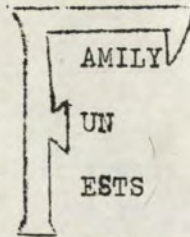


Thanks so much  
for helping us  
all week -  
see you soon  
Bill Bunning



Heyburn Youth Camp, Chatcolet Idaho

1956 Committee

Mary McKenzie--Chairman.....	Ephrata, Washington	1957
✓ Margaret Faust Ries--Vice-Chairman.....	Newport, Washington	1956
✓ Dan Warren--Treasurer.....	Moscow, Idaho	1956
✓ Sally Schroeder.....	Coquille, Oregon	1957
Leila Steckleberg. -- <i>Secretary</i> .....	Arlington, Washington	1958
✓ Hattie Mae Rhonemus.....	Eugene, Oregon	1956
Rich Bakes.....	Spokane, Washington	1957
Ken Branch.....	Bremerton, Washington	1958
✓ Wes Metzger.....	Montesano, Washington	1958

1957 Committee

Ken Branch--Chairman.....	Bremerton, Washington	1958
Rich Bakes--Vice Chairman.....	Spokane, Washington	1957
Vernon Burlison--Treasurer.....	Moscow, Idaho	1959
Jack Wells--Secretary..... <i>Rebecca Johnston</i>	Hillsboro, Oregon	1959
Mary McKenzie.....	Ephrata, Washington	1957
Leila Steckelberg.....	Arlington, Washington	1958
Ann Dunn.....	Zillah, Washington	1958
Tom Macho.....	Thompson Falls, Montana	1959
Frank Morrison.....	Donnelly, Idaho	1957

Resource

Mary Francis Bunning.....	Peasant painting, leather, Smorgasbord
Bill Bunning.....	Silver work and philosophy
✓ Rich Bakes.....	Electricity
Vernon Burlison.....	Nature hikes and outdoor camping
✓ Ann Dunn.....	Games and library
Frank Guardipee.....	Indian lore and nature
E. J. Neiderfrank.....	Discussion and evaluation
✓ Margaret Pavlik.....	Basketry
Walt Schroeder.....	Dancing and party planning
Charlie Scribner.....	Outdoor cookery and fly tying
LaRele Stephens.....	Lapidary

*Marie Brine*

Cooks: Marjorie Leinum, Alphild Leinum, Alvilde Solsvik

Office Staff: Arleen Childears, Carol Howerton

*Alvilde Solverson, Brookings, S.D.  
(Small Crafts, Community recreation) Sally told me.*



O U R F A M I L Y T H I S Y E A R

Albertson, Hazel	Rt. 1, Box 100, Brandon, Oregon	Homemaker
Anderson, Clare	135 Walnut, Twin Falls, Idaho	Teacher
Andrews, Heddy	Rt. 5, Box 465, Olympia, Washington	Homemaker
Bakes, Rich	W. 103 36th, Spokane, Washington	Sales Supt. W.W.P.
Bakker, Dorothy	Rt. 1, Box 451, Yakima, Washington	Homemaker
Bhatnagar, Rajenda	Meerut City (Uttar Pradesh) India	
Blair, Rita	Rose View, Khairnagar	IFYE
Branch, Genevieve	Lind, Washington	Homemaker
Branch, Kenneth	2620 East 11th, Bremerton, Wash.	Homemaker
Breedlove, Wilma	2620 East 11th, Bremerton, Wash.	Architect
Braun, Freda	South 3rd, Dayton, Washington	Homemaker
Burning, Bill	Route 5, Odessa, Washington	Homemaker
Burning, Mary	Colorado Springs, Col., 1324 N. Wahsatch	Craft Resource
Burleson, Vernon	Colorado Springs, " " " "	Craft Resource
	Moscow, Idaho	Extension Forester
Childears, Arleen	Route 2, Moscow, Idaho	Homemaker
Cranston, Floyd	Great Falls, Montana	County Agent
DeLong, Kathryn	Thompson Falls, Montana	Student
DeLong, Rita	Thompson Falls, Montana	Student
Deshmukh, Krishnakumar	Amravati Camp (Madhya Pradesh) India	
	Ramkrishna Niwas	IFYE
DeVore, Shirley	Lind, Washington	Homemaker
Divers, Leona	Gen. Del. Quincy Washington	Homemaker
Downing, Carl	808 N. Spring St., Los Angeles Cal.	Farm Advisor
Drake, Audrey	Box 377 Pullman Washington	Camp Fire Girls
Dunn, Ann	Zillah, Washington	Homemaker
Durbin, Helen	Moses Lake, Washington	Homemaker
Ebert, Donna	2390 Chemawa Road, Salem, Oregon	Jr. 4-H Leader
Etzkorn, Bernard	12039 N. E. Schuyler, Portland, Ore.	State Forestry Eng
Etzkorn, Eileen	13039 N. E. Schuyler, Portland, Ore.	4-H Agent
Fields, Izola	422 Morrison, Clarkston, Washington	Homemaker
Fitzsimmons, Norman	612 Stewart, Lewiston, Idaho	County Agent
Fortune, Louise	Clark Fork, Idaho	Homemaker
Furman, Stanley	Box 293, Ephrata, Washington	Engineer
Griffin, Ruth	412 N. Decator, Olympia, Washington	Homemaker
Granston, Violet	Rt. 1, Box 784, Stanwood, Washington	Homemaker
Guardipee, Frank	Renton, Washington	Retired Forest Ranger
Hacking, Marjory	Bozeman, Montana	Home Dem. Agent
Hansen, Mae	McCall, Idaho	Homemaker & Steno.
Hayes, Kay	918 F Street, Marysville, Cal.	Home Advisor
Howerton, Carole	230 N. Lieuallen, Moscow, Idaho	Student
Huffaker, Max	1617 Clifford, Pullman, Washington	Farm Rep. W.W.P.
Jarrett, Ardis	2616 5th Ave. S., Great Falls, Mont.	Builders 4-H
Johnson, Billie	Rt. 2, Box 392, Centralia, Wash.	Homemaker
Johnston, Rebecca	517 N. Oregon St., Ontario, Oregon	Extension Agent
Judd, Harry	Sandpoint, Idaho	County Agent
Kannegaard, Karen	431 N. 4th, Bozeman, Montana	Student
Leinum, Alfhild	517 W. Summit Ave., Coeur d' Alene, Ida.	Homemaker
Leinum, Marjorie	Rt. 1, Box 48, Coeur d' Alene, Ida.	Bookkeeper



1st Row

Rajenda Bhatnagar  
 Miriam Main  
 Mildred Wellsandt  
 Mildred Newstrom  
 Bernard Etkorn  
 Eileen Etkorn  
 Jack Wells  
 Sally Schroeder  
 Walt Schroeder  
 Ardis Wells  
 Judy Wilcox  
 Hazel Albertson  
 Donna Ebert  
 Rebecca Johnston  
 Hattie Mae Rhonemus  
 Anna Svehlak  
 Florence Schultz  
 Michael Braun  
 K. N. Deshmukh

2nd Row

Leila Steckelberg  
 Reta Blair  
 Margery Wilsey  
 Izola Fields  
 Tom Macho  
 Sue Macho  
 Helen Durbin  
 Judy Shadoan  
 Ruth Giffin  
 Billie Johnson  
 Vi Granston  
 Otea Schaeffer  
 Louise Fortune  
 Mae Hansen  
 Freda Braun

3rd Row

Nadeen West  
 Mary McKenzie  
 Margaret Pavlik  
 Shirley DeVore  
 Margaret Ries  
 Dorothy Bakker  
 Clare Anderson  
 Gen Branch  
 Frances Watts  
 Eleanor Paine  
 Laura Ann Meiners  
 Kathryn DeLong  
 Leona Sanderson  
 Marjorie Leinum  
 Dan Warren

4th Row

Charlie Scribner  
 Mary F. Bunning  
 June Matters  
 Mary Regan  
 Carl Downing  
 Kay Hayes  
 Roger Mills  
 Arleen Childears  
 Wilma Breedlove  
 Leona Divers  
 Anne Dunn  
 Audrey Drake  
 Margaret Taylor  
 Alvilde Solsvik  
 Alfild Leinum  
 Carole Howerton  
 Rita DeLong

5th Row

Ev Niederfrank  
 Bill Bunning  
 Floyd Cranston  
 Marjory Hacking  
 Elaine Rinker  
 Ardis Jarrett  
 Duane Slater  
 Stan Furmon  
 Heddy Andrews  
 Frank Guardipee  
 Karen Kannegaard  
 Clinton Viebrock  
 Ed McMinn  
 Harry Judd  
 Max Huffaker  
 Burton Waugh  
 Norman Fitzsimmons  
 George Manuel  
 Ken Branch  
 Lavonna Morrison  
 Frank Morrison

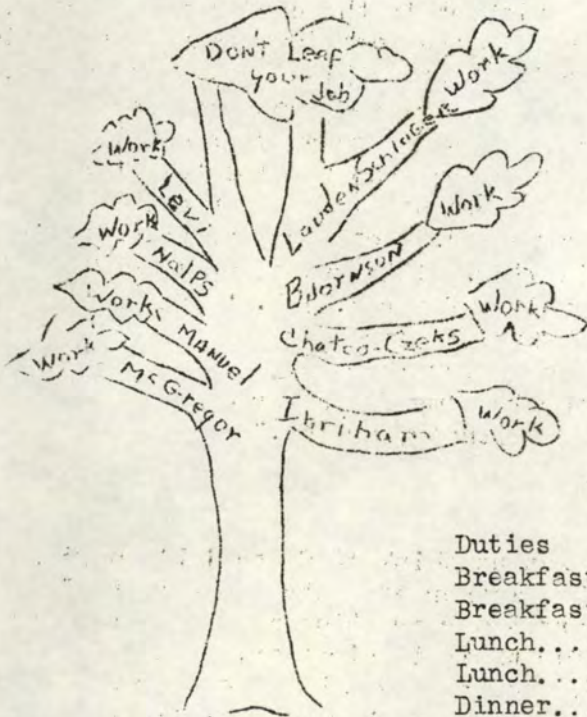


DAILY SCHEDULE

- |   |   |
|---|---|
| 6:30 - Outdoor Breakfast                        | 2:00- 4:00 - Activities (leather, peasant painting, silver, creative art, basketry, fly tying, lapidary.          |
| 7:00- 7:30 - Board meeting & resource           | 4:00- 4:30 - Coffee time  |
| 7:30- 9:00 - Family Breakfast                   | 4:30- 6:00 - Special interest, square dancing, folk dancing, party and ceremony meetings, camp organization, etc. |
| 9:00- 9:30 - Singing                            | 6:15- 7:00 - Dinner   |
| 9:30-10:30 - Discussion                         | 7:00- 8:15 - Rest & Party Preparation   |
| 10:30-11:00 - Games                             | 8:15-10:30 - Party and Ceremony   |
| 11:00-11:45 - Special Interest (Demonstrations) | 11:00- 7:00 - "Now I Lay Me Down to Sleep"  |
| 11:45-12:15 - Free time                         |   |
| 12:15- 1:00 - Lunch                             |   |
| 1:00- 2:00 - Rest time                          |   |

THURSDAY SCHEDULE

- 6:00.....Hike  
 7:30- 9:30.....Fish Fry  
 9:30-12:00.....Free Time  
 12:00- 3:30.....Boat Trip  
 4:30-.....Tea  
 6:15-.....Dinner  
 Evening free--Camp out, dancing, informal games



- Duties - Rotated Each Day  
 Breakfast..... Set tables, build fires  
 Breakfast..... Clear tables, sweep dining room  
 Lunch..... Set tables  
 Lunch..... Clear tables  
 Dinner..... Set tables  
 Dinner..... Clear tables, sweep dining room  
 Clean rest rooms, sweep dormitory and recreation hall

Name Tags.....Plastic Memos (Divided with the letters)

F - A - M - I - L - Y - U - N



M E N U S

Sunday, May 12



Dinner

Swiss steak  
Creamed Potatoes  
Green cut beans  
Pear & cottage cheese  
Pineapple upside down cake  
tea      coffee      milk

Monday, May 13

Breakfast

Fresh rhubarb sauce  
Choice of cereal--  
hot or cold  
Scrambled eggs  
Toast & jam  
Coffee

Lunch

Escalloped corn w/  
link sausage  
Tossed salad  
Bread & Butter  
Canned peaches  
w/ cookies  
tea      coffee      milk

Dinner

Tomato juice  
Ground beef w/  
mushroom sauce  
Cold slaw  
Bread & butter  
Cherry pie w/ ice cream  
tea      coffee      milk

Tuesday, May 14

Breakfast

Orange juice  
Choice of cereal--  
hot or cold  
Shirred eggs  
Bacon  
Toast & jam  
Coffee

Lunch

Chili w/ crackers  
Peach and cottage  
cheese salad  
Gelatin whip w/  
cookie  
tea      coffee      milk

Dinner

Pork steak  
Mashed potatoes  
Creamed carrots  
Lettuce salad  
Corn bread w/ butter  
Berry cobbler  
tea      coffee      milk

Wednesday, May 15

Breakfast

Apple juice  
Choice of cereals--  
hot or cold  
French toast w/ syrup  
coffee

Lunch

Chicken & noodles  
Grape fruit salad  
Ginger bread w/  
whipped cream  
tea      coffee      milk

Dinner

Roast beef w/  
steamed potatoes,  
carrots & onions  
Cabbage Salad  
Bread & butter  
Ice cream & cake  
Tea      coffee      milk

Thursday, May 16

Outdoor breakfast

Buttermilk hot cakes  
Blue backs  
Fried eggs  
coffee

Lunch

Sack lunches--  
cold meat and  
cheese sandwiches  
cookies, etc.

Buffet supper

Baked ham  
Creamed potatoes  
Asparagus  
Cold slaw  
Rolls & Butter  
Apricot cobbler  
tea      coffee      milk



Friday, May 17

Breakfast  
 Stewed prunes  
 Choice of cereals--  
 hot or cold  
 Shirred eggs  
 Coffee

Lunch  
 Split pea soup  
 Deviled egg salad  
 Raw carrot & celery  
 sticks  
 Apple pie w/ cheese  
 tea coffee milk

Dinner  
 Baked halibut  
 Steamed potatoes  
 Peas  
 Tossed green salad  
 Bread & Butter  
 Devil food cake  
 tea coffee milk

Saturday, May 18

Breakfast  
 Fruit juice  
 Scrambled eggs  
 Sausage  
 Choice of cereals--  
 hot or cold  
 French toast  
 Bacon  
 Coffee



RECIPES FOR GROUPS

GINGERBREAD - 50 servings

Cream together 1 lb fat  
 1 lb sugar  
 Add: 1 qt. molasses  
 8 eggs  
 Beat thoroughly  
 Sift together: 2½ T soda  
 4 t cinnamon  
 2 t ginger, 2 t. clove  
 10½ cups flour  
 1½ t salt  
 Add dry ingredients to creamed mixture - Beat until smooth - Add 1 qt. hot water - Bake 45 to 50 minutes at 325° to 350°.

APPLE PIE

Crust for seven pies:  
 10 c. flour  
 3 1/3 c. shortening  
 4 tsp. salt  
 1 1/4 c. water  
 6 gallons canned apples makes 20 pies

FUDGE CAKE

Créam: 1½ c fat  
 4 c. sugar  
 Add: 6 well-beaten eggs  
 Mix together: 5 oz. cocoa  
 (or 4 oz. choc.)  
 1½ T. soda  
 1½ c. hot water  
 1½ pt. milk

Alternately add 7 c. flour. Bake 25 to 30 minutes at 350° - Makes six 9" layers

BAKING POWDER BISCUITS

Sift together: 16 c. flour  
 ½ c. Baking powder  
 2 Tbs. salt  
 cut in 2 c fat (lard)  
 Add 1½ qts. milk  
 Mix lightly, knead slightly, roll to ½" thickness. Cut, bake at 450°. Yield - 100 12 minutes

MIXICAN CHILI - 50 servings

Cook 5 lbs. kidney beans.  
 Mix: 2 qts. tomato puree  
 2 cups chopped onion  
 10# ground beef--seared  
 3 oz. Chili Powder  
 4 oz. salt.  
 Simmer together 3 hours with the beans and if desired add 1 c. flour paste to thicken

BUTTERMILK HOTCAKES

8 c. flour  
 4 tsp. salt  
 4 tsp. salt  
 4 tsp. soda  
 3 tsp. baking powder sift together  
 4 T sugar add  
 8 eggs  
 8 cups buttermilk  
 4 tbs. melted shortening  
 Yield - 80 Hotcakes



Our first dinner together at Chatcolab was the occasion for the forming of eight families, all from various nations. Each family selected a mother and father. In our group was present a young man who had been to Israel under the International Farm Youth Exchange. We decided to adopt that country as our own.

By gathering together our knowledge of the Bible, we decided to use the name Solomon as our first name. Solomon was noted for having a large family, such as ours represented. For the last name we chose "Levi" to add the modern touch.

As our part of the next morning's breakfast program, we sang the Grace-- "Kum By Ya" meaning "Come by Here", and taught it to the whole group. We also sang "Zum Gali Gali", with the whole Levi family singing it as a group in front of the assemblage.

Following are the names of the Solomon Levi family:

KEN BRANCH - Father  
Otea Schaeffer - Mother

Children

Frances Watts  
Clare Anderson  
Art Ries (I.F.Y.E.)  
Carl Downing  
Rebecca Johnston  
Krishnakumar Nilkanthrao Deshmukh  
Heddy Andrews  
Leila Steckelberg  
Marjorie Leinum  
Diana McRae



FOR BIGGER & BETTER  
YEAR BOOK

Ken Branch  
PA. LEVI

The Bjørnsos, as sturdy a lot of Norsemen as ever split an Icelander's skull with a stone ax, are descendants of the Vikings of long ago. Our ancestors were bold seafarers and daring adventurers. One of our Norse boys - Leif Erickson, remember? - discovered America a century or two before Columbus. Unfortunately he did not have the deed recorded.

Just like our ancestors the Bjørnsos are an adventuring lot, and started out one mid-May day, not in a high prowed viking ship, but in a low hulled Detroit product, across the well mapped mountains of Idaho. And so we discovered Chatcolab, and we discovered a lot of other racial and ethnic groups settling in the same busy locale. Being outnumbered, we held a council and shrewdly buried our axes and made friends with the other tribes. And when we worked with them and played with them and sang their songs and admired their children, we made the most important discovery of all - that they are people just like us (mighty fine people, that is!). And peacefully together we've lived ever since. Our family members are:

Father (Bernie Etzkorn) - Henrick Vonrick Hamershold Bjørnson  
Mother (Helen Darrin) - Anna Hamershold Bjørnson





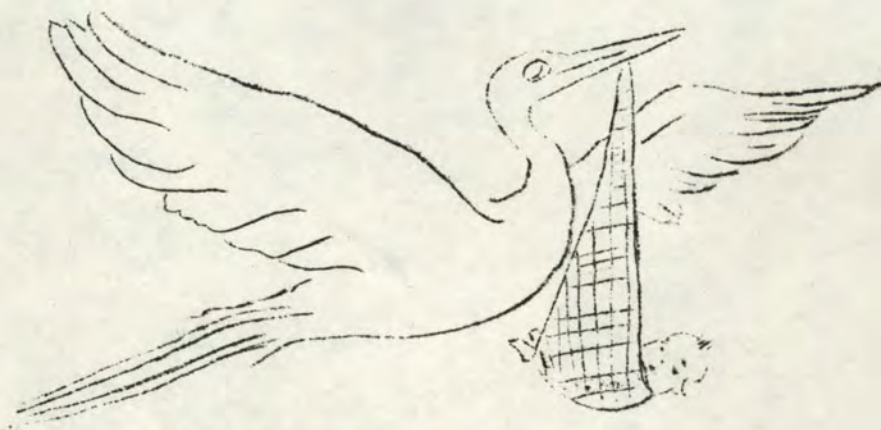
THE BJØRNSON CHILDREN:

Daughter (Audrey Drake) - Ingrid Hamershold Bjørnson  
" (Mary Frances Bunning) - Kristen Hammershold Bjørnson  
" (Shirley DeVore) - Sonja Hammershold Bjørnson  
" (Margaret Taylor) - Greta Hammershold Bjørnson  
" (Mary Regan) - Katrinka Hammershold Bjørnson  
" (Marjorie Wilsey) - Gretchen Hammershold Bjørnson  
" (Alfhild Leinum) - Alfhild Hammershold Bjørnson  
Son (Dan Warren) - Bjern Hammershold Bjørnson  
" (Duane Slater) - Olaaf Hammershold Bjørnson  
" (LaRele Stephens) - Sven Hammershold Bjørnson



M

THE MCGREGOR FAMILY



Our family originally sat at the M table. We chose our name because of the predominance of plaid in our dress.

Our family stunt substituted "Chatlab" for "Scotland" in the song "Loch Lomond"

The two sons competed in the Chatcolympics early this week.

Son Jack (Wells) is attending the Hillsboro school of piping. Raj (Bhatnagar) is tending his sheep in India.

Billy (Johnson) is attending Olympia school of High Finance, Mildred (Newstrom) is in Bremerton learning to make "Lorna Dunes"; Hazel (Albertson) is in Bandon growing Scotch brooms; Izola (Fields) is picking heather in Clarkston; Peg (Pavlik) is weaving Scotch plaid in Ritzville; and Wilma (Breedlove) is dating in Dayton; Liz (Rettig) is running a kilt factory in Moscow; Alvilda (Solsvik) is making hagsis in Coeur d'Alene.

Father Rich (Bakes) is vacationing in Spokane and Mother Rita (Blair) is keeping the home fire bright in Lind except for the time she spends flying from child to child in her own Piper Cub.

Max (Huffaker) our new arrival is going to Pullman to learn Scotch and follow in his father's footsteps. Mother and son are both doing fine.



Our native land is in the Tigrus-Euphrates River Valleys and also along the Greater and Lesser Zab Rivers. Our land was once known as Mesopotamia and included such cities as Babylon, Nineva, Baghdad, Uhr and Basara. We have many modern factories and manufacturing plants at the present time, such as cement plants, cotton gins, mills for cotton, wool and rayon. Our principal export is oil, which is sold in the United Kingdom, and dates that are in markets in the United States.

Our staple food is rice, mutton, and dates. We do have fresh milk which is obtained from the native cows and from the water buffaloes. Being Mohammodans, we do not eat pork or pork products.

The women do most of the work in the fields and also care for the household, while the men do have leisure time that can be spent in the tea houses and coffee shops. The women have their own sitting and living rooms in the homes and do not mix with the men at meals or at any entertainment.

Our family, the Ibrihams, while at camp Chatcolab, enjoyed the family spirit and recreation ideas extended to us. Although our family, the Ali-Ibrihams was rather small, we were always busy. I hope when you visit our country we can continue our friendships and hospitality.



Signed:

Ali Ibriham - Floyd Cranston (Father)  
 Najah Ali - Laura Ann Meiners (1st Wife)  
 Najah Ali - Gen Branch (Wife)  
 Najah Ali - Ann Dunn (Wife)  
 Najah Ali - Fileen Etzkorn (Wife)  
 Najah Ali - Sue Macho (Wife)  
 Najah Ali - Ruth Giffin (Wife)  
 Najah Ali - Mae Hansen (Wife)  
 Ali - Bill Bunning (Son)  
 Najah Ali - Ardis Jarrett (Daughter)  
 Ali - Stan Furman (Son)

- Feman Allah - (God be with you)

L

THE LAUDENSCHLAGER FAMILY

The father was introduced and in turn introduced the members of his family as follows:

Father--	Wilhelm Oskar Frederick Gustav.....	Walter Schroeder
Mother--	Hildegarde Greta Wilhelmina.....	Mildred Wellsandt
Aunt--	Tante Maria.....	Mary McKenzie
Daughter--	Helga.....	Judy Shadoan
Daughter--	Siegrid.....	Donna Ebert
Daughter--	Giesella.....	Eleanor Paine
Daughter--	Gretchen.....	Kay Hayes
Daughter--	Miriam.....	Miriam Main
Daughter--	Katrina.....	Carole Howerton
Son--	Hans.....	Tom Macho
Son--	Herman.....	Frank Morrison



THE LAUDENSCHLAGER FAMILY (Continued)

Our song and stunt was: "Ach Du Lieber Augustine"

Ach Du Lieber Augustine, Augustine, Augustine  
Ach Du Lieber Augustine, Alles iss "Kaput".

Tuesday noon the Laudenschlager family served the noon meal wearing traditional costumes of caps and aprons for the girls and knickers and hats for the boys.

The table prayer was said by the group as follows:

Alle Gutte Gaben  
Alles vas ver haben  
Kome from Gott from dir  
Alle es I dank du fir



For a stunt song they sang this German ditty:

Darum Madel madel vink vink vink,  
Unter eine grunen lea lint  
Sitze ein Kleine fink fink fink,  
Rufet immer madel vink.

After the bountiful lunch the German boy song was sung and taught to the group.

Y

THE MANUEL FAMILY

Namaskaram: (I greet you)

The Manuel Family is from India. There is Thathah (Grandfather) Charlie Scribner; Patti (Grandmother) Freda Brown; Appah' (Dad) Ed McMinn; Ammah' (Mother) Dorothy Bekker; Annan (Older Brother) George Manuel; Akkah (Older Sister) Hattie Mae Rhonemus; Thambi (Younger Brother) Mike Brown; Thangachi (Younger Sister) Marjory Hacking; Pappah (Baby) Kathryn DeLong; Attahi (Aunt) Lee Divers; Chitappa (Uncle) Ev Niederfunk; Athachi (Maternal Uncle's Daughter) Louise Fortune.



For our skit we harvested rice.

Our song was:

Ana meri jan meri jan  
Sunday Kay Sunday  
Anna meri jan meri jan  
Sunday Kay Sunday  
Bisquit Kelaungua aur Sath Kelaunga  
Mergi Kay Mergi Kay, Anday Anday

Our older brother was the most talented. He gave an entertaining speech impersonating a super-human being born in a vacuum space.

Namaskaram (Goodby)



U

## THE CHATCO-CZEKS FAMILY

We come from Czeckoslovakia and our names are the Chatco-Czecks.

We have eleven members who are:

Muminca (Mother) - Anna Svehlak

Tatinec (Father) - Roger Mills

Daughters:

Barushka - Elaine Rinker

Anninca - Sally Schroeder

Marinca - Nadeen West

Francia - Karen Kannegaard

Kucha - Rita DeLong

Rusana - Leona Sanderson

Sons:

Pepick - Norman Fitsimmons

Frank - Frank Guardipee

Janek - Clinton Viebrock



Muminca introduced the family to the rest of the campers in Czeckoslovakian then interpreted it in English. Czeckoslovakia has many folk dances which are symbols of many of the activities or of the work carried on in their country. These we will use during our family programs.

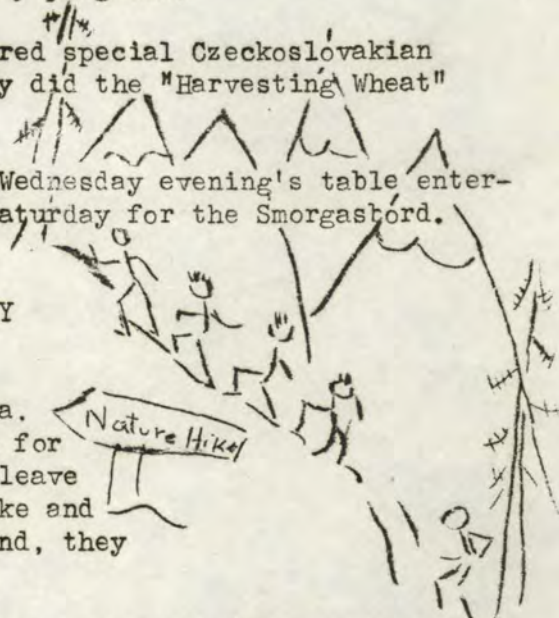
For the Monday afternoon tea, Muminca prepared special Czeckoslovakian pastry and fruit punch. Monday evening they did the "Harvesting Wheat" Dance.

The Czecks did an Indian dance for part of Wednesday evening's table entertainment, and "Anne in the Cabbage Patch" Saturday for the Smorgasbord.

N

## THE NALPS FAMILY

In the year of nineteen hundred fifty-six, the Nalp family landed in Chatcolet, Amerika. It was a large family and a great adventure for the mother and father and nine children to leave their beloved Switzerland, but since the lake and trees reminded them so much of their homeland, they soon became naturalized and industrialized.



Der Vater, Sebastian (Burt Waugh) and Die Mutter, Regula (Florence Schultz) introduced die Kinder through the portrayal of the historical Wilhelm Tell of Schiveiz. Muttchen was played by Madelum (Margaret Ries), the son by Kristina (Judy Wilcox), good citizen by Wreneli (Vi Granston), and the statue by Trudi (Ardis Wells). Other Kinder of the family were Heidi (Lavonna Morrison), Christa (June Matters), Maria (Arleen Childears), Jacob (Harry Judd) and Hanspeterli (Vernon Barleson).

Monday morning at six o'clock the Nalp family cooked an electronic breakfast down by the lake. They found this quite different from the old family method. The Swiss family always kept in trim with much hiking and mountain climbing. Idaho's mountains around Chatcolet provided excellent conditions for the six o'clock Thursday morning mountain climb. Hanspeterli led the family group and other enthusiastic mountain climbers from Chatcolet.



# PERENNIALS





## OPENING NIGHT CEREMONY

Sunday night's ceremony involved the lighting of our traditional Chatcolab candle.

The group was gathered in a semi-circle about the blazing campfire with the candle on the mantel.

Walt: We as individuals are like these four fires in that we can go only so far with ideas that we have ourselves developed. We have a wealth of ideas for a short while, but after while we start slowing down and can not think of as many ideas. The small fires are like this in that when they are lit, they flare up and then slowly die away. However when we join the fires together in cooperative action, they blaze up with new enthusiasm. This is akin to sharing ideas at Chatcolab or in any endeavor. With all minds working together, we develop new ideas and keep our enthusiasm by continually adding new fuel or ideas for our common good.

### Appreciation of Nature Charley

One of the things that stand out in my association with CHATCOLAB is a real appreciation of nature. 98% of the life of the earth is based upon and is dependent upon a strata 36 inches in depth, 10 inches of the surface of the soil and 26 inches of the lower air. Learning to see what we look at and to analyze and evaluate it in its interrelations with its surroundings will not only provide a deep appreciation of living but will also provide one with an absorbing hobby. A little peep into this zone of mystery has been afforded by Chatcolab. Why any sane person should be willing to get up in the middle of the night, disturb his family and then spend hour after hour in misery in a duck blind is a complete mystery to many people. To me there is nothing more interesting than to await the coming of the new day as I listen to the life that is going on around me the call of the mallard hen, the whistle of unseen wings, the keen high whistle of the Baldpate drake, or as I go down to the lake to prepare one of these morning breakfasts I really enjoy noting the tracks in the dust of the trail, the mother grouse trying to lead me from her brood. This morning a friendly red squirrel disputed my intrusion of his domain, but a crust of dry bread made us friends and he ceased to scold. All this and more. It was my intention to say, however, there are many phases of an appreciation of nature. One interesting thing to think about is the effect of different degrees of heat upon various elements, and their integration in the Master Plan with others both inanimate and animate. Too little heat can leave the dough surrounding the sausages in a very plastic state, too much, can scorch the ham and change the course of thinking and history.

### Ideas and Experiences Leila

The ideas I have gathered and the experiences I have shared here at Chatcolab are jewels that will brighten the rest of my life and the life of my family and friends as well. The first year that I came to Chatcolab I thought that I had nothing to give to others but so very much to learn from them. I absorbed everything that I could but I soon found that I knew things that I could share with others as well. The joy of being able to share my skills and ideas with others while I was learning ideas and skills from them gives a feeling beyond description. Every time I think of Chatcolab, I think first of our beautiful and inspirational ceremonies and unforgettable evenings spent singing the old familiar songs that we all love around the campfire with the most wonderful people in the world. Words cannot express how I feel about Chatcolab. It is an experience we all have to live for ourselves.



Friendship--Art

Chatcolab brings together people from many widely separate places, but Chatcolab knows no strangers. Those here for the first time and old timers too mingled together freely and soon accepted each other into family groups in the camp organization. Soon the entire camp will be one big happy family. As in the past friendships made here will extend long after Chat. is over and will cross the expanse of land or sea that separates its members.

Growth Mary

We as individuals have the privilege of growing. Here at Chatcolab we really have an ideal privilege. I particularly grew in recognition of how to use tolerance and patience with my family. I lived for an entire week with my Chatcolab family and never fussed at all. Suddenly I was brought to my senses, "Why didn't I use this same person at home with the dearest thing I have in the world--my family?"

Little drops of water  
Little grains of sand  
Make the famous rivers and the mighty land

Sharing Sally

The fifth light is the last and without it the candle is not complete. The thing for which it stands, to me, is the most important contribution Chatcolab has made to me in the way in which I think about recreation. You can commune with nature, you can make new friends, you can learn new skills, gain new interests and acquire ideas, and still go away from a lab feeling something is missing. My own first lab experience was a completely thrilling one, but when I got home, I felt frustrated because I seemed unable to share my experiences with those who had not attended. Another year made sharing easier, and the whole experience more satisfying. This quotation from "Lowells vision of Sir Launfal" is the personification of a rec. lab. to me.

"Not what we give, but what we share  
for the gift without the giver is bare.  
Who gives himself with his alms feeds three  
Himself, his hungering neighbor, and Me."

Bill--

This is Mother's day and it makes us think of Chatcolab's beginning as Recreation Leaders Laboratory. The mother of Chatcolab was the Black Hills Rec. Lab. in South Dakota. Ten years ago recreation minded people from this area went to the Black Hills Lab. for their inspiration. There is about Rec. Labs. something like a blazing fire, once a person has been tired with its enthusiasm he wants to carry the flame into every dark corner of the world. One year after a Black Hills Session, a group of Montana, Washington, and Idaho folks decided the Northwest Region should have its own Rec. Lab. These people formed a committee, contributed a few expensive dollars to get underway. The following spring Chatcolab was born. Many people have come to Chat. during the years to share its skills and enthusiasm.

And now we are feeling like another too - for we feel it will be part of the Chatcolab spirit that will enthuse the soon to be born California Rec. Lab.



## MONDAY CEREMONY

Singing sports songs, led by Mary Regan, Rich Bakes, and others introduced the ceremony after a fun night of games.

The feeling of the fun of play for the sake of play was depicted throughout the ceremony. The torch bearers from Mt. Olympias, Walt Schröder and Carl Downing, escorted the Captain, Rajendrapasad Bhatnagar, of the best losing team to the front to be crowned with a Laurel Wreath, for the greatest Athletic feats, "The Good Looser".

Mary spoke of good sportsmanship, of how great it is to be a good looser and add to the entertainment of others. She remarked that this is the kind of learning that we get at Chatcolab. Hans Skal Leve was sung to the captain, and those like him who should receive the greatest trophy of the all "Love for the fun of play".

## TUESDAY CEREMONY

After a hobo parth the group followed the path to the lake shore where they assembled around a campfire. Frank, dressed in a traditional Indian Costume, told Napi stories. Everyone joined in singing inspirational songs around the glowing camp fire to end the ceremony.

Napi and the Rock

Napi, you know was the first man, being alone he had to make friends of the animals of the wild, one of the first of which was the coyote. One day, Napi and his little brother, the Coyote, were walking down a trail, just poking along with nothing in mind except to just enjoy life and get into whatever mischief they find time for together, they were always into something

The day was hot and Napi has on his robe, one made of a white buffalo hide and was rather heavy so he began to wish that he didn't have it along. Little brother, he said to the coyote, I don't know why I have this robe along I wish I could get rid of it. That's easy, said little brother, why don't you give it to the rock by the hill. Well, now, said Napi, that is a good idea and he gave his robe to the rock. As he draped it on the rock he gave the rock a pat and said, you have been here a long time and I am sure that you get very cold at times and this will keep you warm. They then went on their way, soon it began to blow and rain. Napi knew then that he had made a mistake in making a present of his robe to the rock and wished that he had it back.

Napi thought for a moment that it would not be very sportsman-like to take back the robe, then he, being Napi decided that it was his and the the rock having been there a long time without a robe probably would be glad to give it back to him, so he said, little brother, go back to the rock and tell him that I want my robe back as it is cold and wet. Little brother ran back but soon came back on a dead run. Napi, the rock says that you gave it to him and he has no desire to give it back to you. Well, said Napi, that is the way it goes, I lend him a robe and he won't give it back, I'll show him. So Napi went back and took his robe and went his way. Before they had gone very far, they heard a loud noise that sounded like strong wind. Little brother, run up on the hill and see what that is. Little Brother ran up but soon came back on the run as fast as he could go and didn't even slow up, Little Brother, what is wrong? About that time the rock came into sight and Napi knew that the rock was after his robe. So, Napi, began to run with the rock after him. He ran and ran but couldn't get away from the rock. No one knows where they started from but one has but to follow the Columbia River to know where they went for the Columbia valley was made by the rock rolling after Napi. Napi was getting very tired by this time and had to call on his little brothers and sisters the night hawks. Help me, help me, he cried. This rock will soon



run over me if you don't come to my rescue. While Napi had played a number of tricks on the Hawks they being good birds and friendly, agreed to help him. So they began to zoom toward the rock and at each zoom a piece of the rock fell off and to prove that this is a true story you follow Napi's trail as he came from the north. See Mt. Baker, Rainier, Adams, St. Helen, Mt. Hood and down the Cascade range.

ONE MAY VARY THE ENDING OF THE STORY WHEN IN ANOTHER PART OF THE COUNTRY BY USING LOCAL BACKGROUNDS, LAKES AND RIVERS.

#### WEDNESDAY CEREMONY

Lights were low. In front of the fireplace sat father in an arm chair. Two daughters walk in dressed in night clothes and ask him to tell a story before they go to bed.

#### The Land Of Suppose (A summary)

Christina and Frans lived in the Land of Suppose. One would think they should have been very happy, for Frans was the king's son, and Christina the daughter of the prime minister of the land. They had every thing money could buy. But they lacked true childhood happiness because their parents were far too busy to give any of their time to the children. A wicked witch cast a spell over Christina and Frans when they separately wandered to her castle in the dark forest. The whole kingdom mourned as the search was made. Finally a little parakeet escaped the witch's castle and told the king where to find it. The king and his minister and a whole company of people went immediately to see the witch, but she would not release Frans and Christina even for half the kingdom. Then a tiny little elf man appeared. He told the king and the prime minister he could break the witch's charm if they would promise truly to give the children the love, affection, trust, guidance and companionship they needed. The men realized how much they had been at fault and said prayerfully that they would do their best. The elf kept his promise. Happiness untold prevailed throughout the kingdom. It became a common sight in the Land of Suppose to see the king, the queen, and Frans doing many things together. In these adventures, Christina and her parents often joined; and they, too became a family holding close to one another. Quite naturally the example set by the families of the king and the prime minister soon became a pattern of life prevalent throughout the Land of Suppose. To make our story ending perfect, Frans later asked Christina to be his bride. Eventually they became king and queen. Parents still tell their children the story of Frans and Christina, whom everyone credits with having caused the Land of Suppose to be the wonderfully happy place that it is..

Following the fairytale as told by the father to his two children the first voice says (off stage and in soft voice)

I try to be the man he fancies me to be, just cause that little char at home he thinks a heap o' me. I wouldn't diappoint his trust for anything on earth, or let him know how little I just naturally am worth. To feel his hand in mine, so clingin' and so warm, to know he thinks I'm strong enough to keep him safe from harm; to see his lovin' faith and trust in all I can say or do--it sort of shames a feller, but it makes him better, too:

"taken from the poem "My Boy"--author unknown)

#### 2nd voice

After all it's easy up the better road to climb,  
Especially with a hand to help you and guide you all the time.  
So I reckon I'll be a better man than what I use to be.



3rd voice

When Someone Cares

When you meet with disappointment  
and you're feeling kind of blue  
When your plans have all got  
side tracked  
Or some friend has seemed untrue,  
When you're toiling, praying,  
struggling at the bottom of the  
stairs  
Its like a panacea, just to know  
that someone cares.

Someone who can appreciate  
ones efforts when he tries  
Someone who can understand  
and so can sympathize  
Someone who, when he's far away  
still wonders how he fares  
Someone who never can forget  
Someone who really cares.

There's a cross for every joy bell  
and a thorn for every rose  
But the cross is not so grievous  
When some one really cares.

4th Voice

"A little less of you or me,  
A little more of us."

The rule of each one for himself  
Most foolish is to follow;  
It brings no savor to the game,  
Its victories are hollow,  
But the other plan has never failed  
To bring satisfaction, plus:  
"A little less of you or me,  
A little more of us."

A flake of snow is very small,  
'Tis lost to sight quite quickly;  
But many flakes combined will fill  
The roads and pathways thickly.  
United we can face the fight  
Without distress or fuss;  
"A little less of you or me,  
A little more of us."

Taken from "Team Work" by W. T. Card

FRIDAY CEREMONY

Home life in other lands was the theme used for the ceremony Friday evening.

Floyd Cranston told of his experiences in Iraq as an employee of the U. S. Government. Ardis Wells, an I.F.Y.E. to Switzerland, explained customs and the home life there. Mary Frances Bunning shared her experiences in Norway with the group. June Matters explained the recreation customs and home life in Mexico. Jack Wells, an I.F.Y.E. to Bolivia, shared his experiences in the homes of this country and told some of the recreation customs there.

Bill Bunning closed the ceremony by emphasizing the fact that even though customs are different in all countries, our home life and ideals are basically the same. Jack Wells led the group in "Song of Peace."

SATURDAY CEREMONY

Following the assembling of the notebook, the group gathered before the recreation hall fireplace. The new board members were introduced and reminded that they represent the 1956 laboratory in the planning for future recreation laboratories.

The 1956 and 1957 chairmen were presented with notebooks. A traditional ceremony and group singing closed this laboratory.



WORLD CAMPUS

PHILOSOPHY





## D I S C U S S I O N

### Monday

The first discussion was devoted to discovering some of the qualities the group felt to be necessary to a good recreation leader, and some ways of attaining these qualities.

A panel discussion brought out the following observations:

1. A good leader must know many types of games and other activities which would interest a group.
2. He must also have some skill in helping others to learn and enjoy participating.
3. He must be friendly and must have a desire to help others to have a good time.
4. He must be flexible and able to change his plans and his program. He must also be able to get along with the other personalities in the group.
5. He must be enthusiastic. This we seemed to feel was most important in a leader. Enthusiasm is catching!

In summarizing the discussion, the important job of a leader in getting participation by the group was used as a means of leading into the description by the notebook, parties and ceremonies and table programs chairmen of their jobs in the lab, and following their presentations, time was taken by the whole group to sign up to participate in the lab. Sandwich boards were used to designate chairmen and as sign-up sheets.

### Tuesday - How to Get Participation

This topic was selected for discussion as a result of a random sampling devise which asked for the listing of the most important problem to them as a recreation leader. "How to get participation" was listed as one of the most important concerns. Buzz groups took this problem and gave the following suggestions.

An enthusiastic leader who has had training and/or experience is the firm foundation to build on - a patient leader with a sense of humor, and the ability to spot leadership and release it to the group or individuals.

Make people feel needed - assign as many tasks as possible, even if you can do them more easily. Bring as many as possible into the planning. Even volunteering information in discussion makes the event or plan a part of the individual.

"Atmosphere" will make a great difference in your participation rating. The atmosphere of the planning people and the activity needs to be friendly, informal, permissive - to create a "want to learn" attitude. At the event, timing - decorations - themes, and "build up" are necessary to whet the appetite for participation.



DISCUSSION: Tuesday (Continued)

To meet needs of participants programming needs to be flexible, to bend to the group needs and suggestions. Be ready to capitalize on unexpected happenings if this allows creative contribution from the group.

A first step in programming with participation is to know your group, an honest effort needs to be made to learn all possible about the group. Some techniques for learning more about the make up of the group could be through introductions, kindred group divisions, name tags, etc.

Pre-planning is an important key to any successful event, also sequence of activity should be carefully considered, anticipate timing, variety, transition from one activity to another activity.

Other basic program principles to be considered in assuring group participation are: Change activity often, have instructions very clear, stop activity or game at peak of interest; break down larger group into smaller more intimate activity group; a positive approach helps elicit positive actions; have activities varied enough to fill needs of all people in the group as to ages, interests and abilities.

In planning to meet any recreational problem, we need to know what behavior, and attitudes our activity will produce - we need to "focus" more attention on what happens to the individual as he participates in the activity - so we may come closer to meeting the needs of our recreation recipient as he participates.

Wednesday

Dr. E. J. Niederfrank, led the group in discussing "What is recreation?" He opened the meeting with a free group discussion, first bringing out that recreation consisted of two parts:

- A. the skills needed to carry out the program
- B. a basic belief in or philosophy about recreation
  1. every part of the program should have a purpose
  2. need to teach values as well as skills
    - a. example
    - b. explanation
    - c. comments

After a few moments of total group discussion about recreation, a member of the group was asked to choose silently a number between 1 and 8. The group counted off in 8's. All those who had the number chosen were called up to be the members for a panel discussion of the values of recreation. (Another method of random sampling)

- A. Values of recreation:
  1. allows self-expression, breaks down reserve
  2. encourages relaxation and enjoyment
  3. develops confidence
  4. encourages leadership
  5. promotes sense of accomplishment through sharing
  6. develops an appreciation for the feeling of the group -- an awareness of group reaction
  7. helps people find, rather than lose themselves
  8. promotes tolerance and understanding in working with others
  9. strengthens family group, and community unity
  10. lays basis for other group activities
  11. creates cooperative atmosphere and may help to resolve conflicts.



DISCUSSION: Wednesday (Continued)

The scene changed and the group was divided so that the members were taking the part of a family group (father, mother, children) actually discussing the given problem as the various persons.

B. Problems in family recreation include:

1. varied interests of the family members due to different ages and personalities
2. money
3. time
4. facilities available
5. other friends
6. type of community
7. outside group pressures

C. Solutions to family recreation problems include:

1. varied program which provides something for all members of the family
2. begin good family recreation habits early
3. help other families see need for family recreation
4. realize that family recreation does not always have to include the entire family and does not always have to be at home.

The discussion meeting was closed after a brief summary by the members of the original panel.

Friday - Community Recreation

A Community is more than a geographical area, it is a place where people see each other frequently.

Community recreation is (1) determined by needs and type of community; (2) projects will vary from place to place; (3) should be an extension of family recreation and small group recreation.

Community recreation program should (1) include broad, well-balanced variety of activities and facilities; (2) meet needs and desires of all types and classes of people; (3) not be limited to those within a city limit.

Examples of community recreation: (1) park improvements; (2) theatre groups; (3) libraries; (4) swimming and other sports; (5) music groups; (6) school programs, (7) fairs, etc.

Need for professional paid leadership; (1) should definitely use it; (2) need cooperation of local community leaders in contributing time and any other aid possible. (3) should have group backing and organized material in requesting financial aid from county or state resources.

Method of discussion used: (1) questionnaires were passed out and the group divided into buzz groups of not more than five persons; (2) each group was given three questions to discuss and tell whether or not they agreed and why. The chairman of each group then presented a summary of the decisions for approval or disapproval of the total group present.



A SUGGESTED PARTY COMMITTEE ORGANIZATION WORKSHEET

PLACE \_\_\_\_\_ DATE \_\_\_\_\_ TIME (Start) \_\_\_\_\_ No. Expected (Male) \_\_\_\_\_  
 (Close) \_\_\_\_\_ (Female) \_\_\_\_\_  
 PARTY THEME \_\_\_\_\_ Age Span \_\_\_\_\_ to \_\_\_\_\_

GENERAL CHAIRMAN \_\_\_\_\_

THEME SUGGESTIONS \_\_\_\_\_ WORK COMMITTEES: (Each committee does it's own  
 clean-up)  
 Interest Promotion: (Invitation, build-up,  
 poster, etc.)

\_\_\_\_\_  
 \_\_\_\_\_

Atmosphere: (Decorations, costumes, facilities  
 etc.)

\_\_\_\_\_  
 \_\_\_\_\_

Program Events: (Games, dances, entertainment,  
 leaders)

\_\_\_\_\_  
 \_\_\_\_\_

Refreshments:

\_\_\_\_\_  
 \_\_\_\_\_

Closing Fellowship: (For a more elaborate  
 closing)

OTHER NOTES:

TIME	ORDER OF EVENTS	LED BY	MATERIAL NEEDED
1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____
3. _____	3. _____	3. _____	3. _____
4. _____	4. _____	4. _____	4. _____
5. _____	5. _____	5. _____	5. _____
6. _____	6. _____	6. _____	6. _____
7. _____	7. _____	7. _____	7. _____
8. _____	8. _____	8. _____	8. _____
9. _____	9. _____	9. _____	9. _____
10. _____	10. _____	10. _____	10. _____
11. _____	11. _____	11. _____	11. _____
12. _____	12. _____	12. _____	12. _____
13. _____	13. _____	13. _____	13. _____



THE MORNING AFTER (A Suggested Evaluation Sheet)

Rating: 10 Excellent; 8 Good; 6 Average; 4 Mediocre; 2 Uninteresting; 0 Negative Effect

GENERALLY SPEAKING: TOP SCORE 50

- Did everybody seem to have a good time? \_\_\_\_\_
- Was the theme practical for shaping a successful program and atmosphere? \_\_\_\_\_
- Did party move easily from one event to another to its Climax? \_\_\_\_\_
- Was there plenty of opportunity for group expression and participation? \_\_\_\_\_
- Did the work of the several committees dovetail? \_\_\_\_\_

ADDITIONAL COMMENTS: \_\_\_\_\_  
TOTAL \_\_\_\_\_

INTEREST PROMOTION: TOP SCORE 40

- Were the invitations inviting? \_\_\_\_\_
- Was the build-up unique and a curiosity arouser? \_\_\_\_\_
- Was there adequate build-up (all things considered)? \_\_\_\_\_
- Were the interest promoters in keeping with the theme? \_\_\_\_\_

ADDITIONAL COMMENTS: \_\_\_\_\_  
TOTAL \_\_\_\_\_

ATMOSPHERE: TOP SCORE 40

- Was there something significant to do when people arrived? \_\_\_\_\_
- Did decorations, costumes, etc. help to create good atmosphere? \_\_\_\_\_
- Did the party beginning succeed in mixing and unifying the participants? \_\_\_\_\_
- Did everybody feel that they were included? \_\_\_\_\_

ADDITIONAL COMMENTS: \_\_\_\_\_  
TOTAL \_\_\_\_\_

PARTY PROGRAM: TOP SCORE 50

- Was the balance and variety in the program good? \_\_\_\_\_
- Was there enough partner changing and "mixing"? \_\_\_\_\_
- Was the order of events a good arrangement? \_\_\_\_\_
- Did the program taper off to a good sense of mellow fellowship? \_\_\_\_\_
- Did the party end at the right time? \_\_\_\_\_

ADDITIONAL COMMENTS: \_\_\_\_\_  
TOTAL \_\_\_\_\_

REFRESHMENTS: TOP SCORE 30

- Was the method of serving in keeping with the theme? \_\_\_\_\_
- Was the type of food in keeping with the theme? \_\_\_\_\_
- Was it served at the right time? \_\_\_\_\_

ADDITIONAL COMMENTS: \_\_\_\_\_  
TOTAL \_\_\_\_\_

LEADERSHIP: TOP SCORE 80

- Was the party chairman successfully inconspicuous to the group? \_\_\_\_\_
- Was there enough sharing of the leadership with the various events? \_\_\_\_\_
- Did each leader seem to be having fun himself? \_\_\_\_\_
- Were they successful in gaining group respect? \_\_\_\_\_
- Did they adequately communicate directions? \_\_\_\_\_
- Did they have an experienced knowledge of their materials? \_\_\_\_\_
- Did they have a good teaching technique? \_\_\_\_\_

ADDITIONAL COMMENTS: \_\_\_\_\_  
TOTAL \_\_\_\_\_



## PARTIES

### GET ACQUAINTED

#### Sunday Night

Sunday evening was used for a get acquainted party. Each person was asked to bring a picture of a reasonable facsimile. The pictures were posted in the "Rogues Gallery". Each person took a picture and found the owner and received his autograph.

Another get acquainted game was dog house.

#### DOG HOUSE

Circle formation:

Circle of as many persons as present standing shoulder to shoulder. One or more persons to be "it" in the center of the ring. When "it" points to a person in the circle with his right hand, the person pointed to must name the person on his right, and the person on the left if pointed at with "it's" left hand. Two hands pointed and the person in the circle must give his own name. If the person does not do this before the count of ten, he becomes "it".



### CHATCOLYMPICS

#### Monday Night

Buildup:

Noon - A group ran in and did calisthenics. Asked what they were doing, they were getting ready for tonight.

Evening - Torch bearer tells each to wear their favorite sport outfit to attend the Chatcolympics at 8:00 p. m.

Atmosphere:

When group arrived, they were divided into smaller groups by drawing slips of paper with sport activities. Each group helped to decorate the Chatcolympic Stadium. Each chose captain, princess, cheerleader, etc. A large parade featured the princess, and the queen was chosen by the judges.

Activities:

- Olympic contests
- Shotput - (Newspaper toss relay)
- Hurdles - (4 runners raced around six persons standing in four long lines)
- Discus - (Paper plates tossed farthest)
- Weightlifting - (Contestants blew up two balloons, tied them to a stick, and lifted over head)
- Football - (German football)
- Missing Articles - (Scramble)

Loving cups were awarded to winning teams.

Vendors "sold" punch and doughnuts.





## WANDERING VAGABONDS

Tuesday Night

### Buildup:

A Hobo swag bag was hung by the wishing well. Sticks were gathered together and brought to the breakfast table. The Hobo walked through the dining room and announced that the party would start at 8:15 by the wishing well.

### Atmosphere:

Guests were dressed in hobo attire.

### Activities:

The first stop was Hobo jungle (by railroad track) where hobo songs were sung. Groups of three families were lead back to progressive parties.

Cabaret - Dancing in recreation hall - singing dances that could be used in family entertainment (Paw-paw patch, Charlie, Bingo, Alabama Gal, Gustaf's toast, Loobi Lou.

Casino - dining room - family table games (Scrabble, dig, jig-saw puzzles, sleight of hand.

Spook House (Craft House) Everyone participating in this part of the party had to enter by crawling on their hands and knees through a tunnel that was completely blacked out. As soon as both families had entered, the lights were turned on and the two families competed in a game of charades.

Play House (Craft Building) Families made blobbies, finger paintings and sawdust sculptures.

### Refreshments:

Doughnuts in a Hobo Swag bag and coffee were served outside at the kitchen door. They were seated by the wishing well.

## DISNEYLAB

Wednesday Night - Back to Childhood!

### Buildup:

Group prepared disney characters and used for centerpieces at dinner table. Donald Duck character announced the party at lunch. Davey Crocket character announced party at dinner.

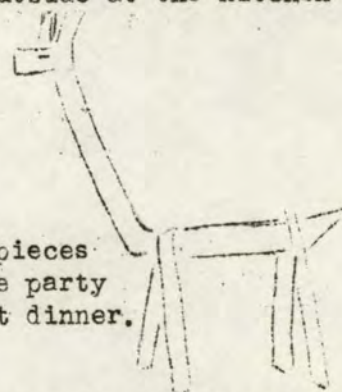
### Atmosphere:

Divided by lands - fantasy, space, frontier, adventure. Theme activity, group pantomime with properties available to decorate their land.

### Program:

Group decide on favorite childhood game and present as group activity pantomime to rest of group.

Spin the bottle - Two groups in circle formation respond with a nursery rhyme or a children's poem.





DISNEYLAB (Continued)

Activities:

Nursery rhyme artist draws picture of Disney character or storybook character - 4 groups - 4 pictures: Leader whispers character to artist who has been picked by group. Hurries back to corner - draws character and rest of group must guess who it is. Artist rushes back to leader for next assignment.

Indian stick game demonstrated by Frank Guardipee.

Refreshments:

Animal cookie or gum drop tree, punch or coffee.

TV SHOW



Friday Night:

Buildup:

Lunch - Watch TV tonight. Dinner - Minature TV sets on tables and skit must watch TV at 8:15 tonight.

Atmosphere:

Large TV screen made with sheets.

Activities:

Each person received a tag with the name of a TV star such as Amos and Andy, Dean Martin, Jerry Lewis, etc. They paired up in groups of eight to play gossip.

Each family gave an entertaining TV skit that had been prepared before the party.. Popcorn was served for refreshment.





# VELKOMEN!

"SMORGASBORD"

The smorgasbord is an old scandinavian tradition. Originally the word "Smorgasbord" referred to the "bread and butter table" or appetizers which guests leisurely ate before going to a several course dinner. The smorgasbord can be a large main meal also. It is divided into three parts, the appetizers, hot dishes and desserts. The smorgasbord is a warm and friendly way for friends to share food and fellowship. The lovely atmosphere that accompanys a smorgasbord helps create a warmth and glow among friends. In the scandinavian countries smorgasbord is often used for festive occasions such as weddings, birthdays, anniversaries, Easter and Christmas.

## HISTORY OF CHATCOLAB SMORGASBORD

Eight years ago, at the first Chatcolab, Mary Francis Bunning with shining brown eyes and a warm Scandinavian heart, started the first of the Christmas smorgasbord. Since then it has grown to be a tradition looked forward to by all who attend the lab. About 25 of the labbers work together in cooperation adding recipes handed down in their family. People such as Marie Neilson from Sweden, Betty Stutz, Jane Farwell and Alvelda Sorensen have contributed recipes that have been used over and over. Marge Leimen, who has been cook for 7 of the eight years, and who is as Norwegian as Norway itself has also been a great help in giving the food authenticity. Starting on Thursday spicy aromas start drifting from the kitchen, and by Saturday everyone is anticipating the feast. Many traditions are incorporated into the festivity, some of which are explained on following pages.

### Rosettes

2 eggs 1 cup milk  
1 ~~1/2~~ <sup>1</sup> tsp. sugar 1 cup flour  
~~1/4~~ <sup>1/2</sup> tsp salt <sup>flavoring</sup>

Page 17  
Beat eggs slightly with a fork. Add sugar, milk and flour and mix until smooth. Fry in a deep fat using rosette irons. Dip iron into fat until hot, then into a batter and fry until light brown. The temperature of the fat should be about 375. Fry about 1 minute.


### Krunkager

Beat 3 eggs well  
Add: ~~1/2~~ <sup>1</sup> cup sugar  
~~1/2~~ <sup>1</sup> cup melted butter  
~~1/2~~ <sup>1</sup> cup sifted flour  
1 teaspoon vanilla  
1/2 teaspoon cardamon

Drop by teaspoons on krunkager iron, medium heat, keep the iron hot as you use it. Cook about 1/2 minute on each side.

### Kransekaker

Page 18  
4 hard boiled egg yolks 1/4 tsp almond  
1 cup sugar flavoring  
4 raw egg yolks 1/4 tsp salt  
2 cups butter 7 cups flour

Mix boiled egg yolks with sugar. Mix butter and raw egg yolks. Then mix together and add flour, kneading well with salt and flavoring. Pinch off a small portion and roll between hands until it is the size and shape of a pencil. Loop over like so  Dip in unbeaten egg white then in sugar for glaze on top. Bake slowly in a moderate oven until a golden brown.



## CHRISTMAS TRADITIONS & DECORATIONS

### The Lucia Bride

The Swedish Christmas Season opens on December 13, with Lucia-Dagen or St. Luciae Day. In the homes of Sweden usually the eldest daughter rises early in the morning of December 13 and dons her long white gown with a red sash about her waist. On her head she wears a crown of pure white lighted candles. With the singing of traditional songs, she and her attendants awaken the family and serve them hot coffee and Lucia Buns. *The*

### The Advent Wreath

The advent wreath is made of evergreens. It is round as a symbol of God's mercy. The evergreens symbolize God's everlastingness. The wreaths are formed of a circle of interwoven evergreen branches. In the center of the wreath are placed 4 candles. The candles are lighted, one for each Sunday in Advent. The candles symbolize Christ the light of the world. The first

candle is lit on the first Sunday of Advent, with a ceremony of family singing, or over a cup of coffee with friends.

The wreath is made on a base. In tradition, a purple ribbon is wrapped around the wreath. The candles are white. White for the joy of the coming of Christ, purple for penance. The wreaths can be hung by 4 ribbons attached at the sides and joined at the top.

- Page 2  
Picture in  
other book*
- Seven virtues of  
Lucia Bride are  
beauty, dedication,  
faith, hope, mercy,  
purity and trust.*
- Page 3*
- Norwegian Julebrød*
- 2 packages yeast
  - $\frac{1}{4}$  C lukewarm water
  - $\frac{1}{3}$  C sugar
  - 2 teasp salt
  - 2 C milk, scalded and cooled
  - 2 eggs
  - $\frac{1}{2}$  C melted shortening
  - 1 C white raisins
  - $\frac{1}{2}$  C sliced citron
  - 1 C currants
  - 10 candied cherries, diced
  - 1 tsp crushed cardamon seed
  - 6 C flour

Combine lukewarm milk, softened yeast, salt eggs and sugar in mixing bowl. Add melted shortening and beat well. Divide mixture into 2 equal portions. To one portion add the fruit, stirring well. Add flour to form a soft dough. Turn on lightly floured board and knead until smooth. Place in greased bowl. Brush surface with melted shortening. let rise in warm place until doubled.

Treat second portion as plain roll dough. This mixture will rise more rapidly than the first one and should be folded under twice. When the fruit dough has doubled, knead. Divide in halves. Let rest 10 min. form into 2 smooth rolls.

Divide plain dough in 2 equal portions. Roll each into rectangular sheet just large enough to wrap around each fruit roll. Brush rolled dough lightly with water. Wrap snugly around fruit roll sealing edges. Place loaf with "seam" down in greased pan. Brush w/melted shortening. Let rise until doubled. Bake at 350 one hour. 2 med. loaves.



## Potato Lefse

4 cups riced or mashed potatoes  
(salted & at room temperature)

1 tbsp. sugar

1 1/2 cups flour

Mash potatoes until they get rather sticky & gummy - add sugar and keep kneading. Add flour. If potatoes are watery, may take more flour.

Right side is the smooth side.

Wrong side - ridges - goes down on griddle first - side that you butter and sugar.

## Hardanger Lefse (Makes 10 - 18")

1/2 cup sugar

1/2 cup maple syrup or karo

1 cup sour milk, milk or undiluted  
condensed milk

1/2 tsp. soda

1 tsp. baking powder

2 large eggs or 3 small eggs

1/2 cup melted butter or oil

1/2 tsp. salt

4 cups unsifted flour

In mixer, beat sugar, eggs, syrup about 2 minutes. Add milk & flour alternately.

Use lower heat than for potato lefse.

Spread: 3/4 cup brown sugar.  
1/4 lb. butter

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Page 13



## RECIPES

### Lefse

5 large potatoes  
2 cups sweet cream  
3 cups sifted flour  
1 teaspoon salt  
3 tablespoons butter

Boil potatoes, mash very fine and add cream, butter and salt. Beat until light and let cool. Add flour. Take piece of dough and roll as for piecrust, rolling as thin as possible. Bake on top of stove or on a pancake griddle until a light brown, turning frequently to prevent scorching. Use moderate heat. When baked, place between clean cloths to keep them from becoming dry. Serve with butter, brown sugar and cinnamon or jam.

### Swedish Limpa

1 cake yeast  
2 1/4 c. lukewarm water  
1 T sugar  
2 c. milk  
1 1/2 qt. white flour  
1 c. dark corn syrup  
1 1/2 t. fennel seed  
1/2 t. anise seed

1/2 c. molasses  
3/4 c. butter  
8 c. rye flour  
1 T salt  
Grated rind of 2 oranges  
1/2 c. orange peel

Soften yeast in 1/4 cup lukewarm water, add sugar, remaining lukewarm water and milk, (scalded and cooled to lukewarm). Add white flour and beat well. Set aside to rise until double in bulk. Mix syrup, fennel seed, anise seed and molasses in saucepan. Let come to boil for 1 min. Strain out seeds. Cool and add shortening. When lukewarm, add to sponge with rye flour, sifted with salt. Add grated orange rind and knead well. Set aside to rise until double in bulk, then shape into round loaves. Place in greased pan let rise until double in bulk. Bake at 400 for 45 min, reduce to 350, bake 45 min. - 4 loaves.

### The Grain Sheath

One of the most charming customs of Norway is the remembrance of the animals and since they were the only ones present at the birth of the holy Babe. The farm beasts are carefully tended and the cattle given extra fodder. The especially gleaned sheaf saved from the fall harvest is placed on top of a tall pole in the yard. This is to feed the birds, and on Christmas morning, every gable, gate-way and barn door is decorated with a bundle of grain - the birds Christmas dinner.

### Jule Nissen

The Toppie or JULE NISSEN is the little elf who lives in attics and barns in Scandinavia. He is mischievous and full of life, but good and watches over the family. You feel his presence but he is never seen by anyone but the family cat. On Christmas eve a bowl of milk is placed on the attic stairs for the TOMPIE and when the children get up it is always gone. Some may say it is because the family always has a cat, but YOU and I believe.



Page 4

Page 5



SONGS

LUCIA

Sankta Lucia, ljusklara hagrings  
Sprid i var vinternatt, glans av din fagring  
Kam i din vita skrud, huld med din maning  
Skank oss du julens brud, julfrajders aning  
Drommer med vingesus under ossia  
Tand dina vita ljus, Sankta Lucia.

JULSANG (Christmas Song)

Nu ar det Jul igen, Och nu ar det Jul igen  
Och Julen vara skall till Paska,

Nu ar det Jul igen, Ock nu ar det Jul igen  
Och Julen vara skall till Paska.

Och det ar inte sant, Och det ar inte sant  
For da emellan kommer fasta.

JAM HAN LEVA (Toast Song)

Ja, ma han leva, ja ma han leva  
Ja ma han leva uti hundrade ar  
Ja vist ska han leva, ja vist ska han leva  
Ja vist ska han leva uti hundrade ar.

HAN SKAL LEVE (Danish Toast)

Han skal leve, Han skal leve,  
Han skal leve hojt hurra  
Hurra hurra hurra hurra hurra  
Hurra hurra hurra hurra hurra!  
Han skal leve Han skal leve hojt hurra!

Bravo, bravo, bravo, bravissimo  
Bravo bravo bravissimo,  
Bravo bravissimo bravo bravissimo  
Bravo bravo bravissimo

Han skal leve, Han skal leve  
Han skal leve hojt hurra!

SWEDISH GRACE

I Jesu Navn gor vi til bords  
O spiser drikker po ditt ord  
Deg Gud til ore oss til gavn  
So for vi mat i Jesu navn -- Amen

SMORGASBORD

Appetizers

Deviled Eggs Pickled Beets  
Stuffed Celery Pickled Apricots  
Cream Cheese Balls Radishes  
Pepper Rings Olives  
Lettuce Wedges Stuffed Prunes  
Pickles Canapes  
Jam Sardines  
Spiced Sliced Eggs  
Anchovies  
Stuffed Olives

Cold Cuts & Cheese

Cottage Cheese Beef  
Blue Cheese & Crackers Ham  
Swiss Cheese Liver Sausage  
Assorted Cheese

Salads

Jello Salad Potato Salad  
Fruit Salad Molded Fish Salad

Hot Dishes

Creamed Potatoes & Fish  
Baked Beans Meat Balls  
Hot Chicken Noodle Casserole

Breads

Limpa Lefse  
Norwegian Julebrod White bread

Desserts

Danish Pudding Rosettes  
Krumkager Kransekaker  
*Zattigmand* *Hardanger Lefse*

*Page 6*

*Page 9*

*Page 7*

*Page 10*



## T A B L E   P R O G R A M S

### Sunday

Evening--At registration we were each given a letter such as M, C, etc, and at the evening meal we were asked to sit at the tables corresponding with these letters. Each table then formed a family, selecting family names, nationalities, fathers, mothers, etc. Each family then presented a short skit to depict their family nationality. We were then informed that we would work through-out the week in these family groups.

### Monday

Morning--Each morning we sit for breakfast in our family groups to discuss family problems. The Solomon Levi family taught us their grace, which was "Kum By Ya" which means Come by here. They also sang "Zum Gali Gali".

Noon--We were seated at the tables according to the months in which we were born. Group singing.

Evening--The Czeckoslovakia family arranged the tables leaving a wide aisle for dancing the "Harvest Wheat" dance. Mine of the Chatcoczecks danced this little folk dance. The women wore aprons and white caps with Czeck design.

### Tuesday

Morning--We sat again in family groups. Raj., one of the boys from India said a prayer for us from India. We all sang the India Anthem.

Noon--The German family served the noon meal wearing traditional costumes. Their table prayer was:

Alle Gutte Gaben  
Alle vas vir haben  
Kome from Gott from dir  
Alle is I dank dir fir

The junior leaders had us sit at the meal in groups according to states. Each stata sang a song of their state. The Germans taught us "My Mama Dear".

Evening--The Swedish family served, wearing Swedish costumes. A prayer was said by a Tacoma homemaker. This prayer has been said for 25 years by the homemakers in King County. We all said "Did you ever see a house fly--or a lip stick, or a window box".

### Wednesday

Morning--We sat in family groups and did some group singing.

Noon--The Bjørnson family served carrying out a Norweign theme. They wore Norweign caps and aprons. They sang the Norweign doxology. Rich Bakes was presented with a gift of figurines for his outstanding contributions to this camp. Frank told us some of his favorite Indian stories.

Evening--The McGregor family served dinner, wearing Scotch plaid aprons and hats. We were given slips of paper with an animal's name and were to find were to find that animal at a table. The McGregors sang and danced to "Coming through the Rye". The Czecks did an Indian war dance as part of the table entertainment.

### Thursday

Morning-- This was our lazy day -- no bells or songs calling us up from our warm beds. Breakfast was served outdoors with our talented chefs serving hot cakes, blueback trout, and sausages and eggs for those hungry ones. The early morning hikers straggled in when most of the food was eaten.



Noon -- We had sack lunches with everyone going to the kitchen to prepare their own. This meal was eaten on the boat - with several people sharing lunch with those that forgot to pack one. No other entertainment was needed other than the beautiful scenery.

Evening--The Manuel family served the meal wearing India Saris. These were provided by the boys from India. George sang a Norweign Lutheran hymn translated to his language. He also said an India grace. The boys from India demonstrated how to put on the Sari and turbans. We were seated at the tables, using the states of India. We had a birthday party for Mike, our young camper.

#### Friday

Morning--We sat in family groups. The Levi's led in a grace and served.

Noon--The Ali Ibrahim family had the room divided with streamers with men sitting in one portion of the room and women in the other. They wore typical Arab head-dresses called kafia, and the women wore scarves over their faces. In Arabic style the men were served first and women after.

Evening--The Nalp family served the meal wearing peasant attire. The grace was sung by the entire family. After dinner Kristina led the group singing Vreneli. Trudi described a Swiss game and Jacob demonstrated it. Father Sebastian took the entire group on a lion hunt.

#### Saturday

Morning--The German family served the meal. The king and queen of the Smorgasbord were crowned and held court. The three I.F.Y.E. students from India were adopted into the Blackfeet tribe as honorary members in a short ceremony.

#### Demonstrations - Greeting Cards:

Equipment - blunt edge instrument - crochet hook, orange stick or ice pick  
ruler  
old muslin  
card paper - Charcol, construction

To deckle paper - place about four thicknesses of old muslin under the paper. Use straight edge ruler, then with blunt instrument mark gently along ruler edge. Do not cut through paper first time. Go over the line several times thus making the ragged deckle edge.

To avoid waste of time and materials buy or make envelopes first, then cut cards to fit. Personalize your cards with your own individuality, using metallic paper, paints, pictures, bits of fabrics, etc. Cards may be either folded or mt. A punch also may be used for various effects.

"The world is a large playground where the game of life is often played erratically".--Shaw

"Culture is essentially a product of liesure. The art of culture is therefore essentially the art of loafing--for there seems to be a philosophic contradiction between being busy and being wise. Those who are wise won't be busy, and those who are too busy can't be wise."--Lin Yutang



# Teas



MONDAY AFTERNOON: Blue table cloth, fancy napkins

Muminka worked hard all afternoon to make Kolac'e, a traditionally Czechoslovakian pastry. With the pastry a fruit punch and coffee were served. The recipe appears below:

## KOLAC'E

1 cake yeast (dissolve in water)	3/4 C butter or shortening
2 T sugar	1 t. vanilla
2 Cups milk (scald & cool)	1 t. salt
Add 1 cup sugar	2 eggs

Flour enough to make soft dough. Let rise in warm place until double in size. Punch down. Roll out in small balls. Press down to make cups to fill. After filling, brush edge of dough with beaten egg. Top with crumples. Bake in oven 12 to 15 minutes at 375° or until brown.

## FILLING FOR KOLAC'E

PRUNE Filling: Boil one pound prunes, let cool, pit and mash, add one cup sugar.

WALNUT Filling: One pound ground walnuts, one package vanilla wafers, 1/2 t. vanilla, 1/2 cup sugar, 1 cup half & half cream. Boil, stirring constantly until thick.

## TOPPING FOR CRUMPLES

1/4 pound butter	1/4 cup flour
1/4 cup sugar	

Mix, put 1/4 teaspoon on each Kolac'e before baking.

TUESDAY AFTERNOON: Swiss-Alps tea, dried nature arrangement, open-faced toasted cheese sandwiches and fruit juice

WEDNESDAY AFTERNOON: Scotch tea--The McGregor Clan entertained at Tea on Wednesday. The occasion was the arrival of Max, a new little Scotch creation. Among the many baby gifts were packages of cleansing tissue, toys and a safety pin.

The clan was dressed in plaid aprons and hats. Hot spiced cider, butterscotch and Lorna Doons were served to their many friends.



## HOT SPICED CIDER

2 quarts cider or apple juice  
1 T each, whole cinnamon and cloves  
Juice of one lemon  
Brown sugar to taste

Heat together 20 to 30 minutes or until flavor of spices is well distributed through juice. Serve very hot.

THURSDAY AFTERNOON: The German family, Laudenschlagers, served "beer" and pretzels for tea time. The table was decorated with a beer bottle framed in a yellow cardboard circular arrangement. Wooden buckets held the pretzels.

The family was dressed in traditional German costume. The Christmas candles on the big German Christmas Wreath were lighted.

FRIDAY AFTERNOON: Lemonade and Potato Pea Curry were served.

### POTATO PEA CURRY

Spice - bay leaves	1/4 tsp. black pepper
1/2 tsp. curry	2 tsp. salt
1/4 tsp. chili powder	potatoes
1/4 tsp. garlic salt	onion
1/2 tsp. ginger	tomatoes
1/4 tsp. cinnamon	peas
1/2 tsp. mixed spices	cauliflower may be added

SATURDAY MORNING: Instead of the usual afternoon tea time, morning coffee was served by the Lucia Bride. An attractive Lucia with 7 lighted candles in her hair, followed by two attendants dressed in white, passed cherry filled krumkoken and coffee among the discussion group. The tradition of the Lucia were explained.

A novelty hunt for a "gold bug" chose our king who had the "bug" on his shirt tail. He was then given a "golden pomegranate" which he threw into the audience. The lady catching it became our queen.

Where can you get those special irons for Scandinavian cookery? Many local hardware stores are stocking "Nordic Ware". If yours does not carry them send to:

Nordic Ware  
Northland Aluminum Products, Inc.  
Minneapolis 16, Minnesota.

\*\*\*\*\*

All expansion is life, all contraction is death. All love is expansion, all selfishness is contraction. Love is therefore the only law of life. He who loves lives. He who is selfish is dying. Therefore, love for love's sake. Because it is the only law of life.

\*\*\*\*\*

" Culture is essentially a product of leisure. The art of culture is therefore essentially the art of loafing--for there seems to be a philosophic contradiction between being busy and being wise. Those who are wise won't be busy, and those who are too busy can't be wise."

--Lin Yutang



W W GAMES W W





## STORM

Storm is a circle game and may be used in either small or large groups. One person is "it" and stands inside the circle. He starts the game by pointing at a person and saying either "Thunder", "Lightning", or "Storm". Should he say "Lightning", the person pointed at claps his hands together with a zig-zag or glancing clap. The person to his left and the one to his right cover their eyes. At the call of "Thunder" the one pointed to must clap as in "Lightning" and say "CRASH!" The other two must then cover their ears. When "Storm" is called, the one pointed at remains silent and does not move while the person to the right and left of him covers one of their eyes with one hand and does not move while the person to the right and left of him covers one of their eyes with one hand and an ear with the other. If the circle is very large, more than one may be "it".

## ELEPHANT, RHINOCEROS, RABBIT

One person is "it" in center of a small circle. "It" points to someone in circle and says, "Elephant". Person pointed out holds hands in fists in front of nose for trunk, person on each side holds one hand to ear of person pointed to for large ears of elephant. Last person to put hands in correct position becomes "it".

Add "rhinoceros". Center person makes large nose with fists, but holds one finger in center for horn or nose. People on each side hold fists to head of person for small ears.

Add "rabbit". Center person holds hands behind back for cottontail, and people on side indicate long ears by holding up one finger at side of center person's head.

## RHYTHYM (from 6 to 12 players)

A relatively non-active game requiring timing. The leader is given number one and each other player receives a consecutive number.

The game action begins with the players, following the leader's time, setting up a rhythm of: slapping knees, clapping hands, and snapping fingers above shoulders. On the finger snap the leader calls a number. The person with that number must call another within the group series upon the following snap. Failing to call a number in the group he goes to the bottom. Each player is trying to reach No. 1 position.

## NURSERY RHYME ARTISTRY

Arrange groups by any needed division and have them select an artist. The group artists are sent from the groups to the leader who supplies them with paper and pencil and the name of a nursery rhyme on a slip of paper. The group artists go back to their groups and must draw as fast as possible a picture to represent the nursery rhyme. As soon as the group recognizes the nursery rhyme from the picture drawn, the artist rushes it to the leader, who assigns another nursery rhyme to the next artist selected by the group. The group finishing a series of rhyme drawings first is considered the winner.



## WORM

The game of worm is a quiet game and is used often as a method to settle a group down for a quiet ceremony or rest period. The game is played by forming one or more lines with all facing front as in follow the leader. Each person steps back one step so as to leave a space large enough for a person to walk between each one. The person at the front of the line is the "head" of the worm and points in the direction he desires to go. The last one in line, or "tail" of the worm, moves forward, weaving in and out between each person, being last in line, follows him and so up the line keeping the worm on the move all the time in whichever direction the "head" wishes to go. This is a form of follow the leader, the only catch being that a worm is silent and no one must speak or make a noise while playing the game. The worm just slithers around, going from building to building or any course he chooses.

## KABADDI

This game may be played by ten or more players in two equal teams standing on either side of a dividing line and twenty or thirty feet from that line. The line may be indicated by a rope or rocks or a line marker. A player from Team One approaches—Kabaddi! Kabaddi! Kabaddi!. He goes as close as he can to the members of Team two, trying to touch anyone of them with his hand or his foot and at the same time avoid being siezed by him. If he succeeds in touching an opponent and in getting back across the dividing line without being siezed the player he has touched must drop out of the game. However, he must continue to call, "Kabaddi!" all the time he is trying to tag an opponent. To make it more difficult. this must all be done in one breath. If he is unsuccessful in his efforts and finds he is running out of breath, he must try to get back to the dividing line. If he is successful in reaching it with either his hand or his foot, he is safe and the opponent who first seized him drops out of the game. After a player on Team one has gone over into Team two's territory and returns to his side, or has been captured, a player from Team two ventures into Team one's territory. The game continues until one side has no players left.

## SCRAMBLE (crackers)

Scramble is an excellent game for a large crowd. Divide into four groups and send one to each of the four corners of the room to choose a captain. A score keeper is stationed in the center room, equal distance from each group. The leader will then call out a list of items, ( such as 8 bobby pins, pocket knife, watch, 2 red shoes for the left foot 3 blonde hairs, etc.) one at a time the captain will collect each item as they are named and run to the score-keeper with them. The first to arrive gets four points; second to arrive, three points; third to arrive, two points; and fourth to arrive, one point.

## NEWSBOY TOSS

Group lines up in rows of about 10 to 15. The first one in each row walks forward five steps and turns to face his line. The object thrown is a rolled up newspaper, prepared as those delivered to your door. The leader tosses the newspaper to the first one in his line, who in turn tosses it back to the leader. Then the first one squats. The paper is then thrown back and forth from the leader to each one in the group, and each one squats. The winning group is the one in which the leader squats first.



## ALPHABET RACE

Relay - Materials - Alphabet macaroni, enough paper plates for one for each team, list of words, Teams, each have a leader seated about 20' in front of his team.

Give each team member a handful of spaghetti. Call out a word. The team leader calls for one letter at a time. First team to spell it out correctly wins. Each person must go back and sit before the leader can call the next letter.

## SONG SCRAMBLE

This scramble not only gets your guests acquainted rapidly, but it also brings out any latent vocal talent they have and organizes them into, of all things, competing choral groups. All the singing is so spontaneous that even the confirmed bathtub soloist will find himself joining in.

The host or hostess needs only a pencil and a scratch-pad. He writes out several songs, line by line, but jots down only one line on each slip of paper. Then he shuffles the papers like a deck of cards and deals them out just after all the guests have arrived.

One guest will receive, for example "O give me a home" another will get "I want a gal," a third "Where the skies are cloudy all day," and a fourth "That daddy ever had." The fun begins when the guests enter into a mad scramble to find the holders of all the slips that will complete their song.

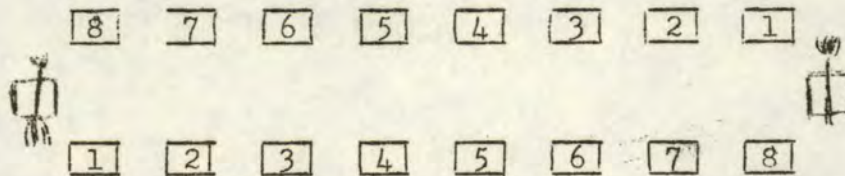
As soon as a group assembles correctly, it can begin to sing the song. The first group to do this is the winner.

Easy? You'll be surprised how unfamiliar a well-known song can look when all you see is an isolated line. Occasionally, at least one line will be missing when the rest are in--and you have to find the guest who is holding it. Some lyrics are certain to get so scrambled in the ensuing anxiety that even their composers won't recognize them.

For a variation, proverbs or familiar quotations can be substituted for songs.

## GERMAN FOOTBALL

Line all the players up in chairs in two long rows - an equal number on each side. At each end between the rows, place a single chair, and on it place a broom. Midway between the teams put a rag (old sock) at least a foot long. This is the "football". Now, have the players on each team number from one up the line on one team and down the line on the other. When the leader calls a number, players on both teams with that number run to get their broom (which is at the opposite end as their goal) and with the "stick" end try to push the rag under their own "goal" chair, scoring a point each time they do it.





## SCRABBLE RELAY

Scrabble is a variety of games which may be played as a relay with each activity participated in by only one player of the different teams or by all players of the team. The number of teams and size can be adjusted to the size of the group and play area.

Names of games, props needed and game instructions are:

1. Divide into teams of equal numbers using any method. (For ease in explanation, four teams of twelve each will be used.)
2. Have each team choose a captain.
3. Have captains organize props furnished by emcee in the order specified and demonstrated by emcee and have team line up, facing captain who is behind props.
4. Select two or three judges if a large crowd is present.

**Free Throw Pitch** --Materials are four tin cans with one end out and four ping pong balls. At the signal of the emcee to start relay the first two players on each team run up to their captain and receive a can and ping pong ball. One places can on line previously specified by emcee and becomes the catcher and the other moves into position ten feet away and pitches ping pong ball at can until ball stays in can; then the catchers hand can and ball to their captains and run back and touch hand of second team member.

**Ten Pins**-- The same method is used as in the free throw pitch except catsup or pop bottles and tennis balls are used. The players pitch the tennis balls at the bottles until they are knocked over, Then they run back and tag the next team member.

**Hurdle the Girdle**--One team member in each group runs forward, takes string which has been tied together to make circle about two feet in diameter. Steps into string and works it up over body and over his head and then back over body and steps out of it.

**Beat the Clock**--Materials needed are four teaspoons, four ping pong balls, eggs or walnuts and four tennis balls. One member of each team comes forward, takes materials from captain, puts handle of spoon in mouth, ping pong ball in spoon, then goes back to team mates with end of spoon in mouth and ping pong ball in spoon and bounces ping pong ball while walking. Then turns around and goes back to captain in same fashion without bouncing tennis ball.

**Fire Cracker**--Materials needed are four medium sized paper lunch sacks. The next two members from a team comes up to captain, are handed a paper sack. One member blows up sack, holds it in hand while his partner hits it with palm of hand until it bursts. Then both run back and tag next team members.

**Blind Horse**--Materials needed are four sacks large enough to fit over a person's head. Two members from each team run forward to their captain who hands them a sack. One member puts sack on other's head, turns him around three times and starts him toward other team members, driving him only by word right or left or gee or haw. When they reach their team the driver becomes the horse and they return to their captain in the same manner.



# S Q U A R E A N D F O L K D A N C I N G

Lets have fun!!!

The fiddler's is his place and he's warming up to go, so grab your little honey and swing her round just so.

Square and folk dancing are fun for all ages. They're activities where all ages can have fun together.

Let's all remember, American folk dancing is comparatively new in it's development. Many of the dances may be done several different ways. Let's be understanding and appreciative of these differences.

Let's dance and have fun!!

## MIXERS

### OH JOHNNY

( a good one for teaching the allemand )

All join hands and you circle the ring.

Stop where you are and you give her a swing.

Now swing that girl behind you.

Now swing your own if you have time

When you get through (and)

Allemande left on your corners all

And dos-a-dos your own.

And all promenade

With that sweet corner maid

Singing "Oh Johnny, Oh Johnny, Oh!

(Everybody sing)

### RED WING OR NARCISSUS MIXER

Music: Narcissus or Red Wing

Formation: Double Circle, partners facing, both hands joined.

#### Man's Steps

Left - two slow slides, three quick slide

Right " " " " " " "

Balance, left, balance, right

Step swing, step swing

Dos-a-do your partners all

and move one place to your right.

### OKLAHOMA MIXER

Two-step left, two-step right,

Then you walk, and you walk, and you walk  
all night.

Then you heel and toe and in the lady goes.

Then its heel and toe and back the lady goes.

### OKLAHOMA MIXER

(also called Texas Schottische)

Music: Turkey in the straw, or any slow schottische

Formation: Varsouvienne position, couples in double circle

Two two-steps, left and right

Four walk steps forward, L,R,L,R,

L heel forward, L toe back, Partners drop  
right hands, lady crosses in front of  
partner to inside of circle and faces  
in opposite direction with left hands  
still joined.

R heel forward, R toe back, Partners drop  
hands and lady takes three steps back to  
new partner making half turn left to  
finish in Varsouvienne position.





## KOROBUSHKA

Music: Korobushka

Position: Double circle partners facing holding both hands. Men with backs to center of circle.

Men start with L foot, and lady with her right.

Schottische step out (away from center of circle)

Schottische step in (toward center of circle)

Schottische step out, pause lightly and hop to stride position, hop and cross feet, hop and feet together--

Spin to the right 1, 2, 3, and clap (each makes one revolution as he spins and moves slightly first to the right and then to the left)

Take right hands and balance forward, bow, and exchange places.

Spin to the right 1, 2, 3, clap

Spin to the left 1, 2, 3, clap but do not move back to the left as you spin.

Balance, Bow and cross over with a new partner.

## SUSAN'S GAVOTTE

Music: Lili Marlene

Position: Partners side by side, inside hands joined.

1. Walk forward four steps--slide forward four steps (partners facing and two hand hold)

2. Repeat all going in the opposite direction

3. Four step swings (partners facing and two hand hold)

4. Walk forward 3 and quickly turn on 4th beat of music and point.  
Repeat in opposite direction.

5. Four two-steps forward in open dance position

6. Four two-steps in social dance position or roll away from partner on the last four two-steps.

Note: In #3 we like to use: Balance left, balance right, followed by step swing right in place of 4 step swings.

## HAMBO

### FOLK DANCES

#### CHAPINIACAS OR MEXICAN CLAP DANCE

Music: Chapiniacas

Position: Partners facing, woman's left hand in partner's right.

Step left, kick right across

Step right, kick, left across

Step left, kick, clap hands twice

Repeat all starting to the right

Both hands joined

Step back away from partner's hands outstretched

step toward partner

Step back, clap, clap

Step forward

Step back

Step forward, clap, clap

On the last clap, clap man bends to clasp hands around partner's waist while she claps hands behind his head

Music: Hambo - many of them written

Position: Open dance - inside hands joined and held at shoulder height-Outside hands on hips. Both start forward on outside foot.

Three dal steps forward (step swing)

Partners change to peasant folk position

Four hambo steps, step, step, step in place

Man's Hambo Step:

Count 1. Stamp forward toward partner on right foot

Count 2. Step to left onto the left and forward. He pivots on it once around clockwise.

Count 3. Touch ball of right foot solidly beside the left at completion of

STEP PATTERN R.L.R. (touch)

Lady's Hambo Step:

Count 1. Forward toward partner on left foot bending left knee.

Count 2. Touch right toe bending left foot

Count 3. Leap forward onto right foot toward partner placing this right foot between man's feet.

STEP PATTERN L.R.(touch)R.



## SQUARE DANCE TERMS.

- ALLEMANDE LEFT:** The gentleman takes the left hand of the lady on his left in his left, walks around her once as she walks around him and returns to place. Usually this call is followed with a Grand Right and Left.
- BALANCE:** May be done with partners facing and doing two or four steps back away from partner, then a slight curtsey followed by two or four steps to partner again.
- DOCEY-DO:** Started from a circle four with ladies to the right of their partners. Ladies walk past each other, passing by left shoulders. Each lady gives her left hand to her partner, who takes her left hand with his left hand. He passes her behind him around his left side, releases her hand, and still facing the opposite gentleman reaches with his right hand for the opposite lady who is now coming around from behind the opposite gentleman. He passes her behind him on his right side and reaches with his left hand for his own partner who has gone around the opposite gentleman and is now coming from behind him. He puts his right arm around her waist and turns her to position.
- DO-PAS-SO:** Done from a circle formation. It is left hand to partner and walk around her once, as she walks around him, right hand to corner and around her once, left again to partner and right hand at her waist, turn her once around in front of the gentleman while he pivots backward. Usually the call is followed by circle again or promenade.
- DOS-A-DOS:** To pass back to back with a person. The figure is done passing right shoulders unless the call says "Dos-a-dos left".
- GRAND RIGHT AND LEFT:** Each couple in a square joins right hands and pass each other so that the ladies advance clockwise and the gentlemen counterclockwise. Each gentleman then proceeds around the circle giving his left hand to the second lady he meets, his right to the third lady, his left to the fourth, and meets his partner with his right hand. He turns his lady to promenade position at his side.
- HAND OVER HAND:** Same as right and left grand.
- HEAD COUPLES OR FIRST FOUR:** The first and third couples.
- HOME, HOME PLACE:** The original position of each couple in a square and the one to which they return after any figure.
- HONORS ALL OR HONORS RIGHT:** All gentlemen bow to their partners, heels together and hands at the sides. Ladies curtsey.
- LADIES CHAIN:** Two couples face each other. The two ladies advance join right hands and pass each other. Each lady gives her left hand to the opposite gentleman and he puts his right hand at her waist and pivots around with her, finishing with her on his right. Each lady returns to place with the same figure.
- LADY ACROSS THE HALL:** The lady of the couple directly across from any station where a dancer may be when away from his home station.



PROMENADE: Gentleman takes his lady by the right hand, swings her into position beside him. He takes her left hand in his left hand underneath the joined right hands. The couple walks counter-clockwise around the square to home position.

SASHAY: To slide to the side with step-close-step-close, etc.

SIDE COUPLES Second and fourth couples.  
SIDE FOUR:

SPLIT THE RING: A couple advances across a set, passes between the opposite couple. The lady usually turns to her right and the gentleman to his left. They go around the outside of the set and meet at their original places.

SWING: Slightly modified dance position, partners standing so right hips are close to touching. The swing may be made with a walking step circling clockwise around each other in place, or with a buzz step. In the buzz step the inside foot for both man and lady is used as a pivot foot and you push around with the outside foot. Usually two full turns around are done to the call of "swing".

TURN RIGHT BACK: In the GRAND RIGHT AND LEFT when the gentlemen meet their own partners, each takes his partner by the right hand and walks around her so that he is facing in the opposite direction. The GRAND RIGHT AND LEFT is not repeated in the opposite direction.

DIVIDE THE RING

First couple balance and first couple swing  
Down the center and divide the ring.  
Lady go right and the gent go left.  
Swing when you meet as you did before,  
Down the center and cast of four.  
Swing your honey and she'll swing you,  
Down the center and cast off two.  
Swing, swing, and everyone swing  
With a left allemande and right and grand,  
(2nd, 3rd, and 4th couple repeat all.



MY PRETTY GIRL

First couple promenade the outside  
Round the outside of the ring  
The ladies chain right down the center (1 and 2)  
And you chain right back again.  
The ladies chain the right hand couples (1 and 2; 3 and 4)  
And you chain right back again.  
The ladies chain the left hand couples (1 and 4; 3 and 2)  
And you chain right back again.  
Now it's all around your left hand lady  
See-saw your pretty little tau  
With a left hand right on your corner  
Grand right and left around the hall  
Do-sa-do when you meet them  
And swing them 'round and 'round  
Now promenade, boys, promenade her,  
She's the sweetest girl you know.

(Note: Each line takes eight counts of music).



### LITTLE YALLER GAL

A simple one for teaching beginners a few of the basic square dance steps and positions. Should be used without the allemande or grand right and left when teaching beginners as follows:

Music: Buffalo gal or any good square dance tune

Introduction: Any simple introduction

First little yaller gal out around the ring

(Gal number one goes counterclockwise around outside the ring)

Meet your honey and meet him with a swing

(Man steps out to meet her when she gets home and swing around just once)

Two little yaller gals out around the ring

(Gal 2 leads and 1 follows)

Meet your honey and meet him with a swing

Three. . . (Gal 3 leads, 2 follows, 1 follows)

Meet. . .

All the little yaller gals. . .

Meet your honey and all eight swing and promenade home all around the ring.

All join hands and circle to the left You're going wrong the other way back

Make those feet go clickety clack, break and swing and promenade home

(Repeat for men with first old alligator out around the ring)

For little yaller gal you will have to teach only the number of each couple; swing, and promenade plus your introductory figure.

### TAKE A LITTLE PEEK. SWING AT THE WALL

First couple balance, first couple swing

Lead right out to the right of the ring

Around that couple and take a little peek, back to the center and swing your sweet

Around that couple and peek once more, back to the center and swing all four

Four hands up and around you go, 'round and round and a docey-doe

Chicken in the bread tray picking up dough, one more change and on you go.

So on around for each couple

Action: Take a little peek: Couple one peeks at each other behind couple they are visiting.

Swing at the wall may be substituted for take a little peek. In swing at the wall, the visiting couple goes around the couple they are visiting and swings behind them. Then through the couple (split the couple) and swing in the hall. (center of square). Both couples swing and circle up four for a docey-doe.

### HOT TIME IN THE OLD TOWN

First couple right and circle four hands round

pick up two and circle six hands round

Pick up two and circle eight hands round

There'll be a hot time in the old town tonight, My Baby

Allemande left with the lady on your left

Allemande right with the lady on your right

Allemande left with the lady on your left

And a grand right and left all around, My Baby

When you meet your pard you do a do-sa-do

Take her in your arms and swing her 'round just so

Then promenade around with the sweetest little thing you know

There'll be a hot time in the old town tonight, My Baby

(Repeat all for 2nd, 3rd and 4th couples)



## SINGING GAMES

### o SUSANNA

1. I came to Alabama wid my banjo on my knee.
2. I m gwan to Louisiana my true love for to see.
3. It rained all night de day i left  
De weather it was dry.  
De sun so hot, I froze to death.  
Susanna don't you cry.

#### Chorus:

O, Susanna, oh, don't you cry for me  
For I'm gwan to Louisiana, wid my banjo on my knee.

Formation: Single circle, by partners, all facing the center.

Action: (1) Ladies walk four steps to center and back to place. (2) Men the same. (3) Grand right and left. Partners join right hands and pass each other by right shoulders, men moving counter-clockwise, ladies clockwise. Continue in the same direction, alternately taking left and right hands, weaving in and out. Counting original partner as No. 1, each will take the seventh person he meets as his new partner. (4) On the chorus, each man gets a new partner, and joining hands in skating position, they promenade counter-clockwise. Come into a single circle at the end, and repeat as often as desired.

### ALABAMA GIRL

1. Come through in a hurry, Come through in a hurry,  
Come through in a hurry, Alabama girl.
2. You don't know how, how;
3. I've showed you how, how;
4. Ain't I rock candy?

#### Action:

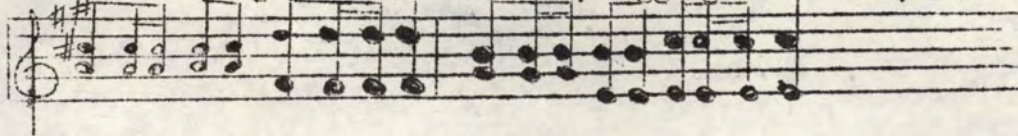
To play this game the boys stand in a single line and the girls in another facing each other, and about six feet apart; partners opposite. The head of the set is the end of the lines to the left of the boys.

1. All the players sing. At the first word of the song the head couple step out and dance down between the lines toward the foot of the set. This advance down between the lines occupies eight steps. During the singing of the remaining two lines of the verse, this couple retraces their steps to the head of line, reversing position without releasing each other's hands.
2. Reel: On the last word of the verse, the couple, who have reached the head of the lines release each other's hands and pass each other to the opposite side. The boy joins left hands with the girl who is now head of her line. They join hands exactly on the first accented syllable of the second verse of the song, and also at the same time that the left foot strikes the floor in a forward swing that turns this new couple entirely around counter-clockwise in four steps, to just one line of the song. They then release, leaving the new member of each couple back in line, and the original couple join right hands exactly on the first accented beat of the next line, performing another complete turn in the opposite direction; clockwise. Then the left hands are presented to the next in line, and so on until the foot of the set is reached, when the two take their places in their respective lines at the foot of the set; and the couple left at the head becomes the leading couple for a fresh performance of the whole game.





There was a farmer had a dog; And Bingo is his name, sir.  
That farmer's dog's at our back door, Begging for a bone, sir.



B with an I and I with an N; N with a G and G with an O;



B - I - N - G - O - go. Bingo was his name , sir.

Formation: A circle of partners, faced for marching; boy on the inside and girl on his right.

Action:

- (1) All march around in a circle singing the song. At the work "sir" of the fourth line, all the boys face about while the girls continue in the same direction.
- (2) While singing the chorus, the lines move in opposite direction, with skipping step.
- (3) On the sir of the last line each boy takes the partner nearest him, turns about and the game is repeated from the beginning.

#### OTHER SINGING GAMES

##### PAW PAW PATCH

Where, O where is sweet little Nellie, Where, O where is sweet little Nellie,  
Where, O where is sweet little Nellie, Way down yonder in the paw paw patch.

Come on, boys, let's go find her (3) Way down yonder in the paw paw patch.

Pickin' up paw paws, puttin' 'em in her pocket (3)  
Way down Yonder in the paw paw patch.

##### SKIP TO MY LOU

I've lost my girl, now what'll I do; I've lost my girl, now what'll I do;  
I've lost my girl, now what'll I do? Skip to my Lou, my darling.  
Skip, skip, skip to my Lou; Skip, skip, skip to my Lou  
Skip, skip, skip to my Lou; Skip to my Lou, my darling.

I'll get another, a better one too;

Cat's in the buttermilk, skip to my Lou;



MUSIC





## S O N G S

### SONGS SUNG FROM SONG BOOK "SONGS OF MANY NATIONS"

A Jogging Along - Page 8	Kukuck (Cuckoo) - Page 27
As The Sun Goes Down - Page 2	Little Ole - Page 29
Ask Grove - Page 4	Marching to Pretoria - Page 33
Ask of the Stars - Page 3	Morning Comes Early - Page 1
Chairs to Mend - Page 9	Peace of the River - Page 39
Cotton Needs A-Picking - Page 10	Sing - Page 18
Each Camp Fire - Page 45	Sweet Potatoes - Page 44
Evening Star - Page 12	Song of Peace - Page 90
Everytime I Feel - Page 53	Vreneli - Page 1
God Has Created a New Day - Page 93	Zum Gall Gali - Page 39
Hans Skal Leve - Page 30	Hey Ho Nobody Home - Page 43
Happy Days - Page 36	Kookaburra - Page 44

### IF YOU'RE HAPPY

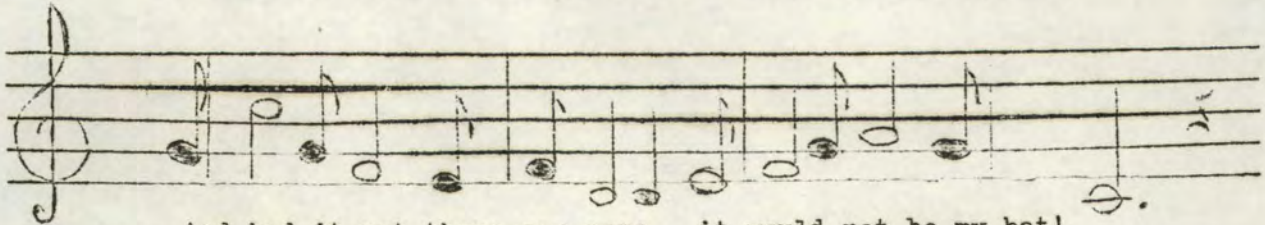
If you're happy and you know it, say Amen.  
If you're happy and you know it, say Amen.  
If you're happy and you know it, then you really ought to show it.  
If you're happy and you know it, say Amen.

Repeat verse adding at "say": clap hands, click tongue, smile at me, stamp your feet, wave hello, etc.

### MY HAT



My hat, it has three cor-ners, three corners has my hat.



And had it not three cor-ners, it would not be my hat!

Second time leave out "hat" and point to the head.  
Third time leave out "my" and point to self.  
Fourth time leave out "three" and hold up three fingers.  
Fifth time leave out "corners" and point to the elbow.

### I'M HAPPY WHEN I'M HIKING

I'm happy when I'm hiking, Pack upon my back,  
I'm happy when I'm hiking, Off the beaten track,  
Out in the open country, tramping all the way,  
With a real good friend, to the journey's end,  
Ten, twenty, thirty, forty, fifty miles a day.  
Tramp! Tramp! Tramp!



## A JOGGING ALONG

A jog-ging a-long to make the girls stare,  
A coach with six horses, drawn by an old mare,

I went to the tavern, I went to the hall,  
I courted a rich wid-ow, worth noth-ing at all,

I asked her to marry me, one bright summer's day  
In a cold win-ters month, a-raking up hay.

Actions: Hi, (slap knees twice)  
Come-a-long (tap fists together twice)  
Jim-a-long (tap fists together twice after shifting  
from right hand to left hand)  
Josie (Right thumb over left shoulder)  
Hi (left thumb over left shoulder)  
Come-a-long (Raise right shoulder)  
Jim-a-long (Raise left shoulder)  
Jo (Bow head)

## IN A COTTAGE BY THE WOOD

Tune: "Little White Cloud That Cried"

In a cottage by a wood (1) , little man by a window stood (2)  
Saw a rabbit go before (3), knocking at the door. (4)  
Help Me! Help me! Help! He said, (5)  
'Fore the hunters shoot me dead. (6)  
Little rabbit come inside (7), safely you'll abide. (8)

Action: (1) Make the roof, then sides, then floor of cottage  
(2) Right hand over the eyes and peering.  
(3) Two fingers up to make a "V" for ears followed by two  
fingers from both hands down and hopping motion.  
(4) Three deliberate knocking motions.  
(5) Arms raised and mouth open three times.  
(6) Index finger of both hands pointed as guns.  
(7) Motion in with both hands  
(8) Pet left wrist with right hand.

## OLD McDONALD HAD A FARM

The song is sung as usual until the phrase "and on this farm there was a \_\_\_\_."  
At this point some one in the group names an object which starts off a new song  
suggested by the object named. After the new song is sung, group goes back to  
singing "Old McDonald".

## CALLIOPE SONG

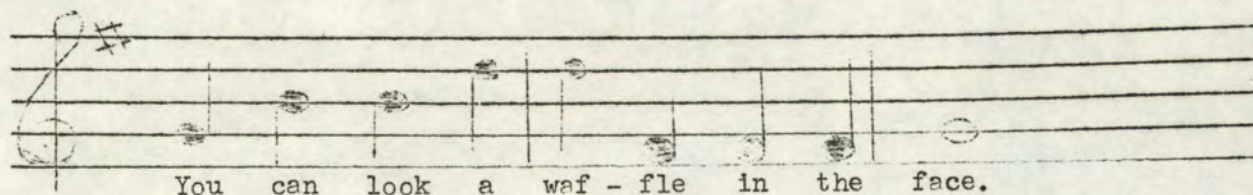
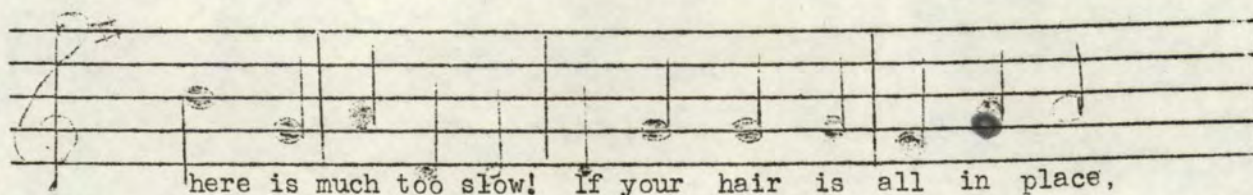
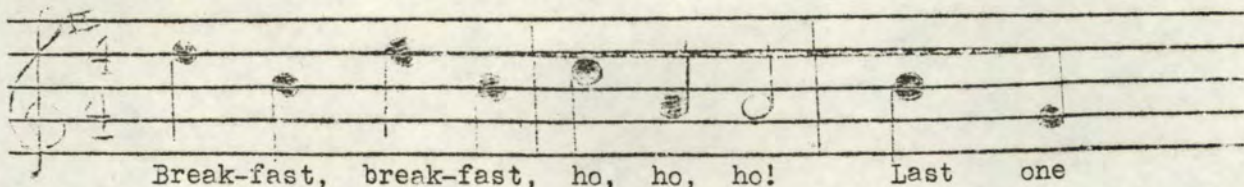
Tune: Daisy, Daisy

Group is divided into four groups and each sings his part simultaneously.  
(1) Daisy, Daisy (2) Boom, Tweedle, Tweedle (3) Boom, Whistle, Whistle  
(4) Um, Pah, Pah



BREAKFAST, BREAKFAST!  
4-Part Round

Quick and cheery



Mom yells from the kitchen and the round travels through the house as the family comes in on the other parts.

LET US SING TOGETHER

Let us sing together  
Let us sing together  
One and all the joyous song.

Let us sing  
To - ge - e - ther  
It's one and all the joyous song.

Let us sing again and again  
Let us sing again and again  
Let us sing again and again  
One and all the joyous song

LONESOME VALLEY

Jesus walk'd this lonesome valley  
He had to walk it by Himself,  
Oh, nobody else could walk it for Him,  
He had to walk it by Himself.

We must walk this lonesome valley  
We have to walk it by ourselves.  
Oh, nobody else can walk it for us,  
We have to walk it by ourselves.

You must go and stand on trial,  
You have to stand it by yourself,  
Oh, nobody else can stand it for you,  
You have to stand it by yourself..

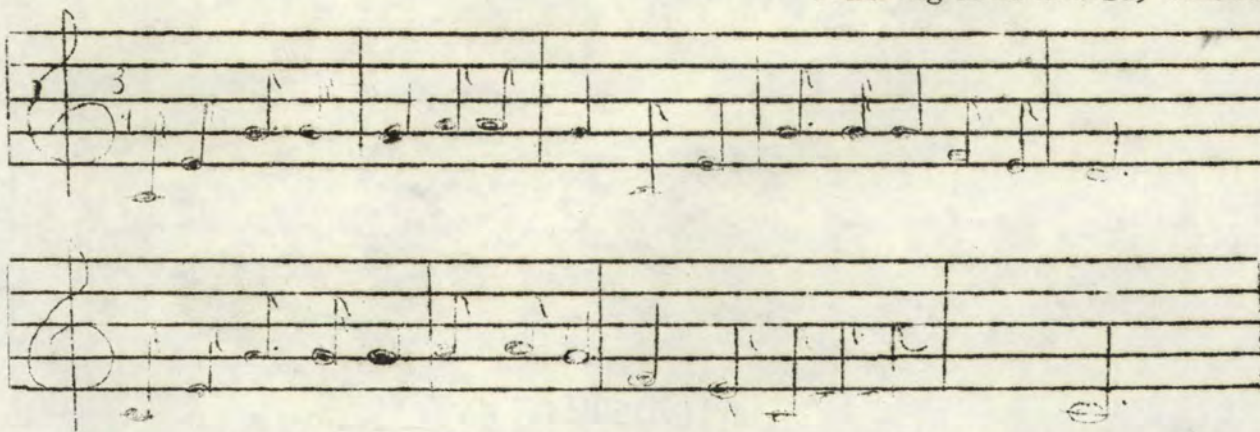
From: Northland Happy Days  
Song Book





Come by Here (Koom by Yah)

Folksong from Angola, Africa



1. Koom by yah, my Lord, koom by yah, Koom by yah, my Lord Koom by yah;  
Koom by yah, my Lord, koom by yah, O Lord, koom by yah.
2. Some-one's cry-ing, Lord, koom by yah, Some-one's cry-ing, Lord, koom by y;  
Some-one's cry-ing, Lord, koom by yah, O Lord, koom by yah.
3. Someone's praying, Lord, koom by yah.    4. Some-one's singing Lord, koom  
by yah.

Little Skunk's Hole

Oh! I stuck my head in a little skunk's hole,  
And the little skunk said, "Well, bless my soul."  
"Take it out. Take it out - remove it."  
And I didn't take it out and the Little skunk said--  
"If you don't take it out, you will wish you were dead."  
Take it out. Take it out." s-s-s-s-s-s-s-s-s-s-s-s-s  
Snif Snif  
I removed it!

Sung to the tune of "Turkey in the Straw"

GERMAN BOY

My hand on myself, vas iss das here  
Das iss my think boxer (pointing to head)  
My Mama dear,  
Think boxer think boxer - nicka, nicka, nicka do  
Thats what I learn in this chool  
My hand on myself vas iss das here  
Das iss my eye blinker (pointing to eye)  
My Mama dear  
Eye blinker, think boxer nicka, nicka, nicka do  
Thats what I learn in this school  
Repeat same and say nose blower, food pusher (Mouth)  
chin chopper (chin) apple knocker (Adams apple)  
chest ticker (chest) bread boxer (stomach)  
bench warmer (hip) knee bender (knee)

Repeat each one each time the verse is sung.



## ESKIMO SONG

Ah ta ka ta mu va, ah ta ka ta nu va  
Ay mis a day mis a do a mis a day

Hex a col a mis a wa ta, Hex a col a mis a wa ta  
Ay mis a day mis a do a mis a day.

Story and Action: Eskimo paddles his kayak to hunt polar bear. Arms folded across chest, swing them back and forth in a cradle motion to the first two lines.

Eskimo looks for polar bears. Arm folded across chest is raised so that the hand is above eyes of forehead with palm up. (this appears to be a backward "searching attitude"). This done to the third line.

Repeat first two lines with cradle motion between each part.

Eskimo shoots polar bear with bow and arrow. One arm extended horizontally in front. At end of third line (repeat this line for verses) "shoot" polar bear by quickly extending other arm and bringing first arm back. Say "bang."

Repeat first two lines very quickly to indicate hurrying over to the bear.

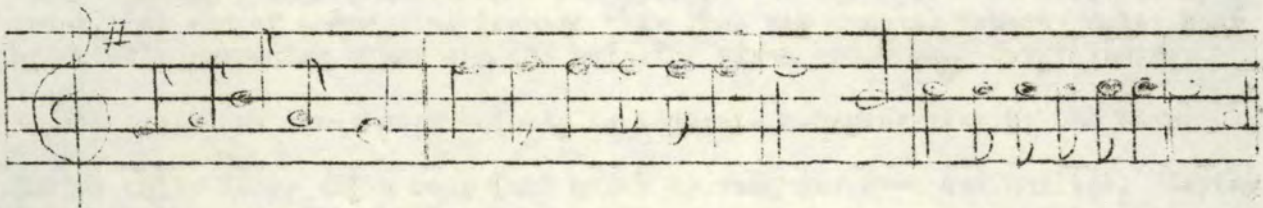
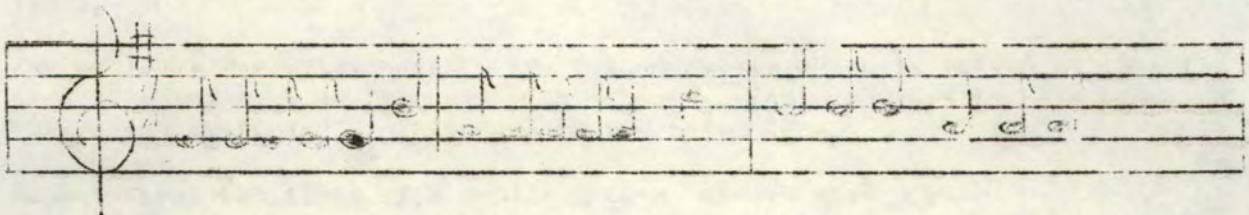
Eskimo pulls heavy polar bear into kayak by reaching down and pulling. Saying "ugh" at the end of each line.

Slowly repeat first two lines with action of cradle motion.

Eskimo sees family and friends on shore and waves. Extend arms directly above head and wave only hands. Repeat third line for this action.

Repeat first two lines with cradle motion going faster like he is in a hurry to get home.

## MUSIC





# WOCRAFTSMAN





## FOLK PAINTING ON WOOD

### Materials Required

Unfinished wood items such as bread boards, boxes, buckets, etc.  
Sand Paper (fine grit)  
Tracing Paper  
Showcard or Poster Paints (Red, blue, yellow, black and white)  
Charcoal Pencil  
Red Sable artist brushes. (Series 190 size 1 and 3)  
Good quality clear varnish and a small varnish brush.  
Powdered pumice.

### Procedure:

Sand the painting surface smoothly.  
Transfer design by going over lines of design with charcoal pencil and placing face down on surface where design is to be transferred. Rub from back side with spoon or hard object.

Paint designs with poster paints mixing and graying colors to gain pleasing results. A helpful booklet on color, "Color in Action" may be had free from your Pittsburg Dealer.

When design is completed, clean any smears from wood and design with art gum.

### Finishing:

Use several coats of clear varnish rubbing down between coats with dry pumice or fine steel wool. After final coat, rub with pumice and boiled linseed oil. Rub lightly and longer.

### Antiquing:

If you desire an antiqued effect this may be obtained by mixing a small amount of varnish with tube oil color and rubbing over the entire object. Then with a soft cloth remove what portions you do not want. Leave darker around handles or in any depressions and around corners. Blend so that antiquing is not too obvious. Burnt umber, raw umber, sepia or burnt sienna are some of the preferred colors used for antiquing. Burnt umber is most popular.

For those who have or desire to use oil colors, wood must be sealed first with a couple of coats of shellac which may be thinned with a little alcohol, or by using items that have a painted background. Mix a little varnish with oil colors. Allow ample drying time before applying varnish. One or two coats of varnish for this type of work is ample.

### Sources of Materials

The blanks from which we sawed the heart pins are available from Handcrafter, Waupun, Wisconsin. They also have bass wood plates and cutting boards.

O. P. Crafts at Sandusky, Ohio, will send you a catalog of wooden items and prices.

Your nearest craft store will probably carry some wooden boxes, and both Sears Roebuck and Montgomery Ward and Co. have a nice line of unfinished bread boards.



For all your problems write me,-- Mary F. Bunning, 1324 North Wahsatch Ave., Colorado Springs, Colorado. I will be glad to try and help you with design sources, etc. I carry the Vera Petrie Books, and if you are not in a hurry for things usually I can get them for you.

SUGGESTED HOUSEHOLD ITEMS THAT CAN BE PAINTED

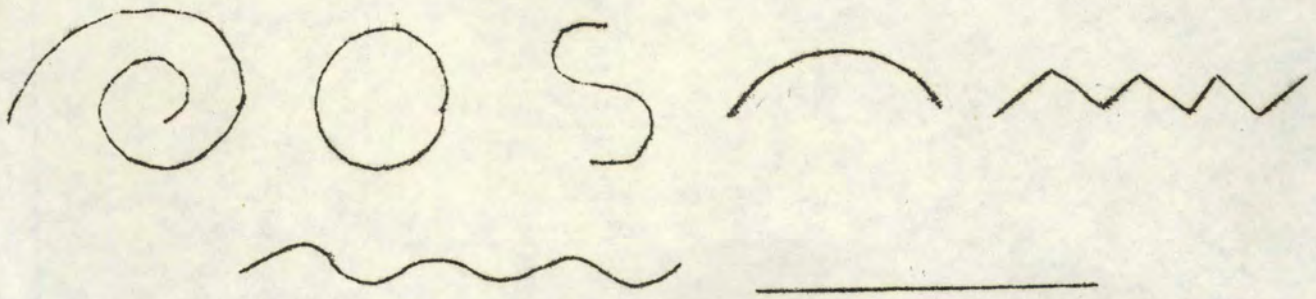
Old Flat irons can be decorated and used as door stops or book ends for cook books.

Old coffee pots can be painted and decorated and used for serving, or as planters or just as decoration.

Fireplace stools  
Childrens furniture  
Magazine Racks  
Trays  
Spice jars or cannister sets  
Bread boxes  
Salt boxes  
Key boards, jugs or vases  
Fork and spoon sets  
Cookie buckets  
Salad Bowls  
Lamp bases and shades  
Tin cup hurricane lamps  
Place mats  
Napkin rings  
Coasters  
Tin cake or cookie boxes  
A decorated funnel makes a good string holder  
Clothes pin bucket  
Wooden beads  
Wooden jewelry  
Crayon box or bucket  
Button box or bucket  
Planters  
Scoops  
Wooden tiles with wooden beads nailed on bottom for legs or on small round cutting boards.  
Wooden candle sticks  
Any household furniture  
End of rolling pins  
Plates to hang  
Pencil holders  
Bulletin boards

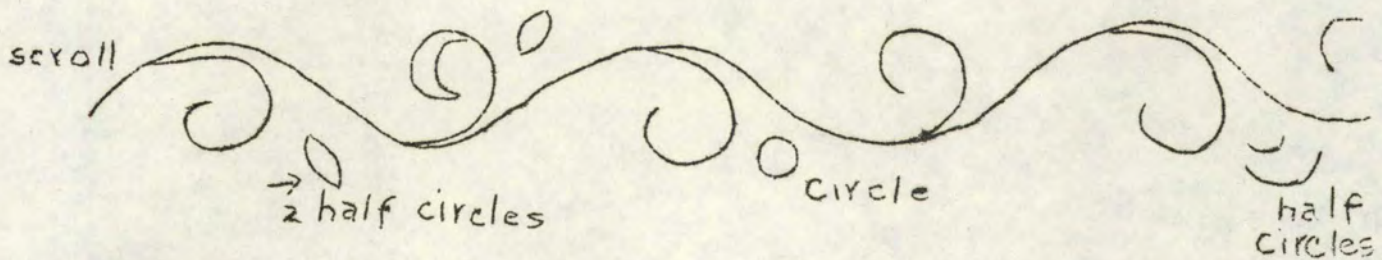




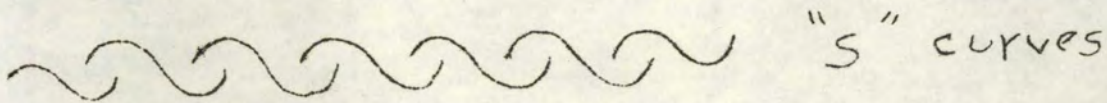


The seven basic symbols of creative design from "A Method for Creative Design" by Adolpho Best Maugard.

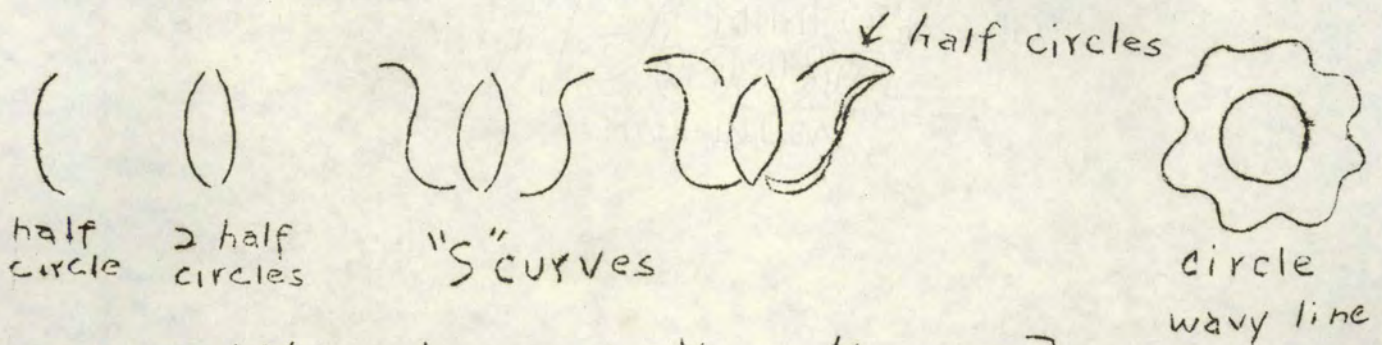
- From these many simple flowers - borders, etc. can be created.



- wavy line with circles.



≡ ||| ≡ ||| straight lines.



What can you make?



## S I L V E R W O R K

A silver piece of original design was made at Chatcolab this week, somewhat as sketched here.

These are some of the questions that arose during the work:

Q: How thick a weight of silver sheet would you use to make a pin like this?



A: Since it is intended to be worn on a blouse, it will have to be light enough to look well on fabric, yet heavy enough to resist bending by handling. In other words, about 20-gauge sterling would be OK. The larger the gauge number of the silver the lighter the metal.

Q: If you were making a pair of earrings of a similar pattern, would you use the same weight silver?

A: For earrings you probably would use a lighter weight silver - say about 26 or 28 gauge.

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 scratched lightly into the surface with a sharp scribe - a phonograph needle set into a handle makes a good scribe.

Q: How would the piece be cut out?

A: Under some circumstances a pair of shears can be used for quick work, but usually with an irregular design such as this, it would be best to use a jeweler's saw. This is a fine, high-grade steel blade, similar to a wood-worker's coping saw, but with much finer teeth. A little practice makes it easy to guide the saw along a scribed line, and to turn sharp curves without breaking a blade.

Q: There are several cut-out places in the design. How are these cut?

A: A hole is drilled thru the silver with a twist drill. To start the drill it is advisable to mark the spot 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 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 rough and inaccurate edges are trued up by filing. In 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 much filing.



Q: Are special files necessary to work on silver?

A: Not at all. However to do fine finishing work, especially in tight places, 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? Is it 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. In some cases this might be a file, 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 scratches 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 rottenstone, while the last 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 sharp steel knife or chisel to cut a design into the silver. It is a piece of steel usually ground off at a  $45^{\circ}$  angle, tho there may be variations. The graver can be used with a rocking forward motion to produce a rope-like effect, or pushed straight ahead 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 the tool will not slip. Another method of decoration would be to use stamps. These in effect are similar to those everyone has seen used with leatherwork, but they must be made of heat-treated steel or they would not last long in silver work. 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: In addition to the cutouts, there is one segment of the design that is a raised piece. How is this done?

A: This was a piece of square wire shaped as desired, and soldered on the surface. The pin on the back is also soldered in place.

Q: Are there any other ways of holding pieces together?

A: Pieces can be reveted, held with links, loops, pins. In some cases they are cemented on. 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 permanent joint.



Q: How is soldering done?

A: There are two rules for good silver soldering. The surfaces to be joined must be clean, which means they must have been scraped, filed or steel-wooled. Next the surfaces must be in good contact, as the solder will not fill a gap. Pieces can be held in contact by gravity or by being pinned to a charcoal block, or by tying with binding wire.

Q: Why a charcoal block? And what's binding wire?

A: The charcoal block is usually used to lay a piece on that is to be soldered because it retains and reflects the heat. Binding wire is any oxidized wire used as the name implies - to bind parts together until they are soldered.

Q: When the pieces are ready to solder what comes 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 flow where you want it. Also when it dries it helps to hold the bits of solder where you want it to melt.

Q: How about using a soldering iron?

A: It won't give enough heat. The heat needs to be somewhat around 2000°, well above the melting point of solder. An open flame torch is best, alcohol, gasoline, acetylene or LP gas. With the joint fluxed and solder in place, the flame is played 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 tarnished?

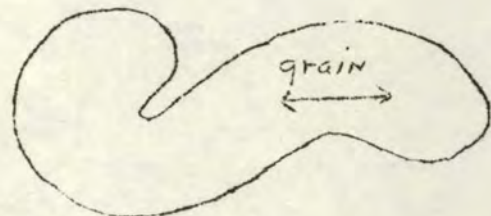
A: Yes. This surface oxide is removed by pickling, that is boiling briefly in a dilute (about 10%) solution of sulphuric acid. The solution should be in a copper pan, and the silver must afterwards be handled with copper tongs to avoid discoloration. Afterward it is washed in clear water, and the piece is re-buffed to a good luster.

-- Bill Bunning

#### DANISH BELT HOOK

Do you want to frustrate your wife or friends? Try making a belt hook. It's a must for every home because it's so useful for storing belts on the end of your finger or the edge of the table.

To make, be sure to cut the hook with the grain of the wood as illustrated in the diagram. Whittle to smooth off the corners. Sand and finish with wax or varnish.





## FILIGREE SILVER

In Norway the traveler finds much silver jewelry of the filigree type. It is interesting to make, and actually not too difficult for anyone who has a basic knowledge of silverwork--particularly soldering. Here is a sketch of a cross shaped silver pendant that would make a good piece to practice on:



Start with a square or rectangular silver wire, about 14 gauge. If the square wire seems a little large, hammer it gently on a smooth anvil to give the wire a rectangular cross section. Naturally this should be as even as possible, and should be done carefully so as not to leave too many hammer marks. Then with a fine file, remove hammer scars, and polish with fine emery cloth.

The wire probably will be too stiff from hammering to bend readily. Anneal it by heating on a charcoal block, until it has a very faint red color. This will draw the temper.

Draw a picture of the pendant, and bend the wire to the desired outline. Do this with pliers, hammer or your fingers as necessary. In the case of the cross with rather sharp bends, it may be best to make it in several pieces. File the ends of the wire where they meet so they will come together in a neat joint. Use iron binding wire to tie this joint together. Use a brush to wet the joint with borax-flux. Place a very small piece of silver solder on the joint. With the project on a charcoal block, heat with a blow torch until red hot, when the solder will melt and flow in the joint. You now have the frame for your filigree.

The filigree wire is made of round wire. Double a length of 22 or 24 gauge silver wire, about three feet long. Put the loop over a peg or hold in the jaws of a vise. Put the two loose ends in a twist drill. Turn the handle while holding some tension, until you have a tightly twisted double wire. Carefully flatten this twist wire by tapping with a smooth-faced hammer on a smooth anvil. It will be stiff. Wind it into a small coil and anneal by heating to a low red heat on the charcoal block.

With fine nose pliers, bend the flat twist wire into the desired shapes for filigree, generally some form of S-curve. Make enough curve in these pieces so they will fit tightly against each other and against the outside rim.

Clean all pieces by placing them in a 10% solution of sulphuric acid in a copper pan. A short period of heating is helpful.

Cut very small pieces of solder. Flux all contacting joints, place a small piece of solder at the points, and heat on charcoal block until solder flows. If any are still loose, repeat the process. Re-clean in sulphuric pickle. Polish with steel wool, jewelers' rouge or silver polish. - Bill Bunning



## L E A T H E R C R A F T

Leathercraft is both fascinating and functional. The joy of becoming skilled in leathercraft is increased by the usefulness of the articles that can be made. Belts, bags, coin purses, keytainers, billfolds, etc., are always a welcomed gift and a satisfaction to give.

Supplementing my demonstration, here are a few memory joggers:

Always ask for tooling leather, which means that it has been vegetable tanned. Chrome or chemically tanned goods will not tool.

A good versatile weight of cowhide for carving belts, purses, etc., is 7/8 oz. Unglazed leather responds to the tools a little better than glazed leathers.

Don't worry about a few imperfections on the leather. They may add interest.

Leather must be damp to hold an impression. It is usually not necessary to case leather which you are using for craft purposes. Dampen the leather with a sponge or by immersing in water and removing immediately. Allow the leather to stand until all moisture is absorbed. A LITTLE PRACTICE WILL BE YOUR BEST TEACHER.

A few little suggestions which will help you determine the dampness are: If the beveled line seems dirty looking, or black, or wrinkles when you are using the tool, in all probability your leather is too wet. If you have difficulty in getting an impression at all, your leather is probably too dry.

Leather at its proper dampness will respond nicely to your tool, leaving a clean and shiny or burnished impression. WORK FOR THIS.

Leather may be dampened as often as necessary.

If leather becomes soiled during the carving or tooling operation, it may be cleaned with a 10% solution of oxalic acid, available from your druggist.

Finish with any good leather dressing. I prefer the wax types such as Feibings Tan Kot or Treeing compound to the lacquer types. A highly lacquered leather article seems to lose its rightful characteristic of softness and pliability. "The skin you love to touch".

MY PROCEDURE IN CARVING IS AS FOLLOWS:

1. Trace pattern on the dampened leather.
2. Cut all lines with swivel knife.
3. Background if backgrounding is desired.

Bevel all lines as per demonstration. Add decorative stamps, cuts, etc. as desired.

All leather craftsmen have individual procedures and techniques they like to follow and effects they like to gain--REMEMBER! What you like best is best for you! Develop your own!

A good basic set of tools consists of a Tracer Spoon, Swivel Knife, One bar, one Cluster Background Stamp, An Edge Creaser. (These tools if purchased from me total \$5.20).



When making purses a punch of some type is needed. (They run from \$1.25 to \$5.00 with gauge) Decorative stamps run about \$1.25 to \$1.50.

I buy my strap leather that tools so nicely from:

Mr. Belisle  
Colo-Craft  
1425 Market Street  
Denver, Colorado

For tools:

Bunning Craft  
1931 Corono Street  
Colorado Springs, Colorado

\*\*\*\*\*

#### MAKING A BELT

1. Make a tracing or draw 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 fingers and 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 is next. 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. Strike 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 design.
10. Use shading tools, veinners, etc., according to pattern 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.
14. Saddle soap and apply dressing if desired.
15. If belt is unduly soiled it may be cleaned with 10% solution of oxalic acid.

--Mary F. Bunning



## C H R Y S T A L   R A D I O   R E C E I V E R

Any 4-H boy or girl can make this simple radio receiver in a very short time. You will be amazed to find that you can listen to two or three local radio stations if they are within a radius of 25 or 30 miles.

### Materials Required & Approximate Cost

<u>Amount</u>	<u>Item</u>	<u>Cost</u>
1 - - - - -	Wood Base Block (6" x 6" x 1/2")- - - - -	-\$
1 - - - - -	Small Wood Block (1 1/2" x 6" x 1/2") - - -	
40 to 60 ft. - - -	18 or 20 gauge magneto wire - - - - -	.50
4 - - - - -	Fahnstock clips - - - - -	.08
1 - - - - -	Germanium diode (#IN48, #IN34 or #IN294)- - -	.75
1 set - - - - -	Cannonball #15 earphones - - - - -	2.35
8 ins. - - - - -	#10 wire or welding rod - - - - -	.08
1 - - - - -	#8 x 5/8 Screw (To hold wire arm) - - - - -	.01
2 - - - - -	Small washers (To allow arm to turn)- - - - -	.01
8 - - - - -	Small screws (For clips and block)- - - - -	.02
50 to 100 ft.- - -	Antenna wire - - - - -	1.00
2 - - - - -	Small glass insulators for antenna- - - - -	.30
1 - - - - -	Length of No. 14 ground wire - - - - -	.25
Total - - - - -		-\$5.35

Source of Supply: A radio shop can supply most of the electrical materials.

The attached blueprint shows how to assemble these parts. Wrap the magneto wire around the 1 1/2" x 6" wood block and mount it on one edge of the 6" x 8" block as shown. One end of the magneto wire is attached to the "ground" clip and the other end terminates dead. Bend the piece of #10 copper wire (or welding rod) into the shape of an "arm" as shown in the side view drawing. Make a loop eye on the one end. Mount this arm as shown using the large screw and the two small washers so it will swing back and forth. Rub this arm back and forth on the magneto wire until the insulation is scraped off. This gives the variable inductance tuning in order to receive different radio stations.

Mount the "antenna" clip and the "earphone" clips in the location shown on the print. Using some of the same magneto wire, attach the small Germanium Diode between the "ground" clip and one of the "earphone" clips. Attach the other "earphone" clip and the "antenna" clip to the "tuning arm" screw as shown. All of these connections should be soldered and be sure to scrape the insulation off of the magneto wire when making a connection. Also, it is very important that the arrow on the Germanium Diode points toward the "earphone" clip.

This completes the construction of the set. All that remains now is to install the antenna (50 to 100 ft.) as high as possible between two buildings or two solid trees. Try to get it perpendicular to your radio station direction if possible. Connect one end of the antenna to the "antenna" clip at the set. Attach the ground wire to a good water pipe or equal ground, and connect the other end to the "ground" clip at the set. Now, connect the earphone leads to the two "earphone" clips at the set. Swing the tuning arm back and forth on the coil of wire until you are able to get a clear signal from a radio station. If you have local radio stations within a few miles, the signal should be quite distinct. Other local stations can be picked up by swinging the tuning arm to other locations on the coil of wire. Now you have a very inexpensive radio.



## C H R Y S T A L   R A D I O   R E C E I V E R

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### Materials Required & Approximate Cost

<u>Amount</u>	<u>Item</u>	<u>Cost</u>
1 - - - - -	Wood Base Block (6" x 6" x 1/2")- - - - -	-\$
1 - - - - -	Small Wood Block (1 1/2" x 6" x 1/2") - - -	
40 to 60 ft. - - -	18 or 20 gauge magneto wire - - - - -	.50
4 - - - - -	Fahnstock clips - - - - -	.08
1 - - - - -	Germanium diode (#IN48, #IN34 or #IN294)- - -	.75
1 set - - - - -	Cannonball #15 earphones - - - - -	2.35
8 ins. - - - - -	#10 wire or welding rod - - - - -	.08
1 - - - - -	#8 x 5/8 Screw (To hold wire arm) - - - - -	.01
2 - - - - -	Small washers (To allow arm to turn)- - - - -	.01
8 - - - - -	Small screws (For clips and block)- - - - -	.02
50 to 100 ft.- - -	Antenna wire - - - - -	1.00
2 - - - - -	Small glass insulators for antenna- - - - -	.30
1 - - - - -	Length of No. 14 ground wire - - - - -	.25
Total - - - - -		-\$5.35

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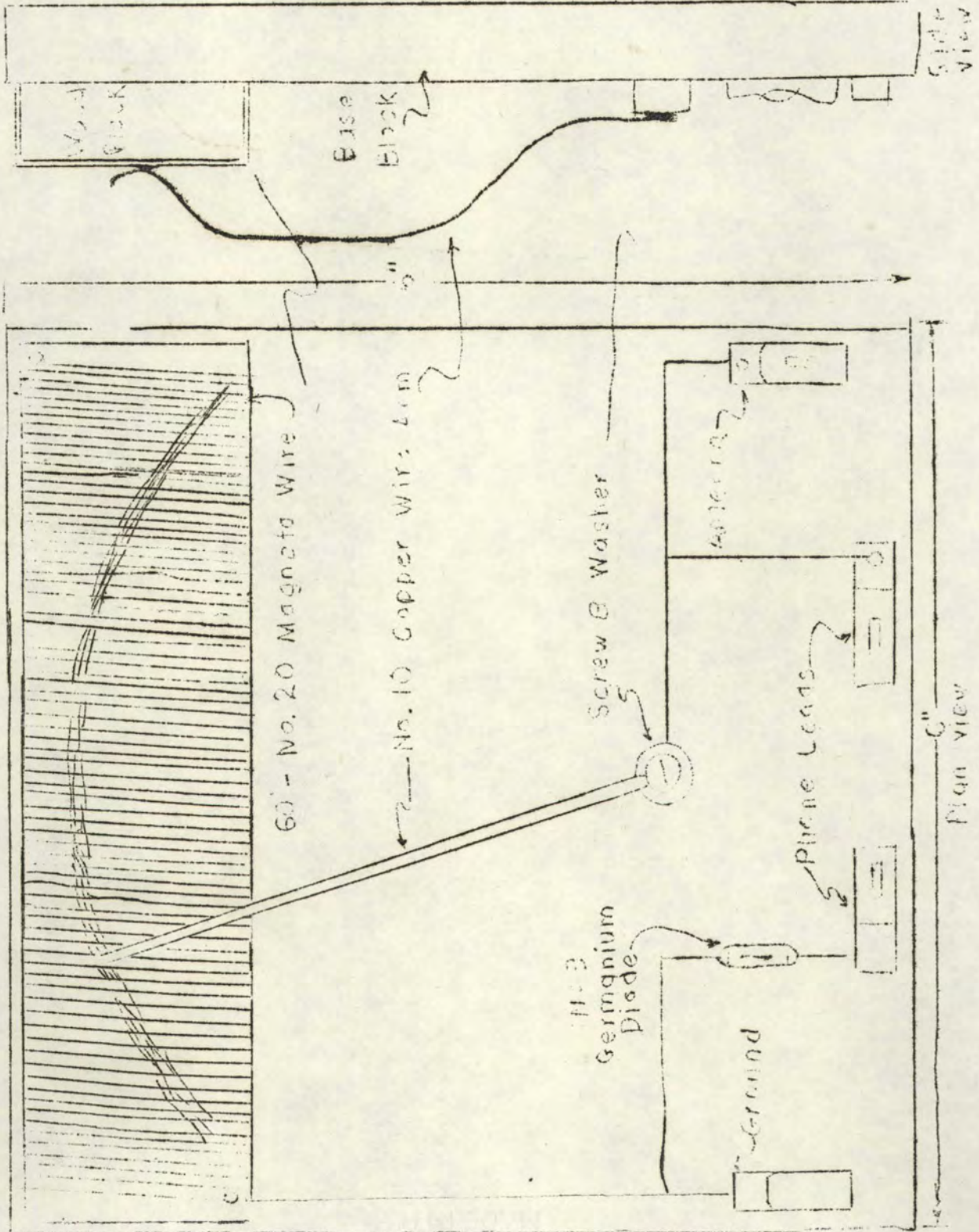
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This activity is only supplemental to the regular farm and household electrification projects which are required for 4-H project credit; you may or may not exhibit your radio at a county or district fair. It is up to you. However, if you put up an antenna at the fair ground, this should make a very interesting exhibit.

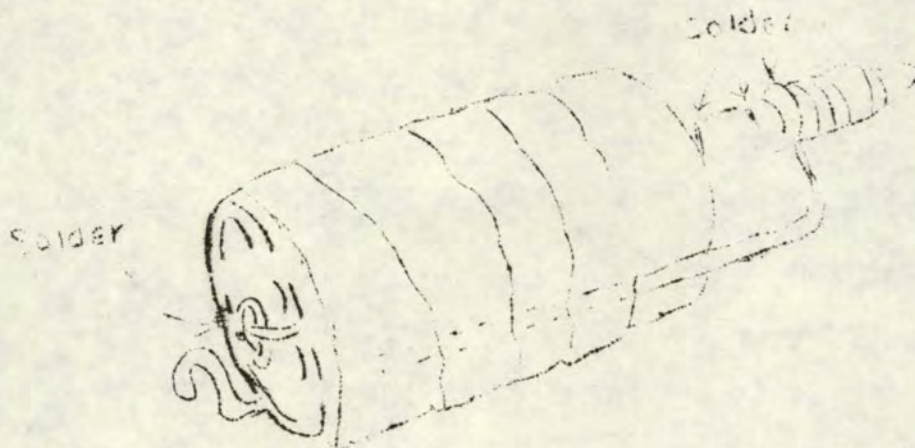
VARIABLE INDUCTANCE RADIO RECEIVER





## CAMP FLASHLIGHT

This simple camp flashlight makes an excellent project for 4-H or other youth groups. It shows clearly what comprises an electric circuit and gives the builder a chance to use simple hand tools and to learn soldering. The light has many uses around camp and is superior to a candle in both safety and convenience when used in candle lighting ceremonies. The cost of material is about 25¢. The picture makes the construction almost self explanatory.



### Materials:

About four inches of #12 or #14 wire; one flashlight battery; one flashlight bulb; a short piece of copper wire bent in U shape to attach the bulb in a flexible way so it will not be so easily broken.

In addition to the above parts, you will need a soldering iron and some solder. Solder as indicated on the drawing. When you are through with the soldering wrap the battery and wires with plastic or friction tape as shown to make the wires more rigid for better use.

Some counties have used the flashlights in place of candles during their candle lighting ceremonies.

## FINGER PAINT

Homemade finger paint can be made with the following formula;

1 cup Linit starch  
5 cups boiling water  
1/2 cup soap flakes  
Vegetable coloring

To make the finger paint, mix starch with a little cold water to make a paste and then add the hot water. Divide the batch and add the vegetable coloring. Small mayonnaise or peanut butter jars make nice containers for the finger paints. Paint the lids with bright lacquer for an added touch.

While the children are having fun using the paints they are also creating something useful as finger painted paper makes beautiful, personal and inexpensive gift wrapping paper.



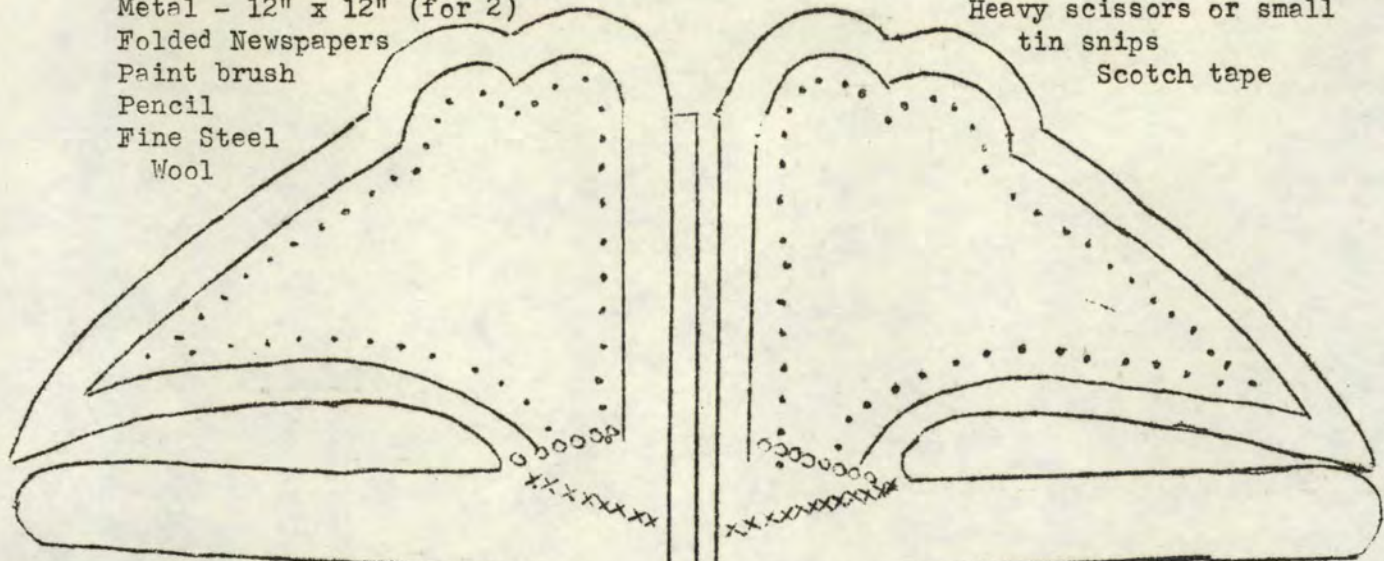
# M E T A L   A N G E L S

## Materials Required:

1 in. bead head  
 Gold or silver paint for head  
 Metal - 12" x 12" (for 2)  
 Folded Newspapers  
 Paint brush  
 Pencil  
 Fine Steel  
 Wool

## Materials: (Cont'd.)

Clear lacquer if copper is  
 is used  
 Heavy scissors or small  
 tin snips  
 Scotch tape



ooo  
 xxx  
 Cut out this  
 entire pattern with  
 scissors. Place cut out  
 pattern on metal, holding in  
 place with scotch tape. Place  
 metal on folded newspapers and trace  
 outline with pencil. Trace design on  
 skirt, wings and yoke, using pencil. Caution  
 lines marked xxx and ooo are folding line and not  
 part of the design. Do not trace them. When tracing  
 is complete, cut around the outline with heavy scissors  
 or small tin snips. Lay cut out design on flat surface and  
 press flat. Again place on folded newspaper and with pencil, press  
 design thru to desired depth. The side the pencil is used on will be  
 the under side, thus forming a raised design on skirt, wings and yoke.

• Rub both sides with fine steel wool to polish. If copper is used, a  
 coat of clear nail polish or clear lacquer will keep it  
 from tarnishing. Aluminum will not  
 tarnish.

- Note -  
 Paint bead head to  
 have it dry when  
 needed.



Directions:

With raised side on top, bend yoke forward along the line marked xxx. Bend yoke back along line marked oooo. To form yoke, fold entire upper part back, making no defined crease and allowing the two narrow strips to stand upright. Bring the two arms forward at waist line, curving gently to form hands. To bring wings into place, fold flat against yoke at back, along line marked xxx. Fold wings away from body along line marked ooo, making a definite crease. Round the skirt and adjust to standing position. Thread painted bead onto two upright strips. One at a time, roll the strips around a darning needle to form curls.

DECORATIVE SUNBURSTS

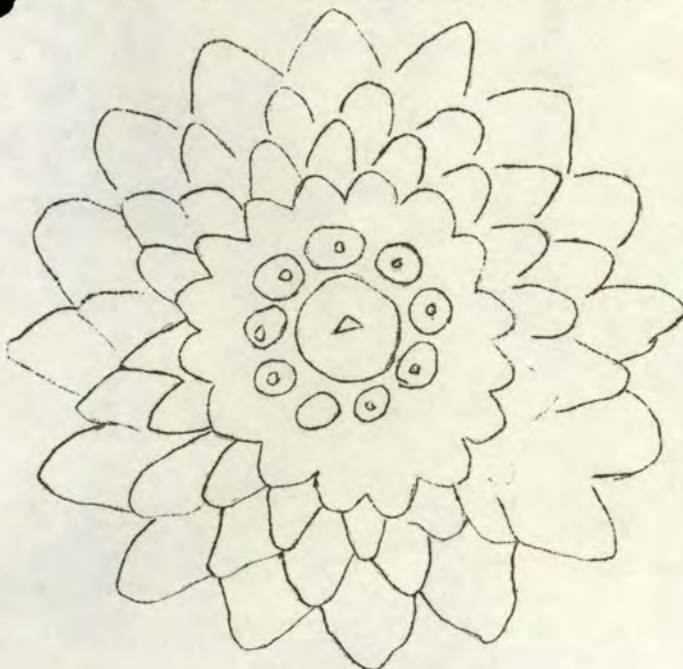
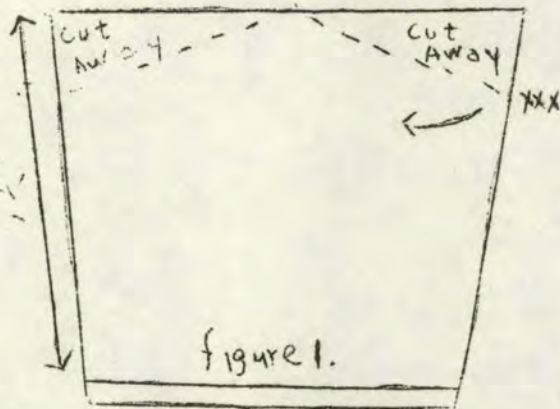
Materials:

- Base metal
- Christmas balls - 2 sizes
- Scotch tape
- Fine wire
- Corrugated board or cardboard  
candle base
- Scissors
- Aluminum foil

Suggested Sizes:

- Large Sunburst - Use 4 circles, one of each size - 24", 20", 16" and 12"
- Requires 2 yards base metal 24" wide.
- Small Sunburst - Use 3 circles, 15", 12", and 9"
- Requires 1 yard base metal 24" wide.

Using newspaper, cut circles of sizes suggested above. Fold these patterns 4 times to form 16 sections (as one would cut a pie) for measurements 15" or over. For all 12" or under fold three times to form 8 sections. Cut in 1 1/2" from edge along creases of each of these sections. Place pattern on base metal. Draw around it with a pencil, and cut it out with scissors. Mark 1/2" down on each cut and mark on



the outer edge in the center of each section (see X Figure 1). Cut away triangle as shown on Figure 1. Place metal on table right side down. Form each petal from the sections by rolling metal, lapping XX over XXX with X forming the point. Hold together with scotch tape or staple. Form these petals around entire circle. The same basic instructions are used in assembling all sunbursts. Cut heavy cardboard or corrugated paper for backing support for sunburst. It should be slightly smaller than the solid portion of the largest circle. Lay cardboard on aluminum foil and fold edges of foil over cardboard. Place all circles of petals on this cardboard backing so points of petals point up. Arrange Christmas balls in the center - large one surrounded by smaller balls. With an awl, punch holes



through the circles of petals and through the cardboard. To attach balls, thread flexible wire up through one hole then through wire on ball and down through same hole. Do likewise with each ball, attaching the large center ball last. To hang sunburst, attach loop of wire through cardboard backing. Sunbursts make attractive table centerpieces and outdoor decorations.

#### CANDLEHOLDERS:

Use cardboard candleholders. With awl, punch 5 holes through bottom, 1/4" from center circle. Wrap piece of base metal around circle which holds candle and fold metal into top to cover cardboard. Form circles of petals as previously described. Cut a round hole in center of each circle and fit over center circle. To attach balls, push wire through holes previously punched in base, up through circles of petals, then through wire on Christmas ball and back through same hole. When all balls are attached, pull wire tight and secure ends by twisting wires. NOTE: Base metal comes in 4 colors, gold, green, blue and red, each being silver on one side. It is 26" wide and can be purchased from Gager Handicraft at 1024 Nicollet Avenue, Minneapolis, Minnesota - for 40¢ a running foot or 20¢ a square foot.

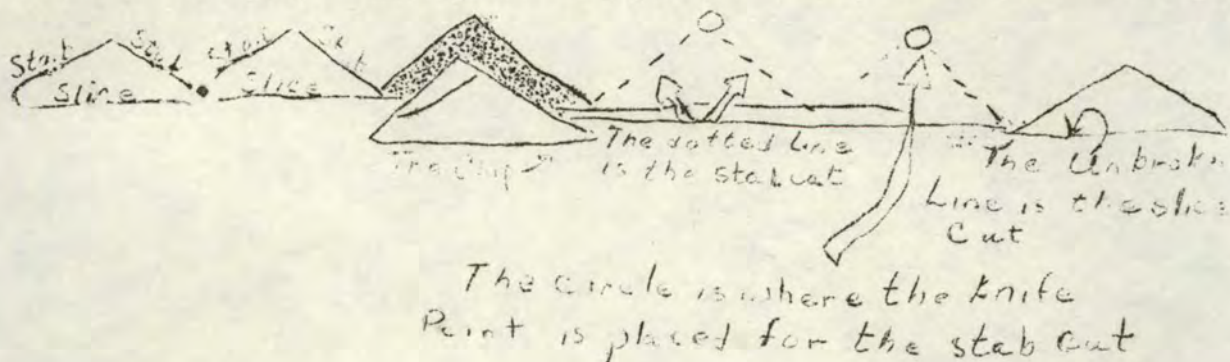
#### JEWELRY BOX

Use an all wood cigar box. Sand thoroughly. If the cigar box does not have a lock on it, you may purchase a lock and put it on.

Chip carve and varnish or shellac. The principal of chip carving is cutting a triangle shaped chip out of the wood surface. the possibilities for design are unlimited.

A thin blade pocket knife or simple wood carving tools may be used. If you are going to prepare your own carving knives, use one that has a blunt straight end for stabbing and a thin bladed knife for slicing.

There are 2 cuts in chip carving, two stab cuts that touch each other form two sides of the triangle; a slicing cut will join the two open ends of the triangle



Designs in chip carving are made by combining triangles and variations of triangles in border or circular designs.

This information was taken from "How to do Wood Carving" by Ernest Norling.



## COPPER ENAMELING:

The simple type of copper enameling which we did at Chat this year is a good expressive medium for children from about thirteen years of age up. While not requiring too much skill for simple projects, care and cleanliness is a must.

The first step is to file and smooth the edges of the copper pieces. If you wish to have an edge of copper around the finished piece, bevel the piece with a file. Smooth with steel wool. Clean face of piece thoroughly with salt and vinegar, rinse in plain water and dry thoroughly with a paper towel. (Ordinary paper towels are lint free) Do not touch with your fingers any place where you will sift on enamel. You are now ready to enamel.

Use steel wool several feet away from where you sift on enamel or fire. Two or three layers of nylon hose over the top of the container of enamel, fastened with a rubber band make an excellent sifter. Shoose basic color. Sift onto face of piece to be enameled. Fire in kiln until glossy, about three minutes. If first coat does not cover sufficiently, sift another coat on and refire. When cool enough to handle, arrange glass threads to form design. Glass threads may be bent to a desired curve if heated over a low flame such as an alcohol burner. If you have trouble keeping the threads in place, place a drop of oil, (Three in One will do nicely) on a piece of paper, then picking up the glass thread with tweezers, dip it in the oil and place on enameled piece. Refire until threads melt into face of piece.

Sometimes, if you start with a real dark color, you may want to "pick it up" a bit. A very light sifting of white (just a few grains) or some other light color will give a better effect.

Contact your local hobby stores for supplies. If there is none available or if you are interested in a group working on it, write to Thomas C. Thompson Co., 1539 Deerfield Road, Highland Park, Ill.

## BLOBBIES:

This activity is a very satisfying art form which is enjoyed by young people from 10 to 100. The process is short and the product can be enjoyed by wearing or by making as a gift.

Materials: Plaster of Paris (10¢ a lb.), 1" safety pins, wax paper, water colors, brushing lacquer, lacquer thinner.

### Preparation:

1. Spread wax paper on smooth surface, board or tray.
2. Insert point of pin through wax paper on approximately 3" centers.
3. Mix plaster of Paris, water into plaster, to a creamy consistency.
4. Drop plaster on pin with teaspoon - 1" to 2" blobs.
5. Dry in sun after removing from paper.

### Painting:

1. Study form and line of blobbie. Apply water color in an abstract way, realistic or sur-realist. Just apply color as the spirit suggests - paint freely and stop before you complicate the design.
2. Pour on lacquer with brush as soon as water color is dry. Lacquer gives a brilliance to colors.
3. Lacquer will dry in 10 minutes so wash brush in lacquer thinner after using.

Use: The blobbie pin is ready for use as a lapel pin, identification tag or camp emblem immediately.



## STONE SCULPTURE

Equipment: Household glue (Elmer's Glue-all), knife to remove excess glue, clear shellac, brush, sandpaper, scissors.

Materials: Stones and shells as varied as possible in size, shape and color.

General Directions: Select stones approximate to finished product. Assemble each figure stone by stone with glue, allowing to dry thoroughly, before adding next stone. To hold stones in place while drying, brace with other stones or cut supporting nich in a cardboard box.

Apply a thick layer of adhesive as a filler where needed. Rows of tiny stones may also serve as fillers in areas where stones do not fit well together. When dry, trim excess adhesive with knife.

A coat of shellac over the finished product will simulate the luster that wet stones have. If the result is too glossy, buff with sandpaper to reduce.

Information found in McCall's Needlecraft and Crafts annual - Volume 6.

## NUT CUP HATS

Cut brim of construction paper, make hole for nut cup, cement in place. Decorate with lace paper doilies, ribbons, feathers, flowers or any way you desire.

A good project to stimulate creative ability.

## TURKEY BONE SHIP

Dry and clean by scraping. Cement applicator stick in center hole, tie tooth picks on mast for cross arms. Add short stick at front. Add paper sails, using thread as rope. Decorate with color.

## CREPE PAPER LEIS

Cut strips of crepe paper the width desired. Sew up center with heavy thread or string. Push up and twist. Tie. Takes about 1/3 roll of crepe paper.

## SAWDUST MODELING OR SCULPTURING

Fuel sawdust may be used if it is sifted to remove the larger pieces of wood.

Wheat paste is a good binder and is better if it is mixed in dry.

Receipe: One part of wheat paste, four or five parts of sawdust; enough water should be kneaded gradually into the mixture to make it of a modeling consistency.

Objects can be made completely of sawdust, or may be made around a core of crushed paper. If the crushed paper is tied onto a wire framework, objects with more action can be made.

Powdered tempera is good for finishing objects. Shellac might be used too.



### POWDERED ASBESTOS

Recipe: One teaspoon of dry wheat paste; one cup of powdered asbestos; add water gradually until mixture is the consistency for modeling.

Asbestos is very light and durable when dry. Excellent for puppet heads. Better for small details than sawdust.

### MARBLIZED PAPER

Materials: Paper to be decorated, shallow pan of water, oil colors, turpentine. Thin oil paint with turpentine until surface is covered with a thin coat. Stir slightly to make patterns. Pass paper over surface to pick up oil paint. Stretch to dry.

### PLASTER HAND PRINT

Materials: Paper plate, small wire loop, plaster of paris, poster paint, small child, can for mixing.

Insert wire loop in side of plate. Mix plaster to heavy cream stage. Pour into plate. When plaster hardens to right thickness have child spread fingers and carefully make print, 1/2" deep. Paint around print. Remove paper plate.

### THE PRINCESS POUCH

The princess Pouch is easily and quickly crocheted from corde or straw. Either of these may be combined with metallic threads and imported wooden beads.

Always an exclusive design - for the design and pattern are your own creation. You can crochet yourself a strikingly beautiful handbag for about \$2.85.

Order catalogue containing the Princess Pouch kit or order materials separately by writing to Lee Wards, 615 Page Avenue, Elgin, Illinois.

Materials used in this bag include: 3 balls of DeLuxe Corde, 1/2 ball tinsel corde, 4 packages beads, 1 plastic bottom, 1 pair metal tips, 1 drawstring, (2 yds. in length, 1 steel needle size 1.

### GARDINATION CORSAGE

Equipment: Kleenex (1 sheet for each flower), pipe cleaners, flower wire, ribbon, green florist tape

To Make: Fold kleenex twice (or in thirds) lengthwise. Using pinking shears, pink each side, or tear on each side.

Fold in accordian pleats about 1/2" in width lengthwise. Wrap a wire around securely but not enough to draw up the pleats. Start at one end and pull each sheet of the kleenex towards the center, there should be six sheets, as the kleenex is doubled to begin with, and it was folded in thirds. Do other side in the same way. For a corsage make two flowers. Using the ends of the wire on each flower, wrap around a pipe cleaner, one flower a little lower than the other. Wrap the pipe cleaner with green tape. Make a bow from ribbon, place between flowers and secure with wire.



## O F F L O W E R S A N D T R E E S

This is a summary of a talk on fireproofing Christmas trees and preserving wild flowers given by Vernon (Nalp) Burlison during the Tuesday demonstration hour.

Once each year many people are concerned about fireproofing Christmas trees and greenery used in wreaths or other decorative arrangements. There are several water-soluble chemicals that can be used to treat trees, but there is not much advantage in using them for two reasons: First--some discoloration of foliage results when effective amounts of the chemicals are absorbed; and second--keeping the butt of the tree in fresh water does just as an effective job of fireproofing a tree as does any of the chemicals.

The most assurance of a holiday season unmarred by a Christmas tree fire is to follow these rules:

1. In buying a tree, do not select one that has begun to show any drying of the foliage. Keep it outside or in a cool place until it is ready to be mounted.
2. Cut off at least one inch from the bottom of the stem, making the cut on a slant. Mount the tree so the butt is in water.
3. Do not use lighted candles or other open flame on or near the tree. Do not use flammable decorative materials.
4. Check wiring and connections for electric Christmas tree lights. Always disconnect lights on the tree when the room containing it is to be unoccupied for more than a few minutes.
5. Place the tree where it is not close to fireplace or heat registers and could not block an exit from the room in case of fire. Location with regard to fireplaces and heat registers also applies to wreaths and other greenery. Greenery used inside can be sprayed with shellac or clear lacquer which will slow down its rate of drying out. This will make a shiny surface that reflects light much more than the natural foliage.

Pressing wildflowers is the most common way of preserving them for later use. These things are important to watch in pressing flowers:

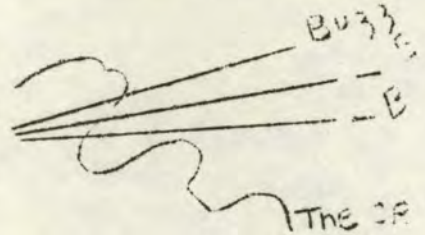
1. Keep material fresh until it is put in the press. A vasculum is best if you do much collecting.
2. Arrange it in the press the way you wish it to look later.
3. Press flowers between newspapers that are between sheets of heavy blotter paper.
4. Change papers and blotters next to new flowers in your press during the second day after they are started pressing, again on the fourth or fifth day, and a third time about the ninth day. The third change may not be necessary for small flowers that do not contain much moisture.
5. After they are pressed, your flowers can be mounted on cardboard or other suitable material.



Sandpressing is a method of preserving flowers in three dimensions. Briefly the method is this: Obtain some very fine clean sand. Heat in a 200° oven until all moisture is driven off. When sand has cooled so that you can handle it, imbed carefully in the sand the flower to be pressed. The oven-dry sand will absorb the moisture contained by the flower. Large flowers can be dried by placing them in an oven not above 200° after they have been placed in the sand. Small flowers that are not very succulent will dry without oven-curing.

THE DEEP SECRET OF DECEIVING A FISH WITH A

FLY



It is very simple; all that is essential is to be certain that you are more intelligent than the fish. There are a few simple little adjuncts that can be picked up most anywhere that are of some assistance. Of course they must be assimilated after a fashion but there is nothing very difficult about that either.

The first, and very handy it is too, in fact almost a necessity, is a piece of wire of proper size and shape. You can make this yourself, with a little practice, but it is far more convenient to go down to the Sport Shoppe and purchase it ready made. If this is out of the question you can whittle a reasonably effective substitute, (your ancestors did it) out of bone or hard wood. This gadget serves to keep a line on the fish when he discovers that he has been deceived.

Next, sneak up on a sheep and grab off a handful of wool, any complexion of sheep will do. However, it is often more convenient to secure a few scraps of yarn, and further, you may be able to choose a shade that is more compatible with your personality.

Next, or perhaps even before you approach the sheep (the sequence is unimportant) run down the old Dominic rooster; if he plays hard to catch the old red one will do as well. For best results this operation should be performed in November or December. If the rooster is destined for the pot, the preferred method from here on out is to remove the entire skin from his neck, stretch it out to dry. This method has the disadvantage of stopping production for this particular bird, but there are some qualifying advantages too. If however, it is desired to maintain the source of supply one merely removes a few of the neck feathers and returns the rooster to his flock. Usually it is less painful if the feathers are cut off fairly close to the rooster with scissors. His dignity will suffer, temporarily and ever after he will eye you with a certain suspicion, but think nothing of it. He has been also duly compensated; you have furnished him with much base material for impressing his admiring harem with his valor and importance to the world.

You are now in possession of all the essential parts and ready to go to work.

WHY NOT TRY TO TIE A FLY?

--By Charlie



## O U T D O O R C O O K E R Y

The accumulated wisdom of the ages leads to the firm conclusion that modern inventions have an important place in cookery, both in and out of doors. Since we are more interested in the outdoor part in this opus we will leave the indoor part to the imagination and proceed:

In much of the northwest there is no other means of obtaining a cooked meal than to do it yourself with whatever implements are at hand. Often they are of the most primitive and meager specimens that could be arranged. With a very little forethought one can go well prepared with almost no excess weight or bulk. It is as simple as going down to the store and asking for a roll of HEAVY LOCKER WRAP ALUMINUM FOIL. This is manufactured by Reynolds, Kaiser, Alcoa, and several other firms. Be sure it is the heavy grade and it should be 18 inches wide. The ordinary kitchen foil will work but it requires a double wrap or it will burn through and allow the steam to escape, which in turn contributes to a certain well browned complexion on the contents. This is not at all as necessary as enough of this will likely be included anyway.

For a luscious biscuit mix a stiff dough (Biscuick is ideal for this) pat it out about one half inch thick, some three inches wide, by six inches long. Wrap this in the foil, with or without a strip of bacon, hot dog, or what you will, make a drugstore wrap, so that it is sealed and crimped, and throw it in the coals of a burned down fire. Time it for ten to thirteen minutes, depending upon the size of the loaf and the intensity of the heat. At the end of this waiting period some of it may be a little dark, but it will be a tasty morsel none the less. Do not wrap the dough around the filler or you will be greeted by a streak of uncooked dough. This is usually repulsive to all but small boys.

Vegetables, meat, and fish are handled in the same manner, but it is well to double wrap them and cook up to 25 or 30 minutes.

To fry bacon, eggs, etc. take a piece of foil some 10 inches square, fold all four sides in, about one inch, then carefully raise them and fold crimp the four corners. This forms a tight bowl about 8 inches across and an inch deep. It is best to place it on the coals and then break the eggs into it, or whatever is about to be scorched. By working lightly anything except eggs can be turned when one side is cooked. With eggs it is best to decide that you want scrambled eggs and proceed accordingly. It is much the easier and the results will be more satisfactory and sure.

The various results should be eaten directly from the cooking utensil. This saves the chore of dishwashing and carries the personal touch clear through the operation, and there is much satisfaction in contemplating a job well done.

After the meal is completed the last action is to carefully pick up the scraps of foil, wad them up a little and either deposit them in some receptacle or dig a small hole and bury them. This will mark you as a good camper, for you have left a clean camp ground for those who may be coming after you.





## O V E R N I G H T   H I K E

Thursday evening after dinner sixteen "Spartans" took off from camp. They were laden with bed rolls, canteens, camera equipment, et cetera. Their destination was the highest place (Inspiration point) on the Indian Cliffs Loop Trail. And they made it!

Around their evening campfire they sang songs, told tales and discussed overnight hikes for boys and girls of 4-H age. Unique among the songs was Walt Schroeder's "It's Going To Be a Lo o-o-o-ong Vinter". Numerous were the bear stories and tales of camping and hiking trips, but the outstanding stories told were the "Whistler's" version of "Goldilocks and the Three Bears" and "The Mean Little Wabbit at Chatcolab" as told by Ken Branch.

The fruits of the discussion held on overnight hikes can be summed as follows:

1. The overnight hike has value to boys and girls of all ages.
2. For greatest benefits to hikers, allow them to do as much as possible toward selection of site, getting wood, building fires, cooking meals, fixing bedrolls, and the like.
3. Unless physically handicapped, each camper should carry his or her personal gear to the overnight spot. (Adequate blankets or bedroll and flashlight were considered to be the essentials.)
4. When overnight hike groups do not use established campgrounds, sanitary facilities were felt to be the biggest problem. A shallow narrow trench that would be refilled with soil was deemed best. Construct two for mixed groups.
5. Plans for overnight hikes with boys and girls should include outdoor preparation of at least one meal.
6. With guidance the hikers should be responsible for the campfire program themselves. Keep the program simple.
7. Some of the group felt that girls would rather take overnight hikes in one-sex groups because boys often hog the jobs about camp and the girls do not get a chance to learn by experience.

## S O L A R I U M

All that is needed is a container, preferably glass. Put a good layer (approximately one inch) of sand, then a layer of good black dirt in the bottom of the container. Find moss, plants, etc., and plant. Be sure to keep plenty of dirt around roots while transplanting. Arrange plants and moss. Moisten and if kept moist, the solarium will keep indefinitely.

\* \* \* \*

Those that want to help mankind must take their own pleasure and pain, name and fame, and all sorts of interests, and make a bundle of them and throw them into the sea and then come to the Lord. This is what all the masters said and did.

\* \* \* \*

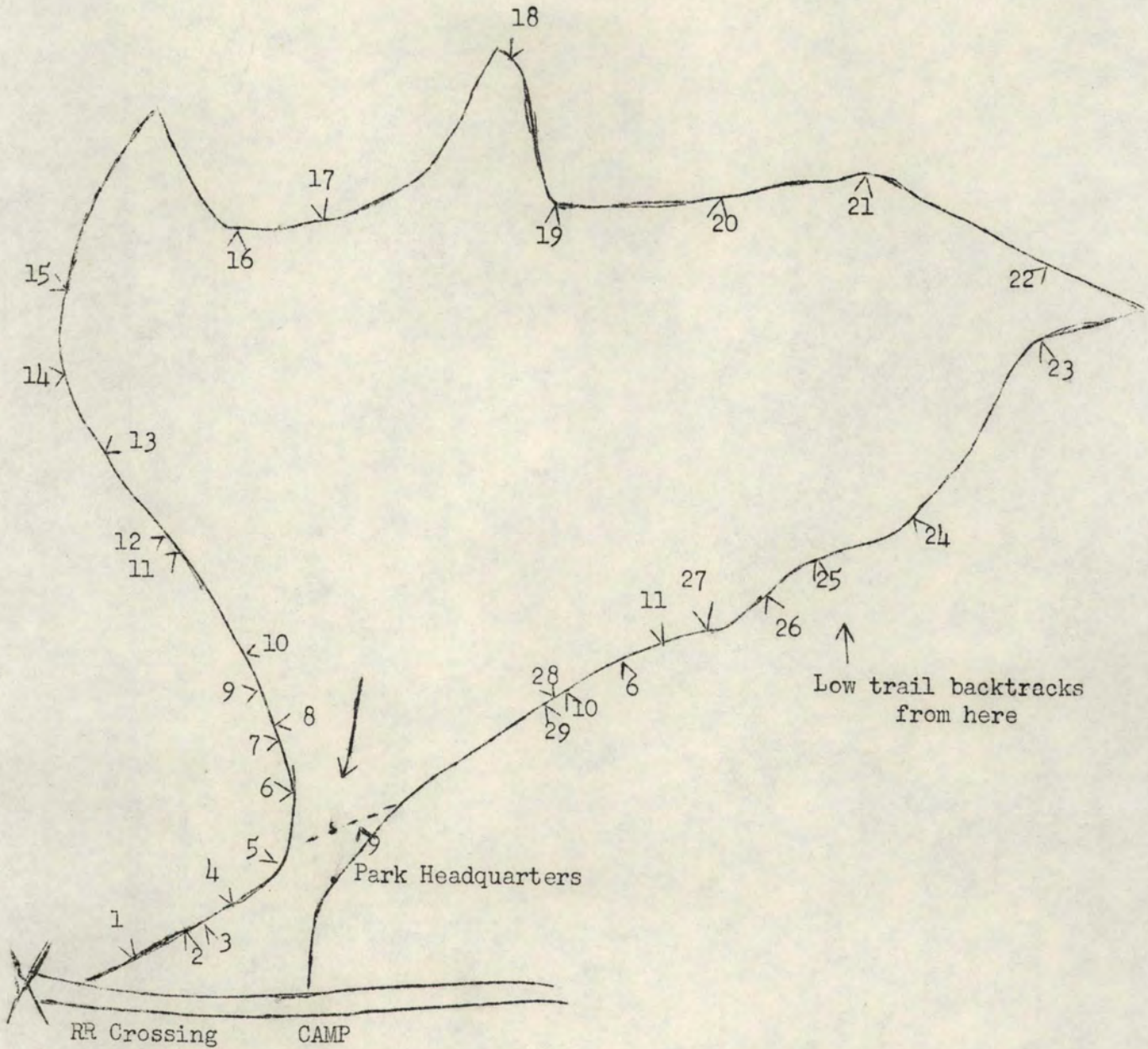
"Let us crown ourselves with Rosebuds before they be withered."

--Wisdom of Solomon

\* \* \* \*



## NATURE TRAIL GUIDE



The sketch shows roughly the layout of the trail. Arrow points indicate approximate locations of marked objects along the trail, and the numbers refer to the attached explanatory notes. The round trip is approximately 2.7 miles. There is a hill to climb, but it is not steep nor difficult. If you cannot make the full round, stay on the low trail. Take the cut-off just past number 5, follow the trail up to number 25 and backtrack. This covers about 1.3 miles. Enjoy yourself!



## NATURE TRAIL NOTES

1. Lodgepole pine - This species has two needles together in a group. The cones are small, usually lop-sided and they hang on the tree for many, many years. Although the cones open up partially and let out some of the seed, there will be seed retained in the lower parts of the cone on the trees for twenty years or longer. This characteristic enables the lodgepole to be what is called a fire species; that is, lodgepole is generally able to come in quickly on a burned area in forest land. That is because the lodgepole pine has an ever ready source of seed. Even though the fire may kill the parent trees, the supply of seed is usually still available for seeding in the burned area. The black bark that the lodgepole develops in northern Idaho has caused it to be called black pine. Though lodgepole grows widely in Idaho's forests, often in dense pure stands, it had never attained much value until recent years because of the small size of the trees. Since the introduction of pentachlorophenol as a wood preservative, lodgepole has become widely used for fenceposts and cellar timbers. It is also being cut in northern and southeastern Idaho for pulpwood.

2. Hemlock - You can identify hemlock by the variable lengths of the needles or leaves on the branches. Also, you will notice that the cones are quite small. Another characteristic that will help to identify young hemlock trees is the drooping leader in the top. If you step back where you can see the top of this tree, you will see that the leader does not stand erect as it does on other conifers, but droops over. Hemlock requires good soil and moisture. It commonly grows with western red cedar, grand fir, and western white pine as its associates. It is a host of several rot fungi. For this reason, it is not too important as a commercial timber tree in Idaho because a hemlock of any size is usually defective.

3. Western larch - Larch is a conifer, but not an evergreen. It sheds its leaves each fall and grows a new set each spring. You will note that the larch leaves are growing on little side spur shoots. They look like they are in bundles, but actually they are individual leaves growing very close together. The cone is small, between the size of a hemlock cone and that of lodgepole pine. Larch grows tall and straight and prunes its bole well. Because larch develops rather thick bark at the base and it commonly is a long way up the tree to the first limbs, it is fairly resistant to fire. In the past, forest fires that have killed most of the forest cover did not take out some of the old larch. Because there were larch seed trees left, they were the first to come in on the burned areas. Larch makes good lumber and dimension stock. It is used to some extent for utility poles.

4. Western white pine - This is the state tree of Idaho. The lodgepole pine had its needles in bundles of two; the western white pine has its needles in bundles of five. Note that the cone on the western white pine runs up to about eleven inches and is slightly curved. White pine is the prime timber tree of northern Idaho forests. In fact, it is the species upon which the lumber industry of northern Idaho was first built. It has two very serious enemies; the white pine blister-rust and the white pine pole blight. The soft white wood of white pine is prized for door and window sash framings and for match wood. Knotty white pine is widely used as interior finish. White pine requires rather open forest stands for its seedlings to get started. Therefore, it can be crowded out by such species as western red cedar, hemlock, and grand fir that can start in heavier shade.



5. Pacific yew - This species is a shrubby tree that has little or no commercial use. Its wood is hard and takes a very pretty finish. The color ranges from creamy yellow in sapwood to a deep red-brown in hardwood. Many people with woodworking hobbies like to work with Pacific yew. It also makes good bow wood. But here it is in competition with the Osage orange or bois d'arc of the east. You will note the flat, pointed, two-ranked leaves of the Pacific yew. The tree does not have a cone for a fruit, but a one-seeded, fleshy, berry-like fruit.

6. Grand fir - People sometimes confuse the foliage of grand fir and Pacific yew. They are both two-ranked (that is, grand fir is usually two ranked) but the grand fir needles are blunt tipped while those of Pacific yew are pointed. Grand fir needles are also usually longer than those of the Pacific yew. Grand fir cones are borne in the tops of the trees, usually in the upper ten or fifteen feet of the crown. In this part of the crown, the cone crop will be exceedingly heavy in good years. The cones may be so heavy in years of good seed crops that many grand fir tops are broken out when there are strong winds. The cones fall apart at maturity. Therefore, it is not possible to have a look at a grand fir cone unless one is found that has fallen before it ripened. Grand fir is usually ranked along with hemlock as a timber tree. Though in some areas grand fir trees may be very sound, yet the general picture is that old grand fir trees are apt to be very defective from rot. Grand fir is used mostly for 2 x 4's and other dimensional lumber for framing houses.

7. This is a quiz tree - Can you name it?

8. You are now approximately  $\frac{1}{4}$  mile from where you left the highway.

9. Douglas-fir - The needles of Douglas-fir stand out all around the twig instead of being two-ranked like grand fir. Also, the Douglas fir needles are slimmer and are pointed, though they are not sharp. The buds on Douglas-fir are red-brown and sharp pointed. The cones are distinctive in that they have a forked bract that sticks out from underneath the cone scales. Red fir is another name that is widely used for Douglas-fir. It is commonly classed with western larch in commercial use of the lumber. It is widely used for lumber, dimension stock and structural timbers.

10. Mountain maple - This is a common shrub of Idaho forests. Usually it is about the size you see here. Under very good conditions, it may reach a height of 25 or 30 feet and have a diameter of around 6 inches. Even then, it still has the growth habit of a shrub; that is, several stems come from the ground at the same spot instead of there being one single, straight stem like a tree.

11. Ponderosa pine - Commercially ponderosa pine and western white pine are the two most important timber trees in Idaho. You can tell the ponderosa by its longer needles, (it has three in a bundle) and by the yellow to cinnamon colored flat, scaly bark on the old trees. This tree is mature. You can tell maturity in ponderosa pine and most of the other conifers by these characteristics: the top of the tree begins to glaten out and eventually to die back leaving a dead spike in the top of the tree. The limbs become gnarled and somewhat drooping and the foliage in the crown begins to thin out. The broad flat plates on the bark of ponderosa are also a sign of maturity. Under good timber management old trees such as you see in this area would be cut out to make way for younger, thriftier, and faster growing trees.



12. A quiz tree - Can you name it?

13. This is the way-station. You have come a little less than  $\frac{1}{2}$  mile from camp. You probably have about half the hill ahead of you. The big yellow flowers on the hillside are balsamroot. You will notice they have arrow-like leaves. There is an indian legend about the origin of the arrowleaf balsamroot. When two great tribes ceased their war and made peace, the two chiefs drove a war arrow into the ground to signify that they would never again make war upon their brothers. According to the legend, the first balsamroot plant grew where the war arrow was driven into the ground. Other flowers common along the hillside are vetch, white feather flower, and the small blue penstemon.

14. School Marm - Move about 6 to 8 steps up the trail and then look straight downhill. You see a forked ponderosa pine tree. The loggers name for such a tree is school marm. A forked tree in a conifer comes about by an injury to the terminal leader or bud. When the terminal of an evergreen is damaged, one or more of the uppermost branches turn upward to take over as the main part of the tree. When this occurs early in the tree's life and several branches are successful in turning up and competing with one another, it means the tree is practically worthless for timber.

15. On this hillside, you can see the effect of site on plant growth. Up here along the trail all the trees are ponderosa pine. You can see that the soil is shallow and rocky, very dry in summer time. Even the ponderosa pine that is accustomed to dry sites has not formed a very dense stand of trees. Down toward the canyon bottom. Douglas-fir and grand fir take over and the stand of trees is much more dense. That is because of better soil-moisture relationships. Ponderosa pine would grow in the canyon bottom but the other species can compete better for light and the ponderosa pine is weeded out.

16. Lakeview - The band of trees coming down through the lake is the St. Joe River, now flooded over its banks. If you watch as you go along the trail, you can see there are two strips of trees. The open water between the strips is the river. The peninsula straight ahead jutting out from the right shore is Rocky Point. It is an area occupied by many summer cabins. You are now right above our camp. If you step out to the brow of the hill you can look down and see some of the buildings.

17. Keep Alert - If you are quiet, you have a good chance to see some game on this end of the trail. White tail deer are very common here in the park.

18. Game trail - This trail has been made largely by deer.

19. By the trail you have followed you are now approximately 1.1 miles from camp.

20. Indian Cliffs - Step out to the brow of the hill and look down in order to see better what is called Indian Cliffs. This is a talus slop formed from the breaking down of a once precipitous cliff right here under us. If you look closely, you can see pits and small mounds down near the lower edge of the talus slope. Apparently these were hiding places made by the Indians so that they could lie in wait for game that would come to water at the springs around the foot of the slope. Some of the mounds were destroyed by boys of the CCC camp because there was a rumor that Indian treasures were concealed underneath the mounds.



21. Inspiration Point - Just about every trail or scenic drive has to have its inspiration point. This is about the best along our trail. You get the full view of Chatcolet Lake and the lower drainage of the St. Joe River. From the lichens on the rocks at our feet to the tall forest down below, we can visualize the long, slow, but constructive process of nature to clothe the face of the earth with verdant beauty. From here the trail goes down to camp. You have come a little less than  $1\frac{1}{2}$  miles. You are about 1.2 miles from camp on this end of the trail.

22. Small talus slope - This gives a closer view in miniature of the big talus slope that is called Indian Cliffs. Near the foot of this slope you can see one of the depressions and mounds of rocks that were supposedly built by the Indians. There is a spring that runs from the bottom of this rock slope until dry summer weather begins.

23. Deer Crossing -

24. Quiz Tree - See if you can name it.

25. Deer Lick - This hole in the ground was dug out by deer, probably with the help of other animals. For several years, salt was put out here for the deer. Rain caused some of the salt to melt and to seep into the ground. In order to get the salt, the deer literally ate the ground until they had gone beyond the zone that the salt had penetrated.

26. Western redcedar - Instead of needles, the western redcedar has scale-like leaves. The frond-like branchlets make it easy to distinguish from any of our other conifers. Cones of the western red cedar are very small. The heartwood of this tree is quite durable. Until post treating became a practice, the western redcedar was the standard post tree for Idaho. It is also the main western species for utility poles. In pioneer days, practically all farm buildings and many homes in town were covered with western redcedar split shingles and shakes. Today, western redcedar is still used for shingles but they are mostly sawn shingles made in shingle mills. The foliage is used some by florists in floral arrangements and it is used quite widely at Christmas time for wreaths and other yuletide decorations.

27. The foot of Indian Cliffs - You are now at the bottom of the big talus slope that you saw from the top of the hill.

28. Forest Reproduction - On both sides of the trail here we have many young trees of most of the species that you have seen on the way. Here is an open area where the soil was probably disturbed in the process of building the road or getting out some timber. An open area with the duff stirred down to mineral soil makes an ideal spot for forest regeneration. Protection has been given since the very tiny seedlings started. Now the young trees are beginning to make quite a thicket of young forest growth. Last year's height growth on the individual seedlings is that portion of the terminal that sticks above the last whorl of side branches. Some of these seedlings are making good height growth.



29. Water Birch - This is one of two native birch species in the northern counties of Idaho. The other is the white barked one that is called paper birch. The native birch has little use except for firewood. There have been one or two attempts to make veneer out of the paper birch. So far the ventures have not been successful. A suitable veneer has been made from birch, but it has not been able to enter the trade and compete successfully with established veneers. The two tall stately trees across the trail are western white pine.

Here are the answers for the quiz trees:

- No. 7 - Lodgepole pine
- No. 12 - Douglas-fir
- No. 24 - Pacific yew

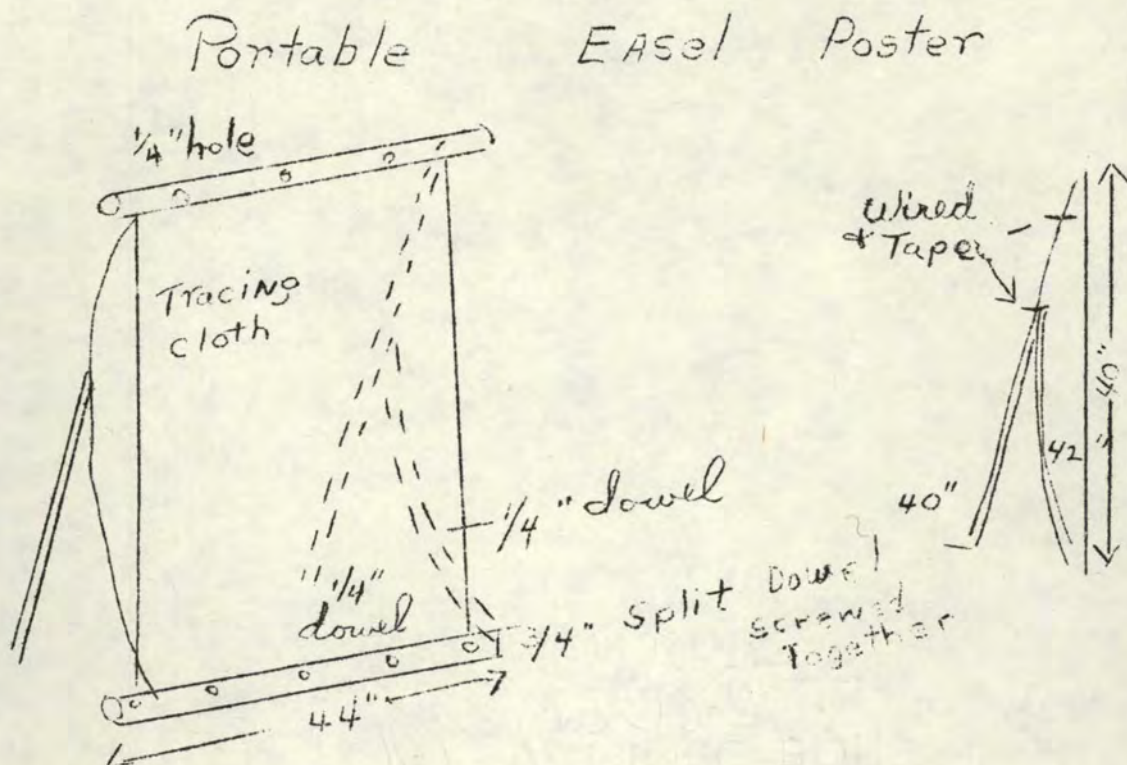


## THE ART OF STORYTELLING

Wednesday afternoon, the ambitious nature lovers at Chatcolab took a half-hour walk with Frank Guardipee presenting an interesting identification of plant life. Frank, an excellent story-teller, gave us some helpful hints on story telling.

One of the most important things to remember when telling stories is to use the things around us. The common things make some of the most interesting stories. Remember the characteristics of the topic. When speaking, one should look all around the room, rather than just one place. In many stories, hand movements are important. Some people have said that gestures are not good, but there are many times when the story wouldn't be right without them. Watch the expressions of the faces you see. From this you can know if you are accomplishing an interest in the listeners. Be sure you know the subject. This will make you more confident. Watch yourself in a mirror to see how you look. It is best not to use notes. They detract from the story.

To some people, speaking comes naturally. To others, speaking talent must be developed. Do not speak from memorizing a talk. Try to create a retentive memory. Project your voice. Bring an easiness in the listeners. Don't have the feeling that people are critical. They won't be in the case of story-telling. Remember that you are telling the story. You can fill in the story with your own ideas from your own imagination. Practice makes perfect.



Sign cloth -

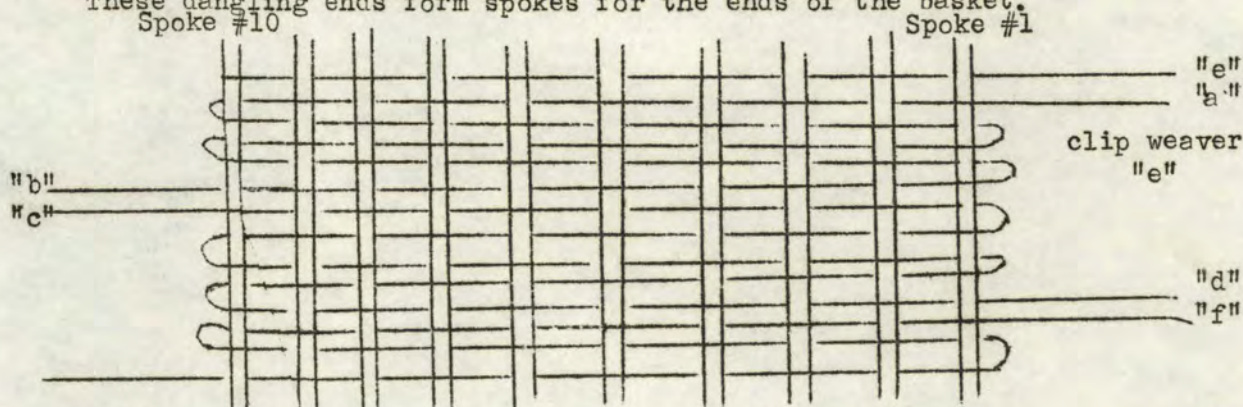
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# FRENCH CRACKER BASKET

READ INSTRUCTIONS ALL THE WAY THROUGH BEFORE WEAVING BASKET! ! !

1. Cut dry reed into 20 strands 17" long. Lay them in pairs on a flat surface with each pair one inch apart. Each pair makes one spoke.
2. Soak a group of #3 reed. Take a long wet strand of reed and lay it across the center of the spokes with about 11 inches extending beyond end spoke, placing every other set of spokes on top. Bend weaver around spoke 10 and return.
3. When weaver is used, clip it behind the nearest spoke. Start a new weaver simply by placing the end next to the old end and continuing to weave.
4. When 5 or 7 (use same number each time in basket) rows have been woven extend weaver approximately 11" beyond spoke 10 and clip. See figure 1. These dangling ends form spokes for the ends of the basket.



With "f" can't. on as in the first half of basket \* Each spoke consists of two reeds.

Figure 1  
(One-half of bottom of basket)

5. Take a new weaver (c) - leave 11" extending beyond spoke 10 - and weave under and over opposite spokes to continue bottom of basket.
6. When you have gone 5 or 7 more rows extend weaver (d) beyond spoke 1 (Figure 1).

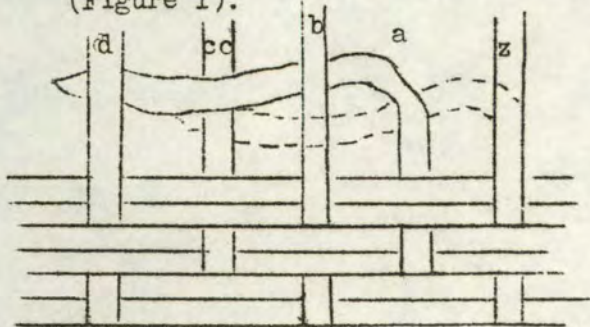


Figure 2

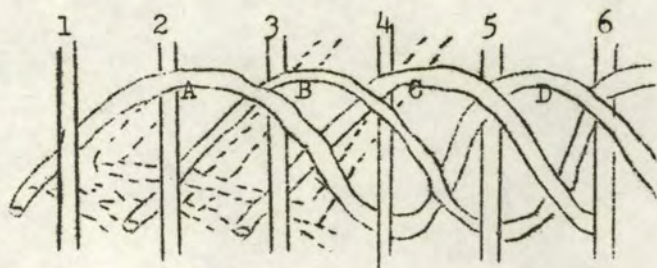


Figure 3

7. Start new weaver (e) in the same manner. But weave only one row with weaver (e) - finish it off by clipping it behind spoke 10.
8. Go back to starting point. Use new weaver (f) and weave the second half of the basket exactly as you did the first half. When bottom is completely woven, you will have three spokes on one end and two on the other. Remember two reeds or a pair is used to make one spoke.



9. Soak basket 20 minutes in warm water.
10. Form sides of basket by turning spokes up at right angles to base. Whether the spokes used for the sides are the same as the base spokes, or newly inserted spokes, to turn them close to the last row of the woven base with a pair of flat pincers, flatten the reed first at the bending point and then bend up carefully in order to not break the reed. If reeds are well soaked and one is careful, the spokes can be bent up without breaking.
11. Put in a row of heavy rope-like weaving over the point of bending.

Triple Weave: Place three weavers, A, B, C, behind three consecutive spokes, Nos. 1, 2, 3. Carry left weaver, A, to the right, in front of two spokes, Nos. 2 and 3, over other weavers and back of next spoke, No. 4. Carry B over Nos. 3 and 4, back of No. 5; C over Nos. 4 and 5, back of No. 6. Repeat, taking left of three strands, D, etc. See Figure 3.

12. Use a new weaver and go in and out of turned up spokes to form sides, about 1 inch. If weaver runs out, repair as explained in method 1 or 2.
13. For boarder, soak whole basket again. Then take spoke A behind B, in front of C, and behind D. Take sharp knife and clip off A, diagonally behind D. Repeat process with B behind C, in front of D and clip behind E. When last two are reached (Y and Z) take Y behind Z in front of A, behind B, and clip. Z must then go behind A. Clip behind C.

PIECING WEAVERS: When one weaver is used another must be added. This is called piecing the weavers. There are two methods for doing this and it depends on what type of weaving is being done as to which type of piecing to use.

METHOD I: Cut the old weaver a little to the right of the spoke behind which it is to be pieced. Place the new weaver behind the same spoke so that it crosses the old weaver and continue weaving. Note that the new weaver now comes from the same place from which the old one did before the piecing. (See Figure 1, below)

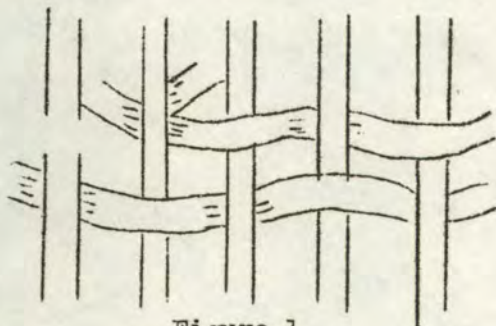


Figure 1

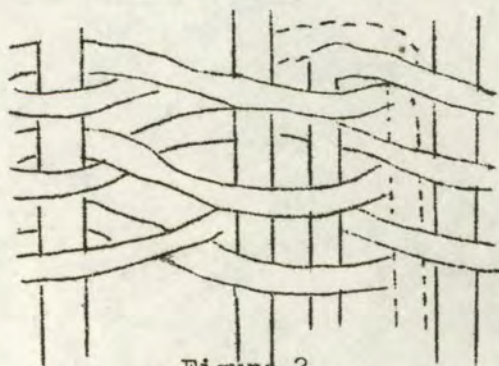


Figure 2

METHOD II: This method is called hidden piecing. Cut the weaver a little to the right of the spoke behind which it is to be pieced. Turn the end down beside the spoke and tuck it in. Insert the new weaver behind the same spoke so that it crosses the old weaver, turn the end down on the left side of the spoke tuck it in and continue weaving. (See Figure 2, above)