and cleavage planes inherent in the cedar makes this both a very light wood and allow it to be readily split, important traits for Native Northwest Coast builders. Cedar is a very soft wood for carving, making the final sculptures quite soft and fragile as well (32).

...

Because Hoover never lived within an Aleut community, he did not have master Aleut carvers to teach him their ancient craft and was largely self-taught in the techniques of woodcarving. He did find some books that showed how to make and use carving knives, methods that were used long ago. While working as an artist-in-residence in Japan and the Pacific Islands, Hoover learned some ancient Eastern carving strategies, which he also adapted to suit his own craft and style. Hoover says the tools he has used over the decades have become sacred objects to him. One, which he believes is prehistoric, is a large, smooth rock that he uses to put the characteristic indentations into his work (32-33).

Even when using the ancient Eskimo tools to finish the finer aspects of his carving, Hoover has modified them, changing each as necessary to fit a particular project. He also uses power tools, including a band saw, sanders, and other aids. "You have to adapt," said Hoover. He works with the grain, following the natural lines of the wood. He employs power tools in the preliminary stages of carving to cut away the bulk of the block of wood: "When I first started carving I used Tlingit, or Southeastern carving tools -- crooked knives. When I got to doing larger things I started using gouges of all different sizes, pounding them with mallets." Hoover relied on an adze when he first started carving, but later turned to electric saws to cut away large portions of the wood and using crooked knives for more detailed work (33).

Decker, Julie. *John Hoover: Art and Life*. Seattle: University of Washington Press, 2002.

Read the full book **here**.

A NOTE ABOUT TERMINOLOGY

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The Indigenous peoples of the Aleutian Islands refer to themselves as Aleut or Unangax̂. "Aleut" is the name Russian colonizers gave the Indigenous peoples of the Aleutian Islands, while "Unangax̂" is the term for the Indigenous peoples of the Aleutian Islands in their own language.