

Leila Steckelberg

chatcolab

NOTES FOR '52



RECREATION CAMP

To such an accomodating gal!
Betty Stutz
Mary Lou Shier

Kathleen
I wish your car started "without a
Tire"



Mary Lou Shier
Mayorel (cookie) Lunum
A. Long Road back
Dini
Mangard
Humbert

KAY

So a good camper
Dan Warren

Prater, would
Mable see a being labor

To a Happy Good Luck
Linnich Williams
A. Richardson
Alice H. Spuler
Mary W. Wick

Mary Jean Thomas
"Shir-O-Little"

Mary Anne Birdsey

Wanda Chanderwater
M.L. Washington
Small Change

Been wonderful knowing you
Olene the Dishwasher
Ich wünsche Dir alles Gute
für die Zukunft. Sei
brat ein prächtiges Mitglied
deiner Gruppe
Ainland

Forence Allen
Bonpa Follin

Beachy Nelson
Pahdram, Idaho

Althea Munnings
Viv Hill

(you had turned)
D. P. Brown
P. Brown
P. Brown
P. Brown

Let world
Have done without
you
yours
dear

It's been fun
yours
yours

Mary Lou Shier
Betty Stutz
Mary Lou Shier

The Lord! Of sure has
been fun. The best of
luck to you always.
Love - E. Macpherson

Happy Campers
Chief P. C. J.
John B. Smith
Miss Macpherson (X)



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CHATCOLAB

Camp Chatcolet, Heyburn Youth Camp

Chatcolet, Idaho

1951 committee

Dan Warren, Chairman, Moscow, Idaho
 Larry Thie, Vice Chairman, Coupeville, Wn.
 Kim Roberts, Treasurer, Kalispell, Montana
 Louise K. Richardson, Secretary
 Don Clayton, Moscow, Idaho
 Wendell Prater, Ellensburg, Washington
 Ernest A. Obert, Spokane, Washington
 Jessalee Mallalieu, Corvallis, Oregon
 George Funke, Coeur d'Alene, Idaho
 Al Richardson, Corvallis, Montana

1952 Committee

	Term expires
Larry Thie, Chairman, Coupeville, Wash.	1955
George Funke, Vice Chairman, Coeur d'Alene, Idaho	1954
Kim Roberts, Treasurer, Thompson Falls Montana	1954
Vivian York, Secretary, Thompson Falls, Montana	non-member
Wendell Prater, Ellensburg, Washington	1953
Hattie Mae Rhoenemus, Eugene, Oregon	1953
Jessalee Mallalieu, Corvallis, Oregon	1953
Al Richardson, Corvallis, Montana	1954
Jim Glover, Butte, Montana	1955
Charles Scribner, St. Maries, Idaho	1955

Resource:

Don Clayton	Song leading, games
Charles Scribner	Outdoor craft
Bill Bunning	Metal Craft
Mary Francis Bunning	Leather, peasant craft
Erma Winkleblack	Discussions
Dan Pyfer	Basic steps- sq. dancing
Al Richardson	Epit n' whittle corner
John Dodge	Plastics
Ellen Evans	Reed Weaving
Herb Evans	Craft strip
Patricia Dixon	Loom Weaving
Helen Smith	Textile Painting

Staff:

Lavonne Willard	-Stenographer
Virginia Turley	- Stenographer
Marjory Leinam	- Cook
Tommy Harwood	-Cook
Olive Darlas	- Cook

To Chatcolabers-

The idea of a northwestern recreational work shop that developed into "Chatcolab" in 1948 seems to have been basically sound.

The committee and the campers who have participated may well feel proud of their accomplishments. Attendance is good both in numbers and areas represented. The program seems to fit the needs of people.

I feel fortunate to have been able to participate in all four camps. I have gained a great deal of valuable experience that will help me in my profession, especially in valuable leadership-

I have also enjoyed watching other campers develop their abilities. Many have attended Chatcolab with the idea of learning a few particular crafts or special interests but have soon discovered that there was something bigger and more valuable,-- that of sharing talents with others so that their lives would be more pleasant and worth while. They have watched others do difficult tasks easily. They have learned techniques that would be always useful. Good and bad techniques have been demonstrated so that one could easily see the best ways without much discussion.

It has been a great pleasure to meet with so many fine people - young and old. Yes, it has been reassuring to know that there are so many fine people interested in developing real people thru leadership workshops.

I am sure that everyone can feel proud to have had a share in making Chatcolab a success.

Sincerely,

Dan Warren

Theme:
Recreate with Recreation



Chief Lawyer
of Nez Perces

Chief Lawyer of the NezPerces was one of the dominant personalities of the council. He had been dubbed "Lawyer of the Whites" because of his ability as an orator.

Gustaus Schon, the artist portrays him wearing either a tall silk hat or a beaver hat. Strangely enough stuck into the band of the hat and held in place by two added bands are three plumelike feathers.

To The Campers Chateaub. 1952
OK!

May you all, to the fullest
extent enjoy for all time
the friendships made here,
and may the Great Spirit
guide, Guard and keep
you always.

Ah koo in stah mi



Chief Blackfoot Indian

Francis X. Gardipsee.

INDIAN STORY

In a teepee beside an open fire in the late evening, and Indian lad was singing in his sonorous voice while shaving his arrows to a smooth finish. His mother was tanning a deerskin for clothing or to be of use in making many other things. His father was sitting by him.

"son, do not go to war, if you do it is your own grave, others have gone on before you and have never come back. But if you are determined to let this live coal stay on your foot until it burns out, if you cannot endure it and cry out then you are weak and you must go.

So the father picked up a live coal from the fire and put it on his son's foot. The boy did not wince, he did not break the rythm of his song instead of thinking of the pain, he kept in his mind the excitement and the adventure the other boys would have in the war. He had to show his father that he was big enough to go on his own and to be able to endure worse things than a live coal on his foot, he could go on singing even to his death. This shows that his father had taught him endurance and to go on singing his way through many difficulties whether they be good or bad.

After the coal was burned out the father told his son "you have shown me that you can endure the heat as well as the cold of your morning dip. You may go with them." The boy was happy but he did not reveal his feeling, neither did his father show that he was proud of his son. (Translated by W. M. Pohipe, from an authentic Shoshone Indian story.)

Indian Kinship---- The decent was from the male line. The brothers or the uncles of the children were considered as brothers and sisters too.

BONNET OF BRAVENESS

A Bonnet of braveness hath a warrior,
He could not have been more braver
Though, many years of gathering a great honor,
A Bonnet was a great reward indeed.

A feather he hath earned for duty
Another for a child he brought to safety
Thirty-two fethers he hath earned all together,
So he proudly put them all together.

He saw a teepee beside the Snake River,
It was silent with not a quiver,
A sqaw and child sat by a fire,
Patiently waiting to retire,

The little lad was silent and listening
His little black eyes shining;
The man of courage had gone hunting;
Soon he would be returning.

A man with braveness all about him walked in,
With the woman and child to praise him smiling,
Every evening, listen to stories of old
How many daring deeds he told of,

Home, he come with tales of brave fighting
With the bonnet in the making,
At last the trio had retired,
For the bonnet of braveness was finished.

Chatcolab is almost over! Tomorrow will be the last day of the camp. I, as well as you, hate to leave this place, not only because of the camp site, but because of the atmosphere, the spirit among you, and because of you.

I came here a stranger, who knew only Dan Warren. Today, near the end of the camp, I know all of you. I was taken into your midst and made one of you on the first day I arrived.

This camp is the first of its kind I have attended. The crafts that were offered were all new to me, and I learned a lot. Some of them are too expensive to be done extensively by the youngsters in my country; yet some of them are ideal to be carried on, for example tin-can craft, wood-carving, painting, etc. I plan to take your folk dances back home with me, as young people there don't know dances like these. I have also learned many things about how to organize camps.

Since I have come to this country I have attended college, and there of course I have associated only with students. In your camp I have come to better know the people of your country.

The week I have spent in Chatcolab I will never forget. I want to thank you from the bottom of my heart for the most interesting time I have spent with you.

Reinhard

Reinhard

CHATCOLABEERS 1952

FLORFNCE ALLEN, 501 Court House, Tacoma Wn. HDA

GLORIA ANDREWS, Christina, Mont. Student 4-H

MARGARITE AYCOCK, Rt 1, Kalispell, M^vnt. Gs. of A

PATRICIA BENTZ, White Bird, Idaho Student

MRS. C. O. BLACK, Orovill, Wn. Homemaker

MARY ANN BIRDSEYE, Rt 2 Box 394, Medford, Ore. 4-H club, student

EVELYN BOGGS, 502 $\frac{1}{2}$ N. Main, Ellensburg, Wn. HDA

MRS. WANDA BROOKS, Sand Point, Idaho

MRS SHEILA BUCK, Creston, Montana HD club Eastside Grange

BILL BUNNING, 1931 N. Corona, Colorado Springs, Colo

MARY FRANCES BUNNING

DON CLAYTON, Brookings, S. D. Extension Service

MRS. M. C. COLLINS, 512 Orchard, Leavenworth, Wn. 4-H Leader Scholarship

ZELDA DALLEY, Driggs, Idaho 4-H Leader

OLIVE DARLAS, Coeur d 'Alene, Idaho, Rt. 2

PATRICIA DIXON, Sandpoint, Idaho HDA

JOHN DODGE, ^sullman, Wn. College Station

MRS ELSIE CONDANVILLE, Lonepine Mont. Teacher 4-H Recreation Leader

MRS. VELMA EDDY, 217 Center St. Deer Lodge, Mont. Lecturer M^vntana State Grange

MYRNA EDMISON, 1609 North "E" St. Ellensburg Wn. 4-H Scholarship

MRS. THELMA ERTICKSON, Box M. Stockett, Mont. Homemaker, 4-H Leader

ALLEN ESTEP, Box 38 Pomroy, Wn. Ext. Agent

MRS. ALLEN EVA'S, Tuttle, Ida.

HERB EVANS, Tuttle, Ida, Student, 4-H Scholarship

MARGARET FAUST, 191 Fremont Ave. Rigby Ida. HDA

RUTH JOAN FEIDEN, 2717 Central Ave, Great Fall, Mont. 4-H Builder, Student

DONNA FALLIN, Bonners arry, Idaho, 4-H Leader

THEODORE FOSSE, Box 1870, Great Falls, Mont. Ext Agent

CHATCOLABERS 1952 cont.

REINHARD FRICKE, Grashaus (23) Hunde Oldbg, Germany Student
GWEN N. GIBSON, 140 W. 1 N. Preston, Ida. Electrician, 4-H Leader
JAMES B. GLOVER, Jr. P R Montana Power Co. Butte, Mont.
FLORENCE GREEN 306 Mnt. Deerlodge, Mont. Public Health Nurse
FRANK GUARDIPEE, Browning, Mont.
MRS. MARIE HALSEY, Asotin, Wn. Homemaker, Rancher 4-H Leader
ATTEA TAMARGHEN, Box 257 Bannock Ferry, Idaho HDA
DUANE A. HANSEN Box 218, Paris, Idaho Extension Agent
ROSA LEE HANSEN 4-H Leader
ARCHIE HARNEY, Ag. Science Bldg. Moscow, Ida Editor
TOMMY HARWOOD 715 Birch Coeur d 'Alene, Idaho
JEANNE HENDERSON Ritzville, Wn. Extension Agent, Adams County
DR. VICTOR HILL Box 151, Lakeview, Oregon Veterinarian
GRACE HOBSON, Rt 1 Godding, Ida Student
MRS. PEGGY JINCKS, Somers, Mont. Homemaker
ERICK KIRKLAND, Rt 3 Box 170, Moscow, Idaho
RUTH KREWER, Wheatland, Wyo, Bookkeeper
MARGARET E. LEMBECK 1301 So. 24th Ave, Yakima Practical Nurse
MARJORIE LEINUM Rt. 1 Box 48 Coeur d 'Alene, Idaho Bookkeeper, 4-H Leader
DAVID LEINUM, STUDENT
THOMAS R. MACHO, Thompson Falls, Montana, Merchant
JESSALEE WALLALIEU, Snell Hall, Oregon State College, Corvallis, Ore. Extension
VIOLA MARYOTT, Rt 3 Box 472, Paulsbo, Wn. Bookkeeper 4-H
STELLA MCKINSTRY E Pinedale, Wyoming, HDA
MRS. MARIE MECKEL, Coeur d 'Alene, Ida. 4-H Leader
MARGARET NEIWIRTH, Dubois, Ida, Housewife
PEACHES NELSON Rathdrum, Ida, 4-H. Leader The Farmers Daughter

CHATCOLABBERS 1952 (Cont.)

DORTHY NEWTON, # 320 S. 2. 16th Ave Portland, Ore City Extension Agent
 BARBARA OSWEILER, Box 113, Stockett, Montana 4-H Builder@student
 EMMA POHIPE Rt 3 Blackfoot, Ida Homemaker
 JOANN PRATER, Rt 1 Ellensburg, Wn. Homemaker
 DUDY PRATER, Student
 PATTI PRATER, Student 4-H club member
 WENDELL PRATER Farmer
 DAN H. PYPER 1204 W. Story, Bozeman, Mont Engineer Mont. Power Co. Rec. Leader
 HATTIE MAE RHONEMUS 108 W. 18th Ave. Eugene, Ore. 4-H County Ex. Agent
 AL RICHARDSON, Hort. Branch Station, Corvallis, Mont. Horticulturist
 KIM O. ROBERTS, Thompson Falls Mont. Ext Agent
 AD LEE RUTTMAN, White Bird, Ida. Homemaker 4-H Leader
 CHARLES SCHIENER, St Maries, Ida Forester
 FLORENCE SHERIDAN, Post Falls Ida. Homemaker 4-H Leader
 KAY SHERIDAN Student
 WILMA SHRYACK, Pocatella, Ida HDM
 MARCIA SKAER E 953 43, Spokane, Wn. Sec. PTA
 MILDRED SMART Preston, Ida Homemaker
 LETHA SMITH Preston, Ida
 JOHN SMITH, Thompson Falls Mont. Plumber
 MRS. ALICE SPULER, Amber Wn. Homemaker
 MRS. SHALDON STUTZ (Betty) Rt 2 Box 141 Gig Harbor, Wn. Bkkpr. Homemaker, 4-H Leader
 MRS GEORGE SULLIVAN 415 Cedar St Anaconda, Mont Girl Scout Leader
 MARY SUE SURDYK, Rt 1 Box 1323, Snohomish, Wn. 4-H scholarship
 LARRY THIE, Coupeville, Wn. Co. Agent
 MARY LOU THIE, Coupeville, Wn. Homemaker
 MARY JEAN THOMPSON, Box 173, Mansfield, Wn. 4-H Junior Leader
 MRS. KATHLEEN, Kalispell, Mont. 4-H leader

CHATCOLABERS 1952 (cont.)

MRS. VIRGINIA TURLY, Cascade Way, Ellensburg, Wn. Homemaker 4-H Rec. Leader

JOHN TURLEY

WANDA VANDVENTER Box 762 Moses Lake, Wn. student 4-H

FRANCES VAN ROSSUM Box 23 Kootenai, Ida Homemaker

DAN WARREN, Moscow, Ida State 4-H club leader

MRS. MILDRED WEISSANDT, RITZVILLE, Wn 4-H leader

A. GLEN WHITE, City Hall, Bozeman, Mont. City Rec. Director

RUTH L. WILLES, Dubois, Ida, Homemaker

EDGAR L. WILLIAMS (Lonnie) Court House, St. Maries, Ida, Farm Forester

MARY WILLYCK, Box 40 Lewistown, Mont. HDA

MRS. LUCIA WILSON State House, Boise, Ida HDA

IRMA WINKLEBLACK. (35 6th St. Charleston, Ill. U.S. Rubber Home Ec.

VIVIAN L. YORK, Thompson Falls Mont. Extension Secretary

Mrs Kathleen Breweek, Kalispell, Mont. 4H Leader

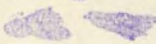
TRIBE I - HOW TRIBE

Andrews, Gloria- Could Be
 Aycock, Marganita - Who
 Allen, Florence - Which
 Driggo, Gene -
 Evans, Ellen - What For
 Jincka, Mrs. W. G. - When
 Praeter, Wendell - Some How
 Ruthman, Adlee - Why
 Sheridan, Florence - Where
 Sheridan, Kay - Wapoose
 Thie, Mary Lou - Probably
 Warren, Dan - And How
 Williams, Lonnie - How

motto - HOW
 song - TELL ME WHY
 symbol - ?

TRIBE II * FLAT FEET

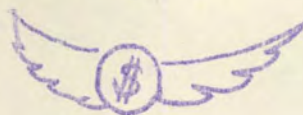
Birdseye, Mary Ann - Birdseye
 Black, Mrs. C. O. - Running Fawn
 Boggs, Evelyn - Minnie Ha Ha
 Dolley, Zelda - White Feather
 Fricke, Reinhard - Hiawatha
 Glover, James - Long Fellow - chief
 Hill, Victor - Sitting Bull
 Mc Kinstey, Stella - Sackawgea
 Richardson, Al - Big Corn or Little Toe
 Skaer, Marcia - Skaer Em Plenty
 Sullivan, Mrs. Geo. - Lone Star
 Wellsandt, Mildred - Pocshantas

motto - OH! my aching feet
 yell or song - Seat foot floopy
 symbol 

TRIBE III - EM - T - PERZ

Bentz, Patricia - Penny from Heaven
 Buick, Sheila - Wooden Nickly
 Dodge, John - Bouncin Buck Johnny
 Estep, Allen - Chief of Money
 Fosse, Theodore - Long Sun In The Grass
 Green, Florence - Tainted Money
 Stutz, Betty - Betty - Made A Dollar
 Wilson, Lucia - Money Bags
 Winkle bick, Irma - Squaw U. S. Rubber Money
 York, Vivian - Vivian - Earn A Penny

motto - Work- Em - No- Earn- Em
 yell or song - If you have the Money Honey
 I've got the time
 symbol

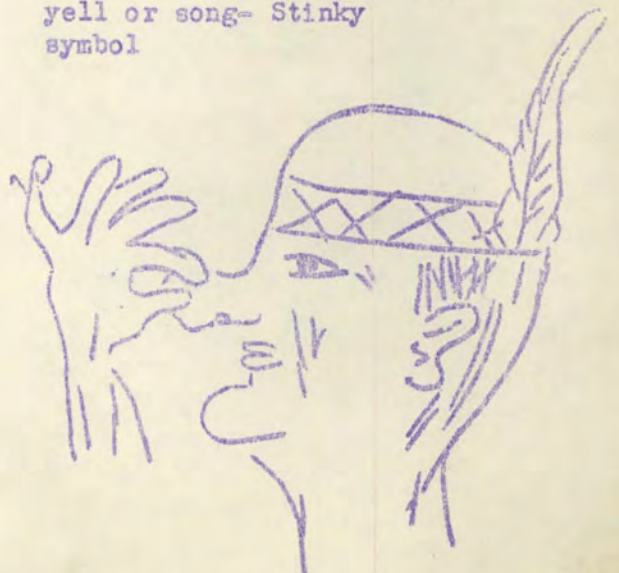


(Eagle Winged Dollar)

TRIBE IV * BIG SMELL

Dondanville, Elsie - Airid
 Pallin, Donna - Air Wick
 Funke, George - Plenty-B.O.
 Halsey, Mrs. Marie- Mum
 Krewer, Ruth M. - Halitosis
 Meakel, Mrs. Marie - Life Bouy
 Rhonemus, Hattie Mae - Oder- Oh- No
 Smart, Mildred - Strong- Smell
 Spuler, Alice - Me- Never- Smell
 Smith, John - P.U. Chief
 Thomsen, Mary Jean -
 Me - Stink- A-Little-
 Wiles, Ruth L. - U.P.

motto - Sweet- To- Be- Near
 yell or song- Stinky
 symbol



TRIBE V * TRIBE OF MANY WAGGING TONGUES

Bunting, Mary F. - Much Too Busy
Evans, Herb - Chief Hard to Awake
Guaridpee, Frank - Medicine Mann
Harwood, Tommy - Squaw Boiling Much
Lembeck, Margaret - Cooks Many Meals
Letnum, Marjorie - Cooks Many Meals
Nelson, Peaches - Princess Blab Blab
Prater, Patti - Princess Giggles
Scribner, Charles - John Mill - Man

symbol



motto ----

TRIBE VI PAWNSHOP PAWNIES

Brooks, Wanda - Cut Rate
Clayton, Don - Buch On Dirty Cuff
Collins, Mrs. M. C. - Anti-que
Hansen, Rosa Lee - Bad Penny
Hammaigren, Altea - Wood Ticket
Mallalieu, Jessalee - Unclaimed
Maryott, Viola - Small Change
Nelworth, Margaret - Under O. P. S.
Prater, Joan - Big Wannupum
Prater, Judy - Wee Wampum
Pyfer, Dan - Chief No Change
Roberts, Kim - Saw Buck on Board
Shryack, Willma - Watch Fob
Surdyk, Mary Sue - I'll get it for you wholesale
Vandeventer, Wanda - Small Change

motto ---- Pawnshop Pawnies
Pinch Pennies

Song -- In the Pawnee Tribe on the Prairie
Lives Big Chief No Change
And his ten Little squaws and two buckaroos
Now there's Little Change and Anti "Q"
And Buck on the Dirty Cuff
Unclaimed and Woodticket too.

A watch fob or two
I'll get it Wholesale for you
At a cut rate under OPS RULE.

Big and Wee Wampum in the pawn shop
Saw a sawbuck on the board
For Twobits and a Bed Penny too.

TRIBE VII * MIWO NEVES

Berge, John -
Bunning, Bill - No Talk
Dixon, Patricia - Tight Lips
Erickson, Thelma - No Squeek
Gibson, Owen - Chief Quiet
Henderson, Jeanne - Hush
Hobson, Mrs. Merle - Never Snore
Kirkland, Eric -
Mc Farland, Mrs. W. J. -
Newton, Dorothy - Never Loude
Thie, Larry - Speak en No
Trewsek, Kathleen - Silence
White, Glen - No Noise

M - I - W - O
Montana Idaho Wash. Oregon

NEVES
Seven backwards

motto The Silent Tribe

TRIBE V.II * WAMPUM

Darla, Olive - Dish Washer Wampum
Eddy, Velma - More Wampum
Edmison, Myrna - What Wampum
Fant, Maragret - No Wampum
Holson, Grace - Gottum Wampum
Mehno, Tom - Likum Wampum
Oweiler, Barbara - Needum Wampum
Whipe, Emma - Spendum Wampum
Smith, Leatha No Wampum
Stranahan, Clyde - Luv Wampum

motto Savem Wampum

Symbol



{ COWRIE }

Campers Work Schedule
Camp Heyburn

(Numbers correspond to your group No. and tell what your job will be each day.)

	Wed.	Thurs.	Fri.	Sat.	Sun.	Mon.	Tues.	Wed
Set Tables and Serve Breakfast		1	2	3	4	5	6	7-8
Clear Tables sweep dining hall Take care of Garbage		8	1	2	3	4	5	6-5
set Tables and serve Lunch		2	3	4	5	6	7	
Clear Tables at noon--sweep dining hall Take care of Garbage		4	5	6	7	8	1	
Set Tables and serve dinner	4-5	6	7	8	1	2	3	
Clear Tables at nite--sweep dining hall Take care of Garbage	6-2	7	8	1	2	3	4	
After Breakfast--Clean Recreation Hall; Sweep Dormitories		3	4	5	6	7	8	1-2
After Breakfast--Clean Washrooms and grounds; Start fires at 6:30 A.M.		5	6	7	8	1	2	3-4

MENUS FOR CHATCOLAB
1952

	Breakfast	LUNCH	DINNER
<u>Wed.</u> May 14			Roast Pork - Baked Potatoes - Spin- ach - carrot, apple, raisin salad Bread - Ice Cream - Cookies
<u>Thurs.</u> May 15	Fresh Rhubarb-Choice of cereals (hot or dry) Coffee-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 Youngberry Cobbler - Coffee
<u>Fri.</u> May 16	Apple Juice - Hot cer- eal Shirred Eggs - Toast Jam - Coffee	Split Pea Soup - Deviled Egg Salad or Egg Salad Sandwiches - Raw or Carrot & Celery Strips - Apple Pie Cheese - Coffee	Baked Halibut- Steamed potatoes Peas - Tossed Green Salad - Bread Lemon Sponge Pudding -Coffee
<u>SAT.</u> May 17	Tomato Juice - Cereals Bacon and Eggs Toast - Jam - Coffee	Chile with crackers - Peach and Cottage Cheese Salad - Gelatin Whip - Cookies - Tea and Milk	Roast Turkey & Dressing - Mashed Potatoes - Gravy - Green Beans Rolls - Coffee - Fudge Cake Ice Cream
<u>SUN.</u> May 18	Outdoor Buttermilk Hotcakes Link Sausage - Fried Eggs Oranges	Sack Lunch Cold Meats, Cheese, Cookies etc.	Buffet Supper Potato Soup, Baking Powder Biscuits Or Cinnamon Rolls - Fruit Salad Coffee
<u>Mon.</u> May 19 B	Stewed 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 - Cold Slaw - Rolls Youngberry Cobbler -Coffee
<u>Tues.</u> May 20	Fruit Juice - Scrambled Eggs Link Sausage - Coffee Cold Cereal	Ham Roll with Cheese Sauce Whole Kernel Corn - Relishes Canned Fruit - Cookies Milk and Coffee	Cold Turkey or Pork Steaks - Mashed Potatoes - Lettuce Salad - Creole Onions - Corn Bread - Butter Cherry Cobbler with Cream - Coffee
<u>Wed.</u> May 21	Hot Cakes - Cold Cereals Fruot - Coffee		



COOKING OVER THE CAMP-FIRE

FOREST SERVICE
United States Department of Agriculture
July - 1945 Washington 0-3

Increasing thousands are visiting the National Forests every year to enjoy camping or picnicking in these publicly owned forest areas administered by the Forest Service, U. S. Department of Agriculture. There are 155 National Forests, located in 40 States and in Alaska and Puerto Rico, and they offer unlimited opportunities for forest outings. More than 4,000 camping and picnic grounds have been developed by the Forest Service, with safe water supplies, sanitary facilities, tables and benches, outdoor stoves or fireplaces, and spots where campers may pitch their tents. Many of them will accommodate trailers. In some of the camps, moderate charges are made for special services such as cut fire-wood, use of bathhouse lockers, etc., but use of the campgrounds is free, and there is no charge for entering a National Forest.

The Forest Service extends a cordial invitation to you to visit the National Forests and to make use of their recreation facilities. It asks only that you observe the regulations as to sanitation and care with fire and smoking materials, avoid damaging forest growth or camp properties and facilities, and be considerate of fellow campers.

There are many good books on camping and camp cookery (a number of references are given at the end of this leaflet). The following is not intended to be a complete manual on the subject but it is hoped this compilation of some helpful hints may contribute to your comfort and enjoyment of a camping or picnic trip, or even an outdoor fireplace in your own yard. Only through experience can one become proficient in outdoor cooking and determine the combinations of supplies and equipment best suited to his individual needs and tastes.

PLANNING YOUR RATIONS

In camp as well as at home your food, of course, is all important. But in planning your food supply you must naturally consider the number of persons in your party, the length of time spent away from sources of supply, and last but not least, your mode of transportation. If supplies are to be packed on men's backs the question of bulk and weight must not be overlooked. In that event you will take only essentials, and wherever possible,

(Over)

food in concentrated form. On a pack horse trip or in the family car, you can afford to be more lavish. But on any trip there are certain staples you will want, for your diet must as far as possible consist of a well-balanced variety of wholesome food. It must be one that will keep muscles strong and body warm, besides providing energy and resistance to low vigor and disease.

Among the staples usually wanted on any camping trip are flour, bacon, rice, beans, cereal, cornmeal, tea or coffee, sugar, dried fruits, butter, condensed milk, and salt. But how much of each shall you take? If you are one man packing grub on your back for two weeks in the wilds you might need supplies in about the following amounts:

Flour	6 lbs.
Meat (bacon or boned ham)	7 $\frac{1}{2}$ "
Rice	1 "
Baking Powder	1/4"
Tea	1/4"
Coffee	1 $\frac{1}{2}$ "
Sugar	2 "
Cereal	2 "
Dried Fruits	3 "
Beans	2 $\frac{1}{2}$ "
Dehydrated soup	1 $\frac{1}{2}$ "
Dried vegetables	1 "
Dried potatoes	1 "
Dried eggs	1 can
Butter	1 can (2 lbs.)
Condensed milk	4 cans
Salt and pepper	

The craving for sweets is strong on a hiking trip. You burn up many calories on the trails. A couple of pounds of sweet chocolate may be a welcome addition to the pack.

And don't forget soap - laundry and hand soap - and plenty of matches in a water-tight container.

Traveling in the family car is a different story. You can afford to carry some luxuries. Elon Jessup in "Camp Grub" suggests the following rations for two hungry active people cut off entirely from food supply for two weeks.

Milk:	
Canned Milk	16 small cans
or	
Powdered Milk	2 lbs.
Cheese:	1 lb.
Vegetables and fruits:	
Potatoes	15 lbs.
Beans (dried)	2 "

- Canned baked beans 3 large cans
- Canned vegetables 8 cans
- and
- Canned tomatoes 3 cans

Any fresh vegetables that can be kept fresh.

- Onions 3 lbs.
- Peanut butter 1 small jar
- Nuts (shelled) 1 lb.
- Fresh Oranges 1 dozen
- or
- Grapefruit 1/2 dozen
- Split peas 1 lb.
- Lentils "
- Dried fruits 3 lbs.
- Canned fruits 2 cans
- Raisins 1 pkg.
- Lemons 1/2 doz.

Eggs: 2 doz.

Soups: 3 small cans

Meat and fish:

- Bacon 4 lbs.
- Ham 2 lbs.
- Salt Pork 2 lbs.
- Corned beef 2 small cans
- Canned fish 2 lbs.
- or
- Dried fish 1 lb.

Flour and cereals:

- Fresh bread 4 loaves
- Flour 10 lbs.
- Pancake flour 2 pkgs.
- Cornmeal 2 lbs.
- Soda crackers 2 small boxes
- Pilot bread 1/2 lb.
- Macaroni 1 pkg.
- Oatmeal 1 lb.
- Rice 2 lbs.

Fats:

- Butter (or Oleo-margarine) 3 lbs.
- Lard or substitute 1 1/2 lbs. (The bacon may supply all the grease you need.)

Sugars:

Sugar	5 lbs.
Syrup	1 bottle
Jam and Jelly	2 jars
Sweet chocolate bars	1 lb. (You will probably want more.)

Accessories:

Coffee	3 lbs.
Tea	1/4 lb.
Cocoa	1/2 lb.
Salt	1 box
Pepper	small can
Mustard	" "
Salad Dressing	1 bottle
Catsup	1 "
Vinegar	1 small bottle
Baking Powder	1/4 lb.

This list is rather extensive for two people and can be amended according to your needs and tastes. Experience will suggest many variations. Ordinarily, however, you should not skimp on foods for which there is an almost universal craving when out-of-doors. These include butter, bacon, sweets, eggs, coffee or tea, and some kind of bread. If you cannot get hold of fresh fruit, take plenty of canned tomatoes. They have a high food value and are grand thirst quenchers. Hominy either "big" or "grits", may also make a good addition to your list.

Butter if it is perfectly fresh will usually remain palatable for as long as three weeks when packed in glass jars and sealed tight. Or canned butter can be purchased. Breakfast foods packed in tin cans are not apt to deteriorate as readily as when carried in the package.

KITCHEN AND DINING EQUIPMENT

The kitchen and other utensils you will use will again depend upon your mode of travel. For transportation on men's backs where weight is all important, nothing should be taken but needed tin, aluminum, or other non-breakable plates, cups, knives, forks, spoons, a coffee pot, frying pan, and stew pan. Or you may want to get a specially designed camping set of "nesting" equipment. A party traveling by automobile where there is not so much need for compact packing will want to carry additional equipment, and among the things that come in handy, say for a party of four making a camping trip of some duration, would be:

- 2 Sauce pans (2 quarts each)
- 2 Cooking kettles (about 5 qt. and 10 qt.)
- 2 Steel frying pans (1 large and 1 small)
- 1 Wire broiler
- 1 Double boiler (2 or 3 qt.)
- 1 Coffee pot (2 qt.)

- 2 Baking pans, or
- 1 Dutch oven
- 1 Measuring cup ($\frac{1}{2}$ pt.)
- 1 Flour sifter
- 1 Mixing pan
- 1 Pancake turner
- 1 Meat fork (large)
- 2 Cooking spoons (long handle)
- 1 Butcher Knife
- 1 Paring Knife
- A can opener and corkscrew
- A whetstone or "knife sharpener"
- 1 Dipper
- 3 Pan and kettle covers
- 3 Pie plates
- 1 Dish pan (or use one of the kettles)
- 1 Wash basin
- Dish towels
- Dish cloths (wire and cloth)
- Cheese cloth (many uses)
- Food containers (jars and pry-up cans)
- Some wire
- Pair of pliers
- Lantern
- Candles
- Flashlight
- Axe
- Hatchet
- Rope and Twine
- Shovel (don't forget this)
- A meat safe with a fly-proof cover is good if you have plenty of room.

Dining Utensils

- 6 Plates (fairly deep)
- 6 Cups
- 6 Saucers
- 5 Bowls
- 6 Knives
- 6 Forks
- 10 Teaspoons
- 4 Tablespoons
- 3 Serving dishes
- Pepper and salt shakers
- Paper napkins
- Oilcloth cover

This list may, of course, be simplified. A single utensil may serve a number of different purposes. The double-boiler can be omitted, but if you're not used to camp cooking it may save scorching some things like oatmeal which burn easily on a camp fire if not cooked over water. Two stew pans of similar shape but different size can be used for this purpose.

And a board off a box or a piece of floured canvas and a bottle will substitute for a bread board and rolling pin. Either a Dutch oven or reflector oven will take the place of baking pans. Strong aluminum or heavy tin are perhaps the most serviceable materials for camp cooking utensils. Enamel ware or aluminum should be used for fruits, which should not be soaked or stewed in tin of any kind.

And again, don't forget soap and matches.

When convenience in packing and unpacking your equipment is a consideration, you will need utensils that can be compactly packed or "nested". Complete nesting-dish outfits are available from camp outfitters and do away with much of the job of planning and assembling your outfit. The dishes may nest in such manner that the size of the complete outfit is only a trifle larger than that of the largest kettle.

On many of the National Forests, an axe, shovel, and water bucket are required equipment for every camping party, and they are very useful to have along, whether required by local regulations or not.

THE COOKING FIRE

If you intend to stay at a Forest Service or other public camp-ground, you will probably have the use of a camp stove or a stone fireplace already installed. This being lacking, you must depend upon an open campfire or a camp stove for cooking. The portable camp stove is especially popular with migratory motorists, as well as with campers who remain in one place. In fact, the Forest Service advises the use of camp stoves wherever possible. They are safer than open fireplaces, more convenient, require less fuel, and do not blacken utensils. Collapsible sheet iron stoves may be obtained from camp outfitters.

But, if you build a campfire, make it a small one. Cooking is done over the coals, not over a bonfire that fills your eyes and lungs with smoke and your food with ashes. To build a larger fire than necessary is a certain sign of the tenderfoot. A safe way to build a campfire is to first shovel away all needles and ground litter down to mineral soil from a space at least 10 feet in diameter. In the center of the cleared space dig a hole a few inches deep and about a foot or two wide. Shovel away the side exposed to the prevailing wind to allow a free entrance of air. This opening is the front of the fire. The air going in passes along the side walls to the rear and thence upward, in this way perfecting the draft. Lay rocks - flat-topped, if you can find them - on either side of the hole, to set your kettles on. Avoid using shale or sandstone rocks, as these may explode if they get too hot. Or you can use two green poles (four to six inches in diameter) across the hole, one to serve as a back log and the other as a front log. Space them at a proper distance to support a camp kettle, frying pan, or coffee pot. Kindle the fire beneath them. The poles can be replaced from day to day as they burn away. When cooking frying-pan bread by reflected heat usually a dry front pole is preferred to a green. The dryer pole being somewhat charred combines with the hot coals beneath to produce a greater amount of reflected heat.

You might also find fire irons a great convenience. To make these bend pieces of $\frac{3}{8}$ inch iron four feet long at right angles a foot from each end and sharpen the ends. Place two irons side by side with a space the width of your narrowest kettle between them. Drive the ends into the ground and kindle the fire beneath them. Instead of being made in one piece, the pegs and crossbars may be connected by rings in the ends. They will then fold and be easier to pack.

You must have dry wood to start a fire in a stove or fireplace as well as in a hole in the ground. For kindling, use the small branches about the thickness of a lead pencil, or larger, like those that grow close to the trunks of the trees. Dry wood is also found in small dead standing trees. After felling, split these open and use the center for fuel. During stormy weather or a scarcity of matches, light a candle and kindle your fire with that.

Many campers bring along charcoal - a light, smokeless, inexpensive fuel now purchasable already picnic-packaged in convenient paper bags. Charcoal makes a quick, hot, compact fire for camp cooking. Start the fire with a few twigs and then add charcoal.

In some of the western National Forests, you must obtain a campfire permit before you may build a fire, except at designated campgrounds. Permits are issued free by Forest Rangers or other authorized forest officer. Along with your permit the Forest officer will give you instructions for handling fire in the Forest.

One of the most important laws of the forest is "never leave a campfire unattended even for the shortest time." Put it out every time you leave the camp. This can be easily done by stirring the coals and at the same time soaking them with water. Turn all small sticks and drench both sides. Also wet the ground around the fire. If you can't get water, stir in earth, and tread it down until it is packed tightly over and around the fire. Be sure the last spark is dead before you break camp. If the fire should escape into the surrounding leaf litter, it can be spread very rapidly. Campers have been known to lose their lives through having their neglected campfires spread and catch up with them on the trail. If your negligence should cause a forest fire, you are liable to arrest under federal or state laws.

But all forest fires are not caused by neglected campfires. There are other forms of carelessness with fire, and smoking is one of them. To help prevent fires in the forest the Forest Service prohibits all smoking on some National Forests during dry seasons, except at places of habitation or special posted areas. It also asks all forest users to observe the following simple rules when smoking:

Be sure your match is out. Break it in two before you throw it away.

Be sure pipe ashes and cigar or cigarette stubs are dead before throwing them away. Never throw them into brush, leaves, or needles.

Smoke only while stopping in a safe place, clear of all inflammable material; never while traveling in the woods.

PREPARING THE FOOD

The following recipes and suggestions include some adapted especially to the needs of campers on a trip where only limited supplies and equipment are at hand, and others more suitable for picnics, or permanent camps, or even for outdoor fireplace cooking at your own place, where a wider variety of materials is available or may be brought along.

SOME SUGGESTIONS FOR THE COOK

Boiling - When boiling food, you must remember that at high altitudes water boils at temperatures below 212° because the decrease in atmospheric pressure lowers the boiling point. This decrease amounts roughly to one degree for every 555 feet of ascent. Thus at 10,000 feet elevation the temperature of boiling water is only 194 degrees. For this reason, more time is required to boil foods at high altitudes. Other methods of cooking are not affected by altitude.

Using Dutch Oven - Care should be taken that the oven and lid are quite hot before dough is placed in them for baking. During the preparations for baking the oven and lid should be heated over the fire. When a good mass of coals has been obtained, the dough should be placed in the heated oven (the bottom having been greased) and the lid put on. The oven should then be embedded in the coals and the lid covered with coals and hot ashes.

Instead of a Dutch oven two pans may be used, one being large enough to fit snugly over the other as a cover. Plenty of ashes and earth should be piled on top or the bread will burn.

Reflector Ovens - Reflector ovens are generally made of tin or aluminum. They are light and most of them can be doubled into a very flat parcel. As they bake by reflected heat, they must be kept clean. Remember that the flame of the fire should be as high and wide as the front of the oven in order to get an equal intensity of heat from top to bottom. But it is simpler and wiser to regulate the heat by moving the oven backward and forward than it is to try to manipulate the fire.

Canned Foods - Most canned foods can be heated by covering the can with boiling water for 15 minutes to one-half hour depending on the size of the can and the thickness of the mixture in the can. The food has been cooked in the canning process so it requires heating only. Be careful of escaping steam when opening a heated can.

Left-over canned food may be left in the can, but as with all perishable foods must be stored in a cold place.

Disposal of Refuse - Most kitchen refuse can be burned in the campfire. Even old tin cans might well be burned - for if left around, even buried, they may attract flies.

If burning is impracticable, dig a hole for the refuse, leaving the earth piled up on the edge, and cover every addition with a layer of dirt.

Gloves for the Cook - "White cotton gloves, purchased from the five-and-ten cent store, are a boon to the cook. They protect her hands when she builds the fire, when she handles the reflector oven, when she moves hot kettles and pans, or when she adjusts a firebrand or live coals." (*Camp Fire Girls' "Outdoor Book"*)

Parchment Cooking Paper -- "When you have only one pot and wish to cook several vegetables so that they will retain their separate flavors and not form a general mixture, parchment paper is a great help. Put the vegetables each in a square of paper, tie the paper like a sack, hanging the top of the sacks over the kettle edge, and fill the kettle with water. The five-and-ten cent store will supply you with this parchment paper." (*Camp Fire Girls' "Outdoor Book"*).

USES OF DRY SKIM MILK

Large enough amounts of dry skim milk may be used in preparing soups, cereals, bread, and many other foods so that they are richer in milk solids than those made with fluid milk.

In making many products dry skim milk can be used in the dry form, as it comes from the package. This is a convenient method of adding powdered milk in preparing bread, muffins, biscuits, puddings, and cereals. In such recipes, the powder is mixed with the other dry ingredients and water is used as the liquid.

For use in beverages, soups, gravies, sauces, and such dishes as scrambled eggs and custards, dry skim milk should be made into fluid milk by mixing it with water. The fluid milk is used exactly as fresh skim milk.

Three and one-half ounces (seven-eighths cup) of dry skim milk made into a liquid with 3-3/4 cups of water equals about a quart of fresh skim milk in nutritive value. For convenient household measurement, use 1 cup of powdered milk for each quart of water; or one-fourth cup of milk powder for a cup of water. To increase the food value, increase the proportion of dry skim milk to water; or add the powdered milk to fluid fresh milk.

To prepare fluid milk with the powder, measure cold or warm water into a bowl, sprinkle the powder over the surface, and beat until the powder dissolves. Or, the milk powder and water may be shaken in a tightly closed glass jar or bottle. Do not use boiling water. The powder is likely to lump.

Some recipes for using dry skim milk are given in the following sections:

BEVERAGES

Coffee, Hot Water Method -- For each cup of coffee to be served, mix 2 level or 1 heaping tablespoon of coffee with enough cold water to moisten. If possible put the coffee, with a few grains of salt, in a cheese cloth bag large enough to let the coffee swell and allow free circulation of water through it. Tie the bag tightly and leave a string long enough to lift it out of the container. If no bag is available, put the moistened coffee in a pot. Add $\frac{3}{4}$ cup of boiling water for each serving and allow the coffee to come to a full boil. Let stand 20 minutes where it will keep hot but not boil. To clear add some cold water.

Coffee, Cold Water Method -- Put coffee into cheese cloth bag using 2 level or 1 heaping tablespoon for each cup. Put in a speck of salt. Place bag in cold water and bring to a brisk boil. Remove from fire and serve, or keep in a warm place. Some campers carry their coffee ready bagged for brewing. To do this, however, you must know how many cups you will need for each serving. The bags should also be kept in a tin container so that the coffee will not lose strength or flavor.

Some campers like the instantaneous coffees which can be put directly in a cup and boiling water added.

Tea -- Bring the water just to the boiling point and add 1 rounded teaspoon of tea for each cup. Let the tea steep from 3 to 5 minutes where it will keep hot, but not boil. Drain from the tea leaves and serve at once. If an earthenware pot is used, heat first by filling with boiling water and drain before adding the water for tea.

Made with Dry Skim Milk

Cocoa -- $\frac{1}{2}$ cups dry skim milk, 5 tablespoons cocoa, 5 tablespoons sugar, salt, 5 cups water.

Mix the cocoa, sugar, salt, and 1 cup of water, and boil for a few minutes. Add the other 4 cups of water and sprinkle the dry milk over the top. Beat until smooth and heat in a double boiler or over low heat to the serving temperature. Cinnamon, nutmeg, or vanilla may be added. The cocoa may be chilled and served cold.

It is also possible to obtain prepared cocoa, to which nothing except liquid need be added.

Milk Shakes -- Place one cup of water in a bowl, add one teaspoon of sugar, a few grains of salt, and one-fourth teaspoon of flavoring. Sprinkle one-fourth cup of dry milk over the surface and beat until smooth. Or, the ingredients may be placed in a glass jar or milk bottle and shaken.

For fruit milk shakes, add 2 teaspoons of sugar, a few grains of salt, and one cup of water to the pulp of a raw banana, or one-fourth cup of the combined pulp and juice of cooked dried apricots or prunes with a little lemon juice if desired. Sprinkle one-fourth cup of dry skim milk powder

over the cup and beat until smooth. Serve cold. This makes a thick, frothy milk shake.

Eggnog -- Combine a well-beaten egg, 2 teaspoons of sugar, one cup of water, one-fourth teaspoon of flavoring, and a few grains of cinnamon or nutmeg. Sprinkle one-fourth cup dry skim milk over the mixture. Beat until smooth.

Milk with Coffee -- Heat one pint of liquid milk and mix with one pint of hot coffee, or sprinkle one-half to one cup of dry skim milk over one quart of warm coffee and beat until smooth. Serve cold or hot.

BREADS

(Caution: Always sift flour before measuring when making breads.)

Baking Powder Bread (Dutch Oven) -- Mix 1 quart of flour, 1 teaspoon salt, and 2 tablespoons baking powder. Stir in enough cold water or diluted evaporated milk to make a thick batter. Mix rapidly and pour into Dutch oven. Bake until no dough adheres to a sliver stuck into the loaf. One-half cup of bacon drippings mixed into the dry ingredients will improve the bread. In this case reduce the salt to $\frac{1}{2}$ teaspoon. Prepared biscuit mixtures can be used. The directions for mixing are printed on the package.

Biscuits -- 2 cups flour, 4 teaspoons baking powder, $\frac{1}{2}$ teaspoon salt, 2 tablespoons lard, water or evaporated milk to make a soft dough.

Mix the dry ingredients and then work in the lard with fingers or knife. Add the liquid gradually until the mixture is soft dough. Knead lightly. Place this dough on a floured board, roll out lightly to $\frac{1}{2}$ inch thickness. Cut with a baking powder can or top. Place in a pan and bake in a hot oven about 15 minutes. (Milam and Smith)

Drop Biscuits -- $4\frac{1}{2}$ tablespoons dry skim milk, 2 cups sifted flour, $\frac{3}{4}$ teaspoon salt, 3 teaspoons baking powder, 4 tablespoons fat, water to make a very soft dough. (about $\frac{3}{4}$ cup).

Sift the flour, dry skim milk, salt, and baking powder together. Cut in the fat. Add the water slowly, stirring from the center until a soft dough is formed. Drop from a spoon onto a greased baking sheet, and bake in an oven for about 15 minutes; or bake in covered frying pan on top of a stove. If using sour milk, reduce the baking powder to 2 teaspoons and add one-third teaspoon of soda to the dry ingredients.

Flap Jacks -- $1\frac{1}{2}$ cups sifted flour, 2 to $2\frac{1}{2}$ teaspoons baking powder, $\frac{3}{4}$ teaspoon salt, 0 to 1 tablespoon sugar, 1 egg, beaten (if possible), 1 cup milk, 2 tablespoons fat, melted.

Sift the dry ingredients together. Combine the beaten egg, milk, and melted fat. Add gradually to the dry ingredients, stirring only until the batter is smooth. Bake the cakes on a hot griddle, or lacking this, in a hot greased frying pan.

Prepared pancake flours have directions printed on the package.

Corn Bread -- 2 cups corn meal, 2 cups flour, 1 tablespoon sugar, 1 teaspoon salt, 3 teaspoons baking powder, 6 tablespoons melted fat.

Mix the dry ingredients and add enough water or condensed milk to make a medium batter. Stir melted fat into mixture and bake in well greased pan.

Corn Pone -- Mix 1 quart corn meal and 2 teaspoons salt rapidly with boiling water until it drops lightly from the spoon. Bake in a Dutch oven or in thin cakes in a greased frying pan.

Rice Cakes -- When you have cold boiled rice left over, mix it half and half with flour, and proceed as with flapjacks. Cold boiled potatoes or oatmeal may be used in the same way. Rice cakes are best mixed with the water in which rice has been cooked.

CEREALS AND VEGETABLES

Rice -- Rice swells to at least 3 times its bulk when cooked. For each cup of dry rice have 2 quarts of water boiling briskly and add 2 teaspoons of salt. Then sprinkle in the dry rice, and boil gently for about 20 minutes, or until the grains are soft through when pressed between the thumb and fingers. Then drain off the water, cover partly and let stand at the edge of the fire, so the rice grains can steam and swell without burning.

Savory Rice and Onions -- Cook sliced onions until they turn yellow in fat in a frying pan. Stir in dry rice and then pour in enough water or canned tomato juice to cover. Let boil gently and stir the rice from time to time with a fork. Add more liquid if needed, and cook until the rice is tender. Season to taste with salt and pepper.

Spanish Rice -- Chop about $\frac{1}{2}$ pound of salt pork and fry until crisp. Slice 2 onions and brown them in the fat. Add 1 quart of fresh or canned tomatoes and 3 to 4 cups of cooked rice. Season to taste with pepper and salt if needed.

Hominy Grits -- Hominy should be stirred into boiling water and cooked for an hour. If you soak it overnight, it needs only a half-hour's cooking. The proportions are one cup of grits to four cups of water when cooked in a double boiler and six cups when cooked over the flame.

Fried Hominy -- Slice cold, molded hominy. Dip slices in flour and fry in bacon fat.

Macaroni and Spaghetti -- Macaroni and spaghetti usually come in packages which contain directions for cooking. In camp, however, it is well to allow $\frac{1}{2}$ to one cup of either for each person, depending upon the individual's fondness for the dish and the size of his appetite.

Macaroni and Cheese -- To each cup of cooked macaroni add one teaspoon of tomato catsup or a tablespoon of canned tomatoes (*this may be omitted*) a little cayenne pepper, salt and two tablespoons of cheese shaved into thin strips. Cover with condensed milk diluted, or powdered milk and water, and bake.

Macaroni and Tomatoes -- Cut salt pork into small pieces and put in frying pan. Slice an onion into the pan and brown with the pork. Add cooked macaroni and enough tomato paste to flavor well. Season with pepper, and salt if necessary. Add cheese if desired. (*Walter H. Leve, Seattle, Wash.*)

Baked Beans -- After washing them soak one quart of beans over night in cold water. Drain and cover with fresh water adding a pinch of soda and boil for an hour. Pour off this water, add fresh hot water and cook until the beans are soft. Mix with the beans; one tablespoon salt, pepper, 6 tablespoons molasses, 4 or 5 slices of salt pork or bacon.

Place in a pan or bean jar, burying the pork in the beans and bake from 6 to 8 hours if possible in a pit of coals.

Beans, Boiled -- Wash beans and soak them over night in cold water. Soft water is preferable and a little soda may be used to soften hard water. Drain and put the beans into a pot with enough cold water to cover them plentifully. To 2 quarts of beans add 1 teaspoon of soda; cover and boil for 15 minutes. Remove the scum as it rises. Pour off the water; replace with boiling water. Cover and boil steadily for 2 or 3 hours, or until tender. Drain and season with butter, pepper and salt. The boiling can be begun over the breakfast fire; continued at noon; and quickly finished over the supper fire.

Dried beans or Peas with Salt Pork -- Soak dried beans or peas over night, and boil in fresh water until tender. Dice salt pork and fry it crisp; slice an onion and brown in the fat; add the beans or peas with the liquor in which they are cooked. If desired, add tomatoes. Heat all to boiling, pour into a shallow baking dish, and cook in the oven until the sauce thickens.

Creamed Lima Beans -- Soak one cup of dried lima beans several hours in enough water to cover. Drain, add two pints of water and cook slowly until tender; add one cup of condensed milk and let simmer for one-half hour. Season to taste. (*Milan & Smith*)

Baked Potatoes -- Wash the potatoes, grease the outside with lard or bacon fat and bake in a frying pan covered with a lid, or in an oven, or in ashes.

Potatoes, Boiled in their Jackets -- Wash potatoes thoroughly and cut a small piece from both ends, to give vent to the steam and keep potatoes

from bursting open. Put them on in cold, not boiling water, and cook gently but continuously, adding salt to the water at first. Dry before the fire and serve. (*Milan and Smith*)

Little Pig Potatoes -- Cut a core out of the center of a rather large potato, stuff a small pre-cooked link of sausage in the hole and close both ends with pieces of potato core. These cores may be removed toward the last if you want to let the sausages brown a bit. Wrap in leaves and bake in hot coals or bury in hot sand and bake. It takes at least an hour to cook them. Test by poking a sliver into one. (*Camp Fire Girls' "Outdoor Book"*)

Spinach Saute -- Boil dried spinach 15 to 20 minutes. 1/3 cup boiled spinach, 1 tablespoon butter or bacon fat, 1 tablespoon flour, 1/4 cup of milk, salt and pepper.

Melt butter or bacon fat in frying pan. Add chopped spinach, cook a few minutes. Sprinkle with flour and seasoning. Stir, add milk gradually and cook 5 minutes. (*Milan and Smith*)

"Roasting Ears" -- Pull back the husks from an ear of corn but do not remove them entirely. Clean off all of the silk. Replace husks and tie at end. Wrap in several thicknesses of wet newspaper and bake in the coals.

Stuffed or Scalloped Vegetables with Salt Pork -- Fry diced salt pork until crisp and mix it with bread crumbs, cooked rice, or other cereal. Use as stuffing for peppers or tomatoes. Or use the crisp cooked salt pork in scalloped dishes. Good combinations are sweet potatoes and apples; cabbage and apples; and tomatoes with kidney beans, lentils, potatoes, or hominy.

DESSERTS

Stewed Prunes -- Wash and pick over the prunes; put them to cook over night in the water (*cold*) they are to be cooked in, using only enough water to cover them. Put the prunes on the fire where they can just simmer until tender. Do not use an iron utensil. Add sugar, if desired, and reheat. Keep partly covered.

Note - During hot weather fruit is likely to sour when put to soak over night.

Baked Bananas -- Bananas in the skin are laid on top of hot ashes and turned over once to bake thoroughly. This dish may be varied by peeling back a narrow strip of the banana skin, cutting out sections of the fruit and replacing them with marshmallows. Replace the strip, pinching the ends to hold in place and bake as directed. (*Camp Fire Girls' "Outdoor Book"*)

Date Simple -- 2 boxes dates, 2 cups milk.

Wash and pit dates and put them in a baking dish. Pour the milk over them and let them stand until the milk is absorbed (*about an hour*). Put

the baking dish in a pan of warm water and bake in a reflector oven for half an hour. Keep turning the dish so that it bakes on all sides. (*Camp Fire Girls' "Outdoor Book"*)

Dreams -- Slip a pitted date onto a thin green pointed stick, then a marshmallow, then a date until you have three or four of each. Toast over the fire until the marshmallows are golden brown, and eat. (*Camp Fire Girls' "Outdoor Book"*)

Cranberry Sauce -- Soak one cup of dried cranberries in 3 cups of cold water for 2 hours or longer. Cook slowly until tender. Add $\frac{3}{4}$ cup sugar and simmer 15 minutes. Use this same method for sauces made of other dried fruits, but if fruit is very dry allow it to cook slowly at simmering point.

Fried Pies -- $1\frac{1}{2}$ cups sifted flour, 3 teaspoons baking powder, $\frac{3}{4}$ teaspoon salt, $2\frac{1}{2}$ tablespoons lard, 6 tablespoons milk, $\frac{1}{2}$ cups sweetened fruit (*canned or cooked dried*)

Make a biscuit dough from the flour, baking powder, salt, lard, and milk. Roll the dough $\frac{1}{8}$ inch thick and cut into circles 6 inches in diameter. Place $\frac{1}{4}$ cup of the fruit on each circle, leaving a clear margin of dough. Moisten this edge and fold one half the circle over the fruit and press the edges firmly together. Grease a hot frying pan with a little lard and brown the pies on both sides.

Seasoned chopped meat may be substituted for the sweetened fruit.

Hunter's Pudding -- 1 cup finely chopped suet (*or salt pork soaked in water over night*); 1 cup molasses; 1 cup condensed or dried milk and water; $\frac{1}{2}$ teaspoon salt; 3 cups flour; 1 teaspoon cinnamon; $\frac{1}{2}$ cups raisins.

Mix dry ingredients. Add molasses and milk to suet or salt pork. Combine mixtures. Grease a lard pail, turn in the pudding; cover, set in a kettle of boiling water and steam for two or three hours, serve with pudding sauce. (*Milam and Smith*)

Pudding Sauce -- $\frac{1}{4}$ cup sugar; 1 cup of condensed milk, or dried milk dissolved in 1 cup of water, or plain water; 2 tablespoons flour; 1 teaspoon spice.

Mix flour, spice and sugar together and add the milk slowly, stirring until smooth. Cook until thickened. Remove from fire and add vinegar to taste. (*Milam and Smith*)

Fruit Shortcake -- Use drop biscuits and fruit to make a shortcake.

MEATS, GAME AND FISH

In camp, as well as in the home, meat, game, and fish, are cooked by frying, broiling, roasting, braising, boiling, and stewing. The method employed depends largely upon the kind and quality of the meat, as well as

your cooking equipment. Both broiling and roasting are done by direct heat of the open fire or in a reflector oven, while braising requires a closed vessel, and usually a small amount of water. Frying and boiling are possible over either an open or enclosed fire. When time is a factor, frying and broiling are the quickest methods, as boiling, braising, and roasting take about an hour or two or longer. Tough meats should be boiled or braised, and none but the freshest and tenderest meats should ever be broiled or roasted. Both of the latter methods develop the characteristic flavor of the meat.

Roasting -- Build a large fire against a high bark log or wall of rocks which will reflect the heat forward. Hang roast before fire and close to it by a stout wet cord; turn frequently; catch drippings in pan and baste with them. Just before the meat is done, baste and sprinkle with flour, then brown it near the fire and make gravy.

To roast in a reflector oven, lay the meat in a pan and set the baker before the fire. If the meat is very lean place strips of salt pork over it. Baste and turn the meat occasionally. When it is done, make gravy from the drippings. To make gravy, skim the fat from the drippings. Mix 3 tablespoons of the fat with an equal quantity of flour and combine with the rest of the drippings. Add water to make about 2 or 3 cups of gravy. Stir over the fire until smooth and season to taste.

Pan Broiled Steak -- Wipe the steak with a damp cloth, never wash it in water. Place in a very hot, slightly greased frying pan. When brown on one side, turn and brown on the other. Remove the pan further from the coals and turn occasionally until done. Season with salt and pepper and serve on a hot plate.

Lamb, mutton, pork, and venison chops and steaks may be prepared in the same way. Pork should be cooked until all the pink color has disappeared.

Broiling on a Gridiron -- Prepare the meat as directed for pan broiling. Have ready a bed of live coals and as soon as the gridiron is heated, grease and put the steak on it, turning often. Season with salt and pepper when done. If the fire smokes or blazes from the dripping fat, withdraw the gridiron for a moment. Long handled wire broilers held over the coals may be used.

Ham, Bacon, and Salt Pork -- Slices of ham may be broiled as steak. When pan-frying bacon or salt pork, keep the temperature low and pour off the excess fat occasionally. Salt pork may be soaked in cold water for an hour or two before frying to remove some of the salt.

To Cook on a Rock -- Take two large clean, dry, flat stones, place one above the other with a few pebbles between to keep the stones apart, and build a fire around them. When they are well heated sweep away the ashes and place the slices of meat between the stones. (Milan and Smith)

"Hot Dogs" -- Put frankfurters into boiling water and let simmer for 5 minutes. Don't let them cook too rapidly or too long for their skins will split and they won't look so nice.

Or, you can broil the sausages over the campfire with the aid of a long pointed stick or long-handled toasting fork. Cook near the fire, not in it, so that you will not have scorched, uncooked sausages. Turn frequently.

You can also wrap them in rounds of biscuit dough and bake, but be sure the sausages have been pre-cooked.

To fry, or saute, over a campfire, rake a layer of coals out in front of the fire; or for a quick meal make the fire of small dry sticks and fry over the quickly formed coals.

Heat the pan very hot and then add enough grease to keep the meat from sticking (*fat meat needs none*). The meat should be dry when put into the pan or it will absorb grease. Cook quickly and turn frequently. Season when done and serve immediately.

Braised Meat -- Brown meat in a Dutch oven or a pot and add about 2 inches of hot water in the bottom of the pan. Cover and cook slowly. When the meat is almost tender, add onions, turnips, or tomatoes or potatoes (*or all of these*). Cover and cook slowly until meat and vegetables are done. A few minutes before removing from the fire, season with salt and pepper. Remove the meat and vegetables and make gravy from the drippings. To make gravy, skim the fat from the liquid in the pot. With 3 tablespoons of the fat mix an equal quantity of flour and combine with the rest of the drippings, adding water if needed to make two or three cups of gravy. Stir over the fire until smooth and season to taste. Serve the pot roast on a hot platter with the vegetables.

Boiling -- When boiling meat put it into water to cover. Let the meat cook slowly. Hard boiling is apt to make meat tough. Salted or corned meats should be started in cold water and brought to a boil after which they should be allowed to simmer gently. Change the water several times for very salty meat.

Brown Stew -- Cut meat into small cubes and brown it in the frying pan with a little fat. Add sliced onions and cook until the onions are tender. Pour the contents of the frying pan into the stew pan and simmer gently for two or three hours. Season with salt and pepper and add herbs or curry powder, if you desire. Thicken with browned flour. Vegetables, such as turnips, carrots, etc., make a good addition to this dish. They should also be cut into small cubes.

Stew with Canned Meat -- Prepare the vegetables and cut the meat into fairly small pieces. Partly cover vegetables with water and cook until tender. Add meat and liquid from can. Thicken with flour blended with a little cold water. Cook a few minutes longer. Season with salt and pepper.

Mulligan -- Put on a joint of beef or mutton in water to cover. Simmer slowly until tender. Add a can of tomatoes, peas, or any other canned vegetables obtainable, two or three slices of bacon, some potatoes, and onions cut up in small pieces and cook until the vegetables are done. Thicken if rather thin, with a little flour stirred up with some water to form a thin batter. A mulligan can be started and added to from time to

time, using left-over meat, pieces of bread, bacon, etc. However, between cookings the stew should be kept cool to avoid spoilage.

Savory Hamburger -- Cook a sliced onion with 2 or 3 cups of tomatoes, add a can of hamburger or other meat, thicken slightly with a little flour mixed with cold water, and cook a few minutes longer. Season to taste. Serve with cooked rice, hominy, hominy grits, macaroni, spaghetti, noodles, or cracked or whole wheat.

Meat and Rice in Spanish Sauce -- Boil one cup of rice in salted water and drain. Mix the cooked rice with 2 to 3 cups of tomatoes, a can of meat, and a sliced onion. Cook until the mixture thickens, then season to taste. Or, in place of the rice use cooked hominy, hominy grits, macaroni, spaghetti, noodles, or cracked or whole wheat.

Chili Con Carne -- Soak one half pound of chili beans or red kidney beans in one quart of water overnight. Cook until tender. Cut a little suet or salt pork in small pieces and fry until crisp. Add a can of meat separated in small pieces, or a can of hamburger, a sliced onion, several garlic buttons, and cook for a few minutes. Add this mixture to the beans and season to taste with salt and chili powder. Cook slowly until thick.

Browned Hash -- Chop or grind together several cooked potatoes, a can of meat, and an onion. Or, knead together 1 can of hamburger, 1 quart of mashed potatoes, and 1 chopped onion. Season to taste with salt and pepper. Mold into flat cakes and fry slowly on both sides until crusty. Or spread the mixture in an even layer in a greased frying pan and cook slowly until well browned.

Pot Pie -- Make a meat stew, and when it is done spread over the top dough made of the following ingredients: 2 cups of flour, 4 teaspoons baking powder, 1/2 teaspoon salt, 5 tablespoons fat, and water to make a soft dough. Cover the kettle or pot with a lid, heaping coals on top and bake the pie until the crust is brown and cooked thoroughly.

Dishes used as Meat Substitutes

Molded Egg Noodles With Creamed Eggs

1 package (6 oz.) wide egg noodles	1 teaspoon salt
4 to 6 eggs	1/4 teaspoon pepper
5 tablespoons butter (or substitute)	1 teaspoon onion juice
3 tablespoons flour	2 cups milk
1 tablespoon minced parsley	

Cook wide egg noodles as directed on package - usually by adding noodles to three quarts of rapidly boiling water, adding one tablespoonful of salt, stirring occasionally, and boiling 9 minutes. If more tenderness is desired cook a few minutes longer. Drain thoroughly, and put in well greased top of double boiler. Let stand over hot water until needed. Hard cook eggs. Melt butter, stir in flour and seasonings and when well blended add the milk slowly, stir over low fire until smooth and thick. Add parsley. Cut

hard cooked eggs into quarter. Unmold egg noodles in center of a hot platter. Arrange sauce around egg noodles and arrange eggs on the sauce.

Egg Noodles Western Style

1 package (6 oz.) wide egg noodles	$\frac{1}{2}$ teaspoon salt
2 cups canned tomatoes	2 tablespoons butter (or substitute)
1 teaspoon sugar	$\frac{1}{2}$ cups leftover corned beef
1 green pepper	of 1 - 12 oz. can
1 tablespoon minced parsley and mustard pickles	

Cook wide egg noodles as directed on package - usually by adding noodles to three quarts of rapidly boiling water, adding one tablespoonful of salt, stirring occasionally, and boiling 9 minutes. If more tenderness is desired cook a few minutes longer. Drain thoroughly. Cook tomatoes, sugar, chopped green pepper and salt 15 minutes; press through sieve. Melt butter, add flour, then gradually the strained tomatoes and cook until smooth and slightly thickened, stirring constantly. Slice or coarsely shred leftover corned beef (canned corned beef may be used); heat in tomato mixture. Add parsley and pour around a platter of hot egg noodles - serve with mustard pickles.

GAME

Soon after game is killed, the entrails should be taken out. If the meat is not to be cooked at once, hang it up in a cool, dry place. Birds should be kept in their feathers and animals in their skins.

Cooking Small Birds -- Small game birds are best fricasseed and served with gravy. Clean and draw the birds and cut them into pieces. Heat fat in frying pan and brown each piece of bird. When browned add water and simmer until tender. Serve in thickened gravy with biscuits, cooked macaroni, spaghetti, or noodles. Browning the meat may be omitted if you so desire. Be sure the birds are thoroughly picked as pin feathers will not add to this dish.

Roasting a Bird -- Draw and clean the bird in the usual way, then split it down the back and put two or three little sticks in it to keep it as flat as possible. If you have any bacon cut a few holes in the thick part of the bird and stick some thin strips of bacon in the meat, or coat the bird with melted fat, then rub salt on it. Find a pole, the longer the better. On one end of the pole tie the bird, set the pole slanting in the ground or lean it against a log, weighing the lower end with a rock. Let the bird hang close to the coals of the campfire. Twist occasionally, or as often as it stops revolving. The longer the string the longer the turning goes on without attention. A short piece of wire substituted for the lower part of the string lessens the danger of the string burning. (Alfred J. Conrad, Harbelmount, Wash.)

FISH

To keep fish in camp, scale, clean, and behead. Then run a cord through the tails and hang the fish heads down in a dry and shady place out of the reach of blow flies. In the high country you can sometimes

find a snow-bank even in mid-summer to bury your fish in and have a natural refrigerator. (*Mark where you bury them.*) Don't use fish that have been lying around or softened by the sun.

Fried Fish -- Fresh caught fish fried to a golden brown in a pan with bacon grease or butter warms the heart of any fisherman. If you want to fry fish in batter, for the batter use 1 egg, 1 cup of flour, 2 teaspoons of baking powder, some powdered milk, salt and pepper, and enough water to form a thick mixture. Bone the fish and cut in chunks. Dry chunks of fish thoroughly, dip in batter, and fry quickly in deep hot bacon fat.

Fish Cakes -- Remove the bones from cooked fish. Mince well and mix with equal parts of bread crumbs and potatoes. Season well and make into cakes. Fry in a little fat, browning the cakes well on both sides. Add an onion if you want to.

Baked Fish -- This is a pleasing and delicious variation from the usual fried fish. Clean the fish but do not scale; leave head, tail, and fins intact, and put a small strip of bacon in each of them. Dig a hole large enough for the fish to lie in with several inches to spare. Build a fire in it and get a good bed of coals. Rake out half of them, cover the remainder with an inch of grass, place the fish on the grass, cover with more grass, and pile the rest of the hot coals on top. Cover the hole with a frying pan or any other handy thing, as for instance a flat stone, or with earth. (*Milam and Smith*)

Planked Fish -- Shad, flounder, sunfish or any other "flat" fish may be "planked". Cut off the head and tail, split open the back, but do not cut clear through, leaving the fish so that it may be opened wide like a book and tacked on a plank or piece of bark. Tack some thin slices of bacon or pork to the end of the fish that will be uppermost when before the fire, and if you like, a few slices of raw onion sprinkled with pepper and salt. Sharpen one end of the plank and drive it into the ground before a bed of hot coals, catch the drippings in a tin cup or large spoon and baste the fish continually until done. Oak or hickory is the best for fish planks.

SOUPS AND CHOWDERS

Split Pea Soup -- Soak 2 cups of split peas over night in 2 quarts of cold water. In the morning add an onion, sliced. Cover; cook slowly for $1\frac{1}{2}$ hours, or until the peas are soft; then mash. Mix thoroughly 2 tablespoons of flour with one-half cup of dry skim milk, and stir in 2 cups of cold water. Stir into the hot peas with 2 tablespoons of fat and salt and pepper to taste. Cook the soup a few minutes longer.

Bean Soup -- 3 cups beans; $\frac{1}{2}$ cup tomatoes (*may be omitted*);
3 quarts water; 2 slices onion, salt and pepper.

Boil the beans and water until the beans lose their shape and can easily be mashed up. Add the tomatoes, onions, salt and pepper, boil 5 minutes and serve. Lentils are good combined with beans in this kind of soup.

Erbswurst -- This powdered soup comes in the form of a sausage. It is covered with paraffin paper and weighs a pound or a half pound. Several kinds are made so that there is a variety: Pea, bean, lentil, and turtle. A small soup sausage weighing 4 ounces sells for about 10 cents and will make from 4 to 6 meals. The Army emergency ration cost 35 to 40 cent.

To make - use one tablespoon of Erbswurst to a cup of cold water. Cook until a thickened soup is formed.

Fish Chowder - 1 pint (or $\frac{1}{2}$ cup of dry skim milk and 1 pint of water), $1\frac{1}{2}$ pounds of fresh haddock or other fish, or 1 pound-canned salmon, 2 cups diced potatoes, 1 cup diced carrots, 1 pint water, $\frac{1}{2}$ cup diced salt pork, 2 tablespoons chopped onion, 2 tablespoons flour, salt and pepper.

Cut the fish into small pieces and remove the bones and skin. In using raw fish, cook it and the potatoes and carrots in the water for 15 minutes. Fry the salt pork until crisp, remove from the fat, cook the onion in the fat for a few minutes, add the flour, stir until well-blended, and add the milk. Add this mixture to the cooked vegetables and the cooked fish or canned salmon. Simmer 10 minutes longer, stirring frequently. Add the salt pork and season to taste with salt and pepper.

Vegetable Chowder -- Fry 1 cup diced salt pork until crisp and remove the brown pieces from the fat. Chop an onion fine and cook it in the fat. In the meantime boil 2 cups diced raw potatoes and 1 cup each of chopped cabbage, turnips, and carrots in 1 pint unsalted water. As soon as the vegetables are tender add 1 pint milk (*fresh milk or evaporated or dried milk made up with water*) and the cooked salt pork and onions. When heated, season to taste with pepper, and salt if needed.

Whole-Wheat Chowder -- Follow the recipe for Vegetable Chowder but use 2 cups cooked whole wheat and 2 cups diced raw carrots in place of the vegetables. Add more milk if needed.

RECIPES FROM THE LUMBER CAMPS

Believe it or not, you can get good cooking in lumber camps. So says Stewart H. Holbrook, who has lived and worked in logging camps and in his article, "Chefs of the Tall Timber", tells of some of the cooks he has met. He believes that "not only American women but many professional male cooks in restaurants and hotels could learn a great deal from the chefs of the logging woods;" that "even the fabulous Oscar of the Waldorf might pick up a few tricks;" and doubts that "there is a race of cookery artists on earth to compare, day in and out with logging camp chefs."

He calls these men artists because they "take vast pride in their work and they achieve wonders, often with the crudest sort of materials and equipment."

According to Mr. Holbrook, almost any French-Canadian camp cook can produce a better pea soup than can be obtained in the most exclusive restaurant. The pea soup of Alex Couture was such a dish. The recipe as given to Mr. Holbrook by Alex Couture, in family size, calls for two cups of split peas and runs something like this: Soak the peas for two hours. Add

one medium-sized onion, diced; pepper to taste; and then put in a quarter of a pound of salt pork, cut fine. Boil, and when you think the soup is done, boil two hours longer. Alex never boiled this soup less than five hours. He contended "that pea soup of a delicate flavor cannot be made under seven hours -- two hours for soaking, five hours boiling."*

Another recipe with a "Frenchy" tang is the salad dressing made by George Kipp, "a Cockney with a fearful accent who until his recent death was rated one of the top camp cooks in Pacific Coast timber." George used only wine vinegar as a base for this dressing. To the vinegar he added "several cloves of garlic, some paprika, salt, and white sugar." Then he shook the mixture well and let it stand for "an hour or two", after which he added olive oil, and shook well once more before serving.

George Kipp also made good bread and many a camp cook of today learned to make bread from him. This recipe is given below together with Pat Ryan's recipe for baked beans:

George Kipp's Famous Bread (*recipe reduced to family size*) -- "Eight rounded cups sifted flour; one rounded tablespoon salt; slightly less sugar; one cup melted butter; and two compressed yeast-cakes. Now add the pulp and water from two potatoes plus milk; use enough to moisten and mix into a hard loaf. Let rise to three times its size in moderately warm place. Knead down. Put into baking pans and let rise to three times its size. Bake."

Pat Ryan's Baked Beans (*Eastern style*) -- "One pound small white navy beans; wash in warm water; put on stove in cold water and let boil three minutes; drain and add three tablespoons brown sugar; one-half teaspoon pepper; one-half ginger; one-half strong dry mustard; three quarters pound salt pork. Cover with water. Bake five to six hours in slow oven."

Mr. Ryan apparently did not believe in the contention of orthodox cooks that beans must be soaked over night. But if you hold for "soaking over night" you can bake your beans according to the western style and still do them "a la lumberjack". For this "a kettle or pot is not used. You soak the beans over night, parboil five minutes, put them into wide shallow pans about three inches deep. For condiment use only pepper, no sweetening. Now, cut salt pork into strips and lay them crosswise of the beans from end to end of the pans. The salt drips down during cooking, which should last from five to six hours in a slow oven."

Don't judge these recipes too harshly if you have only indifferent success with them. Success in outdoor cooking usually comes only through practice and experience, and you must learn to adapt your methods and dishes to the means at hand. But you'll find that outdoor cooking seems to add something to the flavor -- and certainly the outdoor air, the smell of the forest, crackle of the fire make for more hearty and less finicky appetites.

*This, and other lumber camp recipes given here are from "Chefs of the Tall Timber," which was published in "American Forests" for December 1939.

(Prepared by Marie F. Heisley, Division of Information and Education, Forest Service, with the cooperation of the Foods and Nutrition Division, Bureau Home Economics.) June 1940. (Slight revision - May 1945)

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Camp Cookery

Ava B. Milam and Ruth McNary Smith. College Bul. No. 76, Extension Series 3. Oregon Agric. College. Corvallis, Oregon, 1913.

Woodland Cookery

Girl Scouts, Inc. 74 pp. 14 West 49th St., New York, New York.

Commissary, Cooking Gear, and Food Cost Accounting

Boy Scouts of America. 63 pp. New York City, 1938.

An excellent discussion of menu making to feed a troupe at a liberal level. Sample menus, cooking procedure, recipes.

Day Hikes

Girl Scouts, Inc. 45 pp. 14 West 49th St., New York, New York.

Camp Catering

Louise Hildebrand and Joel H. Hildebrand. 87 pp. Published by Days Press, Brattleboro, Vt. 1938.

Humorous discussion of camp cookery; including recipes and general directions.

Games and Recreational Methods for Clubs, Camps, and Scouts

Charles P. Smith, 704 pp. rev. and enl. Published by Dodd, Mead and Co., New York City. 1937

General discussion of hike cookery; special methods of camp cookery; fire's and fire making.

Camp Fire and Cooking

Charles F. Smith. 41 pp. Published by Boy Scouts of America, New York City, 1935.

Gives special methods of camp cookery and fire making, and reflector oven baking; also directions for making a clay oven and an outside stone stove. Excellent illustrations.

Motor Camping

Porter Varney. 93 pp. Published by Leisure League of America, New York City. 1935.

Includes discussion of camp meals and ways of preparing them.

The Outdoor Book

Gladys Snyder and C. Frances Loomis. 127 pp. Published by Camp Fire Outfitting Co., New York City. 1934.

Book Number 8 of the Library of the Seven Crafts of the Camp Fire Girls. Includes suggestions for meal planning and for fire making, also recipes.

Campcraft Manual

Frances T. Horak. 48 pp. Designed and printed by Park. Indiana, Pa. 1932

Includes recipes and discussion of fire making.

Camping Out

Playground and Recreation Association of America. 636 pp. Published by MacMillan Co., New York City. 1924.

A manual on organized camping, offered for use in college courses for the training of camp directors and leaders of large camp groups.

Camping and Woodcraft

Horace Kephart. 479 pp. Published by Outing Publishing Co., New York City. 1917.

Discussion of camping in the wilderness and living off the country.

Leave the Highways for the Byways

Margaret Hancock. Forecast. 30: 386-388, 419. 1930.

General discussion of food and equipment for picnics.

Carry Your Oven with You

Margaret Hancock. Forecast. 38: 21-22, 60. 1929

Baking in a reflector oven.

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Suggestions for a course in camp cookery. Contains recipes.

TO KEEP THE TREES GROWING

Here in the United States we are cutting trees faster than new ones are growing for the future. And because science is showing us how to use wood better and in new ways we are likely to want more trees in the future than we use today. In fact we must double the annual growth of usable wood. This can't be done easily or quickly. It will require decades of good forestry. So we must take steps now --

To protect all our forests well from fire, insects, and disease;

To stop wasteful and destructive cutting;

To keep plenty of trees of all sizes growing to replace those we cut;

To restore commercial tree growth on millions of acres of forests that have been badly treated or burned;

To give farmers and other small owners more help in growing, harvesting and marketing their tree crops;

To put wild land into public forests when private owners cannot take care of it or the public interest calls for special treatment.



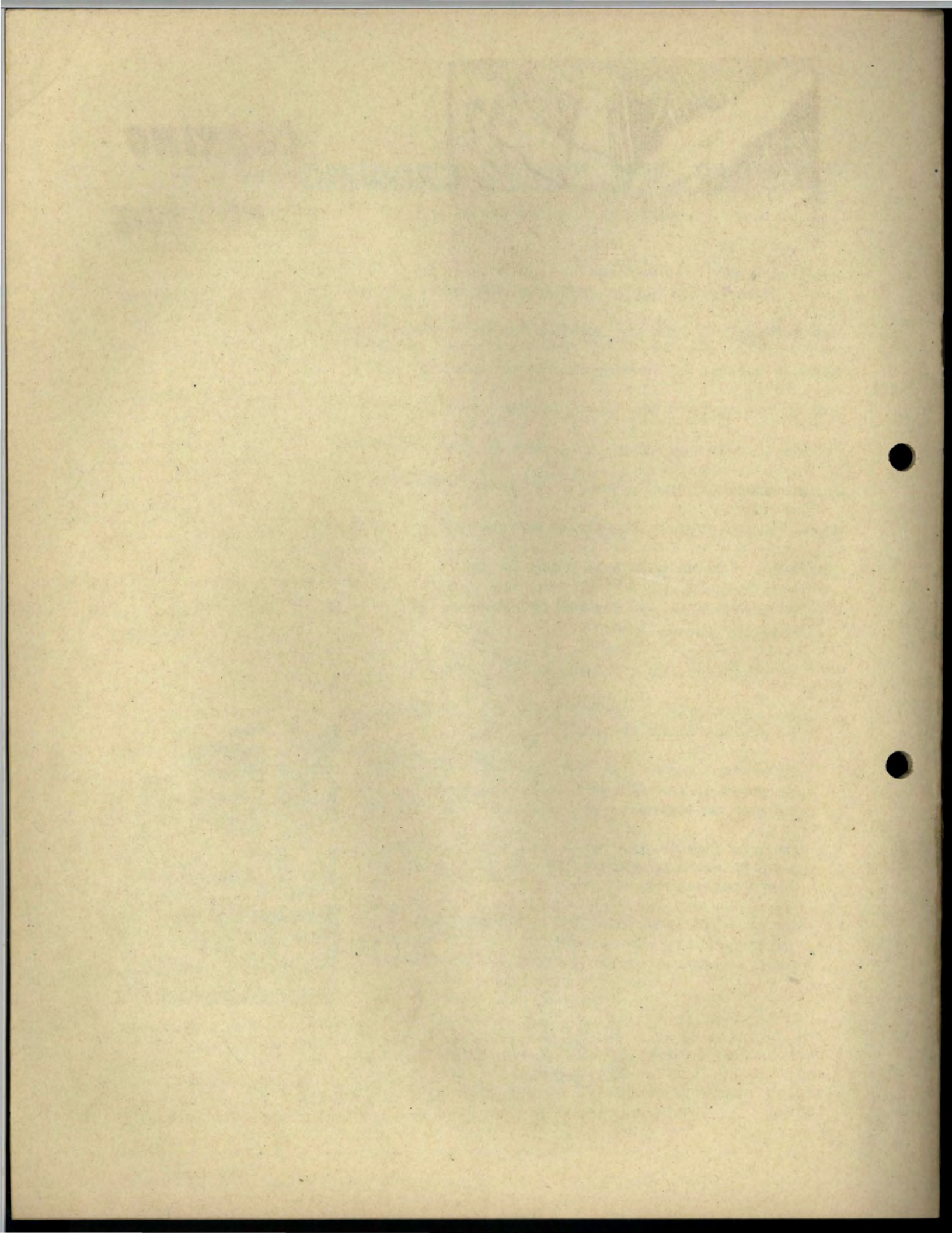
SMOKEY SAYS-

**Care will prevent
9 out of 10 forest fires**

TO KEEP THE TREES GROWING

...to keep the trees growing...
...the United States we are cutting trees...
...in new ways we are likely to want more trees in the...
...In fact we must double the...
...annual growth of usable wood. This can't be done...
...to stop wasteful and destructive cutting...
...to give farmers and other small owners more...
...to put wild land into public forests when...
...private owners cannot take care of it or when...
...public interest calls for special treatment...





MULLIGAN ARTISTS

Charles H. Scribner

Yes Mabel, there actually are such people. They have learned from experience, and they really are artists, as the results will prove. Unfortunately many mulligans are not designed by artists. They are sad and discouraged, or sometimes mean and vengeful; vent their disappointment upon the unwary trencherman.

Simple outdoor living beside a beautiful stream or lake, garnished by wholesome, well prepared food, is one of the fine methods of recreation. A good meal is easy to prepare. If you are sufficiently interested to read the rest of this you may get some hints that will help you. All must be tempered by what is at hand, plus individual ingenuity. For this reason I cannot assume responsibility for results, because ingenious persons can achieve some strange formulas.

Formality and ceremony should be left at the Statler. They have no place in camp. We should not have the equipment for a fancy spread and we certainly do not need it. We do want to prepare a satisfactory meal, quickly, with a minimum of fuss and bother, both before and after. Here's how: First is the choice and preparation of a fireplace. Never, never build a fire against a tree. In the summer do not build it against a log or stump; they are difficult to put out. Clear a spot, at least four feet in diameter, down to mineral earth. Clean out all inflammable material.

Select dry fuel but avoid pitch. Wet wood burns with more smoke than is comfortable. A large portion of the heat is required to evaporate the moisture. Pitch makes a hot fire, but forms a heavy smoke, scatters soot badly and blackens utensils. Larch is excellent but is slow to start. Hemlock is poor wood to keep a fire going unless the fire is large. It snaps badly and bits of charcoal will certainly land in the stew. Pine and cedar kindle easily and make a nice fire although they do not last long. Birch, poplar, willow and alder make a fragrant fire but do not make a perfect bed of coals. Usually however, we do not have a great choice so must make the best of whatever is available.

An adequate supply of kindling is very desirable; something that can be depended upon to start a fire quickly under adverse conditions. Prepared parafined paper is very good. Pine and cedar are the best woods, larch the poorest. A dry storage place should be provided. Starting a fire on a cold rainy morning with wet wood is rather frustrating.

Do not overlook a supply of dry matches. They may be kept dry with water proof matchsafe, or a can with a tight cover. Parafine treatment is a good method. One match company markets a waterproof match that is good. Several companies supply waterproof safes. They are good to have in the pocket; may even be the means of saving a life.

Never deface a living tree around camp or in your search for fuel. Chopping or removal of bark will injure or possibly kill the tree. The beauty of the camp will be destroyed and the weakened tree will be a menace. There are several instances of a tree falling across a car or tent. Give a little thought to the possibility of awakening in a stormy night with your clothes pinned down by a tree. It could be a bit embarrassing if you happened to be in the clothes.

2

Donot build a large fire. It requires too much fuel; the unnecessary heat places a handicap on the cook. The best method is to prepare a base which will quickly become a bed of coals. This will supply plenty of even heat and is pleasant to work around. There is no soot or ashes, and, there are no tears to shed over smoke.

Keep mess equipment to a minimum consistent with essential results. Less space is required for transportation and less time is taken by dish-washing. Aluminum foil will supply most of the utensil needs. It comes in rolls which take up little space. It is easily disposed of. Almost every item of camp cooking can be easily handled with it. The unused portion is very handy at home.

Several brands of foil are on the market. Some are not too well suited for cooking. Most are too thin and are easily punctured. The 12 inch width is too narrow, thus it is very difficult to fashion into a container. Heavy duty frozen food wrap is most satisfactory. It is 18 inches wide. Reynolds brand seems slightly superior as it is a little heavier than most others, but it is difficult to find at present. With a little care it can be used several times for many purposes. Meat, fish, potatoes or bread well wrapped, can be laid directly on the coals and turned as needed. The package may be troublesome to retrieve.

Another method is to gather a supply of green NON-RESINOUS wands, impale the dish to be cooked and wrap with foil. This is easily turned and taken from the fire, but one must stay close so as to rescue the package in case the stick should burn off. Non-resinous wood is emphasized because pitchy woods will impart a flavor to food that some people do not like. A restrained experiment could well be carried on, since you, personally, might like the flavor.

Two booklets are available which will assist in preparing meals in camp: "COOKING OVER THE CAMPFIRE" by the U.S. Department of Agriculture, available at any Forest Service office. "OUTDOOR COOKING WITH ALUMINUM FOIL" by the Reynolds Aluminum Co., Richmond 19, Virginia, price .10¢

There are other books that are good but most of them are large and more exacting. Anyone can dream up methods and recipes that will be useful and will have that "Personal Touch".

Good coffee, or tea, is essential to the full enjoyment of camping. No part of a camping trip is so un-interesting as a brew that has no personality. Economy should be a very minor ingredient, if any. If the cup develops to the extent that it is too strong for some of the customers a little hot water may be added. If, on the other hand, the brew is feeble, no amends can be made; the situation is utterly hopeless. Many thousands of gallons of good water have been ruined with too much control on the coffee measure

The old black bucket is a very important part of good camp coffee. Its esthetic value is not high, but it gives the brew some ingredient that is lacking when the use of more modern appliances and methods is attempted over a campfire.

A good camper never leaves a camp until he has cleaned it up. All material that can be burned should be placed on the fire, and other refuse placed in the garbage pit or buried. Never throw anything in a stream or lake. Some people are fussy about the water they have to use.

Then, before you leave, be sure that your fire is out, cold. Pour water on it and stir well with a stick. When you think it is out feel through it with your hands. The hands will get soiled but the ashes rinse off easily. Occasionally your fingers may get slightly burned. This is very dependable evidence that more water and stirring is necessary. This treatment is doubly satisfying; it keeps the Forest Ranger in a good humor and it adds immensely to your peace of mind.

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OUT OF THE MOUTHS OF BABES

As a means of creating interest in the conservation of our renewable resources in Tennessee, a cartoon-coloring and theme-writing contest was promoted by Conservation Officer Butcher in the elementary schools of Union County.

With about 8,000 population, nearly 2,000 entered in the contest. That many youngsters in one county working their brains toward one general constructive idea is bound to do some good.

Here are a few quotes from the first prize winner:

"To me conservation is next to religion. Religion should be first in any nation and education second.

"Conservation is the first step of education. Therefore, I think it should be next to religion....

"The first steps of conservation should be taken by the parents teaching conservation to their children in the home before they are school age. All this wealth was given to us by God.

"We should honor and show our appreciation by preserving it by educating our children and our neighbors' children to its value to mankind."

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A good example of erosion is a small boy washing his hands.

Four Things

Four things a man must learn to do
 If he would make his record true;
 To think without confusion truly
 To love his fellow man sincerely;
 To act from honest motives purely;
 To trust in God and heaven securely.

—Henry Van Dyke

WAPROGRAM

WPLANHINO



TABLE PROGRAMS
Dinner - Wednesday

Program -

Well arranged - President Dan was introduced and he in turn introduced directors and resource staff, followed by announcements!

Announcements, Announcements, Announcements,
It's a terrible death to die
It's a terrible death to die
It's a terrible death to be talked to death.
It's a terrible death to die.
Announcements, Announcements, Announcements.

Consequently the lovely program arranged by the table program director, Jessalee, was abandoned.

After breakfast programs consisted of group singing.

TABLE PROGRAM-

Thursday lunch-

Seated around 6 tables

Round:

Chairs to mend
Old chairs to mend
Mackerel
Fresh mackerel
Any old rags
Any old rags

Song of the peddler sung five times. First softly then louder as he approaches. Very loud for third time. Then softer as he leaves and last fading away.

Relay race - 'Cleanup'.

Each group pass three objects around table and back to starter. Used spoon, cup full of water and knife.

Closed program with thought for the day.

"Leisure"

What is this life, full of care,
We have no time to stand and stare;

No time to stand beneath the boughs,
And stare as long as sheep or cows;

No time to see when woods we pass,
Where squirrels hide their nuts in grass;

No time to sit in broad daylight,
Streams full of stars like skies at night;

No time to turn at beauty's glance,
And watch her feet, how they can dance;

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life, this if full of care;
We have no time to stand and stare.

1870 -W.H. Davis

TABLE PROGRAMS

Thursday evening dinner-

Get acquainted game:—"How do you do"

Small circle of players. Leader turns to next person and says, "How do you do. My name is _____." Second person acknowledges greeting. Turns to third person and says, "How do you do. May I present (first person) and my name is _____." Thereafter each person acknowledges the introductions, turns to the next and introduces all previous players and himself. Repetition of names helps to fix a few names well in mind.

Group sang "Kuckoo Song". This song is found in collection entitled "Sift Every Voice" published by Cooperative Recreation Service, Delaware, Ohio.

Reinhard Fricke, exchange student from Germany, gave a few highlights of his introduction to the United States.

TABLE PROGRAM

Friday lunch

Demonstration was given of some handkerchief games that could interest children's groups.

Rabbit: Place handkerchief squarely on back of hand allowing about $\frac{1}{4}$ of the cloth to hang down over the end of the fingers. Push cloth down between index and center fingers and also between center and ring fingers. Pull up 2 corners of handkerchief between these fingers for ears. Place tips of index and ring fingers together and place center finger on top for nose. Excess cloth is gathered under hand by thumb and little finger.

Sir Herbert Spence: Tie a knot in the center of one side of the handkerchief. Grasp handkerchief at two corners on opposite side and wind as tightly as possible. Bring corners together and hold in one hand for legs of figure. Hold knot in other hand for head. Recite poem - This my children is Sir Herbert Spence. He will do this much for 15 cents, and if, perchance, two dimes you'll pay He'll do the ta-ra-boom-de-ay.

Magic mouse: Fold handkerchief diagonally. Bring points of fold together in center. Roll handkerchief down to end of side fold.

Fold roll into 3 even sections. Hold end sections between fingers and thumb. Fold tip A and excess handkerchief under thumb. Unroll section of center roll behind fingers until it rolls around the rest of the handkerchief like a sausage and the tips of the first fold are exposed. Twist one tip for tail. Fold down end of other tip and twist into ears.

Mouse jumps by being flipped off one hand while other hand camouflages action.

Hand puppet: Use a large handkerchief. Tie a knot in one corner of the handkerchief in such a way that it covers the tip of the index finger of the right hand and the excess handkerchief hangs down to the back of the hand. Bring one corner of handkerchief over thumb to center of hand and other center finger. Hold excess handkerchief in center of hand with ring & little finger. Puppet talks by waving hands or nodding head. Could use poems for puppet to recite such as:

If all the world were apple pie, And all the seas were ink. What could a poor old preacher do But scratch his head and think.

Farewell

Virginia Reel

Mixer

Schottish

Square - 9 Pin

Mem. of slow dance - Glen, Steve, Jerry.

1st Clash Costume Party

1. Flying Dutchman - Hilma

2. Red Rover - Gayne

3. Song titles - Henry

4. Morelet - Henry

5. German Football - Gayne +
Henry.

Dinner
announcement.
Jan.

TABLE PROGRAMS

Friday noon-

BALLOON AND CARD GAME

As many couples as desired can play.
Have each couple hold hands and then squat down
Scatter a deck of cards on the man's side in a small space.
Give them a balloon between them.
They must keep the balloon bouncing between them while the man
picks up the cards.
The ones who sit on the floor are out of the game.
The one who picks up the most cards wins the game.

Couples may move around to keep the balloon going, but
may not move out of the squatting position.

Friday evening:

The evening party was to be an Indian program so each tribe
prepared an appropriate costume and wore it for dinner. Tribal announce-
ments used part of the time and the program was kept short. Two stunt
songs were used.

CHESTER (tune, Yankee Doodle)

Oh Chest-er have you h-ear-ed about Hair rey,
He just got back from the arm-y:

I h-ear he knows how to wear a rose

Hip, hip, hooray, for the arm-y!

DO YOUR EARS HANG LOW (tune Turkey in the Straw)

Do your ears hang low	Can you throw them over your shoulder
Do they wobble to and fro	Like a Continental soldier
Can you tie them in a knot	Do your ears hang low?
Can you tie them in a bow	

Saturday lunch -

Song: "Sarsapinda"

A stunt was given. Two girls had two empty tin cans connected with
a long streamer of crepe paper. Standing on opposite sides of the
room one girl attempted to 'call' the other on the homemade tele-
phone. The message wasn't understood. One at a time, 4 or 5
people were called out of the audience to help hold up the line.
Finally the girl being called understands the first girl and asks
what she wanted. Ruth says, (the girl who gave the message), "Oh
I went fishing this morning and if you'll look out the window
you'll see the line of suckers I caught. "

Demonstrations on string and knot tricks were given by Glen White
and Archie Harvey.

TABLE PROGRAMS

Saturday evening:

The group was lead in a warm up game, named-

"Ha"

Grouped in small circles or around tables the first person says 'ha', the second 'ha, ha' and the group continues to count off in 'ha's ' until everyone is laughing. If a person says 'ha' a wrong number of times the group must start again from the beginning.

A skit was given by Margaret Linbeck.

Demonstration was given by Mary Sue Surdyk:

HOW TO MAKE A CORSAGE

Materials needed: very fine wire, florists tape, ribbon ,flowers & greenery

When making a corsage use an odd number of flowers as 3 or 5. It is better to use 3 flowers that are alike than to mix flowers.

Step 1- Use a piece of fine wire 6 or 8 inches long. Pierce the bottom part of the flower with the wire and push the flowers to the middle of the wire. Bend the wire down and twist it once on either side of the stem. Then cut the stem off to within an inch of the flower. The stem should be cut at an angle, then continue twisting the wire until it is twisted the full length. Now wrap all of the wire with the florists tape. To do this you should begin about $\frac{1}{2}$ an inch from the flower and work up to the flower and then back down the wire.

The above process should be done to each flower that you are going to use in your corsage. If such flowers as rose buds are to be used two wires should be used. These wires should be crossed at the base of the flower.

Next you need to wrap your ribbon. To do this you should loop the ribbon around your thumb and forefinger being sure that the right side is up on each loop. Then without removing the ribbon from your fingers tie the center of the loop with some wire. Then remove from your fingers and spread apart the loops.

Then lay your flowers on your greenery and fasten securely. Then wire on the ribbon and wrap with florists tape. Corsage is then complete.

If you are using flowers that grow in clusters such as the rhododendron break apart the flowers.

DINNER PROGRAMS

Sunday Dinner

SERMON ON LITTLE JACK HORNER

Characters: A preacher dressed in suit, tie, a pair of glasses in breast pocket and large handkerchief. He carries a book, preferably a book of Mother Goose.

Preacher: (picking up book) Our scripture tonight is taken from the second chapter, the first book of Mother Goose. (Puts on glasses, reads with difficulty and emphases) Little Jack Horner, sat in the corner, eating his Christmas pie. (Pointing his thumb down) He stuck in his thumb (holding thumb up) and pulled out a plum and said What a good boy am I.

(Putting down book and taking off glasses) The main point of our story as you can see is a small boy, a small boy eating, his Christmas pie (voice raising) Can't you just see that small fellow sitting in his mother's kitchen eating that pie (very emotional) I can remember when I was a small boy, sitting in the corner of my mother's kitchen, bless her dear soul (sniffing) and as she fixed the Christmas dinner I would sit there and eat my Christmas pie. (Pulls out handkerchief and blows his nose)

Yes, Yes, this small boy. (Like quoting or reading) "And he stuck in his thumb and pulled out a plum___". Imagine it, folks (voice getting louder) He stuck in his thumb (Almost shouting) Not his little finger (holds up fingers to designate) not his middle finger, not even his forefinger, but his thumb (thrusting his thumb in the air) (heavily accented) and pulled out a plum and said, (shouting and beating chest with one hand) What a good boy am I.

(This is very effective with a little accent and a singsong tone.)

" THINK RIGHT "

Think smiles, and smiles will be;
Think doubt, and hope will flee;
Think love, and love will grow;
Think hate, and hate you'll know;
Think good, and good is here;
Think vice--its jaws appear;
Think joy, and joy ne'er ends;
Think gloom, and dusk descends;
Think faith, and strength's at hand;
Think ill-- it stalks the land;
Think peace, sublime and sweet,
And you that peace will meet;
Think fear with brooding mind,
And failure's close behind;
Think this; "I'm going to win."
Think not on what has been,
Think, "Victory," think "I can",
For so God builds a man.

-David V. Bush

Dinner Program Monday Night

A SUNDAY AT CHATCOLAB

After a OBNOXIOUS Breakfast prepared by our three BELICHOSE cooks, many of the cocky Chatcolab'ers prepared a MORBID lunch according to their ECCELIASTICAL TASTE AND SILLY APPETITE. A LUCIOUS crowd gathered to make the RIDICULOUS climb up the BILIOUS mountain for the worship service. A few of the more STRENUOUS type of hikers took a STUPENDIOUS truck which only succeeded in getting as far as the MAGNIFICENT tree across the DINKY road. A group of VIVACIOUS and LOVELY people arrived and seated themselves on the CUDLY WRUDLY ground for the service.

The singing was led by ATROCIOUS Mrs. Evans, the meditation by UNRELIABLE Jim Glover and SUPERFLOUS Lonnie Williams. HAIKY Charley Scribner took MO-QUITO BITTEN pictures of the AMOROUS group and the WEARY vi w.

After eating the UNIQUE lunch, the LITTLE folks returned to the MISERLY camp for an INTERESTING boat ride on the DELICIOUS lake. This LOUSY trip was arranged by LONGLEGGED George Funk. Most of the young GLORIOUS trippers sat on the GRUSOME upper deck to enjoy the co-operative sunshine which resulted in some very COLLOSAL complexions. At the request of several STORMY girls Rhinehart jumped into the SUPERCILIOUS lake. This was voted a HAPPY success by everyone.

During this time JUICY activities were in progress in camp among the CAPRICIOUS group who remained. Our FLEXABLE friend Irma breakfasted with EXHIBERATED Dan Warren, the STINKY camp director, and was seen later in the ICKY canoe with GRAND Dan Pyfer. An EXQUISITE demonstration was seen later in making PUNILANIMOUS candles was given by NICE Adlee Ruttman. Another highlight of the day was a SUPER DUPER CANOEING PARTY. SCRUMPTIOUS Ruth Feiden, BEAUTIFUL Barbara O Sweider and QUIET Mary Anne Birdseye were ON able to explain why their clothes were so wet and STINKY.

The day was concluded by a PONDIFEROUS ceremonial, SWELL square dancing IN THE RECREATION HALL. A SMALL GROUP HAD either a pooped out late supper or an ELEGANT early breakfast DOWN ON THE LAKE.

Dinner program Monday night cont.

Hat Stunt Ask for assistance from about 5 people in the group and supply them with hats, the funnier looking the better. Have them stand in a circle and practice coordination. The right hand always holding the hat at count (1) on own head, at count (2) on head of person to right, count (3) on head of person at left.

The contest takes place when the leader calls out numbers and the people see who can stay in the game longest. A member is eliminated when he makes a mistake.

THE DUCK SONG

- I Six little ducks that I once knew.
Fat ducks, skinny ones, they were two
But the little duck with the geathers on his back
Rulled the others with his "ouack-ouack ouack".
Rulled the others with his (quack, ouack, ouack).
- II Down the river they would go
With a wibble wabble wibble wabble to and fro.
But the little duck with the geather on his back
Rulled the others with his "quack quack quack".
Rulled the others with his (ouack, quack, ouack).

THE ROBBIN

It's going to be a long winter.
And what will the birdies do then?
The poor things.
They'll fly to the barn to keep themselves warm.
And tuck their heads under their wing,
The poor things.

It's going to be a long spring
And what will the birdies do then?
The poor things
They'll fly to the sky to keep themselves dry
And tuck their heads under their wings,
The poor things.

It's going to be a long summer
And what do the birdies do then?
The poor things.
They'll fly to pool to keep themselves cool,
and tuck their heads under their wing.
The poor things.

Its going to be a long fall.
And what will the birdies then?
The poor things.
They'll fly to the south with a worm in their mouth,
And tuck their heads under their wing.
The poor things.

TABLE PROGRAM

Tuesday Noon-

A demonstration was given and introduced thus:

You are all interested in food or you wouldn't be here right now. Perhaps you are not quite as interested in food as you were when you entered this mess hall a little while ago. We are interested in the foods and nutrition of people all over the world as is indicated by our counties aid in the Marshall Plan. We are indeed fortunate with us today a food specialist who won honors not only throughout the United States but in many other countries of the world. We were fortunate that this person was passing close by and we were able to talk her into visiting Chatcolab to bring to this group one of her outstanding method demonstrations. It is now my pleasure to present to you---SUNNY JIM

Method Demonstration My name is "Sunny Jim". I am from "Peter Pan", Wash., Skippy County.

I will demonstrate to you "How to remove peanut butter from the roof of your mouth. Since this is a problem that occurs to many who eat peanut butter I am sure that you will be interested in learning the proper procedure.

The equipment needed:

- 1 knife- just an ordinary knife-one sharp edge.
- 1 fork - just an ordinary fork - four sharp prongs
- 1 finger - just an ordinary finger.
- 1 jar of peanut butter - brand to suit your individual taste.

You first take a bite of peanut butter. Now you see that it sticks to the roof of my mouth. We will try to remove this peanut butter with the knife - just an ordinary knife - sharp edge. Oh! this might cut my lip. We will try the fork - just an ordinary fork with four sharp prongs. Oh! this pricks the roof of my mouth. Now we will try the ordinary little finger - just an ordinary little finger. Now you see it removes the peanut butter from the roof of my mouth. But look I have peanut butter all over my finger - just an ordinary finger. That will never do.- So! (I lick my finger) And see it stick to the roof of my mouth again.

Well! I have tried to demonstrate to you the method of removing peanut butter from the roof of your mouth by using the ordinary finger since the fork and knife are dangerous.

Are there any questions? If not this concludes my demonstration.

Frank Guardipee, Chief Ahkooinstahmi, adopted Irma Winkleblack into the Black-foot Nation because of her service unto youth. Her Indian name shall be Beaver Woman. Don Clayton, Chief Flying Eagle of the Blackfeet Nation participated in the service. The certificate that Irma received reads as follows:

To Irma Winkleblack

Greetings

The Blackfeet Tribe is honored to present you with the certificate of membership.

May you continue in your chosen field for youth and home for many years.

Ksikiastahkiaki (Beaver Woman)

Ah koo instah mi (Frank Guardipee)

May 20, 1952

SMORGASBORD TABLE PROGRAM

The theme "Festival of Nations" was carried out in the dinner program following the Smorgasbord, by Sheila Buck of Creston, Montana who is a native of Scotland.

She gave an interesting account of the making of Scottish plaid and explained that the Scottish kilt was a National dress of Scotland. After the 1845 Rebellion, the English had suppressed the Scots and banned them from wearing the kilt. This lasted about 50 years but the practice of wearing kilts never completely returned although it has remained a National dress. Kilt making is a profession.

The Scottish people who live in the hills and valleys banded together in clans for protection. Their clans are similar to the tribes in our own country.

Mention was made that Mac before a name means the son of, such as Mac Roberts, son of Roberts.

* * * * *

Frank Guardipee expressed his feelings about Chatcolab and what it has meant to him. He presented small candles which were replica's of the big Chatcolab candle to Dan Warren and Don Clayton for the efforts and contributions they had made to the Laboratory.

* * * * *

(Wendell says that we are all blank at this stage of the game!)

PARTIES (A Shared Experience)

Importance of Calendars - For good spacing - to keep from conflicts with other big events - List other events - Get variety.

Committee (Idea Group) (Shared thought)

Purpose is not to get group to do but to create interest and atmosphere for getting everybody to participate. Publicity, tickets, finance, physical properties, entertainment, refreshments, clean-up. (Program - get acquainted mixer, socializer, singing)

Idea Box - For everyone to name kind of party they want.

Theme is an idea or hook on which to hang a variety of spontaneous related ideas.

List themes - Choose one most workable or exciting to committee-remembering to keep in mind the age, agility and angles of those expected to come.

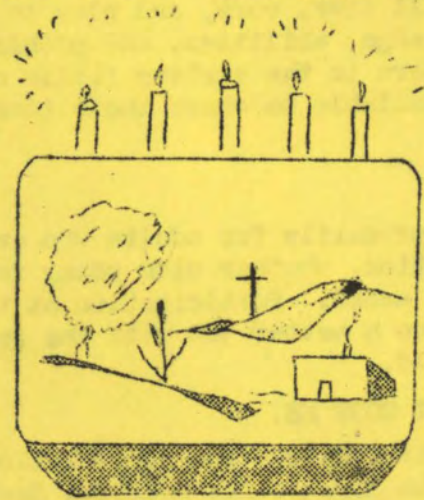
Leadership - Have more than one person up in front.

SURE 'NUFF

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 tow left feet,
Planned out programs and did my part,
Filed out a two-colored plastic heart,
Stacked 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!!

Leila

SOUTHWESTERN
RECREATION
Leaders' Laboratory



Lazy Ray Ranch

JEMEZ SPRINGS, N. MEX.

MAY 11-17, 1958

Southwestern Recreation Leaders' Laboratory
Lazy Ray Ranch -- Jemez Springs, New Mexico
May 11-17, 1958

THEME: Para Compartir La Buena Vida (Spanish)
(To Share The Good Life)

YOU are invited to come to the eighth annual Southwestern Recreation Leaders' Laboratory at the Lazy Ray Ranch, Jemez Springs, New Mexico, May 11-17, 1958.

WHAT'S THE PURPOSE OF THIS LABORATORY?

The Laboratory (Rec Lab) is intended to be a vital experience in developing those who have dedicated themselves to service to others -- a practical exposition of The Good Life. During the week, we will live, work, and play together. We will share our knowledge, abilities, and problems. Nationally recognized leaders in the various fields of community service will also be available to share their ideas and suggestions with us.

WHO MAY COME?

The Rec Lab is primarily for adults who are active in some phase of recreation, whether with young folks or adults in cities or rural areas. Participation at this event will prepare you to do a better job with the recreation program in your own field.

HOW MUCH WILL IT COST ME?

The total cost is \$30.00. The registration fee of \$5.00 should be sent to Mrs. Jackie McLeroy, Secretary-Treasurer, Box 995, Dimmitt, Texas, by May 1. \$25.00 will be paid on arrival. The \$30.00 will take care of your meals, lodging, insurance while at the ranch, and the valuable notebook. If you cancel your reservation, \$3.00 will be refunded, and \$2.00 retained for your copy of the notebook. Extra copies of the notebook will be available.

WHEN DOES IT START AND END?

The rancheros will start serving chow at 6:30 p.m., Sunday, May 11, so be sure to register during the afternoon. We'll close the chuck wagon after breakfast, Saturday, May 17.

WHAT SHOULD I TAKE?

A happy disposition, a good appetite, towels -- washcloths, etc., warm jackets or coats, informal clothing (including square dance, folk dance, and any nationality costumes), dancing and hiking shoes, and flashlight. You'll want a camera with plenty of color film. Bring books on recreation for the library, musical instruments, records, and money for craft materials. Also bring fruit juice and coffee cans for crafts, crepe paper, crayons, scissors, plus costumes which will fit the themes for the various days of the week. Bedding will be furnished. Oh! I just about forgot - Bring your fishing equipment too. Leave room in your car for a few extra passengers.

WHAT ACTIVITIES WILL I PARTICIPATE IN?

Many phases of recreation and community service will be offered such as music, folk and square dancing, ceremonials, crafts, games, outdoor cooking, program planning, discussions, visual aids, and dramatics. Small crafts suitable for camps, school rooms, vacation Bible schools, club meetings, etc., will be offered. We will have outstanding resource persons on hand all week.

WHAT ARE THE THEMES FOR EACH DAY?

Sunday -- Moving In	Thursday -- Land of
Monday -- Election	Enchantment
Tuesday -- Science (Explorer - Rockets, etc.)	Friday -- Snoopers
Wednesday -- Mexican	Saturday -- Moving Out

WHERE IS LAZY RAY RANCH?

In the Jemez Mountains, 23 miles from Jemez Springs, 32 miles northwest of Albuquerque, and 80 miles west of Santa Fe. You'll enjoy staying at the ranch with the southwestern charm and atmosphere.

WHAT SHOULD I DO NOW?

Fill the enclosed REGISTRATION FORM, write a \$5 check payable to the Southwestern Recreation Leaders' Laboratory and mail to Mrs. Jackie McLeroy. Hey! We'll see you at the Lazy Ray.

PARTY THEME SUGGESTIONS

(In addition to those built around special days and seasons)

Apple Blossom	Detective	Indoor Circus	Old Gang Gettogether
Album	Double or Nothing		Old Home Week
Apache	Doubter's	Indian Pow Wow	
All aboard	Daffy	Income Tax	Pioneer
Away From Home	Do or Don't	Infants	Parents
Ala Mode	Discovery	Indoor Field Day	Plain People
Artist's Ball	Delicatessan	Iceicle	Pickininy
Nvalanche		It's a Date	Pig Skin
Advertising	Enrollment	Irish Jig	Potatoe
Anniversary	Everybody's	Jalopy Jamboree	Pancake
Anchor's Aweigh	End Over End	Jack Frost	Paul Bunyan
Alley Cat	Elevator(Escalator)		Partner
Absent Minded	Early Bird	Juke Box	Plum Pudding
Astroleger's			Politicians
	Family Fun	Keepsake	Pencil and Paper
Boston Tea	Folk Festival	Kitchen	
Barnyard	Fiesta Frolic	Kiddie Car	Quarterback
Backyard	Famous Folks		Quiz Kid
Beanie Bout	Fund Fun	Lazy	
Buck Rogers	Farm and Home	Leadership	Registration
Ball and Chain	Funny Paper	Lantern	Radio
Blowout	First Aid		Record
Backwards	Frustrates Frolic		Rustic
Bible Characters	Full Moon	Ladies Aid	Rainy Day
Bearty Contest	Fox Hunt	Lone Wolf	Rainbow
Broadway	Fools for Fun	Liberty Bell	Rocket
Bright Lights	Fun Frolic		Railroad
Bubble Dance	Final Exam	Morgue	Recipe
Balloon Bust	First Nighter's		
		Mountain Madness	Sod Shanty
Candy Pull	Good Neighbors	Mystery	Sing and Sway
Calendar	Gay and Ninety	Mexican	Supper at Eleven
Circus	Gypsy	Music and Make	Sir-Prize
Calico Capers	Ghost Roast	Believe	Saddle Shoe
Corn Husking	Gingersnap	Memories	Super- Supper
Carnival	Garden Gallop	Magazine	Safety First
Community Festival	Grand Opera	Modern Times	Saints and Sinners
Crowd	Guess Who	Mr. and Mrs.	
Class Clambake		Newspaper	Touchdown Tea
Colonial	Holidays	Notables	Tourist's Travel Tour
Candles & Soft Music		Northern Lights	Two by Two
Covered Wagon	Hay Loft	Nature	Threesome
Chit Chat	Happy Helpers	Nonsense	
Coke and Bull	Hospital	Novelty	Umbrella
Comic Characters	Hobby		U and Mr. Nation
Cradle to Grave	Hoosdy	Old Clothes	Vagabond
Celebrities	Hobo Holiday	Old Folks at Home	Vegetable
Cotton Ball	Hollywood	One World	Weary Willy
	Hopi Indian Hop	On the Town	Worry Wiggle
	Hot Rod Hop		White Elephant
			Windy Whingding
			Zany Zodiac

(The theme is an idea or hook on which to hang a variety of related and interesting events.

One of the best ways to stimulate creativity in a party planning committee is to have each one think of just anything and tell it to the group. Then have the secretary read the list. Amazing, exciting and unusual parties are bound to emerge. Post the party events schedule with the name of the leader of each item some inconspicuous yet accessible spot. Have Several people participate in the leadership without too much announcement.)

PARTY ORGANIZATION WORKSHEET

Place _____ Date _____ Time(Start) _____ (Close) _____

Number Expected(Male) _____ (Female) _____ Age Span _____
PARTY THEME: _____ THEME SUGGESTIONS

Party Chairman: _____ 1. _____

COMMITTEES:

1. Interest-Promotion(Invitation, Pre-party Build- up Members: _____ 2. _____
3. _____

2. "Fixums" (Decorations, Costumes, Facilities) Members: _____ 4. _____
5. _____

3. Events(Program Leaders, Entertainment, etc.) Members: _____ 6. _____
7. _____

4. Food Members: _____ 8. _____

MATERIALS NEEDED

5. Ceremonial (If a more elaborate closing is planned) Members: _____ 1. _____
2. _____

Time ORDER OF EVENTS Led By
(Starters, Mixers, Socializers, Entertainment, etc.) _____ 3. _____

1. _____ 4. _____

2. _____ 5. _____

3. _____ 6. _____

4. _____ 7. _____

5. _____ 8. _____

6. _____ 9. _____

7. _____ 10. _____

8. _____ 11. _____

9. _____ 12. _____

10. _____ 13. _____

11. _____ 14. _____

12. _____

13. _____

14. _____

"THE MORNING AFTER" (Evaluation Sheet)

(RATE 10 Excellent; 8 Good; 6 Average; 4 Mediocre; 2 Uninteresting; 0)

Generally Speaking:

1. Did everyone seem to have a pleasurable experience? _____
2. Was the theme a good one? _____
3. Did the committees compliment each other? _____
4. Did the party move along? _____

Comments for improvement: _____

Preparty Interest:

1. Were invitations inviting and appealing? _____
2. Was there adequate publicity all things taken into consideration? _____
3. Did those attending seem to come expecting to have a good time? _____

Comments: _____

"Fixin's"

Was there something to do the minute people came in? _____

Were decorations or costumes creators of atmosphere and in good taste? _____

Was there a general feeling created early in the party that the purpose of the party was for the fun of everybody? _____

Did everybody feel that they were included? _____

Events:

Was there a comfortable relatedness of events without laboring to fit the theme. _____

Was there good variety. _____

Was there enough partner changing and opportunities for mixing? _____

Did the program taper off to create a sense of 'relaxed togetherness'. _____

Did the party end at the right time? _____

Comments: _____

Food:

Was the method of serving and the type of food in keeping with the theme. _____

Was it served at the right time. _____

Leadership:

Was the party chairman successfully inconspicuous? _____

Was there enough sharing of leadership? _____

Did each leader display the spirit of fun? _____

Did they pose as humble means to a greater end and not the opposite? _____

Did they use their voice well in controlling and stimulating the Participants? _____

Did they seem to like the people? _____

Did they have a knowledge of their material? _____

Did they have a good teaching technique? _____

Comments: _____

PARTY ** GET ACQUAINTED

Wed. Feb 14

THE CHOP- CHOP MIXER

1. Everybody joins in a big circle.
2. It goes up to a person and asks their name.
3. The name is repeated while doing a little wig to the person's nose--hop on left foot--then right--then left, right, left--in rapid succession.
4. Each person tells the name to the person behind him and the last person says "toot."
5. About face with the person from the circle joining the train making the caboose the engine and go on to another person. To prevent the mixer from dragging out in large groups after the train has reached the length of from 6 to 8 people break the train in half and continue with twice as many trains and keep breaking the trains according to the size of the group to prevent loss of interest.

This mixer not only acquaints people with one another but can be used to include those on the sidelines who may have been too timid or stubborn to join in the fun.

THE BOX ARTIST STUNT

The direction of the stunt calls from the audience two volunteer artists (or otherwise.) Each artist places a cardboard box over his head with a flat side of the box in front of his face (this side has been covered with white paper).

Using a dark waxed crayon or dark pencil they are directed to draw various parts of the head. (Examples--draw your nose, your left ear, now your right eye, etc.)

This is a comical stunt that may be used in recreation programs after an active or strenuous game to quiet the crowd while holding their interest.

THE DONKEY FIDDLES STUNT

The group is in a large circle with one or more "It" depending on size of group. "It" may flap ears (thumbs to ears, fingers waving) or fiddle (pretending to play violin) before any one in circle. The person in circle must always do opposite of "It". Failing to do so they exchange places with the new "It" continuing the game.

This is another good ice breaker game.

A similar stunt type of game also done with group in circle again has "It" in center. "It" places Right hand on Left ear and Left hand on nose and asks everyone in circle to do the same. Then rapidly changes R hand to nose and L hand to R ear. Those making an error become "It" or may drop from the circle in elimination type game.

BETTY DROOP, POP EYE AND THE WOLFE

Divide the audience into three groups and name as follows:

Response

1. Betty Droop, "Droop a Droop."
2. Pop Eye, "Well Blow Me Down."
3. The Big Bad Wolfe, "Wooooooooooooooooo."

Now tell the story of Little Riding Hood, using these characters, and as each is mentioned the group stands up, shouts the proper response and sits down.

"Once upon a time there was a charming young lady named Betty who was loved by a sailor named Pop Eye. Betty lived near a great forest and in this forest dwelt the big, bad wolfe. One day Betty desired to visit her grandmother who lived deep

PARTY ** GET ACQUAINTED

Wed. Mar 14

THE CHOO-CHOO MIXER

1. Everybody joins in a big circle.
2. It goes up to a person and asks their name.
3. The name is repeated while doing a little jig to the person's name--hop on left foot--then right--then left, right, left--in rapid succession.
4. Each person tells the name to the person behind him and the last person says "toot."
5. About face with the person from the circle joining the train making the caboose the engine and go on to another person. To prevent the mixer from dragging out in large groups after the train has reached the length of from 6 to 8 people break the train in half and continue with twice as many trains and keep breaking the trains according to the size of the group to prevent loss of interest.

This mixer not only acquaints people with one another but can be used to include those on the sidelines who may have been too timid or stubborn to join in the fun.

THE BOX ARTIST STUNT

The direction of the stunt calls from the audience two volunteer artists (or otherwise.) Each artist places a cardboard box over his head with a flat side of the box in front of his face (this side has been covered with white paper).

Using a dark waxed crayon or dark pencil they are directed to draw various parts of the head. (Examples--draw your nose, your left ear, now your right eye, etc.)

This is a comical stunt that may be used in recreation programs after an active or strenuous game to quiet the crowd while holding their interest.

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BETTY BOOP, POP EYE AND THE WOLFE

Divide the audience into three groups and name as follows:

Response

1. Betty Boop, "Droop a Droop."
2. Pop Eye, "Well Blow Me Down."
3. The Big Bad Wolf, "Woooooooooooooooooooo."

Now tell the story of Little Riding Hood, using these characters, and as each is mentioned the group stands up, shouts the proper response and sits down.

"Once upon a time there was a charming young lady named Betty who was loved by a sailor named Pop Eye. Betty lived near a great forest and in this forest dwelt the big, bad wolf. One day Betty desired to visit her grandmother who lived deep

Betty Boop cont.

in the heart of the forest. Pop Eye urged Betty not to go into the forest where the wolf lived, but Betty would have her own way and would not let Pop Eye accompany her. "I'm not afraid of the big, bad wolf," said Betty as she started out with her basket on her arm, but when she entered the forest and saw the eyes of the wolf gleaming at her from behind a tree, she was sorry Pop Eye was not with her. The wolf followed Betty step by step, getting closer and closer, and behing him came Pop Eye. Just as the wolf was about to spring on Betty, Pop Eye killed him with his trusty club, and saved Betty's life. "Pop Eye, my hero, you've killed the wolf and saved my life," said Betty, as she fell fainting in his arms.

And so ends the story of Betty Boop, Pop Eye and the big, bad wolf."

PARTY---Thursday night

Theme: Pioneer

Gay Nineties Build Up
Diamond Lil
Slender Sam the Prospector
Sherriff and the Outlaw

Party---

As guests arrive they are given materials to create old fashioned bonnets.

Get Acquainted games- (see games)

Crazy Handshake
Turn Glasses Over
Bingo
Alabama Girl
Covered Wagon Relay

Exhibition dance--(see dances)

Can-Can

PARTY---Friday night

Theme---Indian

Build up---Indian Runner.

Chief comes in and teaches crowd how to say "yes" in sign language then asks them in sign language "Do you want to give the land back to the Indians?"

Dance--- Banks of the River

Pantamine--The arrival of Sacajawea with Lewis and Clark welcomed by the chief of the tribe and all the tribes of the camp.

Entire party enters council hall for big Pow-wow and smoking of "Peas" pipe by the chiefs of each tribe and Lewis and Clark.

Exhibitions and competition--

Squaw wrestling

(Friday night party continues)

Rooster Fight
Tribe Skits

Dance--- Indian Snake Dance to pattern of Navaho Indian war dance led
by Chief Ah koo in stah Mi , dance led to wishing well for
refreshments served from a canoe.

Tuesday night party

Theme: Festival of Nations
International Express to pick up International couples-

Accordian Solo

International Quartet

Viennese Waltz
Isralian Dance
Lotte Walked (Swedish)
German Song
Scandanavian piano solo
German game
Famous people find partners.

Grand March to pick up notebooks

* * * * *

A GAME

Here's just a little game of life
That you might like to play;
The rules are very simple,
You begin anew each day.
On waking bring to mind some joy,
Call this new day a game;
And if unthinkingly your lips
A dark thought start to frame,
Just open wide your mouth -
Pretend it was a yawn;
Then stretch and stretch and smile a bit
And the dark thought will be gone!

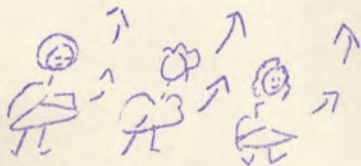
-Ruth N. Day

THE CAN CAN

Music--Hinky-Dinky-Parly-Boo

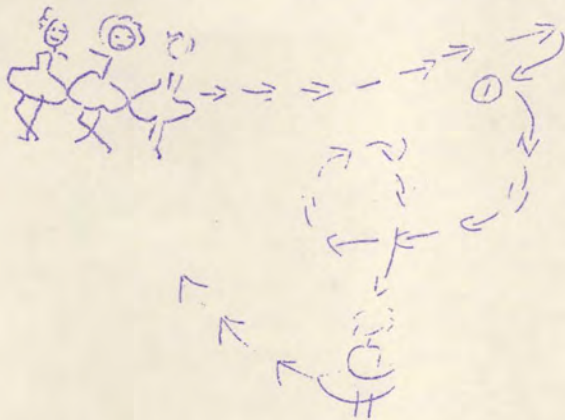
First girl on stage is number 1.

Line-up for intrance--A fast high stepping Parade.. Circle around



Line-up--Flip skirts--Turn Facing Back Stage--Flip skirts--March Forward--Face Audience--Can Can Right-Left. Right-Left--Cross Right Over Left--Three Times--Dip--Back--Three Times--Dip.

Flip Skirts --Turning Right and Left and Right and Left--Cho-Cho --Backwards.



Number 1 Girl Drops Off and Number 2--Third Girl Makes Circle--Flips Skirt--Other Girls Follow--One at a Time--Flips Skirt--High Step Forward--Flips Skirt and go off Stage.



WOOD CAMP

PHILOSOPHY



CAMP PHILOSOPHY

Today is get acquainted day. If you were to ask me to say, "What makes me an individual -- the discussion leader?" I would say, "Dan Warren had enough influence with the planning committee to get an invitation for me. Now that I am here -- I don't know just how I shall proceed -- but I do want to get to know you. That is a good starting place."

As we get acquainted we will exchange ideas; then I will reconsider my point of view -- maybe change it or at least broaden it. If you came with an open mind you will be doing the same thing. That is a type of development that is constantly taking place in progressive minds.

I have some traveling companions. You may recognize some of these personality types as the guy who lives next door or the little girl who always has her way, then if you look closely you may find a trace of each type right in your own self. If we were to think back over experiences we would recall instances in which we may have played the dominant traits portrayed by each type.

1. The Great Alec -- usually the first in every group to talk, knows a little about everything yet nothing much about anything.
2. The Pouter -- unlike our friend Alec is very sensitive, often feels imposed upon and is primarily concerned with self.
3. Timid Soul -- quiet, mousy type who wishes she could walk down the street like Pat Pouter.
4. The Dud is another who never seems to be noticed yet he is there, so he must have ideas to express, too.
5. Chatter-Box -- Yes, all the time talking. The problem here is to just get one idea that shows a bit of thought.
6. The Cut-up -- "Just the life of the party" seemingly never a serious moment.
7. The Bully -- everyone is quiet when he is around. Often difficult to change an opinion or accept an idea.
8. Snooty-Hooty doesn't mind. She is a cutie and doesn't have to think.
9. Smoothie -- he is the guy to watch. He usually has a scheme -- and can finagle his way through.
10. Salt of the Earth -- fortunately the majority of us follow him most of the time. I say this because I believe personality is a changing thing. He makes friends among all types, has a good sense of humor, and is always ready to talk-it-over. New ideas are always carefully weighed before the old pattern is altered.

Each of you may have recognized several people back here among this group-- although there are a few who caution that we have so much group thinking, group organization and group action that the individual has lost his identity. Certainly that is not our purpose. Though the opportunity for the exchange of ideas by individuals who are members of a group everyone's experiences are broadened and LEADERS ARE DEVELOPED.

This brings about a better understanding and an appreciation of human values.

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.



Have you met: ?

THE DUD



THE CHATTERBOX



THE SMART ALEC



THE POTTER



THE

WILSON



THE
BOZO



THE CUT UP



THE
BULLY



THE
TIMID SOB



THE SALT OF THE EARTH



We LEARN from what we do. And, in causing us to do, nothing is more important than the influence of other persons.

Of course, we must be ready to be influenced, and the softening-up is generally a long -continued group process. We are in large measure what we are because of the pressure of our social groups.

What we think, what we value, what we do, all have been learned from our experiences in group life. The nature of the group determines the nature of its leadership and our susceptibility to its influence.

WE NEED LEADERS, and every group has its leaders. But leadership does not reside in the person; it resides in the situation. Leaders are generated from groups; they depend upon and cannot exist apart from group life. In the end, we consider those who have influenced many people to be great leaders, and those who have influenced only a few persons to be small leaders.

WHO IS A LEADER?

In democratic groups leadership is diffused. Everyone is a leader whenever he can contribute the part that is needed. Those persons are leaders:

1. Who on occasions initiate new ideas or activities.
(Points the way.)
2. Who help the group define its goals or direct its course toward its goals.
3. Who keep communication channels open by asking for a definition of terms.
4. Who seek to utilize all the abilities of every member of the group.
5. Who attempt to keep the atmosphere permissive.
6. Who encourage participation.
7. Who realize that progress is based on differences and make a real attempt to have all sides of a problem considered. (Harmonizer-arbitrator)
8. Who pull the ideas together into a summary.
9. Who seek a fact or give a fact or opinion.
10. Who offer to give ground, admit their errors or yield their status without fear. (Compromiser)
11. Who arrange the facilities. (Camp site-wood-wagon repair etc.)
12. Who speak the general opinion of the group. (Spokesman)
13. Who act as official recorders of group action. (Secretary)
14. Who compare or contrast facts and set up standards for the group to achieve.
15. Who record and analyze the growth process going on within the group in order that it may understand its rate of integration or disintegration.

HELP GROUP TO HELP ITSELF

Leadership passes from one person to another as each contributes something needed by the group. Groups have two needs: first, solving the group's problems; and second, building, strengthening, regulating and perpetuating the group as a group. Leaders help in satisfying both these needs. Groups do not act because they have leaders; they select leaders to help them act. And the most effective leader is the one who can help a group to help itself. The influence of such leaders never ceases.

GROUP DISCUSSION

Gaining and Holding Group Participation

Some problems involved are:

1. How to get participation
2. Getting participation in Different size groups
3. Getting new people to participate
4. Getting continued participation
5. Getting participation in different age groups

Agree Disagree

- | | | |
|-------|-------|--|
| _____ | _____ | 1. Recognition spurs participation |
| _____ | _____ | 2. There should be two or more speakers on each program in order to reach more people. |
| _____ | _____ | 3. The forum is one of the best methods for giving new information. |
| _____ | _____ | 4. Most people have something to offer in a meeting if given an opportunity. |
| _____ | _____ | 5. The problem of participation is greater in <u>larger</u> groups. |
| _____ | _____ | 6. <u>Every</u> member should be on a committee. |
| _____ | _____ | 7. A participating person is always interested in all community problems. |
| _____ | _____ | 8. Leadership influences continue participation. |
| _____ | _____ | 9. People participate for knowledge <u>only</u> . |
| _____ | _____ | 10. Any person can lead a discussion. |
| _____ | _____ | 11. Always get action on questions discussed. |
| _____ | _____ | 12. The discussion method is the best to use in large groups. |
| _____ | _____ | 13. Groups respond better when they know the facts. |
| _____ | _____ | 14. Program <u>influences</u> continued participation. |
| _____ | _____ | 15. In order to get and hold participation, programs should be planned on the level of the group. |
| _____ | _____ | 16. Greater participation can be had when the problem comes from the group. |
| _____ | _____ | 17. Where and how a person lives has an influence on his participation. |
| _____ | _____ | 18. When everyone has a part to play, the program goes more slowly than if one person plans it all and carries it out. |
| _____ | _____ | 19. A discussion leader should know more about the topic considered than any of the group. |
| _____ | _____ | 20. Pleasant, comfortable surroundings must be arranged. |
| _____ | _____ | 21. Only persons with similar ideas should appear on a panel. |
| _____ | _____ | 22. An ideal round-table group is from 5 - 20 persons. |
| _____ | _____ | 23. The leader should attempt to get participation from all the group. |
| _____ | _____ | 24. Group discussion can be used effectively in recreation. |

I am only one
But I am one
I can't do everything
But I can do something
What I can do
I ought to do
And what I ought to do
By the grace of God I will do.

Canan Farran

By kindness of Irma

Friday Panel:

Contributions to Recreation by Industry.

It took industry years to understand the necessity of recreation and this has come about in shorter working hours. The results were surprisingly good for the employer became more accurate, had less accidents, and produced more material.

Because of this management began to invest in employee recreation by encouraging sport activities, parties, picnics among employees. Some employers built club rooms and have hired personnel for the purpose of recreation instructors. In all cases the movement into this field by industry has proved big dividends resulting in better employer-employee relations - a harmony resulting in a better working unity.

Industry has now reached beyond its own company and are looking to the field of keeping recreation outside of the company. My company has set up a public relation department in which its members aid in public functions. We contribute to funds for this benefit - our personnel is paid in helping to build up recreation programs such as county fairs, rodeos, stock shows.

Our results have been exceptionally good -- it builds up good relations between the general public and industry.

PROFESSIONAL RECREATIONIST

The roll of the professional recreationist is not a supervisor or instructor who has a lot of the latest tools or gadgets, for manipulating glamorous programs for entertainment.

Rather than being a mechanic who runs machinery, he is primarily one who seeks to understand the needs and interests of people and who seeks to stimulate to a more creative use their leisure time. His main work involves training leadership for informal groups, for committee planning, and for recreational events.

Also he should create a "swap Shop" center where findings from one primary group can be interchanged with other groups on the grass roots level. The only reason for his existence as a professional person is as a servant and a resource for local people.

CITY RECREATION DIRECTORS CONTRIBUTION TO TOTAL RECREATION.

City recreation directors are concerned with the co-ordinating of all activities of their respective communities. They have the responsibility of guiding all phases of the recreation program in the right directions without too much duplication. In new activities introduced, the activities, ideas, and interests should come from the public and be carried out by them. Such activities must be channeled in the right direction.

Leadership by all available persons should be used where it will do the most good. Good Leaders & resource people will stimulate the interests of the public so they will desire to participate. The entire field of recreation is the search by children, youth, and adults, for moments of happiness that can be cherished throughout the years. Therefore the desire for beautiful things such as; music, painting, drama, handicraft, and physical expression should grow under the auspices of the community.

What can an Extension Agent do for recreation for youth?

Community unity resulting from recreation for youth is an opportunity for the extension agent. This agent should make use of the special recreation materials of the extension specialist and share these with the lay people. Particular emphasis should be placed upon helping the people realize their own wishes and recreation is an excellent medium for these group plans.

Recreation for youth to be encouraged by the extension agent should include recreation activities for mixed groups, for different ages, for short periods of time and for confining places.

Above all! Remember that the group of youth who play together will work together.

HOME RECREATION

In family recreation it brings to mind an activity that can be done as a family unit.

It might be gardening together; beautifying the home, lawn, flowers, pulling weeds in the vegetable garden. Building an outdoor fireplace together then using it for cookouts. Teenagers love to bring friends home for cookouts.

A day in the wood fishing with Dad -- all the family can join in this.

Developing crafts at home -- if Dad has a flare for woodwork, tin work, leather work, in no time at all the small fry want to try their hand at making a toy or an ash tray for uncle or grandfather.

Holiday dinners can be a family project. Little children love to help with the fancy cooking, making nut cups. Dad can crack the nuts for the fancy things, bring in a log for the fireplace fire -- arrange the table decorations.

Music can give much satisfaction when done as a family unit, either with musical instruments or without. Those who can't carry a tune can beat out rhythm with a percussion instrument.

In this age of hurry, hurry, hurry, hurry we stop to think -- just why are we hurrying so and what good is it doing our family. We need to take more time with our families. If we would perhaps our social problems would become less burdensome.

Monday Discussion

Since the beginning of time there has been a close relation between hand skill and successful living. In fact it has been theorized that the essential difference between man and the lower vertebrates was that man has an opposed thumb which gave him a hand suited for grasping--both large articles such as a war club, and fine utensils such as a needle. The struggle for survival was won by the genus with the best hand skill.

But in the last century man's skill in making tools that would replace his hand-work has reached the point where it seems almost that the machine could do without its inventory. Material good could be turned out so cheaply and efficiently that the hand work era came to an end, but with all the abundance of such goods, new problems arose....and one of the most serious is the mental frustration arising from the lack of creative outlet for the individual. In machine economy the worker usually sees only a small fraction of the total productive process. He must turn elsewhere than his daily work to find outlet for his creative mental energy.

This is the gap which handicraft fill in modern society. Primarily it affords the individual an opportunity to work with a hand skill and turn out articles of use and beauty. To carry it on from the conception thru the tooling processes to final completion. What handicraft is chosen is comparatively unimportant. They all relate to manual dexterity and mental vision. One craft inevitably leads to another.

They help to coordinate the individual into the group, they help to enrich the community life, they are useful in making the family group ties stronger. Leisure time ceases to become a bane, but something that can be looked forward to eagerly as a creative period. By release of energy and ability and a rewarding sense of achievement, they help to prevent mental blocks and frustrations.

One of the most important phases of handicraft lies in the happiness they can bring to the older people, whose working span is over. This segment of our population is steadily increasing, and if we can help to bring happiness and a sense of achievement to the older people, then we will be well rewarded for interest in crafts.

Sale of craft projects can provide in many cases for young people, retired people particularly, a supplemental income, tho it is a rare craftsman who can get high enough prices for his work to make a living from it. But for every age group, for every group in our social framework, crafts can make life easier and happier.

#####

WORK

Let me but do my work from day to day,
In field or forest, at the desk or loom,
In roaring market place or tranquil room,
Let me but find it in my heart to say
When these vagrant wishes beckon me astray,
"This is my work, my blessing, not my doom,
Of all who live, I am the one by whom
This work can best be done in the right way."

Then I shall see it not too great
nor small
To suit my spirit and to prove my powers;
Then shall I cheerful greet the laboring
hours,
And cheerful turn, when the long shadows
fall
At eventide, to play and love and rest
Because I know for me my work is best.

Henry Van Dyke

ORIGIN OF CHATCOLAB

Related by Al Richardson and Don Clayton, "Pioneers" of Chatcolab

"Chatcolab" was an outbreak from the Black Hills Recreation Laboratory in South Dakota. The Black Hills Laboratory served a great area and it was felt that a laboratory of this kind was needed in the Northwest. A group of about eight interested people from the Northwest states who had attended the Black Hills Lab, held their first planning meeting for the new laboratory at Corvallis, Montana in the fall of 1948.

The first Chatcolab Recreation Laboratory was held at Chatcolet, Idaho in May of 1949. The camp is sponsored by the people who attend the camp and is in no way supported by an organization. These campers are people who are willing to attend the laboratory to share their experiences, abilities and personalities with other people. The philosophy of camp is that everyone, regardless of experiences or position in life have something that is needed and can be gained by sharing with other people. The thought was expressed by Al and Don that it was hard to explain to people who had not attended a laboratory of this kind, just exactly what it was like, as it is something that is felt after experiencing the life of the camp.

The resource people of the laboratory come to camp to live as other campers and ask nothing for their services outside of the expenses which are incurred in handicraft and materials. The committee members of the camp pay their own camping fee and are elected by the members of the camp. This fourth session of Chatcolab is still operating upon the principals of democratic leadership in recreation.

CHATCOLAB EVALUATION SHEET

Basis for Discussion Management

I. Let's plan a program

1. Games and dancing are a must.
2. Every one should experience one cook out.
3. Schedule one craft hour in the morning.
4. Fireside singing before the ceremonial give relaxation.
5. Group discussion well staged and managed--bring out individual opinions
6. Tea-time--an hour of graciousness and socialability.
7. An hour of meditation or ceremonial has lasting values.
8. At least a two hour period is needed for some crafts.

II. How will we do it all

1. Breakfast lunch and dinner should be scheduled at a.m., p.m., p.m.
2. What crafts shall we include?
3. What other program features?
4. What special demonstrations shall we arrange?
5. What is the best calendar date?

III. How would you do it--greetings and general organization.

1. "Greeters" from previous "Labs" to meet Newcomers.
2. Program to give background and general purpose of Lab.
3. Charley's pictures and talk regarding Nature lore and lure of the area.
4. More get acquainted games--establish a feeling of oneness early.
5. Have committee plan and submit a detailed program at least one month in advance.

What has happened to me-----

Did I learn at least one activity?

Did I contribute a worthwhile idea?

Do I have at least one new friend for each day here?

Have I developed my ability--emotionally-mentally-physically?

Did I take the time to see the beauty of the world about me?

Do I have a plan for sharing this with at least one other, a group or my community?

(EW)

CAMP PHILOSOPHY GROUP DISCUSSION

Group discussion is one of the most democratic procedures. Everyone may express an opinion and have a part in the analysis of the problem or situation. Divergent views may be expressed and discussed freely thus giving several points of view. It is a process of group thinking.

Any group considering problems, their use of the discussion instead of other methods (lectures, debates, films, tours, etc.,) should have several members desiring an opportunity to express their views and willing to listen to the views of others. The number of persons in the group, type of issues and facilities available should be considered in selecting the discussion method.

Some discussion patterns are:

1. Agree-Disagree. List of positive statements prepared for group consideration.
2. Role-playing or Socio-drama. Play within the play type of presentation.
3. Buzz sessions (huddle groups) discussion questions set. Each group then has reporter to present highlights.
4. Evaluation Sheet. Several possible solutions develop on paper for individual checking before open discussion.
5. Symposium is made up of several speakers, a chairman and a large audience. Each speaker presents a prepared speech. The audience is then given an opportunity to ask questions.
6. A forum may have only one or two speakers who present their views before an opportunity for audience participation.
7. A panel usually has from 4 - 8 persons with the chairman acting as moderator. Sufficient discussion is planned to bring out several points of view on the subject before inviting audience participation.
8. Informal round-table or discussion group affords good exchange of ideas. Usually has from 5 - 20 persons -- all participants no audience.

Prepare for group discussion. Select a desirable meeting place and arrange room and facilities so that all the group is comfortable. Name a good leader but not always an expert on the topic under consideration. The discussion leader should stimulate expressions of opinion from the group, guide by posing intelligent questions, confine discussion to the topic, and summarize the progress and conclusions of the discussions.

Participants (audience or elected vocal) should read available information, listen to friends, neighbors and others and THINK.

Enjoy the blessing of this day if God sends them;
and the evils bear patiently and sweetly. For this
day only is ours; we are dead to yesterday, and we
are not yet born to tomorrow.

-Jeremy Taylor



Leila

LONGHORN

Recreation Laboratory



GLEN LAKE CAMP

Glen Rose, Texas



JAN. 26th – FEB. 1st
1958

THE LONGHORN RECREATION LABORATORY—

A week long experience designed to help adults (20 years and over) learn to lead recreation.

During this week long "get together," people interested in recreation plan, work, play, pray, and share experience and problems.

SO YOU MAY SHARE—

In addition to all the fun of participating in the many recreational activities at the Lab, you will learn something of the philosophy of recreation and many techniques of leading activities for different age groups.

ACTIVITIES—

1. Indoor and outdoor games.
2. Small ceramics and metal enameling
3. Crafts
4. Paper craft
5. Outdoor cookery and camp craft
6. Basketry and simple weaving
7. Recreational Singing
8. Nature study
9. Folk dancing
10. Musical games
11. Creative dramatics
12. Discussion

Resource people, who are really tops in their fields. will be on hand to lead in these different phases.

THEME: HIDDEN TREASURES—

A theme has been chosen to give our work and planning direction. Decorations, costumes, food, programs, and ceremonials will be in keeping with the theme. Costumes are very informal and may be "rigged up" from simple articles such as crepe paper, ribbons, scarfs, old jewelry, old clothes and other odds and ends.

The theme by day:

Sunday: Mapping the Course
Monday: Pirate's Treasure
Tuesday: Gold Rush Days
Wednesday: The Best Things In Life Are Free
Thursday: Atom, Atom, Who's Got The Atom
Friday: We Struck It Rich

BRING—

1. Blankets and sheets.
2. Towels, toilet articles, etc.
3. Warm comfortable clothing (skirts, blouses, blue jeans, slacks for the girls. Sport or work clothes for the men. Comfortable shoes).
4. Camera, musical instruments, square and folk dance costumes, flashlight or any other equipment you think may be useful.
5. Extra money for craft materials, books and records that you may wish to purchase:

LOCATION—

The Glen Lake Camp is located on the old Cleburn-Glen Rose highway, about 1½ miles from the town of Glen Rose.

TIME TO ARRIVE—

Plan to arrive during the afternoon of Sunday, January 26th. The first meal will be served at 6:30 p.m. Stay until after breakfast on Saturday morning, February 1st.

Please fill out travel information on the registration blank, stating the time of arrival in Glen Rose, and if you are traveling by bus or train someone will meet you.

REGISTRATION FEE—

The registration fee of \$5.00 is to be sent to Capt. W. P. Knox, Route 4, Box 392, Austin, Texas, before January 10, 1958. A balance of \$25.00 is to be paid on arrival at Lab. This fee includes insurance coverage from the time you leave home for Lab until you return home. Family rates for husband and wife are \$50.00.

Longhorn Lab supporters, who cannot attend but wish to become or remain an active member and receive a notebook, may do so by paying a \$3.00 fee. This fee must be sent to Capt. W. P. Knox before the Lab starts.

Mad Scramble (page 86)

1 to 12 year olds

Up Jenkins (page 163)

family group

blanket

quarter

Scavenger Hunt - all day suckers

WWW MUSIC WWW



Of all the different ways for expressing music perhaps the most important is that of singing together in a group. Often the name given to describe it is "community singing". Though this term is misunderstood yet it offers us one of the best descriptions, for more than any other kind of activity group singing can transform a crowd or a group of individuals into a human community bound together in the rhythmic fellowship of a song.

The genius of group singing is that it is not exclusive nor does it pass judgment in requiring a standard of musicianship. It enables even the most ordinary, inexperienced and untalented to take part in the creation of something beautiful and meaningful. Even the enthusiastic monotone can be an integral part of this delightful process in creating. There is no need for an audience or in some cases a leader to start them off. It is uniquely apart from any external compulsions and restrictions offering a freedom of expression for the whole personality.

The basic purpose for group singing is for the joy of it. If any other purpose emerges to dominate then sooner or later some of its naturalness and delight will be lost for at least a portion of the group. To sing just for the singing is the essential element that all of us should be sensitive to and strive to preserve whenever the opportunity presents itself.

Several valuable by-products are offered in group singing if we can help a group to sing just for the satisfaction and delight of it. Some day our social scientists are going to realize the tremendous power in group singing for the subtle changing of attitudes and impulses; and the psychologist and psychiatrist is going to see in this kind of group experience a therapeutic treatment unequalled in some ways for releasing a person from mental and emotional tensions and to help a patient recapture a sense of belonging and worth. It is priceless in the building of family spirit and understanding; it is one of the greatest educators for tolerance and international understanding; it promotes a sense of gratitude and receptivity for new appreciations in dancing, games, the things of creation, in friendship, service, reverence, laughter, love and courage as we lose ourselves in singing together and gain or discover new values. We find a better self desiring to be born and shared when we find that the joy of expression and appreciation is greater than that of possession and accumulation.

FOLK SONGS

Folk music acts like a physicians stethoscope for those desiring to hear and evaluate the heart beat of a people and the culture. The folk song is the earthen vessel made out of the human soil of a people to hold forever the feelings and experiences, hardships and joys, fears and hopes common to them. Usually they just grow out of the people but sometimes they are composed by one of their own who understands and feels deeply his rootage and has the urge and ability to express in song. However, all folk songs have had to stand the test of the people as the song was shared from generation unto generation. If it did not meet these rigid requirements of satisfying some common need or expression appreciation then it died from lack of use. In the language of its music rather than in that of the word symbols do we find the chief means for expression. Often times nonsense syllables are used to keep the song simple and to add greater satisfaction and joy in the singing because the tune is so adequate to express the mood and the message. Of course each cultural group emphasizes different moods in its music as do the different songs within each group but it seems that a majority of these songs expressing the heart and temper of the people has a strange combination of plaintive melody and vigorous rhythm.

FOLK SONGS
Don Clayton

Arise	Zuni Indian	Morning Comes Early-Slovakian	
Ash Grove	Welsh	Old Smoky	Southern Mountains
Cowboy Lullaby	Western	O'l Texas	Western
Down in the Valley	American	Over the Meadows	Czech
Evening Star	Denmark	The Owllet	Mexican
Every Time I Feel	Negro Spiritual	Peace on the River	
Hal Skal Leve	Danish Toast	Silver Moon	Italian
Happy Plowman	Swedish Folk Song	Sweet Petatahs	Creole
Kookburra	Australian Round	Tiritomba	Italian
Lovely Evening	German Round	Vive L'Amour	Swiss
Marching to Pretoria-S. Africa	Veld	Zum Gali	Modern Palestine.
Marianina	Italian		



ARISE

F Rise, a-rise, arise! *pp* Rise, arise, a-

**f* rise! The dawn is here, day is calling thee; The

dawn is here, life is calling thee. Ever grate-ful ever

worthy be, Ever Faithful, ever sturdy be.

pp Rise, arise, arise! Rise, arise, arise!

(Tune) RIG - A - JIG - JIG

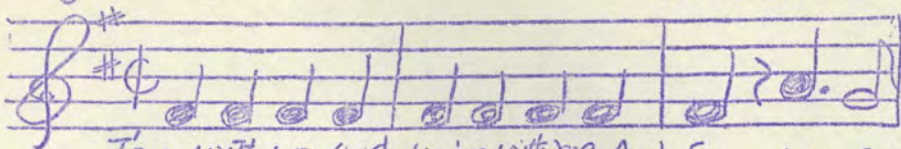
We were starved as starved could be
But now we've had enough you see
High Ho! High Ho! High Ho!

Rig - a Jig and away we go,
Away we go - Away we go
Rig - Jig and away we go
WE'll soon be back again

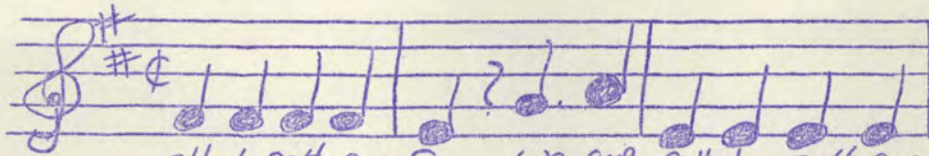
MARCHING TO PRETORIA

English by Josef Mavais

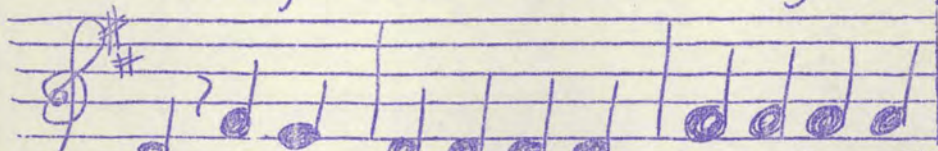
South African



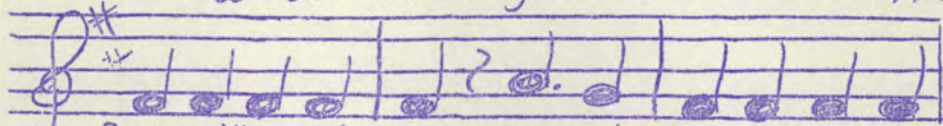
I'm with you and you're with me, And so we are
We have food, The food is good, And so we will



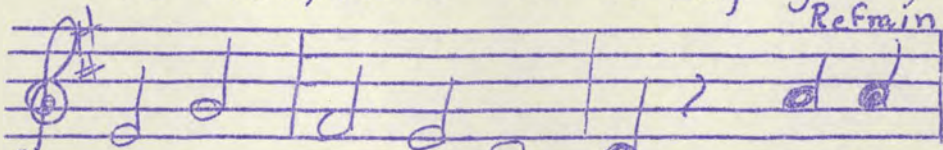
all to-gether, So we are all to-gether
eat to-gether, So we will eat to-gether



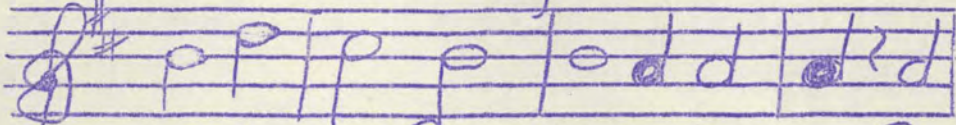
So we are all to-gether. Sing with me, I'll
So we will eat to-gether. When we eat, 'twill



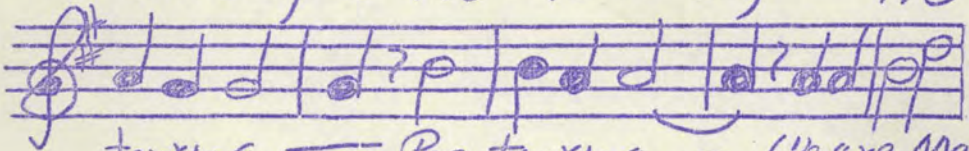
Sing with you, And so we will sing together,
be a treat, And so let us sing to-gether,
Refrain



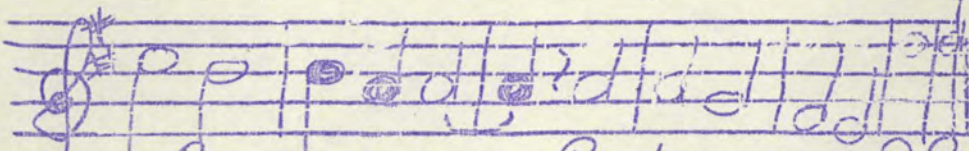
As we march a-long. — we are



marching to Pre - to - ri - a, — Pre -



to - ri - a, — Pre to - ri - a, — We are Marching



to Pre to - ri - a, Pre to - ri - a, Hurrah!

Turkish Round

- Music -

1.

Mil-ha-bi-lou-lou bi-Shem-bel

2.

Mil-ha-bi-lou-lou bi Shem-bel

3.

Mil-ha-bi-lou-lou bi-Shem-bel

4.

Mil-ha-bi-lou-lou bi-Shem-bel .

W W GAMES W W



SQUARES

<u>Name of Dance</u>	<u>Name of Record</u>	<u>Make & No. of Record</u>
** My Pretty Girl	My Pretty Girl	Imperial #1097
** Hot Time in Old Town	Hot Time in Old Town	Imperial #1096
** San Antonio Rose	San Antonio Rose	Mac Gregor #606
** Wabash Cannon Ball	Wabash Cannon Ball	Mac Gregor #614
Square Hash	Old Joe Clark	Mac Gregor #625
* Right Hand Cross and Hoe De Do	Old Joe Clark	Mac Gregor #621
Right Hand up and Left Hand Under	Bake Those Hoe Cakes Brown	Capitol #20100
Texas Star	Soldiers Joy	RCA Victor #21-0421-A
Elbow Hook and Four in Line	Flop Eared Mule	RCA Victor #21-0421-B
Hurry, Hurry, Hurry	Hurry, Hurry, Hurry	Windsor #7105
** Oh Susanna	Carry Along	Mac Gregor #613
* Oh Susanna	Carry Along	Old Timer #8020
* Four in Center Line	Rag Time Annie	4 Star #3144
Arizona Double Star	Arizona Double Star	4 Star #3145
Lady Round Lady	Little Brown Jug	Columbia #3602 (Co. 29750)
Swing to Wall or Peak	Little Brown Jug	Columbia #3602 (Co. 29750)
Birdie in Cage	Little Brown Jug	Columbia # 3602 (Co. 29750)
Arkansas Traveler	Soldiers Joy	RCA Victor #21-0421-A
* Jessie Polka Square	Jessie Polka Square	Intro Intro #7005
Throw Out The Clutch	Resido Blister	Mac Gregor #623

MIXERS

Oh Johnny	Oh Johnny	Imperial #1045
Canadian Barn Dance	Canadian Barn Dance	Mac Gregor #618
* Hooky Pooky	Hooky Pooky	4 Star #3744
Oklahoma Mixer	Oklahoma Mixer	Imperial #1046
Patty Cake Polka	Patty Cake Polka	Imperial #1117

COUPLE DANCES

Velveta Waltz	Velveta Waltz	Imperial #1045
Waltz of the Bells	Ting-A-Ling	Mac Gregor #611-A 10-745
Moon Winks	Moon Winks	Imperial #1046
Oxford Minuet	Oxford Minuet	Windsor #7606
Varsieuvienne	Put Your Little Foot Down	Capitol #40207
Texas Schottische	Schottische	4 Star #3195
California Schottische	California Schottische	Imperial #1046
Ranger Polka	Manitou	Old Times #8007
Josephine	Josephine	MGM #10409-B
Rye Waltz	Rye Waltz	Old Times #8009
Heel and Toe Polka	Heel and Toe Polka	Columbia #3602

* Record with Call

** Singing Call

TEN COMMANDMENTS FOR BEING A GOOD SQUARE DANCER

by

Dan H. Pyfer

1. Be a good listener. Remember your "quarterback" caller has to get his signals across to you. That's why listening is the most important thing in square square dancing. Not only is talking during a square dance discourteous to the others in your set and the caller, but it makes it impossible for the others in your set to catch the instruction.
2. Adapt yourself quickly to the fundamentals. The first few sessions in your square dance experience are your most important. Be sure that you get well grounded in the fundamentals of good square dancing. If you miss a few of the early points, see to it that you get them straightened out, because each new figure in square dancing is hinged on something previously taught.
3. "When in Rome." As you learn more about square dancing you'll find real fun in visiting other groups and dancing to other callers. When you do, take it easy at first and watch to see how the group is dancing and get accustomed to the callers' voice before you get up on the floor, and then be sure and dance the way the rest of the group is doing. Don't try and explain that you do things differently where you come from, but rather, join the dance as it is presented and be a good "guest".
4. Be friendly. Square dancing, as a community activity, is one of the most friendly activities I've ever known. You just can't be a good square dancer and not make friends. Welcome newcomers into your set and if there's time before the caller starts the dance introduce yourself and see if you don't enjoy the set more when you know the names of the folks you're dancing with. The head guy might take the initiative in this.
5. Be cooperative. A set of square dancers is not composed of eight individuals. It is one unit working as one person with no individual trying to show off, or "star." You get real fun when you learn to cooperate, and you can only progress in a set as long as each individual does his part on the team.
6. Practice, practice, practice! The quicker all the square dance terms for a pattern in your thinking, the quicker you actually become a square dancer and the more automatic your movements. But it does take a little bit of work at first.
7. Get sets up early. When your caller calls "Sets in order," it means recess time is over, so don't hold up the show, and get your sets formed as quickly as possible. Remember, the recognized signal on the dance floor, if you are three couples needing one more. Let one of your couples raise one hand (not everyone in the set--just one.)
8. Don't get discouraged. Whether you feel that you're slower than the rest at learning the fundamentals of square dancing, or whether everybody else in the set is slower than you, don't get aggravated or bothered. This is a new experience for everybody, and takes a little bit of time and patience to get accustomed to the new sounds and different maneuvers. It doesn't pay to keep in the same set all the time.
9. Take it easy. Don't overdo. Square dancing can be strenuous exercise. Learn to take it easy--avoid the skipping and running and learn to slide your feet and relax as you dance. You'll find you're using muscles you haven't

used for years. Remember, square dancing should be a smooth dance, and your enjoyment of the activity increases as you're able to "sandpaper" over the rough joints.

10. HAVE FUN! After all, square dancing just isn't square dancing unless its prime purpose of having fun is accomplished. Above all else, enjoy yourself. If you must make a noise at any time, be sure and do it so that it won't disturb the others from hearing the caller. At the end of each dance is a good time to let off steam. Just remember this, when you clap at the end of a square you have just enjoyed, you're applauding yourself, not the caller, for it is you who did the job and it is you who just experienced what a true sense of accomplishment and fun it is to be a real square dancer.

KEEP ON LEARNING

A square dancer, no matter how long he's been dancing, never learns all there is to know about the hobby. With the thousands of square dancers, with the thousands of square dance callers all over the country, there is new material, new formations, figures and round dances continually being poured out. Not all of these are worth the time it takes to learn them, but there is always enough new good material to provide a constant challenge to those who become more proficient. Learning the new dances is one thing, learning to do the old dances and old figures better is another. It's all part of the fun. As you finish a basic fundamental course in square dancing, you'll find real enjoyment in joining a square dance club, where the level of all the dancers is kept the same. If no such club exists or is available in your own neighborhood, it's not difficult to form one. I'll be glad to help you all I can in starting such a club. Perhaps my experience with other groups may make the job a little easier.

Square dancing is a mental activity as well as a physical one, but while you're learning, be happy, keep dancing and HAVE FUN.

TIPS TO CALLERS AND CLUB LEADERS

We are hoping that more square dancers who have gained considerable dancing experience will have courage to learn calling and instructing. The great amount of time and patience for study in this phase is usually well rewarded by the happiness you can give others. That will be your thanks and thanks a plenty it is to be in a position to serve while participating in your hobby.

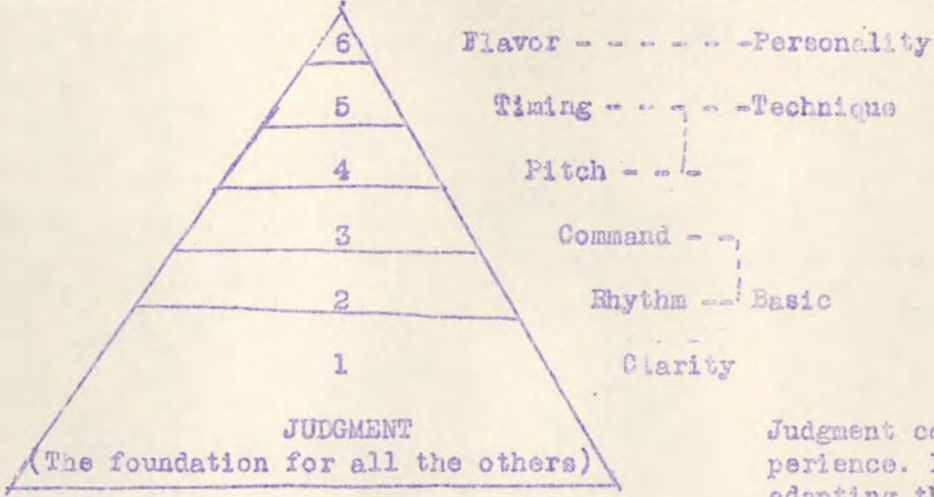
If you are experienced, we urge you to assist in developing a healthy dancing situation in your community and to contribute from your background to assist others, to help people to be happy dancers. To the beginner we must say--"Have patience, study and work especially hard on your few calls, mastering the fundamentals of calling."

The thrill of controlling the movements of a floor of happy dancers is indeed exhilarating and is worthy of contemplation and study. Those people love to dance as long as it is fun and it is up to the callers to help keep it fun. But How?

In the first place the crowd loves a leader, a leader who is happy, untiring, spontaneous while he calls, with a sort of glow or smile in his voice; with a command somewhat sharp, perhaps, but with a sharpness that doesn't sting; and with an attitude of humility toward his dancers. Humility in its proper place is a valuable asset. Remember that you are calling to people of all walks of life and that your only reason for being while you are calling to them is to give them fun. So ENJOY your dancers and have fun calling while they have fun dancing.

FUNDAMENTALS OF CALLING

Aside from the frills of patter, calling is instruction to the dancers. They need to know what to do and you must tell them clearly so they can hear, understand, and carry out the instructions. Enunciate clearly, taking pains to speak so that each syllable can be heard, each word clearly understood. Following is a triangular ladder listing in order of importance the requirements for good calling. The most elementary, yet the most important are on the lower rungs of the ladder. As those are mastered and you keep climbing, the finer and more artistic refinements are added. Don't climb too fast. Learn well as you go.



Judgment comes from experience. It involves adapting the dancing to the level of your floor.

VOICE

POSITIVE
Basic

Full use of all syllables
Good enunciation
Clear, strong, rich tones
Even, smooth (must flow)

Technique

Correct pitch and variance
Ride chords
Correct balance
Correct balance
Correct volume
Emphasize commands

Personality

Voice flavor
Smiling face projects smiling voice
Animation--pep--zing
Hit high spots here and there
Patter should make 'em smile
Pattern before patter

NEGATIVE

Mumbling
Insufficient use of lips, tongue
Hissing, singsong, nasal tones
Uneven due to weaving back and forth out of mike range
Mushy-mike too close
Indistinct-mike to far

Pitch too high or low, off key
Monotone
Too much bass or treble
Music must not dominate call
Weak, poor direction

Bored
Double meaning patter
Patter repetition
No variety
Too much patter
Poor judgement

TIPS TO CALLERS

1. Start on time.
2. Know your dances thoroughly
3. Speak clearly
4. Do some easy dances first
5. Don't talk too much
6. Work up new dances with a small group
7. Introduce enough new dances to keep interest high
8. Keep in time to music
9. Give the average dancers on the floor enough time to execute the figure

SQUARE DANCE FUNDAMENTALS

by
Dan H. Pyfer

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 curtsey
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 ryth 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, promonading 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.

OPENERS

All jump up and never co me 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

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

Allemande left with your left hand, back to your honey, go right and left grand, corn in the crib and wheat in the stack, meet your honey and turn her right; back. Up the river and around the bend, meet your honey, turn her back again. Big foot up and big foot down, make that big foot stomp the ground. Meet your honey and promenade, etc.

CLOSERS

Promenade you know where and I don't care, take your partner to an easy chair.

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.

Allemande left and allemande thar, right and left and you form a star, let that star to the heavens whirl, then right and left to the next little girl, shoot that star and grab your own, give her a little whirl and you promenade home.

MIXERS

EVA THREE*STEP (TEDDYBEAR'S PICNIC)

Record -- Bloworm # 1044

Couples face in counter-clockwise direction, inside hands joined. The man begins with his left foot and the lady with her right.

Steps:

1. Walk forward 1-2-3 point or touch (This gavotte step is used in making the progress described in the following points.)
2. Lady walks diagonally to the left in front of partner; man walks diagonally to the right to rear of partner's starting position (both use the gavotte step described in No. 1)
3. Lady pivots slightly to right and walks four steps diagonally behind man's last position; man walks forward four steps to left.
4. Lady walks forward to meet partner; man walks backward to meet partner.
5. Dancers turn away from each other with two two-steps in a little circle the lady turning to right and men turning to left.
6. Join both hands for two step-swings (Lady steps R and swings L, then steps L and swings R; man steps L and swings R, then steps R and swings L.)
7. In ballroom position do four two-steps.

This dance can be made progressive on No. 7--by having the lady turn under the man's left arm to the man ahead during the 3rd. and 4th. two-step measures.

CALICO KICKER
(circle Mixer)

Directions for cents;
Ladies do counterpart

Music: By the Sea Broadcast
Record. Can be done to:
Imperial # 1045 or
Skip to my Lou

1952

Snob. Co. Chatcolabbers

Calico Kicker Continued

Open Position; Line of Direction: Two-step, two-step, face and join hands--
Slide 2 - 3 - 4

Reverse Line of Direction: Two-step, two-step, face and join hands--
Slide 2 - 3 - 4

One left-face turn (Right-face for girl) in 3 buzz steps. Clap partners hands on 4.

Repeat, turning right-face for boy, left for girl. Clap partners hands on 4.

Take partner in couple dance position do 2 two-steps and turn girl under man's left arm to man ahead. Repeat

Oh Johnny Mixer

Record - Imperial #1099

All join hands and you circle the ring, stop where you are and you give her a swing.

Swing that girl behind you, now you swing your own, if you found she hasn't flown.

Alemaude left that sweet corner girl, and des-a-des your own.

Then all promenades with that sweet corner maid. singing O Johnny, O Johnny, O

Hooky Pooky (Call on record)

Record - 4 Star #3744

The dancers form a circle around the hall, facing the center - (the caller may be in center)

THE CALL

Put your right foot in, put your right foot out, put your right foot in and you shake it all about. You do the Hooky Pooky and you turn yourself about (all dancers put one hand on hip, other hand on head and turn)

That's what its all about (clap hands 4 times)

REPEAT ABOVE * Using various parts of the body

ENDING - You do the Hoo-oo-ky Pooky)

" " " " ") All dancers will do bend overs
That's what its all about (All down on floor on knees and slap floor 4 times)

Oklahoma Mixer

Record - Imperial #1046

Couples in carsieuvonne position - facing counter clockwise, starting on left feet.

Two step left and two step right

Walk 2, 3, 4 - (starting on left)

(left) heel and toe and girl walks across in front of man and faces in opposite direction

(right) heel and toe and girl walks to man behind, using 3 steps

Assures starting position

Repeat from beginning

Patty Cake Polka

Record - Imperial #1117

Dancers in double circle around hall, man on outside facing partner.

Starting man's left ladies right

(left) heel and toe and left close left

(right) heel and toe and right close right

Hook right elbows with partner and do 2 - two steps around each other

Release partner and man hooks left elbows with the girl ahead

Patty Cake Polka cont.

- Do 2 - two steps around each other and end in starting position with new partner
- Both slap hands on knees 3 times
- Clap own hands together 3 times
 - both hands with partner 3 times
 - right hand with partner 3 times
 - left hand with partner 3 times
- Clap both hands with partner - then knees 3 times
- Repeat from beginning

Canadian Barn Dance

Record - Mac Greger #618

- Couples in side by side position, facing counter clockwise starting on mans left, ladies right
1. Walk forward 2, 3, point with inside feet
 2. Walk backward 2, 3, and swing outside foot across inside foot
 3. Turn away from each other 2, 3, clap hands
 4. Turn back toward each other 2, 3, clap hands
 5. Semi-closed couple position - walk 2, 3, pivot
 6. Reverse direction - walk 2, 3, pivot
 7. Couples dance position for 2 - two steps
 8. Turn girl under mans left arm to man ahead
 9. Repeat from beginning

Altai

Side by side position
Both starting on left foot

1. Point to front, to side, step left, right, and left close left
2. Repeat using, right foot
- 3 & 4 Repeat 1 and 2
5. 2 - two steps forward
6. Girl turns under mans right arm twice while man does 2 steps beside her
7. Repeat 6 - only man turns under girls arm
8. 1 - two steps forward, then both turn away from each other (for 4 measures)
9. 2 - two steps forward
10. Repeat from beginning

SQUARES
Dan Pyfer

Peek-a-Boo

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.



9

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.

WABASH CANNON BALL

Record- Mac Greer #614

EVERYBODY SWING YOUR HONEY,
SWING HER HIGH AND LOW,
THEN ALTERNATE LEFT WITH YOUR LEFT HAND
AS AROUND THE RING WE GO.
IT'S A GRAND OLD RIGHT AND LEFT HAND
AND LISTEN TO MY CALL,
TAKE YOUR PARTNER FOR A RIDE ON THE
WABASH CANNON BALL.

FIRST COUPLE LEAD RIGHT OUT, CIRCLE FOUR AWHILE
ON TO THE NEXT AND PICK UP TWO,
AND WATCH THOSE LADIES SMILE.
ON TO THE NEXT AND PICK UP TWO, AND LISTEN TO MY CALL
CIRCLE EIGHT AND DON'T BE LATE ON THE WABASH CANNON BALL.

ALL FOUR COUPLES SEPARATE
GENTS TAKE THE OUTSIDE RING
WHEN YOU MEET YOUR PARTNER
GIVE HER A GREAT BIG SWING
DO*SI AROUND YOUR CORNER, SASHAY PARTNERS ALL
TAKE YOUR CORNER FOR A RIDE ON THE WABASH CANNON BALL

Wahash Cannon Ball cont.

Ending same as introduction.

First couple leads to second couple. four hands around.
Circles around and picks up third couple six hands around
Circles around and picks up fourth couple. eight hands around.

Four couples separate, gents go left on the outside,
ladies go right on the inside. When you meet your partner
everybody swins. Gent goes around corner lady-back to back,
right shoulder to right shoulder. Gent goes around partner
back to back, right shoulder to right shoulder. Goes back
to corner and promenades. First lady is active lad with all
four gents.

HOT TIME IN THE OLD TOWN TONIGHT Record Imperial #1096

FIRST COUPLE RIGHT YOU CIRCLE FOUR HANDS AROUND
PICK UP TWO AND MAKE IT SIX HANDS AROUND. Leading gent picks up
third couple, circle to the left.
PICK UP TWO AND MAKE IT EIGHT HANDS AROUND. Leading gent picks
up fourth couple.
THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT -- Patter.
ALLEMANDE LEFT WITH THE LADY ON THE LEFT. swing left hand lady with
left hand around and pass your partner by without touching her.
ALLEMANDE RIGHT WITH THE LADY ON THE RIGHT - Gent swins right hand
lady with right hand around and passes his partner by without
touching her.
ALLEMANDE LEFT WITH THE LADY ON THE LEFT - Gent goes back and swings
his left hand lady with left hand.
AND YOU GRAND RIGHT AND LEFT AROUND THE HALL. Meet your partner
with your right hand and continue with a right and left
grand around the set.
AND WHEN YOU MEET YOUR OWN YOU SASHAY ONCE AROUND - and when you meet your
partner go around her - right shoulder to right shoulder all the
way around.
THEN TAKE HER IN YOUR ARMS AND SWING HER 'ROUND AND 'ROUND.
Swing partner two waist swins around
AND YOU PROMENADE BACK HOME WITH THE SW ETEST GIRL IN TOWN-
Promenade original partner home.
THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT - Patter
SECOND COUPLE TO THE RIGHT, ETC. Repeat from first for second, third
and fourth couples. Keep original partners throughout the
dance.

FOUR IN CENTER LINE

Record-Ragtime Annie
4 star #3144

The Call

- Opening 1. Salute your company and the lady on the left.
All join paddies and circle to the left.
Break and swine and promenade back.
- Figure 2.
 - a) First couple balance, first couple swing.
Promenade half way round the ring.
 - b) Four hands in line to the center and back.
To the center again and there stand pat.
 - c) Side couples right and left along the four.

Four in Center Line cont.

Right and left back as you were before.

d) Side ladies chain through the center of the four and chain right back as they were before.

e) Center four with a circle - O
Now dozey-doe with the gents you know.
The lady goes and the gent goes doe.

3. Balance here and swing 'em all night,
Allemande left go left and right,
Hand over hand around the ring,
Hand over hand with the dear little thing.
Meet your partner and promenade.

Repeat 2 and 3 for second, third, and fourth couples.

EXPLANATION

1. Bow to your partner and your corner
Join hands and circle left half way around
Break and swing and promenade to places.
2. a) The first couple step back from each other, then step together and swing. They promenade around behind the second couple and stand to the left of the third couple, with whom they join hands in a line of four.
b) This line takes four steps to the center and then four steps back. They advance to the center again and remain there.
c) Each side couple separates and advances to the center with the lady going down one side of the line of four and the gentleman going down the other. Each gentleman takes the opposite lady by the right hand and passes her. As each couple advances beyond the line of four, the lady puts her left hand in her partner's left, and, with his right hand around her waist, he turns her around so as to face the set again. The two couples each separate and return to their places now in the same manner, along either side of the line of four.
d) The center line of four separates in the middle and the two ladies (side ladies) advance and give each other right hands and pass each other through this gap. Continuing down the other side they meet and are turned by the men and pass down giving each other right hands in passing through the gap again. They give their left hands to their own gentlemen and are turned in to place.
e) The line of four bends into a circle of four and executes a dozey doe. Balance here and
3. All swing allemande left, grand right and left. Meet your partner and promenade.

RIGHT HAND OVER - LEFT HAND UNDER

Record Bake These Hot Cakes
Brown Capitol #20100

THE CALL

Honor your partner
Honor your corner
Swing your partner
And promenade

Right Hand Over cont.

First couple balance and swing,
 And come right out to the right of the ring,
 With four hands around.
 Leave that lady and go on the the next,
 With three hands around.
 Steal that lady and go on the the next,
 With four hands around,
 Now leave that lady and go on alone,
 Forward three and fall back three.
 Two gents to the center with a little docey,
 Now the right hand over and the left hand under.
 Forward three and three fall back
 Two gents docey on the inside track,
 And a right hand over and the left hand under,
 Forward three and three fall back
 Two gents to the center with a little docey,
 Now the right hand over and the left hand under.
 Forward three and three fall back
 Two gents docey on the inside track,
 And a right hand over and the left hand under,
 Forward three and fall back three,
 Two gents go to the center and do a docey.
 With the right hand over and the left hand under,
 Forward three and three fall back,
 Two gents docey on the inside track,
 Right hand over and left hand under,
 There's your girl, now swing her like thunder!

Alexandre left with your left hand,
 Right to your partner
 And a right and left grand,
 Meet your honey and grenade.

INSTRUCTIONS

First couple balance and swing and go the the right to the second couple. All join hands and circle to the left. Number one gent reaches the center of the ring and, leaving his partner, goes on to the third couple, where the circle to the left is repeated. He reaches the center of the ring and goes on to the next couple taking the third lady with him. They join hands and circle with the next couple and as he again reaches the center of the ring he leaves this new partner with the fourth couple and goes home alone. The number two and four gents now have two girls apiece with their own partners on the right. They each take the ladies by the hand and walk to the center of the set, face each other, then back into place, while the single men do a docey or walk around each other back to back. When the call "Right hand over, left hand under" comes, the gents who are still holding the ladies' hands raise their arms and literally put the right hand over and the left hand lady goes through the arch to her next position which is the gent on her right while the right hand lad. goes on to her next partner who is on the left. This leaves the two gents who were single with two ladies apiece and they proceed to go through the same figures, forward and back, forward again. Gents now single do a docey, and the right hand over, left hand under figure which leaves the ladies with another partner. This repeats until the gent receives his lady on his right. They swing and are ready for another call.

ARKANSAS TRAVELERRecord Soldiers Joy RCA
Victor #21-0421

First and third go forward and back
 Forward again in the same old track
 Turn the opposite lad with the right hand round
 (begin as in the Grange Dooey Dooey taking the
 opposite lady by the right hand)
 Partner left with the left hand round
 Everybody corner with the right hand round
 (After completing one-half of a Grange Dooey Dooey
 all dancers turn to the corner lady with the right
 hand. The rest of the call is self explanatory.)
 Partner left with the left hand round
 It's a one and a half and all the way round
 Right hand lady with the right hand round
 Partner left with the left hand all the way round
 And Promenade your corner maid.
 ---Call four times to get original partners---

Miscellaneous: A novel break that was used recently turned in by a
 caller is included as it is quite danceable and need no walk through.

First and third go forward and back
 Forward again and right and left through
 ----- You're doin' fine
 Swing on the corner like swingin' on a vine
 Swing that next corner down the line.
 Second and fourth go forward and back
 Forward again and right and left through
 ----- You're doin' fine
 Swing on the corner like swingin' on a vine
 Swing that next corner down the line.
 Allemande left ETC.

SOLOMON LEVI

Record Mac Greer #614 B

NOW EVERYBODY SWING YOUR HONEY, YOU SWING HER HIGH AND LOW
 THE ALLEMANDE LEFT WITH THE OLD LEFT HAND
 AROUND THE RING YOU GO
 A GRAND OLD RIGHT AND LEFT
 WALK ON YOUR HEEL AND TOE
 YOU MEET YOUR HONEY AND GIVE HER A TWIRL
 AROUND THE RING YOU GO

SINGING OH SOLOMON LEVI TRA-LA-LA LA LA LA
 OH SOLOMON LEVI TRA-LA-LA LA LA LA

NOW THE FIRST OLD COUPLE SEPARATE, GO AROUND THE OUTSIDE TRACK
 No. 1 gent goes to his left around the outside of the set,
 No. 1 lady goes to her right around the outside of the set.
 A-KEEP A-GOIN' AROUND THE SET YOU PASS A-COIN' BACK
 No. 1 gent and No. 1 lady pass each other in their home
 position, then all the gents turn and bow to their left hand
 corner ladies.
 YOU TURN AROUND AND SWING YOUR OWN, AND PROMENADE THE HALL
 The gents swing their own partners and promenade around the ring.
 (The dancers sing the chorus of the song while promenading.)

Solomon Levi cont.

SINGING OH SOLOMON LEVI TRA-LA-LA LA LA LA
OH SOLOMON LEVI TRA-LA-LA LA LA LA

(Repeat the figure for No. 2, No. 3 and No. 4 couples. Then No. 1 and No. 3, No. 2 and No. 4 couples together; and last, all four couples together.)

NOW EVERYBODY SWING YOUR HONEY, YOU SWING HER HIGH AND LOW
THE ALLEMANDE LEFT WITH THE OLD LEFT HAND
AROUND THE RING YOU GO
A GRAND OLD RIGHT AND LEFT
WALK ON YOUR HEEL AND TOE
YOU GIVE YOUR HONEY A PRETTY LITTLE TWIRL
AND TO YOUR SEAS YOU GO

SINGING OH SOLOMON LEVI TRA-LA-LA LA LA LA
OH SOLOMON LEVI TRA-LA-LA LA LA LA

This record with calls by "Jonesy" is available in MacGregor Album No. 7.

HURRY, HURRY, HURRY!

Record Windsor No. 7405 with calls
No. 7105 without calls

Introduction:

Everybody swing your corners, boys, swing 'em high and low
Swing the next girl down the line...don't let her go
Now go back home and swing your own, swing and swing and swing
Then you promenade your pretty girl round the ring
(Four-measure "tag" in music to complete promenade)

FIGURE:

First old couple lead to the right, circle four hands round
Leave her there, go on to the next - circle three hands round
Take that couple on with you, and circle five hands round
Now leave those four, and join the line of three
(Couple 1 goes over to Couple 2, circle four hands around. Gent 1 leaves his partner with Couple 2 where they stand in a line of three with lady 1 closest to home position, and goes on to Couple 3 to circle three hands once around. Gent 1 drops left hand and takes in Couple 4 to circle five hands around just once. The Gent 1 leaves Couples 3 and 4 in 4 position in a line of four and crosses set to line of three taking his place in line at left of partner)
The ladies chain across the hall, but don't return
Now chain again along that line, just watch 'em churn
Now turn and chain across the hall, don't let 'em roam
Now chain the line and swing your honey home
(Ladies chain across the lines, then down the lines, then across the lines and finally down the lines to partner.
Swing to home position)

BREAK:

Allemand left with the old left hand, and around the ring you go
It's a grand ol' right and left, boys, on the heel and toe

Hurry Hurry, Hurry cont.

And when you meet that gal of yours, just da-ga-de
 And then you promenade that prett' girl back home
 (Four-measure 'tap' in music to complete promenade)

FIGURE IS REPEATED WITH COUPLE 2 LEADING OUT
 BREAK IS REPEATED
 FIGURE IS REPEATED WITH COUPLE 3 LEADING OUT
 BREAK IS REPEATED
 FIGURE IS REPEATED WITH COUPLE 4 LEADING OUT
 BREAK IS REPEATED TO END THE DANCE



COUPLE DANCES

TENNESSEE WALTZ

Record- Mac Greor #649-A

Couples start in a side by side position with the man's back to center of room. Women face to center of room. Lady on man's left side.

1. Waltz side (4 measures.) This is a cross waltz step.
2. Twirl girl for 2 measures, then waltz 2 measures.
3. Repeat 1
4. Repeat 2
5. Waltz along two measures (couples turning away from each other but
6. Repeat above. counter clock wise around hall.)
7. Waltz 4 measures.
8. Repeat 5
9. Repeat 6
10. Waltz two measures, twirl girl and repeat 1.

RANGER POLKA

Record- Old Time "Manitow" #8007A

Couples in a side by side position. Start on outside feet.
 Two step left, Tap Tap -- With right
 Pivot on left and start in reverse direction.
 Two step right, Tap Tap -- with left
 Pivot on right and start in original direction.
 Repeat above.

Two step forward (2 measures)
 Two step - still preceding counter clockwise but couples are dancing
 backwards (2 measures)
 Two step couple position (2 measures) then whirl girl under man's left
 arms.

Sets of 2 couples facing each other (lady on each man's R.) make a large double circle around the room.

The CALL (Underlined) and The ACTION

1. "Forward and Back" Partners join hands and take three steps toward the opposites and then bow on 4th count; then return to place.
2. "Circle Four." All four join hands and circle to the left 3 steps once round.
3. "Ladies Chain." The ladies extend their R. Hands to the opposite lady as they pass each other to exchange places. They give their L. hand to the opposite man's L. hand as she approaches his L. side. He puts his R. hand in the small of the back and turns her to the outside of the set and to his R. side as they face in. Then the "Ladies Chain Right Back" in the same manner.
4. "Right and Left Thru". Without holding hands the partners approach the opposites passing by the R. shoulders to the opposite position. The man takes the lady's L. hand in his L. and puts his R. hand in the small of the back and turns her to the outside of the set and into position on his R. as they face in. Then they return in the same manner with the man turning his lady to end the figure.
5. "Forward and back." Same as figure 1.
6. "Forward and Thru and ON TO THE NEXT!"
Pass by your opposites and meet next couple.

* * * * *

TEN PRETTY GIRLS - MacGregor #604

First Part

All start with left foot.

Point left in front. Point left 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 the 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 right foot.

* * * * *

DUTCH FOURSOME: Record L-734

Formation: Sets of 2 couples, one facing another around circle. Men have free hand on hip, ladies hold skirt.

Action: 1. Holding inside hands, step-swing in place starting on outside foot. Holding inside hands, step swing in place starting on inside foot. Walk across, passing right shoulders (ladies on inside, man on outside) through opposite couple with 3 steps. Immediately face own partner on opposite side and man points right toe, lady points left toe, as you join right hands. Balance forward and back and change places with own partner and face opposite couple.

Repeat above and get back to original places.

(continued next page)

2. Face partner with a two hand hold. Do a step swing towards opposite couple, then away from them. Now cross over as in part 1, man passing on outside, ladies on inside, but twirl across as you release hands. Then you join 2 hands with opposite person (not your partner) and do step swing towards and away from opposite couple, drop hands and twirl across. Two hands to own partner, step swings and twirl. Two hands to opposite person, step swings and twirl across to home position.
3. All 4 make a right hand star and waltz 3 clockwise, on fourth waltz step release hands, pause on count 1 and clap on counts 2 and 3. Repeat 3 waltz steps with left hand star and clap on 4th waltz step count 2 and 3.
4. All join hands and take one waltz step in and out. Then holding partner by lady's left, gent's right, take one step away from opposite couple, and bow and curtsy. Then in ballroom position waltz 4 steps into opposite couples place to face new couple to repeat dance from beginning.

* * * * *

REcord DX 1191 PROGRESSIVE BARN DANCE - English Old Time Dance

Couples side by side in circle formation. Man on inside, lady to his right. Holding inside hands, free hand on skirt of lady, behind back for him.

Starting on outside foot, take 3 steps forward and rise up on 4th step, swinging the other foot up. Move backwards, starting on inside foot, 3 steps and raise up on 4th step, swinging the other foot up.

Face partner and move backwards away from them with 3 steps and raising up on 4th step. Return to partner same way and take 2 hands.

In a tow hand hold, take two slow step-slides to lad's right, man's left, and two slow step-slides in opposite direction.

In ballroom position, take 4 two-steps around the circle.

To make the dance a mixer, the man moves forward to lady ahead after he separates from his partner...he then moves ahead to the lady.

* * * * *

Square GRAND SQUARE Emilia Polka
FORMATION:(SQ. DANCE) in Cushion Polka

1st figure:(head couples are 1 & 3--Sides are 2 & 4)

Join hands & circle 8 right and 8 counts left.

CHORUS:(DONE IN BETWEEN EACH FIGURE) --Head couples (1&3) take 4 steps to center as side couples (2 & 4) face and back away 4 steps. Head couple then face and back away with opposite as SIDE COUPLE turn corner & walk toward partner to outside. HEADS face their opposites and back away to outside. SIDES TURN AND walk to center meeting opposites. Heads turn and walk toward partner and original place. Sides turn, walk backward to their original place.

IMMEDIATELY REVERSE Figure going back over same four steps you just traveled.

FIGURE 2: HEAD LADIES CHAIN, THEN SIDE LADIES CHAIN

FIGURE 3: RIGHT & LEFT THRU & R. & L. BACK, FIRST HEADS & THEN SIDE COUPLES

CONTINUED

Grand Square cont.

FIGURE 4: R. & L. Star: 1st heads then sides

FIGURE 5: LADIES GRAND CHAIN (right hand in) Break chain as you approach opposite man. Give left hand to him, go around him and reform right hand star, back to partner. Left hand around partner and to place.

FIGURE 6: CHASSE ACROSS AND BACK- Heads first with arms outstretched- sidestep across with LADIES BACK TO BACK & back with men back to back.

FIGURE 7: All circle 8 left and 16 right.

(NOTE: Be sure to do Chorus after each Figure)

Singing Threesomes-COME MY LOVE - Methodist 111
and IRISH WASHERWOMAN MIXER Methodist 103

Two ladies and man in the center face CCW around the room

SINGING

1. "Come my love and go with me
(repeat phrase twice more)
And I will take good care of Thee
2. You are too young, you are not fit
(Repeat phrase twice more)
You cannot leave your mother yet
3. You're old enuf & just about right
(Repeat phrase twice more)
I asked your mother last Sat.nite.

DANCE INSTRUCTIONS

Threesomes promenade CCW (counter-clockwise) around in large circle.

Ladies make arch as man reverses to opposite directions. Girls cont. forward

At end of Vs. 2 new threesomes are chosen and circle to the left.

Partners make a single circle in IRISH WASHERWOMAN'S MIXER with the lady on the man's right and everybody joining hands.

SINGING

All join hands and into the middle
And with your R. ft. keep time to the fiddle
And when you get back remember my call
It's SWING ON THE CORNER AND PROMENADE ALL

INSTRUCTIONS

4 steps into center
Do 4 stamps on R. foot
Go back 4 steps back
Swing L. hand lady (8)
Promenade her 8 counts.

SQUARES
ALABAMA JUBILEE

Record Mac Gregor #640

IT'S ALLEMANDE LEFT GO ALL THE WAY 'ROUND
A RIGHT HAND 'ROUND THE NEXT, BOYS
AND DON'T YOU FALL DOWN
THE LEFT HAND 'ROUND THE NEXT LITTLE GIRL
RIGHT HAND 'ROUND THE NEXT
SHE'S THE SWEETEST LITTLE PALLY
IT'S A LEFT HAND, A RIGHT HAND
NOW DON'T YOU BE SLOW
ALL AROUND THAT LADY IN THE CALICO
MEET YOUR LITTLE HONEY AND YOU PROMENADE
TAKE A LITTLE WALK WITH THAT SWEET LITTLE MAID
TO THE ALABAMA JUBILEE

The gents face their corner or left hand ladies and extend their left hands to the ladies left hand. Walking completely around the lady (counter clockwise) the gents extend their right hands to the right hands of the next lady. Walking completely around her (clockwise) they extend left hands to the next, right hands to the next and etc. alternating with each lady around the set until they meet their original partners the second time, then all promenade to their home positions.

OH TH. FOUR LADIES PROMENADE THE INSIDE OF THE RING

The ladies walk (counter clockwise) around the inside of the ring and return to their partners.

BACK TO YOUR HONEY AND YOU GIVE HIM A SWING

Partners swing (waist type)

S'SHAY 'ROUND YOUR CORNER GIRL

Passing right shoulders, back to back, the gents walk around their corner ladies.

BOW TO YOUR HONEY BOYS GIVE HER A WHIRL

The gents bow to their partners and then swing

NOW THE FOUR GENTS YOU PROMENADE THE INSIDE OF THE HALL

The gents walk (counter clockwise) around the inside of the ring and return to their partners.

BACK TO YOUR HONEY AND YOU SASHAY ALL

Passing right shoulders back to back and gents walk around their partners.

SWING THAT CORNER GAL AROUND

The gents swing their corner ladies

TAKE A LITTLE WALK ALL AROUND THE TOWN

TO THE ALABAMA JUBILEE

The gents promenade to original home position with their new partners.

Repeat the figure three more times.

IT'S ALLEMANDE LEFT GO ALL THE WAY 'ROUND ETC.

As it was first introduced here in Southern California by Paul Phillips of Oklahoma City, the ladies took the lead on each promenade of the inside ring. I have found it to be even more enjoyable by alternating first the ladies then the gents on this promenade.

MACNAMARA'S BAND

NOW EVERYBODY SWING YOUR HONEY

YOU SWING HER HIGH AND LOW, ALLEMANDE LEFT etc.

NOW THE FIRST OLD COUPLE OUT TO THE RIGHT, YOU CIRCLE TO THE NORTH

AND WHEN YOU FINISH CIRCLING YOU BALANCE BACK AND FORTH - HE

TURN YOUR CORNER BY THE RIGHT AND PULL THE LADY THROUGH

YOU TURN YOUR CORNER BY THE LEFT AND CIRCLE WHEN YOU'RE THROUGH

OH YOU LEAD TO THE NEXT AND YOU PICK UP TWO

AND YOU CIRCLE TO THE NORTH etc.

BALANCE BACK AND FORTH

Macnamara's Band cont.

ON TO THE NEXT AND YOU PICK UP TWO
IT'S EVERYBODY SWING
ALLEMANDE LEFT etc.

A RIGHT HAND 'CROSS WITH A HOWDY-DO

FIRST AND THIRD BALANCE AND SWING
AND LEAD RIGHT OUT TO THE RIGHT OF THE RING
A RIGHT HAND 'CROSS WITH A HOWDY-DO
BACK BY THE LEFT HAND, HOW ARE YOU
SWING THE GIRL BEHIND YOU
SWING YOUR HONEY AND SHE'LL BE THERE TO FIND YOU
CIRCLE FOUR AND AROUND YOU GO, BREAK IT ALL UP WITH A DO-CI-DO
ALLEMANDE LEFT etc.

#2 and #4 couple now take their turn leading the figure.

THE CARLYLE

Record: Decca - "Dearie"-
No. 24899

It is based upon the old coupé or undercut. You will remember that in a coupé, with a little leap you put one foot where the other foot was. You undercut, you replace one foot with the other.

In this dance, the couple takes regular dance or waltz position. Together they do a series of these undercuts.

The music is in 4/4 time and the gentlemen's steps are as follows (with the lady doing the counterpart, or the same steps, but with opposite feet.)

Measure 1

- Count 1 - Step left to the side.
- Count 2 - Undercut with the right foot (that is, put the right foot where the left foot was.)
- Count 3 - Undercut with the left foot.
- Count 4 - Touch the right toe to the floor behind the left heel

Measure 2 (The same to the opposite side)

- Count 1 - Step to the right
- Count 2 - Undercut with the left
- Count 3 - Undercut with the right
- Count 4 - Touch left toe to the floor behind the right heel.

Measure 3

- Counts 1 and 2 - Two-step, beginning with gentleman's left.
- Counts 3 and 4 - Two-step, beginning with gentleman's right.

MEASURE 4 (Sashay)

- Count 1 - Slide sideward with left and close right to left.
- Count 2 - Slide to the left, and close right to left.
- Count 3 - Slide to the left without closing.
- Count 4 - Cross right foot over in front of left and step on right. Repeat all as many times as desired.

" OXFORD MINUET "

Windsor Record No. R-606

STARTING POSITION: Couples facing counterclockwise around the room, lady on man's right, inside hands joined (man's R with lady's L).

(Note: Steps described are for the man. Lady uses opposite footwork)

PART "A" (Counts 1-32)

Counts 1-8: Starting on outside foot, man's L and lady's R, walk forward three steps, L-R-L (Cts. 1-3) and point R toe to floor in front (Ct. 4). Pivot on L foot toward partner to face in opposite (Clockwise) direction, change hands with partner, walk forward three steps, R-L-R (Cts. 5-7), and point L toe to floor in front (Ct. 8).

Counts 9-16: Pivot to face partner and hold both hands. Step to side on L foot (Ct. 9) and swing R foot across in front of L pointing R toe to floor (Ct. 10). Step to side on R foot (Ct. 11) and swing L foot across in front of R pointing L toe to floor (Ct. 12). Repeat action of Counts 9-12 (Cts. 13-16).

Count 17-24: Repeat action of Counts 1 through 8.

Counts 25-32 Repeat action of counts 9 through 12 (Cts. 25-28). Man drops left hand and lady makes one complete right face (clockwise) turn under her own L and the man's R arm with two steps, R-L, places R foot back of L and bows and holds the count, while man takes two steps in place, L-R, places L foot back of R and bows and holds the count (Cts. 29-32).

PART "B" (Counts 1-16)

Counts 1-16: Take ballroom position and do eight polka or two-steps starting on man's L foot, turning clockwise four complete turns while progressing counterclockwise around the room (Cts. 1-16). Separate from partner and take original starting position to repeat the dance.

REPEAT ENTIRE DANCE FOR A TOTAL OF FIVE TIMES

Position: Varsouvienna position, couples facing counter-clockwise. Parallel dance with both partners on the same foot except for the waltz steps.

Verse I

- Item #1: Step forward with the left foot, swing right forward, at the same time pivoting on left to reverse direction and continue to swing the right forward in the new direction. (This is an independent turn as in Varsouvienna)
- Item #2: Step backward - step, close, step beginning with the right foot, close with the left, step back right.
- Item #3: Continuing to face in the new direction take a short step forward with the left closing to the instep with the right then a short step forward with the right stepping and closing to the instep with the left. Then step forward again with the left, step and turn back in the original or counter-clockwise direction with the right, step back again with the left and again with the right. End with the weight on the right foot.
- Item #4: Repeat 1 through 3.
- Item #5: This is a series in which the girl crosses from side to side in front of the man as the partners do a series of small steps and swing the free foot making only slight progress forward. Steps and swings occur in this fashion:
 - (a) Step left across line of direction swinging right obliquely toward outside of circle.
 - (b) Step back on the right, step on the left and then take another short step with the right which is scarcely anything more than a change of weight to the right foot and swing the left in the same direction as the original swing with the right. Girl of course has crossed so that she is now at the man's left side.
 - (c) Step back on the left, step right, short step and change your weight to the left and swing the right, girl now being to man's right and both partners swinging obliquely towards inside of circle. Step right, left, short step with the right, swing the left again toward the outside of the circle, girl having changed back to man's left side.
 - (d) Step back with the left, step with the right, another short step with the left as the girl begins twirls.
- Item #6: Girl twirls by right shoulder for 3 twirls stepping right, left, right, left, right, left- twirling under partner's right arm as he walks along beside her walking right, left, right, left, right, left.
- Item #7: As girl finishes twirl man turns to face her. Man dips back on right foot extending the left - girl dips forward on left foot raising right behind her.
- Item #8: Waltz 4 measures.

Prompting Cues:

Step, swing, swing: back step - close - step
 Left touch, right touch, left turn, left, right
 Step, swing, swing; back, step - close - step
 Left touch, right touch, left turn, left, right
 Step, swing; step - step swing
 Step - step swing; step - step swing
 Step - step twirl and twirl and twirl and dip
 and waltz - 2 - 3 - 4.



Brown background
 Green leaves
 off white lines

Mexican

FORMATION: Double circle of partners facing counterclockwise. Man on inside.

SINGING

"I've been to Harlem, I've been to Dover
I've travelled this wide world all over,
Over, Over, three times over;
Drink all the brandywine and
TURN THE GLASSES OVER.

CHORUS:

Sailing east, sailing west,
Sailing over the ocean,
Better watch out when the boat begins to rock
Or you'll lose your girl in the ocean"

INSTRUCTIONS

With a jaunty step couples promenade in skating position until you come to the phrase "turn the glasses over".

Partners turn away from each other still holding both hands turning under their own arms.

After they have "wrung the dishrag" then the men face in the other direction and walk counterclockwise while the girls continue on. At the end of the verse take a new partner.

Ask those who don't find a new partner to step into the center of the circle so that they can readily find the other person without a partner.

B-I-N-G-O

Western Version

Double Circle. Men inside. Face Counterclock wise, Skating Position

Singing

The farmer's black dog
Sat on the back porch
And Bingo was his name.
The farmer's black dog
Sat on the back porch
And Bingo was his name.
B-i-n-g-o-, B-i-n-g-o-
F-i-n-g-o
And Bingo was his name.
(Spell out) B-I-N-G-O-O-o

Instructions

Couples promenade around the circle counterclockwise.
Men now back into single circle making sure to have their lady on their right. During refrain all join hands & circle L. Now face partner, take R. hands. As you spell the word "B" partners pass R. shoulders and extend L. hand to next person coming up. Pass L. shoulders with that person as you spell "I" and extend R. hand to next person for letter "N", etc. On "O" you gain your new partner. men step to inside to begin another promenade and a repeat of the game.

ALABAMA GAL

BRASS WAGON M. 112-111

As many as 20 couples in Virginia Reel type formation.

Singing

Come thru in a hurry (3)
Alabama Gal.
(2) I don't know how, how, (3)
Alabama Gal.
(3) I showed you how, how, (3)
Alabama Gal.
(4) Ain't I rock candy? (3)
Alabama Gal.

Instructions

Holding inside hands head cpl. goes down center of set for 1st $\frac{1}{2}$ of vs. then back. Head couple then begins reeling 1st. with R. arm to card and L. to outside and go down to the end of the set and stay. When the 4vs. have been sung and you start "Come Thru." then the 2nd cpl. begins its trip down the center and back. And begins reeling down the set. Lines should gradually move up the hall.

Outdoor games: relays----

DIZZY AS A BAT: Have players go to goal with a baseball bat, put their forehead to top of bat and circle it five times (A judge is usually needed to count the turns) then have player return to his line and tag next person. The judge will also have to see that they keep opposite end of bat to the floor and to keep contestants from running into walls, etc.

BALL AND BOTTLE: Players are to take the balls (one at a time) and from their place on top of a pop bottle transfer them to another bottle top which is some distance away, then return and tag next in line. The next then transfers the balls one at a time to their original places. 2 or 3 balls work well.

TOSS AND SQUAT: Have leader take three steps away from the rest of his team, turn and face them. He then tosses an object such as a ball or bean bag to the first one facing him; that person quickly throws it back to the leader and squats so the leader can immediately toss the object to the one in back of the squatting person. They in turn toss it back to the leader and squat, etc. The last person tosses it back to the leader and he must then squat also to indicate that his team is finished.

BRINGIN' IN THE STRAYS OR FAMILY TAKES A WALK: At the signal the first in line starts to his goal WALKING as fast as he can and returns to place picking up the second in line. They both walk to the goal and return picking up the 3rd and so on until the entire team walks around.

OLD JALOPY: Team members number off. All the no. ones progress to their goal and back the same way, as do two's, three's, etc. Here are some suggestions for their locomotion:

- 1-Flat Tire-One leg stiff or hop on one foot.
- 2-Timing Off-3 steps forward, 2 steps back
- 3-Wheel Off-Walk on two hands and one foot
- 4-Dead Battery-No. 5 pushes No4
- 6-Jammed Gears-Walk backward only
- 7-Loose Steering Gear-Cross one foot way over in front of other in zig-zag fashion.
- 8-Hot Rod- Run fast making a noise of speed.

OBSTACLE: Place obstacles human or other between the starting line and the goal. On signal representatives from each team start out and try to get past the obstacles (Same obstacle is for all contestants). Suggestions: 1 or 2 persons bent over - leap frog over. Person with legs spread - Thru leg arch. Space marked as ditch - Jump over. Corridor of chairs with right angles, etc. Chairs or small kitchen ladder - climb over. Barrel - crawl through.

ON THE LEVEL OR WM. TELL: Place an object such as an apple on the head of runner who must go to the team goal and return without touching until he hands it to next in line. If it falls off he must go back to starting line or goal which ever is nearest, replace on head and go.

BROOM RIDING: One player holds the broom in both hands as he straddles while 2nd player sits on broom and rides legs out and off floor

GAMES

Party games- small group- PENCIL AND PAPER GAMES

TELEGRAM: Choose a group of letters such as W A S H I N G T O N (or just ten letters at random) and have each person in the group write a telegram using each letter to begin a word with. One might start out: "Waiting Answer Sandra's Hilarious Invitation" etc. If the group is small all results can be read.

DRAWING IN THE DARK: Give each member a blank sheet of paper and a pencil and instructions before turning out the lights. Leader then has them draw only parts of an object or figure in the scene and then goes on to another before returning. An example would be to have them draw the body of a horse, then a moon in the sky, then the head of the horse, then the road, the horse's tail, a house by the road, a man on the horse, the horse's feet, a hat on the man, etc. Then turn on the lights and let them examine their artistry in the dark.

COOPERATIVE ART: Each player is instructed to draw a head and neck on their paper (no one is allowed to see the others) He then folds the paper so that the drawing does not show and passes it to his right. Each one then draws a trunk or body on the sheet that has been passed them, folds it, and passes it on to the next and they draw legs and feet. Pass the paper to the right and unfold paper. If this game is played early in the evening the results can be scotch taped to the wall.

NONSENSE RHYMES: Each player is asked to write one sentence at the top of the sheet except for the last word which is written one line below. The paper is then folded so that only the last word shows. Pass the sheet on to the right. This person is to write a line that has a word that rhymes with that last word. If you want a two line poem then the last word of the 2nd line does not have to be dropped below. If you want a four or six line poem then the last word of each line except the last should be folded back and under. After the last line has been written paper is unfolded and poem read.

WHO IS IT: Each person is given a slip of paper with the name of one other person in the group. Each writer is then asked to describe that person but making no mention of name or what they are wearing. Then read description until they guess who.

BARNYARD CARDS: Each person around the table is assigned to be an animal with a noise to make. Cards are then dealt out to all players face down. One starts by turning up one card. Then the one to the right turns one of theirs and so on around the table. If one player turns up a card that is already showing then he must make the animal noise of the other player before that player makes the noise of his animal. Loser gets all of the others turned up cards. The one who gets rid of all cards is the winner.

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GAMES

Friday - Starters

NOSE AND EARS:

"It" in the center of the circle of players goes up to one of the members and puts his thumbs in his ears and waves his hands. The person he is looking at has to imitate the same action. The person on his right has to pinch his left ear with his Right thumb and finger and his nose with his left thumb and finger. The person on the Left of the one waving his hands in his ears has to pinch his Right hand with his left finger and thumb and his nose with the right finger and thumb. The last person to get a hold of their nose and ear with the right arm is "it". If the number of players in the circle is large then have several "its".

BLOWOUT

This game is especially good early in a party.

Each person is given the name of some part of a car. There should be one less chair than there are players. One person is the story teller and he begins by telling of his troubles with a car. He walks around within the circle of seated players and each time that he mentions some part of a car the person who was given that part of the car gets up and follows the story-teller. After quite a few of the players are following the story-teller the teller says that he had a blowout. Then everyone tries to get themselves seated in a chair. The player left then tells his story. This game wears itself out quite fast so it should only be used once or twice during a party.

SOCK RELAY

For this relay you need a large box of old worn out socks. It is excellent for a group of about ten or twelve persons. Each player seats himself on the floor near the box. Then they take off their shoes and the lights are turned out. Then each person tries to see how many socks that they can get on their feet in 2 minutes. The socks should be left in the box until the lights are turned out.

LOVERS KNOT

As people come in make couples tie string a yd. long to wrists of first person. Then loop partners string thru first string before tying string to his wrists. Linked partners then attempt to get unknotted without untying or breaking string. SOLUTION: Take loop of one string and put it thru space between wrist and knot of other persons L. hand. Insert loop from back side and then put it over the L. hand of other person. Strings will remain tied but couples will be free.

ODDS OR EVEN:

As people come in give them a number of beans and instruct them to choose an odd or even number to put in their other hand. Then to go up to someone and say; "Odd or Even?" If the other person guesses right then he gets their beans. If he guesses wrong the one questioned has to give up as many beans as are in the hand. The object is to accumulate as many beans as possible before the action is stopped. Give some humorous recognition for the one having the most and the least.

NAME CHAIN:

First person in circle says "Hello" my name is Sue." Second says "Hello Sue, my name is Joe" Third person says "Hello Sue and Joe, my name is Jane". Thus each one has one more name than the last to mention before giving own.

YES AND NO FORFIET

As guests arrive give each one ten counters (beans, rocks, peas) at a given signal they take up conversation with each other. For each time any one answers a question with a "yes" or "no" "uh-huh" or "uh-uh" he forfeits a counter to questioner at the end of time see who has most counters.

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CELEBRATIONS



CEREMONIAL Wed. May 14

Larry Thie

We gather round the campfire and join in song
"Each campfire lights anew
The flame of friendship true
The joy we've had in knowing you
Will last our whole life through"

Long Long Trail
Spring Time in The Rockies

Renewing friendship and making new friends we participate in the fellowship of Chatcolab. To-night as we look ahead to our week here we bring out our Chatcolab Candle as we think of the many things that Chatcolab can mean to us we will light one by one the five wicks of the candle.

Bill Bunning spoke of the fellowship of the campfire, of working and sharing together.

Patty Procter lighted a candle to represent this second Fellowship of Camp Experience.

The second candle was lighted to represent the thought emphasized by Al Richardson, "By sharing we gain!" If I have a dollar and you have a dollar and we exchange them we still each have just one dollar. But if I have an idea and you have an idea and we exchange them, then we both have two ideas. A third candle was lighted by Patty to symbolize "The spirit of song". Jessalee Mallalieu reminded us that though singing we all participate, we all contribute we all share, we all gain. We find harmony in our camp experiences just as we find it in music.

Our Heritage from the first Americans. the American Indian was expressed by Frank Guardipie. The Indians life was camping, he lived close to nature and to God. He saw and enjoyed things as he found them and he left them as they were unspoiled for those who followed. A candle was lighted to represent the American Indians and Our Heritage."

The central and last candle was lighted to symbolize "Fulfillment in Unity" As all phases of Our Heritage are brought together here at Chatcolab.

POEM

He drew a circle that shut me out
Heretic, rebel, a thing to flout.
But love and I had the wit to win
We drew a circle that took him in.

CEREMONY THURS. May 15

Following the Pioneer Party, campers accepted an invitation to join a band of settlers camped on the lake shore. Here sitting quietly around the campfire we saw passing scenes from the history of the Couer D' Alenes. Individuals and groups representing the scenes passes in view.

After the group had seated themselves around the fire, many songs were sung by the group. Some of which were: On the Upward Trail, Oh Susanna, etc.

As we sit here by the camp fire tonight let us recall our great heritage and how this area we are camping in was established. Before the white man had come the Indians had a paradise of fishing and hunting. In the early 18 hundreds the trappers and hunters of the Hudson Bay Co. and the Northwest Trappers came into the area working the streams and mountains for the valuable pelts. These men are the forerunners of our civilization. They came into the area singing: (A Hunting We Will Go)

Ceremonial cont.

Following the trappers came the gold hunters from over the hills in Montana. They came seeking the highly valuable riches. There were two good strikes made in the surrounding area. One was a gold strike in 1882, The other was the Bunker Hill discovery for lead and silver. Out of the gold camps came the dear old song (Oh My Darling Clementine).

Alone about this time Father De Smitt, traveling evangelist, established the first mission in the Couer d' Alene area. The site of this mission is now covered by the waters of this lake. (There's a Church in the Valley by the Wildwood).

The missionaries were followed by the Army engineers who came here to build roads into the new country. Captain Mullen led the Army group which was building the road from Walla Walla to Ft. Benton, Montana. In this early time was a long and tedious task without the help of modern machinery. (A Long Long Trail A winding)

Bridwall who paddled up the great Columbia River was lured by the great natural meadows he built a cabin and brought his family and started farming. Thus the first pioneer farm was established. Bridwall was only a forerunner of many settlers who followed and built homes to become the true pioneers of this area. (Home On The Range)

With a natural forest in abundance, lumbering became the main industry. Virgin timber was cut for the first time. Some of our forests were depleted. But of course the cutting of the forests brought more and more industries to the new area and soon the land was well inhabited. (Oh They Cut Down The Old Pine Tree)

This then is the heritage these brave pioneers built through hard work. They established a principal of free people working together towards the betterment of mankind. Let us continue through our efforts in Chatcolah to continue to build towards the future.

The Bugle on taps
Then Sing Your Way Home.

FEATURE STORY BY KIM ROBERTS

After a very elaborate build up on the story of an Indian's remarkable memory, Kim as the Indian came through with the punch line? ? ? The tourist passing through met the Indian and upon asking what he had eaten for breakfast on January 10, 1904, received the answer "Eggs". A year later the same tourist met the same Indian. Extending her hand in greeting she gave the Indian salutation, "How". Kim, completely forgetting the punch line answer of "scrambled" extended his hand and replied "How".

After realizing his error and with a look of blank amazement he then added, "scrambled - two - pullet". - - - Curtain

Fire Bringing Ceremony

Introduction

We gather here in this simple setting on the shores of this beautiful lake to enjoy here in the darkness the night stars and quietness. Continuing the thinking along the lines of our camp theme "Our Heritage" we tonight think of the things the American Indian had and shares with us. We think of the simple things of life which he knew and like so well which in our carelessness and thoughtfulness have overlooked. We go back tonight in our thinking as we sit here in our darkness to one of our earlier Indian Legends concerning the bringing of fire. Fire which played such an important part in the life and comfort of the American Indian. As we hear the story of the Fire Bringer and see the Indian brave come running down the trail with the burning brand and feel the warmth the fire brings us we too can understand why the Indian gave fire such an important place in his life and in his legends.

Story of the Fire Bringer

In the beginning there was no fire, and the world was cold, until the Thunder sent their lightning and put fire into the bottom of a hollow sycamore tree which grew beyond the great river. The animals knew it was there, because they could see the smoke coming out at the top, so they held a council to decide what to do.

Every animal that could fly or swim or run was anxious to go after the fire. The Raven offered and because he was large and strong they thought he could surely do the work so he was sent first. He flew high and far across the water and alighted on the sycamore tree, but while he was wondering what to do next, the heat had scorched all his feathers black, and he was frightened and came back without the fire.

The little Screech Owl volunteered to go and reached the place safely, but while he was looking down into the hollow tree a blast of hot air came up and nearly burned out his eyes. He managed to fly home as best he could, but it was a long time before he could see well and to this day he is nearly blind and his eyes are forever red.

Then the Hooting Owl and the Horned Owl went, but by the time they got to the hollow tree the fire was burning so fiercely that the smoke nearly blinded them and the cloud of ashes carried up by the smoke made white rings about their eyes. After waiting for some time they had to return home without the fire, but all the rubbing they could do will never erase the white rings around their eyes.

Now after these failures by these mighty birds none of the other birds would venture forth. So the tiny blue racer snake volunteered, he said he would swim through the water and crawled across the grass to the trees, he did this and crawled through a small hole in the bottom of the stump. But the heat and the smoke was so intense he was nearly overcome, but after much dodging about blindly over the hot ashes he was able to find the hole again and get out, but his body had been seriously burned and ever since he has had the habit of darting forward then doubling back as if trying to escape from close quarters.

When he returned without the fire the large black snake "The Climber" offered to go for fire. He too swam across the river and came to the sycamore tree which he climbed up on the outside as the black snake always does. But when he had reached the top and put his head down into the hole the smoke choked him so that he fell into the burning stump, and before he could get out he was burned as black as the Uksu'hi.

By now evil spirits were guarding the fire so the animals called another council and asked their friend Napi, a very strong and brave Indian Youth to sit in with them. They told him of the great need for fire to give warmth and light to the animals and people of their land. Upon hearing their story the boy told them he thought he could get the fire for them with the aid of ten strong Indian braves and the coyote one of his fastest and willingest friends. The boy sent the coyote ahead to steal the fire for he was the most stealthy and could surely creep the closest

The Fire Bringer cont.

to the fire without the evil spirits knowing. Then Napi stationed the braves along the way across the mountains and valleys and took the last station himself leaving the longest and hardest part of the journey for himself. The coyote traveled many moons and finally came to the burning stump guarded by the fire spirits. The fire spirits were guarding their fire well, by fanning the flames to a great fury. However as time went on they grew careless and at moment when the blaze had died to but an ember, the coyote dashed in and seized a brand in his mouth and turning sped across the woods and meadows to the first brave with the fire spirits so close on his heels their breath fanned the brand until it began to blaze and the flames sweeping along his sides scorched the hair of his flanks. Even to-day the coyote carries the scorched marks on his flanks as evidence of his bravery. Once the brand was passed to the first brave his strong and youthful body carried it rapidly along to the second and so on. Even now Napi approaches with the flaming brand. His heart swelling with the joy of knowing now his people can have the warmth and light of fire gives to all mankind.

(Frank Guardipes shared with us some of the history and philosophy, the legends and the fun the American Indian has found in his natural setting.)

Nature is connected in with life, with people and all things as they are. From nature comes everything life, love and fulfillment of desire. That desire is embodied in giving service to all regardless of race or creed. Nature is the beginning of life, love, faith and understanding. It embodies in its contacts the ultimate goal for which man was created. The Indian from Nature got love, living and religion and the culmination of the tribal life. Nature teaches service in that it gives life to everything man knows.

From the sublime to the ridiculous, I will now tell you of Napi.

Napi was the Indian God responsible for many things of Nature the names the flowers and fauna. He was a person as you and I. He was like a boy walking down the road scuffing here kicking a can there.

Strangest of all no one ever asked his name they knew him and when he was seen they'd say Napi, or there is Napi. He needed no introduction upon meeting him for the first time they instinctively knew it was Napi. He was not like the white man's God in that he was all wise and powerful, Napi was like us human folks, desires and hopes. Many times he was up to mischief, ever having to extricate himself from some trouble, he was often times humorous and many times the principal figure of some joke as is evidenced in the story of Napi and the buffalo or bull berries.

Napi going down the trail along the stream paused at the side of the stream. Looking down into the water he saw clusters of beautiful red berries and since he had not eaten he was hungry and decided he should have some of the berries to eat. Diving in he reached vainly for the berries but they were not there. He crawled out and looked into the stream again, sure enough there were many beautiful red berries in the stream so he dove in again. Now many times Napi seemed indeed dumb and when seeming to fail would always try four times, the third to be in trouble and the fourth to succeed or gain some good man. Napi dove still a third time and still could not find the berries, he crawled out in a very angry mood determined to somehow reach those berries so he tied a large stone to each ankle and to each wrist and dove in again, this time he nearly drowned, and while struggling to get ashore he rolled over on his back for a breathe of air. Looking up he saw the beautiful berries on the bank. He finally managed to get out and he was so angered at his folly that as he began to eat the berries he said "You have interfered with my plans and ridiculed me in the future in order for you to get your berries he will have to beat your bush with a stick. (And they're still beating around the bush)

When Napi was sitting one day he felt very lonesome and was playing with a handfull of clay and without realizing he began to fashion a little man in the image of himself which made him decide there should be people in his world. As Napi molded the clay he wondered how life could be given to his little doll.

The Fire Bringer cont.

Looking down at the clay he realized that then it was soft and wet yet if allowed to just dry it would become crumbly when dry and fall apart. Finally he decided if he could bake the clay it would become strong, so he built a fire and put the little doll into the fire, but being very tired from all his efforts he fell asleep and when he awakened his little doll was burned black so he had created the black man or Negro. Napi was not discouraged he fashioned another doll from clay making a beautiful body, arms and legs and features and put it into the fire but he was too careful he took this doll out too soon it was pale and white (half baked) and so he had created the white man. Now Napi sat with the white man and with the black man and decided to try once more so he picked up another handful of clay and tenderly molded another beautiful little doll and tended his fire carefully as he baked it to a beautiful golden brown and there he'd created the red man.

SUMMARY

As man from Nature evolves to the finished product of our so called civilization the complexities of life he faces bring us closer together. In the whole of our existence in our daily lives there is a great need for understanding, need for friendship, need for faith, honor and integrity. For many years the Indian and the white man were not friends but after two world wars that difference of opinion and beliefs has passed. The future holds an era of common thought for a common purpose, which is a culmination from the time Columbus landed on these shores and the eventual advance across this land to the shores of the west. However our Nation to-day is a conglomerant composit one, made up of every nationality in the world. We have a great potentiality for power, for good and peace, understanding and faith in each other.

I have come to you a stranger and found everyone a friend. I have given to you freely of myself and what I have to tell you and ask only that you share it with others as freely as in the same spirit it was given.

Ceremony--Saturday, May 17, 1952

Our American Heritage as represented by the warmly burning campfire was the center of thought for the ceremony. As the campers gathered around the firelit circle they took seats and there followed a period of group singing.

Tonight the fire represents our American Heritage which is made up of many things. The heat of the fire which we are enjoying here; representing our American democracy composed basically of the American family. The fire glows brightly representing the freedom of opportunity, religion, education and speech, and glowing brightly sheds its warmth for all of us to enjoy. Also included in the fire were many things of which we have not been so proud, but they too have been assimilated and shed their light and warmth and heat. As we then continue to enjoy the fire let us think together about these various segments or components that go to make up our Heritage.

Al Estep spoke on the contribution of the American family. When the early traders and traders came to America they came to find wealth and return again to their native land. Following them came the people who were seeking new homes in which to find freedom of opportunity, freedom of worship and freedom of speech. These people came to establish homes and brought their families with them. They were the forefathers and. And so let me add this stick to the fire to represent the contribution of the family to our American heritage.

Some families came into a community and react much as this gasoline soaked cloth. They provide a brilliant flash of light for a short period of time but just as the gasoline rag flashes and burns rapidly and becomes dark ash so these families frequently do not wear well or long.

Owen Gibbons spoke of the religious freedom we enjoy here in the U. S. Every person is free to worship as he chooses or to refrain from participating in normal worship. Religious life, which plays such an important part in the lives of our forefathers, continues today to be a fundamental part in the life of our nation. True, there are those who do not take a part in religious activities even though they live within the community. Just as this tin can added to the fire lies dormant, they contribute nothing. As other fuel is added and the temperature of the fire is increased, they may be assimilated. I would like also to add these sticks and pine cones to represent the religious people who make so many contributions to our American Heritage.

Frank Guardipee commented on the contribution made by youth. The eternal enthusiasm of youth with its high ideals. As we work with and train youth we are building strong foundations for our democracy. These sticks that I add to the fire represent youth and the light and warmth that it adds to our Heritage.

The people of many nations who came to America have contributed richly to our heritage. Lonnie Williams commented, we who now call ourselves Americans come from many races. There are the negroes, Japanese, Chinese, Indians, Jews, Europeans and many others. Each made their own contribution and in turn learned from his neighbor. We have so called race problems that are represented by the rag I place on the fire and for a time it smothers the fire and makes a dark spot but in time it is warmed and then is burned and adds its flame to our Heritage,

I add another stick as contribution to our American Heritage which is freedom of Education. We are one of the few nations where there is freedom to choose from our vast opportunities in education. We can go as far as we want or terminate our education as we choose. However we do find some corruption and prejudices which are represented by the darkness created by throwing a wet rag on the fire. This too warms, dries and adds fire to the flame.

A favorite American pastime enjoyed by individual families and large groups such as ours is enjoying nature, working and playing together, getting

Ceremony--Sat, May 17 cont.

a taste of life as we would like it. This is the place where people expect the best of you and in turn give of their best. All participating are young in spirit but even in camp we find those who like to retire. To represent this the rocks thrown into the fire neither add to it or add to it merely warm to it. If many are added they may even cool the fire a little. I would like to add a stick to the fire for the fulfillment or achievement of the enjoyment we get camping.

As we continue to enjoy the light and warmth of the fire to which has been added many different things representing the many races and groups which made up America, we can appreciate more readily our Heritage. We can appreciate the strength that comes from the many contributions that have come into our American Heritage, just as the many things contributed to this fire are going to add to the light and heat that it sheds on us. So while the fire is burning brightly may we take the upward trail back to our activities here at Chatcolab where we share and in turn contribute to others.

Song--We're On the Upward Trail

We're proud of our camp and the skills we've learned,
Of the friends who have shared with us today;
And we make this tribute to Chairman Dan
Who got us together and led the way.

When the sky is dark and the road obscure,
And even the stars are lost in the night,
Then have we need of a friend and guide
To step forth boldly and carry the light.

Many the obstacles underfoot
When the road is rocky and gullies wide
Strength have we all to surmount the hills,
But smoother our path when we have a guide.

One who can warn us where dangers lie,
Who is unafraid for his faith is strong,
Who faces all labors without dismay
Who lightens our load with a hearty song.

Our camp was a vision that Dan made real;
He shared his wisdom, his gifts, his powers,
And now in turn must we share with him,
The future of Chatcolab is ours.

Meditation:

Song: Faith of Our Fathers

Faith of our fa-thers, liv-ing still
In spite of dun-geon, fire and sword,
O how our hearts beat high with joy
When-e'er we hear that glo-rious word!

ReFrain

Faith of our fa-thers, ho-ly faith,
We will be true to thee till death.

* *

Faith of our fa-thers, we will strive
To win all na-tions un-to thee;
And thro' the truth that comes from God
Man-kind shall then in-deed be free.

Faith of our fa-thers, we will love
Both friend and foe in all our strife;
And preach thee, too, as love knows how,
By kind-ly words and vir-tuous life.

SUNDAY MORNING WORSHIP

Trumpet: Call to Worship

Song: Holy, Holy, Holy

Ho-ly, ho-ly, ho-ly! Lord God Al-might-y!
Ear-ly in the morn-ing our song shall rise to Thee;
Ho-ly, Ho-ly, ho-ly! merci-ful and might-y!
God in Three Per-sons, bless-ed Trini-i-ty.

Ho-ly, ho-ly, ho-ly! All the saints a-dore Thee,
Cast-ing down their gold-en-crowns a-round the glas-sy sea;
Cher-u-bim and ser-a-phim fall-ing down be-fore Thee,
Which wert, and art, and ev-er-more shalt be.

Song: This Is My Father's World

This is my Fa-ther's world, And to my list-ening
ears, All na-ture sings, and round me rings The
mu-sic of the spheres. This is my Fa-ther's world: I
rest me in the thought Of rocks and trees, of
skies and seas; His hand the won-ders wrought.

This is my Fa-ther's world, The birds their car-ols
raise, The morn-ing light, the lil-y white, De-
clare their Mak-er's praise. This is my Fa-ther's world: He
shines in all that's fair; In the rust-ling grass I
hear Him pass, He speaks to me ev-ery-where.

This is my Fa-ther's world, O let me ne'er for-
get That though the wrong seems oft so strong, God
is the Ru-ler yet. This is my Fa-ther's world: Why
should my heart be sad: The Lord is King: let the
heav-ens ring! God reigns: let the earth be glad! A-men

Scripture:

Prayer:

Song: Fairest Lord Jesus

Fair-est Lord Je-sus, Rul-er of all na-ture,
O Thou of God and man the Son,
Thee will I cher-ish, Thee will I hon-or, Thee,
my sou'l's Glory, Joy, and Crown.

Fair are the mead-ows, Fair-est still the wood-lands,
Roved in the bloom-ing garb of spring:
Je-sus is fair-er, Je-sus is pur-er, Who
makes the woe-ful heart to sing. A-men

SUNDAY SERVICE

Following breakfast at 8:00 A.M. the group hiked up the Indian cliff trail to the summit overlooking the lake. In this setting of natural beauty we approached the area prepared for worship. The large wooden cross and a white cloth covered boulder with the open Bible against the skyline with lake and mountain below provided setting. The worship program follows.

SUNDAY MORNING WORSHIP

Call to Worship (Trumpet music in the distance)

Song: Holy, Holy, Holy

Song: This Is My Father's World

Scripture: Psalm I

Prayer:

Our Father God:

We thank Thee for the gifts which thou hast given us: the mountains, this lake, the clouds, the trees, and the many other things.

We realize that many times we become discouraged and are blind to all that you have given us. Help us, that rather than being discouraged we shall have a stronger faith, and be more aware of what you have given us.

Our Father, we seek thy guidance. Help us to find the highest way of life. Help us to realize our need for spiritual living. Help us that rather than being discouraged we shall have a stronger faith, and be more aware of what you have given us.

Our Father, we seek thy guidance. Help us to find the highest way of life. Guide us that we might lead others to live in Thy way of life.

LORDS PRAYER:

Song: Fairest Lord Jesus

Meditation:

AM I MY BROTHERS KEEPER

The answer to this is yes. God made this clear to us in the sacrifice of his son, to teach man the way. How we carry out these teachings is up to us as we are free agents acting for good or evil toward this advancement. Before us you find the material, we are the tools. Materials can be changed, so can man, spiritually, it all depends on the molder. We are all molders of some kind, what kind of products we turn out is up to us.

Our purpose here at Chatcolet is to learn methods to enable us to mold a better product. Most of us will carry our teachings to youth, the most receptive age. The job we do will determine the way or the road to a better world. We provide the know how of molding spiritual and material advancement.

I'll give you a little story as an example.

(continued next page)

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(Sunday Morning Worship Cont.)

Bob was bothering his dad who was reading the Sunday paper. "Here, Bob, I'll give you a quarter if you will put together this page I tore apart of the map of the world." The dad adjusted his chair for a long period of quiet, but Bob was back in just a few minutes with the torn map put back together.

"Here is the map, Dad" said Bob. Bob's dad was greatly surprised. He looked at his son saying, "Bob, I didn't know you knew the map of the world so well!" "Well, Dad, on the back of the page was a picture of a boy, I put it together and the world just came out."

The moral to this story is if you put the boy together right, the world will take care of itself.

We are our brother's keeper. Let us strive to do a better job.

Song: Faith of Our Fathers

Benediction

NOT IN VAIN

If I can stop one heart from breaking
I shall not live in vain;
If I can ease one life the aching
Or cool one pain
Or help one fainting robin
Unto his nest again -
I shall not live in vain.

-Emily Dickenson

THE GREAT OUTDOORS

O Great Outdoors, without floors,
Or walls, or roofs, or bounds,
Grant that this day I may stray
Amidst thy plains and mounds;
Let me be among the free
That climb thy purple hills;
Let me breathe the scents that wreath
Thy violet-bordered rills;
Let thy sun, till day be done,
Shine from out thy great blue sky;
Let thy starlight and the still night
Soothe my rest when down I lie;
Let the shadows cool the meadows,
And the night sounds whisper low,
In the stillness of they valleys
Where the waters lap and flow.

- Maud Russell

Dr. Ernest Hubert of the University of Illinois was guest speaker at our evening fireside assembly. Dr. Hubert along with Frank Guardipee and Emma Pohipe shared with us from their experiences.

Dr. Hubert's life hobby has been Indian legends and sign language. He has studied the Plains Indians and particularly the Blackfeet, telling us they were a strong Nation in character and pointing out our own Frank Guardipee as an excellent example. As many of us know of Frank's glorious sense of humor, so he assured us many of the chiefs had such a sense of humor for all their stoic manner. Outstanding among the chief's ready wit was when Chief Weasel Feather and a group of his select tribesmen all capable of speaking perfect English were putting on a ceremony in National Glacier Park for white tourists. They feined the evalibility to speak English all through the ceremony. However, one woman somehow found out that Weasel Feather could speak English. She asked him why his tribe was called Blackfeet. He told her that all were coal black from ankles down, however, that this was not known by many and he was telling her in strictest confidence. Of course, the woman related her knowledge over and over. A few days later Weasel Feather became ill and when taken to the hospital somehow one foot was out from under covers. Someone that had heard the story exclaimed about the foot now being black and accused Weasel Feather of lying. He said, no he wasn't that when Indian pale he was pale all over.

Dr. Hubert explained that Indian sign language was compiled because there were over 200 different tribes and just as many dialects. In order to trade and communicate, they made up a common sign language used by all. Indians found the sign language particularly useful in wartime when messages could be conveyed without song. However, because of lack of use and practice the sign language is dying out.

Mayor Clark is responsible for having collected the sign language and recording it for library references.

Because we do not understand, we make a tremendous number of mistakes, so has it been true with our relations with the Indians. This is somewhat exemplified in the story of the English teacher that asked the little boy to write a theme on the North American Indian. He wrote, "The North American Indian is red and wild and scalps people and wears hardly no customs."

The Plains Indians had wonderful social organizations, especially their religion. They had their own social security, courts and police force. Bird Rattler was judge of the courts for many years, highly respected and a very loyal understanding judge.

Outstanding among Indian prayers and one we can profit from is "Oh Great Spirit, let me not judge my friend or my enemy until I have met with him for ten suns."

A farmer seeing an Indian riding along on a beautiful horse and his squaw trudging along afoot well loaded with a basket on her head, asked "why doesn't your squaw ride?" Indian replied, "She no gottum horse."

Dr. Hubert reminded us that the Plains Indian was a nomadic people having to travel many miles for food following the buffalo herds, making their homes wherever they stopped. The women of these tribes had many, many duties, one of the greatest was care of the meat after a buffalo drive and the entire animal used. The edible part for food, skins for bedding and clothing. Frank told us this story of the buffalo drive.

The drivers go out until they found the herd and attract their attention by shaking blankets. Curiosity will cause the buffalo to come close and be lured by this movement to a section of the country they can be corraled in. The corral is built by piling rock and brush in a V overlooking a cliff or deep canyon. Then the herd has entered the wide end of the V men and women hidden behind a blind come out screaming and shouting to stampede herd over bank for slaughter.

The women of the Blackfeet tribe are known for their beautiful bead and quill work. Emma Pohipe, one of our guest for our camp ceremonial, explained designs and patterns were symbolic and characteristic of each tribe. Their quills were first soaked in water then flattened between stones or between the teeth then dyed with natural dyes. The colors most often used were yellow from a moss grown on trees, red from berries, blue from flower roots.

Emma and Frank both made us understand how precious the fire was. The women in their cooking would plan their preparation so they could utilize and conserve the heat to the greatest extent. Often fire was carried from one place to another in a horn by a boy especially commissioned for just that job. When the fire was not in use, the live coals were always covered with a shes to save for next day.

Emma told us how recipes were passed down from mother to daughter, making use of food on hand such as herbs, meat or berries. Food was never wasted. They were ever appreciative of the tremendous task of getting it.

All of our speakers brought out the thought of how mistaken was the belief that Nez. Pierce all had pierced noses or that the Flatheads bound their childrens heads. The whites caused this misbelief. When they met some of the Nez Pierce tribe a few had pierced noses---they assumed all did. The same when they contacted Flat-head tribe, a few heads were flattened from being bound too tightly.

Frank reminded us again to observe our fellowman and not to make a hasty formed opinion of his type, character or worth, but to get acquainted, be understanding and to gain spiritually from every contact.

INDIAN SIGNS OFTEN USED

Hello---Hand raised in greeting same as peace sign
Good-bye --- Indian did not use a farewell sign until he met white man, then combined signs of "Good" and "Leave"
Sunrise--- Hands raised above shoulders---spread palms up as sun rising
Sunset---Hands dropped as closing day---palms down
Kind Heart---Hand to heart thrust slowly away---hand open back to heart hand closed easily.
Bad---Hand flipped away from body as flipping water off finger tips
Good--- Hand open, palm down placed against stomach arm thrust out quickly from body
Matches---Movement as if striking on left forearm
Yes---Right hand clenched, raise index finger, extend thumb slightly, curve index finger lightly and thumb and bring hand down
No---Hand thrust out quickly as thrown away.

* * * * *

During the evening Emma Pohipe wore the colorful Indian costume which was part of the display, consisting of Indian pictures, beadwork, basketry etc. contributed by Mrs. Wilbur Vallance, Hamilton, Montana.

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Monday Evening Ceremonial

Group singing---Star Spangled Banner
America the Beautiful
Home on the Range

Ceremonial---"Humanities of Our Flag"

As we look at our American Flag may we think of the humanities that go to make up our heritage. Our flag, the red, the white and the blue. Our America made up of the many races, many creeds, organizations, religious sects. All are types and parts of our American heritage.

Let us think also of youth, the youth who will today and tomorrow contribute to our heritage.

As we look at our Chatcolab candle we think of our youth, their organizations and our sharing, how we can serve these groups through the humanities of the American flag.

Rural Urban

This heritage brings to mind the Boy Scouts, Girl Scouts, Campfire Girls. These groups are the foundation of all our flag stands for, a foundation or system to carry on the heritage of which we are so proud. The rural urban group was depicted by a shadow picture showing first the Boy Scout as if saluting then the Girl Scouts receiving recognition from a leader.

Religious

(Depicted by shadow picture of choir girls)

Recreation

Recreation plays a big part in the youth program of the Church. The church program helps build stronger Christian characters; brings unchurched youth into the church if there is a wholesome and interesting program they will come back; helps hold and keep unchurched youth. Recreation helps burn excess energy in a wholesome way.

Recreation means re-creation not wreck-reation.

Recreation helps young people live wholesome Christian lives.

Church recreation groups are many.

One of our leading university presidents tells us that one springtime he was in the north of Canada when the frost was breaking up and the roads were well nigh impassible. He says that at one crossroad he saw this sign "Take care which rut you choose; you will be in it the next twenty-five miles" --- Harry Fosdick

Urban

(Shadow picture of Jr. Red Cross)

Purpose of recreation in urban life, mainly to give youth a foundation upon which to build future life. To accomplish this purpose youth organizations were sponsored to furnish the tools for the development of youths formative years. Some of these organizations for youth development are the YMCA, Key Clubs, Rotary Vocational Clubs. These clubs of course it must be realized are only supplements to the greatest teacher for the building of character--- mother's love.

For when a mother looks upon her son

As he reaches the age of twenty-one

She may speak to him in the words of a poet

Birth is a sweet thing my son

Compared to the one and twenty years

Of feeding you with spirted tears

For all my life became a prayer

Monday Evening General...
Group singing--Sam Spangled Banner
America the Beautiful
Home on the Range

Ceremonial--"Humanities of Our Flag"

As we look at our American flag may we think of the humanities that go to make up our heritage. Our flag, the red, the white and the blue. Our America made up of the many races, many creeds, organizations, religious sects. All are types and parts of our American heritage.

Let us think also of youth, the youth who will today and tomorrow contribute to our heritage. As we look at our Glastonbury candles we think of our youth, their organizations and our sharing, how we can serve these through the humanities of the American flag.

Rural Urban
This heritage belongs to all the Boy Scouts, Girl Scouts, Empire Girls. These groups are the foundation of all our flag stands for a foundation or system to carry on the heritage of which we are so proud. The rural urban group was depicted by a shadow picture showing that the boy scout as if saluting then the Girl Scouts receiving recognition from a leader.

Religious
(depicted by shadow picture of choir girls)

Restoration
Restoration plays a big part in the youth program of the Church. The church program helps build stronger Christian character, but also watched youth into the church. There is a wholesome and interesting program they will come back; helps hold and keep watched youth. Restoration helps burn excess energy in a wholesome way.

Restoration means re-creation not wreck-creation.
Restoration helps young people live wholesome Christian lives.
Which restoration groups are many.
One of our leading university presidents tells us that one springtime he was in the north of Canada when the frost was breaking up and the roads were well worn impassible. He says that as one crossed he saw this sign: "Take care when you choose; you will be in it next twenty-five years." - Harry Fosdick.

Urban
(Shadow picture of Dr. Red Cross)
Purpose of restoration in urban life, mainly to give youth a foundation upon which to build future life. To accomplish this purpose youth organizations were sponsored to furnish the tools for the development of youth formative years. Some of these organizations for youth development are the YMCA, Key Clubs, Rotary Vocational Clubs. These clubs of course it must be realized are only supplements to the greatest teacher for the building of character-- mother's love.
For when a mother looks upon her son
As he reaches the age of twenty-one
She may speak to him in the words of a poet
Birth is a sweet thing my son
Compared to the one and twenty years
I feeling you with soiled feet
For all my life became a day

(Monday night ceremonial cont.)

And all my days build up a stair
For your young feet that trod behind
That they an inspiring way would find
Think you that life can give you pain
That does not stab in me again
Think you that life can give you shame
That does not make my heart go lame
For all that I have done
Remember me in life, oh son
Keep that fine body proud and fair
For my life is monumented there.

Rural (Depicted by 4-H youth in shadow)

In thinking of youth recreational program we think of Farm Bureau, Granges, Farmers Union, Future Farmers of America, Future Homemakers of America and the 4-H club program sponsored by our extension service. These youth organizations are designed for encouraging rural living, hard and honest work. We complete the lighting of the Chatcolab candle with this thought in mind primarily rural young people.

Summary

As we look at our American flag may we think of the humanity that goes to make up our heritage--the red, the white, the blue; the many races, many creeds, many organizations, and religious sects. These are all types of American heritage.

Let us think also of youth--the youth who will today and tomorrow contribute to our heritage. As we think of our youth we look at our Chatcolab candle and again think of the sharing of ideas as we have here and how we can share in serving our youth groups. Sharing--a humanity of the American flag.

Candles were lighted from the Chatcolab candle, each lighting the flame next. When all candles were lighted the entire group sang, "Follow The Glean", and with lighted candles wended their way to the dining hall for refreshments.

Instructions for making shadow pictures.

Stretch pressed sheet in a doorway or frame of some type. If you apply a wet sponge to it until it is evenly wet the shadows will be clearer. The room in which the audience is seated is dark. A floodlight is placed behind the sheet. Experiment with the light as to height or distance from the floor and from the sheet to get the desired size and effect of the picture shadow on the sheet. Shadow pictures are very effective either as burlesque or a serious portrayal. The use of a reader and backstage music are just two of the many possibilities for adding to the effectiveness of the pictures. Almost anything can be put across with simplicity and just a little preparation using this medium.

#####

Over heard around camp. I can't tell whether Don Clayton has his artificial eyes on or is just wiggling his own.

(Monday night ceremonial song)

And all my days shall be a quest
For your young life that I have missed
This day an hour that I would give
Think you that I can give you life
That does not end in us again
Think you that I can give you state
That does not end in us again
For all that I have done
Remember me in love and pain
Keep your love for me and mine
For my life is your life

(Monday night ceremonial song)

In thinking of youth recreational program we think of your program
Grange, N. A. Union, Future Farmers of America, Future Homemakers of
America - the I-H club program sponsored by our extension services. These
youth organizations are designed for encouraging rural living, hard and
work. We complete the lighting of the Gascobal candle with this
light in what primarily rural young people.

Speech

As we look at our American flag may we think of the humanity that goes
to make up our heritage—the red, the white, the blue; the many races,
many creeds, many organizations, and religious sects. These are all types
of American heritage.

Let us think also of youth—the youth who will carry and develop our
heritage to our heritage. As we think of our youth we look at our Gascobal
candle and again think of the sharing of ideas as we have here and how we can
share in serving our youth groups. Share in a humanity of the American flag.
Candles were lighted from the Gascobal candle, each lighting the flame
next. When all candles were lighted the entire group sang, "Follow the Green",
and with lighted candles wended their way to the dining hall for refreshments.

Instructions for making shadow pictures.
Stretch pressed sheet in a doorway or frame of some type. If you apply
a wet sponge to it until it is evenly wet the shadows will be clearer. The
room in which the audience is seated is dark. A flashlight is placed behind the
sheet. Experiment with the light as to height or distance from the floor and
from the sheet to get the desired size and effect of the picture shadow on the
sheet. Shadow pictures are very effective either as prizes or a serious
puzzle. The use of a reeler and backstage make are just two of the
many possibilities for adding to the effectiveness of the pictures. Almost
anything can be put across with simplicity and just a little preparation using
this medium.

Over heard sound says. I can't tell whether Don Gaylor has his artificial
eyes on or is just wiggling his own.

Ceremony --Tuesday Evening May 20, 1952

The ceremony for the last evening carried out the theme of "Festival of Nations". Particular emphasis was put upon the many nations that have shared in the varied activities in today's life.

This pageant showed the types of people from other countries who have made up "Our Heritage". Violin and vocal selections were used for background music for the movement and speaker.

Earliest America was portrayed by an Indian man and an Indian woman as they passed before the camp fire back ground music of "Indian Love Call".

The discovery of the new world was symbolized by the planting of the Spanish flag on the new continent by Columbus.

Activities during the colonization period included a parade of those from other countries who have contributed to our great American Heritage. From our colored African friends we get our Negro Spirituals; from the European countries comes determination as depicted in such songs as "Wagon Wheels", "California Here I Come" and "Home on the Range". From the Orient "Our China Town". All these have melted into our Gay nineties era. (Lady and man appear to "While Strolling through the Park One Day")

The present was represented by a youth leader and her many youthful followers who rose to attention giving a salute to the flag. As the speaker's voice fades away, the pleasant voice of a quartet singing "The Song of Peace" welcomes the return of those in our parade of the nations. All joined hands to form a circle of friendship in commemoration of Chatcolab and the influences which will spread throughout the Northwest.

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 an hour with you, and I can share
a joke with you, and sometimes share re-
verses, 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 oft times share a prayer
with you--as on our way we go.

M. Preston

WOWWATTS



SCAVENGER HUNT

Family is to go as a unit to find -
at least ⁶ ~~1~~ out of 10 of -

1. 3 straight nails
2. ball
3. milk carton
4. silver dollar
5. a red, white and blue object
6. an object that floats
7. a garment that needs repairing
8. a garter
9. these three words in printed form -
 special
 centennial
 budget
10. dead flashlight battery

RETURN PROMPTLY AT ^{8:20} 8:25 P.M.

YOU (not your sister, not your brother!)
but YOU - need a Hobby!

One of the letters that I saw after last year's Rec Lab stuck in my mind because it read something like this: "I went to lab primarily to get some new ideas for teaching crafts and dancing; I wanted to give the boys and girls in my county all the shortcuts I could. But while at lab I began for the first time in my life to realize that I had been in a rut. That while urging others to have a hobby I really didn't have on myself."

There isn't such a thing as a "best" hobby. Individual likes and natures differ, but we can say that generally a hobby ought to be in a different field than one's occupation. A professional blackjack dealer isn't going to find ture relaxation in his off hours by sitting in on a poker game. A high school teacher we know tried stamp collecting, but in the long run found no true satisfaction in it because it seemed too much akin to his work. Nature photography which he tried next took him outdoors on long journeys afoot in the hills. It gave him a new and vital stimulation; he found it all-absorbing.

Probably the one most valuable thing about handicrafts as a hobby is the satisfaction of a very primitive and important drive - the urge of creativeness. In our jobs in our workaday lives we too often find ourselves thwarted and frustrated - we've got to do our work and conduct our lives in a pattern that we feel doesn't give us a chance to express the "real me". The feeling that comes from a completed handicraft project satisfies this urge - the knowledge that one has put the stamp of his own personality upon refractory materials.... he has shaped it to his own needs and desires. George had worked in a dry cleaning establishment for twenty years. His work - like that of many a lawyer county ayt, garageman, government clerk - had become routine. Almost in desperation, George decided on a hobby and started work with silver and gem grinding, presently becoming quite proficient, in the Horatio Alger tradition it would be nice to say that he became president of the company and married the boss's daughter. He didn't. He still works at the same routine job, which earns his living - but in his leisure hours he lives in a world of creative beauty. "Look", he says, holding up a bracelet. "Notice how that's put together. It was my own idea. I don't believe anybody ever made a bracelet quite that way before."

There's ^a ~~another~~ subtle psychological value in crafts - the proof to ourselves that our eyes and muscles and reflexes aren't hardening up. The proof that we still have the mental and physical flexibility to master something new. Our friend Andy had been a clerk, then an executive in a big department store. He figured costs and payrolls and accounts. And suddenly he found himself past middle age, with a couple of assistants, and considerable financial security, and plenty of leisure. In his case it was a doctor whom he had consulted about a nervous tremor who suggested a hobby. He started box painting. He went further. He developed a flair for his own particular designs. He flourished in his new achievement. "Who'd think I could have done it at my age?" he says to anybody who will listen.

And there always are people eager to listen. Crafts offer a terrific approach to social contacts. We have run across little groups and clubs of congenial people everywhere, meeting in the common interest of craft work. There comes to mind a group calling themselves the "Klatch" club who meet weekly or oftener to work with crafts and pool their ideas and knowledge, and sympathize with each other's copper hammering blisters. Those are joyous meetings and you would laugh just like they do if you could see them experimenting with fingerpainting with their elbows. Or comparing with

tolerance and mutual admiration their tile painting ranging from the angular modern stylization to the meticulously brushed representational. And their hobbies lead to countless social activities, too...hospital visits, things to be made for kiddies at Christmas, strangers to be invited and welcomed - all wonderful things to lead one out of himself.

There's a therapeutic value too, as anyone who has worked with occupational therapists in institutions will realize. Makes us think of our old attorney friend Ted - A swell guy, but one who somehow got to nipping the bottle too hard and regularly. Not to the point of seeing little men crawl up the walls, but at least to the point where his hands trembled and his muscles twitched until he had gotten himself braced. Inability finally to sleep at night started him off on long spells of stone grinding and bone filing in the wee small hours. One thing led to another until he became a hearty craftsman, designing and creating with no set patterns, but with a bold and imaginative sweep like the untrained but beauty loving primitives. And he no longer finds need for the temporary release of alcohol.

Maybe you've never given it a thought - no reason why you should at your age! - but there seems to come a time when one's muscles aren't as active as they used to be - and the one may now be a happy mountaineer, deer hunter, athlete, there will come a day when something less active will be definitely more desirable. "I'd been a woodsman and outdoor man all my life", says a friend, "but last year the doc said I'd have to slow down and stay off my feet more. That was rough - really rough at first - until I took up leatherwork for a hobby. I liked it so much I'm sorry I didn't start twenty years ago." And contrast that with a child's opinion we heard - "Gee I wish Dad would do leatherwork or something. He don't seem to be interested in anything like that, and he's always grouchy." Well, kids, craftwork isn't going to make every old grouch a paragon of sweetness and light, but once you've got a person, male or female, interested in beadwork or weaving, you've got him on a human, understandable basis, anyway.

We've spoken about the effect of craftwork on the personality, but there is a residue. After you've reformed your temperament, revitalized your life and generally made yourself a better person to be with, you still have a completed piece of craft work to be proud of. We think of a friend's family who spent happy winter evenings tooling copper and brass foil to make wastebaskets and planters and lamps for the husband's office, which became one of the most cheerful and comment-attracting offices in town. We seldom speak about making money with craft work because that is very secondary, but we all have met persons who have sold hand crafted purses or silver bracelets at handsome prices. To say nothing of the beautification of home and person by attractive craft work at low cost.

If life is trying to throw you for a loss because you've got bogged down in routine, and the good times seem all to go to someone else, try a liberal dose of crafts. They aren't a cureall, but when you feel thwarted because you've never had opportunity to do something real and vital, see how your own creative handwork opens a road to a fuller and friendlier living.

2

-----Bill Bunning

BELLS FOR THE BELLES

by Bill Bunning

If you like the lil ol' girl in the nursery rhyme want to make music wherever you go, the very best thing you can do is to make yours if a pair of earrings in the shape of little silver bells so that you'll tinkle when you toss your head, and even in the dusk your date will be able to find you.

This description will be of a miniature cowbell; if you prefer a Siamese temple bell or an East Indian elephant bell you can work out the changes necessary. Since you will want at least two bells the same size and shape, it will be a good idea to make a wooden form around which to bend your silver. If you have more than two ears or if you want to make numerous pairs, you might make this form of metal. This form will look somewhat as in Sketch 1. Now take a piece of sterling silver, light weight, say about 26 or 28 gauge to be shaped around your pattern. Because of the geometry of the shape your flat piece will have to look around something like Sketch 2. Having cut a pair of these as accurately as you can, bend them round your wooden form. Make the corners uniform and true by shaping them with small nozed pliers.

When finished you will have a bell shape open at both ends. Take a couple small pieces silver solder, flux the place where your banded strip meets, and having tied it together with binding wire, heat the silver until the solder flushes along the joint. Now you can file the top and bottom true and level. Take a small piece of the same gauge silver and fit it approximately for the top. Solder this in place and dress off any excess with file and emery.



To make the clapper, put a length of silver wire on the charcoal block and heat one end quickly until the tip of the wire melts and starts to shrink up into a ball. When the drop is large enough to serve as a clapper, you bend a loop in the opposite end of the wire, so that the ball will strike close to the bottom of your bell.

Now drill a small hole in the top of your bell, just large enough to accommodate a wire that you can use for suspending the clapper. Bend a loop in one end, suspend the clapper from it, and thread the ^{wire} thru the hole in the top of the bell. Out of this surplus straight wire bend another loop for suspending the piece from the earscrew. To make this firm, it would be well to run a bit of solder on the wire where it passes into the bell, thus anchoring it, and leaving the clapper free to vibrate whenever you do.

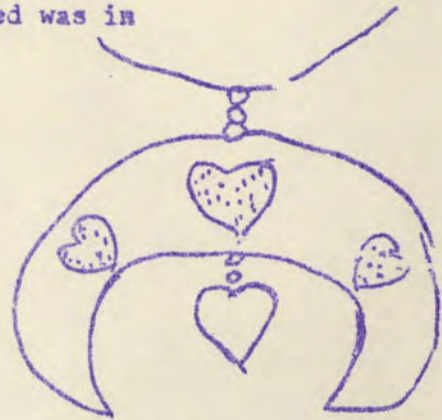
The Q and A of Silversmithing

—Bill Bunning

Happening to stop by the bench while the piece sketched was in process, the curious visitor asked questions which went somewhat as follows:

Q: How thick a piece of silver sheet would you use to make a piece like this?

A: Since it is intended to be a piece of jewelry worn as a pendant around the neck, subject to constant wear and fingering, it will have to be heavy enough to resist easy bending, yet not too heavy for comfortable wearing. In other words about 20 gauge.



Q: If you were making a pair of earrings similar, would you use the same weight?

A: For earrings you probably would use a lighter weight sheet - say about 26 gauge. The higher the gauge number the thinner the sheet.

Q: How would you start making such a piece?

A: First of course comes the design. This would be transferred to the silver with carbon or some other method of transfer, and then the outline would be carefully but lightly scratched into the surface with a scribe - a phonograph needle set into a handle makes a very good scribe.

Q: How would the piece be cut out?

A: Under some circumstances a pair of shears can be used; but generally it is best to use a jeweler's saw. This is a fine, high-grade steel blade, similar to a weed coping saw. By a little practice it becomes easy to guide the saw along a prescribed line, and to turn a sharp curve without breaking a blade.

Q: There are three heart-shaped cutouts in the crescent. How are they cut?

A: A hole is drilled thru the silver with a twist drill. To start the drill, it is advisable to mark the point with a center punch, otherwise the twist drill is not easy to start at a given point. Then one end of the jeweler's saw which is held with a wing-nut, is loosened, slipped thru the drill hole and re-tightened. The blade must be held under tension and taut. A slack blade is quick to dull and break.

Q: Doesn't the saw leave rough edges?

A: Yes. And it is also true that a beginner may find it difficult to saw true to the line. These inaccuracies and rough edges are trued up by filing. If filing remember that the cutting stroke of the tool is the pushing stroke. This is the reverse of sawing. In sawing the teeth of the blade point toward the handle, and consequently the pull stroke does the cutting. However, with a file, dragging the tool across the work with a pulling motion results in dulling the teeth without doing such filing.

Q: Are special files necessary to work on silver?

A: Not at all. However to do fine finishing work there are jeweler's files made which are quite small with closely spaced teeth. They have various shapes to make it easier to file interior corners and curves.

Q: What about the surface of the piece? It is filed too?

A: If the surface has been marred with unsightly tool marks or scratches-which a little care would have avoided in the first place - it must be cleaned by some abrasive. This might be a file in some cases, but more likely would be emery or pumice, either in powder form or as a cloth or paper. Such abrasives come in various grits, and the marks are gradually worked out by using successively finer grits.

Q: Doesn't the finest emery leave some scratches too?

A: The finest scratch marks are removed by such agents as tripoli or rotten-stone while the final polishing is done with jeweler's rouge.

Q: Is this buffing and polishing done by hand?

A: Any of the processes can be done by hand. If one is fortunate enough to have a polishing wheel on which to use jeweler's rouge, the process is faster, but in no way better.

Q: What methods can be used for surface decoration?

A: There are several. One is by engraving, which is a process of using a keen knife or chisel to cut a design into the metal. It is a piece of good steel, usually ground off at a 45 degree angle, though there may be variations. The graver can be used with a rocking forward motion to produce a rope-like effect, or pushed straight forward to remove a straight or curved chip. While doing this the work must be held in a vise or in a pan of pitch, or some other method improvised so that the tool is not likely to slip. Another method of decoration would be to use stamps. These in effect are similar to those everyone has seen used in leather work, but they must be made of a heat-treated steel, otherwise the design edges would break down after a little usage. Etching can also be done by coating the portion of the design that is to remain high with asphaltum varnish, and immersing the piece in acid - one third nitric acid and two thirds water makes a satisfactory etching fluid.

Q: Suppose, instead of cutting out a heart, I wanted to have a raised design applied to the surface?

A: In that case the piece to be applied would be cut out of another piece of silver, and soldered on. The loop for suspending the pendant also is soldered in place.

Q: Are there any other ways of holding pieces together.

A: Pieces can be riveted, held with links, loops, pins. But soldering is one of the most vital processes in silver work: one which the artisan has to know. Soldering is done with "hard" or "silver" solder, which makes a good permanent joint.

Q: How does one do about it?

A: There are two absolute rules for good silver soldering. The surfaces to be joined must be clean, which means they must have been filed or scraped or steel-wooled. Second the surfaces must be in good contact, as the solder will not fill a gap as we often hopefully wish it would. Pieces can be held in contact by gravity, by being pinned to a charcoal block or by tying with binding wire.

Q: Just a minute. Why a charcoal block? and What's binding wire?

A: The charcoal block is usually used to lay piece on that is to be soldered, because it retains and reflects the heat. Binding wire is oxidized wire used as the name implies - bind parts together while they are being soldered.

Q: When the pieces are ready to solder, what next?

A: A little flux - a solution of borax and water makes a good flux - is applied to the joint. Then small clean pieces of solder are applied. The flux will help the solder to flow where you want it. Also when it dries it helps to hold the bits of solder where you want it to melt.

Q: Can I use an electric soldering iron?

A: No, it won't furnish the necessary heat. The heat needs to be somewhere around 2000 degrees, well above the melting point of the solder. An open flame torch is best, alcohol, gasoline, acetylene, LP gas. With the joint fluxed and solder in place, the heat is generally placed over the work gradually raising it to a red heat. When hot enough the solder will flow into the fluxed joint and the two parts have become one.

Q: Doesn't that high heat leave the silver kind of black?

A: Heating will oxidize the surface. This surface scale is removed by picking, that is by boiling in a dilute (about 10 per cent) solution of sulphuric acid. The solution should be in a copper pan, and the silver should be handled with copper tongs to avoid discoloration. Afterward it is washed in clear water, and the piece is re-buffed to a good luster.

Q: Do you suppose I can do silver work?

A: Anyone can do it with just a few tools and enough interest to make him want to use them skillfully.

PEASANT PAINTING ON WOOD
Mary Frances Bunning

I am sure we will all remember the happy, but all too few hours we spent turning wooden boxes and plates and the barracks walls into things of beauty. Surely the camps that follow will find the dining hall a gayer happier place because of your willingness to share your time to make it beautiful.

You asked me for a few reminders for references when you get back home and are feeling a little bewildered because there were so many things you wanted to do and so many places you wanted to be at the same time.

Those kitchen cupboards and some of those unmatched dressers and beds are going to start looking sort of bare and begging for a new face. So here are answers to a few of the questions you will be asking yourself.

Preparing the Wood - All wooden articles to be painted should be smoothly sanded. A well sanded article will compliment your painting effort. Use a 0 or 00 grit sand paper and finish with a finer if desired. Sand with the grain of the wood, and slightly round corners. Painting with poster paints on natural wood does not require any sealing of the wood.

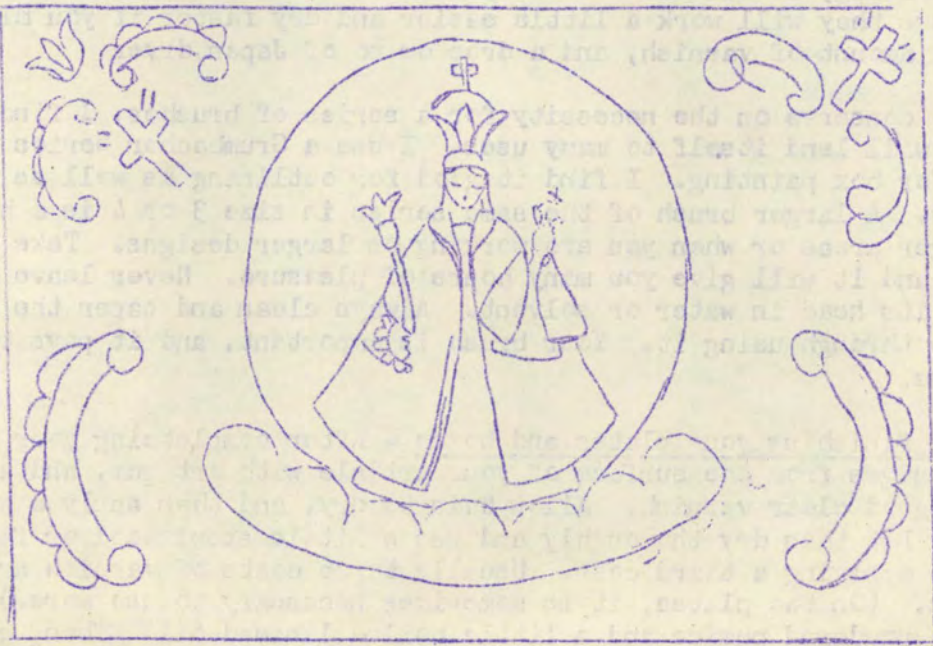
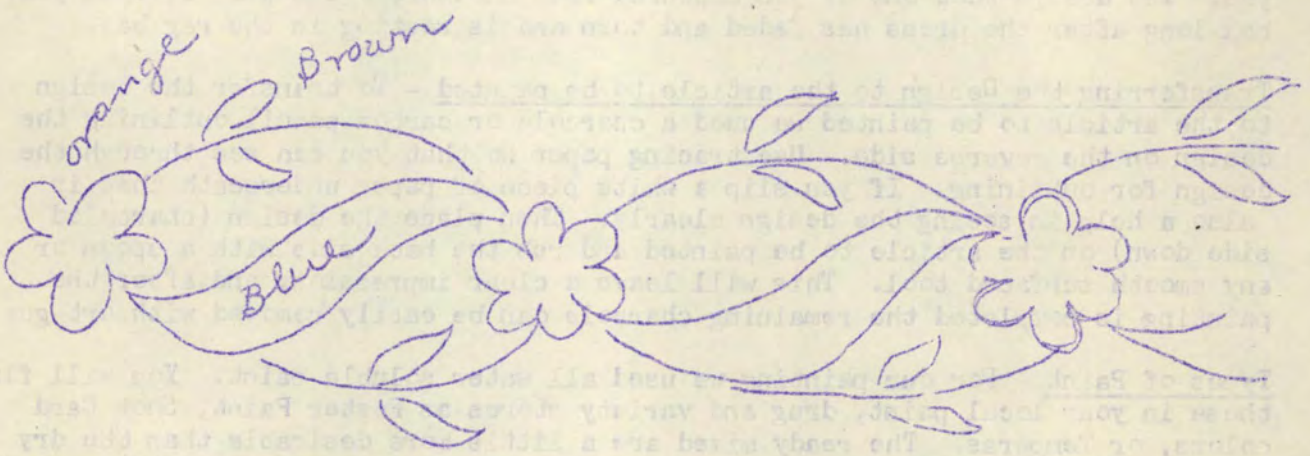
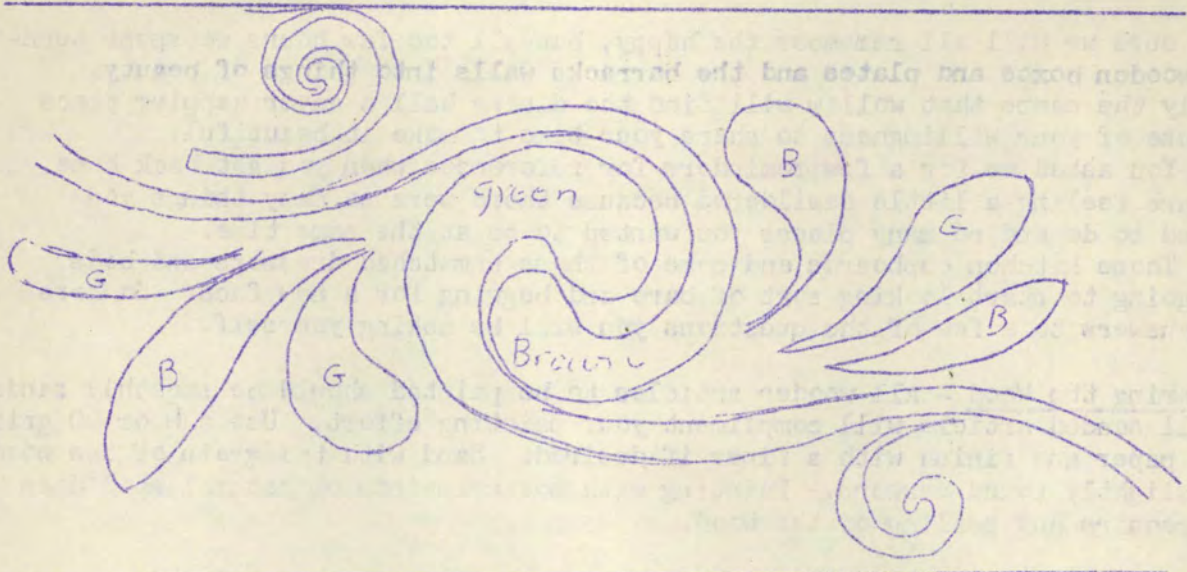
Design - I hope you will all remember our discussion of discovering design in everything about you. Learn to observe and look again at the familiar things about you. The design that one of you captured from another's dress will live on your box long after the dress has faded and torn and is resting in the rag bag.

Transferring the Design to the article to be painted - To transfer the design to the article to be painted we used a charcole or carbon pencil outlining the design on the reverse side. Use tracing paper so that you can see through the design for outlining. If you slip a white piece of paper underneath that is also a help in seeing the design clearly. Then place the design (charcoled side down) on the article to be painted and rub the back side with a spoon or any smooth surfaced tool. This will leave a clear impression, and after the painting is completed the remaining charcole can be easily removed with art gum.

Types of Paint - For our painting we used all water soluble paint. You will find these in your local paint, drug and variety stores as Poster Paint, Show Card colors, or Temperas. The ready mixed are a little more desirable than the dry temperas as the emulsion used in them enhances the quality of your design. If you are decorating a pointed surface, or have used a surface color on the item you are decorating, it will be necessary to use oil colors or enamels. If you use oil colors they will work a little easier and dry faster if you mix them with a small amount of varnish, and a drop or so of Japan dryer.

Brushes - To conserve on the necessity for a series of brushes, I find one good sable brush will lend itself to many uses. I use a Grumbacher Series #190 brush in size #1 for box painting. I find it good for outlining as well as some of the larger areas. A larger brush of the same series in size 3 or 4 is a help for shading larger areas or when you are working on larger designs. Take care of your brush, and it will give you many hours of pleasure. Never leave a brush standing on its head in water or solvent. Always clean and taper the bristles when you are through using it. Your brush is important, and it pays to invest in a good one.

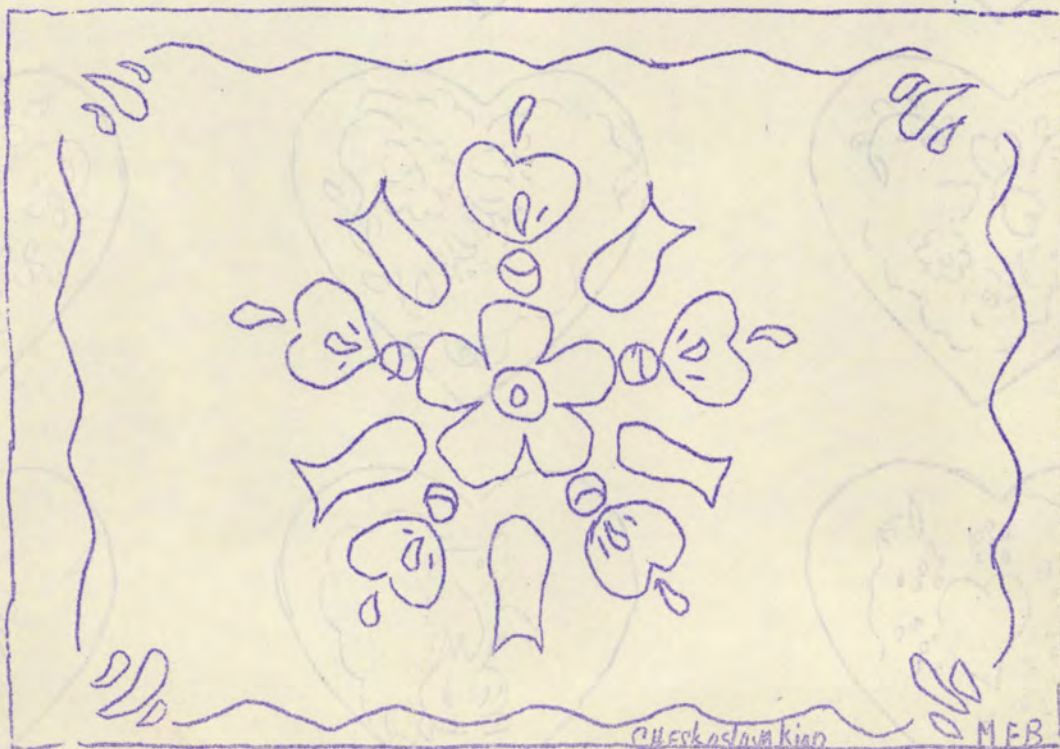
Cleaning and finishing your plates and boxes - After completing your design, clean any smudges from the surface of your article with art gum, and apply a coat of any good clear varnish. Allow this to dry, and then apply a second coat of varnish. Let this dry thoroughly and use a little steel wool or fine sand paper before applying a third coat. Usually three coats of varnish are sufficient on the boxes. (On the plates, it is sometimes necessary to use more.) Finish by rubbing with powdered pumice and a little boiled linseed oil. Then, as a final act of love, you can wax it with paste wax.



Designs
by Mary Frances



Patterns for Wood Paintings
Mary Frances Bunning



Moccasins MAKING
by Mary Frances Bunning

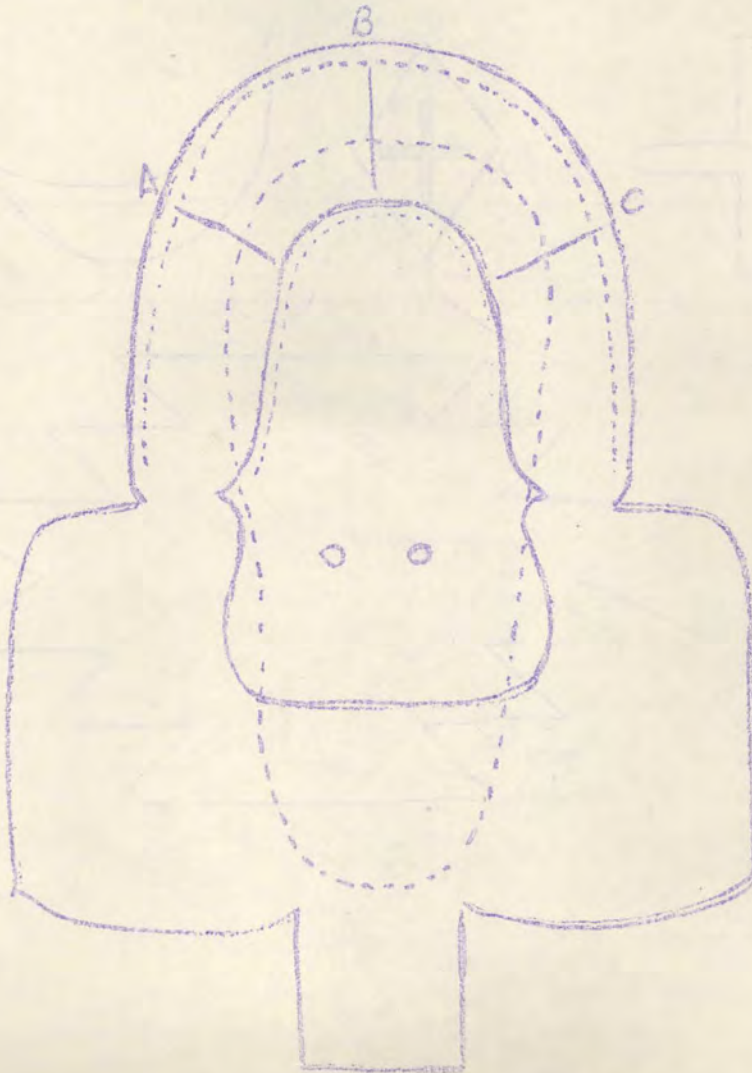
It's fun and practical to make moccasins. Here are a few suggestions that I hope will help. You can utilize good portions of worn out leather articles such as the back of jackets etc. Elk and deer hides are excellent, and available in this hunting country, also horsehide, buckskin, split cowhides, cowhides etc.

First, make a drawing of your foot, preferably in your stocking feet. Smooth out lines. The width of the moccasin should be the measurement around the foot, plus one fourth inch for seams, and less the width of the tongue. Add one half of this amount to each side of the foot drawing, as in diagram. Draw in tongue as in diagram, and using a marking wheel or ruler, mark stitching holes in the tongue. Then divide toe into four parts as in a, b, and c in diagram. Mark holes in vamp portion to correspond with the number of holes in the tongue. There should be exactly the same number of holes in the tongue as there are in the vamp. Punch the holes with a double 00 punch or with an ice pick or awl. Sew with heavily waxed linen thread in a saddle stitch. This is accomplished by threading a needle on each end of the thread and passing through a single hole in each direction. Fit the toe before sewing the heel. Heel is sewed in the same manner as the toe. Cut thong for tie, and lay it under cuff, then turn down cuff and stitch. Punch holes in tongue for thong tie. If you wish to bead the tongue, this should be done before the moccasin is assembled.

Moccasins - Patterns from Bunning Craft-Box 1068 -Colorado Springs
Beads the same.

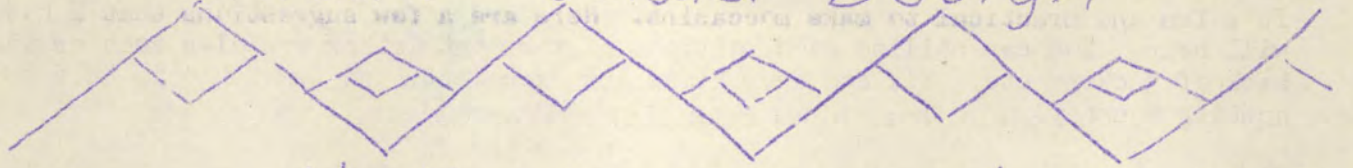
Hunts Book on Beadcraft & Beadcraft Design, same address.

Tools to use: Linen Thread, egg eye or large darning needle.



Bead Designs — From Emma

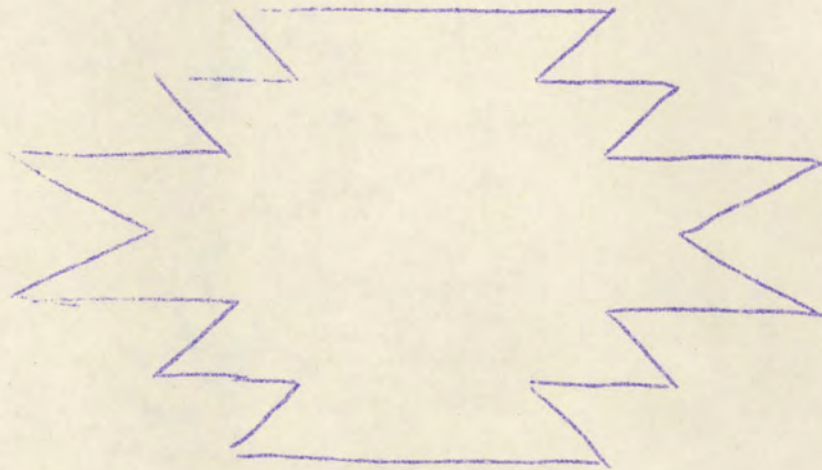
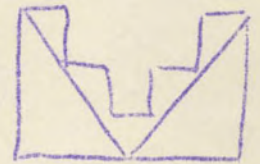
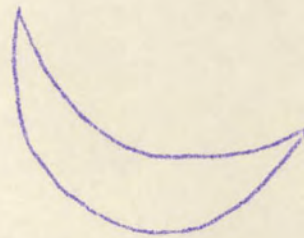
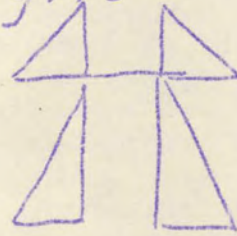
Mountain Border Design



Use in Headbands, Belts, Bracelets watch-fobs



Moccasin designs



MAKING A BELT

By Mary Frances Bunning

1. Make a tracing or draw a pattern corresponding to the width of the belt on tracing paper.
2. Dampen strap leather by immersing in water and removing immediately. Leather should be damp, but not soggy. No water should ooze out when pressed with a modeling tool. (Leathers vary - so experiment with your piece of leather first.)
3. Secure pattern to leather with scotch or masking tape. When damp your leather will take impressions readily, so watch your finger nails and jewelry. Steady work with pads of fingers.
4. Use a tracing tool (usually one end of a modeling tool) to impress your pattern lines into the leather. Use little more pressure than you would with a pencil. Use care in this operation. A well traced design usually results in a well done belt. A poorly traced design is never a pleasure to work on.
5. Removing tracing paper. Check design and deepen any lines that did not trace clearly.
6. Use a swivel knife and cut each line of the design.
7. Edge crease and bevel the edges of the entire belt.
8. If you wish a stamped background, use a line background stamp around designs. Use a cluster stamp for larger areas. Strick the background tool with a mallet, always striking evenly to keep the background at a uniform depth. Stamping is more even if the strap is uniformly but only slightly damp.
9. Shade the design with the spoon end of a modeling tool to bring out the desired effect of design.
10. Use shading tools, veinners, etc., according to patern and personal taste to bring out the design, and to give "roundness".
11. Centers of flowers, backgrounds, etc. may be colored if desired. Use any good regular leather dye, india ink or lacquers.
12. Use edge dressing (sole and heel dressing) on all edges.
13. Punch necessary holes, turn back end to attach buckle. Taper tip end as desired.
14. Saddle soap and apply dressing if desired.
15. If belt is unduly soiled it may be cleaned with a 10% solution of oxalic acid.

A FEW GENERAL NOTES ON LEATHERCRAFT

All leathers will not take tooling. If you wish to put a design on the leather, specify tooling leather when you are buying it. This means that the leather has been tanned by a vegetable process. Chrome or chemically tanned leathers will not tool. Many beautiful articles, however can be made from non tooling leathers when scraps are available to you from shoe factories etc.

The belts so many of you were working on were cut from 7-8 ounce cowhide. This is a good standard weight for belts, purses etc. A surface that has not been waxed or polished tools easier than one that has no finish.

Calf, kid or steer are excellent leather for lighter projects such as bill folds, coin purses etc. Tooling sheep is not very durable, and therefore not very satisfactory for most uses. Chrome tanned sheepskins make good linings.

Always use leather lacing on leather. Any piece of leather justifies something better than plastic lacing. Goat lacing, which is cheaper than calf lacing, also possesses some advantages. It is generally firmer than calf, and does not tend to pull itself into a string after repeated pulling through holes.

Leather must be damp in order to take an impression. If leather is too damp, bevels will not take any nice burnish. If it is too dry, it will be difficult to make it take an impression.

For stamping, color should be returned the surface of the leather. The background will be clean and sharp if leather is only slightly damp.

If leather becomes soiled in working it can be cleaned with a 10% solution of oxalic acid which is obtainable from your drug store. Use a sponge or cloth finishing with clear water. Then article can be saddle soaped, and finished with any good leather dressing. I like Biebing's Treeing compound, as it retains the natural feel of the leather.

Use rubber cement for glueing all pieces of leather together. Use Dupont type cement for glueing lacing in needle and splicing lacing.

Leather Designs



PLASTICS
by
John 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.
10. 8 & 9 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 3,4" 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.

BRACELET

1. Saw a piece of 1.8" inch plastic to proper length for the size of bracelet, or the form on which it is to be bent. (5 to 7 inch)
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 degrees F.)
6. Shape on circular or oval form. Hold in place using soft cotton gloves until enough to hold shape.

I. MATERIALS

A. Plastic (Lucite or Plexiglass, clear or colored) 1/16" sheet plastic for bending or 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. (1/4" 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 1/16" thicknesses than in the 1/4". There should be enough large strips for bracelets (5" to 8") 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. (This can be blended or mixed, or thinned with clear cement, to get desired shades and 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.

2. 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 tooth pick. This kind of dye dried 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 carpenter's saws, hack saws or table saws for straight cuts, and coping saws or jig saws for pattern cuts. Small toothed saws work best for hand work. Take your time use fairly long even strokes without pressure.
- B. Files--Ordinary metal files are used. Eight to ten inch flat files for most work. You will need a few small round(rat tail) and three cornered files if you are working with a group.
- C. Sandpaper--Use a fine wood paper for most work. "Wet or dry" emery paper is handy if an extra fine job is needed. Small hand sanders such as are used to clean eggs do a good job.
- D. Polishers--For hand work replace the emery on a hand turn wheel with discs of felt cut from old felt hats. Use a top from a small-mothed fruit jar for a pattern. Squeeze from 12 to 20 discs on the spindle depending on the thickness of the felt and the length of the spindle.

To operate the pliner wet the wheel by raising a small dish of water under it till the bottom of the wheel is in the water. Give the wheel a slow turn or two and let the excess water drip off. Hold the bonami against the wheel and turn the wheel a few times till the Bon Ami whitens the wheel.

Hold the plastic to be polished against the wheel with moderate pressure. Don't try to spin the wheel too fast. A good steady speed will do the job best and in the least time.

If you don't have a wheel, finish the plastic to be polished with the finest emery paper that you can get and plish with tooth paste on a soft cloth.

BOOKS--Two good books that are inexpensive (about \$1.50 each) are:

Working with Plexiglass--Published by Rohm and Haas Co.

General Plastics--By Raymond Cherry and published by McNight and McNight

Both of those books can be secured at hobby shops or book stores.

Two good magazines are "The Home Craftsman and Profitable Hobbies". They carry occasional articles on plastic work and advertisements on equipment and supplies.

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A PRAYER

by

St. Francis of Assisi

Lord, make me an instrument of Thy Peace. Where there is hatred, let me sow love. Where there is injury, pardon. Where there is doubt, faith. Where there is despair, hope. Where is darkness, light. Where there is sadness, joy. O Divine Master, grant that I may not so much seek to be consoled as to console; to be understood, as to understand; to be loved, as to love; for it is in giving that we receive, it is in pardoning that we are pardoned, and it is in dying that we are born to Eternal life.

WORKING WITH LIQUID PLASTICS

by
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. Straw-flowers 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 soaked 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.

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.

CRAFTSTRIP

by
Herb Evans

Working with craft strip can be very entertaining and an outlet for a person's creative ability in that one does not need to stick to one type braid or color. There are two types of flat craftstrip of which I know, the plastic and that with a core of a material other than plastic. The craftstrip with a core is the easiest to work with. There are many types of work that may be done with craftstrip, as braiding and lacing. There are many projects which may be made with craftstrip. Examples of these are belts, dog leash, bracelets, and scatter pins. Two of the most used types of bracelets are: the crown and the Turkshead.

THE CROWN (the square crown)

A very ornamental knot and braid used for bracelets, decorative lanyards, lanyard slides, etc.

This is a four strand knot. Take two strands, cross their centers so that you have four ends extending in opposite directions as in Fig. 1x. Or, if you are starting the crown from a four strand round or flat braid, hold between thumb and forefinger so that the four ends lie out over the fingers one in each direction. See Fig. 1a.

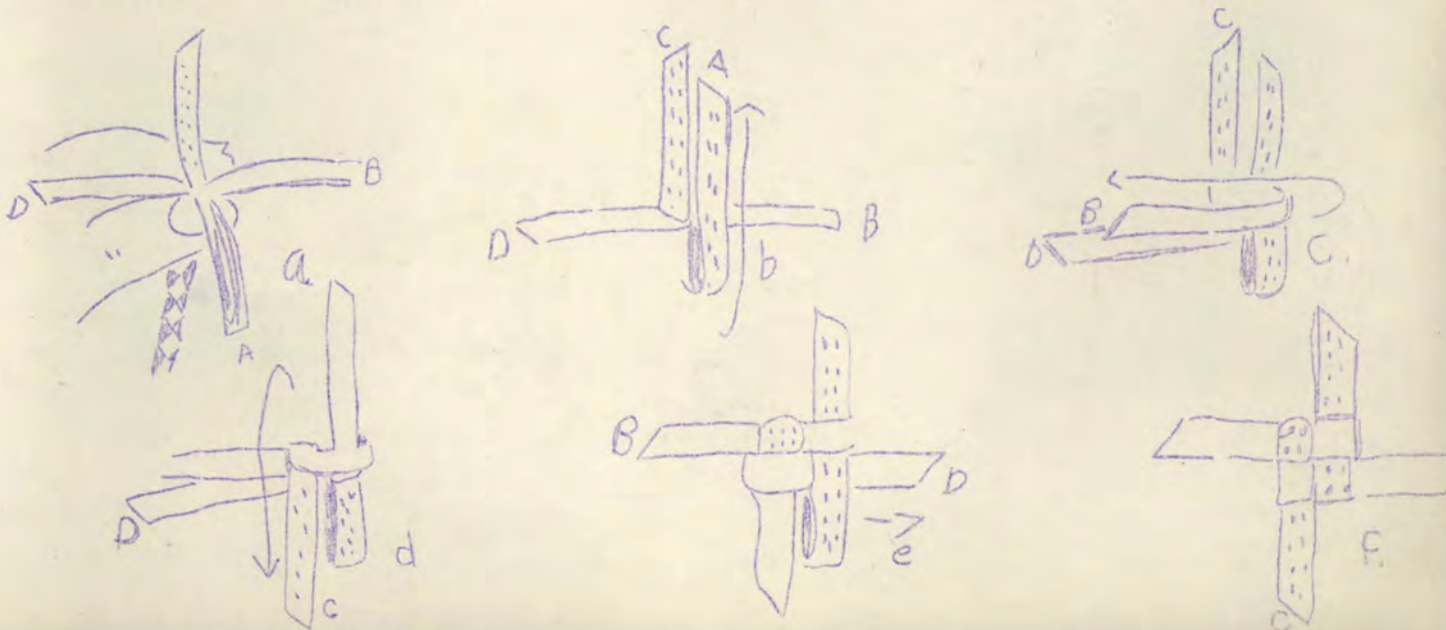
Take A, the strand nearest to you, and fold it back on itself so that it points in the opposite direction leaving a loop. See Fig. 1b.

B, folded similarly, holds A in place. (Fig. 1c) Now C is also laid back in the same manner as B and A, holding B in place. (Fig. 1d) D, when laid back, holds C and is slipped through the loop originally left by A. (Fig. 1e) Pull each end up firmly. This forms the crown knot. (Fig. 1f)

The crown braid consists of a series of crown knots one upon another. The second is made just as the first starting with any of the four ends, and following ABCD around. Notice that the direction is reversed each time. In the crown shown here, the movement is to the left. Because of the change in the position of ABCD the direction around for the second crown is to the right. Third left, fourth right, etc.

Notice that this braid is a square made up of four sides with a tiny hole in the center. By the same process it can be built around any core. For example, around a four strand round braid to make a lanyard slide.

To end the braid the strands can be woven back through the braid following the pattern, or can be finished with the Turkshead.



THE CIRCULAR CROWN

This braid is made exactly like the regular crown except that instead of taking strand A and laying it back over itself, strand A is laid between strands B and C. The rest of the operations above are followed. In this braid the direction is not reversed. The strands continually cross clockwise, or counter clockwise depending on which way they were started. Each crown lies at a 45 degree angle to the previous one that has been made.

THE TURKSHEAD (The Terminal Turkshead)

Used for finishing any three, four, or five strand braid. It is an ornamental knot often used for decorating and finishing lanyards. A good knot to know.

End the braid by making a crown which is explained above. Take any strand such as A in figure 2, bring it under strand to its right and up through the center of the crown. Next, take strand B that A has just gone around and bring it down and under strand C and up through the center of the crown. Repeat this with each of the four strands until each of the four strands until all are projecting from the center. Pull each strand separately to make a tight knot. Cut off ends to length desired for fringe.



When buying craftstrip you may not be able to get "craftstrip" because this material has several names which are used in various places. A few of these are: Pyro lace, craftstrip, lustralace, etc.

A very helpful book, if you're interested, in craftstrip is "Knots and Braids" which is published and sold by "The Handcrafters" Waupun, Wisconsin. Don't be afraid to try something different while working on craftstrip because if you try to create other designs you can sometimes discover some very pretty combinations and designs if you try.



THUNDERBIRD

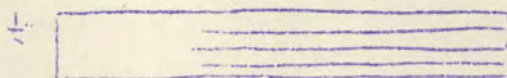
CR. FTS
BIT 'N WHITTLE CORNER
Al Richardson

Gay Birds

Material: Prepared gay bird kits with complete directions, or metallic acetate in sheets or strips.

Equipment: Duco cement Safety clasps

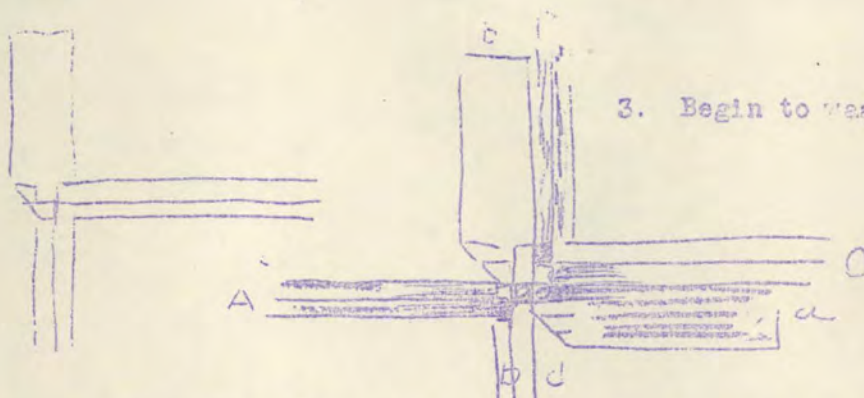
Procedure: 1. Cut metallic acetate into strips $\frac{1}{2}$ " x 8" as illustrated below:



Cut first in half
Cut each half in two

Two strips are required for each bird.

2. Fold both strips as follows: (This first folding is very important)



3. Begin to weave as follows:

4. Hold the bird firmly on a flat surface with the second finger of the left hand with strands A resting on the back of the hand between the second and third fingers. The ends of strands B and D are then placed in positions b and d respectively, and held in place with the first and third fingers. Strands C and A are then woven through strands B and D to reach points c and a.
5. Continue weaving strands C and D forward to form the head of the bird; strands A and B form the tail.
6. The weaving of the tail is completed by bringing all four strands out through the end. (This necessitates skipping one strand on each side.)
7. Pull all strands up until the body is firmly woven, but do not kink the strands.
8. Bring strands C and D together and tie a simple knot with the ends pointing downward to form the beak.
9. Complete the bird by splitting the tail feathers, and wings as desired. The safety clasp may be either fastened with glue or securing it in the weaving of the body.

Materials may be obtained from: Cleveland Crafts Co., Cleveland 15, Ohio

Tin Craft

(see Pattern Page for diagrams and illustrations)

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 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.

2. Bird

Trace pattern on tin, using gold as underside, cut out the bird and cut on each of the lines as marked. (If a coat of nail polish is desired, it is best to put it on before all the lines are cut and then use the diamond dust. Some will come off in the shaping, 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° 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. The 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" as a beginning point, band 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 leaves alternately upward and downward to serve as holders and foot respectively.

5. 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.

6. Tin Spiral

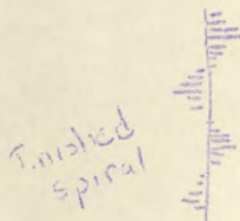
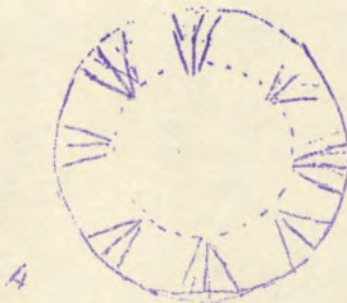
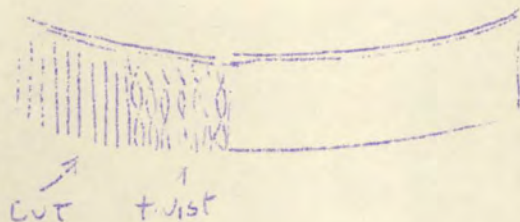
Use the top 1 1/2" of a No. 2 can, including the rim. From the thin edge cut 1/8" strips to the rolled rim. With a plier, twist the individual strips and finally twist the entire ornament to finish the spiral.

7. Ash Trays

Trim the edges of a can cover and mark the circumference in 8 equal sections. With a pointed nose pliers, bend as illustrated. With the tips of the pliers, flute the edge if desired.

8. Christmas Tree

Cut out the triangular form as indicated on the pattern page. Lower "branches" may be twisted a greater number of times than upper branches. When all branches have been cut and twisted the entire "trunk" is twisted as with the tin spiral. Base tabs are bent back to permit the tree to stand upright.



Woodcraft

Wooden Lapel Pins:

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

Medium and fine sandpaper

Clear varnish or lacquer

Lapel pin findings

Pencil or carbon paper

Duco cement

Oil Stone

Tempera paints

Procedure: Trace or sketch outline on wood block and cut out figure with coping saw. If this step is done carefully, the object will need little trimming. Round the edges, if you desire, with the knife, always working with the grain of the wood. To smooth, use medium sandpaper to remove the rough edges and very fine to finish. Paint pin if desired, attach the finding in place with Duco cement. Lacquer or varnish.

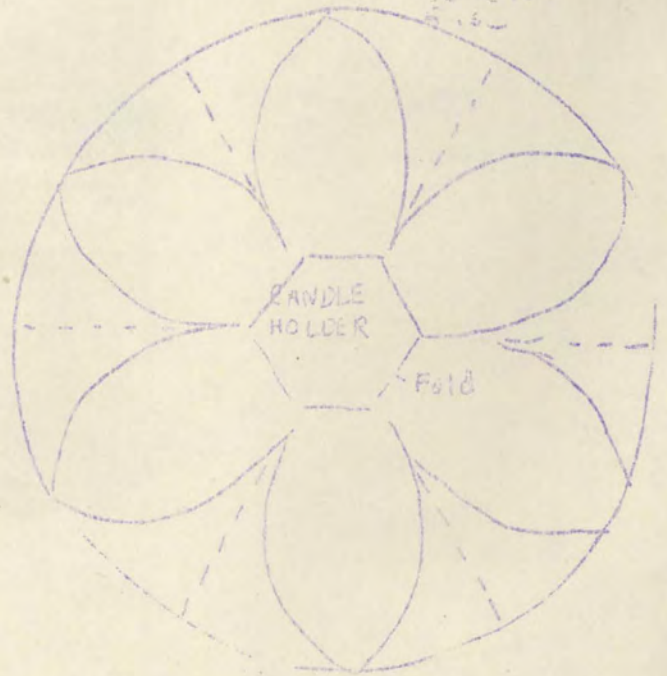
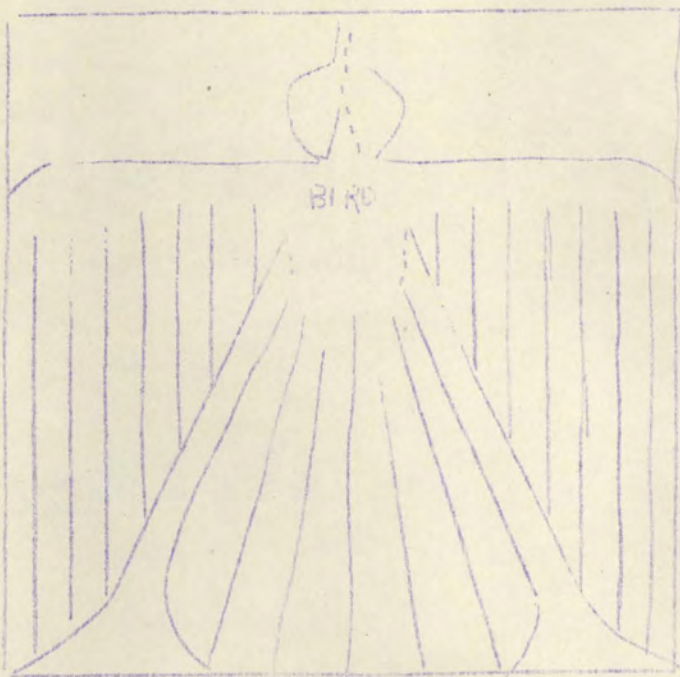
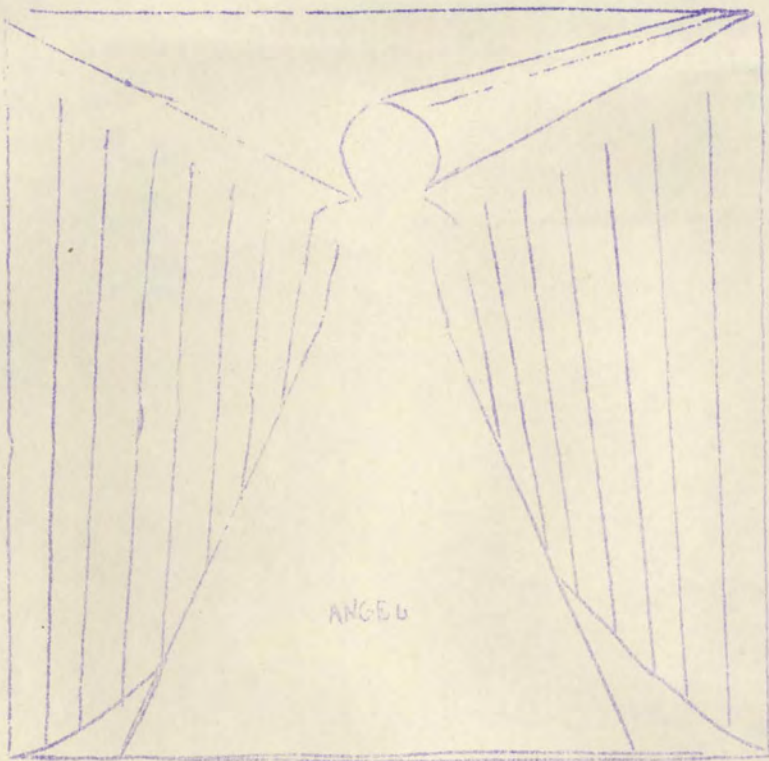
Hints: 1. Hold the wood block firmly in a vice for sawing. Work close to the jaws of the vice to reduce vibration and possible breakage.

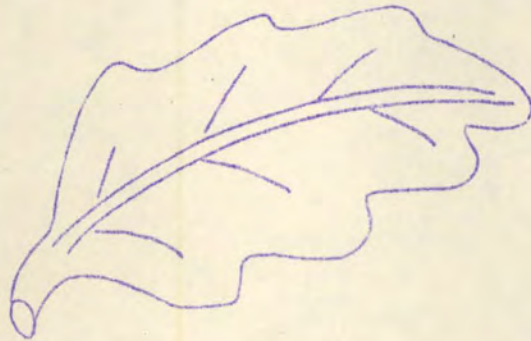
2. Carving knives should be sharp and kept that way.

3. Always carve and sand with the grain of the wood. This prevents gouging or chipping corners and results in a smooth surface for final finishing. Work slowly--carving develops patience.

Reference: "Wood Carving and Whittling" Grosset and Dunlap

Tin Craft Patterns





Plastic Relievo Painting

This is a self-setting plastic paint for decorating with needle cone or brush on fabric, pottery, wood, paper, glass or metal.

Application:

1. Squeeze color from tube into a CVH needle cone.
2. Flatten cone at the opening and fold until paint is forced to the point.
3. Snip off tip of cone with scissors.
4. Hold cone like a pencil and touch it lightly to the surface to be decorated. Then squeeze the cone and follow the pattern outlines.

Variations: This paint may be used plain or with accessories such as lustre beads, sequinets or rayon flocking. If an iridescent effect is desired, pour the white lustre beads over the paint while it is wet, shake off the surplus, let dry for 24 hours. Sequinets should have foam white as a base and must be lightly pressed into the paint. Shake off surplus and let dry.

If you do not want a raised effect, thin down the colors with diluter. Do not use accessories with diluted paint. Launder articles in lukewarm water. Handle gently, do not soak or rub and painted article. Use a moderately hot iron and press cloth for pressing.

Note: Small sets of paints and equipment may be purchased from
Mar-Bob Hobby Shop, South Third West,
Missoula, Montana

The true way of softening one's troubles is to
solace those of others.

-Anon

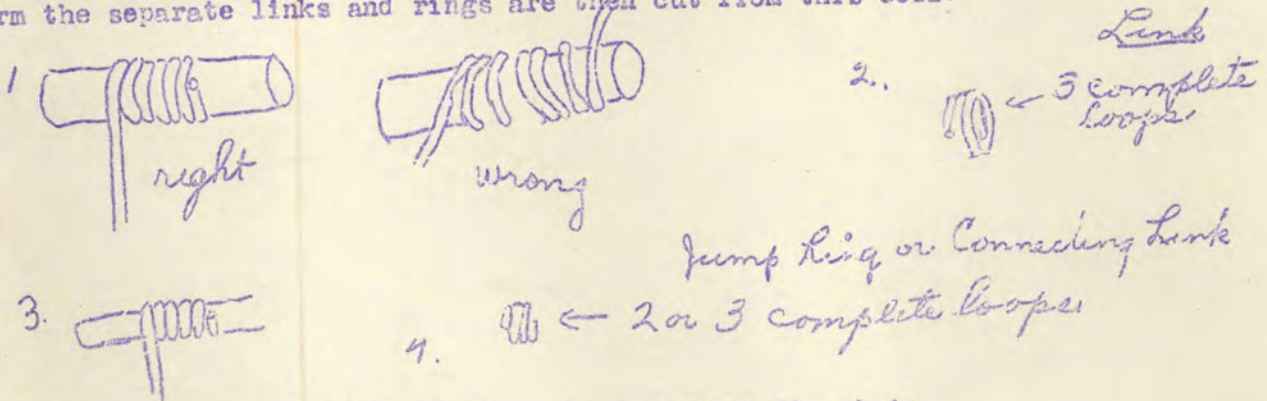
Corner Wire

Material: 17 to 20 gauge copper wire. (Lacquered wire may be obtained from electric shops. This wire needs no further finishing and eliminates the possibility of antiquing which is desired by some craftsmen)

Equipment: Pointed nose pliers
Wire cutters

Procedure: At our camp this year we have emphasized the less complicated designs. It is felt that intricate patterns are more easily completed if fundamental steps are first mastered.

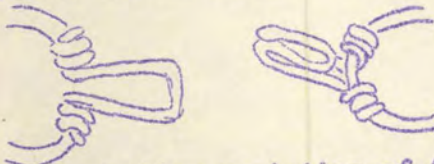
The links and jump rings are formed by coiling the wire around bolts (the threads of which have been removed) or nails of desired sizes. Sections which form the separate links and rings are then cut from this coil.



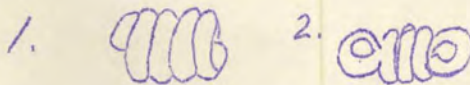
Links are then coiled into the jump rings to form the chain.



Catches and hooks are fastened to the end links as follows:



An interesting variation of the connecting link may be made by using sections of 5 or more complete loops, the end loops of which are bent to form rings into which the larger links are coiled.



After practicing these simple links, create your own designs. There is no limit to your own ingenuity.

#####

A game

Here's just a little game of life
That you might like to play;
The rules are very simple,
You begin anew each day.
On waking, bring to mind some joy.
Call this new day a game,

And if unthinkingly your lips
A dark thought start to frame,
Just open wide your mouth -
Pretend it was a yawn;
Then stretch and stretch and smile a bit
And the dark thought will be gone!

-Ruth N. Day

PINENEEDLE BASKETRY

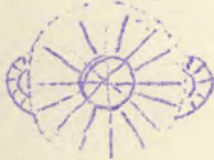
by

Al Richardson

and

Jessalee Mallabieu

Basket Pioneering



Coiled baskets can be made in many designs and of many materials. Pine needles; twigs of Scotch broom; squaw and bear grass, thin rushes, cat-tail leaves, young fern stems and other natural materials can be used as the base of the coil. It is easiest to use prepared raffia to sew the baskets but long fibrous grasses can be found in some areas to make an article entirely of native materials. Pine cones, seed pods or a variation of base materials can be used to decorate the baskets and trays or act as handles and knobs.

Any type pine needle can be used but the long-leaf pine needles are easiest to handle as the bundles do not need splicing so often.



Needles can be gathered any time during the year, even to selecting dropped needles or those from dead branches if in good condition. Late spring or early summer, when needles have attained full growth and before insect damage, is a good time to gather them. The color will vary according to time of gathering and method of curing. Cured needles can vary from faint green, to soft tan, to dark brown in color. Curing in hot sun darkens the needles and shade will hold color to lighter hues. Green needles can be cured between sheets of wire screen to prevent blowing, but give good air circulation. Needles should cure 1 or 2 months before working to be sure they will not shrink after being made into baskets.



Tools and Supplies Needed

Cured material for base of coil

Raffia or other tough sewing grasses

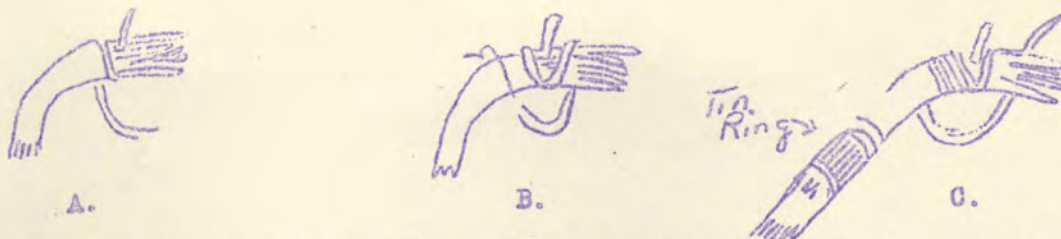
Large eyed needle, - tapestry needles size 19 are excellent

Sharp knife for cutting twigs, needles or raffia

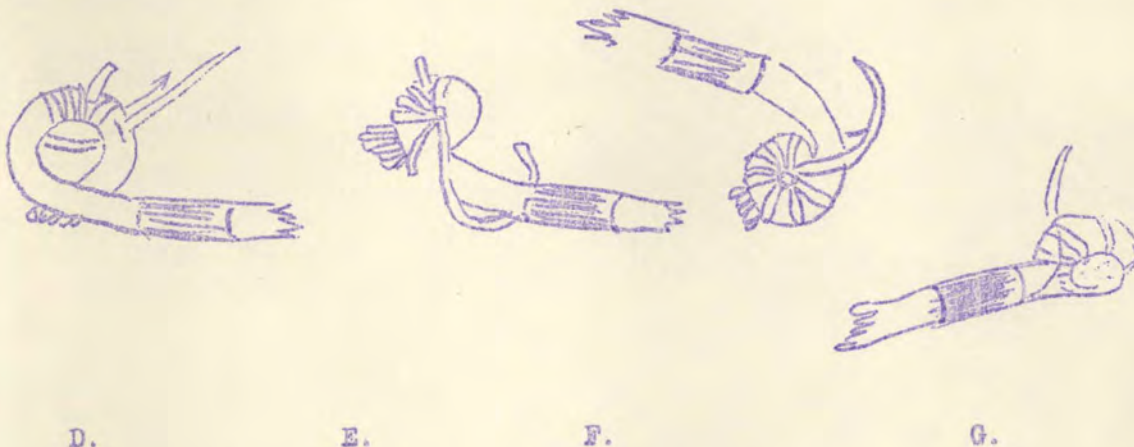
Starting Coil

Coil material and raffia may be used dry or damp but not saturated. The form of the article being made is more easily maintained if materials are dry. However, when tight coils or sharp corners are desired, it may be necessary to soak the coil material to prevent breakage.

Thread the raffia from the heavy end. Select a small bundle of the most pliable needles. Wrap the raffia around the material near the base end. Fasten raffia either by wrapping over the end laid along the twigs or by a stitch through the bundle and then a figure 8 wrap to hold as in the illustrations A-B. Slip the tin ring taken from a used lead pencil, over the bundle of coil material. This serves to regulate the size of the bundle and to keep it uniform.



Work from right to left (unless you are left handed and then reverse.) Wrap the bundle as far as necessary to make a small circle. Slip the sewing strand into the butt end of the bundle, pull tightly and make one more complete circle with the coil using a close over and over stitch. Be sure that the butt ends of the needles will be on the bottom of the coil so they will not cause an unsightly bump. These should later be cut off close to the bottom surface. The steps listed here are shown in illustrations C to G.



If desired, a base of $\frac{1}{8}$ " plywood cut to shape and drilled to accommodate the first round of stitches, may be used. This eliminates the difficulties which may be encountered in making a coil base.

Stitch to Use

When the second circle of the coil is finished it is necessary to decide what stitch to use. There are many possible variations. Three commonly used stitches are explained here.

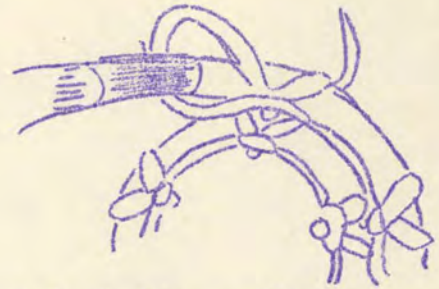
Plain Stitch - Put raffia over new coil and diagonally under stitch on last circle completed, including some of the coil itself. Pull raffia tight.

Fern Stitch - This stitch is taken through a larger portion of the previously made coil and is made up of two plain stitches in a V formation. Take the first stitch a little to the left of the center of the previous V and then slant it to the right. The second stitch should come a little to the right of the first stitch and slant to the left continuing around the coil. Crossing the stitch at the bottom will hold a

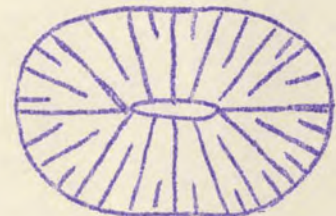


stronger V formation.

Arrow Stitch- The first part of the stitch is the same as the fern stitch but a smaller amount of the previous coil is taken in the stitches of the V. As the raffia is carried over the coil in the second stitch of the V, it is brought up between the two coils to the left of the base of the V. Lay the raffia over the base of the V and put it down between the coils to the right of the V. Pull raffia tight.



In the first row of the pattern stitch selected, be sure to decide on the number of rows of stitches wanted and space them evenly apart. As the diameter of the base of the coil increases the number of stitches can be increased by starting a new row between each row of stitches already made. This addition of rows must be the same all the way around the coil. In making the plain stitch the rows will slant to the left making a pinwheel effect in the design of the stitches. The fern and arrow stitches may also slant to the left or they may be made in straight lines like spokes in a wheel depending on how the raffia is placed for each stitch. In making an oval base, two rows of stitches would be added at each corner before there would need to be stitches added for general widening.



Possible patterns for spacing stitches

Adding to the Coil

Before reaching the tips of the pine needles new material should be added to keep the coil fairly even in size. Cut off the sheath of the pine needles before adding. Push the butt end of the new material into the center of the coil within the tin ring catching it under the last stitch taken. Always turn needles in such a way that the smoother side is toward the outside of the coil.

When the sewing material nears an end, pull it under a stitch and let the end come into the under side of the coil. To add a new piece of raffia, allow the loose end to come on the under side of the coil and loop back through a stitch.

Shaping

A basket or tray will curve in the direction that the weaver lays the coils. The coils can be laid directly on top of each other making a straight side, or the angle can be gradual enough to make a rounded side. Many pine needle

baskets curve gently out and up and then in to give a rounded appearance. To make a top for a basket having straight sides, make a flat disc wider than the basket and turn several rows down for the edge. The lid for a rounded basket can be made slightly rounded and just the diameter to fit into the opening.



Pine Cone
Handle for Lid

For a basket or deep container the outside and bottom should show the pattern of the stitch. To do this, in shaping the coil is laid below the base and the stitch continued on the outside. For a tray which should show the decorative stitch on the top, the side is shaped up slightly by laying the coil above the pattern stitch.

Knobs can be made by starting the coil of the lid around a small pine cone or a decorative piece of wood or seed as handles. The coil materials or longer decorative reeds and rushes can be braided or wrapped in loops and sewed to the basket for longer handles.

A handle for a tray can be made by wrapping a section of the coil at the point the handle is desired and "bulging" this coil away from the side before beginning to stitch the coil again.

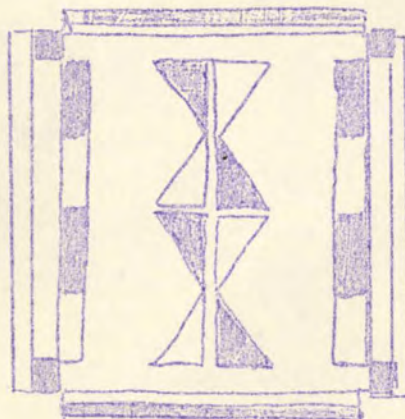
Finishing

On the last row of the article allow the coil to become smaller and smaller until the last few stitches are almost flat to the preceding coil.

The edge may be finished with various looped stitches or may be wrapped between each stitch for a color effect, but usually the article looks best by allowing the usual stitches to be the simple finished edge. Be sure to cut off smoothly all rough ends of the coil or raffia which may spoil the finished appearance.

In most cases the color and texture of the material as it is made up in interesting, attractive and durable and no further finish is needed. A coat of clear shellac may be used to cover the fibers if desired.

#####



REED WEAVING

MAT WITH OPEN BORDER

Material:

6 spokes #4 reed, 19 inches
1 spoke #4 reed, 10 inches

2 weavers #2 reed.
1 strand raffia.

Make an incision in the center of each of 4 spokes as illustrated in Fig. 1. Through these 4 spokes insert the other group of spokes and the short spoke as in Fig. 1. You are now ready for the first step. Place a wet strand of raffia back of the 4 horizontal spokes; pass it over the group of 4 vertical spokes, back of the 5 horizontal spokes. Separate the groups of fours into groups of twos and by bringing the raffia over 2 spokes, under 2 spokes, treating the short spoke as a separate group.

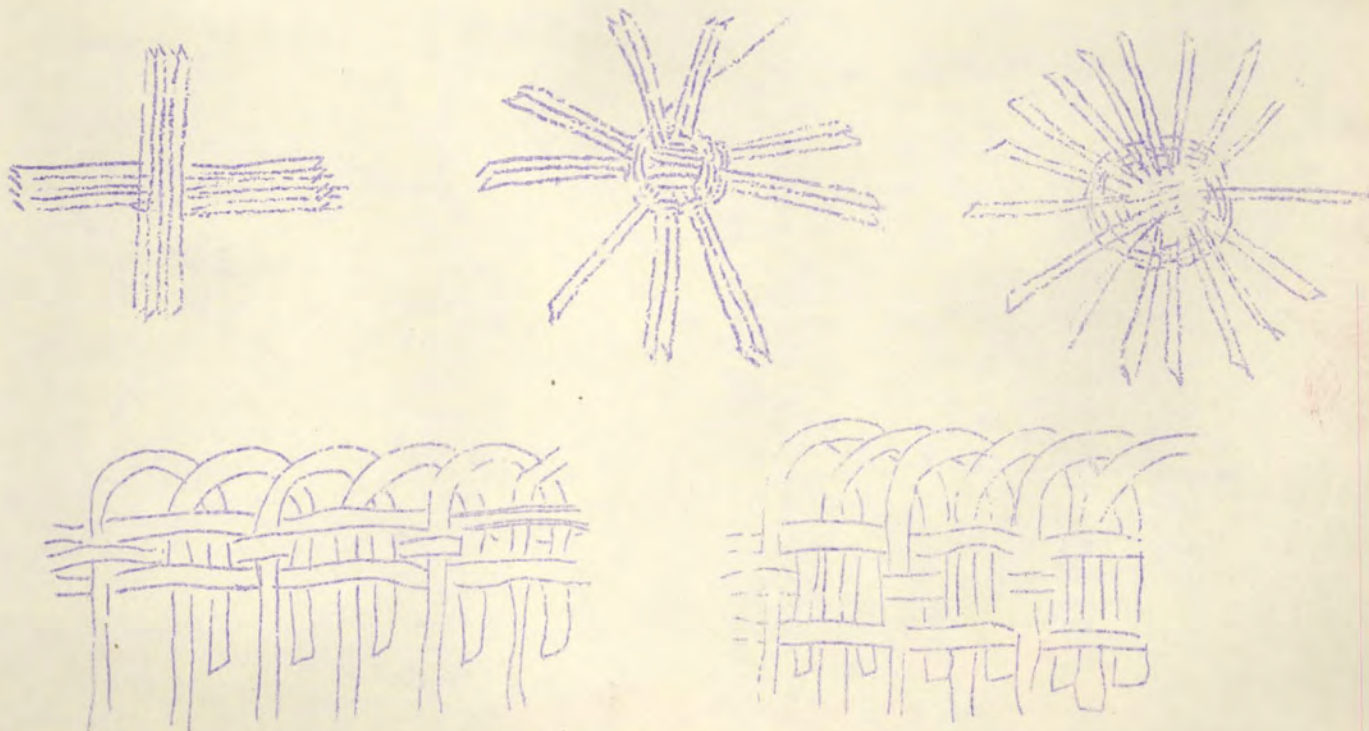
Figure 2. When two rows have been finished, the third and last step is made by weaving the raffia under 1 spoke and over the next, thus separating each spoke. Fig. 3. After the spokes are well separated, take a piece of #2 reed, place it back of a spoke and begin weaving over 1 spoke, and back of the next one, until thirty-two rows of weaving are completed. This will make the mat about 5 3/4 inches in diameter. You are now ready for the border.

OPEN BORDER NO. 1.

Allow about 6 1/2 inches for this border. This border is made by placing each spoke back of the next spoke to the right, and pushing it down by the side of this spoke through the weaving.

OPEN BORDER NO. 2

Open border No. 2 is made by bringing one spoke back of the next two spokes to the right and pushing it well down through the weaving, by the side of the spoke.



HOW TO MAKE A KALEIDOSCOPE

by

Willma Shryack

Kaleidoscopes which were invented about 1817 are easy to make and fun to look through. In addition to its use as a "toy" it is used by designers in mosaics work and for fabric designs.

Supplies needed:

- 2 pieces of glass 8" x 1-3/4" (single strength glass)
- 1 mailing tube--8 1/2" x 2" in diameter.
- 2 pieces of No.20 plastic 2 1/4" square
- 1 piece of cardboard 8" x 1"
- black lacquer
- small pieces of colored cellophane, toothpicks, macaroni, glass, seeds, etc., for making the colored design.
- paper for outside of kaleidoscope
- newspapers
- brush for lacquer
- cleaner for brushes
- sandpaper
- ruler
- paste
- pieces of cloth for cleaning glass
- saw or knife for cutting mailing tubes
- extra cardboard for cutting end piece
- pencil

Steps in making a Kaleidoscope:

1. Spread newspapers to protect the table surface.
2. If finger painting is to be used for the outside paper covering, it should be made first and set aside to dry.
3. Clean the glass pieces and paint (one side only) with quick-drying lacquer. Allow it to dry.
4. Using the paper tube as a pattern, mark and cut a piece of cardboard to cover one end of the tube. Make a hole in the center. Fasten over the end of the tube using masking tape or mystik.
5. Rub the larger piece of plastic on both sides with sandpaper to make it opaque. Cut it to fit the end of the tube.
6. Cut a circle from the small piece of plastic with the same diameter as the inside measurement of the tube.
7. The lacquer on the glass should now be dry. Put the two pieces of glass and a piece of cardboard 1" x 8" together with masking tape to form a triangle.
8. Insert the "triangle" into the tube. If it does not fit snugly, wrap a piece of newspaper around the outside to pad it.
9. Place the circle cut from clear plastic so it lies flat across the end of the triangle which has been placed in the tube.
10. Cut a piece of cardboard long and wide enough to line the headspace above the clear place of the cylinder. Fasten as a liner with a piece of tape.
11. Put into this headspace, pieces of cellophane, glass, etc.
12. Cover the end with opaque plastic. Tape in place.
13. Cut paper to be used for outside wrapping to fit tube. Paste in place and your kaleidoscope is ready for use.

Paper tubes can be secured at stores where fabrics are sold, or mailing tube may be used. Glass can be secured from lumber yard; plastic sheets at stationery stores, garages, or craft shops.

CANDLE MAKING

This is a simple easy and inexpensive way to provide table decorations for your home or for parties.

The materials needed are:

- Paraffin--the same kind you use on jelly, or old candle stubs.
- Stout cord--about three times size of store string.
- Coloring material with a wax or oil base such as crayon or lipstick. (food coloring and water paint will not mix.)
- Mold--to shape the candle a waxed carton, jello mold, paper cup or what have you.
- Household iron.

Procedure:

Dip the wick in melted wax and fasten to bar at the top of the mold and anchor at the bottom making sure wick is in center of candle.

Melt the wax of candles over boiling water, add the color and pour into mold. Wax expands when melted and will settle in the center, needing to be filled in several times to make large candles level. Using a solid chunk of wax will reduce shrinkage. Heat the mold in boiling water to remove candle, or tear paper away. Candles made in shallow molds make nice floating candles.

For Block Candles, simply pass a hot household iron over a slab of wax, insert wick and press against another slab before it cools. Large candles with several wicks may be made in this way. For snowballs make 2 halves in a round bowl or cup and use iron to put together.

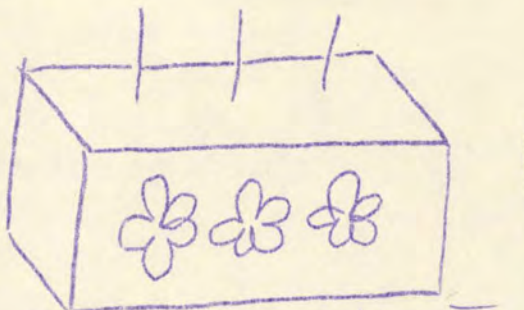
Snow for candles is made by whipping the melted wax just as it cools to a temperature about to set with a rotary egg beater, Apply while it is still warm and pliable.

A few drops of Stearic acid, from the drug store, will keep the candle from dripping, although it is not often used because the "drip" is usually desirable.

Decorations may be cut through the frosting on colored candles. They may be rolled in Christmas snow, colored sugar, or sparking material of any sort. Fresh flowers, branches, artificial flowers, buttons, pictures or what have you can be pressed into the surface of the candle before it has set completely with a beautiful effect.



Snow Ball



Block candle



TEXTILE PAINTING

Mrs. Alice Smith, Rocky Point, Idaho

Textile painting offers a fascinating way to make use of leisure time and enables a person to turn out many artistic things for your own home and also for gifts.

In the beginning select a pattern that is not too difficult--Stamp your pattern on a tea towel, apron, lunch cloth, pillow cases, and etc. You can use any embroidery pattern or can design your own pattern if you so desire.

1. Select a soft board so you can push thumb tacks in readily.
2. Cover board with a blotter to absorb excess paint
3. Stretch your cloth to be painted on the board and thumb tack down to avoid all wrinkles.

Mix your paint in a small dish or paint tray. Mix a small amount of primary colors with extendor and a drop or two of penetrator. All paint must penetrate thru your material to make your painting permanent. You can make many different shades by mixing your paint, such as yellow and blue to make green and etc. Any shade can be made lighter by using a small amount of white paint. When painting a design start on the outer edge and work toward the center. This will keep your paint from seeping out over your design. Be sure one color is set before using a different shade unless you want them to blend. You can get many good ideas for color by looking at the different shades of green in trees, grass and leaves. Also your flowers for different colors that harmonize. Your painting should be either shaded or outlined in a darker shade to bring out details.

When your painting is finished let set for 24 hours. Then ring a rag out of white vinegar and press with a hot iron over the painting on the right and wrong side for several minutes. This will set your paint and make it permanent.

Use PRANG TEXTILE PAINT.

Red
Blue
Green
Yellow
Orange
Violet
Brown
Black
White
Extendor
Penetrator

Use good oil paint brushes.

Sizes - 00 - 000 - 1 - 2

Be sure and clean your brushes good each time in either turpentine or coal oil and set up to dry in a glass or can. Never lay your brushes down so the bristles are bent or ruffed up.

After using your paint close the lid tight each time to keep it from drying out. Stir frequently.

All material that is to be painted should be washed if there is any filler in it. We do this so the paint will not wash out with the filler the first time you launder it.

You can use most any type of material.

Organdy and unbleached muslin and linen are nice for lunch cloths.

Pillow case tubing for pillow cases.

Organdy is nice for tea aprons and curtains.

Unbleached muslin or flour sacks for tea towels.

Paint on children's tee shirts and blouses.

WEAVING

Warping the loom, possibilities & limitations in the use of small looms, and three basic designs were shown in a demonstration. Two harness looms are especially good for youngsters. Looms should be warped for them ready for their use.

Looms & Materials

Two harness looms were available for use. The smaller being practical only for youngsters as the challenge to create is too small. The other is more practical if to be used by both youngsters and adults.

Looms can be made identical to these at home. Sunset magazine had a pattern for such a loom and probably is still available. It was suggested that if a person planned to make a loom to make it at least 18" wide as there are greater possibilities in use of fabric.

Weaving materials are available through many companies and are advertised in craft magazines. Writing for samples will help leaders in their work. Pat Dixon, Sandpoint, Idaho, can mail a list of Co. to those writing for it. These were not available at camp.

Adventures in Weaving on a Two Harness Loom by Alice Cripps from the Sally Dickson Associates at 16 E. 41st St. New York 17, N.Y. This has directions for designs created by the placing of the warp.

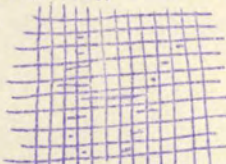
PATTERNS

Variations in color & texture and arrangements of warp threads as well as addition of other threads may be used to create designs. Three simple ones were shown.

1. A needle and thread of desired color can be used to create a lace type of design.



2. Addition of extra threads with straight weaving can make designs -- This is especially good for 6 to 12 yr. olds.



3. An S pattern may be made. Doubled it makes a leaf design. To do this set end of thread which is held in the hand at right side of loom. Lay it through 4 strings & bring it to the top. Reverse harnesses and go back 3 strings (leave looped). Reverse harness again and then take over 4 beyond the original point.



4. Stripes and Plaids can be made by the individual plan - These should be tried on paper first for effectiveness.

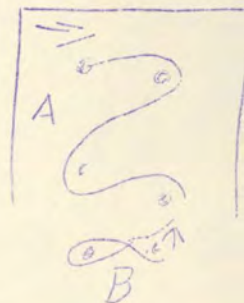
weaving continued.

Use of Fabric

Fabric when woven can be used in drapes, afgans, place mats, lamp shades, scarves, runners and simple clothing accessories which one finds in pattern books. Imagination can find many uses - Remember even on a 20 inch loom a one inch belt may be made or 3 or 4 at a time.

Steps in preparing a loom for use

1. What are you making?
2. Plan design
3. Count yards of warp needed
4. Wrap warp off spool onto measuring board arranged as in diagram. Mark every 25 with string.
5. Tie Thread through the cross at B in keeping threads flat and in order.
6. Clip threads at A and crochet off the board to point B. Then holding ends flat clip ends not disturbing the cross - go to loom.
7. Have one person hold warp cross in place at front of loom.
8. Person behind loom pulls each thread through guides and heddles.
9. Keep heddles in order as you work. Tie ends to roll as you reach each 10 - 15 threads.
10. When all tied in back have person in back roll it up while the person in front guides it and keeps an even tension on all threads.
11. Tie ends to front roll.
12. To begin weaving, first weave in narrow strips of card board. The 3 inches of heavy thread to even up line.
13. Proceed with planned design.
14. To remove from loom whip edge before cutting. Then clip on front of beater rack.



Thinking

If you think you are beaten, you are;
If you think you dare not, you don't.
If you like to win but think you can't,
It's almost a cinch you won't.
If you think you'll lose, you're lost,
For out of the world we find
Success begins with a fellow's will,
It's all in the state of mind.

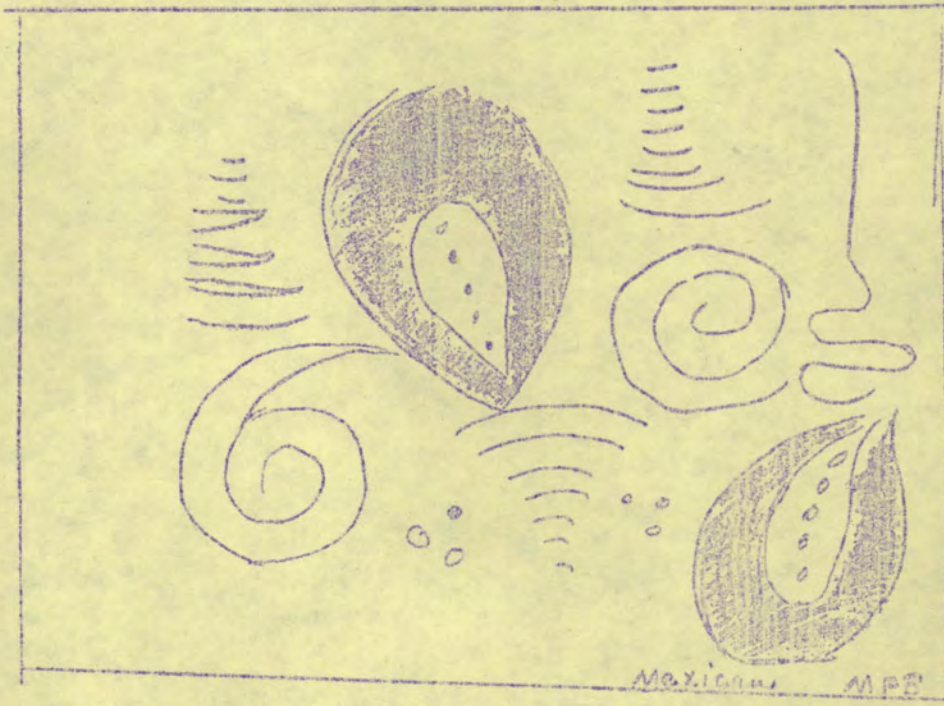
If you think you're outclassed, you are;
You've got to think high to rise,
You've got to be sure of yourself before
You can ever win a prize.
Life's battles don't always go
To the stronger or faster man;
But soon or late, the man who wins
Is the man who thinks he can.

-Walter D. Wintle



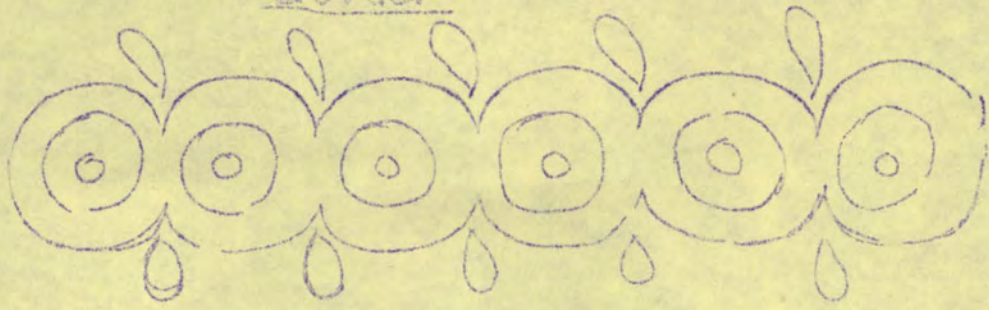
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MADE IN U.S.A.



Mexicana MFB

Border Designs
Border



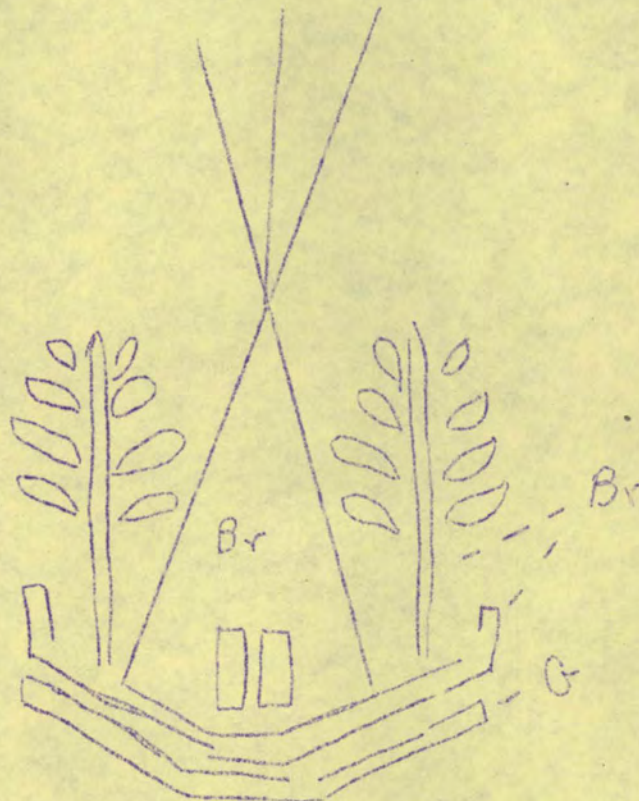


Don't sit under the apple tree with
anyone else but me.

MFB

From Peasant Print.





From Indian Sand
Painting

MFB