

# **Indigenous Peoples**

*Fun Projects for U.S. History*

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# Indigenous Peoples

Welcome to an extensive collection of hands-on activities that focus on the outstanding achievements of North America's indigenous peoples. This book also comes with a CD-ROM featuring full-color presentations of each activity.

## INDIGENOUS PEOPLE

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# INDIGENOUS PEOPLE

## GENERAL OVERVIEW

This collection of enrichment activities was designed to complement existing curricula and expand one's understanding of what it was like to live during the past. Studies have confirmed that using one's hands helps students retain information. If you are looking for creative and simple—yet stimulating and exciting—projects to spark learning, take the next step toward a highly engaging encounter.

Regardless of a student's age, learning by doing will help maintain their interest, improve retention of information, and foster a desire to learn now and in the future.

As an educator with 18-plus years of teaching and product development experience, it is my personal goal to encourage young people to be creative. Each of the activities included in this collection is based on actual artifacts and is representative of the era. A conscious effort was made to develop projects constructed from readily available materials that result in a stunning end product.

It is my heartfelt desire that both teacher and student will find the activities in this book a wonderful journey of creativity.

Jean Henrich



## Longhouse (Northeastern Coast)



## INDIGENOUS PEOPLE

### Make a Longhouse

Longhouses were magnificent shelters constructed by several tribes of what is now the northeastern coast of the U.S. Several family units from one extended family would live inside a single longhouse. Each family unit would have its own fireplace and living space separated by mats, woven rugs, or animal skins.



In this activity, you will re-create a model of a partially completed longhouse using vines or saplings, cornhusks, and bits of other natural objects. The most difficult part of this activity is constructing the frame; once completed, the rest of the process goes rather quickly.

### MATERIALS NEEDED

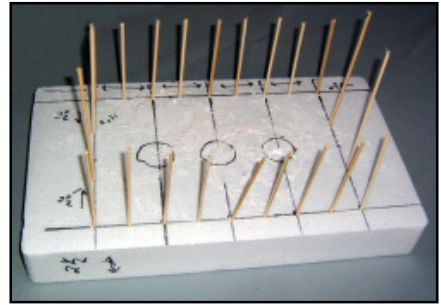
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- Cornhusks
- **Hot glue gun and glue (ADULT SUPERVISION REQUIRED)**
- Scissors
- Bamboo skewers
- 1"-2" thick polystyrene (available at hardware stores)
- Plaid FolkArt® acrylic paint (yellow ochre, gray, brown, green, rust red)
- Paintbrush
- Small rocks or pebbles
- Several battery-operated tealights (available at craft and fabric stores)
- Activa Celluclay® instant papier-mache
- Natural materials, such as sand, moss, bark, and vermiculite
- Popsicle sticks
- Toothpicks
- Instant coffee
- Wire cutters
- Saplings or vines
- Brown spray paint
- Hemp cording or twine (optional)
- Glue stick
- Balsa wood (optional)
- White faux fur (optional)
- Color copier (optional)
- Teabag (optional)

## INDIGENOUS PEOPLE

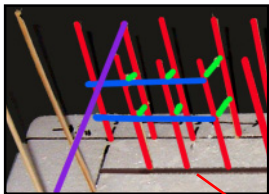
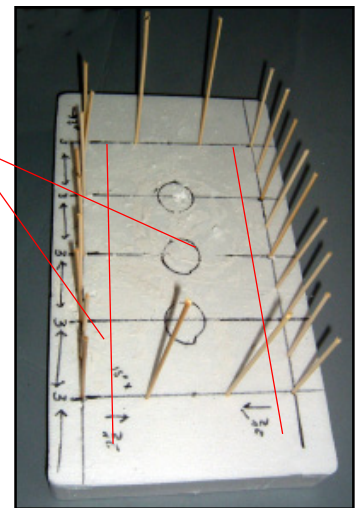
### 1. MAKE THE BASE

- Cut a piece of styrofoam 17" wide by 27" long by 2" deep. Cover the surface with Celluclay® instant papier-mache and let dry.

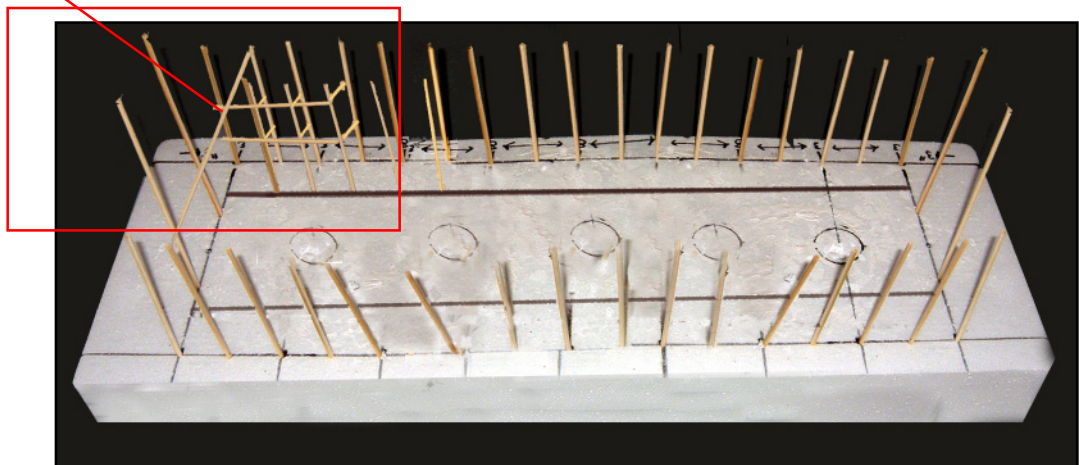


- **PLEASE NOTE:** The pictures to the right show how to design a longhouse with just three tealights. The actual version is twice this size and has five tealights (see bottom of page).

- Using a ruler, mark off 1½" sections—inset 1" from the long sides and 3" from the short—all the way around the polystyrene rectangle.
- Measure 2" in from each of the lengthwise rows and draw lines 3" apart. Where each of these lines would cross a line down the center, use a tealight to draw a circle.
- Carefully hollow out approximately 1" of styrofoam from each circle. Use any tool you desire, but make sure the hollows are deep enough so that only the very top of the tealight will show.



- Insert the skewers into the styrofoam (point down) at each outside mark (as illustrated below).



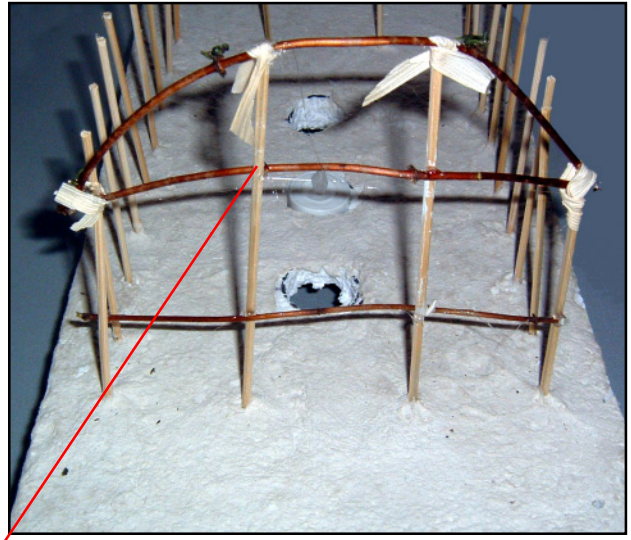


## INDIGENOUS PEOPLE

### 2. MAKE THE FRONT OF THE FRAME

- **WITH ADULT SUPERVISION**, use wire cutters to cut lengths of vine or thin green saplings.

- Bend the saplings over the front frame, and **WITH ADULT SUPERVISION**, use hot glue to attach the saplings to the skewers. Use strips of cornhusk to assist you with this step.



- Weave the saplings or vines over and under the skewers on the front and back sections of the longhouse. **WITH ADULT SUPERVISION**, use hot glue at the intersection points to help hold them in place.

- **HELPFUL HINT:** It is important to use green saplings or vines, since they bend more easily. Honeysuckle, willow, and pussy willow vines are ideal for this project.



- Starting at the bottom, and **WITH ADULT SUPERVISION**, attach overlapping pieces of cornhusk to the frame with hot glue. You want the cornhusk layers to look uneven and rustic.



The picture at the upper left shows the outside of the front frame; the other shows the inside.

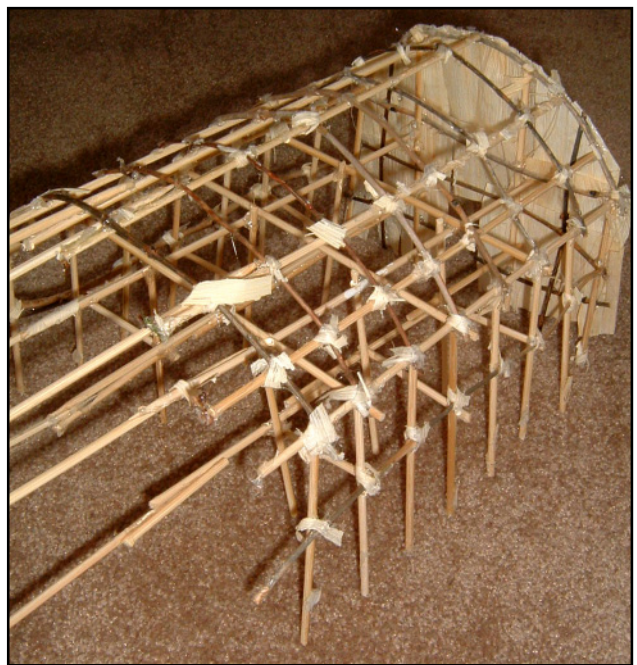
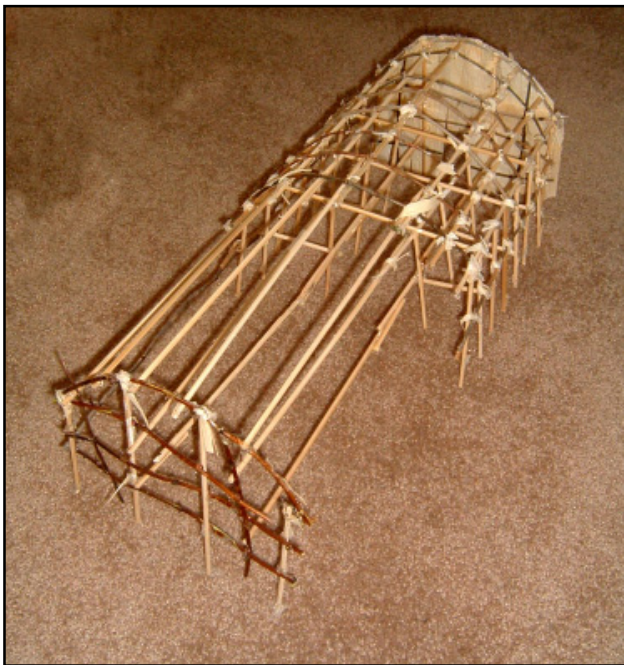
## INDIGENOUS PEOPLE

### 3. MAKE THE SIDES AND ROOF

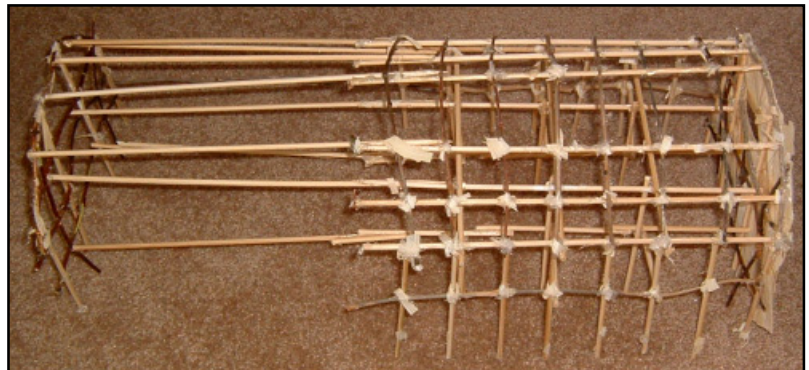


• **WITH ADULT SUPERVISION**, secure all the points where the saplings intersect with hot glue and strips of cornhusk. When the glue has dried and you have finished the frame, you can remove it from the styrofoam base. Trim the skewers at the bottom with wire cutters.

• The finished frame should appear something like the pictures on this page and the next.



This longhouse is approximately the length of two skewers with a 1" overlap.





## INDIGENOUS PEOPLE

### 4. PAINT THE LONGHOUSE AND BASE



- **WITH ADULT SUPERVISION**

and in a well-ventilated area, spray-paint the surface of the dried papier-mache brown and let dry.

- Dab the surface with acrylic paints (yellow ochre, gray, shades of brown, green, and rust) until you achieve the “ground” look you desire. Let dry.

- Use glue to attach vermiculite, sand, dried leaves, bark, and pebbles around the base.

### 5. MAKE AND ADD THE FIRE

- **WITH ADULT SUPERVISION**, use hot glue to attach small strips of wood around the bulb of the battery-operated tealight.



## INDIGENOUS PEOPLE

### 6. MAKE AND ADD THE FIRE (continued)

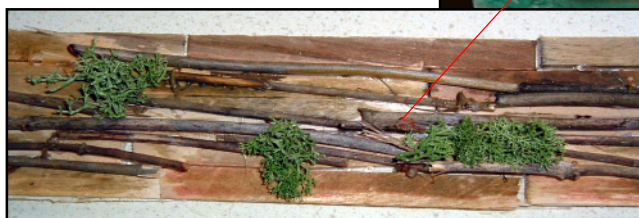
- **WITH ADULT SUPERVISION**, use hot glue to place small rocks around the hole in the styrofoam.



- Insert the bark-covered tealight into the hole and add bits of dried moss around the circle of rocks.

### 7. ADD THE SHELVING

- Use the wire cutters to snip off the ends of several popsicle sticks.
- **WITH ADULT SUPERVISION**, glue the popsicle sticks onto pieces of cornhusk until you have two long rows to serve as the longhouse's shelves.
- Add bits of moss to hide the glued edges.
- Insert both shelves before applying the final layer of saplings or vines and skewers to the exterior.





## INDIGENOUS PEOPLE

### 8. ADD THE CORNHUSK

• **WITH ADULT SUPERVISION,** use hot glue to layer the outside of the shelter with pieces of cornhusk. Begin at the bottom and add additional layers as you go up.



• This is the interior of the sapling frame after it has been covered with cornhusks.

• Paint portions of the exterior cornhusks with a mixture of instant coffee and water. This technique gives the cornhusks a darker, rustic color.



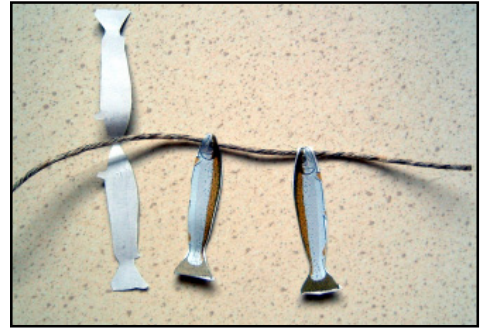
## INDIGENOUS PEOPLE

### 9. MAKE THE FURNISHINGS

There are numerous ways you can embellish the interior of the longhouse. The following are just a few ideas to consider:

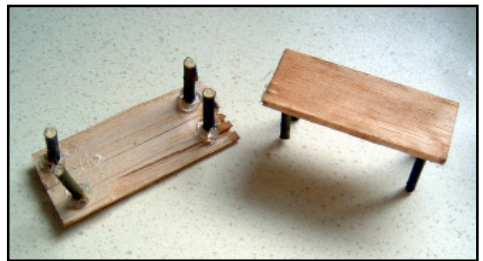
Make a strand of fish:

- Make a color copy of the fish on page 14.
- Cut out each fish shape and fold them in half over a length of hemp cord or other “natural” twine.
- Secure the two sides together with a gluestick.



Make benches and bed frames:

- For the legs, cut sixteen ½" pieces of sapling.
- Cut four 2" x ¾" pieces of balsa wood.
- **WITH ADULT SUPERVISION**, attach four sapling pieces to the bottom of each piece of balsa wood.
- With a mixture of instant coffee and water, paint the balsa wood to give it a rustic, authentic appearance.



- Glue toothpicks across two popsicle sticks that have had their rounded ends snipped off.
- **WITH ADULT SUPERVISION**, use hot glue to attach four ½" legs made from skewers.
- Drape faux animal skins (instructions on next page) over the benches and bed frames (as illustrated).





## INDIGENOUS PEOPLE

### 9. MAKE THE FURNISHINGS (continued)

Make faux animal skins:

- Cut a pieces of white faux fur into the shape of animal skins.
- Add a teabag to some hot water and dunk the fur in the tea mixture until the fur turns off-white.
- With a mixture of instant coffee and water, paint portions of the tea-stained fur. Let dry.
- Drape the faux animal skins over the bed frames and benches, hang from the doorway of the shelter, and cover the “smoke hole” at the top of the shelter.



## INDIGENOUS PEOPLE

### 10. COMPLETING THE LONGHOUSE

- Make two color copies of the blanket patterns on page 14 (you will need two of each design). Cut out the blankets and glue each of the pairs together to make a double-sided blanket. Every three inches or so, glue a blanket perpendicular to the wall inside the longhouse. In traditional longhouses, each family unit had its own “room,” which was marked off with blankets.



The picture above shows how the layers of cornhusk have been applied to the exterior.  
Note the shelves in place on either side of the interior.

Close-ups of the interior suggest placement of the furnishings.



Notice the location of the paper blankets.



## INDIGENOUS PEOPLE

### 11. THE COMPLETED SHELTER

The following pictures show different views of the longhouse. This longhouse was left partially unfinished in order to show the method of construction. You can turn on the tealight “fires” by lifting the longhouse from the base.



Top view, looking down at the longhouse

The interior of the longhouse from the front



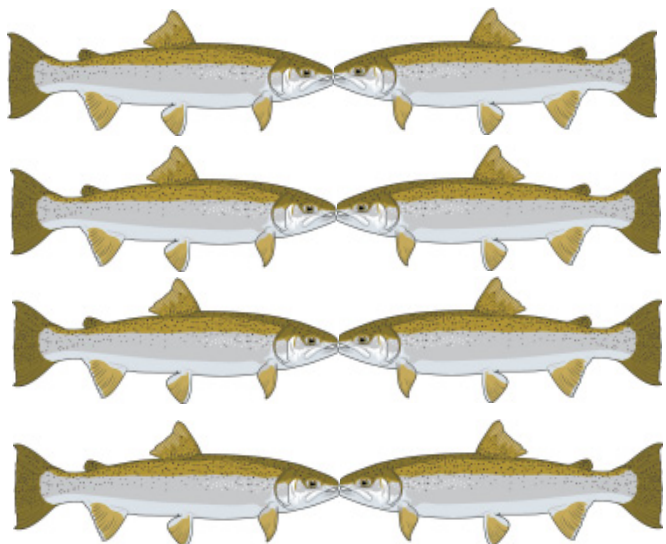
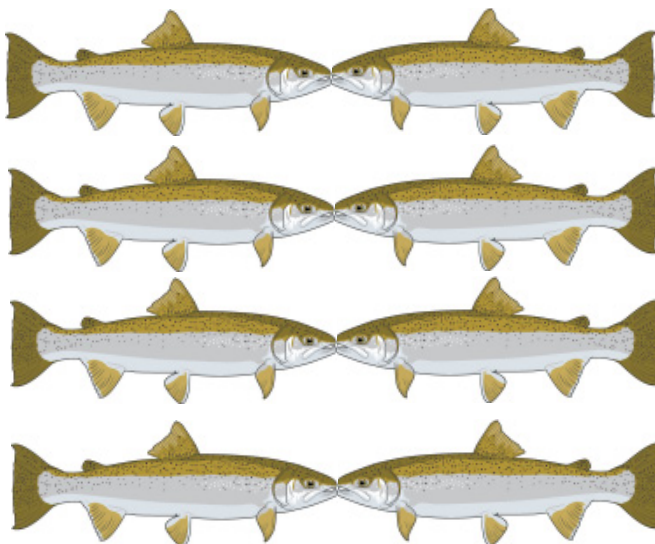
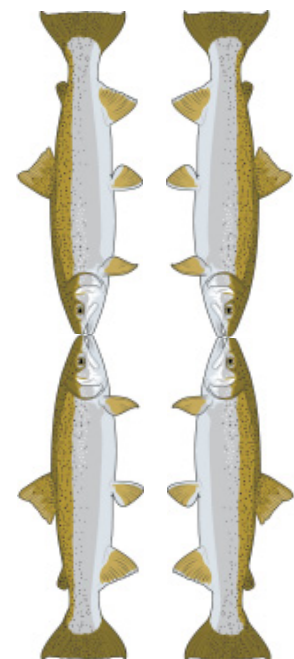
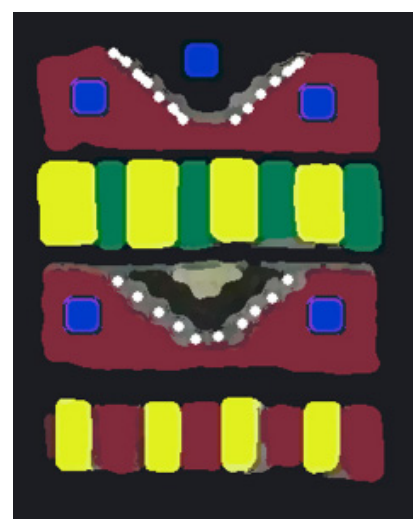
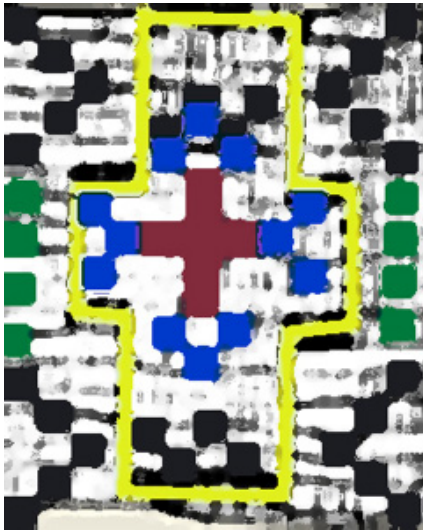
Side view of the completed longhouse

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## INDIGENOUS PEOPLE

### BLANKET PATTERNS AND FISH



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## Parfleche (Plains)



## INDIGENOUS PEOPLE

### Make a Parfleche

The nomadic life of the Plains Indians meant that they needed simple yet effective methods for storage and transport of personal items and food. A parfleche was a type of bag made from deer, elk, or buffalo skin that was used to carry dried food, medicine, and personal care items. A parfleche could range from just 3" wide and 8" long to as large as 13" wide and 28" long. The Plains Indians embellished such

items with beautiful paintings, porcupine quills, and beadwork. Paint came from mineral and vegetable pigments: ground into a fine powder, they were mixed with water or a binding agent (such as animal fat) to make the paint permanent when applied to animal skins. Geometric designs were common motifs, drawn with the help of bone or pieces of wood as a straight-edge.

In this activity, you will make a small version of a parfleche from paper bags.



### MATERIALS NEEDED

- Brown paper lunch bags
- Decoupage medium
- Water
- Cooking oil
- Fabric paint, magic markers, etc.
- Photocopier
- Scissors
- Paintbrush
- Cording (hemp or other natural twine)
- Ten eyelets
- Beef jerky or dried berries
- Wax paper



## INDIGENOUS PEOPLE

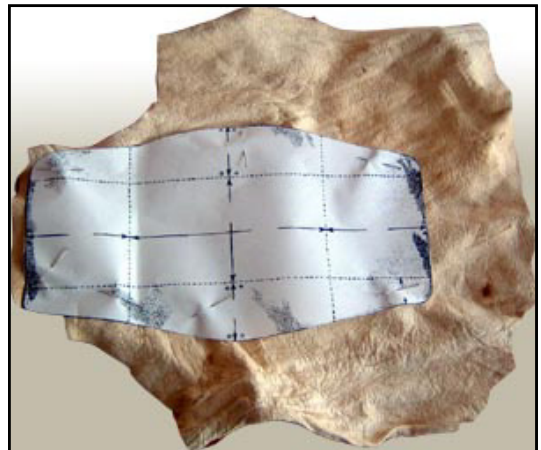
### 1. PREPARE THE PAPER SKIN

- With a photocopier, enlarge the pattern on page 23 to fit on an 11" x 17" sheet of paper.
- Cut off the bottoms of six to eight brown paper lunch bags. Slit each bag down one side to yield several rectangular sheets of brown paper. Dampen and crumple each piece.
- Spread the dampened pieces out. Layer the pieces, using decoupage medium to glue them together. Let dry.



- Rub both sides of the brown paper “sandwich” with cooking oil. Dampen both sides with water and work the paper with your hands to soften it.

- Cut out the pattern and pin it to the paper sandwich. Cut around the pattern to make the skin for the parfleche, but keep the pattern attached to use as a guide when folding and adding the eyelets.



## INDIGENOUS PEOPLE

### 2. DECORATE THE PARFLECHE

- There are numerous designs you can use to decorate the exterior of the parfleche. Select a Plains Indian tribe and look at some of their patterns for inspiration.
- Use fabric paint in various colors to decorate the exterior of the parfleche. You can also use fabric markers to add to your design.

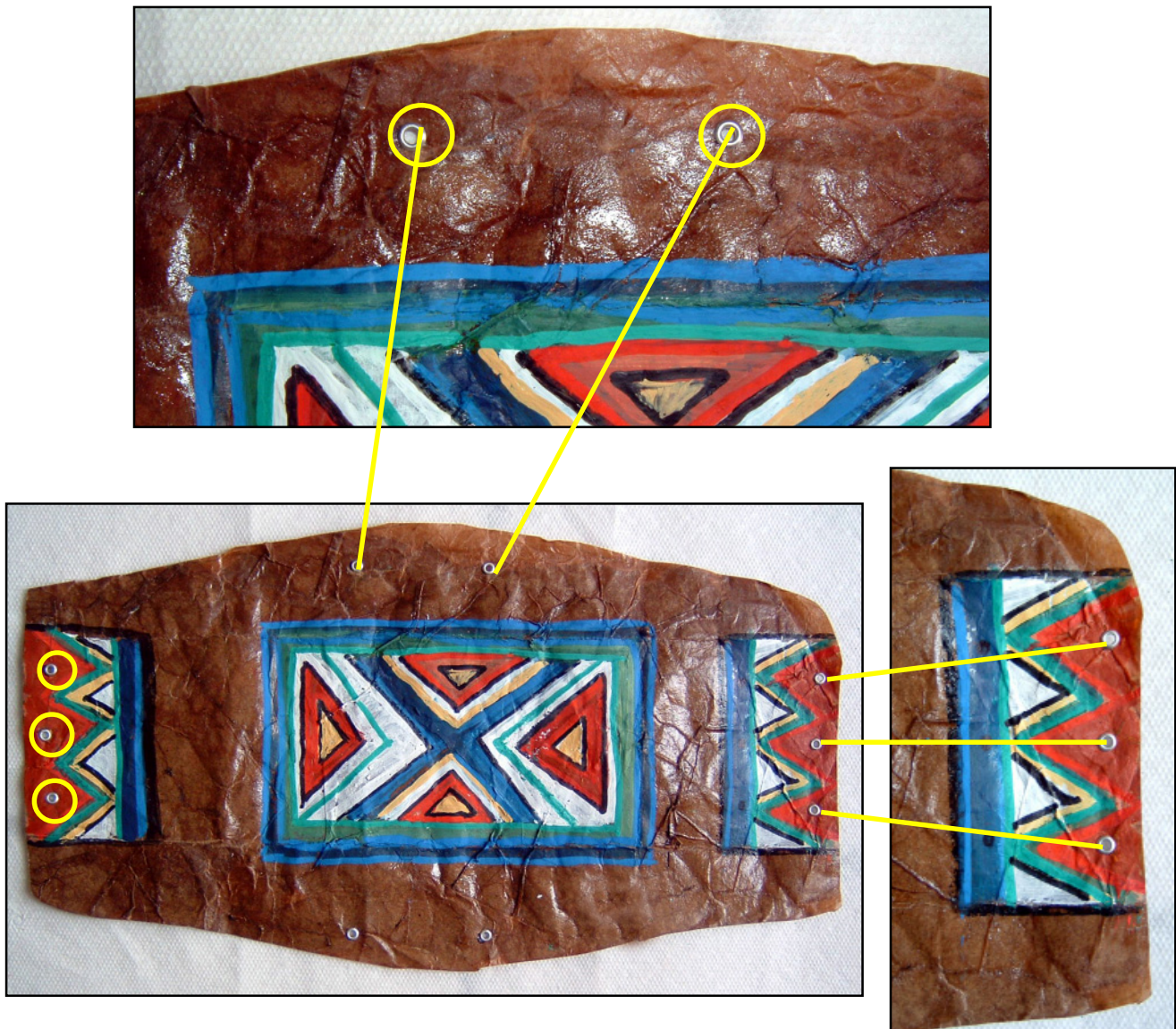




## INDIGENOUS PEOPLE

### 3. ADD THE EYELETS

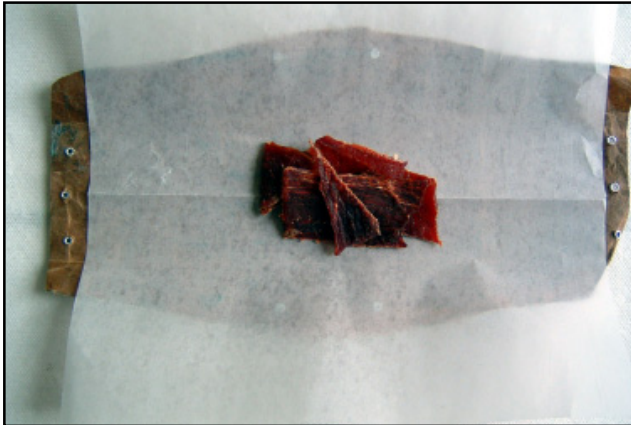
- Make ten small holes for the eyelets (indicated by the dots on the parfleche pattern). Insert the eyelets and press down firmly to secure them to the paper skin.
- **HELPFUL HINT:** It is essential to firmly attach the eyelets. To prevent tearing when the lacing is added, you might consider using larger eyelets, as well as reinforcing the areas around the holes with additional pieces of brown paper.



## INDIGENOUS PEOPLE

### 4. ADD THE DRIED FOOD ITEM

- Place a piece of wax paper with your selection of dried food items (such as dried berries or beef jerky) in the center of the undecorated side. Fold the wax paper (as illustrated) to hold the dried food items in place.



- Using the pattern on page 23 as a reference, fold in the two long sides.
- Insert a length of hemp cording through the two eyelets on either side of the center.

- Securely tie the cording to keep the long sides together.





## INDIGENOUS PEOPLE

### 5. ADD THE REMAINING CORDING

- Fold the remaining two sides toward the center (as indicated by the pattern on page 23).
- Fold a length (approximately 10") of hemp cording in half.



- Carefully insert the folded end through one of the center eyelets from the top as illustrated to the left.

- Bring the folded end of the cord behind and up through the corresponding eyelet on the opposite side. Leave a 1" loop poking through the eyelet.



## INDIGENOUS PEOPLE

### 5. ADD THE REMAINING CORDING (continued)

- Pull the two ends of the cord through the loop that you just created.
- Repeat this process with the two remaining center eyelets.



- Tie all the top strands of hemp cording together into a simple, loose knot.

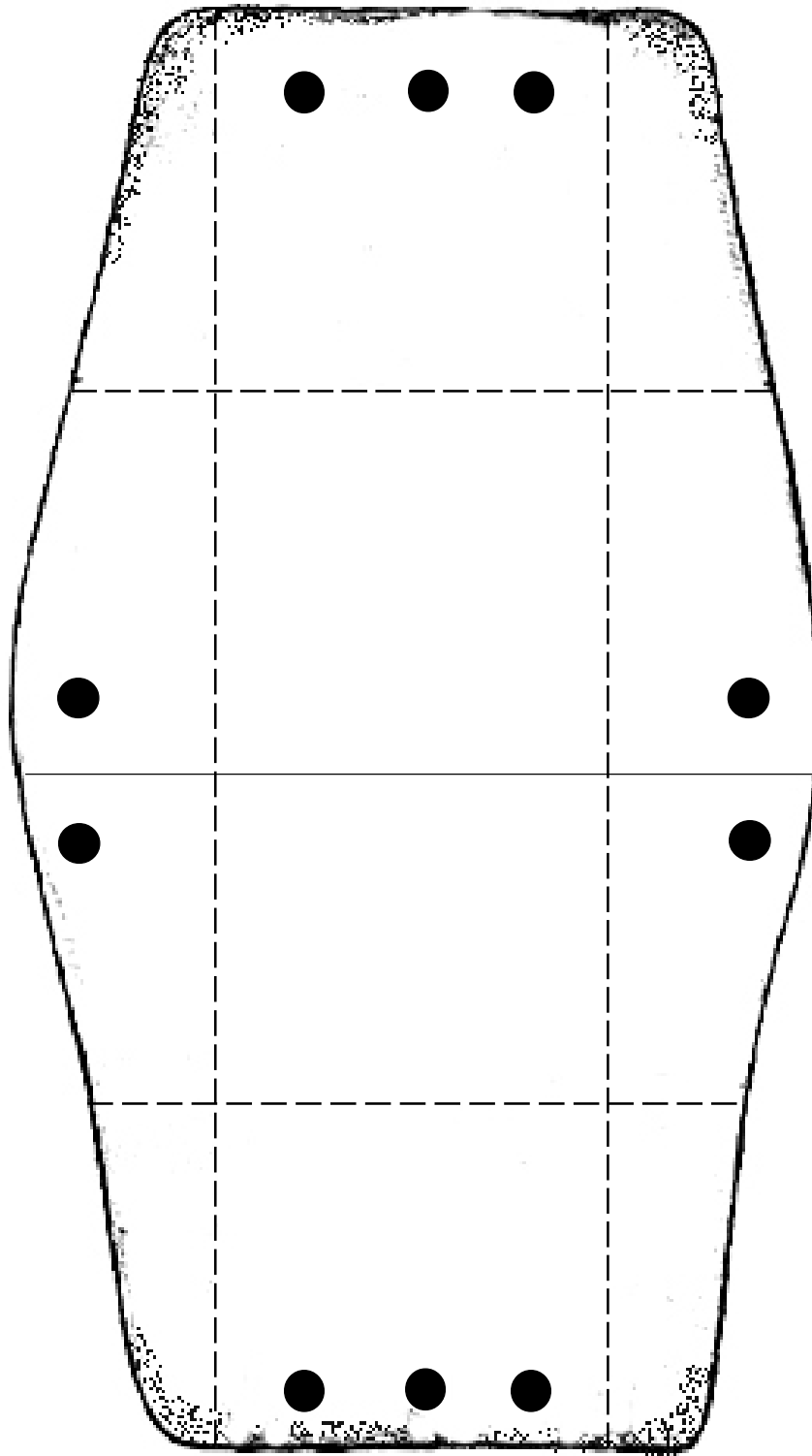


Back of parfleche



## INDIGENOUS PEOPLE

### PARFLECHE TEMPLATE





## Hopewell Copper Ornaments— Midwestern and Southeastern Tribes





## INDIGENOUS PEOPLE

### Make a Hopewell Copper Ornament

The Hopewell culture flourished from approximately 200 BCE–400 CE and is mostly noted for the earthen walls and mounds it left behind. At several Hopewell sites, archaeologists have also found carefully hammered copper ornaments shaped like birds, fish, snakes, and other animals. Though



usually placed in burial areas, the copper ornaments were sometimes sewn onto clothing. In this activity, you will recreate one or more Hopewell copper motifs using tooling foil. We have also provided two patina solutions you may use to further antique your tooled designs.

#### MATERIALS NEEDED

---

- Copper tooling foil
- Ballpoint pen or pencil
- Photocopier
- Tape
- Scissors
- Mounting board
- Patina solution ingredients (see pages 28–30)
- Felt

## INDIGENOUS PEOPLE



### 1. TRACE THE DESIGN

- Make a copy of one of the Hopewell copper designs on pages 32–33.
- Cut a piece of copper tooling foil slightly larger than your selected design.
- Tape the design onto the copper foil.

- Trace over the lines with a ballpoint pen or pencil.



- Remove the copy paper from the foil to reveal the traced design.



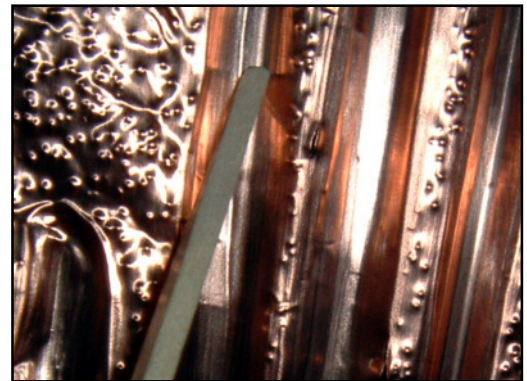
## INDIGENOUS PEOPLE

### 2. ENHANCE THE DESIGN

- Retrace the design with ballpoint pen or pencil, taking care not to press too hard and break through the foil.



- Work both sides of the copper foil to enhance the design. If you flip the foil over and work from the back, you can raise the entire design inside the traced line. Use a popsicle stick or any other similar tool that has a soft, rounded tip.



- To further accentuate the design, use the point of a nail or an old ballpoint pen to tap divots into the surface around the design.



### 3. MAKE A COPPER PATINA SOLUTION

Patina is the product of a chemical reaction that occurs when copper is exposed to the atmosphere. The beautiful blue-green color associated with copper develops over many years, beginning with the surface turning a uniform brown over a period of weeks. As the process continues, the copper creates a protective coating (patina) to protect against corrosion. The amount and speed at which the patina forms depends on its exposure to salt, moisture, and airborne pollutants such as sulfur.



In drier climates, copper will form a brown-to-black patina, whereas the patina in coastal or moist climates will be more grayish- to bluish-green. In most cases, copper will achieve a consistent patina in ten to 30 years.

#### MATERIALS NEEDED

---

- Copper
- Dishwashing detergent
- Scouring pad
- White vinegar
- **Non-detergent ammonia (ADULT SUPERVISION REQUIRED)**
- Sea salt (non-iodized)
- Plastic bag
- Lemon juice
- Table salt
- Gloves
- Glass or plastic container
- Wax paper
- Labels
- Mask

**SAFETY FIRST: Handle the ammonia with care. It has a strong odor and should not be breathed. You should wear a mask and gloves and label all containers with their contents, as well as keep them away from young children.**

## INDIGENOUS PEOPLE

### • COPPER PATINA FORMULA 1:

This mixture will give the copper a greenish-gray appearance.

- ½ cup white vinegar
- **5 tablespoons non-detergent ammonia**  
**(ADULT SUPERVISION REQUIRED)**
- ¼ cup non-iodized salt

### DIRECTIONS:

1. Clean the copper item with dishwashing detergent and a scouring pad to remove all oil and dirt. Rinse well and let dry.
- 2. WITH ADULT SUPERVISION and while wearing gloves,** mix the patina solution in a plastic or glass container (do not use metal, as it will oxidize).
3. Brush the patina solution onto the copper and place it inside a plastic bag to dry.
4. Continue to reapply the solution until a greenish-gray patina occurs.
5. To prevent the patina from coming off, avoid rubbing the surface of the object.

Shown below is the patina that formed after two applications of the solution over a period of approximately two hours.





## INDIGENOUS PEOPLE

### • COPPER PATINA FORMULA 2:

This patina will give the copper a greenish appearance.

- ¼ cup lemon juice
- ¼ cup sea salt (non-iodized)
- ¼ cup non-detergent ammonia (ADULT SUPERVISION REQUIRED)
- ¼ cup vinegar

### DIRECTIONS:

1. Clean the copper item with dishwashing detergent and a scouring pad to remove all oil and dirt. Rinse well and let dry.
2. WITH ADULT SUPERVISION and while wearing gloves, mix the patina solution in a plastic or glass container (do not use metal, as it will oxidize).
3. Brush the patina solution onto the copper and place it inside a plastic bag to dry.
4. Continue to reapply the solution until a bright greenish patina occurs.
5. To prevent the patina from coming off, avoid rubbing the surface of the object.

Shown below is the patina that formed after two applications of the solution over a period of approximately two hours.



## INDIGENOUS PEOPLE

### 4. MOUNT THE COPPER DESIGNS



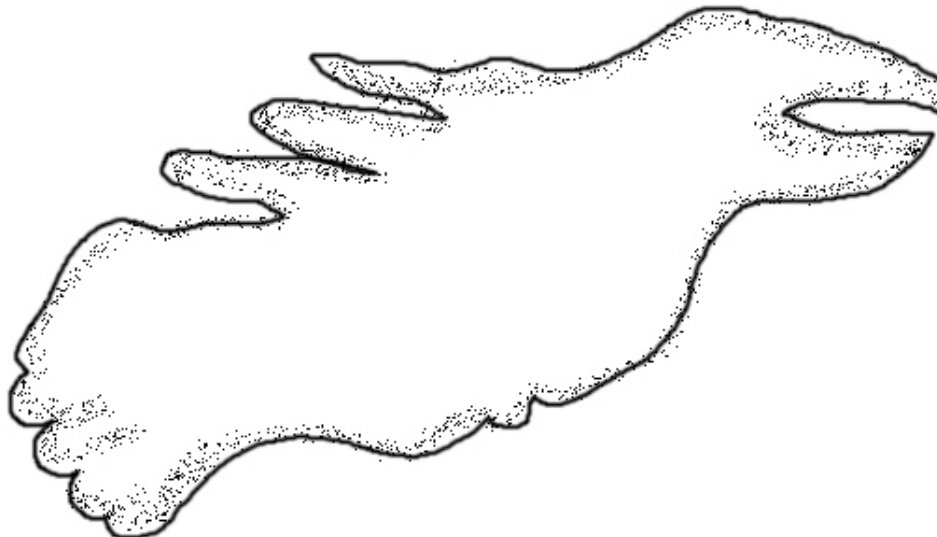
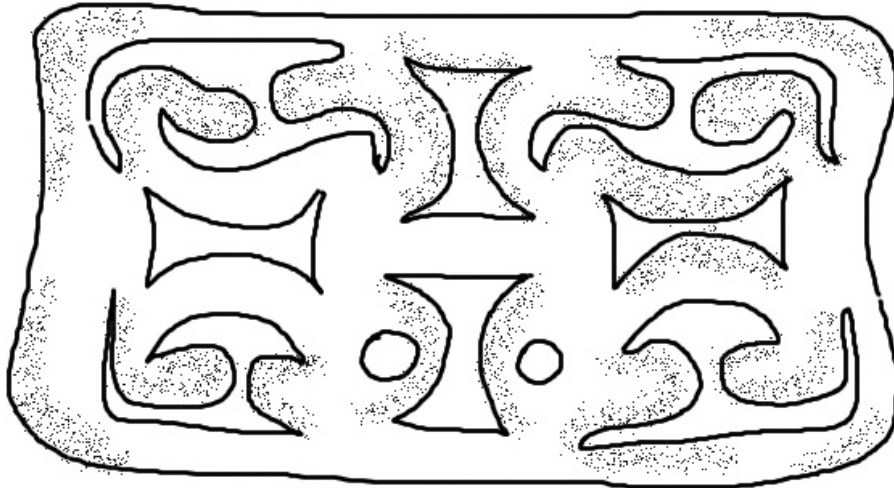
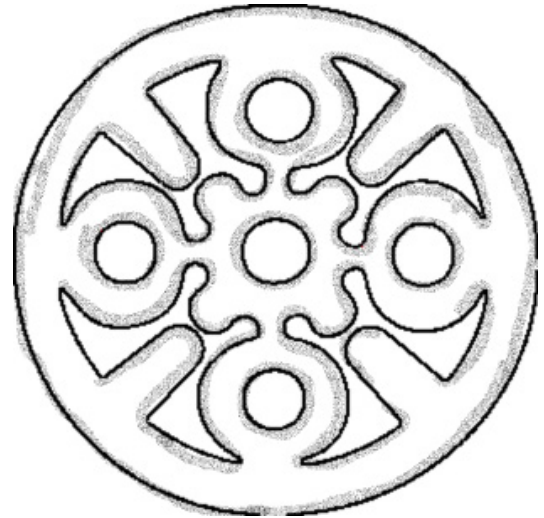
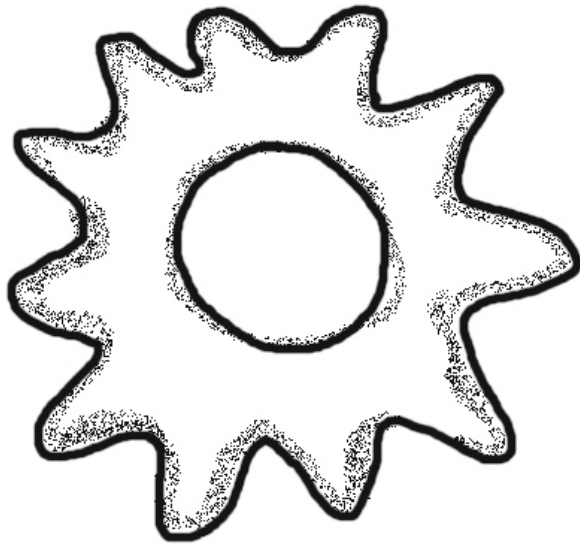
There are many different ways to mount your copper designs; the following are just a few to consider:

- Layer textured paper that complements the designs and the color of the patina.
- Use scrapbooking paper as a background.
- Attach to a piece of foamcore board.
- Place dimensional material behind the copper design to raise it from the background.
- Insert small decorative brads or tacks (as illustrated).



## INDIGENOUS PEOPLE

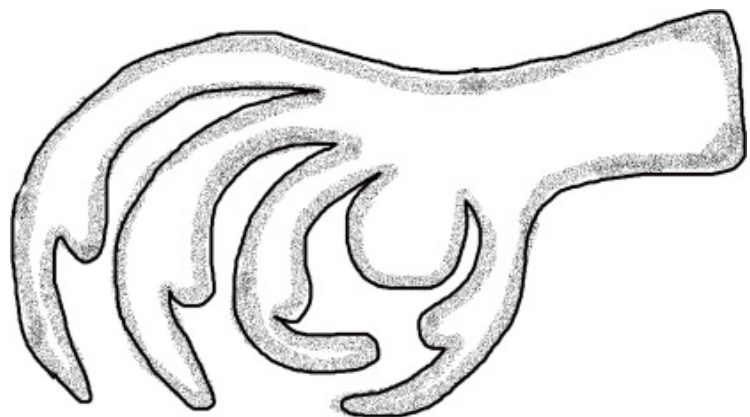
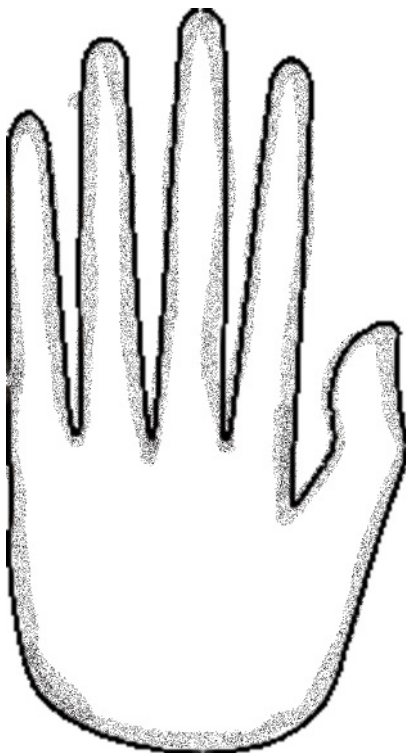
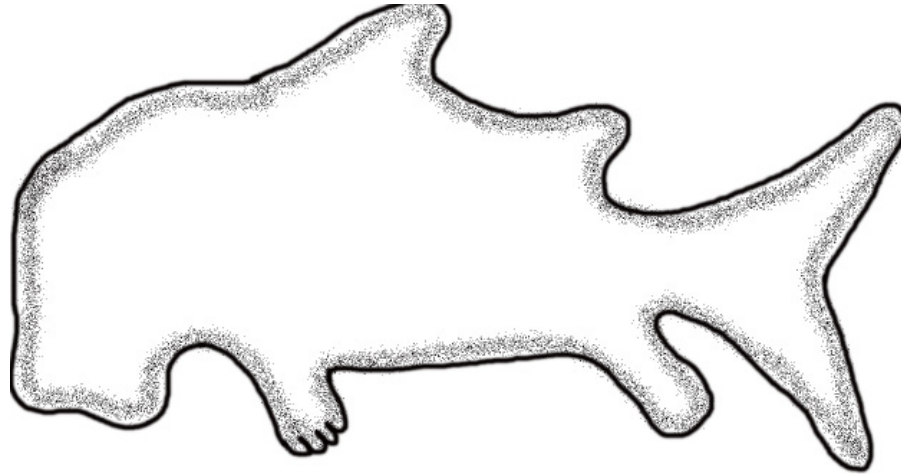
### HOPEWELL COPPER DESIGNS





## INDIGENOUS PEOPLE

### HOPEWELL COPPER DESIGNS





## Mask and Headdress (Pacific Northwest)



## INDIGENOUS PEOPLE



### Make a Mask and Headdress

#### MATERIALS:

- 65-pound (or heavier) art paper
- Photocopier
- Black magic marker
- Large paper clip
- Tape
- Decorative art papers or craft foam in different colors
- Doublesided tape, glue stick, glue dots, or silicone caulk
- Scissors
- **X-Acto® knife**  
**(ADULT SUPERVISION REQUIRED)**
- Dimensional paint
- Raffia, feathers, or faux fur (optional)



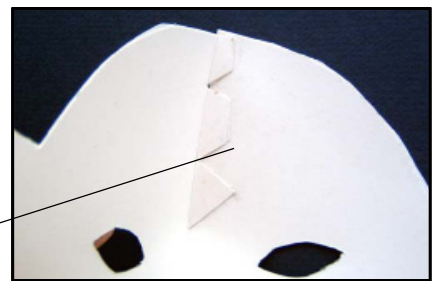
#### 1. MAKE THE MASK BODY

- Make a copy of the mask pattern on page 40.
- Transfer the design onto a sheet of heavyweight art paper. Cut out the pattern.

- **WITH ADULT SUPERVISION**, cut out the eyes with an X-Acto® knife. Outline the eyes with a black magic marker.



- Embellish the surface of the mask as desired.



- Close the gap at the top by gluing the tabs underneath the opposite side. Hold in place with a large paper clip until the glue dries. Place tape over the tabs in the back for extra support.



## INDIGENOUS PEOPLE

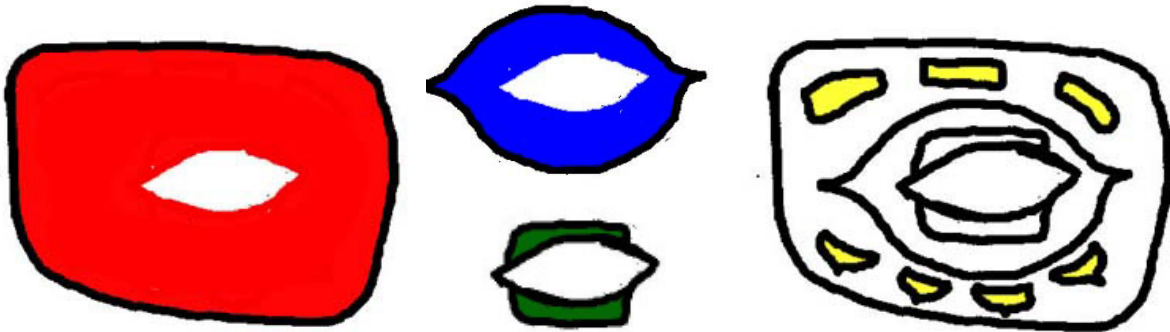
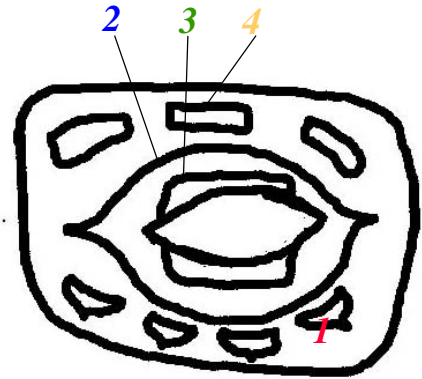
### 2. DECORATE THE MASK

On pages 41–48, you will find a variety of interchangeable patterns, including eyes, noses, mouths, etc. Use the following steps to help you design your mask:

- Make several copies of each mask element you wish to use. Each element can be separated into multiple layers to create a 3-D effect. Use a separate color to mark each layer you plan to make.

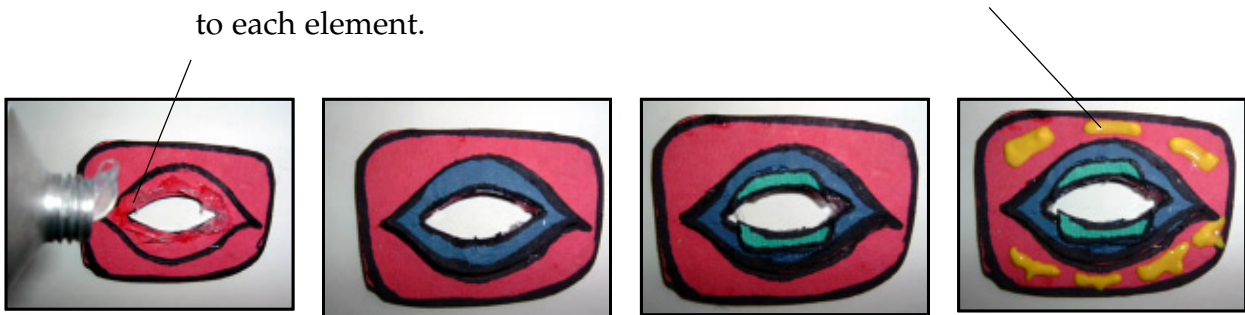
- Cut out each layer from a different color of paper, or color each layer with paint, markers, crayons, etc. Outline each piece with a black magic marker.

- Using the original line drawing as a guide, glue the different elements in place.



For a 3-D effect, use dimensional dots, glue dots, or pieces of foam tape. We used silicone caulk to add relief to each element.

For the tiny details, use dimensional paint instead of cutting out each element.



## INDIGENOUS PEOPLE

### 2. DECORATE THE MASK (continued)

- Decorate the surface of the mask with crayons, magic markers, paint, etc.
- To create a 3-D effect, attach the mask elements to the mask with doublesided tape, foam mounting tape, or silicone caulk (the example shown here uses foam mounting tape).

#### **Layer 1: Eyes**

- Place a piece of foam tape between each eye segment.
- Attach to the mask with foam tape.

#### **Layer 2: Cheek and Mouth Elements**

- Place pieces of foam tape in the center of the larger cheek and mouth elements and affix to the mask as illustrated.





## INDIGENOUS PEOPLE

### 2. DECORATE THE MASK (continued)

#### **Layer 3: Nose and Forehead Elements**

- Place a piece of foam mounting tape on the nose and forehead elements and position in place on the mask.

#### **Layer 4: Final Layers and Dimensional Paint Detail**

- Use foam mounting tape to attach the remaining layers of each element.
- Use a different types of dimensional paint to add the finer details to each element.





## INDIGENOUS PEOPLE

### 2. DECORATE THE MASK (continued)

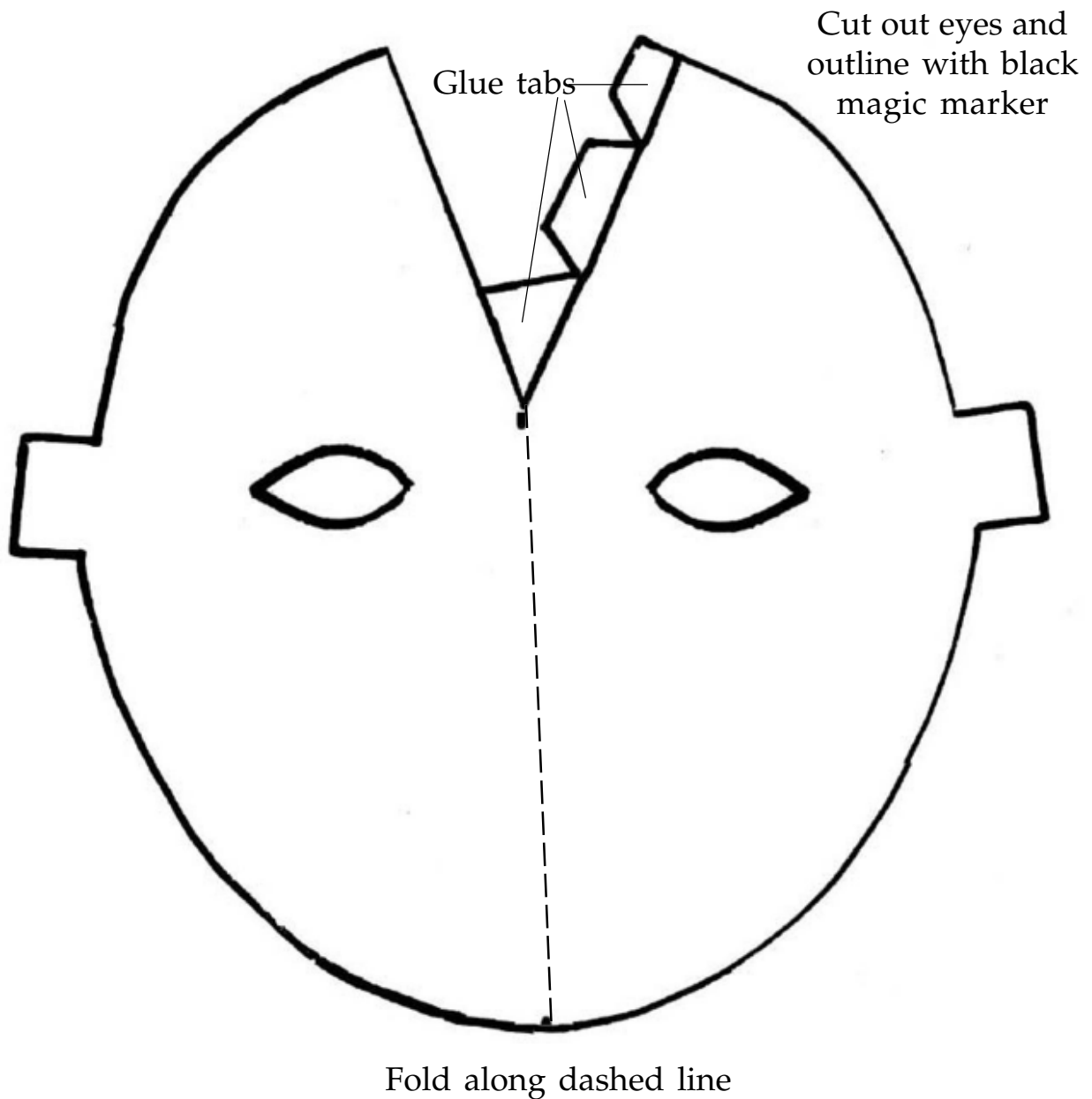
#### **Layer 5: Final Embellishments**

- This step is optional but will add a great deal of interest to your mask. The example shown here adds raffia for hair, white feathers, and three cowrie shells.



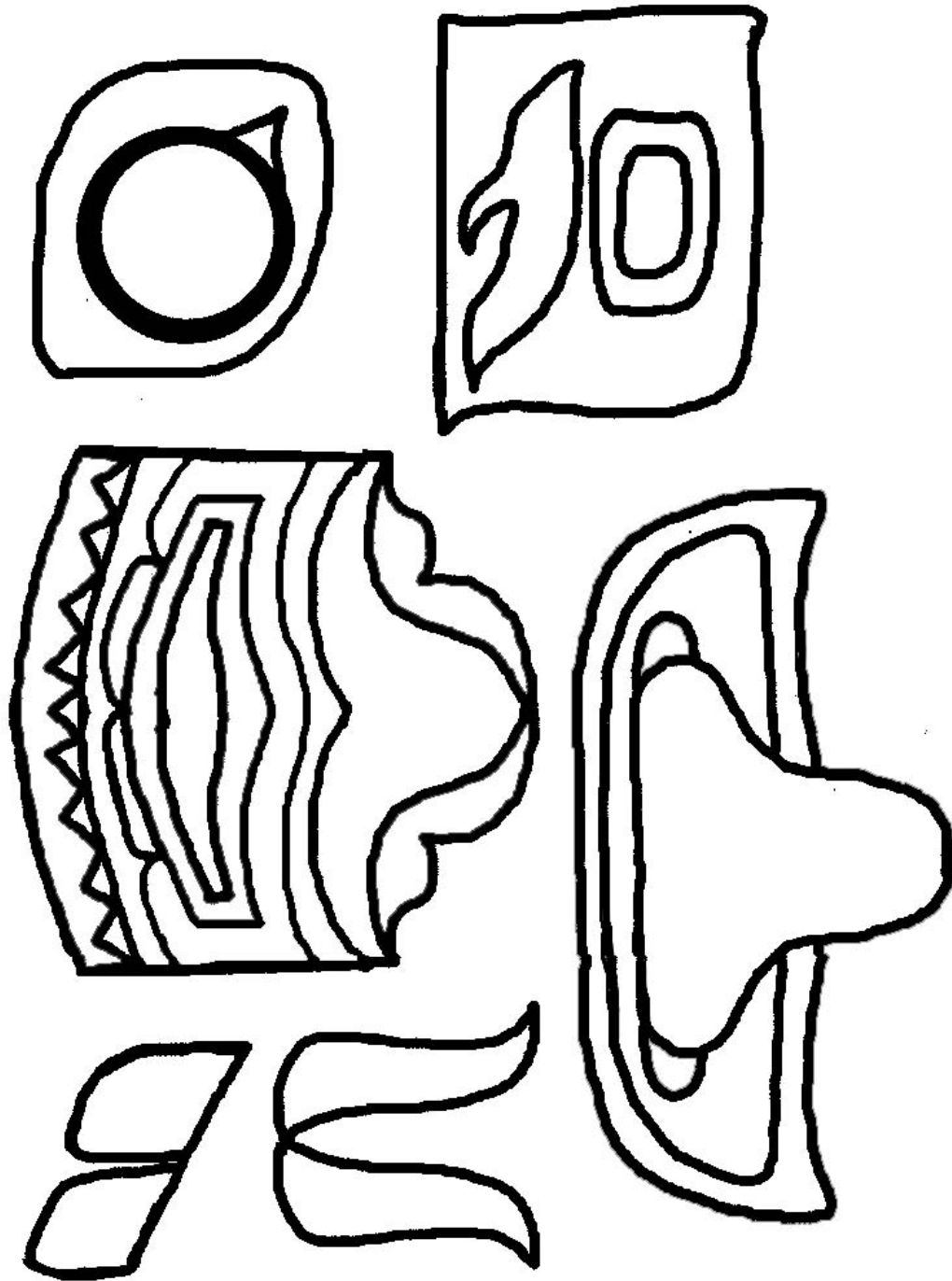
## INDIGENOUS PEOPLE

### MASK PATTERN



## INDIGENOUS PEOPLE

### FACIAL FEATURES: Mouths, Eyes, and Stylized Motifs

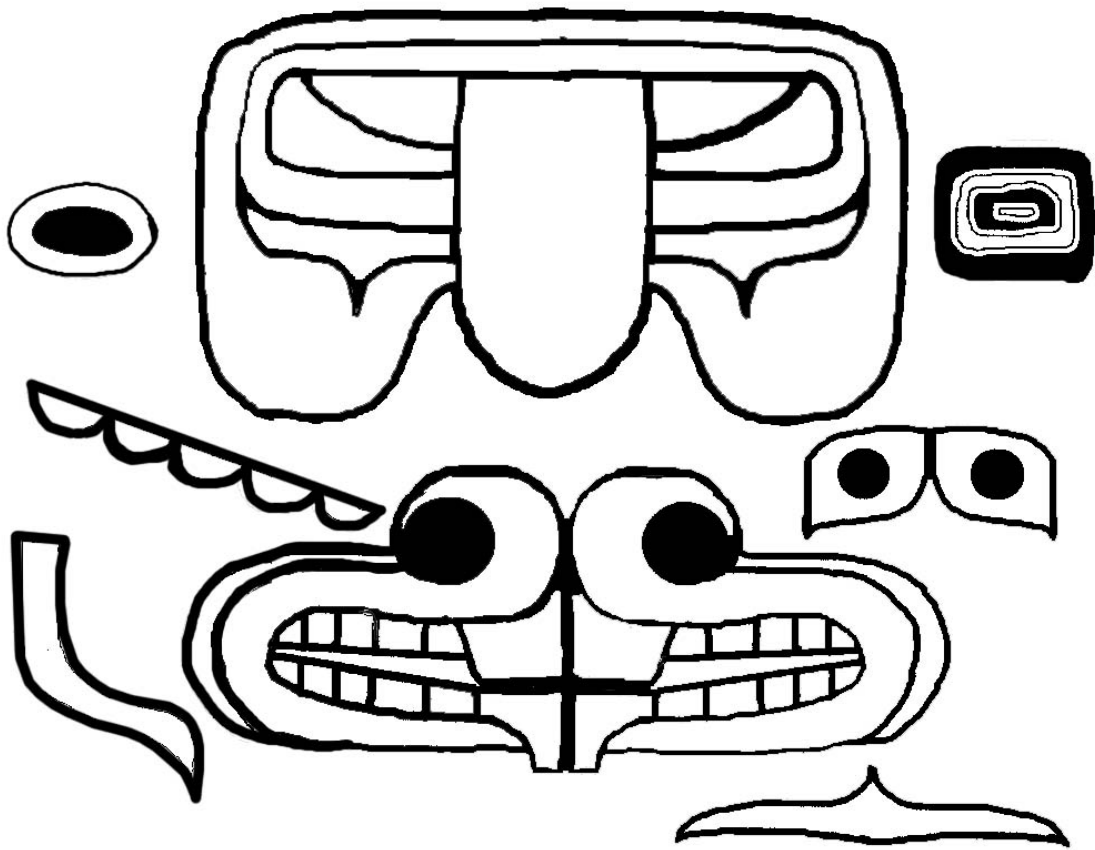




## INDIGENOUS PEOPLE

### FACIAL FEATURES:

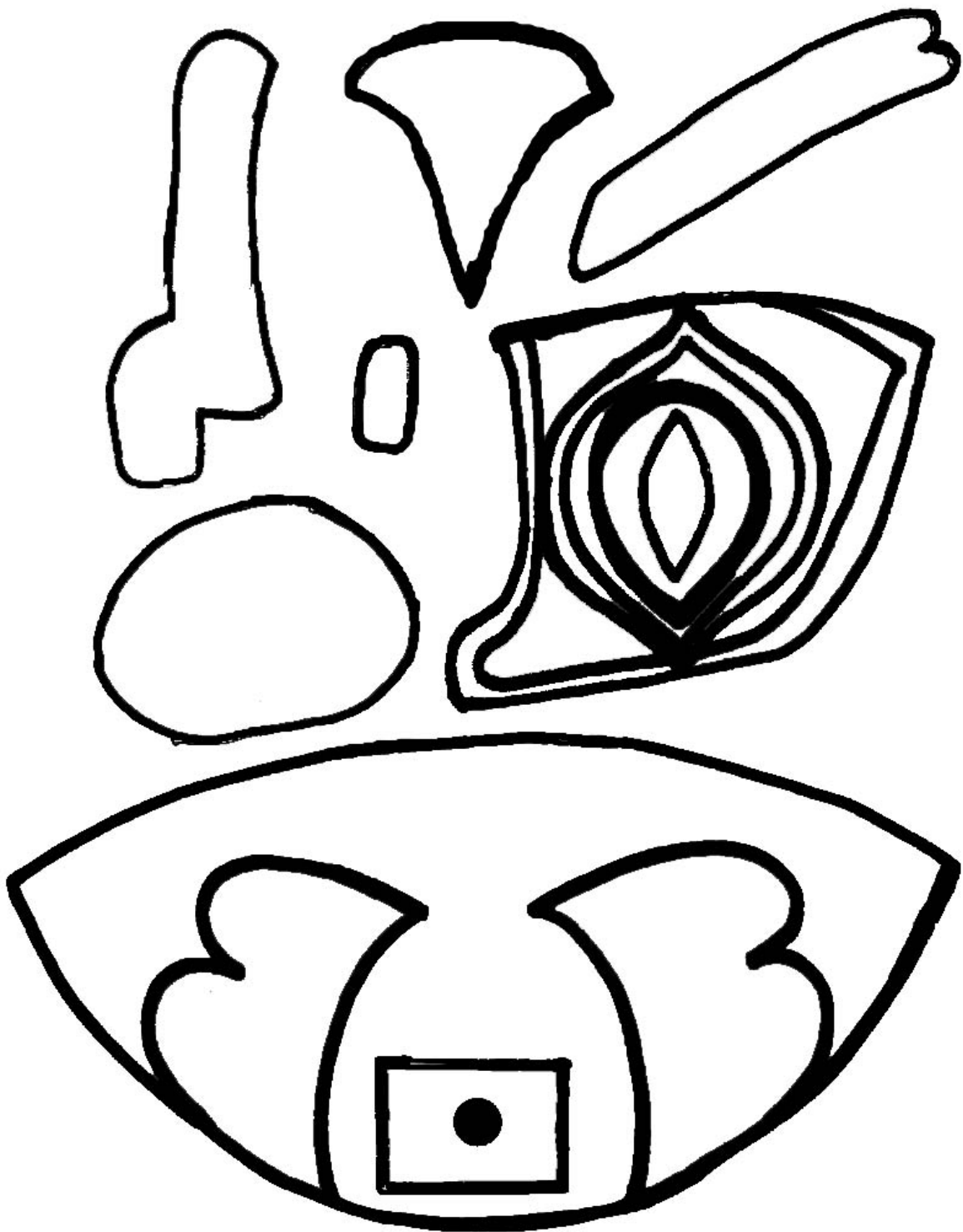
Mouths, Eyes, and Stylized Motifs (continued)



## INDIGENOUS PEOPLE

### FACIAL FEATURES:

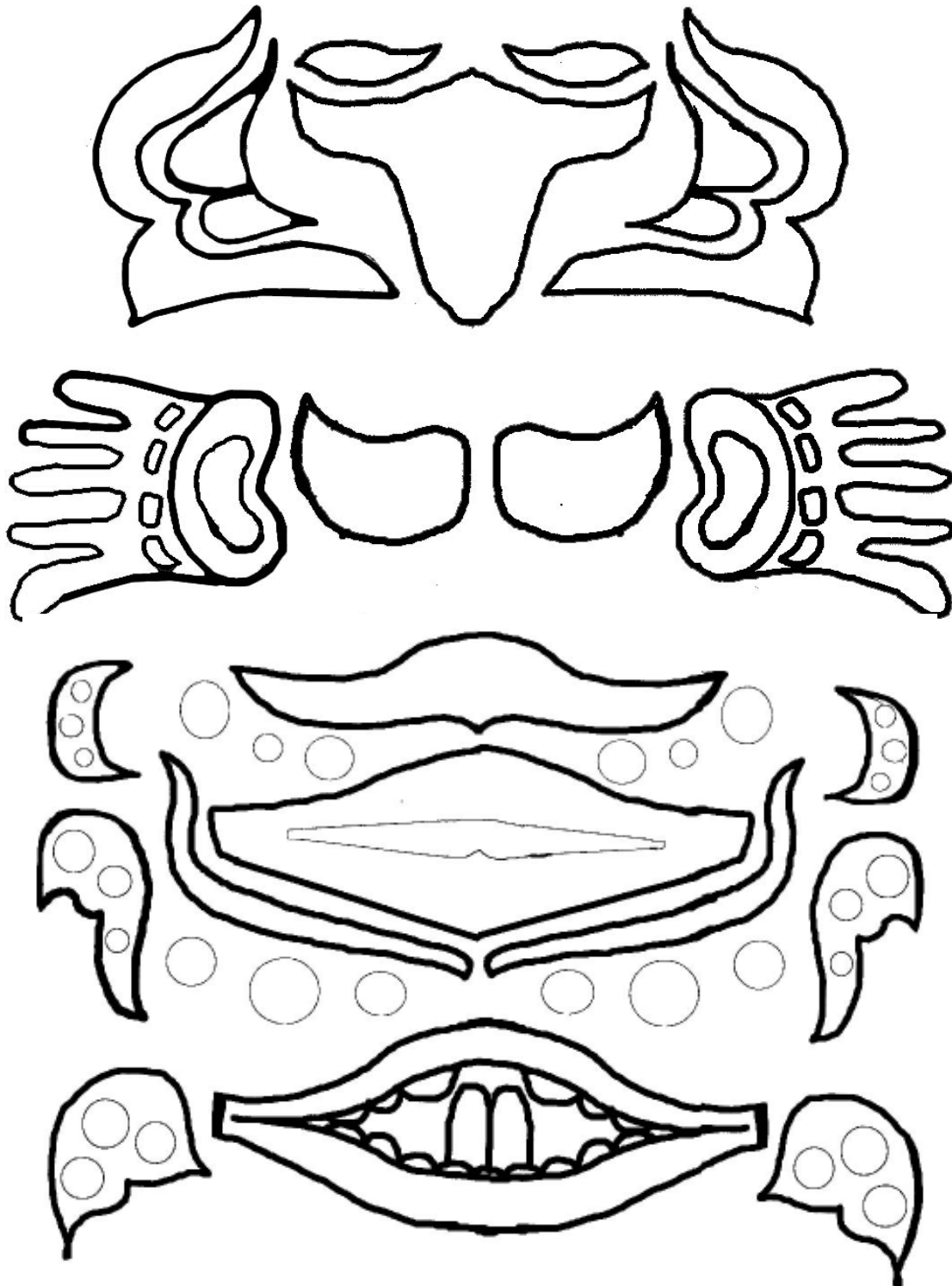
Mouths, Eyes, and Stylized Motifs (continued)



## INDIGENOUS PEOPLE

### FACIAL FEATURES:

Mouths, Eyes, and Stylized Motifs (continued)

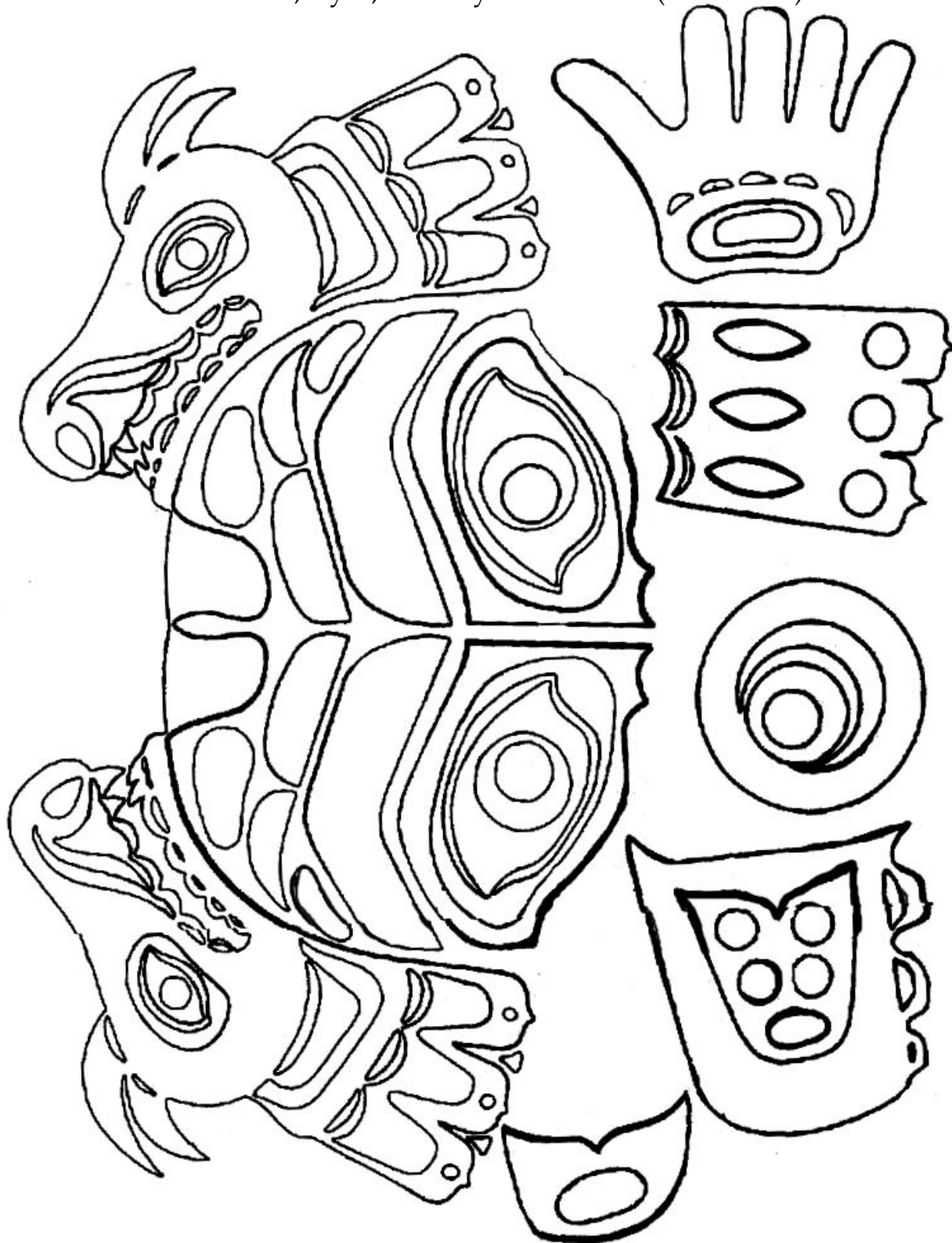




## INDIGENOUS PEOPLE

### FACIAL FEATURES:

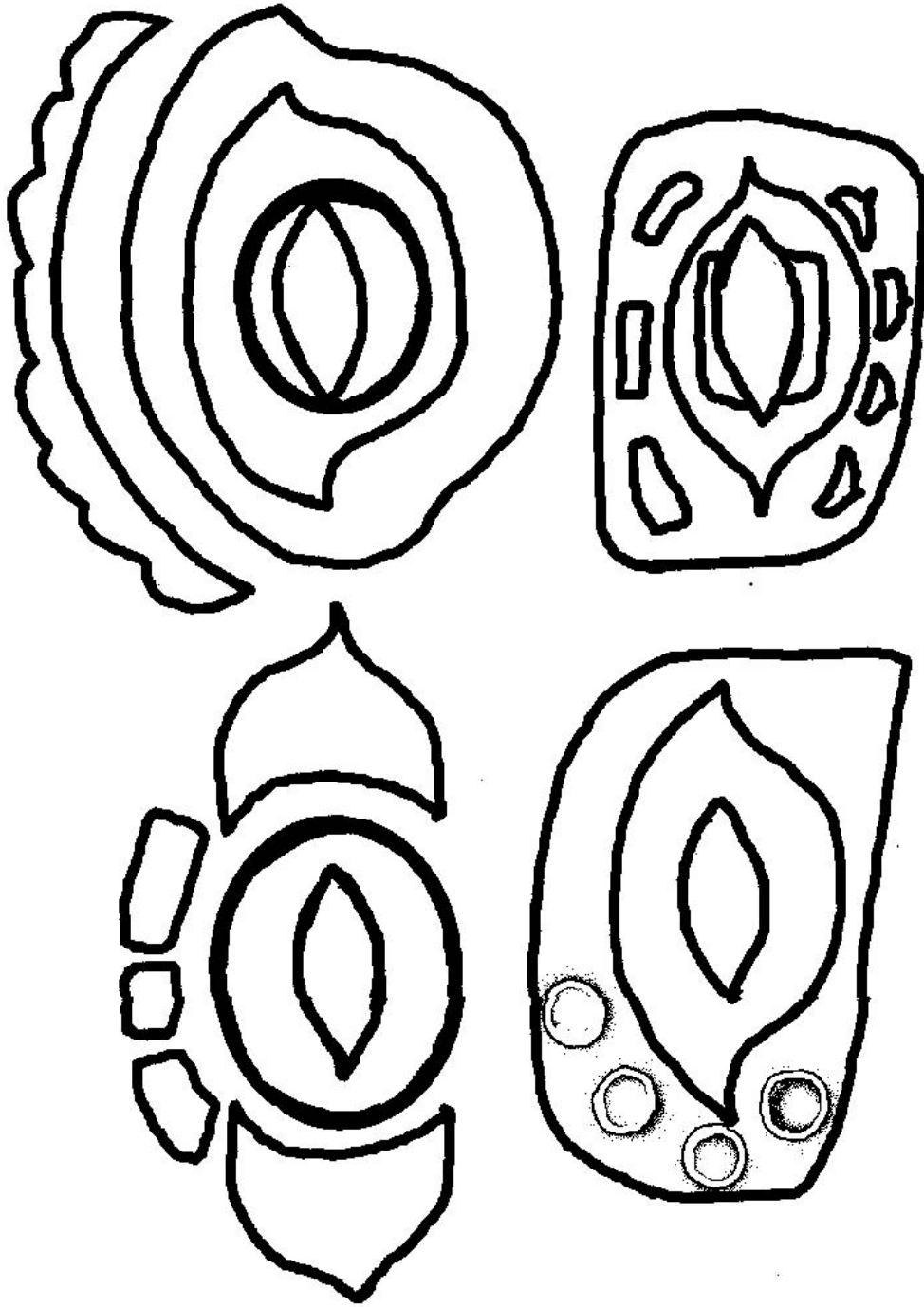
Mouths, Eyes, and Stylized Motifs (continued)



## INDIGENOUS PEOPLE

### FACIAL FEATURES:

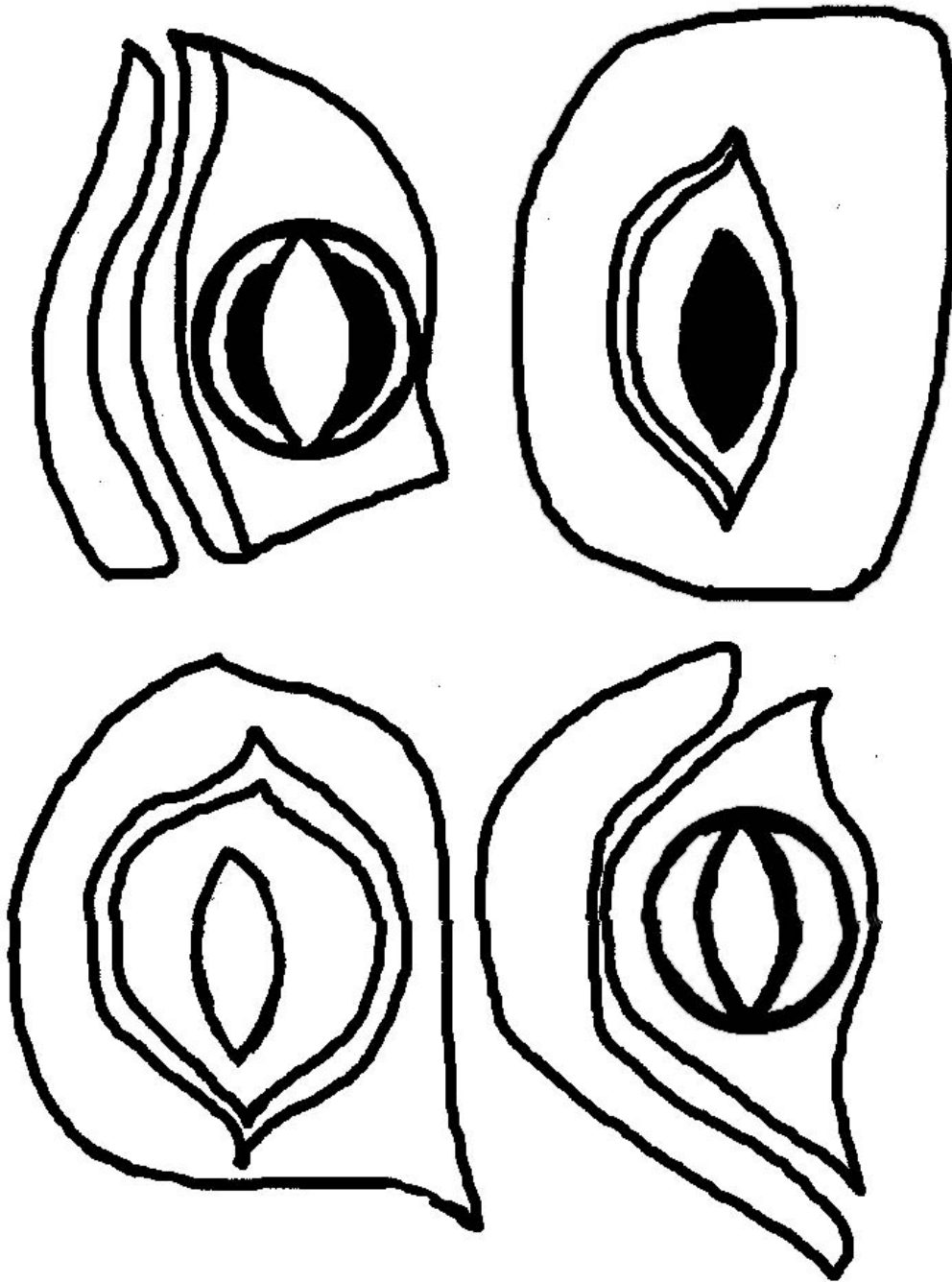
#### Eye Motifs



## INDIGENOUS PEOPLE

### FACIAL FEATURES:

Eye Motifs (continued)





## INDIGENOUS PEOPLE

### SAMPLE LAYOUT





## Hopi Butterfly Maiden (Southwestern)



## INDIGENOUS PEOPLE

### Make a Hopi Butterfly Maiden (Palhik Mana)

The Hopi Indians associated the butterfly with healing. A medicine man would often make his potions from flowers on which a butterfly had landed. Also, unmarried girls would wear their hair in the shape of butterfly wings.

The Hopi Butterfly Maiden, or Palhik Mana, is an important part of the tribe's initiation dance. The headdress (called a tableta) was elaborately carved and frequently included symbols representing clouds, corn, and the butterfly. Feathers were also added as embellishment.



#### MATERIALS NEEDED

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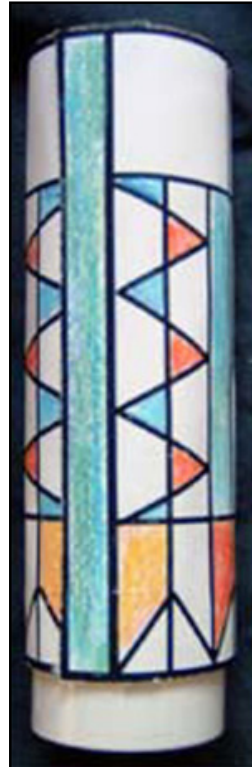
- **Scissors or X-Acto® knife (ADULT SUPERVISION REQUIRED)**
- **Hot glue gun and glue (ADULT SUPERVISION REQUIRED)**
- 1½" PVC pipe connector
- Paintbrush (optional)
- Two toilet paper tubes
- Glue (the tackier the better)
- Magic markers, colored pencils, or crayons (bright red, turquoise, black, yellow ochre, and white)
- Photocopier
- Canvas
- Feathers
- Cardstock (cream colored)
- Wooden disk



## INDIGENOUS PEOPLE

### 1. DECORATE THE PATTERNS

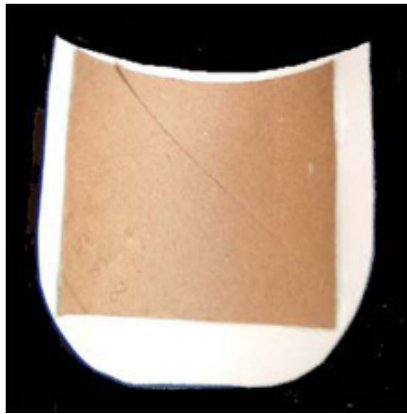
- Make a copy of the Hopi Butterfly Maiden patterns 1–3 on pages 54–55. Enlarge or reduce these patterns to fit your cardboard tube (the patterns are designed to fit a standard toilet paper tube).
- Copy the patterns onto cardstock.
- Color, decorate, and cut out each pattern.
- Insert a 1½" PVC pipe connector into the cardboard tube. **WITH ADULT SUPERVISION**, use hot glue to secure the pipe to the cardboard tube.
- Spread glue over the back side of Pattern 2 (body) and roll it around the cardboard tube. Make sure the ends of the pattern overlap on the back side of the tube.



## INDIGENOUS PEOPLE

### 2. ASSEMBLE THE SECTIONS

- Cut a 3½"-square section from the other toilet paper tube. Glue this piece to the back of Pattern 1 (face) as illustrated.



- Fold back the sides along the length of the face and glue the chin to the top of the cardboard tube. Be sure to line up the center arrows on the body and face.
- Place Pattern 3 (headdress) behind the face and glue the headdress to the folds on either side of the face.



## INDIGENOUS PEOPLE

### 2. ASSEMBLE THE SECTIONS (continued)

- Glue feathers to the inside of the toilet paper tube.



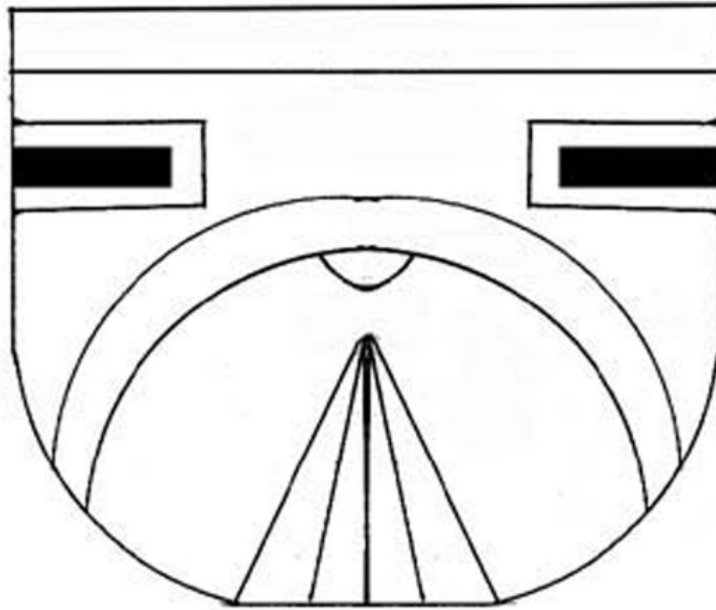
- **WITH ADULT SUPERVISION**, use hot glue to attach a wooden disk to the bottom of the Butterfly Maiden.



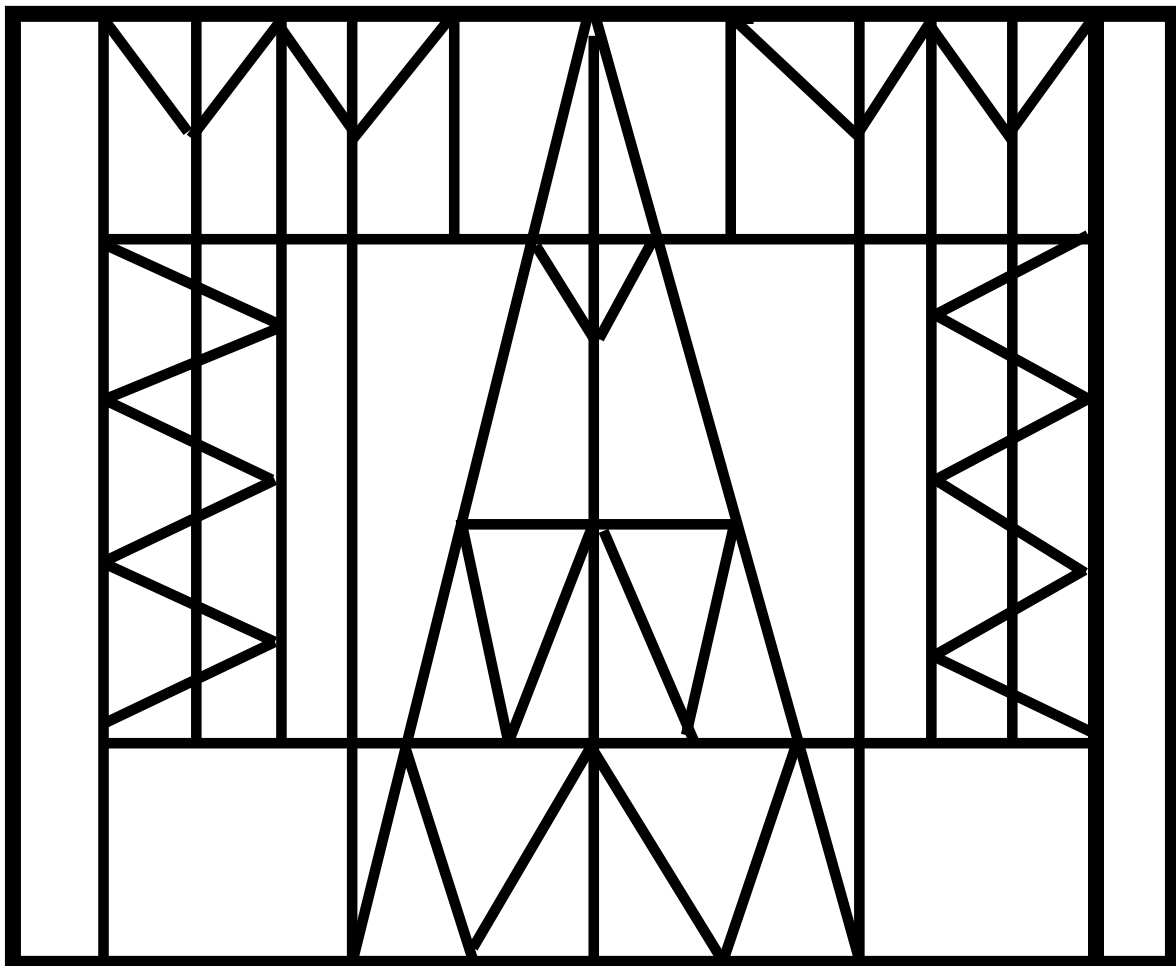


## INDIGENOUS PEOPLE

### PATTERN 1 (FACE)

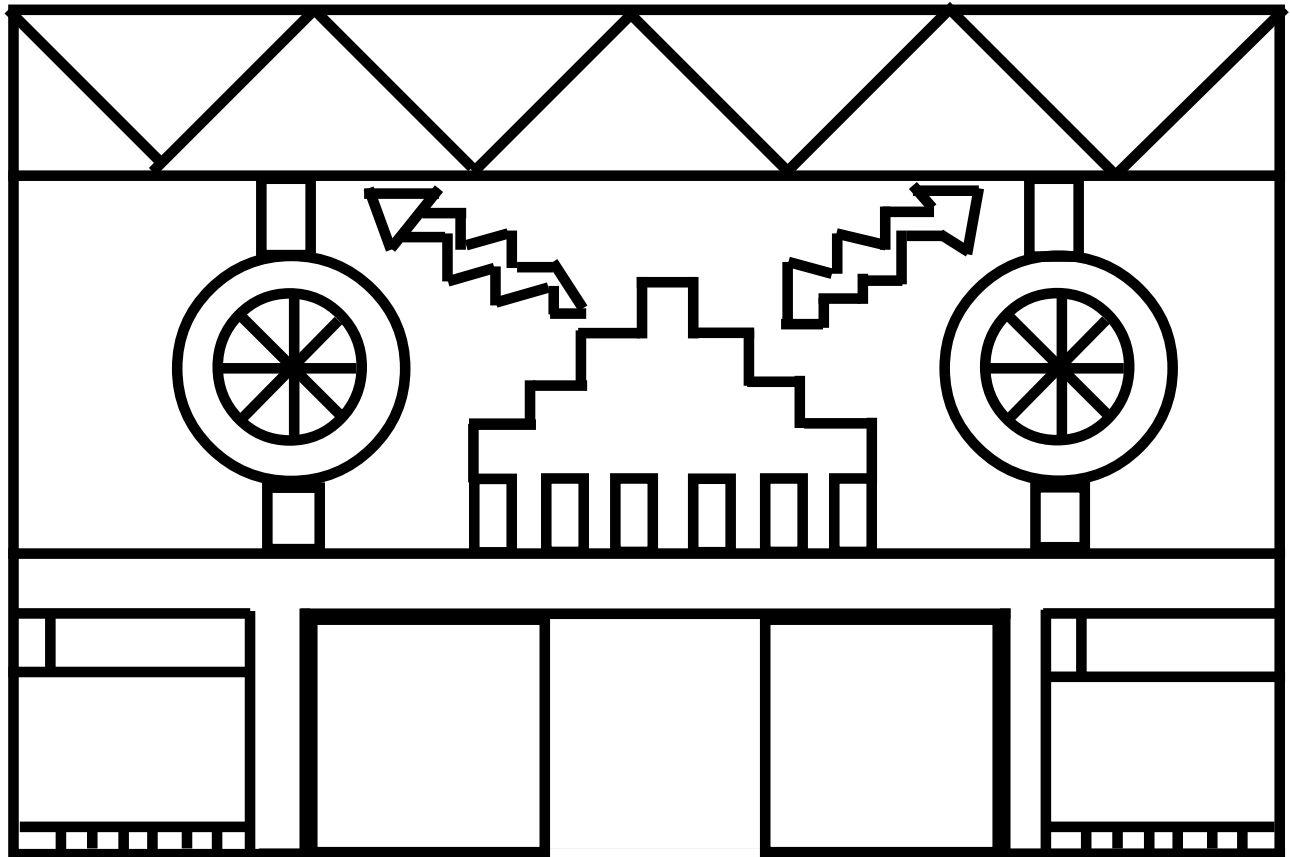


### PATTERN 2 (BODY)



## INDIGENOUS PEOPLE

### PATTERN 3 (HEADADDRESS)





## Split-Horn Headdress (Plateau)





## INDIGENOUS PEOPLE

### Make a Split-Horn Headdress

Several North American tribes wore elaborate and magnificent headdresses. Most were made from natural, readily available materials—wood, horn, bone, and animal skin. Headdresses were often further embellished with beads and feathers.

In this activity, you will re-create a Plateau Indian split-horn headdress in a relief format.

#### MATERIALS NEEDED

- Clear plastic face mask (available at most craft stores)
- Scissors
- Backing board (drywall, wood, or foamcore board)
- Red felt
- Pony beads
- Hemp cording
- Small strip of black faux fur
- 1"-thick cording insert
- Liquid starch
- Large bowl
- Wax paper
- **Hot glue gun and glue (ADULT SUPERVISION REQUIRED)**
- **Spray paint (brown and either gold, copper, or brass)—ADULT SUPERVISION REQUIRED**
- Plaid FolkArt® acrylic paints (black and shades of brown)
- Small sea sponge
- Strong tacky glue
- Activa Rigid Wrap
- Florist foam
- Sandpaper
- **Knife (for carving horns)—ADULT SUPERVISION REQUIRED**
- Stapler



## INDIGENOUS PEOPLE

### 1. MOUNT AND PAINT THE MASK

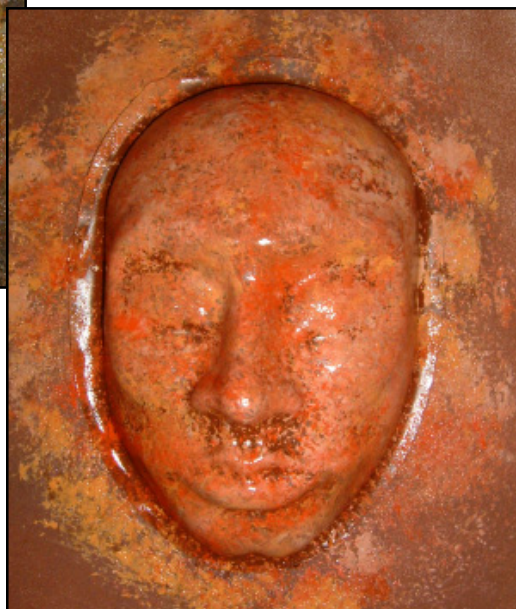


- **WITH ADULT SUPERVISION,** use hot glue to attach the plastic mask to the background material.

- **WITH ADULT SUPERVISION and in a well-ventilated area,** spray-paint the mask and the surrounding area brown. Let dry.



- Use a damp sea sponge to dab brown acrylic paint (use different shades than the spray paint) on the surface of the plastic mask.





## INDIGENOUS PEOPLE



### 2. MAKE AND ADD THE HEADBAND

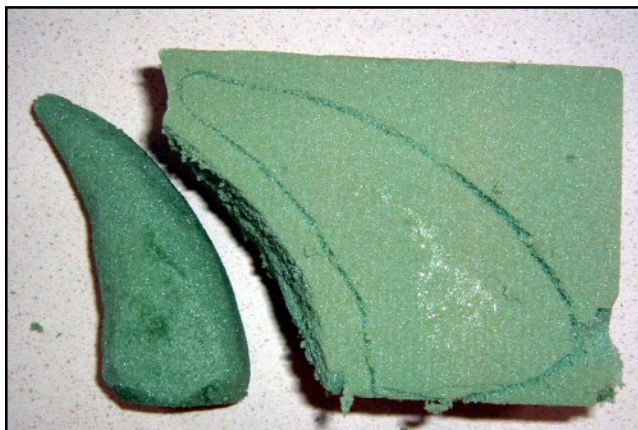
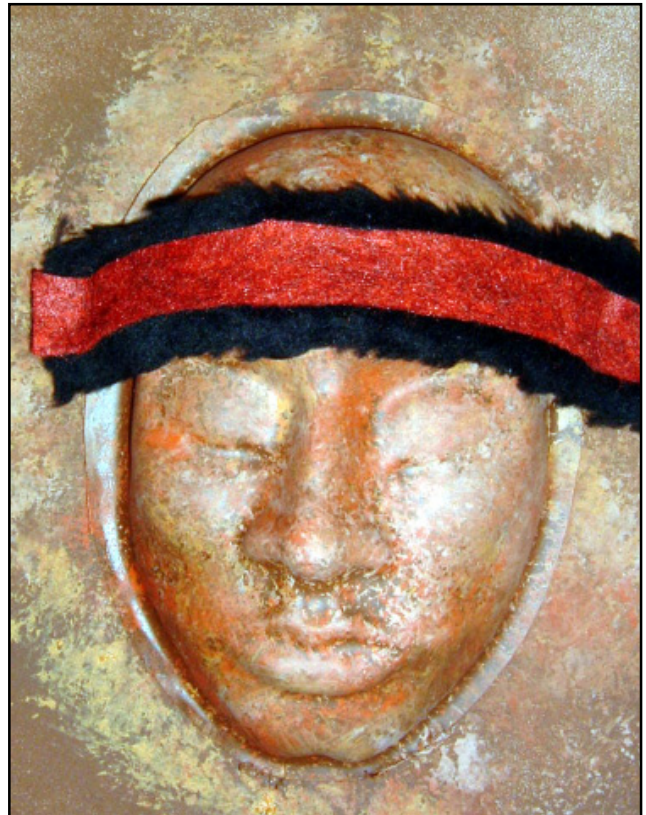
- Cut a strip of black faux fur approximately 20" long by 1½" wide.

- **WITH ADULT SUPERVISION,** use hot glue to attach a 1"-wide strip of red felt down the center of the faux fur. Let dry.

- **WITH ADULT SUPERVISION,** staple one end of the fur strip to the mounting board on one side of the mask (as illustrated). Run it across the mask like a headband and staple it where it meets the board. Cut off the rest of the strip and save for a later step.

### 3. CARVE THE HORNS

- **HELPFUL HINT:** The florist foam is easy to carve, but produces a lot of clingy powder. Have a vacuum handy to pick up the excess.



- Draw a basic horn shape onto a piece of florist foam. **WITH ADULT SUPERVISION,** carve out the horn and shape it using sandpaper, plastic knives, or other tools of your choice. You should be able to make two horns from one block of florist foam.



## INDIGENOUS PEOPLE

### 3. MAKE THE HORNS (continued)

- Run water over the horns to remove any excess powder.
- Cut strips of Activa Rigid Wrap and dip them into a container of warm water.
- Wrap and layer the strips around the horns. Smooth out the Rigid Wrap with your fingertips. Let dry.



- Paint the horns with black acrylic paint. Let dry.

- **WITH ADULT SUPERVISION,** glue the horns to the mask's forehead (as illustrated), making sure they face more forward than sideways.



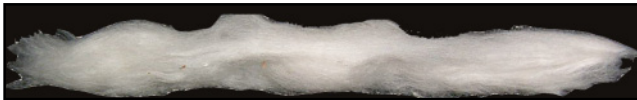
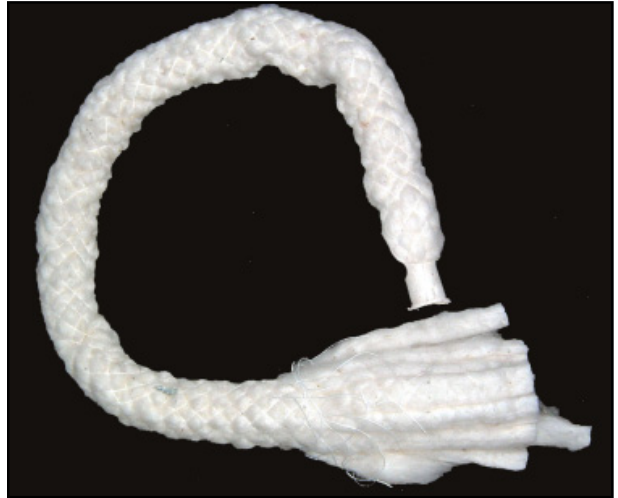
- Cut the leftover faux-fur strip in half and glue the two pieces along the sides of the face (as illustrated).

## INDIGENOUS PEOPLE

### 4. MAKE THE "BUFFALO FUR"

**NOTE:** Fabric stores usually have a section where you can purchase cording inserts of different thicknesses.

- Cut a length from the cording insert approximately 6" long.
- Separate the pieces into strands and stretch them out to approximately 7" long.



- Dip the strands into liquid starch until they are saturated. Squeeze out the excess and place them on a sheet wax paper to dry.
- Repeat the process with strands approximately 12" long.

- After the "buffalo fur" has dried, it will be stiff yet retain a natural look. You will need a lot of these pieces.





## INDIGENOUS PEOPLE

### 5. ADD THE "BUFFALO FUR"

- Squeeze a substantial amount of tacky glue along the sides and around the top of the mask. Do not place glue beyond the chin—you want the strands of "buffalo fur" to have some movement.
- Place the longer pieces around and between the horns so that they drape down the sides of the face.
- Add layers by squeezing more glue onto the fur and then placing more strands on top. You want the strands to overlap in shaggy layers.
- Add the smaller pieces to the top of the headdress, around the horns, and down the sides of the face. Place the smaller pieces so they appear to be layered—the shaggier the look, the better.





## INDIGENOUS PEOPLE

### 6. ADD OTHER EMBELLISHMENTS

- **HELPFUL HINT:** Take a look at other Plateau headdresses to get ideas for other embellishments you can add. The following are only a few suggestions.



- Add faux or actual fur or tails along the sides of the face. **WITH ADULT SUPERVISION**, use hot glue to attach these pieces.

- String two strands of black pony beads on 12" hemp cording.

- **WITH ADULT SUPERVISION, and in a well-ventilated area**, spray-paint the pony beads gold, brass, or copper. Allow some of the beads' black color show through. Let dry.



## INDIGENOUS PEOPLE



### 6. ADD OTHER EMBELLISHMENTS (continued)

- **WITH ADULT SUPERVISION**, use hot glue to attach the two strands of beads along each side of the mask. Glue or tie natural-colored feathers to the bottom of the strands.
- String more pony beads on a strand of hemp cord and glue in place between the two horns.

Strand of beads glued between the horns



Strand of spray-painted beads with feathers attached

Fur and feathers glued to side of face





## Duck Decoy (Great Basin)





## INDIGENOUS PEOPLE

### Make a Duck Decoy

One of the more interesting creations of the Great Basin tribes was the duck decoy, some of which have been discovered carefully wrapped and stored in Nevada's Lovelock Cave. Indians fashioned the decoys from plants found throughout the Great Basin's wetland areas—tule (a plant similar to the cattail) or bulrush reeds—and covered them with duck skin. In this activity, you will re-create a smaller version of a decoy using dried cornhusks.



### MATERIALS NEEDED

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- Dried cornhusks (available at grocery stores in the ethnic food section)
- Scissors
- Raffia or hemp cording
- Bowl of warm water
- Feathers

## INDIGENOUS PEOPLE

### 1. MAKE THE DECOY'S HEAD

- Place several cornhusk leaves into a large container of warm water. When the cornhusks are soft and pliable, overlap them (as illustrated below) to make a row approximately 12" long. It is important to use cornhusks dried previously and then soaked: if they are not moistened, they are very hard to manipulate.



- Roll the row into a long, tight tube and tie the bundle off in sections with raffia or hemp cording. Make four individual bundles that, when put together, will form a single bundle 1"-1½" in diameter for the head.



- Bundle the four rolls of cornhusk and wrap them together tightly with raffia or hemp cording. Tie off the ends of the cording.





## INDIGENOUS PEOPLE

### 1. MAKE THE DECOY'S HEAD (continued)

- Fold over 2"– 3" of one end of the bundle of cornhusks to form the head. Tightly wrap the cording from the tip to the back of the head.
- Pull the cording around the back of the neck section and wrap it several times to help hold the head shape in place. Tie off the cording.



- Tear a strip of damp cornhusk and position it around the duck's "bill."



- Wrap more strips of dampened cornhusk tightly around the previous strip. Overlap these pieces to hold them in place.





## INDIGENOUS PEOPLE

### 2. ASSEMBLE THE BODY

- Form two bundles of damp cornhusks approximately 24" long.
- Fold the bundles in half around the base of the decoy's neck and tie them in place with cording.
- Roll up five or more bundles of damp cornhusks about 10"-11" long.



- Lay the bundles along the sides and top of the decoy's back. Tie them very tightly to the body with more cording.



## INDIGENOUS PEOPLE

### 2. ASSEMBLE THE BODY (continued)

- To make a “fatter” duck, form additional bundles of cornhusk and continue to layer and tie them to the body until you are satisfied with the shape.



### 3. CUT THE TAIL SHAPE

- While the cornhusk is still damp, trim the tail into a cone shape. Begin by trimming off the longest pieces.



- Use sharp scissors to trim all around the tail. Turn the decoy in your hands to trim from all angles.



## INDIGENOUS PEOPLE



### 4. FINAL TOUCHES

- If you are fortunate enough to live in an area where cattails grow, cut some long leaves and wrap them around the body. Tie in place with additional raffia or hemp cording.
- Tuck the feathers under the cording (as illustrated).
- Display as desired.







## Rock Art (California)



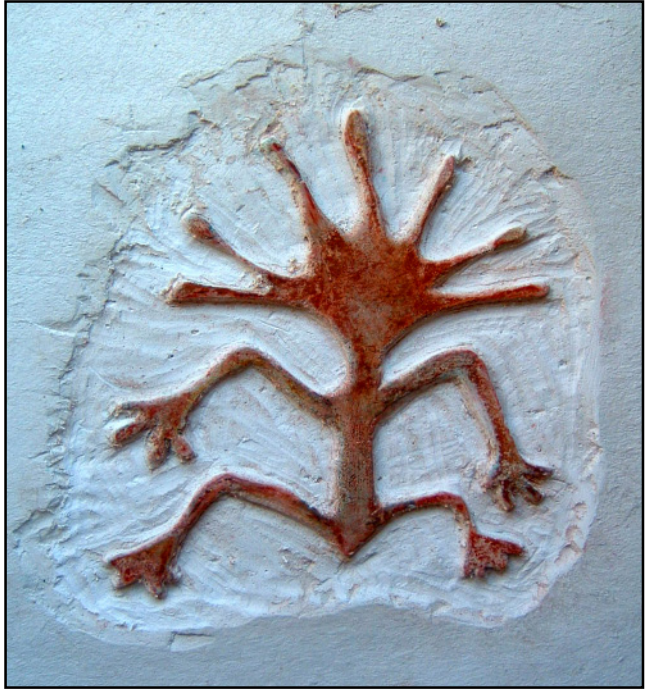
## INDIGENOUS PEOPLE

### Make Rock Art

Rock art is generally divided into three categories:

- petroglyphs—designs carved into the rock's surface
- pictographs—designs painted on the rock's surface with mineral or vegetable pigments
- intaglios—designs drawn on the ground; usually simple outlines of humans or animals

In this activity, you will create a California Indian-inspired motif using both petroglyphic and pictographic techniques. Although the material you will use is readily available and is not actually rock, it will yield an excellent end result.



### MATERIALS NEEDED

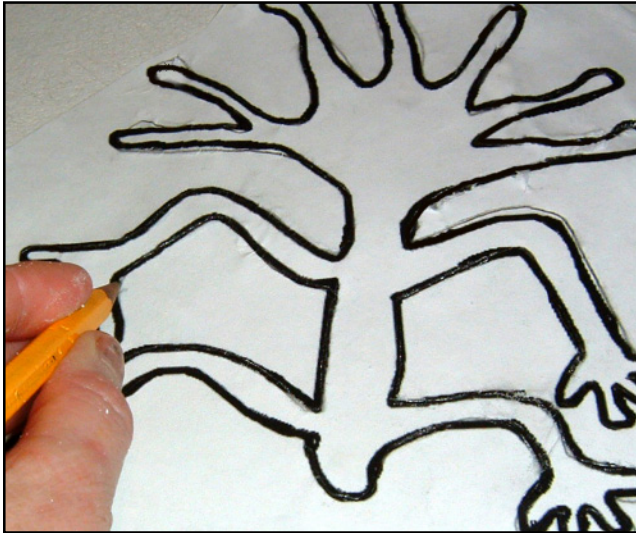
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- Photocopier
- Plaid FolkArt® acrylic paints (in various earth tones)
- Small sponges (for applying paint)
- Colored chalk (in various earth tones)
- Paintbrush
- Wax paper
- Sheet of drywall
- Source of water
- **Drywall carving tools (ADULT SUPERVISION REQUIRED)**
- **Mask (Dust from the drywall should not be inhaled—please wear appropriate breathing protection)**
- **Clear spray sealer (ADULT SUPERVISION REQUIRED)**



## INDIGENOUS PEOPLE

### 1. TRANSFER AND CARVE THE DESIGN



- Make a photocopy of one or more of the motifs on pages 77–80. Enlarge or reduce the image(s) as desired.
- Remove the paper from one side of a sheet of drywall.
- Place the photocopy face down on the drywall piece. Trace over the image with a pen or pencil to transfer it to the drywall.

• **WITH ADULT SUPERVISION and while wearing a face mask,** use carving tools to carefully begin removing the sheetrock from around the outline of the design. Though drywall is soft and easily carved, take your time with this step.



- Continue carving the drywall until you are satisfied with the design's appearance.



## INDIGENOUS PEOPLE

### 2. COLOR THE DESIGN

- **WITH ADULT SUPERVISION and in a well-ventilated area**, lightly spray the surface of the carved image with a clear spray sealer. Let dry.



- Crush or rub different colors of chalk onto a piece of wax paper.

- Brush some of the powdered chalk onto the raised image with a paintbrush. Try mixing colors together.

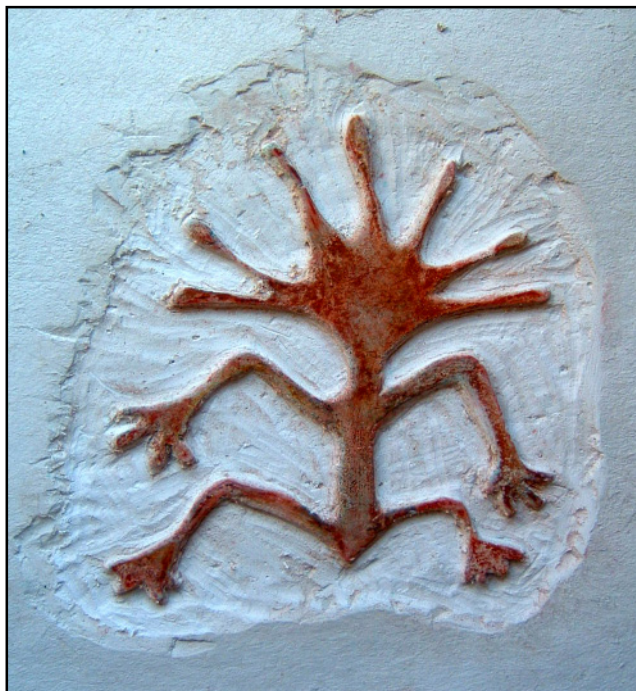


- Use a small sponge to dab on additional color.

## INDIGENOUS PEOPLE

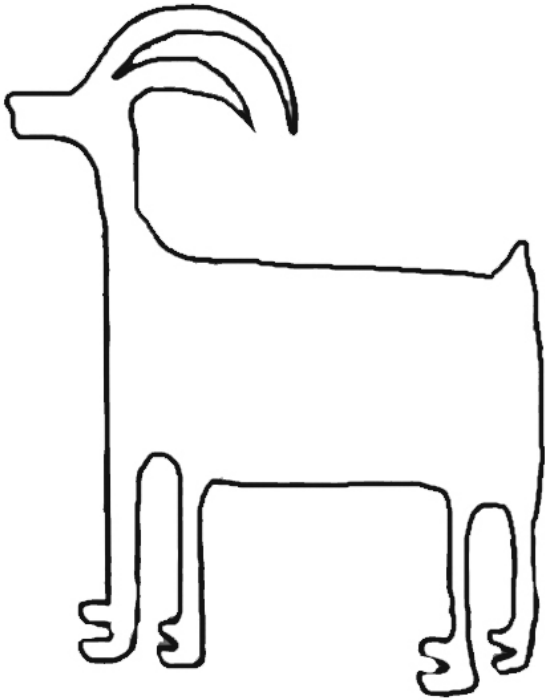
### 2. COLOR THE IMAGE (continued)

- Continue adding color to the surface of the design with paint and chalk until you have the color combination you desire.

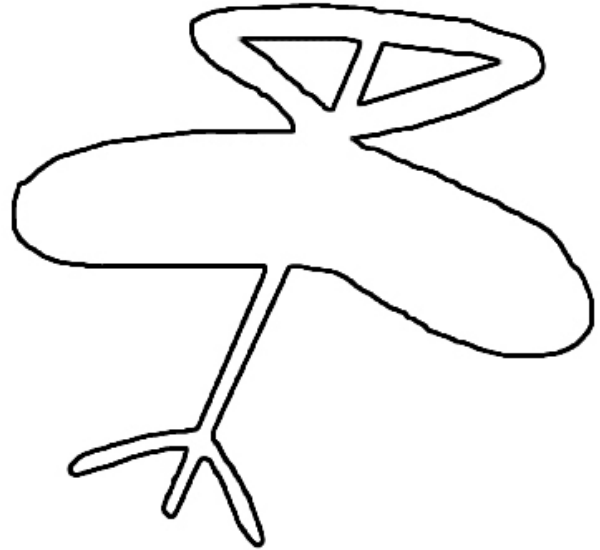


## INDIGENOUS PEOPLE

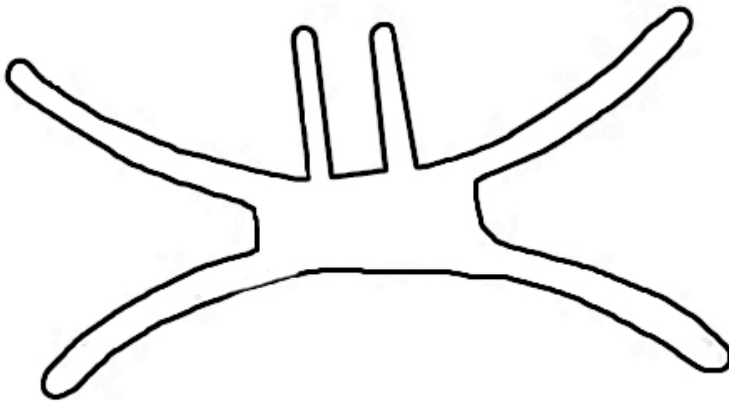
### ROCK-ART MOTIFS



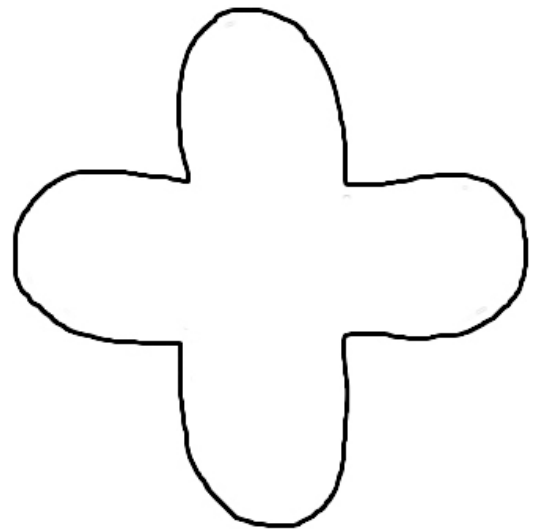
RAM



DRAGONFLY



ANIMAL

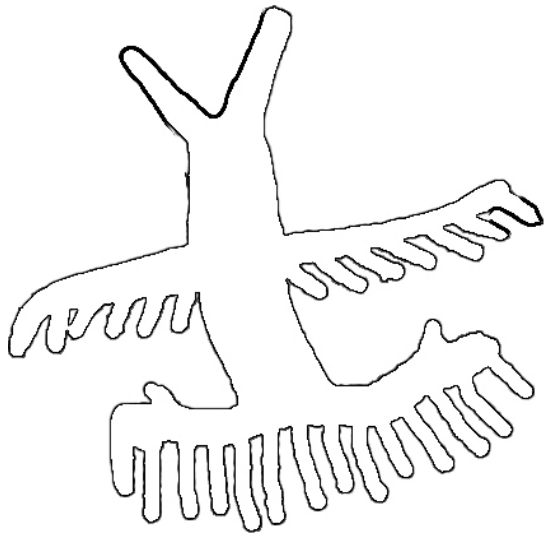


FLOWER

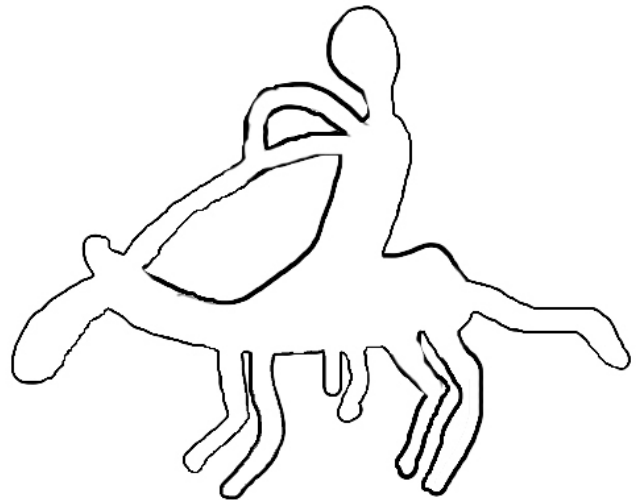


## INDIGENOUS PEOPLE

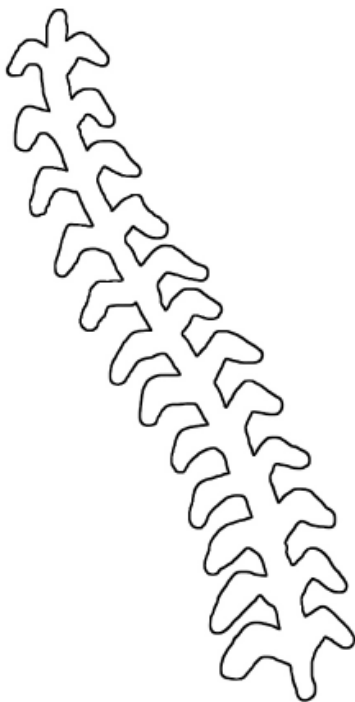
### ROCK-ART MOTIFS



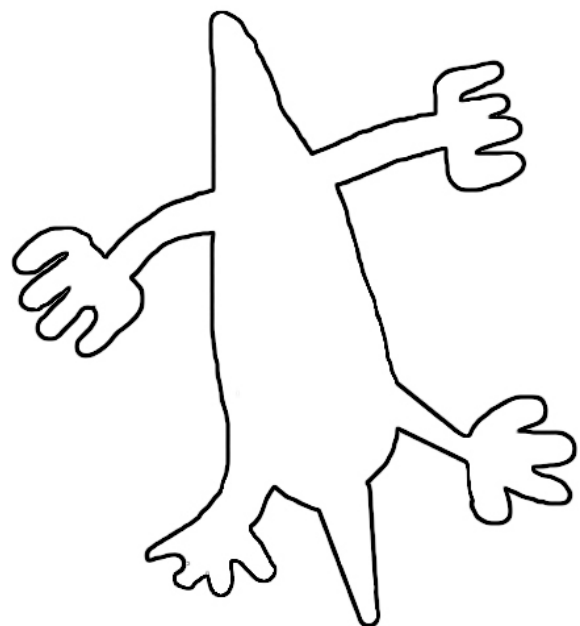
**HAWK**



**HORSEMAN**



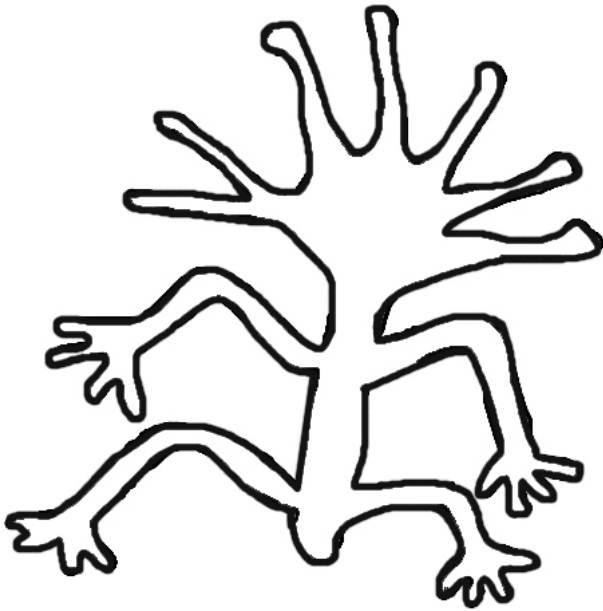
**LIFESTRAND**



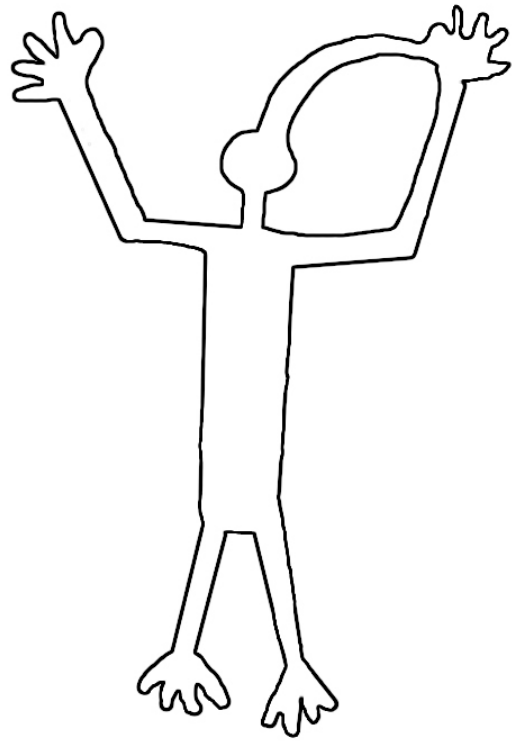
**LIZARD**

## INDIGENOUS PEOPLE

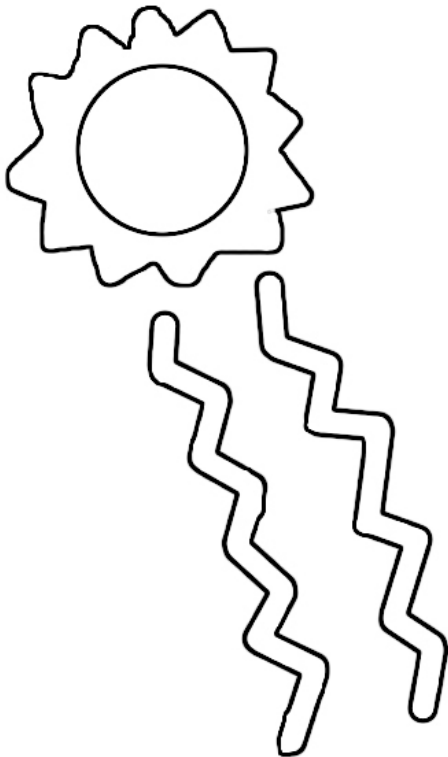
### ROCK-ART MOTIFS



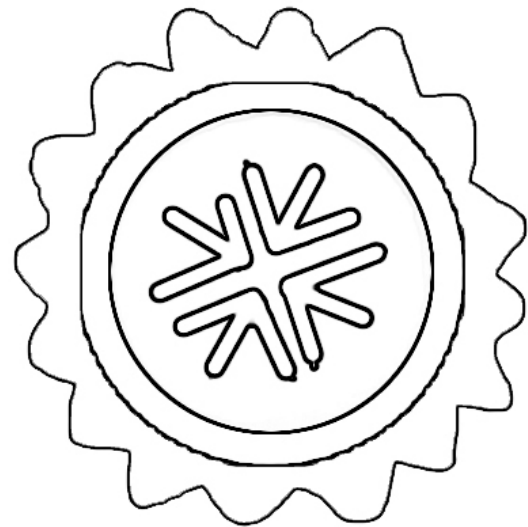
MAN



SPIRIT



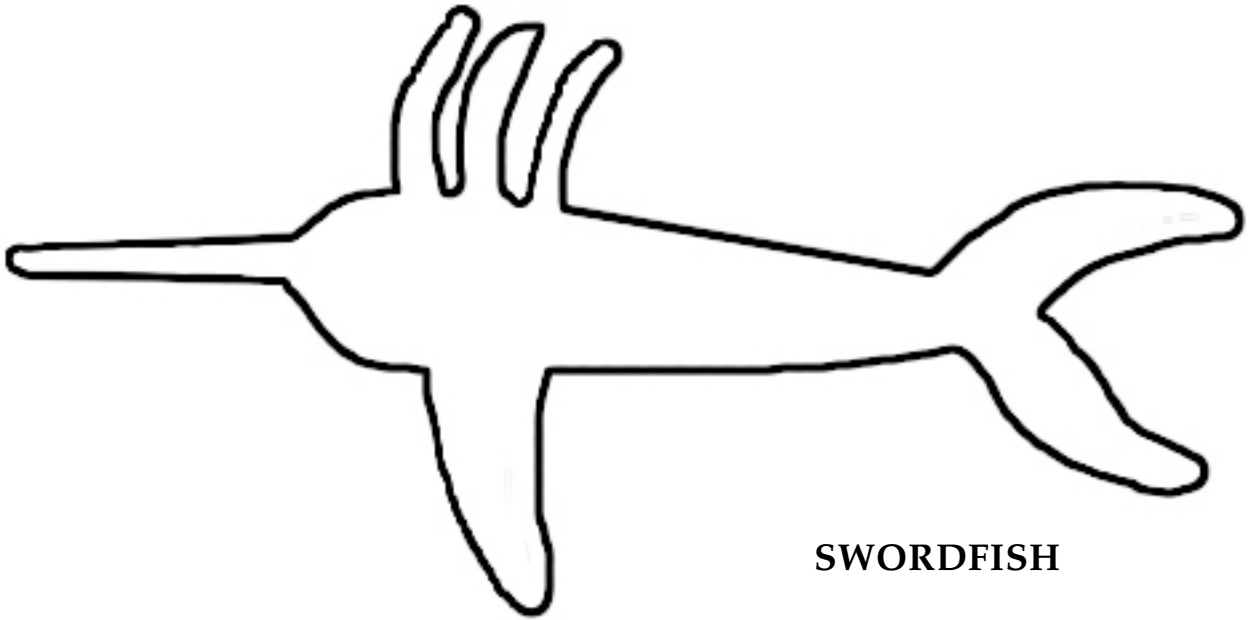
SUN RAYS



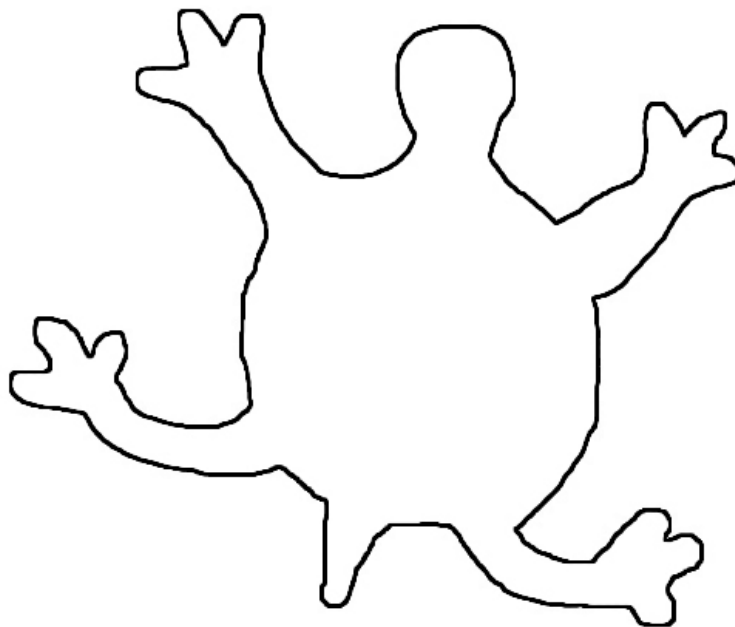
SUN

## INDIGENOUS PEOPLE

### ROCK-ART MOTIFS



**SWORDFISH**



**TURTLE**





## Faux-Ivory Snow Goggles (Arctic and Subarctic)



## INDIGENOUS PEOPLE

### Make Faux-Ivory Snow Goggles

Surrounded by bright, white snow, peoples of the Arctic and subarctic region found they needed protection from the sun's blinding glare. Their solution was a type of snow goggles, or as some tribes called them, iggaak. Goggles were usually made from ivory, bone, wood, or even sealskin, complete with small eyeslits and a headstrap.



In this activity, you will re-create faux-ivory snow goggles with an etched scrimshaw design.

#### MATERIALS NEEDED

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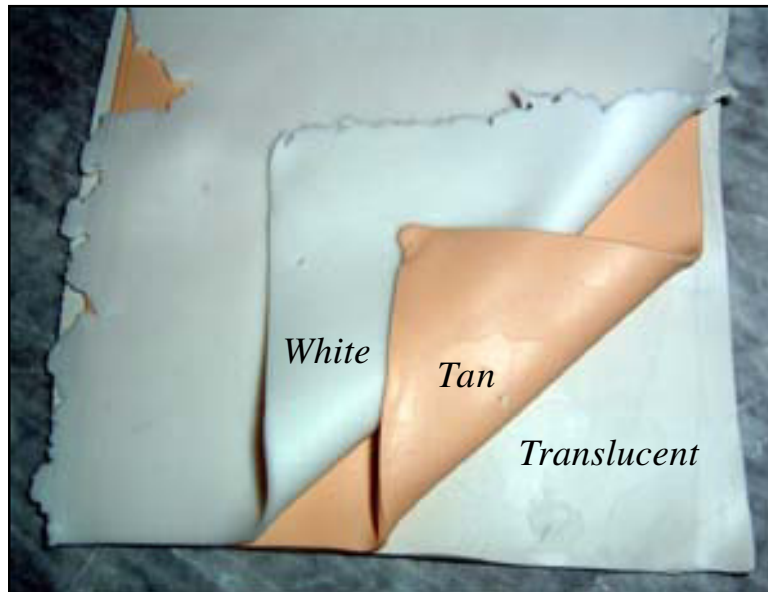
- Polymer clay (white, tan, and translucent)
- **Oven (ADULT SUPERVISION REQUIRED)**
- Powdered charcoal
- Aluminum foil
- **X-Acto® knife (ADULT SUPERVISION REQUIRED)**
- Plastic face mask (available at craft stores)
- Rolling pin or pasta machine
- Burnt-umber acrylic paint
- Pencil
- Leather or hemp cording
- **Darning needle (ADULT SUPERVISION REQUIRED)**



## INDIGENOUS PEOPLE

### 1. PREPARE THE CLAY

- Condition the clay by kneading until it is soft and pliable. Keep each color separate.
- Use a rolling pin or pasta machine to flatten each color of clay to approximately  $\frac{1}{16}$ " thick.
- Layer the colors with white on top, tan in the middle, and translucent on the bottom.



- With a rolling pin or pasta machine, flatten the three colors together into the thinnest layer possible.
- Cut the flattened clay in half. Stack one half on the other and flatten again. Continue this process until you see a nice combination or subtle stripes of different colors.



## INDIGENOUS PEOPLE



### 2. SHAPE THE GOGGLES

- Fold a sheet of aluminum foil over several times and press over the eye area of the plastic face mask.

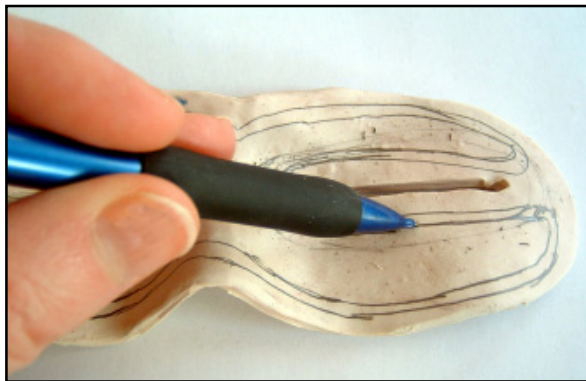
- Cut a rectangular shape from the clay approximately  $\frac{1}{4}$ " thick and place it over the aluminum foil.

- **WITH ADULT SUPERVISION,** use an X-Acto® knife to cut out a basic shape for the goggles. Remove the excess clay.

shape for the goggles. Remove the excess clay.

- You may choose to add the holes for the head strap at this point (see page 86).

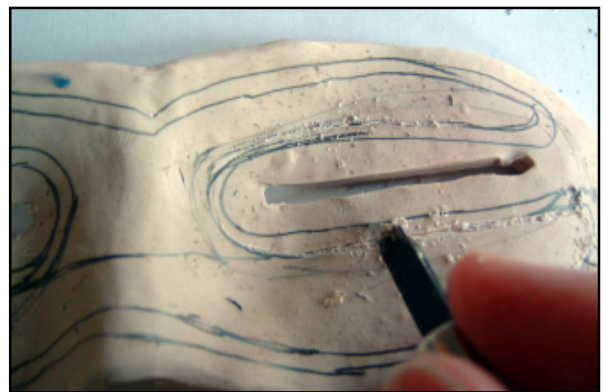
- Carefully remove the clay and aluminum foil and bake the polymer clay according to the manufacturer's directions.



### 3. MAKE THE SCRIMSHAW DESIGN

- Use a fine pencil to sketch a simple design onto the baked polymer clay.

- **WITH ADULT SUPERVISION,** use a darning needle or other sharp tool to etch a design into the surface of the baked clay. Be careful not to press too hard, or the clay may break.



## INDIGENOUS PEOPLE

### 4. ADD THE CHARCOAL

- **HELPFUL HINT:** Since this step can be messy, be sure to do it in a protected area.



- Grind up a small amount of charcoal into a fine powder.
- With your fingertips, rub the charcoal into the etched design.

- Use a slightly damp—but not wet—paper towel to gently remove the excess powder.



- **WITH ADULT SUPERVISION and in a well-ventilated area,** lightly spray the surface with a clear sealer. The sealer will help keep the charcoal inside the lines, as well as protect the surface of the goggles. Let dry.





## INDIGENOUS PEOPLE

### 5. ADD THE HEAD STRAP

- On either side, make two small holes wide enough to accept a strand of hemp or leather cording. Be very careful when making the holes to prevent the clay from breaking.

- **HELPFUL HINT:** You may also make the holes prior to baking the polymer clay.



- Tie the strands together at the sides of the goggles.

- Mount and display as desired.





## EXTENSION ACTIVITIES FOR GRAPHICS

### 1. DESCRIPTIVE VOCABULARY

Trace only the image's outline, leaving the inside space empty. Write words inside the empty space about the culture or time period being studied.

### 2. STAMPS

Make stamps out of craft foam using smaller copies of the motif. (Craft foam is a thin, dense, easily cut and glued foam available at most craft or fabric stores.) Glue the selected shapes onto pieces of foamcore board or wood. Use as you would any type of rubber stamp.

### 3. RUBBINGS

Make a photocopy of the design. Glue it onto a sheet of tag board or posterboard. Cut out the shape and glue it onto another sheet of the same material. Use dimensional paint to outline the edges of the designs and let dry. Place a piece of paper over the slightly raised design and make a rubbing of the design.

### 4. COLLAGE

Enlarge the design (if necessary) and use a variety of collage materials to decorate the interior of each design. Use decoupage medium to layer different papers, threads, and lightweight fabric over the design. Embellish with dimensional paint.

### 5. STENCILS

Copy the designs onto cardstock. Use an X-Acto® knife to carefully cut out the interior of each design. (Don't try to cut out the details on the inside of each motif—just the outline of the design). Use stencil paint to transfer the shape onto other surfaces. Embellish with dimensional paint if desired.

### 6. "STAINED GLASS" PICTURES

Make a transparency of the design. Outline the design with Plaid Gallery Glass® leading and let dry. Fill the spaces inside the leading using Plaid Gallery Glass® Window Color. Tape the finished design onto a window for a "stained glass" effect.

## INDIGENOUS PEOPLE

### 7. TOOLING FOIL

There are a variety of different colored “tooling foils” available at craft and fabric stores. The foil is thicker than aluminium foil but easy to “tool” with simple tools such as a pencil or pen. Make a copy of the design. Tape the design onto the foil. Trace over the design to transfer it onto the metal surface. For a unique look, use Plaid Gallery Glass® Window Color on the metal to give it an enameled appearance. Mount as desired.

### 8. FABRIC DESIGNS

Transfer the designs onto muslin fabric using either fabric transfer paper, pens, or a technique of your choice. Use embroidery thread, yarn, fabric paint, and/or iron-on fabrics to decorate the motifs.

### 9. SANDPAPER DESIGNS

Make a copy of the design. Place a piece of carbon paper underneath the copy and place onto a sheet of sandpaper. Trace over the design to transfer it onto the sandpaper. Use chalk, colored pencils, or some other medium to decorate the motifs.

### 10. HANDMADE PAPER

There are many different books available on how to make handmade paper. It is an easy and fun activity that only requires basic supplies and offers a wonderful textured finish when completed. Use handmade papers as a background surface or collage materials for the designs.

### 11. BOTANICAL COLLAGES

Make a copy onto a heavier cardstock paper. Select a variety of grains such as rice, beans, pasta, etc. to glue on the inside of each shape.

### 12. HIGHLIGHTING WITH METALLIC PAINT.

Plaid also offers a product called Tip-Pen Essentials®. This is a craft tip set (for use with Plaid FolkArt® acrylic paints), which allows for fine lines, beads and lettering. This set is easy and fun to use. After the design has been decorated as desired, consider using acrylic paints with the Tip-Pens to add details.

## INDIGENOUS PEOPLE

### 13. "PLASTER CARVINGS" AND CLAY TILES

This activity requires more supervision, but can offer two activities in one.

- a. Use a small cardboard box measuring approximately 8½" x 11". Line the interior with aluminum foil. Mix a sufficient quantity of plaster of Paris and pour into the interior of the box. Allow to harden and dry. Remove the dried plaster from the box.
- b. Place a copy of the design onto the surface of the plaster and trace over the design until it is transferred onto the plaster below. Remove the copy and use linoleum tools to carefully go over the design to further accentuate the motifs.
- c. To make the tiles, use polymer clay that has been rolled to an even thickness and is the size of one plaster form. Place the clay on top of the side of the plaster that has the design and press the clay evenly and firmly onto the carved design. Remove the clay and bake as recommended on the package.
- d. Decorate the tile as desired using Plaid FolkArt® acrylic paints.

### 14. PIERCE-PATTERN PAPER

Piercing the motif with a needle will add interesting dimension and texture to the design. Use heavy cardstock paper for this project. Tape or glue a copy of the selected motif onto one side of the cardstock. Place the paper onto a piece of cardboard. Use a darning needle or nail or experiment with different piercing tools (such as tacks, needles, toothpicks, etc.) that create different sizes of holes. Vary the pattern of the holes being made by changing the direction: go in circles, on the diagonal, vertically, or horizontally. Create shapes such as stars, circles, etc. within the shapes.

### 15. HEAT-TRANSFER-TO-WOOD TRIVET

Make a reduced-size photocopy of a selected design the size of the trivet you wish to make. Place the reduced design so it faces downward onto a smooth piece of wood that fits the size of the paper. Use a very hot iron to "transfer" the copy onto the wood. Use acrylic paints to decorate the transfer. Use clear acrylic sealer to protect the design.



## 16. COPY-MACHINE-TO-FABRIC TRANSFER

Create your own fabric transfer on a copy machine. This is very easy and effective. All you need is an iron, freezer paper, muslin, and tape. Place an 8½" x 11" piece of prewashed and ironed muslin onto a slightly larger piece of freezer paper (place the muslin on the "shiny" side of the freezer paper). Iron the freezer paper until it adheres completely to the muslin. Cut around the edge of the muslin so the freezer paper is the same size as the muslin. Tape the edges around all sides of the muslin and freezer paper. This will help prevent peeling while the design is being printed. Select a design and place it onto a copy machine, and hand-feed the muslin into a copy machine. The design, transfer onto the muslin. Use fabric, acrylic, and dimensional paints to decorate the design. After the paint has completely dried, remove the freezer paper and mount as desired.

## 17. COPY-MACHINE-TO-POLYMER-CLAY TRANSFER

This is a fun and easy way to make jewelry using polymer clay and a photocopy of a motif. Reduce a design to the size you desire or use one provided on the page. Roll out a piece of polymer clay approximately 1/8" thick and the size of the photocopy. Place the photocopy face down onto the polymer clay. Use a clean paintbrush to apply isopropyl alcohol (rubbing alcohol, available at any pharmacy) to the back side of the photocopy. Keep applying the alcohol until the paper is saturated. Let sit for at least five minutes to allow the alcohol time to dissolve the ink. Apply more alcohol and very gently begin rubbing away the back of the paper until the ink is transferred onto the clay. Bake the clay according to package directions and mount onto a piece of jewelry or use as part of a collage. **DON'T FORGET TO REVERSE THE COPY SO IT WON'T BE PRINTED BACKWARDS.**