

The Star Navigation Reader

The *Star Navigation Reader* is a collection of personal accounts and traditional Yup'ik stories. It is designed to accompany the module *Star Navigation: Explorations into Angles and Measurement* from the series *Math in a Cultural Context: Lessons Learned from Yup'ik Eskimo Elders*. This reader provides an excellent opportunity for students to investigate a variety of genres, including story narrative and expository text. Traditional stories within the Reader include "How Raven Brought Light," "Morning Star," and "The Caribou."

Stories told by Annie Blue, Annie Amatunak, Joshua Phillip, and Dora Andrew-Ihrke
Translation and transcription by Evelyn Yanez, Dora Andrew-Ihrke, and Francisca Yanez
Stories adapted by Joan Parker Webster, Evelyn Yanez, and Dora Andrew-Ihrke
Compiled by Barbara L. Adams



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Grade Level
5-7



Part of the series *Math in a Cultural Context: Lessons Learned from Yup'ik Eskimo Elders*©

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Joshua Phillip, and Dora Andrew-Ihrke

Translation and Transcription
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About the Storytellers

Cungaayar, Annie Blue

Annie Blue, whose Yup'ik name is Cungaayar, was born on February 21, 1916, in a place called Qissayaaq on the Togiak River in Alaska. Her mother, Aninautaq, and father, Quriciq Yugg'aq, had nine children. Annie Blue moved to Togiak, where she still lives, around 1945. She married Cingarkaq and had seven children; four survived birth. Of these four children, one is still living today.

When asked how she became a storyteller, Annie Blue said that she remembers listening to Saveskar, the storyteller in her village, as she told stories. Annie remembers that while Saveskar told her stories, the others who were listening started to leave as time went by. Pretty soon, Annie Blue found herself the only one left listening to Saveskar's stories. It was important to Annie Blue to stay and listen to the stories because she respected Saveskar and was afraid to offend her by leaving while she was telling stories. Today, Annie Blue is a respected storyteller, carrying on the oral tradition of Yup'ik storytelling.

Mingugvik, Annie Amatunak

Annie Amatunak, whose Yup'ik name was Mingugvik, was born on June 24, 1907, and died on August 5, 2005. She was also known as Maurullu'er to those in her village of Togiak, Alaska. Her parents were Sassa and Evon Amatunak. She was a commercial drift and setnet fisherwoman. Her hobbies were sewing and crocheting. She had two sisters, Sophie Manarngayaagaq and Sally Etuckmelria. She had two adopted daughters, Anuska Ayojiak and Sally Binkowski, and two adopted sons, Richard Amatunak and Danny Amatunak. Annie Amatunak loved to tell stories. She was always willing to come to the classrooms to tell stories at the Togiak School.

Acurunaq, Joshua Phillip

Joshua Phillip is an elder from Akiachak, Alaska, a village located near Bethel, Alaska. He was born on January 1, 1912, in Akiachak and has spent about three-quarters of his life there. His Yup'ik name is Acurunaq, although people have known him for many years as Maqista, a nickname that stuck after a man by that name from the neighboring village of Akiak died while serving as a lay pastor there. Joshua Phillip had four children with his first late wife, Carrie Ayakaq Lomack, three of whom are deceased. With his second wife, Emma (Paul) Phillip, he had eight children, two of whom are deceased. His third wife is Agnes (Charles) Phillip of Akiachak. Joshua Phillip contributed to *Math in a Cultural Context* (MCC) for many years, while he was physically able, by attending elders' meetings and sharing his knowledge of traveling and navigating, Yup'ik values and storytelling, and building boats and traditional structures.



Apiss'aq, Dora Andrew-Ihrke

Dora Andrew-Ihrke is a retired Yup'ik teacher and bilingual coordinator from Dillingham City Schools. She was recognized as the teacher of the year three times, received the Milken Family Foundation National Education Award in 1990, and was given the Alaska Federation of Natives Eileen McLean Educator Award in 2001. She contributes her considerable knowledge of Yup'ik culture and its connections to Western knowledge as a consultant to the MCC project.

About the Contributors

Joan Parker Webster, an associate professor, formerly with the University of Alaska School of Education, has worked with the MCC project as a contributor to the literacy component of the math modules and has also participated as a research team member. Joan Parker Webster has written and adapted two other traditional Yup'ik stories for children with collaborators Evelyn Yanez and Dora Andrew-Ihrke, and their work continues on new projects.

Evelyn Yanez, a retired elementary teacher and state-recognized bilingual educator, has been involved in education for the past thirty years. She has played a direct role in organizing classroom observations for MCC in southwest Alaska schools and in qualitative classroom research. Evelyn Yanez has extensive experience in collecting, recording, transcribing, and translating traditional Alaska Native stories from Yup'ik. Evelyn Yanez has also written other children's stories based on traditional Yup'ik stories.

Francisca Jane Yanez, one of the MCC story translators, is originally from Togiak, Alaska, and is the daughter of Jose and Evelyn Yanez, both of Togiak. Francisca Jane Yanez attended the University of Alaska Fairbanks and received an associate and a bachelor of arts degree in Yup'ik Eskimo. She works for the Bristol Bay Native Corporation as the natural resource specialist, where she manages the Bristol Bay Native Place Names Project, which was started in 2004 to collect and preserve Native place names in the Bristol Bay region.

Barbara L. Adams is the project mathematician for MCC and lead author of the *Star Navigation* module. She assisted with *The Star Navigation Reader* by organizing the content, aligning it with the module, and providing the links to tie the mathematics and literacy components together.



Acknowledgements

Thank you to all the elders who have told stories and shared their experiences so that the next generation may learn from them. In particular, thank you to Annie Blue who is always willing to tell stories over and over again. Thank you to Joshua Phillip for sharing his knowledge of the environment, traveling, and navigating. Thank you to the late Annie Amatunak for the stories she shared while she was here that will endure.

We would like to thank all the behind-the-scenes people who have contributed their talents to the production of this book. Thanks to Jerry Lipka for keeping his standards high and persisting until the job was done. Thank you to Flor Banks for her attention to detail and organization. Thanks to Elizabeth (Putt) Clark for her beautiful cover design and illustration as well as the other illustrations within the reader. Thank you to Frank Chingliak for helping contact Joshua Phillip when needed and providing his biography. Lastly, special thanks to Mary Haley for layout and Katherine Mulcrone for her editing expertise.

About the Reader

The Star Navigation Reader contains traditional Yup'ik stories and nonfiction accounts related to traveling and navigating in Alaska. This thematic compilation of Yup'ik stories provides the reader with insights into understanding how the night sky has different meanings for different cultures and can provide clues for the keen traveler. *The Star Navigation Reader* can optionally be used as a stand-alone volume for the traditional stories. If used as a companion volume, the stories are ordered to align with the lessons in the *Star Navigation* module, a sixth grade mathematics curriculum that is part of the series *Math in a Cultural Context: Lessons Learned from Yup'ik Eskimo Elders*. Thus, the stories have both practical and functional value, as well as literary worth. They can be used to help students connect mathematics with literacy, develop multiple forms of literacies (for example, songs and dances from stories), and appreciate the lessons contained within. Each of the stories in this reader provides insights into parts of the rich Yup'ik tapestry surrounding star navigation and opens a window into a Yup'ik cultural perspective of the relationship between the physical and celestial worlds.



Learning how to travel by the night sky requires a person to learn in many different ways, such as through practice and stories. In Yup'ik communities, some stories include important survival information as well as rules by which to live. Paying attention to the stories and the advice of elders can have life and death consequences. Further, each story unveils different aspects of the Yup'ik worldview and ways of conceptualizing the world that might be unfamiliar to those from other cultures. These worldviews reinforce the ideas that our physical world reflects the celestial world. These Yup'ik philosophies, as well as real world issues such as traveling across the vast snow-covered lands, are so essential to everyday life that children are taught and adults reminded of the cardinal directions of north, south, east, and west even when building structures or making traditional regalia (see “Making a Beaded Headdress”). The stories included provide ways of remembering constellations or stars and how their positions in the sky relate to location and time (for example, “Morning Star”).

Yup'ik Worldviews

One example of the importance of stories to life and death situations is scary stories — these are told to prevent harm from coming to a person. For example, the story about Uliguayuli, the Blanket Man, warns children not to play hide and seek outside during the evening when darkness is setting. This story is meant to keep children from wandering off into the wilderness where they can get lost or hurt. Some of these scary stories are based on real events or situations and others are invented.

Many Yup'ik values are embedded within the stories and the students may need to understand some specific cultural implications to fully comprehend the stories. Notes are provided at the end of each story in footnote format to help readers make these connections. However, when a story is told in public, the moral of the story is not spelled out. The listener has to figure out the moral for him or herself. Dora remembers that her mother sometimes revealed the moral of the story to her, but this revelation was kept strictly within the family. Thus, the footnotes are provided to fill in gaps or bridge cultural ideas, but not necessarily to explain the story for any reader.



The first traditional story in the reader is about light, “How Raven Brought Light.” In Alaska, the changes between summer and winter are so extreme it can feel like someone really is stealing the light when seven minutes of daylight disappear each day in some areas. Thus, the next traditional story, “Morning Star,” focuses on the transition between night and day as marked in the extreme regions of Alaska by the presence of the Morning Star (Venus). The appearance of Venus can signal either the dawning of day or the return of night. Next, a traditional story, “The Caribou,” is shared to help the reader remember one of the main constellations used for navigating in the north: the Big Dipper. We close with a true account of how the Alaska flag, which contains the Big Dipper, was created, showing another piece of the worldview and the continued importance of this constellation to Alaskans today.

It may be useful to learn some of the background necessary for all the stories. Please refer to the accompanying text, *Literacy Counts!: A Teacher’s Guide to Developing Literacies across the Curriculum* for a detailed introduction to Yup’ik traditional stories. Specifically, in the account, “Beginning of Yup’ik Time,” you will learn how people and animals morphed between worlds and communicated in earlier days. That account provides the link needed to appreciate the traditional stories in this reader, understanding that it was possible for a child to become a star or for the raven to live with people in a human way.

Notes for the Teacher

Within the module, students are provided with a purpose and need for observing the natural world and investigating its patterns as found within the first three narratives. Students actually observe their environment and learn hand measurements related to the stories in the reader. For example, while students are reading “How Raven Brought Light,” they gather shadow information to investigate the patterns and better understand the apparent movement of the sun. Further, while students read “Morning Star,” they explore a model of the Sun and Earth to begin synthesizing the patterns and information with which they have been working. Finally, at the time students read “The Caribou” they are investigating the patterns found in the apparent movement of the nighttime stars.

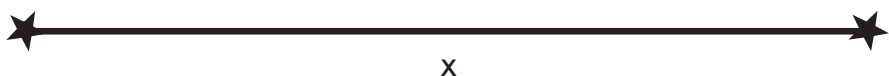
As a teacher, before students begin reading the accounts contained within *The Star Navigation Reader*, become familiar with the information contained in the teacher's text, *Literacy Counts! A Teacher's Guide to Developing Literacies across the Curriculum*. Share the cultural information with your students in any way you feel is appropriate. Further, the teacher's guide contains suggestions for ways of reading and debriefing the stories as well as connecting the stories to the mathematics of the module. Feel free either to use or modify those suggestions or to organize the literacy component in your own way. Lastly, our purpose for including each of the stories is explained below in order of their appearance in the reader. Each story's link to the *Star Navigation* module is also highlighted.

Joshua Phillip's Story: This story was gathered during an elders' meeting in Fairbanks in 1999 where several Yup'ik elders shared their knowledge about navigating, traditional stories of the constellations, and their own experiences learning about their surroundings from elders.

This account sets the stage for students using the *Star Navigation* module by placing each student into the position of "hearing from an elder" in the same way that Joshua did. Joshua's story provides a purpose for what the students will do in the module concerning observation and understanding their surroundings both during the day and at night.

Making a Beaded Headdress: This story is included to show how important the cardinal directions of north, south, east, and west are to everyday Yup'ik life. They are so important that they are built into how the women make their headdresses for dance. As they construct and create their headdresses they are taught to start with north and proceed in an ordered fashion, thus being mindful of the cardinal directions. Note that this story is also included in the *Designing Patterns* module in which students create regalia for dance.

Anecdote from Joshua Phillip: This anecdote is provided to allow the elder to make the link between navigating during the day to star navigation. Although the sun is a star, when the module was piloted, many students and teachers felt uncomfortable that it focused on daytime navigating so much. The module begins with the sun's movement, as it is an easier mathematical situation, allowing students to look at angles on the ground (two dimensions) before moving onto the nighttime stars which need to be analyzed in two different



planes within three dimensions due to both the Earth's rotation on its axis and its revolution around the sun.

How Raven Brought Light (provided in both English and Yup'ik): This is the first traditional story included in the reader. It comes at a time when students are gathering and analyzing patterns in shadow data produced by the sun. This account provides the Yup'ik worldview explaining the origin of the sun and links to many parts of the Yup'ik sky maps found in Activities 10-12 of the module.

Morning Star (provided in both English and Yup'ik): This traditional story is a great example of how these stories help Yup'ik people remember important celestial objects and how they relate to time, locating, and navigating.

Annie Blue also composed a song based on this story. Theresa Mike, an expert music and dance composer from Saint Marys, Alaska, then modified Annie's song and created a dance specifically to accompany the *Star Navigation* module.

The Caribou (provided in both English and Yup'ik): In Yup'ik, *tunturyuk* literally means "the caribou"; Yup'ik people see a caribou when they view the constellation known in the Western world as the Big Dipper. This story is used to describe the origin of this constellation and is another device for those listening to understand and remember this important sky marker.

At first reading, this story may seem sad to both Western and Yup'ik people alike. However, once pieces from the culture are pulled together to understand why certain points are emphasized and why other strands of ideas that we may want to hear are missing, this story becomes a celebration with a happy ending.

Alaska Flag Story: This is a true account of how the state flag for Alaska was created. This story does not develop from within the Yup'ik culture, but rather with an Aleut student, and relates to the module since the flag is composed, in part, of the stars within the Big Dipper. This reading is optional. If your students already know this story or you feel it does not fit in well, you may want to skip it. If you find that it fits better used elsewhere, feel free to use it at the time that fits best in your schedule with your students.



We hope you enjoy *The Star Navigation Reader* as either a literacy supplement to the *Star Navigation* module or as a stand-alone volume. Further, we hope that through these nonfiction accounts and traditional stories, you are able to gain a better appreciation for the Yup'ik storytellers and their literary accomplishments as well as a more complete understanding of the stars and traveling from a Yup'ik perspective.



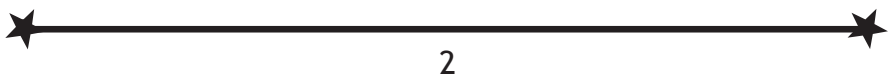
Joshua Phillip's Story: True Account of Becoming Aware of His Surroundings

Ancestral teachings of traditional navigation began with teachings about knowledge of the weather first. When I was a young boy, my father used to ask me to go outside around 5:30 to 6:00¹ in the morning to observe the weather before the sun came up. My first reaction when I came in was “it is good” when there was no visible bad weather. My father would then ask me, “What is the wind direction?” Since I did not notice the direction of the wind, I would respond “I don’t know.” My father would say, “Do not drag your life, be aware of everything around you. Next time you go out to check the weather, make sure that you notice which direction the wind is blowing from. If you tell me it is coming from this direction, I would tell you it is *keluklirniluku*, *wall’u waken*, *calaarniluku*, *wall’u ungalamek wall’kanawamek*.² These are the most important things to be aware of for the young men who are learning to hunt. This sense of knowing the directions of the winds are for being wise and intelligent. They tell us this, “Do not drag your life, think about things first.” This is the first teaching a young boy must be taught if he is to be sensible and aware of his surroundings.

Story Notes for Joshua Phillip's Story

1. This account is before the Yup'ik people used the 12-hour clock to indicate time. However, since he now uses a watch, he knows it must have been around that time in the morning.

2. Joshua's father used this phrase before he knew what direction the wind was blowing from. It is more of a question posed to the young Joshua. The phrase basically means that the person has to go outside and feel the direction of the wind before he comes in and reports where the wind is blowing from.





Making a Beaded Headdress

Told by Dora Andrew-Ihrke (Apiss'aq)

When I worked for Dillingham city schools, I asked the elders if I could use their knowledge for teaching and learning. The following was given to me from Elena Pat, who also taught me the louse dance.¹ She told me about the *nacarrluk*, the beaded headdress.²

To make the beaded headdress, called the *nacarrluk*, you begin with the circle, which is at the top or crown of the head. This represents the earth, which is connected to the rings in our universe. Strips are then connected to the circle. These strips represent rings that encompass the stars, constellations, and planets of the universe. To make the strip, you measure the width of the fingernail of the index finger. The number of the strips depends on the size of the beads. For example, if you have small beads, you might have three strips. And if you have larger beads, you might have two strips. The space between the strips is measured by two fingers, the index and middle fingers.

The bottom strip is measured right over the eyebrow, over the top of the ear, and around the back of the head. When Elena Pat measured my headdress with string, she started the measurement at the center of my forehead, positioned right over my eyebrow and the top of my ear. She then proceeded measuring with the string in a

right to left direction around my head, until the string met again at the center. This formed the bottom strip. The second strip was measured the same way, but two fingers apart from the bottom strip.

To make the pattern for the circle, called the *nuna*, or earth, you begin with a square using the body measure of space between the first and second knuckle of the index finger: measure two of these for the length and two for the width. Next, locate the center point of the square by folding it into quarters. Using another piece of paper, make a measurement template that is the length of the center point to the midpoint of the side of the square. Next, fold the square on both diagonals. Then, use the template to measure from the center along each diagonal and make a mark. Using your template, draw a straight line at the corners and cut. You will then have an octagonal shape. Use the scissors and round the edges.

1. Locate the four winds. The lines of symmetry become the four wind directions NSEW. The diagonals will form the directions of NW, NE, SW, and SE.
2. Use these wind directions as connection points to the first strip with beads.
3. Long dangling beads are sewn at the NW and NE points.
4. Then, the beads are arranged in an arc from longest to shortest beads with the shortest beads meeting at the center point of the forehead.

After the circle and strips are made, you connect them by adding the beads from the north, south, east, and west.

This concept is explained in greater detail in the *Designing Patterns* module.³

Story Notes for Making a Beaded Headdress

1. The louse dance is a traditional dance making light fun of the time when lice was prevalent. During normal dances, not festivals, usually most of the dances are serious, but this one is a comedy. The louse dance reminds people of the time in the old days, living in sod houses, when lice were just a part of life. The dance was passed to Dora from Elena Pat and this was a great honor. Elena Pat probably chose Dora as her louse dance successor from the others because she was interested in the old ways – she was the only one allowed to perform the dance at public performances. It is now Dora's responsibility to perform the dance when asked and to eventually select someone to pass it on to as well. Elena Pat was an elder from Dillingham who was very knowledgeable about Yup'ik dancing.

2. Dora Andrew-Ihrke wearing her beaded headdress. Photograph by Pamela VanWechel.



3. Watt, Daniel Lynn, Jerry Lipka, Joan Parker Webster, Evelyn Yanez, Dora Andrew-Ihrke, Aishath Shehenaz Adam. (2006). *Designing Patterns: Exploring Shapes and Area*. Calgary, Alberta: Detselig Enterprises.



Anecdote from Joshua Phillip from Akiachak, Alaska

I traveled through the land behind me up there.¹ The Sun is a star. The Earth faces the Sun and we look toward it during the day. The Earth faces away from the Sun and we look outward from it during the night to other stars billions of kilometers away.² These stars appear to form patterns and pictures in the sky. Ancient people composed stories about the stars and their patterns. They named certain patterns and they have kept those names for thousands of years. A bright set of stars in the northern sky to Westerners appears to be a Big Dipper. The Yupiaq³ named it the Caribou. The Greeks clustered many stars together with this group of stars and called it Ursa Major, the Great Bear.

Story Notes for Anecdote from Joshua Phillip

1. It is unclear what land Joshua is referring to here. It may be he is referring to the land behind his village of Akiachak. He could be stating this fact so he has credibility to speak to those at the meeting about traveling and navigating.
2. Joshua is speaking eloquently about how the day and night are a result of the Earth's rotation on its axis.
3. Yupiaq is a more formal version of the word Yup'ik.





How Raven Brought Light

Told by Annie Blue (Cungauyar)

Once there was a village where the sun never shone. The sun never came to the village, and the village was always in the darkness. One day, a man named Tulukaruk¹ came to live in the village. As soon as he arrived, the people welcomed him and brought him food. Tulukaruk was very thankful. Even though he did not contribute to the village,² the people took care of him.

The villagers were very frustrated about the constant darkness. They said, “Oh my goodness, why can’t we have light? There must be someplace that has light.”

They continually asked, “What’s wrong with us? How long has it been since we have been in the darkness?” Ever since the villagers could remember, they had been in the dark.

They decided that someone should go and get the light. “We can’t do our work in the dark,” they said. They all agreed they should send Tulukaruk.

The man called Tulukaruk told the villagers to get him big snowshoes and a walking stick.

“In one of my travels, I came across a bladder hanging down from the universe,” Tulukaruk said. “I will go to the edge of the world, as far as the eye can see, to get the light.”

So, the villagers got Tulukaruk ready. They put a belt on him. They got his snowshoes and prepared the straps on them.

Then Tulukaruk left the village, and started on his journey.

As soon as he left the village, Tulukaruk started walking in the sky. As he walked, he soon saw light ahead of him, and he saw the bladder he had remembered, hanging down from the universe.

When he reached the bladder, he turned to the village and he pierced it. The sky instantly lit up as soon as the bladder burst. Suddenly, the sky got brighter and brighter, and there was light all over the world!

Tulukaruk then used his tracks to make his way back to the village. He returned to the village the same way he came, using the same tracks from his outbound journey.³

So, the people of the village were in the dark, but as soon as Tulukaruk burst the bladder the village was in the light. One of the old men who had gone out of the *qasgiq*⁴ and saw the light said, “I knew it! It is because we have treated him as one of our own.” The old man was very humbled and said to the villagers, “Tulukaruk is repaying us by giving us light.”⁵

Then, Tulukaruk went to the middle of the universe and placed his walking stick as a landmark to navigate by.

On a clear day you will see the tracks of Tulukaruk, which are also known as the Milky Way,⁶ going toward the north. And you will also see Tulukaruk’s *ayaruq*, his walking stick, also known as Orion’s belt, which is usually found in the eastern sky.⁷

So, there was light in the village, and the village had both day and night.

Even to this day, some people are named Tulukaruk.

Story Notes for How Raven Brought Light

1. Tulukaruk means Raven.
2. Contributing to the village is important in a subsistence society. Men hunt to provide food for those who cannot hunt, such as the elderly, widows, and disabled. People also contribute by teaching subsistence and survival skills. If a person new to the village could hunt or fish, but was also new to the area, people would take this person out and teach him how and where to hunt for food.
3. Repetition is used often in the stories to emphasize a point.
4. A *qasgiq* is the men's community house that is used in multiple ways. Earlier, men learned kayak building, survival skills, dances, and stories, and, more recently, they learn the physical skills now used for the Native Youth Olympics. It was also used as a classroom and a steam bath. Although its primary purpose is for men, sometimes the whole community uses it during festivals and dances.
5. This idea expresses a core Yup'ik value: If you treat somebody right, then somehow you will be repaid. In other words, if you share, you will get something back. This belief is also applied to the animals in that if you share with the animals, they will give back to you. For example, if you keep your fish traps and trapping area clean and well kept, then the fish will allow himself to get caught in your trap.
6. The Yup'ik term for the Milky Way is *Tulukaruum Tanglurallri*, which means Raven's snowshoe tracks.
7. Raven left his stick as a landmark or better, a "skymark," so humans can find their way on Earth. That is why what is known in the Western world as Orion's belt is called in Yup'ik *Tulukaruum Ayarua* or Raven's cane. The term *ayarua* refers to "his cane" instead of *ayaruq* meaning "a cane."

Tulukaruum Taitellra Tanqik

Told by Annie Blue (Cungauyar)

Nunatangqellrulliniuq ercuilngurmek. Erucuinaki taukut nunat. Taukut uitaauraraqluteng nunalgutkellriit tan'germi. Cagerluni tauna angun at'lek Tulukarugmek tuavet nunanun tekitelliniuq. Tekican tauna Tulukaruk tuavet nunanun, yuut quyakelliniat. Ciuniurluku, neqkanek-llu payuggluku, Tulukaruk quyayuli cakneq camek piksailengraan ikayuutekaitnek nunalget, yuut tuani aulukluku.

Yuut taqsuqluteng tan'germetaurallermeggnek. Qanraqluteng, "Arenqiapaa, ciin erucuiceta? Nani nunatangqerrisugnarquq ercetuulimek." Tua-I-gguq akanun taukut nunalget tan'germi uitallruut.

Umyuangelliniut elliit yuarcetqatarluku ernernek. "Calisciigatuukut tan'germi." Qanlliniut tamarmek ayagcecugluku Tulukaruk.

Taum angutem atelgem Tulukarugmek pillinii aqvacesqelluni tangluugnek cali-llu ayarumek.

"Iliitni ayagainanemni tangellruunga nakacugmek agaluni qilagmi." Tulukaruk qanlliniuq, "Yuaryugngaunga nunam iquanun ayaglua ernernek yuarlua."

Taukut nunalget uptelliniat Tulukaruk. Naquguterluku cali-llu uplukek tanglluuk tutnirlukek.

Tulukaruk ayalliniuq tuaken nunanek.

*Ayiimi egmian piyualuni ayagtuq pagaaggun qilagkun,
Piyuanguinanermini ciunrani tanqigtanguq. Tauna nakacuk agalria
qilamek tanqigcenani.*

*Tekicamiu tauna nakacuk, qagertellinia nunat cauluki.
Qagercani egmian ella tanqigiqerrluni, Tanqigiinarluni kiituan
tamarmi ella tanqigiuq.*

*Tulukaruum tumellni aturluki utertuq nunanun. Aturluki
tumellni.*

*Taukut erucuitellri nunat Tulukaruum qagercani nakacuk
erulluki. Iliit angukaraat anluni qasgimek tangerrluku erneq
qayumiilliniluni, “Qayumi, Ilaliullruamteggü elingraluni cikiraakut
ernernek.”*

*Tulukaruum ayaruni ellam qukaanun kaputaa
nallunailkuciulluku ayagatulinun.*

*Kiarnarqaqan tangerciqan tumellri Tulukaruum, aterluteng
cali Milky Way, ayagluteng Negetmun. Cali tangerciqan Tulukaruum
ayarua, cali atengqertuq Orion’s Belt, Calaaraam tungiini.*

*Erutellinii taukut nunat. Ertelangluni cali-llu unugluni.
Mayirpak cali yuut atqaat Tulukaruk.*





Morning Star

Told by Annie Blue (Cungauyar)

There was once a village where a grandmother and granddaughter lived. The grandmother felt great compassion for her granddaughter. The other children in the village were very mean to the little granddaughter. The poor little granddaughter wanted to play with other children in the village, but the children would not play with her. They would run away from her. They would not even look at her.¹ The little granddaughter could not understand why other children would not want to play with her or even look at her.

The grandmother explained to the grandchild that all people were different. “From way back in history,” the grandmother said, “there have always been people who are different and there have always been people who are mean. If these children loved you,” she said, “they would show it. I cannot understand why they treat you that way,” the grandmother said.

As time passed, the little granddaughter grew. One day, when she went out to play, the little granddaughter saw some girls telling stories using their storyknife.² One of the girls noticed the little granddaughter and said, “Look! The granddaughter came out to play even though she has no one to play with. Who does she expect to play with?” Then the girls left.

The little granddaughter went into her house and told her grandmother what had happened. “Always leave them alone,” said the grandmother. “Soon, they will learn to appreciate you.”

The little granddaughter went out again, and saw the girls playing. But, once again as she walked over to them, the girls ran away from her. One of the younger girls, who could not keep up with the older girls, began crying because she was being left behind. This saddened the little granddaughter, so she, too, began to cry and went into her house.

Her grandmother asked her granddaughter, “What is wrong?”

The little granddaughter told her what had happened. “The ill treatment I get from those girls,” said the little granddaughter, “makes me very sad.”

“How terrible,” the grandmother said. “Those little girls have no feelings. What are they thinking that makes them not want to play with you?” Then the grandmother said to her granddaughter, “You are the only one that I have. I am glad that you were born. I am happy because you are my companion. You are someone I can talk to. I am going to make it so that others will see you. Even people from other villages will be watching you.”

The grandmother then gave her granddaughter a small doll complete with a well-made parka.³ As the grandmother stood the little doll on the palm of her hand, she said, “You could sing to your doll like this.” And the grandmother began singing this song:

Yugaanaqaa Yugaanaqaa

Yugana Yugana

Yuganaqaa-aa

So, the little granddaughter stood up and danced to the song:

Yugaanaqaa Yugaanaqaa



Yugana Yugana
Yuganaqaa-aa
Camek Uumek Camek Uumek
Nalkutaarmisianga
Yugana Yugana
Yuganaqaa-aa⁴

.....

The little granddaughter really appreciated the doll and her doll became her playmate. She made beaded necklaces and earrings for the little doll. She took very good care of her little doll. The little granddaughter would often sing to her doll:

Yugaanaqaa Yugaanaqaa
Yugana Yugana
Yuganaqaa-aa
Camek Uumek Camek Uumek
Nalkutaarmisianga
Yugana Yugana
Yuganaqaa-aa

One day, the grandmother told her little granddaughter to go to the fish cache.⁵ She also told her granddaughter to take her little doll with her. So, the granddaughter started walking up the stairs of the fish cache, which were hewn out of cottonwood logs.

The other girls noticed the little granddaughter had come outside and she had climbed to the top of the fish cache. One of the girls said, “I wonder what she is doing up there on the fish cache?”

The little granddaughter sat down facing the girls and began playing with her doll. She stood the doll on the palm of her hand and began singing to the doll.

Yugaanaqaa Yugaanaqaa

Yugana Yugana

Yuganaqaa-aa

As she was singing, one of the girls shouted, “Look at the little granddaughter playing with her little doll!”

Then, the little granddaughter began to dance to the song.

Camek Uumek Camek Uumek

Nalkutaarmisianga

Yugana Yugana

Yuganaqaa-aa

“Granddaughter, little granddaughter,” the little girls said in a kind and endearing way, “Come down and show us your doll.”

But, the little granddaughter kept singing and, as she sang, she started to rise into the sky. Seeing this, the little girls became really noisy, circling below her and shouting, “Little granddaughter, come down and show us your doll!”

The granddaughter shouted, “Since you ignored me for so long, I am going to a place where you will always see me.” As the little granddaughter rose into the sky, the grandmother told her little granddaughter to go towards the east, where the sun comes up in the morning.

As she rose, higher and higher, the children’s voices became fainter and fainter. The little granddaughter kept rising toward the east, where the sun comes up. As soon as she vanished, suddenly a star appeared. Then the star disappeared in the light of dawn.

The next morning when the villagers woke up, they saw the new star. It was a bright, morning star. It was brighter than any other star in the eastern sky.

So, the little granddaughter became Ageskurpak, the Morning Star.⁶ As the grandmother predicted, the people of that village who



once ignored the little granddaughter would continue to see her every day far into the future.⁷

Even today, all the people of the world see the bright star in the morning called Ageskurpak,⁸ the Morning Star. It is always the first star we notice just before dawn, because it is so big and bright.

Story Notes for Morning Star

1. The worst thing Eskimos can do is to treat a person like they are not there, like they are invisible. This is the worst insult you can give somebody because everyone should be treated as equals. So, it was in this way the girls were mean to her.

2. Traditionally, young girls took turns telling each other stories while they drew pictures of the setting, action, and characters in the mud with a special wooden knife called a storyknife. Also, adult women, often grandmothers, told storyknifing tales, allowing young girls to learn traditional stories and symbols during this time.

3. Yup'ik girls were taught social skills using *sugaq* (dolls) from how to treat people to making clothes for the dolls. These dolls were passed down from generation to generation and so taking good care of them was important.



4. The granddaughter is singing to the doll about the doll where the words *yugaanaqaa* and *yugana* and those similar are probably the name she gave to doll. The two additional phrases show how she is bewildered by what she is seeing as a little person: *camek uumek* translates to “what is this?” and *nalkutaarmisianga* means “what did I find?”

5. A cache is an elevated storage building.

6. When the Yup'ik people communicate and show respect they do not look the person of higher regard in the eyes (for example, a young child with an elder); however, this is quite different from the look of specifically ignoring or snubbing a person.

7. Evelyn Yanez shared that as a child she learned from this story to treat people like she wanted to be treated.

8. Ageskurpak literally translated means the biggest star.





Ageskurpak

Told by Annie Blue (Cungauyar)

Nunatangqellrulliniuq uitalutek tuani nunami maulua
tutgaraurluq-llu. Mauluan takumcukaqluku tauna
tutgaraurluni yuunguitelaatni cakneq nakukluku ilain mikelnguut.
Aipaqsuumilaryaaqluki tamakut yuullgutni mikelnguut taugaam
ilaliuyuunaku. Qimagaqluku, tangenrrilnguaraqluku-llu.
Umyuangcaryaaqnartuq ciin aipaqsuumiitellratnek wall'
tangenrilnguurluku.

Mauluan qanrut'lallinia yuut ukanirpak ayuqsuitniluki.
"Yuut ayuqsuitut ukanirpak. Ilait yuc'uuluteng. Mikelnguut
kenkekuunegteggun ak'a alaicartuq. Taringesciigataqa ciin assiinak
elpet piatgen." Maulua qanlliniuq.

Piinanermegni tutgaraurlua angliringluni. Erenret iliitni,
aquiyalliniuq tauna tutgaraurlua. Tangllinii arnayaagaat yaaruilriit.
Iliita tangllinia qanrulluki-llu ilani, "Tang kiimelngermi aquiyalria.
Kitumun-kiq aipaqnayukluni pia?" Arnat ayagluteng.

Itliniuq tauna tut'garaurluq mauluni-llu qanrulluku. Mauluan
pillinia, "Ilangcivkenaki. Piinanermeggni tanglangkunegteggu
tanglangciqniluku."

Tutgaraurluq anlliniuq ellamun. Tangerrluki-am akuilriit
arnayaagaat. Ulliiki-am qimagluku, ayagarrluteng. Iliit

ayagyuankacaagaq cukailami qalrillalliniluni unicatni. Iluteqaarcami tauna tutgaraurluq ellii qialuni enemeggnun itliniuq.

Maurluan aptaa, “Qaill pisit?”

Qanrutlinia qaill pillratnek ellami. “Allat arnayaagaat ilaliurpeknii piaqatnga cakneq angniitqapiaralartua.”

“Assiipaa!” Maurlua qanertuq, “Caq pitekluku arnayaagaaq aipaqsuumiitelartatgen. Kiivet wii pikamken. Quyaunga yuurtellruavet. Quyalartua aiparraqngamken, qalarutsuutekluten. Qaillukuaqatartua irninarqellriamek piliqataramken. Allanek-llu nunanek tanglarcigaatgen.”

Maurluan cikillinia inuguacuarmek, qaqimaluni atkugluni-llu. Maurluan elliamiu tumaminun qanrulluku, “Atuutniaran waten” Maurlua aturluni

Yugaanaqaa Yuganaqaa

Yugana Yugana

Yuganaqaa-aa

Tutgaraurluq nangerrluni yuralliniuq:

Yugaanaqaa Yuganaqaa

Yugana Yugana

Yuganaqaa-aa

Nalkutaarmisianga

Yugana Yugana

Yuganaqaa-aa

Quyaluni tutgaraurluq tauna inuguacuar aiparraqsagutellinia.

Uyamililuku aqlit’ililuku-llu tauna inuguani. Assircaarluku inuguayaani. Tutgaraurluum atuutelaallinia inuguani:

Yugaanaqaa Yugaanaqaa

Yugana Yugana

Yuganaqaa-aa



Camek Uumek Camek Uumek

Nalkutaarmisianga

Yugana Yugana

Yuganaqaa-aa

Erenret iliitni maurluan tutgaraurluni pishqellinia qulvarvigmun inugualgirluku. Tutgaraurluq mayulliniuq qulvarviim mayulqurranun mayuryaratgun avngulegteggun.

Allat arnayaagaat tangerqalliniluku anellrani ellamun mayurluni-llu qulvarviim manulqurranun. Iliit qanlliniuq, “Ciinkiq mayurta qulvarviim manulqurranun?”

Cauluki arnayaagaat tauna tutgaraurluum aipaqlinia inuguani. Nangerrluku tumaminun atuutellinia. Yugaanaqaa Yuganaqaa Yugana Yugana Yuganaqaa-aa

Atuinanrani iliit qayagpalliniuq, “Tang tutgaraurluq aipaqilria inuguaminek.” Tutgaraurluq yuralliniuq aturluni.

Camek Uumek Camek Uumek

Nalkutaarmisianga

Yugana Yugana

Yuganaqaa-aa

“Tutgaruarluuq, Tutgaraurluuq.” Assircaarluteng qalarulluku, “Atrarluten nasvagkut inuguarpenek.”

Taugaam Tutgaraurluq aturturalliniuq, atuinanermini-gguq qulmurqurluni quletmun, Tangviimegteggu taukut arnayaagaat, neplirluteng, aciakun uivaarluteng qanpagaalliniut, “Tutgaraurluuq, Atrarluten nasviiskut inuguarpenek.”

Qanpautellinii taum Tutgaraurluum, “Tangenrrilngualallruavcia akaurrluni, ayakatartua tangvagarkarpecenun. Qulmun mayuinanrani Tutgaraurluni Maurluan pia tungkesqelluku Calaar.

*Akertem pugyaraakun unuakumi. Tayimqercan Tutgar egmian
alairtuq agyaq. Tayimqerrluni erenret aciatnun pulauq.*

*Unuaquani unuakumi taukut nunat tupiimeng, tanglliniut
nutaramek agyamek. Tangqinruluni allani agyani Calaaraam
tungiini.*

*Tua-I tauna Tutgaraurluq Ageskurpaurrluni, unuakum
agyaa. Maurluan qanellratun, taukut nunat tangenrilngualallrata
tangvagglainarluku. Tangvaurciqluku akvanun akwarpak.*

Maa-irpak yuut cali ellarpagmi tangvagaqluku



The Caribou

Told by Annie Amatunak (Mingugvik)

A couple lived together in a house. They lived together alone for some time. Then the wife had a baby boy, and they loved their little child. Sometime later they had another child and it was also a little boy. The couple with their two children lived alone. The little boys would play together. The mother made the older boy a belt. There was a tail on the belt. The older boy named his belt Agaluruyak,¹ and he named his younger brother Agutamaaq.²

As they were growing up, the brothers would constantly play together. One day, while they were playing, the younger boy noticed a caribou standing not too far from him. The older boy went under the elevated fish cache to get his father's bow and arrow. It took some time, because he was small and too short to reach the bow and arrow, but he finally reached them. The older brother shot at the caribou. The arrow went right into the caribou's side. The brothers quickly ran into the house and the younger brother told their father that the older brother had killed a caribou.³

The father went out of the house and walked over to the caribou. He started cutting the caribou while the little boys were playing. He carefully took all the fat off the hide. Then when he was done, he told the older boy to come over. ⁴ He placed the older boy on the hide of the caribou and then tied the hide around him. Then the little brother saw the older brother begin to rise. The little brother tried to pull him

down, but, the older brother kept going up and up, rising higher and higher into the sky.

Seeing his older brother rising higher into the sky, the younger brother started crying, and began singing a sad chant.⁵

The older brother remembered his belt with the tail. So, he called to his younger brother, “Agutamaaq, Agutamaaq, I want my belt.”⁶

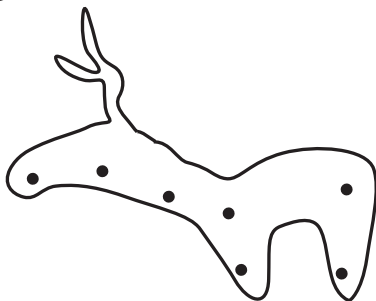
The younger brother went to get his father’s *paangrussak*, a double bladed kayak paddle.⁷ He used his father’s kayak paddle to try to reach his brother so he could bring him down. But, despite his efforts, he couldn’t bring his older brother down. So Agutamaaq, the younger brother, continued to cry and sing his sad chant.

The older brother kept rising, higher and higher. The younger brother ran into the house asking his father to help him, but the father would not help. The mother tried to help the younger brother, but she could not reach the older brother. The older brother kept getting further and further away.

The younger brother kept crying, mournfully singing. He didn’t want to lose his older brother.⁸

Agutamaaq, the younger brother kept watching his brother, rising higher and higher. Soon he could not see his older brother anymore.

The older brother became a star in the group of stars called *Tunturyuk*, meaning Caribou, which is also called the Big Dipper.



Story Notes for The Caribou

1. The tail was significant because it was something extra the mother made especially to decorate the belt. The word literally means the one that hangs, so the picture may be of a belt that wraps around and ties with the ends hanging.
2. Agutamaaq literally stems from *agutama* meaning the one who brings over something.
3. Yup'ik people prefer the caribou over a larger, closely-related animal, the moose. The Yup'ik people use the fur and the meat of the caribou. Also, because the caribou is smaller than the moose, it is also more manageable and easier to carry.
4. When a boy gets his first catch, he must give it all away to others in the community. This family lived alone though, so they had to find another way to share. It may be an even greater celebration since the older boy was small and even too short to reach the bow and arrow at first.
5. In Yup'ik culture, it is not proper to show emotion or to weep or grieve in public. A long time ago, people would express grief by crying as they sang songs of lament. Most traditional stories have sections in them in which characters sing or chant a song of lament similar to what the younger brother does here.
6. The older brother knew he was going on a journey and that he should take his belt with him. Your belt helps while traveling since it can keep out the cold air and bugs, allow you to keep your hands free, and hold tools. Further, this belt was precious as it was made by his mother.
7. The younger brother probably just went to get the longest item he could find.
8. Why did it seem like only the mother and younger brother tried to help? It could be that the father knew his son's destiny and needed to share his catch with everyone although they lived alone. It was probably hard for the mother to let go, so she tried to help, but it was too late. Also, the younger brother was sad that his only playmate was leaving, but he was probably too young to understand. Evelyn Yanez shared that when she was young she thought the father was mean. However, when she talked with Annie Amatunak about it, Annie said she thought the boy was proud to become a caribou.





Tunturyuk

Told by Annie Amatunak (Mingugvik)

Taukuk nulirqellriik uitaaqellinilriik kiimek enemegni.
Nulirra irniangelliniluni tan'gaurlurmek, kenekluku tuakuk
nulirqellriik irniartek.
Piinanermini cali irnianglutek allamek cali tan'gaurluuluni.
Kiimeng tua-i
Yuuluteng tuani. Tua-i kinguqliqellriik anguteyagaak
aipaqaqlutek.
Aaniignek pilliniluku an'ngaa naqugutmek pamyulegmek. Taum
an'ngayagiin
Acilliniluku naqugutni Agaluruyagmek. Kinguqlini-llu acirluku
Agutamaamek.
Angliurallermek aipaquurnaurtuk taukuk anngaqaellriik. Erenret
iliitni aquinginanermegni
Kinguqlia tangerqalliniuq tuntumek nangengqauralriamek
yaaqsigpeknani. Anngaa qulvarviim acianek aqvatiniluni atamin
urluvranek. Quleqlian tauna urluveq nurluku teguyaqllinia.
Teguyaqlirluku urluveq.
Anngaan urluverkun pitgarluku pitaqaa tuntuq, qukiluku
caniqerrakun. Anngaqaellriik cukangnaqlutek itqertuk enemun
aatasek qanrucarturluku pitniluku anngarni tuntumek.
Aatiik anluni ellamun enemegnek piyuaguq tungiinun tuntum.

Tuntuq pilagaa irniagni aquinginanragni. Pinqegcaarluku tunua aug'arturaraa amianek. Qaqiucami qanrutaa anngaa taisqelluku. Iluanun tuntum ekluku anngaa qillrutaa. Kinguqlian tangvagaa quletmurtellrani anngarni. Kinguqlian tegussaagyaaqaa taugaam qulmurrngiinarluni, quletmun.

Tangvagluku anngarni quletmurtellria kinguqlia qiangelliniluni.

Anngaan umyuaqallagaa naqugutni pamyulek. Qayagauraa kinguqlirni, "Agutamaaq, Agutamaaq, piyugaa naqugutka."

Kinguqlian aqvaak aatami paangrutek, paangrutek qayam. Paangrutek aturlukek tegussaagyaaqaa taugaam nurluku. Kinguqliurlua Agutamaaq qiagurluni aturturalliniuq.

Anngaa mayurtuq quleqsigiinarluni. Kinguqlia itqercaaquq ataminun ikayuusqelluni taugaam atiin ikayurpeknaku.

Aaniin ikayungnaqsaaqaa taugaam nurluku anngaa. Anngaa quletmurqurluni quleqsigiuiq quletmun.

Tauna kinguqlia qiagurluni aturturtuq anngarni qunuksaaqluku.

Kinguqlian Agutamaam tangvauraraa anngarni quletmurtellria. Kiituani tangerciigalia.

Anngaa agyaurtuq pikani quyungqalriani aterluteng Tunturyuk. Kass'atun Caribou-mek wall' Big Dipper-aaruluteng.





Alaska Flag Story

More than thirty years before Alaska became a state, while it was still a territory, the Alaska Department of the American Legion sponsored a contest for Alaska children in grades seven through twelve. The purpose of the contest was to create a design for a flag that could become the official state flag for Alaska when and if it became a state.

The contest rules were circulated throughout the Alaska Territory in January of 1927. Each town set up a panel of judges to determine the ten best local designs and these would be sent to Juneau where the final competition would take place. A total of 142 designs were sent to Juneau for the final competition.

The Juneau Flag Committee reviewed many interesting designs that included polar bears, icebergs, the aurora, images representing Alaska's fishing and mining industries, and the Alaska Territorial seal. All of these were rejected as too specific and not representative of the vast Alaska Territory.

In the end, thirteen-year-old, seventh grade student John Bell (Benny) Benson, an Aleut from Chignik, was declared the winner of the contest. He was living in the Jesse Lee Mission Home, an orphanage in Seward, Alaska, at the time of the contest.

Benny's design was comprised of eight gold stars, seven of them represented the Big Dipper. The Big Dipper is part of the

constellation Ursa Major, which means Great Bear. The North Star was also included in the design. These stars were set on a field of deep blue. Ursa Major symbolized strength and the North Star symbolized the future state of Alaska as being the most northerly of all the states in the United States. The blue field on which these stars were placed represented the Alaska sky and the forget-me-not, which later came to be the state flower. Benny's simple yet comprehensive and elegant design was adopted by the Alaska Territorial Legislature on May 2, 1927.

As the first prize winner, Benny received a gold watch that was engraved with his flag design. The Alaska Territorial Legislature awarded Benny \$1,000 toward a trip to Washington, D.C., to present the Alaska Flag to President Calvin Coolidge. Unfortunately, the trip did not take place due to Coolidge's prior commitments. However, when Alaska was proclaimed the 49th state of the Union on January 3, 1959, the drafters of the Alaska constitution specified that the territorial flag designed by Benny Benson would become the official flag of the state of Alaska, thirty-three years after he designed the flag.¹

Story Notes for Alaska Flag Story

1. Information for this story was modified from the website:

http://www.netstate.com/states/symb/flags/ak_flag.htm

Additional information and pictures of the flag can be located through these links or by searching the Internet for "Alaska flag."

<http://www.crwflags.com/fotw/flags/us-ak.html>

<http://www.50states.com/flag/akflag.htm>

<http://www.alaskasbest.com/facts.htm>

