

Mrs Leinum-

chatcolab

NOTES FOR '50'



RECREATION CAMP

the
Dipe Erickson
Stockett, mont.

AUTOGRAPHS

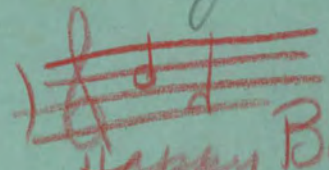
Huberta Shelton
Stanford
mont.

Good food!
Jean Hairlett

Della Malfrey
Food was so good.

Thanks for the
five presents.

Such fun
Margaret Rosen


Happy Birthday
Mayon
Hilda
"Marge Tak"

Gloria Taylor

Jenda Samyso

Therese M Stewart

Nell Schoch
Francis K. Sandipsee.

Thanks for all the lovely
feeds

Don Warren

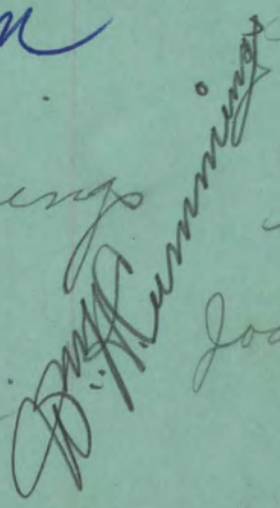
John P. Smith.

Mary Weaver

Margaret Cummings
J.E.C.Y.

Gladys Payne
Nathana Williams

Bob Higgins
Shabo
Gladys Jenny-mont.
Virginia Shipman



Joan Hopper
Vic Underen

Sharon Malfrey
Afton Wyo.
Dorcas Luss
Great Fall
Montana
Cara Zirkel

Ruth Barrick

To the sweetest & best cook of 'em all!
 Love you so much! Love.

PHOTOGRAPHER

Vivian Keil
 La Vern Keil
 Al Richardson

Renie Elena Lucile Hanson
 Walfrey

Shirley Walfrey
 after, Wyo.

Janey Stephens
 Boite Lind

Mary Willett
 Dollie Lucy
 Betty Updike

Louisa Richardson
 good food

Melba Miller Cayle Huskins
 Fay Walfrey
 Bernice Sansbier

Sincerely,
 Vic Hill

Jim Roberts

So a fine cook + 4H leader
 Keep up the good work -
 Dolores Prater
 Mildred Habert

Lura Penwell
 you have done so much to make
 this camp a real success -
 thank you so much - May we
 be together again next year

Many thanks for the delicious
 meals your gals prepared
 these hungry guys and
 gals. My appreciate

Sincerely,
 MACK N. Remington
 Pocatello, Idaho

Dr. Clayton - "Flying Eagle"
 Geo. Gustafson

Many thanks for the wonderful
 meals & the help getting the
 outdoor breakfasts going.
 Bill Beaman

Thanks for the wonderful
 food and disposition -
 Mary J. Burney

Thanks for the food
 & the gracious help
 & pleasant smiles.

C H A T C O L A B

Camp Chatcolet Plummer, Idaho
May 17th-24th, 1950

1949 Committee

Don Clayton, Moscow, Idaho, Chairman
Dan Warren, Moscow, Idaho, Vice Chairman
George Gustafson, Bozeman, Montana, Treasurer
Louise K. Richardson, Corvallis, Montana, Secretary
Elizabeth Bush, Chehalis, Washington
Evelyn Sainsbury, Salem, Oregon
Lillian Timmer, Moccasin, Montana
James Huntley, Olympia, Washington
John Stotsenberg, Aberdeen, Washington

1950 Committee

Term Expires

Dan Warren, Chairman - Moscow, Idaho	1952
Don Clayton, Vice Chairman - Moscow, Idaho	1952
George Gustafson, Treasurer - Bozeman, Montana	1951
Louise K. Richardson, Secretary Corvallis, Montana	1951
James Huntley, Olympia, Washington	1952
Evelyn Sainsbury, Salem, Oregon	1951
John Smith, Hot Springs, Montana	1953
Jessalee Mallalieu, Corvallis, Oregon	1953
Ray Wolfley, Afton, Wyoming	1953



"Strangers are but friends in disguise."

Chatcolaborators

Aaker, Ralph K.	Superior, Montana
Barrick, Mrs. Ruth	Rt. 1, Moccasin, Mont.
Beaman, D. W.	Princeton, Idaho
Boren, Mrs. Margaret	408 Superior St., Sandpoint, Idaho
Brooks, Leonard D.	Sandpoint, Idaho
Bunning, Bill	1931 Corona, Colorado
Bunning, Mary Frances	" " " Springs, Colorado
Burkman, Ruth	" " " " "
Bush, Elizabeth J.	Rt. 4, Idaho Falls, Idaho
Calnon, Mark B.	1323 Market, Chehalis, Wash.
Clayton, Rev. Donald	Box 487, Boise, Idaho
Clapper, Dorothy	5th and Van Buren, Moscow, Idaho
Cooney, Audrey and Don	Creston, Montana
Cummings, Wm. H.	808 Longfellow, Spokane, Wash.
Cummings, Mrs. W. H.	Rt. 1, Cascade, Montana
Dauer, Theo H.	" " " " "
Dauer, Vic	High St., Estension, Pullman, Wash.
Dauer, Alice	" " " " "
Dodge, John	" " " " "
Erickson, Dixie	501 South St., Pullman, Wash.
Fosse, Donna Mae	Stockott, Montana
Friede, Joanne	2726 Central Ave., Great Falls, Mont.
Fuller, Dorothy J.	Rt. 1, Chinook, Montana
Funke, George J.	W. 2727 Garland, Spokane 12, Wash.
Gable, Mae & Bobby	Box 271, Cocur d'Alone, Idaho
Gibbons, Mrs. Carol	235 E. Beckwith, Missoula, Montana
Gillen, Mrs. Winnifred	Box 1473, Billings, Mont.
Graham, Walter	806 Harrison, Corvallis, Oregon
Griffeth, Thelma	Oroville, Wash.
Guardipee, Francis X.	Rt. 2, Preston, Idaho
Gustafson, George	Box 427, Browning, Montana
Haberly, Mildred	Extension Office, State College, Bozeman
Hanson, Mrs. Lucile	Extension Office, Bldg. U of Idaho, Moscow, Idaho
Hartman, Beverly	Corvallis, Montana
Higgins, Mr. & Mrs. R. E.	Chinook, Montana
Hopper, Joan	Box 116, Gooding, Idaho
Howlett, Rev. & Mrs. John	Rt. 2, Caldwell, Idaho
Jenni, Meta	Box 113B, Columbus, Mont.
Jennings, Mrs. Marjorie	Bozeman, Montana
Jenkins, Mrs. Gertrude	Co. Extension Office, Missoula, Montana
	Big Sandy, Montana

Chatcolaborators - 2

Jenny, Mrs. Gladys
Johannesson, Lillian E.
Keil, Mr. & Mrs. LaVern
Kennington, Mack H.
Kirk, Mrs. Edna
Klotzbuecher, Donna
Kleinschmidt, Mrs. Scott

Knight, Rev. R. Melford
Kohl, Margaret
Krewer, Ruth
Lacy, Mrs. Harry
Larson, Mrs. Martha
Lenun, Marjory
Liebel, Lester

Liebel, Mildred
Lacho, Tom
Lallalieu, Miss Jessaloo

Laughan, Lucretia
McGlaughlin, Helen
McKinstry, Stella
Miller, Melba
Otto, Berle
Payne, Mrs. Ed
Penwell, Lura B.
Prater, Wendell W.
Prater, JoAnn
Richardson, Al
Richardson, Louise K., & Tommy
Roath, Bill
Roberts, Kim O.
Ruzicka, Inez H.
Rydquist, Marcey G.
Sauerbier, Bernice
Sawyers, Mrs. Zenda
Schoch, Nell
Schultz, Bob
Shipman, Mrs. Richard
Skolton, Huberta
Smith, John R.
Snapp, Marion
Sorenson, Alvilda
Sorenson, Nancy Lee
Stephens, Mrs. Dorothy
Stewart, Florence
Taylor, Gloria
Thio, Lawrence

Thio, Mary Lou
Tinner, Lillian

Windham, Montana
Box 271, Blackfoot, Idaho —
Rt. 3, Conrad, Montana
Box 1472, Pocatello, Idaho —
Somers, Montana
Chinook, Montana
418 W. Babcock, Bozeman,
Montana
Genesee, Idaho —
M.S.C., Bozeman, Montana
Box 561, Wheatland, Wyo. —
Shonkin, Mont.
Windham, Mont.
Box 48, Coeur d'Alene, Ida. —
18 E. Street S.E., Ephrata, —
Wash. " " " " —
Thompson Falls, Mont.
221, Home Ec Bldg., —
Corvallis, Oregon —
240 S. 2nd E., Preston, Ida. —
Creston, Mont.
Box 60, Wheatland —
Shelley, Idaho —
Coeur d'Alene, Idaho —
Rt. 1, Caldwell, Idaho —
Dillon, Montana
Ellensburg, Wash. —
" " " " —
Exp. Sta., Corvallis, Mont.
" " " " —
Box 4, Creston, Mont.
Thompson Falls, Mont.
Thompson Falls, Mont.
Creston, Mont.
Big Fork, Mont.
Oroville, Wash. —
Moscow, Idaho —
Moscow, Idaho —
Brooks, Mont.
Stanford, Mont.
Box 116, Hot Springs, Mont.
Joliet, Mont.
Erwin, So. Dak. —
" " " " —
Box 487, Boise, Idaho —
Box 1013, Caldwell, Ida. —
St. Anthony, Idaho —
202 Federal Bldg., Everett, —
Wash. " " " " —
Hocasin, Montana

Chatcolaborators - 3

Tisdale, John
Tubb, Lillian & Flicka *herdog*
Unden, Mrs. Victoria
Updike, James & Mrs.

Warren, Dan E.
Weaver, Mrs. Mary
Wiley, Marcelene
Williams, Kathryn
Willick, Mary
Wold, Amy E.
Wolfley, Mr. & Mrs. Ray
Wolfley, Sharon, Shirley & Renee
Zimmerman, Mrs. Maurice H.
Zirker, Cara E.
Hill, Vic

1607 Ruby, Pullman, Wash. —
Box 337, Kalispell, Mont.
Florence, Mont.
622 Lake St., Grangeville, —
Idaho
Moscow, Idaho —
Rt. 4, Nampa, Idaho —
Box 112, Port Orchard, Wash. —
229, Elmore, Nampa, Idaho —
Fort Benton, Mont.
Bozeman, Montana
Afton, Wyoming —
Afton, Wyoming —
Geraldino, Montana
Rigby, Idaho —
Lakeview, Oregon —

RESOURCE

Mary Frances Bunning
Bill Bunning
Jack and Joan Howlett
Frank Guardipee
Bill Beaman
John Dodge - *Pullman*
Don and Audrey Cooney
Al Richardson
Bob Schultz
Vic and Alice Deuer
Alvilda Sorenson
Lillian Timmer
Nell Schoch
Scott Kleinschmidt
Mac Gable ;
Marjory Lenum
Berle Otto

Leather and metal
Leather and metal
Music
Indian Lore
Carp Craft
Plastics
Dancing
Spit N' Whittle Corner
Photography
Games
Program Planning
Aluminum etching
Creative Painting
steno
steno
cook
cook

MENUS FOR CHATCOLAB
Mildred Haberly and Dan Warren

BREAKFAST

LUNCH

DINNER

Wed. May 17

Roast Pork - Baked Potatoes - Peas
Carrot, apple, raisin Salad - Bread
Ice Cream - Cookies

Thurs.
May 18

Rhubarb - Choice of Cereals
Coffee (Hot or dry)
Scrambled Eggs - Toast - Jam

Escalloped Corn - Link
Sausages - Tossed Salad
Hard Rolls - Butter
Canned peaches - Cookies
Milk and Tea

Tomato Juice - Pot Roast of Beef with
Onions and carrots - Brown Potatoes
Cabbage Salad - Bread - Berry Cobbler
Coffee

Fri.
May 19

Apple Juice - Hot Cereal
Shirred Eggs - Toast
Jam - Coffee

Split Pea Soup
Deviled Egg Salad or
Egg Salad Sandwiches
Raw Carrot & Celery Strips
Apple Pie - Cheese - Coffee

Baked Fish with Creole Sauce - *smoked blue
backed*
Steamed Potato - Spinach
Cabbage and Orange Salad
Rhubarb Upside-down Cake -
Coffee - Bread

Sat.
May 20.

Fruit Juice - Cereals
Bacon and Eggs
Toast - Jam - Coffee

Chili with Crackers
Peach & Cottage Cheese Salad
Gelatin Whip - Cookies
Tea and Milk

Port Steaks - Rice and Tomatoes
Head Lettuce with Russian Dressing
Tapioca Pudding with Apricot Sauce
Bread - Coffee

Sun.
May 21

Canned Grapefruit Sections
~~Fried Cornmeal Mush - Syrup~~
Ham - Coffee
Hot cakes

~~Roast Turkey and Dressing~~ *Fried Chicken*
Mashed Potato - Gravy
Green Vegetable - Rolls
Fudge Cake - Ice Cream - Coffee

Buffet Supper

Mon.
May 22

Stowed Prunes - Cereals
French Toast - Jam
Bacon - Coffee

Vegetable Soup
Cold Meat Sandwiches
Grapefruit Salad -
Gingerbread and Whipped Cream
Milk and Tea and Coffee

Baked Ham - Creamed Potatoes
Asparagus - Tossed Green Salad
Cornbread - Lemon Sponge Pudding
Coffee

Tues.
May 23

Blended Fruit Juice
Apple Pancakes - Syrup
Link Sausages - Coffee

Ham Roll with Cheese Sauce
Whole Kernel Corn - Relishes
Canned Fruit - Cookies
Milk - Coffee

Fluffy Meat Loaf - Mashed Potatoes
Lettuce Salad - Creole Onions
Rolls - Butter - Cherry Cobbler
Coffee with Cream

CAMPWORK PLAN

Duties	Thurs.	Fri.	Sat.	Sun.	Mon.	Tues.	Wed.
Mountain Sheep	1	2	3	4	5	6	x1
Cougars	2	3	4	5	6	x1	1
Coyotes	3	4	5	6	x1	x2	2
Deer	4	5	6	x1	x2	1	x2
Boar	5	6	x1	x2	1	2	x1
Bobcat	6	x1	x2	1	2	3	x2
Huskie	x1	x2	1	2	3	4	x1
Elk	x2	1	2	3	4	5	x2

- | | | |
|---------------------|-------------------|-------------------|
| 1. Before breakfast | x1 - Other Duties | X2 - Kitchen |
| 2. After breakfast | Clean toilets | Garbage to dock |
| 3. Before Lunch | camp improvement | sweep up |
| 4. After Lunch | Rec Hall | help cooks |
| 5. Before Dinner | Inspect Dorms | clean Dining Hall |
| 6. After Dinner | Build Fires | |

Camp duties were done by families. Campers were divided into families the first evening. The "Dog tags" (name tags) for the men were laid in one pile and the "dog Tags" of the women in another pile. This assured that there would be men in each family. A number - from 1 to 8, was placed on the back of each "dog tag". Later in the evening the numbers were given a name, such as - ones, mountain sheep; twos, bobcats, etc. Each family elected a captain and secretary.

OUTDOOR COOKERY

Bill Beaman

Seldom is one more at peace with the world than when enjoying down to earth outdoor living in our forests and woodlands. Basic in our enjoyment of this outdoor living is our ability to prepare and cook meals properly. For those attending Chatcolab, an outdoor breakfast was prepared Thursday, Friday, Saturday, Monday and Tuesday mornings.

Hot coffee and a good bed of hot coals greeted the early risers each morning at 7:00. Prepared dry biscuit mix, bacon or link sausage, eggs, oranges and canned milk were on hand to be cooked either on aluminum foil or with sticks cut for this purpose. Available to the first arrivals was a small reflector oven to bake regularly shaped biscuits.

For the rest, sticks were used to cook "twist" or biscuits on a stick. Each individual prepared the dry biscuit mix by mixing it with water on a "pastry cloth" of aluminum foil. The foil must be placed on a fairly even surface to avoid punching holes in it. A small amount of the canned milk was used in mixing and it was found that if only the milk was used, too rich a mixture was formed that would not hold together while being wrapped on a stick. The dough was formed into a ribbon about 1"x $\frac{1}{4}$ "x6". This was wrapped around the peeled end of a non-resinous stick at least 1/2" in diameter and browned carefully over the coals. To aid in getting the "twist" done on the inside the stick should be heated prior to wrapping the dough around it. The link sausages were stuck on a smaller stick and roasted thoroughly over the coals or fried in a small piece of aluminum foil formed into a "pan". This foil pan was later used to fry eggs.

The U.S. Department of Agriculture publication on "Cooking Over the Campfire" July 1945, was distributed to those interested. This contains a fairly complete list of references on camp cookery in general, but nothing on Aluminum foil cooking. "Boys Life Magazine" has a reprint available on this method.

Bill Beaman is better known as --

Burnt Biscuits Beaman!

An employer, interviewing Bill Beaman about a job, remarked: "You ask high wages for a man with no experience." "Well," said Bill, "It's so much harder work when you don't know anything about it!"

Modern bathing suit: Two bandannas and a worried look.
Etiquette: The art of yawning with your mouth closed.

Wife to irate husband: "Normally I wouldn't dream of opening a letter addressed to you, but this one was marked 'private.'"

Where there's a will -- there's a lawsuit.
Seasickness - traveling across the ocean by rail.
Hospital patient: "I've been on pills and needles all week."



PROGRAM PLANNING

TABLE PROGRAMS
Breakfast - Thursday

OPENING SONG - "Morning Comes Early"

Camp Creed:

I

I believe in the wonder of the out-of-doors,
in the inspiration of the stars,
and in the allurements of life in the open.

I believe in the strength of the hills,
in the silence of the night.
and in the music of the birds and trees.

I believe also, that my body was made for action.
That my mind was made for thinking,
And that my heart was made for loving
In unison with the life in nature.

I believe that to laugh and sing,
To swim and walk, to study and play,
To eat and be happy, to be kind and free,
To grow strong and good is my God given right.

I believe, too, that to be happy I must be good,
That to be worthy, I must be kind,
That to be loved, I must think love.

II

A camp gives freedom which is a vacation. It offers the best natural environment in which to give us guidance. We are away from daily routine. We respond more naturally to situations. A camp is a self-governing body. This adds to the free spirit as do the wholesome programs, play, hikes, crafts, vespers, campfires, and all the surrounding scenic beauty. Camps are filled with rich experiences for everyone.

III

Life is sweet just because of the friends we have made,
And the things which in common we share;
So we ought to live on - not because of ourselves -
But because of the people who care.

It's the living and doing for somebody else,
On that, all life's splendor depends:
And the joy of this world when you've summed it all up,
May be found in MAKING FRIENDS!

CLOSING SONG - "This Little Light Of Mine."

We overheard Geo. "Gus" Gustafson say that the best way to fight a woman
is with your hat. Grab it and run.

People who take cold baths all winter seldom have colds -- but
they have cold baths.

TABLE PROGRAMS (2) Thursday Lunch

Songs: "Sarasponda" from Happy Days song book
"Sweet Coral Bells (round) from Happy Days song book
"Throw It out the Window" using Nursery rhymes

Stunt: Hat Stunt

Thursday Dinner
"Friendship Themo"

1. Barbershop quartet: We're Glad to see you Here
Thousand Logged Worm
2. Stunt: "Let's Find a new Friend"
3. Accordion Solo
4. Got acquainted stunt: Signature Relay
5. Reading: "Sharing" by Maud V. Preston
Read by 2 people with quartet humming Auld Lang Syno. After the reading the group sang Auld Land Syno.

SHARING

There isn't much that I can do but I can share my bread with you,
and I can share my joy with you, and sometimes share a sorrow, too--as on
our way we go.

There isn't much that I can do, but I can sit and hour with you, and
I can share a joke with you, and sometimes share reversos, too--as on our
way we go.

There isn't much that I can do, but I can share my flowers with you, and
I can share my books with you and sometimes share your burdens, too--as on
our way we go.

There isn't much that I can do, but I can share my songs with you,
and I can share my mirth with you, and sometimes come and laugh with you,
as on our way we go.

There isn't much that I can do but I can share my hopes with you, and
I can share my fears with you, and sometimes shed some tears with you---
as on our way we go.

There isn't much that I can do, but I can share my friends with you,
and I can share my life with you, and oftentimes share a prayer with you---
as on our way we go.

When Bill Bunning was asked to repeat something he had just said he replied,
"I'm sorry, but I wasn't listening".

Punctuality: The art of guessing correctly how late the other party is
going to be.

Bore: A person who has flat feats -- or, here today and here tomorrow.

TABLE PROGRAMS (3)

Friday Breakfast

Song: "God Has Created a New Day" Happy Day song book

Thought:

We can only see a little of the ocean,
Just a few miles distant from the rocky shore;
But out there--far beyond our eyes' horizon,
There's more--immeasurably more.

We can only see a little of God's loving--
A few rich treasures from His night store;
But out there--far beyond our eyes' horizon,
There's more--immeasurably more.

Author unknown.

Friday Lunch

Songs: "If I Had the Wing of a Butterfly"--dedicated to those
who could not come to Chatcolab

"Swimming"

"The Outest Little Ford"

Pantomime--Clementine, with appropriate(?) costume !!!

Quartet sings words

Closing thought: A leader is best when people barely know that
he exists. Not so good when people obey and acclaim
him. Worse when they despise him. Fail to honor
people, and they fail to honor you.
But of a good leader who talks little,
When his work is done, his aim is fulfilled
They will all say "We did this ourselves"

Lao-Tse

"It is better to build youth than to mend men" President
of Marquette University



Friday Dinner

Theme: Pioneer

We in Missouri were at the gateway to the West. Pioneers crossed the mighty Mississippi, "Father of Waters" below the mouth of the muddy Missouri at St. Louis. In caravans, by families, or singly they pushed across the rolling hills following the muddy Missouri or chugging by steamboat over its torturous channel. These hardy folk gathered at the point where the river turned north. This was Independence, the town now called "Kansas City." Here the wagon trains were organized. Here captains were selected; guides hired, supplies purchased and duties and rules set for the long trek overland, whether south by Santa Fe or west and north by the Oregon Trail.

Crossing from Missouri we came into a territory of rocky, rugged lowlands and many streams. Here abounds blue grass. A few settlers have preceded us at scattered intervals we see long houses tucked behind a hill and near a stream. This is the country of the Cheyenne, Shavnee, Pawnee. Years later this scene is to change as a great livestock industry is born. Moving westward we soon realize that this is truly the plains country with its gentle slopes. Our eyes scan miles and miles of prairie untouched by the plow except for a fire guard hastily thrown around a rare sod house. A few trees and shrubs are seen only along the banks of the occasional stream. If we could project our thoughts into the future we would see this land dotted with oil wells pouring forth millions in "Black Gold".

Slowly we move onward -- many of us becoming weary of the long, unbroken stretches that lay behind and seem to extend endlessly before us. The search for a stream at which to water becomes increasingly more difficult each day. We are in "The Great American Desert". In years to follow this great expanse of land, depending on man's care and whims of the weather, is intermittently a leading wheat country and a dust bowl.

Then one morning we lift our eyes to the horizon to see rugged mountain peaks shrouded with purple haze.

These were the mountains of Colorado where bold men had sought for many years to find the golden wealth hidden there. A wealth of materials and wealth of spirit.

Probably Zebulon Pike was the first white man to penetrate deeply into the territory of Colorado, which had been given its name by the Spaniards who even earlier had pushed that far north from their pioneer citadels of Mexico City and Santa Fe. Lt. Pike discovered the peak that bears his name -- Pikes Peak, but winter was coming on when he first saw its towering whiteness, and neither he nor his party was able to ascend it.

Fifty years passed with only the bolder mountain men in search of skins penetrating into the mountain vastness. Then there was the rumor of gold at the foot of Pikes Peak and Colorado knew its first gold rush, with many bold spirits who were discontented with the meagre existence of the eastern states, pushing on into this new land to win a fortune.

These precious metals grew of lesser importance as the easier surface deposits were mined out. And then they found that there was other wealth -- the wealth of water and good soil. Agriculture, fruit farms, cattle raising, these became the source of new wealth.

But always, I think, it has been the brave, the adventuresome men and women who pressed onward from the older sections of the country, seeking new, untrampled territory, going even past the boundaries of Colorado, into the far west.

We came to America, a land of but one people, gathered from many parts of the world. South Dakota is a small part of that world. Irish, German, Bohemian, French — folks from many lands.

We came ready to bear gifts to lay at the altar of America — our music, verse, winged tales, ballads of heroes and tunes of the sea. We brought our art — fancies of the mind, woven in wood and wool, in stone, art and handicraft. We brought our hands with which to work, minds to conceive, hearts filled with home — stout hearts to drive live minds, to help direct willing hands.

We came willing to work. As we light the valleys with our homes. We have found happiness, freedom, in the beautiful land of prairie, mountains, lakes, grain fields, goldmines, industry.

Wyoming, as most of its neighboring states, was the only land to be crossed before reaching greater things beyond. Many of my ancestors were looking for gold to the west, some far the rich trapping country farther north, while the Mormons were seeking a new home. All of these pioneers had many handicaps and then was much trouble. Families who couldn't go farther and families who found nothing further on, returned and were the first settlers.

Unlike our Sister States, Montana's first White man came upon their area from the north. Pierre La Verdere, a French Canadian Indian, first saw this country.

Due to the beauty and majestic splendor, he beheld, the first and only name he could think of was "Montana". (Land of Shining Mountain.)

As trappers and plainsman started into their rugged country in quest of fur mainly, this country began to be realized as the Treasure Area. Fur was in abundance, but family migration was not practical because of hard winters and lack of trails.

Later came families to our southern and eastern section, and found very fertile lands which was to be developed into one of greatest cattle and wheat countries in our nation.

As time went on, Gold was discovered, then Silver and Copper; the latter in such over-whelming volume that even after nearly a century of continuous operations, it is still little more than touched.

Cattle, wheat and mining still flourish. Much of the early day clamor of Mining Camps still lives in Butte, "The Richest Hill on Earth".

It was a hard fight, the winters were long and cold and the mountains and passes were steep. Food was hard to get, except for game that the land offered, but we did the job and it was many times worth it, for the opportunities which our children now have.

3
Pioneer - Continued

Our cities are built, our highways are perhaps some of the most beautiful to be found. Our plains abundantly filled with livestock and grains. Our Mountains still supply a large percentage of the Nations minerals. Our supply a large percentage of the Nations minerals. Our vacation areas are unexcelled! Truly the Treasure State--Montana!!

Idaho. Some of our party stayed in Montana and the remainder headed south to the valley between the Grand Tetons and the Sawtooth mountains. We followed the Snake River South leaving it at the mouth of the Portneuf River and went to the first permanent settlement in Idaho. This was called Franklin. We returned to the Oregon Trail and followed it thru the desert of South Idaho. Through irrigation this district is now the garden spot of the state. At the present site of Boise we headed East to a mining camp at Idaho City. There vast placer workings were found and to the present day has been a continuous process.

Returning to the Snake River we found that there was no possible way to go to North Idaho by wagon therefore barges were built and we floated north through Hells Canyon, a canyon over a mile deep. As we left the canyon we reached a beautiful valley where the Clearwater flows into the Snake. Here Lewis and Clark made camp on their first trip to the Northwest.

As we traveled north thru the grass-covered rolling hills of the Palouse country it was hard to visualize that the plow would someday convert the home of wild game into prosperous farms. After passing the Indian Mission of DeSmet we reached Chatcolet Lake where loggers from Michigan were removing the large White Pine. Other species of the Virgin Stand still remain to beautify the grounds we are enjoying this evening. Moving north by canoe on Coeur d'Alene Lake we reached the mouth of the Coeur d'Alene River. Moving downstream through the lake and down the Spokane River we reached the town of Spokane Falls. There we secured flour from the first flour mill in the Northwest and proceeded east to Pend Oreille Lake.

Still anxious to see all of Idaho before settling down we went north to the Kootenai Valley where the winding Kootenai River starts in Canada.

Some of the pioneers went into Oregon. I'd like to tell you of our trip into Oregon. Some of our party went down the Columbia River but some of us decided to go southward thru what is now known as the Burns and Lake country. We went into the Klamath area the country of the Klamath and Modoc Indians. Little did we realize that in this dry, parched land there would be 20,000 acres of beautiful, netted gem potatoes grown in so few years. We found our way over the rugged Cascades into the rich, lush green Rogue River Valley where we met some of our fellow pioneers who had come up thru California. We settled at Jacksonville. Capt. Applegate was an important figure in our affairs. Yes, we found some gold but the real treasure was the delightful spot to call home. We stayed there and a few years later that our friends that we left in eastern Oregon had gone on to western Oregon and Vancouver, Wash. And on to --

Washington. It was the missionary, trader, hunter, and farmer who were my pioneer ancestors also. Their hardships were many. What courage and endurance it took to leave friends and families to come to the great and unknown west to build what through the years have become the cities, industries, and great farms that we now have. These people had foresight and faith that could see the possibilities in the future of the land that is now vast fields

Pioneer - Continues

4

of grain, or our growing orchards bearing luscious crops of fruit, or are raising vast herds of cattle. With the harnessing of the mighty Columbia River, industries have developed in relatively short periods of time. Cities and towns have grown along the coast to be bustling harbors, fishing ports and industrial centers. Forests have yielded lumber in great abundance.

They came from a far land across the sea. They came by ship to found a new land. They dwelt in this land and made of it a home. They came from every clime and every nation across the sea. They crossed the plains - they crossed the mighty Mississippi, followed up the mighty Missouri. They followed the Indian westward. He guided them ever while they fought to hold this land of theirs.

They came from every clime - as has been said, to dwell in the greatest land of all - the land whose possibilities are unlimited to give to a world sick.

They came to study - to learn from nature that nature is a friend that man can live in the supposed waste of the country to live as the almighty willed in peace, love and understanding.

The Quartet then sang: Oh, Susanna
Jimmy Crack Corn

Saturday Breakfast

America's Conservation Pledge

I give my pledge as an American,
To save and faithfully defend from waste
The natural resources of my country -
Its soil and minerals, its forests,
waters and wild life.

Girls' Quartet sang "Trees"

Saturday Lunch

Song: "Come all you Club Folks" -- see song section
Poem: "The Call of the Open Road"

I laid my pen on my desk today
And I asked the boss for my time;
I drew the money I had in the bank
To the very last dollar and dime;
For the summer rains are fallin'
And the summer breezes blowin'
And the road's a callin', callin' to me;
And I'm a thinkin', maybe I'll go.

It's callin' me north to the trackless woods,
It's callin' me west to the plains,
It's callin' me south to the cotton fields,
And east to the country lanes.

Saturday Lunch - Cont.

It lures me with dreams of adventure,
Voice of romance soft and low;
Oh! the roads a callin', callin' to me -
And I reckon I'd better go.

I've slaved at a desk all winter
From early morn till night,
And fought like other fellows
This humdrum business fight.
But now I've bought some hikin' shoes,
Thick soles and roomy toes,
And the road's a callin', callin' to me -
And I reckon I'd better go.

Then give my job to some nincompoop,
That the office boss can drive,
For I long to be out on the open road
Where a fellow feels he's alive;
For my feet are itchin' to travel
And the city seems dull and slow,
Oh! the road's a callin', callin' me -
And I reckon surely I'll go.

Song: "How Many Tall Trees"

Conservation Talk by Bill Bunning:

Conservation might be defined as wise use of things we have. Many times when we learn of a "program" or a "movement" we think of it as something so far away, so remote in time and space that it has no effect on our own lives. With conservation it is different. We can always reduce it to terms of here and now - the things around us.

We campers are here in Chatcolet this week, enjoying one of the most beautiful scenic spots that it would be possible to find. The grass and the great trees are an essential part of that beauty - think for a moment how much less this camp would mean physically if a sudden forest fire were to strip away its vegetation.

We have come here to share with each other some of our gifts. And all of us are sharing Nature's bountiful gift to us all. Thinking in a little longer space, we must remember it is our duty to share this camp and all that it means with the many others who will want to use it next summer, and a year from now and a generation from now, and who will want to find it just as it is, not a series of bare, denuded rocky slopes with here and there a few fire-blackened stumps.

Coming to Chatcolab we passed a small forest fire near the town of Kellogg. So small that it only rated a paragraph when we read about it next morning in the newspapers. Yet a whole hillside was on fire; a whole hillside that had required so many years to grow had been laid bare, so desolate that our eyes will never again see it as it was before. Early this year we had an example of a disastrous forest fire near our home town of Colorado Springs. In terms of acreage, it too, probably would be called a small fire, yet there again, forested slopes were swept clean. The valuable undergrowth that preserves

Conservation Talk - Cont.

the water from too rapid a runoff, provides shelter for the myriad of wild-life animals and birds, was burned away, and the ground so scorched that probably a new start - even a start - will take years. In addition, to which, there was another loss - loss of human life, which could have been avoided if someone had not been careless.

America is probably the richest and most fertile nation the world has ever seen. Nature has indeed been prodigal with the treasures she has given us. We have an immense length and breadth of agricultural land; we have immense mineral wealth in the ground; we have a wealth of free flowing waters, and the wildlife in our forests and streams.

I say we have these things. Shall we put that in the past tense?

Because with all these treasures, we have seen in our own lifetime, carelessness, waste and misuse. Some of our resources can be renewed; others are irreplaceable once they have been used or wasted. How much careless use we have seen! The sod broken in grassland where the rainfall was really not sufficient for sustained tillage, all in the effort to make a quick profit for a year or two. And we have seen the black dust clouds sweeping over the prairies after a cycle of unusual dryness. This very year in Nebraska and Kansas where the winter snowfall was much below normal, we saw little winds whipping up immense clouds of topsoil, carrying it away, slowly but surely ruining the land for all purposes. We know of metal mines and coal mines where inefficient methods lost much of the valuable minerals that might have been saved and put to good use for mankind. We have seen streams completely stripped of their fish by over-fishing; we have seen rangeland ruined by overgrazing.

And these things need not have been - they are the sad result of carelessness, exploitation and waste.

What the individual can do to correct these matters may seem small, but the concerted effort of all of us can result in the achievement of conservation. In our own communities those who are concerned with agriculture, can endlessly preach and practice the accepted soil conservation practices - not overgrazing, contour plowing, wise and economical use of water. We can do our part in the conservation of wildlife, fish and game. And perhaps most important, all of us can be careful of fires in the forest, eternally vigilant with our campfires and cigarettes. Only so can we keep Idaho green and keep America green.

We who live in America have in our custody, in our trust, the greatest natural treasures of the world. Some, like forests and fields are slowly renewable under the kindhand of time. Others like our coal and copper are gone forever when once they are taken from the ground. But this wealth is not for our use alone, it must serve the needs of long generations to come.

Let us see that no act of ours ever wantonly depletes our resources. Let us always keep in mind that we should hand on this natural heritage, as beautiful and large as it was given to us.

- - - -

Poor Scotty will be cross-eyed when she gets this typed and she will be mad all day that she ast for it. Bill Bunning.

- - - -

"You sed it!" Scott

Saturday Evening Dinner

Theme: Conservation

Song: "That's Conservation"

Conservation Pledge:

Story: Dan Warren — "Maybe the Indian Was Right, After All"

Both picture show white man crazy. Make big topee. Plow hill.
Water wash; wind blow soil. Grass gone, land gone, door gone,
window gone; whole place gone to hell. Buck gone. Squaw too.
Papoose gone. No chuckaway, no pig, no corn, no cow, no hay,
no pony.

Indian no plow land. Keep grass. Buffalo eat. Indian eat buffalo.
Hide make topee, make moccasin. Indian no make terrace, no build
dam, no give dam. All time eat. No hunt job, no hitch-hike, no
ask relief. No shoot pig. Great Spirit make grass. Indian no
waste anything. Indian no work. White man heap loco.

Poem: "Communion with Nature"

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes
By the deep sea, and music in its roar:
I love not man the less but nature more
From these our interviews, in which I steal
From all I may be or have been before,
To mingle with the universe and feel
That I can ne'er express, yet cannot conceal.

---Byron

Song: "America the Beautiful"



Sunday Breakfast

Breakfast followed Sunday meditation period so no program was planned.

Sunday Noon

Story: "Napi and the Woman" told by Frank Guardipee

Table Game: Tomahawk. Cardboard tomahawks passed around the tables while "drummer" beats a tin pan. When drummer stops, the one who holds a tomahawk pays a forfeit by giving an Indian call, sign, etc., as leader calls for.

Song: "Indian Love Call"

Monday Dinner

Theme: Asiatic

Game: "Confucious Say" - (Played like gossip)

1. Original - He who hesitates is left behind
Left man's right hand left behind
2. Original - She who ate first is not last
She who ate first is not last
3. Original - He who laughs, who laughs last, laughs best
He who laughs last, is English
4. Original - He who attends Chat-colab cannot help going home without something beneficial
D. T. Tosp pumps
5. She who laughs till tears run down back has bacteria
He who laughs last should kill you
6. Original - He who dances square dances is cornered
He who square dances is superscilious

Chinese Song - Fat Baby Sister - Winnifred Gillen, accompanied by Joanne Friede

Talk on Korea by Jessalee Mallaliou



Monday Breakfast

Group Sing: Morning Comes Early

Round: "Are You Sleeping?"

Monday Lunch

Theme: Asiatic

Announcements made in chinese fashion.

Song: Sing song, sing song - so hop toy - all ee say - me China Boy.
(Repeat several times)

Talk: "Essay on Man" -- all I wish to say on the subject of men at this
time is: "There's nothing wrong with men except they are breathing."
Scott

Stunt: Iniation into The Royal Order of Siam

Tuesday Breakfast

Thoughts for the Day: Friendship from the Individual to Universal.

To live in a great idea means to treat the impossible as though it were possible. It is just the same with a strong character; and when an idea and a character meet, things arise which fill the world with wonder for thousands of years.

The sharing of experiences is of first importance, especially so in a world where each member shares his creative talent plus receiving the joy of being together.

Every man has enuf power left to carry out that of which he is convinced.

Trio: "Song of Peace" -- Happy Days Song Book

Tuesday Lunch

Swiss Yodeler

Mexican Folk Dance - Flado Blanquita

Demonstration by Lillian Tubb on eating Poi

Tuesday Dinner

Theme: World Friendship

Skit: March of Time; - Chatcolab -- 5 years from now.
Don Clayton - conducting a world family camp on the Riviera
Dan Warren - Planning meals for Don's camp
"Gus" Gustafson - replaces King Gustof of Sweden
Louise Richardson - replaces Madame Chiang
Scotty - Creates a Japanese typewriter
Cooneys - In South America teaching Norwegian folk dances
Alvilda and the Bunnings - taking craft instructions to the
Eskimos

Tuesday Dinner - Cont.

Dovers & Howletts - Teaching yodelling to the people of the Sahara Desert
Lillian Timmer - Teaching aluminum etching to natives of Africa
Frank - telling Napi stories in Paris
Bob Schultz - Chief photographer in Shangri la.

Closing Song: "God Bless All Nations"

EVENING PARTIES

Wednesday Theme--Mixer

Assignment of family groups with Names of Wild Animals
Hand out Name Discs

Games: Penny Handshake
Human Bingo

Dances: Glowworm Mixer
Narcissus
Hot Pretzels

Stunts: By family groups, using their wild animal name as theme
Group singing

Thursday Theme--Friendship

Games: Who Am I?
Initials Game

Mixers: Five Foot Two
Oh, Johnny!

Stunts: Family groups decorated large posters, using supplies furnished
(small sack with crepe paper, thumb tacks, scotch tape,
and crayons)

Singing: Friendship songs
"Happy Days"
"Down by the Old Mill Stream"
"Let Every Good Fellow Join in the Song"
"Make Good Friends"
"Zumtaydia"

Dances: Birdie in the cage
Forward Six, backward six
Virginia Reel

Friday Theme--Pioneer

Games: Bean Game

Stunts: The "You were Never Lovelier" dance troupe all the way from
Gay Paree--Can-Can Dance

Stories of Napi by Frank X. Guardipee

Songs: Yellow Ribbon
Strollin' thru the Park by B.O.B.B.B.B.A.C.D.Inc, (or the
K-K-Katie Brotherhood of BeBop, Bartenders, Barbers and
Medley Cuspidor Dumpers, Inc.

Dances: Pop goes the Weasel
Ace of Diamonds
Red River Valley
Mexican Clap Dance

Bill Beaman tells us that he was a boy scout until he was 16,
from then on a Girl scout!

Intuition: The strange instinct that tells a woman she is right,
whether she is or not.

Saturday night party

Theme: Conservation

- I. Plant Identification: 15 tree and shrub specimens were numbered and tacked to the walls of the party hall. As guests arrived they were given paper and pencils upon which they wrote their identification. A prize was given to the one correctly naming the greatest number of plants. The winner and seven runners-up were used as Captains in the Track Meet.
- II. Echo Stunt: The slick salesman "plants" his cohort behind a "rack" to echo the calls of the "sucker" family who are being induced to buy worthless property on the basis of its "echo." Pa, Ma and Sonny Boy each try out the echo and are duly impressed. But when big sister sweetly calls out "Where are you?" the echo replies "Right here, Babe."
- III. Track Meet: The 8 captains previously selected are stationed equal distances apart about the hall. Guests form a circle inside and march. When the music stops the guest closest to a captain steps behind him. Repeat until each guest has found a captain. Captains select a contender for each of these events:
 1. Javelin - Throw a soda straw
 2. Shot put - with inflated paper bag.
 3. Discus - with 5" paper disc.
 4. Pole vault - blow tiny bit of tissue paper over a string held by two guides.
 5. 100 yard dash - Blow a bean with a straw.
 6. Standing broad jump - Measure the width of grins.Score on the basis of 5-3-1 for team total.
Present a tin can "gold & silver" medal to individual winners.
- IV. Hokey-Pokey: Players form a circle facing center.

You put your right hand in
You pull your right hand out
You put your right hand in
And you wave it all about
You do the Hokey-Pokey (1st finger each hand points upward
And you turn yourself about and waves in circular motion)
And that's what its all about,

2. Left hand. 3. Right foot. 4. Left foot. 5. Head. 6. Right hip.
7. Left hip. 8. Whole self. 9. Better side.
- V. Gustaf's Skoal - Cheater square (Ref: See under games.)

Party -- Sunday night

Theme: Indian

Tepce Thespians present "Pokey Huntus"

Indian Stick Game

Indian Wrestling

Indian Grass Dance

Indian Braves Dance

Indian exhibition square and other squares

Pokey Huntus - A Dramatic Skit

Cardboard signs (8 x 12 inches) with long strings attached for hanging around the neck, must be prepared in advance for the following characters:

- | | |
|---------------|----------------------|
| 1. Curtain | 10. Squirrels |
| 2. Scene | 11. Situation |
| 3. North Wind | 12. Capt. John Smith |
| 4. Pine Tree | 13. Pokey Huntus |
| 5. Elm | 14. Danger |
| 6. Plum | 15. Chief Powder Can |
| 7. Maple | 16. Holy Father |
| 8. Sun | |
| 9. Brook | |

Properties

A broom, bucket, nuts, flashlight or matches, ladder, rope, and a block or box. A large heart cut from red cardboard. A pair of cut-out goggle eyes. A "warrant" and a "Manifesto", two scrolls which may be rolled up, one containing the words "Not on your Life," and the other "If He goes, I go."

Action: The following story is read slowly and distinctly by a reader. The characters, holding the cardboard signs in plain sight, act the words out literally, with much exaggeration and enthusiasm. Each capitalized word represents the CHARACTER in action at that time, and the underlined words indicate the action.

Prologue

Reader: Young folks, have you heard the story, Heard the great and thrilling story of the Princess of Virginia, Of the Noble Pokey Huntus --- How she saved the captive white man? Listen now and I'll unfold it. John Smith was the captive white man; Pokey Huntus, Indian Maiden. And Virginia owned as chieftain Powder Can, whose savage people ruled with might and ruled with power.

Softy now the CURTAIN rises - see the SCENE laid in the forest where for many moons I'm thinking that fair scene will keep on lying. Thru the forest comes the NORTH WIND, Shakes the trees and makes them wigglo. Wiggles now the stately PINE TREE - wiggles too ELM, PLUM and MAPLE.

Lo, where in the highest heaven Mounts the SUN (climbs a ladder) And casts its bright ray (Lights the light.) Hear the BROOK, so sweetly gurgling, Babbling, prattling thru the forest. See the SQUIRRELS gently sporting. Comprehend the SITUATION calm, serene, and full of beauty. But the restless WIND comes sweeping, sweeping o'er the fair SCENE.

Pokey Huntus Skit - Continued

How the hero, CAPTAIN JOHN SLITH is a-stalking through the forest. Now our darling, POKLY HUNTUS, Smirking, humming, trotting, trips in. Watch our darling mincing onward, sweeping obstacles before her. SLITH, he sees our blessed darling, Fastens sad his eyes upon her. (Pins eyes on Pokey)

DANGER all about is hovering, Lurking in obscurest places. Then CHIEF POWDER CAN, the jobbe, In his night, he comes a-stalking Calmly steps upon the FAIR SCENE while he views the SITUATION. SLITH he stands in all his manhood, Meets the red man's gaze of anger, Watches while he shows his "Warrant," (Not on your Life) — See the block of execution that the noble SLITH is led to.

Hold your tears! Stop all that weeping. Fate. It isn't going to hurt him. POKEY wails and groans and shudders. Hands her dad her "Manifesto" ("If he goes, I go.") Silence reigns. Then thru the forest breaks the mighty rushing NORTH WIND shakes each tree and makes it totter.

POWDER CAN deep thoughts is thinking "Shall I scalp him, — give him POKEY?" Better thoughts at last prevailing he relents and kicks the bucket. Now the SITUATION changes. JOHN SLITH gives his heart to Pokey — begs her to be his darling wifey. Enter quick the HOLY FATHER, Ties the knot (fastens them together with rope.) While from the forest All the BRIDS sing happy carols. (Whistle wedding march.)

Now you've heard the noble story of the Princess Pokey Huntus — how she saved the captive white man — saved the Noble Captain John Smith — Now 'tis time to end the drama. Falls upon the SCENE the CURTAIN.

John Smith: "I'm going to bed at 8:15 tonight for sure. I've been running on the rim all day."

Dance - square, that is.

Kim Roberts

Dive for the Oyster & Swing your old Ham

(First and third couples) First couple balance and swing, lead right cut to the right of the ring and circle half way around. Dive for the oyster, say now, dig for the Clam, hey now, dip for the hole in the old tin can. Four hands around and around you go, right and left up and on you go.

(Second and Fourth Couples) Swing that bacon, say now boys swing your own old ham. Four hands around and around you go and break it all up with a Do-si-do. With a do-see-do and a Do-see-do one more change and away you go.

RADIO PROGRAM
Asiatic Party

Aloha -- This is Chatcolab station P O Y bringing you this radio television show. The Chatcolab photographer, Bob Shultz, tells us that since he started using King Toy shaving soap, one shave lasts a full week. He says you don't have to rub it in.

He would like to start you out on our tour of Asia on a "Slow boat to China." Max Kennington will use no other hair oil since he has tried La Hua Hair Oil. He says it keeps his hair smooth and sleek.

We now take you to Hawaii by way of Chatcolab where the Waikiki Beachcomers will do a dance "The Hawaiian War Chant," Kimao, Leilani, Johnny Kuneva. Men -- why not start today using "Guardip Scalp-um" Hair Oil. Mr. Calnon tells us that since he started using it he has grown a new hair.

Jehudi Higgins, I Am Wolfley, Kinki Roberts, Dandee Warren have just been accepted into the Buddhist Priesthood. We take you now to Bombay India where we will watch their initiation into the Order. Ralph Aaker has found Toni permanents to be the most lasting. He says, "Camping is so simple when I don't have to pin curl my hair every nite."

Japan is standing by for a performance. Here are the "Choppee Stickoe Girlee" doing the Choo Foo Dragon Temple Chant. The Japanese Sandman has found his way to the set -- Jackie Hooee Fooee.

We switch back to China to hear our final number. Madame Lauri Pence Vallee and Al Lian So Long Oolong."

This is Fooee to Youce saying "Aloha". See you next year."

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HUMAN BINGO

Give a piece of paper to each player. Instruct the players to fold a piece of paper in the center lengthwise, fold again crosswise, and repeat fold lengthwise and crosswise. The paper will then have sixteen squares. Players circulate among the group exchanging names and writing the names in the squares. At a given time all players stop. The leader then may call or read names of players until a player has four of the names called either down, across or diagonally. Then he yells "Bingo."

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"I'm a little hindu,
I do all I kin do.
And when my shirt and pants don't moot,
I let a little skin do."

T.E.R.

EVENING PARTY FOR TUESDAY
ENGLAND

ALL NATIONS' GAME HOUR

These games can easily be made into an "All Nations'" play theme. The age range is 12 to 18 years or older. A good resource book is "Games the World Around" by Sarah Hunt and Ethel Cain - A.S. Barnes & Co., New York.

HUMAN SPOKE RELAY - Players: any number. Place, a flat surface. Materials: any handy object or glass of water. Activity: passing, running. Appeal: competition skill.

PROCEDURE: Divide into equally numbered groups. Form circles, facing outward. Number off, and assume one of these three positions: (1) all stand hold up one foot knee high, (2) all sit, extend legs forward, (3) all lie down on floor with feet together. On a signal the number "ones" run over the spokes (feet) of their own wheel. The relay then proceeds, the winner is declared. Note: carrying a full glass of water (at the start) adds fun.

EXCHANGE RACE - Any number of players, open space, two objects for each team. Divide into 2, 4 or 6 groups, as teams. Line pairs up in file formation ten twenty or more feet apart facing each other. At a starting signal the number "ones" run forward, meet near the center, exchange objects, run around each other, return to own files and give objects to number "twos". Repeat thru file. When number "ones" get at the head again a winner is declared.

JAPANESE

Stone-Scissors-Paper: Any number of players in 2's or 3's. Object is to outguess opponent. Face opponent, place one hand behind back. On the count of "three" each extends the hand forward with two fingers extended (scissors) or palm (paper) or fingers clenched (stone), the winner is determined by #1 (scissors) wins from paper and loses to #3 (stone), then wins from #1 (scissors) but loses to (paper) #2. Losing opponent must submit his wrist to be struck by one or two fingers of the winner.

SHADOW TAG: Any number of pairs, flat surface. The object of the game is to step on an opponent's shadow and avoid his stepping on yours. Fast activity.

SWEDISH

LEND, LEND, FIRE: Players sit on chairs in a circle. "It" holding a cane is inside. He approaches a player, taps the floor and says: "lana, lana, eld." (Lend, lend, fire) The player replies, "Ga til nastra gannen." (Go to the next neighbor.) Meanwhile the other players are changing places and if "it" can get a chair the loser must be "it."

GERMAN

NATION'S BALL - Draw a line across the center floor and one three feet from each end. Divide players into two groups, each occupies a large court. One from each court goes to the other as "first goalie". The object of the game for team A to eliminate team B from its floor space or for team B to eliminate A team by hitting opponents with a ball. Only direct hits count. Bounces, double hits, touching a line with the foot while throwing does not put an opponent out. Players may catch or dodge a thrown ball. A caught ball is thrown back. A miss (on a direct throw) puts misser into the end zone. Only the goalie comes into his own team's court once. He does this when his first team mate is hit. "Hits" go to the end zone, they throw from there. No one is ever cut of the game-and the game is considered one of the best ball games. Can be varied to suit situations and participants.



PHILOSOPHY OF CAMPING

"One of the educational hi-lights of the 1949 National 4-H Club Congress was the talk on "Philosophy of Camping" by Dr. Frank D. Slutz, Dayton, Ohio, given at one of the State leaders meetings. His personality added greatly to his forceful presentation. It is harder to put it on paper, but here are a few notes from his talk:

*Camping meets unique needs not duplicated anywhere. It should not be standardized. Some of the unique needs which camping fulfills are:

1. Provides a small-group fellowship.
2. Provides close adult companionship.
 - a. Children often feel that they don't know their own parents very well and crave close adult companionship.
3. Opportunity for discovery and recognition of individual capacities.
 - a. Most school instructors recognize only academic intelligence. Camping, so far, is not standardized along mass-production lines.
 - b. People are hungry to have their skills recognized.
4. Camp is a place for practicing democratic activities.
 - a. Use adult-camper council.
Adults should have right of veto; members should be informed of this veto. (Dr. Slutz has never had to use this veto yet.)
 - b. Can't teach democracy by talking.
5. Affords an escape from parents.
 - a. Classification of age groups.

1-12 years	Children
12-17 years	Learning-shaping stage
18 years	Solo flight
 - b. It has been said that parenthood is only business which to succeed, must give up its product.
6. Opportunity for participation.
 - a. Instead of watching others, camping provides opportunities for participation for everyone.
 - b. Learn new skills, eat new foods, learn tolerance.
7. Provides an escape from gadgets and high speed life.
 - a. Everyone does some fundamental thing himself.
 - b. Appreciation.
8. Provides opportunity to teach spiritual sensitivity.
 - a. Intangibles.
 - b. Even chemistry and physics, long known as the exact sciences, are moving back into intangibles."

Excerpts from notes taken by Extension Agents, Marion Holine, Fergus County and Owen Wirak, Yellowstone County, Montana.

Sharing Our Community
Summary
Alvilda Sorenson

Our life is enriched when we share with our family, our neighbors, our community. Our community family needs to serve as centers of culture, education, creative folk living - recreational leadership.

Community Development. Every community can dovetail activities to join efforts on local endeavor. Like Mother Carey's chickens we need to keep bright, brave, busy. Art of living is to possess the gladness of life as we go along each day. Keep standards high, keep programs, food superfine. Be of service, spread responsibilities, easy to be an ostrich community - sticking our heads in the sands so we will not see our needs.

Start on time. Respect the folks who arrive on time - film - game - song. Decorate song sheets. Remember golden age folks. Be kind. Let each person feel responsible to pass on a game. Remember there are many lonely people. Newcomers, stress cooperation not competition. Avoid quiz games. Play travel games.

Resource folks, File. Community service council - facilities - school - church. Committees can be fun. Place to make friends. Different folks to serve on committees. Do not get too involved in details. Plan program cut in. Plan program with meaning. Suggest to help different organization program numbers.

Beautiful programs - candlelight, formals, decoration, rural arts, Easter Cantato, Smorgosbord, All club night, Children's Flower show, Cake party. Tall candle banquet. Have fun, good fun. Themes make fun, but do not overdo. Arrange chairs differently. Move piano - change the scene. Sack party, sox, hobbycraft show. Grafeteria. Community festival, Leadership party. Publicity. Talk about the fine things not your bunions. Get the happiness habit. Village bulletin board, mail out left over programs with a note to absentees. Blotters with dates, punch penny postals, mimeograph in color, add personal note. Different folks in items. Thank editor.

Art of living is to enjoy the gladness of life as we go along each day. In our community family, to know is to care - to care, to share. Stress the value of good rural living - develop pride in good farming, foster a love for our homes....

our community
our country
our God



Discussion on Camp Philosophy
Thursday
Led by Dan Warren

Dan Warren quoted Dr. Hall who said, "Government of group with their understanding and consent to do the things that they come to find desirable." This is a more effective way -- produces better adjusted people.

New leadership ideas involve breaking into portion jobs.

1. In charge of meetings
2. Asking questions
3. Summarizing thoughts
4. Keeping permissive attitude
5. Arranging meeting place
6. Explaining idea to others
7. Offering suggestions
8. Giving individuals a chance to get satisfaction out of feeling they belong in doing what others feel important and things which are worthwhile.

How can this be done in camp?

Friendliness at camp -- first thing is to make people feel at home. This can be done when they arrive at camp. The registration office should make them feel they are glad they came. The campers' point of view is more important than convenience of the camp management.

It was brought out that everywhere you go in camp you should smile at people and speak. People who don't speak may just be timid or afraid. Don't be afraid to smile at strangers in camp - a smile is understood in any language.

Leadership - one of the principle values in camping is to develop leadership through democratic processes. Leadership is a multitude of things -- it might be defined as one who causes a program to be carried out to a successful conclusion. Any person who contributes toward the successful completion of a project is making a contribution to leadership.

This can be accomplished by giving the campers a chance to help as soon as they arrive. As soon as they find their quarters, they may assist others to find their quarters. They may show others the lay-out of the camp. They may be assigned to tasks necessary to put the camp in order. They may fill out tags or help others get acquainted. The problem of the shy or timid person is always present. A person may be shy about one thing, and have confidence about something else - do not call attention to the campers shyness - this only aggravates the situation -- as does giving the person noticeable help -- give him something to do to help them forget that they are shy.

WORLD PEACE AND CAMPING

Friday Discussion - Leader: Don Clayton

Method - Agree - Disagree

1. The group is more important than the individual. (disagree)
2. A wholesome group together can help an individual where a single counsellor can not. (agree)
3. This camp would be a successful one even if you didn't share something gained this week with your community and family. (Disagree - Can't spend week here and not share. Can this camp be successful if members do not go back and share?)
4. Square dancing can be harmful. (disagree - Physically and anti social. Agree - these hazards can be avoided.)
5. Folk music, folk lore design, etc., doesn't contribute too much to International understanding. (disagree)
6. Mixed groups (boy-girl) are not desirable for the younger ages for good camping. (disagree - mixed group more wholesome and normal, but requires more and better leadership.
Ages should also be mixed more.
Family types of camps needed more.
Family laboratories - children supervised by trained people,
Talk about the family and yet be with the family.
Careful not to sacrifice the children.
Farmers Union in Montana has successful family camps.)
7. World peace is too big a problem for us to hope that it could be achieved through peacemaking homes, communities and camps. (disagree)

Helps, but not complete solution to world peace, politics and economics contributing factors, also.

Who are politicians? - Representatives of us; we get as good government as we deserve.

It has taken us almost 100 years to begin to accept negroes. This is a slow changing process. Experience does not always tell you what can't be done.

Discussion - Saturday

"Conservation"

George Gustafson

What is conservation?

Wise use of and saving what we have -- making better for those who follow -- avoiding carelessness -- not wasting.

"Control of natural balance"

What do we conserve?

- | | | |
|----------|--------------|------------|
| 1. soil | 3. wild life | 5. mineral |
| 2. Water | 4. vegetable | |

The first four are renewable but not the last.

How can we put conservation in action?

Stubble mulch -- protects soil from erosion.

School courses -- all grades

Land leveling

Forest planting

Irrigation layout

Crop rotation

Regrassing

Demonstrations and tours

Movies

What can we do in camps?

No need to develop a feeling of our responsibility in conserving.
Forest service has available material to help teach conservation.

Demonstration -- "Erosion"

Three boxes of soil

1st box -- black fallow -- good

2nd box -- stubble mulch -- better

3rd box -- cover crop -- best

Demonstrator fanned each box with cardboard to show effect of wind on such soil.

Demonstrator sprinkled water from a tin can with holes punched in the bottom to show effect of water erosion.

Demonstration -- "Fire fighting"

The forester showed how men are lined up with equipment.

Discussion - Monday

"Camp Philosophy" - Bill Bunning

Has this camp been worthwhile?

Did we get something we expected?

What is its purpose?

We all came expecting to gain something. We could have acquired better mastery of crafts from a book. Have we gained something else besides learning a craft?

This laboratory has no sponsor. It was started a year ago. The thought behind it was that of people coming here from different walks of life with an exchange of philosophies, working together and acquiring knowledge of recreation by living a program.

Program Planning - Lillian Tubb

Careful advance planning and preparation are evidenced here. Fun and inspiration develop from working together. The board met once to form a skeleton plan. Atmosphere can be created with imagination and a few supplies. Costumes set the stage - result - group thinking. Resource show us how to teach others.

Dancing - Ray Wolfley

Square dancing, round dancing and folk dancing have been modernized, are new to a larger group of people - fad. Result in desirable situations such as more people taking part, make many new friends, develop leadership - leaders should be patient. Also result in undesirable ones such as club becoming clannish. Moderation should be practiced, dancing should mean wholesome, friendly recreation.

Songs - Mrs. Ed Payne -- Leader has to be peppy, get attention, make appropriate gestures. Much can be gained from group singing.

Crafts - Gladys Jenny -- Instructors are patient, we can take things home and teach them to others -- all age groups working together - sharing of ideas, all need hand craft. Youth needs busy hands to prevent juvenile delinquency; young marrieds need them to relieve tension; older people need it to feel useful.

Camp Organization - James Updike -- Key to understanding is basic organization. Informal - for young children might be chaotic. High quality of people here - effect this has on them wholesome and constructive. When people are in a cooperative mood unusual results develop. We forget what we are and try to be ourselves.

Nature - Elizabeth Bush -- Tour up mountain should be a must. Should get outside and appreciate nature more - relaxes and quiets one - makes one humble.

Friendship - Bob Schultz -- This week has been one of molding and personality. Let's be ourselves. Here we have made friends, shared ideas - that is happiness. What will we do when we leave? It is hard to go back to the artificiality. The main idea of the camp has been fellowship - doing work and having fun doing it.



MUSIC

MUSIC
Jean Fowlett

What joy - to capture song; from sound and send it throbbing through the hearts of men.

Directing Group Music

- A. Steps in Directing Group Singing: (New Song)
1. Choose a song of interest to the majority of your group.
 2. Learn it perfectly before making an attempt to teach it.
 3. Start teaching the song using the correct tempo and expression. It is hard to undo wrong habits learned in working out a new number.
 4. Sing the song through to give the group the general mood of it.
 5. Sing the song by phrases having the group sing each phrase after you. Do be careful not to chop the song into too many parts.
 6. Combine sets of phrases and stress any expression marks.
 7. Have the group sing the song with you in its entirety. (You may have to show the progression of tones by raising and lowering your hand as a help to those who are slow in learning songs.)
- B. The Three Essential Parts in Directing:
1. Get Ready Sign, and pick up motion.

Get Ready

Pick Up

2. Keep the tempo designated by the time signature: $2/4, 3/4, 4/4, 4/8, 6/8$
(Four most common)

Use the right hand in the regular beat of the song with smooth, natural movements, avoid stiffness. If the tempo is light and smooth, keep your movements smooth. If the tempo is rugged and definite make your movements show it.

The left hand guides the group on soft and loud parts, accents, etc.

Soft -- left hand, palm down.

Emphasis -- left hand, fist position.

Light tones -- left hand, palm upward.

Save your special movements for a time when they are really needed to bring out a particular expression. A movement used too often loses its impact.

3. Finish the song:

MUSIC - 2 -

Usually the song is finished with the director's hands in a palms inward position to the side (apart) and back to central position for the soft tone and cut off position.

If a humming tone is desired, bring fingers and thumbs together gradually, and move hands apart to show how long to sustain the tone, then bring fingers down for cut off.

Remember that you as director are the most important factor in "putting the song across." Let yourself go - be natural and full of expression so that you may impart those qualities of song to those who are learning the song.

At times it is necessary for the leader to "pull" the group out of inertia or apathy by a part song or an action song. Use pantomime, facial expressions, quick movements, etc.

In case the group is too lively the leader can calm it down with a serious song. Movements then, must be slow, and any actions quiet.

#

SONGS

If I Had the Wings of a Butterfly

If I had the wings of a butterfly (caterpillar)
Off to that Lab I would fly (I'd fly)
And ther I would live with those peoplo (What, those labbers!)
And there I would live till I die:

Chorus: Oh - - - - -

Tou ra li, tou ra la, lou ra la. (Repeat (spoken))
Sing tou ra li tou ra li, ay. Again (spoken)
Sing tou ra li, tou ra li, tou ra la - Once again (spoken)
Tou ra li, tou ra li, ah. Second Verse, - Same as the first only worse
(spoken)

Note: When singing chorus for the last time say "The End."

#

The Noble Duke of York

(Tune: Solomon Levi)

The noble Duke of York (salute)
He had ten thousand men
He marched them up to the top of the hill (rise from sitting)
And marched them down again (sit down again)
And when you're up, you're up (stand)
And when you're down, you're down (sit)
But when you're half way up (hold halfway position)
You're neither up nor down. (stand) - (sit)

SONGS

Club Folk

Come all you club folk, Come out and play with me,
And bring your dolly three - climb up my apple tree.
Shout down my rain barrel - slide down my cellar door,
And we'll be jolly friends forever more.

Oh, no, you club folk - I cannot play with you,
My dolly's got the flu - boo, hoo, boo hoo, boo hoo.
Can't shout down your rain barrel, can't slide down
your cellar door,
But we'll be jolly friends - forever more.

###

T R E E S (tune - Country Gardens)

How many tall trees can you find
In the woods of our America?
Now we will tell you a few that we know
Those we miss you'll surely pardon.
Tamarack and beech and birch
Oak and spruce and pine and larch
Maple, too, and hickory
Aspen, fir, cotton-wood and willow, chestnut
Are a few in our own woodlands.

SOIL CONSERVATION (tune - Pop Goes the Weasel)

Round and round the plow should go,
The furrows stop erosion
The dirt will stop its washing away,
That's con-ser-va-tion.

Grab a shovel and plant a tree,
T'will hold the soil for ages,
A little pine for you and me,
That's Con-ser-va-tion.

Watch the streams and keep them clean,
The fish must have clear water,
To do all good is what we mean
That's con-ser-va-tion.

Our mottoe "Be careful with Fire"
Protect our trees and forests,
Of this be careful never to tire,
That's con-ser-va-tion.

SONGS

Nursery rhyme "Throw It Out The Window" can be sung by groups such as:

1st group:

Little Jack Horner sat in the corner
Eating his Christmas pie
Ho stuck in his thumb,
And pulled out a plum
And throw it out the window, the window,
window and throw it out the window.
Ho stuck in his thumb
And pulled out a plum
And throw it out the window.

Mary, Mary, quite contrary
How does your garden grow?
Silver bells and cockle shells
And throw them out the window, the window
the window.
Silver bells and cockle shells
And throw them out the window.

Continue -- each group singing whatever nursery rhyme they agree upon.

WE'RE GLAD TO SEE YOU HERE
(Tune: Farmer in the Dell)

We're glad to see you here,
It gives us joy and cheer
Sure it's true we say to you
We're glad to see you here.

The worst is yet to come
The worst is yet to come
Wait for the party boys
The worst is yet to come.

It's a turrible death to die
It's a turrible death to die
It's a turrible death to be danced
to death
It's a turrible death to die.

THOUSAND LEGGED WORM

(Tune: Polly Wolly Doodle)
Said a thousand-legged worm
As he began to squirm
Has anybody seen a leg o'mine?
It can't be found
I'll have to hop around
On the other nin-hundred-ninety nine!

Chorus:

Hop around, hop around
On the other nin-hundred-ninety nine.
It it can't be found
I'll have to hop around
On the other nin-hundred-ninety-nine!

Note: Number of legs may be less each time verse is sung.



CEREMONIALS

MADE IN U.S.A. BOND

CEREMONIALS

Wednesday Opening Night Campfire

Opening song: "Each Campfire Lights Anew"

We are Camp.

Camp of Chatcolab.

Camp of sunlight, sheen on the water - mist on the mountains and stars.

Camp - is a doorway out of the common place with people from all walks of life, into a vast new adventuring experience.

Camp - A place where we find fellowship.

Camp - where we find a new purpose for life that will make the years different.

Camp - with noise - and silence with a thrill in it.

Camp - we are laughter - a quiet resolution that seeks the comfort of the hills.

Camp - we are energy and the touch of loving service.

Camp - we are youth striving to make our experiences worthy.

Camp - today, tomorrow, molding ideals, ways of living, learning to share and gain.

Camp - creation and recreation will go on all around you this week. You will discover new friends, the art of companionship sharing your problems, interests and talents with others, For we gain only after we give. We receive only by giving. Sharing together will make new friends and strengthen old friendships. As our first camp fire burns, and the lengthening shadows whisper to those that are here for the first time. May our camp be a successful one, and give promise of happy days before then. To all gathered in this new circle our thoughts should be blended into complete union of comradeship and love. Because we are these and more - I would like to welcome you all to this beautiful camp...Chatcolab.

Chatcolab

Here in the dusk at twilight time,
When sunset glows are o'er,
We gather around the campfire
To sing our songs once more.
The drooping branches of the pines,
In silence hover near
While shadows of old camping days,
Come creeping back to hear.

From every haunted nook,
From every listening tree,
A phantom voice comes stealing forth,
To join our melody,
And visions of old camp fire nights,
Come creeping back again,
While touched with fire, a silent watch
Sits silently in disdain,
Then the flickering campfire dies,
In the glow of the fires we've had,
We listen to the shadowy voice, CHATCOLAB.

Chatcolab Poem - Continued

With dreamy eyes we turn away,
And leave the dying light,
To join those mystic memories,
That linger in the night.

Did you ever watch the campfire
When the fire has fallen low,
And the ashes start to whiten
Round the embers crimson glow,
With the night sounds all around you,
Making silence doubly sweet,
And a full moon 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?

The Campers Song

Follow the trail to the open air,
Along with the hills and sky;
A pack on your back, but never a care,
Letting the days slip by.

Hailing fragrance of pines in the dark
Glow from a campers fire;
Starlight and shadows and music of waves,
While the gray smoke curls higher.

Follow the trail to the open air,
Letting the days slip by;
A song on your lips, a song in your heart,
Along with the hills and sky.

- - - - -

I can go to camp in the mountains
When the sun is sinking from sight;
The sun is ablaze with glory,
And the hills are flooded with light.

The wind in the pines is the organ
The solos are sung by the birds,
They are songs from the heart of the singer,
These hymns that have no words.

The camp in the mountains is perfect;
And as I sit quietly there
I feel God and his love are around me,
And I talk to him softly in prayer.

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

Closing Song: "Sing Your Way Home"

THURSDAY EVENING CEREMONIALS CONTINUED

And trading cheer,
Makes us happy
While we're here.
All the joys of life
Depends--on the art
Of making friends.

--L. Timmer

2. What is a friend?--A friend's someone
Who makes the whole world brighter
Whose cheerful smile and friendly ways
Help make our hearts seem lighter.

A friend's someone who cares about
The things we say and do--
That's why it means so much to me
To have a friend--like you!

3.

TRUE FRIENDSHIP

Why do I call you friend? It is because your voice when you greet me
calls forth something from within, which sends dull care and worry
back into its nothingness.
It is because the steady gaze of your eyes searches through the mass
of chaff and finds the grains of wheat and looks at them.
It is because your life is like a mighty wall that shields me from the
shafts of criticism and hate, and lastly it is because you UNDERSTAND.

....Cora H. Faith
Pythian Tidings.

* * * * *

Like the star
That shines afar
Without haste
And without rest
Let each man wheel with steady sway
'Round the task that rules the day
And do his best.

* * * * *

Lester Brooks, that charming gentleman from Idaho; came into
the office and asked Louise Richardson for an Axe.
"Oh," said Louise, "None of us smoke in here."

* * * * *

PIONEER CEREMONY

Friday night

SONGS: "Jacob's Ladder"
"End of Perfect Day"
"Each Campfire Lights Anow"
"Peace, Peace, Peace"

POEM: "The Pioneers"

You will observe my blood on the stones
And my blood in the hollow,
And you will come after; there will be no bones
For you to follow.

I found my father's bones on the trail,
Bleached white with the weather;
Though he had failed, I could not fail
Him altogether.

As he found his father's before him I found
His blood on the bush;
And I felt that I stood on Holy Ground
In a grim hush.

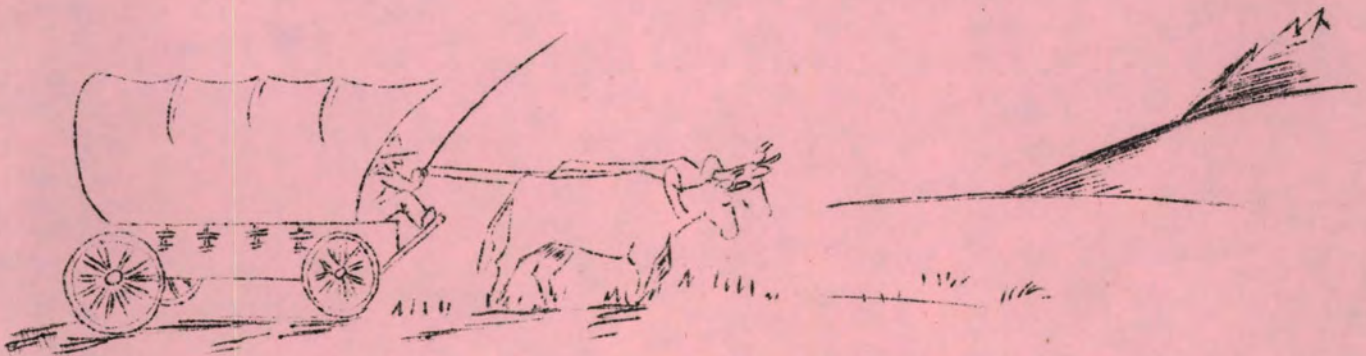
You must come after and give a name
To the nameless one
Who perished here that the bush might flame
Some day for his son.

-- Joseph Auslander

POEM: "The Pioneer" - H. Howard Biggar

He has no fear to go untraveled ways,
His footsteps mark the roads we mortals walk.
He has no care for riches, fame nor praise;
Is up and doing with but little talk.
His life is full with bright, uncharted scheme,
He is the builder of the future scheme,
He thinks, and sees, and builds, while others dream.

-- Velorous Call Magazine



CEREMONIAL

Saturday Conservation Ceremonial

Stop killing and start creating. Stop cutting and start
Stop wasting and start saving. Stop hunting and start watching. Stop
hating and start loving. These are the ten commandments of conservation
for each of us within his own dooryard and neighborhood, over his
own ranch and farm, a sower of seed, a planter of trees, a nourisher
of life, where heretofore we have each plucked and buried and slaughtered.

Dallas Lore Sharp

FOR AN OUTDOOR CHAPEL

Bless this chapel, Lord, we pray,
Keep it lovely night and day;
Bless these trees so straight and tall
Spreading sheltering arms o'er all;
Bless the sun whose friendly rays
Bid us lift our hearts in praise;
Bless the birds that sing above
Telling of the Father's love.

Bless this outdoor chapel, Lord.
May we listen for Thy word,
Guide us on the upward way,
Keep us faithful day by day.
Bless us in Thy open air
As we lift to Thee our prayer:
Now and in the years to be
Keep us ever true to Thee.

SUNDAY MORNING SERVICE

Chimes

Song - "Holy, Holy, Holy"

Call to Worship - Fourth Day, From Altars Under The Sky

Songs - In the Garden
Church in the Wilderness

Scripture - Psalm 121

Song - "At Worship"

Prayer

Choir Songs - "Beauty Around Us"

Meditation

Song - "Faith of Our Fathers"

Benediction

SUNDAY MORNING SERVICE - Cont.

As we pray, let us too do as the psalmist did and lift up our eyes into the mountains.

Gracious Father, we thank Thee that Thou art our refuge and strength. We thank Thee for loving care, we thank Thee for our many blessings. It is good to live, and love, and laugh, and to be glad of life. Help us this day to follow Thee in loving service that we may be conscious of Thy presence and share with Thee Thy joy. Oh, God, in Thy presence is fullness of joy. At Thy right hand there are pleasures evermore. We thank Thee, Lord, for a thousand things, the earth, the sky, the rolling sea, the summer and winter, the springtime and the harvest field. Things are but Thy handiwork. Beyond all things, above all lives, we seek Thee Lord, may we be lifted up and be spiritually renewed. Only then in Thy presence will we have the fullness of joy. Help us this day to follow Thee in loving service that we may be conscious of Thy presence and share with Thee Thy joy. Grant us fellowship with Thee this day. This we ask in Jesus name. Amen.

Sunday Evening Ceremonial

Frank Guardipee

Theme: Indian

Songs:

Fire Lighting: "In this setting on the shores of a lake, among these trees with the stars overhead, we have listened to this voice and have come to understand the true meaning of friendship, community spirit and the desire to help other people. We will take away with us a more definite idea of the good that can be accomplished through united effort."

Song

I am history, I record the past, I bring the present and by events tell of the future.

Pagaent - Lewis & Clarke, Sacajawea, Shoshone girl guide, Priests, Indians, and miners.

God Bless America

Indian Prayer

Maker of All!

Give wisdom and understanding to
my leaders,

Protect my warriors, and bring them back safe.

Give to the young, love and contentment,

Give health to my old people, so that they
will remain with us a long time.

Make my enemy, brave and powerful, so that
if defeated, I will not be ashamed.

Give me knowledge, so that I may have kind-
ness for all, and let me live each day
so that when the day is done, my prayer
will not have been in vain.



Francis Guardipee

TUESDAY EVENING CEREMONIALS

Song:

1. "Each camp-fire lights anew."
"One World."
"
2. Camp Remembrances.

Now the campfire burns low
With our hearts all aglow
As we break this camp fire ring,
One more song we softly sing.

Remembrance is the sweetest flower
Of all the worlds perfuming;
Memory guards its sun or shower
Friendship keeps it blooming.

3. Mountain Prayer. (Poem).
4. The World in One. (Poem).
5. Reading. "The World Of Tomorrow."

"When You Come To The End of a
Perfect Camp" ...John Smith

Songs:

"Peace, Peace Peace".
"End of a Perfect Day".
"Witch Craft".
"I'm on the Upward Trail."
"Sing Your Way Home".

When we come to the end of a perfect week
To the end of a camp like this,
And you think of the hours you have spent
And the new found friends you'll miss,
Then a feeling of joy in their fellow-
ship,
And a tug at your heartstrings blend,
And we say "goodbye" to the days gone by,
And a good friend parts with a friend.

THURSDAY EVENING CEREMONIAL

FRIENDSHIP

Songs

1. Reading. "Your Friendship". (And as the cribers die away
 2. "Making Friends." (We wish that we could somehow stay,
 3. "What is a Friend". (But since we cannot have our way,
 4. "True Friendship." (We'll come again some other day.
- Songs by all.

1.

MAKING FRIENDS

Making friends is
Lots of fun,
Shaking hands with
Everyone. Hearing
What each has to say,
As we meet
Them. Day by day.
Swapping smiles



GAMES

SQUARE DANCE FUNDAMENTALS

Don Cooney

1. Square set is made up of four couples. The first or head couple have their backs to the caller unless otherwise indicated by the caller. Couple two, or side couple, is on their right. Couple three, or other head, is facing the caller. Couple four, on other side faces couple two.
2. Partners stand side by side with lady on the right of the gent.
3. Corners are the ladies on the gent's left, and the gents of the ladies' right.
4. Honors--gents bow and ladies curtsy.
5. Circle left--join hands in the set and circle left.
6. Circle right--join hands in the set and circle to the right.
7. Forward and back--three steps forward and bow, and three steps back.
8. Dos-a-dos--Partners face each other. Gents fold arms across chest, ladies hold skirts, walk forward around each other, passing right shoulder to right shoulder and back into place.
9. Swing--partners face each other in regular dance position and walk around with a shuffle step.
10. Promenade--cross hands with partner as in a skating position and walk to the rhythm of the music around the square.
11. Allemande left--face corners, join left hands and walk around each other back to home position.
12. Allemande right--face partners, join right hands and walk around each other to place.
13. Grand right and left--partners face each other and join right hands, walk past each other, giving the left hand to the next person, the right to the next, the left to the next, meet your own partner and promenade home. It may be done all around the set, promenading your partner the second time you meet her.
14. Do -Pa-So--left hand to your partner, right hand to your corner, left hand to your partner and swing her into place.
15. Do-Si-do -- Ladies pass left shoulders, give left hand to partner, he will swing her around behind him, then reach out his right hand for other lady, swing her behind him, then reach out left hand for own partner and swing her into place. The man does not turn in the do-si-do figure.

1. Start on time
2. Do some simple dance at first
3. Dont talk too much
4. Plain call and simple patterns first, frills later
5. Work out new dances with a small group.
6. Know your dances thoroughly.
7. Pronounce words clearly
8. Speak calls clearly
9. Keep in time to the music
10. Give dancers time to execute figures

Openers

All jump up and never come down, swing your honey round and around.

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

First you whistle and then you sing, now all join hands and form a ring.

Honor your partner, the lady by your side, all join hands and circle wide.

Fillers

Allomande left and a grand right and left around the hall, meet your own and promenade all.

Swing your honey to beat the band, then swing right into a right and left grand.

Allomande left with your left hand girl, swing your own with a pretty little whirl and promenade.

Closers

Promenade you know where and I dont care, take your partner to an easy
Gentlemen, salute your sweets, and promenade them right to their seats.
This one is pretty and so is Frank, but I'll take my gal to the water
tank.



SQUARES

Don Cooney

Grape Vine Twist

Take your lady by the hair, Round that lady over there
Back to the center with a ho-haw-gee, Round that gent from Tennessee
Pick up two and make it four and circle
Repeat 1st 4 lines
Pick up two and make it six and circle
Repeat 1st 4 lines
Pick up two and make it eight and circle
Repeat all with each couple.

Take a Peek

First couple out to the couple on the right
Round that couple and take a little peek
Back to the center and swing your sweet
Round that couple and peek once more
Back to the center and swing all four
Circle four and right and left through, and on to the next
Repeat with each couple.

Birdie in the Cage

First lady out to the right
Its right hand round with the right hand gent
Back to your own with the left hand round
Its right hand round with the gent across
Back to your own with a left hand toss
Right hand round with the 3d gent there
Back to your own, the old gray mare
Birdie in the center, 7 hands round
Birdie flies out, crow hops in
Round and round your going again, Crow hops out, its eight hands round and
round, you're going again.

Portland Fancy

Head two couples balance and swing, promenade the outside ring all the way
around
Right and left thru with the couple you meet
Right and left back, in the same old track
Chain the ladies, chain them back. Circle four in the middle of the floor.
Break that up with a do -si-do.

Texas Star

Ladies to the center and back to the bar
Gents to the center with a right hand star, and how-do-you-do
Back with the left and how are you? Pass your own & pick up the next
Round & round. The ladies swing out, the gents swing in
Round and round you're going again. When you get home everybody swing.

DANCES -- MIXERS

Don and Audrey Cooney

Spanish Waltz Mixer -- Celito Lindo -- Victor 21235

This is done with two couples facing each other:

Two measure -- Balance forward -- Balance backward

Two measure -- Waltz around (change partners)

Repeat above four times until back into place.

Four measure -- Star by the right hand, waltzing for 4 waltz measures.

Four measure -- Star by left -- 4 waltz measures

Two measure -- Balance forward -- Balance back

Two measure -- Balance forward and pass right through

Two measure -- Balance forward and back to place

Two measure -- Balance forward and through to next couple

Narcissus - Imperial - 1043-A "Narcissus"

This is done as a mixer -- men on the inside facing partner -- holding both hands.

Two measure -- Step -- close, step -- close (man's left)

Two measure -- Slide -- slide, slide -- dip.

Repeat -- reverse direction (to right)

Two measure -- Step -- dip (to left) -- step -- dip (to right)

Two measure -- Step -- swing (to left) -- step-swing (to right)

Four measure -- Dos-a-dos your partner and on to the next in line.

Instead of dos-a-dos one may two-step two measures and turn girl 2 measures.

Oh, Johnny Mixer

All join hands and you circle the ring --

Stop where you are, give your girlie a swing.

Swing that girl behind you -- now your own if you have time.

Allemande on the corner, dos-a-dos your own.

Now, all promenade that sweet corner maid, singing, O, JOHNNY, O, JOHNNY O.

* * * *

At long last the telephone was in -- five dollars deposit and communication with the wide world. Scotty was first to pick up the receiver. "Hello", she shouted; but nobody hello-d back. So one by one the committee members tried it out, but nothing happened. Not until Frank Guardipee came in and quietly cranked the little handle and got his party right away. "A country boy", says Frank, "just naturally knows more than city folks."

DANCING - MIXERS

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 wallflowers, 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 judicial stopping 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 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 with Circle Two-steps:

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.

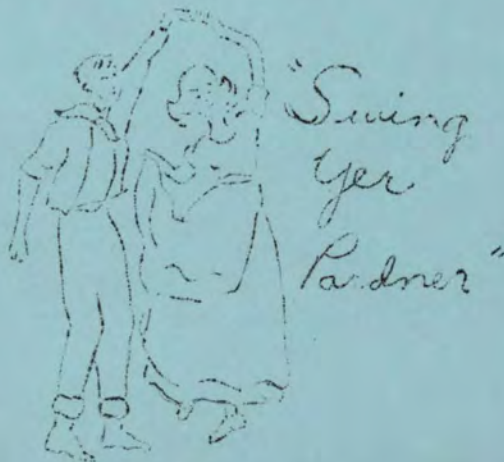
All join hands and circle to the right---allamando left with a grand right and left...or....All join hands and circle to the left. Excuse me folks, you're going wrong, circle right. Allomando left with a grand right and left---everybody two-step.

Ladies to the center and the gents outside--squeeze 'em tight--everybody two-stop, everybody two-stop 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 stop.

Promenade single file, ladies in front with the hand on the shoulder--dance with the girl behind you.



DANCES
Don and Audrey Cooney

Ten Pretty Girls - MacGregor #604

First Part

All start with left foot.

Point left in front.

" " to side.

Step left behind right foot.

Step to side with right foot.

Cross left foot in front of right and step on it.

Repeat above starting with right foot.

Second part.

(progress down hall)

Cross left foot over in front of right and step on it.

" right " " " " left " " "

" left " " " " right " " "

" right " " " " left " " "

Third part.

Kick left foot forward

" " " backward

Stamp left, stamp right, stamp left.

Repeat all three parts beginning with the eight foot.

2/4 Boston Two Step - MacGregor # 400

First version

2 meas. Balance Out(away from each other) balance in(together)

2 meas. Walk to the other side(exchange places)

2 meas. Balance in(together) balance out(apart)

2 meas. Walk backward (1 - 2 - 3 - 4)

2 meas. Face each other and hold hands(balance left - balance right)

2 meas. Regular dance position, pivot 4 counts

Two step 4 measures

Second version

2/4 Facing each other.

2 meas. two-step left - two-step right

2 meas. (man walks forward - 1 - 2 - 3 - 4

(lady turns forward - pivot - pivot - step together

2 meas. two-step right - two-step left

2 meas. Both turn back - pivot-pivot- step- together

2 meas. Two-step left - two-step right

2 meas. Step-close - step-close

Two step 4 measures.

3/4 Mexican Waltz - MacGregor # 608

2 meas. Step-swing-step-swing.

2 meas. Step-clap-clap

2 meas. (Reverse) Step-swing, step-swing

2 meas. Step-clap-clap

2 meas. step backward, step forward

2 meas. step backward, clap, clap

2 meas. step forward, step backward

2 meas. step forward, clap, clap.

Waltz 16 measures.

COUPLE DANCES

Don and Audrey Cooney

Gypsy Wine Dance - Sparkling Wine, MacGregor No. 610

Couple dance done in dance position with lady starting backward. On 4th count they pivot so man goes backward and lady forward until the change again. Two measure walk - 2 - 3 - turn, walk - 2 - 3 - turn. Repeat above. Two measure slide (to left) slide-slide-turn, slide (to right) slide; slide; turn. Repeat above. Two measure - two-step, two-step, pivot, pivot, pivot, pivot.

Hot Pretzels - Victor 25-1009

Both use same foot progressing forward. Two measure - left heel in front (cts 1 & 2), cross left foot behind right (ct 3), step to side with rt (ct 4), cross left foot in front (cts 5 & 6), right heel in front (cts 7 & 8).

Two measure - cross right foot behind left (ct 1) step to side with left (ct 2) cross right foot in front (cts 3 & 4) left heel in front (cts 5 & 6) cross left foot behind (ct 7), step to side with right (ct 8)

Two measure - walk forward - left (cts 1 & 2) right (cts 3 & 4) left (cts 5 & 6) right (cts 7 & 8)

Two measure - stamp with left (cts 1 & 2) Brush forward and back with right (cts 3 & 4) cross behind with right foot (ct 5) step to side with left (ct 6) cross in front with right (cts 7 & 8). Repeat all from beginning.

Waltz of the Bells

Two measure - step left - swing right - step right - swing left

Two measure - waltz (aherd) - Turn (away)

Two measure - Draw (left) - Draw (left)

Repeat reverse direction

Four measure - Draw (to left) - Draw - Girl turn

Four measure - Draw (to right) - Draw - both turn

Four measure - Backward - forward - backward - forward

Four measure - waltz

Confucius say: "Halitosis is better than no breath."

"More people are ran down by gossip than by automobiles."

"He who flashes too many bulbs often has to go without sleep."

Confucius say: "Don Clayton belly fine man"

Glow-worm Mixer - MacGregor # 310

Walk down the hall 4 steps.

Turn to face each other - walk backward 4 steps.

Turn right and walk diagonally 4 steps to meet new partner.

Join right elbows and turn clockwise 4 steps

Repeat.

Polka Mixer - Heel & Toe Polka, MacGregor #400

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.

Susie's Gavotte (Mixer) 4/4 time - Lili Marline, MacGregor #310

2 meas. Walk - 1-2-3-4 (slide-slide- slide-dip)

2 meas. Reverse -1-2-3-4 " " " "

2 meas. (facing) Left-swing-right-swing-left -swing-right-swing

2 meas. (walk forward) 1-2 pivot-pivot (reverse) 1-2 pivot-pivot

2 meas. (open position) Two step 4 times - swing away on first two step and back on next.

2 meas. Two-step around - lady clockwise and man counter-clockwise to next partner.

Lindy Lee 4/4 time - MacGregor #615

2 meas. Walk forward - 1-2-3- touch - 1-2-3- touch

2 meas. Step-close-step- ---- step - close-step

2 meas. Point - side-front (cross over) 1-2-3- touch

2 meas. " " " (cross back) 1-2-3 touch

2 meas. Star right hands(walk around) 1-2-3 touch 1-2-3 turn

2 meas. Star left hands 1-2-3 touch 1-2-3 turn

Two-step 3 measures. Turn girl 1 measure. May be used as a mixer.

Jessie Polka 2/4 time (Varsouvienne position) MacGregor #617

2 meas. Heel(in front) Step (in place) Toe(behind) Step(in place)

2 meas. Heel(in front) Step (in place) Toe (to side) Toe (in front)

2 meas. Two step forward.

St. Bernard Waltz 3/4 time "Frisco to Cape Cod" Victor 26-0014B

4 meas. (dance pos.) Step-close -step-close -step-close-stamp

2 meas. (reverse) step-close-step

2 meas. (man walks backward - left-right

(lady walks forward - right-left

2 meas. (man walks forward - left - right

(lady walks backward - right -left

2 meas. (man waltz in position

(lady waltz turning clockwise under man's arm.

4 meas. Both waltz.

1/4 time Canadian Barn Dance - MacGregor #618
 2 meas. walk forward - 1-2-3 - swing(walk backward) 1-2-3 swing
 2 meas. separate - 1-2-3point(together) 1-2-3 point
 2 meas. (dance position) 1-2- pivot-point (reverse) 1-2- pivot-point
 2 meas. Two-step

1/4 time Ping Pong Schottische (Varsouvienne position) MacGregor #400
 2 meas. (forward) heel-toe-1-2-3 -- heel-toe-1-2-3
 2 meas. (grapevine to side -both right foot) Cross in back - step to side-cross
 in front - step to side-cross in back- step to side-cross in front and
 swing opposite foot.
 2 meas. Repeat grapevine starting with left foot.

Indian Style Square

Swing your partner round and round
 Allemand left and grand right and left

First couple balance and first couple swing -- chase that pretty girl round
 the ring. Chase that rabbit, chase that squirrel, chase that man go round
 the world.

Allemand left and grand right and left, meet your squaw, pretty little taw,
 and promenade boys, promenade.

Second couple balance and second couple swing, chase that pretty girl round
 the ring -- chase that baboon, chase that coon, chase that man go round the
 moon.

Allemand left with your left hand, back to your honey with right and left
 grand. Meet your squaw and promenade boys, promenade.

Squaws to the center, hands up high - build a little teepee to the sky.
 Chiefs duck under, heel and toe, in and out, and out and under, meet your
 squaw and swing like thunder (swing back to place)

Third and fourth couple like first and second -- but end with all reaching to
 center and saying "how". Do teepee part only once.



SALBA

Don & Audrey Cooney

Samba Decca 24838

Basic Step -- Step forward on the left (lady opposite) quickly shift weight to the right, then back to the left. Backward on the right, quickly shift weight to the left, then back to the right. While doing this use counter-body motion. When the feet are going forward, shoulders go back. When the feet are going backward, the shoulders are going forward.

Cross Ball Change -- Same as basic except move left and right instead of forward and back. When the weight is shifted be sure that foot is behind the leading foot.

Kirina Kick - Basic forward, basic back, step, swing, basic in place.

SQUARE TANGO

Columbia 36355 - Por Una Cabeza

Two measure - Box Step - man steps forward (lady opposite) on count 1 left foot - holds count 2 - steps to side on count 3, right foot - closes on count 4 (left foot). Steps back on count 1 (right foot) - holds count 2 - steps to side on count 3 (left foot) closes on count 4 (right foot).

Two measure - draw left - four counts
" right - four counts

Repeat Box step and Draw step.

Two measure - walk forward counts 1- & 2, left foot counts 3 & 4 - right foot, counts 1 & 2 left foot counts 3 & 4 right foot

Two measure - counts 1 & 2 left foot, counts 3 & 4 right foot, counts 1 & 2 dip with left foot, 3 & 4 step with right foot.

Two measure - count 1 & 2 step with left foot, count 3 & 4 step with right foot, count 1 & 2 turn and kick with left foot, count 3 & 4 step with left foot

Two measure - count 1 & 2 turn and kick with right foot, count 3 & 4 step with left foot - Balance or stamp on next four counts.

If there is any dance we have missed or anything we can help you with, write to us and we will try to answer it. We do not sell records, but got most of ours from Guertin and Ross, W-908 Sprague, Spokane, Wash.

Don & Audrey O. Cooney
East 808 Longfellow
Spokane, Washington

DANCES . . .

Ray Wolfley

LITTLE SISTERS - Square Dance

Introduction: Bow to your partner, now the lady by your side - all join hands and circle wide, and stretch it out like an old cowhide - into the center and make a little nest - step right back and stretch your vest, and swing the gal that you love best.....Allemande left with your left hand - right to your partner for a right and left grand - meet your honey and give her your hand, and promenade back to the same old stand.

Figure: 1st couple balance and swing and lead away to the right of the ring, and circle four hands round - four hands up and around you go, now break it up with a dosi-do -- one more change and back you go and circle four hand round. Two little sisters form a ring - now break that ring with a partner swing. Circle four in the same old fix, Pick up two more and make it six. Three little sisters form a ring - now break that ring with a partner swing. Put the three little ladies back to back while the gents walk around on the outside track.....Hurry up boys and don't be slow, and meet your partner for a do-paso. It's partners left and corners right, back to your honey and swing all night. Now circle six and circle for joy, pick up two more, a girl and a boy. Four little sisters form a ring and break that ring with a partner swing. Ladies to the center back to back while the gents walk around on the outside track. Hurry up, boys, and don't be slow, meet your honey with a do-paso. It's partners left and corners right, back to your honey and swing all night.

Now allemande left with your old left hand - right to your partner for a right and left grand -- meet your honey with a great big smile, and promenade, promenade a mile and the gents run wild. Repeat with variation for 2nd, 3rd and 4th couples active.

Ending: Clap your hands and spat your knees - booms a-daisy if you please, and swing that corner girl. (Repeat three times more) Allemande left with your left hand - right to your partner for a right and left grand. The old cowkicked and the yearling bawled, now thank you folks cuz that will be all.

GUSTAF'S SKOAL

(Cheating Square) (Record: RCA Victor #20988)

Introduction:

Form squares using about one-half the number available.

Figure:

A. 1st and 3rd couples active with partners inside hands joined. Forward to center and back. Forward again, hands not joined, with gents turning left all the way around meeting opposite lady and slapping both hands together once. The ladies turn right coming out of the center, leaving the center the gents turn right

DANCING 3

Ray Wolfloy

HAWAIIAN SCHOTTISCHE - Pan American Record "Little Brown Girl"
Pan 031A

Position:

Couples in circle around the floor facing counter clockwise. Partners join hands in skating waltz position with gents right arm over lady's left arm.

Directions the same for both lady and gent.

Figure:

Point left foot over right side. Point left foot over left side. Stop left foot behind right. Move right foot to right close with left foot (eg. stop-close-stop). (Repeat above with right foot). Brush left foot forward and stop left right foot behind left stop left with left swing right foot over left. (Repeat for right foot). With four counts, do four hops starting on left foot counter-clock-wise around partner and at the same time gents pull right arm of lady, pushing left arm alternately as a scissors back into position. (Repeat from beginning).

SPINNING WALTZ - A progressive mixer
Record - Imperial #1036

Position:

Couples facing each other counter-clock-wise in a circle around the floor.

Figure:

Hand joined - gents left, ladies right.

- A. Gents step to left and swing right foot over left. (Ladies do opposite.) Gents step right with right foot and swing left over right. (Opposite for ladies.) Gent steps left again as he swings the right foot over. He turns the lady under the joined arms clock-wise. Change hands (gents right and ladies left joined) and repeat figure A with the lady turning the gent under the joined hands.
- B. Both hands joined slide two steps left and back two steps right.
- C. Waltz two measures clock-wise and twirl the lady under the arm. Gents take the next lady behind him. (Repeat from beginning.)

WALTZ OF THE BELLS

Record:; Rondo #196

Position: Couples facing counter-clock-wise around hall in circle - gents on the inside.

Figure:

- A. Inside hands joined (gents right and ladies left hand)
1. Gents step on left foot and swing right foot over left. (Ladies start on opposite foot).
 2. Gents step on right foot and swing left foot over right. (Ladies do the opposite).
 3. Gents step on right foot and swing left foot over right. (Ladies do the opposite).

DANCING 4

Ray Wolfloy

WALTZ OF THE BELLS (Continued)

3. Repeat A 1-2
 4. Gents waltz two measures turning left - ladies waltz two measures turning right.
 5. Partners facing each other, coming together after the two waltz measures, and with hands joined (or arms extended with palms touching) do two draw steps to the gents left.
(Draw step: Gents right foot and ladies left foot pointing away from line of direction and sliding feet)
- B.
1. Gents step on right foot and swing left foot over right (Ladies do opposite)
 2. Gents step on left and swing right foot over left (Ladies do opposite)
 3. Repeat B 1-2
 4. Waltz two measures, gents turning right and ladies left turn.
(Same figure as A 4.)
 5. Two draw steps to gents left (ladies right, as in A 5)
- C.
1. Both hands joined slide to gents left two steps and on the third slide turn the lady under the arm.
 2. Repeat going in opposite direction and twirl the lady under the arm.
- D. Partners facing each other with inside hands joined do four balance steps.
- Balance away - balance together
Balance away - balance together
- (Balance step: Gents step back on left foot - ladies right - step back on left foot (ladies right) step back on right for men and back on left for the ladies)
- E. Gents take lady in dance position and waltz two measures clock-wise and twirl her under the arm. (Repeat from beginning)

* * * * *

We've heard about Scotty, how nice she is,
Efficiency, Inc., and a typing whiz,
Agronomist, steno, assistant to Gus,
Solves all kinds of problems with never a fuss.
- - -But nobody saw her the whole week long,
And everyone wondered what might be wrong,
Till finally Tuesday, we heard her hysterical laugh
As she crawled out from under her mimeograph,
Paper all punched and the stencils run,
And Chatcolab notebook finally done!

Amen.

* * * * *

GAMES

STEAL THE BACON

This game is popular for both sexes and is often used at 4-H and Scout Camps. Divide the players into two teams and line them up facing each other about thirty feet apart. Midway between the two lines place a handkerchief, cap or soft ball. Number the players of each team from opposite ends of the line.

1	2	3	4	5	6	7	8	9	10		
				0(bacon)			X(leader)				
10	9	8	7	6	5	4	3	2	1		

The leader calls a number and the two players holding that number run up to the bacon attempting to grasp it yet

being careful not to step into the ring containing the bacon. If one of the players grabs the bacon and can get back to his position before the other player can tag him, one point is scored for his team; if he fails the player tagging him scores one point. The team scoring ten points first, wins.

The players are apt to rush for the handkerchief (bacon) and grab it immediately. This usually leads to defeat. Experienced players pause beside the bacon and feint until their opponent is nervous and uncertain. Calling the numbers at random rather than in rotation keeps all players alert and in a state of expectancy. Care should be taken to see that all members are called with equal frequency.

* * * * *

ON THE BANK or IN THE STREAM

The players line up along one side of a designated line or similar mark which is the "stream", the "banks" on either side of the "stream."

When the leader says "IN THE STREAM" all jump into the stream by jumping on the line. When the leader says "ON THE BANK" all jump back to the bank or to the opposite bank. The object of the game is to avoid error, as mistakes are made individuals drop out until a winner is selected. The game may be made more involved by having a STREAM and a BANK and an ISLAND. In this method, if a player moves at all when he should remain standing, he is dropped out of competition. Rapid calls speed up the game.

* * * * *

THE ROYAL ORDER OF SIAM (A stunt.)

Three tribes make their annual pilgrimage to some city in Asia, such as Hong Kong. They come from the North, West and South. As they reach the outer gates of the city the first group bows and chants "Oh-Wah". The second group bows and chants "Too-Goo" and the third group chants "SI-MI." They all repeat in rotation, slowly at first and speeding up the chant, until all catch on that they are saying "Oh, what a goose I am."

PARTY AND TABLE GAMES

Get-acquainted Stunt: Signature relay

Group is divided into teams. If relay is played at the mealtime, sides of long tables, or certain sections of the room may be used as a team.

A board with a sheet of paper tacked to it, and a pencil, is furnished for each team. The board is passed down the line. The first person signs his first name. The next person signs the last name of the neighbor who gave him the board and his own first name--and so on down the line. The last person in the line takes the board to the first person to his last name.

Ice-Breaker: Hat Stunt

For 4 to 6 people. Properties: 1 old hat for each player. Put hats on people and have them stand in a small circle--facing center. Drop hands at side. As the leader calls a number, players do the following actions:

1. Put left hand on left hand neighbor's head.
2. Put right hand on right hand neighbor's head.
3. With left hand, remove hat from left hand neighbor's head and place on your own.
4. With right hand remove hat from left hand neighbor's head and place on your own.

When a player does not follow calls, or does not have a hat, he is eliminated. Object of the game is to eliminate all players until one remains, who is declared winner.

Mixer Stunt: Leader: "Let's find a new friend"

Crowd: "Whar?"

Leader: "Over thar!"

Repeated four times. As "over thar" is said, leader and crowd do as follows:

1st time--cross right arm over chest, point left, and hold.

2nd time--cross left arm over chest, point right, and hold

3rd time--cross right leg over left leg and hold

4th time--Cross left leg over right leg.

When the left leg is crossed over the right the line loses its balance and falls over.



GAMES
Vic Dauer

It is essential in game leadership that you know the game or activity thoroughly. Explanations should be brief and to the point and be accompanied by demonstrations. Put them in formation - explain and demonstrate the game - ask for questions - and then play the game.

Some things in the conduct of games are as follows:

1. How much time shall be devoted to games? Interest and the absorption of the players in the activity should decide this. Kill the game while the interest is still high--a little after the peak has been reached.
2. What type of games should be used? In general, it is better to use games which involve the whole group rather than a selected few. Select games which require as little change of formation as possible. Be careful of too much apparatus and "props" for a game. Time involved could better be used in playing.
3. How many games shall be used? A few are preferred over many. Time can be saved by replaying games with variations and slight changes.
4. What shall be the order of games? The first game should be as funfule and zestful to "break the ice". Games that require the most organization should be played early while interest and control is high.

Games reflect, to a considerable extent, the enthusiasm and interest of the leader. Put something into the presentation and you may be sure that the players will do likewise in their playing. If you have the groups divided into teams, appoint leaders. This makes for better organization and puts pep into the competitions. With large groups, it is better to use simpler games; they are much easier to present and control.

The principle factor in successful game leadership is making the play continuously snappy and vigorous. The principal error of play leaders is talking too much in explaining a game. Once players know the game, start it without delay. Where lines and limits are used, establish them as definitely as possible. Be sure in relay races to have a definite method of finishing.

Above all, maintain the spirit of play; avoid the idea of work. This can be done by making the events as interesting and as funfule as possible, rousing enthusiasm, stimulating the spirit of competition, and keeping things lively. Recreation activities carried on in a cut-and-dried manner are as uninteresting and as distastefule as poorly conducted formal exercising. Be a leader, not a taskmaster.

GAMES
(Active)

Alice Dauer

Human tic-tac-toe

Arrange chairs in the following order:

x x x
x x x
x x x

Divide the group into two teams. The teams should be easily identified when seated on the chairs. The girls versus the boys is a good division. The teams take turns and attempt to seat three in line. Allow only five seconds to be seated and do not allow any seats to be changed.

Alphabet

We are all familiar with the old alphabet game in which each person is given a letter and then a word is called. The players with those letters forming the word run up and form the word. A good variation of this is to have the players of a team exchange their letters face down, and not look at them until the word is called. Players can be given several cards each.

Another good game is to have the teams work in this manner. Any number can be on each team. The teams line up in file order. For each team there is a complete set of alphabet cards on their own special table. The cards are placed face up but mixed. The first player in each line must run to the table, pick up the first letter of the word named from his set of letters and run to the forming line. Only then can the second person run to the table and pick up the next letter. After the word is formed, the players go to the end of the line and others have their turn.

London Bridge Mixer

Form the group in a circle facing line of march to the left. Form London bridges using two people for each bridge. It is best to use persons with glasses as these may become broken in the line of march. March the group to music under all of the bridges that you have. When the music stops, the bridges come down catching those under. Those caught should form more bridges or simply drop out of the game. The game continues until only one is left as the winner.

Whistle Mixer

Scatter the group in an area or room. Blow a whistle a certain number of times. If this is six (for example) the persons form circles of six. Anyone not in a circle must drop out of the game. Different numbers are used until all except two are eliminated. These are the winners.

The following notice was seen on church bulletin which was put out by Rev. Don Clayton: "Come In and Have Your Faith Lifted."

Did You Ever See A Lassic?

Tune: Ach du Lieber Augustine

The following is sung:

Did you ever see a lassic, a lassic, a lassic
 Did you ever see a lassic, do this way and that.
 Do this way and that way, do this way and that way
 Did you ever see a lassic do this way and that.

A leader is in the center of a circle (hands joined). During the first two lines of the song the circle moves keeping time to the music. At the end of the second line the leader illustrates some type of motion. At the beginning of the third line, the circle stops and imitates the antics of the leader in the center. At the end of the verse, the leader points to another individual who takes his place in the circle and the game repeats. Encourage comic poses for best fun. Use "laddie" if a boy is in the center.

Rhythm

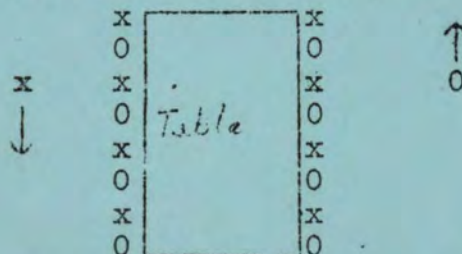
The game is carried to a rhythm of 1,2,3 by making the following movements to the counts:

1. Slap thighs with both hands.
2. Clap hands together.
3. Raise hands up in the air.

The movements must be made in rather rapid tempo. Each player is given a number. They are seated in a circle. There are a number of versions of this game. One player starts the game by calling a number on count three (when his hands are up in the air). All players are keeping rhythm together. When the next count three comes, the player whose number was called must call another number just as the count comes (hands are up in the air). If anyone fails, they may be eliminated or pay a penalty. A more advanced version is that when a number is called, the person who has that number must repeat the number immediately when his hands hit the thighs (count one) and then on count three give someone else's number. The game can be also played as progression wherein the ones who fail must go to the foot of the line and all persons move up with each one's number changing.

Table Tennis Blow Ball

Using a ping pong ball as the piece-de-resistance, line up two teams alternating around a large table in the following order.



Drop the ball in the center of the table. The "x's" blow one way and the "O's" blow the other. The game works well with 8 to 10 on each team. Be sure to have two defenders on the ends of the line. One point is scored when the ball is blown off the end of the table.

Table Tennis Blow Ball - continued

Variation: It can be played on the floor (clean) with the same formation. It can also be played on the floor in the following fashion with each trying to blow across the other's line.

```

O      x
O      x
O      x
O→    ←x
O→    ←x
6'→

```

Poor House

Players sit by pairs, each in a chair in the following formation.

```

  x x   x x
x      x x   x
  x      x x   x

```

The two chairs in the center are the Poorhouse. Each pair has a number which it retains throughout the game. The game starts with a pair in the Poorhouse calling two or more numbers in any fashion. Those pairs named must exchange places and must not let go of hands. Whichever pair fails to get into seats must go to the Poorhouse. If "Poorhouse" is called, all must change seats.

I Have A Surprise

This is a race. Divide the players into teams which must have the same number of players. Only the first player in each line "knows anything" in this game. Line up the teams so that they stand in line shoulder to shoulder. First player holds up an object to the second and says "I have a surprise." The second says "What is it." The first names the object (for example, a pencil). He then gives it to the second who turns to the third and asks "I have a surprise." The third asks "What is it?" Since the second doesn't know anything, he must turn to the first and say "What is it?" The first tells him and then he tells the third and gives him the object. The third now turns to the fourth, and the race continues until the last one in line has the object. Each time, the "What is it" must go all the way back to the head of the line.

Variation: Cat and Dog

Put all into a circle. Have two captains standing side by side. Have one object representing a dog and another for a cat. The object of the game is to pass the articles in the same fashion as above around the circle with the paths crossing each other. At the signal, the cat captain starts to the left with "This is a cat," the second replying, "This is a what?" The captain then says "A cat" The second then turns to No. 3 and says "This is a cat" The question "This is a what?" must go back to the captain each time. The dog starts around the other way. The fun comes when they are crossing with their questions and answers. The object is to see which can reach his captain first.

"One of the greatest laborsaving inventions of today is tomorrow"

Animal, Fish or Fowl

A leader is in the center of a circle of seated players. He has an object which he will throw for catching to one he chooses. He says either "Fish, animal or fowl," throwing the object to any player in the circle. If he says "fish" the player must catch the article and reply with the name of a fish before the center person can count to ten in a hurry. If he fails, he takes the center and the game continues. If he is successful, he stays where he is.

Variation:

In this, the person in the center names an animal, fish, bird, etc. The one in the seat must reply what groups it belongs to. For example, if the one in the center says "Carp," the reply must be "fish".

The Prince of Pilsen

A leader is in the center of a seated group, each of the group has a different number. The leader says "The Prince of Pilsen has lost his hat, and blames it on number ____". The number called should stand up and say, "who sir, me sir?" The leader replies "Yes sir, you sir." The reply is, "No sir, not I, sir." Leader, "Who then, sir?" The reply is "Number ____, sir". If player fails to respond properly, he becomes "it" in the center. Center player takes last number and all players move one number thus thus adding to the thought value.

Posdy

Six or seven players stand facing a wall. The leader says, "you are to represent (for example) a quarterback throwing a football." The players upon signal, turn and assume as best they can what is ordered. Judges determine the dramatic winner of each group and then the finals are held. Some ingenuity must be used to think of humorous poses. "A small boy stubs his toe" and "Romco looking up to Juliet" are examples.

Cootie

Needed are a single dice, paper and pencil for each group. The values of the faces of the dice are:

One	for the body
two	for the head
three	for the eyes (2 eyes)
four	for the feelers (2 feelers)
Five	for the tail
six	for the legs (6 legs)

Players take turns in rolling the dice and retain the dice as long as they make progress. The body must be rolled first. The head must be rolled before the eyes and feelers can be put on. As soon as body is rolled, tail and legs can be added. The person completing the cootie first wins.

The unlongwindedness poem at camp was recited by that versatile, charming and totally overwhelming Dan Warren: "Adam - had 'em"
(wit apologies to nobody)

Alicia Dauer

Bunco

Needed are three dice for each table. This can be played individually or in teams. One dice is thrown to get the Bunco number or trump. It can also be done by rotating the numbers beginning with No. 1, on to 6, one number used as trump for each game. Twenty-one is game. If three trump are rolled in one throw of the three dice, this automatically wins the game. This is called Bunco. Otherwise -- the scoring is as follows: three of any other number than trump counts five. Otherwise -- one point is scored for each time the trump appears. Each person throws the dice in turn, retaining the dice as long as he can score. Three dice are thrown at once.

Fizz-buzz

This is a circle game of elimination. Players take their turn in rotation around the circle. It is a counting game with this substitution for numbers. Any number that is a multiple of five must be called "fizz". Any number that is a multiple of seven or which ends in a seven is called "buzz". The number fifty-one must be called "fizz-one" - the number "seventy-one" must be called "buzz-one". The others in these fifties and seventies are named similarly. Anyone missing must drop out. The game must be played fast. One-two-three-four-Fizz-six-buzz-eight-nine-fizz, etc. You can use many variations.

Find the Ring

Players seated in a circle have a string in their hands on which has been strung a ring. One in the center tries to find the ring while others through false motions and faking attempt to mislead the guesser. If he points to a hand, this must be opened at once. Anyone caught with ring must become "it" in the center.

Charade (Titles)

Two teams are formed and are seated opposite each other. Each member of team writes a title on a card. The game is an attempt to guess the title performed within a specified number of seconds (about 90). Team members perform for their own team but use titles from the other team. Titles must be agreed upon as those from movies, books, or poems, etc. The game starts with a player from team A going to the center. He draws a title from the other team's made-up set. This he must not tell to his team but he must pantomime in front of them representing what the title is. He cannot say a word simply nodding head "yes" or "no" to questions asked by his team-mates. If his team guesses correctly within the time, a point is scored. The teams alternate opportunity.

Geography

This is another elimination game. Players take their turn in rotation seated in a circle. A player names a geographical location. The player next to him must name another geographical location beginning with the last letter of the previous mentioned place. He has a definite time to do this. Names may not be repeated. The game goes this way. A player names for example, "Poland". The next player could name "Denmark" using the last letter of "Poland" The next player must name a place beginning with the letter "k". The game goes on until one is the winner.

OUTDOOR GAMES

Vic Dauer

1. Variations of Three-Deep

- a. Have the two people in each pair face each other. When the runner wishes to change the chase to another runner, he goes between one of the pairs. The person he faces must then run.
- b. Three-wide. Pairs are formed by holding inside hands. The runner hooks on a free hand and the person on the other side must run.

2. Streets and Alleys

One person is it and another chases through a maze formed in this manner;

X X X X All are facing in one direction hands joined. When
X X X X "streets" is called, all do a right face and grasp hands
X X X X once more. In the meantime the runner tries to escape
X X X X the chaser. When caught, simply appoint two more.
X X X X

3. Chain Dodgeball

Divide into two teams, one of which forms a circle and has a ball to throw. The other forms a long chain by grasping the person in front of him around the waist. Only the last person in the chain can be hit. Use a time limit.

4. Trades (New Orleans)

Have two lines about 20 yards apart, a team lining up on each line. One team marches forward with: "Here we come."

Reply: "Where from?"

Call: "What's your trade?"

Reply: "Lemonade."

Call: "Show us some."

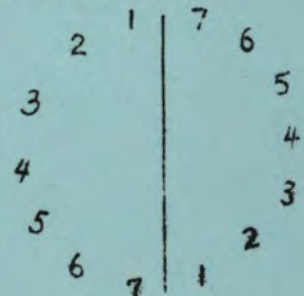
The one team comes within two yards of the other and begins to pantomime some action of which they give the initials as, for example: "E.C." to mean "eating corn." The other team must guess correctly whereupon they chase the pantomiming group back to its line. Anyone caught must join the other side. Teams alternate.

5. Kick Ball

Needed are a volley or basketball and a small diamond. One person is at bat and one in the field. The batter kicks the ball and runs the bases. The fielder chases the ball and attempts to get home before the batter does. If so, batter is out and three outs retires a side. The batter should keep running as many bases as he can until the fielder touches home. One point for each base passed.

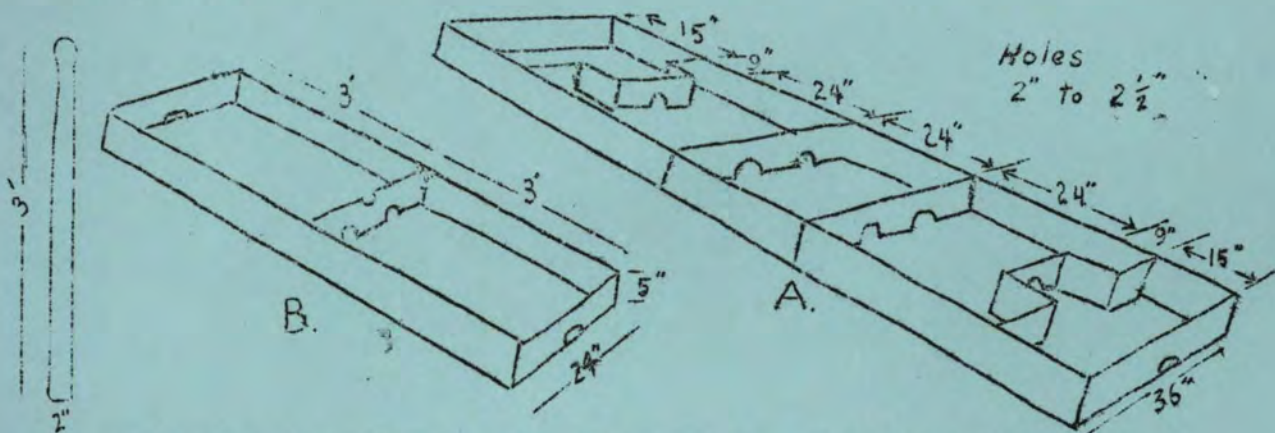
5. Circle Leapfrog.

Each team is numbered. The leader calls one of the numbers. The two who have the numbers leap-frog around to their places. The one getting back first scores a point for his team. This can also be done in line (relay) formation.



BOX HOCKEY

This is a very noisy game as well as a very active one. Perhaps it should not be in the same room with other games, particularly if the play space is crowded. When going strong it sounds like a machine gun in full tilt.



If used indoors the box should be anywhere from 6 to 8 feet long and from 2 to 3 feet wide. An opening wide enough (perhaps 4 in.) to permit the easy exit of a disc 2" wide and $\frac{3}{8}$ to 1" deep should be cut in the middle of each end of the box. The middle sections of the box has two holes of similar width, one on either side. A notch just wide enough to hold the disc is cut in the middle sector. See small diagram. Broomsticks or shiny sticks made from two inch floor boards about 3' long are used. Two players oppose one another, one on either side of the box. They tip off three times (that is, they strike their sticks first on the floor and then together three times) and then each tries to knock the disc or puck off the middle sector into his opponent's side of the box. The object is to get the puck through the hole at the end of the box which the opponent is guarding. The play is fast and furious. Yes, Sir! If the puck is knocked outside of the box, play is started over at the middle of the sector. Sides of the box should be from 5 to 9" deep. When played out-of-doors, a larger and heavier box may be used. Diagram A presents a much larger game. A wooden ball the size of a golf ball would be better for this game. Play is started on the floor at center. Four players instead of two may play.

For convenience of transporting the box may be hinged in the middle. The two middle sectors may then be placed (see diagram A) together to give the effect of the middle sector as in diagram B. Use small hinges on the top of the two middle sectors placed together which also forms the ends of the box when the halves are folded together. Hook the open end together with screen door hooks.

TETHER BALL (see illustration on the next page)
Equipment: Tether ball pole and two paddles

Construction: For indoor use: a pole 7' to 8' tall and $1\frac{1}{2}$ " square, base pieces 30" to 36" long and $\frac{3}{4}$ " to $1\frac{1}{2}$ ", braces 20" or 24" long. The bases and braces are fastened with bolts and hinges and the pole joined in the middle so that the equipment can be collapsed and carried from place to place. A heavy screw eye in the top of the pole takes the 8' tether cord of the ball.

For outdoor use: Drive a pipe or pole into the ground or use a sapling.

Two paddles can be made from a piece of wood 16" square. Mark it off in two-inch squares and draw outline as shown.

Chalk line or fishline 10' in length is needed to cover the sponge rubber ball or old tennis ball. Cut into four pieces 30" long, double them and tie a knot in the center, making eight ends. Tie square knots as shown in drawings beginning at inch from the center. When the ball is covered, tie ends in a large knot and fasten to the tether cord on the pole.

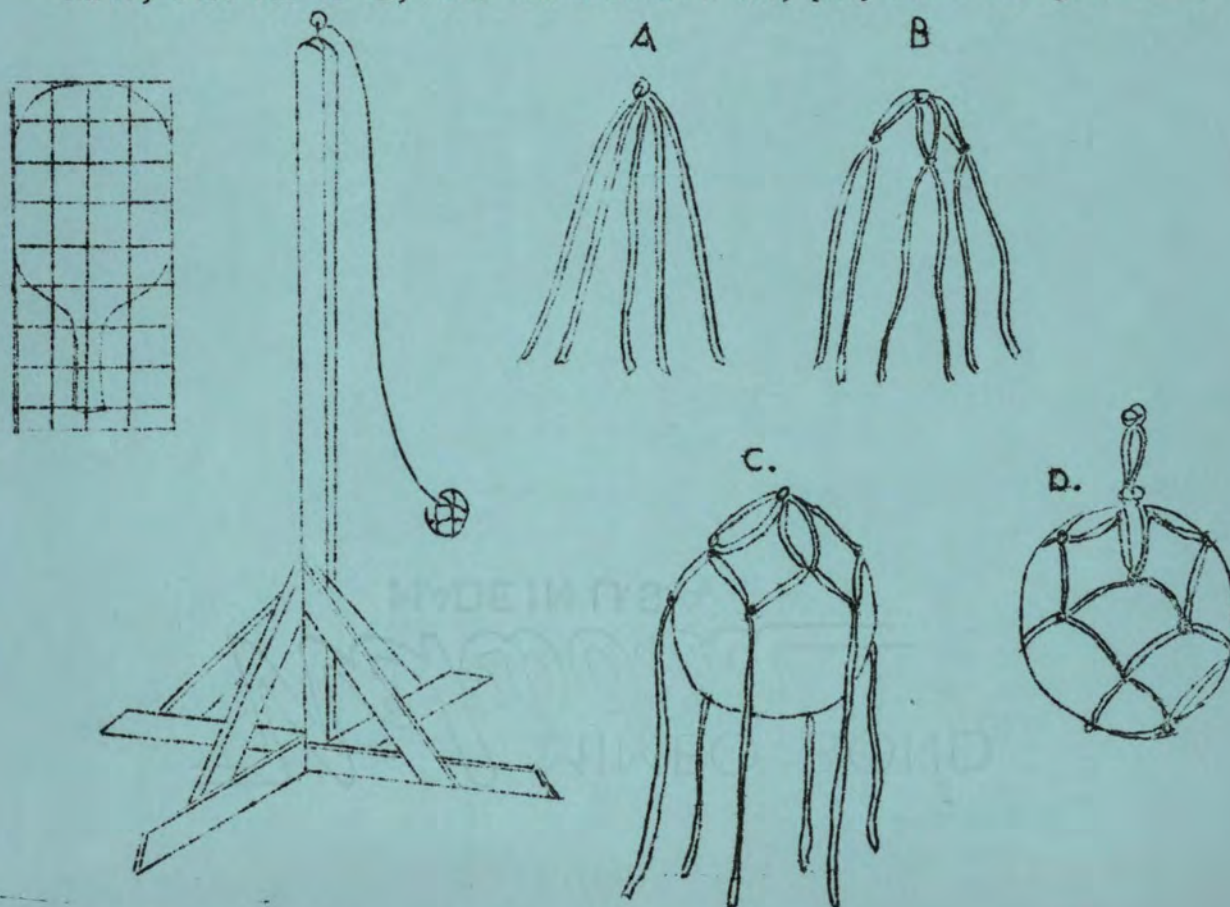
The game:

With cord, chalk or lime make a circle 36" in radius around the pole and divide the playing field into two parts as shown on the drawing. Place a mark half way up around the pole.

Two players toss up. If desired, the winner chooses the direction the ball will be wound and the loser serves first (from center of his court). The one who succeeds in winding the ball and cord above the line around the pole, wins a point. The game starts by the server giving the ball a good swat. The other player tries to reverse it and wind the ball in the opposite direction.

Fouls are called (free shot to opponent) if either player strikes the pole with his paddle, winds up string in paddle, steps inside circle or steps in opponent's court.

Players decide on what constitutes a game—one win, best two out of three, best out of 11, etc. In case of a tie, play for a two-game lead.





CRAFTS

AMERICAN BOND

CREATIVE PAINTING
Nell Schoch

Finger painting is simple to do and lots of fun. The prepared paints and paper are inexpensive and available in any art department of any store.

Butcher paper or any slick surfaced paper (shelf paper) can be used. Finger paint may be made from a mixture of corn starch and cake coloring. The advantage of prepared commercial paint is that it is non-poisonous and is in no way harmful to children to use.

A piece of plywood or a table top can be a working surface. Saturate the paper on both sides with water and lay on the table. Apply the paint mixed with water and make designs with the hands, arms, fingers, and fingernails. Monotones (only one color) or many colored pictures are equally interesting.

The value as recreation is the freedom of movement and mixing of colors. Can be used for childrens groups from nursery age through high school. Finger painting can be used effectively for posters and signs. There are many uses besides the creative education of little children.

OIL PAINTING

Many of the world's best artists were "Sunday Painters." They took their easels to parks and on picnics and painted year after year as more or less of a hobby. Painting is a satisfactory pastime for people of any age. It is not an expensive hobby and can be loads of fun.

Art instructors recommend the use of good paints instead of household enamels or flat paint. Grumbacher & Co. sell an excellent quality of professional paints that are inexpensive and practical. A minimum palette is listed below from which any combination of colors can be made. Black is never used. There are earth colors and will never fade. Turpentine and linseed oil are used for thinning.

Zinc White	Cadmium light red	Raw sienna	Cobalt blue
Cadmium pale yellow	Alizarin crimson	Burnt umber	
Cadmium modium yellow	Venetian red	Raw umber	Ultramarino blue
Ochre light yellow	Burnt Sienna	Veridian	emeraude-green

Four brushes, sizes 2 - 4 - 6 - 8

One palette knife, a drawing board or piece of plywood, a palette or piece of plywood about 12"x14" or a piece of glass can be used. Canvas paper is inexpensive or prepared canvas, makes a good surface, the canvas paper needs a coat of equal parts of shellac and alcohol to keep the paint from soaking into the paper. Canvas can be stretched over a wooden, home-made frame. An easel may be made from old pieces of lumber.

To clean brushes have a can of kerosene handy to wash out the paint, then wash well with soap and water. Never leave brushes overnight with paint in them.

Landscapes, portraits, still-lives, abstractions are all creative painting. Any one of any age can enjoy painting. With or without instruction it can become a wonderful hobby.

CANDLE CRAFT
Alvilda Sorenson

Candle - dipping

A candle's but a simple thing
It starts with just a bit of string
Yet dipped and dipped with patient hand,
It gathers wax upon the strand
Until, complete and snowy white,
It gives at last a lovely light.



Life seems so like that bit of string;
Each deed we do a simple thing;
Yet day by day it on-lives' strand
We work with patient heart and hand,
It gathers joy, makes dark days bright,
And gives at last a lovely light.



----Thurston.

Candlelight "How far that little candle throws his beam!"

Add a glow to family living, make and use candles in your home, enjoy the real charm of candle-light. Candles making has never lapsed into a lost art. Everyday we find new exciting uses of waste candle ends or paraffin. A small amount of stearic acid added to the wax will help make dripless candle, I prefer candles that drip to add to the beauty of the candle.

Different shape paper boxes, butter, cornstarch, milk or ice cream cartons mailing tubes, odd shape jars make pleasing forms. Cut wick six inches longer than the finished candle is to be. Some candlewicking is too heavy and needs to be separated in about three strands. Cotton string is suitable, if too fine, braid into three strands. Anchor the wick, tied to a washer or small burr, tie the other end to a stick.

Melt the candle ends or paraffin in a jar or pan by setting it in a pan of hot water. Add small pieces of wax crayon to color. Make candles of one or many colors and glaze the finished candle with frosted or plain melted paraffin after removing form. Cedar chips, ginger, pine, bayberry, or sage may be added to melted wax.

In the paraffin boxes of four cakes, the wick may be placed between whole cakes 2 and 3. Put the 4 cakes in the container and pour colored wax over this and you have a square candle, simply made--ready for frosting.

It is fun to build up a candle of many colors in a mailing tube, remove tube and set in another carton surround with white wax, the colors from the center dripping over the "white" candle is effective.

Bottle candles: A regular candle may be used for the wick of a large candle. Candles may be made inside and also outside of bottles and jars. (1) Hang the wick from a stick laid across the top of a bottle, and let it rest on the bottom weighted with a small heavy object. Pour liquid wax into bottle, a little at a time. When filled and hard place bottle in hot water, break bottle gently. (2) Outside, fill bottle with sand, glaze bottle with paraffin, add different colored candle stubs to drip over bottle.

Christmas greeting candles: Place wick on center of width of bar paraffin. Melt two bars together - put design and greeting on with poster paint.

CANDLE CRAFT

Floating candles in small molds -(paper souffle or custard cups) make attractive decorations on water or a mirror.

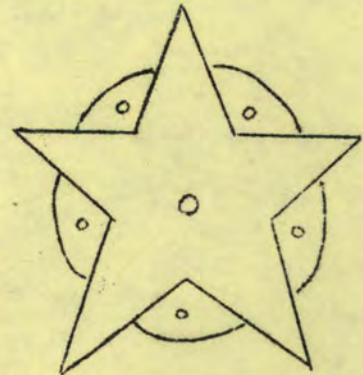
Frosting: The "frosting" is made by melting paraffin with colored crayon or plain. Remove from heat, beat with egg beater until frothy and put on candle just like frosting.

Snowball candles may be made by melting paraffin in oval pan, make two. Through the flat top make a groove across the diameter, insert wick, use hot flat iron, adhere halves together. Frost with melted wax beaten foamy. Cover with foamy wax. Use large gelatin type molds for wax forms. Pour wax $\frac{1}{4}$ inch from top, put tiny pine cone in each scallop just before the wax sets, and stand your candle in the center. You have made a candle holder.

Buddy candle: Wax or paraffin leavings may be used in a coffee can, insert wick. Cut draft holes in a #10 can. Turn back an opening for a draft. Invert over lighted buddy candle. Fry a strip of bacon and egg--now you are ready for a pancake. Yum!

The Star Circle may be made from box ends.

The star made from one end is $11\frac{1}{2}$ " from point to p point and circle made from other end is $9\frac{1}{2}$ " in diameter. Both are painted aluminum or silver color, the circle edge in red and the star edged in blue. Holes shown in figures are made in star and circle to fit candles. The star is placed over the circle, so that five red candles will burn between the points of the star with one blue candle in the center of it, representing:



- | | |
|--------------------|----------------------|
| Circle - the world | Red Candles - People |
| Star - the Heavens | Blue Candle - Christ |

Twigs of pine, placed between the candles set in the drilled holes, represent Everlasting life.

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 shall fail to see
That THY 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.

WOOD PAINTING

Mary F. Bunning - Alvilda Sorenson

From earliest times men have found deep satisfaction in working with wood. It is so responsive to almost any method of finishing and decoration that it is a pleasurable experience for the beginner, while the advanced craftsman never tires of working out new methods of finishing and decorating wooden articles to best enhance their natural beauty. For those who have not previously experienced painting and decoration on wood, we always make these suggestions:

Clean the surface. Remove all traces of grease, oil or film from the surface. Sand smooth.

Transfer design. Outline design with Charcoal pencil, except lettering, press on. Use graphite paper to transfer. Frechand.

Apply the color. Apply tempera to larger areas with slow brush strokes. Outline design with fine brush. Black or white outline touches or combination add interest.

Finishing: Glaze with one coat Sherwin Williams Lin X. After second coat, of clear varnish, rub on linseed oil gently and smoothly with powdered pumice. Work with grain of wood. After third coat of varnish and linseed oil and pumice treatment, wax. Polish.

Antiquing if desired: Flat paint undercoat may be added to wood before applying design. After the first or second varnish application, apply burnt umber. Also, the burnt umber can be applied immediately after the flat paint or added after varnish has been applied, depending on desired affect. Mix burnt umber (tube oil or powdered) in varnish or glazing liquid. Apply with brush or cloth. Different effects of antiquing by method used to remove excess umber, patting with crumpled cloth, circular motion, or rub off with grain. Antiquing is more attractive if edges, lower places, natural age spots, locks, hinges left in wood enhance its beauty. Leave more umber on edges.

Wooden Articles: The Bunnings - 1931 No. Corona, Colo. Springs, Colo.
 The Handicrafters, Waupun, Wisconsin
 Gagers Handicrafters, Minneapolis
 Richard R. Davies, Wales, Wisconsin



PHOTOGRAPHY

Bob Schultz

Say it with pictures!

That's the idea which helps you community leaders share your experiences, problems, and common interests with other groups in your own communities.

A picture is a symbol that helps get an idea across to one or more persons. As a symbol, it stimulates individual imaginations and the creation of a more effective thought in the story to be told. Good story telling pictures have depth as well as latitude, and contain values that make for a more inspirational presentation by you, the leader.

Pictures, like music, are a universal language and the language of the common man as well as the intellectual. Despite the popular idea, one picture is not necessarily worth a thousand words. But this language of photography consists of pictures along with related facts and other visual techniques.

There are at least two ideas to think of when picturing your own experiences or inspirations you wish to pass on to others. One is meaning, and the other is how you develop that meaning, or tell the story. For instance, you can show that in three different ways. For example, take pictures of Chatcolet Lab. First you see the camp as an over-all project. Perhaps a picture of a sign or an identifying impressive scene brings back all the philosophies, handicraft, and leadership training the camp offered you. By viewing activities and the many varied scenes depicting camp life and those who live it, you are able to point out to others the benefits of your own experiences. Vivid portrayal of these experiences is your ace in the hole when trying to sell ideas to groups you hope to influence.

Do you know that camping activities and club programming offer picture ideas too numerous to mention? Most any recreational camp activity has handicraft and sports. The people working with these materials make interesting shots, not to mention the closeups of their results. There's the scenic location of the camp with the beauty of a surrounding lake or river, snow-capped mountains, and the engulfing pine trees. There are interesting stories in pictures of folk dancing, songs and games, conservation, and other crafts too numerous to mention.

Although recreation is the creative use of leisure time where everyone is concerned, some people might stand out as contributing more toward a fuller enrichment of our experiences, and thus make an interesting pictorial study. We could also go on to mention all the sports that fill out a wholesome camp program, and provide interesting picture material.

To help you portray the story most effectively, have an unbalance in many of your pictures. Place subjects a little to the left or right of center with horizons about $\frac{2}{3}$ distance from top or bottom.

Get action in your photos by picturing objects on diagonals or sweeping curves like a road curving around and coming out into the picture. Angle shots are dramatic and appealing, but are often responsible for distorting an idea. Frame your main subjects with trees, roads, rivers, buildings; or other natural props as it helps people focus their attention on one idea. If the light and dark areas in a picture are appealing, they will willingly lead a reader's eye through the picture.

Above all, choose the main point of interest in the picture and play that up. Other subject matter must be secondary and not confusing.

Your pictures must tell a story at a glance. A picture with stopping power will arrest the roving eye through startling contrasts, dramatic lighting effects, and human interest. Emphasize important details. Good pictures help recall experiences or inspire action. Remember, a picture that tells a story is alive, vivid, and appealing, and makes you stop, look, and think.

#

Girl at darkroom door -- "Bob Schultz says I'm the negative type and need developing!"



"Mr. Bob Schultz," said the science professor, "would you care to tell the class what happens when a body is immersed in water?"

"Sure," said Bob. "The telephone rings."

"Do you believe in clubs for women?" Al Richardson asked Bob Schultz.

"Yes," replied Schultz, "if every other form of persuasion fails."

CRAFTS
Snowman & Women
Mae Gable

Material needed: 3 "regulation-sized" tissue tubes, or any cardboard tube cut according to size snowman desired. Small figures are made with tubes cut in half, or tie-ribbon bases.

Small piece of stiff cardboard for bases.

Scotch tape, glue, tissue paper or old pattern.

Good quality white cotton batting for outer surface.

Scraps of construction paper for features; buttons.

Scraps of material for woman's head scarf, man's scarf, and hatband.

Also, some small feathers for hat.

Angel hair or yarn to put around small cotton roll for woman's hair. Can be braids.

Fasten two tubes together with scotch tape, cut cardboard to fit across top and bottom of the two parallel tubes. Fasten third tube in upright position center of cardboard. Now crumple some tissue paper for head and stick ends in top of tube. Secure with Scotch tape. For man, put glue on lower end of tubes, about 2" for large figure; wrap strip of cotton around, and crease in center for trousers effect. Then pad the whole figure with tissue paper, and secure in a few places with tape. Cut a square of cotton, and shape over head. This should extend about 2" below the string which is tied around the neck. Cover with a strip of cotton at the back, and about the neck. Finish the woman with headscarf, a roll of hair or braids, and the man with jaunty hat and neck scarf. The arms are strips of cotton, shaped a little and stuck with a little glue. Place a song book in their hands with a dot of glue.



Aluminum Etching

Lillian Timmer

Preparation: Select the brightest side of the aluminum. Wash it with soap and water, dry it. When spots appear, dry it. If badly spotted rub slightly with steel wool - preferably 000, but 000 and 00 may be used. Be careful to use long, light strokes with the grain of the metal. When handling the metal always use a paper to prevent oil from hands discoloring them. Discolorations are hard to remove.

Shaping the Trays: A fluting tool may be bought or made from ordinary pliers with the jaws heavily taped to prevent marring the metal is the easiest to use and the results are more 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 - lay on tray - mark with pencil on tray. Bend up at each marked point with pliers that have been taped, going around and around gradually bending up a little higher each time, until desired height has been attained.

While bending each scallop, place hand on tray directly back of scallop and press downward to prevent tray from being warped. Try not to touch metal with bare hands as it discolors metal and is hard to remove.

Applying design for etching: Lay design on metal carbon paper on tray. With sharp pencil trace design on aluminum. Careful tracing is important. Paint with black asphaltum all the design that you wish to be raised. Use a round camel's hair water color brush (medium or fine). Usually two coats are necessary so acid cannot penetrate asphaltum. Be sure to touch up brown spots in the painted area because the acid will eat thru these places. If you have painted too far over design, and the Asphaltum has run into the wrong place, use a tooth pick, either with or without point, 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. Paint a border around your tray also, as this gives it a finished look; and it also protects your tray from acid overflow.

Pouring Acid: 1. Always pour acid into water - there is less chance of splashing or burn from acid. 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 and crockery. 4) Work near an open window or door or better still, outside. 5) Be careful in disposing of residue after etching. It may damage your plumbing.

For the etching formula is 2 parts water and 1 part acid (if acid is concentrated) use enough acid mixture to cover design well. After acid has stopped boiling, pour off, rinse with water. Then wash with soap and water. Dry - then put a small amount of turpentine on to remove Asphaltum. Wash again with soap and water. Now you are ready to polish with steel wool.

The etching process requires from 15 minutes to an hour. Try not to let the acid come in contact with the bottom side of the tray. If the etching process is not deep enough, a second application of acid can be used.

Aluminum Etching - 2

For the copper trays, use concentrated muriatic acid. For copper trays go through the same process as for aluminum but use Nitric Acid in place of Muriatic. It will not boil up on the copper trays so you must watch your etching by putting a tooth pick along the side of your etching to see when it is etched deep enough. Then pour off acid bath and proceed the same as for the aluminum trays.

The gauge of aluminum that was used here at camp was 14 and 16. You can purchase all your supplies, aluminum, carbon paper, etc., at the

Metal Goods Corporation
1300 Burlington No.
Kansas City 16, Missouri

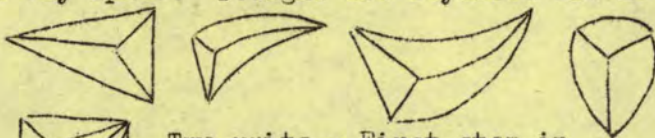
CHIP CARVING

Patterns are composed of small units usually triangular or crescent shapes arranged in geometric designs and borders chipped from wood.

MATERIALS: Small wooden boxes, book ends, trays or articles made of soft grain wood such as whitopine, gum and basswood,

EQUIPMENT: 1. A single edge razor blade or set of Xacto knives or small sharp chisels. A single edge razor blade is satisfactory.
2. Clamps or vices to hold work in place. 5. 00 and 0000 sand paper and some fine steel wool
3. Pencils - tracing paper. 6. Shellac or linseed oil.
4. T square or graph paper. 7. Soft rags - floor wax.

DESIGNS: Small triangular and crescent shaped, patterns can be adapted to fit any space. Designs are stylized and modernistic.



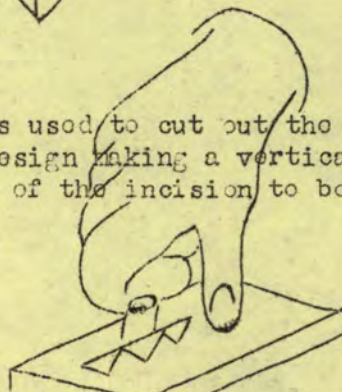
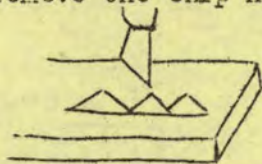
Single units of design.



Two units - First step in a chip carved design.

TECHNIQUE: The razor blade or knife is used to cut out the small triangles that have been marked. 1. Stab the design making a vertical cut, the point of the knife being at the deepest part of the incision to be made.

2. To remove the chip hold like this:



3. A single edge razor blade can be used. 4. Small chips should be removed at one cut. Larger ones or curved ones those in crooked grain may require two or more cuts. 5. A smooth, crisp, clear cut chip should result. 6. Caution: Be sure to cut within the lines. Do not cut too deep at first unsuccessful cuts can be improved by recutting deeper.

FINISHES: Sandpaper the article but not the actual cuts of carving. Article can be stained, or finished with linseed oil, wax, or a coat of shellac.

A good floor wax can be rubbed into the wood. To finish with shellac, apply with a brush and let dry thoroughly; sand down, apply second coat and sandpaper lightly when dry to get a satin-like finish.

Reference: Sunset Craft Manual, Lan Publishing Co., San Francisco, Cal. \$1

TEXTILE PAINTING
Florence M. Stewart and Mary Weaver

Textile painting is a means of expression that can be developed or acquired. A wise selection of materials and equipment is important if satisfaction is to be achieved.

MATERIAL: Smooth, white or light colored rayons are best for the less experienced to use in free hand painting or stencil painting.

Design: For tracing freehand designs use transparent tracing paper (Architect's type). Trace only dark outline with firm accurate strokes using dark ink. To transfer the design to the material use a soft blunt pencil, placing material over a lighted surface. Stencil designs may be purchased ready for cutting or they may be made at home. If made at home number each part then cut so that no two parts are touching on the same stencil. Stencil paper may be purchased at any art shop.

Brushes: Brushes are very important. A small red sable brush is the best for free hand work. A Grumbacher No. 4 is a favorite. The bristles when wet stay together and form a point or when flattened the razor edge type should form a straight edge about 1/8 inch wide. A good brush can easily be spoiled if not given the proper care. Clean in solvent after each color change. Before storing clean thoroughly with solvent, being sure to remove paint well down next to the ferrule. Dip bristles in Castor Oil and shape to a point being sure to keep bristles in proper shape. (A ruler with a rubber band around it and the brush is a simple way to store). The best size stencil brush is a No. 2 or 3. A Weber-Costello brush is good. Much time will be saved and often poor work will be avoided by having separate brushes for each color. After use, clean thoroughly and apply non-drying oil to the bristles.

Paint: Paint should be of the consistency of thick cream for the free-hand painting and slightly thicker for stenciling. The paint must be thin enough to penetrate the fiber but not runny. If it is too thick it will "pile", which is alright for pictures but undesirable for washables, as blouses. Solvent is used to thin the paint for freehand work. Dip the brush tip into solvent thinner then directly into the paint. Draw the brush through to test the consistency. For stenciling never dip the brush in the solvent. The paint should be mixed to the correct thickness for application. Should it become too thick to flow smoothly, add a drop or two of solvent.

When mixing colors for new shades, mix separately then add a very little of the darker to the lighter until the desired color is obtained. For instance, add a small amount of black to red to make wine or add a color to white to make a pastel.

Painting: Usually the design is outlined first. Then the direction of the strokes should be in keeping with the contour. By allowing the material to show through, it high-lights itself. To give the effect of a curved surface start from the outline and stroke toward the area to be high-lighted. It is wise to test paint on a sample before starting a design. Lay design on a white blotter. Do not pin or tack. For material of two thicknesses, insert blotter between layers.

Textile Painting - 2

For stencil painting the material must be fastened to a piece of smooth finish celotex or similar material. To shade your design always apply the light color first, then the darker. This gives depth. Use a very small amount of paint and a light firm stroke holding the brush perpendicular to the material, always stroking from the outside toward the inside of your pattern.

After a painting has set for thirty-six hours set the color on heavy materials or materials to be washed in the machine. Use a solution of one part of white vinegar to eight parts of water. Wring out a press cloth in the solution, place over back of design and press dry.

We used Alpha colors in our demonstration at camp.

* * * * *

* * * * *

Who stayed up one morning till six
Thru the lonesome night, developing pix
Counting the minutes in twos and threes,
Stumbling thru hypo above his knees,
No wonder that Bob is pale today
And looks at life in a negative way.

#

✓ Somebody baked a cake for Dan
It couldn't have been for a nicer man;
But who stayed up from dusk till dawn
To count those candles and stick them on?

* * *

* * *

Oh Danny boy, the pipes are calling
From tap to sink and down the mountain side
The summer's come and here we are at Chatcolab
It's you, it's you must come and fix the pipes tonight.

Postscript: The plumbing was just a pipe dream.

* * * * *

Dame Sec. Richardson: (After cautiously answering the multiring telephone by mistake.) "Will you please tell me what our ring is.
Central: "If you will hang up I will ring you and tell you."

* * * * *

PLASTICS by John C. Dodge

INITIAL KEY RING

1. Draw or trace the initial big enough to hold comfortably in the hand.
2. Select a piece of 1/8" plastic that the pattern will fit, odds and ends may be used.
3. Trace initial on masking paper or glue pattern to plastic-- locate hole for chain.
4. Place in a vise and saw carefully with a coping saw. The more careful the sawing the less sanding and filing.
5. Use 3/16" bit for making the hole for the chain.
6. Remove masking paper.
7. File edges, sand with wet sandpaper, and finally buff edges to a high polish.
8. *Tint edges with cold dip dye. 2 minutes for tint. 10 minutes for deeper color.
9. *Wipe off excess dye.
*May be omitted if colored plastic is used.

HEART SHAPED PENDANT OR LAPEL PIN

1. *Select 2 pieces of 1/8" plastic slightly larger than pattern to be used.
2. *Remove masking paper.
3. *Sand or file edges to remove roughness.
4. *Flow colored cement evenly on one surface of one piece.
5. *Place the other over it pressing carefully to eliminate air bubbles.
6. *Set it aside for 30 minutes or more while cement hardens.
7. Cut heart pattern and glue it on.
8. Cut out with coping saw.
9. File to bevel edges, smooth with wet sandpaper and buffing wheel.
10. For lapel pin, fasten pin back to center back with special glue.
11. Drill small hole in top center if to be used for pendant.
*Steps 1 to 6 inclusive may be omitted if colored plastic is used.

PAPER KNIFE

1. Select a piece 1/8" or 3/16" plastic about 2/4" by 8".
2. Plan to have blade and handle each about 4" long.
3. Trace pattern on masking paper or cut pattern and glue to plastic.
4. Shape the blade to a point and taper one or both sides for cutting edge--by filing, sanding and buffing.
5. Dye or overlay handle with colored plastic if desirable.

* * * *

Al Richardson doesn't know how to handle liquid plastic. His turns out to be "hastlyish ish."

BRACELET

1. Saw a piece of 1/8th inch plastic to proper length for the size of bracelet, or the form on which it is to be bent. (5 to 7 in.)
2. Round the edges and corners with a file,
3. Smooth with sandpaper and polish.
4. Dye if desired.
5. Heat until pliable. (About 250°F.)
6. Shape on circular or oval form. Hold in place using soft cotton gloves until cooled enough to hold shape.

WORKING WITH PLASTIC

I. Materials

- A. Plastic (Lucite or Plexiglass, clear or colored)
1/16th" sheet plastic for bending of laminating.
1/8" sheet plastic for bending, laminating or cutting initials.
3/16" or 1/4" sheet plastic, largely for bases for frames, etc. and for cutting into initials, letter openers, and the like. (1/4th inch is too thick for laminating or bending except for special purposes and quite gradual bends.)

Scrap plastic can be bought cheaply from some stores, but for general use it should be sorted to include the specifications above. Most of the sheet plastic for group work should be in the 1/8 and more in the 1/16th thicknesses than in the 1/4th. There should be enough large strips for bracelets (5 to 7 inches) and the like so that these can be made. You can purchase any thickness of sheet plastic, hollow tubes, (both square and round) and solid rods, (both square and round) if you have a special purpose in mind.

B. Dyes and Laminating Dyes

1. Laminating dyes or colored cements are used to cement flat pieces together with the color between for making locket, pendants, brooches, buttons and the like. Standard colors are red, yellow, blue and green; though others can be found. Follow the manufacturers directions. (They can be blended or mixed, or thinned with clear cement to get desired shades or colors. Have extra vials or small bottles on hand for this purpose. Four (or even two) ounce bottles of laminating dyes in each color should be enough except for large groups.

Sand surfaces that are to be joined with the cement very lightly with fine sandpaper.

WORKING WITH PLASTICS by John C. Dodge

2. Pour laminating dye on one of the surfaces to be joined. (Place the two pieces together and squeeze excess dye out.) Another method is to spread the dye with a brush or on small surfaces use a toothpick. This kind of dye dries quickly, so you must work rapidly.)
3. Surface Dyes.
Be sure to follow directions on bottle. Some are used hot, some cold. Get different shades by the length of time you leave the plastic in the solution. The longer you leave it the deeper the color.
Finish and polish your pieces before surface-dyeing. If you buff or polish after surface-dyeing you will remove the color.
If you use a hot water dye bend the plastic after the dyeing process.
4. Use clear cement for joining pieces of plastic together. (Apply with a medicine dropper or eye dropper. A fairly fine point of the dropper is best).
A 4 oz. bottle, or perhaps better, two two-oz. bottles should be adequate for almost any size group.

C. Plastic Cleaner (A special liquid used for cleaning plastic) Use it to remove smudges and grease or finger marks. Apply like glass cleaning fluids, with soft, clean cloth. Two 4 oz. bottles should be enough for a moderate sized group

D. Polishing Compounds.
There are several polishing compounds and materials on the market. Use as directed by the manufacturer.
Use Bon Ami with a handturn wheel. (See "Polishing Equipment")

E. Findings.
Findings are pin-backs, earscrews, chain links and the like. Quantities needed will depend on the kind and number of projects to be worked out.
Purchase from jewelry stores, department stores, hobby shops, craft supply houses and stores dealing in plastics. Use a shock proof cement for cementing metal, wood, etc to plastic—do not use regular plastic cement for this purpose.

II. Tools

A. Saws
Use the ordinary saws such as carpenters saws, hack saws, or table saws (for straight cuts) and coping saws or jig saws (curved or pattern cuts).

WORKING WITH LIQUID PLASTICS

John Dodge

Many objects may be embedded in liquid plastic for decorative or study use. Among the flowers, straw flowers, violas, and pansies hold their color well. Strawflowers will hold their shape if dried but pansies or violas must be dried in sand if they are to retain their shape. Among the insects, beetles, flies or other insects with hard shells can be embedded with success. Butterflies can be embedded but the plastic soaks into the wings and they do not retain their natural colors. Any object to be embedded must be dry and free of fats or oils. Insects should be washed in alcohol and then dried before embedding.

Follow closely the directions furnished with the plastic. The amount of hardener to be used usually varies with the thickness of plastic to be cast. Different amounts of hardeners are used for different kinds of plastic. There is some difference too, in whether the plastic is to be hardened at room temperature or heat is to be used.

Molds into which liquid plastic is poured should be clean, dry and smooth. Metal or glass can be used. Be sure the mold is so shaped or constructed that the hardened cast can be slipped out. Pieces of glass fastened together in the form of a box with Scotch tape work very nicely. They can be pulled apart to free the casting and can be re-used. Be sure the corners are well sealed with the tape.

In starting the casting, it is best to pour about an eighth of an inch of plastic (into which the hardener is well mixed) in the bottom of the mold and let it jell, or partially harden. This will keep the object to be embedded from sinking to the bottom of the mold. After the object to be embedded has been placed, pour in only enough plastic to hold it in place. Let that jell so that the object won't float or slide out of place. Pour succeeding layers on eighth or a quarter of an inch at a time.* Let each layer jell before another layer is poured. In completing the casting, cover the article you are imbedding with at least a quarter of an inch of plastic. This will allow for finishing the surface.

Better hardening of the surface can be secured if the casting is covered. Cellophane or foil can be used. It will be cut away in the finishing job. Castings may be finished off, shaped and polished in the same manner as other plastics. Cast plastics are much more brittle and must be worked more slowly and carefully. This applies most specifically to drilling and sawing.

Anyone who attempts to work with liquid plastic should do so with the idea that they will have to do some experimenting, and even then there may be some failures.

There seems to be a relationship between the amount of hardener (or Catalyst) used and heat required. If too much heat is applied fractures will appear in the casting. Some heat is generated within the casting as it hardens. Go slow, apply heat slowly and for short periods. Heat is helpful in hardening the castings but it is usually better to go slow than to rush the hardening and ruin the casting in the process.

PLASTICS - Cont.

Vessels and equipment that is used in mixing liquid plastic should be cleaned before the plastic hardens. Hot water and a good kitchen cleanser such as Old Dutch will do the job.

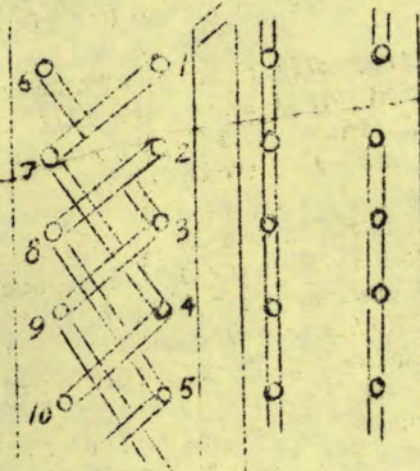
* Pour the plastic over the petals of flowers, etc., so that it will flow down through and carry out air bubbles. Before the plastic has hardened, tip the mold back and forth so that the plastic will flow through and around flower petals, insect legs and the like to remove air.

Castolite Brand preferred.

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.
3. Bevel inside these lines to form channel for lacing.
4. Punch holes along inside of channel lines. The turnback portion of the belt, and as much of the tip as draws thru the buckle should not be punched.
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 through Hole No. 7, then up through No. 6 and down through No. 3, up through No. 2 and down through No. 8.

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

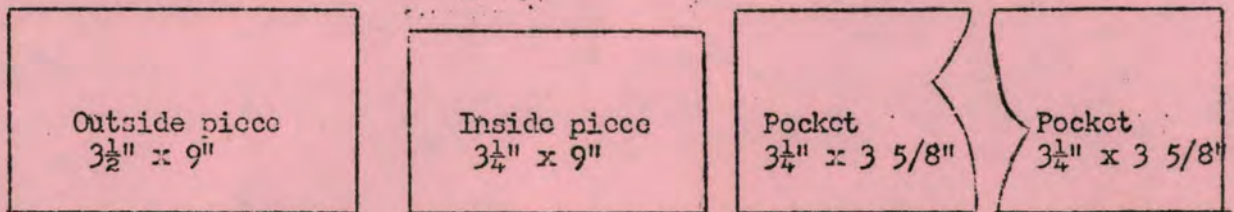
Note: Lacing does not pass through hole No. 1. This is to throw the first stitch at an angle to form a more interesting lacing pattern.

LEATHER CRAFT - Resource: Mary Frances Bunning

MAKING A BILLFOLD
By
Mary Frances Bunning

A billfold is an excellent introductory project for leathercraft because it is a useful and permanent article either to carry oneself or to give as a gift.

The billfold is composed of four essential pieces - an outside piece, an inside piece and two pockets. In addition, there may be a secret pocket, a coin purse, an extra pocket or two, but these do not materially affect the construction process.



The drawings are not to scale, and the dimensions given are not hard and fast but can be varied as desired for the particular needs of the individual. Calfskin is generally considered the most suitable leather for this project. If a tooled design is desired - and it nearly always is - it is necessary to use tooling calf, preferably in the natural tan.

Begin by making a tracing of a suitable design on tracing paper. Dampen the outside piece of leather sparingly with water, on the reverse or flesh side. This can be done with a wet sponge. With the sponge almost dry, go lightly over the face of the piece. Leather which is too wet is inclined to wrinkle under pressure of the tool, but when it has the correct amount of dampness, the leather will take and retain a beautiful burnish under the modeling tool. It is always well to experiment with a scrap of the leather you are using, as all skins vary. At no time should the material be so wet that water oozes out under the pressure of your modeler.

Place the leather on a hard smooth surface, such as an unscarred piece of pressed wood, a slab of marble or a section of plate glass. Secure the design you have traced to the leather, or to the working surface with a bit of masking tape or scotch tape, to make sure it stays in place while working. With the tracing tool - or a blunt pencil if you find it easier, go over each line in your design carefully. Use very little more pressure than you would in writing. It is easier to follow curved lines if you are not bearing down too hard. If the lines are a little faint after the tracing is removed they can be deepened directly on the leather.

When the tracing is completed to your satisfaction - which you can determine by lifting a corner carefully while still keeping the pattern in place - remove the tracing paper. With the spoon tool, bevel all outside lines, as well as shading within the design to gain desired effects. Edge crease all edges with an edge creasing tool.

You are now ready to assemble the billfold. Cement the edges of pockets to the inside piece with rubber cement. Punch along the top edge only with a regular hole-making punch, or with a slitting punch. Lace across this top punched edge, using whatever type of lacing you prefer.

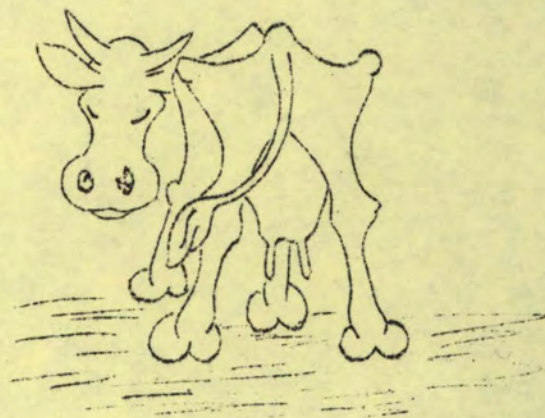
Ends of lacing are concealed by working them between the pieces.

Now cement the inside piece of the laced-on pockets to the outside piece, just on three edges of course. Make sure that the design folds correctly.

Punch holes around the entire billfold. Around the three cemented edges these holes go thru the pockets, inside piece and back, but at the top, the holes are only thru the outside piece. It is best to start lacing in the center of one end, as it is easier to make a joint there and conceal the ends of lacing. When the lacing is finished tap lightly with a mallet to smooth and even the laced edges, clean the project with saddle soap and apply a good leather dressing.

I tho't that I should never see
A poem lovely as a tree,
But glancing thru my notes, by gee, --
Recorded for posterity
Were epics written by B. B.
(A.Ro)

I came to the Lab
To share my all.
But demands were great
My supply was small.



Yes! Things look tough
But they could be worse
I may end up
As a cowhide purse.

HAMMERED COPPER TRAYS

BY

Bill Bunning

Never met anybody who didn't like to hammer. And that may be the answer to the craftsman's satisfaction in turning out beaten metal work. It is always a fresh pleasure to see a tray or bowl taking shape under the hammer blows.

Moreover it is a craft that does not require any elaborate equipment or extensive planning. A piece of metal and a hammer, and something to serve as an anvil--these are the primary requirements. It is true if one plans to do a great deal of work or produce specialized pieces, that there are a great many types of mallets and hammers which are desirable; Likewise specialized anvils and forming blocks become necessary. But as long as one limits himself to fairly simple trays and bowls, no elaborate equipment is essential.

A ball peen hammer is best--with a flat surface on one end and a rounded head opposite. The peen end is generally used in the shaping operations. For hammering a small ash tray or a small bowl, a forming mold can be improvised by scooping a suitable hollow into a block of wood. As for example, the one sketched in Fig. 1. If you want a mold to last and hold its shape for a long time, it will be best to make this hollow in the end grain of a piece of hardwood, but this naturally is more difficult than gouging out a depression in the running grain of a soft wood. The mold can very well be turned out on a lathe, if one is available.

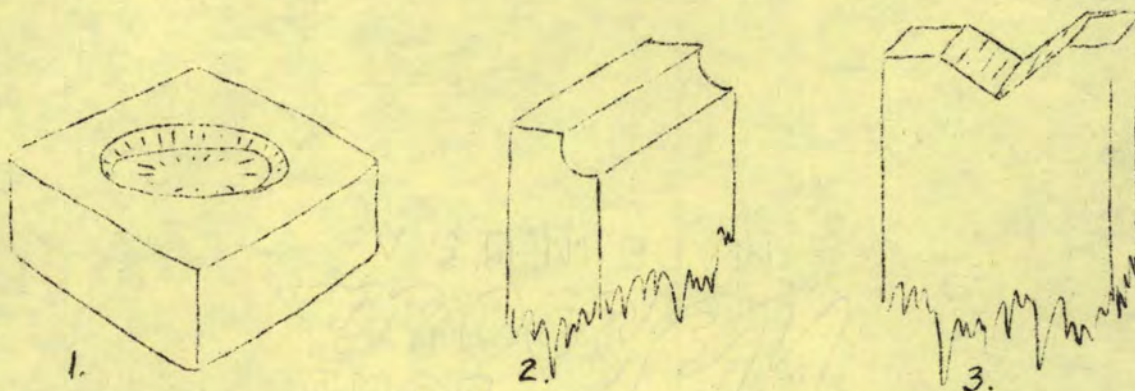
For an ash tray that is to be bent up rather close to the edges, tilt a flat disc of copper at about a 45° angle over the hollow. Then strike a series of light, overlapping blows on the metal. Revolve the disc slowly, and you will be surprised to see how quickly the metal begins to raise into tray form. Then start a circle of blows nearer to the center of the disc and raise the edge still higher. Sometimes it is helpful to scribe these concentric circles on the copper with a pencil as an aid to show where the hammer blows should fall. And with a little practice your muscles will learn to guide the hammer to the point your eyes indicate.

In raising a larger tray or bowl, it is usually easier to employ a forming mold made of an end-grain block of wood of suitable size, shaped approximately as shown in Fig. 2. Follow the same procedure as outlined above, hammering in concentric circles until the edge begins to raise. If you find that unwanted wrinkles are beginning to develop, work them out with the hammer. This may necessitate reversing the tray and hammering from the back side on a flat surface. When the tray edges have been suitably raised, mark points around the diameter where scallops are to be formed.

To make these scallops, cut a "V" in a hardwood block, as sketched in Fig. 3. This can be shaped to the contour desired with a knife and rasp. Then hammer the marked points on your disc into the "V", working with light hammer blows in an effort to get all the scallops uniform. When the scallops have been worked up to your satisfaction, concentrate any further hammering on the effort to get rid of defects, deep hammer marks, or unintended bulges, thus giving the whole piece a pleasing uniform appearance.

It may be necessary to place the tray on a flat surface and hammer the base in case it is not sufficiently level. The entire center section can be peened with even round hammer marks, or etched, or left smooth.

Last step is to burnish the surface with steel wool, and mild abrasives, such as pumice or tripoli compound. If you want the surface to stay bright, finish with a light coat of clear lacquer which will resist oxidation.



BELT AND BUCKLE Bill Bunning

A simple belt and buckle can be made into a very interesting and instructive project, without involving a great deal of equipment. Like every other craft project however, it can be elaborated to provide a great deal of absorbing problems for even an advanced craftsman.

Starting with the buckle it is necessary to decide the material. Sterling silver or copper are two good choices for easy working and an effective finished piece. Work out the size and shape. The simplest thing would be to have a rectangular piece approximately $2'' \times 2\frac{1}{2}''$, either 18 or 20 gauge metal. A variation would be to shear off the corners to a greater or less degree. A circular or oval form could be used, or the edge could be formed in large or small scallops. These latter forms naturally would take more time as they would involve sawing out the pattern with a jeweler's saw, while the straight edges can be sheared with a pair of tin snips.

When the outline has been worked out, it is necessary to file away all raw edges, and it is desirable to file a slight bevel on the face edges, to give a slight definition to the outline. Work down the file marks with emery cloth. A very light emery or crocus cloth can be used to polish the surface, followed by finer abrasives, such as tripoli. Silver should be finish-polished with jeweler's rouge.

The next step is to apply any surface decorations which may be desired. Very effective, of course is to mount a gem stone in the center. To do this required making a bezel and hard-soldering it on the surface. The simplest, and a very effective method of decorating metal

Bolt and Buckle (page 3)

would be topeen the surface all over. Sawed out initials of the same or a contrasting metal can be hard-soldered to the surface. It might be well to sweat those on, by applying a thin film of solder over the surfaces to be joined, and then heating them in place together. This will tend to eliminate any solder marks at the edges. Bead wire or plain wire in a decorative pattern could be soldered on. Certain metal stamps make an excellent pattern and are simple to apply.

After the surface is finished, the buckle can be bent slightly to a curve. This can be done with strong fingers, by hammering with a mallet, or by pressing in a forming block, which you can make by scooping out a hollow in a block of wood.

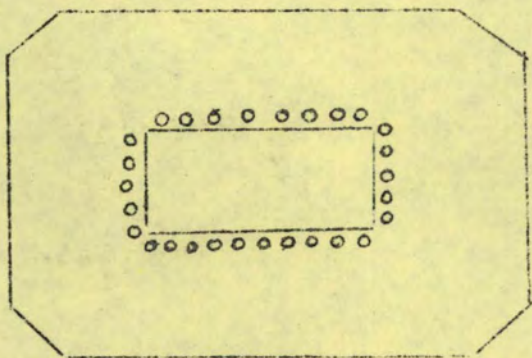
The fastening method requires a metal loop and a short prong fashioned of stiff wire, probably 1/8" in diameter. The metal loop is made of the same material as the buckle, and must be large enough to accommodate the belt which will be used. The prong is about 1/4" high and should be bent slightly. One end of this prong is filed flat to rest on the back of the buckle, and the other end is slightly rounded. The loop also should be filed on the bottom to make good contact with buckle.

The loop and prong are fastened in place with soft solder. Cut a small snip of soft solder, apply a little flux and place the solder in contact with the pieces after they have been arranged in place on back of the buckle. Then heat by holding the piece over a bunsen burner or on top of an electric stove. If the pieces will not stay in place voluntarily, it may be necessary to use a twist of binding wire to hold them. When the solder has run, which should be in a very few minutes, remove from the heat and allow to cool. If the metal is badly oxidized from the heat, it can be warmed in a 10% solution of sulphuric acid for cleaning after which it is rinsed in clear water, and burnished to a good polish.

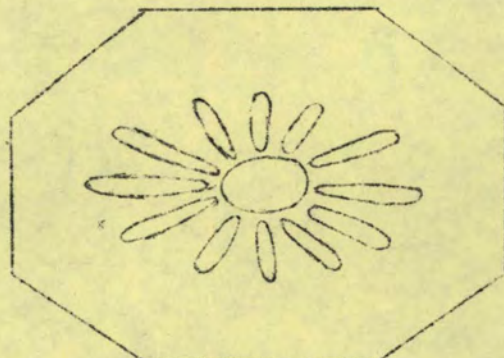
The belt can be tooled or just an edge-creased strap of leather. Skive down the terminal 3 inches of leather to about half its original thickness, double back on itself thru the belt loop, and rivet together. Proper length of the belt is determined and a hole punched there for slipping over the prong to fasten.

####

I'm leaving here in a mental haze
So much has happened in six short days!
Learned how to sing in time to the beat
Learned how to dance with my two left feet,
Planned out programs and did my part,
Filed out a two-colored plastic heart,
Washed thousands of dishes and etched a tray,
And tooled me a billfold later that day,
Kind of suspect one brain is too small
To grasp so much knowledge and hold it all!



Silver with a stone in center



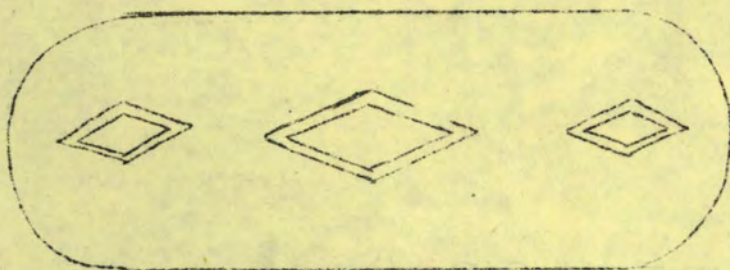
An embossed design



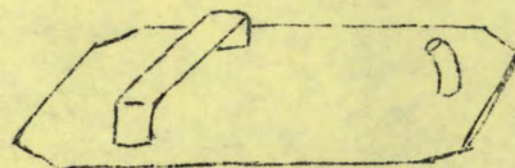
Oval, initials soldered



Scalloped edges, holes drilled in center of scallops



Long shape, design soldered on



Back of buckle , showing loop and prong. Loop should accommodate belt turnback and also act as a keeper.

SPIT 'N WHITTLE CORNER

Al Richardson

Wood Carving

Material: Preferably a soft wood with little definite grain. Basswood was used at camp.

Equipment: Coping saw
small jack knife or specially designed knives
vice
sandpaper, medium and fine
clear varnish or lacquer
fittings for lapel pins
pencil or carbon paper
Ducol cement
oil stone

Procedure: Trace or sketch outline on wood block and cut figure out with coping saw. Start shaping figure by rounding the corners. Gradually remove wood to develop the basic form of the object and add the details after the object has been roughed out. To finish, use medium sandpaper to remove rough edges and very fine to finish. Varnish if desired.

- Hints:
1. Hold the wood block firmly in a vice for sawing. Work close to the jaws of the vice to reduce vibration and the possibility of breakage.
 2. Carving knives should be sharp and kept that way.
 3. Always cut and sand with the grain of the wood. This prevents gouging or chipping corners and produces a smoothed surface for final finishing. Work slowly - carving develops patience.
 4. Do as much as possible with the knife. Finishing is a smoothing - not a shaping - process.
 5. Work the whole figure at once - don't try to finish any one part of the object much in advance of any other.

Reference: "Wood Carving and Whittling" -- Grosset & Dunlap.

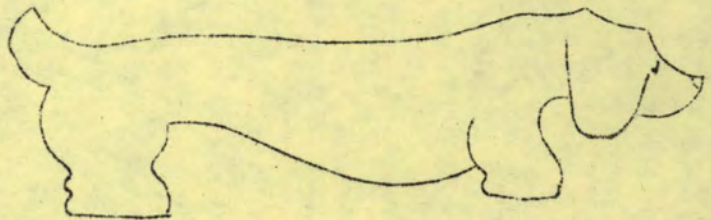
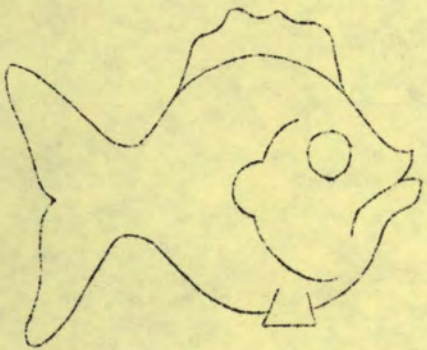
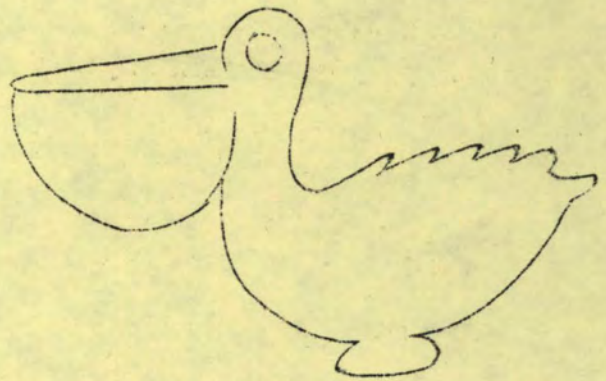
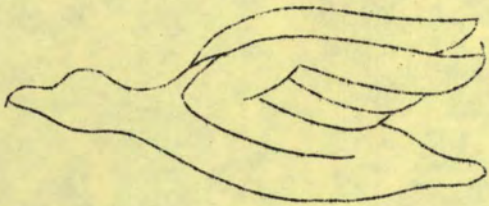
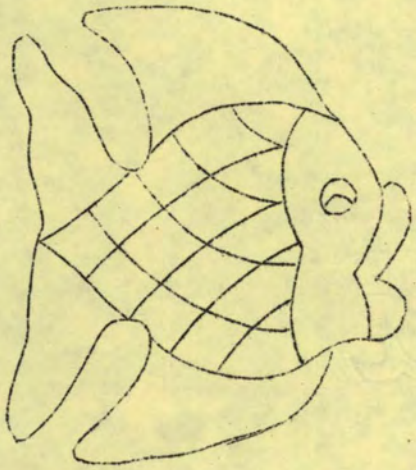
#####

Whittling - said Al -(I can hear him yet!)
- Is a joy at camp that you won't forget,
Nor ever after will life be drab,
For your heart will be singing at Chatecolab!

So I whetted my knife and I had at the wood
The chips went flying and I got good.

And I think of those words on the camp's last day,
For my heart (like my thumbs) is here to stay.

WOODCRAFT DESIGNS



STONE CRAFT

Material: "Sculpstone" - available from Burning Craft, Colorado Springs, Colorado or Cleveland Craft Co., Cleveland, Ohio. This material can be obtained in several colors and degrees of hardness.

Equipment: Coping saw
Jack knife
Hardener

Procedure: Generally the same as that of wood carving.

Hints: 1) It is well to shave towards the object - cutting from the middle of the figure may cause the edges to chip off. 2) Work slowly and carefully. Unlike wood, stone may break in any direction, there is no definite grain.

COEN STARCH PIN

Recipe: 1/2 c. salt
1/4 c. cornstarch
1/4 c. water



Boil ingredients together - hold while warm. Wrap in damp cloth to keep awhile if necessary. Color with vegetable dye. Letters of alphabet soup may be used. While material is pliable insert a small safety pin in the back of the pin to form a clasp.

GLASS ETCHING

Material: Plain tumblers, ash trays or other glass articles

Equipment: Etch on Glass Tape (3" tape - 24¢)
Etch on Cream (Large tube - 70¢)
Exacto knife or other sharp pointed knife.

Procedure: 1) Cut strip of stencil tape allowing 1/2" border around design. Place tape on glass plate or other hard flat surface. Outline design on tape and carefully cut stencil.
2) Remove paper backing and place stencil on object to be etched being careful that edges are pressed down firmly to prevent cream from seeping underneath the edge of the design.
3) Apply Etch-on-Glass cream sparingly but thoroughly using the top of the tube to spread.
4) Allow to set for at least 10 minutes. Then hold object under running water and rinse off cream.
An alternative procedure is that of attaching the design to the inside of the glass with Scotch tape and painting the portions which are to remain unetched with asphaltum paints.

Note: Etching cream is poisonous and may irritate the skin on contact. If irritation occurs, wash the effected portion with a mild solution of Bicarbonate of Soda. (Reference: "Decorate Glassware with Etch-on Glass" - 25¢ - instructions and patterns - Cleveland Crafts Co., Cleveland 15, Ohio.)

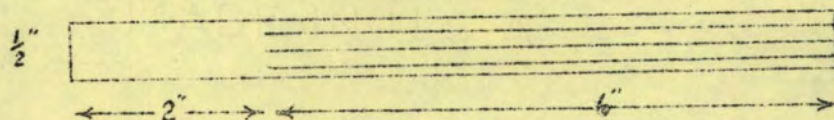
GAY BIRDS

ALL RIGHTS RESERVED

Material: Prepared gaybird kits with complete directions, or metallic acetate in sheets.

Equipment: Duco cement
Safety clasp

Dimensions: Strips are $1/2''$ by $8''$
Two strips are needed for each bird.



Reference: Bunning Craft, Colorado Springs, Colorado
Cleveland Craft Co., Cleveland, Ohio (Gaybird kits)

COPPER NECKLACE

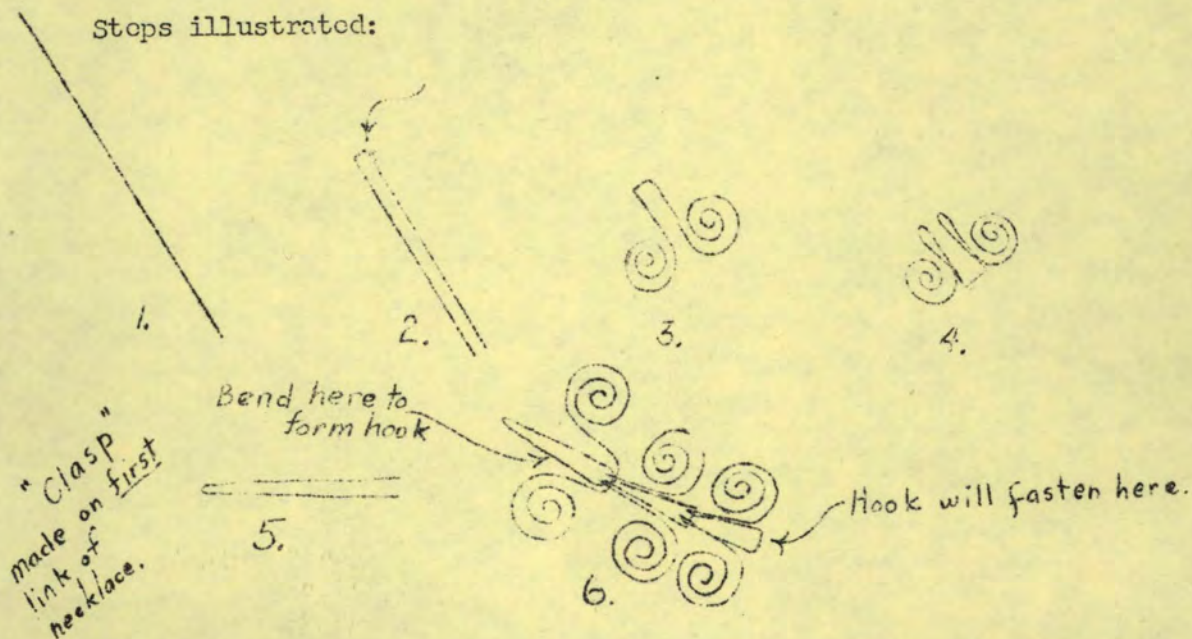
ALL RIGHTS RESERVED

Material: 17 gauge copper wire, preferably lacquered

Equipment: Pointed nose pliers Small bottle clear finger nail polish
Wire cutter

Procedure: 1) Cut wire into 7" pieces (about 40 for a necklace. 2) Bend wire double and "square" the bend. 3) Gripping the end firmly in the pliers, start coiling the ends toward the bend. Work all links to this stage before bending the "hook." This will assure you of uniformity. 4) Bend the hook which will join the links together. When necklace has been completed, finish by covering with lacquer or finger nail polish.

Steps illustrated:



TIN CRAFT

Al Richardson

Material: Assorted tin cans, preferably those having lacquered finish.

Equipment: Pliers - preferably pointed
Tin snips

Procedure: With a bit of practice it should not be necessary to transfer the pattern to the tin. For the novice this may be required. Use ingenuity and develop your own patterns and ideas. Cut carefully to avoid injury to the hands.

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 out 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. 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 the "stem" as a 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 diamond dust for sparkle.

6. Christmas Star

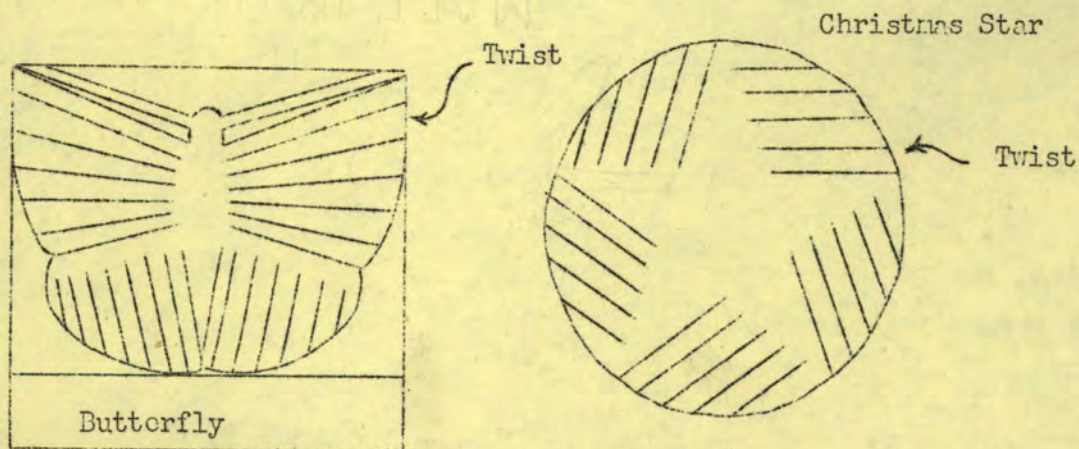
Cut star as illustrated. Twist narrow strips. Paint with colorless nail polish and sprinkle with diamond dust or Christmas snow while wet.

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.



TIN CRAFT PATTERNS

CHRISTMAS TREE ORNAMENTS

