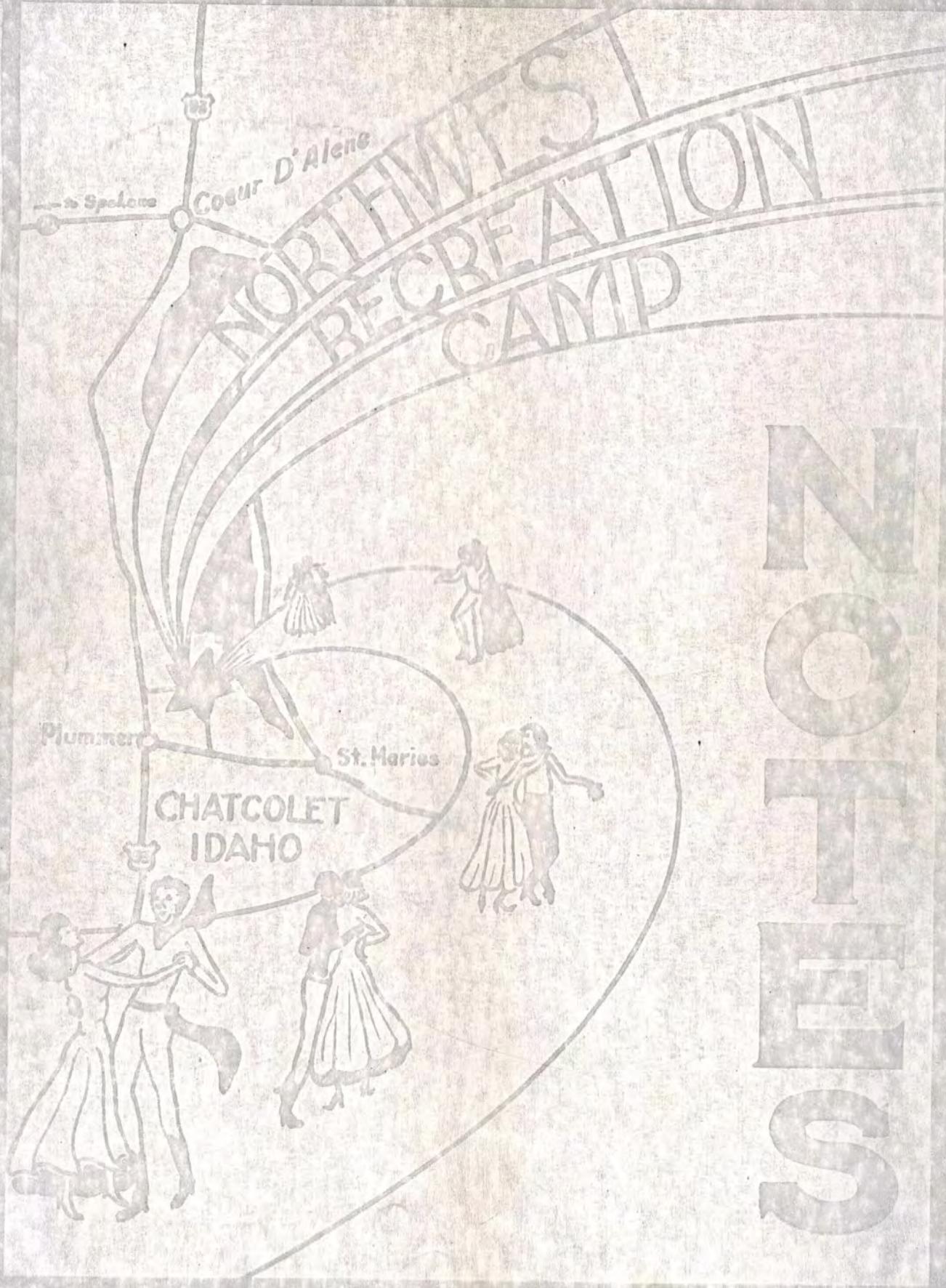


Leila

CHATCOLAB

1949

Elaine Kaelde



NORTHWEST RECREATION CAMP

Camp Chatcolet

Plummer, Idaho

May 11-18, 1949

1948 Committee

Don Clayton, Moscow, Idaho	Chm.
Emil K. Ellison, Havre, Mont.	Treas.
Louise K. Richardson, Corvallis, Mont.	Sec.
Ruth Radir, Pullman, Wash.	
A. L. Richardson, Corvallis, Mont.	
Dan Warren, Moscow, Idaho	
George Gustafson, Bozeman, Mont.	
Evelyn Sainsbury, Great Falls, Mont.	
Esther Teekorud, Corvallis, Oregon	

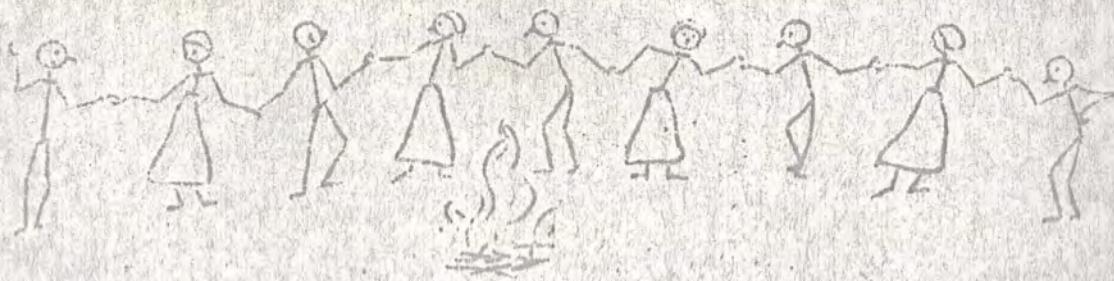
1949 Committee

	Term Expires
Don Clayton, Chm.	1952
Dan Warren, V. Chm.	1953
Geo. Gustafson, Treas.	1951
Louise K. Richardson, Sec.	1951
Jim Huntley, Olympia, Wash.	1952
Evelyn Sainsbury, Salem, Ore.	1951
Lillian Timmer, Missoula, Mont.	1950
John Stottsenberg, NezPerce, I.	1950
Elizabeth Bush, Oregon, Wash.	1950

It finally Hatched !!



CHATCOLAB



### SHARE CRAFTERS

Alexander, Mrs. Gladys	1003 Yale Ave., Billings, Montana
Babbitt, Evelyn	Plummer, Idaho
Bacon, Mrs. Juliet	Rt. #3, Twin Falls, Idaho
Bratten, Ed	Polson, Montana
Bunning, Wm. H.	1931 N. Corona, Colo. Springs, Colo.
Bunning, Mary Frances (Mrs.)	" " " " "
Broeder, Wilda (Mrs.)	Creston, Montana
Bush, Elizabeth J.	Okanogan, Wash.
Carlson, Lou	Ridenbaugh Hall, Moscow, Idaho
Clayton, Don (Rev.)	5th and Van Buren, Moscow, Idaho
Cooney, Vincent	E. 808 Lonsfellow Ave. Spokane 13, Wn.
Cooney, Audrey	" " " " "
Dauer, Vic	Wash. State College, Pullman, Wn.
Dever, Edwin (Rev.)	Chinook, Montana
Eliason, Mrs. Beulah M.	624 9th St. Havre, Montana
Eliesen, Emil	" " " " "
Erickson, Patsy	Stockett, Montana
Fisk, Jane	Forney Hall, Moscow, Idaho
Fleming, Ina Mae	Simms, Montana
Forswall, Alfreda B.	Billings, Montana
Freese, Margaret	Box 1473, Moscow, Idaho
Furlong, Helen	2406 5th Ave. S.W. Great Falls, Mont.
Gardiner, Mrs. Florence	110 7th St., N. Twin Falls, Idaho
Grove, Mrs. Hortense	509 17th St., N. Great Falls, Mont.
Fuardipee, Francis A.	Browning, Montana
Gustafson, George W.	620 S. 6th, Bozeman, Montana
Harder, Mrs. Elaine	115 Lindley Hall, Moscow, Idaho
Harney, Archie	521 B. St., Moscow, Idaho
Hellman, John	Box 2039 Great Falls, Mont.
Henderliser, Esther (Mrs.)	Egan Apts., Moscow, Idaho
Henderliser, Bob	" " " " "
Hoen, Mrs. Pat	Rt. 1 W. Great Falls, Mont.
Housh, Blythe (Mrs.)	418 Height
Huntley, Jim	" " "
Jennings, Mrs. Marjorie	Co. Ext. Off. Missoula, Mont.
Johnson, Beulah	Box 271, Coeur d'Alene, Idaho
Johnson, Mrs. Isabel	Rt. #1, Cascade, Montana
Kleinschmidt, Scotty	418 W. Babcock, Bozeman, Mont.
Kohl, Margaret	Montana State College, Bozeman, Mont.
Lacy, Eileen	Thompson Falls, Mont.
Langel, Boh	Box 22, Rudyard, Mont.
Lewis, Mrs. Lydia	Choteau, Mont.
McCracken, Mrs. Jessie	Rt. #3, Billings, Mont.
McNally, Mack	Windham, Montana
McQuarrie, Agnes	507 Oak St. Pullman, Wn.

SHARE CRAFTERS 2

Mathis, Mrs. Gertie	Choteau, Montana
Michealson, Arnold P.	Hingham, Montana
Monroe, Cal	Oregon State College, Corvallis, Ore.
Musgrave, Gladys M. (Mrs.)	Colville, Wash.
Napier, Mrs. Helen	Rt. 1, Addy, Wash.
Payne, Betty (Mrs.)	Ulm, Montana
Payne, Sam	" "
Fenwell, Lura H. (Mrs.)	Dillon, Mont.
Peterson, Barbara (Mrs.)	Box 35, Rt. 1, Havre, Mont.
Peterson, Nita (Mrs.)	" " " " "
Radir, Ruth (Mrs.)	1812 D. St., Pullman, Wash.
Roach, Dorothy (Mrs.)	1132 11th Ave., Lewiston, Idaho
Robison, Roger (Rev.)	Corvallis, Mont.
Rossignol, Helen (Mrs.)	Lolo, Mont.
Richardson, Alfred L.	Hort. Exp. Sta., Corvallis, Mont.
Richardson, Louise M. (Mrs.)	" " " " "
Roberts, Kim O.	Thompson Falls, Mont.
Sainsbury, Evelyn (Mrs.)	345 Commercial St., Salem, Ore.
Schneff, Virginia	1209 Kancaken, Pullman, Wn.
Schroeder, Frieda R.	Choteau, Mont.
Shipman, Mrs. Virginia D.	Brooks, Montana
Smiley, Grace (Mrs.)	Eden, Mont.
Soniville, Martha (Mrs.)	Asst. St. 4-H Ldr., Moscow, Idaho
Sorenson, Mrs. Alvilda	Erwin, S. D.
Stotsenberg, John (Rev)	Nezperce, Idaho
Stucky, Greta Ann	613 S. Grand, Bozeman, Mont.
Sturm, Wendle (Mrs.)	Lind, Wash.
Taylor, Patricia (Mrs.)	Evans, Wash.
Timmer, Lillian, (Mrs.)	Meccasin, Mont.
Tubb, Lillian M.	Box 337, Kalispell, Mont.
Unden, Katherine	Florence, Mont.
Unden, Victoria (Mrs.)	Flrence, Mont.
Van Garven, Eileen	Waterville, Wash.
Van Wechel, J. A.	Rudyard, Mont.
Van Wechel, Gertrude (Mrs.)	" "
Warren, Daniel E.	St. 4-H Club Ldr., Moscow, Idaho
Warp, Violet (Mrs.)	15 5th St., Havre, Montana
Weber, Gale	226 E. 2nd St., Moscow, Idaho
Wiley, Marcalene	Pert Orchard, Wash. Box 112
Willard, Mrs.	Plummer, Idaho
Wilson, Barbara	414 W. Curtiss, Bozeman, Mont.
Wolfe, Robert	Rt. 2, Kalispell, Mont.

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## CAMP DUTY PLAN

### Procedure

1. Divide campers into 7 groups, trying to have them well balanced as to boys and girls, and putting some of the bigger campers on teams with the small ones. (If an adult camp see that there are both men and women in each group.)
2. Each group should select a name for itself such as the "cows", "pigs" etc. Any other group or family could be used.
3. Each group should select a captain for the week. This group will work together all during the camp. The captain, mama or papa, will see that the members report for duty and will distribute the duties evenly so that it need not fall on just a few.
4. When you find out on which team you are, study the chart describing duties which could be placed on the bulletin board.
5. An over all captain (perhaps the camp nutritionist or person in charge of meal planning and food ordering) could be designated to supervise the group captains and coordinate the camp work duties.

### A FEW SUGGESTIONS

1. The group or family in charge of washing the dishes should be the first in line to eat.
2. Each person should scrape his own plate and stack it neatly along with the others. Have a garbage pail handy for this.
3. Always report for duty unless you notify team captain

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One of the heifers swallowed a bottle of purple ink and "mooed" indigo.

---

Here's to Don, the camp's own son,  
He's full of pep and he's full of fun,  
With light blue eyes and light brown hair,  
A pal like Don is very rare.  
He rises early with the sun,  
Works in the office always on the run,  
He's always singing every day,  
So here's to Don, Hip Hip Hooray.

## OPENING CEREMONIAL

There are roads - so many roads - converging here in this beautiful park in Idaho. Roads from the north, from the south, the east and the west. There are broad paved highways, and muddy, twisting country lanes, yet all of them have led us here. Yesterday and today all of us were traveling. Like the roads, our lives were converging, coming together for a brief week in this quiet park, by the shore of a cool blue lake.

At the other ends of those roads - their beginnings - all of us have busy lives. We have our families and our friends, our work and our hobbies. Some of us live in crowded cities - some in quiet crossroads communities. Yet all of these places are interesting, these cities and villages we call home -- all of them have helped us to develop as individuals and to round out our personalities with bits of knowledge that not everyone can have.

And now our lives have come together here in Idaho this week. Many of us are meeting for the first time. And there are those who in their travel on these converging roads have asked themselves - WHY?

One says - "I came expecting to learn some new folk games."

Another says - "I heard everybody would have a good time."

Another says - "It will give me a chance to study woodcarving with an expert."

Still another says - "I always wanted to know how to make beautiful things out of leather."

Yes, those are some of the reasons, and they are good reasons. None of you should go away disappointed. There will be new folk games and dances; there will be opportunity to do leather tooling and woodcarving, and many other crafts.

But there is one thing to be mentioned, which is most important of all. You spoke of the things you hope to get here; but the essential thing is what you expect to give here.

This is not a college with diplomas and caps and gowns; neither is it a tourist court for idle people to get away from it all; neither is it a vocational school to give you a quick mastery of crafts.

Rather it is an experience; it is a purposeful meeting with other lives and kindred minds. It is a sharing of one's talents and gifts with the wisdom and understanding and skills of our fellows. Back in our home towns in our daily lives, each of us has seen so much and learned so much and we have a

wealth of ideas to exchange. One has seen the Indians of the Southwest work sky blue turquoise into beautiful jewelry; another has learned to preserve the fleeting moments of scenic beauty by imperishable photography. Another has come to love and know the haunting folksongs that enrich the heritage of all nations. Some have studied with deep insight and sympathy the sometimes gay, the sometimes sad hearts of men.

These many varied skills and ideas are joys when one knows them in solitude, but they become a deep and enriching blessing when they are shared with other souls hungering for similar wisdom.

So it is that to the extent which each of us is willing to share, so will our expectations of this week be fulfilled.

Before anything worthwhile can come into being, whether a work of art - or a home or a camp such as this, there must be a vision. Into the mind must come an idea, a hope, a dream, that can be translated into reality. Ideas are the beginning of all things. Like the seeds which bring forth the flowers in springtime, they may lie dormant thru the long winters of adversity, but when the spring sunshine warms the good earth, our ideas spring forth anew to become the magnificent realities of tomorrow. Perhaps the warmth of this camp will awaken to life some of the aspirations we had as children. There will be new friendships - new learning that will flower long after we have left this camp. From the seeds - from the ideas come the fruits and flowers of the harvest.

Let us light a candle for the dreams of mankind.

The visions that we have become reality only by the care and work we give them. Work is not a drudgery when it is a creative activity, when it is a labor of love. The shining gem stones and the gold and silver for their settings were very ordinary looking rocks when they were dug from the hills. It was by the accumulated experience of years that the miner knew such a rock contained precious metals. And it was by the labor and technical knowledge of many that these rocks were converted into pure silver and gold. Man takes the raw materials which surround him, and turns them into new and useful objects by patience and toil and skill.

Nature has given us many things which are good as they are. It has given us many more which can be made more useful and more beautiful by our own knowledge and labor. So it is too, with our human relationships. There are many frictions, many imperfections. But we must keep in mind always, that they can be transmuted into pure gold by labor and genius and love.

We light this candle to remind us of the beauty that is ours because of man's creative activity.

In this world there must also be play. There is serious work to be done and there are dark days for all of us. But how much easier the work is when there is singing, how much faster the hours fly with the music of laughter.

As children we had our carefree hours of games and pleasure. As adults, many of us felt that life was so real and so earnest that we have gradually and unwittingly let the laughter slip out of our lives.

All our grown-up efforts at recreation are with the intention of re-creating the happy and carefree attitude of childhood when every day was good and every hour an exciting experience. And it can be done, for in every passing hour there are gay and memorable experiences if we will let our eyes and our hearts stay open.

We light this candle to remind us of play and laughter and dancing and singing in the evening.

Physically, our daily lives are widely separated by rivers and mountains and plains, but these distances need be no wall between our minds. All over the world barriers have been erected - barriers of race and creed and politics and gold - that hold men apart. Some of these walls are real and visible - some are tenuous and silky - yet all forbid free crossing from one side to the other.

Yet behind each fence and curtain there are men of good will, whose thoughts are worth sharing, whose knowledge is worth having. Human beings, wherever they may be, are molded of the same clay, with everywhere the same dreams and despairs. Our own lives become broader and wiser as we learn to know other people, and to see how they are trying to solve problems not much different than ours.

And it is not only something that concerns Europe and Asia. How often in our own personal lives have we drawn back and failed to speak a friendly word when we might have gained new wisdom and genuine friendship if we had the courage to cross some artificial little barrier separating our minds.

So we light a candle for the new richness and wider breadth of experience we can have by meeting everyone with tolerance and friendship.

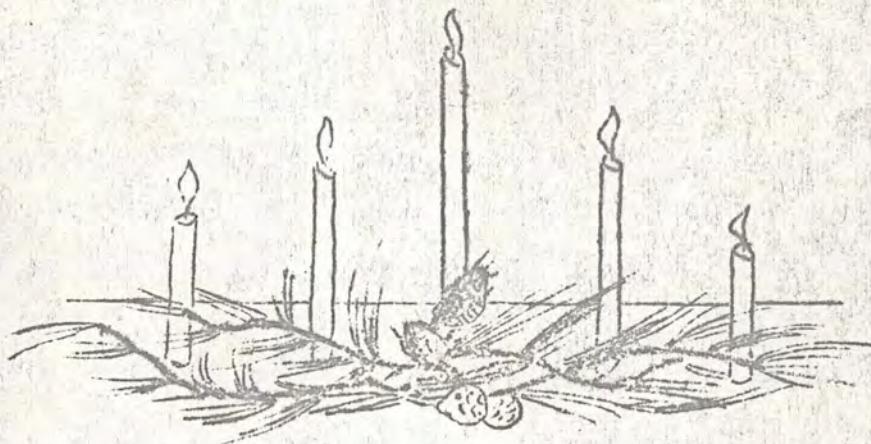
Our minds are like the black soil in which the tall pines grow around this camp. As the soil has been fertilized by the fallen leaves and flowers of other years, so our minds

are enriched by the labors and studies of past generations. All that has gone before us is part of the heritage of knowledge and culture which is ours. All that we can be, all that we can learn must be used to enrich the soil which we leave for the future. We must not deplete the earth by selfish or careless cultivation. We must build it with new ideas and new methods, so that the grains of future harvest will be fuller and better than those of the past:

The ideas, the crafts the thoughts we will share together this week are not new with any of us. Somewhere deep in our past, someplace far back on the converging roads, we have grasped an idea or a technique from an experience, a friend or an association. From a hundred campfires far away, we have carried with us a glowing spark. Here in Idaho we want to fan these sparks to a flame and give them fuel to burn higher and brighter, so that each of us can carry in his heart always the flame of high inspiration.

We light this last candle for the sharing together, with ourselves and with others - of the talents we have - so that all of us may gain by giving, may become wiser and kinder by the simple act of sharing.

By Bill Bunning



CEREMONIAL - Thursday  
"Nature's Quiet Glory"

GROUP SINGING:

LEADER: Because today has been such a glorious one, let us dedicate this service to the quiet beauty of nature in the evening. As we look toward the lake basked in moonlight with the trees around us, let us remember the loveliness of our day's surroundings and friendships. What have you discovered new and entralling in the birds? the trees? the clouds? Have you made new friendships? Have you made friends with nature? Understanding nature helps us to understand ourselves and others. To many of us this is an understanding expressed by everyday deeds. To others God has given the talent for writing songs and poems. As we listen, let us silently add our appreciations to others for the glories of this day and night.

First speaker:

God must have loved the silence, for he laid  
A stillness on the evening, and the dawn:  
Upon the moment when the bird has gone  
Leaving a note, high-hung, within the glade  
More sweet than when he sang it; moons that pass  
Too full of forest changelessness for sound;  
Creeping of little frosts along the ground;  
Silence of growth among the summer grass.

Second Speaker:

In the words, of Henry Van Dyke, I will tell you of my friends of nature.

"These are the things I prize  
And hold of dearest worth;  
Light of the sapphire skies,  
Peace of the silent hills,  
Shelter of forests, comfort of the grass.  
Music of the birds, murmur of little rills,  
Shadows of clouds that swiftly pass,  
And, after showers the smell of flowers  
And of the good brown earth--  
Friendship and mirth."

Song: "For the Beauty of the Earth"

LEADER: Here in this lovely camp site we find it unusually easy to enjoy the beauty of trees. In these words we find much we feel but often cannot say:

But the glory of trees is more than their gifts;  
'Tis a beautiful wonder of life that lifts  
From a wrinkled seed in an earth-bound clod,  
A column, an arch in the temple of God,  
A pillar of power, a dome of delight,  
A shrine of song and joy of sight!  
Their roots are the nurses of rivers in birth;  
Their leaves are alive with the breath of the earth;  
They shelter the dwellings of man; and they bend  
O'er his grave with the look of a living friend.

Ceremonial - continued

- 2 -

Thursday

Solo: "Trees"

First Tree:

The pines are lovers of the mountain's ways,  
It's winds, its torrents and it's high blue days,  
It's fire-tongued lightnings, darting thru the night  
Swift and bright.

Second Tree:

An elm tree grows so straight toward God--  
It holds itself so reverently--  
I think that it must be  
His favorite tree.

Third Tree:

All down the years the fragrance came,  
The mingled fragrance, with a flame  
Of cedars breathing in the sun,  
The cedar trees of Lebanon.

Fourth Tree:

The poplars bow forward and back;  
They are like a fan waving very softly,  
They tremble,  
For they love the wind on their feathery branches.

Fifth Tree:

There is a forest of silver firs  
Whose branches rise in whorls to form  
A green and dripping umbrella  
To shelter us from summer rain.  
The fragrance of firs and the dripping rain!

Sixth Tree:

The scarlet of the maples can shake one like a cry  
Of bugles going by.

First Speaker:

I have camped in the whispering forest of pines,  
I have slept in the shadow of olives and vines;  
In the knees of the oak, at the foot of a palm  
I have found good rest and slumber's balm.

Second Speaker:

All your dusky twilight stores,  
To my senses give;  
Take mine and lock the doors,  
Show me how to live.

Fourth

Lift your leafy roof for me,  
Part your yielding walls;  
Let me wander lingeringly,  
Thru your scented halls.

Fifth

Under the shade of silver fir

Open your doors and take me in  
Spirit of the wood;  
Take me - make me next of kin,  
To your leafy brood.

## LEADER:

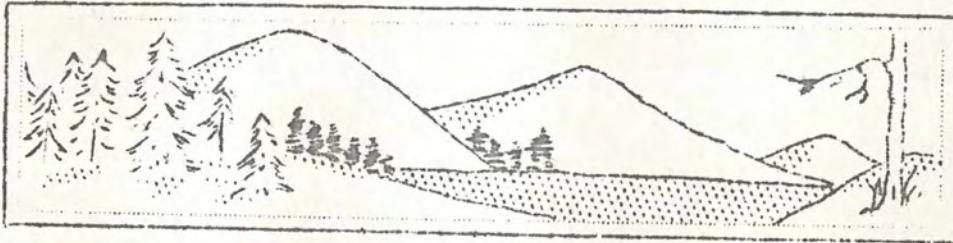
Today ended in a softness of blue and gold  
That bathed the hills in beauty richly rare,  
And all the world bowed down, and I too, came  
To stand in wonder and to worship here.

Chorus: "Now the Day is Over"

May we pause a few moments as we look toward the lake.

Peace in my soul;  
A song in my heart;  
For the beauties about me serve to impart  
That He who knoweth the sparrow's fall  
Is bending and watching over all.

Taps by All.



Great wide, beautiful, wonderful World,  
With the wonderful water round you curled,  
And the wonderful grass upon your breast --  
World, you are beautifully drest.

The wonderful air is over me,  
And the wonderful wind is shaking the tree,  
It walks on the water, and whirls the mills,  
And talks to itself on the tops of the hills.

You friendly Earth! how far do you go,  
With the wheat fields that nod and the rivers that flow,  
With cities, and gardens, and cliffs, and isles,  
And people upon you for thousands of miles?

Ah, you are so great, and I am so small,  
I tremble to think of you, World, at all;  
And yet, when I said my prayers today,  
A whisper inside me seemed to say,  
"You are more than the Earth, though you are such a dot:  
You can love and think, and the Earth cannot!"

CEREMONIAL - FRIDAY

Oh see the campfire burning  
Let's sit around the blaze  
We'll store some right good memories up  
To use in coming days.  
A picture of good comrades with faces all alight  
Who sat beneath the stars and sang  
Around the campfire bright.

Each Campfire Lights Anew  
Down the Valley  
Harvest Moon  
Walking at Night  
When All My Little Ships  
Home on the Range  
Tell me Why  
Swing Low

Frank Gardipee

To you who are assembled here I would like to say that it is an honor and a pleasure to have been asked to come to your meeting. I have been singularly honored in my life, but I doubt if the friendship that has been shown here has ever been equaled in the past.

To meet with people who have the idea of bringing people together for better recreation is in my mind well worth the time and effort we are giving it. To one, an Indian a half generation removed from savagery, it is something that I will long remember. To meet together for the purpose of preparing ourselves for a community recreation program well within the scope of the modern trend of returning to first principles; back to nature, as it were, for the betterment of all people.

Napi And The Rock

Napi was the Blackfeet Indian's creator of all things. He was not a God in the sense that the white man's God is understood, but he was responsible for many of the things that are in nature as evidenced by the following: Napi was wandering around and this time was accompanied by his little brother, the coyote. The day was one of those days when nature just seemed to rest and nothing was moving, not even the wind. Napi was wearing one of those white robes that the Indians dearly loved. However, it being a hot day he was getting rather tired of carrying it around. About that time he spied a rock on the side of a hill and decided that that would be a fine place to leave his robe. He said to his little brother, the coyote, "Now that rock over there is good place to leave this robe. I'm getting tired of carrying it around and you know it would keep the rock warm in the winter and I don't need it now anyway." So he placed the robe there and went on his way. After traveling a considerable distance it began to cloud up and before long it began to rain and, of course, Napi got thoroughly wet and naturally thought of his robe. Now, he thought to himself, what a foolish fellow I am. I left my robe with that rock but I did not give it to him but merely loaned it to him. Guess I'll send the little brother to see if he will return it to me. Little brother, always willing to do things for Napi ran back and asked the rock for the robe, but was told to go

CEREMONIAL - FRIDAY 2

away and mind his own business. He ran to Napi and told what the rock had said. Napi was very angry and ran back to the location of the rock and angrily jerked off the robe, gave the rock a kick, and went on his way.

After a time the Coyote heard a noise; the animals having better hearing than man, told Napi that something was making a lot of noise, in fact, he said it sounds like a very strong wind storm. "Run up the hill, little brother, and see what it is and then tell me." Little brother ran up the hill, let out a whoop and ran back as fast as he could and told Napi that the rock was following on their trail. The coyote, being an animal of the wild, soon ran away and was not bothered by the rock but it followed Napi. It followed him all over the country and for proof you only have to look at the mountains to know where Napi ran. (The locale of the story can be used to illustrate the culmination of the story.)

Napi was prowling around one day, just sort of dozing in his movements with nothing on his mind but his hair and perhaps not much of that - when suddenly he spied in the distance a faint suggestion of smoke, smoke from one of those fires that the Indians make when they do not want anyone to find them. However, he being who he was, that did not stop him from going in that direction to investigate which he did. On arriving at the place of the fire he noticed a number of ground squirrels, Columbian, Red Nose or Picket Pins, which ever name you want to call them to identify them. He noticed that those in sight were getting very anxious as he drew near and being of an inquisitive nature he asked, "Little Brothers and Sister, what are you doing?" "Oh, we're playing a game."

"What is it and may I join you?"

"Sure, Napi, this is what we are doing, we take turns in getting in the coals and are covered over by the others and as we begin to get warm we start saying, "Kris, Kris" and we are uncovered and the others get in, until all go thru the play." So Napi got in the coals and, being Napi, long before he was even covered he began to "Kris, Kris", and out he got. Napi, you know, had been wandering about and was hungry, being who he is he probably had not had a thing to eat for some time; a day, a week or perhaps a month. He, being Napi, decided to get a meal at the expense of his little brothers and sisters, so he suggested that instead of taking turns to get into the fire, they all get in at once and, being a very convincing talker, they readily agreed and began to get into the fire, all but one, an old mother squirrel. She said, "Napi, I don't believe I'll take a chance at the fire. I'll go away and take a nap". That squirrel was the mother of all the squirrels that are in the world today. Well, the squirrels in the fire began to "Kris, Kris". They Krissed as loud as they could, but Napi merely sat there with a satisfied grin and thought of the meal that he would enjoy when they were done to a turn. Before long he uncovered them and went and cut some branches from dog wood and red willow trees and laid the squirrels on them before eating them. To prove that this is true, the next time you get a chance to make a fire with dog wood or red willow, you will notice the grease flowing out of the wood. Napi then ate a part of the roasted squirrels and, being well fed, went to sleep. However, just before he went to sleep, he called a very pretty bird, all white with a very fine voice to see that nothing disturbed the rest

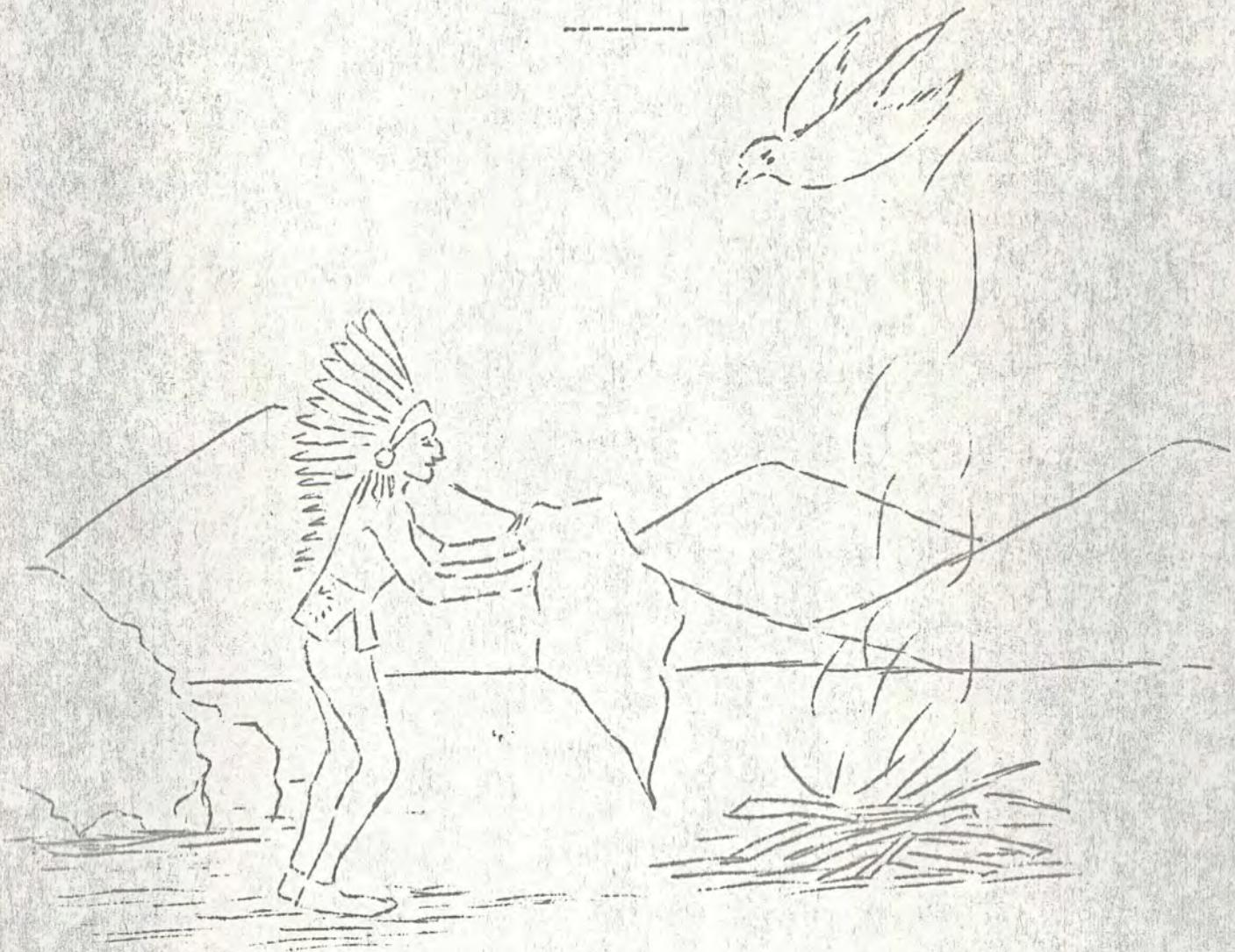
of his meal, but Napi could not be awakened when an animal came and ate the remainder of his meal altho the bird did everything possible to awaken him. He slept blissfully on. After awhile Napi, like all wild creatures, was awakened by hunger pangs. He soon saw that someone or something had eaten the balance of his meal and immediately called the bird to him and give him a calling down for allowing someone to eat his squirrels. The bird begged for mercy, but Napi put him in the fire and held him there until he was burned black and his fine voice was but a Caw-caw-caw. Thus came the crow as he is to this day.

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The Blackfeet Indian's Prayer

Oh! Maker of all  
With the rising of the sun, let me live as You will  
Give life to all.  
Wisdom to my leaders, protect and guide them.  
Give health and long life to my old people,  
Understanding and love to my young people.  
Give bravery to my enemy, so if defeated I will not be ashamed.  
And let me live this day so that at the setting of the sun  
I will know that I have not lived in vain.

---



SUNDAY MORNING SERVICE  
"Sharing Beauty"

Call to Worship:

Dear Lord, who sought at dawn of day the solitary woods to pray,  
In quietness we come to seek Thy guidance for the coming day.  
O Master, who with kindly face at noon walked in the market  
place,  
We crave a brother's smile and song, when mingling in the  
human throng.  
Strong pilot, who at midnight hour could calm the sea with  
gentle power,  
Grant us the skill to aid the bark of those who drift in storm  
and dark.  
As Thou at weary eventide communed upon the mountainside,  
In reverent stillness now we ask Thy presence in the daily task.

"God Created a New Day" - Choir

Scripture:

"The Lord reigneth, he is clothed with majesty;  
The Lord is clothed with strength,  
Wherewith he hath girded himself;  
The world also is established, that it cannot be moved.  
Thy throne is established,  
Thou art from everlasting  
The floods have lifted up, O Lord  
The floods have lifted up their voices;  
The Lord on high is mightier than the noise of many waters  
Yea, than the mighty waves of the Sea."

"Fairest Lord Jesus" - Choir

Responsive Reading:

Leader: Arise, shine; for thy light is come, and the glory of  
the Lord is risen upon thee.

Response: How beautiful upon the mountains are the feet of  
him that bringeth good tidings, that published peace;  
that saith unto Zion, Thy God reigneth!

Leader: From the rising of the sun even unto the going down  
of the same, my name shall be great among nations,  
saith the Lord of hosts.

Response: The Gentiles shall come to thy light, and the kings  
to the brightness of thy rising.

Leader: The Lord hath made known his salvation; his righteousness  
hath he openly showed in the sight of the nations.

Response: They shall come from the east and from the west, and  
from the north and from the south, and shall sit down  
in the kingdoms of God.

"At Worship"

- Choir

Meditations:

The quiet of the morning is an ideal time to pause for medita-tion. The cool, fresh morning air, the songs of the birds, the fragrance of the flowers and trees all put us in a meditative mood. Since we are individuals with a variety of likes, dislikes, interests, problems, etc., a poem or a story is food for meditation; to others, a verse of Scripture is cause for meditation. Still other individuals find fruit for thought in the things about them--the trees, the birds, the flowers, or even their daily tasks.

Another day is dawning;  
Dear Master, let it be,  
In working or in waiting,  
Another day with Thee.

Another day of mercies,  
Of faithfulness and grace;  
Another day of gladness  
In the shining of Thy face.

Another day of progress,  
Another day of praise,  
Another day of proving,  
Thy presence all the days.

Another day of service,  
Of witness for Thy love;  
Another day of training  
For holier work above.

-----  
Look to this day! For it is life,  
The very life of life.  
In its brief course lie all the varieties  
And realities of your existence.  
The bliss of growth,  
The glory of action,  
The splendor of beauty  
For yesterday is but a dream,  
And tomorrow is only a vision  
But today well lived  
Makes every yesterday a dream of happiness,  
And every tomorrow a vision of hope.  
Look well, therefore, to this day!  
Such is the salutation of the dawn.

-----  
If every day is a repetition of life, every dawn signs as it were a new contract with existence. At dawn spiritual truth, like the atmosphere, is more transparent, and our organs, like the young leaves, drink in the light more eagerly, breathe in more ether, and less of things earthly. If night and the starry sky speak to the meditative soul of God, of eternity and the infinite, the dawn is the time for projects, for resolutions for the birth of action. While the silence and the sadness of the azure vault incline the soul to self-recollection, the vigor and gaiety of nature spread into the heart and make it eager for life and living. Spring is upon us. Violets and trilliums have already hailed her coming. Rash blooms are showing on the peach trees; swollen buds point to the blossoming that is to be.

Consider the lilies of the field,  
How they grow!  
They toil not, neither do they spin;  
And yet I say unto you, That even Solomon in all his glory  
was not arrayed like one of these.  
When I consider thy heavens, the work of Thy fingers,  
The moon and the stars, which Thou hast ordained;  
What is man, that Thou art mindful of him?

---

If the morning wake us to no new joys, if the evening bring  
us not the hope of new pleasures, is it worth while to dress  
and undress? Does the sun shine on me today that I may re-  
flect on yesterday? That I may endeavor to foresee and to  
control what can neither be foreseen nor controlled-- the  
destiny of tomorrow?

\*\*\*\*\*

I will follow the upward road today,  
I will keep my face to the light.  
I will keep high thoughts as I go my way,  
I will do what I know is right.  
I will look for flowers by the side of the road,  
I will laugh and love and be strong.  
I will try to lighten another's load  
This day as I fare along.

"Nature Hymn" - Choir

PRAYER AND BENEDICTION

We thank Thee, our Father, for Thy thoughtfulness in making  
the world so wonderfully fair. We praise Thee for the glory  
of the morning, the beauty of the sunset, and for all the  
joy which Thy creation brings. Open our eyes that we may  
become more sensitive to beauty in its various forms. Grant  
that the glories of nature may remind us of Thee, who art  
the Creator and Ruler of all nature. Touch our hearts that  
this love of nature may lead us into a greater love for Thee  
in Jesus' name we pray. May the grace of our Lord Jesus  
Christ, the love of God and the Fellowship of the Holy Spirit  
be with us all evermore. Amen.



THE SEARCHERS' SONG  
Sunday Evening Ceremonial R. Robison

The first evening that we were in camp, several of us gave the reasons we had come here. Everyone who spoke had a different purpose in his mind. Yet, deep in our hearts we have one common goal. We are searching: for more satisfying ways of spending our time:

for a firmer grasp of the beliefs that sustain us:

for a clearer vision of the life we are put here to live.

Theme Song: The Searchers Song

As searchers, we join hands with a great company of ancient and modern comrades.

The American Indian, finding the necessities of life in intimate contact with Nature, for many generations has recognized his dependence upon a Supreme Power. His Quest for closer living to the Source of Life is expressed in a Hymn of the Dakota Tribes.

Choir - Dakota Hymn

From the steaming, fear-filled jungles of Africa, in a forced migration to America, thru the agonizing traffic of the traders-- leaving one dead along the trails or on the seas for every one arriving alive--came the Negro to America. He brought and developed his most precious gift - the Spiritual. Have you noticed how many of the spirituals describe his striving, yearning for a better life? WE ARE CLIMBING JACOBS LADDER, DEEP RIVER - Don't you want to cross over into campground? GO TELL IT ON THE MOUNTAIN, I KNOW THE LORD'S LAID HIS HANDS ON ME, I WANNA BE READY TO WALK IN JESUS, JUST LIKE JOHN, LORD MAKE ME MORE HOLY

Choir - Every Time I Feel the Spirit

Not only in the Spiritual, but also in the music given him by his masters, he has sought and found revelations of beauty and truth which have often eluded the wise and the sophisticated.

Poem: "Rescue the Perishing"

In every corner of today's world are those whom we join in our quest and in our faith. My father-in-law, back from a summer in Germany, reports people living in hopelessly crowded houses amid the unremoved rubble. They are still playing their instruments, singing their operas, planting flowers; many say their hardships have deepened their faith. Often Dad sat down to eat a meal consisting of just potato soup, or just bread. Sincerely and with conviction, the host would begin the meal "The Lord is good; His mercy endureth forever."

He comes to us as One unknown, without a name, as of old by the lakeside. He came to those who knew Him not. He speaks to us the same words: "Follow thou me!" and sets us to the tasks which He has to fulfill for our time. He commands, and to those who obey Him, whether they be wise or simple, He will reveal Himself in the

Sunday Ceremonial - 2

In the toils, the conflicts, the suffering which they shall pass through in His fellowship, and as in ineffable mystery. They shall learn in their own experience who He is. (Albert Schweitzer)

The Search of the Oriental is represented by Kahlil Gibran's creation, THE PROPHET, passages of which were brought to us by the speaking choir.

We are searchers together. In the act of searching, We Find.

- Slides:
- A fire-mist and a planet,  
A crystal and a cell;
  - A jelly-fish and a saurian,  
And caves where the cave-men dwell;  
Then a sense of law and beauty,  
And a face turned from the clod -  
Some call it evolution,  
And others call it God.
  - A haze on the far horizon,  
The infinite tender sky,
  - The ripe, rich tints of the cornfield,  
And the wild geese sailing high;  
And all over upland and lowland  
The charm of the goldenrod -  
Some of us call it Autumn,  
And others call it God.
  - A picket frozen on duty,  
A mother starved for her brood,  
Socrates drinking the hemlock,  
And Jesus on the Rood;  
And millions who, humble and nameless,  
The straight, hard pathway trod -  
Some call it Consecration;  
And others call it God.

This One who was also a searcher, He who was born in western Asia; He spent his life near the Sea of Galilee. He belonged to a religious group which was called Jewish. But He has refused to be enclosed by any national boundaries or to be confined to any group. Those who have come to know Him have made up many different ways of describing Him and explaining the changes He has brought. It does violence to His Spirit if we insist on using our set of words and berating those who use different words. We can describe Him as Son of God or Son of Man; we can worship Him with elaborate ritual or with silence. The one thing we cannot do is to put him aside.

Prayer: We thank Thee, O our Father, that Thou dost reveal Thyself to us in many ways. May we ever be ready to see thee in all things that are true and beautiful, and to yield ourselves as messengers of Thy holy will: through Jesus Christ our Lord.

Benediction: The Searcher's Song

Munday

## INDIAN CEREMONIAL

"I am History. I tell of the past and from me the future has been molded for the betterment of mankind. This is a history of America."

The narrator is Francis X. Guardipee, dressed in the tribal costume of the Blackfeet. The setting is around the evening fire with onlookers circled about the fire. Frank is standing to one side at the base of a large tree with pantomimed scenes coming in from the nearby trees and retreating to the shadows. The narration includes the beginning of an idea landing to and the landing on the shores of a new continent.

The bringing of Christianity to the inhabitants of this continent. The missionary brought to the Indians a new civilization. Scene: Missionary carrying a cross meets a group of Indians - they all go off together.

As the white man moved westward, further exploration became necessary. New ventures into new territory brought the Lewis and Clark expedition. This expedition met with difficulties, but successfully reached the Pacific Northwest under the able guidance of an Indian maiden, Sacajawea. Scene: Sacajawea leading the expedition.

The herds of buggalo were killed off by the white man's western movement. Due to this extermination of the buffalo the resentment of the Indian was aroused. Years of ill feeling were gradually overcome by better understanding between the white man and the Indian. Years intervened when this understanding between the white man and the Indian was used as a theme in an international jamboree following two world wars.

In these world wars the white man & the Indian fought side by side for the preservation of Democracy. Scene: A white nurse and an Indian lad shown on an imaginary battle front.

The closing ceremony was a spot-lighted U.S. flag with a challenge given of the symbolism of the flag. All were standing and sang "God Bless America".

A grand finale with all participants in costume flanked the flag.

Frank quietly bade the group "Good night."

Ceremonial - Tuesday

Setting: Campers march down quietly in twos. Chorus in the woods background singing: Red Wing, Day is Dying in the West, Oh, how Lovely is the Evening, The Call of the Fire.

Many trails are beckoning us home: Fellowship, Friendships, Crafts and Frolic have been shared. To continue to grow we need to share further. The vision and need brought this camp into being. Like a seed that has been sown, it burst into growth. The five candles of our first ceremonial have been molten into this candle. Each layer typifies a phase; a dream of mankind, the beauty that is ours, play and laughter, dancing and singing, the rich experience of sharing together of ourselves with others.

All these have been a guide in searching. We light this candle to remind us of our rich experiences. "How far that little candle throws it's beams."

Song: Tall Candles

It's the people who come, who make the camp.  
Will they share the gifts? will they light a lamp?

Friendship

The little spark of friendship we lighted a week ago,  
Is gleaming ever brighter while our candles began to glow.

Campfire: Did you ever watch the campfire when the moon has fallen low,  
And the ashes start to whiten 'round the embers' crimson glow,  
When the night sounds all around you making silence doubly sweet,  
And a full moon high above you that the spell may be complete?  
Tell me, were you ever nearer to the land of heart's desire,  
Than when you sat there thinking with your face turned toward the fire?

Crafts: May we share a little knowledge and a great love of crafts, together with the creative joy of working with one's hands, a joy which was known to the famous artists and happy artisans of ages past. May we share with our families and all the legion with whom they will share and the multitude of eager hands stretching beyond them for years and years.

Singing: Light candles while singing.

Song: The Three Gulls

Teas: May we share our Teas and Programs of fellowship, inspiration and music with folks everywhere.

Folk Dancing and Games: May we share the spirit of the folk dances and games to keep hearts young and feet nimble in every countryside, to keep alive our interest in our neighbors' way of life far and near in order that we may share together our good things in a larger fellowship.

Ceremonies: May we share the ceremonies with those who love the joy of lifting lives from the commonplace to the highest planes of thought and gracious living and to those who in the hush of a campfire ceremony will discover that the greatest values of life are found in humility, service and brotherhood.

Sharing: We come to the close of our week together with a feeling of sincere regret that we must separate in the morning. But as we go home we earnestly hope that we may meet our friends of Northwest Recreation Camp again next year.

Song: Little Ships

(Tuesday)

Poem: Candlelight

Distressed, I looked out on the world so torn by strife and sin  
And felt a thrill of thankfulness for calm and peace within.  
But pity surged up in my soul and through my tears I prayed,  
"Oh, blessed Lord, how can I help lost souls forlorn and strayed?  
I wish I had an angel's voice to sing of Thy great love,  
Or moving eloquence to make their hearts to look above.  
I'd like to be a tall light house so drifting lives might see  
My streaming ray and in its path come safely home to Thee.  
But I am small and useless, Lord, there is little I can do."  
Then all at once a whisper came "The Lord needs candles, too."  
"Oh, wilt Thou light my candles?" I cried with heart aglow;  
"Perhaps some soul will see its flame and know the way to go."  
So let Him light your candle, although it may seem dim  
A thousand candles burning will guide a host to Him!"

Song: End of a Perfect Day  
Friendship Circle

#### TALL CANDLES

God, light tall candles in my heart.  
Make every dim-lit space  
So glowing that no evil thing can find a hiding place.

God, light tall candles in my heart, lest I should fail to see  
that MY WORD is the cup of strength for all humanity.

Burn brightly, candles in my heart...no soul has ever trod  
Earth's twisted ways in faith without deep inner light from God.

Gertrude Hanson

#### CAMP MEDITATION

Love is patient and kind;  
Love is not envious or boastful;  
It does not put on airs;  
It is not rude;  
It does not insist on its rights;  
It does not become angry;  
It is not resentful;  
It is not happy over injustice;  
It is only happy with truth.  
It will bear anything,  
Believe anything,  
Hope for anything,  
Endure anything.  
Love will never die.

# PROGRAM PLANNING

Planning  
Program  
Planning  
Planning  
Planning

# Tea & Table Programs

1

O, give thanks, O give thanks, O give thanks un-

Fine

to the Lord, for He is gra-cious and His mer-

2

D.C.

cu en-dur-eth, en-dur-eth, for-ev -er.—

## THOUGHTS FOR DAY

### Sunshine

The sun gives not directly  
The coal, the diamond crown;  
Not in a special crown;  
Are these from Heaven let down.

The sun gives not directly  
The plough, Man's iron friend;  
Not by a path or stairway  
Do tools from Heaven descend.

Yet sunshine fashions all things  
That cut or burn or fly;  
And corn that seems upon the earth  
Is made in the hot sky.

The gravel of the roadbed,  
The metal of the gun,  
The engine of the airship  
Trace somehow from the sun.

And so your soul, my lady  
(mere sunshine, nothing more)  
Prepares me the contraptions  
I work with or adore.

Within me cornfields rustle,  
Niagara's roar their way,  
Vast thunderstorms and rainbows  
Are in my thoughts today.

### My Trail

There's a little trail that I love,  
And I fancy the trail loves me.  
It lures me away whenever it may.  
It whispers: "Come follow — care free!"

The alders bend down very low,  
Gently toward me they reach;  
But the spruces lift high  
Their spires to the sky,  
For they have a sermon to preach.

The moss is deep under foot.  
There are flowers half-hid in the grass,  
Each turning invites, provides new delight  
And the birds sing their songs as I pass.

There are glimpses of sudden surprise  
Through birches slender and white,  
A lake shining through  
Of clear sapphire blue  
Where the waves are a-twinkle with light.

Do you know the trail that I love?  
Has it whispered its message to you?  
If you see it I know  
'Twill invite you to go,  
And my trail will then be yours too.

Mary S. Edgar

Catherine Frazee Wakefield

Thursday Morning breakfast

At the first breakfast, candles from the Opening Ceremony symbolizing dreams of manhood, beauty, play and laughter, new richness of experience and tolerance and sharing were used as a centerpiece, lighting candles from them for each person and as Candlelighters for the day as they sang "Candle Song". Each person received a paper candle with a new friend's name, home address, hobby and "something I forgot." During the morning you made the acquaintance of your new friend. Cleverly hand made name cards and little gifts greeted folks at the lunch table made by their candle lighters.

Friday Morning Breakfast

Theme: Trails

Poem: Trails

Song: We're on the Upward Trail

As we sang "We're on the Upward Trail" we all joined hands and marched from the dining hall singing together.

Thursday Noon

Theme: Gay Nineties

Song: Barber Shop Quartet - My Bonnie (words under "Music")  
Down By the Old Mill Stream (with appropriate actions)

Stunt: Everyone acts out the playlet using napkin shaped into the form of a bow as prop to represent (1) mustache (2) hair bow (3) bow tie.

Villain: (using mustache) I've come for the rent I've come for the rent,  
I've come for the rent today.

Hercine: (using hair bow) I can't pay the rent, I can't pay the rent, I can't  
pay the rent today.

Villain: You gotta pay the rent, you gotta pay the rent, you gotta pay the  
rent today.

Heroine: O, who'll pay the rent, who'll pay the rent, who'll pay the rent  
today?

Hero: (using bow tie) I'll pay the rent, I'll pay the rent, I'll pay the rent  
today.

Heroine: MY HERO

Tea Time Friday

The tea table was decorated with the motif of a maypole and paper boats on Lake Chatcolet. The maypole was strung with pastel crepe paper. A flower held each streamer in place on the table. A blue crepe paper Lake Chatcolet held the paper boat nut cups containing raisins, nuts, crackerjack and mints. Punch was also served. The program consisted of the assembly singing "Floating down the River". Bob Wolfe entertained us with his harmonica playing.

Tea Time Saturday

The tea table was decorated with dancing dolls made as follows: Materials used were pipe cleaners, small round paper lace doilies and a bit of colored tin foil. Fold one pipe stem in half, insert  $\frac{1}{2}$  cleaner stem about where arms should go and twist together. Cut hole in center of doily and arrange as skirt. Cut one round piece of foil for hat and paste smaller bit of lace paper on top. Use scotch tape to attach skirt and hat. Arrange dolls on tea table in dance formation. Use flowers if available.

## Saturday Tea -continued.

The program was as follows: Three songs, sung by the assembly.

This Little Friendly Light of Mine  
Oh Chester (action song)

The Three Fisherman (Yellow Bk of Golden Songs)

An Indian game "Lummi Sticks" was illustrated. This game is played with sticks about 10" long. Each player has two sticks. The chant follows:

Mah ko way koo try oh  
Way kooey tah nah

Chant this twice for each different action.

Note that way and tah take two beats each. Kooey is only one beat.

Sunday Night Buffet Supper

Theme: One World, One Family

As one world living as one family we should learn to appreciate foods of other nations! It is amazing the variety of foods representative of these nations that can be found in our own community.

## Decorations:



Long tables were arranged in a U shape and similar dish arrangements placed on opposite sides of table to facilitate serving large groups. The front of the U reserved for decorations. The display consisted of a paper covered basketball representing a large globe of the world with flags of nations attached to various colored streamers. Unusual foods were scattered over the table with LABEES turquoise labels.

## Foods:

All foods were purchased at St. Maries, Idaho and at a very nominal cost. Foods were served on various shaped platters or bowls lined with aluminum foil, kitchen weight. Cardboard covered with foil was also used.

Some of the foods chosen to represent countries were:

Breads: Knakebred, Russian rye, plain rye, Soya, Dutch Crunch, Pumpernickel, Sweiback, Holland Rye, French Bread, Boston Brown.

Meats: Pickled Herring, Kippered Smacks, Polish Sausage, Thuringer, Vienna Sausage, Pickled Pigs Feet, Argentine Corned beef, Lutefisk, Pickled Prawn.

Cheeses: Swiss, Limburger, American Cheddar (greater variety will be available in your own community).

Dessert: Spritz Cookies, Jelly roll topped with Hawaiian delight whip cream, pineapple topping, maraschino cherry. (Add any local characteristic foods, Idaho potato, Washington apple, Montana sugar)

## Program:

The campers assembled in the recreation hall and then escorted by people in authentic costume, filed through the dining hall to look at the tables, and identify the foods of the nations. Then returned to the recreation hall and

sang folk songs of the different countries. After each song the people of that nationality went to the dining hall to be served.

Theme Song: One World

Thoughts were presented on the meaning of our theme and an appropriate reading was given.

Hawaiian Tea - Monday

The leaf covered table was centered with an unfinished wooden bowl of Hawaiian fruits draped with a lei. Pretty sea shells circled the fruit bowl. A mural picturing Waikiki Beach with coconut trees and an outrigger canoe gave an appropriate background.

Pineapple, grapefruit punch was served with coconut bars while Lillian Tubb dressed in holokai (Hawaiian party dress) strummed her ukelele. Ruth Ra'irin a grass skirt and leis presented an old Hawaiian chant and explained the motions of the hula after she danced it. "Tubby" explained the word "aloha" and accompanied Ven'la Sturm singing Aloha Oe. The whole group joined in singing the chorus.

Hints for Table Programs

In planning a program for a dinner or tea it is a good idea to have it well in mind taking into consideration the size of the crowd, the occasion and the age of the group. Songs should have variety such as action, harmony, old, new. The program should be as varied as possible. Suggestions are as follows: Readings, poems, solos, (vocal and instrumental), skits and table games.

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DOUBLE PETUNIA

A Reading --

Petunia is a flower like begonia. Begonia is something you eat like sausage. Sausage and battery is a crime. You crime a tree. Tree's a crowd. The rooster got up in the morning and crowed. He made a noise. Noise is something you got on your face like eyes. Eyes is the opposite of nays. A horse neighs. A little horse is a colt. If you go to bed at night a little horse and wake up in the morning with a little colt your liable to get double petunia.

Tuesday Afternoon Tea

Theme: Fall motif - Table decorated with paper squirrels, colored leaves and crepe paper. Colors are brown, orange and green. Nuts and mints were served in hollowed out potatoes and apples. Tea and doughnuts were served.

Program: Pantomime record

A song played on a record with several people pantomiming the singing, Sweet Adeline and My Wild Irish Rose.

1. The Lion Hunt
2. Unt Lauter Bach Haben  
- Don Clayton -

"Gus walked out on the pigs because he was too snooty".

READINGS

"Down On The Farm"

(A girl is seated at a table writing a letter. Reading aloud as she writes.)

Dear Mother:

This is the second day of my first visit on the farm. I have really learned a great many very peculiar things. I'll take a few minutes right now to tell you all about them.

I know you will scarcely believe it, mother, but people on the farm do not get their milk from bottles the way we do. They get their milk from an animal'. And they call the animal a cow. You ought to see one of them. It is large, almost as large as an elephant, and it is always making its mouth move up and down. They told me it was chewing its cud, whatever that may be. But now I know how I must look when I'm chewing gum. So after this, I think I'll chew my cud only where no one can see me.

This animal has a very strange voice. It sounds like a fog-horn. They say it isn't at all dangerous, but I have my own ideas about the matter and I must say that I do not like the way it looks at you, as if it would like to take a bite if it could only get a chance. They say the cows here are Jersey cows, but I don't see how they can tell. I haven't seen a license plate on a single cow.

Another amazing thing, mother, is where they get their eggs. I had always thought that eggs grew on the egg plant. What else could I think? But will you believe me when I tell you that folks on the farm get theirs from a bird? Yes, indeed, an honest to goodness bird: It is a large bird and is called a hen. It seems that these hens are also eaten. We had one for dinner, and do you know, it tasted just like the chicken that we got in the city.

What a shocking sight I saw yesterday. You'd never guess what it was in the wide, wide world, so I'll just give you a hint. I saw pork that was running around alive! And I can just tell you, mother, that pork looks much better when it's roasted and served on a plate than it does when it's running around in its pen. I don't believe I'll ever be able to eat a piece of pork after this without expecting to hear a squeal. However, mother if you had planned on having pork for dinner, I hope this won't spoil your appetite."

I am keeping a diary, and every day I write down the strange things I see. You shall read it when I get back home. But I might just as well tell you now that you'll not believe half of it. Not one half! And sometimes I don't believe it myself. But, until then, goodbye and love to everyone at home. Marie.

## READINGS 2

### "School Days"

Written by an 8 year old quiz kid.

This is a school. It is where human beings go to learn things they don't know. Besides human beings there are some girls and a teacher. The teacher is there to see that nobody does anything and the girls are there for stool pigeons. Once in a while you get a chance to stick a pin in one but another one always sees so you are always out-numbered. When the girls grow up they get to be teachers and have their own mob of stool pigeons.

At school you have reading, writing, arithmetic, spelling, history, geography and recess. Recess is so you can forget what you learned in the morning before you start to learn something new. Reading is looking at words instead of pictures. Arithmetic is stuff like you have three and you give John two. Baloney! History is what happened before you got to school, which is plenty. It keeps happening all the time so the later you start school the worse off you are.

You do not have to go to school in the summer, but you have to start in September, unless somebody burns it down. (But nobody ever does.) They make up for not making you go to school in the summer by giving you homework when they get you again. Homework is what your father does until it gets too hard, then you have to do it yourself. You go to school in the morning and you have to stay until the afternoon so it spoils the best part of the day, unless you play hooky, then you have to write a note from your mother saying you were sick.

Grown-up people think you give the teacher an apple every morning, but that is only propaganda put out by teachers who like apples. If your mother gives you an apple for the teacher you eat it on the way to school unless you are a girl. Every month they give you a report card which you bring home. You get your father to sign it if it's good and your mother if it's no good, which it usually is.

When you start to school again in September they give you a brand new teacher as the last one is worn out and got married. She is like the old teacher, except she knows more.

You go to school to get an education so that you can go to college, but when you get out of college you are old and have to work anyway so what good does it do?

READINGS 3

"Deep In The Heart of Texas"  
(An Original Stunt by Mary Jane Woodard)

(The reader first explains that she is going to divide the whole group into eight units, each representing a character in the story. When a character is mentioned in the reading, that unit will make an appropriate response which has been given by the reader to each unit.)

Characters:

	Response:
Cowpunchers	"Whoopie!"
Timid Ladies	Scream in falsetto voices (use men with deep voices)
Bucking Broncos	Gallop (slap hands on knees if seated)
Six Shooters	Bang! Bang!
Bandits	Gutteral grunts, or "Stick 'em up!"
Rattlesnakes	Hiss ominously
Cattle	Moo (but not a milk cow)
Ride 'Em Cowboy	All shout

Leader Reads:

Are you listless, tired, out of sorts? Do you need excitement and new thrills? Then go to Texas. There you will find COWPUNCHERS ("Whoopie!"), BUCKING BRONCOS (Gallop - slap hands on knees), RATTLESNAKES (Hiss), SIX SHOOTERS ("Bang! Bang!"), and just enough TIMID LADIES (Scream).

How well I remember one night on the Bar B-Q Ranch! The CATTLE (Moo) were in the corral, the RATTLESNAKES (Hiss) were rattling the babies to sleep, and the COWPUNCHERS ("Whoopie!") were telling tall tales to the TIMID LADIES (Scream), when all of a sudden the BUCKING BRONCOS (Gallop) began cutting up, and you could hear the CATTLE (Moo) for a mile. Like a flash the COWPUNCHERS ("Whoopie!") pulled out their SIX SHOOTERS ("Bang! Bang!") and made for the corral.

The RATTLESNAKES (Hiss) ran for cover, the TIMID LADIES (Scream) collapsed in a cactus bush. Stealthily, from around the corner of the ranch house crept the BANDITS ("Stick 'em up!").

"Aha, just as I thought - much better than CATTLE (Moo) - huh!" they cried. "So your young friends deserted you? We could be very good friends!" The TIMID LADIES (Scream) shrank further into the cactus.

"Aha, see - they are such TIMID LADIES (Scream), we will have to teach them a few things."

The BANDITS (Gutteral grunts) grabbed the TIMID LADIES (Scream) and carried them roughly but swiftly to Gory Gulch, where their horses were waiting. The TIMID LADIES (Scream) screamed, but to no avail - The CATTLE (Moo) were making too much noise. The TIMID LADIES (scream) screamed, "Where are you taking us?"

"Deep in the heart of Texas. You taste very nice," purred the boldest of the BANDITS (Gutteral grunts)

"So do you" cried the TIMID LADIES (Scream), sinking their teeth in the bandits' arms. The BANDITS (Gutteral grunts) let out a terrible yell that rang out over the range above the noise of the CATTLE (Moo).

READINGS 4

and the stamping of the BUCKING BRONCOS (Gallop).

In an instant the COWPUNCHERS ("Whoopie!") were on their BUCKING BRONCOS (Gallop), SIX SHOOTERS ("Bang! Bang!") in hand, riding hard and fast in the direction of the BANDITS (Gutteral grunts). They could not hear the cries of the TIMID LADIES (Scream). The BANDITS ("Gutteral grunts") cursed and spurred their horses on. The COWPUNCHERS ("Whoopie!") were gaining - 50 yards - 30 yards - now the BUCKING BRONCOS (Gallop) were at the foot of the hill. The noise of the SIX SHOOTERS (Bang! Bang!) was terrific.

"Huh, woman no good," grunted one bandit, and he pushed one of the TIMID LADIES (Scream) off his horse. The other BANDITS (Gutteral grunt followed suit. Down the hill, over and over, rolled the bedraggled TIMID LADIES (Screams).

"Reverse," cried the COWPUNCHERS ("Whoopie!"), shifting their reins. Immediately the BRONCOS (Gallop) fell into reverse until the TIMID LADIES (Scream) could regain their feet. Then the COWPUNCHERS ("Whoopie!") swooped the TIMID LADIES (Scream) up to the saddles beside them and galloped rapidly away. The TIMID LADIES (Scream) shouted "RIDE 'EM COWBOY!" (All shout)

IF I WAS PAW

If I was Paw and Paw was me,  
Geel what a great thing that 'ud be!  
I wouldn't whip him just 'cause he  
Went sneakin' off sometimes to fish;  
And if he's ruther play than go  
To school, I'd say, "All right," and oh,  
But wouldn't he have good times though,  
With everything for which he's wish?

I'd let him stay up late at night,  
And then I'd go ahead and light  
The light for him because he might  
Bump into chairs or things, you see;  
I'll bet he'd be glad all day,  
With not a thing to do but play,  
He'd hafta yell, he'd feel so gay,  
If I was Paw and Paw was me.

If I was in his place I'll bet  
That everything he's want he's get  
I guess he's thind that he had met  
The kindest Paw he ever saw.  
But still, I'm glad that I can't be  
My Paw and that he isn't me  
Because if I was him, you see  
Then Maw -- she wouldn't be my Maw.

-- S. E. Kiser

Friday

## ALL NATION'S PARTY

### Decorations

Everyone loaned scarfs, flags and costume plates for wall decorations. If you were in camp you know that "everyone" in this case, spells Alvilda Sorenson. Each person wore bright peasant costumes - Mexican, European, early American. Lillian Tilb in a Hawaiian holoku with brief train and lei, was dignified. Frank Guardipee in full Indian regalia was impressive, but then the campers think him impressive even without costume. (Is this passed by the censor?)

### Party Plan

Vince Cooney at the mike called out a grand march to give a chance for a display of all costumes. The march ended up in lines of eight. Vendla Sturm led us in a "Song of Peace". The eights were then right in position for a square dance.

A demonstration group gave the chunky Mexican Waltz, then broke up to teach all the campers.

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Saturday

## Bo'ers PARTY

### Decorations

A sign at the office window let everyone know he was in the Last Chance Bar. A bucket of punch, strictly H<sub>2</sub>O, was the only drink served. Eggs were available at five bucks a piece, or an ounce of gold dust. Other signs warned guests to check firearms at door. A "hoosegow" in one corner was in frequent use at this rough gathering.

### Party Plan

M. C. MacNally, a gentleman gambler, had two sheriffs, Gus Gustafson and Frank Guardipee, to help keep order. He sent out a posse to round up late comers, as the party started. Diamond Bill (Bill Bunning) and other famous characters swanked around the floor, keeping things hot. Floor show numbers, a Bo'er quartet and singing gave dancers a breather between early American dances.

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Wednesday

### "HI YA AND HOWDY PARTY"

#### Decorations

Tack huge sheets of newsprint paper on walls. You can get left over rolls from any newspaper office. Use crayon or poster paint. Write "hello" hiya, howdy, bon jour, adios and other greeting words on it. Invite everyone to sign and scribble.

#### Games

FOR FIRST COMERS  
MUSICAL KNEES  
SIAMESE TWINS  
BARNYARD  
ALPHABET CHARADES



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Thursday

### FAMILY NIGHT

#### Decorations

On the wall were cut-outs of the family drinking pail and dipper. A paper plate with real knife, fork, and spoon formed one wall panel. Diapers and bottles out of paper were in the baby corner. Jim Huntley, artist, drew two splendid family portraits in the Victorian manner.

#### Party Plan

Roger Robison was the M. C. (much corn). Just to show you what we mean, "U.S.N.P.S. stands for Us and a nice place to sleep". Each of the seven groups in camp came costumed as families. Each family, in turn, played a game that could be enjoyed by all ages in a family. Some put on stunts. Here are some of the games and stunts:

THE ORGAN GRINDER MAN, CANDLE BOWLING, FAMILY ALBUM, THE DONKEY AND THE FIDDLER, BANDIT, MARRAH, MY SHIP'S COME IN, and IN AND OUT THE WINDOW.



## PLAY PARTY GAMES

### A Community Night

Monday

#### Decorations:

On Sunday everyone who had a folk costume from another country or a happy homemade costume, pinned it up on the Rec hall wall. With handbags, beads and scarfs the display was so gay, it stayed up for community night.

#### Singing Games and Dances:

Committee members met the guests at the door with "starter" games. To get partners for the first mixer dance, each person was given one-half of an "inseparable" pair. What we mean is bacon and eggs, bread and butter, pork and beans, and knife and spoon. Each hunted until he could match up with his other half.

Narcissus and Bingo\* got everyone acquainted again, or as in Mixer. Aunt Dinah and Lion Hunt were brothers.

Threesomes like Sally\* and Red River Valley gave a chance for everyone to get her man. I Want to Be a Farmer brought us up to ceremonial time.

#### BINGO

Words: A farmer's black dog sat on the back porch  
And Bingo was his name  
A farmer's black dog sat on the back porch  
And Bingo was his name.

Chorus: B, I, N, G, O; B, I, N, G, O; B, I, N, G, O  
And Bingo was his name.

Spoken: B, I, N, G, OH! (with a big hug and whirl your partner  
around you are so glad to see her.)

Sung : And Bingo, was his name.

Formation: Couples in a double circle, facing counter-clockwise.

Action: Beginning on left foot, all couples march around the room with hands joined in skating position singing first four lines of song. On the chorus couples fall back into single circle, join hands, and continue sliding to the right.

On the spoken part, partners turn to face each other, taking right hands on "B" and continue with grand right and left in the direction they are facing to the next 4 people on each letter. On "OH", they squeeze or swing their new partner with whom they begin the dance again.

Play Party Games (Continued, pg. 2)

SALLY

Tune: Ten Little Indians

Song: 1. Here comes Sally down the alley;  
Here comes Sally down the alley,  
Here comes Sally down the alley,  
Way down in Alabama!

2. Promenade around with hands on your shoulders,  
Promenade around with hands on your shoulders,  
Promenade around with hands on your shoulders,  
Way down in Alabama!

Action: Couples stand facing each other in double circle, boys with backs to the center. They stand far enough apart to form an alley between them. Several extra girls stand in the center and are Sallys.

1. On first verse, extra girls skip counter-clockwise around the alley between the couples. On "Way down in Alabama", they put left hands on the right shoulder of the man they are closest to. He puts right arm around the girl's waist. All the girls who still have a man left do the same.
2. All promenade in the above position around the circle (counter-clockwise).

Repeat action as often as desired.

CALENDAR PARTY

Tuesday

Families again! Each Papa got an invitation to bring his family to a Calendar Party. The family that got January-February, could choose a New Year's, Valentine, George Washington or Lincoln birthday game and lead the whole group in it at the party. They were allowed to decorate a part of the wall in accord with their chosen party idea. In this way seven ideas for seven different kinds of parties were illustrated. The suggestion to the families was to take a familiar game and dress it up or vary to show what can be done with familiar material.

SEVILLE DER DAGO

See, Will, there they go

TOUSAN BUSSES INARO

Thousand busses in a row

NOVILLE DEMLR TRUX

No, Will, them are trucks

V.TESINUM? COUSENS DUX.

What's in them? Cows and ducks.

## PARTY GAMES

For Firstcomers: As the campers come in, give each three beans. Tell them "If you can get anyone to say yes, no, or ok, he must give you a bean". The object of the game is to see who can get the most beans. At the end of the game period, give the winner a stupendous prize, like a whole jar of beans.

Musical Knees: Have all the boys join hands and form a circle. All the girls form a circle around them. Boys face out. All march around in their circles. When the music stops boys kneel on one knee. Each girl sits on a knee. Any girl who does not get a seat, drops out. Take one or two boys out of the game each time. Finally two girls are competing for one knee.

Siamese Twins: At the signal each person must stand back to back with another and link both arms. Each must tell the other his name, where he lives, his hobby, or anything you dream up. Repeat five or six times at most.

Barnyard: As the players come in give each a name card with a number on the back. Ask each to look at his number and not to show it to anyone else. Then tell them "ones" are ducks, "twos" are sheep, and so on. At the signal each person walks around making the noise of his animal and joins hands with anyone else making the same sound. Keep it going until everyone is in a group.

Alphabet Charades: Have each group choose a captain. Give each captain a pencil and a piece of paper. Call out any letter of the alphabet, e. g., "#B". Everyone starts acting for his captain. "Bounce, break, bump, bend, bite, bat, etc." The captain writes the words as fast as he can see and guess them. No one says anything. Words must be action words. To point to your "brow" does not count. At the end of 5 or 6 minutes, have captains count words. Ask the one with the longest list to read his words. Group may challenge any word and ask to see it acted.

Variation - Have one group act for their captain as the others watch. The next group then has its turn for the same length of time. Winner can be picked if you wish.

Organ Grinder Man - The family or groups sit in a ring on the floor. From the group one is selected to leave the circle. While "it" is away the group picks some object the "it" must find out what he or she is to do with when once found. To help the "it" find the object the group sings (Oh - the organ grinder man - Oh the organ grinder man - we'll do anything we can to help the organ grinder man), singing softly when they are cold and singing out when they are hot until the "it" until the "it" has completed your wishes. Select a new "it" and carry on and on.

The Family Album - Three children are home alone and having a lively time. Then they spy the family album and have a hilarious time telling what they think about the family "characters". There are grandpa and grandma in their wedding picture. A romantic scene in the park of sister and her beau was posed. The erratic black sheep of the family was next. The uncle the girls didn't like came next. Then mother and father and twin babies. Much giggling and jesting.

## PARTY GAMES 2

and unrestrained laughter and "shocking" observations by the impish little performers and a swift transition of scenes makes The Family Album a huge enjoyment. The Album is easily made by tacking a big piece of canvas or blanket to a pole. Have two persons stand behind it to hold it up. They move in front of the "picture" after the children have admired it, and away when the new "picture" is ready.

### Tooth pick and Life Saver

Players should be sitting at table. Each person has a toothpick, which he or she holds between their teeth. The head person has a life saver on his toothpick which he passes to the next person without touching it with their hands. This continues from person to person until the end of the table is reached. Each side of the table tries to get the lifesaver to the end of the table before the other side. For variation each side of the table can be given a pair of white gloves (work variety) and a carmel (paper covered). The idea is for each person to pick up his carmel, put it in his mouth and pass the gloves to the person next to him etc., until the end of the table is reached.

### Donkey and Fiddler (Recreation for all--- MFU)

Players all stand in small circle, with someone to be "it" in the middle. "It" starts by accounting someone mimicing either a donkey (waggle hands at ears), or a fiddle (Play violin ardently.) The player confronted must do the opposite action or take "it's" place. The best idea is to stand in front of one person and change actions from donkey to fiddling rapidly.

Find a person to fit the following blank spaces:

Name of a gal from Havre. (Beulah Eliason, etc.)

Name of a gent from Corvallis and not Montana. (Cal Monroe)

Billings & bows and always on her toes. (Gladys Alexander)

Find the gal whose Hobby is Herefords & lumber. (Alvinida Screnson)

Who said they would bite if they had their other teeth? (Shipman)

Who in camp was never taught to wash his feet? (Frank Gardipee)  
(Blackfeet)

Who is in camp who sleeps in the wood? (Don Clayton)

Who is a native of the Australian. (Bush)?

Who lies quite some? (Eliason)

Who guards the vegetables? (Guardipee)

Who from the mind fields of Penn? (Kohl)

One who can find you in the dark. (Rudir )

Find a gal who is a smart fruit. (Sainsbury)

A logical mate for Mr. Woof? (Mrs. Warp)

## CAMP PHILOSOPHY DISCUSSION

These questions are submitted not as something to be given a final answer, but rather in an effort to stimulate each person's thinking along the line - Was this all worth while? If it was, then how can succeeding camps be made even better?

1. Is it better for a member to participate in as many activities as possible or to stick with one craft or activity until he gets really proficient?
2. Do you believe that the success of his laboratory depends upon the intelligence and diligence of the committee in charge?
3. If it can be done without an increase in fees, do you feel that we should provide paid dishwashers and waitresses next year?
4. Instead of member discussion and evaluation groups would it be better to have experts come in to give lectures on what we need to know?
5. Is there too much emphasis on crafts?
6. Should we attempt to achieve more efficiency by establishing a definite set of rules concerning schedules and attendance and seeing that they are strictly enforced?
7. After several days of sessions and a Sunday of quiet reflection do you feel you would have done better not to have come to this camp, but to have spent your money on a less strenuous form of entertainment?

## THE FAMILY PLAYS TOGETHER

### Discussion - Friday

"Happy is the home  
That is building hallowed memories  
For children to look back upon  
When they come to riper years.

"For sacred memories are a part  
Of true education in character  
And the person whose life is filled with them  
Has a wealth that does not pass away;  
But the one deprived  
Has a void that is hard to fill."

The well being of the family needs family recreation paramount in family unity. Many families do not take play together as a family. Playing together strengthens the feeling of security, giving more meaning to family living. Happy experiences shared together bind families through common interest.

The need can be shown by statistics which state that 90% of alcoholics had no adult friend when young. In a foundling home, illness was cured by fondling of young children.

Old and young need each other's friendship both emotionally and mentally. Home leisure time for handicapped and gold age folks requires serious thought. Grandparents have so much to offer children. Homes need to get the "happiness Habit" in homey, simple everyday pleasure.

Adult entertainment can include children and give them opportunity to help.

Teen-age viewpoint: Many adults do not understand youth problems. Boys and girls in modern homes have more free time and more freedom in making use of their time. Many teen-agers like to play with parents better than parents like to play with young people.

Would like the home play-yards with lights for evening play, like outdoor fireplace, a place to dance at home. Enjoy family hours together, singing, talking, reading, crafts, hobbies, family camping. Let young people prepare their simple foods, do not care for too much bother about foods, prefer it on decorations and theme thoughts.

Like to invite friends to family meals and not have any extra bother about.

"A child is like a green plant." Use too much commercial fertilizer and you have all top and no roots. Children should not be taught music, dancing, dramatics to show off before company. Learn to meet the level of the child.

Shift play activity when adult cannot keep up with child physically. Do not judge child by adult standards. Keep interest and enjoyment in home activities, share work and play. Treat each child as an individual.

Start with small child. Home made games, pretend games, "company for supper," a play game, games in the car.

Design and remodel houses for family interest center. Furnish homes for play. Wholesome home play inspires all family members to enriched living.

There are things we'll remember  
And some we'll forget  
But our hearts will long cherish  
The friends we have met

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It's the people who come  
Who make the camp  
Will they share the gifts?  
Will they light a lamp?

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Will there be laughter  
And friendship true?  
-- In next year's camp  
It's up to you.

## DISCUSSION - SATURDAY

### Community Recreation

Recreation in Community Life -- communities need to serve as centers for creative folk living, recreational leadership, and community development.

#### Needs:--

Need to dovetail organizations

Recognize over-organization - yet some folks do not participate. Aim to reach all people. Study community needs. Develop community service council inviting representatives from all groups.

#### Resources and Facilities:--

Character, geography, cultural opportunities, transportation, communication, natural barriers, natural neighborhoods, rallying points, home, church and school centers, parks. Choose themes to encourage fellowship, example; one world for family night.

Develop a community file in manila folders by months and special events and loan them. Game boards. Have something to loan, candleholders, coffee pots, punch bowls.

#### Publicity:--

Simplicity, radio - more personal, newspaper - more permanent. Circular letter - fair -- needs color, simplicity. Mimeo-graphed cards add color, personal note, punch hole at top to hang up card. Personal interviews - best. I.T.A room mothers - phone. Community bulletin board and calendar. Have postmaster meet with mailing list committee. Names on tickets to develop mailing list by interests, church bulletins, list other community activities. Get the "Happiness Habit" and help each other. Send out left over bulletins to absentees -- add a note. Make newspaper articles interesting.

#### Programs Planned Developed:--

Family night, family hour, Children's Flower Show, Smorgasbord, One World, One Family Dinner, Cafeteria, School Daze, Let Down the Hem Party, Midwinter Carnival, Friendship Hour, Calendar Party, All Club nite, Hoss Party, Calico Swing, Hat Party, Wash Day Whist, It Takes the Cake Party, Tall Candles Banquet, Jeary Willie Picnic, Recognition Night.

## Community Recreation - Cont.

### Techniques - good starters:--

Honor the people who do come on time with movies, records. Keep programs short. Allow time for visiting. Keep food simple. Time to start program according to community changes - farm harvest, wintertime. Start boys in relays, then go into circle games and dances. Play Chords 7, 5, 3 people, folks with same color shoes, a boy and girl in groups when music stops, in family groups, Have Ire-High Grand March and games, then adults. Ask folks to do organization work, make them feel needed. One out of three indicated willingness to assume leadership roles but only one out of 100 really do. Long time planning. Friendliness on committees - careful evaluation of events.

Let's not just talk about this, let's get in motion, have action!

### CAMP STORY

At 3 o'clock we started on a hike to the Grove with Frank on Guard and the Henderliders at the Sturm. Our camp mascot, Wolfe, Stucky close to Jennings to avoid the Huntleys. We went Tur-long spell - our Math-is not too good. We came to Napier's House. McNally, the Gardiner, was Hoen a Monroe of Lacy Bushes. Willard leanded across the Broder of the Four Walls to pick a Sainsbury. Out jumped two Bunnings.

As we reached the Mussgrove Stots-en-berg got Fleming Paynes and had to be Taylor-ed home. Scotty Lew-is is to two Wiley Cooneys and Richard, Eli, John, Jill, Michael, Carl, Peter and Sons were Warren as a mighty Timmer followed by a sharp McCrack-en and the earth Van Wechel a Clay-ton. Led by Redir we all Dover through an Archie and Undem a Warp-ed Tubb. A Rossing-ol Babbitt dropped Harder on Freece's Schroder. Some Fisk oil was Rob-i-son on the Sors-nson and all was bandaged with cotton Bratton.

With the spirit of Daniel Boone we cautiously ventured toward Soniville. On the way Alex-and-Crickson were found crouched in a Kohl McQuarrie. A Gustaf(son) wind swept a spider Web(er) full of cock Roach-es into their faces.

After a visit to Robert(s) Van Garver, the Dover Shipman, we Langel-ly sauntered up the Hellman toward camp. Everyone was Smiley coming home.

## NATURE STUDY

Resource, Frank Guardipee

The flora at this camp is typical of mountainous sections. The willows are similar to the average creek bottom type. A characteristic plant is the Meadowrue. The Indians of the plains made a tea of the seeds just before they ripened and used that as a shampoo.

There were a number of tall rose bushes -- a particular type could not be stated as no flowers were in bloom. The Trillium was very much in evidence and was of a type much taller in growth than is common in mountain areas.

The trees were the Douglas Fir, White Fir, Lodgepole Pine, Cottonwood, Quaking Aspen. The Service Berry was in full bloom. The vine maple was noted, although no blossoms were discernable.

That will do for the trees and the plants.

It was found not necessary to make other nature trips than the one originally taken. This was due to the fact that the type of flora found on the nature trail was typical of the entire section.

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## WILDLIFE

It was evident that the Mule Deer frequented the camp area as a number of tracks were noted. It might interest some to know that the animals of the wild are color blind. They do not distinguish colors. While they are supposedly to have keen eyesight - it is possible for one to approach a deer or other wild animal very closely as long as no movement is noticed by the animal. One may go very near to a deer. If one watches the feeding habits of the animals he will observe that when the deer lowers its head to eat, it seldom looks around when doing so.

It is possible for a hunter to approach within a very short distance unless scented, and thus finds it easy to secure game. No other fauna was noted other than the deer and one Columbian Ground Squirrel.

While a number of birds were heard singing, they were not close enough to be distinguished, although the assumption is that a number were Finches. One Woodpecker, Red Pilolated, was noted near the boathouse. A number of robins were heard singing, a crow -- and that about completes the birds in the campsite.

# A B C's FOR SONG LEADERS

John Stotsenberg and Evelyn Sainsbury

## TO YOU:

Song is one of the quickest methods of creating a spirit of fellowship. Amateur song leaders should lead group singing for F.U.N rather than strive for perfection.

Your voice need not be perfect to be a successful song leader. Sharing your enthusiasm and keeping rhythm are of paramount importance in the art of song leading.

WHO? Age, mixed group, occasion -

WHERE? Indoors or outdoors, available accompaniment.

WHEN? Time of year (theme for special days, months, or occasions). Parodies could be written to familiar tunes for any event.

WHAT? Consider the previous experience of your group. Begin with old favorite tunes and gradually introduce new songs. After the spirit of fellowship and participation has been created, lead your group into new singing experiences, such as; rounds, action songs, calypses, folk songs, etc.

WHY? FUN AND FELLOWSHIP

## SOME KNOW-HOW:

1. Catch the spirit of the group first of all; choose introductory remarks and first songs accordingly.
2. Be enthusiastic....create a happy and congenial feeling for a pleasant singing experience.
3. Know your song.
4. Command the attention of your group.. so they will follow the tempo and volume you choose.
5. Announce each song clearly and name the tune, if it is a parody or original tune.
6. If you have an accompanist, have an introduction, if not the leader should sing a few notes to give the pitch and establish the tempo.

A B C'S FOR SONG LEADERS 2

7. Explain any irregularities in the song such as repetitions, unusual rhythm or words and the desired changes in tempo or expression.
8. Give encouragement and praise for a good job well done.
9. If the singing is good, work for quality and harmony; if not so spontaneous, stress volume rather than quality.
10. Remind the group that they cannot sing with their mouths closed, and that the smile's the thing. Suggest that they hold their heads up and if they have books, be sure to keep them to one side so their voices will ring out rather than smother out.
11. If you know an interesting story about a song, or something about the author the group will enjoy hearing about it too. Give your song a "personality".
12. Emphasize the first word by holding slightly longer and all will be ready to join on the second word. Be quite definite about rhythm, especially at the beginning of the song.
13. Lead in a manner that is natural for you.. it is well to move your arm from the shoulder rather than from the elbow.
14. Listen occasionally if all is going well and on the more familiar songs, step aside and just sing. With an experienced group and familiar songs, no leader is very good.
15. If you pick out a good solo voice, have that person sing alone part of the time and the group join in on the chorus.
16. To vary the singing explain that one finger held up means sing, two fingers held up mean hum, and three fingers held up mean whistle and change several times during the song.
17. In introducing a new song it is well to say the words first, then have the group repeat them in unison with you to the rhythm of the song and then put the words to the music. After the first try do the entire song again - they should do a good job by this time.

## MIXER SONGS

### Are You a Camel

(To the Tune of: "When You Wore A Tulip")

Are you a camel -- or aren't you a camel--  
And say do you wear a hump (hump over)  
Do you sit at the table  
As straight as you're able (stand up very straight)  
Or all down in a lump, lump, lump (slump way down)  
Are you a lizard, a lounging, lounge lizard  
Without any starch in your spine?  
For if you're a lizard, a lounging lounge lizard,  
Then go somewhere else to dine!!

### The Cutest Little Ford

There was a little ford, cutest little ford  
The cutest little ford, that you ever did see,  
The ford was on the wheels,  
The wheels were on the ground  
The motor in the ford made the wheels go round  
Match in the gas tank, bang, bang!

There was a little seat, the cutest little seat  
The cutest little seat, that you ever did see,  
The seat was on the ford, the wheels were on the ground  
The motor in the ford, made the wheels go round,  
Match in the gas tank, bang, bang!

There was a little girl, the cutest little girl  
The cutest little girl, that you ever did see, etc. - repeat

There was a little hat, the cutest little hat that you ever  
did see (repeat)

There was a little feather, the cutest little feather (repeat)

There was a little flea, the cutest little flea (repeat)

There was a little wing, the cutest little wing (repeat)

There was a speck, the cutest little speck (repeat)

There was a little atom, the cutest little speck (repeat)

### Swimming, Swimming

(To the Tune of: "Sailing, Sailing")

Swimming, swimming, in a swimming hole,  
When days are hot and days are cold  
in a swimming hole  
Breast stroke, side stroke, fancy diving too,  
Oh, don't you wish you never had anything else to do,  
But (repeat two or three times)

Mixer Songs - 2

This Little Friendly Light

This little friendly light of mine, I'm gonna let it shine  
(hold up finger to represent light)

This little friendly light of mine, I'm gonna let it shine  
" " " " " " " " " "

Let it shine all the time, let it shine.

All around the neighborhood (continue as above waving finger)

Hide it under a bushel, NO (continue as in first verse placing  
left hand over finger and removing on word NO)  
Don't you go and (whoo) it out, (blow on finger at whoo)

Action Song

Oh, Chester have you heard about Harry, he just got back from  
(chest) (ear) (hair) (back)

the army --  
(arm) (me)

I hear he knows how to wear a red rose, hip, hip, horray for  
(ear) (nose) (chest) (hip; hip) (arms out)

the army  
(arm) (me)

(Point to places as indicated)

Did you ever see a --

(Tune: Lassie)

Did you ever see a meat ball, a meat ball, a meat ball,  
Did you ever see a meat - now you tell me one.

Variations:

Nose drop	ear ring
bacon strip	door step
milk shake	shoe lace
horse fly	kitchen sink

Big Black Beetle (Dramatize)

Big, black beetle said one day.  
Little bugs you're in my way  
Little bugs just bother me,  
I'm a big bug don't you see  
Little bugs said, "We can do,  
Quite as many things as you."

It's Going To Be A Long Winter

(Operatic style)

It's going to be a long vinter  
Unt vat will de birdies do den  
Da poor tings  
Dey'll fly to da burn  
Yust to keep demselves varm  
Unt tuck dere heads unter dere vings --  
Da poor tings.

It's going to be a long spring --  
Unt vat vill de birdies do den  
Da poor tings  
Dey'll fly to da sky  
Yust to keep demselves dry  
Unt tuck dere heads unter dere vings --  
Da poor tings.

It's going to be a long zummer --  
Unt vat vill de birdies do den  
Da poor tings  
Dey'll fly to da pool  
Yust to keep demselves cool ---  
Unt tuck dere heads unter dere vings --  
Da poor tings.

It's going to be a long fall --  
Und vat vill de birdies do den  
Da poor tings  
Dey'll fly to da trees  
Yust to sit in da breeze --  
Unt tuck dere heads unter dere vings --  
Da poor tings!

Smiles

(Tune: Hail, Hail, the Gang's All Here)

Smile, smile, your friends are here,  
Aren't you glad that you came?  
Aren't you glad, that we came?  
Smile, smile, your friends are here  
If you're glad that you came -

S M I L E !!

## Mixer Songs - 4

### How Do You Do

Tune: Row, Row, Row Your Boat - Key of C)

Row, row, row your boat  
Gently down the stream  
Merrily, merrily, merrily, merrily,  
Life's but a dream.

How, how, how d' you do,  
How my friend are you?  
I'm glad to say, I'm fine today  
I trust that you are too.

(Stand and 1. Shake hands with person opposite all during second verse. 2. Repeat entire song with both hands clasped with person opposite in a back and forth rowing motion.)

### Sing, Sing, Sing

(Melody from "The Chocolate Soldier")

Sing, sing, sing for the singing  
The whole day long;  
Sing, sing; voices are ringing  
With heartfelt song;  
Sing, sing, whatere betide you;  
Sing for the joy of the song  
That's inside you;  
Sing, for the song's the thing.  
Sing, sing, loving the singing;  
Just sing, sing, sing!

### Lil Red Caboose

L'il red ca-boose, chug-chug-chug  
L'il red ca-boose, chug-chug-chug  
L'il red cu-boose be-hind the Train-train-train!  
Smoke-stack on its back, back, back, back  
Comin' a-round the track, track, track, truck!  
L'il red ca-boose be-hind the train! Toot-toot!

### Down By The Station

(Round)

Down by the station early in the morning  
See the little puff-a-billies all in a row  
See the engine driver start the little engine (crank engine)  
Puff, puff, - toot, toot ~ (pull whistle cord)  
Off they go.

Mixer Songs - 5

K. I. Song

Tune: Trail Song

There are cups, there are bowls,  
There are plates and casseroles;  
But the dishes keep rolling along,  
There are knives, there are spoons,  
There are merry kitchen tunes;  
But the dishes keep rolling along,  
Oh my, Oh my! There's nothing like KP  
To make a camper big and strong,  
There are pots, there are pans;  
There are dirty empty cans;  
But the dishes keep rolling along.  
Keep 'em rolling!  
And the dishes keep rolling along.

One World

One World United Nations all,  
In peace and justice working for a better  
world I know.  
One world with God on high our guide,  
We'll banish fear and build upon the  
rocks of brotherhood.

We are men of toil, Guardians of the soil,  
Blood and sweat we've seen, This is what we mean.  
One World, One World, One world, Just one world  
for you and me.

(Copies of this song with music may be obtained  
from the Farmers Union, Box 2089, Great Falls,  
Montana.)

Scale Song (Robin and Chicken)  
(Sing up and down scale)

A plump little robin flew down from a tree  
To pick at a worm which he happened to see  
A frisky young chicken came scampering by  
And gazed at the robin with wondering eye.

Can you sing? Robin asked and the chicken said, "No."  
But asked in his turn if the robin could crow.  
So the bird sought a tree and the chicken a wall.  
And each thought the other knew nothing at all.

---

Why does a baby duck step softly?  
Because he can't walk hardly.

Mixer Songs - 6

Last night as I lay on my pillow  
Last night as I lay on my bed  
I stuck my feet out of the window  
Now why is my shrubbery all dead?

Bring back, bring back  
Oh, bring back my shrubbery to me, to me  
Bring back, bring back - oh, bring back

My Wild Irish Rose  
The sweetest flower that grows  
But none can compare --

With beautiful Katy  
Beautiful Katy  
You're the only g-g-g-girl that I adore  
When the m-m-m-moon shines  
Over the cow shed  
I'll be waiting--

In the shade of the old apple tree  
By the light of the moon you can see --

John Brown's body  
Lies a moulding in the grave  
John Brown's body  
Lies a moulding in the grave  
John Brown's body lies --

In the old oaken bucket  
The iron bound bucket  
The moss covered bucket  
That hung --

In the evening by the moonlight  
You can hear those darkies singing --

Mairzy Doats and Dozy Doats and little lambs  
(spoken)  
Are mighty good with mint sauce.

The Concert Master

Leader: I'm the concert master

Group: (He's the Concert Master)

Leader: I play the violin

Group: (He plays the violin)

All: Hum, hum, hum-hum-hum etc. (Make violin motion with arms)

Leader: I'm the concert master

Group: (He's the concert Master)

Leader: I play the Bas viol (Repeat as above)

Other instruments; banjo: Plinkety, plinkety, plink, plink, plink

Trumpet: Ta-ta-ta-ta, ta-ta, ta ta ta

Bass Drum: Boom, Boom, etc.

Cape Cod Girls

Australia, my lads, is a very fine place,  
Heave away, heave away  
To be bound for Australia is surely no disgrace  
We're bound for Australia

Oh, heave away, my bully bully boys  
Heave away, heave away,  
Heave away and don't you make no noise  
We are bound for Australia

Cape cod girls they have no combs  
Heave away, heave away  
They comb their hair with codfish bones,  
We're bound for Australia

Cape cod boys they have no sleds (etc)  
They slide down hills on codfish heads (etc)

Cape cod men they have no sails (etc)  
They sail their ships with codfish tails (etc)

My Bonnie Lies

My Bonnie lies over the ocean,  
She also lies when she's at home,  
Of truth she has never a notion,  
Her thoughts in queer places do roam

Chorus

Bring back, bring back the money I've spent on her;  
Bring back, bring back, bring back my money to me.

Last night as I lay on my pillow  
A notion crept into my head  
That now and forever hereafter  
I'd never believe what she said.

My Bonnie looked into the gas tank  
More clearly its contents to see,  
He lighted a match to assist him,  
Oh, bring back my bonnie to me.

My Bonnie's complexion was lovely,  
Her face it was beauteous to see;  
One day she got caught in a rainstorm  
Oh, bring back my bonnie to me.

Last night as I lay on my pillow,  
Last night as I lay on my bed  
I stuck my feet out of the window,  
Next morning my neighbors were dead.

You Can Smile

You can smile when you can't say a word  
You can smile when you cannot be heard  
You can smile when it's cloudy or fair  
You can smile anytime anywhere.

Action: smile  
laugh  
giggle

Ham and Eggs

Ham and Eggs  
Ham and Eggs  
Some like theirs fried  
    good and brown  
I like mine fried  
    upside down  
Ham and eggs  
Ham and eggs  
Flip 'em flop 'em  
    don you drop 'em  
Ham and Eggs

Hand on Mine Self

Hand on mine self, what is dos here?  
Dos is mine sweat-boxer, Mama my dear  
Sweat boxer, sweat boxer, nicky nicky new  
Dos vat I learned in the school.

Hand on mine self, what is dos here?  
Dos is my eye blinker, Mama my dear  
Eye blinker, sweat boxer, nicky nicky new,  
Dos vat I learned in the school.

Hand on my self, vot is dos here?  
Dos is my nose blower mama my dear  
Nose blower, eye blinker, sweat boxer, nicky nicky new  
Dos vat I learned in the school  
(repeat as above each time)

Meal pusher--  
Chin chopper--  
Chest vesser--  
Bread basket--  
Knee bender--  
Toe stopper-- (on last one repeat very rapidly)

## ACTIVE GAMES

The most important single phase of a good game program is leadership. A good leader can "make" a game, while poor leadership can "kill" an otherwise interesting activity. This discussion will deal with the conduct of active games, particularly of the type that can be used for families or groups where families are present. Little attention will be paid in this to the selection of contests, as there are many activities which can be used for families. Some suggestions of appropriate activity follow later in this section.

One important suggestion for activities is proper use of starting commands. For this we can take a page from the Army where the preliminary command is given and then the command of execution. For example: you can say "Ready --- or Go", hitting the last with a vim. Or: "Number -- Two". Be sure all hear the first word and then they will all start together on the command of execution.

Another suggestion is the order of presentation. The author has found this order successful:

1. Give the name of the game
2. Put the group in formation
3. Explain the game
4. Give a demonstration of the technique of the game
5. Ask the players for any questions
6. Start the game

Introduction of variations will enhance game contests. Here are some proven examples:

1. Increase or decrease the distance or number of times in respect to running distance. Example: if the game calls for once around a circle, increase it to twice, or decrease it to one-half.
2. Change the method of locomotion. Example: make them hop, skip, run backwards, on all fours, etc.
3. Put in obstacles. Example: the use of things to be hurdled during running or dodging.
4. Blindfold some or all the contestants.
5. Restrict or expand the area. If a game is too easy, make the area larger and vice versa.
6. Have players play by partners. Example: such games like Musical Chairs and Numbers Exchange are good games to play with partners holding hands.
7. Change the position of the "it" player. Example: have him kneel or be flat on his face before he starts chasing.

Listed below are a comprehensive lists of hints for the conduct of not only games but other activities,

1. The principal factor in successful game leadership is making the play continuously snappy and vigorous. Get some hustle into your leadership. Enthusiasm is needed.
2. Develop the spirit of play; avoid the idea of work.
3. A general condition of order must be maintained. A happy medium of discipline and fun.

## ACTIVE GAMES 2

4. Halt all "horse-play at its first appearance.
5. Huddle players and groups together as close as practical playing conditions permit.
6. Always insist on fair play - enforce the rules. Do not tolerate unfairness.
7. Keep things moving for the whole play period. Do not have lapses of time.
8. "Kill" a game before it becomes dead.
9. To introduce a game, contest, or race, name it, put the class in formation to play it, explain it, demonstrate it, ask for questions, and then start it.
10. Put the group in formation with all possible speed. Be careful about using the formal methods of putting people in places.
11. When explaining a game be clear, talk briefly, and to the point. Most instructors talk too much. More play, less talk. Briefly tell what is to be done and what is to be avoided.
12. Never attempt to explain anything until quiet and attention are absolute.
13. In demonstrating a game have one or two players go through the fundamental processes. In some cases put the whole group for a "trial run".
14. Ask for questions to clear up hazy points. Reply to a question so that all can hear and not just the questioner.
15. Once the player knows the event, start it without delay. Never give the caper-cutting players a chance to get started.
16. Minor faults can be corrected while the game is in progress. Hustle around and correct as much as possible without hurting the game.
17. If an event is going badly, stop it, iron out the difficulties and restart it.
18. Complete all preparations for an event before starting to introduce it. Apparatus and material must be handy. Boundary lines must be drawn beforehand.
19. Train the players to "stop, look, and listen" instantly upon the blowing of the whistle.
20. Know a game thoroughly before attempting to teach it.
21. Arrange to have everyone present participate in some way. Use up the sidelined people.
22. Most games can be modified to meet the equipment available.
23. The introduction of slight variation will produce added interest.
24. In team games and relay races, especially encourage losing teams.
25. All recreational activities should be carried on with complete relaxation; let them shout all they want; semi-order is the only limitation.
26. Men finishing a relay race or eliminated from some game should be required to fall in some formation or take a more or less definite position on the floor. They must not encroach upon the field of play and interfere. Let elimination be elimination.
27. Every unit or leadership group should have its own leader or captain. Each leader should be made responsible for the conduct of his group.

### ACTIVE GAMES 3

28. Where lines and limits are used establish them as definitely as possible so there can be no mistake. Poorly defined lines cause confusion.
29. Before starting a game make sure that the teams have an equal number.
30. In team games where there is a mingling of players, mark one team well.
31. In games requiring marking of some sort, use chalk for indoors, dig holes or use pointed sticks, etc. for outdoor marking.
32. In games having boundary lines, always make the rule that anyone running out of bounds becomes "it" or is eliminated, or pays a penalty. Otherwise confusion will result.
33. For sake of variety, appoint players who have a birthday or have experienced some other special event to be "it" or leader or suggest a game.
34. When throwing games are play out-of-doors, use balls that will not roll far.
35. After a game has started, note whether it could be improved through introduction of slight changes.
36. Teams on occasions may be given added interest having teams arranged on following basis:
  - Talls, shorts, mediums, etc.
  - Fats, thins, mediums, etc.
  - First half of the alphabet, second half
  - Ugliest, handsomest, indifferents, etc.
  - Bow-legged, knock-kneed, straight-legged
  - Hook noses, snub noses, straight noses, etc.
  - North siders, south siders, etc.
  - Blondes, brunettes, grays, etc.
  - Curly haired, straight haired, bald headed, etc.
37. Look for backward, reticent members and get them in the game. A word of encouragement, a sense of responsibility, and a little success will work wonders.
38. In introducing a new game pick out the more clever boys to play the demonstration if the game is a trifle complicated.
39. The instructor should occasionally get into the game. You can't play all the time and it is a mistake not to play at all. Play on the weaker teams and encourage the timid.
40. Watch out and protect the butt of all jokes. Turn the tables on some of the "smarties".
41. Don't overdo competition but add it at times for stimulation. Too much emphasis on winning will make the more skilled resent being on the team with the less skilled.

#### Counting Out Devices Jingles and Rhymes

One player in a group may do the counting out by repeating the jingle, touching one player on the chest for each accent of the verse. Any player to whom falls the last word is out. Such a player steps out of the group at once. This may also be used to select the "it" at the start of a game.

## ACTIVE GAMES 4

1. One, two, three, - out goes her (or she)
2. O-U-T spells out
3. Onery, twoery, tickery tee,  
Hanibal, Crackibal, turnables  
Whing, whang, muskadan,  
Striddledum, straddledum, twentyOne
4. Wonery, twoery, tickery seven;  
Alibi, crackaby, ten and eleven;  
Pin, pan, muskydan;  
Tweedle-um, twoddle-um  
Twenty-one; eearie, ourie, owrie,  
You, are, cut.
5. Enna, mena, mina, mo,  
Catch a nigger by the toe; (In this line it would be better  
If he hollers, let him go, to insert "money" instead of the  
Enna, mena, mina, mo. word used)
6. Monkey, monkey, bottle of beer;  
How many monkeys are there here?  
One, two, three, out goes he (or she)
7. Ani maina, mona, mike;  
Bassalona, bona, strike;  
Hare, ware, frown, hack;  
Halico, balico, wee, wo, wy, whack
8. Fishy, fishy in a brook  
Father caught them with his hook,  
Mother fried them in a pan,  
Father ate them like a man.  
Commit to memory "1, 2, 5, 8, and one other.

The following games were demonstrated at the camp:

### Slip A-Way Tag

FORMATION: One runner and one "it"

Formation of number of small circles with four or five in a circle. All these are kneeling.

Each little circle has an object which they pass around the circle. The runner also has a similar object. Can be a piece of cloth, a stone, etc.

### THE GAME:

The "it" chases the runner who runs into one of the circles where he is now immune. Whoever has the object which is being passed around in that circle must become the runner and take the object with him. Thus when the runner enters a circle, he keeps his object and then passes that around. When the runner is tagged, he gives his object to the "it" who immediately goes into a circle thus freeing another runner.

### Hunter-Rabbit-Gun

FORMATION:

Two teams, each forming a line facing each other. The teams

## ACTIVE GAMES 5

are given one of each one for a messenger who goes down the line giving the command

### THE GAME:

The teams at a signal both assume one of three positions:

Hunter: Look like an Indian shading his eyes

Rabbit: Hold up both hands to the ears

Gun: Point the gun

If both sides come up with the same thing, there is a standoff

If Hunter and Gun, Hunter wins as he shoots the gun

If Gun and Rabbit, Gun wins as the gun kills the rabbit

If Rabbit and Hunter, rabbit wins as he runs away from the hunter.

A point is scored for each time, unless a standoff.

### VARIATIONS: Scissors, paper, rock

Two players can play this with each other.

Rock (closed fist) wins over Scissors as it dulls the scissors

Scissors (two fingers) wins over Paper as it cuts the paper

Paper (five fingers) wins over rock as it wraps up the rock.

Penalty each time is a slap on the wrist.

## In the Pond

### FORMATION:

Two parallel lines are drawn about two feet apart

The area in between the line is called the Pond

The other areas are called the Banks

All players line up on one bank facing the Pond

### THE GAME

The leader says either "In the pond" or "On the Bank".

On the command "In the Pond", all players must immediately jump

into the pond. "On the Bank" players must jump to the bank.

Anyone making a mistake must drop out.

## Chain Tag

### FORMATION:

All players in groups of three forming a chain.

One person is "it"

### THE GAME:

The "it" attempts to hook onto the rear end of the chain.

All chains maneuver trying to keep away. When the "it" hooks onto a chain, the front person of that chain becomes "it".

## Whistle Mixer

### FORMATION:

All players in a circle

### THE GAME:

The leader blows a number of blasts on a whistle. This indicates the size of small circles that must be formed. Thus if

## ACTIVE GAMES 6

four blasts are blown, all players must form circles of four each. Anyone left out must leave the game.

### Stunt - Siamese Yell

#### FORMATION:

None

#### THE GAME:

All players are drilled in the yell

"Oh Wah"

"Ta Coö"

"Siam"

This must be done slowly at first. Later the people will catch on. Have all those who catch on just remain quiet. It should sound like Oh What a Goose I am.

### Stunt - Couple Tie

#### FORMATION:

Two people are tied together

#### THE GAME:

Wrists of each person are tied together with a short piece of rope in such a fashion that they are locked together. Then let them try to get out without untieing. The trick is to slip one of the loops up the wrist and over the hand and get out that way.

### Give Me

#### FORMATION:

Players are lined up in two teams with a base between them. A messenger is appointed for each team.

#### THE GAME:

A leader asks for something and the messengers attempt to bring out that object and place it on the base first. The one doing this first scores a point. Repeat until a certain number is reached.

### Hit Ball

#### FORMATION:

One team scattered and the other in line right behind its batter.

#### THE GAME:

The team in the field pitches a volleyball and the batter hits it. He then runs around his own team as many times as he can until the team in the field lines up behind the ball where it was caught and passes the ball over the heads of each in line until the last person gets it who yells "Stop". A count is kept and the teams change.

## Picnic Games Program

The following activity program was presented at a simulated family picnic. It contains activities of a nature that all can enjoy. The basis of organization was seven "families" which contributed players as indicated in each of the activities.

1. Mixer. London Bridge type. Participants - everyone  
Formation: Circle with all facing to march counter clockwise.  
The Game: One or more couples form a "London Bridge".  
Music is played and all march under the bridge. Whenever the music stops, the bridges fall down, capturing anyone inside.  
Those captured inside form more bridges and the game continues until only one is left.
2. Whistle Mixer. Participants - Everyone  
Formation: Circle with hands joined  
The Game: Players circle until a whistle is blown a specified number of times. Players form small circles of groups of just the size of the number of blasts of the whistle.  
Those left out are eliminated.
3. Contest. Total weight. Participants - Three from each family  
The Contest: A plank is balanced on a roller. Three from one family get on one end and are balanced against three from another family. The heaviest groups win. This can also be done with scales.
4. Contest. Hog Calling Contest. Participants - one from each family.  
The Contest: Each contestant comes forward in turn and gives his best imitation of hog calling. Judges decide winner.
5. Contest. Barnyard Bedlam. Participants: Each family in turn  
The Contest: Each family designates individuals to make different animal noises. At a signal each family for fifteen seconds imitates a barnyard in a state of uproar. Judges decide winner.
6. Race: Three legged race. Participants - two from each family  
The Race: Racing partners stand side by side and inside legs are tied together, thus making "three legs". Short distance race is run.
7. Race. Arm Chair Carry. Participants - two men and one lady from each group.  
The Race: The men cross hands and form a seat for the lady. A short race is run.
8. Contest. Beauty Contest. Participants - Families select one man.  
The Contest: Families are given three minutes to "make up" the selected man as a beauty. Applause decides winner.
9. Contest. Shoe Scramble. Participants - all  
The Contest: Each person takes off one shoe and puts it into the center of the area. At a signal all rush forward and try

Picnic Games 2

to find their shoe. Family which gets all its shoes back first wins.

Game: "Give Me". Participants - each family group.  
Formation: Family in a single line, paired against each other  
The Game: A base is put in between each of the paired families  
messengers are selected one at a time from each family so that  
each family always has a messenger ready. At the command "Give me --"  
the family messenger runs out with the article named and tries to  
get it on the base first. Score is kept, successful team scoring  
one point.

11. Game: Alphabet. Participants - families competing as teams.  
The Game: There is a restraining and a word line for each  
family. Each competitor is given a letter of the alphabet,  
all the sets being similar for families. All players are behind  
their respective lines. The leader calls a word and the players  
who hold those letters forming the word come forward and the first  
one to form the word wins. Score is kept.

12. Race: Indian Hoop Race. Participants - families competing as  
teams.  
The Race: Each family is given a hoop. Families form single files  
with the front member holding the hoop. At the signal, he puts  
the hoop over head and passes it down around his body and out at the  
foot. The hoop is then passed to the next one. Family completing  
first wins.

13. Contest: Pie-Eating Contest. Participants - two from each group.  
The Contest: One of the pair from each family is given a piece of  
pie on a small plate. The other partner puts his hand behind his  
back. At the signal, this person attempts to gulp down the pie  
before any of the others do. One finishing first wins.

14. Song Game: Did You Ever See a Lassie. Participants - families.  
Formation: Each family in a circle with one member in the center.  
Music: The following is sung to the tune "Ach Du Lieber Augustine"

DID YOU EVER SEE A LASSIE, A LASSIE, A LASSIE  
DID YOU EVER SEE A LASSIE DO THIS WAY AND THAT  
DO THIS WAY, AND THAT WAY, DO THIS WAY, AND THAT WAY,  
DID YOU EVER SEE A LASSIE DO THIS WAY AND THAT

The Game: The players sing the first line without any action.  
At the second line, the player in the center does some type of  
action when singing "Do this way and that". During the third  
and fourth lines all players imitate the action of the center  
person. At the completion of the fourth line, the one in the  
center selects someone else and the game continues.

## DANCING

### Tips for Callers

Start class on time. Do something right away. Don't talk too much. Talk while dancers are resting. Give them a little time to compare notes. Start with easy squares. Plain calls and patterns first, frills later. Insist on attention or stop. Know your dances thoroughly. Work out new dances with small group. Do dances most people can enjoy. Add new dances gradually. Vary program - don't wear out dancers. Be friendly, joke and take a joke if it is on you. When dancers get ahead of you, change calls. Don't call unless you like it because the caller works harder than the dancers. Pronounce words distinctly. Speak calls clearly. Keep in time with the music. Give dancers time to execute figures. Write out complete call before hand so you won't get lost.

### Openers for Squares

All jump up and never come down. Swing your honey around and around.

Honors east and honors west, Swing the girl you love the best.

Swing the gal across the hall, Swing your own and don't you fall.

Honor your partner, the lady by your side, All join hands and circle wide. When you get back to your places all, Stand right there and wait for the call.

### Fillers for Squares

Allemande left with your left hand, Right to your partner with a right & left grand. Meet your partner and promenade home.

Allemande left with your left hand girl  
Swing your own with a pretty little whirl and promenade.

Allemande left as pretty as you can, round the ring with a right & left grand.

### Closers for Squares

Promenade you know where and I don't care  
Take your honey to an easy chair.

Lead your honey right off the floor, that is all there is, there is no more.

Promenade right down the line, come back again some other time.

Go find a seat along the wall, thank your partner, that is all.

## SQUARES

### Texas Star

Ladies to the center and back to the bar. Gents to the center and form a star. With the right hands crossed and how do you do.  
Then back with the left and how are you?  
When you meet your pretty girl, pass her by & pick up the next one on the fly.  
The gents swing out, the ladies swing in. Four hands across & star again.  
Break in the center & everybody swing and promenade home around the ring.

Repeat for each couple.

## Cowboy Loop

First couple out to the couple on the right and circle four.  
Break that line and lead to the next.  
It is two hands up and four come thru.  
Walk right along, they'll be back thru.  
Tie your knot like the cowboys do.  
Pick up two and circle six, break that line and lead to the next.  
It's two hands up and 6 come thru. Walk right along, they'll be back thru.  
Tie your knot like the cowboys do.  
Pick up two and circle eight. Allemande left & a grand right and left around  
the ring.  
Any other filler might be used.

## My Pretty Girl

First couple promenade the outside around the outside of the ring.  
Head ladies chain across the center and you chain right back again.  
Head ladies chain the right hand lady, and you chain right back again.  
Head ladies chain the left hand lady and you chain right back again.

Now all around your left hand lady and you see-saw your pretty little taw.  
Now it's left hand on the corner and a grand right and left around the hall.  
You do sa do her when you meet her and you swing her round and round.  
Then promenade boys, oh promenade her, you promenade her back to town.

Music: Imperial 1097A

## Swing at the Wall

First couple cut to the couple on the right  
Around that couple and swing at the wall  
Through that couple and swing in the hall  
Circle four and around you go, right and left through & on you go.  
Repeat with third and fourth couples.  
Allemande left, grand right and left, promenade.  
Repeat with 2nd, 3rd and 4th couples leading.

#### DIVE for the Oyster

First couple cut to the couple on the right and circle four.  
Dive for the oyster, dig for the clam, dive for the sardine, get a whole can.  
Circle 4 and around you go. Right and left thru and on you go.  
Repeat with 3rd and 4th couples  
Allemande left and grand right and left. Promenade.  
Repeat with 2nd, 3rd and 4th couples leading.

### Take a Little Peek

First couple out to the couple on the right. Around that couple & take a little peek. Back to the center and swing your sweet. Around that couple and peek once more, back to the center and swing all four. Circle four and around you go. Right and left thru and on you go.

Repeat with 3rd and 4th couples

Allemande left and grand right and left. Promenade.

Repeat with 2nd, 3rd and 4th couples

*Editor*  
Couple Dances - 3

Trilby Two-Step

Music: Captain Jenks; MacNamara's Band

Starting with outside foot both walk forward 4 steps.  
Turn to face each other, do 3 slide steps to left and dip.  
Repeat in opposite direction.  
Two-step eight measures.

Oxford Minuet

Music: Oxford Minuet - Decca

Starting with the outside foot both walk forward 3 steps, and point, step, point.  
Each turn sway from the other, then bow, 4 counts.  
Repeat.  
Two-step 8 measures.

Swedish Waltz

Music: Swedish Waltz, Decca 4502215

Measures:

- 1 - 2 Swing out away from each other and back.
- 3 - 4 Turn away from each other and back, making complete turn.
- 5 - 6 Repeat 1 & 2
- 7 - 8 Waltz around.  
Repeat all.

Polka Mixer

Music: Little Brown Jug; Methodist or Columbia 36021.

Swing your partner with your right.  
Now your corner with your left!  
Now your partner all the way around  
Pick up your forward lady  
Two-step or walk in promenade position.  
Repeat all.

Wedding Waltz

Formation: Couples join inside hands, outside hands on hips, ladies on the right.

Action: Step on outside feet (girl's right and boy's left) at the same time swinging inside foot forward, then without releasing hands turn in the opposite direction, still standing on girl's right and man's left, and swing the same foot in opposite directions.  
Change hands and repeat above figure in the direction the couple is now facing (two measures). This will leave the couple facing in the original direction.

Source of Supply: Guertin & Ross, 921 W. Sprague, Spokane, Wash.

DANCING  
Fixers

Virginia Reel

All go forward, bow, and back. All forward and right hands around.  
All forward and both hands around, all forward and do-s-a-dos. (Back to back)  
Head lady and feet gentleman forward and back, Feet lady and head gentleman  
forward and back.  
Head lady and feet gentleman right hands around  
Foot lady and head gentleman " " "  
Head lady and feet gentleman left hands around  
Foot lady and head gentleman " " "  
Head lady and feet gentleman both hands around  
Foot lady and head gentleman both hands around  
Head lady and feet gentleman do-s-a-dos  
Foot lady and head gentleman " "  
Head couple swing down the lane, swing back and form the arch.  
Everybody go out around and back through and form arch. Head couple go through.  
Repeat all until back in original positions.

Music: Irish Washermomen (Methodist)

The Glow Worm

1. Couples start facing line of progress - Walk forward 4 steps.
2. Face partner and take 4 steps, backward. (Men toward center of circle, ladies toward outside of circle).
3. Face diagonally right and walk forward 4 steps to meet partner.  
(Both have new partner)
4. Join both hands (or hold elbows) and turn clockwise 4 counts.  
Repeat all. Music: Glow Worm - Imperial 1044A or any other 4/4 music.

Red River Valley: 1-2-3-4

Song: Verse 1

1. Now you lead right down to the valley
2. And you circle to the left and to the right.
3. Now you swing with the girl in the valley;
4. And you swing with your Red River Girl.

Verse 2. (1 and 2 same as first verse)

3. Now the girls make a wheel in the valley,
4. And the boys do-si-do so polite.

Verse 3 (1 and 2 same as first verse)

3. Now you lose your girl in the valley
4. And you lose your Red River Girl.

Formation: Each boy has a girl on either side of his partners. Players form large circle with three abreast, one set of three facing another set.

Action: Verse 1

1. Players, with elbows linked, walk diagonally forward passing their opposites on the right and face a new set.
2. On reaching new set, all join hands in circles of six in circle four steps to the left and four to the right.
3. Each man swings his own right-hand lady while the left one stands still.
4. Each man swings his left-hand lady - right one stands still.

Dancing - Mixers - ?

Red River Valley - continued

Verse 2

3. The four girls form a right hand star and walk eight steps around back to place.
4. The two boys do-si-do and back to place.

Verse 3

3. Girls on boys' right change places. Boys take girls' right hands and turn them under their arms as they cross over.
4. Girls on left of boys change places, turning under boys' left arms as they cross over. Thus each boy has two new girls with which to proceed as the dance is done over again.

Little Man in a Fix and Wedding Waltz can be found in 1948 Black Hills notebook

The Narcissus

Couple Dance ---- Mixer

Step directions for man....Partner follows

Couples start facing each other, holding hands.

(1 & 2 mea.) Step, close, step, close. (step with the left and close with the right.)

(3 & 4 mea.) Slide, slide, slide, dip. (A slide is a quick step & close.)

(5 to 8 mea.) Repeat above 4 mea. going to the right.

(9 to 10 mea.) Step, dip (to left) them to right.

(11-12 mea.) Step, swing (to left) them to right.

(13-16 mea.) Dos a dos your partner and on to next in line. (Pass right shoulder to right shoulder and move to right.)

Instead of a dos a dos, couples may 2-step two measures and girl may turn on next two measures.

MUSIC: MARCISSUS..... Imperial 1043A

SENTIMENTAL JOURNEY

circle mixer...from 1948 Black Hills Leaders' Laboratory Notes

FORMATION: Double circle....partners facing, boys with backs to center of ring.

MUSIC: Popular Sheet Music. .... "Sentimental Journey".

ACTION:

Partners join both hands. Take three sliding steps counter-clockwise (3 counts) and clap own hands together. Repeat in opposite direction. (4 counts)

Starting with left hands, clap partners, then both hands (own) then right hands, then both hands, then clap both of partner's hands. (4 counts)

Left together, Right together

Left together, Both

### Sentimental Journey cont'd

Partners start with right feet, turning away from each other with two steps, step back with right foot away from partner after making the complete turn, then forward with two steps toward partner. On these last three steps clap both hands on lap, then together, and clap partners hands.

Right, left. (Call used on turn)  
One, two, three.

Repeat all of above with same partner, except the very last clapping part after the turn. This is done with a new partner as each person advances to his or her own left.

### Circle Two Step

The circle two step is one of the most interesting ways of breaking the ice at a party and may also be used at a good advantage when the party gets decorated with too many wall flowers, or burdened with too many cliques. Of first importance is to start the dance with a "bang", another is to keep it going with a zip, and a third is to recognize a judicious stooping point.

Music is vital; without lively two step rhythm the best caller and the most cooperative group will quickly become stale. Then a real live orchestra is most desired. There are any number of good recordings on the market. The beginning is very important. The first few seconds may make or break the entire dance. The best way to begin is to play a lively waltz and call with a gusto. You all jump up and get in line, Ladies over here (pointing) and the gents over there (pointing). Important things to remember are lively music, several calls ready and plenty of zip with a well enunciated call. A singing call is good taking care to change calls when the music changes. Be sure to stop before people are too tired or are becoming bored.

### CALLS

Ladies to my right and gents to my left.  
Everybody forward to the middle of the floor --Everybody back, clear back to the wall----Forward again and all the way through---- Face the wall and don't turn 'round....Everybody back and dance when you bump.

All join hands and circle to the right---allamande left with a grand right and left... or... All join hands and circle to the left. Excuse me folks, you're going wrong, circle right. Allemande left with a grand right and left--- everybody two-step.

Ladies to the center and the gents outside ---squeeze 'em up boys; then give 'em air---squeeze 'em again boys, squeeze 'em tight.--everybody two-step, everybody two-step now.

The above may be changed by inserting the word "gents" for "ladies and "ladies" for "gents".

Promenade two abreast---ladies go forward and gents turn back--- everybody two step Promenade single file, ladies in front with the hand on the shoulder---dance with the girl behind you.

## Couples Dances - 2

### Mexican Waltz

Music: Mexican Waltz - Sonart M 301.

#### Measures:

- 1 - 2 Step-swing, step-swing.
- 3 - 4 Step-clap-clap.
- 5 - 6 Reverse. Step, swing. Step, swing.
- 7 - 8 Step-clap-clap.
- 9 - 10 Backward and forward.
- 11 - 12 Backward, clap, clap.
- 13 - 14 Forward, backward.
- 15 - 16 Forward, Clap, Clap.

Waltz 16 measures

### Pop Goes the Weasel (edited)

Form in groups of three, one in the lead, the other two side by side behind leader, all three join hands. Leader takes outside hands of those behind him. Others join inside hands.

Start around the hall in promenade or two-step. At the "Pop" goes the weasel, the two who are side by side raise their joined hands and pop the leader through the arch to the next couple behind.

Repeat.

Music: The Methodist World of Fun Series.

### Wooden Shoes

Music: Wooden Shoes

#### Measures:

- 1 - 4 Beginning with outside foot walk forward 8 steps in line of progress.
- 5 - 8 Turn inward toward partner, walk 8 steps in opposite direction.
- 9 - 12 Hook right elbows, walk around 8 steps.
- 13 - 16 Hook left elbows, walk around 8 steps.
- 1 - 2 Face partner, hands on hip - hold.
- 3 - 4 Stamp, 1-2-3-hold.
- 5 - 6 Repeat hold as in measures 1 & 2.
- 7 - 8 Clap hands, 1-2-3-hold
- 9 - 10 Placing right elbow in left palm, shake right forefinger at partner 3 times and hold.
- 11 - 12 Repeat with shaking left forefinger.
- 13 - 14 Swinging right hand as if to strike partner, lady takes a turn to left. At the same time man drops to a squat position.
- 15 - 16 Man returns to standing position, while woman stands in place. Repeat 1-16 except man & lady reverse action of 13-16. Take Varsouviana position and polka 16 measures forward counter-clockwise around circle both starting with left foot.

COUPLE DANCES

Ski-Lodge Waltz

Music: Clarinet Polka in Waltz Time.

Measures:

- 1 & 2 Both turn away from each other (man left, lady right)
- 3 - 4 Balance and clap hands. Both balance or put weight on foot (man left, lady right) on count 9 & 10 both clap hands.
- 5 - 6 Turn again in reverse direction (man right, lady left).
- 7 - 8 Balance and clap hands. (Same as 3 - 4 except opposite feet)
- 9 - 10 Turn as in Measures 1 & 2.
- 11 - 12 Man balance forward on his left foot and back on his right foot (lady follows him)
- 13 - 16 Waltz in regular position.

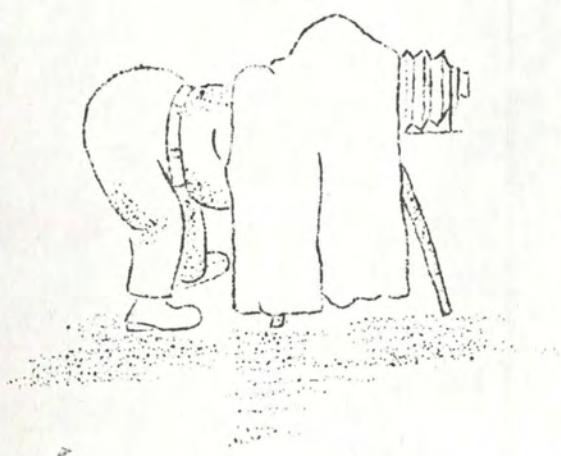
Repeat all above.

Black Hawk Waltz

Measures:

- 1 - 2 Balance forward, balance backward. Regular dance position, man rocks forward with his left foot, then rocks backward with his right foot. (The lady opposite).
  - 3 - 4 Waltz around. (To man's left).
  - 5 - 6 Repeat above 1 & 2.
  - 7 - 8 Waltz straight ahead.
  - 9 - 12 Cross, Cross, Cross, Step. Back Point  
Man crosses over right foot with the left foot and puts his weight on it for one measure. He then crosses over his left foot with his right foot and puts his weight on it for one measure. The next measure he crosses with his left foot for one count, steps to side with his right foot for second count, crosses behind with his left foot on count 3. He then points with his right foot for one measure. (The lady uses opposite feet.)
  - 13 - 16 Cross step. Same as 9 - 12, starting with opposite foot reversing direction.
  - 17 - 20 Same as 9 - 12.
  - 21 - 24 Same as 13 - 16.
- Repeat all above.

# CRAFTS



## NOTES ON PLASTIC CRAFT

Resource, Bill Bunning

For the use of the home or school craftsman, I would ordinarily suggest the use of plexiglas and lucite. These materials can be shaped into beautiful pieces with comparatively little effort or equipment.

They respond readily to almost any tool except a cutting edge such as a plane. They can be sawed - preferably with a fine tooth saw, such as a machinist's hack saw. They can be drilled with ordinary twist drills, carved with rotary burrs, filed, sanded and buffed. The finishing is done with files, sandpaper ranging from coarse to fine, ending up with the very finest grit. Then buffing compound on felt is used, followed by waxing.

Perhaps the most satisfactory thing about thermoplastics is the characteristic from which they take their name: that is, they are "plastic" and can be heated and molded into various shapes.

Either plexiglas or lucite comes in sheets of varying thicknesses, which under the influence of heat will turn soft and pliable, capable of being formed into practically any contour. However, both these types have a "plastic memory" which means that on being re-heated they will return to their original flat shape. Thus, they can be formed again if you don't get what you ant the first time.

For such molding, a heat of about 250 degrees is required. This is of course hotter than boiling water, but what a cook would call a "cool" oven. An oven is a good place to warm the sheets prior to molding as long as the oven is of sufficient size to accommodate the piece you are working with. An oven with a thermostat would be a great convenience, but it is possible to judge heat reasonably accurately by "feel" as the temperature latitude for craft work is considerable.

A sheet 1/8" thick should be sufficiently heated in about five or six minutes. If the sheet is thicker, a longer heating period is needed. Too great, or too long heating may result in surface blistering. This can be cleaned up by resanding and polishing, but to dress the face of even a small sheet is pretty much out of the range of the amateur craftsman, as hand sanding probably would result in an undesirable wavy surface. When you think the plastic sheet is ready for molding, try it at the edge with your gloved finger and see if it is limp enough to be formed.

Forming can be done freehand simply by bonding and holding the material in the desired shape, but if regularity or duplication is desired, it is more effective to have or

Plastic Craft - 2.

improvise a mold of some kind. This could simply be a dish of suitable size placed upside down, and a dish of somewhat larger size to press down over the outside. With this idea of a punch and die in mind, it will be easy for a reasonably ingenious person to work out other molds for various shapes out of wood, plaster of paris, etc. The liquid plastic is placed over the bottom portion of the mold, and the upper half is forced down over it and held until the plastic sheet has hardened in its new shape.

It must be borne in mind that when in a soft heated condition the plastic takes surface impressions very readily. Usually it is advisable because of the heat of the material to wear gloves, and this usually eliminates finger marks, particularly if care is taken to handle mostly by the edges. If, before molding, the plastic is waved a few seconds in the air, the surface is generally hardened enough to resist minor markoff from the mold. But if clean, finished work is desired, it is best to cover the mold with soft flannel.

After molding, the edges can be sawed if they need it, with a coping or jewelers saw, and edge finishing can be done with files and sandpaper until a fine surface is produced.

The mountains are swell, but in this season  
The water is just two degrees from freason  
And the guy who merits our deep respect  
Was up about dawn each day I 'speck  
Chopping down trees and even flowers  
So -- we all could have hot shaves and showers  
He probably hoped for a word of praise  
But never got it -- the chairman says.

## MAKING A SILVER RING

Resource, Bill Bunning

There are any number of ways of making a finger ring, but generally speaking there are variations of the same thing, using more decorations, stamped designs, raindrops, etc.

During the course of the Lab; Mack McNally made a ring following the method herewith. He started by polishing a stone, in this case a turquoise, which is particularly suitable for camp work because it is not too hard to be polished by hand work. The rough grinding was done with coarse emery cloth, establishing the size and shape of the stone, and working to a bevel suitable for being crimped by the bezel. This was followed by grinding with finer emery, until the final polishing was done with jeweler's rouge on leather.

After the stone had been completed, Mack worked out a shank with 14-gauge square sterlin wire. After smoothing these with steel wool and crocus cloth, he spread the ends and soldered the centers together to make a double width shank. This preliminary soldering was done with high melting point silver solder.

The next step was to make a bezel for the stone. This was made of 26-gauge silver strip, and after it had been cut and filed to correct size, the ends were soldered together. For decorative purposes Mack cut a length of silver bead wire and soldered it into a loop for a snug band around the bezel.

The base of the bezel and bead wire were flattened by filing, and these pieces were then soldered to a plate of 20-gauge sheet. The shank which had been rounded to ring shape was then soldered to the underside of the plate. Final step was to set the stone, and turn the bezel with a burnishing tool.

\* \* \* \* \*

I think that Dan will never see,  
Such dopey kitchen help as me;  
I use no soap - nor kerosene,  
I simply lick the platters clean!

\* \* \* \* \*

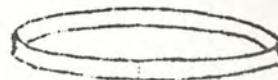
Next year - according to Dan Warren,  
This camp won't look quite so forlorn!!

Silver Work - 2

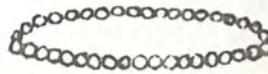
Ground and polished turquoise.  
Notice that sides are beveled so  
bezel can be closed around it.



The bezel is a strip of silver  
forming a girdle around the stone.  
It is annealed, shaped to a nice  
fit and soldered into a ring.



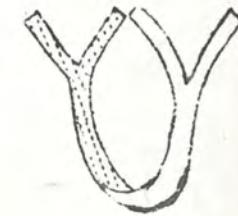
Bead wire trim is shaped to fit  
snugly around outside of bezel.  
It likewise is soldered together.



Two lengths of 14-ga. sterling  
square wire about 2 or 2½ inches  
long are bent as shown at the  
ends and soldered together at the  
middle to form shank.



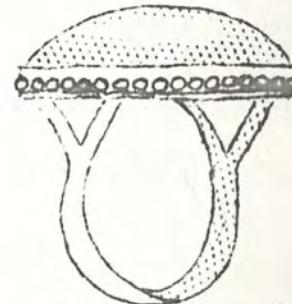
After filing & polishing the shank  
is bent to ring shape on a mandrel.



This is a flat plate of 20-ga. silver  
sheet which forms base of ring.



After pieces are all formed, bezel  
and bead wire ring are soldered to  
the top of the plate, and then with  
a lower melting point solder, the  
bent shank is soldered to the lower  
side of plate.

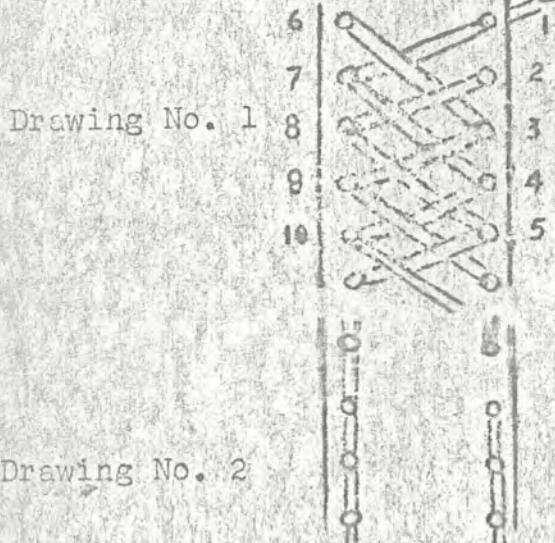


After suitable dressing with fine  
abrasives and jewelers' rouge, stone  
is set and the bezel crimped around it.

## South American Laced Belt

This attractive laced-down-the-middle belt is easily made by these instructions:

1. Bevel the edges of the belt and attach a buckle.
2. Mark lines down the length of belt - from  $3/8"$  to  $5/8"$  apart, according to personal choice.
3. Bevel inside these lines to form channel for lacing.
4. Punch holes along inside of channel lines. The turn-back portion of the belt, and as much of the tip as draw's thru the buckle should not be punched or laced.
5. Lace as follows:



Draw lacing from back to front side of belt thru Hole No. 1

Pass lacing across right side of belt and down thru Hole #7, then up thru No. 6 and down thru No. 3, up thru No. 2 and down thru No. 8.

The back of the belt when lacing is correctly done should look like Diagram No. 2.

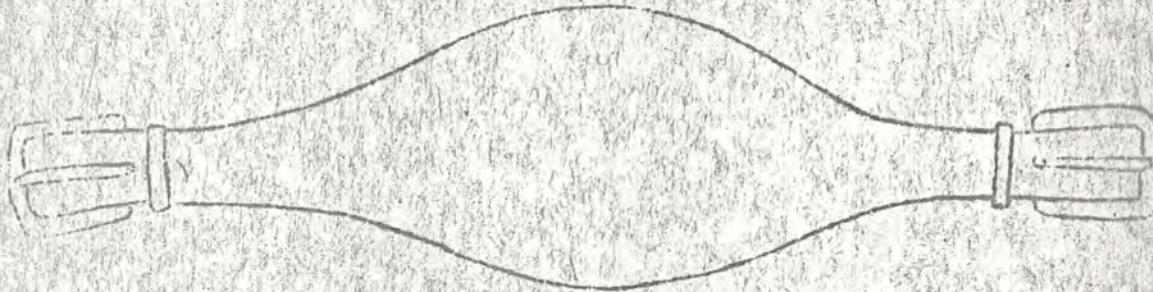
Note: Lacing does not pass thru Hole No. 1. This is to throw the first stitch at an angle to form a more interesting lacing pattern.

LEATHER CRAFT - Resource: Mary Frances Bunning

CONTOUR BELT

Leather work as an enjoyable handicraft goes on forever. There is hardly any limit to the number of useful articles that can be fashioned from leather, and the elaborateness of the surface tooling or carving is limited only by the willingness of the craftsman to take time to finish out his pattern in all its detail.

One of the things I have found most popular currently with teenage girls and young women is a contour belt. Inasmuch as this is not at all difficult to make, a simple pattern is suggested here.



Extreme length, 15"; extreme width 4"; turnback for buckle 2"; width at end 1-1/8"



Back of contour belt. Width, 1-1/3", length to suit.

The belt should be cut from a moderately heavy strap leather which will resist the tendency to curl when it is worn. Tooling calf being much lighter in weight is not satisfactory.

After the belt front has been cut to the pattern given or some modification of it, the procedure is quite simple. The edges are creased and beveled to give a finished look, and the chosen pattern is then traced on the leather, following which it is tooled with the leather dampened, or the outline is carved and the background depressed with suitable tools.

The ends of the belt front are turned around a buckle of the proper size after a hole has been punched for the buckle tongue. The loop is then secured with a snap fastener. A metal or leather keeper can be used to advantage in the loop just back of the buckle.

The back of the belt is simply a strap of the same leather, edge creased and beveled, made as long as desirable for the wearer. Three or four buckle holes are punched in each end. This strap can be tooled, carved, decorated with nickel or jeweled spots or left plain. The ends can be left plain or finished with bright metal tips to match the buckles.



WOODCRAFT      TEXTILE PAINTING      FEATHER CRAFT      SPOOL BUTTONS

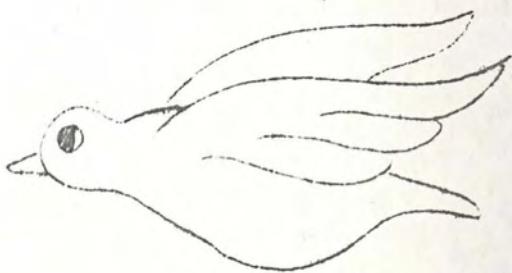
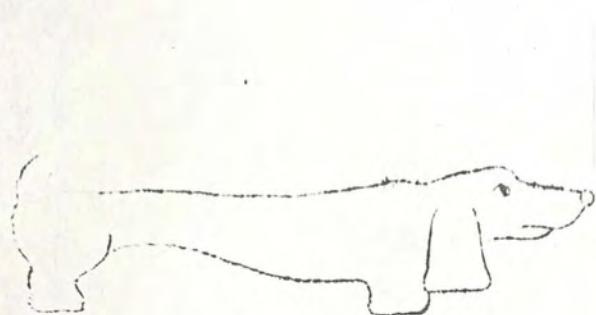
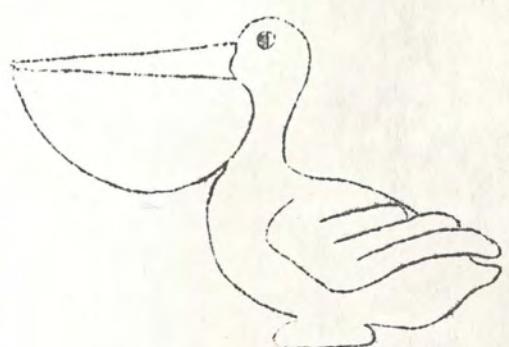
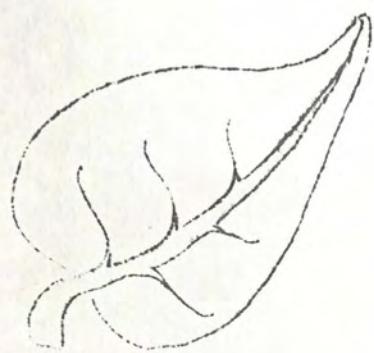
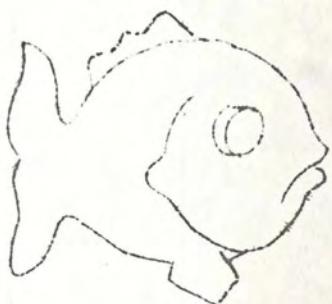
CORNSTARCH LAPEL PINS      SHELL CRAFT      BONE CARVING

PAPER BEADS

To Chatcolet this writer came  
With just one eager heartfelt aim.  
I wished to learn to carve, by gum,  
From Maestro Alfred Richardson.  
He handed me a knife or two  
And said, "Now this is all you do."  
His little tools were mighty keen  
But like no carving knives I'd seen.  
I finished up, one evening murky:  
I'd carved a STATUE -- Not a TURKEY!

Come next Thanksgiving t'won't be funny.  
Please won't you give me back my money?

# WOOD CRAFT PATTERNS



## WOODCRAFT

Resource Leader - A.L. Richardson

The art of forming useful and ornamental articles from wood is one that appeals to the novice because of the relatively low cost of materials, the simplicity of the equipment used and the flexibility of the hobby from the standpoints of subject matter, materials, and the method of treatment.

At camp the work was simplified as much as possible to enable the embryonic carver to become familiar with the required tools and their uses. Basswood was chosen for carving attractive figures and monograms, lapel pins and statuettes. This wood is easily worked, being relatively soft and free from objectionable grain. It sands to a smooth, white finish and is especially attractive when varnished.

Basswood is difficult to obtain in some areas. As a substitute, yellow pine is acceptable. Apple, maple and other close grained woods finish with a more attractive grain than either of the above species, but are much harder and, therefore, more difficult to work. Oak is too hard and open grained to be readily adaptable for carving purposes.

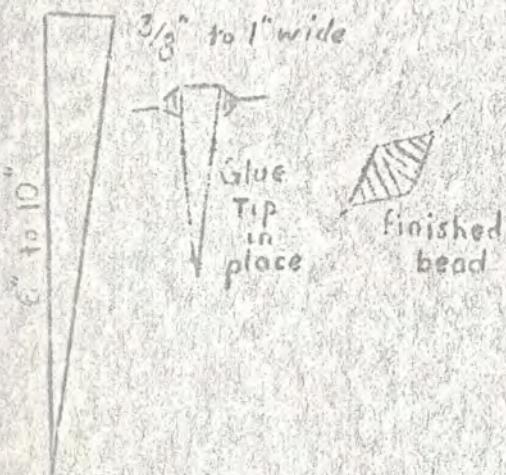
The following steps are followed in the carving of a lapel pin:

1. Select or create a suitable design or pattern.
2. Transfer this pattern to a  $3/8$  to  $1/4$ " thick block, being careful to so place the figure that the greatest length is parallel with the grain of the wood. This eliminates, as much as possible, the possibility of breakage.
3. Clamp the block firmly in a vertical position, in a small vise if possible.
4. Cut around the outline of the figure with a coping saw, being careful that the saw is held level and at right angles to the piece being cut.
5. Start shaping the figure by first rounding the outer edges. Always cut with the grain of the wood in the figure. Your knife must be sharp.
6. Gradually work in the details. Work slowly and carefully. You cannot replace wood which has been hastily and carelessly removed. Use your imagination in developing features and minor details. Don't hamper yourself by copying.
7. Sand the figure until glossy smooth. Certain details may be brought out by sanding, but it is essentially a finishing process.
8. Complete by glueing the clasp in place with Duco cement and varnishing, staining, oiling or shellacking. It is well to give at least two coats allowing the first coat to thoroughly dry before sanding and applying the second.

## PAPER BEADS

### Materials:

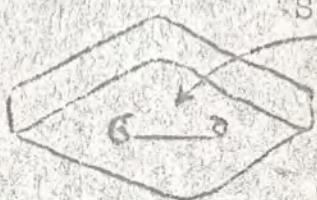
Colored paper  
Wall paper  
Glossy magazine ads  
Library Paste  
Darning Needle  
Linen thread  
Clear shellac



Cut paper into narrow strips which taper to a point. The width of the wide end of the strip will determine the length of the resultant bead, the length will determine its thickness.

Start forming the bead by rolling the wide end of the paper strip around a large needle. Continue to roll the paper, being careful to keep the strip centered as the bead is formed. When the strip is rolled to within 3 inches of the pointed tip, apply paste to the remainder of the strip. Continue to roll the remainder of the paper. When beads have been completed, string them on thread, dip in shellac, allow excess shellac to drip off and dry the beads.

## CORNSTARCH LAPEL PIN



Safety pin or safety clasp imbedded in soft cornstarch composition.

### Materials:

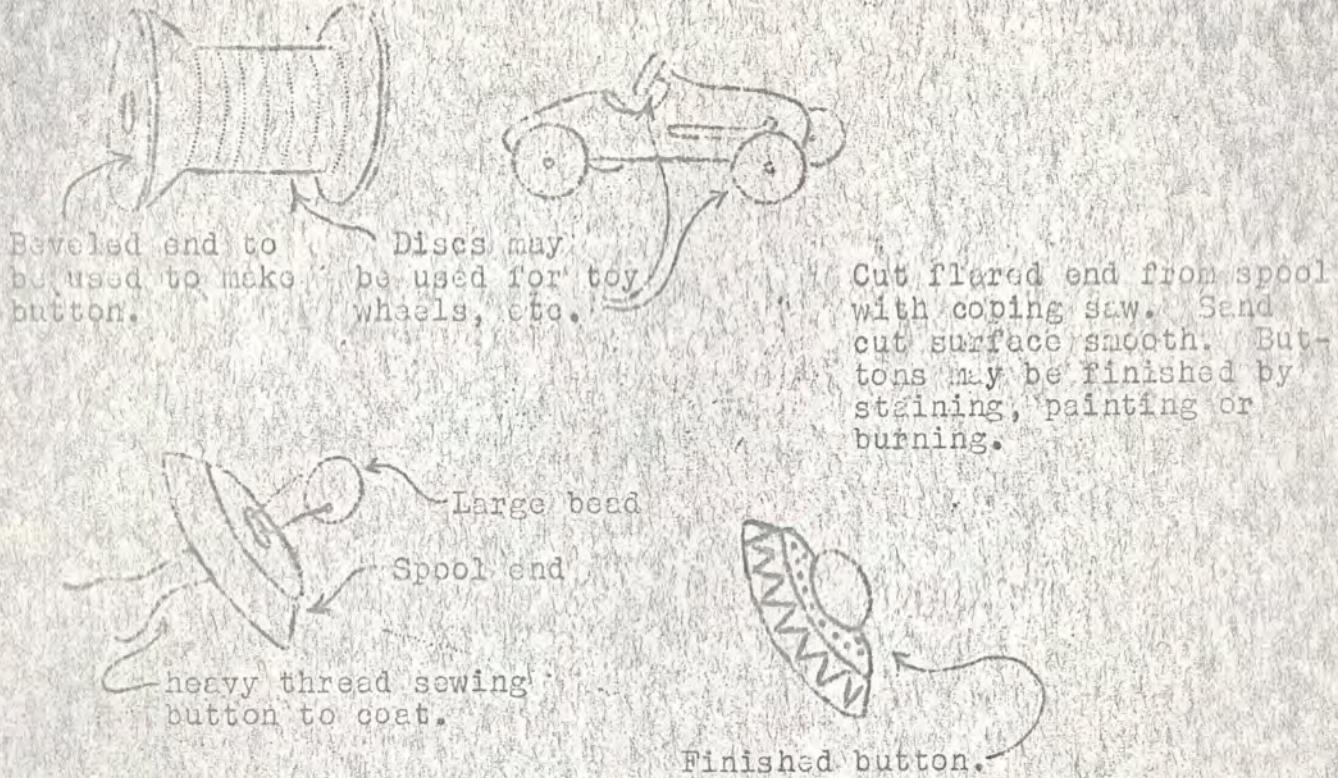
$\frac{1}{2}$  c. salt  
 $\frac{1}{4}$  c. cornstarch  
 $\frac{1}{4}$  c. water  
Food coloring  
Safety pin or safety clasp  
Clear shellac

Mix and boil together the salt, cornstarch and water with enough food coloring to give the desired tint.

Mold into desired form and on one side slightly imbed alphabet macaroni. Additional decorations - flowers, leaves, etc. - of contrasting colors may be added. Imbed a small safety pin or safety clasp in the back of the soft form. Allow pin to dry and apply clear shellac to protect the surface and give the pin a gloss.

This material is especially adaptable for use with younger children.

## SPOOL BUTTONS



## PARTY MASKS - Gladys Musgrove

1. Materials needed - cheese cloth, gummed tape, scissors, water and sponge, crayon or poster paint, brush, shellac and a human model.
2. Process.  
Lightly stretch a piece of cheese cloth over the face of the model, tying the ends of the cloth at the back of the neck. Cut short strips of gummed tape, and as they are dampened with a wet sponge, mold the strips over the face. Be sure to leave a slight opening at the eyes, nose and mouth.



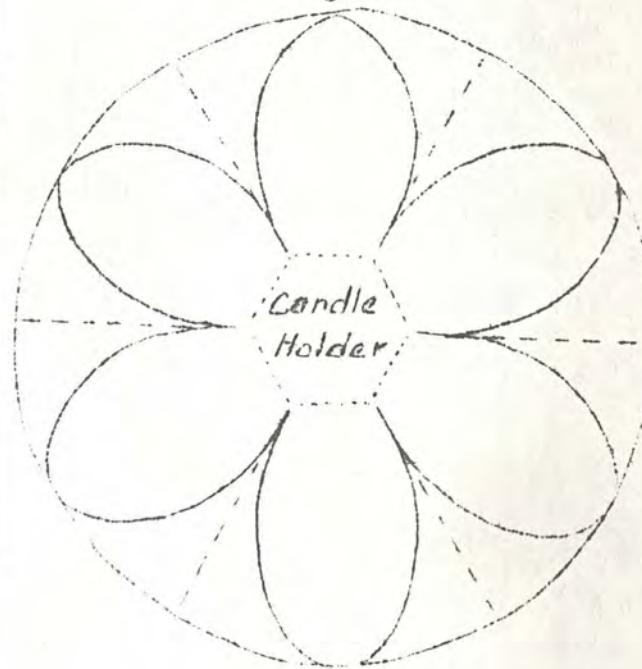
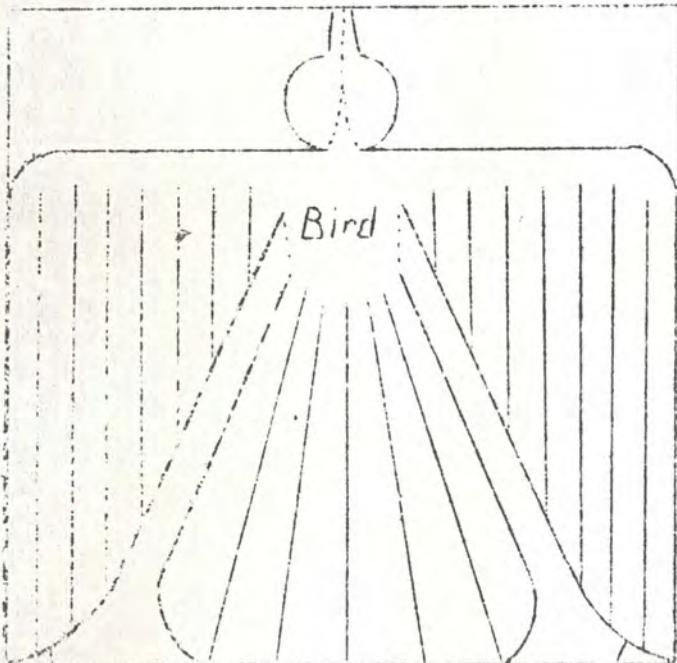
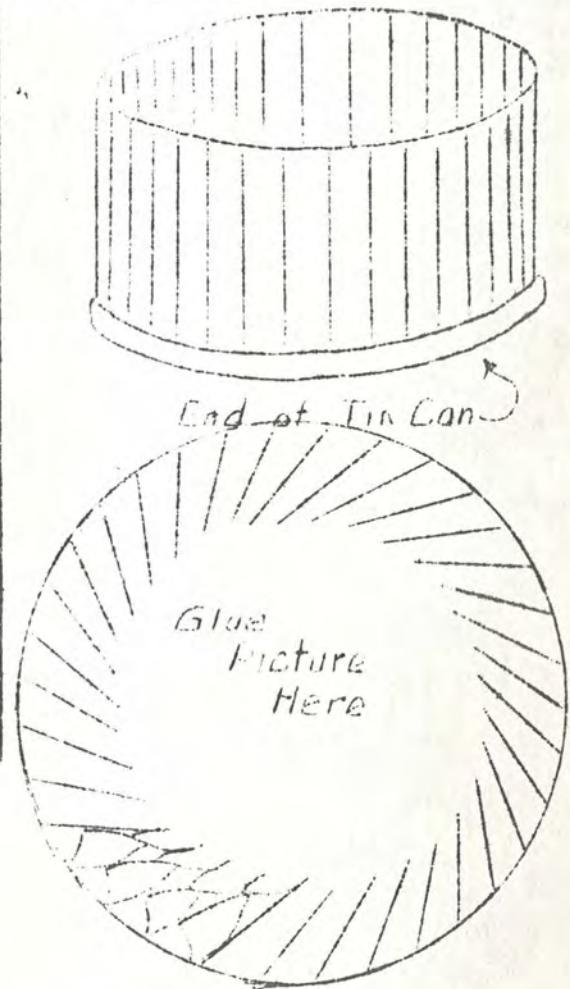
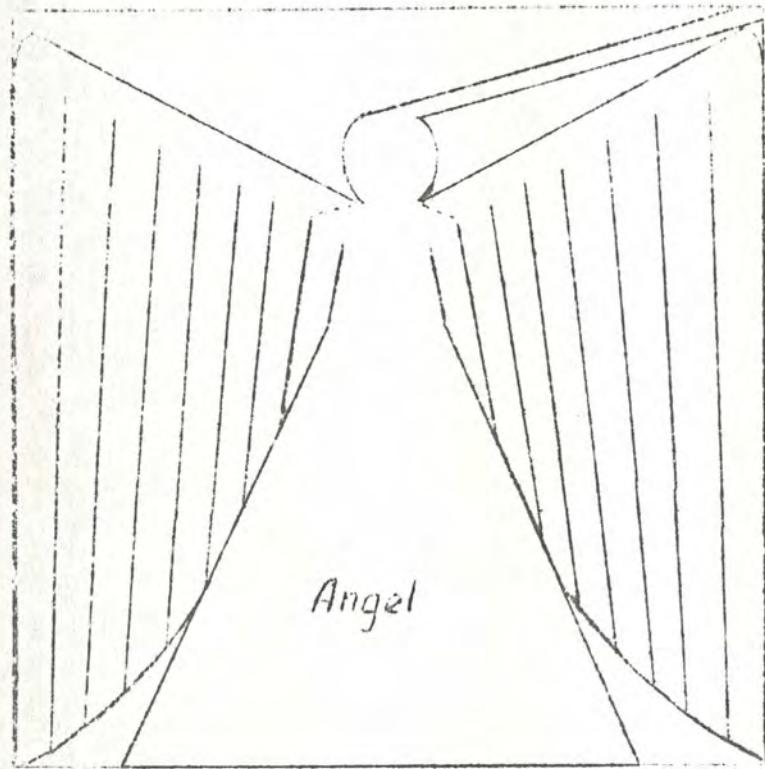
After the face has been completely covered with at least 2 layers of tape, variety to shape of the nose, chin or cheeks can be made by building up on the mask with wads of cotton or Kleenex. Cover these odd wads or shapes with more dampened gummed tape to hold in shape.

Untie the cheese cloth and remove the mask from the face. Paint the face any desired color or pattern with poster paint or crayons. When the paint is dry, shellac the entire mask.

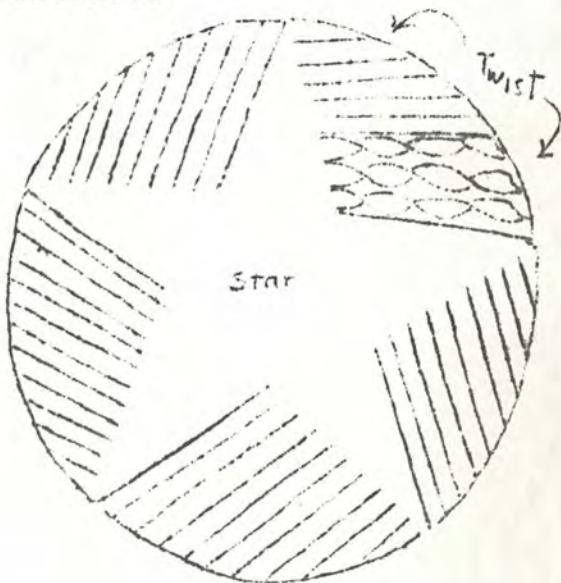
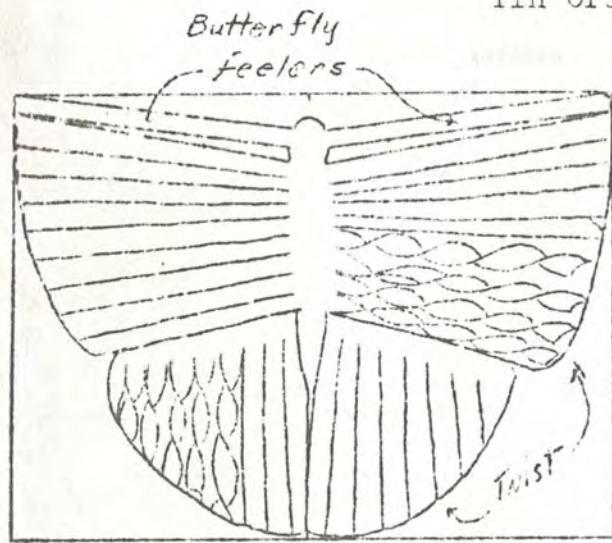
Your own imagination is the only limitation to design, color and shape.

# TIN CRAFT PATTERNS

Christmas Tree Ornaments



## Tin Craft - Continued



### Icicle



### 1. Christmas Angel

Most effective is a can lined with gold color. First draw your pattern on the piece of tin and then cut out the angel. After cutting, bend piece marked 'halo' into a circle above the head. Twist the base and wings into a semi-circle so the angel will stand. Twist the wings more to the center than the body and curl the wing tips slightly upward.

After the angel is shaped to suit your taste, spread a thin coat of clear or colored nail polish on the outside and sprinkle with diamond dust for a more effective decoration. (Cut on marked lines.)

### 2. Bird

Trace pattern on tin using gold as underside, cut out the bird and cut on each of the lines as marked. (If a coat of nail polish is desired, it is best to put it on before all the lines are cut and then use the diamond dust. Some will come off in the shaping of the bird, but the paint job will be neater, if done as suggested.)

The shaping of the bird is very important. First bend the feet under as marked to about a 45 degree angle so the bird will stand, bending the legs slightly back from the body. Now bend the tail strips upward which will spread them out like a fan.

## Tin Craft - Continued

The head part should be bent back from the middle each way until they meet thus forming the head and bill. Bend the wings slightly downward from the body and then curve them up as if in flight. The last step is to curl the wing strips under which will separate them to resemble a fan. It should look like a bird by this time!!!!

### 3. Christmas Tree Wheel

Using a small can (baby food cans would be best for decorating a small tree) one with gold color lining preferred, cut down both sides of the seam of the can. This strip turned under at the end will serve as the "stem" to hook the decoration on the tree.

Cut around the entire can using the radius of the can as a gauge. Now cut into strips toward the bottom seam of the can the same width as the "stem" all around the can. The next procedure is to twist each strip two complete turns in the same direction starting on one side of the "stem" and continuing in that direction. (Hold the can firmly and pull as you twist to insure uniformity in twisted strips.) Again with "stem" as beginning point, bend one strip out and one under alternately until you have a flat decoration. Nail polish and diamond dust applied either before or after cutting into strips is very colorful.

### 4. Candle Holder

Cut tin cover as illustrated leaving the center the size of the candle to be used. Bend lobes alternately upward and downward to serve as holders and feet respectively.

### 5. Butterfly

Tin can with gold color lining is most effective, trace pattern on piece of tin with gold as top side and then cut around the outside and all lines as marked.

Bend the feelers so they look as natural as possible curling the tip of each feeler into a small circle. The next step is to grasp the ends of the wing strips very firmly and pull toward you as you twist each twist. (Pulling while you twist insures more uniformity in the twisted strips.) Twist two complete circles in the same direction each time.

Bend the butterfly wings upward from the middle of the trunk, with the upper wings bent further up than the lower set of wings. Again use various shades of nail polish for more color and variety such as; blue, yellow, green, purple, red, etc., with a sprinkling of diamonds dust for sparkle.

## Tin Craft - Continued

### 6. Christmas Star

Cut star as illustrated. Twist narrow strips. Paint with colorless nail polish and sprinkle with diamond dust or Christmas snow while wet.

### 7. Tin Icicle

Cut the tin away from the seams of a large can so it will be in one large flat piece. Starting at the top cut into strips, wider at first and tapering down to a tip. Wind this around a small round article such as a pencil and then pull the spiral down to full length.

### Christmas Tree Wheel Variation --

Trim the rough edges of a tin can cover. Cut narrow strips from outer edge towards the center of the can leaving a central disc upon which pictures cut from discarded Christmas cards may be later glued. Pull and twist each strip one full turn. Bend one strip in the form of a loop to serve as a hanger.

## Carving in Bone

The first step in working bone is the preparation of the raw bone.

Be sure the bones are fresh, then cut the knobs off not so closely that you lose the curve at the end, but be sure that there is an opening into the marrow cavity. Boil the bones until all flesh and the marrow drop off and out. Rinse the bones off and cook them at least three hours in strong soap suds. It may be necessary to use some lye with old bones.

This gives what is known as commercial bones. Work it just as you would work wood. You will find that it is very hard to do with knives or chisels, but files or electric tools will do fine. Be careful with electric cutters.

Polish with fine sandpaper and graduate to something fine such as Bon Ami or some of the other fine abrasives. Polish finally with a little paste wax. Fasten pins or other equipment of that nature on the bones before you finish them. Duo glues or liquid solder will do the job fine. You can use a small safety pin if you will cut a slot in the back for the pin to sit down in.

Have fun!

Archie Harney

## SHELLCRAFT

Resource, Lillian Timmer

This is one of the most interesting hobbies. There is no end to the number of articles that can be made from the shells. Results depend upon the cleverness, imagination, and ingenuity of the designer.

### General Directions:

1. Keep designs simple.
2. Tools necessary for shellcraft be assembled.
3. Some of the shells used are:  
cup, cerithiums, coquinas, coffee shells, garfish,  
rice shells, catpaw, conch, teardrop and lilac shells.
4. Water color may be used to tint the shells. Then  
shellac them with clear shellac or clear fingernail  
polish.
5. Making jewelry in damp weather has a tendency to turn  
cement white.
6. Do not lacquer articles in damp weather as they do not  
dry properly.
7. Fingernail polish removes cement from fingers.

### Materials

#### Shell brooches

tweezers  
tooth picks  
razor blades or knife  
shells  
plastic bases  
safety catches for pins  
cement (Ducc)

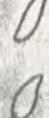
#### Earrings

ear screws or dips  
plastic discs  
cement  
shells  
tooth picks  
tweezers

### Procedure

All small flowers should be made up as a separate unit. When hinge side of shell is used, it gives effect of a flower opening. Shells of a darker shade used in the center of a flower gives a more natural effect. But this scheme in reverse is a pleasing change in color arrangement.

Pick your shells out first that you wish to use. Have plastic form ready. If making a brooch, select shells you wish for a border first - put a small amount of duco cement on shells, place all around brooch -- then if making a rose in center - select 5 or 7 shells for outside (almost same size) arrange them like this. Let one shell overlap the other. Arrange in a circle. With tweezers or toothpick push and work with shells to make them have flower-like and natural appearance.



## Shellcraft - 2

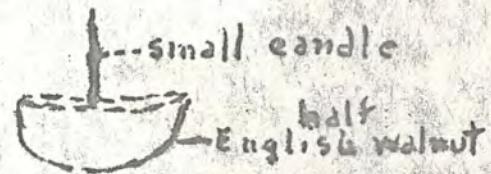
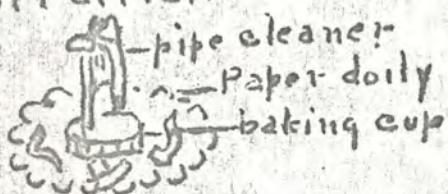
If you wish any portion of your shellcraft work to have a raised appearance put a small pad of cotton on the pastic with Duco cement first. Then put your flower or work you wish to be raised on this. Fill in between flowers with green tear drop or gurfish shells for leaves.

### Suggestions:--

Tally cards	Salt & pepper shakers
Enclosure cards.	Ash trays
Place cards	Pin trays
Pictures	Nut cups
Plaques	Place card favors
Dolls	Table decorations
Vases	Birds
Small jugs	Barretts
Bottles	Combs
Perfume bottles	Hair bands

## Party Favors

### St Patrick



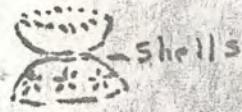
### Xmas Place card



### slit card, insert flower for any occasio-



crepe paper ---   
insert paper-baking  
cup hollowed out  
apples or potatoes



Shellcraft - 3

Catalogs

St. Petersburg Shell Novelty Co. P. O. Box 56, 22nd St., Station St. Petersburg, Florida	The Nautilus Box 1270 Sarasota, Florida
Florida Shellcraft Co. P. O. Box 1840 Sarasota, Florida	The Shell Co. Box 1270 Sarasota, Florida
Florida Supply House 413-419 - 12th St. Brandenton, Florida	Tropical Shell Sarasota, Florida
Dan-Dee Shellcraft Industries 120 North Orange Ave., P. O. Box 1183 Orlando, Florida	

Identification and Instruction Books

Shell Craft Shell Identification	\$1.00
Florida Supply House, Brandenton, Florida	
A Handbook for Shell Collectors	
Walter Freeman Webb, St. Petersburg, Florida	
Shellcraft Jewelry	\$1.00
Florida Supply House, 413-419-12th St., Brandenton, Florida	
Modern Shellcraft	.75
Florida Supply House, Brandenton, Florida	
Shellcraft Jewelry Designs	\$1.00
Florida Supply House, Brandenton, Florida	
Shellcraft Novelties	\$1.00
Florida Supply House, Brandenton, Florida	
Sea Shells - Clifton Dudley	.25
Geddes Publishing Co., Fort Myers, Florida	
Shell Novelties - Ruth Lippincott Alworth	
Geddes Publishing Co., Fort Myers, Florida	

All we campers send our Krs.  
To Donald Clayton's lovely Mrs.  
And Gladys, too, all of us Kr.  
As gifts for Ted her hand some Mr.

## Pheasant Craft



Arrange ends of pretty marked feathers, dark brown, tan, some reddish ones in the shape of the petal for the flowers. Glue with Duco cement. Draw your leaves and stems in. Then paint them the color desired. Frame in a boughten frame or one you make. By using the binding around your glass.

# Pheasant Craft



Draw outline of bird first, then select bright colored pheasant feathers, reds, greens and some browns -- arrange them on bird. Glue with Duco cement. Draw your branches and leaves in afterwards. Frame, either in a boughten one or one you make yourself

ETCHING ALUMINUM  
Resource - Elizabeth Harder

PREPARATION

Select the shiniest side of the aluminum. Wash it with soap and water, dry it, then rub the surface with steel wool - preferably 000 but 00 and 0 may be used.

Be careful to either use long, light strokes running with the grain of metal, or circle strokes. Don't rub just any and every way.

When handling the metal always use a paper to prevent oil from hands discoloring it. These discolorations are hard to remove.

SHAPING THE TRAY

Scalloped edge:

A fluting tool may be bought or made but ordinary pliers with the jaws heavily taped to prevent marring the metal is the easiest to use and the results are most satisfactory. The number and depth of scallops depends on the design. A simple design needs few scallops - an intricate design needs many scallops.

Cut a paper pattern the exact size of the flat metal. Fold the paper into even sections and snip corner of each crease. Place the paper on the metal and mark the flutes. Bend up each marked point with the taped pliers gradually, going round and round the tray bending higher each time until desired height has been attained. While bending each scallop, place hand on paper directly back of scallop and press downward to prevent tray from being warped.

FORMING OVER MOLDS

Trays and coasters with smooth edges can be formed by hammering the metal over wooden molds.

Lay the metal bright side down over a wooden mold, beat the edge with a raw hide (?) hammer, going round and round, tapping lightly and evenly until the desired edge is attained. DO NOT hammer one edge to desired edge before hammering the rest this will cause buckling.

Another way to form trays with mold is to lay metal bright side up over a hollowed out mold, using an egg shaped wooden hammer gradually tap metal into bowl section of the metal. Tap the edge, not the center.

APPLYING THE DESIGN - For Etching

Lay Design on yellow carbon paper on tray. With a sharp pencil trace design on aluminum. Careful tracing is important. A draftsman's French Curve and straight edge ruler are useful. Remove Carbon with cleaning fluid. This prevents the acid eating under the particles of excess carbon and leaving an uneven line.

Select the shiniest side of the aluminum. Wash it with soap and water, dry it, then rub the surface with steel wool - preferably 000 but 00 and 0 may be used.

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FOR STIPPLING

No carbon is necessary if stippling is used. Tape the design sheet to the tray. Using a pointed tool, outline design in the metal, making tiny holes close together. A sharp center punch, an ice pick or large nail may be used. After the outlining is done, remove the paper and file in design, tapping sharp tool very lightly.

PAINTING THE DESIGN

Decide which parts of the design are to appear shiny after the etching or which parts of the design are to be raised. A round camel's hair water color brush is needed to apply the resisting enamel.

Asphaltum (a black enamel) is best for this. The consistency should be creamy to prevent it from running across lines of the design.

Usually several coats of asphaltum are necessary so acid cannot penetrate asphaltum. Be sure to touch up brown spots in the painted area because the acid will eat into these. If you have painted too far over design and the asphaltum has run into the wrong place, use a tooth pick point either with or without the edge dipped in turpentine and clean out where desired.

Each coat of paint must be thoroughly dry at least 24 hours, before another coat may be applied or before acid may be used. It is well to coat the back of tray, or at least around the edges, for protection from overflow.

POURING THE ACID

Precautions

1. Always pour acid into the water - there is little chance of splashing and burning this way.
2. Don't allow acid to come in contact with clothes and hands. Wear rubber gloves and rubber apron.
3. Store and mix acid only in glass or crockery.
4. Do not inhale fumes which are given off during the etching process. Work near an open window or door or better still outside.
5. Be careful in disposing of residue after etching. It may damage the plumbing.

A simple and effective etching formula is 50% each of hydrochloric (muriatic) acid and water. Rinse with clear water first. Then pour just enough acid in tray to cover part to be etched. To prevent overflowing, do not fill to brim. In a short time the acid will begin to boil. The process requires from 15 minutes to an hour. When the boiling ceases, pour off the liquid. Be sure the fluid does not come in contact with the bottom side of the tray. If the etching is not deep enough, a second application of acid can be used.

Select the shiniest side of the aluminum. Wash it with soap and water, dry it, then rub the surface with steel wool - preferably 000 but 00 and 0 may be used.

Be careful to either use long, light strokes running with the grain of metal, or circle strokes. Don't rub just any and every way.

When handling the metal always use a paper to prevent oil from hands discoloring it. These discolorations are hard to remove.

#### SHAPING THE TRAY

##### Scalloped edge:

A fluting tool may be bought or made but ordinary pliers with the jaws heavily taped to prevent marring the metal is the easiest to use and the results are most satisfactory. The number and depth of scallops depends on the design. A simple design needs few scallops - an intricate design needs many scallops.

Cut a paper pattern the exact size of the flat metal. Fold the paper into even sections and snip corner of each crease. Place the paper on the metal and mark the flutes. Bend up each marked point with the taped pliers gradually, going round and round the tray bending higher each time until desired height has been attained. While bending each scallop, place hand on paper directly back of scallop and press downward to prevent tray from being warped.

#### FORMING OVER MOLDS

Trays and coasters with smooth edges can be formed by hammering the metal over wooden molds.

Lay the metal bright side down over a wooden mold; beat the edge with a raw hide (?) hammer, going round and round, tapping lightly and evenly until the desired edge is attained. DO NOT hammer one edge to desired edge before hammering the rest this will cause buckling.

Another way to form trays with mold is to lay metal bright side up over a hollowed out mold, using an egg shaped wooden hammer gradually tap metal into bowl section of the metal. Tap the edge, not the center.

#### APPLYING THE DESIGN - For Etching

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## ALUMINUM

### Results of Etching at Camp



For Etching Aluminum Coasters  
(Illus. 1)

Our last difficulty was the softness of the water. In the year I have been teaching aluminum my students have always used a very hard water and we've never had a failure. This water is extremely soft. What the chemical reaction would be is questionable, and why it has not etched as deeply as my trays have done before is hard to figure out. I have given every tray a second acid bath, but still the etching isn't deep at all.

Anyone can etch in their own home. Your conditions are perfect. Find a room with good ventilation, a level protected table and a place to pour your used acid.

The aluminum and directions for etching can be sent for at

Metal Goods Corporation  
5239 Brown Ave.  
St. Louis, 15, Mo.

It is all postpaid, but a minimum order of \$3.50 is necessary.



Illus. 2.

Select the shiniest side of the aluminum. Wash it with soap and water, dry it, then rub the surface with steel wool - preferably 000 but 00 and O may be used.

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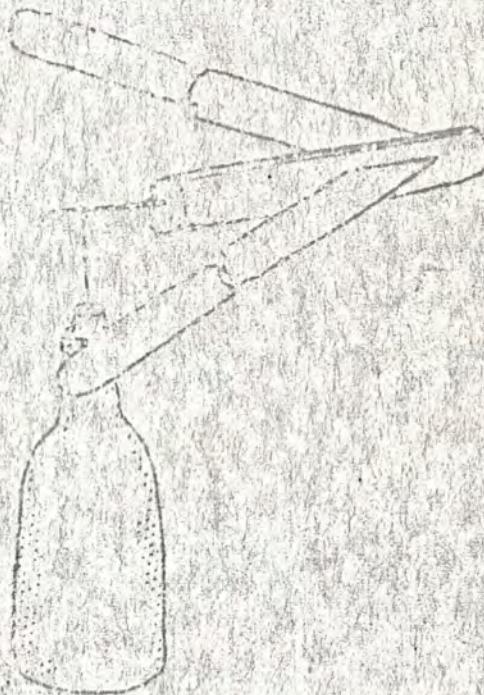
## THE SECRET OF THE BALANCED KNIVES

by

Bob Langel

This is done by inserting the points of two similar knives into slits a little distance back from the forward end of a 3/4" square of wood 4" long. In the tailend of the block a pin is inserted solidly into the wood. These knives are adjusted as to angle and depth of penetration until enough balance is secured that the pin will rest on the finger, and the knives will balance. A new, sharp needle is inserted in a cork or any upright piece of wood, and the pin in the block of wood is balanced upon the sharp point of the needle at a point of stabilization.

If this done accurately and a good balance is secured, the balanced knives will remain in position almost indefinitely, and will stand an unusual amount of jarring.



Lillian Timmons Bill Brown  
M.M. Richardson <sup>1</sup> <sup>2</sup>  
Julia Johnson <sup>3</sup> <sup>4</sup>  
Elizabeth Bush <sup>5</sup> <sup>6</sup>  
Scott & Glewschmidt <sup>7</sup> <sup>8</sup> <sup>9</sup> <sup>10</sup>  
Al Richardson <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup>  
Dulah M. Elmore John Hallman  
Loy Robison Alice M. Langel  
John Edwards Donald L. Smith and West  
John Sturz <sup>15</sup> <sup>16</sup> <sup>17</sup> <sup>18</sup> <sup>19</sup> <sup>20</sup> <sup>21</sup> <sup>22</sup> <sup>23</sup> <sup>24</sup> <sup>25</sup> <sup>26</sup> <sup>27</sup> <sup>28</sup> <sup>29</sup> <sup>30</sup> <sup>31</sup> <sup>32</sup> <sup>33</sup> <sup>34</sup> <sup>35</sup> <sup>36</sup> <sup>37</sup> <sup>38</sup> <sup>39</sup> <sup>40</sup> <sup>41</sup> <sup>42</sup> <sup>43</sup> <sup>44</sup> <sup>45</sup> <sup>46</sup> <sup>47</sup> <sup>48</sup> <sup>49</sup> <sup>50</sup> <sup>51</sup> <sup>52</sup> <sup>53</sup> <sup>54</sup> <sup>55</sup> <sup>56</sup> <sup>57</sup> <sup>58</sup> <sup>59</sup> <sup>60</sup> <sup>61</sup> <sup>62</sup> <sup>63</sup> <sup>64</sup> <sup>65</sup> <sup>66</sup> <sup>67</sup> <sup>68</sup> <sup>69</sup> <sup>70</sup> <sup>71</sup> <sup>72</sup> <sup>73</sup> <sup>74</sup> <sup>75</sup> <sup>76</sup> <sup>77</sup> <sup>78</sup> <sup>79</sup> <sup>80</sup> <sup>81</sup> <sup>82</sup> <sup>83</sup> <sup>84</sup> <sup>85</sup> <sup>86</sup> <sup>87</sup> <sup>88</sup> <sup>89</sup> <sup>90</sup> <sup>91</sup> <sup>92</sup> <sup>93</sup> <sup>94</sup> <sup>95</sup> <sup>96</sup> <sup>97</sup> <sup>98</sup> <sup>99</sup> <sup>100</sup> <sup>101</sup> <sup>102</sup> <sup>103</sup> <sup>104</sup> <sup>105</sup> <sup>106</sup> <sup>107</sup> <sup>108</sup> <sup>109</sup> <sup>110</sup> <sup>111</sup> <sup>112</sup> <sup>113</sup> <sup>114</sup> <sup>115</sup> <sup>116</sup> <sup>117</sup> <sup>118</sup> <sup>119</sup> <sup>120</sup> <sup>121</sup> <sup>122</sup> <sup>123</sup> <sup>124</sup> <sup>125</sup> <sup>126</sup> <sup>127</sup> <sup>128</sup> <sup>129</sup> <sup>130</sup> <sup>131</sup> <sup>132</sup> <sup>133</sup> <sup>134</sup> <sup>135</sup> <sup>136</sup> <sup>137</sup> <sup>138</sup> <sup>139</sup> <sup>140</sup> <sup>141</sup> <sup>142</sup> <sup>143</sup> <sup>144</sup> <sup>145</sup> <sup>146</sup> <sup>147</sup> <sup>148</sup> <sup>149</sup> <sup>150</sup> <sup>151</sup> <sup>152</sup> <sup>153</sup> <sup>154</sup> <sup>155</sup> <sup>156</sup> <sup>157</sup> <sup>158</sup> <sup>159</sup> <sup>160</sup> <sup>161</sup> <sup>162</sup> <sup>163</sup> <sup>164</sup> <sup>165</sup> <sup>166</sup> <sup>167</sup> <sup>168</sup> <sup>169</sup> <sup>170</sup> <sup>171</sup> <sup>172</sup> <sup>173</sup> <sup>174</sup> <sup>175</sup> <sup>176</sup> <sup>177</sup> <sup>178</sup> <sup>179</sup> <sup>180</sup> <sup>181</sup> <sup>182</sup> <sup>183</sup> <sup>184</sup> <sup>185</sup> <sup>186</sup> <sup>187</sup> <sup>188</sup> <sup>189</sup> <sup>190</sup> <sup>191</sup> <sup>192</sup> <sup>193</sup> <sup>194</sup> <sup>195</sup> <sup>196</sup> <sup>197</sup> <sup>198</sup> <sup>199</sup> <sup>200</sup> <sup>201</sup> <sup>202</sup> <sup>203</sup> <sup>204</sup> <sup>205</sup> <sup>206</sup> <sup>207</sup> <sup>208</sup> <sup>209</sup> <sup>210</sup> <sup>211</sup> <sup>212</sup> <sup>213</sup> <sup>214</sup> <sup>215</sup> <sup>216</sup> <sup>217</sup> <sup>218</sup> <sup>219</sup> <sup>220</sup> <sup>221</sup> <sup>222</sup> <sup>223</sup> <sup>224</sup> <sup>225</sup> <sup>226</sup> <sup>227</sup> <sup>228</sup> <sup>229</sup> <sup>230</sup> <sup>231</sup> <sup>232</sup> <sup>233</sup> <sup>234</sup> <sup>235</sup> <sup>236</sup> <sup>237</sup> <sup>238</sup> <sup>239</sup> <sup>240</sup> <sup>241</sup> <sup>242</sup> <sup>243</sup> <sup>244</sup> <sup>245</sup> <sup>246</sup> <sup>247</sup> <sup>248</sup> <sup>249</sup> <sup>250</sup> <sup>251</sup> <sup>252</sup> <sup>253</sup> <sup>254</sup> <sup>255</sup> <sup>256</sup> <sup>257</sup> <sup>258</sup> <sup>259</sup> <sup>260</sup> <sup>261</sup> <sup>262</sup> <sup>263</sup> <sup>264</sup> <sup>265</sup> <sup>266</sup> <sup>267</sup> <sup>268</sup> <sup>269</sup> <sup>270</sup> <sup>271</sup> <sup>272</sup> <sup>273</sup> <sup>274</sup> <sup>275</sup> <sup>276</sup> <sup>277</sup> <sup>278</sup> <sup>279</sup> <sup>280</sup> <sup>281</sup> <sup>282</sup> <sup>283</sup> <sup>284</sup> <sup>285</sup> <sup>286</sup> <sup>287</sup> <sup>288</sup> <sup>289</sup> <sup>290</sup> <sup>291</sup> <sup>292</sup> <sup>293</sup> <sup>294</sup> <sup>295</sup> <sup>296</sup> <sup>297</sup> <sup>298</sup> <sup>299</sup> <sup>300</sup> <sup>301</sup> <sup>302</sup> <sup>303</sup> <sup>304</sup> <sup>305</sup> <sup>306</sup> <sup>307</sup> <sup>308</sup> <sup>309</sup> <sup>310</sup> <sup>311</sup> <sup>312</sup> <sup>313</sup> <sup>314</sup> <sup>315</sup> <sup>316</sup> <sup>317</sup> <sup>318</sup> <sup>319</sup> <sup>320</sup> <sup>321</sup> <sup>322</sup> <sup>323</sup> <sup>324</sup> <sup>325</sup> <sup>326</sup> <sup>327</sup> <sup>328</sup> <sup>329</sup> <sup>330</sup> <sup>331</sup> <sup>332</sup> <sup>333</sup> <sup>334</sup> <sup>335</sup> <sup>336</sup> <sup>337</sup> <sup>338</sup> <sup>339</sup> <sup>340</sup> <sup>341</sup> <sup>342</sup> <sup>343</sup> <sup>344</sup> <sup>345</sup> <sup>346</sup> <sup>347</sup> <sup>348</sup> <sup>349</sup> <sup>350</sup> <sup>351</sup> <sup>352</sup> <sup>353</sup> <sup>354</sup> <sup>355</sup> <sup>356</sup> <sup>357</sup> <sup>358</sup> <sup>359</sup> <sup>360</sup> <sup>361</sup> <sup>362</sup> <sup>363</sup> <sup>364</sup> <sup>365</sup> <sup>366</sup> <sup>367</sup> <sup>368</sup> <sup>369</sup> <sup>370</sup> <sup>371</sup> <sup>372</sup> <sup>373</sup> <sup>374</sup> <sup>375</sup> <sup>376</sup> <sup>377</sup> <sup>378</sup> <sup>379</sup> <sup>380</sup> <sup>381</sup> <sup>382</sup> <sup>383</sup> <sup>384</sup> <sup>385</sup> <sup>386</sup> <sup>387</sup> <sup>388</sup> <sup>389</sup> <sup>390</sup> <sup>391</sup> <sup>392</sup> <sup>393</sup> <sup>394</sup> <sup>395</sup> <sup>396</sup> <sup>397</sup> <sup>398</sup> <sup>399</sup> <sup>400</sup> <sup>401</sup> <sup>402</sup> <sup>403</sup> <sup>404</sup> <sup>405</sup> <sup>406</sup> <sup>407</sup> <sup>408</sup> <sup>409</sup> <sup>410</sup> <sup>411</sup> <sup>412</sup> <sup>413</sup> <sup>414</sup> <sup>415</sup> <sup>416</sup> <sup>417</sup> <sup>418</sup> <sup>419</sup> <sup>420</sup> <sup>421</sup> <sup>422</sup> <sup>423</sup> <sup>424</sup> <sup>425</sup> <sup>426</sup> <sup>427</sup> <sup>428</sup> <sup>429</sup> <sup>430</sup> <sup>431</sup> <sup>432</sup> <sup>433</sup> <sup>434</sup> <sup>435</sup> <sup>436</sup> <sup>437</sup> <sup>438</sup> <sup>439</sup> <sup>440</sup> <sup>441</sup> <sup>442</sup> <sup>443</sup> <sup>444</sup> <sup>445</sup> <sup>446</sup> <sup>447</sup> <sup>448</sup> <sup>449</sup> <sup>450</sup> <sup>451</sup> <sup>452</sup> <sup>453</sup> <sup>454</sup> <sup>455</sup> <sup>456</sup> <sup>457</sup> <sup>458</sup> <sup>459</sup> <sup>460</sup> <sup>461</sup> <sup>462</sup> <sup>463</sup> <sup>464</sup> <sup>465</sup> <sup>466</sup> <sup>467</sup> <sup>468</sup> <sup>469</sup> <sup>470</sup> <sup>471</sup> <sup>472</sup> <sup>473</sup> <sup>474</sup> <sup>475</sup> <sup>476</sup> <sup>477</sup> <sup>478</sup> <sup>479</sup> <sup>480</sup> <sup>481</sup> <sup>482</sup> <sup>483</sup> <sup>484</sup> <sup>485</sup> <sup>486</sup> <sup>487</sup> <sup>488</sup> <sup>489</sup> <sup>490</sup> <sup>491</sup> <sup>492</sup> <sup>493</sup> <sup>494</sup> <sup>495</sup> <sup>496</sup> <sup>497</sup> <sup>498</sup> <sup>499</sup> <sup>500</sup> <sup>501</sup> <sup>502</sup> <sup>503</sup> <sup>504</sup> <sup>505</sup> <sup>506</sup> <sup>507</sup> <sup>508</sup> <sup>509</sup> <sup>510</sup> <sup>511</sup> <sup>512</sup> <sup>513</sup> <sup>514</sup> <sup>515</sup> <sup>516</sup> <sup>517</sup> <sup>518</sup> <sup>519</sup> <sup>520</sup> <sup>521</sup> <sup>522</sup> <sup>523</sup> <sup>524</sup> <sup>525</sup> <sup>526</sup> <sup>527</sup> <sup>528</sup> <sup>529</sup> <sup>530</sup> <sup>531</sup> <sup>532</sup> <sup>533</sup> <sup>534</sup> <sup>535</sup> <sup>536</sup> <sup>537</sup> <sup>538</sup> <sup>539</sup> <sup>540</sup> <sup>541</sup> <sup>542</sup> <sup>543</sup> <sup>544</sup> <sup>545</sup> <sup>546</sup> <sup>547</sup> <sup>548</sup> <sup>549</sup> <sup>550</sup> <sup>551</sup> <sup>552</sup> <sup>553</sup> <sup>554</sup> <sup>555</sup> <sup>556</sup> <sup>557</sup> <sup>558</sup> <sup>559</sup> <sup>560</sup> <sup>561</sup> <sup>562</sup> <sup>563</sup> <sup>564</sup> <sup>565</sup> <sup>566</sup> <sup>567</sup> <sup>568</sup> <sup>569</sup> <sup>570</sup> <sup>571</sup> <sup>572</sup> <sup>573</sup> <sup>574</sup> <sup>575</sup> <sup>576</sup> <sup>577</sup> <sup>578</sup> <sup>579</sup> <sup>580</sup> <sup>581</sup> <sup>582</sup> <sup>583</sup> <sup>584</sup> <sup>585</sup> <sup>586</sup> <sup>587</sup> <sup>588</sup> <sup>589</sup> <sup>590</sup> <sup>591</sup> <sup>592</sup> <sup>593</sup> <sup>594</sup> <sup>595</sup> <sup>596</sup> <sup>597</sup> <sup>598</sup> <sup>599</sup> <sup>600</sup> <sup>601</sup> <sup>602</sup> <sup>603</sup> <sup>604</sup> <sup>605</sup> <sup>606</sup> <sup>607</sup> <sup>608</sup> <sup>609</sup> <sup>610</sup> <sup>611</sup> <sup>612</sup> <sup>613</sup> 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<sup>680</sup> <sup>681</sup> <sup>682</sup> <sup>683</sup> <sup>684</sup> <sup>685</sup> <sup>686</sup> <sup>687</sup> <sup>688</sup> <sup>689</sup> <sup>690</sup> <sup>691</sup> <sup>692</sup> <sup>693</sup> <sup>694</sup> <sup>695</sup> <sup>696</sup> <sup>697</sup> <sup>698</sup> <sup>699</sup> <sup>700</sup> <sup>701</sup> <sup>702</sup> <sup>703</sup> <sup>704</sup> <sup>705</sup> <sup>706</sup> <sup>707</sup> <sup>708</sup> <sup>709</sup> <sup>710</sup> <sup>711</sup> <sup>712</sup> <sup>713</sup> <sup>714</sup> <sup>715</sup> <sup>716</sup> <sup>717</sup> <sup>718</sup> <sup>719</sup> <sup>720</sup> <sup>721</sup> <sup>722</sup> <sup>723</sup> <sup>724</sup> <sup>725</sup> <sup>726</sup> <sup>727</sup> <sup>728</sup> <sup>729</sup> <sup>730</sup> <sup>731</sup> <sup>732</sup> <sup>733</sup> <sup>734</sup> <sup>735</sup> <sup>736</sup> <sup>737</sup> <sup>738</sup> <sup>739</sup> <sup>740</sup> <sup>741</sup> <sup>742</sup> <sup>743</sup> <sup>744</sup> <sup>745</sup> <sup>746</sup> <sup>747</sup> <sup>748</sup> <sup>749</sup> <sup>750</sup> <sup>751</sup> <sup>752</sup> <sup>753</sup> <sup>754</sup> <sup>755</sup> <sup>756</sup> <sup>757</sup> <sup>758</sup> <sup>759</sup> <sup>760</sup> <sup>761</sup> <sup>762</sup> <sup>763</sup> <sup>764</sup> <sup>765</sup> <sup>766</sup> <sup>767</sup> <sup>768</sup> <sup>769</sup> <sup>770</sup> <sup>771</sup> <sup>772</sup> <sup>773</sup> <sup>774</sup> <sup>775</sup> <sup>776</sup> <sup>777</sup> <sup>778</sup> <sup>779</sup> <sup>780</sup> <sup>781</sup> <sup>782</sup> <sup>783</sup> <sup>784</sup> <sup>785</sup> <sup>786</sup> <sup>787</sup> <sup>788</sup> <sup>789</sup> <sup>790</sup> <sup>791</sup> <sup>792</sup> <sup>793</sup> <sup>794</sup> <sup>795</sup> <sup>796</sup> <sup>797</sup> <sup>798</sup> <sup>799</sup> <sup>800</sup> <sup>801</sup> <sup>802</sup> <sup>803</sup> <sup>804</sup> <sup>805</sup> <sup>806</sup> <sup>807</sup> <sup>808</sup> <sup>809</sup> <sup>8010</sup> <sup>8011</sup> <sup>8012</sup> <sup>8013</sup> <sup>8014</sup> <sup>8015</sup> <sup>8016</sup> <sup>8017</sup> <sup>8018</sup> <sup>8019</sup> <sup>8020</sup> <sup>8021</sup> <sup>8022</sup> <sup>8023</sup> <sup>8024</sup> <sup>8025</sup> <sup>8026</sup> <sup>8027</sup> <sup>8028</sup> <sup>8029</sup> <sup>8030</sup> <sup>8031</sup> <sup>8032</sup> <sup>8033</sup> <sup>8034</sup> <sup>8035</sup> <sup>8036</sup> <sup>8037</sup> <sup>8038</sup> <sup>8039</sup> <sup>8040</sup> <sup>8041</sup> <sup>8042</sup> <sup>8043</sup> <sup>8044</sup> <sup>8045</sup> <sup>8046</sup> <sup>8047</sup> <sup>8048</sup> <sup>8049</sup> <sup>8050</sup> <sup>8051</sup> <sup>8052</sup> <sup>8053</sup> <sup>8054</sup> <sup>8055</sup> <sup>8056</sup> <sup>8057</sup> <sup>8058</sup> <sup>8059</sup> <sup>8060</sup> <sup>8061</sup> <sup>8062</sup> <sup>8063</sup> <sup>8064</sup> <sup>8065</sup> <sup>8066</sup> <sup>8067</sup> <sup>8068</sup> <sup>8069</sup> <sup>8070</sup> <sup>8071</sup> <sup>8072</sup> <sup>8073</sup> <sup>8074</sup> <sup>8075</sup> <sup>8076</sup> <sup>8077</sup> <sup>8078</sup> <sup>8079</sup> <sup>8080</sup> <sup>8081</sup> <sup>8082</sup> <sup>8083</sup> <sup>8084</sup> <sup>8085</sup> <sup>8086</sup> <sup>8087</sup> <sup>8088</sup> <sup>8089</sup> <sup>8090</sup> <sup>8091</sup> <sup>8092</sup> <sup>8093</sup> <sup>8094</sup> <sup>8095</sup> <sup>8096</sup> <sup>8097</sup> <sup>8098</sup> <sup>8099</sup> <sup>80100</sup> <sup>80101</sup> <sup>80102</sup> <sup>80103</sup> <sup>80104</sup> <sup>80105</sup> <sup>80106</sup> <sup>80107</sup> <sup>80108</sup> <sup>80109</sup> <sup>80110</sup> <sup>80111</sup> <sup>80112</sup> <sup>80113</sup> <sup>80114</sup> <sup>80115</sup> <sup>80116</sup> <sup>80117</sup> <sup>80118</sup> <sup>80119</sup> <sup>80120</sup> <sup>80121</sup> <sup>80122</sup> <sup>80123</sup> <sup>80124</sup> <sup>80125</sup> <sup>80126</sup> <sup>80127</sup> <sup>80128</sup> <sup>80129</sup> <sup>80130</sup> <sup>80131</sup> <sup>80132</sup> <sup>80133</sup> 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<sup>80192</sup> <sup>80193</sup> <sup>80194</sup> <sup>80195</sup> <sup>80196</sup> <sup>80197</sup> <sup>80198</sup> <sup>80199</sup> <sup>80200</sup> <sup>80201</sup> <sup>80202</sup> <sup>80203</sup> <sup>80204</sup> <sup>80205</sup> <sup>80206</sup> <sup>80207</sup> <sup>80208</sup> <sup>80209</sup> <sup>80210</sup> <sup>80211</sup> <sup>80212</sup> <sup>80213</sup> <sup>80214</sup> <sup>80215</sup> <sup>80216</sup> <sup>80217</sup> <sup>80218</sup> <sup>80219</sup> <sup>80220</sup> <sup>80221</sup> <sup>80222</sup> <sup>80223</sup> <sup>80224</sup> <sup>80225</sup> <sup>80226</sup> <sup>80227</sup> <sup>80228</sup> <sup>80229</sup> <sup>80230</sup> <sup>80231</sup> <sup>80232</sup> <sup>80233</sup> <sup>80234</sup> <sup>80235</sup> <sup>80236</sup> <sup>80237</sup> <sup>80238</sup> <sup>80239</sup> <sup>80240</sup> <sup>80241</sup> <sup>80242</sup> <sup>80243</sup> <sup>80244</sup> <sup>80245</sup> <sup>80246</sup> <sup>80247</sup> <sup>80248</sup> <sup>80249</sup> <sup>80250</sup> <sup>80251</sup> <sup>80252</sup> <sup>80253</sup> <sup>80254</sup> <sup>80255</sup> <sup>80256</sup> <sup>80257</sup> <sup>80258</sup> <sup>80259</sup> <sup>80260</sup> <sup>80261</sup> <sup>80262</sup> <sup>80263</sup> <sup>80264</sup> <sup>80265</sup> <sup>80266</sup> <sup>80267</sup> <sup>80268</sup> <sup>80269</sup> <sup>80270</sup> <sup>80271</sup> <sup>80272</sup> <sup>80273</sup> <sup>80274</sup> <sup>80275</sup> <sup>80276</sup> <sup>80277</sup> <sup>80278</sup> <sup>80279</sup> <sup>80280</sup> <sup>80281</sup> <sup>80282</sup> <sup>80283</sup> <sup>80284</sup> <sup>80285</sup> <sup>80286</sup> <sup>80287</sup> <sup>80288</sup> <sup>80289</sup> <sup>80290</sup> <sup>80291</sup> <sup>80292</sup> <sup>80293</sup> <sup>80294</sup> <sup>80295</sup> <sup>80296</sup> <sup>80297</sup> <sup>80298</sup> <sup>80299</sup> <sup>80300</sup> <sup>80301</sup> <sup>80302</sup> <sup>80303</sup> <sup>80304</sup> <sup>80305</sup> <sup>80306</sup> <sup>80307</sup> <sup>80308</sup> <sup>80309</sup> <sup>80310</sup> <sup>80311</sup> <sup>80312</sup> <sup>80313</sup> <sup>80314</sup> <sup>80315</sup> <sup>80316</sup> <sup>80317</sup> <sup>80318</sup> <sup>80319</sup> <sup>80320</sup> <sup>80321</sup> <sup>80322</sup> <sup>80323</sup> <sup>80324</sup> <sup>80325</sup> <sup>80326</sup> <sup>80327</sup> <sup>80328</sup> <sup>80329</sup> <sup>80330</sup> <sup>80331</sup> <sup>80332</sup> <sup>80333</sup> <sup>80334</sup> <sup>80335</sup> <sup>80336</sup> <sup>80337</sup> <sup>80338</sup> <sup>80339</sup> <sup>80340</sup> <sup>80341</sup> <sup>80342</sup> <sup>80343</sup> <sup>80344</sup> <sup>80345</sup> <sup>80346</sup> <sup>80347</sup> <sup>80348</sup> <sup>80349</sup> <sup>80350</sup> <sup>80351</sup> <sup>80352</sup> <sup>80353</sup> <sup>80354</sup> <sup>80355</sup> <sup>80356</sup> <sup>80357</sup> <sup>80358</sup> <sup>80359</sup> <sup>80360</sup> <sup>80361</sup> <sup>80362</sup> <sup>80363</sup> <sup>80364</sup> <sup>80365</sup> <sup>80366</sup> <sup>80367</sup> <sup>80368</sup> <sup>80369</sup> <sup>80370</sup> <sup>80371</sup> <sup>80372</sup> <sup>80373</sup> <sup>80374</sup> <sup>80375</sup> <sup>80376</sup> <sup>80377</sup> <sup>80378</sup> <sup>80379</sup> <sup>80380</sup> <sup>80381</sup> <sup>80382</sup> <sup>80383</sup> <sup>80384</sup> <sup>80385</sup> <sup>80386</sup> <sup>80387</sup> <sup>80388</sup> <sup>80389</sup> <sup>80390</sup> <sup>80391</sup> <sup>8039</sup>

C. Sta. Lucy

Lane Carlson

Hughie Lammie

Wm. X. Marquise

Pet M. He

Patsy Erickson

Eileen Lucy

Those ain't no  
forgotten folks



Sheriff Gus.

