Welcome 4-H Leaders!
This guide provides you with project meeting plans (Skill Builders) that include, a skills list, background information, activity suggestions, and ways to know if your members have learned the skills identified. In short, all the information and tools necessary to make this project a rewarding one for you and your members.

In this project, members will examine, by learning to do by doing, why crafts are important in different cultures and how to make a craft from four different cultures. The Leader Guide is written with the expectation that the project leader(s) will have a working knowledge about the project topics and how they work. If not, you may need to do some pre-work / research on the activities, or recruit assistance for certain sections.

There are craft ideas listed and instructions provided in the Leader Guide. You may substitute craft ideas depending on member interest and availability of supplies. Be sure to try out activities, demonstrations or hands on work ahead of time to ensure you have an understanding of each Skill Builder - this also allows for any adjustments should an activity not work for you or if any equipment or supplies are unavailable.

The 3D's of Learning - Each Skill Builder has three sections of learning called “Dream it!”, “Do it!” and “Dig it!”. Below is a description of each.

Dream it! Plan for Success - this gives members a chance to help plan their activities. A skills checklist, background information, important words, and activating questions are included in the Member Manual so they will be able to think about the topic and activity and decide how they will approach it. The Leader Guide contains in depth background information on the topics, material lists, suggestions, time requirements for activities, and activating, acquiring, and applying questions to engage member’s thinking through each step of the learning process.

Do it! Hands on learning - this is where members are engaged in the activity planned / discussed in the Dream it! Section. Here members are doing the activities and leaders are observing, recording, and providing feedback on how well they are doing. Allow as much individual practice as required; you are assessing the progress and understanding of individual members.

Dig it! What did you learn? - this simply means that members and leaders need to ‘dig into their learning’. For the learning cycle to be completed, both need to reflect on how things went and how well they did. For members, this involves self-assessment, giving feedback, creating meaning from their experiences, and thinking about what they would do differently next time. Once this is done they will be in a good position to apply what they have learned to the next experience.

The sequence of project meetings and specific skills building outcomes for members in this project are on the chart on the following page.
What Skills Will The Member Learn?

Each section or Skill Builder (or Builder) in this project has activities that will help your project group learn to do by doing while learning new skills and having fun!

To complete this project, members must:
- Complete the activities in each Builder OR a similar activity that focuses on the same skills, as you and your leader may plan other activities.
- Plan and complete the Showcase Challenge.
- Complete the Portfolio Page.
- Participate in your club’s Achievement (See the inside back cover for more information about 4-H Achievements).

<table>
<thead>
<tr>
<th>Skill Builder</th>
<th>Activities</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let’s Look for Resources</td>
<td>- Find resource people in your local area</td>
<td>7</td>
</tr>
<tr>
<td>- Identify crafts from different countries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Keep track of the costs of your crafts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>- Learn about Japanese culture and crafts</td>
<td>11</td>
</tr>
<tr>
<td>- Make a craft from Japan</td>
<td>- Unscramble the words</td>
<td></td>
</tr>
<tr>
<td>- Ask a 4-H member who has gone to Japan to share with your group about their trip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Make one craft</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ukraine</td>
<td>- Learn about Ukraine</td>
<td>22</td>
</tr>
<tr>
<td>- Make a craft from Ukraine</td>
<td>- Talk to someone of Ukrainian descent</td>
<td></td>
</tr>
<tr>
<td>- Word Search</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Make one craft</td>
<td></td>
<td></td>
</tr>
<tr>
<td>First Nations People</td>
<td>- Learn about First Nations crafts and the legends that surround them</td>
<td>33</td>
</tr>
<tr>
<td>- Make a craft of First Nation origin</td>
<td>- Talk to someone who knows about First Nations crafts</td>
<td></td>
</tr>
<tr>
<td>- share the legend of your craft</td>
<td>- Word cipher</td>
<td></td>
</tr>
<tr>
<td>- Make one craft</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Africa</td>
<td>- Talk to someone who has lived in Africa</td>
<td>53</td>
</tr>
<tr>
<td>- Make one craft from Africa</td>
<td>- Talk to someone from Africa about native crafts</td>
<td></td>
</tr>
<tr>
<td>- Make one craft</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Showcase Challenge</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td>My Portfolio Page</td>
<td>67</td>
<td></td>
</tr>
</tbody>
</table>
Showcase Challenge and My Portfolio Page

At the end of the members' section are the “Showcase Challenge” and “My Portfolio Page”. The Showcase Challenge page gets members to think about their accomplishments and explain or demonstrate how they were successful. There are a number of suggestions along with planning information to help them decide how they will best “showcase” their learning to friends, family, community members and/or fellow 4-H members.

Record keeping is an important part of every 4-H project. “My Portfolio Page” is a graphic organizer used to keep track of members’ 4-H experiences. As each member learns skills, the evidence of learning (through participation and completion of the various activities) is recorded on the page. When the Portfolio Page has been completed and confirmed by the leader, then it becomes a record of the member’s completion of the project and participation in other 4-H activities beyond the project.

4-H leader assessment of members will happen throughout the project as you assess the progress and understanding of individual members. You need to observe the members doing the skill and record what you see and hear. Your feedback should be positive and descriptive (not just “well done”). Share that feedback with members frequently so they can put your suggestions into action. How you choose to observe and record is up to you. Some methods are to create checklists, videos and notes while encouraging discussions, peer observations and questions. Recognize that members may improve over the course of a builder and that records should be updated to reflect when they demonstrated their best learning. You are discussing how well members are meeting the skills checklists that are at the beginning of each of the project books, in each Builder and on the Portfolio Page.

Projects promote technical, communication, meeting management, and leadership skills, as well as community involvement and real-world experiences. In addition to the specific skills members are to learn in each builder, the following general learning goals for members are important: Following instructions - Working with others - Using supplies safely - Using the key words - Improving with practice - Respecting timelines.

4-H Project Series Skill Development Levels

Each project topic series contains three levels of skill development: explore, discover, and master.

Explore - each project series has one project outlining the fundamentals. All members will be expected to complete the Explore level project before moving into the Discover level of projects. It introduces the basic skills and terms needed by members for subsequent projects in that series.

Discover - each project series has several project options and members are encouraged to take as many as they would like. At this level, members practice topic specific techniques and gain theme related skills through specialized builders.

Master - multiple project options encourage members to specialize in a topic. They may branch out and take advantage of community options such as cooking for a canteen or participating in a food drive. The Leader’s role is to look for opportunities for their members to have more authentic experiences by: working with other mentors, partnering with outside agencies, participating in exchanges, entering competitions, etc. Projects at this level may include the “Partner-a-Project” whereby pre-approved courses will allow members to advance their skills, while applying their learning to the 4-H program.
4-H LEADER TIPS FOR SUCCESS!

♦ To complete, members **must** complete all the activities referred to on the “Project Completion Requirements” page **OR** alternate idea for an activity that would teach the same skill or an age appropriate variation. If activity substitutions are used, be sure to have the member make note in their manuals.

♦ Dependent on time available at each meeting, group size and abilities of group members, you may wish to break the Builders into more than one project meeting.

♦ The internet has lots of interesting websites and educational activities. You may choose to use a search engine to explore the options available. We do not endorse any website or the safety or functionality of any products they may sell. Information/products will be used at your own discretion.

♦ Safety is a number one priority. Care has been taken to create safe, age appropriate activities throughout this manual. As leaders, it is important for you to emphasize safety rules and manage or adapt activities in a manner that will safely match your members abilities. Ensure members have a good understanding of safe working and handling practices when using tools, that they use the appropriate safety equipment when necessary, and that appropriate supervision is provided. A quality experience needs to be a safe experience.

♦ The multiple intelligences theory teaches us that people learn in at least 8 different ways. All individuals will be stronger in some ways of “intelligences” and weaker in others. It follows that the more ways we teach, the more members we will reach. Throughout this project, you will find a mix of writing, reading, hands-on work, artwork, self-evaluation, group discussion and math calculations. Teaching projects using a broad blend will help increase the learning potential of all members.

♦ Projects are designed to teach many skills. However, the 4-H member is always more important than the subject matter. Stress cooperation in the activities where possible to develop teamwork and cooperation skills. These are valuable skills that will assist them in a number of settings. Ensure the work is completed in a manner that members feel good about themselves and their efforts. This can be done by assigning appropriate tasks or roles based on member’s individual abilities. Modelling and expecting supportive behaviour (i.e. no “put-downs”) amongst members, or by other adults, also contributes to a positive experience.

♦ There will be opportunity for experimentation and applying skills that members have learned throughout this project. Experimenting can be frustrating, but learning through trial and error is an important life skill. Explain to members that it is alright to either go onto the next builder or do the builder again if they need the practice. Help the members work through their challenges until they are satisfied with the quality of their designs. Creating inventive 4-H members will be very rewarding.

♦ Celebrating success is an important but sometimes overlooked part of our lives. We encourage you to use the final section to empower the members by celebrating all they have learned in a fun manner. Anything that you do to add to the spirit of fun and the sense of accomplishment of each member will likely be remembered as the highlight of their 4-H year.

Have fun and thanks for your belief in young people!
Skill Builder 1: Let’s Look for Resources

Skills Checklist:
- Find resource people in your local area
- Look at crafts from different countries
- Keep track of the costs of your crafts

Dream it!

Background for Leaders

In any culture in the world you will find crafts that are specific to that area of the world. In many cases the crafts have been made for years and years. In the beginning the item might have had a very utilitarian purpose but over time that purpose has decreased and the craft has continued as a way for individuals to make money or just to pass on one aspect of their culture to future generations. Think of the quilts our ancestors made. They served a very utilitarian purpose of keeping people warm in the winter. They used what was at hand, fabric scraps from worn out or outgrown garments. Today quilting is still popular but not because of the need for the quilts for warmth but because we appreciate the time and craftsmanship that goes into making them. As well there is the nostalgia that goes with seeing the quilts or other items that have been quilted.

In the next 4 skill builders the members will look at 4 cultures - Japanese, Ukrainian, First Nation and African. They will learn a bit about each country or culture and make at least one craft from each. In each builder there is a list of suggested crafts and instructions, if the members wish to make something different, that is fine. Whatever they choose should be a craft that is indicative of the culture they are learning about.

Design is an arrangement, a way of organizing something. In arts and crafts, the visual appearance or what our eyes and brain see is reduced down to six elements of design. Even though we use many different materials, these elements remain constant. They are our tools. The elements of design are line, shape, colour, texture, form and space.

In the Exploring Crafts the members learned about line, shape, colour and texture. Form is three dimensional shapes that have width and depth. Circles become balls or cylinders and boxes become cubes. The final element is space. This is the area between and around objects. Real space is three-dimensional; in visual art when the feeling of depth is created, it is called space.

The principles of design are how we organize or use the tools or elements of design. Although this information is not in the members books it may be part of what you discuss with the members as they are putting together their final project.

The Principles of Design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety and unity.

Balance refers to the feeling of equilibrium. Balance can be symmetrical, asymmetrical or radial. In symmetrical balance, the elements on one side of the design are similar to the other side. In asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.
Emphasis is the part of the design that catches the viewers attention. Usually, emphasis is used to direct and focus the viewer’s attention to the most important part of the design. Emphasis is also known as contrast.

Movement is the path the eyes take to get to the focal area. It guides the viewers’ eye through the work of art. Movement can be directed along edges, shape and colour within the work.

Pattern is the repeating of an object or symbol all over the artwork.

Repetition works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.

Proportion is used to describe the relationship of certain elements to the whole and to each other. For example, when drawing the human figure, proportion refers to the size of the head compared to the rest of the body.

Rhythm creates a mood like music or dancing. Rhythm is created when one or more elements of design are used repeatedly to create a feeling of movement. Variety is essential to keep rhythm exciting and active and moving the eye of the viewer around the craft.

Variety is the use of several elements of design to hold the viewer’s attention and to guide the eye through the craft. A craft that is made up of many different colours, values, lines, textures and shapes would be described as complex. Complex crafts increase visual interest.

Unity is the feeling of harmony between all parts of the craft creating a sense of completeness. It could be accomplished by using repetition and gradual changes.

**Important Words**

Help members define the following words and look for members using this vocabulary in their discussions. Here are some examples of how to use the “important words” to increase the members understanding:

- Ask members to form a mental image of the new word.
- Get members to use a dictionary and show them the range of information it provides.
- Have members describe (rather than define) the new word in terms of their experiences.

<table>
<thead>
<tr>
<th>Culture</th>
<th>Arts, beliefs, habits, manners, etc. characteristic of a particular community, people or nation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tradition</td>
<td>A body of beliefs, opinions, customs, etc. handed down from generation to generation</td>
</tr>
</tbody>
</table>

**Age Considerations:** 9 and up

**Thinking ahead**

1. What will you have your members bring to the first meeting?

2. What will you discuss with members? Gather observations and think of examples that will help support your discussion.
Preparing for Success

- Ask members how they know they will be successful in this builder. Discuss what success looks like, sounds like, and feels like.

Activating Strategies

Have any of the members made crafts before? Have they seen traditional crafts from other countries? Can they name some crafts that are related to a specific culture. Who do they know what makes a craft related to a culture or country?

Who Are the People in Your Neighbourhood

Are there people in your community or neighbouring communities that you can ask to speak to the members about their crafts. Find out if the individual would be willing to share information about their culture, why crafts are important and demonstrate making a craft or assisting the members in completing the one they have chosen.

Do it!

Visit an International Craft Store (like 10,000 Villages) or a gallery that sells international and aboriginal arts and crafts.

Time Required: Will depend on how far the group needs to travel to a store or gallery.

Visit the store or gallery and have the members look at crafts from different countries. There are a number of crafts listed for each skill builder but if the members see something they would like to try to make, have them make note of it and then they can look for instructions later. Ask the store or gallery manager if they are allowed to take pictures. If they are, have them take one or two of their favourites to add to their book.

Crafts of the World Project Costs

As the members work on their crafts have them keep track of their costs. If they buy a piece of equipment that is going to be used in making several crafts have them note that this is a capital purchase that can be associated with several different projects. The other items that they purchased are consumables or ones that are used for only one project and thus would be associated with that particular craft item.

Dig it!

Members will have had a chance to visit a craft store that sells international crafts and see what some of them look like. Looking at the crafts might give them ideas for what they want to try making during the year. How did the members like touring the international crafts store or gallery? Did they find crafts from different cultures that they liked? What types of materials do they think are used to make the items?

What’s Next?

In the next builder members will start to learn about crafts from other countries - Japan is the first country they will study. Is there someone from your 4-H area who has visited Japan with the York Benimaru Foundation exchange? Invite them to a meeting if possible.
Crafts of the World Project Costs

Separate the cost of materials for the crafts from each skill builder.

<table>
<thead>
<tr>
<th>Craft Item</th>
<th>Material/Tool</th>
<th>Cost</th>
<th>Total Cost of Craft</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In the Member Manual

Skill Builder 1: Let's Look for Resources

Snips Says...

In this project you will have a chance to learn about crafts from different cultures and countries. Where do you go to find out about the cultures and the crafts - that is the part of what you will be learning in Crafts of the World.

Skills Checklist

- Find resource people in your local area
- Look at crafts from different countries
- Keep track of the costs of your crafts

Dream it!

Crafts are fun to make and sometimes we don’t think about the reason behind them. Sometimes they have a religious meaning but they could also have a cultural meaning. Finding out what the meaning behind the craft is can be fun and it also gives you a better understanding of the people from that country and their culture. As you work on each of the countries or cultures try and find a reason why each craft is important for the people of the country.

Most often the crafts were made of raw materials that were readily available to the person. The raw material might have played a significant part of the life of the villages or community.

As you work through the next 4 skill builders, be thinking of the raw materials you are using and where they might have come from in the country. Also be thinking of people in your community or area who might be able to help you understand the craft and the culture and the reasons for the craft.

4-H clubs are found world wide. In other countries they may not be called 4-H clubs but they have been founded with a similar philosophy and their goal is to work with youth in that country.

Who are the people in your neighbourhood?

Are there people in your community or area who can be a resource for you as you learn about crafts of the world? Can you name someone who could help you talk to you about crafts from:

- Japan
- Aboriginal
- Ukraine
- Africa

Fun Fact

Important words

Watch for these important words throughout this builder:

Culture, Tradition

Do it!

Field Trip

Take either a real or virtual field trip to expand your horizons of crafts of the world by choosing two of the following options,

- If you live close to a community that has an international craft store like 10,000 Villages or Marquis Project visit, the store and look at some of the crafts they have on display and for sale.
- Visit a gallery that displays crafts from other countries and cultures and look at what they have.

More Crafts!

Check out the great website links for ideas on crafts:

http://www.makingfriends.com/world.htm
http://www.nnint.org/themes/resources/590031614.shtml

Dig it!

Picture this … Insert a picture or write a description showing what you did in this builder as you were discovering your resources for this project.

In this picture, I want you to notice ____________________________

What's Next?

In the next skill builder you will travel west to the island/country of Japan and learn to make crafts from their culture. Use the worksheet on the next page to keep track of the cost of the crafts in your project.
Skill Builder 2: Japan

SKILLS CHECKLIST
• Learn about Japanese culture and crafts
• Make a craft from Japan

Dream It!

BACKGROUND INFORMATION

Japan is one of the Pacific rim countries and its culture is steeped in tradition. In the 6th century Buddhism was brought to Japan along with some of the arts of other Asian countries like India, China and Korea. Over the centuries what came from other countries developed a very distinctive Japanese character.

It is hard to include background information for each country. The internet, libraries and people in your community can be great resources when it comes to learning about other cultures.

Important Words

Have the members think about the words origami and washi and identify why they are important in the study of Japan.

<table>
<thead>
<tr>
<th>Origami</th>
<th>Japanese folded paper figures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Washi Paper</td>
<td>Washi paper is produced from the bark fibers of three shrubs (kozo, hampi, and mitsumata) All occur naturally in most parts of Japan. Washi is the paper used by a variety of artisans in Japan</td>
</tr>
</tbody>
</table>

Thinking ahead

1. What will you have your members bring to the meeting?

2. What will you discuss with members? Gather observations and think of examples that will help support your discussion.

Preparing for Success

• Ask members how they know they will be successful in this builder.

Activating Strategies

• Have they seen crafts from Japan? What would they like to try making in this skill builder?
Do it!

Time Required: 10 –15 minutes

Have the members do the unscramble the words exercise.

<table>
<thead>
<tr>
<th>Unscramble the words....</th>
<th>Answer</th>
<th>Unscramble the words....</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>ehexncag</td>
<td>EXCHANGE</td>
<td>yntumiah</td>
<td>HUMANITY</td>
</tr>
<tr>
<td>iamigor</td>
<td>ORIGAMI</td>
<td>fwrelo</td>
<td>FLOWER</td>
</tr>
<tr>
<td>kdwnsoci</td>
<td>WINDSOCK</td>
<td>nhinkacwoi</td>
<td>KONNICHIWA</td>
</tr>
<tr>
<td>heneav</td>
<td>HEAVEN</td>
<td>Syranaao</td>
<td>SAYONARA</td>
</tr>
<tr>
<td>ehrea</td>
<td>EARTH</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Guest speaker if you have invited one.

Crafts to Make

Here are some suggestions for the members to try. Instructions are included in this Leader Guide. Other craft ideas from the Japanese culture may be substituted.

Time Required: 60-90 minutes

Members may pick a craft to make from the following list. Instructions for each of them are included in the following pages of this Leaders Guide.

- Japanese Carp Windsock
- Origami
- Japanese Rain doll
- Japanese Flower Arranging
- Washi Paper Beads

Japanese Carp Windsock

May 5th is Children’s Day in Japan. Boys and girls fly fish kites in celebration. You won’t believe how easy it is to make your own kite using these simple directions.

Materials needed:

- large paper or wrapping paper,
- paint and brushes,
- 4” wooden hoop,
- bamboo stick,
- #20 hemp,
- scissors,
- tacky glue and clothespins,
- pencil

Instructions:

Cut a piece of paper 34.3 cm x 45.7 cm. You can use wrapping paper or you can use plain paper and decorate it. Don’t forget to make big fish eyes. Wrap one short end around the wooden hoop gluing in place. Use clothespins to hold it in place until dry. The paper should overlap about 1.3 cm. Glue down the overlap. You will have a paper tube with the wooden hoop keeping one end open. Press the bottom half of the paper tube flat. Cut a fish shape by cutting along the bottom and half way up one fold. Leave the other folded side alone. Glue along the open side. Leave the bottom open.

Poke four holes under the wooden ring with a pencil. Cut two 60 cm pieces of hemp. Tie them together around one end of a bamboo stick so that the four ends hanging from the stick are equal in length. You may want to glue the string to the stick to keep it from sliding. Feed each of the ends through a hole in the fish. Tie off.
1. Cut paper tube to desired size: 15.24 cm (6") for small doll, 20.32 (8") for medium size, and 28 cm (11") for large (figure A). Note: These instructions are based on a 15.24 cm (6") doll.

2. Cut wire mesh to fit inside the tubing (5 cm (2") x 15.24 cm (6") for small).

3. Scrunch and place the wire mesh inside the tube (figure B).

4. Cover the bottom of the tube by cutting a piece of card stock to fit bottom and tape in place (figure C).

5. Pour 125 ml (1/4 cup) of uncooked rice or pellets into tube.

6. Place the wooden ball or egg for the head on top of the tube and glue in place (figure D).

7. Cut solid coloured paper to 2.54 cm x 11.42 cm (1" x 4 1/2") for collar.

8. Fold in half and glue this solid paper around neckline over wooden ball and edge of tube (figure E).

9. Use one 15.24 cm (6") square of printed Washi paper for the body of dress (kimono). Cut another piece of solid colour paper to 3.8 cm x 15.24 cm (1 1/2" x 4 1/2") for the front pleat. Glue this solid paper onto the 15.24 cm (6") square of printed Washi paper on one corner for the pleat front of dress (figure F).

10. Wrap this printed Washi paper with a pleat at bottom and glue to tube exposing 32 mm (1/8") of solid paper at the top for the collar (figure G). Fold over pleat (figure H).

11. Cut two pieces of the same printed Washi paper 3.8 cm x 15.24 cm (1 1/2" x 6") for the sleeves. Fold in half 2.8 cm x 7.6 cm (1 1/2" x 3") and glue together.

12. Attach the sleeves with glue on both sides of the body (figure I).

13. From another printed (contrasting print and colour) Washi paper, cut 12.7 cm x 3.8 cm (5" x 1 1/2") piece for the belt (obi) and wrap and glue around the body / tube (figure J).

14. With the same colour and design of Washi paper, cut 3.8 cm x 5 cm (1 1/2" x 2") and 1.3 cm x 6.4 cm (1/2" x 2 1/2") pieces for bow of obi (figure K).

15. Cut another piece 3.8 cm x 5 cm (1 1/2" x 2") for the fan. Glue the bow and fan in place (figure L).

16. Cut a 9 cm (3 1/2") piece of black crepe paper for hair. Place the paper around the back of head (figure M). Cut another 5 cm (2") piece to cover the top of head for hair (figure N). Glue in place over wood ball.

17. Scunch the top of hair and tie with ribbon (figure O).
Japanese Rain Doll Continued

18. Embellish the doll with yarn, ribbon, beads, etc.

19. Make eyes with black pen.

Home and Garden Television.
For thousands of Home & Garden craft projects visit HGTV.com.
Japanese Washi Paper Beads

Washi paper is produced from the bark fibers of three shrubs (kozo, hampi, and mitsumata) making up the washi makers basic raw materials. All occur naturally in most parts of Japan.

Washi paper is the material of the craftsman and architect, the tea master, the painter and calligrapher; paper screens and shoji are part of every house; farmers and townspeople alike use paper umbrellas, fans, lamps, and lanterns, boxes and containers, toys, origami, and even paper clothing: paper symbolizes the purifying aspect of the god in Shinto rites.

The world of Japanese paper touches every aspect of their daily life. Japan still produces a higher quality and greater quantity and variety of handmade paper than all the other countries in the world combined. Origami’s relationship to washi goes back to the most ancient and serious ceremonial folding of paper, such as the making of shide in Shintoism, (ritually folded white paper stripes marking the areas in nature between the sacred and profane). The ceremonial folding of washi became extremely elaborate, and since Shintoism lacks the icons of most other religions, the complex cutting and folding also became highly symbolic.

### Materials needed:

- 6” square Japanese Washi paper
- 8-1/2” plastic drinking straws
- White glue
- Varnish or glaze
- Spacer beads, seed beads
- Large glass beads
- Beading wire or thread
- Chinese coins
- Assorted charms
- Eye pin
- Jump ring
- Bar and ring, clasps
- Crimp beads
- 36” rattail cording
- Pin back
- 22-gauge wire
- Scissors
- Needle-nose pliers
- 36” rattail cording
- Pin back
- 22-gauge wire
- Scissors
- Needle-nose pliers
- 36” rattail cording
- Pin back
- 22-gauge wire
- Scissors
- Needle-nose pliers

### To Make Beads:

1. Measure and cut Japanese Washi paper to go around the straw, leaving about 5 cm (2 inches) at the end unwrapped (this is so one can hold the unwrapped end while gluing and glazing) (figure A).
2. Apply glue and wrap around the straw. Roll on hard surface to smooth out wrinkles in paper (figure B). Let it dry.
3. Varnish or glaze the whole length of the paper-wrapped straw. Apply several coats and allow to dry in between coats.
4. Let it dry and cut the straw to desired size (figure C).
5. To one end of the beading wire or thread, add a bar clasp and secure with crimp bead.
6. Use a spacer bead to cap the ends of each Washi bead. Apply glue to a spacer bead on one end and glue to the Washi bead (figure D).
7. Put the beading wire/thread through the spacer bead and through the Washi bead (figure E).
8. Take the other spacer bead and put the beading wire/thread through it and glue to the other end of Washi bead.
9. At random, thread the seed beads and larger glass beads and alternate the Washi-paper-covered straw beads.
10. Add the ring clasp to the other end of the necklace and crimp to secure.
11. To adding 5 cm (2 inch) Washi beads (dangle beads) to the center of necklace: cut the straw into three 5 cm (2-inch) Washi beads. Put the eye pin through the straw Washi beads and add glass beads and spacer beads; attach a Chinese coin at the end of the eye pin on all three beads. Attach to the necklace with jump rings.
To make earrings: Make the Washi beads as on previous page. Cut into two 2.54 cm (1") beads. Add spacer beads at one end; glue and put eye pin through. Add spacer beads and glass beads to the other end and glue. Put earring hooks on each end.

To make bracelet: Make the Washi beads as on previous page. Cut into seven 13 mm (1/2-inch) beads. Add a bar clasp to one end, then a spacer bead to end of each bead and glue. Using the same technique as above, connect each bead with a jump ring. Add the ring clasp to the other end.

To make a pendant: Make the three Washi beads as on previous page. Cut beads into 1-1/2 and (2-1/2 inch) lengths and make three beads. Using the same technique as above, cap each Washi bead with glue and spacer beads. With a 5 cm (2-inch) eye pin, add glass beads, spacer beads and small charms to end of each bead. Connect these beads to the Washi beads. String the beads on rattail cording by alternating spacer beads with the Washi beads.

To make a brooch: Make Washi beads as on previous page. (two 2.54 cm (1") beads and one 5 cm (2") bead. Make a fan pin with 7.6 cm x 15.24 cm (3” x 6”) Washi paper. Fold accordion pleats from 7.6 cm (3") end and fold to end of paper. Secure one end of fan with 22-gauge wire. Varnish/glaze and allow to dry. Add a pin back to back of fan. Add the beads with an eye pin with Chinese coins on each end using the same technique as above.

Home and Garden Television. For thousands of Home & Garden craft projects visit HGTV.com.
Origami Crane Mobile

Origami, one of Japan’s most charming and captivating exports, is more than a hobby or a craft. It is a folk art that has been part of the Japanese culture for hundreds of years. The folded paper figures are not only decorative – many have been endowed with symbolic meanings. Noshi folds, for example, are simple figures customarily fastened on gifts to symbolize the giver’s good wishes.

The classic figure of the crane is symbolic of long life; it lives for 1,000 years. Each of the cranes is made by folding a single 7 inch square of origami paper without using scissors or glue.

Materials needed:

- Purchased origami paper or any other paper that will hold a sharp crease i.e. gift wrap, etc.
- Embroidery hoop (wooden is nicest), thread

Most origami figures are folded from a square piece of paper. Any paper that will hold a crease can be used to make an origami figure. Original origami paper is especially recommended because it is brightly coloured on one side and white on the other, it holds a crease well and is pre-cut in squares. If you are not starting with a pre-cut square see diagram on how to make a square.

To make the crane mobile, follow the directions on the following page. Unless otherwise indicated, the figure is diagrammed as it will look at the beginning of each step. The folds to be made are indicated by symbols and described in the captions. Make the folds as straight as you can; then crease them with a fingernail. Take time to fold accurately; the beauty of an origami figure comes from folds that are as close to perfect as possible.

Occasionally certain parts of the paper will be identified with a letter in the diagram. If this is your first experience with origami, copy these letters lightly onto the paper you are folding. This will help you keep track of the flaps after they are folded and change positions.

Once the cranes are folded, pass a double, knotted thread through the center of each crane body; tie a knot with each thread around the inside ring of an embroidery hoop, and join at the top with a knot.
Paper Crane Folding instructions

Step 1: Position the paper with the white side facing up. Valley-fold the paper diagonally in half, forming a triangle.

Step 2: Valley-fold the triangle as indicated.

Step 3: Valley-fold the front layer of Flap A, then unfold. Open up the flap and flatten it to form the square you see in step 4. This brings the tip of Flap A over to B.

Step 4: Step 3 is shown completed. Turn the model over and repeat step 3 behind.

Step 5: With the square open at the bottom, valley-fold the front layer of the side flaps toward the center.

Step 6: Valley-fold the top flap down. Unfold the model so it looks like step 5.

Step 7: Repeat steps 5 and 6 behind.

Step 8: Lift up the front layer of the bottom flap making a valley fold as indicated. Push in at the sides of the flap so the cut edges meet along the center front; flatten it into a diamond shape (see step 9). This step is rather difficult, and the paper will need to be coaxed gently into shape.

Step 9: Step 8 is shown completed. Turn the model over and repeat step 8 behind.

Step 10: Step 8 is shown completed on front and back.

Step 11: Valley-fold the front layer of the side flaps to the center. Repeat behind.

Step 12: Reverse-fold the tail and neck sections upward.

Step 13: Reverse-fold the head downward as indicated. To complete the model, gently pull apart the wings so the body of the crane opens up and takes on a three-dimensional form.

Step 14: The crane is completely folded.
How to Arrange an Ikebana Flower

Ikebana is a style of Japanese floral arranging that works well when you only have a few flowers to arrange. Simple Ikebana arrangements are composed of three principle lines, with a few smaller, weaker stems added to fill out the design. Principle lines can be branches or leaves, not just flowers. Japanese flower arranging is designed to be viewed from the front only. The water is part of the arrangement, and the mouth of the container is never completely covered.

Materials needed:
- Scissors
- Container
- Flowers
- Kenzan

Designing an Ikebana arrangement in a flat bottom container with low sides:

1. Choose the longest and strongest element from the supplies you have available. Position the kenzan in your container. A kenzan is a piece of metal or brass made with spikes that hold your flowers or branches in place. Place your strongest element at the 11 o’clock position on the kenzan and let it lean 10 to 30 degrees toward your left shoulder. Choose materials that complement the container (figure A).

2. Place the second-strongest element in the kenzan in front of the first element (8 o’clock position), bent about 40 to 45 degrees toward your left shoulder. The second line gives depth and width to the arrangement and should be 3/4 the length of the first element. No two lines are ever the same length (figure B).

3. Select a flower for the focal point and cut it 1/2 to 1/3 the length of the first element. Place it in the 4 o’clock position on the kenzan then bend it down (gently) approximately 75 degrees to the right front. The three main lines for a scalene triangle (figure C).

4. Add additional smaller stems to provide depth, as well as to hide the kenzan. Add as few extra materials as possible. Don’t over-stuff the arrangement. The kenzan should not be visible. Cover it with shorter stems but not too many (figure D).

5. Step back and view the completed arrangement. The kenzan should never show. It is usually covered with foliage but let the water show (figure E—the same arrangement with different flowers).
**Dig it!**
What did the members learn about Japan? How did they make their decision on what craft to make? Have members record their craft costs.

**What’s Next?**

In the next builder members will learn about Ukraine and some of the many different crafts that the country and people are known for.

---

**Leader’s Notes**

---
In the Member Manual

Skill Builder 2: Japanese Crafts

**Snips Says....**

Konrichiwa (Good Day). When you think about Japan is there one craft that comes to mind? How do you say hello or goodbye in Japanese? Do you know anyone who has visited or lived in Japan? Sayonara (Goodbye).

**SKILLS CHECKLIST**

- Learn about Japanese culture and crafts
- Make a craft from Japan

---

**Important words**

Watch for these important words throughout this builder:

- Origami
- Washi Paper

---

**Dream it!**

Japanese art, drama, and dance forms are steeped in ancient history and tradition. The arts of India, China and Korea were brought into Japan in the 6th century with Buddhism. Over the centuries they have developed a distinctive Japanese character. There are many different crafts found in Japanese culture. SCultures are found in their religious temples. Japanese paintings cannot be done with a brush but also using a scroll. Flower arranging is very important in Japanese culture. There are strict rules that govern it - the flowers are positioned in the container so that three elements of heaven, earth and humanity are revealed. Shape, design and the type of flowers used are very important.

Origami is the ancient art of paper folding to create birds, animals and other articles. Today there are many books available in Canada on the art of paper folding. Many types of origami paper are also available.

---

**Unscramble the words....**

<table>
<thead>
<tr>
<th>Word</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>ehevncag</td>
<td></td>
</tr>
<tr>
<td>lamigor</td>
<td></td>
</tr>
<tr>
<td>kdwnsoi</td>
<td></td>
</tr>
<tr>
<td>heneav</td>
<td></td>
</tr>
<tr>
<td>ehrea</td>
<td></td>
</tr>
<tr>
<td>yritumish</td>
<td></td>
</tr>
<tr>
<td>fwrelo</td>
<td></td>
</tr>
<tr>
<td>nhinkaqwe</td>
<td></td>
</tr>
<tr>
<td>syranao</td>
<td></td>
</tr>
</tbody>
</table>

---

**Do it!**

- Has someone from your 4-H club or area travelled to Japan with the York BeniHaru Foundation? If you know someone who has, invite them to a club meeting to talk about their trip and all of the things they saw and did.
- Make a craft from Japan. The instructions for the following are in the Leader Guide or you can choose another craft of Japan that you have researched.
  - Japanese Carp Windsock
  - Japanese Rain Doll
  - Washi Paper Beads
  - Origami
  - Japanese Flower Arrangement

---

**Dig it!**

Review the skills checklist on page 3. What skills have you developed? Do you need more practice?

Tell your group one interesting fact you learned about Japan.

Is your item totally finished, ie. Is it ready to use, display or be given as a gift?

(circle one) Yes No

---

**What's Next?**

In the next skill builder you will be learning about some of the crafts from a country in Europe or Ukraine.
In the late 1800’s and early 1900’s thousands of Ukrainian immigrants came to Manitoba. They settled in a great many areas of our province. As with all other groups who came to Canada they brought their culture and their crafts with them.

Their crafts are steeped in tradition and religion. In Ukraine there are 24 provinces or oblasts and each is unique in its own way. Cross stitch is one embroidery stitch common to all but how the colours and designs are put together varies from place to place depending on the surroundings and background of those from the area.

If you have ever seen Ukrainian dancing, the costumes in one dance differ from the costumes in a dance from another region or province (oblast). The way the costume is decorated and the colours used and the steps are unique to that particular area of Ukraine.

If you have people in your community who are of Ukrainian background, ask if they will talk to the group about their country, traditions and the crafts.

Important Words

Important words to remember from this skill builder include pysanka and oblast.

<table>
<thead>
<tr>
<th>Pysanka</th>
<th>Ukrainian Easter Eggs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oblast</td>
<td>province</td>
</tr>
</tbody>
</table>

Thinking ahead

- What will you have your members bring to the meeting?

Preparing for Success

- Ask members how they feel about the pages they completed last time.

Activating Strategies

- Have the members seen crafts from Ukraine? What craft would they like to make?
Do it!

Time Required: 15 –20 minutes

Find the following hidden words:
- pysanka, stylus, oblast, province, Ukraine, Kyiv, wheat, paint, eggs, red, yellow, black, straw, needle, embroidery, aida, Easter, Christmas, grains, thread.

Word Search Answers

Crafts to Make

Here are some suggestions for the members to try. Instructions are included in this Leader Guide. Other craft ideas from the Ukrainian culture may be substituted.

Time Required: 60-90 minutes

Members may pick a craft to make from the following list. Instructions for each of them are included in the following pages of this Leaders Guide. Some of the craft choices include:

- Pysanka - Ukrainian Easter Eggs
- Straw Pictures
- Seed Pictures
- Cross Stitch bookmarks
- Wheat and Floral Wreath

Dig it!

What were some of the things they learned about Ukraine? What did they discover about the crafts from that country? Why are the crafts important to the culture? What new skills did they learn?

Have members record their craft costs

What’s Next?

In the next builder members will learn crafts that are made by First Nations people in Manitoba and Canada.
**Pysanka - Ukrainian Easter Egg**

Pysanka (in Ukrainian the word “pysanka” is derived from the verb “pysaty”, that is “to write” or “to paint”) is an egg painted with bright colours in geometrical patterns or stylized figural, animal and floral design. The art of decorating an egg - whether it be from an ostrich, rhea, goose, chicken, dove or even a tiny budgie - takes a steady hand and good imagination. At one time dye was made from materials around the home. For example: onion skin for yellow, beets and red willow for red, a mixture of yellow and red would make orange, walnuts and soot from the old wood stoves would make black, all made using hot water. Today the dyes are bought commercially.

The specialized tool used to make the design with wax is called a stylus and was made from a willow stick (now there are electric ones).

Originally the dyes used were usually only red and black because the eggs were often brown. Today, many colours and designs are used and the eggs are usually “blown out” meaning the insides are removed.

Many of the designs are Christian and different regions of the Ukraine are depicted so people could recognize where the person who decorated the egg was from. The colours, designs and symbols have special meanings. Waves and ribbons symbolize never ending life. Red means love, pink equals success and blue means health. Nowadays, the decorations have become very imaginative in that the designs don’t always have any specific meaning and are just painted to express the beauty of, for example, a flower or a shaft of wheat.

To get colours on the egg, dyes are used. Each colour is a separate dye bath, so if there are 3 different colours on the egg, 3 different steps and 3 different dyes were used.

### Materials needed:
- **eggs**
- water soluble dyes (red, yellow, orange, black, brown, purple),
- bees wax,
- candle and candle holder,
- bowls or wide mouth jars,
- slotted spoon,
- pencil,
- paper towel,
- stylus or pencil with eraser tip and pin,
- varnish

### To prepare the eggs:

First, blow the eggs. This is done by making a small hole in the shell at both ends. Make a hole first with a thin sharp needle and then enlarge the holes with a thicker needle. Hold the egg between the thumb and forefinger and, bending over a ready saucer, blow firmly into one of the holes. At first, nothing seems to happen and then a single spot of egg yolk will drop out of the other hole. Persevere and the drops of egg will fall out quite quickly. As the egg empties, hold the egg more carefully and blow more gently or it will smash in your fingers. When all the egg seems to be out, wash the eggshell and leave it to dry.
To paint the eggs:

1. Starting with a raw (uncooked) or empty egg, lightly sketch with pencil the main division lines. All designs are drawn free-hand on the egg. Then, heat the kistka or stylus, melting the beeswax, so that you can get the thin lines of wax. All lines that are to remain white are drawn with melted beeswax on to the egg. The wax acts like a protective covering, protecting the colour on the egg from the next dye baths.

2. Once all the lines that are to be white are covered with wax, the entire egg is dipped into the yellow dye bath. Any part of the eggshell that is not covered with wax will turn yellow. All parts of the design that are to be yellow get covered with wax to protect the yellow colour.

3. The egg is then dipped into the orange dye bath. The wax covering the white and yellow parts of the design are still on the egg. The wax needs to stay in place until all the designing of the egg is done. All parts of the design which are orange need to be covered and protected with wax while the egg is orange.

4. The red colour on the egg is the most predominant colour in designing the Pysanka. All aspects of the design to carry the red colour are covered with wax.

5. Then the egg is dipped into the last, darkest dye bath, black.

6. Once the egg is removed from the black dye bath, all the wax that was applied from the very beginning is removed. By holding the egg next to the candle flame, the wax is slowly melted off. Wipe with paper towel. The vibrant colours of the completed egg shine through. Then a coat of high gloss varnish is applied for the finishing touch.
Straw Picture

Make pictures by gluing straw or reeds onto wood to form a picture. A common characteristic of this and many folk crafts is that the artists use materials found in their midst.

**Materials needed:**
- Straw (or reeds—take apart old brooms, use thin willow branches, flat toothpicks could also be used),
- glue,
- corrugated cardboard,
- acrylic or tempera paint (optional),
- paintbrushes,
- newspapers,
- scissors,
- utility knife,
- spray shellac,
- pencils,
- iron (optional)

**Directions:**

1. Give each crafter a piece of cardboard, about 9” x 12”. Have members sketch their picture in pencil. The background can be painted in bright colours, but the main object will be made with the straws. Choose simple objects. A cross could be done effectively, or a hut, animal, bird, or simple geometric design.

2. To make these creative pictures, start by slicing stalks of straw lengthwise.

3. Flatten them out.

4. Start to glue straws at close intervals to fill the main design. If the design has curved edges, a utility knife can be used to cut the shape after the straws have been glued down. This will require adult supervision for younger crafters. If the design is straight, the straws can be cut to the desired length before they are glued in place.

5. A hot iron is held on these sheets of straw to get shades of brown or parts of the picture can be painted.

6. When the paint is dry, you can spray the straw with shellac to give it a nice shine.
Measure and cut cardboard to fit in picture frame. Cut coloured construction paper the same size, and glue on cardboard. Trace designs from pictures below (or use clip art pictures from a computer). Lightly trace designs onto construction paper using carbon paper. Spread glue on one area of design at a time, and press seeds in place to fill area. For neat appearance in filling areas, first outline the space with a row of seeds, then fill successive rows to middle. In placing small seeds, you may find it helpful to use toothpicks with a tiny dab of glue on tip to pick up each seed and place it. Pointed tweezers work well also.

To dye rice, mix a little vegetable coloring with water in a bowl. Drop small amounts of white rice at a time into dye. The rice will quickly reach a bright shade. Remove rice from dye with slotted spoon and spread on paper towel to blot; then place dyed rice on waxed paper to dry thoroughly.

Cat: Glue on two dried baby lima beans for feet, two lima beans for cheeks, a dried lentil for nose, and two black-eyed peas for eyes. Cover remaining area of body, head, and tail thickly with glue; sprinkle poppy seeds thickly over entire cat, let set a few seconds, then shake off loose seeds. Cover lima bean feet with glue and cover with poppy seeds. Cut six pieces of black thread ¾" to 1" long, and glue to cheeks for whiskers. Tie a short piece of narrow blue ribbon into a bow and glue to neck.

Mouse, Peas-in-Pod, and Flowers: Peas - Dye a small amount of rice green; dye a few grains of rice red. Fill entire pea pod with green rice, and make stem of green rice. Glue on dried green peas in a line along center; glue on four dill seeds at stem end of pod. Mouse - Glue a large dried lima bean above pea pod for mouse body, two yellow corn kernels for ears, a peppercorn for nose, and white rice for legs with dill seeds for feet. Draw eye and mouth with black marker. Cut ½” pieces of black thread for whiskers, and glue in place. Cut 3 ½” piece of black thread for tail, with an apple seed at end and glue in place. Flower – Glue a lentil at center, apple seeds radiating out from center with dill seeds between, and three red-dyed rice grains at tip of each apple seed.

Ear of Corn: For cob area, fill with yellow corn kernels. Fill both sides of husk area up to tips with white rice. Make tips of husks with dried dill seeds.

Apple Slice and Worm: Dye a small amount of rice red and a few grains yellow. Fill in bottom area of apple with red rice for skin; fill in top section with white rice, using three real apple seeds for core. For worm, make body of yellow corn, legs of yellow-dyed rice. For head, glue two dried baby lima beans at end of body, one above the other. Glue two black-eyed peas on head for eyes, and a peppercorn for nose. Cut short pieces of black thread; glue in place for antennae and tail.

**Wheat and Flower Wreath**

Using wheat or straw trimmed with dried flowers and an occasional edible, such as cookies and small cakes, is a centuries-old Christmas tradition in the Slavic countries of Eastern Europe.

These natural materials used to make the wreath shown here and the tree will add a pleasant rustic and folk-oriented touch to Christmas.

<table>
<thead>
<tr>
<th>Materials needed:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>20 inch diameter foam wreath form,</td>
<td></td>
</tr>
<tr>
<td>6 pounds of dried wheat stalks (100/lb),</td>
<td></td>
</tr>
<tr>
<td>2 boxes of steel flower picks, pliers,</td>
<td></td>
</tr>
<tr>
<td>3 dozen U-shaped florist’s pins,</td>
<td></td>
</tr>
<tr>
<td>large &amp; small silk poppies,</td>
<td></td>
</tr>
</tbody>
</table>

To make the wreath shown in the picture, cut all the wheat stalks to 9-inch lengths.

Bunch three or four stalks together, and secure them with a steel flower pick. Use pliers to bend the small tabs of the pick around the wheat stalks. Attach the stalks to the wreath form by inserting the pick into the foam at a sharp angle, so the stalks lie almost flat using this technique. Cover the entire form, including the sides. Do not cover the back.

Make sure all the stalks lean in the same direction around the wreath.

Insert U-shape pins wherever they are needed to hold the wheat in place. Attach steel picks to all the dried or silk flowers you are using, and push the picks through the wheat stalks and into the foam. Fewer picks will be required if you gather three or four flowers into bunches and use one pick for each bunch.

Attach a pick to each poppy seed pod, and insert it into the foam.

If you wish, you can add cookies to the trimmings. Small, decorative pastry-type cookies are appropriate for this kind of wreath. Carefully pierce the cookies with florist’s wire; bend the wire close to the cookie to hold it, and hook the other end of the wire into the foam.

The tree is made the same way as the wreath, but on a 35-inch high foam Christmas-tree form. Again, the wheat stalks are inserted at a sharp angle. In imitation of the branches of a real tree, they should lie almost flat, with their tops downward. Trim with flowers and cookies (optional) in the same manner as the wreath. Tiny wooden toys or figures, if you have some, are also appropriate for this kind of tree.

Cross Stitch

The Ukrainian culture has many intricate and colourful embroidery stitches that are used to decorate not only clothing but household linens. The patterns, colours and even types of stitches that are used can indicate the area of the Ukraine the embroidery is from. The patterns were most often floral or geometric, but never mixed the two kinds of patterns in the same piece.

One of the stitches used is the cross stitch. Here are directions for making a cross stitched book mark.

### Materials needed:
- Aida cloth; preferably 8 stitches to the inch
- Tapestry needles (these needles have blunt points and larger eyes that sewing or embroidery needles)
- Embroidery floss, traditionally in black and red
- Scissors

### Directions:
1. Cut a piece of Aida cloth 20.3 cm x 7.5 cm (8 inches by 3 inches). You can either finish the book mark with a narrow machine or hand hem or fringe the edges and zigzag close to the fabric edge with a small stitch on the sewing machine.
2. You will use 3 strands of the length of embroidery floss as you work your pattern. Start at one narrow end and work across. Count the rows on the pattern and your cloth. Decide if you would like the pattern placed down the centre of the bookmark or off to one side. If you place it to one side, remember to leave room for the hem or the fringe (about 2.54 cm or 1 inch) depending on the width of your pattern.
3. Choose one of the patterns below or make up your own on graph paper

   1. Working from right to left, come up at A, go down at B, up at C directly below B.
   2. Return, working from left to right going into the same holes. Always keep needle vertical.
   3. Keep in mind that it is important that the x’s are all crossed in the same direction. Do not pull your floss too tight or your finished piece will look uneven.
More Crafts!

Here are some websites that can give you more information on the Ukrainian culture or on counted cross stitch:

http://yarntree.com/007begin.htm
http://rushnychok.org.ua/e-index.html
http://www.dltk-kids.com/type/crossstitch.htm
http://home.comcast.net/~kathydyer/nf_xstitch_tut.html#sel_fabric
http://www.infoukes.com/ukremb/basfacts.shtml
In the Member Manual

Skill Builder 3: Ukrainian Crafts

Snips Says....

Ukraine is in South Central Europe. It is bordered by several smaller countries as well as Russia. It is also bordered by the Black Sea. The country has changed much during its history but still maintains a strong sense of history and culture.

Skills Checklist

- Learn about Ukraine
- Make a craft from Ukraine

Dream it!

Ukraine is one of the larger countries in Europe. In Canada we have 10 provinces and 3 territories. Ukraine has 24 provinces or oblasts. Each province or oblast has costumes, dances, foods and crafts that are unique to their particular area. Over 100 years ago many people from Ukraine came to Canada to live and many settled in different areas of our province. Maybe you are of Ukrainian descent or someone in your community might have immigrated from Ukraine.

Find someone in your community or your family who is of Ukrainian background and talk to them about their culture and the crafts from their culture. Speaking with them will help you to understand more about their culture and the importance of their crafts. Some of the crafts like pysanka are important at Easter and are part of a family’s basket that is blessed on Easter Sunday at church. The seed or straw pictures use products of the agriculture harvest. The flowers and other designs in the embroidery take stylized designs from nature.

Word Search

This word search contains some of the words you will learn as you make a craft from Ukraine.

Find the following hidden words:
- pysanka
- straw
- stylus
- needle
- oblast
- embroidery
- aid
- province
- aid
- Ukraine
- Easter
- Kyiv
- Christmas
- wheat
- grain
- paint
- thread
- eggs
- red
- yellow
- black

Do it?

- Make a craft that originated in Ukraine. Here are some choices
  - Pysanka—Ukrainian Easter Egg
  - Straw Pictures
  - Seed Pictures
  - Cross Stitch—make a small item like a bookmark
  - Wheat and Floral Wreath

Many of the raw products that you might use in crafts from Ukraine are produced by farmers here in Manitoba, wheat for the seed or straw pictures and eggs for pysanka. Manitoba farmers also raise birds that give larger eggs for decorating like ostrich and emu.

Dig it!

What did you learn about this culture?

What did you learn about the craft you made from Ukraine?

What’s Next?

In the next skill builder we will learn about crafts from the First Nations people in Canada.
Dream It!

BACKGROUND FOR LEADERS

In Canada we have many different First Nations people. The First Nation Communities that are found on the east coast are different from those found on the west coast. The same is true in the interior of the country. Across the prairies we have some First Nations Communities that are similar but also many that are very different in their traditions and also in the crafts they made.

If you live close to a First Nations community maybe there are individuals in the community who would be willing to share stories and crafts from their own culture. Books from the local library as well as the internet are other sources of information. When sourcing on the internet it can sometimes be difficult to find sites that reflect what might be more local content and information.

Important Words

Words that the members will find in this skill builder include beading, dream catcher, First Nation, aboriginal.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>beading</td>
<td>Decorate or cover with beads</td>
</tr>
<tr>
<td>Dream Catcher</td>
<td>A First Nations craft associated with good dreams</td>
</tr>
<tr>
<td>First Nation</td>
<td>Term referring to aboriginal people not including Inuit and Métis</td>
</tr>
<tr>
<td>aboriginal</td>
<td>Include First Nations, Inuit and Métis people in Canada</td>
</tr>
</tbody>
</table>

More Crafts!

Ask at your local Manitoba, Agriculture, Food and Rural Initiatives GO office to borrow the DVD *Open Your Eyes*. It includes an interesting section on making crafts from nature [http://www.canadiangeographic.ca/magazine/ja04/indepth/knowledgetoolbox.asp](http://www.canadiangeographic.ca/magazine/ja04/indepth/knowledgetoolbox.asp)  

Thinking ahead

- What will you have your members bring to the meeting? Is there someone who can talk to the members about Aboriginal culture?

Preparing for Success

- Ask members how they feel about the pages and craft they completed last time.
Activating Strategies

- What would they like to try and make in this section. Some suggestions are given but if you have a guest who talks about a different aboriginal craft the members might want to try it instead.

**Time Required: 10 –15 minutes**

Have the members solve the cryptogram below. They can try and make up some for the rest of their group. They might want to add it to their book. Using the cipher code given solve the word puzzles below.

Plain: A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Cipher: Y X F E L P V I Q D W Z A K T B U S J H G C R M N L

<table>
<thead>
<tr>
<th>Y X T S Q V Q K Y Z</th>
<th>E S L Y A F Y H F I L S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aboriginal</td>
<td>Dream Catcher</td>
</tr>
<tr>
<td>H T H L A B T Z L</td>
<td>A T F F Y J Q K J</td>
</tr>
<tr>
<td>Totem Pole</td>
<td>Moccasins</td>
</tr>
</tbody>
</table>

Using the idea make up one word puzzle for the other members of your group.

**Do it!**

**Crafts to Make**

Here are some suggestions for the members to try. Instructions are included in this Leader Guide. Other craft ideas from the First Nations culture may be substituted.

**Time Required: 60-90 minutes or more**

Members may pick a craft to make from the following list.

- Beaded Necklaces
- Dream Catchers - these could be larger ones to hang or smaller ones that members can use as necklaces or earrings
- Leather pouches, change purses, moccasins or mitts
- Coiled baskets
- Drums

**Dig it!**

What craft did the members make that represents the aboriginal culture? What new things did they learn about the culture? What new skills did they learn? Have members record the costs of their craft.

**What’s Next?**

In the next builder members will learn about crafts from the African continent.
Beaded Necklace

Originally, Native American beads were carved from shells, coral, turquoise and other stones, copper and silver, wood, amber, ivory, and animal bones, horns, and teeth. Glass beads were not used until the colonists brought them from Europe 500 years ago, but like horses, they quickly became part of American Indian culture. Today glass beads, particularly fine seed beads, are the primary materials for traditional beaders of many tribes.

<table>
<thead>
<tr>
<th>Black &amp; Yellow Necklace Materials:</th>
<th>White Necklace Materials:</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ 1 packet yellow beads,</td>
<td>□ 2 packets small white embroidery beads,</td>
</tr>
<tr>
<td>□ 1 packet of black beads,</td>
<td>□ linen beading thread,</td>
</tr>
<tr>
<td>□ linen beading thread or nylon thread,</td>
<td>□ necklace fastening,</td>
</tr>
<tr>
<td>□ 2 beading needles.</td>
<td>□ 1 beading needle.</td>
</tr>
</tbody>
</table>

Black and Yellow Beaded Necklace Directions:

One whole pattern has 12 beads in it, 8 making a complete circle and four making a half circle.

1. Thread the first 6 beads on 90 inches of thread and pass both ends through 2 more beads.

2. Thread 2 more beads of the same colour onto each end of the thread and then cross the ends through 2 beads of the contrast colour.

3. Complete the circle in the second colour with 6 beads crossing the threads through the last 2. Proceed in this way until the necklace is the desired length.

4. Knot off the ends.

White Beaded Necklace Directions:

1. Cut a length of thread 90” long.

2. Thread a needle on both ends.

3. Thread 12 beads on to the thread and center the beads. Pass both needles through one more bead.

4. Thread 6 beads on to the left-hand needle and 6 beads on to the right, then pass both needles through one more bead.

5. Continue threading the same way until the necklace is the desired length or until the thread has been covered.

6. Make a loop of 18 beads on one end, taking one end of thread back through the fourth bead and knotting off the thread.

7. Knot a large bead onto the other end of the necklace.
Dream Catchers

First Nations tradition says that if you hang a dream catcher over your bed, it will catch the bad dreams in its net. Good dreams spiral around the web and pass through the centre and back to you.

Materials needed:
- tacky glue;
- 6” metal ring;
- assorted pony beads;
- 8 yd beige suede lacing;
- natural cotton twist cord;
- scissors; ruler;
- two clothespins

Directions:

1. Wrap the ring: Spread glue on first inch of suede lacing and hold in place on the ring with a clothespin. Wrap the lacing around the metal ring, being careful not to twist the lacing. Glue the end to the lacing where they meet and hold with the clothespin until dry.

2. Tie the webbing: Roll cotton cord loosely into a ball. Knot one end of cotton cord around the metal ring then seal the knot with glue. Tie approximately six half hitches every three inches around the ring. Pinch each completed knot as you begin the next. Add a half hitch next to the knot where you began. Then begin tying half hitches in the middle of the cord you already added. Continue until you complete a total of three more circles of half hitches. Double knot the cord in the centre of the webbing then seal knot with glue. Cut off excess cord.

3. Add the hanger: Cut three 10” lengths and three 12” lengths of suede lacing. Knot ends together of one 10” length and insert one end of loop through metal ring at the top. Draw knot through loop and pull tight.

4. Adding the dangle: Knot one end of each of the other laces. Thread an even number of beads onto each lace then knot other end. Slide the same number of beads up to each knot. Fold lacing in half then attach the same way as the hanger.
Plains Medicine Pouch

This medicine pouch is similar to those made by First Nations peoples of the Plains. This type of pouch is used to carry their own personal medicine around their neck. Personal medicine could be anything which holds meaning to them, such as a herb, an animal fetish, a special rock they found while on a vision quest, etc.

This Medicine Pouch can be easily made in just one short afternoon. The first thing you need to decide is how large you want it.

Materials needed:

- soft & thin leather,
- leather lacing (1 yard),
- large eye needle,
- strong thread or sinew,
- blank paper,
- scissors,
- decoration

**Step 1:** Make a paper pattern to the dimensions you want for your pouch size. Trace this twice onto a piece of leather. Then use the bottom of your pattern and make the smaller fringe piece about 1/4” thinner than your pattern and any length you want. Once all are traced onto leather, cut leather pieces with scissors. Figure 1: Sew Abalone Conch and Turquoise Nugget to front piece.

**STEP 2:** Find the center of your front piece by folding the leather in half and mark it with a dot ("White Out" works well on dark leather). Sew the Abalone Conch and Turquoise onto the front piece at this dot location as shown in Figure 1. You should only need to pass once through (with strong, unstretchable thread) and tie tightly from the back.

**STEP 3:** Sandwich the smallest piece of leather between the larger pieces of leather making sure the smaller piece (fringe) comes flush with the bottom of the pouch (see Figure 2). Figure 3: Slip Stitch around 3 edges.

**STEP 4:** Sew the seams all the way around making sure you avoid the middle piece of leather except when you are at the bottom. Start sewing at one top corner making an "X" stitch for strength, and using the slip stitch, sew all the way around to the other top corner where you will make another "X" stitch (Figure 3). Figure 4: Turn right side out & cut fringe. Then trim fringe to a point if desired.

**STEP 5:** Turn your pouch right side out. Now cut the fringe so that each strip is about 1/8” wide and as close to the bottom of pouch as possible. You may then lay the fringe flat and cut an angle down each side to make a point if you desire (see Figure 4). Figure 5: Cut holes at top & weave lacing so that ends come out at the back.

**STEP 6:** Punch 4 of holes across the top of your pouch front & back. This is easily done with a large nail and hammer or by folding leather and slitting with the point of your scissors. Now weave the leather lacing in and out of the holes starting at the back hole and coming all the way around to the adjacent back hole (see Figure 5). Tie a knot at the end of the lacing to fit your neck how you want it.

From: nativeessence.com
Figure 1: Sand & balance什么叫 and Turquoise Huggie to 1 en piece.

Figure 2: Sandwich smallest piece.

Figure 3: Slip Stitch around 2 edges.

Figure 4: Turn right side out & cut fringe. Then trim fringe to a point & desired.

Figure 5: Cut holes at top & weave lacing so that ends come out at the back.
Moccasins

Moccasins, (low tailored shoes), are one type of traditional footwear. Woven sandals, boots and leggings attached to shoes have also been produced by Native Americans. The origins of moccasins go back to the cold, harsh climates of man’s past that made it necessary to make protective footwear. Wearing moccasins or boots would have been essential to keep feet from freezing.

In warm weather and mild surroundings, protective footwear would be less important and people could easily go barefoot. The word moccasin, which has language origins with Eastern North American First Nations, traditionally referred to a shoe with a puckered u-shaped ‘vamp’ over the instep. The name of the Great Lakes Ojibway First Nation means ‘people of the puckered moccasin’. The southern New England Narragansett word for shoe is ‘Mocussinass’ or ‘Mockussinchass’. Today the word moccasin, still with innumerable spellings, generally refers to all types of hard and soft soled shoes, with and without puckered toes.

First Nation moccasin design evolved to suit the environment of each community’s habitat. Hard-sole moccasins usually made from two or more pieces of hide are often associated with the western plains and desert areas. The hard sole of shaped rawhide and fitted leather upper required more tailoring than other types of moccasins, extra work required to protect feet from harsh ground cover. Soft-soled moccasins, often made from a single piece of leather were common in the Eastern Forests. Some soft-soled moccasins from the Plains and Northwest Coast were made from one piece but they were sewed along one side of the foot rather than the center, as were their Eastern counterparts.

Materials and equipment

Leather
Moose, elk and deer hides are recommended. They are softer and stretchier than other leather like cowhide and pig suede. Deer is thinner than moose and elk but it is easier to do the gathering stitch.

Commercially tanned leather has a rough and smooth side and you can put either on the outside of the moccasin. Split moose hide is rough on both sides. Brain-tanned smoked hides are also rough on both sides since the smooth layer of skin is scraped off during tanning. Brain-tanned leather is wonderful to sew but it’s very expensive.

You can buy leather at leather crafts stores, from tanneries or at First Nation powwows.

Stroud
Stroud, or Melton cloth, is a closely woven wool often used for making winter coats. It can be used for the vamps of the moccasins and is especially good for doing beadwork or embroidery on. You can buy it at most fabric stores.

Fur
You will need two strips of fur, each 1-2” wide and about 16-18” long. Try buying an old fur coat or collar at a second-hand store.
Fox fur is long and fluffy and comes in white, grey, black and other colours. Mink is the most durable kind of fur. It is short and is usually dark brown or black. Muskrat is similar to mink but not as expensive. Coyote is long and tan with black and brown markings. Rabbit fur is cheap but tends to shed and wear easily. Beaver is luxurious and fluffy and is a traditional fur for moccasin trim. When cutting fur, don’t use scissors or you will cut the fur as well as the skin. Use a knife and hold the fur up off the table to make sure you cut only through the skin.
Artificial sinew
This is used instead of regular thread for sewing leather. It is a strong waxed thread that can be split into strands like embroidery thread. Use 1 or 2 strands to sew your moccasins together. If you cannot find artificial sinew, use a strong thread such as buttonhole or quilting thread.

Leather needle
Also called a glover’s needle. The pointy end of the needle has a three cornered knife edge so that it cuts the leather rather than piercing it. It really makes sewing leather much easier than using a regular needle. Use as small a needle as you can for the thread you are using so it does not leave big holes in the leather. Be careful. Leather needles are sharp!

Lining
The lining should be made out of a soft material such as polar fleece or sweatshirt fleece. It is sewn together with regular thread.

About the pattern (a ladies size 7 pattern follows)
There are 2 pieces for the moccasin itself: the bottom and the vamp:

For the lining there are 3 pieces: the sole, the top and the heel piece:

You will also need to cut a long thin piece of leather about 1/4” wide and as long as the outside of the vamp. This piece, called a welt, goes in the seam between the vamp and the bottom to strengthen it.

Cutting out the leather
Leather is a natural material and varies in thickness, colour and stretchiness from piece to piece and within a single hide. Check for holes or markings on the hide before marking your pattern.
Try to make the stretchiest direction of the leather go across your foot instead of from heel to toe.
Since you can’t easily pin the pattern to the hide, place the pattern on the wrong side and draw around it CAREFULLY with a pen or soft pencil. Cut only one thickness of leather at a time.
Cutting out the lining
Cut this out like a normal sewing pattern by pinning it onto 2 layers of fabric. A 1/4" seam allowance is included in the pattern.

Sewing techniques
Sewing the leather is done by hand using an overcast or whip stitch. Make a knot at the start and end of the seam.

Stitch two pieces together inside out, with the right sides of the leather facing each other. After the seam is finished, turn the pieces right side out.

Try and make your stitches small and neat but realize it does take practice until you can make perfectly uniform stitches. Aim for stitches that are about 1/8" apart and 1/8" deep (1/8" in from the edge of the leather). Pull the thread tight after each stitch.

To increase the strength of the seam and give it a neat appearance, you can sew a welt into the seam. This is a strip of leather, 1/4" wide that is inserted into the seam between the two pieces of leather being joined. After the seam is sewn, trim the welt close to the seam on the right side.

Assembling the moccasins
Sewing the vamp to the moccasin bottom

If you want to decorate the vamp of your moccasins, do it before you assemble them.

Sewing the vamp to the bottoms is the hardest part of making moccasins because you have to gather the bottom to fit the vamp. This gives room for your toes. It’s hard at first to make the tucks or gathers even.

Match up the centre fronts of the vamp and bottom, right sides together. Insert the welt between the vamp and the bottom, matching up the edges. Tack the 3 layers together at the centre front. Tack point A on the vamp to point A on the bottom. Don’t forget to put the welt between the vamp and the bottom. Do the same on the other side of the foot at the point B. Now you are ready to sew.

Start at the centre front and sew the seam back to point A, then sew from the centre front back to point B. At each stitch, make about a 1/8" tuck in the bottom piece. Try to push the tuck close together as you stitch. When you are part way down the seam you will find that you no longer have to make tucks to fit the vamp to the bottom. When you have done both sides, turn the moccasin right side out and trim the welt with a pair of sharp scissors as close to the seam as you can without cutting the stitching. You can sew this seam without the welt if you like but the welt strengthens the seam and helps to hide the stitching.
**Sewing the lining**
The lining is sewed inside out and is NOT turned right side out afterwards. With right sides together, sew the heel piece to the top on both sides using a 1/4” seam. Use a sewing machine if you have one. Sew the top to the foot piece forming a slipper shape.

**Making the heel**
Put the lining on your foot and then slip your foot into the moccasin. The back of the leather should just meet at your heel. If there is extra length, mark it and then trim it off. Take off the moccasin.
Find the middle of the back edge and mark it. Then measure ¾” on either side of the centre and mark these points. Finally, measure ¾” in (towards the toe) at the two points and mark them. Cut from the edge to the 2 points like this:
Sew the back seam from the top down to the two cuts. Add a welt in the seam if you wish. Sew the top of the T seam, then cut off the extra flap and sew the bottom of the T using a welt if you like.

When complete, the back seam will form an upside down T like this:

**Adding the lining**
Insert the lining into the moccasin. Trim the lining to fit exactly around the top edge and baste it to the moccasin.

**Cutting the fur trim**
Measure around the top opening of the moccasin to determine how long a piece of fur you need. Cut a piece of fur this length and 1”-1 ¼” wide. Try to make sure the fur for the two feet are similar in colour and thickness.

**Sewing on the fur trim**
The fur is sewn on like you would sew a bias binding. With the right side of the fur facing the right side of the moccasin, sew from the heel seam all around the foot back to the heel using an overcast stitch. Trim any extra length and sew the two ends of the fur together. Turn the moccasin inside out and tack the fur to the inside of the moccasin.

**Now put on your moccasins and see how wonderful they feel!**
Moccasin Lining | Women's 7 | Each square equals 1 inch

- Centre front
- Centre back
- Top

- Sole
- Heel
Moccasin  Women's 7  Each square equals 1 inch

Centre front

Vamp

Bottom

Centre back
Leather Gauntlets

The Inuit of the Arctic and the First Nations of the Northern Plains long ago learned from bitter experience that a good part of staying comfortable in sub-freezing weather depended on protecting the extremities.

These hunters of the north, Inuit and First Nations alike, did not allow any part of the herd animals that supported them to go to waste. The flesh provided food, teeth were fashioned into ornaments, needles were carved from bone, thread was made of sinew and skins were sewn together to make shelters and clothing.

Until bead craft and embroidery were introduced by European settlers, leather decoration was limited to fur and dyed porcupine quills. The First Nations came to prefer beads, but the Inuit continued to use fur trimming, much like that used in the mittens here.

Materials needed:

- Tracing paper (18 x 14 inches),
- felt-tipped pen,
- sharp fabric shears,
- thread (waxed),
- glover’s needle (triangular shape),
- awl (to pierce sewing holes),
- thimble or leather gloves,
- leather (3 x 4 for adult or 2 x 2 feet: depending on size. Can be moose hide, or suede, antelope, deer, elk hide, or waterproof synthetic material),
- wool (inner lining. Can be lightweight wool, duffle cloth or flannelette),
- fur (can also use synthetic fur).

When the five mitten parts show in fig A are enlarged onto an 18x24 inch sheet of tracing paper, they will make a pattern for a man’s mitten size 10. Adjust the width and length of all parts (the mitten back, palm, and inner thumb, thumb, and gauntlets) to fit your own hand (photo 3). All size changes should retain the shape of the patterns shown on the grid, and 1/2 inch should be allowed all around for seams and lining. To make a child’s mitten, it may be easier to start from scratch by tracing the hand. Cut out all pattern pieces. The dotted cutting lines on the palm pattern indicate where the palm piece is cut to for the inside of the thumb or the right-hand mitten. To make a left-hand mitten, flip the palm pattern over and use the other pattern over and use the other pattern pieces as they are.

Spread out the leather so its smooth side is up. This will be the inside of the finished mitten; the softer nap side will be on the outside.

Arrange the paper patterns on the leather; position each piece so its length runs with the stretch, the direction in which the leather extends most naturally. This will ensure the uniform stretch needed for a good fit. Trace the pattern pieces on the leather with a felt-tip pen; then cut them out (photo 5). The mittens are now ready to be assembled. If the leather is too thick or too stiff to permit easy sewing, you may need to use an awl to make thread holes in the leather. To do this, line up adjoining pieces and pierce the two edges simultaneously, spacing the holes at 1/8 Inch intervals. Thread the Glover’s needle with waxed linen thread cutting it on a slant to facilitate threading. Double the thread and knot the ends.
**Mitt Construction:**

To assemble the mitt, align the mitten back with the palm side, nap sides facing with a ¼ inch wide welt in the seam, and clip several small spring-type clothespins around the edges. (Do not use straight pins). Use the whipstitch (see Craftnotes page that follows) to sew the pieces together along the curved edge (photo 6); then cut a ¼ inch wide welt long enough to outline the outer thumb piece.

The thumb is made from two pieces — the piece that forms the outside or back section and the cut portion of the palm piece. Join the two with nap sides touching. To do this, leave the mitten inside out and lift the inner thumb section (attached to the palm) holding it against the main part of the palm piece. The nap side of the thumb will now be exposed. Overlay it with the free thumb piece, nap sides touching (Fig B). Make sure the center top of the free thumb piece meets the center top of the thumb portion of the palm (photo 7). Insert a strip of welting between these two thumb pieces; then sew all three pieces together with a whipstitch. To ease the pieces together, tug lightly on the stitches as you sew. This will cause the leather to gather and improve the fit.
Gauntlet Assemblage:

Once the thumb is sewn, cut two more welts, each the same length as the side edges of the gauntlet. These, used in the gauntlet side seams, can be put to decorative use. For example, to make a fringe along the outer seam (opposite the thumb), cut a wide welt – one 2 inches wide will make a fringe approximately 1 ¾ inches long. Lay the gauntlet pieces together with the nap sides touching, insert a standard welt piece inside the thumb-side seam and sew with a whipstitch. Then whipstitch the second welt (for the fringe) into the side seam opposite the thumb (photo 8). Turn the gauntlet nap side out and trim off any excess welt. If you used a 3 inch wide welt for fringing, cut it crosswise into thin strips up to the seam.

Turn the gauntlet inside out again so the smooth side is out. With the nap side out on the mitten, slip its open end into the gauntlet and align both pieces where they will meet at the wrist (photo 9). Cut a welt ¼ inch wide long enough to circle the wrist edge of the assembled gauntlet. Whipstitch the mitt, welt and gauntlet together at the wrist (photo 10). Take care to ease the pieces together to ensure a smooth seam, and be sure side seams of mitt and gauntlet match. Turn down the attached gauntlet so its nap side lies on the outside. Use scissors to trim any
To make the left-hand mitten, follow the same procedure but flip the tracing of the palm pattern over before you trace it onto the smooth side of the leather.

To make a lining, simply make another mitten and gauntlet out of the lining fabric you have chosen, following the steps above. When cutting the lining, allow an extra ¾ inch at the top of the gauntlet. Since welts are not needed and cloth is easily sewn, making linings goes quickly. To join the lining to the mitten, turn the mitten nap-side (right side) out. With the lining wrong side out (photo 11), slip it into the mitten so the unfinished side is next to the leather and all raw edges and seams are hidden. Bring the extra fabric over the edge of the mitten gauntlet and tack it down with tiny running stitches (photo 12).

Use fur to trim the mittens, but any soft material will do. Each piece of trim should be 18 inches long and about 1 ¼ inches wide. To attach the trim, turn it inside out and place it just beyond the edge of the lining that overlaps the gauntlet (photo 13). Use whipstitches to attach it to the lining; then flip the trim down so the fur side shows. To secure the lower fur edge, tack it to the wool lining inside the glove with running stitches through the leather. The running stitches serve to hold the lining in place.
CRAFTNOTES: SEWING LEATHER

1/4-inch-wide welt

Narrow strips of leather, called welts, are used to reinforce and trim mitten and mukluq seams. The welt, sewn between pieces of leather, hides the stitches when the right side of the seam is exposed. To increase flexibility, the welt is cut in a long, continuous spiral from a round piece of scrap leather. To do this, use a compass to scribe concentric circles at 1/4 inch intervals on the leather, then connect the circles with curved diagonal lines to convert the pattern into the continuous spiral illustrated.

Whipstitches
Welt
Smooth side
Nap side

Glover’s stitch
Nap side

The whipstitch (above) is used to sew any seam that includes a welt. It is always used to sew on the wrong side of leather; the glover’s stitch (top right) is used on the right side. To make a whipstitch, use a glover’s needle with a knotted double thread, pushing the needle through both pieces of leather and the welt between. Tighten the thread; then pull the needle back over the edge of the seam as shown. For the second stitch, push the needle through the three layers of leather from the same side where you started, 1/8 inch from the first stitch.

1/4-inch lining over gauntlet edge

Running stitches
Nap side

The running stitch (above) is used for basting and tacking on linings or decorative trim. It is made parallel to the edge being sewn by pulling and inserting the needle at evenly spaced intervals through the material.

The glover’s stitch (above) is used to join pieces of leather from the right or nap side. Unlike the whipstitch, which is lashed over the seam edges, the glover’s stitch is worked from side to side and never crosses the seam edge. To make this stitch, insert a threaded needle near the edge of the front piece of leather and through the edge of the back piece. Move the needle 1/16 inch to the left of the first stitch and sew from back to front. Repeat until the seam is closed. The glover’s stitch is decorative and will show on the outside of the finished article.

Native American Coiled Basket

Materials needed:
- Raffia,
- Plastic needles,
- Pony beads,
- Thick cord such as clothesline cord,
- Scissors,
- Glue (optional)

Instructions:
Cut a 2-1/2-yard piece of heavy cord for each bowl. Thread a 2-yard piece of raffia on a plastic needle. Wrap the end of raffia several times around the end of cord completely covering the last inch. Use glue if it helps you keep the raffia in place while you get it started. Continue wrapping and begin making a coil out of your wrapped cord. Push the needle through the center of the coil to secure. See diagram at top. Continue wrapping raffia 3 times around the cord then once through the center until you have gone around one complete circle. Pull tight and secure. Do not leave spaces. As you keep wrapping, you now bring the needle through the previous row every 3 wraps instead of the center. When you have a 3″ circle begin pulling the cord up to make sides. To change color or start anew strand, simply wrap your ends into the project and trim any extra. You can weave in beads at any time or weave them in after the project is finished.
Drums and Tom-Toms

The drum has been significant to all aboriginal nations for thousands of years. It is a sacred item. The drum is man's connection to the earth, and symbolizes the life force of creation.

For centuries the drum has been used to amplify the voice and synchronize the heart beat of man to the natural rhythms of the earth.

Directions:
1. Using an inexpensive bowl (a coffee can works well too), measuring about 10” across the top. Sand the bowl to remove any wax.

2. Punch holes in the parchment about 3” apart, 3/4” from the edge. Then soak the parchment for about 20 minutes in warm water. Wring it almost dry, and spread it out smoothly on a flat surface.

3. Place bowl upside down on drumhead. Tie a leather thong around the edge. Hold thong in place temporarily with thumbtacks. Now take another long leather thong and weave back and forth through the holes in the drumhead and the thong encircling the bow. Weave loosely at first. When it is completely laced, pull so that the drumhead is as tight as possible. Tie ends of thongs in a knot. Parchment shrinks when dry so guard against tearing it.

Materials needed:
- Wooden chopping or salad bowl,
- 12” parchment (for drumhead),
- leather thongs,
- thumbtacks,
- paints,
- sandpaper,
- clear shellac,
- wooden dowels,
- old leather gloves

Materials needed:
- Wooden chopping or salad bowl,
- 12” parchment (for drumhead),
- leather thongs,
- thumbtacks,
- paints,
- sandpaper,
- clear shellac,
- wooden dowels,
- old leather gloves

---

Tie thong around bowl.

Lace drumhead to bowl.

Cut circles from gloves.

Tie circles around dowels.
In the Member Manual

**Skill Builder 4: First Nations Crafts**

**Snips Says…**

In North America, people of First Nations communities have made many different crafts from very early days. Many were very functional and others were very decorative. As Europeans settled into Canada and the United States they brought new materials that the aboriginal community worked into their crafts. One example is glass beads - previously they had used shells, coral, animal bones, horns or teeth.

**Skills Checklist**
- Learn about First Nations crafts and the legends that surround them.
- Make a craft of First Nations origin.
- Share the legend of your craft.

**Important Words**
Watch for these important words throughout this builder:

- Beading
- Dream Catcher
- First Nations, Aboriginal

**Dream it!**

In Canada there are many different First Nation people. Their communities each have their own cultural differences. Crafts will differ from one First Nation community to another. Some may be similar but based on the raw materials they historically had available there will be differences in the end products. If you think of First Nation communities on the West Coast they made totem poles and dugout canoes from the giant trees found in their area. On the prairies the First Nations did not have large trees to use in that fashion. They made their canoes from birch bark. Another craft from the birch tree is birch bark basket. The bark is shaped then beaten and used in very intricate and delicate pictures. Inuit craftsmen used soapstone for sculptures but the plains First Nations would have found it difficult to carve the stones of granite and other materials found on the prairies with their primitive tools.

In aboriginal culture the Medicine Wheel is very important as well as the colours that go along with it. Depending on the First Nation the wheel may include slightly different elements and the colours may vary, red, black, yellow, green and white are most often part of the wheel.

Talk to people in your area who are knowledgeable about First Nations or …

**More Crafts!**
Borrow the DVD Open Your Eyes from your local Manitoba Agriculture, Food and Rural Initiatives GO office. It includes an interesting section on making crafts from nature:

- [http://www.canadiangeographic.ca/magazine/p04lindepth/1nowledge/toolbox.asp](http://www.canadiangeographic.ca/magazine/p04lindepth/1nowledge/toolbox.asp)
- [http://www.ask.com/web?q=how+to+make+native+crafts&o=1&g=isch&l=1&src=9999&i=dis]

---

**Using the cipher code given, solve the word puzzles below.**

Plain:  A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Cipher: Y X F E L P V I Q D W Z A K T B U S J H G C R M N L

Y X T S Q V Q K Y Z
--------
E S L Y A F Y H F I L S

H T H L A B T Z L
--------
A T F F Y J Q K J

Using the idea, make up a one word puzzle for the other members of your group.

**Do it!**

- Crafts to Make - Choose one of the following or another idea:
  - Beaded Necklaces
  - Dream catchers—as a decoration or earrings or necklace
  - Use leather to make pouches, moccasins or mitts
  - Coiled basket
  - Drum

**Dig it!**

What: First Nation craft did you make?
If there is a legend or story associated with your craft, what is the legend or story?

---

**What’s Next?**

Remember to keep track of your project costs to be able to complete the chart in Builder 4. In the next skill builder we will discover the crafts of the continent of Africa.
Dream It!

Africa is a continent made up of individual countries. There are 53 countries so it would be impossible in one year to talk about the crafts from all of the countries in Africa.

In this skill builder the members will look at an overview of crafts from Africa. Some will be from a specific area but in many of the other countries the tribes might have had something similar but they would be in a slightly different style and maybe used different raw materials to make them.

Many of the tribes would have had masks but the one we used here is from the northern region of Ghana.

Another craft—tie dye has origins in many other cultures as well as in Africa. In Africa the different countries and regions would have used slightly different natural materials to get different colours of dyes and they would have also tied the fabric differently to get different designs.

Important words in this skill builder include raw materials, continent and Kwanzaa.

<table>
<thead>
<tr>
<th>Raw materials</th>
<th>Basic material used to make an item</th>
</tr>
</thead>
<tbody>
<tr>
<td>continent</td>
<td>Large land mass</td>
</tr>
<tr>
<td>Kwanzaa</td>
<td>African American heritage festival</td>
</tr>
</tbody>
</table>

Check out the African crafts on this website:
http://www.makingfriends.com/kwanzaa_crafts.htm

Thinking ahead

- What will you ask members to bring to the meeting? Is there someone who lived in Africa you can ask to come to the meeting?

Preparing for Success

- Ask members to share what they have learned about African crafts and countries.

Activating Strategies

- When we visited the crafts store what African craft did we see? Which craft did you most like? Is it one that you can duplicate or is it one that needs to be made from the raw materials found in that country?
Time Required: 15 –20 minutes

Africa

Across
5. Number of countries in Africa
6. African word meaning tie dye
7. Swahili word for creativity

Down
1. Live in the northern region of Ghana
2. People who live in South Africa and Zimbabwe
3. World’s largest desert
4. World’s longest river

Crafts to Make
Have the members pick one of the crafts from the following pages:
If you have someone from Africa visit your group and they have another craft that the members make it can certainly be substituted for what is listed here.

- African Rope Mask
- African Wrap Dolls
- Kinara Candles
- Tie dye
- Ndebele bracelet

Dig it!

What craft did the members pick to make and why did they make that decision? Did they learn something new about the different cultures in Africa? Have the members list the costs of their African craft and total the page.

What’s next?
The final step Showcase Challenge and finishing the Portfolio Page.
**African Rope Mask**

The design for this primitive mask is based on an ancient mask made by the Ashanti tribe from the northern region of Ghana; it represents *sakrobundi*, the spirit of the forest, wearing antelope horns. It is believed the Ashanti people used this huge mask in a war ritual.

When adapting a very old traditional design, the modern mask-maker does not need to use the materials that were used in the original. Indeed, often they could not be duplicated. The carvers sought special kinds of woods for different masks, avoiding wood from trees thought to harbour evil spirits. Masks were coloured with vegetable dyes and by scorching and oiling; then were polished with sand, stones, or rough leaves and bark.

The form for the modern *sakrobundi* was cut from one piece of corrugated cardboard and the patterns are created by using rope (sisal and two kinds of jute) glued down in coils.

**Materials needed:**
- Cardboard,
- Carbon paper,
- Glue: white or hot glue
- Scissors.
- White sisal,
- Brown and black jute

**Directions:**
To copy this mask, enlarge the pattern on a photocopy machine (many photocopiers have enlargement features) to any size you wish. The mask shown has been considerably scaled down and measures 14 inches from chin to horn tips. When you have a full-size pattern, transfer it to the cardboard with carbon paper; cut out the cardboard shape and glue on the rope.
Applying the Rope:

In a finished mask, the brown jute divides the mask into large sections. Start the face by first gluing on these outlines. Follow the lines you traced onto the cardboard. Hot glue is recommended since it makes this work go very fast. If you prefer to use white glue, you will need to hold each coil in place until the glue sets.

A detail of the eye segment is shown in Fig. G. For the eye, glue a knot of brown rope in the center of the eye. Then, using black jute, begin to coil and glue downwards until you have made the black circle. With sisal, begin the white coil where the black rope ends and coil around until the sisal reaches the brown jute. Follow the sequence given in Fig G. The picture shows how the sisal coils back on itself and around the eye, then goes into the upper left corner of the eye where the end is snipped and glued down. Fill in the bottom corner of the eye last, beginning at step five and ending at step six. Fill in the rest of the face following the coiling shown in the picture.
Wrapping the Horns:

When you have finished the face, wrap the vertical bars that support the horns, using black jute and white sisal (photo 9). Wrap the bottom sections in white; snip and glue. As you start the black, tuck a 4 foot length of brown jute under the first few coils as shown and let it hang in front. Finish wrapping the black; snip and glue. Do the same with the other bar.

Cut equal lengths of black jute and white sisal (5 foot lengths will do unless you have enlarged the mask considerably) and lay them across the horns in the front of the mask where they join the bars (photo 10).

Bring the brown strands over the black and white (photo 11) several times, wrapping thickly between the bars. You are now ready to wrap the horns, using all three colours. Holding the brown and white along the side of the horn, start wrapping the black (photo 11). Complete a segment about ½ inch wide; then lay the black along the horn and wrap the brown or white (photo 12). Continue this way, alternating colours to the tip. End in black and glue the end in place. Otherwise, it is not necessary to use glue when wrapping the horns; just be sure to wrap tightly and evenly. Repeat wrapping the horn on the other side and your mask of sakrobundi is finished.

African Wrap Dolls

These dolls are created in a style that originated during the time of slavery.

**Materials needed:**
- Yarn,
- Lint for stuffing,
- Cloth - 18” square,
- 5” square, 20” square,
- Tacky glue or glue
- gun,
- Beads and shells,
- Cloth - 18” square,
- 5” square, 20” square,
- Baskets (optional),
- Wire,
- Branches,
- Pine needles,
- Seeds,
- Buttons,
- Synthetic hair,
- Fabric trim,
- Raffia
- Leathet trim

**Directions:**

1. To form the head, place a ball of lint in the centre of a small square of cloth (figure A). Gather the cloth together and tie a piece of yarn around it, letting excess material hang out. To form the body, repeat the preceding process with a large square of cloth around a bottle. The excess material will create the arms of the doll.

2. Place the head on top of the body and secure with yarn by crisscrossing the yarn over the shoulders and around the waist until the cloth is no longer visible (figure B). Continue wrapping the yarn up and around the neck, continuing down to the waist.

3. Tie another piece of yarn to the first piece and wrap around one shoulder. Continue out to the arms, working your way down the arm and leaving some of the cloth to form the hand. Continue back up the arm, wrapping the yarn around until the cloth is no longer visible. Wrap around waist and tuck end of the yarn into the body.

4. To wrap the garment, place a ball of glue in the corner of the fabric. Place glued fabric to the chest area and proceed to wrap the fabric around the chest under the arms, while creating fold to look as realistic as a draped garment (figure C).

5. Use tacky glue to attach hair, beads, buttons, etc., as ornaments and facial features.

6. Bend the arms to produce movement. Baskets, head wrap, etc., can be added to provide personality.

**Tips:**
The sizes of the fabrics are approximate. Any fabric that will produce a realistic draped garment is fine.

If the baskets are not available, use large bottles or shells.

Recycled water, soda and juice bottles may be used for the body.

Home and Garden Television.
For thousands of Home & Garden craft projects visit HGTV.com
The Kwanzaa table setting consists of a straw mat symbolizing the foundation that tradition provides, a unity cup for sharing communal libations in honor of ancestors, a bowl of fruits and vegetables representing the harvest, an ear of corn for each child representing their potential, and small gifts—often books or handmade items related to African-American heritage. The centerpiece is the traditional candleholder which is called a kinara.

Considered a focal point of the Kwanzaa celebration, the kinara holds seven candles—one for each day of the observance—representing the guiding principles upon which Kwanzaa is based. The colours of Kwanzaa also have meaning: black represents the people; red, the people’s struggle against slavery and racism; and green, the hope for the future.

The African-patterned Kwanzaa candles shown here have been dipped in coloured wax, allowed to cool, and then decorated with black painted patterns. The squiggles, diamonds and swirls are inspired by the designs of painted and batiked African fabrics.

A little paint, a little patience and a bit of imagination can transform ordinary candles into works of art.

Materials needed:

Dipped Candles:
- White or cream coloured candles,
- Candle wax or paraffin—two or four pounds is plenty,
- Colour block,
- Candle dye in red and green,
- Paring knife,
- stirring stick,
- large pot for water,
- two—one pound coffee cans,
- foil-covered cookie sheet

Painted Candles:
- Red and green candles,
- Rubbing alcohol,
- Paper towels,
- Small container for mixing,
- DecoArt candle-painting medium,
- Black acrylic paint,
- Fine tapered point artist’s paintbrush,
- Small jar of water
Dipped Candles:
Steps:
1. Break wax into chunks and put half in each coffee can.
2. Fill a large cooking pot about half full of water and heat to slow simmer. Set the coffee cans of wax in the water.
3. When the wax is melted, add shavings of candle dye to each wax pot and stir.
4. Hold your purchased candles by their wicks and dip into the tinted wax. Let dry on a foil-covered cookie sheet.
5. When the first colour is dry, dip again to intensify the colour if desired.
6. Dip into a second colour and allow cooling and drying.
7. Dip sides of large square candles in two colours to create an overlapping plaid effect. Safety tip: Never leave melting wax unattended. Always turn off burner when leaving the room. If children are present, supervise closely.

Painted Candles
Steps:
1. Mix equal parts candle-painting medium and black acrylic paint.
3. Paint patterns on candle. Be loose and have fun. If you aren’t happy with your creation, wipe the candle paint off with rubbing alcohol and begin again.

Tips:
Swish brush in water when it gets too dry or sticky and remove excess water on a paper towel.

Acrylic paint hardens quickly. Be sure to cover your painting medium and clean your brush well with water if you’ll be away from your work table for more than a few minutes.

Home and Garden Television. For thousands of Home & Garden craft projects visit HGTV.com

Tie Dyeing
The African, Indian and Japanese words, adire, bandhana and shibori, meaning to tie and dye, have been used for centuries. The words describe a method of fabric design that is called tie dyeing. In this process, parts of a piece of fabric are pulled into tufts which are bound with string or elastic bands. The material is then saturated with dye. Where the fabric is bound, it resists the dye; elsewhere, dye is absorbed.

Materials needed:
- Fabric—cotton, burlap, silk, some rayon, linen and wool
- Binding—string, twine cord, thread, and elastic bands can be used as binders,
- Dyes—household dye,
- Rubber gloves,
- Newspaper,
- Rags (for cleanup)
General Notes:
1. Bindings must be wrapped and tied TIGHTLY to get good colour variations.
2. For consistent results, the fabric must be damp when it is tied and when it is dyed.
3. Fabric may be rinsed under cold water after dyeing. This gives a more hazy effect than un-rinsed work.
4. When dyeing with two or more colours, fabric may be dyed one colour then dried, then dyed the other colour or may be dipped into one colour immediately after the other. The latter method gives softer edges and a more evenly mixed colour where the two colours overlap.
5. When dyeing several colours, dip just the part where you want each colour to be - not the whole thing.
6. Wear your “grubbies” or else an old apron.
7. Dipping into dye: a quick dip into the dye bath means the dye has less time to penetrate and you get bigger white and light areas. A longer time in the dye (3-4 minutes) allows dye to penetrate more so you get more dark areas and less white and light areas. Lines from crisscross bindings are less noticeable in a longer dip than in a quick dunk. Dip small areas in to the dye at one time or the background colour will be splotchy from overcrowding.

Applying Binding:

For solid wide bands, wrap string around fabric several times. For a single thin line, wrap string around once or twice. For a lacey “spider webby” effect, wrap string up the fabric and back down again in a crisscross manner. To make sure no dye will penetrate in one area of binding, paint band of binding with thick flour and water paste.

Leave some areas free from binding.

To prepare the dye bath, calculate how big a pot you need to accommodate the fabric – big enough so that the material is not crowded. Fill the pot with hot water; then add the dye mixing according to instructions on the dye packet. Follow the instructions on the packet or tin of dye that you have bought. Read this carefully before you do this activity because some dyes need salt and some cold fix. And make sure that you have enough time to do this - some dyes require things to be soaked for 3 hours, some for only 1/2 an hour.

After the fabric has soaked for the required time, remove it from the pot. Without removing bands, etc., rinse the fabric under cool running water until all excess dye has been washed away. When the water runs clear, remove the resist materials and rinse the fabric once more, again until the water runs clear. Hang up to dry but keep out of direct sunlight. Put plastic on the floor under it to avoid stains. Hand launder tie-dyed garments several times, or machine wash them separately in cool water, before you wash them with other clothes.
Circle Technique
- Pick up centre of circle and smooth folds formed from it. Bind, dye, untie and dry.
- Radius of the circle is determined by the distance from the point to the bottom of the bindings.

Square Technique
- Fold fabric lengthwise through centre. Fold crosswise.
- Bind, dye, untie and dry.

Pleated Oval
- Fold fabric in half along centre line of oval.
- Using a cardboard pattern of half an oval, trace outline on fabric.
- With fingers, pleat both thicknesses together along this line, forming a fan shape.
- Bind, tie, untie and dry.

Marbling
- Makes a beautifully hazy background for other craft techniques such as stitchery and block printing.
- Squash fabric up into a ball.
- Bind in all directions until it is fairly hard.
- Dip in dye, remove, untie and dry.
- For second and/or third colour, repeat bunching and binding, trying to get cloth not already coloured close to the surface.

Lines or Stripes
- To make irregular stripes, randomly (not carefully) pleat or fold fabric lengthwise, crosswise, or diagonally.
- Bind, dye, untie and dry.

Ruching
- Fold fabric along centre of stripe.
- Place a line of machine stitching below fold, forming a casing only large enough to slip a ruler or piece of wood through.
- Slip casing over wood and gather all the fabric up at one end of the stick. Bind and dye.
- Remove binding and machine stitching (and the ruler!).
Little Boxes
- Accuracy in folding is most important.
- Fold fabric once in direction of stripe.
- According pleat at right angles to the first fold.
- Pleat in opposite direction to pleats just made.
- Bind and dye. Open unbound ends during dyeing to let dye reach inner fold.

Lattice
- Accordion pleat in one direction. Bind at even spaces and dye; untie and dry.
- Accordion pleat in opposite direction. Bind in the same way, dye, untie and dry.
- Beauty of this method is in its accuracy.

Knotting
- Use fine fabric for these. Burlap and other heavy fabrics won’t tie well.
- Roll and fold up fabric into a string, then tie it into knots and dye.
- An alternative method is to tie a thick rope into knots and roll or fold cloth around it. Bind to the rope and dye.

Rope Technique
- Fabric may be rolled, twisted, or bunched into a rope.
- Add bindings; dye, untie and let dry.

Trituk
- Begin with a design of simple lines.
- Use strong sewing thread and make a big knot in the end.
- Follow the outline with small running stitches. Gather the fabric very tightly on these threads and secure with a big knot.
- Dip quickly in and out of dye. Remove threads and dry.

Overstitching
- Fold fabric where design is to be.
- Taking deep stitches into the fabric sew over top of the folds.
- Draw thread so tight that it straightens out and the fold coils around it.
- Dip in dye; remove thread and let dry

Now make your tie and dye into things that don’t have to be washed like ...
- Wallhangings and pictures
- Throw pillows
- Room dividers
- Scarves
- In combination with stitchery
Ndebele Bracelet

The Ndebele (end-duh-belly) people who live in South Africa and Zimbabwe make beautiful beaded jewelry. The women traditionally begin wearing necklaces and bracelets when they are young girls. They never take them off and add more jewelry as they get older.

Materials needed:

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 grams of Japanese seed beads size 11,</td>
<td></td>
</tr>
<tr>
<td>Assortment of embellishment beads</td>
<td></td>
</tr>
<tr>
<td>(triangles, size 8 and smaller beads in a variety of colours &amp; shapes),</td>
<td></td>
</tr>
<tr>
<td>Spool of Nymo thread size D or B or one card of Silmide size A thread that matches your beads,</td>
<td></td>
</tr>
<tr>
<td>1 - 2 buttons with shanks, about 1/2&quot; in diameter (for closure),</td>
<td></td>
</tr>
<tr>
<td>2 size 12 beading needles,</td>
<td></td>
</tr>
<tr>
<td>Bees' wax,</td>
<td></td>
</tr>
<tr>
<td>Small sharp scissors</td>
<td></td>
</tr>
</tbody>
</table>

1. Cut a thread the length of your outstretched arms. Condition your thread by pulling it through the beeswax and then thread the needle. (You may need to pull the thread through the beeswax again before you are finished.) DO NOT double or knot it.

2. Needle on 20 beads leaving at least 12" at the end to use later. Needle into the tail end of beads 17 & 18. Next needle into the tail end of bead 15 & 16 (figure A). Repeat until done; you will end up with 10 pairs.

3. To begin row 3, needle on 2 beads, and needle down through bead 3. Needle up though bead #5 and needle on 2 beads. Continue in this manner, basically adding row 3 in pairs of beads, until you needle down though bead 19. Needle up though bead 17 and angle your needle back and up through the newest added end bead. Your needle should now be coming up out of the top end bead (figure B). Notice how all the beads are starting to form a pattern.

4. Continue with row 4, adding 2 beads above each 2-bead stack. You may have to nudge the beads into sitting in the nice herringbone pattern. At the end of each row, you must correct position to continue.
5. After row 5, start the button hole. Add beads up on stacks 1 and 2 until the side is long enough for the button (figure C).

6. Needle down, across stack number 3 and build up stacks 4 and 5 to match.

7. Move across and create a connector (figure D) by using a ladder stitch to bridge the gap and treat the new added beads as the original stack. Then continue the herringbone stitch as before.

8. To add thread (when needed), do a series of 3 half hitches and needle out of where the old thread is. Then do a series of half hitches to the end of the old thread before snipping it.

9. To add embellishment beads, start the row in the usual manner. When your needle is between pairs of beads, you may add a different colour or shaped bead. Needle up into the next bead to continue as usual. If you want to add a larger bead, you may choose to use a smaller bead and then in the next row add the bigger bead. Do as much or as little as pleases you.

10. To add a closure: use a shank button and needle back and forth through the shank and into the beadwork 3-4 times to make the button secure. It should be at least 1/2” from the edge of your work. Be sure the button is proportioned to the size of the bracelet.
Skill Builder 5: African Crafts

Snips Says....

Africa is a continent made up of many different countries. It would be impossible to study crafts from each country so we will be picking just a few crafts to discover. If you want to discover more you could take this project again next year and try other crafts or do a Create-a-Project and concentrate on one country or region of Africa.

Dream it!

Africa is the planet’s second largest continent and includes 53 individual countries. Just imagine how long it would take you to learn about a craft from each country! In this skill builder you will be looking at crafts from Africa that are used to celebrate at festival time, some that represent several areas of the continent or from a specific area or country. In Africa, as with all the other countries you have studied, the crafts are made with items or raw materials that can be found in the area where the people live. As explorers traveled to different areas some of the indigenous people traded and began to use materials that came from other parts of the world but they still maintained the traditional idea of their craft. People who have immigrated from other countries are often very willing to share stories, traditions, foods and crafts of their homeland.

Is there someone in your community from Africa or someone who has visited there? Ask if they would be willing to share their experiences with you. Brainstorm some questions to ask them—what do you want to know?

Important words

Wash for these important words throughout this builder:

Raw materials, Continent, Kwanzaa

More Crafts!

Check out the African crafts on this website:
http://www.makingfriends.com/kwanzaa_crafts.htm

Africa contains the world’s longest river - the Nile River as well as the world’s largest desert - the Sahara Desert.

The African continent’s highest point is Mt. Kilimanjaro (5,892 m) in Tanzania and it is just a bit shorter than Canada’s highest point Mt. Logan (5,959 m)

Fun Fact

Across

5. Number of countries in Africa
6. African word meaning tie dye
7. Swahili word for creativity

Down

1. Live in the northern region of Ghana
2. People who live in South Africa and Zimbabwe
3. World’s largest desert
4. World’s longest river

Do it!

Crafts to make - Choose one of the items below or another idea you have researched.

- African Rope Mask—based on an ancient mask made by the Ashanti tribe from northern Ghana
- African Wrap Dolls—from the time of slavery
- Kinara Candles—kuumba or creative candles used in a festival celebrated between Christmas and New Year’s
- African tie dye or adire
- Ndebele bracelet—named after the Ndebele people of South Africa

Dig it!

Is your craft ready to use?

- If it is meant to hang, is it ready to hang up?
- If it is to be worn is it ready to wear?

Is your item totally finished?

Yes    No
     (circle one)

What’s Next?

Now that you have finished all the builders in this project it is time to think about and plan for the Showcase Challenge. The Portfolio Page is where you can make sure your Discover Crafts Project Skills Charter is complete. There will also be space for you to write down some thoughts and reflections on the project (what you liked and didn’t like, etc.)
Showcase Challenge

Now that you have finished this project, it is time to think about how you will share your experiences and knowledge with others. You may put your new skills to work by helping at a community event or at your club's Achievement or teach others about your topic. The goal of the Showcase Challenge is to help highlight your new skills and help you understand how you can use them. It can be an opportunity to receive feedback on your project. So go back through your manual and find some highlights of your learning (what you are proud of) and think about how you will “showcase” it.

Dream It!
Here are some Showcase Challenge Suggestions:
- Demonstrate something you made or learned about
- Make a poster or display
- Make a pamphlet
- Give a speech
- Use your new skills to help with the Club Achievement plans
- Or come up with your own idea. It is up to you and your leader!

My Showcase Challenge Plan

What materials and resources do I need?

Who do I need to help me?

When do I need to have things done by?

Do It!
Insert or attach your finished product or a photo of you sharing your skills in your Showcase Challenge.

Dig It!
Now that you have showcased your project skills:
- How did your Showcase Challenge go?
- What would you do differently next time?
- How will you use your new skills in the future? (in different situations?)

The form of presentation can vary according to the wishes of the leaders and member's ability. Information could be presented in many forms, some of which are: posters, pamphlets, written reports, speeches, computer presentations, displays, etc. Suggestions are listed on the Showcase Challenge page at the back of the member workbook. The best results are almost always obtained when members use their member project books to help them in organizing what they have learned.
Portfolio Page

Once members have completed all the builders they will have a lot of information recorded in their manuals. These are products of their learning. As a final project activity, members and leaders will pull together all this learning in completing the portfolio page in the Member Manual. There is a skills chart that lists the skills members are expected to complete by the end of the project. Leaders must indicate how they know the member was successful at a particular skill. Leaders will find evidence if they think about what they have observed members doing, what discussions they have had with members, and what members have produced. If leaders think that members need to go back and improve on any skill, this chart helps them clarify what needs to be done.

In the Member Manual

My 4-H Portfolio Page

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date:</th>
<th>Year in 4-H:</th>
<th>Club:</th>
<th>Hours Spent on 4-H:</th>
</tr>
</thead>
</table>

Discover Crafts of the World Project Skills Chart

<table>
<thead>
<tr>
<th>Skill Builder</th>
<th>Members will be able to...</th>
<th>We know this because...</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Each Skill Builder had a Skills Checklist which identified the skill you will learn</td>
<td>Identify activities completed and record observations and information from discussions about activities.</td>
</tr>
<tr>
<td>1</td>
<td>• Find resource people in your local area</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>• Identify crafts from different countries</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>• Keep track of the costs of your crafts</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>• Learn about Japanese culture and crafts</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>• Make a craft from Japan</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>• Learn about Ukraine</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>• Make a craft from Ukraine</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>• Learn about First Nation crafts and legends that surround them</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>• Make a craft of First Nations origin</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>• Share the legend of your craft</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>• Talk to someone who has lived in Africa</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>• Make one craft from Africa</td>
<td></td>
</tr>
</tbody>
</table>

Showcase Showdown

| • Explain success in using the skills listed above |

Additional Comments/Activities:

Leader Point of Praise!

I am most impressed by...

I acknowledge that the member has completed the 4-H project requirements.

Leader’s Signature: ____________________________
Above and Beyond!

In addition to project skills, 4-H also increases skills in meeting management, communications, leadership, community involvement through participation in club, area, or provincial 4-H events or activities. List below any activities you participated in this year in 4-H. (Some examples include Executive Positions Held, Workshops, Communication, Community Service, Rally, Bonspiels, Conferences, Judging, Camps, Trips, Awards, Representation to Area or Provincial Councils, etc)

__________________________________________

__________________________________________

__________________________________________

__________________________________________

__________________________________________

__________________________________________

__________________________________________

*Feel Free to add additional pages that include awards, certificates, news clippings, photos or other items that describe your 4-H involvement.

Member Point of Pride!

What I learned...

What I need to improve on...

What I want others to notice...

Member’s Signature: ________________________

Point of Praise! Another’s perspective on your achievements in 4-H.
(community professionals, MAFRI staff, 4-H club head leaders, 4-H Ambassadors, friends of 4-H)

I am most impressed by...

I believe that you have learned...

In the future I encourage you to...

Signature: ________________________________
**4-H Achievement**

4-H Achievement is... a 4-H club celebration when members have completed their projects. Achievements are planned by the club to give recognition to members and leaders for their accomplishments in their 4-H projects and club activities.

A 4-H Achievement can take many different formats: from choosing a theme, to member project displays, to members using their new skills for the event (entertainment, food, decorating, photographer, etc.), to members presenting their project to the whole group, the options are endless and open to the creativity of the members and leaders in each club!

Clubs may also plan their Achievement to promote 4-H to the community or to recognize sponsors and others who have helped the club.

Members and leaders - be sure to check your project books for the project completion

If you have any questions, comments or suggestions for this or other 4-H projects contact:

**Manitoba 4-H Projects**  
**Manitoba Agriculture Food and Rural Initiatives**  
**1129 Queens Avenue**  
**Brandon, MB R7A 1L9**

Email: 4h@gov.mb.ca

Phone: 204-726-6613  
Fax: 204-726-6260

This manual is for educational use only and is not intended as professional advice.

For more information about 4-H and the many 4-H opportunities available please visit

http://www.gov.mb.ca/agriculture/4-h/
What is 4-H?

4-H is an international youth organization involving more than 7 million members in 80 countries around the world.

In Canada, 4-H began in 1913 in Roland, Manitoba as a community-based organization dedicated to growth and development of rural youth. Today’s 4-H program reaches both farm and non-farm youth across Canada. The motto of “Learn to Do by Doing” is embodied in the program, as 4-H focuses on skill development as well as personal development of life skills such as communications, leadership and citizenship.

4-H Motto

“Learn To Do by Doing”

4-H Pledge

I pledge,
My HEAD to clearer thinking,
My HEART to greater loyalty,
My HANDS to greater service,
My HEALTH to better living,
For my club, my community, and my country.

4-H Quality Equation Principles

Quality People
- Promote responsibility, respect, trust, honesty, fairness, sportsmanship, citizenship, teamwork and caring.

Quality Experiences
- Provide members with personal development and skill development experiences.

Quality Projects
- Promote and value quality effort.
- Promote high quality, safe food production within industry standards.

Manitoba 4-H project material is developed by
Manitoba Agriculture, Food and Rural Initiatives (MAFRI)