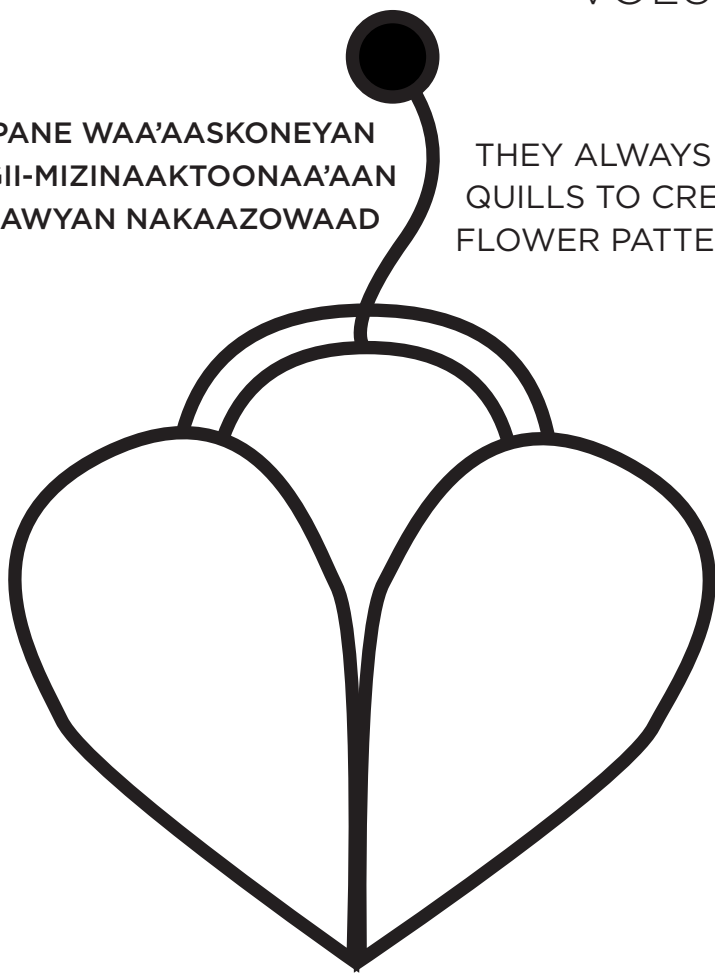


MÉTIS & ANISHINAABE BEADING TEMPLATES

VOLUME 1

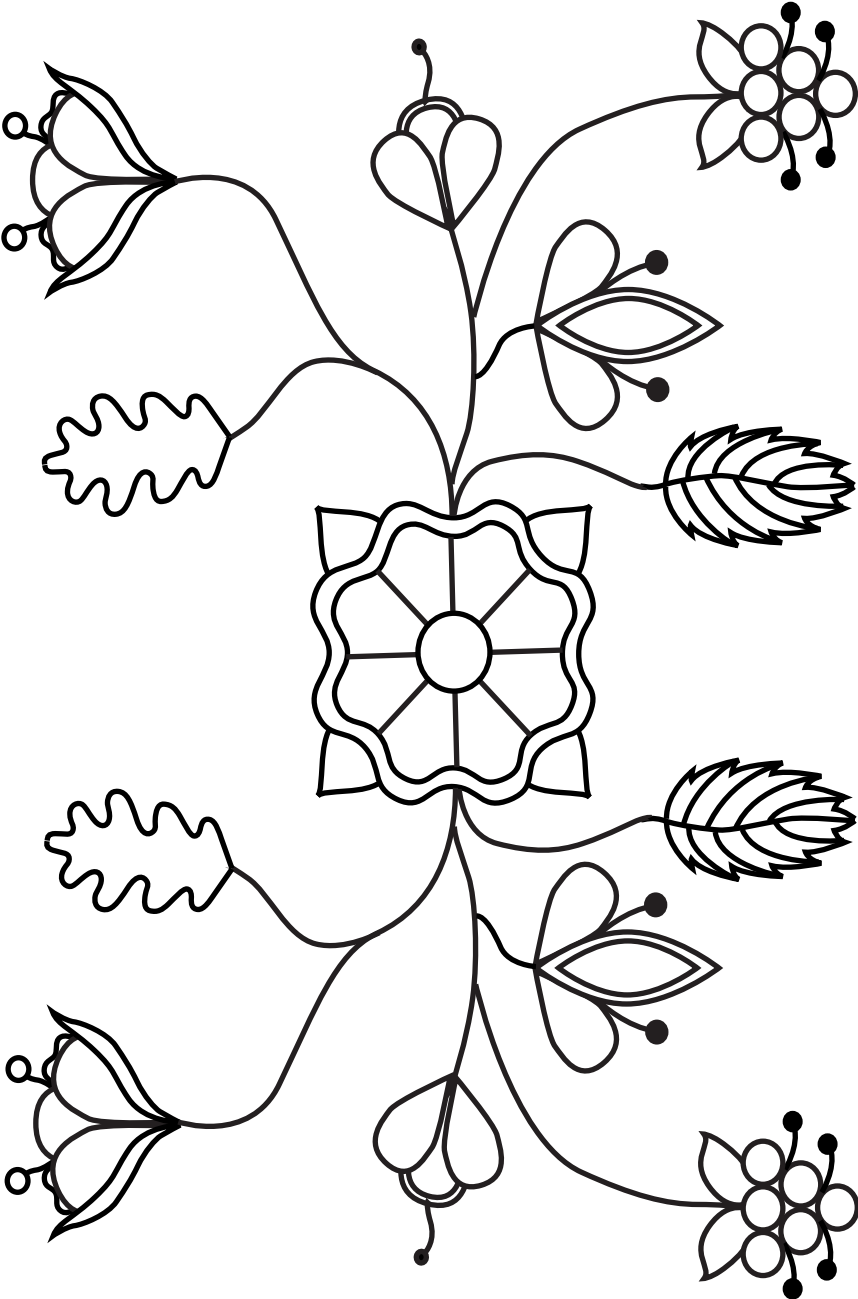
PANE WAA'AASKONEYAN
GII-MIZINAAKTOONAA'AAN
GAAWYAN NAKAAZOWAAD

THEY ALWAYS USED
QUILLS TO CREATE
FLOWER PATTERNS



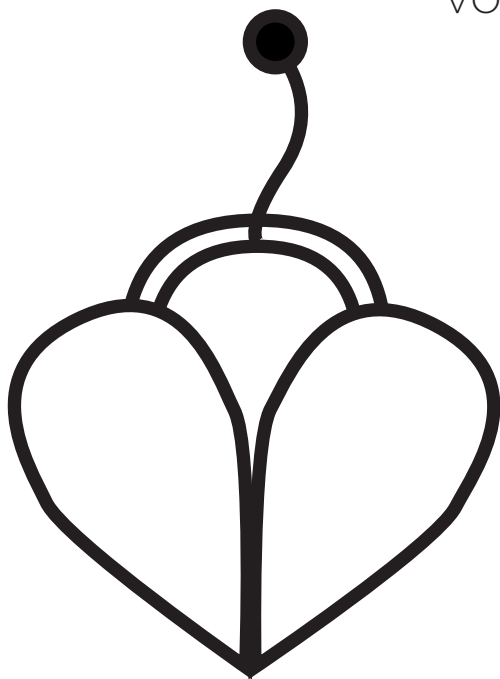
DYLAN AT MINER

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MÉTIS & ANISHINAABE BEADING TEMPLATES

VOLUME 1



DYLAN AT MINER
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AMOXTLI
PRESS



I am the seventh generation since my ancestors started making beadwork. This means that my daughters are eighth generation beadworkers. There were a few generations that stopped practicing this important Indigenous cultural practice, but beading is without a doubt an important Métis and Anishinaabe practice and assertion of our identities. This book comes from my love of beadwork, but from the fact that I do not always have enough time to bead. With limited time, I figured that I could share my beadwork with others through this book.

Importantly, my family still has the beaded gashkibidaagan // fire bag that was created by my grandfather's great-grandmother, Josette Miner (née Brissette). Grandma Miner was born in Red River (now in Manitoba) and spent time at Bootagaani-minis // Drummond Island (now in Michigan), before living with other Métis in the Georgian Bay Harvesting community. The use of floral bead patterns, it has been argued, was popularized by Métis womxn around Red River, while their Anishinaabeg, Cree, and other relatives continued to use quills.

Talk to two aunts or elders and I am sure you will get at least three versions of how // when beadwork began in your community. This book is not intended to replace community-based knowledge, but meant to supplement it.

This book is the first in a series of limited-edition risograph-published artist's books by Dylan Miner. In addition to the small number available in print, there will also be a free downloadable PDF available that is copyright free. Those are available at wiisaakodewinini.com

This book is intended as a community resource and, as such, it is acceptable for you cut and destroy the original. In fact, you are encouraged to cut these templates with scissors and then sew the paper floral patterns to buckskin, moosehide, backing, wool, or any other material. These paper templates can then serve as your pattern onto which you will bead. Once complete, tear the paper from underneath your beadwork.

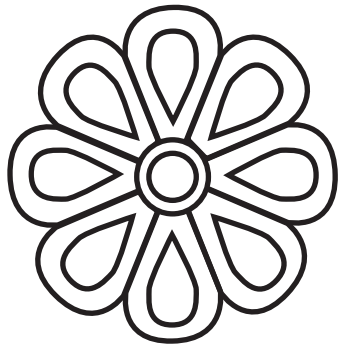
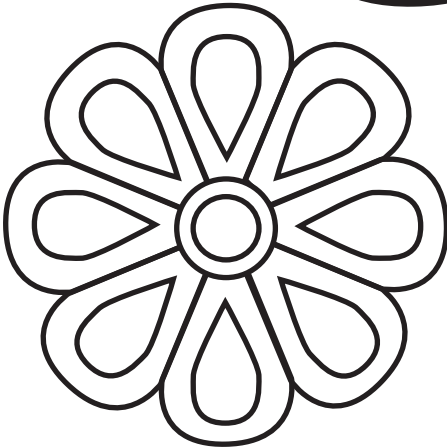
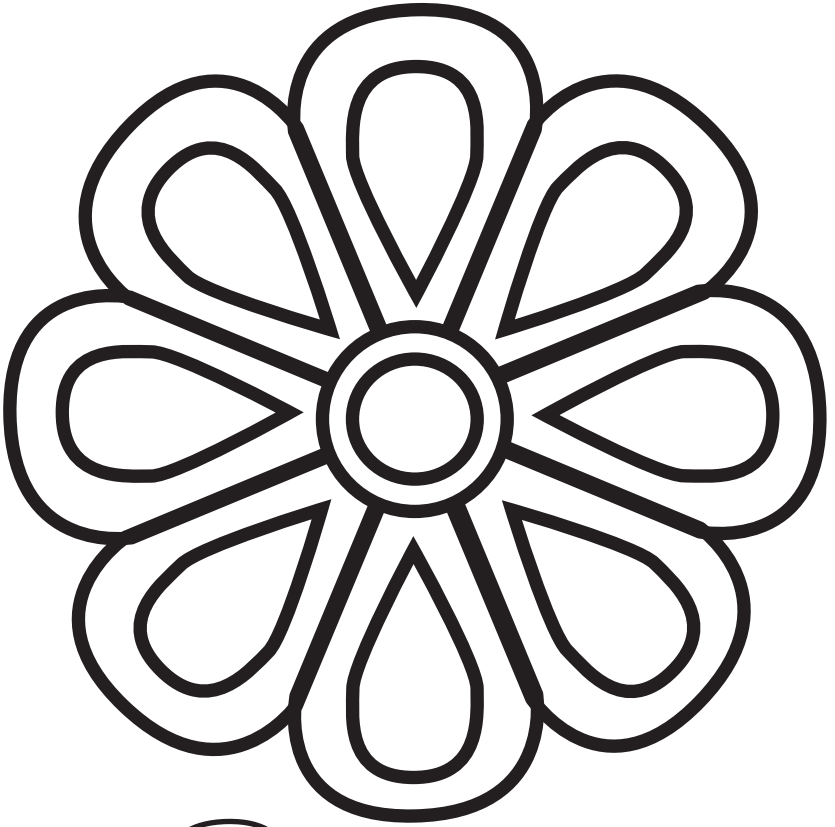
The book is especially useful in beading circles and when teaching youth to bead. In fact, it is also helpful when working with skilled beadworkers who want to integrate new iconography that is not based on the work of a specific individual family or community. If it frightens you to destroy your original book, this publication is designed in a way that allows you to easily place the publication on a photocopier and reproduce the pages in large numbers. In this fashion, the templates can then be shared amongst groups.

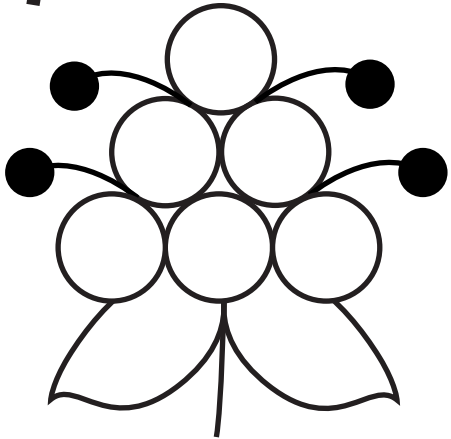
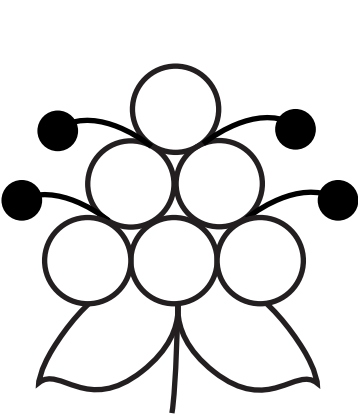
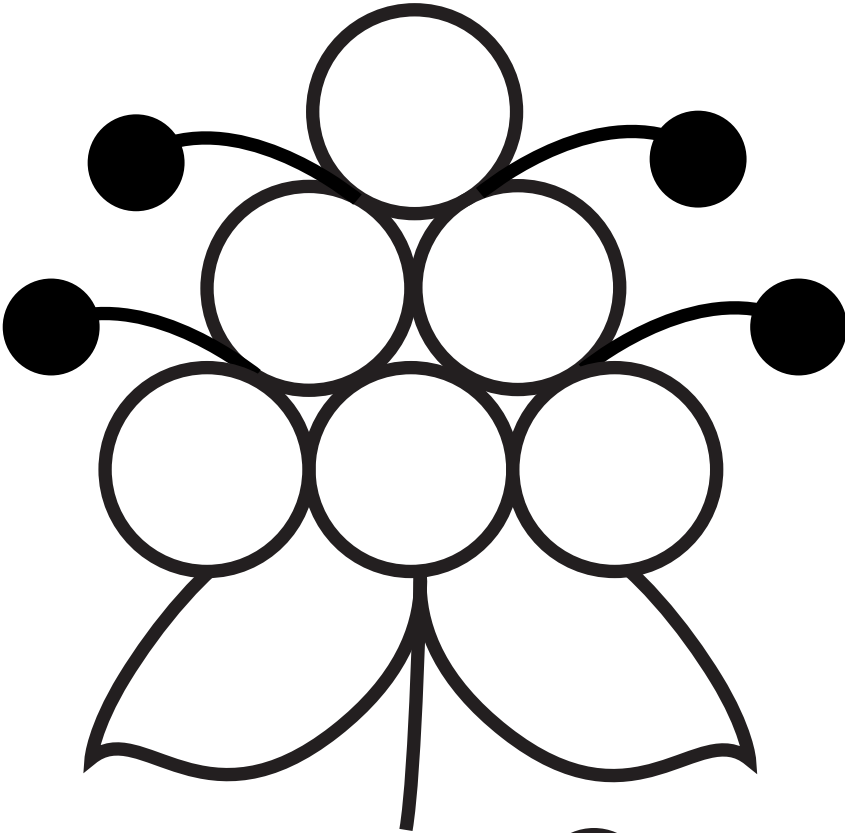
On each page, I have included three images: one large image intended for younger children to color, and two smaller images which can be traced or cut out entirely. If you choose, you can resize these with a photocopier or print from the PDF at different sizes. The final two pages of this book include a full floral design, which I created, as well as a dotted image intended to serve as the basic layout for you to create your own beadwork design.

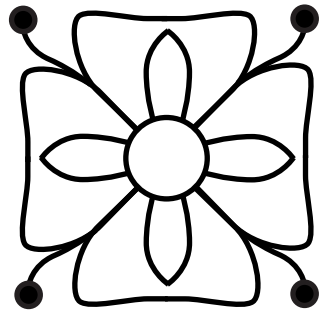
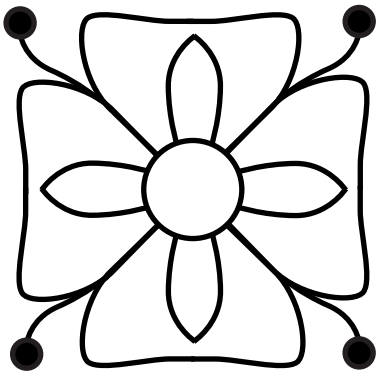
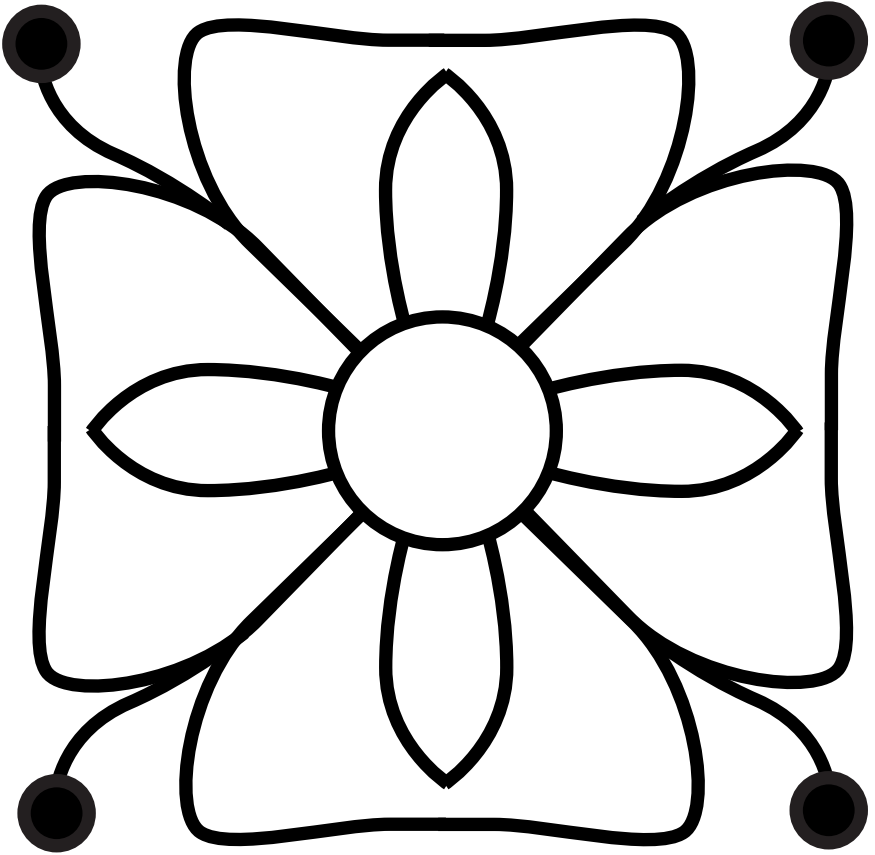
Beading is a process and, as such, this book is intended as a starting point. It is not an endpoint. Use it to teach youth, but your beadwork should not be limited to the templates in this book. You should also look to the skillful beading of aunties and community-members where you live. Also, look at work made by your own ancestors, if you have access to these important forms of artistic history. Use this book as a source for dialogue and for further expansion of beading with youth and other community members.

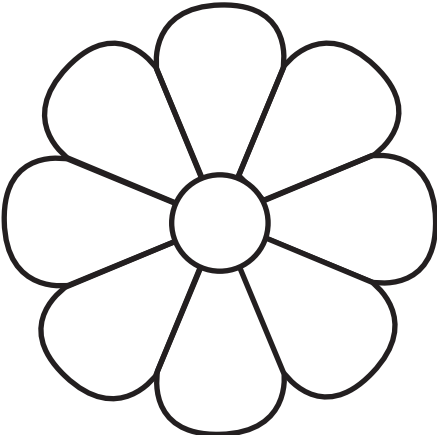
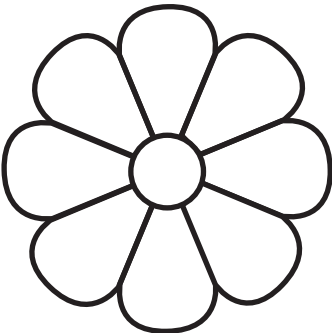
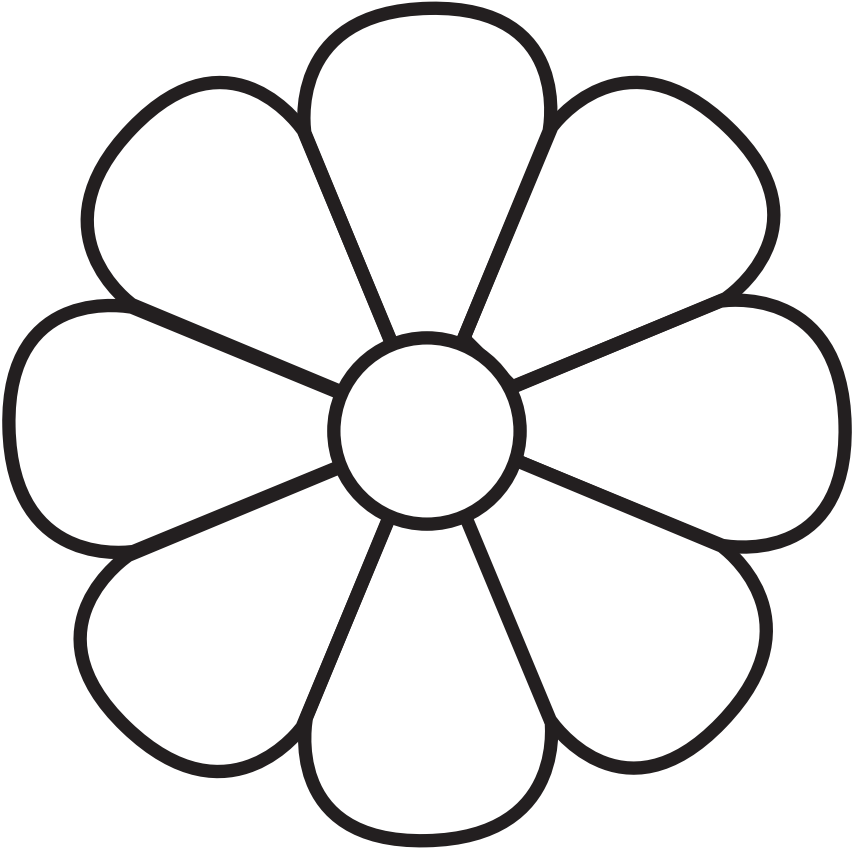
When creating this book, I have done my best to include an array of common Métis and Anishinaabe beadwork patterns, but have also tried to make sure I have not inappropriately taken the work of individual beadworkers. If there are patterns you feel belong to an individual beadworker or to a community, please contact me. Inversely, if there are templates that should be in the second volume, also let me know.

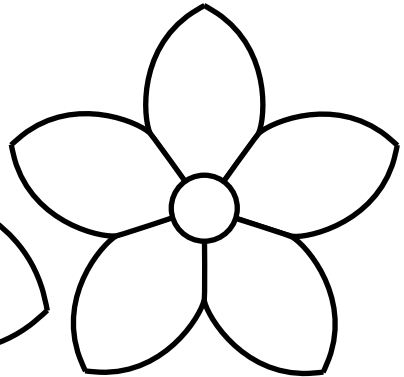
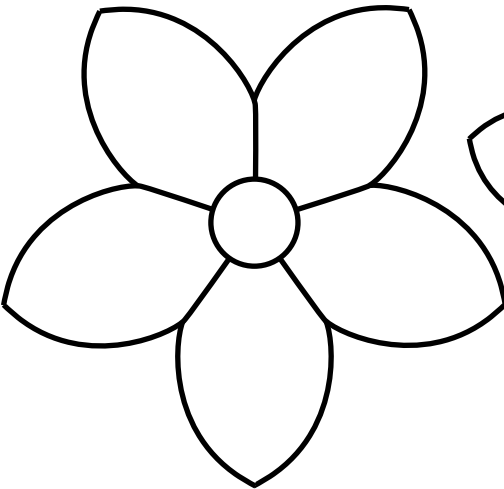
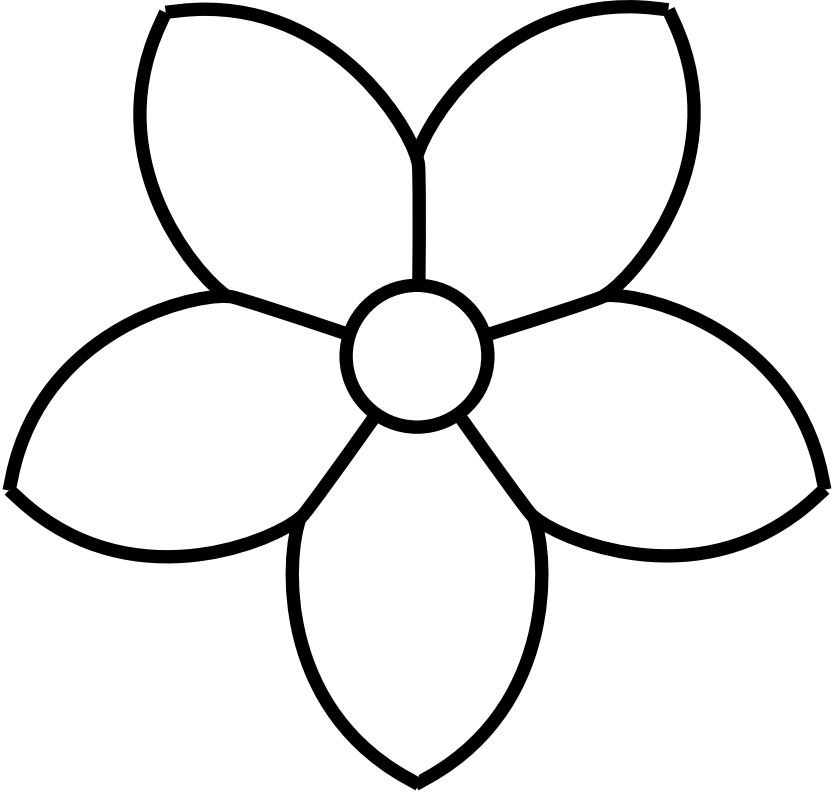
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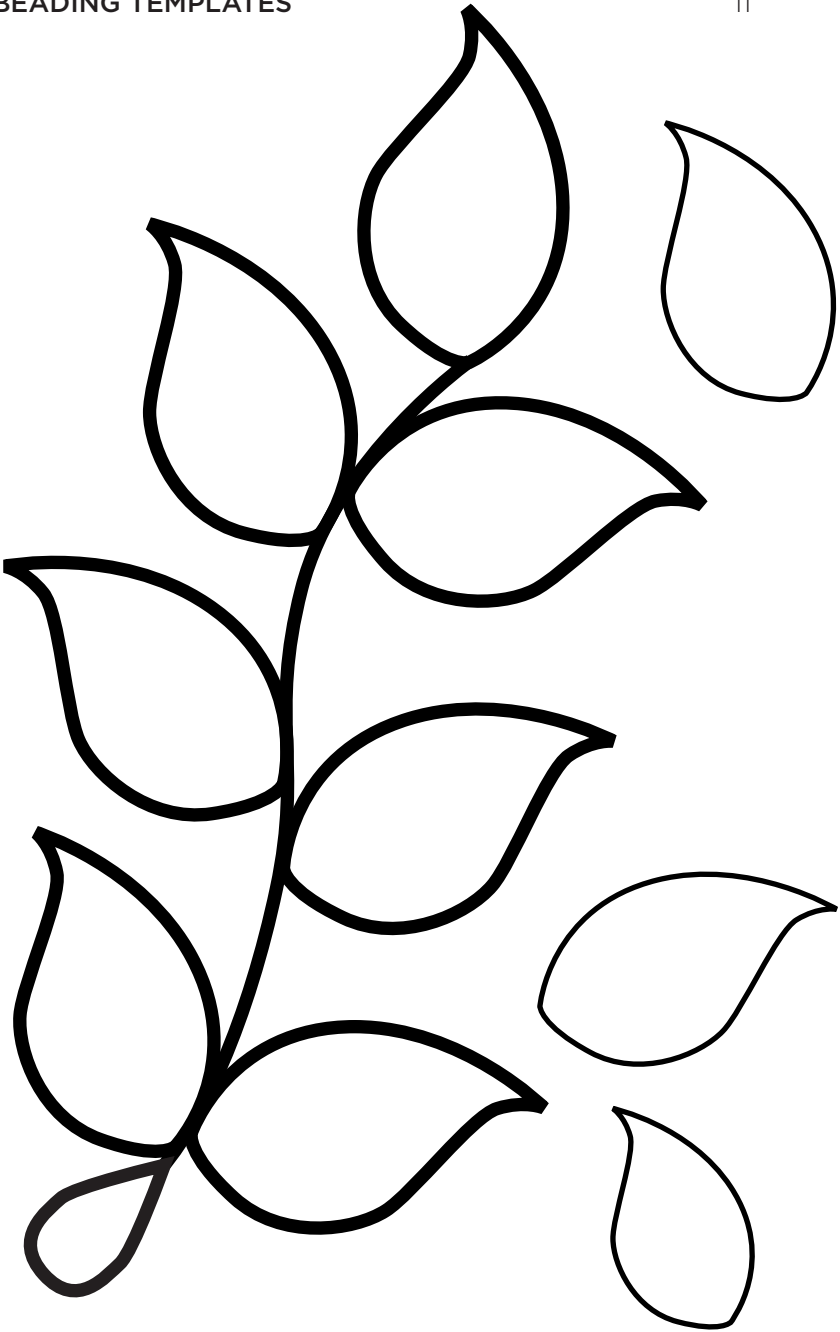


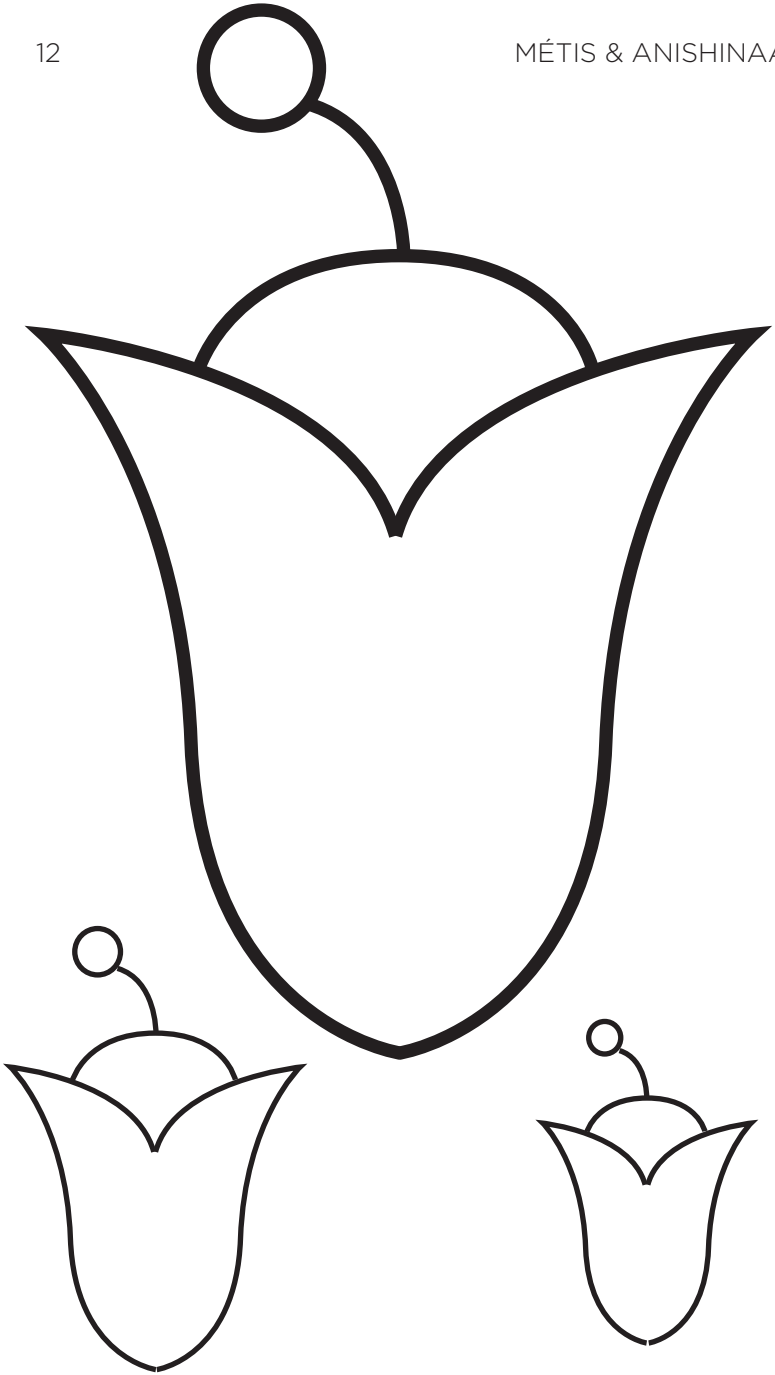


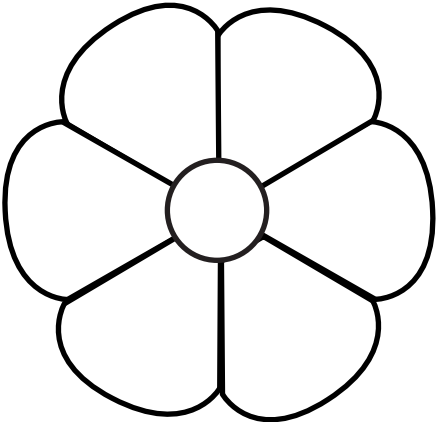
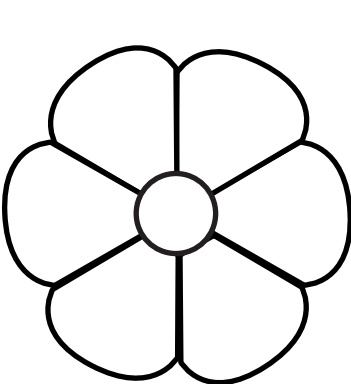
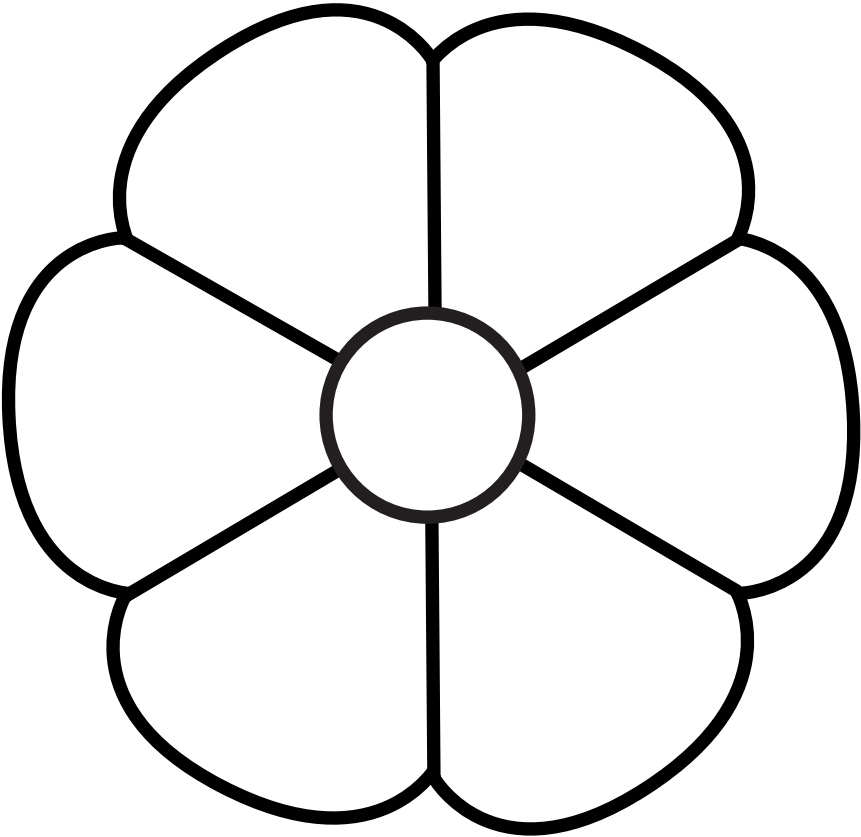


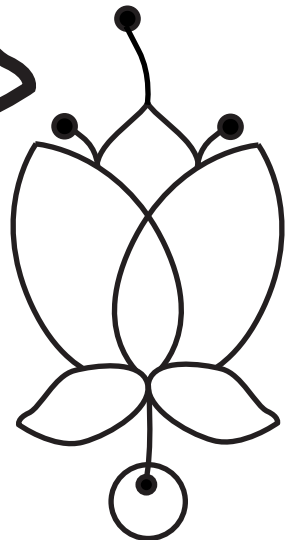
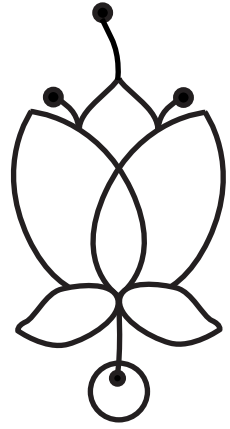
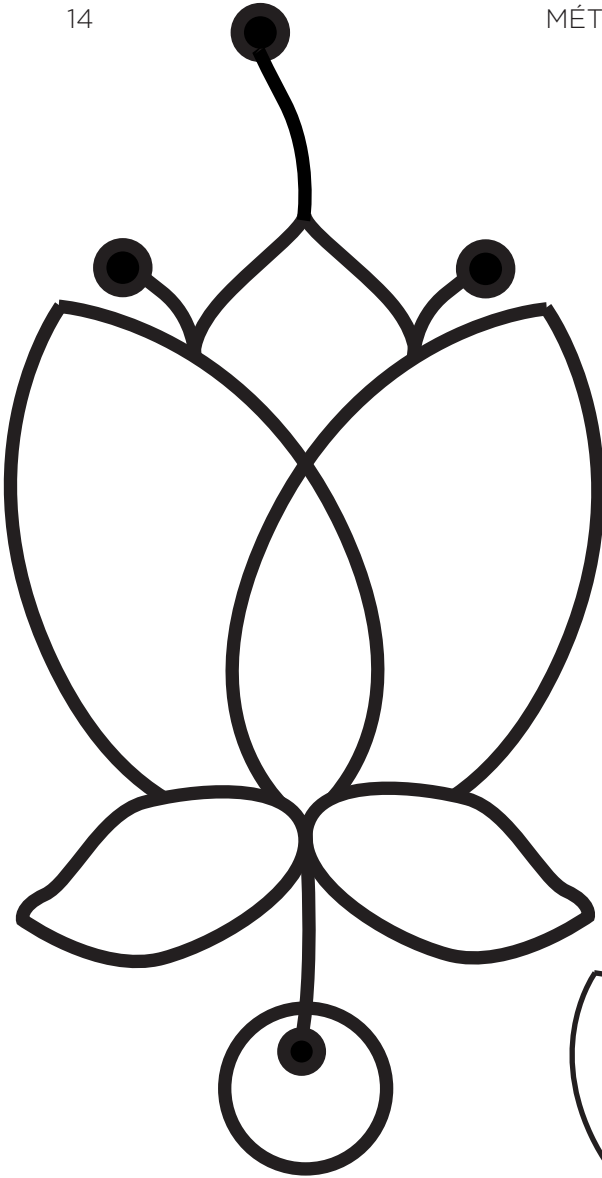


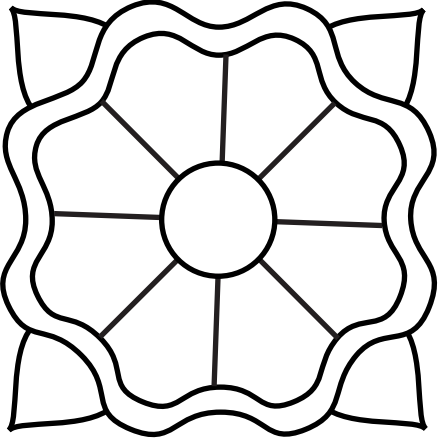
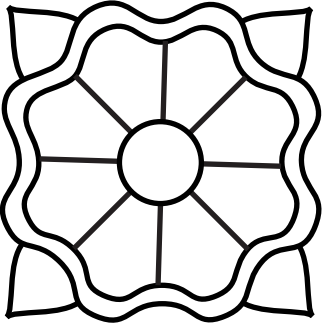
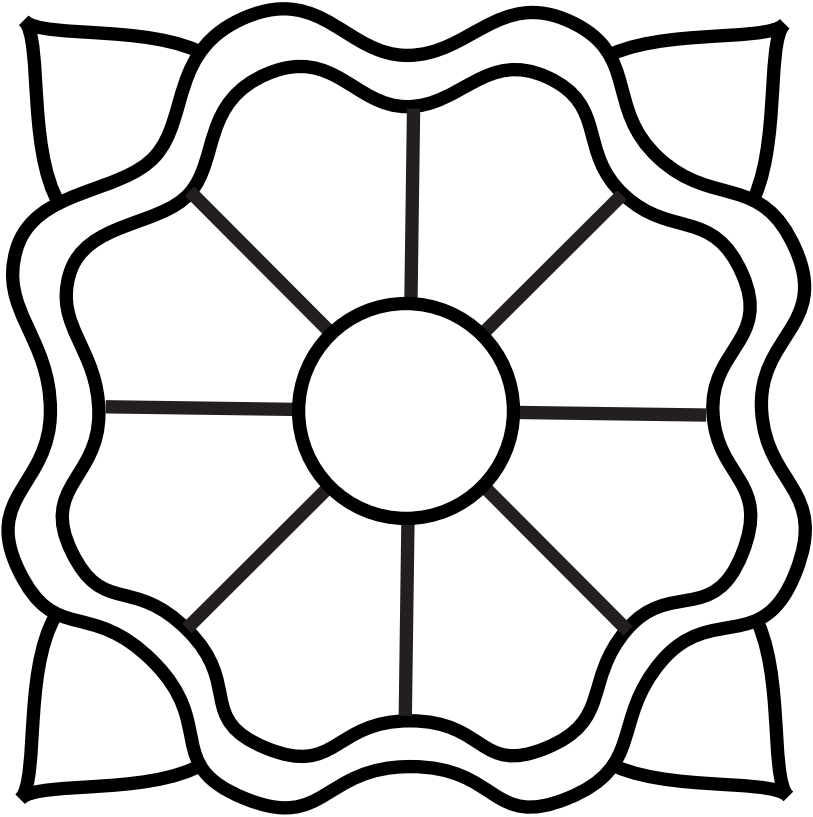


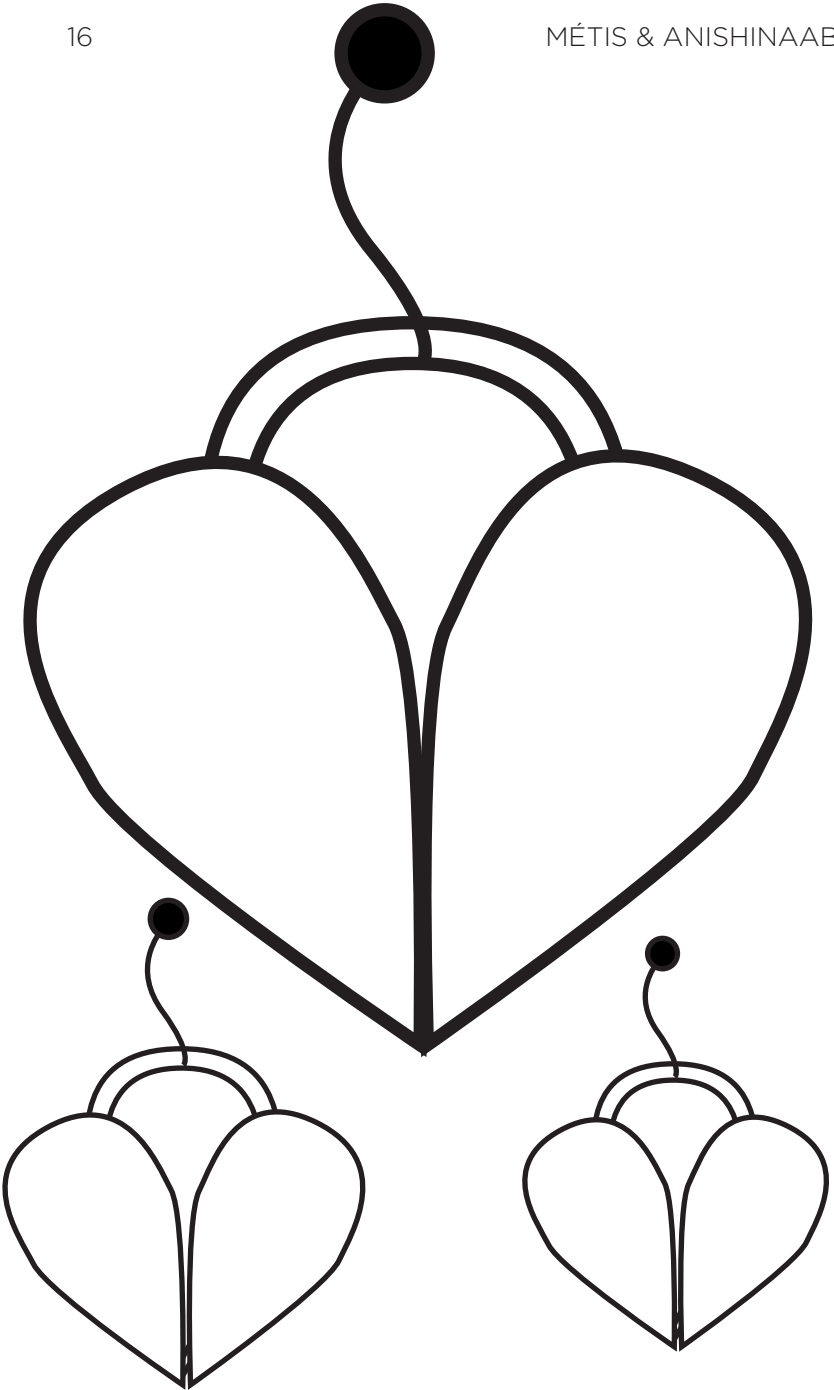


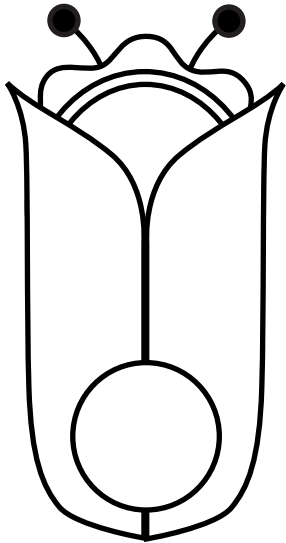
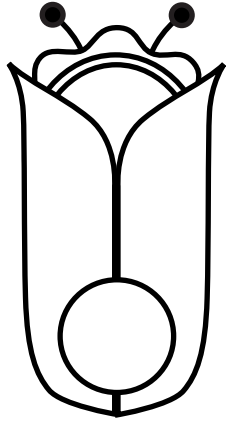
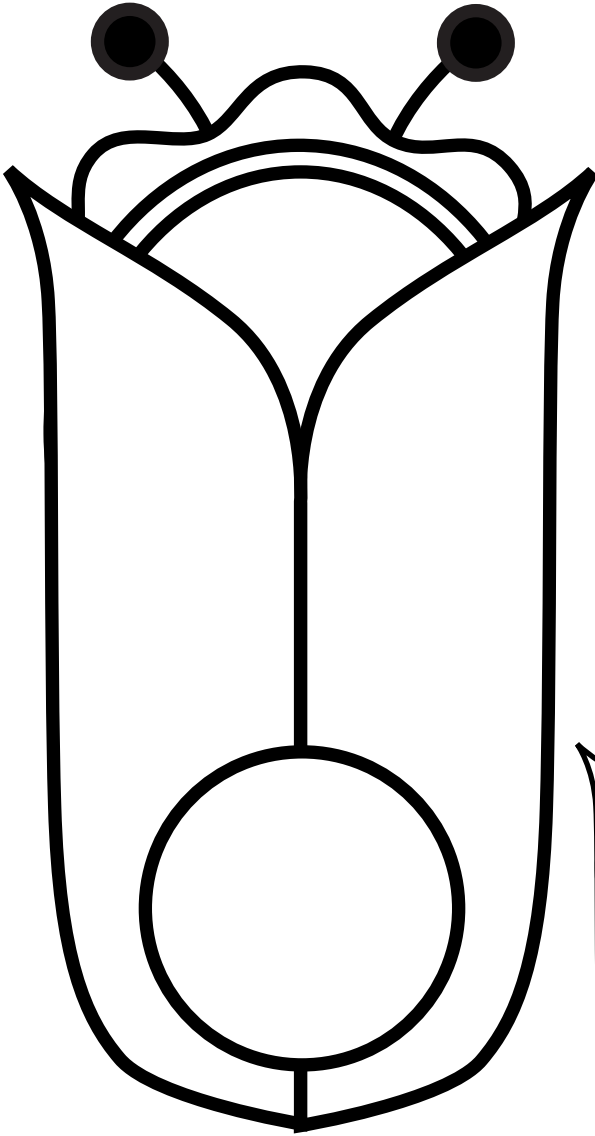


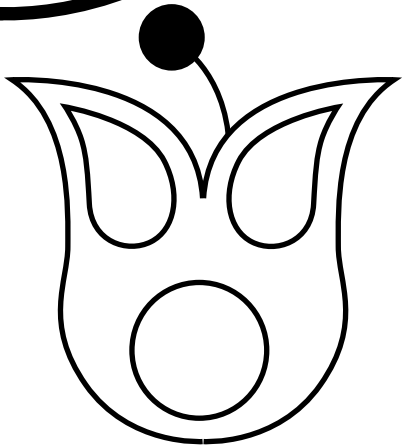
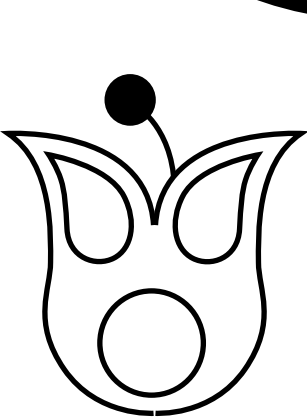


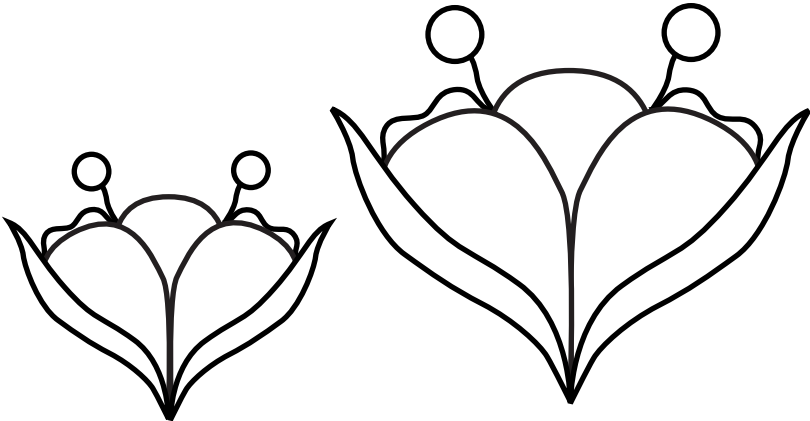
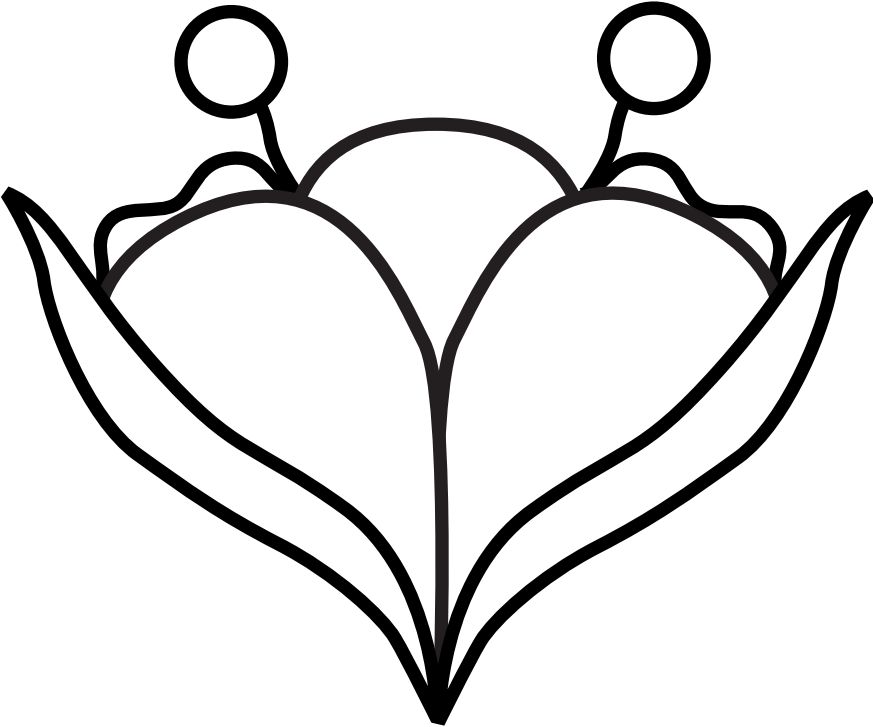


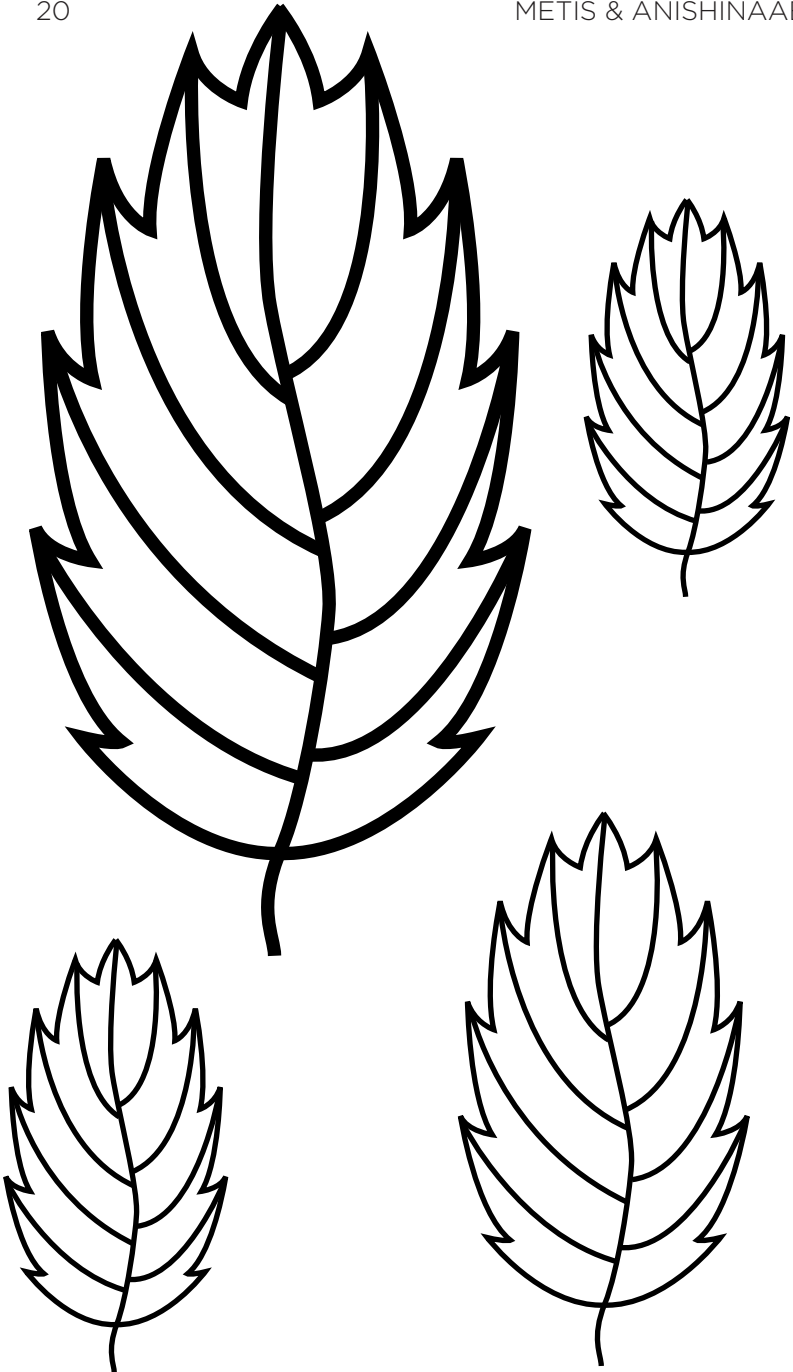


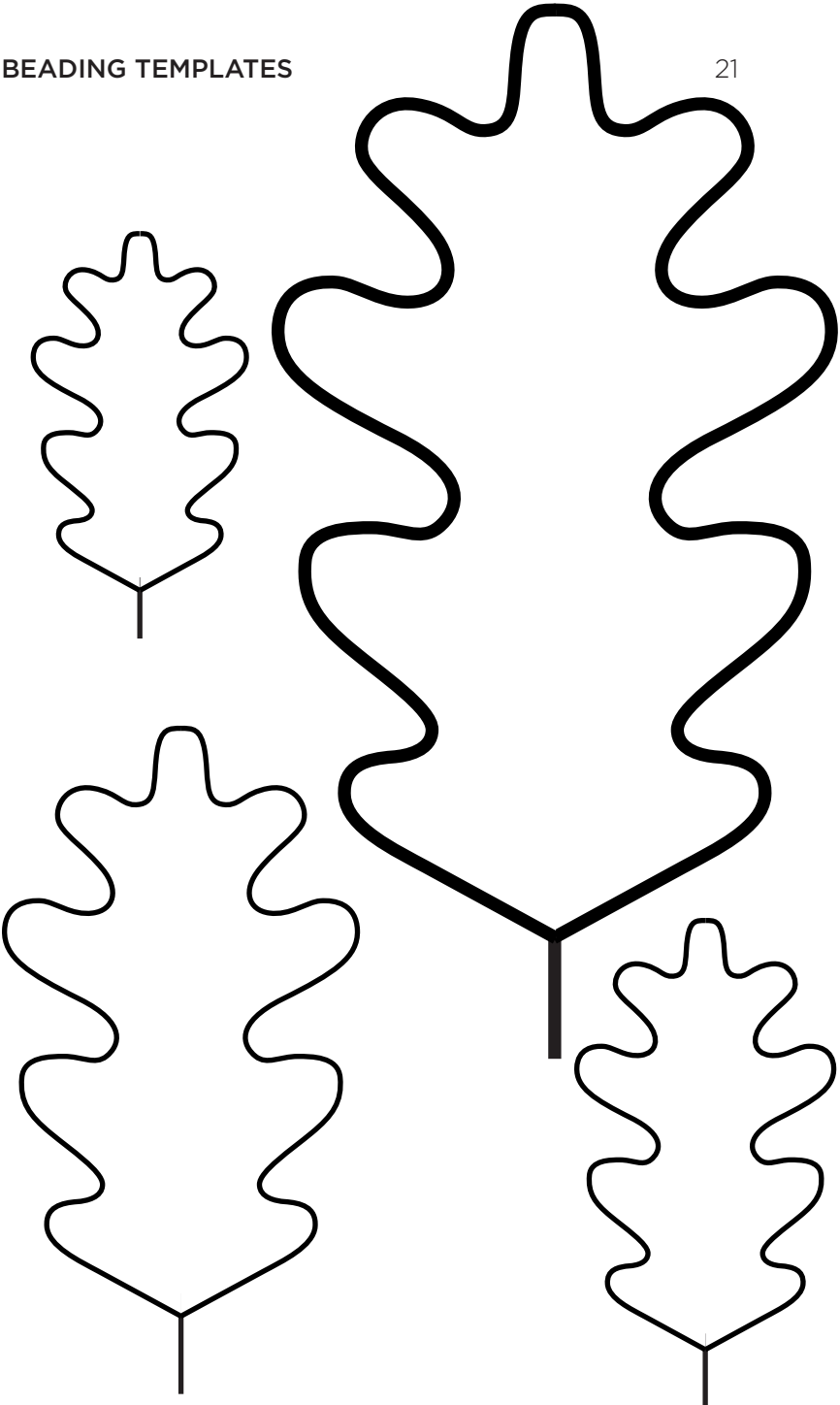


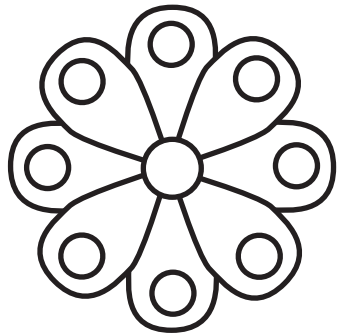
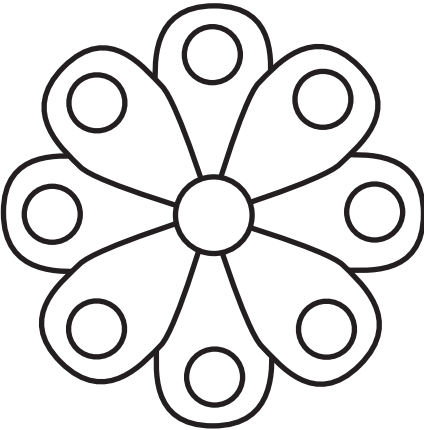
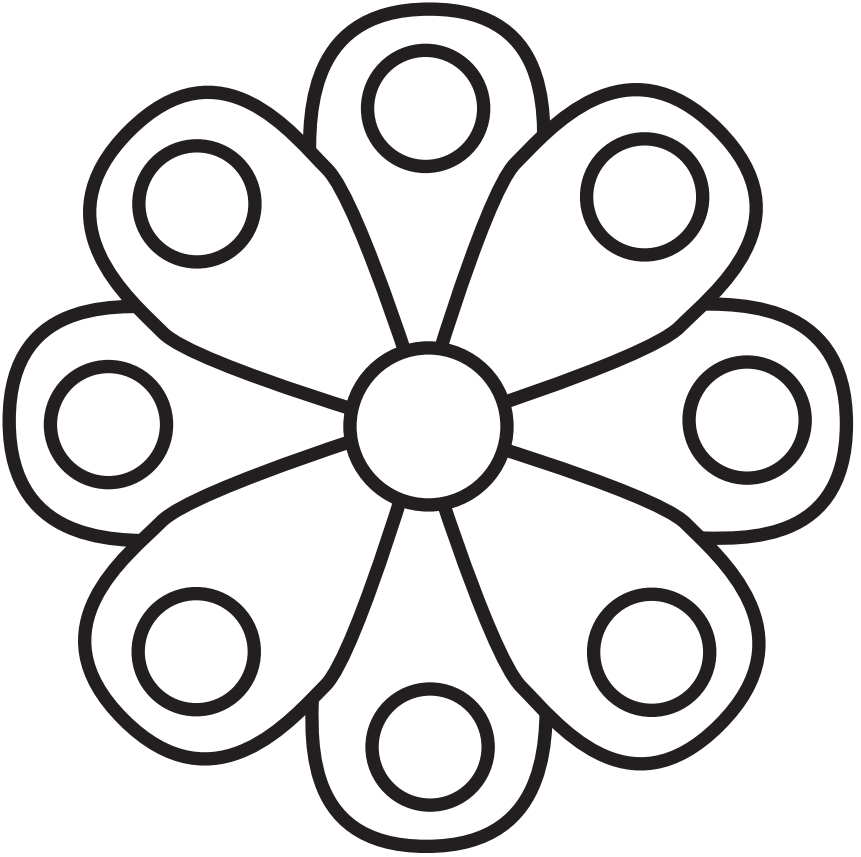


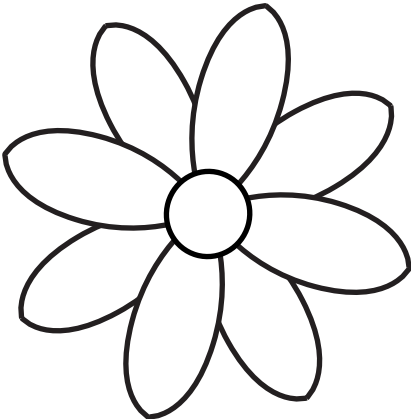
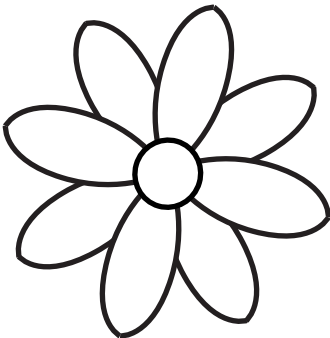
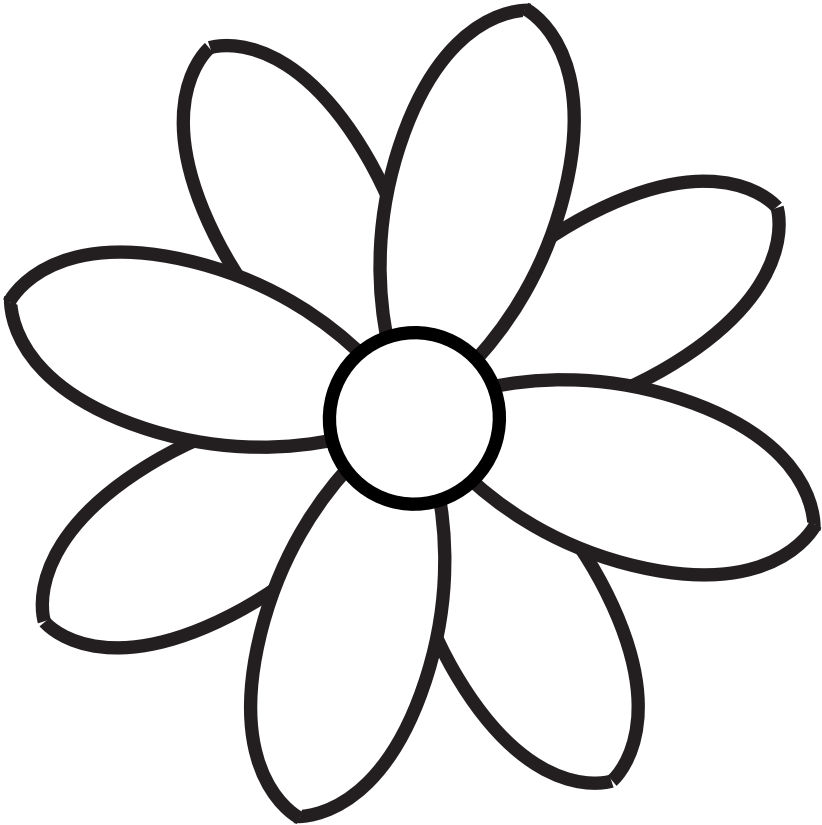


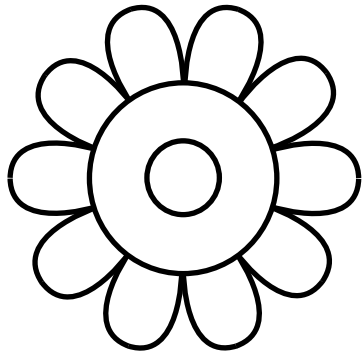
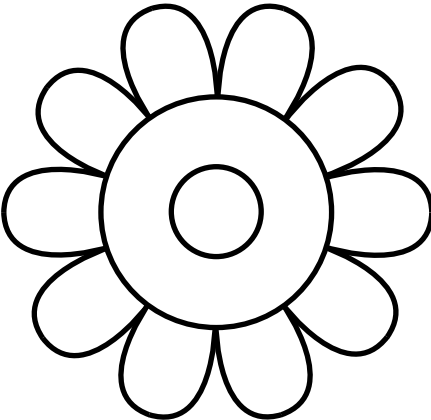
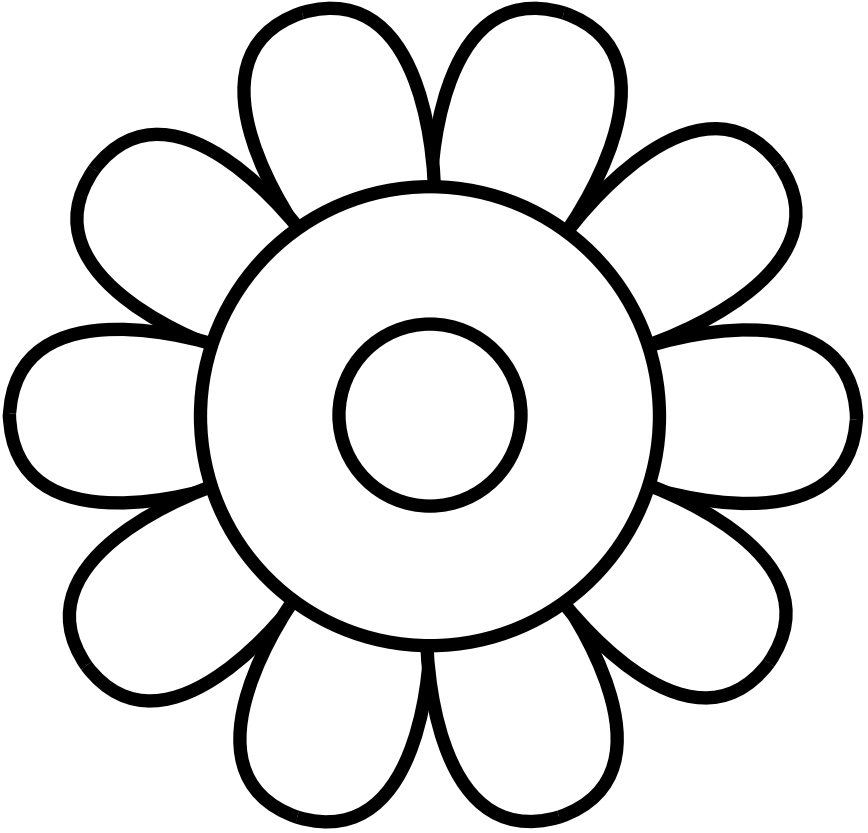


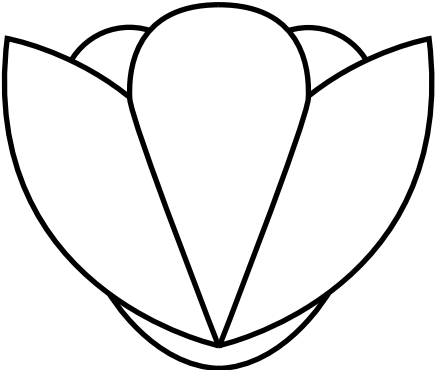
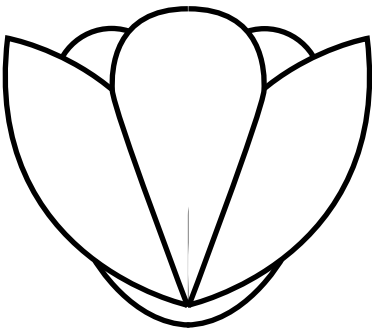
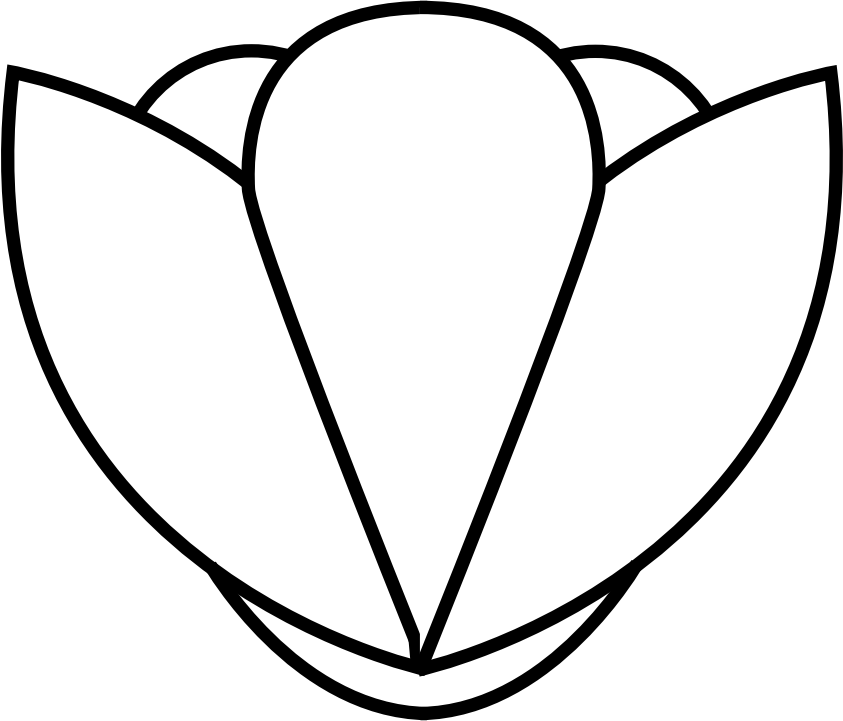


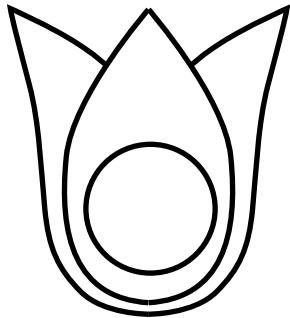
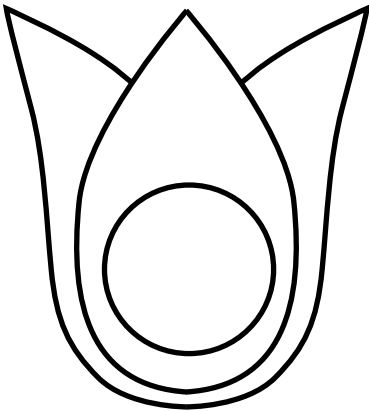
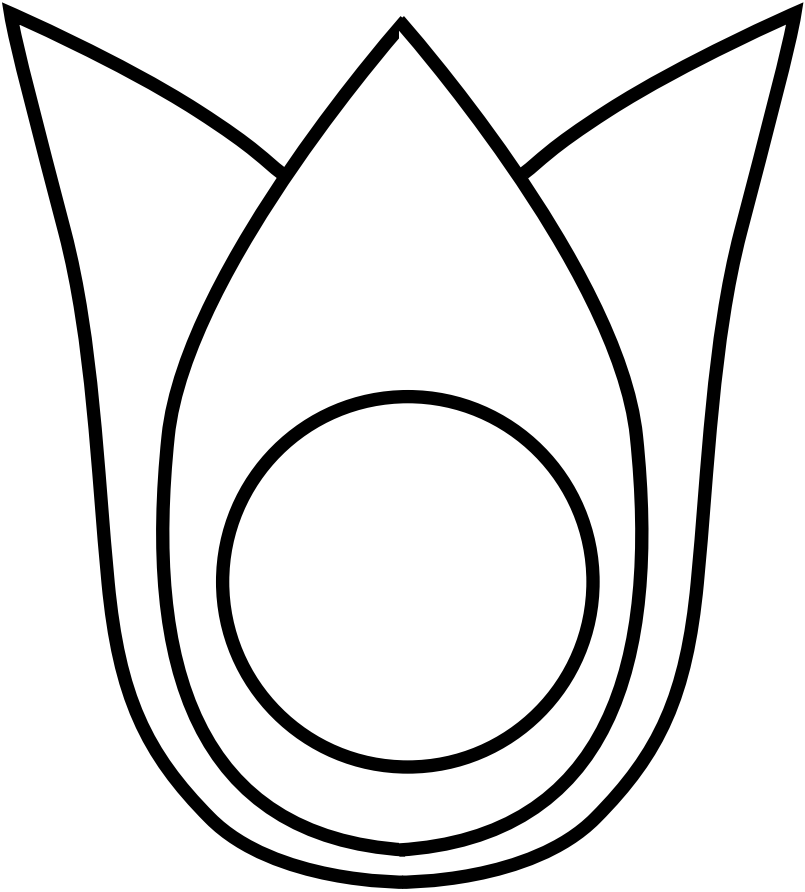


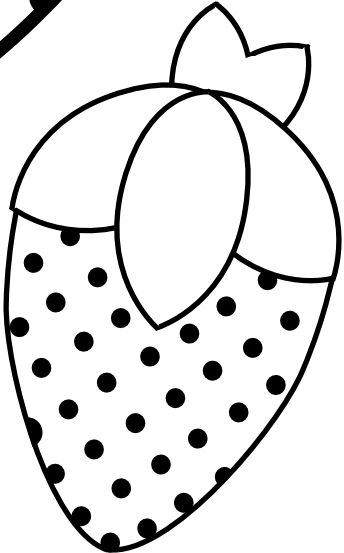
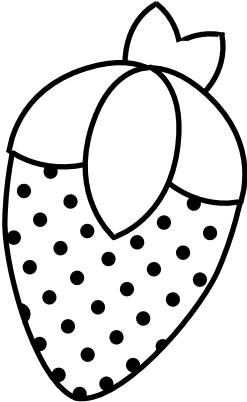
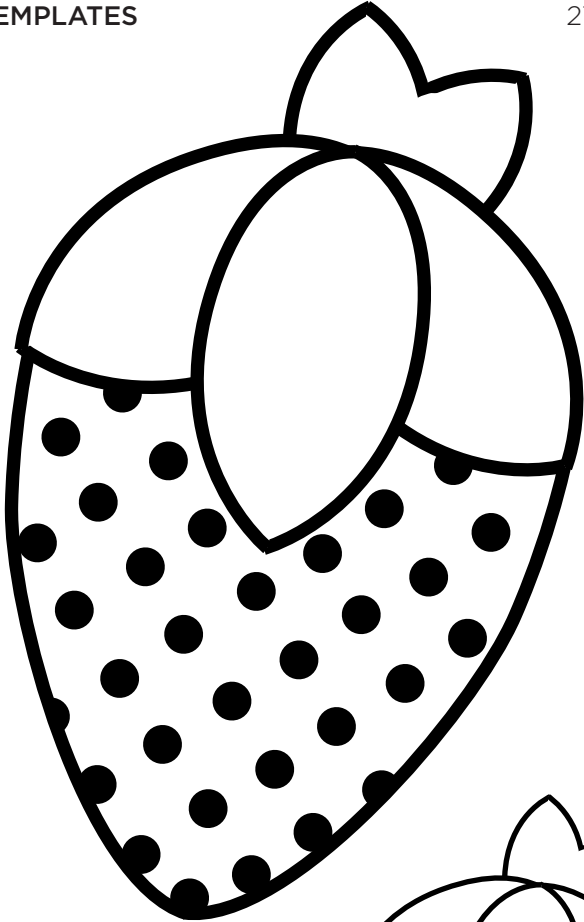


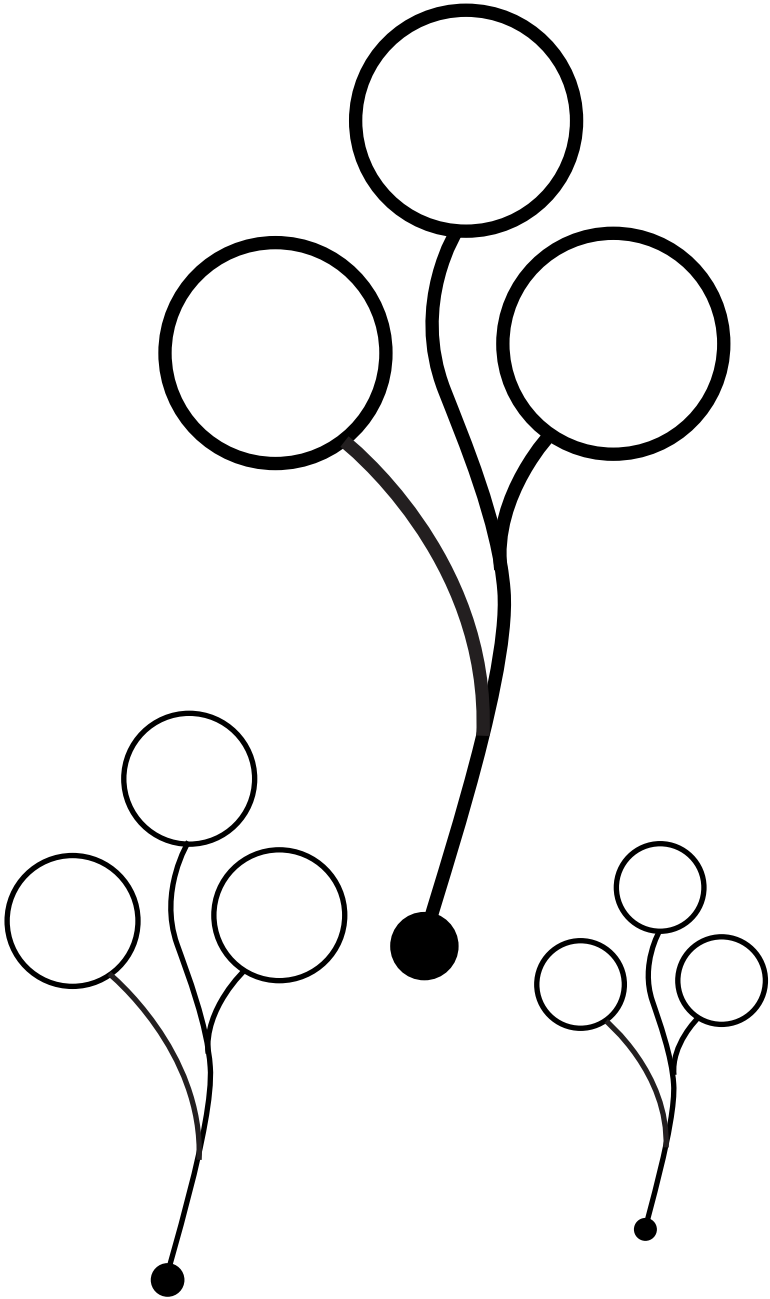


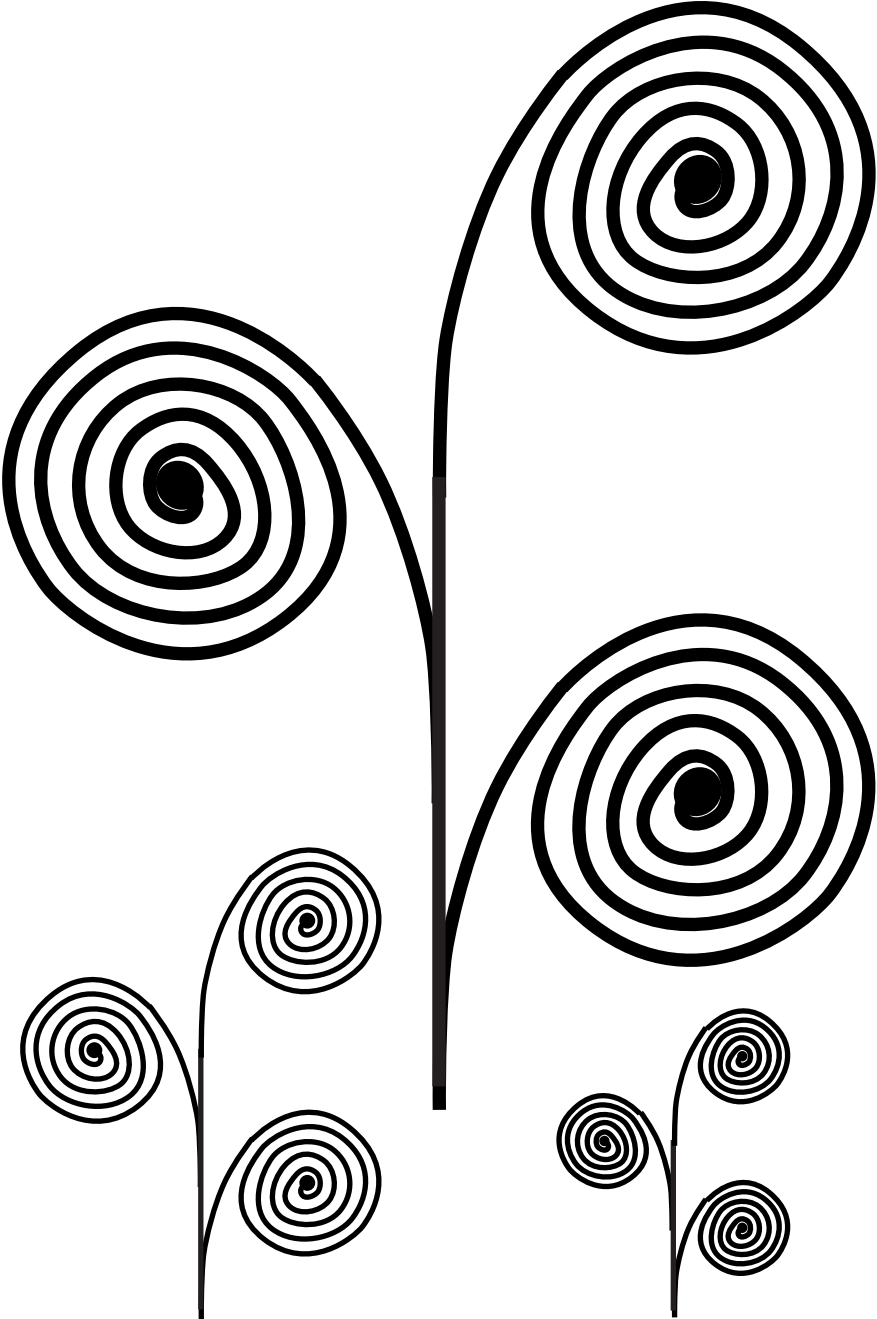


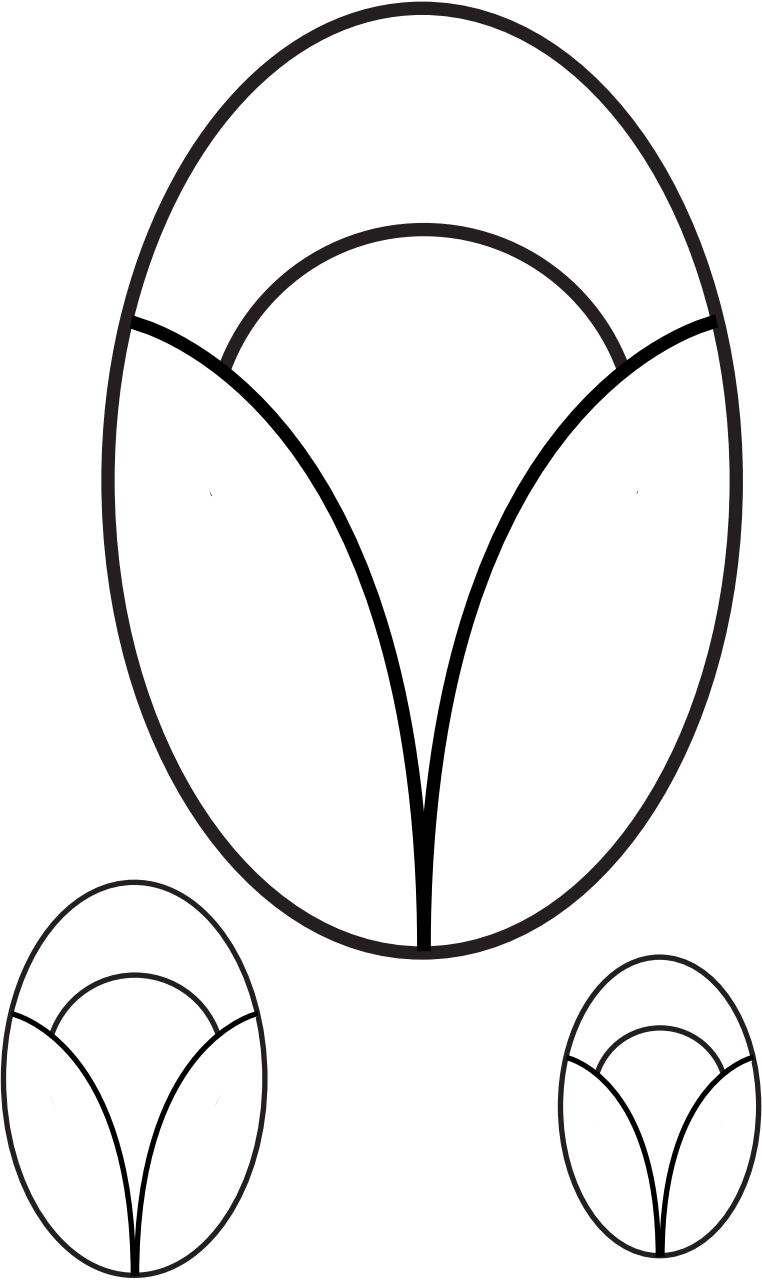


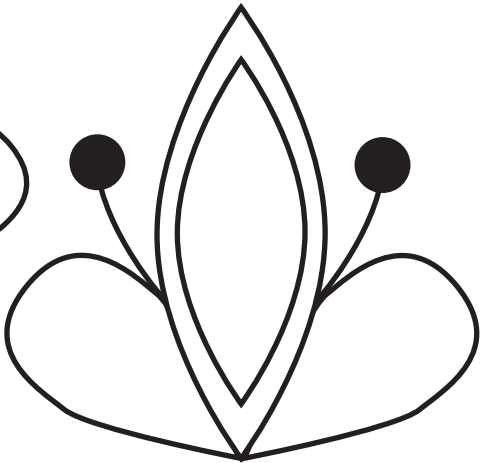


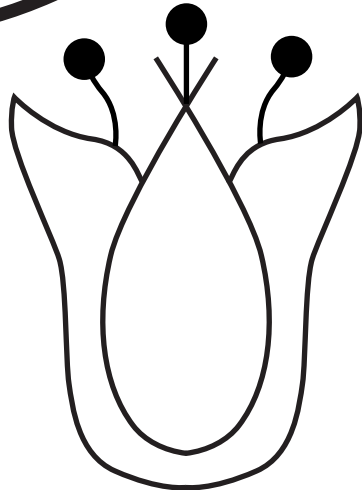
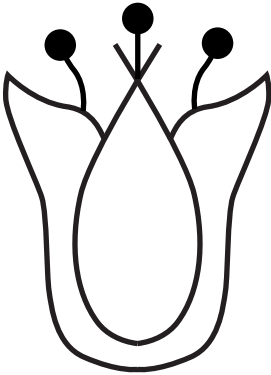
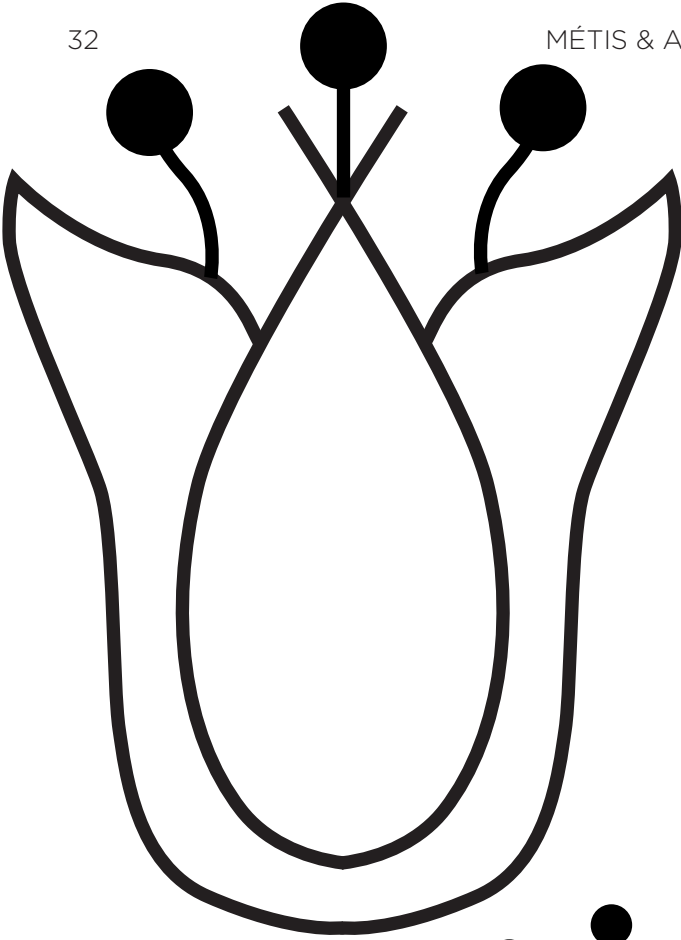


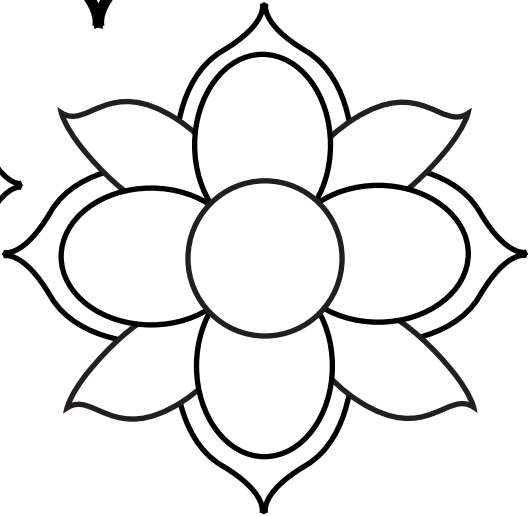
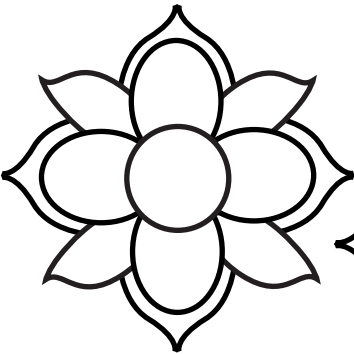
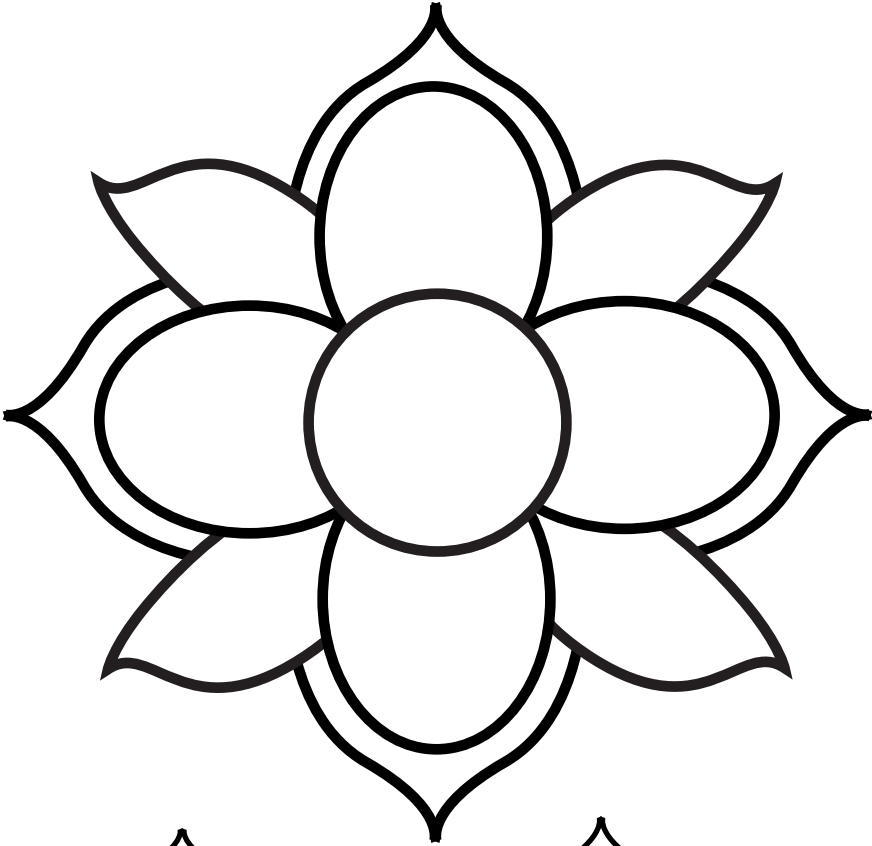


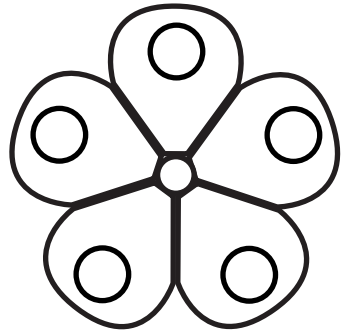
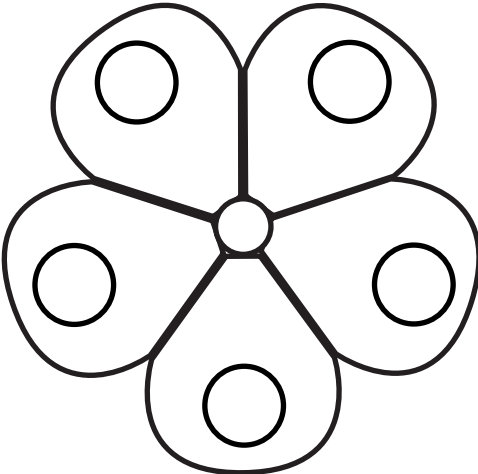
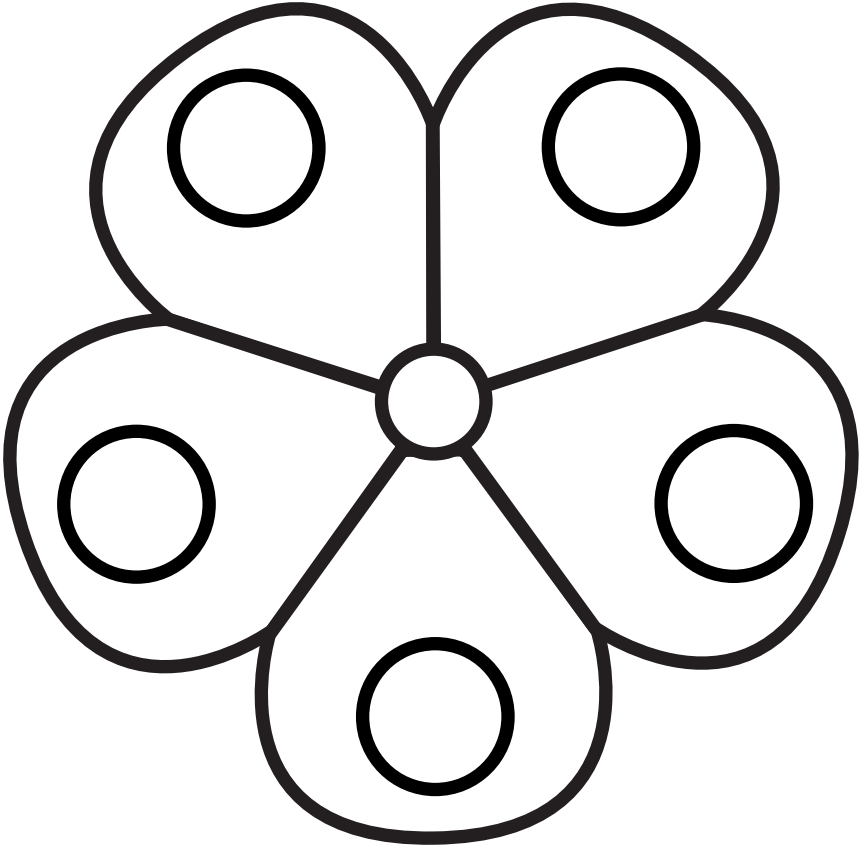


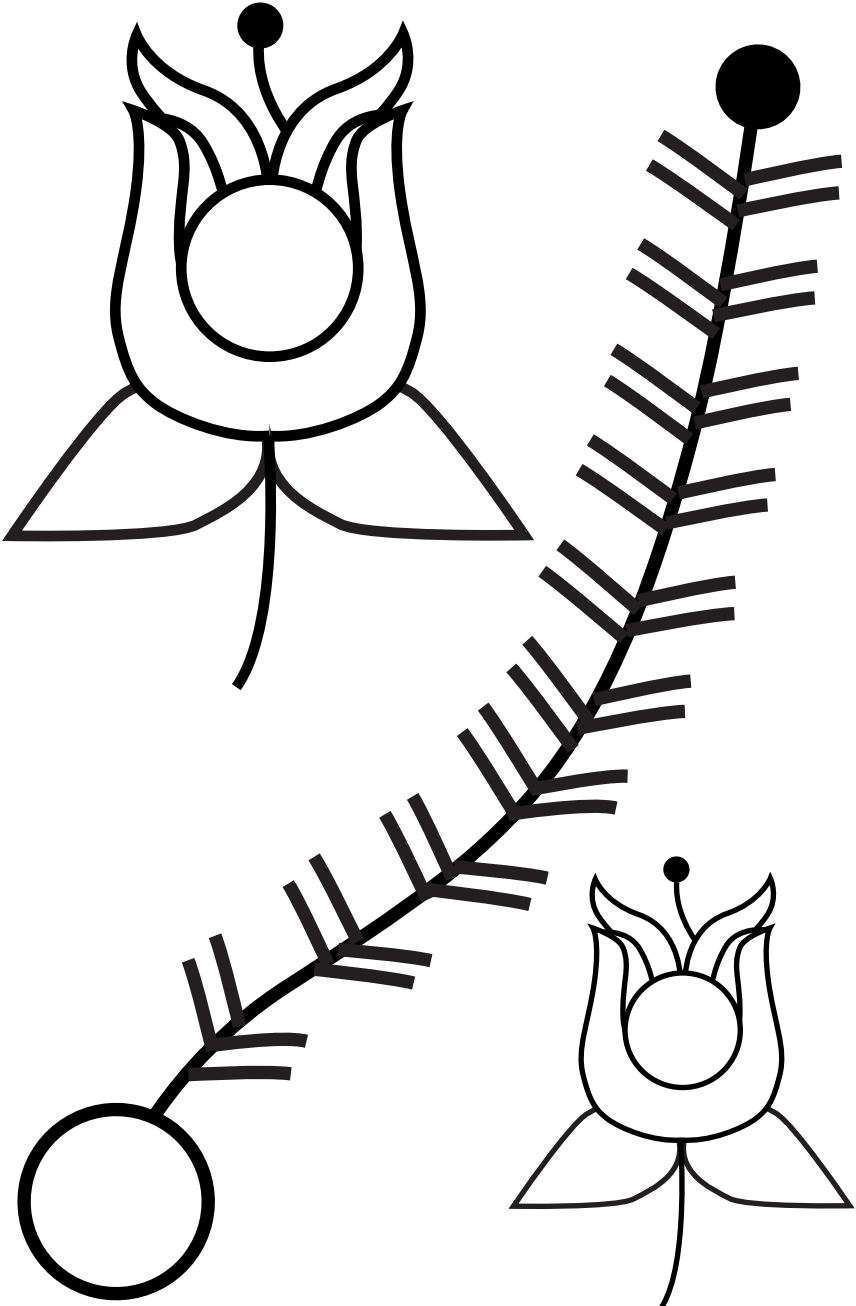


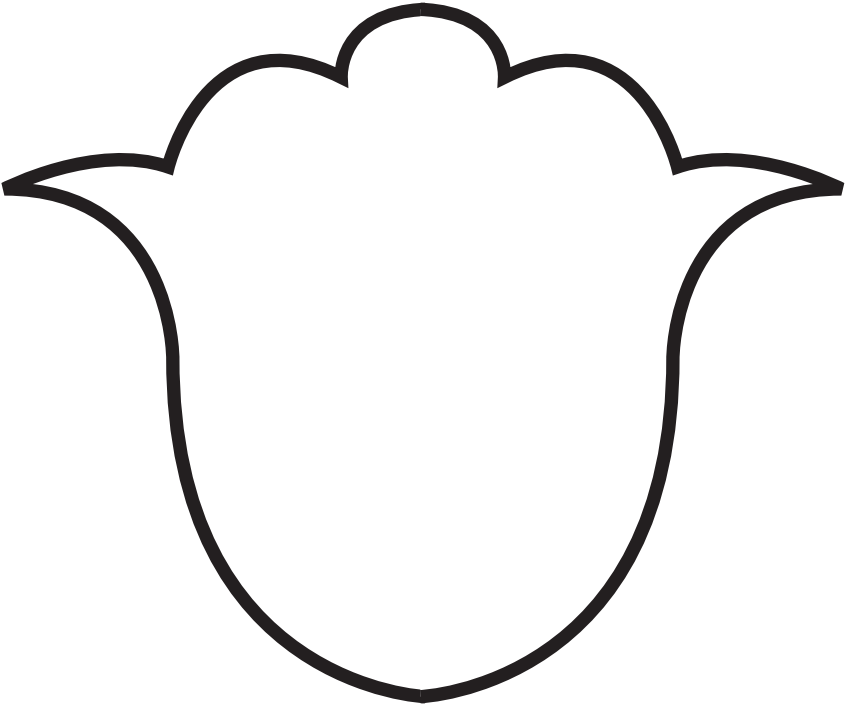




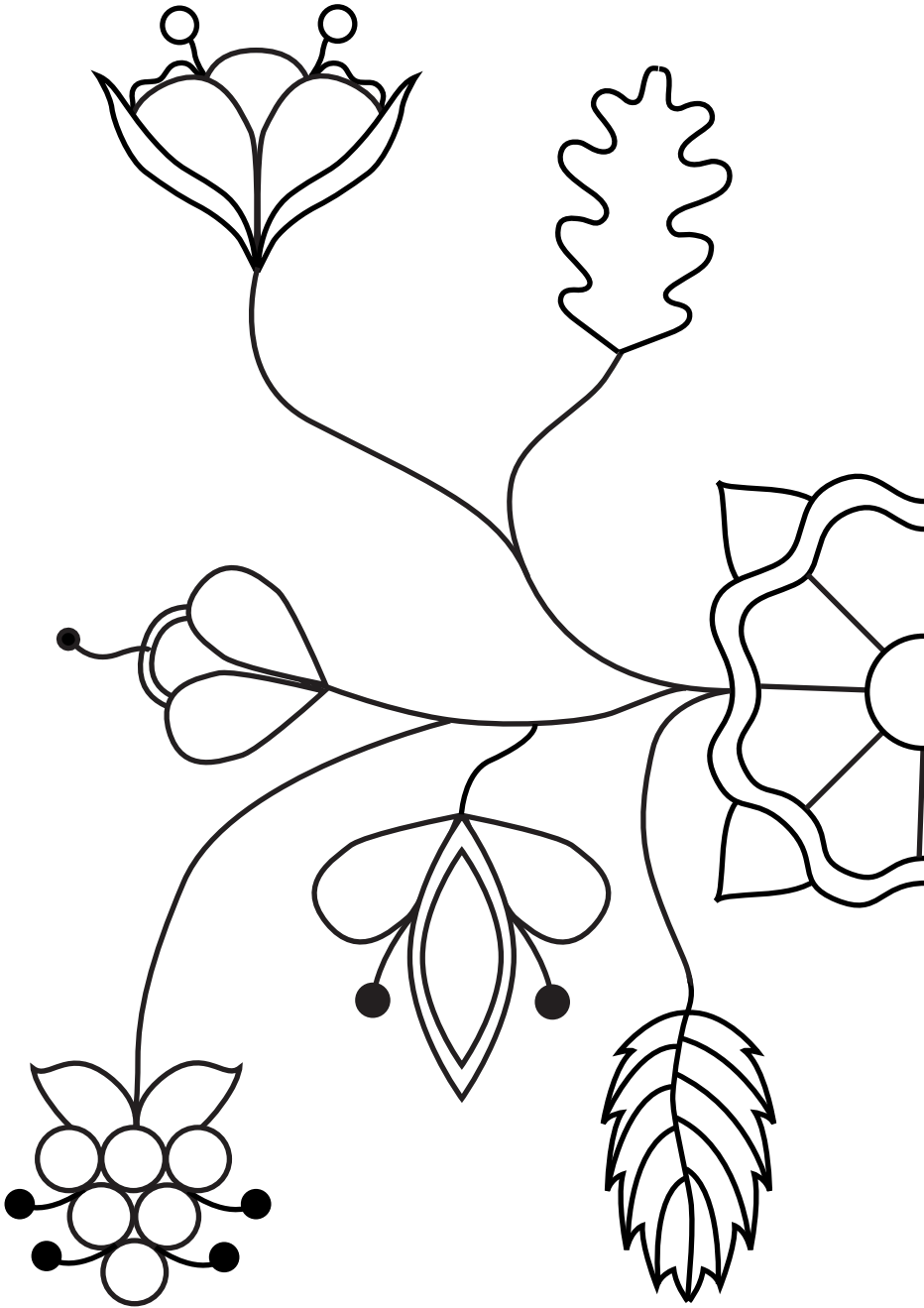


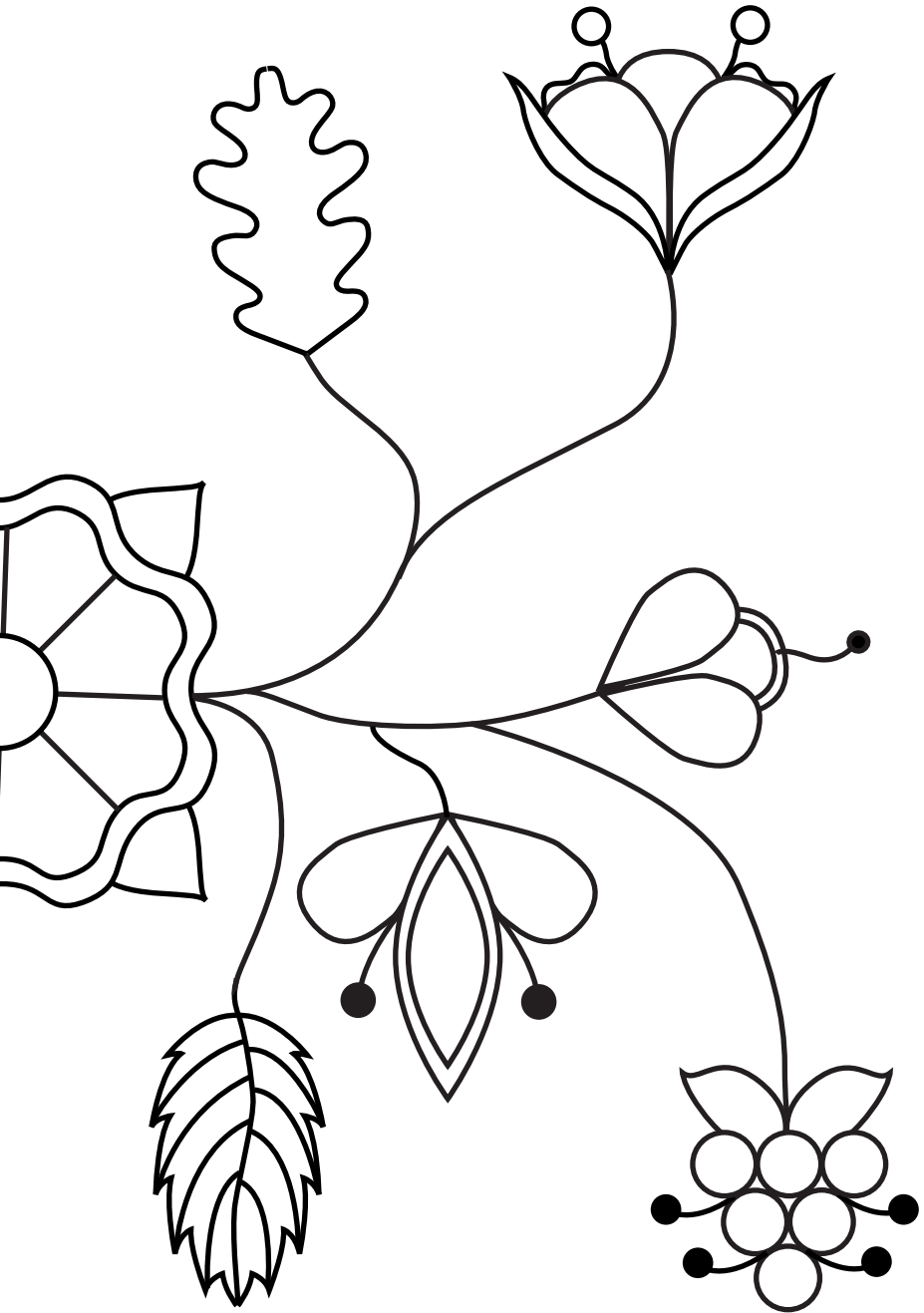


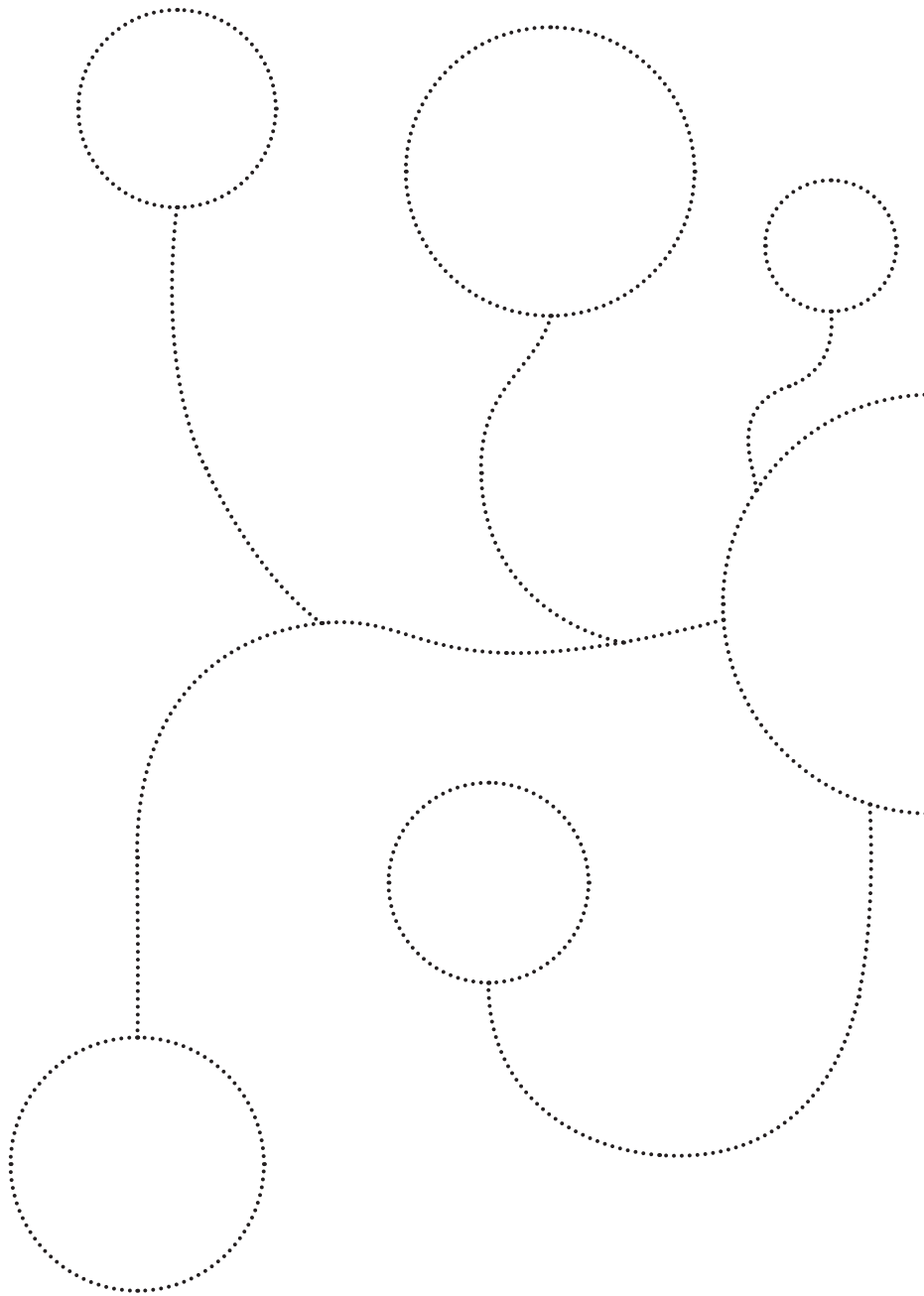


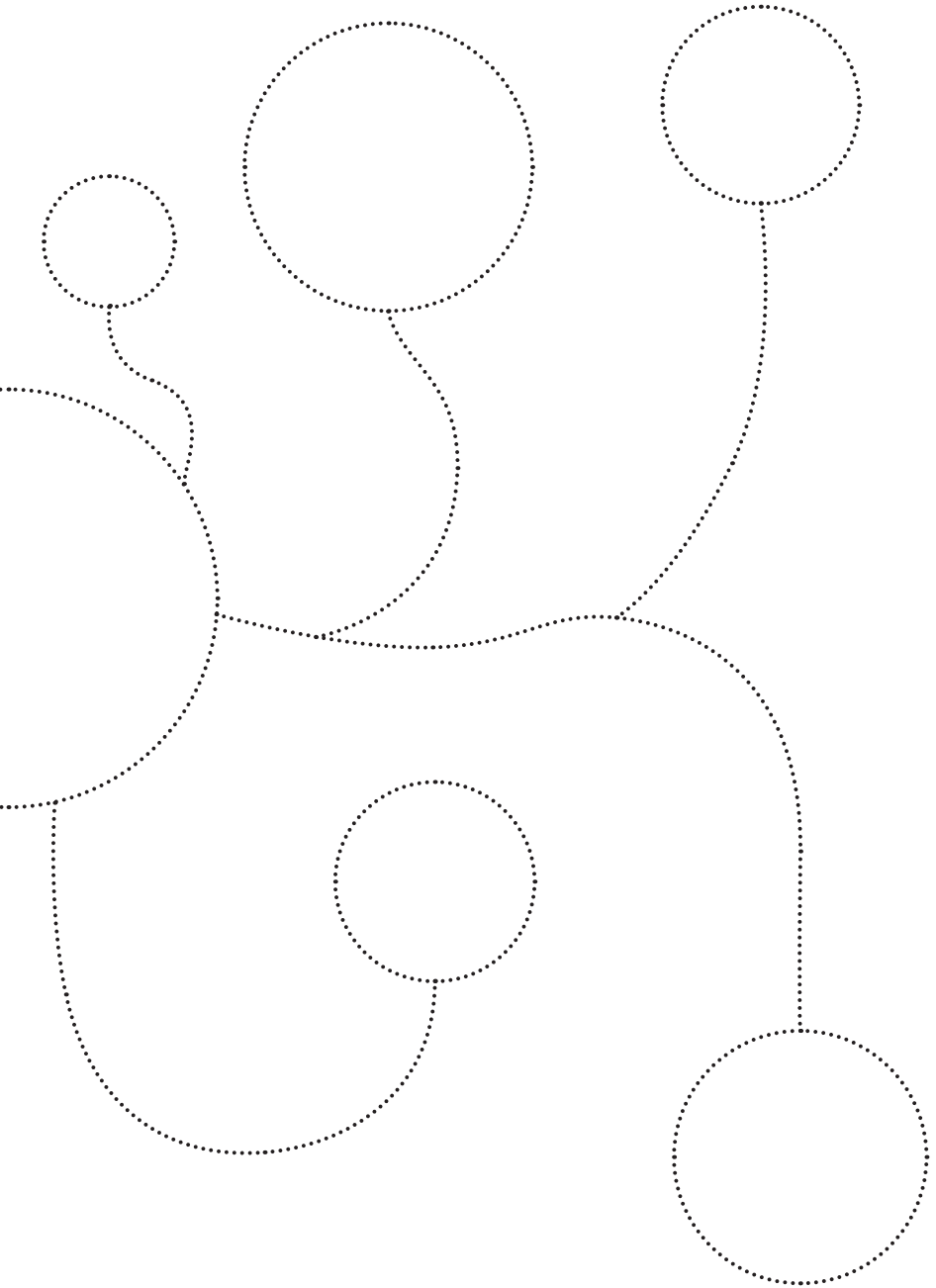




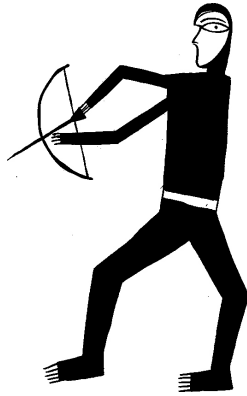












AMOXTLI
P R E S S

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I have done my best to create new images based on existing ones, without using the specific work of individual beadworkers or ancestral patterns. If I have inadvertently used your image or one from your community, please let me know and I will either remove it or give it proper attribution (whichever you prefer).

This booklet of beadwork templates was published during Manidoo-Giizisoons // Little Spirit Moon 2018. It was printed using stencil printing technologies, commonly known as risography. It was published in an addition of 100 on a Ricoh DD5450 digital duplicator. Type was set in Gotham. The cover is French paper.

