



## Doodle Page Digital Download

This PDF file contains 1 (one) Doodle Page. The PDF has been put together to give you options when it comes to printing. Pages and patterns that are larger than 8½x11 have been provided in two formats:



### 1) Full Size

If you would like to have a full size print out, take the full size pages to your local print shop and they can print it for you. All full size Doodle Pages are 11x17



### 2) Tiled

The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

The Doodle Page PDF files are typically laid out like this:

Front – full sized, front – tiled, back – full sized, back – tiled

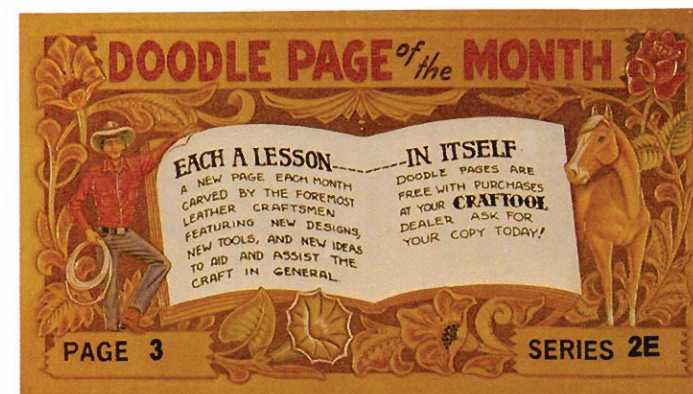
(Some Doodle Pages do not have backs)

Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure “Page Scaling” is set to “Shrink to Printable Area” in the Adobe Reader print dialogue box. This will decrease the size of the Doodle Page a very small amount.



You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.





## MADE IN NATIVE AMERICA

by  
Brad Martin

With the Made in U.S.A. craze that's swept the nation for the past few years, I thought it would be fun and fitting to honor the original Americans through their most enduring contribution to our culture - their art. Their special use of native materials as a medium for decoration and spiritual expression is unique and easily adaptable to leather carving.

I've tried to offer a selection of projects for you that will be both interesting and challenging. As the level and interpretation of art varied from person to person and tribe to tribe, you, too, will develop your own style and apply it to your carving as I have.

I find that "corners" come in especially handy when I'm doing a Native American picture, as they not only provide a border for the carving, but also give the artist a chance to enhance the context of the picture by providing a related type of design - a more finished look. Here I've designed two similar but quite different examples. In the lower right corner is a NAVAJO type of design consisting mostly of geometric angles often found in rug patterns. You'll need a steel square, a trusty swivel knife, and a selection of chisels to make the short straight lines and angles. You'll find a 5/32", 1/8" or 3/32" thonging chisel will work beautifully. Be sure to tap it gently with your mallet! Cut the longer lines with your knife using the square to keep the angles true. Always trace first so you'll get a feel for the geometrics and cut carefully so lines don't overlap. Bevel the outside line only; I used pointed beveler #F976 for angles and #B198 for straight lines - always mat afterward - my favorites are #F899 and #F900. In the lower left corner is a traditional HOPI design with a stylized "Sun Face" which can be made with a 1" drive punch - again: Don't knock it through the leather - just 1/2 way or so. Since these 2 corner styles occur in rug and pottery designs, they don't require beveling - an excellent knife exercise and most effective. Color in basic earth tones of brown, black, tan & natural. The sun face represents the colors of the earth, sun, and sky, therefore requiring Cova blue, white, red & yellow. These colors may vary so feel free to experiment.

Beadwork is a wonderful addition to Indian borders and I've found a way to do it that, when completed, will have to be touched to prove it's not real beads. The rosette, with strip beneath it at the far right is an example. Since the rosette is slightly more involved, I'll begin with the strip first. The best designs are those with an uneven number of beads - I've chosen 15 beads wide. This allows for pattern that has a center row with 7 rows on each side. To begin, mark then cut an even number of vertical lines using a straight edge as a guide. Be careful to hold the straight edge down firmly so it won't move as you cut. After the vertical lines are cut, use a right angle square to make horizontal cuts the same way, creating a cross-hatched pattern of tiny squares. (Note: To get the best results be patient and exacting - loom beadwork is the most precise looking type). After the vertical & horizontal lines are finished, take a ballpoint stylus and tap it at every



PAINT YOUR OWN DESIGN!

SMALL CROSS-HATCHING  
FOR BEADED BLANK

MADE

in

NATIVE

AMERICA

HORSE HAIR -  
KNIFE CUTS

#F902

USE A DRAWING PEN  
OR SHARPIE AND FILL IN  
EARTH COLORS  
CAREFULLY

MORE  
#F926

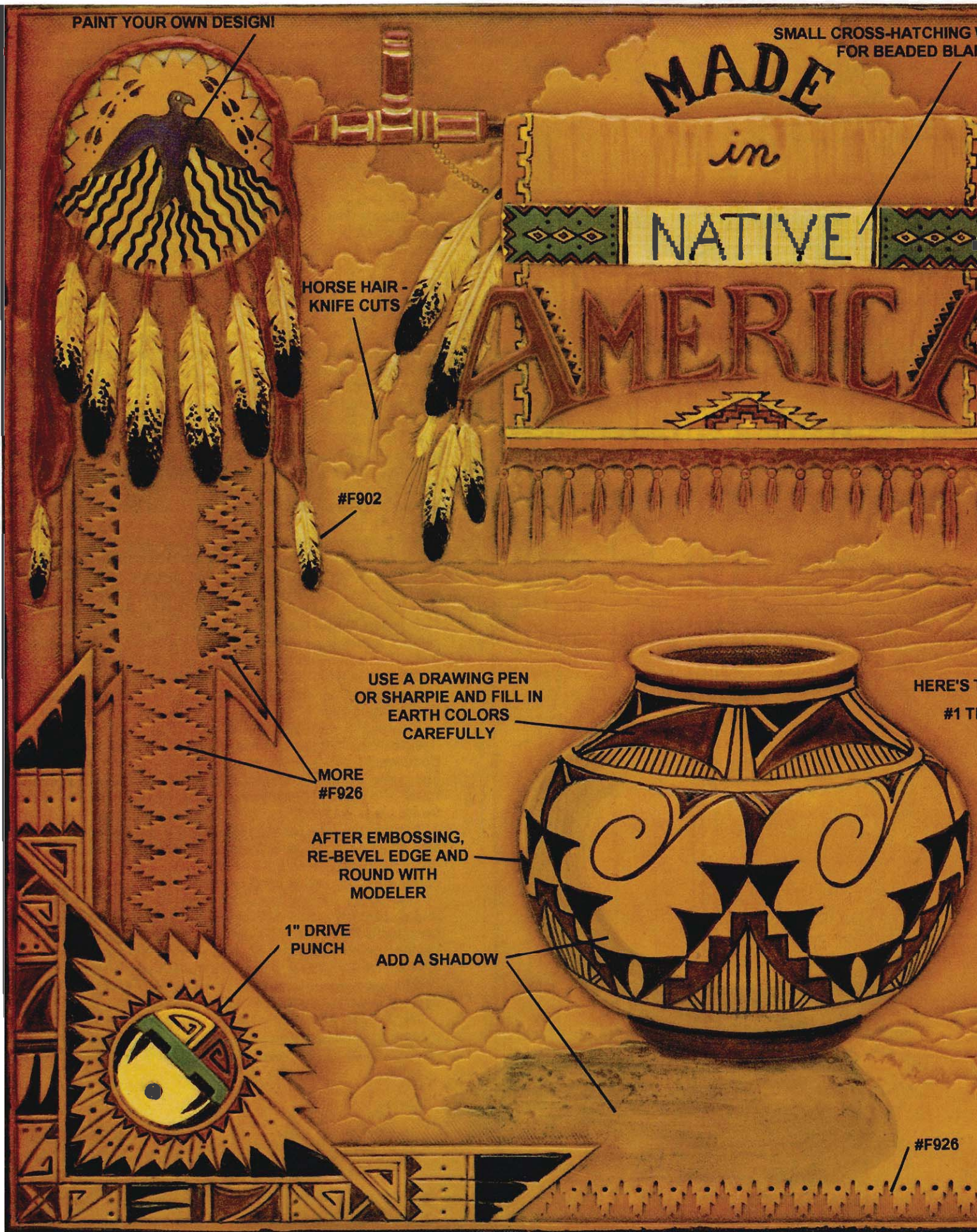
AFTER EMBOSSING,  
RE-BEVEL EDGE AND  
ROUND WITH  
MODELER

1" DRIVE  
PUNCH

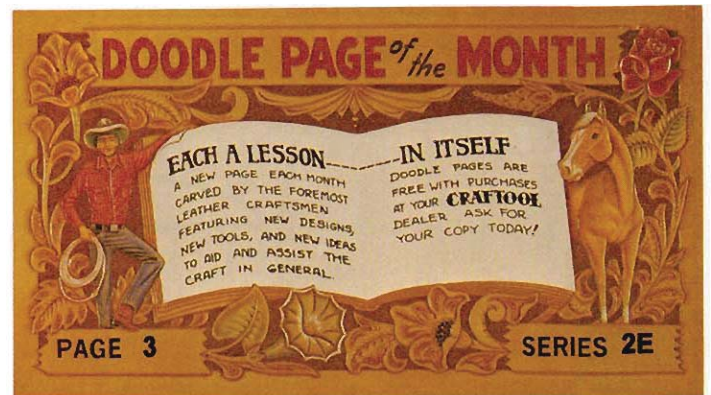
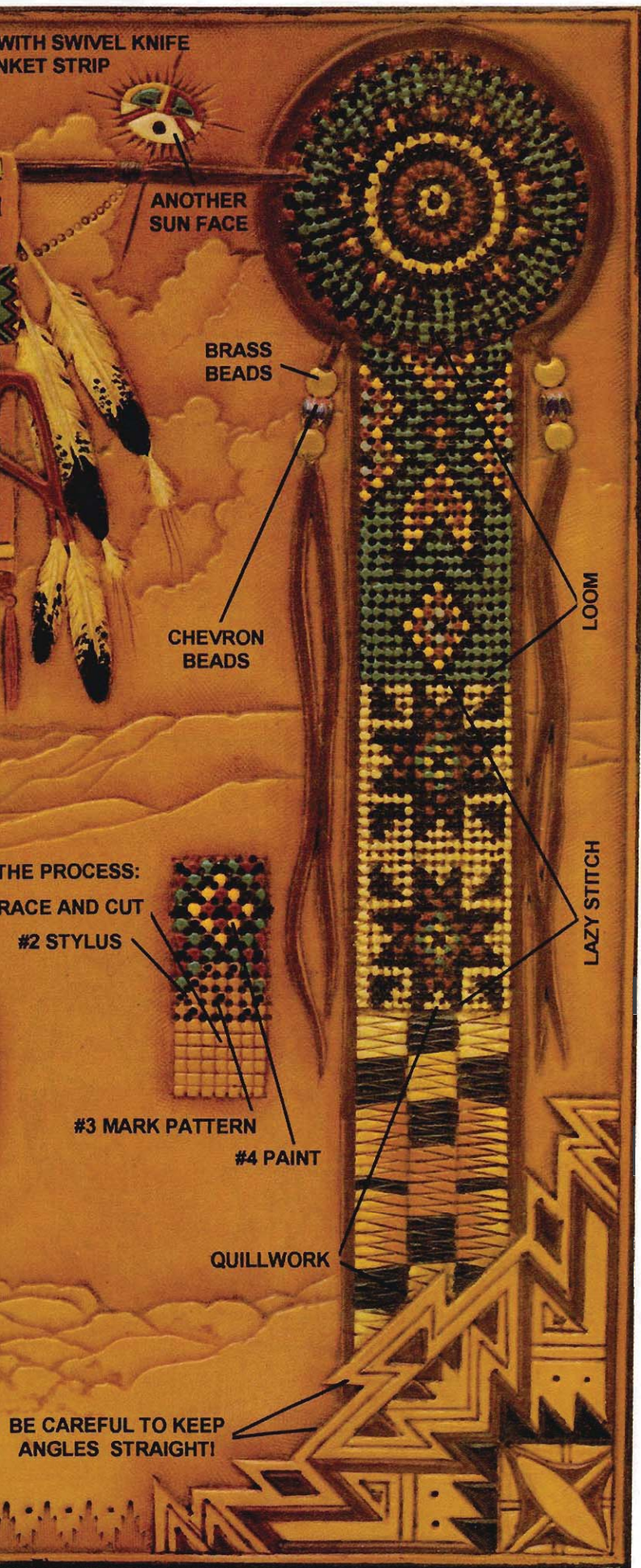
ADD A SHADOW

HERE'S  
#1 TR

#F926







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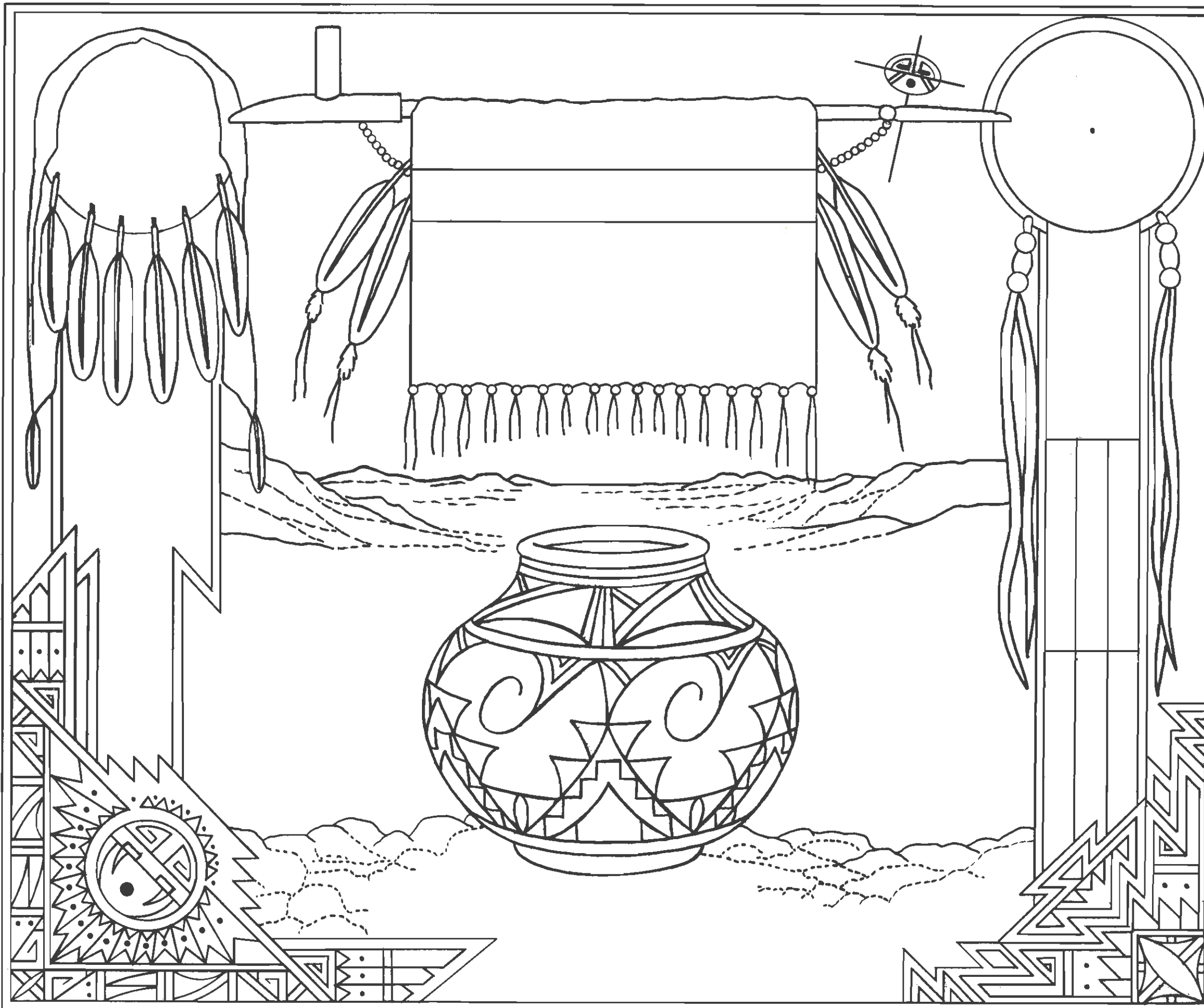
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intersection of lines. You'll find this creates a rounded effect on each bead. (Note inset beside strip). I used an #F120 double beveler on the center pattern of the strip to create a lazy stitch look. I beveled vertically between every 5th row of beads so I have 3 strips of 5 beads each. Of course, the pattern really takes shape when it's colored. Refer to the many bead patterns available from Tandy for ideas or make one up yourself. I often begin the coloring process by using a black Sharpie pen to outline the original pattern beginning in the center and working out. (Look back at the inset for example). Once the outline is established, it's easy to fill in the colors. Since beads are opaque and colorful, use Cova Dyes for best results. When colors are dry, paint the entire design with Tan Kote to seal the color and protect the Cova from the final coat done with Neat Lac. This will give beadwork a glossy, smooth finish. It takes patience but not nearly as much as real beadwork! At the bottom of the strip I've included some "quillwork". It's from porcupine quillwork decoration that original beadwork patterns arose. I cut two lines and double beveled (as in the lazy stitch), then using a bag clasp chisel (or sharpened screw driver or wood chisel), simply "walk" the chisel tapping gently to create elongated triangles - very quick and effective.

The rosette is made with a compass or set of wing dividers. Score concentric circles the same distance apart and cut with a swivel knife. Remember: circles have no straight or flat lines so turn the knife constantly. Make individual beads with a small chisel and emanate outward from center of circles. Go back with stylus and round edges of beads the same as in loom beadwork. Bevel outside edge of circle with #B198 and color as before.

In the upper left corner is a typical rawhide shield. These were "heavy" medicine and decorated according to dreams & personal totems. Precision design on the decoration is not important so create your own. Natural dyes were often used having a less vivid color. Use Pro Dye or Spectra Shade for a good effect.

Of course, one cannot do Indian work without doing feathers. Feathers are easy if you keep a few things in mind. Almost all feathers have a gentle curve, so when carving the shaft, arc the cut a little. I usually bevel the entire feather before adding the vanes with a Hair Blade. Since feathers, even on the bird, are seldom smooth & perfect, I always rough them up a bit using an #F902 pointed beveler last. This combination makes an authentic looking feather. Paint according to what kind of bird they're from. These I've colored to resemble Golden Eagle feathers using thinned white Cova with black tips fading to dots.

Beneath the shield I've included a section of various stamped designs, mostly done with the #F926, Tony Laier and George Hurst's Southwest Leather Bowl project sparked my interest in this tool, so I just came up with a few additional ideas. These are useful for all kinds of projects - belts, wallets or border designs. Be creative and invent some yourself.

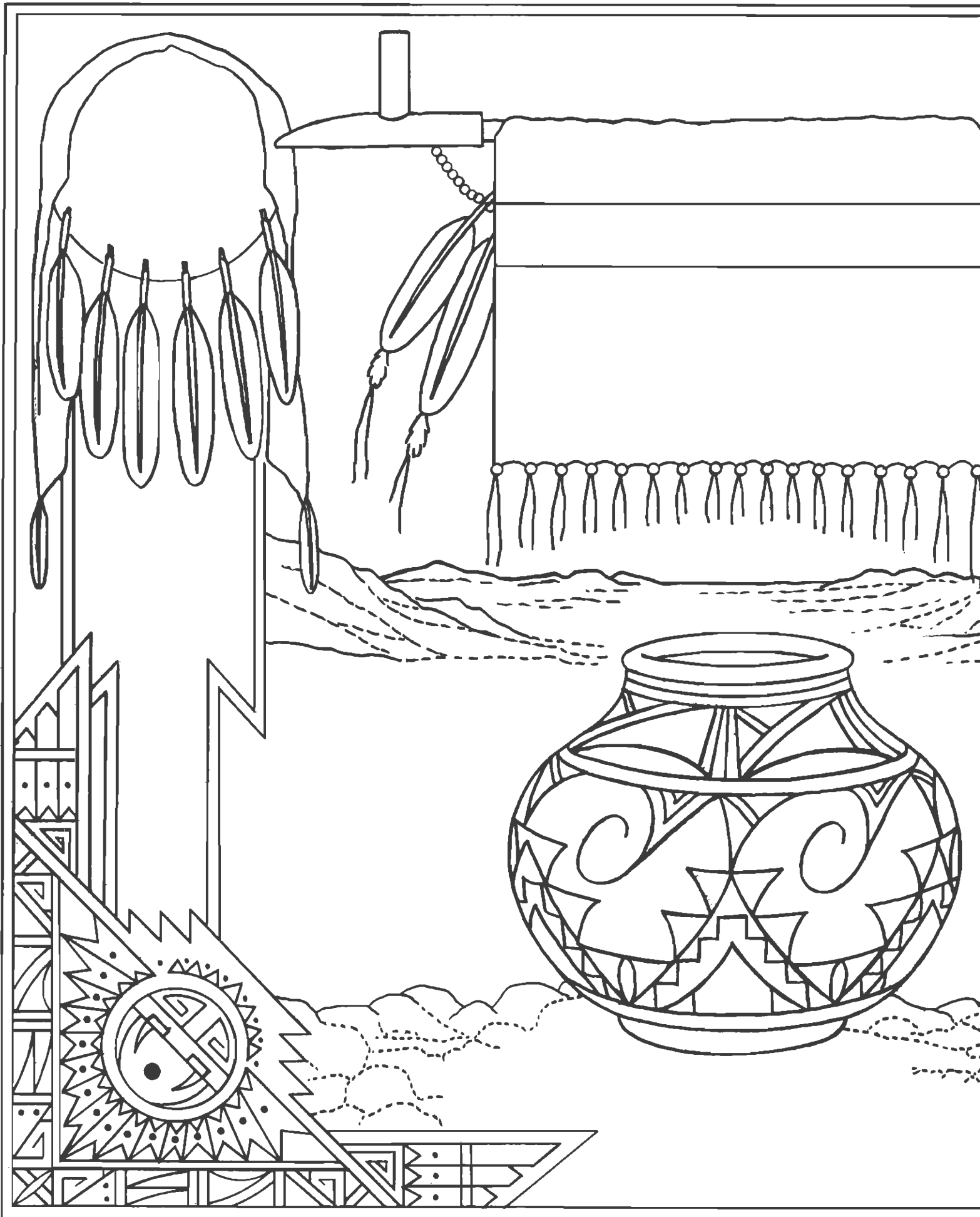
The center piece for my project is the Southwestern Pot. The pottery of Arizona and New Mexico is as beautiful as any in the world and I find many uses for it in my work. This is a water carrying jar called an "Olla" and is used by the Zunis, Hopis and Tewas. Though I made up the design, there are many existing examples to be seen and studied. I've used Al Stohlman's basic embossing techniques to bring extra life to the pot. I usually just trace the pattern gently so I'll have something to go by. Outline the basic elements with a fine-line drawing pen (carefully!) and finish with earth tones. Refer to Al's book on embossing leather for more info and give it even more dimension with a shadow. Practice - it's worth it.

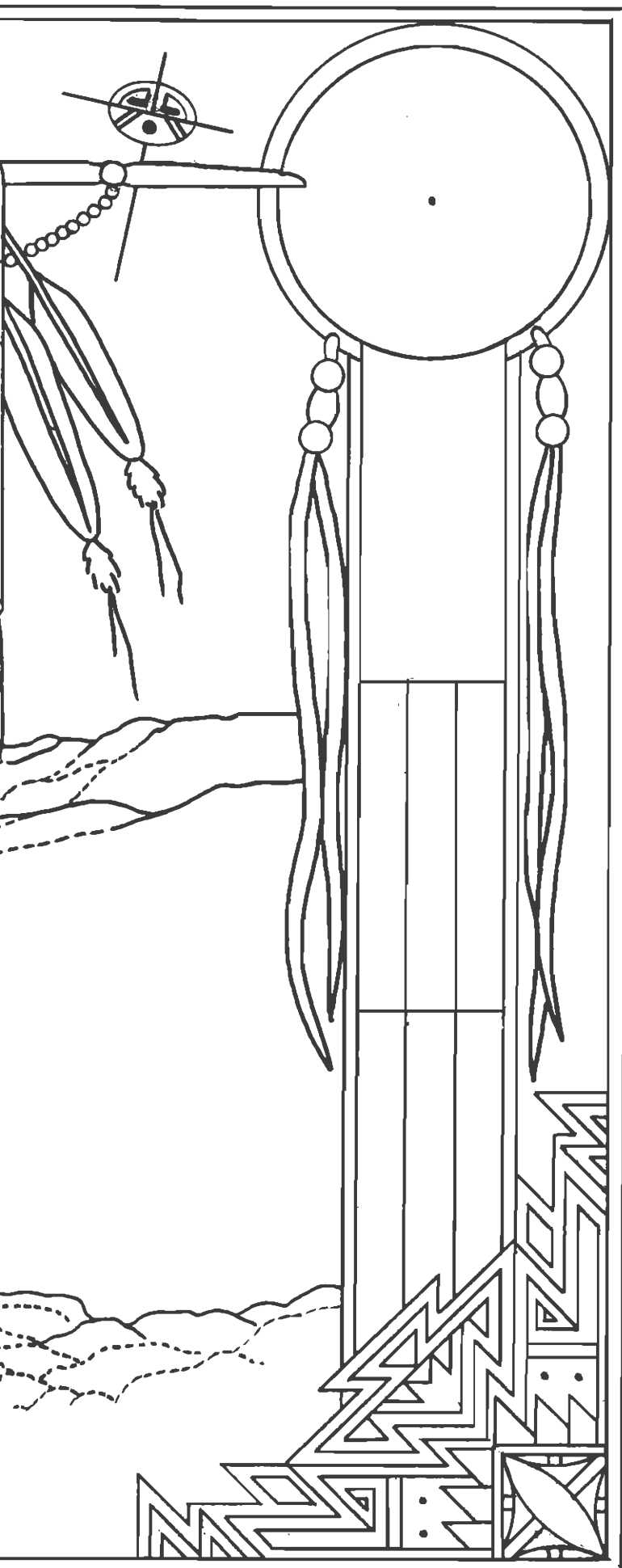
It's easy to think of Indian art in the past tense, but with a little study and understanding you'll find, as I have, that Native American art is continuous, progressive, exciting, and very much alive! !



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