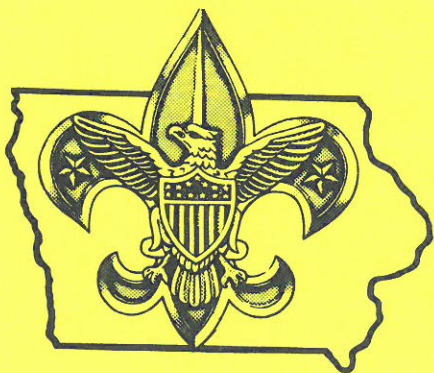


Heather Reis



MID-IOWA COUNCIL
BOY SCOUTS OF AMERICA





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MID-IOWA COUNCIL BOY SCOUTS OF AMERICA

November 5, 1991

Scouting Makes A World Of Difference...

Our theme for this year grew out of seeds that were sown at last year's Pow Wow. Those who attended will probably recall the focus of the luncheon, key note speaker's talk. She spoke of an ever shrinking world, a world in which a majority of the Cub Scouts we now guide will, as adults, be required to work with persons from other countries.

Three areas of their development will be important in these future dealings. The first is their knowledge of other cultures. The second is their acceptance of persons not like themselves. And the third is their willingness to learn more about others.

As Cub Scout leaders, we have a tremendous influence on the boys we lead. Not only do we teach them by the example we set, but we also have the opportunity to expose them to a wide variety of cross-cultural experiences through the songs, crafts, games, ceremonies, etc. that we use in our weekly meetings.

This Pow Wow theme gives you, as their Cub Scout leaders, some resources to help them learn more about other cultures. Our hope is that knowledge will lead to acceptance and acceptance will lead to a willingness and desire to learn more. We know that Scouting CAN make a world of difference in a boy's life.

Your 1991 Pow Wow Co-Chairs,

Mikki DuChene
Carol Segersin
Jacquie Brewer
th

3-28-2

BOY SCOUTS OF AMERICA
MID-IOWA COUNCIL



1659 E. Euclid
Des Moines, Iowa 50313
(515) 266-2135

November, 1991

Dear Friends in Scouting:

Time is a commodity that most people find a short supply of these days. Mothers and Fathers have their jobs (with its commitments); they belong to various church groups and choirs; their children's school has a parent group to which they belong; the various sports programs their children participate in require parental assistance; their house and personal lives also need attention. All of these things have one thing in common, they require **TIME**.

This Pow Wow book was designed to save time. Hopefully it will provide you with ideas for crafts, songs, skits, and ceremonies. By no means is this book complete. More ideas for the monthly theme can be found at your District Roundtable. Also there are many scouting books available from the scout office; and your public library carries a wealth of information on games, crafts, customs, and themes.

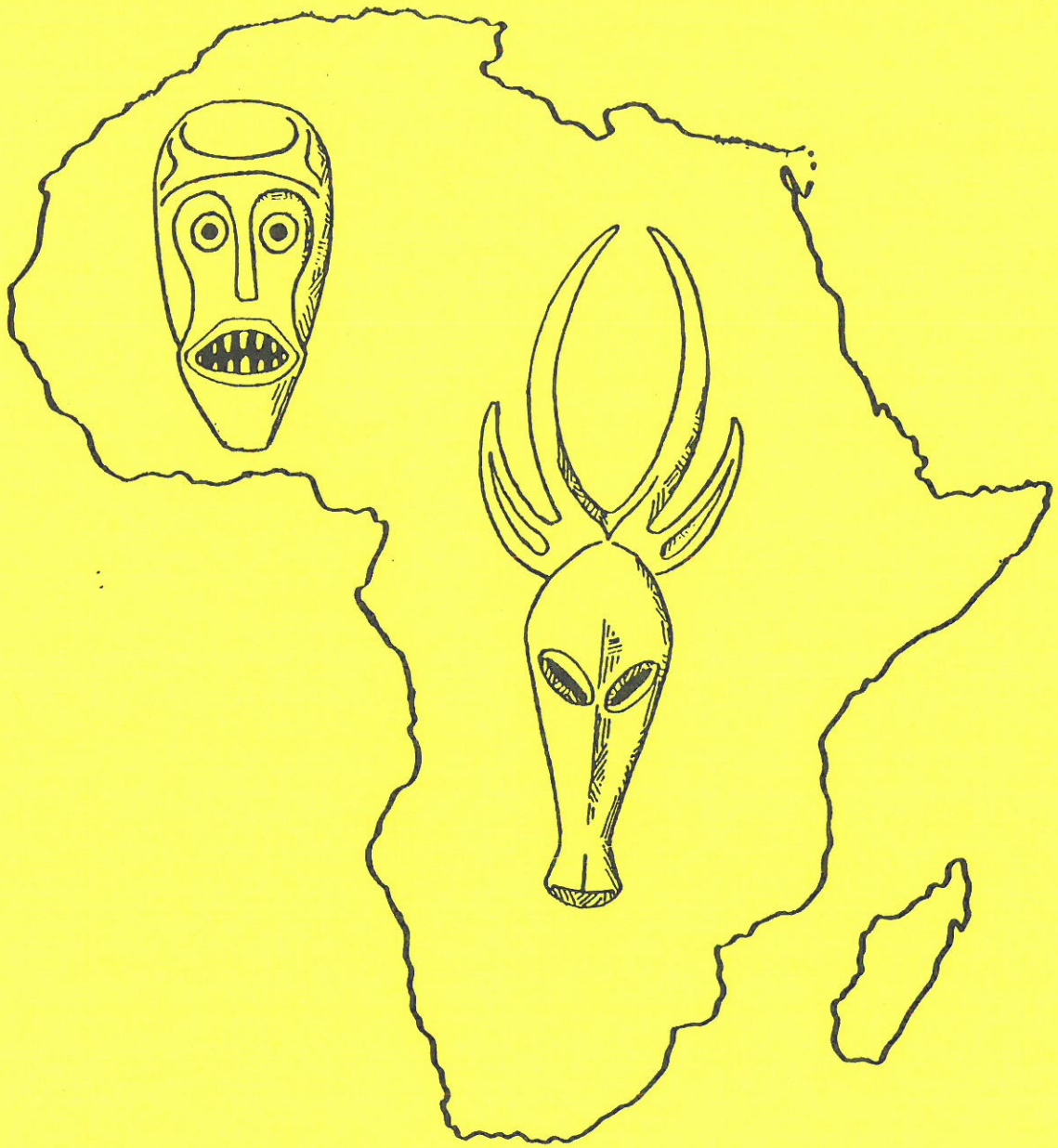
Many people, too numerous to mention, helped us put this book together. A few names do stand out, however. Debbie Bratcher (Broken Arrow), Heather Reis (Raccoon River Valley), and Carol Segersin (Raccoon River Valley) were generous in supplying us with materials. We'd also like to thank Robert Rouwenhorst, Dr. R. J. Buckley, and Mike Murray of Koch Brothers. These people sacrificed their Saturday morning, let us use their office at *strange* times, and put up with frantic late night calls in order to help us. Lastly we'd like to thank our families in being so understanding while we were working on the Pow Wow book.

Yours truly,

Zane Vokes
Editor

Gwen Trump
Editor

P.S. If you would like to volunteer your time, please contact one of us.



AFRICA

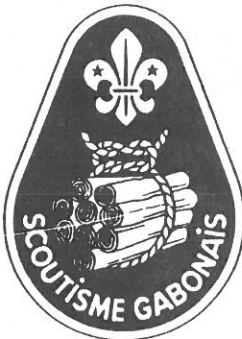
CENTRAL
AFRICAN
REPUBLIC



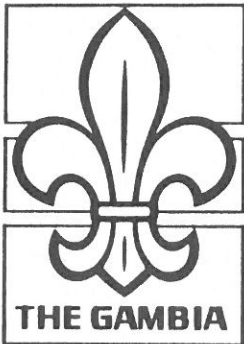
KENYA



GABON



THE GAMBIA



SOUTH AFRICA



FEDERATION OF SCOUTING IN THE CENTRAL AFRICAN REPUBLIC

The Federation comprises seven associations. The emphasis is on leader training, activity programs for young Scouts, outdoor activities and religious education. Community development is one of the most notable features.

Activities include building schools, literacy centers, bridges, collective farming to increase food production, and large scale fish farming for improving the rural diet.

Total membership	7,000
Scouting founded	1941
WOSM member since	1969
Population (thousands)	2,740
Area, sq.km.	622,984
Pop. density per sq.km.	4
Capital city	Bangui
GNP per capita, US\$	390
Language(s)	French

Programme Sections

Name	Age	M	F
Meute	6-11	x	x
Troupe	12-17	x	x
Clan	17-up	x	x

Motto

**Toujours prêt
Always ready**

THE GAMBIA SCOUT ASSOCIATION

This association is open to young people of all religions and races.

Special activities include tree planting, work camps, Scouting celebrations, fundraising, camping and hiking.

A health seminar for Scouts and Guides in the Western Zone of Africa was arranged in the Gambia with information about primary health care,

organizing community participation, family life education, nutrition and child survival techniques.

Members attend training courses in The Gambia as well as in other countries.

Due to transport problems, groups in rural areas suffer from isolation.

The Gambia was welcomed as the 119th member organization of the Scout movement in 1984. The Department of Youth, Sport and Culture actively supports and encourages the Association.

Total membership	7,862
Scouting founded	1921
WOSM member since	1984
Population (thousands)	656
Area, sq.km.	11,295
Pop. density per sq.km.	58
Capital city	Banjul
GNP per capita, US\$	220
Language(s)	Mandingo, Wolof, English

Programme Sections

Name	Age	M	F	Be prepared
Cubs	8-11.5	x		
Scouts	11.5-17.5	x	x	
Seniors	17.5-25	x	x	

Motto

GABON SCOUT FEDERATION

The Federation comprises three associations: Scouts du Gabon, Eclaireurs du Gabon, and Eclaireurs Unionistes du Gabon. There is a good district organization which provides patrol leader training. Training is carried out in cooperation with other Scout organizations of Central Africa, and interstate camps are held with Cameroon.

Scouting has a record of public service and cooperation with sports and cultural organizations. A number of tree planing campaigns have been carried out as well as drives to

improve some public areas in Libreville.

By participating in training courses in other countries and cooperating with other youth and service organizations, the Scout organization makes the most of its resources and avoids duplication of effort.

Total membership	3,835
Scouting founded	1936
WOSM member since	1971
Population (thousands)	1,172
Area, sq.km.	267,667
Pop. density per sq.km.	4
Capital city	Libreville
GNP per capita, US\$	2,970
Language(s)	French

Motto

- De notre mieux (Cubs)
- Toujours prêt (Scouts)
- Pour servir (Routiers)
- Our best (Cubs)
- Always ready (Scouts)
- To serve (Rovers)

BOY SCOUTS OF SOUTH AFRICA

Membership in the Boy Scouts of South Africa is open to boys and adults of all races who voluntarily accept the aims and methods of the Movement. Particular emphasis is given to special activities for older Scouts, including adventure activities, hikes and safaris into remote areas.

In the past few years there has been a very strong growth in membership. This is a direct result of a determined policy that scouting should be available to and affordable by all boys. It also stems from the appointment of a small body of salaried trainers whose task is to encourage adults to enter the movement and to undergo training so that any boy who wishes to join the movement can be offered the full benefits of the Scout program.

Scouting has contributed more than any

other group in "building bridges" and creating better relations in the country's complex society.

The Scouts have close cooperation with the Girl Guides organization at all levels. They also maintain close ties with conservation bodies, with conservation organizations and undertake many conservation and environmental protection activities.

Total membership	58,400
Scouting founded	1908
WOSM member since	1937
Population (thousands)	33,221
Area, sq.km.	1,221,037
Pop. density per sq.km.	27
Capital city	Pretoria
GNP per capita, US\$	2,290
Language(s)	English, Afrikaans, Bantu languages

Motto

Be prepared

Programme Sections

Name	Age	M	F
Wolf Cubs	7-10	x	
Scouts	10-18	x	
Rovers	18-30	x	x

KENYA SCOUTS ASSOCIATION

Scouting in Kenya is very closely related to both urban and rural community development needs. The program responds to the needs of the country. Community service involvement is necessary for both second and third class badges, and includes hospital visits, blood donations, assisting the aged, planting trees, adult literacy campaigns in villages, road and bridge construction in rural areas, anti-litter campaigns, first aid training, building schools and homes for the aged, as well as serving at annual agricultural shows. Scouts often participate in rural water projects by laying and connecting pipes. Advanced Rover Scouts help translate and publish Scouting program material in Swahili.

The conservation of nature is a major emphasis as is evidenced by the fact that a Senior Conservation Badge is obligatory to attain Lion Scout status. In one project, more than 500 Scouts, assisted by school children, planted an impressive 18,000 trees along a new 65 km highway. In another project, Scouts cleaned up one area of the capital Nairobi and at the same time drove home the message of sanitation and clean water. They have also been involved in building health centers with the community.

Low-cost, mortar-mesh housing has been pioneered in Kenya as part of international Year of Shelter for the Homeless, and the World Organization of the Scout Movement awarded the Kenya Scouts Association a certificate of appreciation of its work in improving housing and fighting homelessness. To cope with some of the social problems caused by lack of shelter, Scouts have opened a Scout recreation center in Mombasa and are holding literacy classes.

Scout expeditions from the United Kingdom, Italy, Australia and Sweden have frequently visited Kenya to participate with local Scouts in various projects. These have included building wells and water facilities, constructing ventilated improved pit latrines and mortar-mesh houses.

There are two Sea Scout groups, and one Air Scout group. There are special programs for blind and handicapped children.

There is good cooperation between Guides and Scouts at national and local committee levels. Normally only Rover units are coeducational, although others may be coeducational with the permission of Guide and Scout headquarters.

Kenya was a favorite country of Lord and Lady Baden-Powell. They often visited their lodge, Pax Tu, in Nyeri.

He lived his last years in Pax Tu and was buried there in 1941. Lady Baden-Powell was buried alongside him in 1977.

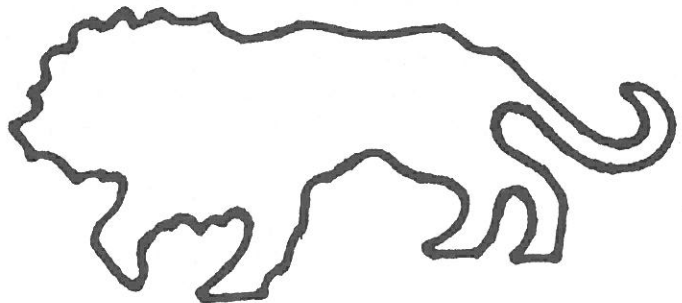
Total membership	101,461
Scouting founded	1910
WOSM member since	1964
Population (thousands)	21,163
Area, sq.km.	580,367
Pop. density per sq.km.	36
Capital city	Nairobi
GNP per capita, US\$	360
Language(s)	English, Swahili

Programme Sections

Name	Age	M	F
Cubs	8-11	x	
Scouts	11-14	x	
Seniors	15-18	x	
Rovers	18-25	x	x

Motto

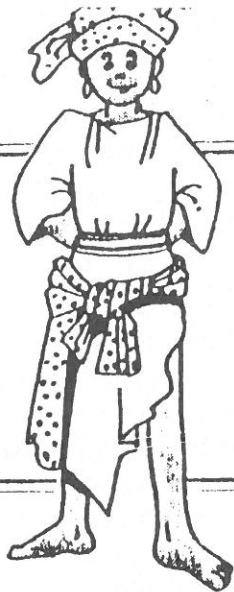
Be prepared



The Lion

by Jack Prelutsky

The lion has a golden mane
and under it a clever brain.
He lies around and idly roars
and lets the lioness do the chores.



Folk Art and Crafts of AFRICA

We tend to speak of Africa in very general terms, as if it were a single environment. Perhaps that is one reason Americans and Europeans have never really understood Africa. Africa is as diversified as any continent on earth, huge in size and complex in geographical features. It is larger than North and Central America combined. It has Mount Kilimanjaro, rising over nineteen thousand feet, only one thousand feet lower than North America's highest summit, Mount McKinley. Danakil Depression in Ethiopia is 383 feet below sea level, lower than any point in North America. Lake Tanganyika is almost as large as Lake Superior. But for natural wonders, Africa's most awesome is the huge Sahara, the largest desert in the world.

The cultures of Africa are as varied as the natural environment. They are the products of a variety of religions, all with deep roots. For centuries many Africans have been Moslem. For several centuries others have practiced Christianity. Older still are native religions. They are the soul of African tribal traditions and loyalties.

When you look at a map of Africa, you see a collection of national states, *not* tribal boundaries. Those national boundaries were imposed on Africa by Europe's nineteenth-century colonial powers. The real cultural divisions, however, are primarily tribal. So it is often more accurate to talk about tribal folk arts and crafts than about national ones.

Yet as modern Africans develop national awareness and identities, tribal cultural traditions begin to merge into national cultures. It can be difficult to know where one begins and the other ends. African businesspeople and government officials in Western business dress don traditional costumes for family celebrations. City executives happily join traditional ceremonies when they visit the villages where they were born. Africans easily move back and forth between modern realities and tribal traditions. Native crafts are a significant part of those traditions.

You begin your investigation of African arts and crafts north of the Sahara. There live the Berbers. Although they are Moslems, they are not Arabs. They are native Africans. From there you move to the southern Sahara, then to the equatorial jungles, then on to the coastal regions, and eventually to South Africa. It is a long journey to make in a single chapter. But it is a large continent. Though merely a sampling of African arts and crafts, these projects will allow you to create in the spirit of traditional Africa.

Spangled Headdress

Along the fertile Mediterranean coast of North Africa live descendants of the Arab conquerors of centuries ago. South of the coastal region begins the Sahara. Along its edges live non-Arabs. They are the Berber people. They have lived there as long as history records the story of the great desert, for they were known to the ancient Egyptians and Romans. The Berbers have adopted Islam, and many speak Arabic. Many more speak Hamitic, the modern Berber language. They are the original peoples of North Africa.

Divided into tribes with their own particular customs, Berber life is diversified. Many Berbers work as farmers on the slopes of the snow-capped Atlas mountains of Morocco. Others live as farmers and merchants in villages clustered along the Sahara's edge. Still more exist as nomads, moving in and out of the desert leading their camel caravans.

Each Berber tribe has its own distinctive costumes and jewelry. One type of jeweled headdress worn by the women of several Berber tribes can introduce you to Berber customs. It is something you or a friend might like to wear.

For many peoples, jewelry has been more than just adornment. It has often served an economic purpose. Keeping jewelry is one way people without banks have stored family wealth. Investing in jewelry, they could melt down its precious gold and silver when a family emergency or hard times hit. Nomadic people have long used jewelry in this way, and not just to store family wealth. Jewelry also serves as a convenient way to carry wealth when on the move. Bejeweled nomads need no traveler's checks.

Jewelry also was used by a husband to show how much he valued his wife. The more jewelry a woman wore, the more her husband supposedly treasured her. Certain jewelry was expected as a dowry or as a wedding gift. Sometimes the economic function was very direct, for the jewelry could actually consist of strung coins.

Modern Berber jewelry continues to serve these practical functions. Although negotiable coins are not a part of Berber jewelry today, clusters of metal disks recall a time when they were. You can make a spangled headdress as shown in the two illustrated examples (*Fig. 259*). Berber women wear this jewelry over a black head kerchief. You can wear it in the same way or as ordinary costume jewelry.



Figure 259

MATERIALS

sheet metal
 brightly-colored cord
 black head kerchief

tin-can metal, or heavy
 metal foil

1. To use tin-can metal (see page 94), cleanly cut away the lid and bottom of a can with a can opener. With tin snips or heavy shears, cut away the rims and seam of the can. Flatten out the can. **Take care not to cut yourself as you work with the metal.** You can also use ordinary sheet metal or even heavy metal foil. Cut out disks from the material, using coins as a pattern.
2. Punch a hole in the center of each disk with a large nail.
3. String the disks onto a heavy cord of whatever bright color you prefer (*Fig. 260*).

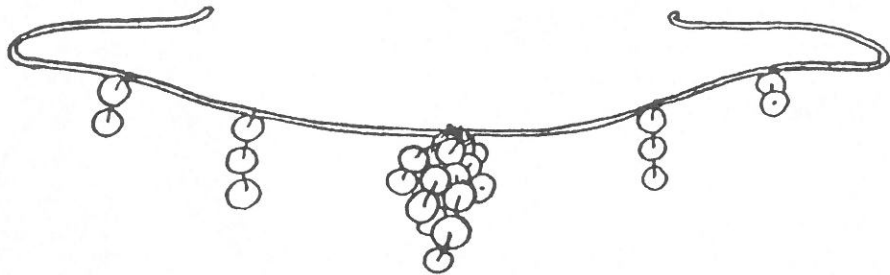


Figure 260

4. Wrap your hair in a black head scarf. Drape the spangled Berber jewelry over the scarf. If you prefer, wear the strung disks as an ordinary necklace.

Inadan Necklace

South of the Sahara lie Chad, Niger, and Mali, three landlocked countries that are almost completely desert. Within that three-nation region live the Tuareg people. These nomads earn income with camel caravans or farming. They live in a cooperative but strained relationship with the Inadan people. Inadan artisans earn their living by making objects for the Tuareg. Seldom wandering, they live in settlements located near Tuareg villages and camps. The Inadan produce utilitarian objects like pots, pans, and other utensils. They also produce ornate saddle bags, camel saddles, jewelry, and silver statuettes. Inadan women weave and work with leather.

The prolonged droughts of the 1960s and 1970s brought poverty, starvation, and death to the southern Sahara. Yet, even as the Sahara sands crept southward, Inadan artisans continued their age-old crafts. With precious metals no longer available, they turned to scrap metal for their raw material. They melted down coins to extract the silver. They refashioned old car parts and cut up tin cans to use as "silver" trim for camel saddles and jewelry. The importance of crafts is vividly shown by craftspersons continuing to create beautiful objects in the face of disaster.

Could you fashion something from scrap metal, something that would satisfy a Tuareg patron? Using scrap tin, you can create jewelry in the style of the Inadan necklace illustrated here (*Fig. 261*).

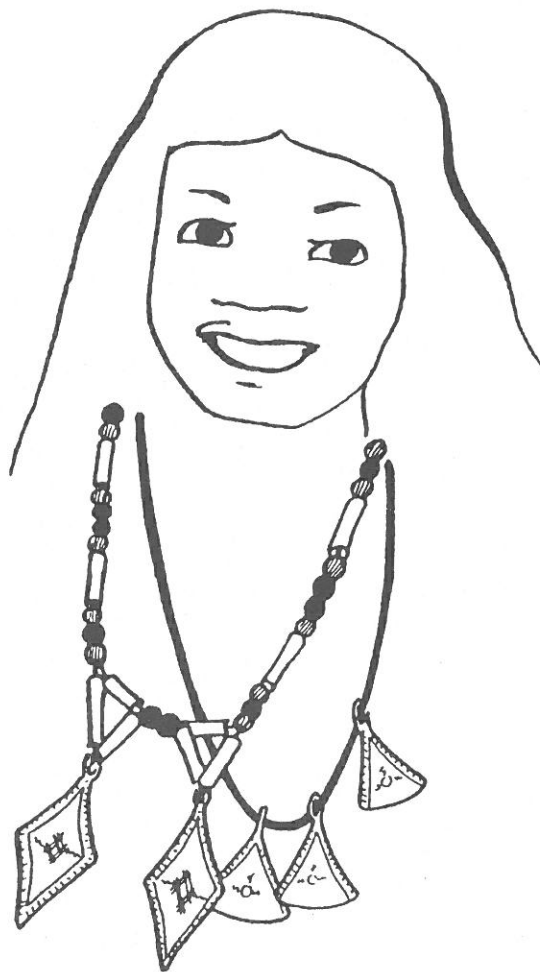
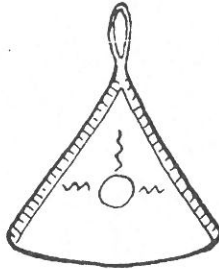


Figure 261

MATERIALS

tin-can metal
beads

black enamel paint
heavy cord



1. Cut open a tin can
From that metal cut shapes like the triangles and diamonds in the illustrated example (*Fig. 262*). Twist the loop ninety degrees for hanging. Cut one-inch squares of scrap metal. Wrap them around a pencil to make metal tubes and beads (*Fig. 263*).

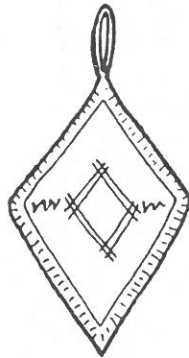
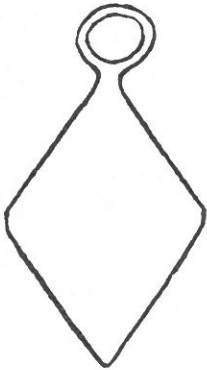


Figure 262

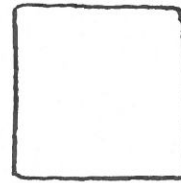


Figure 263

2. File the edges of the metal so they will not cut.
3. Scratch designs onto the flat triangle and diamond shapes with a nail or other sharp point.
4. Dab an old cloth into black enamel paint, then rub over the metal piece. Wipe the surface clean, leaving black in the scratched design.
5. When dry, string the metal pieces on heavy cord along with the metal beads and colored purchased beads.

6. Rather than purchasing beads, you can make your own from paper and paste. Cut a strip of newspaper one foot long and one-quarter to one-half inch wide. Spread paste along one side. Wrap tightly, paste side inward, around a thick nail or knitting needle. When it has dried, remove the paper bead from the needle or nail (*Fig. 264*). Paint it with a poster color and then shellac. Different shapes of paper strips will make different shaped beads.

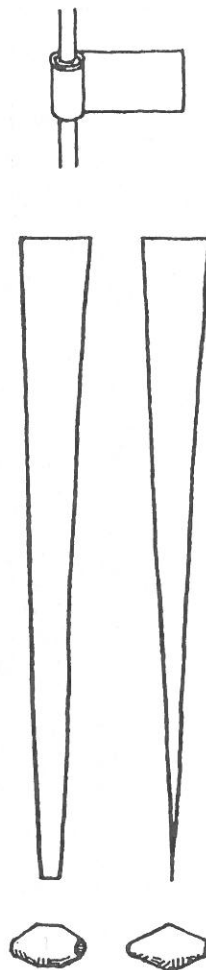


Figure 264

Flour Batik

One of the delights of African folk art is colorful costumes. These are not the religious costumes worn during special festivals and celebrations. Instead, they are the everyday robes and head scarves worn by women in villages and cities. Traditionally, they are brightly colored with abstract patterns.

The finest of these dresses are dyed by hand in a batik technique.

Batik dyeing in Nigeria and Liberia differs from the Indonesian method by using cassava starch instead of wax for a resist. Dye resist is a substance applied to cloth that will resist dye. A



Figure 265

design drawn with resist on the cloth will not take the dye. When the resist is washed away, the area it covered will be the color of the original material.

The illustration shows a batik made in Yorubaland in Nigeria (Fig. 265). The light parts of the cloth were covered with the resist material, cassava starch. The cloth was then treated with dye. The dye took on the untreated parts, black in the illustration. The white shapes are the parts of the cloth covered by the cassava starch. After dyeing, the craftsperson washed away the resist material.

It is somewhat easier to work with cassava starch as a resist than with wax, although it does not always give as sharp an image. Cassava starch is only available sometimes in American stores. In its place you can use a paste made of ordinary flour and water. However, the pattern edges will be blurry, not sharp—something to remember when planning your design.

MATERIALS

piece of white or light-colored cloth (natural fiber, not synthetic)

flour
cold-water fabric dye

1. Plan a design. For first projects, use a simple plan. It can be a picture. It can also consist of geometric shapes arranged in a pattern or as a border. Remember, the design you make with the resist will be the original color of the cloth. The rest will be the color of the dye.
2. Make a thick paste resist of flour mixed with water. Then paint your design on the cloth with the resist, using matchsticks, brush handles, pipe cleaners, or other sticks. Push the paste down into the fibers. To keep dye from penetrating the back of the cloth, apply the resist paste to the design on the back of the cloth as well. The dampness of the cloth where the paste was applied to the front will guide you in putting it on the reverse.
3. Prepare a cool-water dye. Bathe the cloth in the dye. Do not agitate it any more than necessary.

4. Lay the cloth flat to dry. If hung, the dye might drain, leaving the lower portion darker than the upper.
5. When dry, wash the cloth in hot water to rinse away the resist paste.
6. Display your batik design as a wall hanging, or wear it as a scarf or other item of clothing.

Nigerian Metalwork

For centuries the leading metalsmiths of Central Africa lived in Nigeria. In the thirteenth century the Yoruba of western Nigeria were using metal-casting methods not yet practiced in Northern Europe. In the sixteenth and seventeenth centuries, the palace of the king in Nigeria's Benin City was decorated with bronze plaques like the one illustrated here (*Fig. 266*).

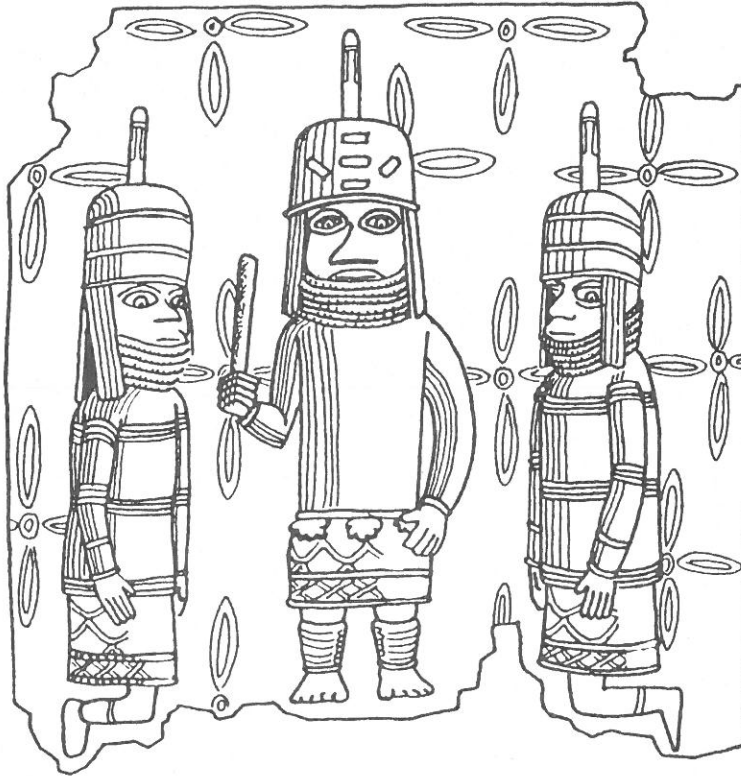


Figure 266

Throughout Africa contemporary craftspersons are using their talents to translate traditional crafts and arts into modern interpretations. A number of Nigerian artists are working with metal this way. Asiru Olatunde was a Yoruba blacksmith.



Figure 267

Beginning as a maker of metal jewelry for tourists, he turned to picturing folk themes on large sheets of metal. Illustrated is his aluminum panel entitled "Friends" (Fig. 267). He created the metal panel by hammering the design into the material. You can try the same process on salvaged metal.

MATERIALS

rectangular piece of sheet metal	section of thick styrofoam
-------------------------------------	-------------------------------

1. Cut a rectangle of sheet metal or salvaged tin-can metal two feet by three feet. You should probably begin with a panel half that size. The illustrated panel is
2. Plan a design on paper. Make it simple, with two-dimensional figures against a flat background.
3. Redraw your design on the sheet metal with a felt-tipped pen.

4. Lay the metal sheet on a block of styrofoam for support. Use a flat-faced or ball-peen hammer to beat down the background of your panel design. Use a small-headed hammer such as a tack hammer to tap around outlines and tight corners. When using hammer heads with sharp edges, tap rather than pound, so as not to cut through the metal.
5. After you have pounded the design outline into the panel, use a hammer to deepen the background.
6. Do not hammer on the raised surfaces. Use a screwdriver tip or other pointed tools to pound in details and textures.

Beaded Pin

Craftspersons of the Zulu and other South African tribes create marvelous beadwork. They create beaded headbands, armbands, necklaces, and other costume adornment. They also make bead dolls and beaded house decoration. The illustration gives you an idea of how cheerful and bright Zulu beaded decoration can be (*Fig. 268*).

Many of the bead designs are traditional, having been made and remade for generations. Many of the apparently meaningless geometric shapes in the designs actually recall a story or religious message. Those abstract meanings are lost to us. However, we do not need to understand the symbolism to enjoy the bright, happy appearance of Zulu beadwork.

Such elaborate beaded decoration is reserved for special festive occasions in the Zulu calendar. Yet the tradition does appear in everyday practice. Young South Africans often sport a beaded safety pin or other kind of homemade bead decoration on a blouse, shirt, or sweater. It is a simple idea, just a few beads stuck on a safety pin. But it is enough to honor a proud folk tradition. You too can honor it and your study of African folk art by wearing a similar beaded pin.

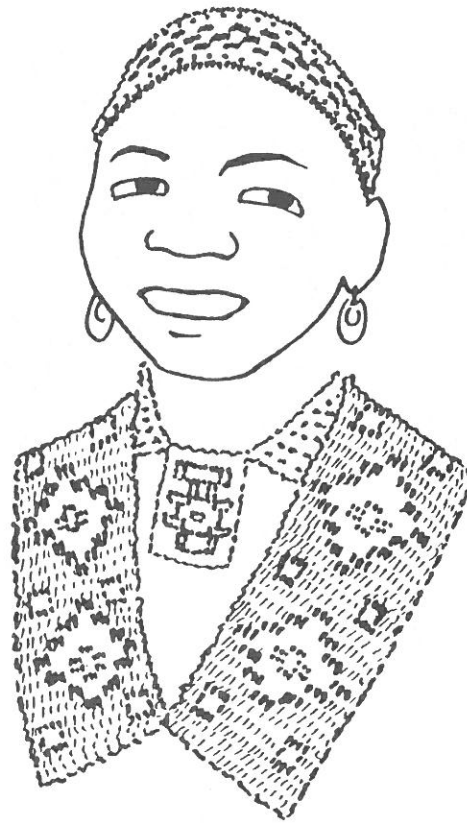


Figure 268

MATERIALS

colored beads with holes
large enough to fit
the pin

safety pin

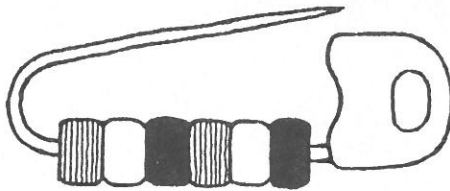
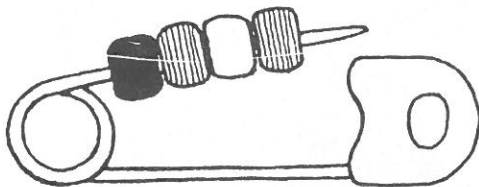


Figure 269

1. Collect or buy colored beads. They are available at craft shops. You want them small, but with holes large enough to thread on the pin. Or make beads as described
2. Thread a few of the beads on a pin in the order that seems most attractive to you. If the pin has a spring loop, you can only thread on the pointed wire. If there is no loop, you can bead the other wire (*Fig. 269*).

Masks

Some of the greatest museums of the world display collections of beautiful African masks. They have been admired by such famous European artists as Picasso and Braque. A number of art books have been devoted to the traditional masks of Africa. African masks are justly admired for their beauty and imaginative power. They are also folk art, true expressions of the spirit of the people for whom they were made.

African masks were created to be worn in tribal religious ceremonies, usually ritualistic dances. They represented animal gods and monsters familiar in the myths of particular tribes. The dance or ritual pageant acted out the legend.

The very creation of masks had religious overtones. The wood-carver practiced intense meditation and concentration when producing a mask, often retiring to a secluded hut in order to create the work. Some tribes stored masks in sacred areas when not in use.

Illustrated here is a selection of mask types from various tribes and areas of Africa (Fig. 270). You can copy them or let them inspire your own original African mask. Number 1 was made by the Youre tribe of the Ivory Coast. Number 2 is a Bapunu mask from Gabon. Number 3 is a Bakuba mask from Zaire. Number 4 is an antelope mask made by the Bakwele tribe from the Republic of the Congo-Brazzaville. Number 5 is a Bafo mask from Cameroon. Number 6 is a Yao mask from Mozambique. Number 7 was made by the Dogon of Upper Volta. Number 8 is a Bantu mask from South Africa. All are made of wood. Numbers 2, 3, 5, and 8 have added color. Numbers 3 and 6 have added material for hair.

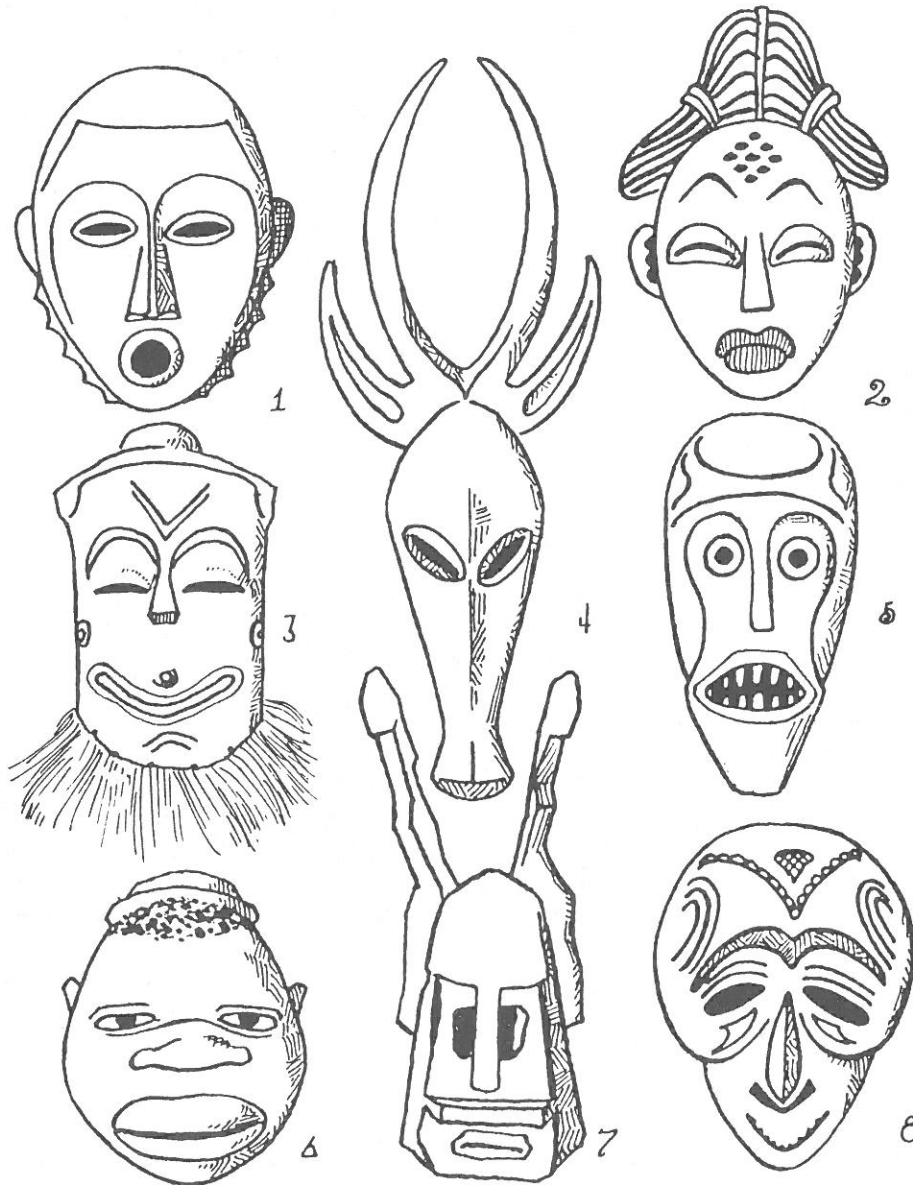


Figure 270

Religious masks are certainly not confined to Africa. Similar masks are carved on Pacific islands. Masks are used in religious dances of Southeast Asia. Monster masks are still worn in dances performed in the Alpine villages of Switzerland and Austria. Masks serve the function of symbolically turning a dancer into a legendary figure. Of all the masks of the world's cultures, some of the finest have been created in Africa.

You might want to try carving an African mask from wood. You can also create one from papier-mâché. Rather than wearing it, you can hang it for display. Use the illustrated examples to inspire your design. If possible, look up more information about African masks in library books. Create your mask with some of the concentration the original African mask makers brought to their work.

MATERIALS

head of store display dummy
or clay face form
petroleum jelly
shellac

papier-mâché
poster paint or wood-toned
varnish

1. Having examined a number of photographic examples of African masks, design your own. Either copy one you especially like or combine the features of several.
2. Obtain a head from a department-store or dress-shop display dummy. Most stores would gladly give you an old one or, at least, loan you one. You will construct your papier-mâché mask on this head. Its features will then give a shape to the nose, eye sockets and other details. If you are unable to get a dummy head, make a form from modeling clay as illustrated. Take care not to produce overlapping projections as shown with the dotted lines (*Fig. 271*). They will prevent you from removing the mask from the form.



Figure 271

3. Prop the head with pieces of wood so that it does not roll. Or shape the clay face form on a drawing board. Thickly grease either the dummy face or the clay face with petroleum jelly.
4. Tear strips of newspaper and dip them in wallpaper paste or paste made from flour and water as described in Mexican crafts (page 89). Lay the strips across the dummy head or clay face.
5. Cover the face of the head or clay face with three layers of papier-mâché newspaper strips.
6. Now begin to shape the mask. This means adding more layers for projecting parts, leaving thin areas that are to be recessed. The mask need not be made in one sitting. Let it dry overnight. Return to more modeling with newspaper strips on another day.

7. When the mask has thoroughly dried, sand away any sharp edges, bends, or corners with fine sandpaper. Then paint the mask with poster paint or a wood-toned varnish. You might need several coats to cover the newsprint.
8. When the paint has dried, carefully lift the mask away from the dummy head or clay face. The grease should let you remove it easily. If the inside of the mask is still damp, let it dry thoroughly before continuing.
9. Cut around the edge, removing excess papier-mâché. Cut out the eyes if you intend to wear the mask. Shellac the inside.
10. If your design calls for it, add some color to the eyes, the mouth, and other detail areas. You might glue string, feathers, or other materials to the mask. Original African masks used straw for hair, shells for eyes, and other materials for such added decoration.
11. Wear your finished mask for a costume party or a class study pageant (*Fig. 272*) or else hang it in your room as a souvenir of your interest in African art and crafts.



Figure 272

The most authentic experience in creating African-inspired masks is to carve them from wood. It is not difficult, especially if a soft wood such as pine is used. You must find a piece large enough and thick enough, with as few knots as possible. With your design idea you can produce a successful mask.

MATERIAL

piece of board larger than mask size and at least 1½" thick

1. Select a piece of wood with no—or very few—knots. Prepare a design for your carving. Use the mask styles illustrated here or in other books on African art. If the wood has knots, incorporate them into the design as eyes, mouth, or other features, since a knot is hard to cut.
2. Cut out the general shape of the mask with a powered jig saw or band saw (*Fig. 273*).

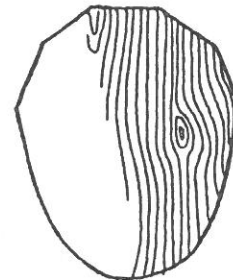


Figure 273

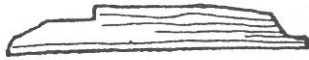


Figure 274



Figure 275



Figure 276

3. Rough cut the profile of the mask with a hammer and chisel (*Fig. 274*).
4. With the mask roughly shaped, make detailed carving with a hobby knife, X-acto knife, or any sharp carving knife (*Fig. 275*).
5. With a hammer and chisel, then a carving knife, cut away the inside of the mask (*Fig. 276*). Cut it to fit reasonably to your face. If you use the mask for display rather than wearing it, this is not so critical.
6. Sand the mask to a smooth finish.
7. Paint the mask if you wish. Then clear varnish it to protect the colors. You can also use a varnish stain to cover the mask. Use a dark tone, typical of authentic African masks.
8. You can glue added decoration to the mask—shells for eyes, yarn for hair, seeds for teeth, or any other decoration that comes to mind.

Top-of-Head Masks

Certain African masks hardly seem to be masks at all. They look more like sculpture. Rather than being worn on the face, they are strapped to the top of the head. These top-of-head masks serve the same purpose as face masks. They symbolically give a dancer a mythological role in a religious pageant.

Top-of-head masks are usually animal representations. Because of the graceful curves of its horns, the antelope is a particularly favorite subject. Here are two examples, one made by the Bambara tribe of the Republic of Mali and the other worn by the Kurumba dancers of Upper Volta (*Fig. 277*).

Both of these examples are of the same subject, an antelope's head. But you can see how artistic imagination stylized them into different conceptions. In addition, one is painted with geometric designs, while the other has been left with natural wood coloring. The Bambara example also uses braided cord decoration around the base as a strap for the dancer's head.

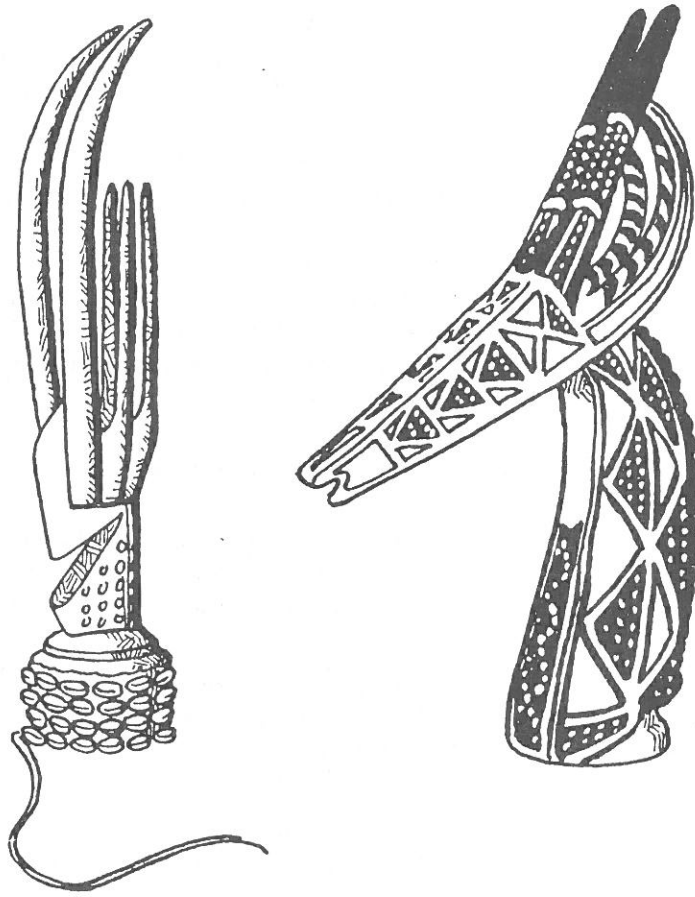


Figure 277

The stylized shapes of these top-of-head masks could be copied in wood. You can also recreate them as papier-mâché sculpture. Or, inspired by them, you could use a more familiar animal subject to make your own top-of-head mask.

MATERIALS

papier-mâché
heavy wire for armature
cord

wood block
poster paint or varnish
glue

1. Design a top-of-head mask inspired by the two illustrated examples.
2. Prepare a base for the mask by whittling a block of wood into a circular or square shape.



Figure 278

3. Make an armature to support the papier-mâché. Coat-hanger wire will serve the purpose. Untwist a hanger and snip it with wire cutters to a length that is almost the height of the intended mask. The illustration shows an armature for the two sample masks (*Fig. 278*).
4. Drill a hole in the wood base and force the armature end into it.
5. Wrap the armatures with paste-soaked newspaper strips
6. Prepare papier-mâché pulp by soaking torn newspaper pieces in water overnight, then kneading the squeezed pulp with white glue or paste
7. Begin to shape the top-of-head mask with the papier-mâché pulp. Build up thick areas. Do not apply too heavily to vertical shapes, or the pulp might fall away. You can hold the pulp in place with paste-soaked newspaper strips. You do not need to shape the piece completely in a single day. Use several class sessions to develop the shape of your mask.
8. When finished, allow the mask to dry thoroughly. Then paint it, if that is your plan, or varnish it to give it a wood tone. Wrap the base with cord, gluing it in place. Decorate with beads, buttons, or shells if you wish. If you intend to wear the mask, tack a long cord to the base to be tied beneath your chin. Or else display the mask as a piece of papier-mâché sculpture.

WE'RE FROM NAIROBI

We're from Nairobi, our team is a good one.
 We do the watusie, we're seven feet tall.
 The cannibals may eat us, but they'll never beat us
 'Cause we're from Nairobi, and we're on the ball.
 SINGING! SINGING! SINGING!
 Tra la la la la la.

Chorus

Um-gow-wow, um-gow-wow, um-gow-wow
 Um-gow-wow, um-gow-wow, um-gow-wow
 Um-gow-wow-wow.
 Singing
 Um-gow-wow, um-gow-wow, um-gow-wow
 Um-gow-wow, um-gow-wow, um-gow-wow
 Um-gow-wow-wow!

We took sixteen men out from Kilimanjaro,
 But they didn't have what it takes (clap, clap)
 We took all the losers out into the jungle,
 And left them tied up for the snakes (clap, clap).
 Singing...

Repeat Chorus

Yoté

About the Game

The game of *yoté* is played throughout West Africa. Its great popularity is probably due to the simplicity of setting up a game: the 'board,' five rows of six holes, is scooped out of the ground, and the playing counters are pebbles and bits of stick, which are available anywhere.

Finding the equipment is probably the only easy part of *yoté*. The rules allow for a variety of movements, and the game demands strategy and quick thinking. Because every piece captured allows the capturing player to take another of his opponent's pieces, a disadvantage can rapidly become a rout. Even for the best players, changes of fortune are speedy and surprising, which makes *yoté* a perfect gambling game. In Senegal, particularly, it is usually played for stakes.

How to Play the Game

Two players are each equipped with twelve pieces, either pebbles or short bits of stick. Each player attempts to capture all his opponent's pieces.

The player with pebbles starts the game by putting a pebble in any hole. The other player places one of his pieces in another hole. Only one piece may be played in each turn. A player does not have to place all his pieces on the board before he starts to move those he has already put down; he may hold some in reserve until later in the game. Pieces may be moved one space in a straight line (but not diagonally) and only to a vacant hole.

A player may capture one of his opponent's pieces by jumping over it and removing it from the board. He is then allowed a bonus capture, the choice of removing any one of his opponent's pieces still on the board.

Though most *yoté* games come to a quick and decisive conclusion, it is possible for a game to end in a tie, when each player has three pieces or less left on the board.

How to Make the Game

Scoop a *yoté* board, like the one in the photograph on the left, out of the sand in a children's sandbox, on the beach, or in the soil of your own backyard. The playing surface is five rows of six holes. The traditional playing pieces are simply twelve pebbles for one player and twelve bits of stick for the other.

THE WOLVES OF THE PACK

The wolves of the pack
Are playing catch and throw
Take one, hold one, pass it along
While playing they went
Zig-a-Zag-a Zig-a-Zag-a Zong
While playing they went
Zig-a-Zag-a Zig-a-Zag-a Zong

ZULU WARRIOR

See him there, the mighty warrior
See him there, the Zulu Chief
I come a zimba, zimba, zimba
I come a zimba, zimba, zay
I come a zimba, zimba, zimba
I come a zimba, zimba, zay

African String Puzzle

How to Play the Game

This puzzle is commonly found among the jungle tribes on the Guinean coast of Africa. The object of the game is to transfer the ring from one loop of the cord to the other.

To do this, first pull out the center noose B and slide the ring along noose A until it is within the perimeter of noose B, as in diagrams 1 and 2.

By tugging at nooses A and C, pull noose B backward until it passes through the center hole. The puzzle will now look like diagram 3.

Continue sliding the ring to the right through the two central loops, as shown in diagram 4.

Push noose B back through the center hole until it appears on the front side of the board. The ring will now be on noose C, within the perimeter of noose B, as in diagram 5.

Enlarge noose B and slide the ring down along string C. Tug at the three nooses until they assume their original positions. The ring is now on noose C.

Materials

Plywood or hardboard 8 by 1½ inches. A ring roughly 1½ inches in diameter. A length of string or cord.

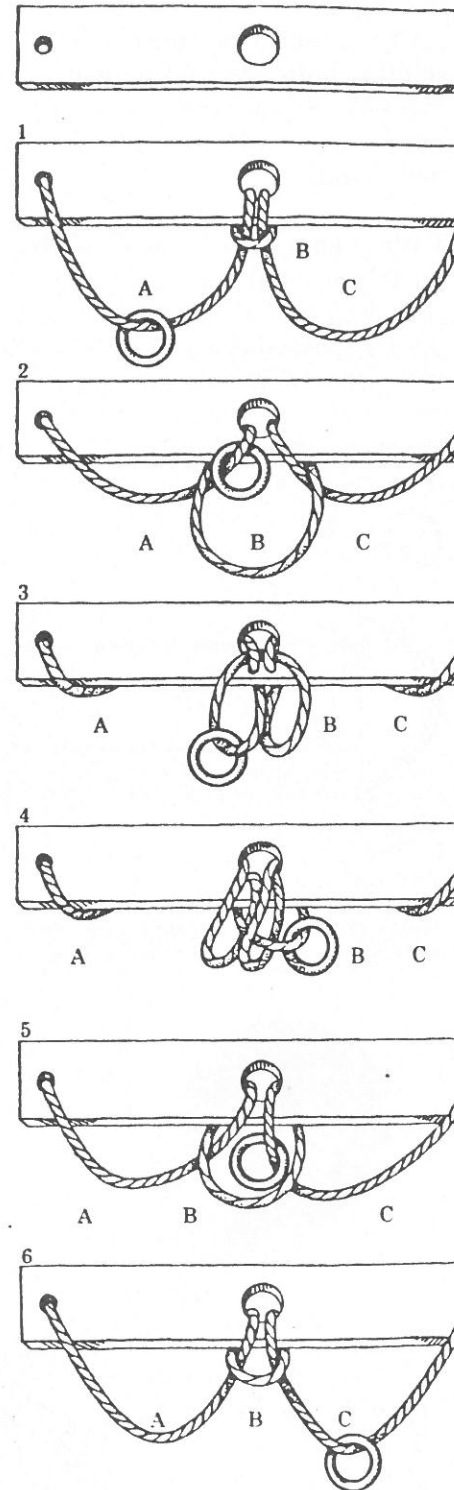
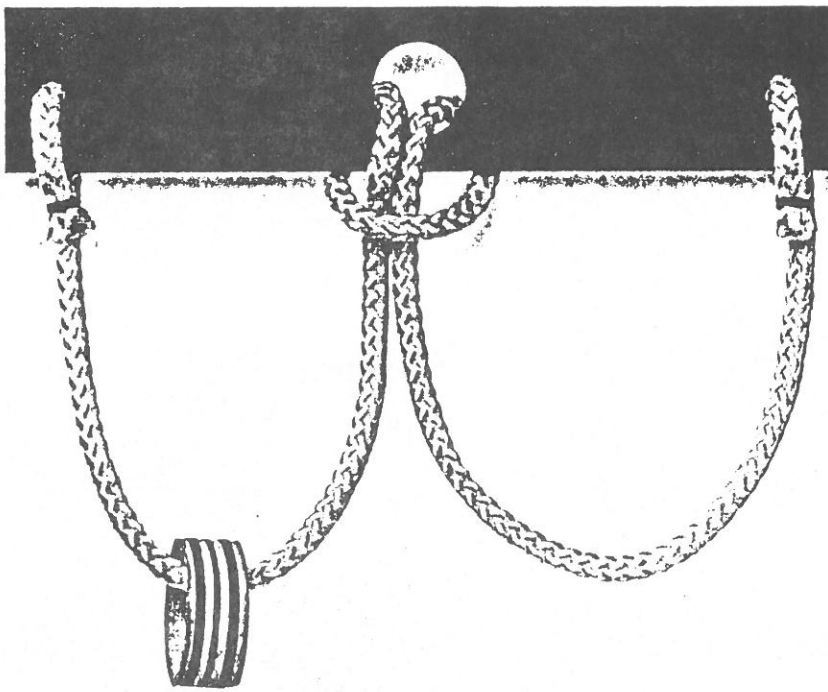
Tools

Saw, sandpaper, and a drill.

How to Make the Game

Drill a small hole near each end of the wooden or cardboard frame. At the center of the frame, drill another hole, large enough to allow the doubled strings to be passed through twice. Attach the string and ring to the panel, as shown in the photograph below.

This same puzzle, made from a twig and a large bead in place of the ring, is found among the tribes of western Africa. Moving the ring from loop to loop is easy, once you know the secret.



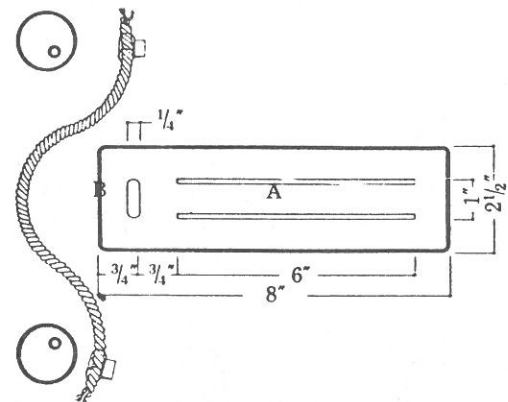
The diagrams above show how to manipulate loops of string in order to move the ring from one side of the string puzzle to the other.

Picking Cherries

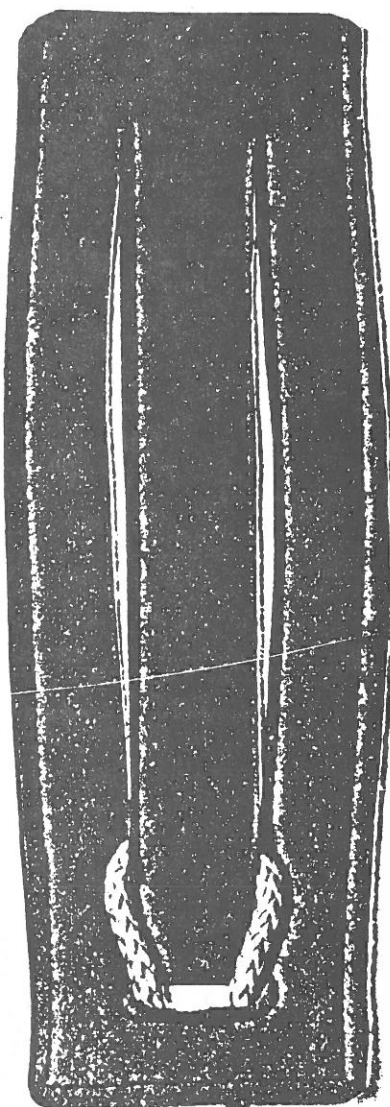
How to Play the Game

Picking cherries is a perfect brain-teaser – absurdly simple once the solution is discovered. But many inexperienced puzzlers are stymied when asked to pick the 'cherries' from their 'twig.'

To disengage the cord and balls from the felt rectangle, the middle strip of the felt base (A on the diagram below) must be pushed through the slot (B). When the strip forms a generous loop on the other side of the slot, the cherries and cord can be easily freed from the rectangle.



Sew the felt strips together around the outer edges and around each of the three cut-out slots.



Materials

Two strips of felt, 2 1/2 by 8 inches each.
Two ping-pong balls.
16 inches of nylon cord, 1/8 inch thick.
Thread. Cellophane tape.
Red gloss paint or enamel.

Tools

A sewing needle, scissors, ruler, chalk, awl, and paintbrush.

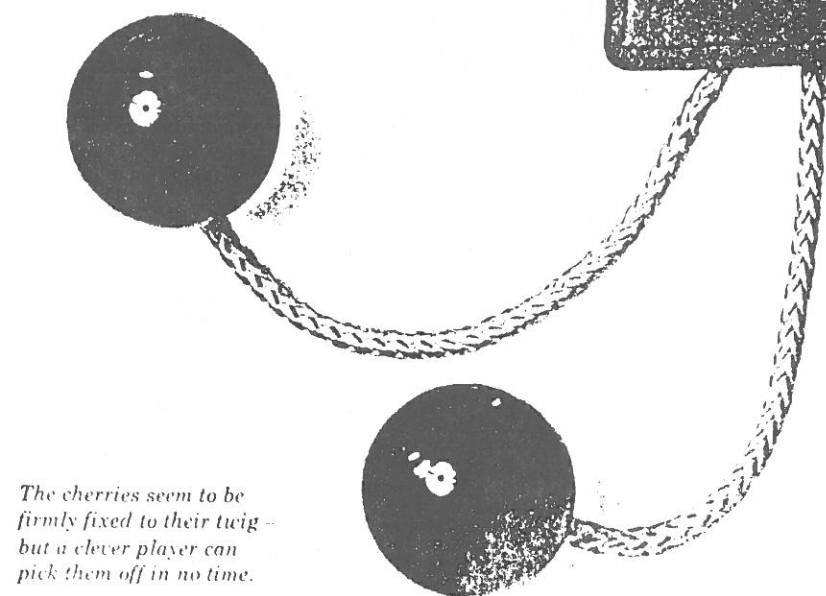
How to Make the Game

Following the pattern at left, mark the two pieces of felt with chalk. On each piece of cloth, cut along the two long lines and then cut out a slot 1/4 inch wide. Place one felt rectangle directly on top of the other so that the cuts in the fabric line up exactly. Sew the two pieces together, around the edges and around each of the three slots.

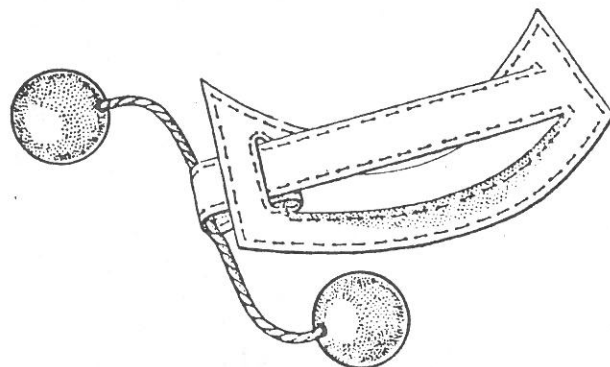
Cut six 3/4-inch lengths of cellophane tape. Cup one bit of tape around one end of the cord and press it in to form a narrow funnel shape. Reinforce this with two more pieces of tape, and repeat with the other end of the cord. With the awl, make a hole 1/8 inch in diameter in each of the ping-pong balls. Press a cord end into each hole. The 'knot' of tape at each end of the cord should prevent them from slipping out.

Hang the cord over a beam so that the balls dangle apart from each other. Paint the balls red and allow to dry thoroughly.

Push the middle strip of the felt rectangle through the vertical slot. Insert one ball through the loop formed on the other side of the slot so that a ball hangs on either side. Pull on both ends of the felt rectangle so that the strip is once again in its original position and the 'cherries' are hanging from their 'twig.'



The cherries seem to be firmly fixed to their twig – but a clever player can pick them off in no time.



Pull the center strip through the small slot and 'pick' the cherries through the extended felt loop.

Sey

About the Game

According to a myth of the Dogon tribe, at the beginning of the world when the sky was close to the earth, mothers plucked stars from the sky to give them to their children as playthings. Nowadays, Dogon children from Mali, West Africa, are expert at matching wits in the 'hide and seek' tactics of the ancient game of *sey*. Squatting on the ground with a *tibi* or pebble as his only playing piece, a player tries to fool his opponent with the fast movements of his hands as he surreptitiously sows the *tibi* into one of several compartments dug into the soil. It looks simple, but, as every Dogon child knows, it is a fascinating pastime, and only practice makes a skillful *sey* player.

There are many other African games that involve hiding objects in the sand. A favorite game among girls of Dahomey, West Africa, is *dosu*. One girl buries a ring in a pile of loose sand; then she scoops up the sand and arranges it in as many smaller piles as there are players. Each player chooses a pile, and the one who finds the ring in her pile is the next to hide it. In *godo*, another Dahomey sand game, a noose of string is covered by sand. Players push sticks down into the sand, trying to pierce the concealed noose.

How to Play the Game

Two players sit opposite each other on a patch of free ground, with a small stone for the *tibi*. The field consists of two concentric circles, 17 and 19 inches in diameter. Each player digs three small holes about an inch apart in his side of the track between the circles.

The first player conceals the *tibi* in a handful of loose earth. Working from the left he trickles earth into each of his three holes. His object is to sow the *tibi* into one of the holes smoothly and inconspicuously, along with the earth, so that his opponent will not notice. The opponent can call to the *tibi* as the Dogon do, '*Deñy, deñy!*' ('Come out, come out!') When sowing the *tibi*, Dogon children cup their hands in a special way, the right curled tight to control the flow of earth, but with the right index finger between the index and middle finger of the left hand, which is curved round the right hand at the same time.

The opponent tries to guess which hole conceals the *tibi*. If he picks the right hole, it is his turn to play. If not, the first player retrieves the *tibi* and digs a new hole in the track, an inch from his third hole. He repeats the sowing process, but must not sow the *tibi* into the same hole twice. For each wrong guess, the first player digs a new hole until he is halfway around the track, finally occupying his opponent's holes and winning the game. When guessing, Dogon children often recite a magic rhyme to help find the correct hole.

SHORT-FELLOW SAFARI

PERSONNEL: Cubmaster, 3 Den Chiefs, 3 different live animals.

EQUIPMENT: Three boxes (for live animals), jungle set, Safari costume for Cubmaster (with rifle), 3 beach towels for Den Chiefs to wear as bearers, music (jungle).

(Music starts. Safari enters. Each Den Chief carrying a box on his head containing one animal and one set of rank of awards. Safari walks across stage Bearers put down boxes. Short-Fellow approaches center stage.)

SHORT-FELLOW: It's been five years now that our Safari has been in the deepest wilds of Africa. We've endured blood thirsty Zulu Warriors, torrential rains, maneating beasts and unknown diseases and have come out alive. We've brought back with us some of the most prized jewels the jungle has to offer. Bearer #1, bring your pack to me.

(On top of box is list of names of Wolf awards. Cubmaster calls out the names. Scouts and parents come to stage and form a line on the stage. Short-Fellow opens the box and pulls out a 6' boa constrictor and loops it around himself. He then reaches into the box and (one by one) hands out the awards and congratulates the Cubs for their work. Boys and parents are allowed to pat the snake, if so desired.)

SHORT-FELLOW: You young men have proven yourselves as cunning and as strong a hunter as the great boa constrictor in your work to earn your Wolf Badge.

(Short-Fellow asks for ovation for boys, returns snake to box and the first bearer goes to the far side of the stage. The system is repeated with the second box containing a long-haired white cat (rare jungle snow leopard). At the end, Short-Fellow concludes)

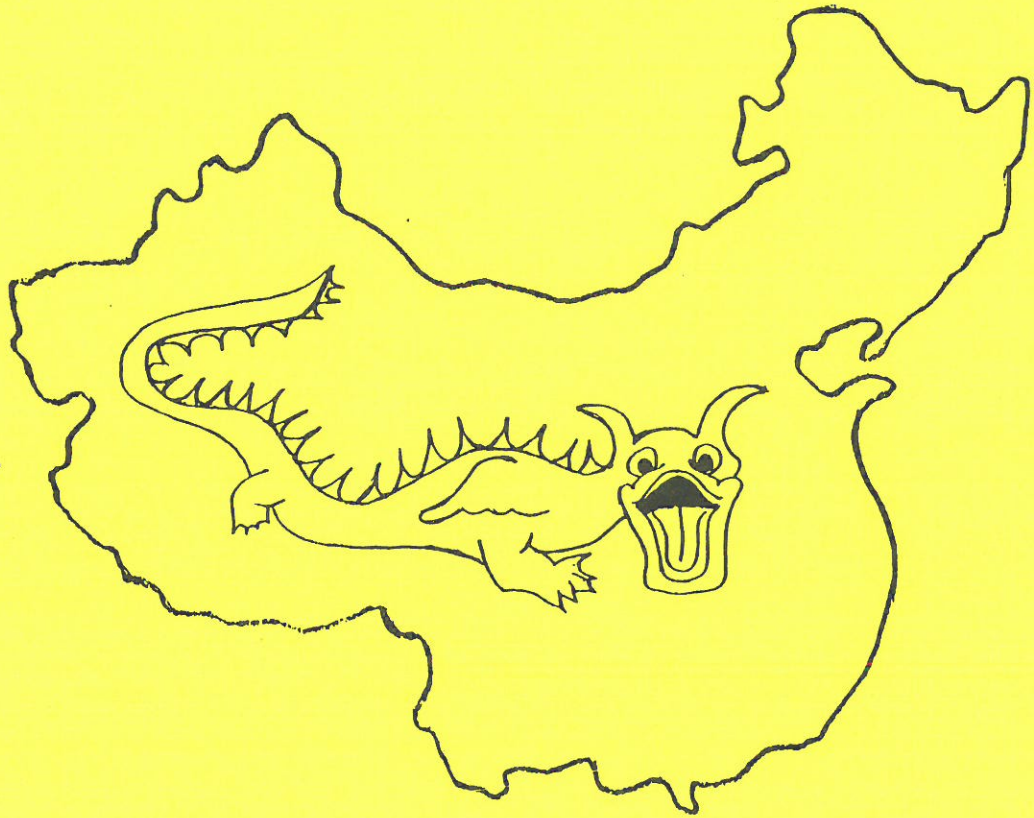
SHORT-FELLOW: You young men have proven yourselves to have speed, patience and strength like the snow leopard in your work to earn your Bear Badge.

(Ovation and exit. Third box is brought forward, the same as the first two. It contains a Macaw. At the end, Short-Fellow concludes...)

SHORT-FELLOW: You young men have proven yourselves to have wisdom, foresight and grace like the Macaw in your work to earn your Webelos Badge and activity pins. (Ovation and exit).

SHORT-FELLOW: Well, men, the rewards of the Safari were worth the risks. The same traits we found in the most courageous animals in the deepest of the jungle, we were able to find right here in Pack _____. Let's load up our gear and go back to the jungle. This was the first stop on our Scouting Safari.

(Actual animals used in ceremony for Pack 109, North Star, Blue and Gold, 1984)



CHINA

BOY SCOUTS OF CHINA

This organization's programme emphasis is revealed by the names of its merit badges: Love, Loyalty, Justice, Service, Gratitude and International Friendship.

The organization's community activities have educational, moral and social aims which help youngsters cultivate the virtues of kindness, generate an enthusiasm to serve people and encourage adults to help the younger generation take responsibility for their lives.

Important Scout activities include traffic control, community development, environmental cleanliness and conservation, charity work, disaster relief, rural road construction, service at celebrations, education about harmful local customs and superstitions, and visits to families to collect data on health and living conditions.

There is a special programme for aboriginal youth. Local officials are invited to participate in training. These Scouts then receive additional training and are organized into teams to promote Scouting activities in developed aboriginal areas.

CHINA, REPUBLIC OF



Total membership	98,032
Scouting founded	1912
WOSM member since	1937
Population (thousands)	19,454
Area, sq.km.	36,000
Pop. density per sq.km.	540
Capital city	Taipei
GNP per capita, US\$	---
Language(s)	Chinese (Mandarin)

Programme Sections

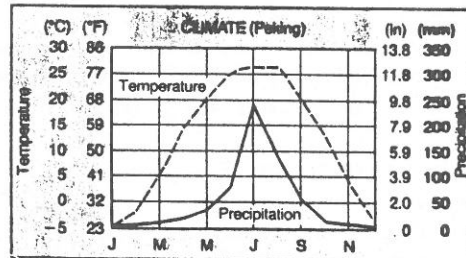
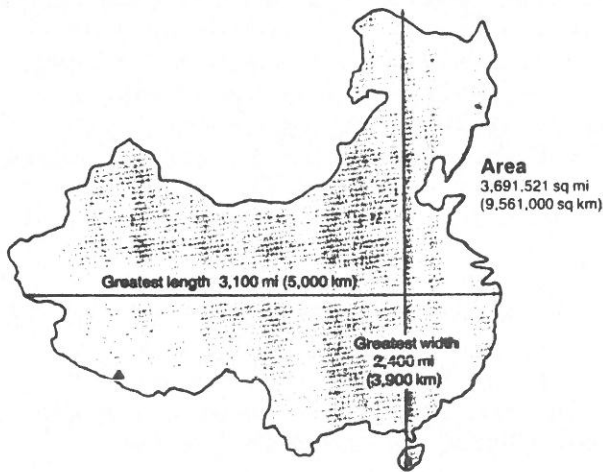
Name	Age	M	F
Cub Scout	8.5-12	x	
Boy Scout	12-15	x	
Senior Scout	15-18	x	
Rover & Ranger	18-24	x	x

Motto

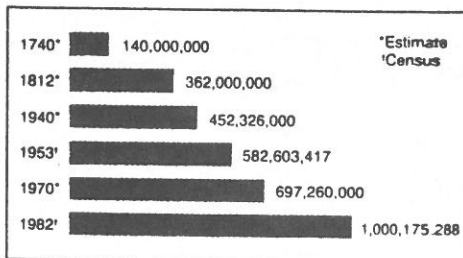
Be prepared

China Fact Summary

THE LAND



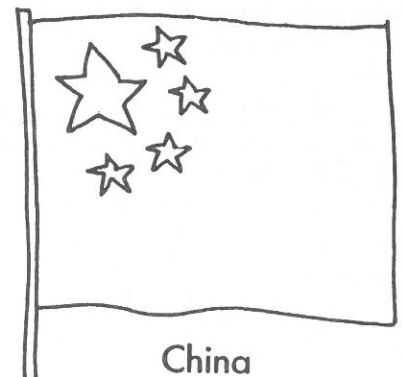
CLIMATE



POPULATION GROWTH



COAT OF ARMS



China

CHINESE NEW YEAR

New Year's is the most important Chinese holiday. It begins when the first moon appears, which may be in January or February. Huge dragons dance up and down the streets, and firecrackers explode everywhere as loud as gunfire. According to legend, New Year's was originally a celebration for conquering a monster.

Long, long ago a huge monster came out of the big Yellow River, which is yellow with mud and flows thousands of miles through China. The monster attacked people living on the river banks and damaged their houses and farms. It came year after year and the people tried to make it happy with offers of good food and expensive gifts. When that did not work, they built high stone walls to keep it away, but it climbed over the walls and ruined their villages again. Every kind of magic they tried was useless.

One day a wise old man said, "It seems to me that the monster is afraid of loud noises, bright lights, and the color red." Desperate and ready to try anything, the villagers prepared for the time the monster was due to appear again. They painted their houses red, lighted all the lamps they owned, and banged their cooking pots loudly against each other. You never heard such a noise or saw so many lanterns swinging in the wind, throwing scary shadows. All night long the people kept up a frenzy...and the monster did not come. The monster was beaten, and to make sure it will not come back, Chinese people celebrate the New Year's holiday with dragon parades, noisy firecrackers, and paper lanterns carried high on sticks.

All members of a family are expected to travel from near and far to the home of the oldest male relative. They join in a big New Year's Eve dinner and nobody goes to bed that night. It would be unlucky. All New Year's customs are observed to ensure good fortune for the coming year. On New Year's Day everyone wears something new. Young people visit their grandmother and other relatives. Children receive red envelopes, with gifts of money, always in an even-numbered amount. A gift of three dollars is unlucky, unless it is presented in six half-dollar coins. A lot of oranges are eaten during the visits. Their golden color denotes money, and the gift of an orange is a good wish for wealth.

The portrait of someone who died during the year is delivered at this time. In the days before photography and artist brought along a book showing various features. Relatives picked out the eyes, nose, and mouth which they thought resembled the deceased relative. When painting a living person, the artist was sometimes asked to include a secret message which could only be deciphered by the rightful heir.

All business debts are settled before New Year's. Merchants compete with each other in setting off the largest number of firecrackers, which are intended to chase away evil spirits. Gunpowder was invented by the Chinese many centuries ago to make loud noises and beautiful fireworks to imitate thunder and lightning.

Houses are cleaned before the holiday. Paper cutouts are popular interior decorations. Old ones are taken off the walls and windows at this time and replaced. Families made their own cutouts from red paper or, more often, buy them ready-made in the market.

The Chinese calendar is grouped into a twelve-year cycle and each year is named after an animal sign of the oriental zodiac. The twelve creatures are: The Rat, The Ox, The Tiger, The Hare, The Dragon, The Snake, The Horse, The Sheep, The Monkey, The Rooster, and The Dog.

CHINESE DRAGON CENTERPIECE

For head, use a square, gallon plastic bottle. Cut off the handle and bottom corner (diagonally) so head rests solidly on table.

For the skeleton of the body, cut a corrugated cardboard strip, 6" x 38". Trim one end of cardboard to fit under head opening and tape in place. Take six large paper plates and bend them. For a wavy body, vary the bends in the plates from one-half of the plate to just the rim. Staple to cardboard with first plate about 5" from back of head and space other plates along strip, 5" apart.

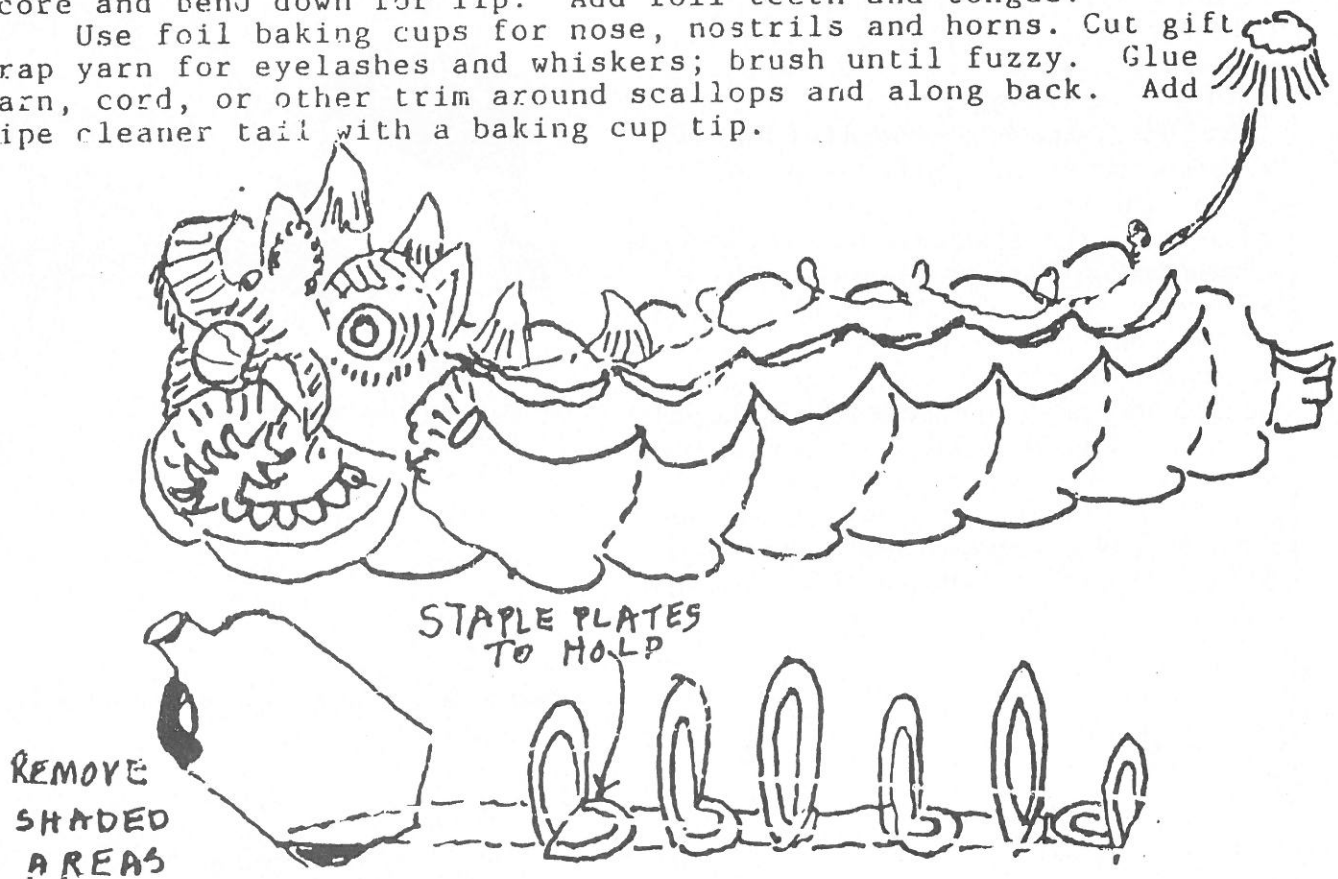
Cover the body with three layers of different colors of crepe paper. For the bottom layer, use the width of the crepe paper, 48" long. Glue one end to top of head. Starting from back end, slit down center of paper to beginning of head. Spread the halves so they drape slightly onto table. Cut bottom edges into scallops between plates. Spot glue to plates, allowing paper to droop slightly between plates.

Cut second layer of paper 13" wide and slightly longer than first. Taper ends and glue over first layer. Scallop edges the same way. The top layer is 5" wide and extends about 8" beyond the last plate for a tail; scallop edges.

Cut eyes from the centers of clear plastic meat trays (with circle designs); paint and glue eyes in place. For each bulging lid, use 2/3 of two foil baking cups, glued together.

For the bottom of the mouth, cut foil cardboard to fit; score and bend down for lip. Add foil teeth and tongue.

Use foil baking cups for nose, nostrils and horns. Cut gift wrap yarn for eyelashes and whiskers; brush until fuzzy. Glue yarn, cord, or other trim around scallops and along back. Add pipe cleaner tail with a baking cup tip.



A MATTER OF TASTE

WHAT'S your favourite breakfast? Do you like a bowl of cornflakes and milk with some juice? Or maybe some pancakes with maple syrup and bacon on the side?

If you lived in India or China or France, you wouldn't eat such things for breakfast. In fact, you might never have even heard of cornflakes or pancakes!

Kids in Israel wake up to a meal of cottage cheese, yogurt, hardboiled eggs, olives, tomatoes, cucumbers, bread or pita (circles of flat bread that open into a pocket) and fruit – usually oranges. Sometimes they have sardines or smoked fish.

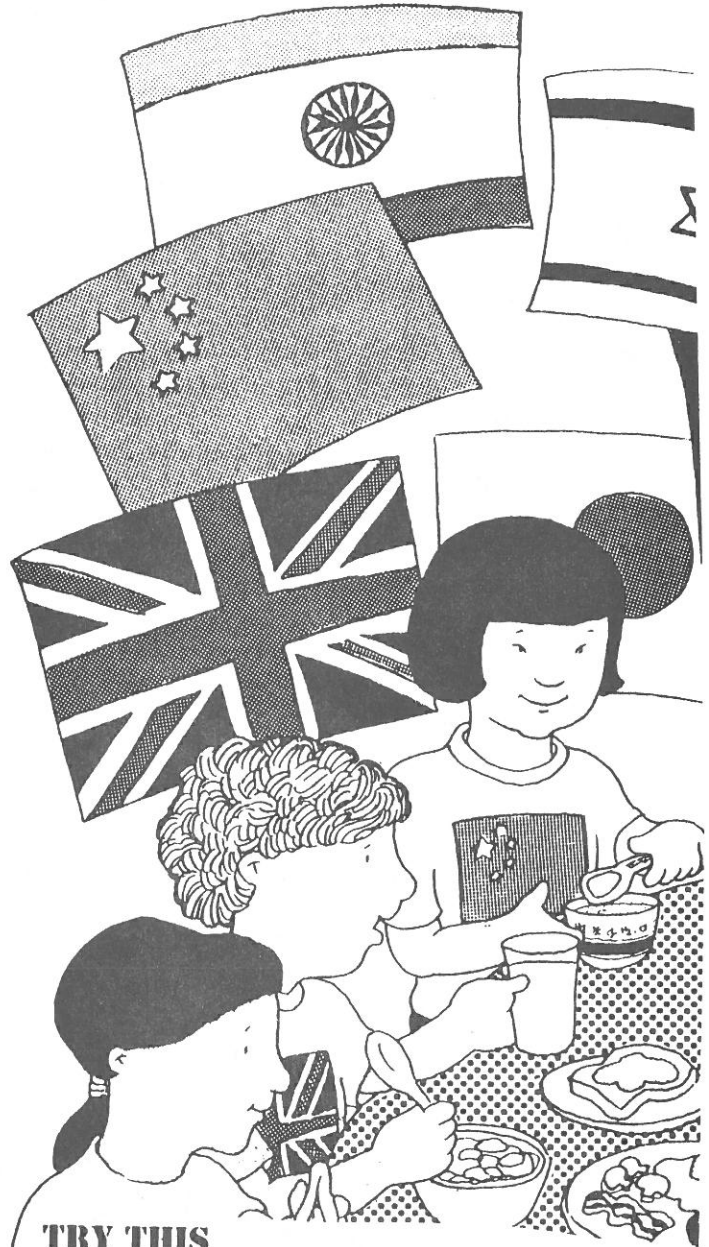
If you lived in India, you'd start your day with a lentil pancake called a *dosa*. It's stuffed with a *masala*, a mixture of potatoes, onion and spices. Or you might try *idli* (steamed rice pancakes). Instead of syrup, you'd use either coconut-based or spicy dipping sauces.

Feel like hot cereal? In India, it's spicy hot too. *Uppama* is something like porridge cooked with onions and curry spices. You might top your breakfast off with sweet lime juice.

The Chinese like *congee* for breakfast. It's a thick rice gruel which is often topped with barbecued pork and green onions.

In France, small breakfasts are the rule. Croissants or baguettes (long bread sticks) are washed down with *café au lait*. The English, on the other hand, like a really big breakfast, starting with cold cereal. Then, bring on the fried eggs, bacon and sausages, fried tomatoes, fried mushrooms, toast and marmalade!

Ever tried soup for breakfast? The Japanese love clear soup flavoured with a soybean paste called *miso*. Another favourite breakfast soup, called *miso-shiru* is made of tofu, seaweed, scallions or radishes. Of course, rice sprinkled with *nori* (dried seaweed) is great to eat on the side.



TRY THIS

Make your own congee

How about a Chinese breakfast? You can make congee for the family one morning... but you'll have to get up early to cook it.

You'll need:

250 mL (1 c) rice (not instant)

2 L (8 c) water

large saucepan with lid

cooked bits of chicken, fish, meat or vegetables (optional)

1. Put the rice and water in the saucepan and partly cover the pan.
2. Bring the water to a boil on high heat, then turn the heat down to low and put the lid completely on the pan.
3. Cook for 40 minutes or longer until the rice has absorbed all the water and becomes very soft.
4. Serve plain or with little bits of fish, chicken, meat or vegetables on top.

Why don't the Chinese eat cheese?

Chinese delicacies include snakes, locust, eels, almost everything except cheese. The Chinese don't drink much milk, either.

If you live in North America or Europe, that probably comes as a surprise. In these parts of the world, most people, including many adults, drink milk and everyone knows how good it is for you.

In the rest of the world, however, most people older than about three years have trouble digesting milk. Why? Milk is a complete food for baby mammals, the group humans belong to. But after a calf, puppy, whale, etc. grows too old to nurse from its mother, there's no place for it to get milk to drink. So its body stops producing the enzymes needed to break down the special sugar in milk. Originally, that's what happened in humans too.

But when some people started taming and keeping such animals as cows, goats and reindeer, they had a new source of milk. Most still couldn't drink milk straight without getting upset stomachs or diarrhea

because they couldn't digest the milk sugar. So they used milk to make cheese or yogurt, in which milk sugar is already broken down.

For some reason, a few groups of people mostly in northern Europe and a few places in Africa never lost the enzymes needed to digest milk sugar. They became milk drinkers as well as eating cheese and other milk products. When these people settled in North America, they brought their dairy animals with them.

The Chinese and others such as the native people of North America had no milk animals. So their diets had no dairy products, and they didn't develop their ability to digest milk.

Nowadays, specially treated milk is available for people who have trouble digesting milk sugar so they can get the benefit of all the vitamins and minerals milk has to offer. And most countries have some dairy animals. Even China is starting a small dairy industry. So maybe someday, you will find Chinese cheese.



Who invented noodles?

When you hear words like spaghetti, lasagna or fettucini, you probably think of Italy. After all, that's the land where noodles were invented, right?

Wrong!

Noodles were invented by the Chinese. But the Italians fell in love with the idea of turning grain into pasta (noodles) and then covering the pasta with different sauces. The Italian version became popular across Europe and North America.

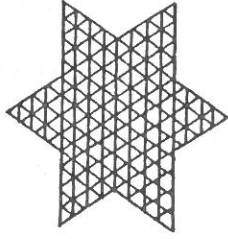
But while the Italians only made pasta from wheat, the Chinese also made noodles out of rice. That meant they could have twice as many varieties as the Italians.

Why aren't Chinese noodles as well-known as the Italian ones? During the hundreds of years since Italy adopted noodles, many travellers have visited and eaten there and many Italians have settled in other countries, taking their recipes with them. China, on the other hand, was comparatively isolated from the rest of the world for a long time. Chinese food has only "travelled" to the rest of the world in the last hundred years or so.

CHINESE CHECKERS

Number of players: Two to six.

Equipment: The board for this game can easily be made of beaver board, cardboard, three-ply, or, if desired, out of walnut, cherry, or pine. The game is played on a six-point star. Paint each point of the star a different color and then shellac the entire board. When six play, each has ten "men" in his point of the star. Men may be discs cut from old mop handles or half-inch dowels, sandpapered to a smooth finish and painted in the colors corresponding to those on the board. Or holes may be bored at the intersections and marbles or pegs used instead of discs.



Action: The men are placed on the intersections, beginning with the point, so that they are placed 1, 2, 3, 4, and so on. Each player tries to get his men across to the opposite star point. He may move in any direction except backward. Jumps may be made of one man at a time as in checkers, but no man is removed from the board. Series of jumps may be made, of course. Often a player gets a "ladder" set up by which he jumps all the way across the board. No jumps or moves may be made back into an opponent's star point.

Three players can play the game using alternating star points for starting points. In this case fifteen men may be used.

TSOO! TSOO!

Number of players: Four or more.

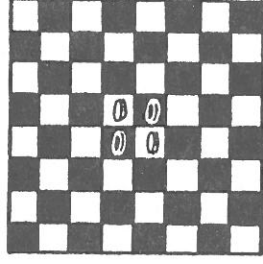
Formation and action: One player is blindfolded. The remaining players are chickens. The blindfolded player says, "Tsoo! Tsoo!" meaning, "Come and seek your mother." The chickens run up and try to touch him without being caught. The player caught becomes the blindman.

FAN MIEN, OR REVERSES

Number of players: Two.

Equipment: A checkerboard. Sixty-four discs, each three fourths of an inch wide. These may be cut out of cardboard. They are one color on one side and another color on the other. Use paint or crayons.

Action: The play always starts at the center of the board, with the players alternating in placing the first discs on the four center squares. Then there will be two green and two red discs at the center, if green and red are used. After that each player places his discs so as to capture some of the discs of his opponent. This is done by getting one or more of his discs between one's own. When this is done, all the discs in between are turned over to show the other color. Plays cannot be made just anywhere on the board, but must be made next to a disc already played. One loses his turn unless he can turn over one or more of an opponent's discs on his play.



The four corners are strategic points. Therefore skillful players try to maneuver opponents into making plays which give them the corners.

At the end of the game the player having the most of his color up wins. Placing a disc between two of an opponent's does not turn it over. Thus a player may place a green between two reds without penalty. But if a green is on one side of a row of reds and a player plays another green on the other side of the row, all the red discs in between the two greens are turned over with the green up.

If a player gets an opponent's man between his own men in more than one direction, diagonally, vertically, or horizontally, he turns over all men so caught.

PICKUP RACE

Number of players: Two to eight. The game may be played by teams.

Equipment: One pair of chopsticks and two bowls for each player. These bowls are placed on tables or chairs eight to ten feet apart. Four or five marbles for each player. These marbles are placed in the bowls at one side of the room. For inexperienced players substitute marshmallows, popcorn, or nuts for the marbles.

Action: At the signal to go, players try to pick up the marbles and carry them to the other bowl. The one who first completes the four or five trips wins.

- Rules:*
1. The players must pick up the marbles one at a time.
 2. Hands are not allowed to touch the marbles.
 3. If a player drops a marble, he must pick it up, put it in the original bowl, and start again.

THROWING THE SQUARE

Number of players: Two or more, or two teams.

Equipment: Draw a rectangle, approximately twelve by twenty-four inches, on the ground or floor. Divide it into two equal squares. Each player has a disc (a coin, a flat rock, or a washer).

Action: One player places his disc in one of the squares. The other player stands on a line about eight to ten feet away from the rectangle. From this point he tosses his disc at the squares. If it lands in the square with the other player's disc in it, he scores two points. If it lands in the vacant square, he scores one point. If it lands outside the rectangle, he scores nothing. Players take turns in tossing.

FIST SLINGING, OR FIST MATCHING.

Number of players: Two or more.

Action: One player acts as "caller." He wins or loses accordingly. He may take as many tries as has been determined, or the players may simply take turns. The caller calls out a number from zero to ten if two are playing. This call is made just as each player "throws his fist," holding up any number of fingers he desires. If the sum of the fingers on the two fists is the amount called, the caller wins. If it is not, he loses. Scores may be kept or penalties or awards made as agreed upon.

If three persons play, there will be three fists and therefore a possible total of fifteen fingers; for four, twenty fingers; and so on. The caller must call a number that will come within the total number of fingers that may be held up.

The caller may use names or other substitutes for actual numbers. For example, he may shout, "Tom, Dick, and Harry," meaning three; or "Romeo and Juliet," meaning two; or "double quartet" (eight); or "one week" (seven). The Chinese often call the names of places, lines of poetry, famous persons in history, and the like. This adds great subtlety and humor to the game, and calls for quick and witty thinking.

All calls must be made to synchronize exactly with the throwing of the fingers, so that no player can adjust his fingers in order to win.

FINGERS OUT

Number of players: Two.

Formation and action: The two players face each other. They count, "One, two, three!" On "three" they put out their right hands, either closed or with one or more fingers extended. At the same time they shout some number. The player who guesses the correct number of the sum total of fingers extended, or the nearest to it, scores a point. Five points may constitute a game.

CATCHING SEVEN PIECES

This is similar to our game of "Jacks."

Number of players: Two or more.

Formation: Players stand at a table or are seated on the ground or floor.

Equipment: Seven small cloth bags about one inch square. Fill with sand or rice.

Action: Players take turns. A player holds all seven pieces in his right hand. He drops them on the table (or ground), being careful to spread them out so that no two are touching. He picks one of the pieces up, tosses it in the air, quickly grabs another piece from the table, and then catches the one tossed into the air before it falls to the table. Similarly he grabs another from the table, until he holds all seven in his palm. He should retain the previous ones in his hand while throwing one up and grabbing the next one.

Letting the piece tossed into the air drop to the table or touching or moving the other pieces on the table except the one being grabbed forfeits the player's turn.

CHINESE HOPSCOTCH

Number of players: Two or more.

Equipment: Make a rectangle eight by four feet. Mark it into eight squares as indicated in the diagram. Each player supplies himself with a small, flat stone.

Action: Standing a few feet away from the rectangle, the first player tosses his stone, trying to land it in square number one. If successful he hops into square one and kicks the stone out of the rectangle. He then tries for square two. From there he must

4	5
3	6
2	7
1	8

kick his stone into square one and then out of the rectangle. So it goes until he has completed all eight squares.

If a player misses his throw by rolling or sliding out, or if the stone touches a line, or if he touches a line with his foot or lets the other foot down, he loses his turn.

If his throw is successful but he misses in kicking the stone out or he touches the other foot to the ground, he is privileged to put his stone in that square without tossing for it on his next turn.

CLASPING FOR SEVEN

This game is so similar to "Buzz," "Counting to Thirty," and other such games that one wonders about its original source.

Number of players: Twenty to forty.

Formation: Players are seated in a circle.

Action: Players in the circle call out successive numbers, beginning with one. When it is the turn of one whose number is seven, or seventeen, or twenty-seven, or any number containing the digit seven, he clasps his hands instead of calling the number. These are called "bright" or "conspicuous" sevens.

Similarly on multiples of seven (fourteen, twenty-one, twenty-eight, and so on) the player should clasp his hands instead of calling the number. These multiples are called "dark" or "inconspicuous" sevens.

Whoever makes a mistake drops out of the game, and the numbering is begun again at one.

Other numbers, such as four, six, eight, nine, and so on, may be used instead of seven.

A more complicated version of the game requires the player to clasp his hands on sevens and multiples, smile at eights and multiples, and nod at nines and multiples.

LAME CHICKEN

Number of players: Two or more.

Equipment: Each of two players or of two teams has ten sticks, ten or twelve inches long. These sticks are arranged in a row about ten inches apart like rungs on a ladder, one row for each team.

Action: The player (lame chicken) must hop over these sticks without touching any of them. Touching a stick disqualifies him. After hopping over the last stick, still on one foot, he reaches down and picks up the stick. He then hops back over the remaining sticks. Dropping the stick, he hops over the nine remaining sticks, picks up the ninth stick, again hopping over the remaining sticks. This continues until all the sticks have been picked up. A player is disqualified if he touches both feet to the ground or if he touches a stick with his foot.

Variations: 1. The game may be run as a race. A player who fouls must start over.

2. It may be used as a relay. The first player hops over ten sticks, returning with the tenth. The second man hops over nine, the third hops over eight, and so on.

3. The lame chicken may change by hopping on the other foot every other round. The winner is the team with most players finishing without mistakes.

CHINESE STICK RHYTHMS

Number of players: Two.

Equipment: Each has a stick six feet long (broomstick).

Action: Standing, facing, they make rhythm by striking sticks on ground, then striking them together. Positions: (A) On ground. (B) Sticks crossed high. (C) Crossed low. Right foot is forward, right hand in forward grasping position. Possible rhythms: AB, ABCB, AB, ABCB, and so on. Or go up to ten or twenty and back to two, as: AB, ABCB, ABCB, ABCB, ABCB, and so forth.

BEACH LAME CHICKEN

This game is a good one for a sandy beach. In fact it is so used in China. Or it may be played in the yard or even in the parlor. It is very similar to "Lame Chicken."

Number of players: Two or more—or even one can have a lot of fun trying his skill.

Equipment: Usually bathing slippers are used. However, it may be played with bean bags, strips of seaweed, shells, or whatever is handy.

Formation and Action: Place five to ten bathing slippers in a straight row and about ten to twelve inches apart. There should be a row for each group playing. Each player in turn becomes a "lame chicken." He hops on one foot over each slipper. On hopping over the last slipper, he kicks it with the foot he's hopping on, picks it up, and hops back over the other slippers. After hopping over slipper number one, he kicks it, picks it up, and hops back over the remaining slippers. This process is continued without stopping until all the slippers have been picked up. During all this time he must never let the "lame foot" touch the ground. Nor must he touch a shoe except in regular turn when he is supposed to kick it and pick it up.

Players who fall, touch the "lame foot" to the ground, or touch any of the shoes out of turn drop out of the contest.

CAT AND MOUSE

Number of players: Ten to thirty.

Formation: Circle, with all but two players holding hands. One of those players is the cat, who stands outside the circle. The other is the mouse, who stands inside the circle.

Action: The circle of players revolves about the mouse. When it stops, the cat darts in at one side and the mouse goes out the other. The cat pursues the mouse, but he must follow exactly the path the mouse has taken, with no short cuts. The two wind in and out of the circle until the mouse is caught. Then two more players are chosen, or the cat may become the mouse and a new cat may be chosen.

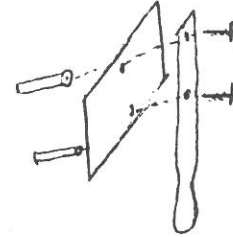
H A N D H E L D P I N G P O N G

Materials for each boy;

- 1 paint stir stick
- 1, 6" x 9" board
- 2, 3" x 3/8" dowell's
- 2, wood screws
- yarn
- 1 ping pong ball

Supplies for station;

- Screw drivers
- Scissors
- Sand paper
- wood pieces
- Markers
- Bar of soap



METHOD:

1. Pass out sand paper, wood pieces and 6 x 9 board. Have boys wrap sand paper around scrap wood and carefully sand the edges of their board and the top of the dowell (the top has no hole).
2. Put a screw in one hole in the handle then into hole in board. If necessary screw it in until the point comes through. Line up the dowell hole and screw together holding dowell against the board. if the boy's put the board between their knees and hold the dowell with one hand and the screwdriver with the other they can push together while screwing. Before it gets tight they should start the second screw and dowell so they will be sure to line up right. They may need help with the last few turns.

BEFORE STARTING THE SCREWS RUB THEM ACROSS THE BAR OF SOAP,
it will make them go in much more easily.

Finish second screw. Take time now to put names on boards.
Have them put first, last, den name and home pack number.

3. Tie a piece of yarn around one post then tie to the other, be carefull not to put presure on the dowells. It should be just tight enough to stay put.
4. Pass out balls and have boys put names on them.

PLAY; Keep in mind the size of playing surface. Bounce ball on one side, over "net" to other side and back. It takes carefull control and close watching. The board can be moved to ball if it bounces to far away. After some practice perhaps they would like to have a contest. Spread them out so they have room to move to the ball, on a signal all should start play and see who can go the longest. When a ball drops encourage boy to pick it up and try again.



CHASE THE DRAGON'S TAIL □ China

Folk tales of many countries the world over recall the days of huge, fire-breathing reptiles. These fearsome creatures were called dragons. They guarded hidden treasures, carried off fair maidens and destroyed farmer's crops with their fiery breath.

Dragon legends are still told in China. Paper dragons march in Chinese parades. And the Chinese children play the old, old game of catching the dragon's tail. The game is simple, but no one has an easy time catching the tail.

The players line up one behind the other. The boy or girl at the front of the line is called the head. The player at the end is the tail. The head runs in a big circle, trying to catch the tail. Why is it so hard to catch the dragon's tail? Because (see illustration) each player puts his arms on the shoulders of the player in front of him. The line of players actually becomes a dragon that twists and turns and does everything it can to keep the head from catching the tail.

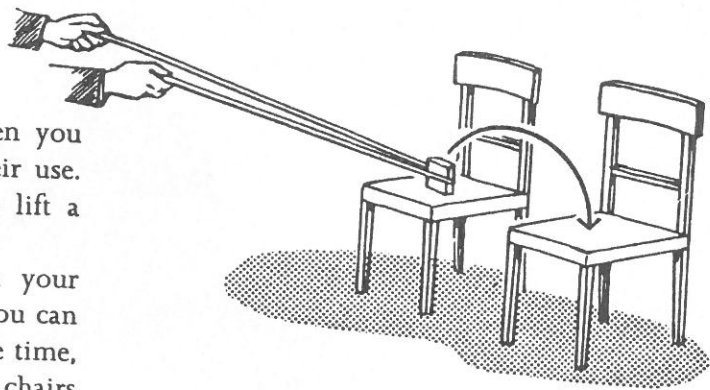
The more players there are, the more fun. When the head manages to catch the tail, the head drops out of the line. In his place goes the old tail (the person who was at the end of the line). The new head then tries to catch the new tail. And all the time the body of the dragon squirms and wiggles and tries to keep the head from touching the tail. But the players must be careful not to break the line. Every time a head catches a tail the line becomes shorter. The game is over when only two players are left.

Giant Chopsticks

If you have ever eaten in a Chinese restaurant, then you will have seen chopsticks and know something of their use. This game involves the use of "giant chopsticks" to lift a small box and to move it nearby.

Suppose you are sitting around in a circle with your friends and you want to offer them some chocolates. You can dress up the offer with this test of skill and, at the same time, enliven the party. Prepare in advance by placing two chairs about a yard apart, at a slight distance from where the group will sit. On one chair set a small box of chocolates that has been taped closed. Put it on one of its narrow sides.

When your guests are assembled, explain: "The object is to lift the box from the chair where it is now and put it down on the other chair." As you continue, produce two sticks, not too thick, of medium length. If you have billiard cues available, these are very suitable.



Diabolo

About the Game

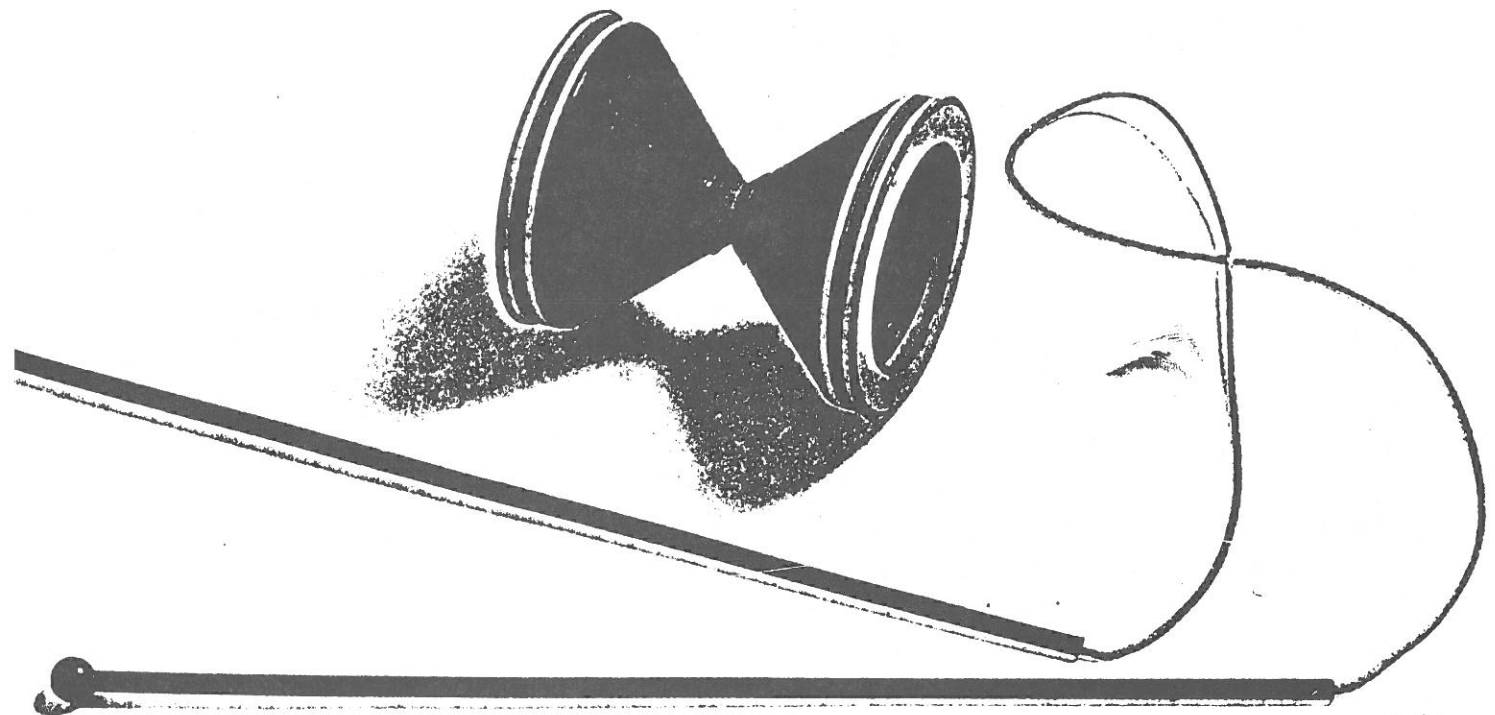
The game of diabolo is a favorite with jugglers in China, where it is called *tjouk-pang-oul*. These performers take astonishing liberties with the spinning double cone, such as bouncing it off the string into the air, or making it roll up one of the sticks in apparent defiance of the laws of gravity. A similar but much larger device, which hummed as it spun, was formerly used by Chinese peddlers to call attention to their wares.

In the late eighteenth century the game was introduced to English society by the ambassador to China, Lord Macartney. Called 'the flying cone' or 'devil on two sticks,' it was an immediate success.

In France, *le diable* became so popular in 1812 that it was said to demand more attention than the preparations for Napoleon's Russian campaign. Expensive models of the game were made of rare woods, and even of glass, which despite its fragility was much in demand for the sound it produced. Young girls and eminent men played it, to the peril of mirrors and porcelain, in the salons of Paris; and one observer noted that it was played 'in parlors and on roofs, in public places and promenades.' Among skilled players, the various difficult maneuvers were given special names such as 'go where I send you,' 'promenade,' and 'the perilous jump.'

The popular sensation of 1812 was repeated in England and France in the 1900's, when the French engineer, Gustave Phillipart, improved the design of the game. He called his version by the name 'diabolo' which it retains to this day.

Easy to make, but not so easy to master. You will be surprised at the practice needed to 'tame' the acrobatics of the blue plastic diabolo (below).



How to Play the Game

Place the diabolo on a table and position the string under it at the narrowest point between the cones. The diabolo should be somewhat nearer to the right stick. Raise the sticks, flicking the one on the right to set the diabolo revolving on the string.

While the diabolo spins on the string, shift the sticks so that it moves from left to right. Continue flicking it back and forth. As the diabolo picks up speed, it will begin to hum.

When the diabolo is spinning fast enough to hum, you can try some of the Chinese jugglers' tricks. Toss the diabolo up into the air and catch it again on the string, or on one of the sticks. A sort of diabolo tennis can be played by two players, each equipped with sticks and string. The spinning diabolo is whipped back and forth between the two players, who must also manage to keep it revolving rapidly. This game may be played with the same scoring system as tennis, or simply the best two out of three rounds.

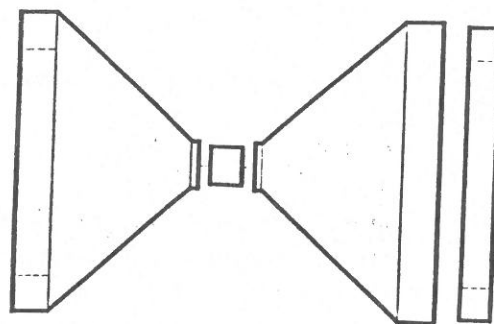
How to Make the Game

With the coping saw, cut the handles off the funnels; then cut the spouts so that only $\frac{1}{4}$ inch of length remains. Prepare the epoxy glue and swab it inside the spouts of the funnels.

Insert the plug halfway into the spout of one funnel. Insert the exposed end of the plug into the spout of the other funnel. Spread more epoxy glue on the outer rims of the wooden rings. Fit the wooden rings into the wide ends of the funnels, so that they are flush with the funnel openings. Allow the glue to dry.

Apply epoxy glue to the tire patch, and wrap it tightly once around the juncture between the cones. Cut off any excess. Paint the diabolo, inside and out, with brightly colored plastic-based paint. Decorate the cones with thin strips of colored plastic tape.

Clamp one dowel in a vise so that one end is just above the level of the vise. Drill a hole directly in the center of this end to a depth of 1 inch; repeat with the other dowel. Apply glue to one inch of each end of the cord. Insert the cord ends into the holes in the dowels. Allow the glue to dry thoroughly, then paint the sticks with bright gloss paint.



Insert the wooden dowel into the cut-off spouts of the funnels and glue the wooden rings in place.

Materials

Two plastic funnels, 6 inches in diameter at the widest end, with all but $\frac{1}{4}$ inch of the spout cut off.

A wooden plug (cut from a dowel) $\frac{1}{2}$ inch long, the same diameter as the stub of the funnel nose.

Two flat wooden rings, 6 inches in diameter, $\frac{1}{2}$ inch thick.

A section of rubber tire-patch, 4 inches by $\frac{3}{4}$ inch.

Epoxy glue.

Plastic-based paint.

Two dowels, 20 inches long, $\frac{1}{2}$ inch in diameter.

One yard of lightweight cotton cord.

Gloss paint.

Colored plastic adhesive tape.

Tools

A coping saw, scissors, paintbrush, vise, and electric drill or brace with a $\frac{1}{8}$ -inch bit.

Chinese Rope-kicking

A popular game in China is a version of the English favorite, 'high water-low water.' Two children hold a long rope taut between them, at about waist height. The other players each take a turn kicking the rope, first kicking forward, then backward. If a player can reach the rope with both kicks, it is raised a little higher on the next turn. Players who cannot kick the rope drop out of the game, until only one, the winner, remains.

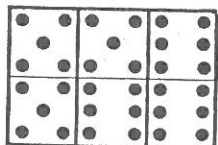
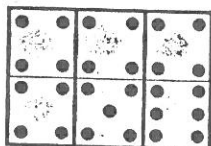
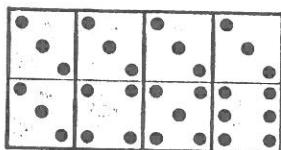
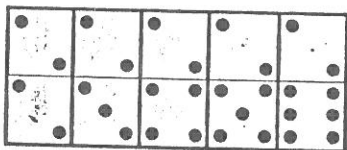
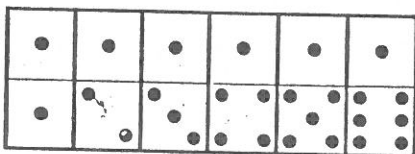
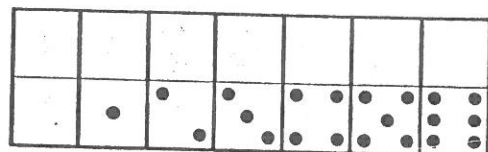
DOMINOES

About the Game

Dominoes were invented by the Chinese at least three centuries ago. Once used in divination, they are now essential to games and gambling throughout China and Korea. There are 21 pieces which represent the permutations of throwing two dice (each half of the domino stands for one die). The 'one' and 'four' spots are red, as on Chinese dice. Eleven pieces are duplicated, making a set of 32. The duplicated pieces are called 'civil' and the others 'military,' an important distinction in some games. Old sets were carved of dark woods, ivory, or bone.

Dominoes were introduced into Europe through Italy in the mid-eighteenth century, and there is some speculation - but no proof - that they were brought there from China. By the end of that century they had arrived in England, where they were criticized as 'a very childish sport,' by Joseph Strutt in his classic *Sports and Pastimes* of 1801. Dominoes, he wrote, 'could have nothing but the novelty to recommend it to the notice of grown persons in this country.' His patronizing judgement was blithely ignored by the public, who took to the game with enthusiasm and have played it ever since.

Early European dominoes were made of thin pieces of bone. By 1840 the bone strip was glued to an ebony backing, and fastened with sprigs of brass to make small tiles that would stand on edge. The availability of cheap sets, made of wood stained black (and recently, of plastic) brought the game a popular following, and it is still widely enjoyed in cafes in Europe and Latin America.



A set of 28 European dominoes, above, includes blanks, which do not appear in Chinese dominoes.

How to Play the Game

At the beginning of a game of European dominoes, the 28 'bones' are placed face down on the table and shuffled by the players.

Four players can play the 'block' game. Each player draws seven dominoes from the central pile or 'boneyard,' and sets them on their edges so that their faces are hidden from the other players. The player who draws the double 6 starts by placing it on the table face up, vertical to him. Turns are taken clockwise round the table.

The next player must put down a domino with one end valued 6, for example a 6:3. The third player must then match either the other side of the double 6, or the 3 at the opposite end of the layout; and so on.

Double bones are always placed crosswise, vertical to the first player; other bones are placed end to end in a line. (If the layout becomes too long for the table space, a bone may be set sideways so that a corner is formed.)

Chinese Dominoes

Chinese dominoes can be used for many games – the following are simple to play and require only one set.

Tjak-ma-tcho-ki is a Korean game for two to four players. The dominoes are shuffled face down, and each player draws one; the highest scorer is the leader. The dominoes are reshuffled; the leader draws six and the other players five each. Players put down a stake before they examine their draw.

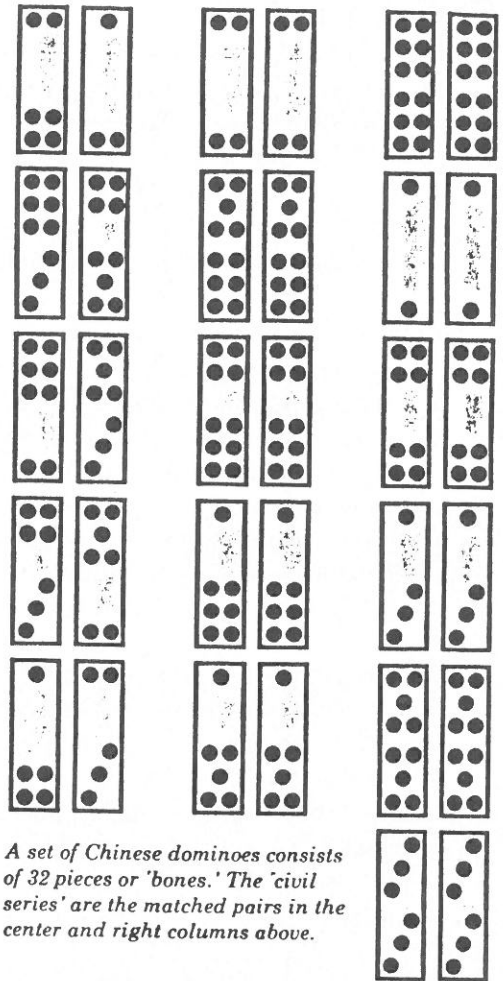
To start the game, the leader tries to make a matching pair (i.e. two identical dominoes from the eleven pairs in the 'civil' series) from those in his hand. If he can do so he places them face up on one side and discards any domino in his hand. If he cannot make a pair, he simply discards one domino.

The second player may pick up the discarded domino if he can match it with one in his hand to make a pair. If not, he picks up one from the stock pile, makes a pair if he can, and discards one. This process is repeated, in a clockwise direction, until one player has three pairs.

When two or three people play, the double 6 cannot be used to make the third (winning) pair.

If the third pair is completed by a domino drawn from the stock pile, all the players pay their stake to the winner; but if it was completed by using a discarded piece, only the player who made the discard pays.

Tsung shap, 'to dispute for tens,' is a game for two players with Chinese dominoes. The bones are shuffled and piled face down in a stack four high, and each player takes half the stack (16 dominoes). The first player draws the top right domino from his stack and lays it face up on the table. The second player draws one from his stack and lays it alongside the one already played. The players continue to take turns to lay down one domino, at either end of the layout.



A set of Chinese dominoes consists of 32 pieces or 'bones.' The 'civil series' are the matched pairs in the center and right columns above.

If a player plays a domino which matches one at either end of the row, he takes both, scoring ten points for each spot on them.

If a player plays a domino on which the spots – if added either to the spots on the two dominoes at one end of the row, or to the spots on the single dominoes at both ends of the row – add up to ten or a multiple of ten, he takes the three bones and counts one point for each spot on the dominoes.

If there are only two dominoes on the table and a player can take them, he scores 40 points and places them on top of each other: this is called *táp ti*, 'a sweep.' He then lays another domino on the table.

Should a player place a domino without noticing that it makes a winning combination – a pair or a scoring trio – his opponent may take the dominoes and continue with his turn.

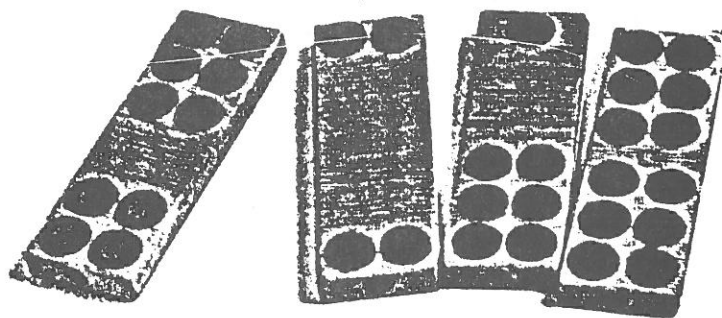
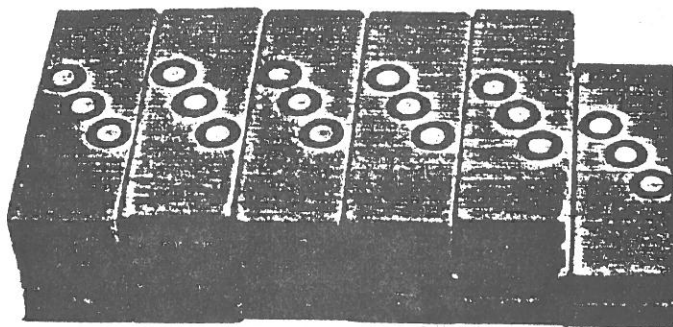
If a player cannot match either end of the layout, he calls 'pass' and the next player takes his turn. The game ends when one player has put down all his dominoes. The value of the dominoes held by the other players is added up and becomes the score of the winner.

If none of the players can place any of their remaining dominoes, they reveal them and the player with the lowest number of points is declared the winner. The points of the other players are added up and the winner deducts his own remaining points to arrive at his scoring total. The first player to reach 200 points is the outright winner.

Domino games do not depend on mere chance; accurate calculation and rapid deduction are essential to good play. A long suit consisting of several dominoes bearing the same number – such as 4:5, 4:4, 4:2, 4:0 – can be very helpful and should be played as soon as possible, to block the opponents.

The 'draw' game is played by two or three players. The bones are shuffled, each player turns up one, and the highest score designates the first player. The dominoes are replaced and reshuffled. Each player draws seven; the remaining seven (or 14) dominoes are left in the boneyard.

The first player places any domino he chooses on the table, and the next player must match one end of it. Players take turns clockwise. If a player cannot match either end of the layout, he draws a bone from the boneyard; if he can play it he does so straight away. If not, he keeps it and continues to draw until he can play a bone, or until there are only two left in the boneyard, in which case he passes. As in the block game, the first player to place all his bones is the winner, and takes the score of the other players' dominoes.



Simple wooden Chinese dominoes, above, when played on a table, make sharp clicking sounds that turn into the barrage of percussion often heard in crowded Chinese casinos.

Materials

A pine board, $\frac{1}{4}$ inch thick, 32 inches long, 4 inches wide.

Tools

A ruler, pencil, coping saw, sandpaper, soldering iron, and red felt-tip pen.

How to Make the Game

Place the board horizontal to you on a work table. With the ruler and pencil, mark off points at 1-inch intervals from the left to the right end of the board, along the top edge. Repeat at the bottom edge. Draw vertical lines connecting these points, to make 32 rectangles.

Using the coping saw, cut through the board along the penciled lines, making 32 domino pieces. Sand down all rough surfaces.

To make the spots on the dominoes, remove the head from the soldering iron and use the circle that held the head to burn open spots into the wood surface. Follow the arrangement of spots shown in the illustration at left.

Refasten the head onto the soldering iron and fill in the centers of the spots on all the domino face numbers except the 'one' and 'four' spots. With a red felt-tip pen, fill in the centers of the 'one', 'four', and 'six' spots.

CHINESE PYRAMID

A. Preparation and Materials: You will need 3 blocks of wood about 4 inches square. Cut 5 discs of tagboard. One should be about 3½ inches in diameter, and the others progressively smaller so the discs can be stacked to form a tower.

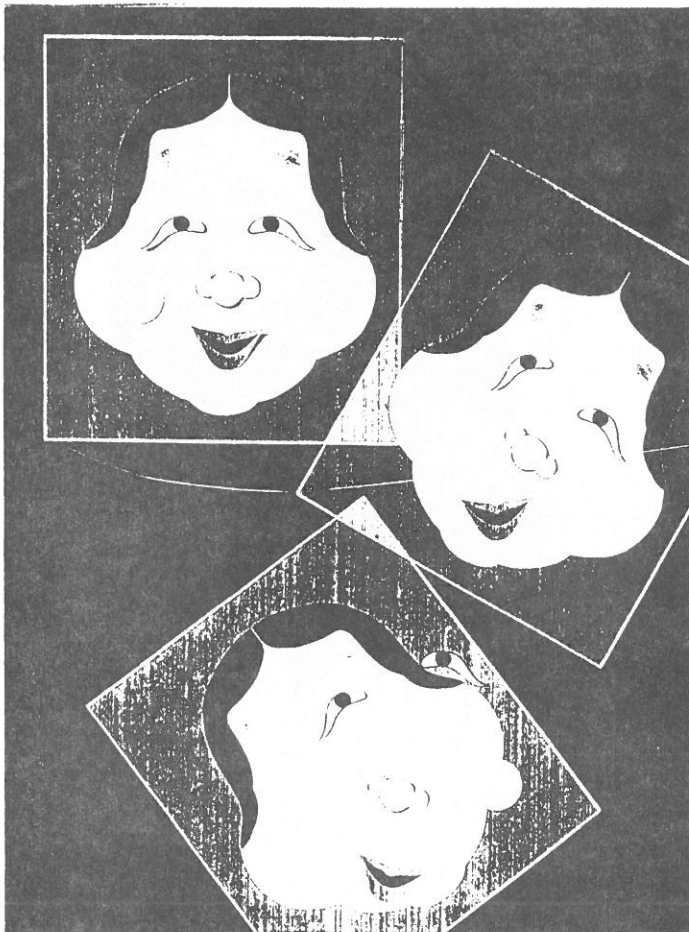
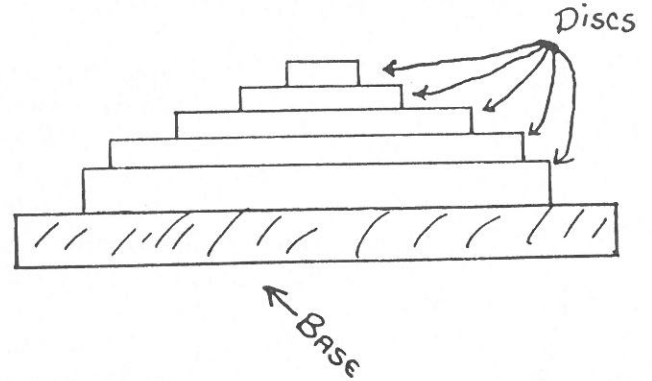
Commercial versions of this game are available. They consist of a triangular base with three upright dowels. The discs are stacked on the dowels. Most come with 8 discs. If you use this, remove 3 discs. Moving 8 discs according to the rules of this game requires a minimum of 255 moves, which is beyond the patience level of most children.

B. Introduction to the Class: This is a puzzle that has fascinated people for centuries. To play, you place the three blocks in a row on your desk. On one block, stack all 5 discs, with the largest on the bottom and the smallest on top.

The problem is to move all the discs to make the pyramid on either of the other blocks. You may move only one disc at a time, and you may place it on either of the other two blocks. You may never place a larger disc on top of a smaller disc.

This puzzle requires much patience. The five discs cannot be transferred to another block in less than 31 moves!

Example:



FUNNY-FACE GAME

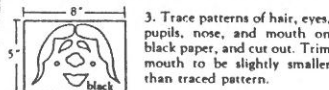
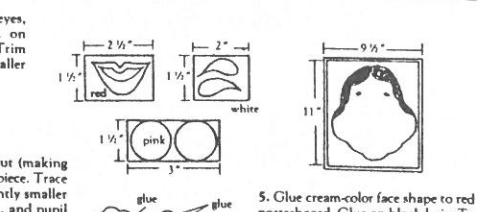
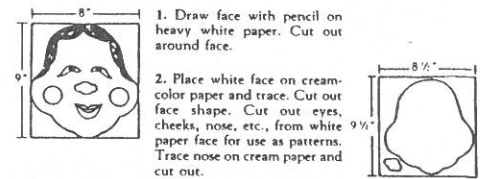


MATERIALS

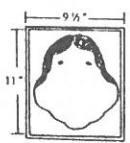
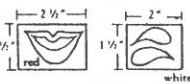
heavy white paper: 8" x 9"
red mat board: 9 ½" x 10 ¼"
heavy cream-color paper: 8 ½" x 9 ½"
red paper: 1 ½" x 2 ½"

black paper: 5" x 8"
pink paper: 1 ½" x 3"

NOTE: Japanese gold-edged shikishi (fancy stiff paper for brushwork) may be substituted for the mat board, as was done for the game photographed.



4. Trace mouth pattern on red paper and cut out (making mouth opening this time); glue over black mouth piece. Trace and cut eyes from white paper, making them slightly smaller than black eye pieces; glue together black, white, and pupil for each eye. Trace and cut out cheeks from pink paper. Glue cream-color nose piece over black.



5. Glue cream-color face shape to red posterboard. Glue on black hair. To draw eyebrows, rub black pencil or charcoal on fingertip and smudge on.

A blindfolded player assembles cutout features on the board to form what he or she hopes is a face. The comic results generate much merriment.

Crafts of CHINA

Over the centuries China has known many ruling dynasties and gone through radical social and political changes. Yet Chinese culture, from before 1500 B.C. to this day, shows a continuous thread of development. It is the oldest surviving culture in the world. To that durable culture craftsmen have made major contributions. Archaeologists have unearthed handsome bronze vessels, stone and clay vases, and carved jade made as long ago as the sixteenth century B.C. Chinese craftsmen have built upon generations of tradition to produce some of the world's most beautiful objects.

Chinese craftsmen of the past worked very hard, 362 days a year. They only stopped work on the three days of the annual New Year celebrations and on their own wedding days. They jealously guarded the secrets of the techniques of their craft. Other nations, envious of Chinese products, sometimes kidnapped Chinese craftsmen. They honored those captives who showed them how to produce Chinese crafts. In the fourth century the Japanese built a temple to honor four Chinese women who operated silk looms in Japan.

Chinese crafts have been exported for thousands of years. The ancient Greeks and Romans imported silks from China. Centuries later, Europeans treasured Chinese porcelain and lacquerware. A good Chinese vase or lacquered box is still proudly displayed in modern homes around the world.

Stone Rubbing

In the year A.D. 175 Emperor Ling Ti ordered that stone tablets inscribed with quotations from Confucius be placed at the gates of the Imperial Academy. Scholars and students from all over China came to study the quotations. They developed a clever way to copy them to take home for study. They made rubbings of the stone inscriptions. Ever since, stone rubbing has been a craft practiced in China. The illustration shows a Tang Dynasty (A.D. 618-906) stone rubbing of a portrait of Confucius (Fig. 296).

This ancient Chinese craft of stone rubbing has become a modern hobby. In Europe rubbings from relief carvings on medieval monuments are sold as souvenirs and art. In New England hobbyists make rubbings of colonial gravestones. Because they are taken from art objects such as monument reliefs, stone rubbings are a kind of art reproduction. However, because they are made by hand and are not exact reproductions, they are hand-crafted objects themselves.



Figure 296

Stone rubbings are based on the same principle as rubbing a soft lead pencil over a piece of paper covering a coin. The raised surface of the coin is reproduced in the pencil rubbing. For a stone rubbing, you place a sheet of paper over a carved stone or metal relief and rub with black wax or ink.

What objects can you find to make interesting rubbings? They must be shallow reliefs, not too deeply cut. Are there any commemorative plaques displayed in your school? Churches have memorial plaques and decorative reliefs on walls. Public buildings often display decorative reliefs. Do you know of a local cemetery with old grave-stones interesting enough to reproduce? Statue bases are sometimes decorated with reliefs. Even if you cannot find a pictorial relief for taking a rubbing, you can use decorative details from buildings. Around old doorways or windows you might find hand-carved floral or leaf decorations for making stone rubbings.

MATERIALS

good-quality paper (thick enough not to tear when slightly stretched but not so thick that it is difficult to work with)

stone-rubbing wax
thick wax crayon, or inked
ink pad

1. Some of the quality of the stone rubbing depends upon the quality of the paper. Select a good-quality rag paper with a slight texture, if possible. The paper must be large enough to cover the object from which the rubbing will be taken.

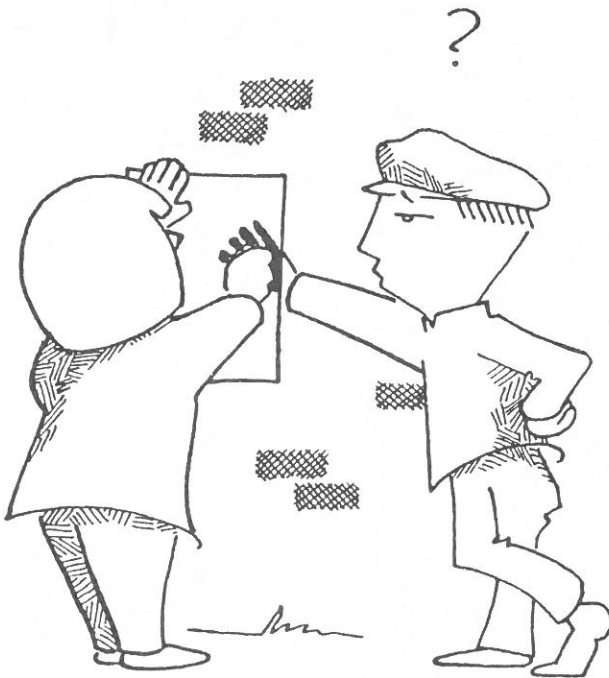


Figure 297

also suitable. Chinese stone rubbings are made with ink. If you wish to use ink, rub the raised surfaces of the paper with an inked stamp pad. In every case, wax or ink the raised surfaces enough to make a strong, dark image.

2. Soak the paper. Let the surface water run off.
3. Lay the paper over the surface to be rubbed. Even if it is a vertical surface, such as a building plaque, the dampness will hold it in place (Fig. 297).
4. Carefully press the paper into the depressions of the relief. Take care not to tear the paper on corners or sharp edges. The paper does not need to be pressed all the way into the depressions, if they are deep. Do not push the paper under any undercut part of the relief, or it will tear when it is removed. Let the paper dry on the surface.
5. When the paper has dried, rub the raised part with stone-rubbing wax, which can be purchased from an art or hobby shop. Any black or dark-colored wax crayon is
6. When finished, carefully remove the paper from the surface. Not only will it have the black impression, but it will also be in relief itself.

Writing With Character

Chinese writing is a series of pictures. Each word is a separate picture, or character. Some ancient (and no longer used) Chinese characters are shown on this card.

With a friend, invent your own picture language. Make up words and write their meanings. Write a message to someone in your made-up language. Be sure the person will be able to read what you write.

What kinds of words are hard to represent with pictures? Substitute English for words that are difficult to express with symbols. How is your new picture language like a rebus?



sun



hand



water



gate



eye



street

Calligraphy

In the chapter on English crafts you learned how excellent penmanship had been made into a craft in times past. Fine penmanship has another name, **calligraphy**, meaning the art of handwriting. Calligraphy has been an important art in China for centuries. This is because of the nature of Chinese writing.

The Chinese do not use the separate letters of an alphabet to construct words, as we do. Instead, they write with symbols that represent whole words. There is a separate symbol for the word **man**, for the word **woman**, for **sun**, and for **moon**. Here are two versions of the Chinese letter for **man**, and the letter for the word **sun** (Fig. 300). Abstract concepts have their own letter characters, words like **joy** and **sadness**, **yesterday**, **tomorrow**, and **eternity**.



Figure 300

It is possible to see some of the picture origins for a few Chinese letter symbols. The character meaning **man** does look like a simple stick figure of a person with two legs. The character for **sun** is shaped something like the sun. Calligraphy can take on some of the nature of pictorial painting.

Some of these symbols can express added meaning, depending on the way the calligrapher writes. Look at the two ways of writing the character for **man**. The one with legs spread wide seems to be running; the other seems to dance on tiptoe. Each gives additional meanings to the word **man**.

These picture meanings are very limited, however. Calligraphers give art and significance to their writing with their own feelings. Their calligraphy can be nervous, restrained, bold, or graceful, adding meaning to what they write.

Chinese calligraphers write with a brush, the same sort used by Chinese painters. It is fatter than Western water-color brushes, so it can ink a wide line. At the same time, it can also be given a fine point to paint thin lines and details. The Chinese brush is so versatile that many American artists now paint with it. Chinese brushes for calligraphy can be found in many American art-supply stores.

Chinese calligraphy may sound simple, but it is not. Calligraphers work for years at their craft. First a student learns how to hold a brush. If you want to try a Chinese brush, you should follow the traditional method of holding it. Held vertically, it is grasped firmly by the finger tips (*Fig. 301*). This makes a pocket in the palm of the hand large enough to hold an egg. The forearm is held above and parallel to the writing table. The writing, or painting, is done mainly with arm movement and little wrist or finger action.

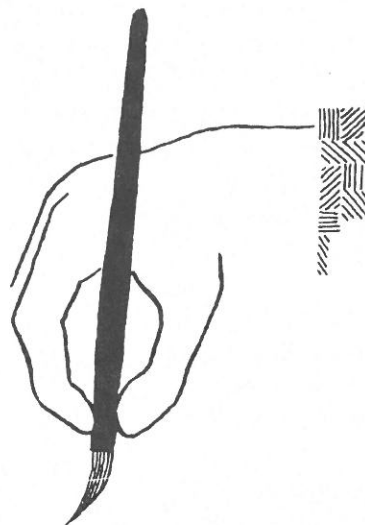


Figure 301

Beginning calligraphy students learn the basic strokes of Chinese letters. Those basic strokes are all contained in the Chinese character for the word *yung*, meaning "eternity." The strokes, as they are added to one another to write *yung*, are illustrated here (*Fig. 302*). Chinese writing is vertical and not horizontal like English.

For years calligraphy students copy the writing of masters. They learn the proper forms of characters. Only after much study and practice do they feel qualified to begin to develop their own writing styles. Then the creativity begins. They compose their own verses and thoughts. They write them in a style that suits their own thoughts and their own personalities. Writing and poetry combine in the artistic expression of the calligrapher.

You might be able to acquire a Chinese brush to try its special inking and painting qualities. If you cannot obtain one, use a long-bristled, pointed water-color brush and test your own discipline in the spirit of the Chinese calligrapher. If you also compose the poem or thought that you write, your calligraphy will be very personal indeed.



Figure 3

MATERIALS

writing paper
India ink

Chinese brush (or similar
long-bristled, pointed
brush)

1. On an ordinary sheet of paper, try writing with the Chinese brush in the position described. For practice, try to write the Chinese character for yung, using the basic strokes in the order shown.
2. Create a short poem for another calligraphic exercise. If not a poem, think of an appropriate phrase that you would like to frame or give as a gift. The one written here is translated from Lao-tse (*Fig. 303*). It is one of the principles of Taoism, which, along with Confucianism, is a basic religion of China.
3. Concentrate on expressing the meaning of your poem or thought as you prepare to write it in English. Concern yourself less with writing style. In the illustrated example, notice how the letters of the key words **wisdom** and **enlightenment** differ. Poised over your writing paper, begin to write. Sincerity and concentration will reveal themselves in your calligraphy.

To know others
is wisdom
To know yourself
is enlightenment

Figure 303



Room Screen

Chinese artists have other traditional surfaces to paint on besides scrolls. They also paint screens—papered panels that serve as room dividers. Screens can be used to divide a study or television corner from the rest of a room, to close off a dining section, or to conceal a couch. At the same time, they are a decorative feature.

Much of the screen surface is left free of painting, with large, bold patterns creating a passive but colorful highlight for a room. These screens most often picture an imagined landscape of trees, bamboo breaks, or other scenes from nature. An expression of nature is a dominant theme in much of Chinese art and crafts.

You can make a Chinese-inspired screen. Not only is it a practical room divider, but it can also be the central decorative piece in a room. Your subject can be Chinese in spirit. But at heart it should be personal and in keeping with your own taste and environment.

MATERIALS

½" wood strips for screen frames
(six pieces 6' long, six pieces
1" less than the width of the
paper to be used, twelve pieces
4" long)
four door hinges

screws
varnish stain or hardware-store
enamel paint
glue
six sheets of tracing paper 5½'
long

1. Construct your screen frames as in the illustration (*Fig. 311*). The width of the frames should be one inch less than the width of the covering paper. (For example, if the paper is fifteen inches wide, make the frame opening fourteen inches wide.) The legs are six inches high.

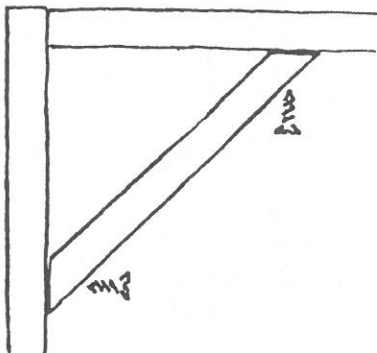


Figure 312

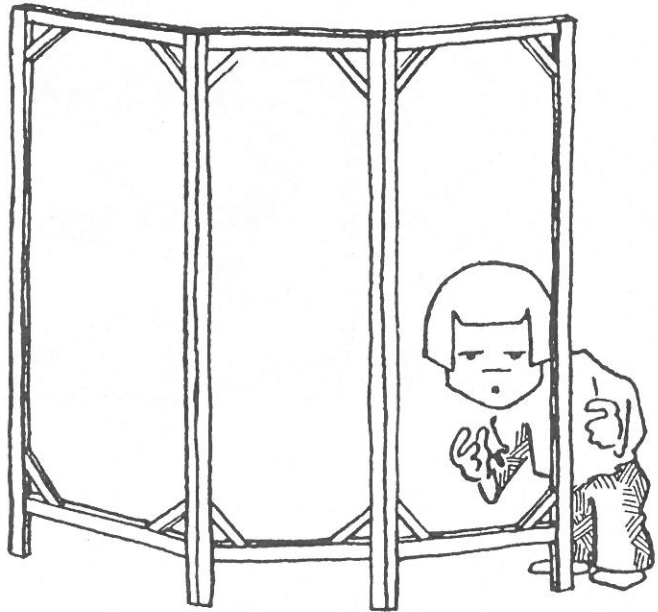


Figure 311

2. Brace each corner of each screen frame. Cut the ends of the four-inch pieces at forty-five-degree angles. Screw them into each of the frame corners (*Fig. 312*).

3. Connect the three frames with hinges, concealed inside where the frames meet (*Fig. 313*). This means cutting away some wood so that the hinges will fit flush to the wood uprights.
4. Paint the legs and outer edges of the frames, including the hinged edges. Use dark brown varnish stain or black or dark red enamel, all traditional Chinese decorating colors.
5. Glue a sheet of paper to one side of each of the three frames. Run glue down the edges of the wood and carefully stick the paper to the frame. Take care there are no wrinkles or folds and that the paper is glued down square to the frame corners.

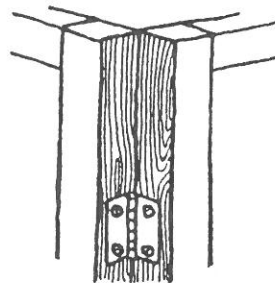


Figure 313

6. When the glue has dried, carefully glue the remaining three sheets to the other side of the screen.
7. When all the glue has dried, stand the screen up. Moisten each sheet of paper by wiping with a wet cloth. Do not soak the paper, but wet it enough so that it is more than damp. As the wet paper dries, it will shrink, drawing itself tight to the frames.
8. The paper, dry and taut, now becomes the surface you will paint for your Chinese-inspired room screen (*Fig. 314*).

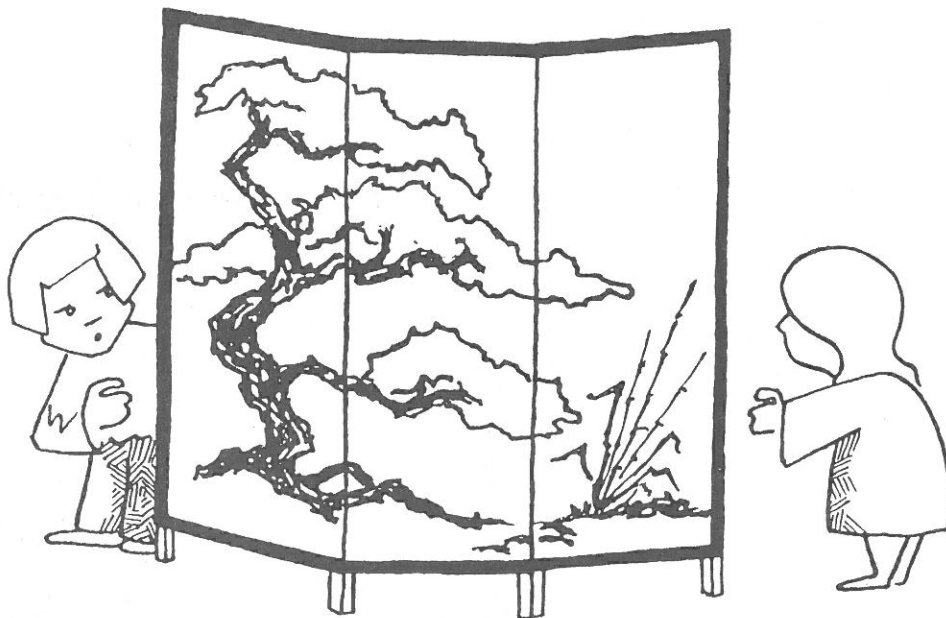


Figure 314

Paper Cutting

Paper cutting is a traditional Chinese craft that continues to be practiced in a modern spirit. Chinese paper-cut designs are not symmetrical like the Polish ones described on page 139. Instead, they are freely cut asymmetrical designs with open, silhouetted patterns. Nor are they black as in Poland. They are usually dark blue, maroon, or red. The paper is as thin as fine tissue. They are colored by hand, not by pasting different colored paper together.

Traditionally, Chinese paper-cut designs were distributed at funerals. Today they are cut as pure craft objects with no traditional functions. The traditional Chinese method of paper dyeing and cutting is described below. You can modify it as you wish. The pieces can be used as party favors or carefully glued to stiff paper as greeting cards.

MATERIALS

white tissue paper or
tracing paper

colored ink

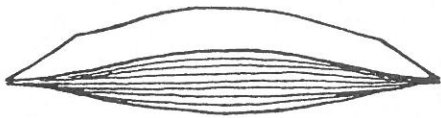


Figure 304

1. To color the paper, stack ten sheets together. Glue all four edges of each so that they stick together in a package, one on top of the other (Fig. 304).

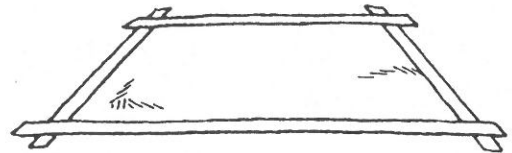


Figure 305

2. Tape the bundle to a drawing board along all sides (Fig. 305).
3. Brush the top sheet with a colored ink, covering it all. Do not leave pools of ink on the paper. When the ink has dried, you might want to color it a second time to produce a darker color. The ink will soak through the sheets, coloring the paper beneath in decreasing intensities. Chinese craftspersons dye up to seventy-five very thin sheets of paper at one time in this manner.
4. When the ink has dried, untape the bundle of papers from the drawing board. However, leave the papers glued together around the edges.
5. Fix one sheet of typing paper to the top and one to the bottom of the bundle by stapling or gluing along the edges.
6. Draw your planned design on the top sheet.
7. Using the drawn design, cut the entire bundle at one time. Cut interior details first while the bundle is still together and easy to handle. Use a hobby knife, X-acto knife, or razor blade for difficult interior cutting (Fig. 306). Use scissors for broader cuts. Cut the outside shape last, releasing the design from the paper bundle.
8. Hand out separately as party favors. Or mount on stiffer paper as gifts or mailed greetings.

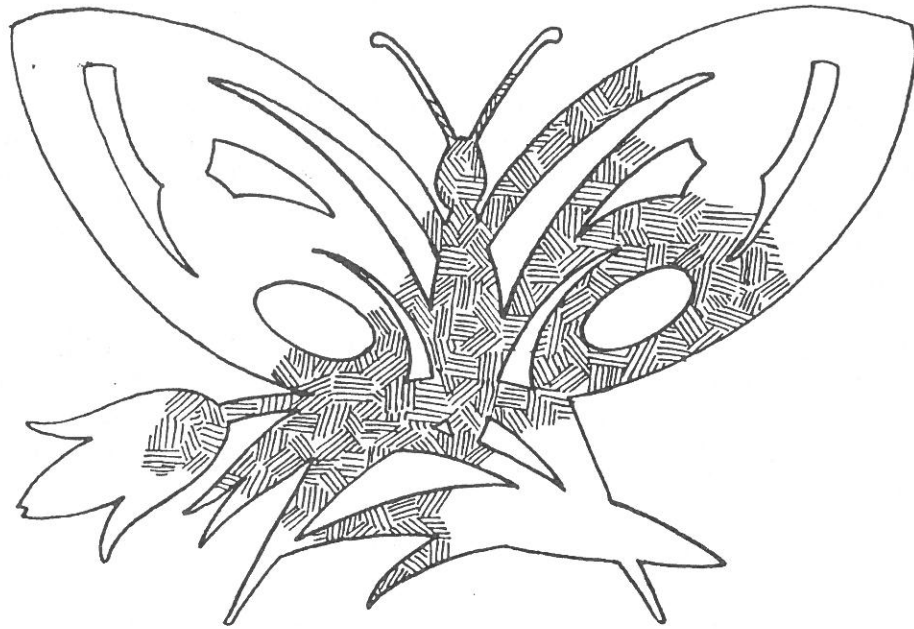


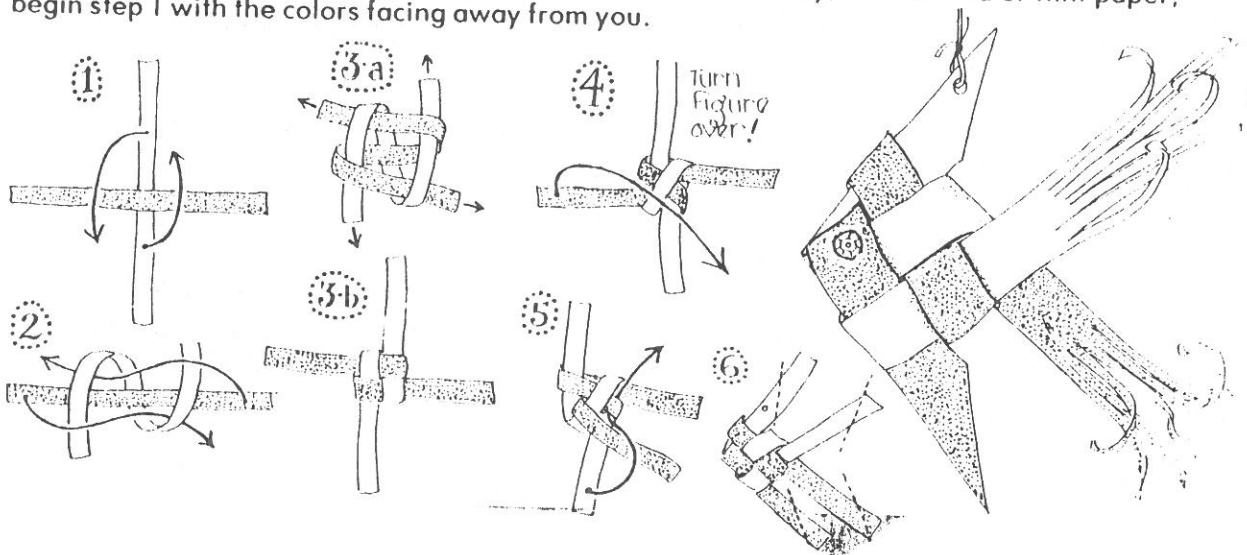
Figure 306

WOVEN FISH

Materials: Construction paper, Aurora paper, or other colored paper.

Cut 2 long, narrow strips of paper. Carefully follow the steps in the drawings to weave the fish. When the fish is complete, snip off the tails and fins at steep angles. Glue on sequins for eyes.

NOTE: When working with paper colored on 1 side only, like Aurora or flint paper, begin step 1 with the colors facing away from you.



Dragon Pillow



Although no one knows exactly when or where it originated, the art of making paper cutouts has long been used in China. There, a festival just isn't a festival without paper cutouts pasted on gates, pillars, and walls. The designs used in these cutouts predict wealth, joy, success, health—all the best wishes possible.

The design on this pillow is a reproduction of a *hua yang*, or cut-paper design. In China, *hua yangs* serve as preliminary embroidery patterns for the decoration of such articles as children's clothing and footwear.

The dragon of our design is symbolic of thunder and is, therefore, considered a moving and exciting power. It symbolizes the emperor, eternity, and authority, and it represents both the spring season and rain. At the same time, it admonishes against greed and avarice. According to legend, the dragons dwell in the clouds, to which they ascend, from earth, in spiral writhing motions. When two dragons fight, rain is supposedly created. In form, the dragon is actually a composite creature, having the head of a camel, the horns of a deer, the eyes of a rabbit, the ears of the water buffalo, the neck of a snake, the belly of a frog, the claws of an eagle, the scales of a carp, and the paws of a tiger. Other symbolic *hua yang* designs, along with their meanings, are given at the end of this project.

Materials

1 piece felt, 12 × 12 inches, in white

½ yard felt, 72 inches wide, in red

4 feet cording, #100

Dacron stuffing

thread, in red

Tools

brown wrapping paper

pencil

ruler

dressmakers' carbon

tracing wheel

scissors

sewing-machine cording or zipper foot

Procedure

1. On brown wrapping paper, draw 1-inch grid and enlarge design pattern (see

"Helpful Hints"). Using dressmakers' carbon and tracing wheel, trace pattern on white felt. Cut out felt on outlines.

2. From red felt, cut two circles, each 14½ inches in diameter. Also cut a strip, 1½ inches by slightly more than 4 feet, to cover cording.

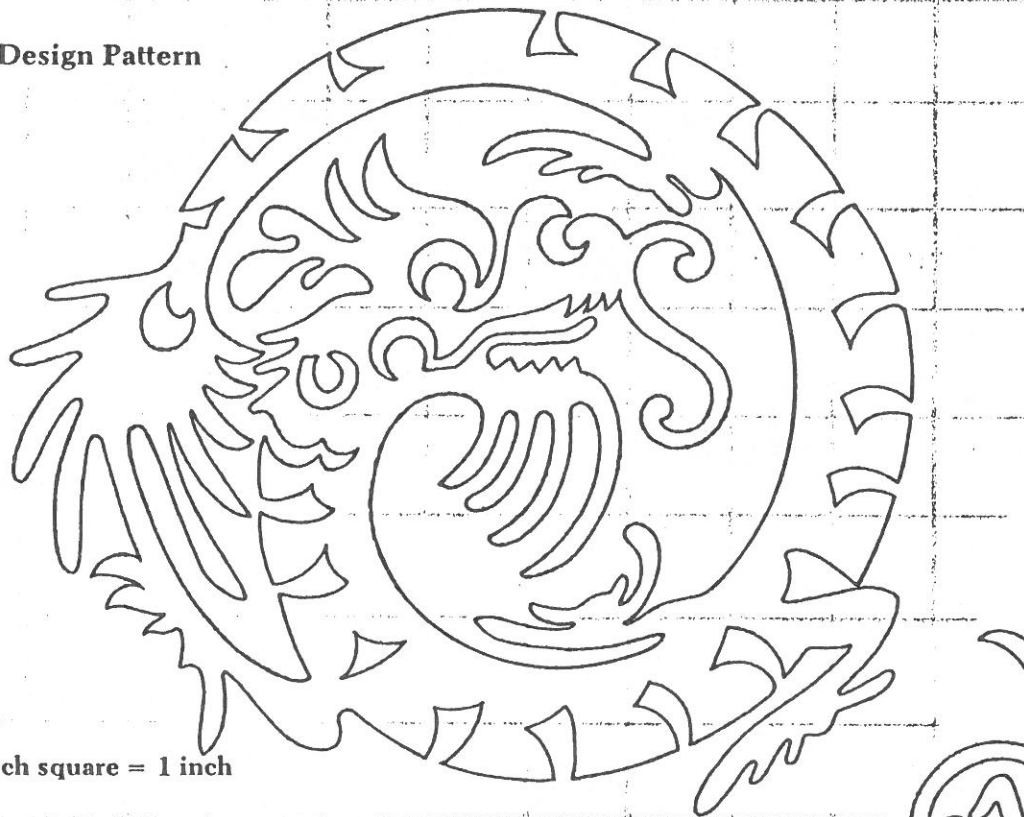
3. Center dragon cutout on red pillow cover, and machine-stitch along outlines.

4. Cover cording with felt strip. Pin all around edge of pillow front, right sides together. Then, with cording foot or zipper foot, machine-stitch. Join ends of cording by hand.

5. With right sides together, stitch front to back of pillow, leaving open a section for stuffing.

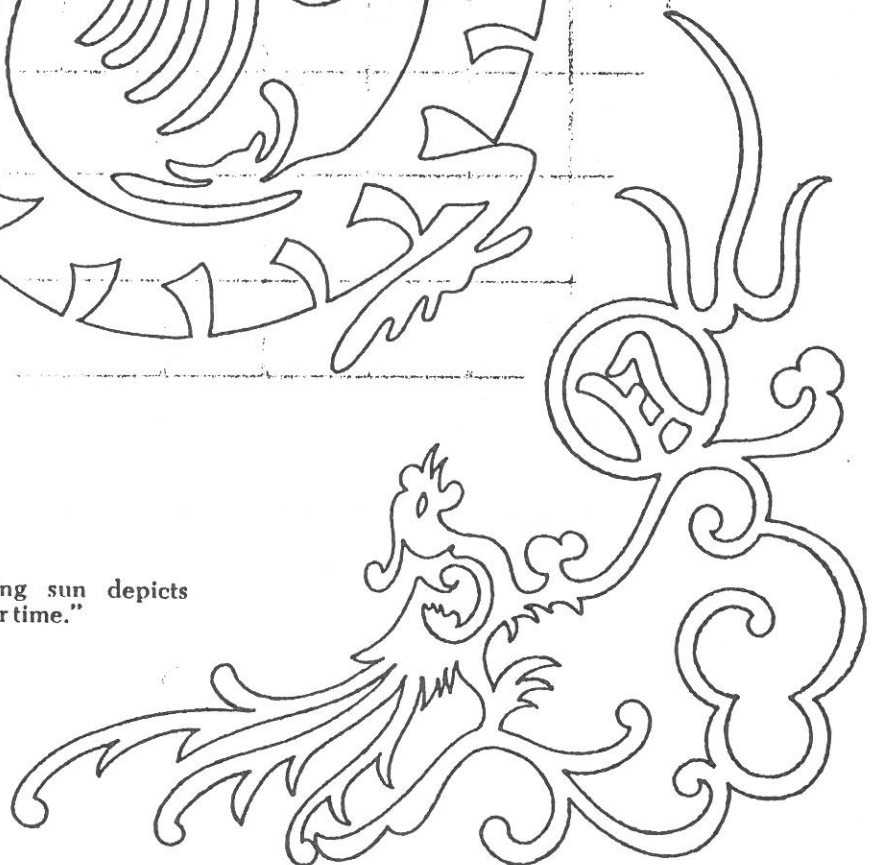
6. Turn pillow cover right side out and then stuff. Sew opening together by hand.

Design Pattern



Hua Yang Patterns

1. Phoenix singing to rising sun depicts "talent succeeds at the proper time."

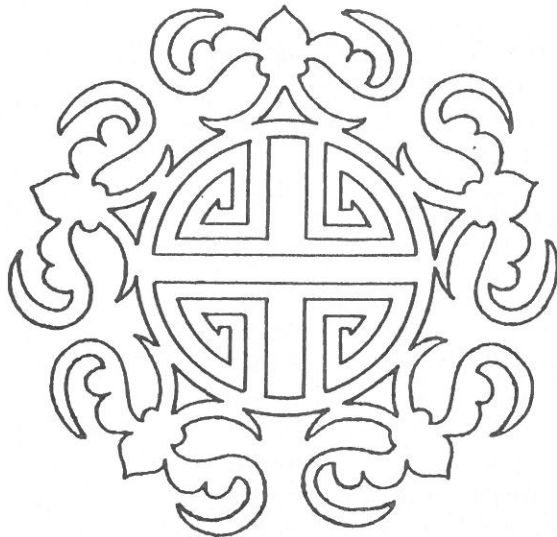


Hua Yang Patterns

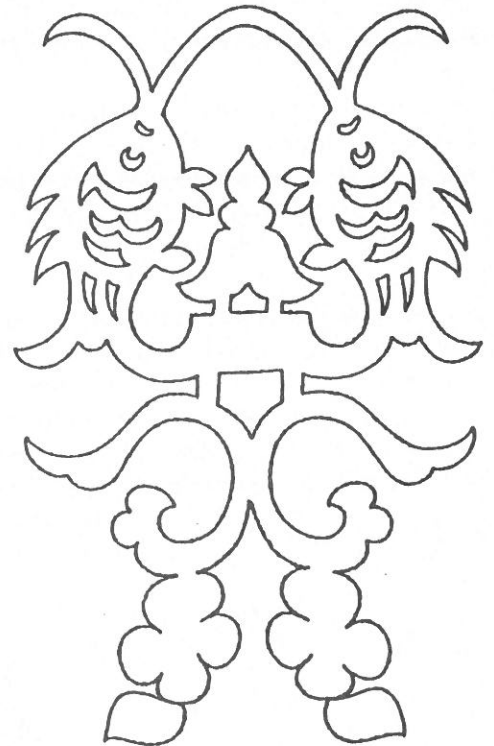
3. *Hsi* and butterfly indicate "joy and wedded bliss."



2. *Shou* and five bats indicate "age, wealth, health, and virtue."



4. Carp leaping a garden gate to become dragons depict "success through overcoming obstacles."



5. Toads and coins indicate "wealth."

Tangram

About the Game

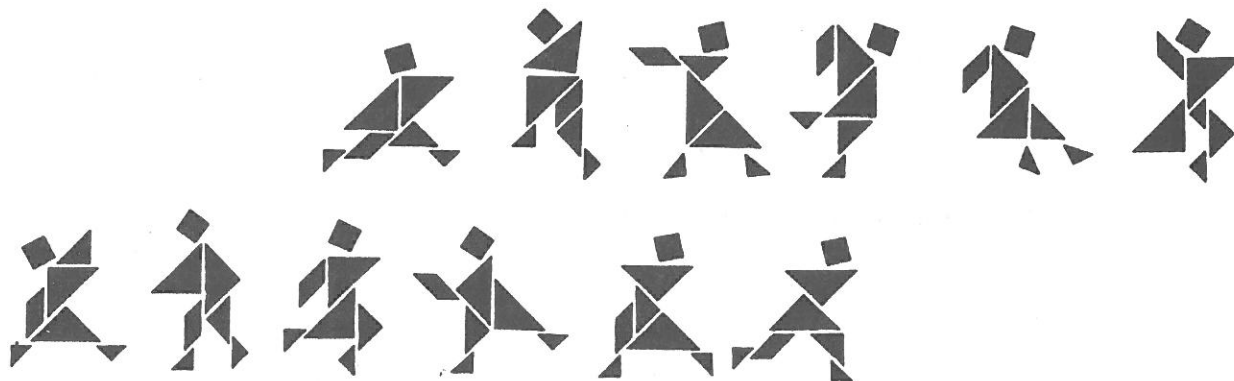
Tangram is a puzzle game that can be enjoyed by the entire family. It does not require an inordinate amount of skill – just patience, time and, above all, imagination! No one knows exactly when this old Chinese game made its first appearance. At any rate, it was *not* over 4,000 years ago as claimed in *The Eighth Book of Tan*, published in 1903 by the American puzzlist, Sam Loyd. Although his history of its origins was later uncovered as a hoax, this piece of misinformation can still be found in many reference books.

A Chinese book published in 1803 contains the earliest known reference to this puzzle game. Scholars assume that *tangram* began in China around 1800 and then spread westward. By 1818, *tangram* publications had appeared in the United States, Germany, Italy, France, and England. Literary men like Lewis Carroll and Edgar Allan Poe are known to have played the game. In nineteenth-century China, it was so popular that the shape of the pieces, or *tans*, found their way into the design of dishes, lacquer boxes and even tables. In modern China, however, it is considered essentially a child's game.

The origin of the word *tangram* is as uncertain as the game's history. The most colorful theory is that the name derives from the Cantonese riverboat *tanka* girls who are said to have taught the game to foreign sailors. But the name may also be English in origin. 'Trangam' was an old English word for a trinket, toy, or puzzle; Dr. Johnson misspelled it 'trangram' in his dictionary of 1712 and in nineteenth-century use it was gradually transformed into *tangram*.

Tangram is a game that challenges the imagination. There are at least 1,600 design possibilities that can be constructed with one seven-piece set. Even more elaborate figures can be made by using two or more sets, but purists insist that this violates the most basic rule of the game: each figure must contain no more and no less than the seven pieces.

Basically, *tangram* play falls into three categories. One is to use your imagination and sense of humor to invent as many designs and shapes as possible: silhouettes of animals, human figures, caricature faces, inanimate objects, etc. Another is to solve a given puzzle – either to duplicate a complex shape shown only in outline in a puzzle-book, or (where this is impossible) to furnish elegant proof of the impossibility of forming a *tangram*. The third method of play is intended for mathematicians and involves working with various geometric problems posed by the seven *tans*, such as, 'how many five-sided polygons can be constructed?'



How to Make the Game

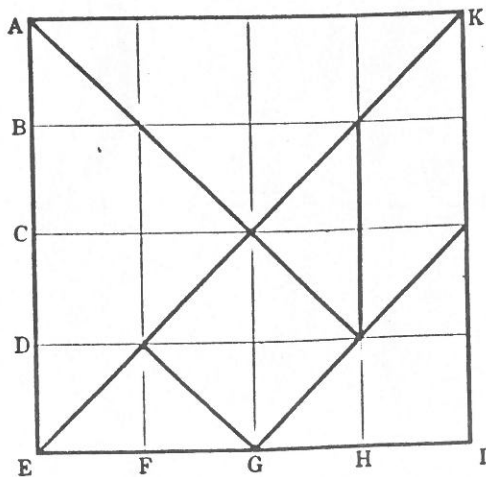
Saw or cut the wood, or cardboard, into an exact square. If you are using a square of 6 inches, divide it into 16 squares of $1\frac{1}{2}$ inches each, using a ruler and light pencil lines. Referring to the pattern at right, and making slightly heavier lines, connect points E and K, and point A with DH. Then connect points J and G, and point G with DF. Draw a line between points BH and DH. Carefully saw or cut along the heavier lines to obtain the seven *tans* - two large triangles, one middle-sized triangle, two small triangles, one rhomboid, and one square. If you are using wood, sand the rough edges until smooth. Paint the *tans*, or simply varnish them.

Materials

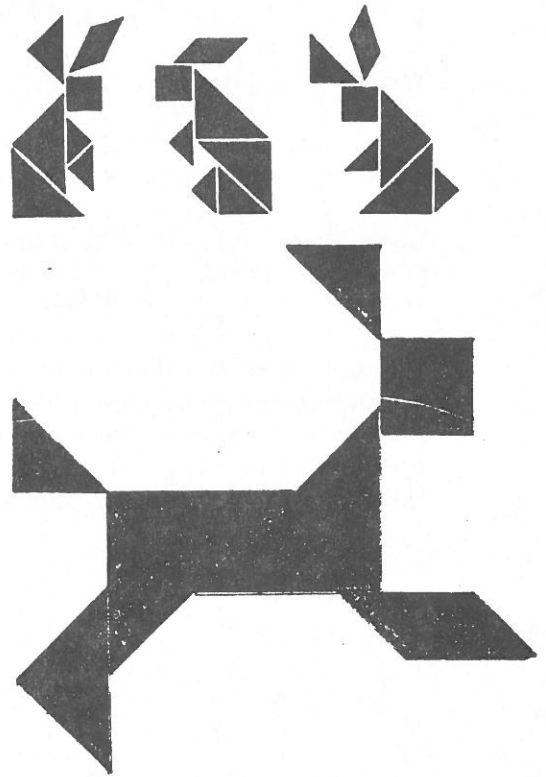
A thick piece of cardboard or a panel of wood, minimum size 6 inches square, maximum thickness $\frac{1}{4}$ inch.

Tools

Jig-saw or razor knife, sandpaper, sharp pencil, and ruler.

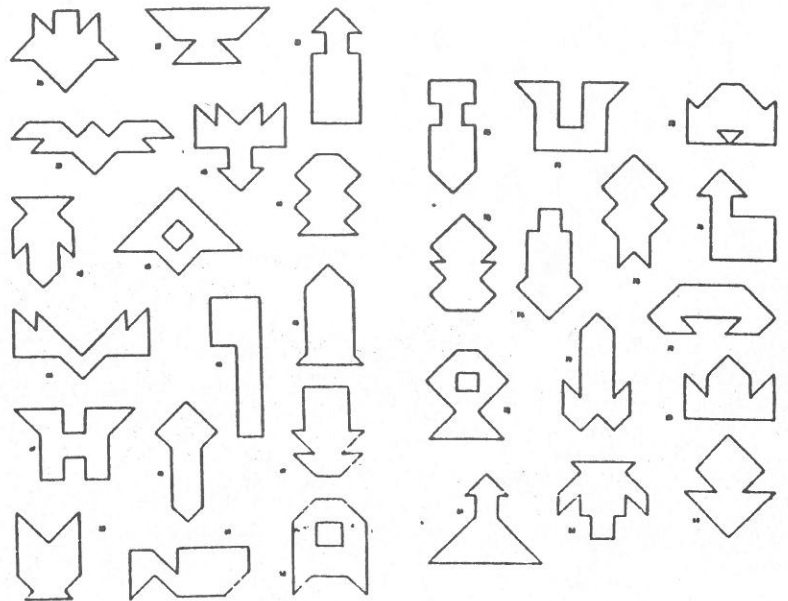


Follow this pattern to draw your tangram set.



How to Play the Game

You can make a variety of different figures (bird, woman, dog, running man, cat, etc.) with the seven *tans* comprising the square. The only rules in *tangram* are that all seven pieces must be used in making a design and none of the pieces may overlap.



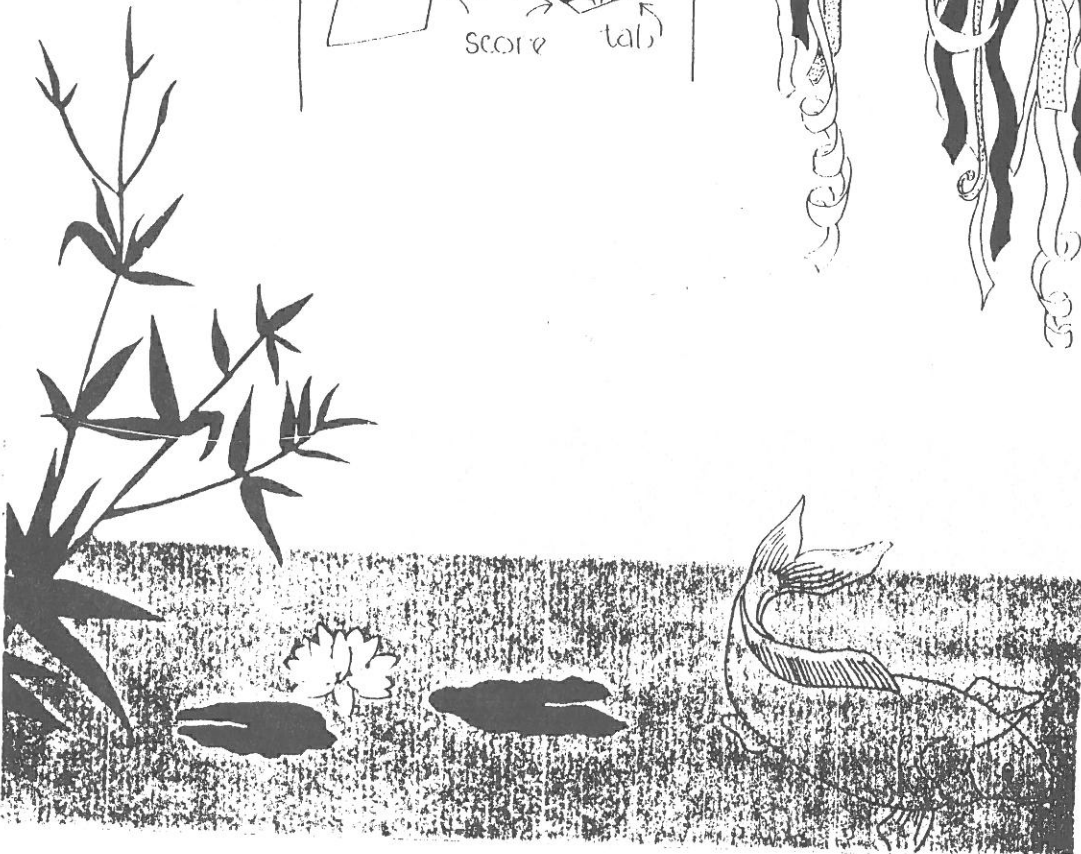
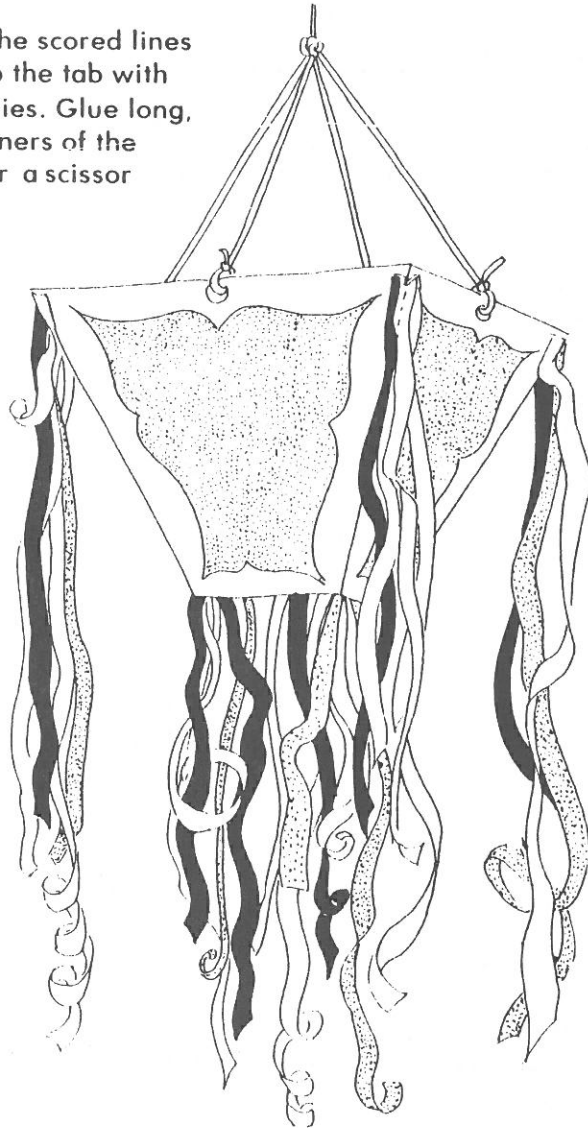
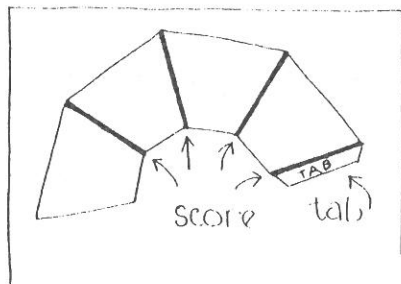
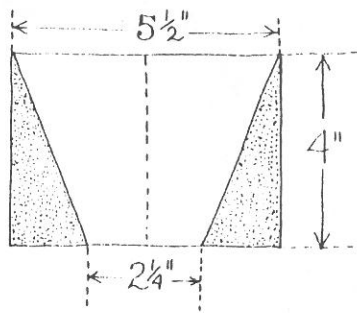
CHINESE LANTERN

Materials: Scrap paper for making a pattern; posterboard; tissue paper.

Make a pattern as shown and use it to draw the lantern shape on posterboard. The additional $\frac{1}{2}$ " tab you see will be used to glue the lantern together.

Cut out the lantern and score the indicated lines with a mat knife or single-edge razor blade. Cut a design out of each panel of the lantern, being careful not to cut as far as any of the scored lines or the top or bottom edges. Back each panel with a different color of tissue paper. Let the glue dry.

Fold the lantern into shape along the scored lines and glue the tab inside the first panel. Clip the tab with clothespins or paper clips while the glue dries. Glue long, narrow tissue paper streamers to the 8 corners of the lantern and curl some of the streamers over a scissor blade. Hang the lantern as shown.



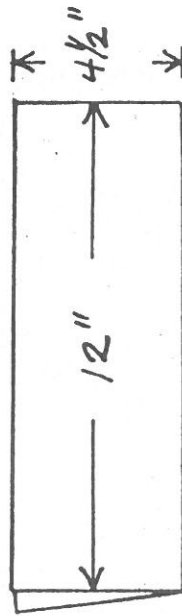
CHINESE NEW YEAR LANTERN

At the time of the New Year, Chinese homes are made gay and festive with decorations made of brightly colored paper and little red lanterns.

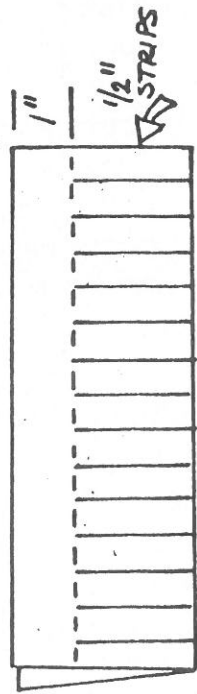
To make a Chinese New Year lantern you will need:

- a pencil
- colored yarn
- scissors
- a ruler
- red construction paper
- tape
- 9" x 12"

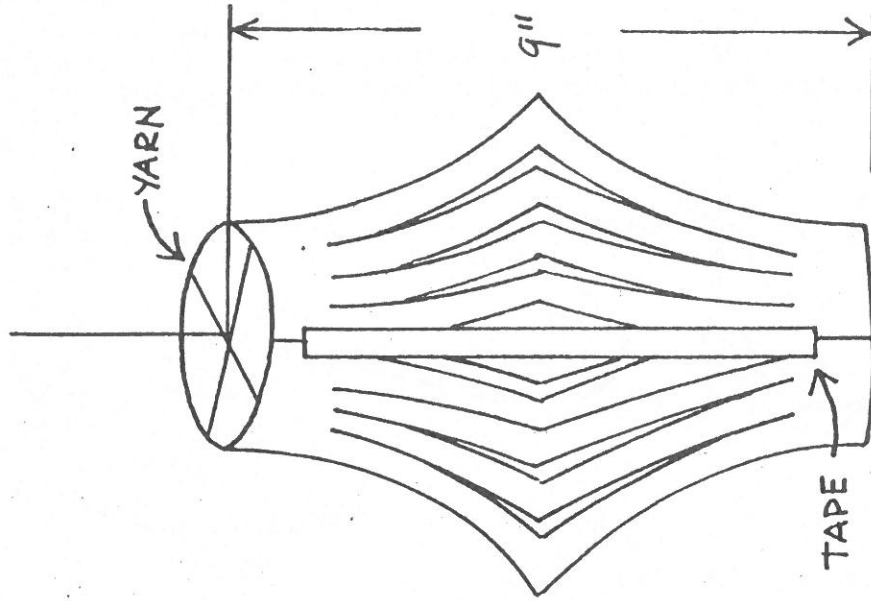
1. Fold a sheet of construction paper in half so that it measures 4½" x 12".



2. Measure down 1" from the open sides and mark with the pencil. Cut ½" wide strips from the folded side up to the 1" mark.



3. Open the paper with the fold away from you. Overlap the 9" sides and tape securely.

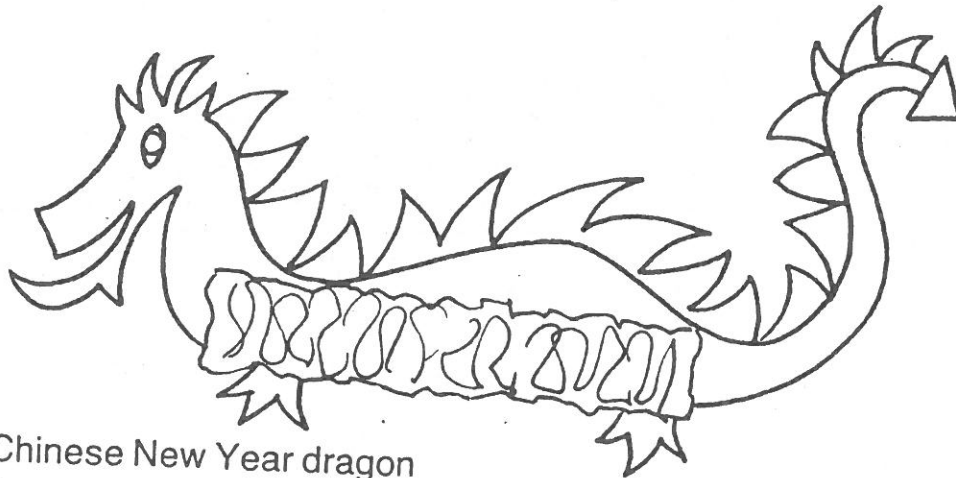


4. Attach yarn to the top of the lantern and suspend it from the ceiling.

Dragon

The dragon is the most common and important of all Chinese artistic symbols. During the Chinese New Year, dragons with huge, bright green and gold papier mâché heads weave through the streets. The dragons have long, red capes attached, concealing people underneath who provide the dragon's support. During this celebration drums are heard banging while loud fire crackers explode, representing thunder and lightning to wake up the rain dragons.

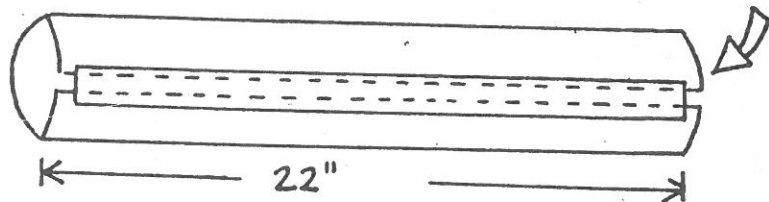
In China dragons are considered to be good creatures, since they bring life-giving rains. Dragons in most countries, on the other hand, are regarded as being evil and destructive.



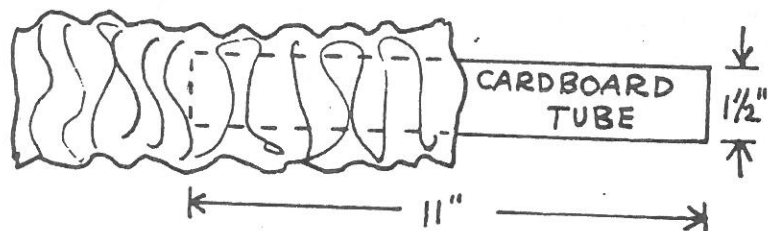
To make a Chinese New Year dragon you will need:

- 1 cardboard paper-towel tube, about 11" long and 1½" in diameter
- 1 piece of colored crepe paper 7" x 22"
- a pencil
- a ruler
- scissors
- tape
- crayons, paints, and brushes or felt-tipped markers
- white paste or glue
- glitter, sequins, or other trim
- cardboard or oaktag 12" x 18"

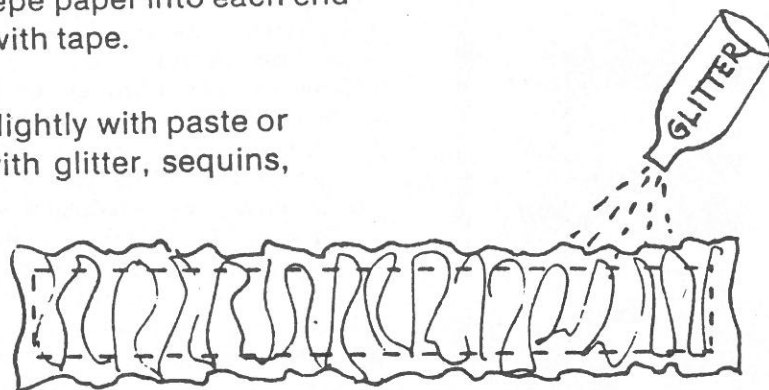
1. Bring the edges of the crepe paper together and tape.



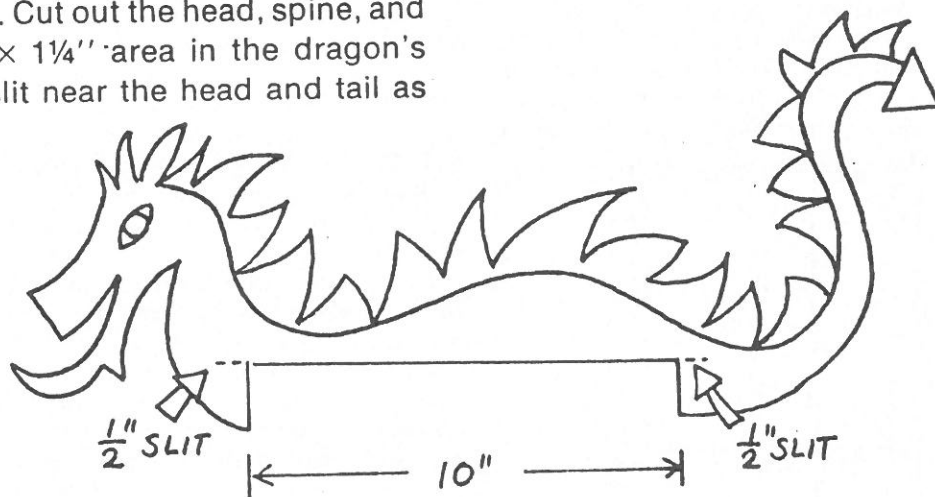
2. Gently thread and gather the crepe paper cylinder onto the paper-towel tube.



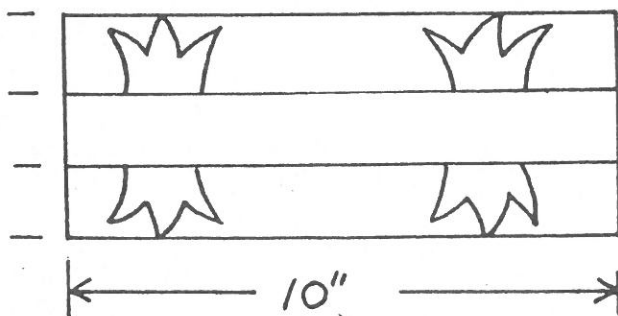
- When all the crepe paper is gathered onto the tube, tuck $\frac{1}{2}$ " of the crepe paper into each end of the tube and secure with tape.
- Brush the crepe paper lightly with paste or glue and decorate it with glitter, sequins, or other trim.



- On a large piece of cardboard or oaktag, at least $15'' \times 3''$, draw the head, spine, and tail of the dragon. With crayons, paints, or felt-tipped markers, decorate the head, spine, and tail. Measure an area $10'' \times 1\frac{1}{4}''$ at the bottom of the dragon's body. Cut out the head, spine, and tail and the $10'' \times 1\frac{1}{4}''$ area in the dragon's body. Cut a $\frac{1}{2}''$ slit near the head and tail as shown.



- Gently fit the slits into and over the crepe-paper tube, keeping the taped side down.
- On a piece of cardboard or oaktag $4\frac{1}{2}'' \times 10''$, draw the base and feet of the dragon. Cut out the base and feet with the scissors and then paint and decorate.



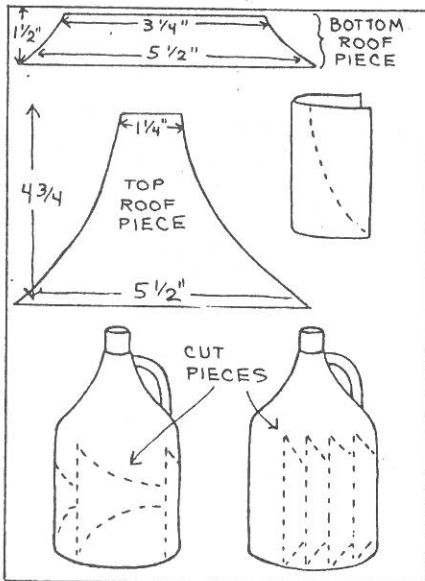
- To complete the dragon, paste the body onto the base.



Pagoda

For an oriental atmosphere, here is a pagoda you can make from gallon bleach bottles. You will need 5 in all: two for the house itself and three for the roofs.

First make paper patterns for the roof pieces. The top roof pieces measure $5\frac{1}{2}$ " across the base, $1\frac{1}{4}$ " across the top and $4\frac{3}{4}$ " high. The lower



roof pieces measure $5\frac{1}{2}$ " at the bottom, $3\frac{1}{4}$ " at the top and $1\frac{1}{2}$ " high. Fold pieces in half and cut a slight curve along the edge.

Using the pattern pieces, cut six for the top roof and 18 for the lower roofs (six for each of the three) from the sides of three of the plastic bottles. Cut them in the positions shown.

With an awl or other sharp-pointed instrument, punch holes along the side edges about $\frac{1}{8}$ " in from the edge and $\frac{1}{4}$ " apart. There should be the same number of holes along edges of pieces to be joined and sewn together. For example, all of the top roof pieces should have the same number of holes (18 to 20) and all of the bottom roof pieces about 6 or 7.

Now sew the roof pieces together with very heavy thread, knotting the thread after the first two holes. Cut a six-sided piece to fit the opening in top roof and sew that in place also. Then spray paint all sections the same color.

While paint is drying prepare the house itself from the other two bottles so that the bottom of one just rests inside the other — each a little over 6" high.

Now tie or wire one of the small roofs on about 2" from the top of one of the bottles. (This will be the bottom of the pagoda.) Fasten the other two small roofs to the other bottle: one about 3" from the top and the other about 1" from the bottom.

If you need or want a stick to push into the ground and hold the pagoda in place, do it before completing the rest of the assembling. Cut a slit in the bottom of both bottles and insert a dowel long enough to reach through both bottles and extend at the bottom several inches.

Finally, place gravel in the bottom bottle; wire and glue the top bottle in place. Then wire or tie on the top roof. Paint on the windows.

Bamboo wind chimes

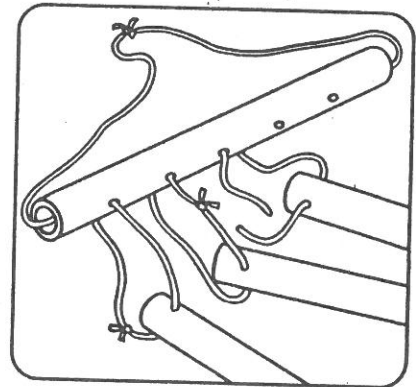
Bamboo is a giant grass that grows in lands that are very hot and wet. It is stiff, like wood, and has a hollow stem.

1 Saw off six pieces of bamboo (see sawing, page 202). Saw above and below the ringed joints so you have six hollow pieces. Sand the ends of each piece (see sanding, page 203).

2 Use one piece of bamboo for the crosspiece. Put the crosspiece in a vise, and drill five evenly spaced holes (see drilling, page 201).

3 To make the chimes, drill a hole about 1 inch (2.5 cm) from the end of the other bamboo pieces.

4 Hang the chimes from the crosspiece. Cut five pieces of string, each about 8 inches (20 cm) long. Wrap one end of each string with transparent tape. Thread the string through the holes in the crosspiece and chimes, as shown. Tie a knot.



5 Cut off another piece of string about four times as long as the crosspiece. Tie the end of the string to a nail. Then drop the nail and the string through the crosspiece. Take the nail off and tie the ends of the string in a knot.

Materials

- bamboo pole
- coping saw
- hand drill with $\frac{1}{8}$ -inch twist drill bit
- nail
- sandpaper
- scissors
- string
- tape (transparent)
- vise



ENGLAND

THE SCOUT ASSOCIATION

This country has the honour of being the birthplace of Scouting, for here, on Brownsea Island in 1907, Baden Powell held the experimental camp from which the Movement grew. It is now the largest uniformed youth organization for boys in the U.K. Joint activities with the Girl Guides are encouraged. The Venture Scout section has been open to girls for many years, and in 1990 the Association announced that all units will be open to girls.

A progressive programme through the age groups involves enjoyable and attractive activities providing for a wide range of interests and skills.

The Association provides adapted training programmes for physically handicapped boys and slow learners. Where possible these boys are integrated into normal groups; others are in groups connected with special schools. Special camps are organized to provide joint activities for the able-bodied and handicapped.

Sea Scout and Air Scout groups enable young people to develop specialized interests in addition to basic Scouting.

Scoutreach, a programme for developing Scouting in neglected inner city areas, scattered rural communities and other deprived localities, is helping many young people to receive Scout training where, before, there was no opportunity. The Scout Association is also working to strengthen its position in minority ethnic communities.

International activities include exchange visits, the Explorer Belt Scheme, (involving the planning and completion of a 180 km expedition in another country), participation in the annual "Jamboree-on-the-Air" by licensed Scout radio amateurs, regular International Camps, and other special projects.

Community service in many forms is encouraged and a number of emergency service teams have been formed in case of major accidents or disasters. There are also life-saving units and a ski rescue team.

Opportunities also exist for Scouts to work on overseas projects. One joint project with UNICEF and the Sri Lanka Scout Association in conjunction with the International Drinking Water and Sanitation Decade provided Sri Lanka with latrines and wells while promoting safe drinking water and health education. Similar Community Programmes have taken place in Kenya, Nepal and other countries.

UNITED KINGDOM



Total membership 685,102

Scouting founded	1907
WOSM member since	1922
Population (thousands)	56,147
Area, sq km.	244,100
Pop. density per sq km.	230
Capital city	London
GNP per capita, US\$	12,800
Language(s)	English

Programme Sections

Name	Age	M	F
Beaver Scouts	6-8	x	x
Cub Scouts	8-11	x	x
Scouts	10.5-15.5	x	x
Venture Scouts	15.5-20	x	x

Motto

Be prepared



The Scout Promise and Law



Know, understand and accept the Scout Promise and Law. Talk about their meaning with your future Scout Leader.

The Scout Promise

On my honour, I promise that I will do my best
to do my duty to God and to the Queen,
to help other people
And to keep the Scout Law.

The Scout Law

A Scout is to be trusted.
A Scout is loyal.
A Scout is friendly and considerate.
A Scout is a brother to all Scouts.
A Scout has courage in all difficulties.
A Scout makes good use of his time and is careful of possessions and property.
A Scout has respect for himself and for others.

There is something about the Scout Movement which makes it different from most other youth organisations.

Like most of these organisations there are plenty of activities, but before you can be a Scout you have to make a Promise. When you are invested as a Scout, part of the ceremony will be to make the Scout Promise and the rest of the Troop will be listening, so you had better mean it!

On my honour I promise that I will do my best ...

You begin by telling everyone that *nothing* will make you want to break your promise. That means it must be something which you will be able to keep, and so you promise 'that I will do my best'. No-one expects you always to succeed, but *you know* when you are doing your best.

to do my duty to God and the Queen

When you have a duty this can mean something you *have* to do, or something you *want* to do. Life is much more enjoyable if you choose to do these things before someone tells you that you have to.

Even the most brainy people in the world cannot prove that something

does *not* exist. Many people believe that our world only makes sense if there is a God. As you get older your duty to God should become clearer as you find out more about yourself and other people and by talking, listening and reading about your faith.

Your duty to the Queen includes showing respect for her and for the country. At flag break we salute the Union Flag to show this - but it should not stop there. Our country has laws which we should obey and help others to keep as well.

to help other people ...
Do you always wait for someone else to offer to help? When you see a need, get in first and find out if you can help. And remember - a good turn doesn't really count if you are more concerned about what you will get out of it.

and to keep the Scout Law
If you look through the Scout Law you will not find *A Scout is always brainy* nor *A Scout is a brilliant athlete*. But you will find things which any Scout really can do.

A Scout is to be trusted

If you say you will do something, is it 'as good as done'? Can people trust what you say?

A Scout is loyal

It is no good changing your mind all the time. Loyalty means choosing **something and sticking to it.**

A Scout is friendly and considerate

Most people like to have lots of friends - but you have to work at making friends by thinking about what they would like rather than what you want. A Scout also considers people he doesn't know - by not making a noise at night which could wake young children or by not leaving a trail of litter wherever he goes.

A Scout is a brother to all Scouts

There is a special sort of friendship between Scouts, not just in your own Troop, but everywhere. On many Scout camp sites you can see this 'family' atmosphere as Scouts from different areas share things.

A Scout has courage in all difficulties
What do you do when things start to get tough? Do you give up? It takes real courage to stick at something no matter how difficult it becomes.

A Scout makes good use of his time and is careful of possessions and property

How do you use the time after you get home from school? Do you get down to homework or look after your pets or do you get straight on your bike and join your mates? You must sort out what is most important, and do that first.

Are you just as careful about other people's things as you are about your own? A Scout looks after things - without having to be told to!

A Scout has respect for himself and for others

As you get older you need to learn to look after yourself. At camp, there may not be someone who will tell you off if you don't wash for a week, but the distance everyone keeps away from you might persuade you to change your ways!

You need to respect your mind as well. Learn as much as you can and try to understand the world around you. That includes listening to other people's points of view and respecting their opinions even when you disagree.

At flag break, badge presentations and dismissal on Troop Night, the Scout Salute is used.

Only when the Scout Promise is being said is the Scout Sign used.



Shows and exhibitions



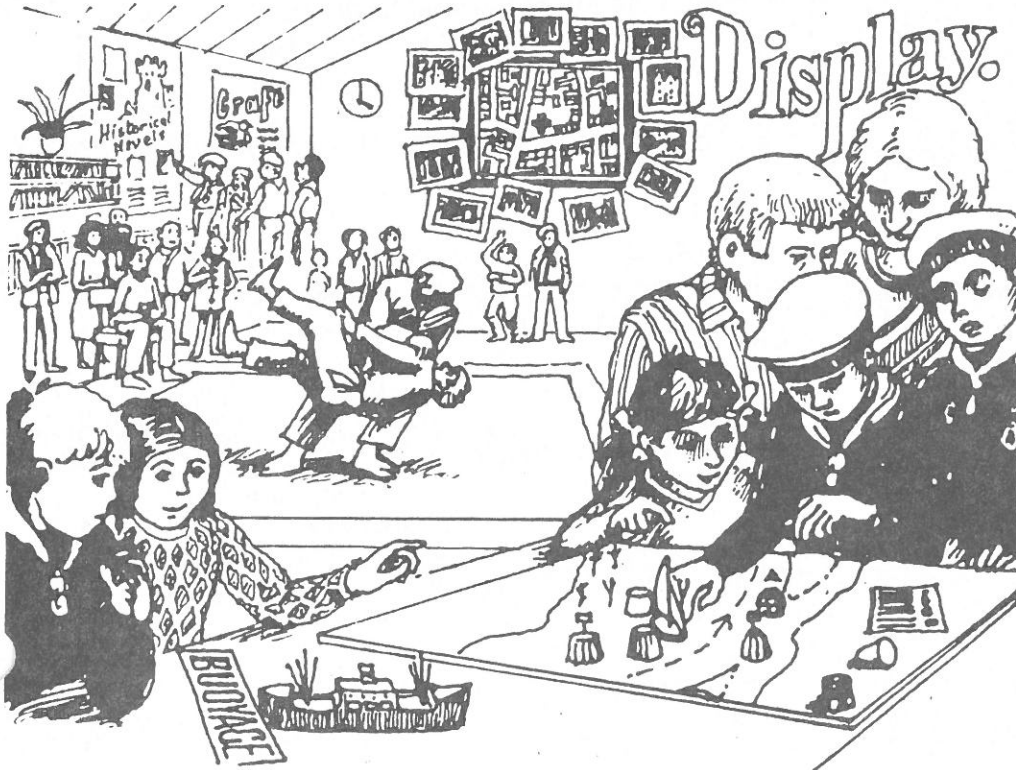
Make an active contribution to an entertainment, show or exhibition.

(This could be to the public, to your Troop or to your school.)

We all have some talent and it is important that you discover what yours is – and use it! For some, this will be an individual effort – playing the piano or guitar, displaying a sequence of photographs you have taken, or reciting a monologue.

Presentations which require an active contribution from a number of people include Gang Shows, amateur dramatics, playing in an orchestra or band or presenting programmes on local radio. It is not only those 'in the public eye' whose contribution is important – backstage and other technical roles are just as vital. How-

ever, simply to sell programmes on the night is hardly an active contribution – unless, that is, you also designed or printed the programmes!



Exhibitions

For an exhibition to be really successful it needs to be eye-catching. Try to think of something original.

- Take a series of photographs of local features from unusual angles and mount them around a street map of the area.
- Help to arrange a display of Troop activities which involve Scouts using equipment while people watch – perhaps as part of a parents' evening.
- Visit your local library or museum and see how the exhibitions are arranged. What do you notice first? What can you remember afterwards? Use these good techniques in your own displays.
- As part of a gymnastics team or Scout Band you can make an active contribution in a public display.

Christmas Gifts

Ever since the Three Wise Men placed their treasures before the Christ Child in Bethlehem, Christmas has been a time of giving gifts.

Through the years, countries around the world have created their own legends and customs of giving gifts at Christmas. In England, Father Christmas brings gifts to family members. In Holland, it's Sinterklaas and in Italy it is La Befana.

Today, this wonderful tradition of giving still touches our hearts in a special way. It is not very difficult to look beyond all the colorful ribbons and bright paper to feel the same spirit of giving as on that very first Christmas. After all, the most precious gift is the gift of love!

(Ask the children to write about a special gift they would like to give someone that money can not buy, a gift of love!)



English Cracker

The "exploding" English cracker at the Christmas table has been a British tradition for many years. It was invented by Tom Smith in 1840 and has never lost its fascination. The early crackers were filled with miniature books, jewelry, crowns, toys, flowers, bottles of perfume, etc. By 1900 the manufacturing of crackers had become a minor industry.

The cracker made here is not designed to "pop" but rather to be used as a decorative container to hold Christmas gifts or candies.

MATERIALS AND TOOLS

Cardboard tube—5-inch length from inside paper toweling, toilet paper, or gift-wrap
Crepe or tissue paper—12 x 12 inches
Scissors
Yarn, cord, or ribbon for tying ends
White glue—clear-drying
Decorative paper seal or small decorative picture
Nylon fishing line for hanging

HOW TO MAKE

1. Wrap candies or a small gift and place inside a 5-inch-long cardboard tube.

2. Wrap the cardboard tube with a 12 x 12-inch square of crepe or tissue paper, letting it extend beyond the tube on both sides. Twist the ends of the paper and fringe with scissors. Tie, making a bow over each end with a 14-inch length of yarn, cord, or ribbon.

3. Stick a purchased decorative seal or glue a small picture cut from a magazine or greeting card on the center of the cracker where the tissue or crepe paper overlaps. You can also make a seal by gluing a colorful picture cut from a greeting card, gift-wrap paper, or magazine onto the cracker.

4. Attach nylon fishing line to one end of the cracker to make a loop for hanging.

International Scouting

Correspond regularly with a pen pal from another country and share your discoveries with the Troop.

You can find a pen pal through school, some magazines or the Overseas Department of The Scout Association, Baden-Powell House, Queen's Gate, LONDON SW7 5JS.

You will be expected to exchange at least four letters in about two months.

When you write to your pen pal, find out about:

- School: what subjects are taught, how long the lessons are, which he likes best.
- Scouts: swap badges, ask where they go camping, what other activities do they have?
- Home: does he have any brothers or sisters, what is his house like, does he have a television or computer or any pets?
- Tell him about yourself – and send a photograph of you and your family or a cassette with a message on from you and your Patrol.

Maybe you will meet up one day. Suggest your Troop goes to his country for a summer camp.



Find out about another country by holding an **International Evening**.

- Find out how customs are different from ours: special holidays, festivals, religion, family life.

- Is there a national costume? What is Scout uniform like?
- Try some of their national dishes.

Cook a meal for others using recipes from a country outside the United Kingdom.

Many recipe books contain dishes from other countries. Here are a few ideas to start you thinking.

- Bortsch: a Russian soup with beetroot.
- Minestrone: an Italian soup with vegetables and pasta.
- Taramasalata: from Greece – eaten with pitta bread.
- Chilli con carne: a hot dish from Mexico.
- Boeuf Bourguignonne: a famous French meal.
- Corned beef hash: said to have come from America.
- Moussaka: a Greek dish made using minced lamb and aubergine.
- Wiener Schnitzel: veal as it might be cooked in Vienna.
- Chow mein: one of many Chinese meals.

Baden-Powell Closing

This closing can be done by having boys recite one line each, or one person can read the entire thing.

Baden-Powell has a vision
Which he made come true,
So that we enjoy Scouting
And have fun while we do.
He wasn't an American
But he's famous to us;
He has earned in America
Our admiration and trust.

May the Spirit of Scouting
Be with both young and old,
As you never forget
The Blue and Gold.

May you strive for Truth and Spirituality

In the warm Sunlight under the Sky
above.

May you bring Good Cheer and Happiness

To others and have steadfast Loyalty
and Love.

Scouting Around the World

Cubmaster: On the 29th of July in 1907, Lord Baden-Powell took 22 boys with him to Brownsea Island, off England's southern coast. This was the world's first Scout camp. That little camp was the foundation of the tremendous world-wide Scouting movement. The Boy Scouts of America was organized along with Scouting associations in many countries. Today there are more than 15 million Scouts and leaders in over 150 countries. Time changes many things, but the Scout Promise and Law are as important today as they were in the beginning. Please stand, give the Cub Scout sign and repeat the Cub Scout Promise with me, followed by the Pledge of Allegiance.

CUBMASTER: "Scouting began in England in 1907 with a small group of boys. Lord Baden-Powell, our founder, took these boys to Brownsea Island, off the coast of England for 12 days of adventure in camping and pioneering. He was testing an idea for an organization for boys. That was how Scouting began."

"Tonight we have some boys who are beginning their adventure in Cub Scouting." (Call names of Bobcat candidates and ask them to come forward with their parents.)

"Baden Powell based his idea for Scouting on some principles which he had been taught as a boy..things like trust and loyalty, helpfulness and courtesy, cheerfulness. In Cub Scouting, we have these same principles encompassed in the Cub Scout Promise and the Law of the Pack. Will you repeat with me the Cub Scout Promise?" (They do.) "Now, I'll ask the Cub Scouts here tonight to stand, give the Cub sign and repeat with me the Law of the Pack." (They do.) (Cubmaster now presents Bobcat badge to parents and congratulates boys and parents.) "You boys have now started your Scouting adventure, just like the boys on Brownsea Island."

"A Chicago publisher, William Boyce, was lost in a London fog. A boy appeared and offered to take him to his destination. Mr. Boyce offered him a tip, but the boy said, "Scouts do not accept money for doing a good turn." Mr. Boys was interested in Scouting and was responsible for starting it in America in 1910."

"We have some boys here tonight who have been doing their daily good turns, and have been working hard on achievements and electives, so that they now have earned Wolf badges and arrow points." (Call boys and parents forward to receive awards.) "Your Wolf achievements and electives are helping you along the Scouting trail."

"Scouting had been in America for only a few years when younger boys and their parents asked for a program of their own. That's when Cub Scouting started - in the year 1930. The

first year there were 5 thousand Cub Scouts, and now there are well over 2 million Cub Scouts. Scouting is really growing."

"There are some boys in our pack who are really growing too. They have completed the requirements for Bear badges and arrow points." (Call boys and parents forward to receive awards). "You are moving right along the Scouting trail."

"Baden-Powell left a message for Scouts before he died. In that message he said, "Try to leave this world a little better than you found it." We have some Webelos Scouts in our pack who are doing just that. They have been working hard in the different activity badge areas, exploring fields of knowledge which will be helpful to them all their lives." (Call boys and parents forward to receive awards.) "Congratulations! Continue to do your best along the Scouting trail."

"Scouting has spread to 104 different countries of the world. Tonight, we're celebrating the ____ birthday of Scouting in America, and the ____ birthday of Cub Scouting. From that small group of 20 boys on Brownsea Island, Scouting has grown to more than 12 million boys and adults around the world. You can be proud to be a member of such a fine, world-wide organization."



ADVANCEMENT CEREMONY

LORD BADEN-POWELL'S FAREWELL MESSAGE

(This letter was found among Baden-Powell's papers after his death
January 8, 1941)



Dear Scouts,

If you have ever seen the play "Peter Pan", you will remember how the pirate chief was always making his dying speech because he was afraid that possibly when the time came for him to die, he might not have time to get it off his chest. It is much the same with me and so, although I am not at this moment dying, I shall be doing so one of these days and I want to send you a parting word of good-bye.

Remember, it is the last you will ever hear from me, so think it over.

I have had a most happy life, and I want each one of you to have as happy a life, too.

I believe that God put us in this jolly world to be happy and to enjoy life. Happiness doesn't come from being rich nor merely from being successful in your career, nor by self-indulgence. One step toward happiness is to make yourself healthy and strong while you are a boy, so that you can be useful and can enjoy life when you are a man.

Nature study will show you how full of beautiful and wonderful things God has made the world for you to enjoy. Be contented with what you have got and make the best of it. Look on the bright side of things instead of the gloomy one.

But the real way to get happiness is by giving out happiness to other people. Try and leave this world a little better than when you found it; and, when your turn comes to die, you can die happy in feeling that at any rate you have not wasted your time but have done your best. "Be prepared" in this way to live happy and to die happy - stick to your Scout promise always - even after you have ceased to be a boy - and God help you do it.

Your friend,

Baden-Powell

ADVANCEMENT

When Baden-Powell started the Scouting movement, he felt that any Scout who took the time and trouble to master skills should be rewarded. He gave to each scout who passed certain tests a badge to wear on his uniform. It recognized the importance of what the Scout had done and let others know of his achievement.

Cub Scouting is based on one of the stories in Rudyard Kipling's "Jungle Book." It was called Mowgli's Brothers. We know it as The Story of Akela and Mowgli.

In Kipling's story the black panther, Bagheera, is the might hunter who teaches the cubs the skills of the jungle. In Cub Scouting we use the symbol of the Bobcat.

(Announce boys who have earned Bobcat rank.)

The next adventure is the Wolf Trail. This is a big adventure for a boy. The Wolf trail is much longer than the Bobcat trail. A scout should "Do His Best." That's a part of the promise he made to become a Bobcat.

(Announce boys who have earned Wolf rank.)

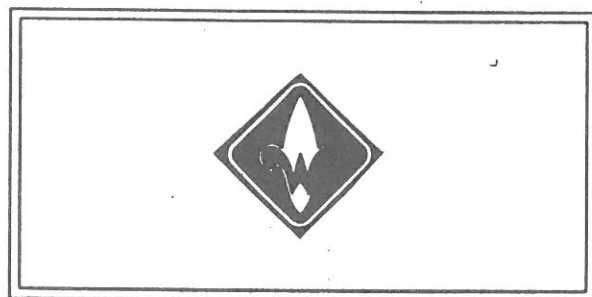
In the Bear book, we learn how Baloo, the wise old brown bear, teaches Mowgli the Law of the Pack. The requirements are a little bit more difficult than those for the Wolf badge. Obeying the Law of the Pack is another part of the promise he made to become a Bobcat.

(Announce boys who have earned Bear rank.)

Webelos scouting is an integral part of Cub Scouting. It has some distinct differences from the program for younger Cub Scouts, but it shares in Cub Scouting's main purposes. In Webelos Scouting, he learns new ways to "Help Other People at All Times," another part of the promise he made to become a Bobcat.

(Announce boy who have earned Webelos rank.)

The highest award a Cub Scout can receive is the Arrow of Light. Usually awarded during a special ceremony, it is important to mention this light at the end of the Cub Scouting tunnel. This "Light" with all the skills and tools it represents is carried forward to brighten the new world of Boy Scouting. It is in Boy Scouting and after that a boy will keep the final promise he made when he became a Bobcat - "Duty to God and Country."



CEREMONIES

CLOSING

This is an impressive closing for the Blue and Gold Banquet or any other type of dinner.

Personnel: Cubmaster, Cub Scout poem reader, person to turn off lights, audience

Equipment: Candles, one on each den's table

Arrangement: On each den's table a single lighted candle burns. All house lights are out.

CUBMASTER: Cub Scouting is a part of family life in 60 countries around the world. In all of these free countries, on an evening such as this, Cub Scouts are joining in a grand howl and repeating the Cub Scout motto. What is the Cub Scout motto?

CUB SCOUTS: Do Your Best.

CUBMASTER: As we face each other around our Blue and Gold tables, let us look at the candle's flame and silently thank God for the Cub Scout friendships we are privileged to enjoy. Now, join me in rededicating ourselves to our Cub Scout Promise.

(ALL REPEAT CUB SCOUT PROMISE)

CUBMASTER: Thanks to everyone for your assistance tonight. We'll say goodnight after Cub Scout (name) reads Edgar A. Guest's "A Creed."

CUB SCOUT: "Lord, let me not in service lag,
Let me be worthy of our flag;
Let me remember, when I'm tired,
The sons heroic who have died.
In freedom's name, and in my way
Teach me to be as brave as they.

In all I am, in all I do,
Unto our flag I would be true;
For God and country let me stand.
Unstained of soul and clean of hand,
Teach me to serve and guard and love
The starry flag which flies above."



Is it Safe?

The scene is a station in the wilds of Siberia. An old station master sits dozing by the side of the track. A traveller enters the camp fire circle, wakes the station master and asks :

"Are there any trains going North today?"

The station master says :

"No, there are no trains going North today."

The traveller goes and sits down.

Another traveller enters from another part of the circle and also wakes up the station master and enquires whether any trains are going South today. The station master replies that no trains are going South today.

The second traveller joins the first, and a third traveller enters to ask whether any trains are travelling East today. The station master replies that no trains are travelling East today, and the third traveller joins the other two.

A fourth then enters from another part of the circle and asks whether any trains are travelling West today. The station master replies somewhat impatiently that no trains are travelling West today so all four travellers rise and say together:

"Well, in that case, it must be safe to cross the line" and they do so.



QUICKIES

What's up Doc?

One boy enters the camp fire just as a previous item is closing and looks up to the sky. He remains in that position. Another boy enters and looks to see what the first boy is looking at. Another follows suit and another. Eventually the last boy asks :

"What are we looking at?"

The boy he asks doesn't know and the question is repeated down the line. When the first boy is asked the question, he replies :

"Nothing mate, I've got a stiff neck!"

The Submarine

The announcer informs the audience that he wishes to tell the story of a submarine mission. A volunteer is required to set the scene. The volunteer is asked to lie down in the middle of the camp fire circle and an old coat is placed over him. He is asked to raise one arm up through a sleeve of the coat as the periscope. The announcer tells a story about the submarine mission involving leaving port, submerging, spotting an enemy ship, firing a torpedo, coming to the surface to see what damage has been caused and then retreating beneath the surface as enemy aircraft approach. In the course of this story there is much raising and lowering of the periscope and the volunteer raises and lowers his arm accordingly. Unfortunately on the last occasion when the enemy aircraft appear the announcer is in too much of a hurry to get the submarine below the surface and forgets to have the periscope lowered. As a result water gushes into the submarine down the raised sleeve of the coat onto the volunteer. The water is thoughtfully provided by an assistant with a cup of water.



Wood You Believe It?

Two boys enter carrying a large piece of wood. The master of ceremonies asks them: "Where are you going?"

The Scouts reply :

"We are bored."

Two Scouts enter the camp fire circle carrying a large piece of wood each. The master of ceremonies asks :

"Where are you going now?"

The Scouts reply :

"Oh! We're going to a board meeting."

Two Scouts enter carrying one large plank with a small Scout lying stiffly upon it.

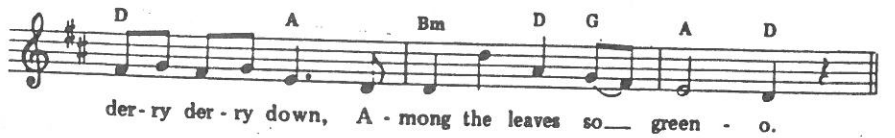
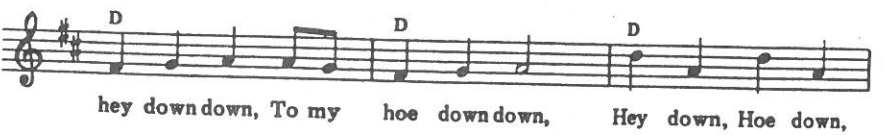
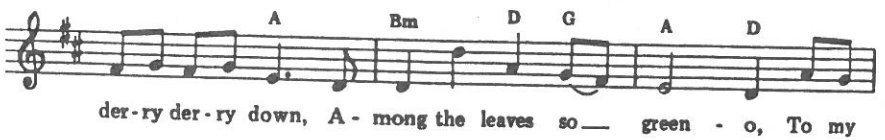
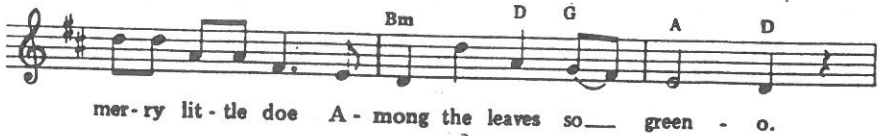
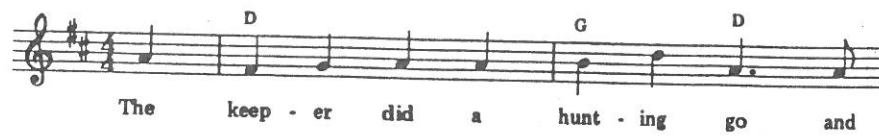
The master of ceremonies asks :

"What's wrong with him?"

The Scouts reply :

"He's bored stiff!"

The Keeper



Chorus

The audience should be split into two sections, one half sings the first line of A and the second half replies with the first line of B, then back to A and so on.

<p>A Jackie boy? Sing ye well? Hey down!</p>	<p>B Master! Very well! Hoe down!</p>
<p><i>All:</i> Derry, derry down, among the leaves so green-o, To my hey, down, down, To my hoe, down, down, Hey down! Hoe down!</p>	
<p><i>All:</i> Derry, derry down, among the leaves so green-o.</p>	

2. The first doe he shot at, he missed,
The second doe he trimmed, he kissed,
The third doe went where nobody missed,
Among the leaves so green-o.

3. The fourth doe she got caught by a tree,
Because of this she could not flee,
So he slew her quite leisurely,
Among the leaves so green-o.

4. The fifth doe she did cross the brook,
The keeper brought her back with his crook,
Where she is now you must go and look,
Among the leaves so green-o.



JOHN BROWN'S FLIVVER

John Brown's flivver's got a puncture in its tyre
John Brown's flivver's got a puncture in its tyre
John Brown's flivver's got a puncture in its tyre
So he mended it with chewing gum

Chorus :

Chewey, ewey, ewey, ewey etc.

This is another song in which actions gradually take the place of words, as indicated by Lightning below.



FLIVVER



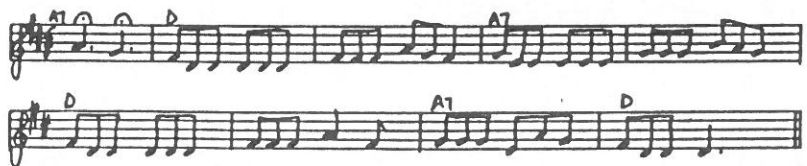
PUNCTURE



CHEWEY EWEY

McTAVISH IS DEAD

Oh, McTavish is dead and his brother don't know it
His brother is dead and McTavish don't know it
They're both of them dead and they're in the same bed
And neither one knows that the other is dead



This song should be repeated, getting faster and faster.

OGGY, OGGY, OGGY

Leader : Ogyy, ogyy, ogyy
Audience : Oi, oi, oi
Leader : Ogyy, ogyy, ogyy
Audience : Oi, oi, oi
Leader : Ogyy
Audience : Oi
Leader : Ogyy
Audience : Oi
Leader : Ogyy, ogyy, ogyy
Audience : Oi, oi, oi



THE RATTLING BOG

Chorus :

Ro, ro the rattling bog
The bog down in the valley O
Rare bog a rattling bog
A bog down in the valley O

Verse :

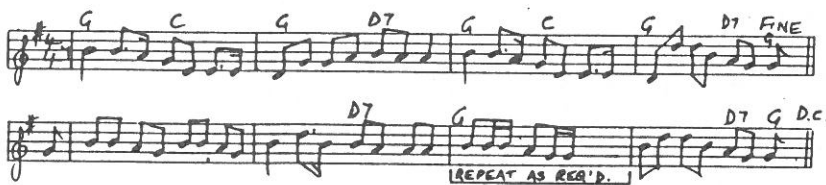
And on that bog there was a tree
A rare tree, a rattling tree
The tree in the bog and the bog down in the valley O

Note :

Each subsequent verse adds one of the following lines until by the last verse the whole song is being sung. Once the words are known, the song can be accelerated as it proceeds, which makes life even more exciting.

Verse :

And on that feather there was a flea
A rare flea, a rattling flea
The flea on the feather and the feather on the wing
And the wing on the bird and the bird on the egg
And the egg on the nest and the nest on the leaf
And the leaf on the twig and the twig on the branch
And the branch on the limb and the limb on the tree
And the tree in the bog and the bog down in the
valley O



TIPPERARY

It's a long way to Tipperary
It's a long way to go
It's a long, long way to Tipperary
To the sweetest girl I know
Goodbye Piccadilly
Farewell Leicester Square
It's a long, long way to Tipperary
But my heart is there



First aid kit



Prepare a personal first aid kit for a day's outing and know how to use each item in it.

A good Scout should have his own first aid kit which he takes with him whenever he goes to camp or on an expedition. It's possible to buy small first aid kits but it's much better to make your own to suit your needs!

Collect together all the items you need and find a box just large enough to take them all. (If you choose a plastic box, it could double as an emergency water container!)

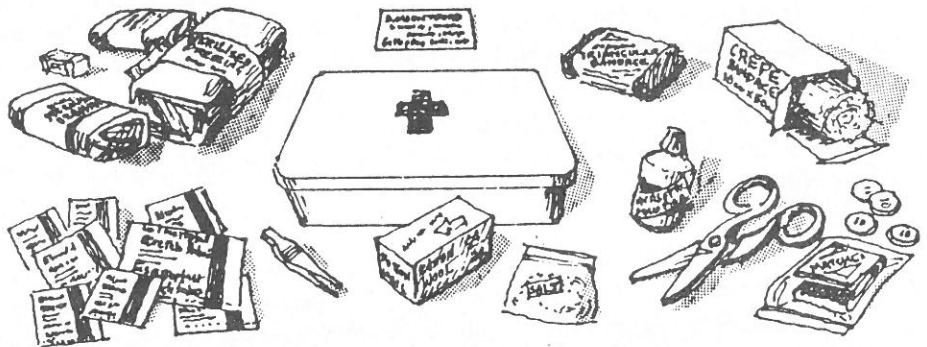
- **Sterile dressings** – one each of finger size, medium, large and extra large. These are used to keep germs out of wounds.
- **Adhesive plasters** – about ten, in assorted shapes and sizes, still in their individual wrappings and kept together in a plastic bag. These are used to keep minor cuts and blisters clean.
- **Cotton wool** – one 25g pack. Used

for cleaning wounds before applying a dressing.

- **Salt** – sealed in a plastic bag. This can be used to make a sterilising solution and also to treat heat exhaustion.
- **Tweezers** – a small pair, to be used for removing stings and larger splinters. You can carry a needle which you can sterilize and use to remove smaller splinters.
- **Small pair of scissors**
- **Antiseptic solution** – in a small plastic bottle. Diluted with water it can be used to clean wounds.

- **Triangular bandage** – your Scout scarf would do in an emergency.
- **Crêpe bandage** – about ten centimetres wide, to be used for sprains.
- **Book of matches** – in waterproof wrapping – for emergencies only.
- **Coins** – for telephone calls (but remember 999 calls are free).
- **Card** – with your name, address and details of any medical condition (such as diabetes or haemophilia).

You might like to go on to use your first aid skills to work for the Ambulance Badge and become your Patrol's first aider.



The frog and the steamroller

For this very popular yell we owe thanks to Sid Taylor of Gilwell.

Split the camp fire into two parts, the first half to be the steamrollers, the second half to be the frogs.

The steamrollers make a noise like:
Sssshhhhhhhhhhhhhhhhh!

The frogs make a noise like a piece of wet fish dropping on to a piece of marble.

The story you use is as follows:

There is a long, long road and at one end is a great big steamroller, at the other end is a big fat frog. These two gradually make their way towards each other – you slowly bring in each side, alternately making their noises, then gradually build up the pace as they get nearer and nearer until they meet in the middle and everyone gives a loud squelching noise.



There ain't no flies on us

Another two part yell which can be thrown into the programme at any time.

- 1st half : There ain't no flies on us,
- 2nd half : There ain't no flies on us,
- 1st half : There may be flies on some of you guys,
- 2nd half : But there ain't no flies on us.

Crafts of ENGLAND

Inn Signs

One of the earliest influential works of English literature is Geoffrey Chaucer's *Canterbury Tales*. Those stories begin when Chaucer meets fellow pilgrims at the Tabard Inn in the London suburb of Southwark. You can be sure that the inn was identified with a sign hanging above the door. Inn signs have hung above heroes and rogues in countless works of English literature ever since. Shakespeare's Falstaff in the seventeenth century, Joseph Andrews and Tom Jones in the eighteenth century, and Dickens's characters in the nineteenth century—all began adventures beneath the signs of English inns.

Today you can still see antique signs hanging above entrances of inns and shops in the old towns of England (Fig. 99). Many of them describe some aspect of local industry or production, such as The Wheatsheaf Inn. Sometimes a religious theme provides a name, as the George and Dragon Inn. Proverbs appear on some inn signs, such as "a bird in the hand is worth two in the bush." But animals and birds are the most popular motifs for inn signs. Greyhound Inn, The Great White Horse, The Black Bull, and The Swan Inn are typical examples.

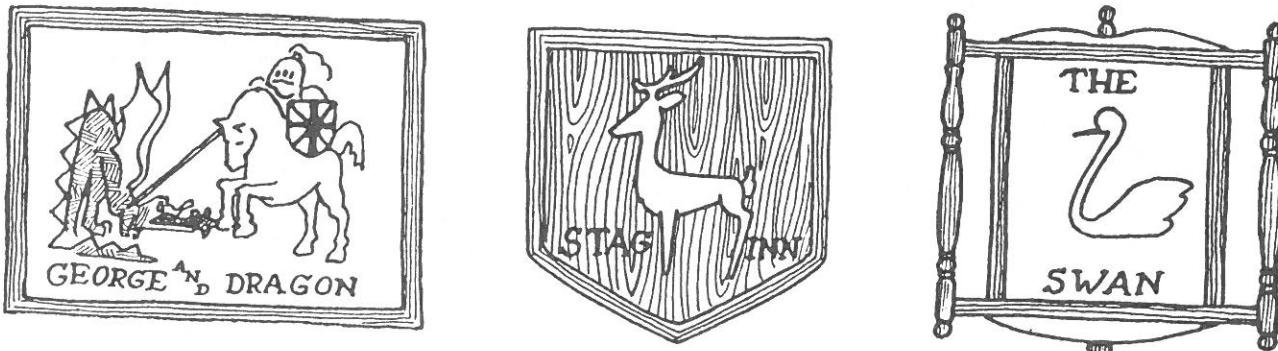


Figure 99

The names on inn signs reflect the interests of the communities in which they hang. They show folk-art styles of the period in which they were painted. They are a true expression of English folk art, adding life to quiet village streets and country roads.

Traditional inn signs once hung along American streets and roads. But they disappeared generations ago. The neon signs of modern streets produce a far different atmosphere than do hand-painted wooden signs!

It could be fun to imagine your town or city hung with traditional English inn signs. Choose some local hotel, motel, restaurant, bar, or lounge. Using its name, design a sign in the spirit of a traditional English inn sign. Those old inn signs always had a picture included with the name. Both lettering and picture are part of your inn sign design.

MATERIALS

hardware-store
enamel or latex
paint

wood
varnish

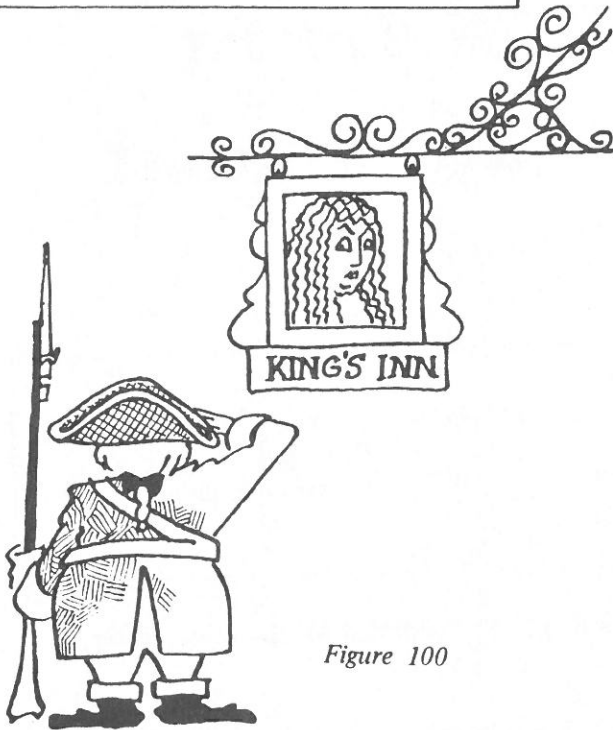


Figure 100

1. Select a local establishment for your sign.
2. Design your sign. Decide on the sign's shape. Pick a picture motif and fit it into the shape. Use traditional lettering for the name.
3. Cut the wood into the shape you chose, using industrial-arts class tools if necessary. You might need more than one piece of wood. The pieces can be held together by strips of wood that also serve as frames.
4. Sketch the design on the front and back of the board.
5. With hardware-store enamel or outdoor latex, paint the sign with your design. For protection, cover the finished sign with several coats of boat deck varnish or other clear outdoor varnish.
6. You can hang your sign as a room decoration. Or perhaps the local business you used for your idea might like to display it (Fig. 100).

Lettering

One of the honored craftspersons of ages past was the scribe. This was a person who wrote the letters and documents for officials, government ministers, and those in charge of cathedrals and monasteries. Today such work is typed by secretaries. The work of a scribe called for skill and responsibilities not required of modern secretaries.

Many centuries ago scribes were the only persons who could either read or write. This was especially important in a royal court where kings and queens, generals, and officials were often illiterate. The most honored scribes were those who could not only use words well but also had excellent penmanship. Their letters were not only legible, they were also beautiful to look at. This certainly appealed to a monarch who could only enjoy how good a piece of writing looked, since he or she could not read what it said.

The development of letter styles and writing has an interesting history. All European countries contributed to the art. However, since our language is English, we will look at two historical periods in English writing. You will see that writing was a creative craft. Then in two different projects, try your hand at being an English scribe.

Medieval scribes were usually monks. They lived in monasteries where they copied religious texts by hand. They wrote on parchment, a sheet of sheepskin, since paper was not yet used in Europe. These scribes devoted their writing craft to their church and God. Like medieval craftspersons who made stained-glass windows or carved a wooden altarpiece, the monks richly decorated their work. They painted colorful flowers and animals in the margins. They made elaborate initial letters at the beginning of a page. They even added gold leaf to the parchment for the background of letters. The illustration shows you how writing was truly a creative craft in the Middle Ages (*Fig. 101*).



Figure 101

MATERIALS	
good-quality writing paper	wide-point lettering pen
India ink	tempera paints
vegetable oil	

1. Select a favorite religious quotation or patriotic statement. Plan a design for the initial letter, using the sample as a guide for style and size.
2. Pencil in the initial letter. Lightly draw guidelines for the remaining letters. In medieval manuscripts the space between the lines was the same size as the lower-case letters.

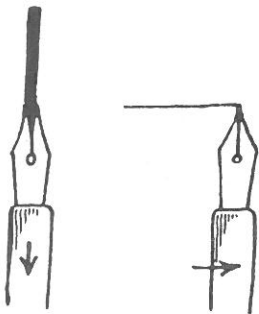


Figure 102

3. Using a lettering pen, letter in your quotation, leaving space for the first letter as planned. If you wish, you can first pencil in the quotation before using pen and ink. Take advantage of the spreading point of the lettering pen to make wide lines and the edge of the point to make narrow strokes (*Fig. 102*).
4. Ink in the outline of your initial letter. Color the initial letter with tempera paint, which is similar to the paint medieval scribes once used. Ordinary poster paint is a kind of tempera.
5. When finished, you can get something of the feel and appearance of parchment by rubbing a few drops of clean oil over the back of your paper. Be sparing, so that the paper does not get a dirty, oily feel.

6. Frame your finished quotation for display.

The invention of the printing press brought an end to hand-lettered books and manuscripts. But it did not kill the craft of lettering. For centuries scribes continued to be employed for writing official letters and documents and for other single-copy work. Only with the invention of the typewriter did hand lettering disappear as a general craft. Commercial artists today are still expected to be able to letter with style and legibility when creating advertising art.

Pin-Prick Pictures

Pin-prick pictures were popular with young people in early nineteenth-century England. It was a pleasant pastime for winter afternoons empty of records, television, or comic books.

A pin-prick picture often had a religious theme. The background was painted a muted tone with water-color paint. Faces, hands, and various details were also painted with watercolors. But as much of the picture as possible was developed with pin pricks.

Using different-sized pins and even small nails, a variety of textures could be pricked into the paper. Various-sized holes could be made with a single pin by poking it part way or all the way through. Creating a pattern running in a particular direction gave shape and dimension to figures. The illustrated example explains better than words how a pin-prick picture can be developed (*Fig. 107*).

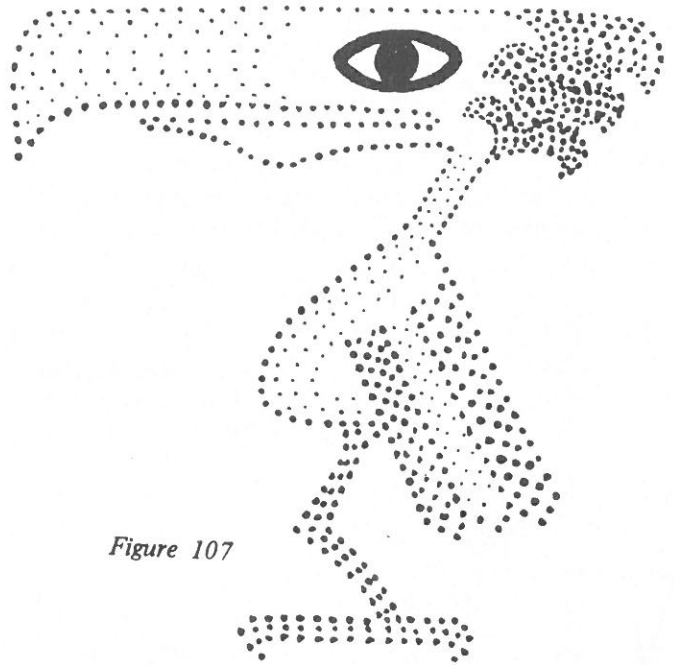


Figure 107

MATERIALS

good-quality paper

watercolors

1. Design a picture. You could select a religious theme, but any will do. Fantastic birds and animals make good subjects because of the texture of their fur or feathers. Costume patterns are also interesting.

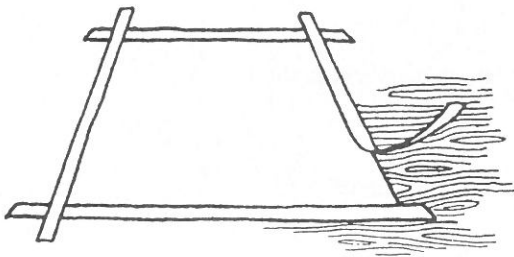


Figure 108

2. If you plan a picture with color, use heavy paper. Sketch the design lightly onto the paper. To avoid paper wrinkling from water-color, tape it down all around the edges on a drawing board (*Fig. 108*).
3. If you do use color, paint the background lightly. Add other details. Avoid too much color or colors that are too strong. The design's success depends on the pin pricks, not on the color.
4. When the color has dried, untape the paper. Erase away any sketch lines, letting color guide you from this point on. If there is no color, leave very light sketch lines as a guide.
5. Lay the paper on a foam rubber or felt sheet when making the pin pricks.
6. Using needle, pin, or nail (or all three), prick holes in the paper to create your picture. Vary the size of the holes by pushing the pin deeply or shallowly or by just pricking with the point. Use logic. Create regular patterns. Turn a row of pricked holes to create bends and wrinkles in clothes. Your imagination will suggest interesting ideas, and your good sense will help you create interesting forms and textures.

Painted Utensils

Canals cut through the English countryside connecting towns and cities. A popular summer vacation is sailing these canals. They are several centuries old. They were once the chief means of carrying freight, farm produce, and other goods throughout the country. Barge operators loaded their craft and guided them through locks, into rivers, and back to canals again, just as truck drivers deliver crosscountry produce and freight today.

When the nineteenth-century Industrial Revolution introduced railroads to Great Britain, canal barges met stiff competition. A barge could compete economically against the railroad only if operated by a single person. However, barge work was too much for a sole operator. The solution was for a family to run a barge. Rather than leaving the family in a house on land, a barge operator built a small house on the barge and took spouse and children aboard. The expense of a land house was eliminated. The family could share in the chores of operating the barge. So barge and home became one, a direct result of the Industrial Revolution. The practice of barge families living aboard their boats continues today in England and the rest of Europe.

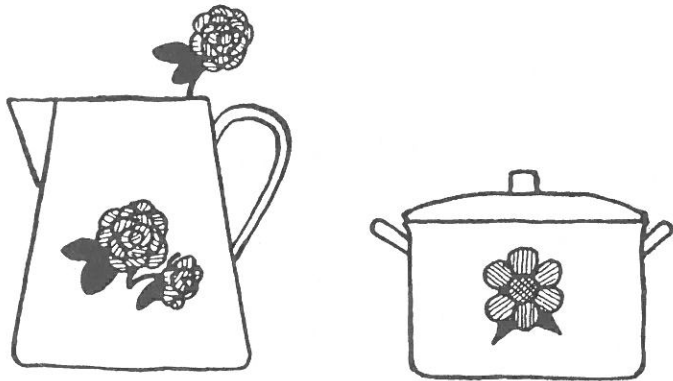
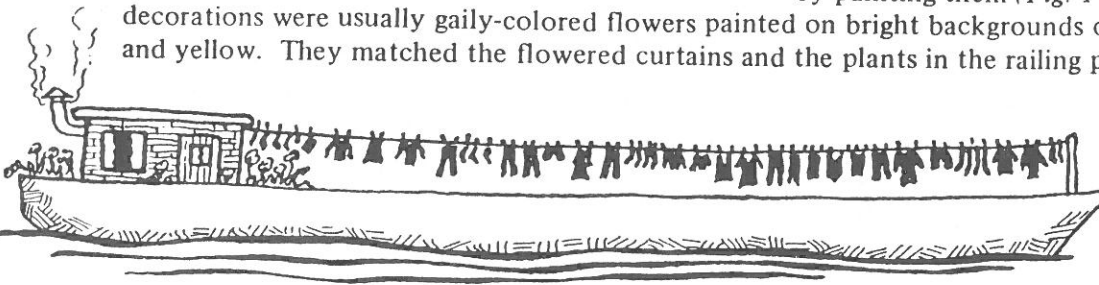


Figure 109

Once domesticated, barges sported curtains hanging in windows, flower pots lining railings, and laundry drying on decks. It also introduced a special folk art confined to barge families. In the early days of English canals, barge operators cooked with old tin pots, pans, and kettles. But once a wife came aboard, things had to be prettied up. Barge families began to brighten up those old utensils by painting them (Fig. 109). The

decorations were usually gaily-colored flowers painted on bright backgrounds of red and yellow. They matched the flowered curtains and the plants in the railing pots.



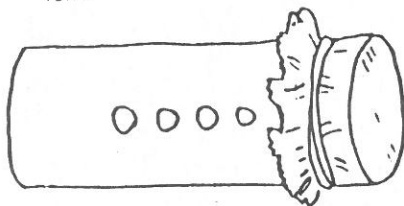
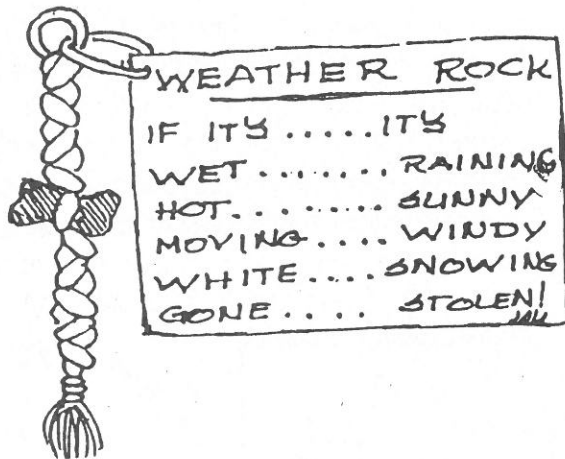
1. Clean the utensil well by washing in strong detergent or gasoline.
2. Plan a decorative motif for your barge utensil. Select bright colors. Sketch out and color the plan.
3. Using bright hardware-store enamel paint, preferably red or yellow, paint the whole utensil the background color.
4. When the background has dried, decorate the utensil with your planned motif. Use the paint thick, so that it does not run around the curved sides of the utensil. If you wish, you can use artist's oil colors, but they will take at least a week to dry.
5. When your decoration has dried, invite in neighbors from a nearby barge for a cup of tea, soup, or whatever is cooking in your hand-decorated utensil

Weather Rock

Materials:

9-36" pieces of rug yarn
2-12" pieces of rug yarn
Small rock
File card
Metal ring

Knot the ring in the middle of the yarn.
Divide into 3 sections of 6 strands each.
Braid down about 6", place the rock
here. Braid around rock and continue
until 3" tail remains. Tie 12" piece of
yarn at bottom to prevent unraveling.
Attach card, with "How To" directions to
the ring with second 12" yarn.



Humming Whistle

Materials:

Cardboard tube
Rubber band
Waxed paper
Pencil or ballpoint pen
Crayons or markers

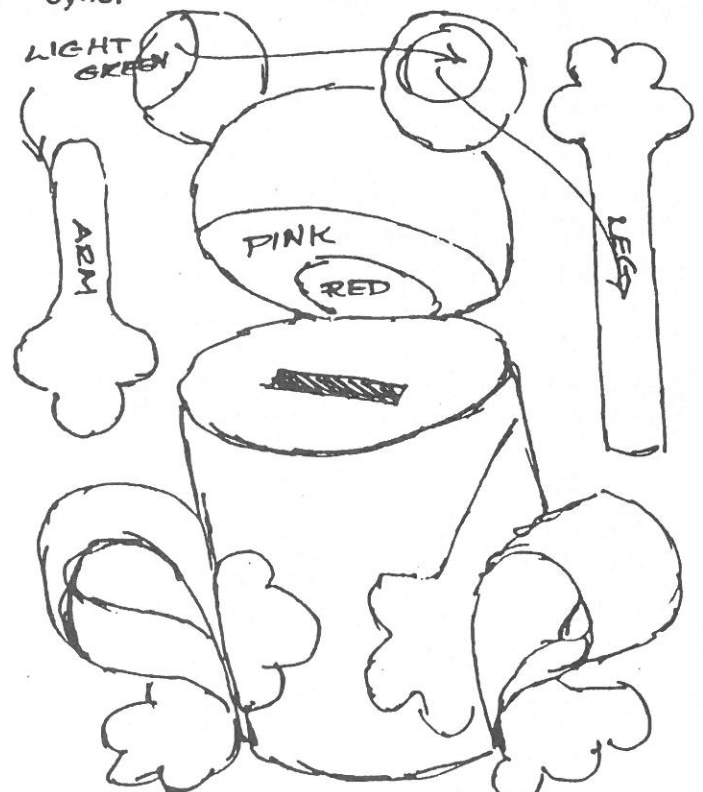
1. Color the cardboard tube.
2. Cut circle out of wax paper 1" larger the tube end.
3. Fasten waxed paper over one end of tube with rubber band.
4. To play the whistle, hum into it while covering different holes.

Froggy Bank

Materials:

Potato Chip can
Scissors
Screwdriver and Hammer
1/2 of a 3" Foam Ball
Dark Green Paint and brushes
Felt: Light Green
Pink
Red
1 1/2" Foam Ball cut in half

Cut can down to 3" and replace lid.
Using screwdriver and hammer, cut out
slot in bottom of can. Paint can and
"dome" of 3" ball dark green. Cut a 3"
circle with tab from pink felt; 1" circle
from red felt, 2 arms, 2 legs, (as
shown), and 2-1/2" circles from light
green felt. Glue pink circle to bottom of
foam ball, tab to back of can. Glue red
circle to link where the tab meets the
can. Add arms and legs as shown.
Glue 1/2" of light green felt to small
halves as shown and attach to head for
EYES.

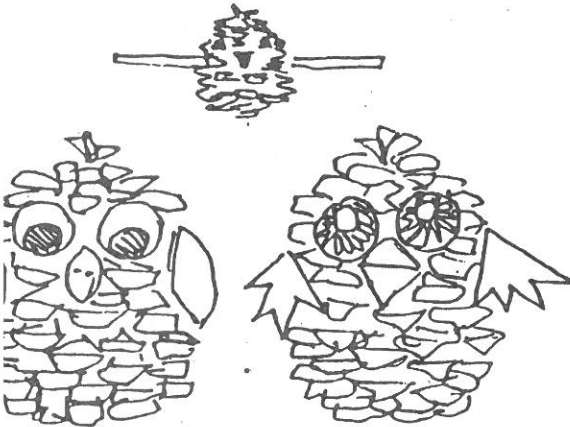


Wise Ol' Bird Tie Slide

Materials:

Pine Cone
Scissors
Glue
Felt Scraps
Long Twist Tie

Find the best side of cone for front.
Wrap twist tie around cone and twist twice pulling tie into cone at the back.
Cut eyes, beak and wings from felt and glue the "face" on the front and the wings on the sides. Use the remaining tails of the tie to wrap around neckerchief. To color cone, see "Working with Pine Cones".

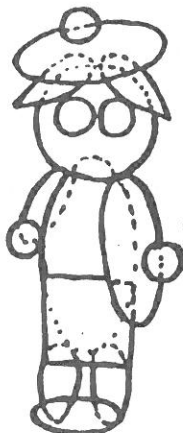


Christmas Ornaments - Made from Woodles (purchased from craft stores)

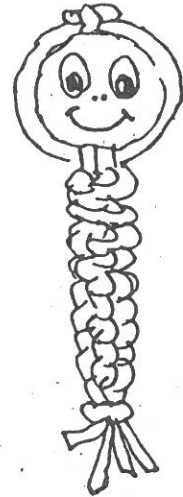
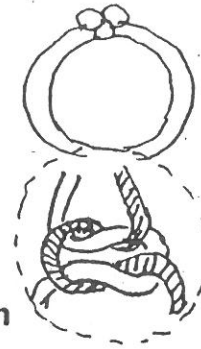
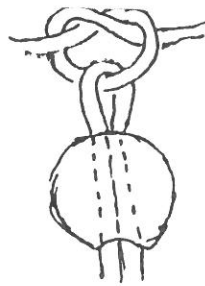
Assemble ornaments as in the diagrams. Glue string loops to the back for hanging. You can also design on large circles to use as ornaments.

Scotsman

1 lg oval
2 med ovals
4 sm ovals
2 sm teardrops
1 lg circle
5 sm circles
1 square



F-22



Bookworm

Materials:

Round Bead with large hole
Cord
Paint and brushes
Scissors

Cut tow pieces of cord 36" long. Find middle of one cord, fold here and push up hole in bead. Tie the middle of second cord through loop as shown. Gather all cords and tie overhand knot under bead. Using two strands as one, tie square knots until "body" is 9 to 12" long. Tie overhand knot at bottom. Paint face on bead.



Shoe Shine Mitt for Dad

Materials:

2 Pieces of felt per mitt
Permanent Markers
Button Thread and Needle
Scissors
Pattern (Use the Den Dads Hand Straight Pins

Pin pattern to both pieces of felt and cut out. Decorate one of the mitts using the markers. Pin the two mitts together. Sew around the mitt as shown, leaving the bottom open.

Knots and bends



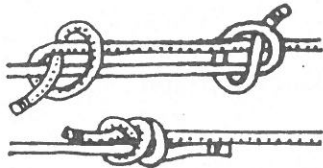
Carry out an activity using a knot, a bend, a hitch and a lashing and demonstrate rope sealing.

A suitable activity would last for a whole day or take two half days, perhaps in camp or over a weekend.

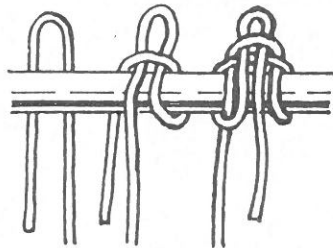
The best way to learn knots is to use them. Anyone can manage to join ropes together, but it is useful to learn the right knot, bend or hitch to suit the particular job. It should be quick and easy to make, hold fast and then be easy to undo when you are finished.

Here are just a few examples, together with how they might be used. See if you can work out why they are the best knot in each case.

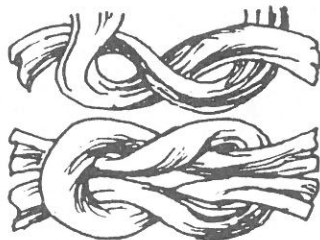
Fisherman's knot – used to join two similar ropes



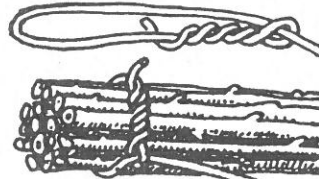
together especially for material such as fishing line.



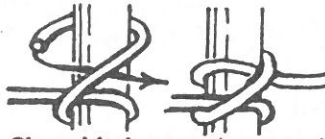
Highwayman's hitch – quickly released, used to attach a rope to a pole or spar.



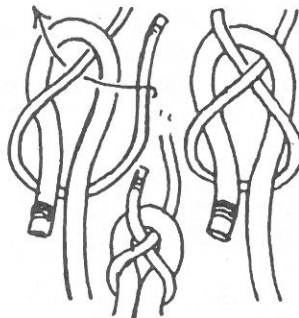
Reef knot – used to tie bandages because the finished knot will lie flat.



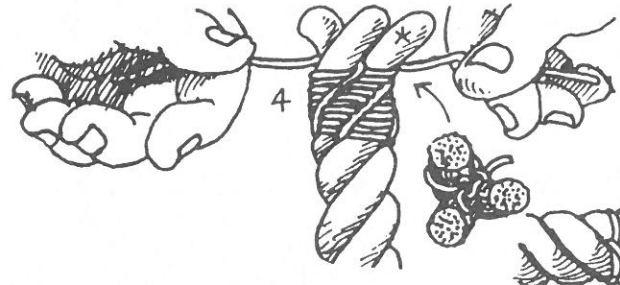
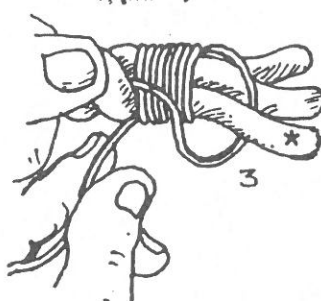
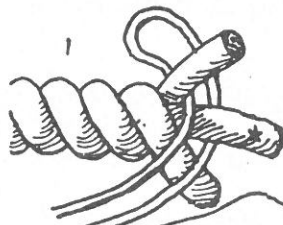
Timber hitch – used to start some lashings.



Clove hitch – used to attach a rope to a pole or spar.



Sheet bend – used to join two ropes of different thicknesses together.



Knotting activities

- Make a rope ladder.
- Try line-throwing: see how accurately you can throw a light rope at a target.
- Try some simple pioneering using garden canes.
- Make a 'knotting board' with examples of different knots, bends, hitches and lashings.
- Sort out the Patrol or Troop ropes and check that they are in good condition. Use a sailmaker's whipping on any frayed ends.
- Play Knot cricket. Instead of a ball, a length of rope is used. The 'batsman' catches it and has to tie whatever knot the 'bowler' calls out while another Scout runs between two bases about eight metres apart. The runs count for the bowling side.
- Build a tree platform.
- Set up a camp kitchen.
- Hold a chariot race.

Rope sealing

If the end of a rope is left it will quickly become frayed and very awkward to use. The best way to seal most ropes is to use a Sailmaker's whipping.

1. Open the lay of the rope for about five centimetres.
2. Place a loop of twine round one strand (note which strand).
3. Re-lay the rope strands.
4. Hold the loop against the rope and wrap about ten turns of the twine *tightly* around the rope, away from the loop towards the end being whipped.
5. Pull the loop over the whipping and slip it over the same strand it started round.
6. Pull the short end of the twine (which makes the loop pull tight over the whipping).
7. Tie a reef knot in the ends of the twine in the middle of the rope strands.
8. Cut off and tidy up any loose ends.

GAMES

BALOO THE BEAR Play in an open room, because the boys will be blindfolded. The boys mill around. When they bump into someone, they ask "Baloo"? If the person answers back "Baloo", then he didn't find the bear. He needs to keep searching. While all are searching, the leader chooses one boy and whispers that they are Baloo. That person may remove his blindfold. When someone bumps into The bear, Baloo doesn't answer, so he knows he has found the bear. He may remove his blindfold, join hands with the bear, and they are both part of Baloo. Continue to play until all boys are part of Baloo.

BALANCE THE MARBLES Cub Scouts compete in turn. Place six or more marbles on the floor in front of the boy. He balances pie tin on his head, squats down to reach the marbles, and carefully places them in the tin. The number of marbles in the tin before it falls off is his score.

TISSUE PAPER RELAY Give each player a drinking straw. First player on each team is given a small square of tissue paper. On signal he places the tissue paper against the end of the straw and holds it there by inhaling. The next player then tries to remove the paper by sucking on his straw and passes it to the third player. Continue until all have tried. If the paper falls, it must be picked up with the straw.

KNOT EASY Give each team captain a length of rope. On the signal "GO", he ties a square knot in the rope (or what ever knot you choose) and passes it to the next in line. The second unties the knot, reties his own, and passes the rope on down the line.

KNOTS GALORE Give each team a length of rope. The first player ties a knot in the end of the rope, passes it to the next player, who also ties a knot, and down the line. There should be a knot for every member of the team. On the second time through, each player unties a knot, so the rope is ready for another game.

CUT THE DECK This game works better and lasts longer, the larger the group is. In each corner of the room, place a large card depicting clubs, hearts, spades, and diamonds. Boys choose a corner, and go stand there. When you cut a deck of cards, all the boys in the suit that comes up are eliminated. Before cutting again, boys can either choose to move to a new corner, or stay where they were. Continue cutting the deck until you have a winner.

WIDGETS This is a variation of Kim's Game. Collect several small objects. Pass them from hand to hand around the circle of boys. After all have handled the objects, put them away and ask the boys to write down the objects they remember touching.

JENKINS UP - JENKINS DOWN Teams sit on opposite sides of the table. The first player holds up a coin for the other team to see. Then everyone on that side of the table puts their hands under the table, and the coin is passed randomly from player to player. After a brief time, an arbitrary 'captain' from the other team says "Jenkins Up!" and the coin passers place their closed fists on the table. The captain then calls "Jenkins Down!" and the coin team all slap their hands on the table, hoping whoever has the coin won't slap it too loudly. Each member of the guessing team then gets one chance to find who has the coin. Each time the guesser misses, the coin team wins five points. The guessing team continues until the coin turns up, at which time the coin goes across to the other team for another round.

SHEPHERD AND WOLF

Number of Players: 6 - 30
Length of Time: 20 - 90 minutes
Playing Site: Large open area
Object of the Game: For the sheep to reach the shepherd without being captured by the wolf.
To Play: The leader of the game designates one player to be the "shepherd" and another to be the "wolf". The remaining players are "sheep". If the group is large (perhaps over 15), more than one wolf and shepherd may be chosen. The sheep all line up at one end of the field or room. The shepherd is at the other end, with the wolf between them. The shepherd calls his sheep, two or three at a time. They try to reach him without being caught by the wolf. When a sheep is caught by the wolf, he is taken to the wolf's den, a designated portion of the field or room, such as a tree or a corner. The shepherd may go to the den and rescue the sheep only when the wolf is not there, and the wolf may go to the shepherd's fold to capture sheep only when the shepherd is not there. When the last stray sheep is either caught by the wolf or reaches the shepherd, the number of sheep each has is totalled. If the wolf has a greater number than the shepherd, he becomes the shepherd. If not, he may remain as the wolf the second time the game is played, or choose one of the sheep he has caught to be the wolf.



Purpose or Benefit:

Shepherd and Wolf is exciting, active and especially enjoyable for children.

HOIST YOUR SAILS

Number of Players: 10 - 30

Two captains are chosen, they choose sides. Toss a coin to see who will have the first turn at hiding. One side takes a "treasure" and goes and hides it. They return to where the other side is waiting and with a stick the captain draws a map showing where the treasure is hidden. The other team goes in search of the treasure and may have to return several times to the map, but once the treasure is found, they come back and "hoist the Sail" (a stick with a handkerchief tied to it). Now it is their turn to hide the treasure and return and draw the map.

FOX AND GEESE

- Number of Players: 3 - 12
Length of Time: 10 - 45 minutes
Playing Site: A spacious blanket of undisturbed snow.
Preparation: A wheel-shaped design is made in the snow by walking on it. The diameter of the wheel and the number of spokes varies with the number of people playing and the area of snow available.
Object of the Game: To catch a goose or avoid being caught by the fox.
To Play: One player is the "fox" and all the others are the "geese" he tries to catch. During the chase, all players must stay on the paths made in the snow. Certain spots on the wheel are designated as "safe" for the geese, i.e., a goose is immune from being tagged by the fox while on a spot. However if another goose comes, the goose on the spot must relinquish his position to the new goose. The safety spots are usually at the center of the circle and/or at intersections of the spokes and the rim. The center of the circle makes the most safety spot. The first goose caught by the fox becomes the new fox.
Variation: Players may wish to experiment with other designs for paths, such as a figure eight or a four leaf clover.
Purpose or Benefit: Playing Fox and Geese is an excellent way to get fresh air and exercise in the winter.

HAT TAG

Number of Players: 6 - 20

A circle from 2 to 3 feet in diameter is drawn on the ground. One boy is chosen to be "it" and puts a hat in the center of the circle. He stands inside the circle with one foot on the line and he may not leave the circle as long as the hat remains in it. The other players try to knock the hat out of the circle with their hands or feet. While they are doing this "it" tries to tag them. If "it" touches a player, that one becomes "it". But if anyone succeeds in knocking the hat out of the circle without being touched "it" may leave the ring and run away from the circle to tag and anyone "it" catches becomes "it".

FOX & Geese

About the Game

Fox and geese is typical of a group of 'hunt' board games for two players, which are played throughout Europe and Asia. One player has very few pieces; but they have the power to capture or 'kill' the opponent's pieces, which are greater in number but more restricted in movement.

The earliest reference to the game in European literature appears in the Icelandic *Grettis Saga* of about 1300, but gameboards dating from the same period have been found in England and Italy. An entry in the household accounts of Edward IV, king of England from 1461 to 1483, lists 'two foxis and 26 hounds of silver overgilt,' i.e. two complete game sets. A later royal enthusiast of the game was the young Queen Victoria, who enjoyed playing fox and geese with Prince Albert during their courtship.

Originally the game consisted of 13 geese and one fox; the fox could 'kill' the geese, but both had the power to move in any direction. After 1600, the game began to change – the geese were no longer allowed to move diagonally or backward, but their number was increased to 17.

How to Play the Game

Arrange the 'fox' and the 'geese' on the board as shown in the photograph below. Players draw lots for control of the geese or the fox. The fox takes the first turn in the game.

Able to move in any direction – forward, backward, diagonally, or to the side – the fox attempts to 'kill' the geese by jumping over each victim into a vacant hole. Multiple jumps are allowed, but the fox is not obliged to jump at every opportunity. A goose, once killed, is removed from the board. The geese may move forward or to the side, never backward or diagonally, one move in each turn. Though unable to jump the fox, they try to corner him so that he cannot move. The fox wins the game if he kills twelve geese.

Wildebeest

Wildebeest, named after the African antelope, is a game for two players created for the fox and geese board by games expert Léon Vié. Players have 11 marbles each in contrasting colors and take turns to place a man in any hole: they must not, however, place two men next to each other in the same line. (This rule may prevent players from bringing all their men into play.) In the second stage, when placement has been completed, each player moves a man horizontally or vertically, the aim being to get three men in a line – a 'wildebeest.' When a player forms a wildebeest, he 'eats' one of his opponent's men (removes it from the board). The player who eats all his opponent's men wins the game.

Materials

Two pounds of clay.

Eighteen marbles, all of one color except for one contrasting marble.

Poster paints in two bright colors.

Clear varnish.

Tools

A rolling pin, large dinner plate, knife, ruler, pencil, screwdriver or other tool with a round handle about $\frac{1}{2}$ inch in diameter, and paintbrush.

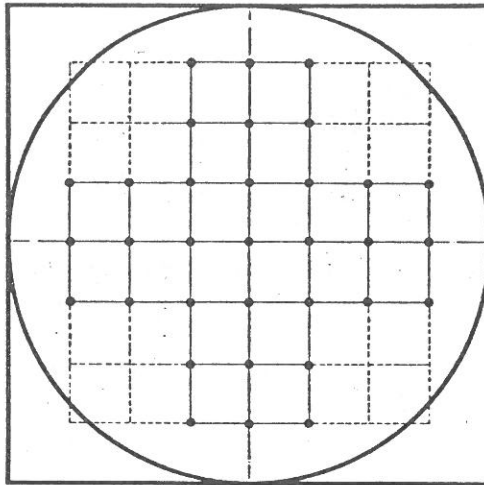
How to Make the Game

Roll out the clay with the rolling pin until it is approximately an inch thick and has a smooth surface slightly larger than the dinner plate. Place the plate over the clay and carefully cut around it, removing all excess clay.

With ruler and pencil, divide the surface of the clay into six rows of six squares, 1 inch on each side. Mark the clay very lightly so that all lines can be smoothed away. Following the pattern at left, press the point of a pencil into the 33 intersections that will form the cross-shaped diagram of holes.

Press the end of a screwdriver handle into the clay at each cross point. Wipe with a damp cloth after each pressing to insure a clean and definite indentation in the surface of the board. With the flat edge of the knife or your fingertip, round off the top edges of the board and smooth any surface roughness.

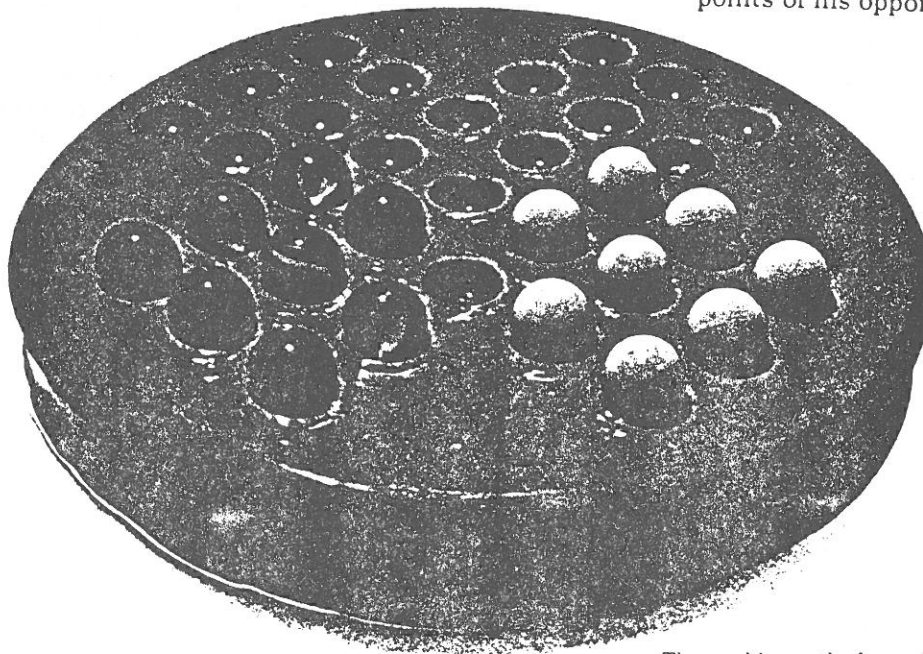
Allow the clay board to dry in a warm airy place. When it is hard, paint it a bright color, with a contrasting color in the holes. A coat of clear varnish will give the board a glossy surface which can be easily cleaned with a damp cloth.



Draw a grid of six by six squares, as shown in the illustration above, to mark the 33 points of the cross shaped fox and geese game board.

Moving Problem

Here is a game for two players using the fox and geese board, with eight marbles in contrasting colors for each player. Arrange the marbles as shown in the photograph at right. The aim of each player is to move all his marbles into the positions occupied by his opponent's marbles. There are two ways to play this game. One is to set a time limit of 15 minutes. At the end of this period, the player with the most marbles in his opponent's territory is the winner. An alternative way to play is to see which player can occupy all points of his opponent's territory first.



The marbles on the fox and geese board are laid out for the moving problem detailed on the left.

Conkers

About the Game

Conkers is a children's corruption of the word 'conquerors.' It is a schoolboy pastime in England, Scotland, Australia, and in some parts of the United States. A horse chestnut, strung on a length of strong cord, is the traditional conker, but walnuts, conch shells, snail shells, or hazelnuts may be substituted. The game involves two players, one of whom tries to crack the nut of the other with his own nut, thereby conquering it.

Chestnut conkers are the object of a serious search by English children in the autumn. Popular belief is that the best – the hardest – are to be found at the top of horse chestnut trees, and sticks and stones are pitched at the highest branches in an effort to bring the chestnuts down. Less desirable nuts can be doctored until their quality becomes first class.

There are various recipes for preparing a proper conker. Sometimes they are baked; others are soaked for a period in salt water or vinegar. The wise player, at the end of the conkers season, stores a few leftovers for the next year, when he will have tough, wrinkled 'yearsies,' the most formidable of conkers.

With each success, a conker gains a new title: 'one-er' for having cracked or broken one conker, 'two-er' for having defeated two conkers, 'three-er' and so on. If a 'ten-er' beats a 'five-er,' it becomes a 'fifteen-er.' The BBC once televised a conkers contest in which four players participated. Their conkers ranged from a '460-er' to a '3,367-er.' The new title of the winning conker was '7,351-er.'

One enterprising toymaker manufactures plastic conkers that can be reassembled after they have been broken. It is doubtful whether these will ever become as popular or as functional as the real thing.

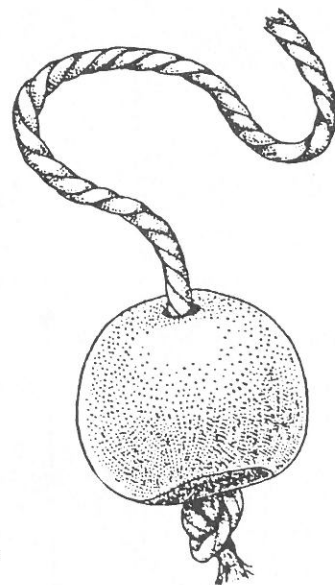
How to Play the Game

Each of the two players wraps the free end of the conker cord twice around his hand. Players believe that the conker is more likely to survive if it is the striker rather than the stricken, and the one who calls out 'First!' before the other player wins the privilege of the first shot. The challenged player holds his arm out to the side, allowing his conker to dangle some eight inches below his fist. This conker must be still before the action can be started.

The challenger, standing at an agreed distance, holds his conker between thumb and forefinger. He takes aim and then throws his conker at the target-conker. If he misses, he has two additional turns. If he strikes and neither conker is cracked or broken,

the roles are reversed. When one player's conker is cracked or broken, the other player is the winner.

If the strings tangle when a shot is made, the player who first yells 'Strings!' wins an additional turn. An accidentally dropped conker may be jumped on by an opponent if he shouts 'Stamps!' before the owner shouts 'No stamps!' A conker legally stamped on counts as one victory, which is conferred to the conker of the player who did the stamping.



How to Make the Game

Select hard, smoothly rounded chestnuts. Bore a hole through the center of each with the nail or screw-nail, making sure not to crack the edges of the hole. Run one end of the bootlace or cord through the hole and knot securely.

Quilles

About the Game

Known as *quilles* in France, this bowling game became popular in England during the fourteenth century. The English adapted its name to 'kayles,' which became 'kettle,' 'kittle,' and thence 'skittles' as it is known today. It was a favorite tavern betting game, and apprentices were warned: 'Exchewe allewey eville company: kayles, carding and haserdy.'

In the early days, 'sheepe's joynts' were thrown at the pins. Later, a large, oval missile called a 'cheese' was used. In the Netherlands and Germany, a ball with fingerholes was rolled toward the pins, and the central pin was called the 'kingpin.' Eighteenth-century Dutch colonists introduced this game to America, where it developed into the modern sport of bowling.

How to Play the Game

The table version of *quilles* presented here is adapted from the old French version of the game. Players decide in advance the total of points to be scored.

Before each turn the pins are set up straight. Players take turns swinging the ball toward the pins. The central kingpin scores nine points; all the others score one. The winner is the first to score the agreed total.

Tools

A ruler, pencil, electric drill or brace with bits ($\frac{3}{8}$ -inch bit, $\frac{1}{8}$ -inch bit and 1-inch auger bit), sandpaper, vise, protractor, backsaw, hammer, primer brush, paintbrush, utility knife, screwdriver, wirecutter, scissors, matches, pliers, and fine camel-hair artist's brush.

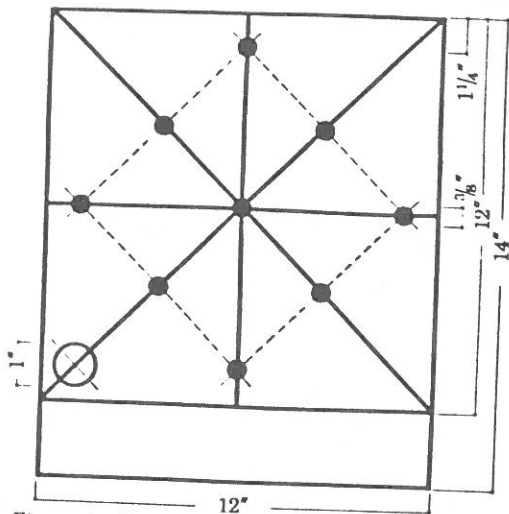


Figure A: Drill $\frac{3}{8}$ -inch holes at the nine points of intersection on the board; drill a 1-inch hole in the lower left-hand corner of the platform.

Materials

- A plywood board, 12 by 14 inches, $\frac{3}{8}$ inch thick.
- Two white pine slats, 1 by 12 inches, $\frac{3}{4}$ inch thick.
- Two white pine slats, 1 by 14 inches, $\frac{3}{4}$ inch thick.
- Four strips picture-frame molding, $\frac{1}{2}$ inch wide on each side, $\frac{1}{8}$ inch thick: two strips 12 $\frac{1}{4}$ inches long, and two strips 14 $\frac{1}{4}$ inches long.
- Nine wooden dowels, 3 inches long, 1 inch in diameter.
- One wooden dowel, 29 inches long, 1 inch in diameter.
- One wooden peg, 3 inches long, $\frac{3}{8}$ inch in diameter.
- One wooden peg, 8 inches long, $\frac{3}{8}$ inch in diameter.
- Nine wooden balls, 1 $\frac{1}{4}$ inches in diameter.
- One wooden ball, $\frac{3}{4}$ inch in diameter.
- One wooden ball, 2 inches in diameter.
- Eleven screw-eyes, $\frac{3}{8}$ inch long.
- Seven screw-eyes, 1 inch long.
- Nine nails, 1 $\frac{1}{2}$ inches long, $\frac{1}{8}$ inch in diameter.
- Eight headless nails, $\frac{1}{2}$ inch long.
- One nail, 1 $\frac{1}{4}$ inches long.
- One screw, $\frac{1}{2}$ inch long.
- Two lengths of narrow, flat-link chain, 9 $\frac{1}{2}$ inches long.
- One length of narrow, flat-link chain, 23 inches long.
- Nylon cord, 4 yards long, $\frac{1}{16}$ inch thick.
- Wood primer.
- Gloss paint: red, green, yellow, and black.
- Two sets of press-on numbers: 0 through 9, $\frac{1}{2}$ inch high.

How to Make the Game

Place the plywood board horizontally, before you on the work table. Measure and mark points 2 inches from the left edge, on the top and bottom of the board. Connect these points with a line. The surface of the board is now divided into a 12-inch square and a rectangle, 2 by 12 inches in size.

Connect the four corners of the 12-inch square with two diagonal lines. Draw a vertical line that crosses the intersection of the diagonals and a horizontal line that crosses the same point, as shown in figure A.

On the vertical and horizontal lines that you have just drawn, mark points $1\frac{1}{4}$ inches from the edges of the 12-inch square. Draw lines connecting the points on the vertical lines with the points on the horizontal lines, to form a diamond shape as shown by the dotted lines in figure A. Mark the points where these lines intersect the diagonal lines. Mark the point at the center of the square where the diagonals intersect. At these nine points, drill holes through the board with the $\frac{3}{8}$ -inch bit.

Mark a point on the top left end of the diagonal line that is $1\frac{3}{4}$ inches from the corner of the square. Using the 1-inch auger bit, drill a hole through this point. Sandpaper on both sides of the board, around the holes, until smooth.

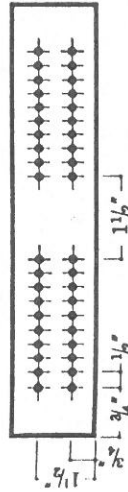


Figure A: After measuring and marking the 40 points on the scoring section of the board, drill a $\frac{1}{8}$ -inch hole at each of these markings.

Turn the board so that the 2-by-12-inch rectangle is horizontal before you, as in figure B. On the 2-inch edge at the left, measure and mark points $\frac{3}{4}$ inch and $1\frac{1}{2}$ inches from the lower corner of the board. Repeat these steps on the right edge and connect the corresponding points across the width of the rectangle.

Place your ruler on one of these lines, and $\frac{3}{4}$ inch from the left edge, mark ten points at $\frac{1}{2}$ -inch intervals. Measure $1\frac{1}{2}$ inches from the tenth point and begin again marking ten points at $\frac{1}{2}$ -inch intervals (see figure B). Repeat these steps on the other line and drill $\frac{1}{8}$ -inch holes through the board at these 40 points. Sand down any roughness around the holes on both sides.

Measure and mark a point in the exact center of one of the 1-by-12-inch pine slats. Drill a $\frac{3}{8}$ -inch hole through this point and sand down any rough edges around the hole.

Clamp the middle of one of the pine slats in the vise. Line up the vertical of the protractor on the left edge of the top $\frac{3}{4}$ -inch side of the slat; the base of the protractor should be in line with the long edge of this side. Mark a point on the top edge that is 45 degrees from the bottom corner edge. Draw a line from the corner edge to that point.

Repeat this step at the right end of the board, measuring and marking a 45-degree angle toward the left. Using a backsaw, cut through the wood at these points, as shown in photograph 1. Repeat these steps on the remaining three slats.

Apply glue to the mitered ends of the four slats and join them to make a frame. Allow the glue to dry thoroughly. Apply glue to the top sides of this frame; then place the plywood board, marked surface up, squarely on top of it so that the dimensions match. The side with the 40-hole scoreboard must be on the side of the frame with the drilled $\frac{3}{8}$ -inch hole.

When the glue has dried, secure the board to the frame by hammering headless nails at the four corners through the board into the frame underneath. Turn the frame over and file down one side to match the dimensions of the 1-inch hole on the board. Paint the board and the outside of the frame with primer. After the primer coat is dry, sand lightly and paint green. Allow the paint to dry thoroughly.

Clamp the middle of one side of a molding strip in the vise. The adjoining side is now flat before you, the cornered edge lying toward you. Line up the base of the protractor with the cornered edge of the molding; line up the vertical of the protractor with the left edge of the molding.

Mark a point on the top edge that is 45 degrees from the corner edge, and draw a line from the corner to that point.

Do the same at the right end of the molding, measuring and marking a 45-degree angle to the left. Using a backsaw, miter both sides of the left end of the molding simultaneously while sawing

along the line drawn. Do the same at the right side of the molding. Prepare the remaining three strips for miter joints, following these steps. Sand down any rough edges.

Paint the four strips of molding red. After the paint has dried, apply glue to the inner sides of the strips and fasten them around the top edges of the quilles board.

Draw a ring around one of the nine 3-inch dowels, $\frac{3}{4}$ inch from one end. Using the chisel, whittle down this $\frac{3}{4}$ -inch section until the end has a diameter of roughly $\frac{3}{4}$ inch (see photograph 4). Sand down the whittled area until smooth. Repeat these steps with the remaining eight dowels.

Using a wood rasp, file down one side of one of the nine $1\frac{1}{4}$ -inch wooden balls until you have formed a flat surface, $\frac{3}{4}$ inch in diameter. Sandpaper this surface until smooth. Repeat these steps with the other eight balls.

Paint eight of the dowels yellow and eight of the balls red. Paint the remaining dowel red and the remaining ball yellow. Allow the paint to dry.

Mark a point in the center of the small end of one of the dowels. Using the $\frac{1}{8}$ -inch bit, drill a hole 1 inch into the dowel at this point. Repeat this on the other eight dowels.

Mark a point at the center of the flat surface of one of the balls. Drive a $1\frac{1}{2}$ -inch nail $\frac{1}{2}$ inch into the ball at this point. With wire cutters, cut off the head of the nail. Repeat these steps on the other eight balls.

Apply glue to the flat surface of the yellow ball and the exposed section of the nail. Fix the yellow ball onto the red dowel so that the nail fits into the drilled hole and their flat surfaces meet evenly. Repeat these steps with the yellow dowels and red balls. Allow the glue to dry.

These will be the pins in the game. The red dowel with the yellow ball is the kingpin. Screw a screw-eye, $\frac{3}{8}$ inch long, into the center of the bottom end of each pin.

Mark a point 1 inch from one end of the 29-inch length of dowel. Using the $\frac{3}{8}$ -inch bit, drill a hole at this point through the dowel. Sand down any rough edges around the hole. Paint the dowel red. Paint the 8-inch wooden peg yellow. Paint the large wooden ball black. Allow the paint to dry thoroughly.

Screw a screw-eye, 1 inch long, into the yellow peg, about $\frac{1}{2}$ inch from one end. Attach the 23-inch length of chain to the screw-eye. Screw a 1-inch screw-eye into the black ball and attach the screw-eye to the other end of the chain.

Insert the red dowel into the 1-inch hole in the corner of the board to a depth of about 1 inch. If the dowel seems unsteady, you can wedge it more tightly by screwing a small screw into the dowel, flush with the board. Insert the free end of the yellow peg into the hole in the red dowel; adjust it so that 6 inches of its length extend on one side. The ball should hang directly over the center hole in the board, $2\frac{1}{2}$ inches above the surface of the board.

Paint the 3-inch peg red. Paint the ball, $\frac{3}{4}$ inch in diameter, yellow. When the paint has dried, hammer a $1\frac{1}{4}$ -inch nail more than halfway into the middle of the ball. Cut off the head of the nail, then center the nail on one end of the red peg and hammer on the ball to drive the nail into the peg.

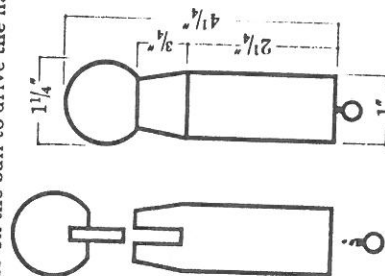


Figure D: Hammer a nail into the ball, cut off the head of the nail, then drive the other end into the dowel by hammering on the ball.

you. The two nearer pins on either side of the central vertical pins must be coupled with the same length of cord. The cord will run from one pin, through the screw-eye of the trigger, to the other pin at the same distance from the trigger. (When connecting these pieces with the cord, the trigger must be completely inserted in its hole at the side of the board.)

Fasten each end of the nylon cord to the screw-eye of a pin by melting it briefly with a lighted match; after extinguishing the flame, press the melting end against the part of the cord neighboring it on the other side of the screw-eye. Hold the end in position until it cools.

Repeat these steps with the remaining two pairs of pins on either side of the central row. The two top pins of the central row are attached to the trigger by the same cord. The pin nearest the trigger is attached to it by a short length of cord.

When all the pins are connected to the trigger, pull the trigger out completely so that the pins stand straight over their holes. All the strings should be taut; make adjustments if necessary. Bind the strands of cord at the screw-eye by winding a length of cord around them tightly two or three times, then knot.

Rub press-on numbers, 1 through 0, between the two rows of ten holes at the right side of the scoreboard. Repeat this on the left side.

Fasten the middle link of one of the $9\frac{1}{2}$ -inch lengths of chain to a small screw-eye. Screw the screw-eye to the right corner of the board, near the scoring holes. Cut off all but two of the threads of two 1-inch screw-eyes and fasten each to one end of the chain. Repeat these steps with the other $9\frac{1}{2}$ -inch length of chain and screw the small screw-eye into the left corner of the scoring area of the board.

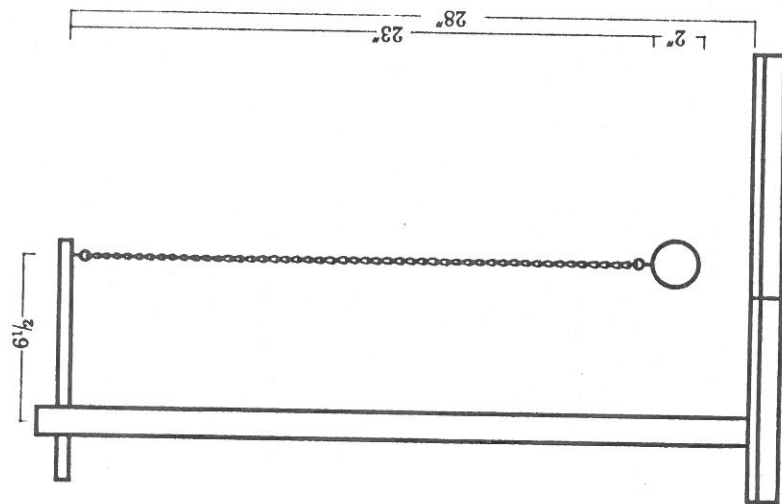


Figure C: The ball, suspended from the horizontal peg, must be exactly over the central hole of the quilles board, $2\frac{1}{2}$ inches above its surface.

The ball should be flush with the peg. Fasten a 1-inch screw-eye to the other end of the peg. Put the peg in the hole at the side of the frame.

Position all the pins over the holes in the board; the kingpin occupies the center position. Lay the pins on their sides so that the screw-eye at the base of each pin is about $\frac{1}{2}$ inch from the hole.

Each of these pins must be attached with the nylon cord to the screw-eye of the peg inserted at the side of the board. (This peg is the trigger to re-erect the pins after each round.) Position the board so that the trigger knob is toward

London Bridge

About the Game

Today many bridges span the river Thames, but for centuries the London Bridge of the game title was the only one across the river. Hidden in the words of this apparently innocent game is an ancient symbolism. Nowadays we tend to take bridges for granted, but to primitive peoples bridges were remarkable structures that trespassed on the powers of the gods of land and water. In order to guard a bridge against the offended spirits, a ritual sacrifice – often a living man – was sealed into the foundations when the bridge was built. Without this sacrifice it was said that no material would be strong enough to protect the bridge: this belief is reflected in the song – ‘silver and gold,’ ‘iron and steel,’ ‘wood and clay’ are all too weak to sustain the structure.

Later, in the Middle Ages, it was believed that the two sides of the bridge represented good and evil. This was adapted into the game. Each child was offered a choice, such as ‘a cabbage or a rose’; his decision would align him with one side of the game bridge or the other. At the end of the game there would be a tug of war between the two sides.

How to Play the Game

Two of the children are selected to be the bridge keepers and they must stand facing each other, a few feet apart. They raise their arms, clasping their hands to form an arch. The other children line up in a row and file between the two guards, while singing the London Bridge song. These are the traditional verses:

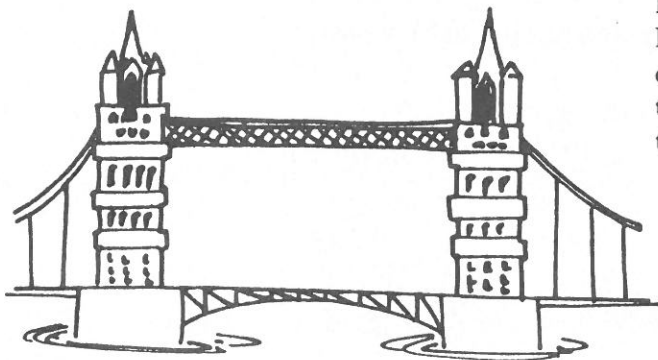
London Bridge is falling down,
Falling down, falling down,
London Bridge is falling down,
My fair lady.

The song reiterates the first line of each verse in this fashion:

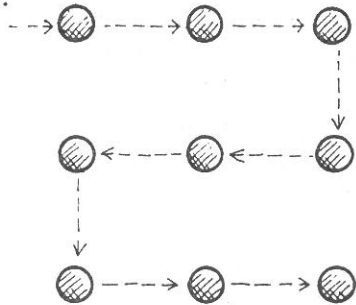
How shall we build it up again,
Up again, up again,
How shall we build it up again,
My fair lady.

The remaining verses begin:

We will build it with wood and clay.
But wood and clay will wash away.
We will build it with iron and steel.
But iron and steel will bend and break.
We will build it with silver and gold.
But silver and gold will be stolen away.
We will put a man to watch all night.
Suppose the man should fall asleep.
As the last verse, ‘Take the keys and lock him (her) up,’ is sung, the two guards lower their arms to enclose the child who is passing between them. In modern versions of the game, the captive is brought to an area of the room or playground that is sometimes called the Tower of London. The game then goes on until all the children are caught and put in the Tower. When the last child is brought to the Tower of London, all the ‘prisoners’ break away, chased by the guards. The two children tagged by the guards in the chase are the next bridge keepers.



Nine holes An English game, a derivative of golf. Nine holes are dug into the ground, either in a squared or rounded S-shape, and the players shoot into them in turn, one at a time. The players do not shoot at each other and the winner is he who, according to Strutt, "completes in the fewest bowls" the nine-hole course. According to Strutt this was a most popular game in nineteenth century London.*



* Joseph Strutt, *Sports and Pastimes of the People of England* (London, 1898).

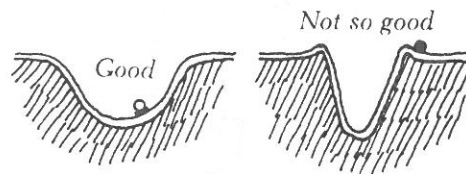
Holilakes This was the earliest English hole game. A hole was dug into the ground and the competition was to see who could toss or roll his marble in first. Intricate hole games evolved from this, such as HOLY BANG.

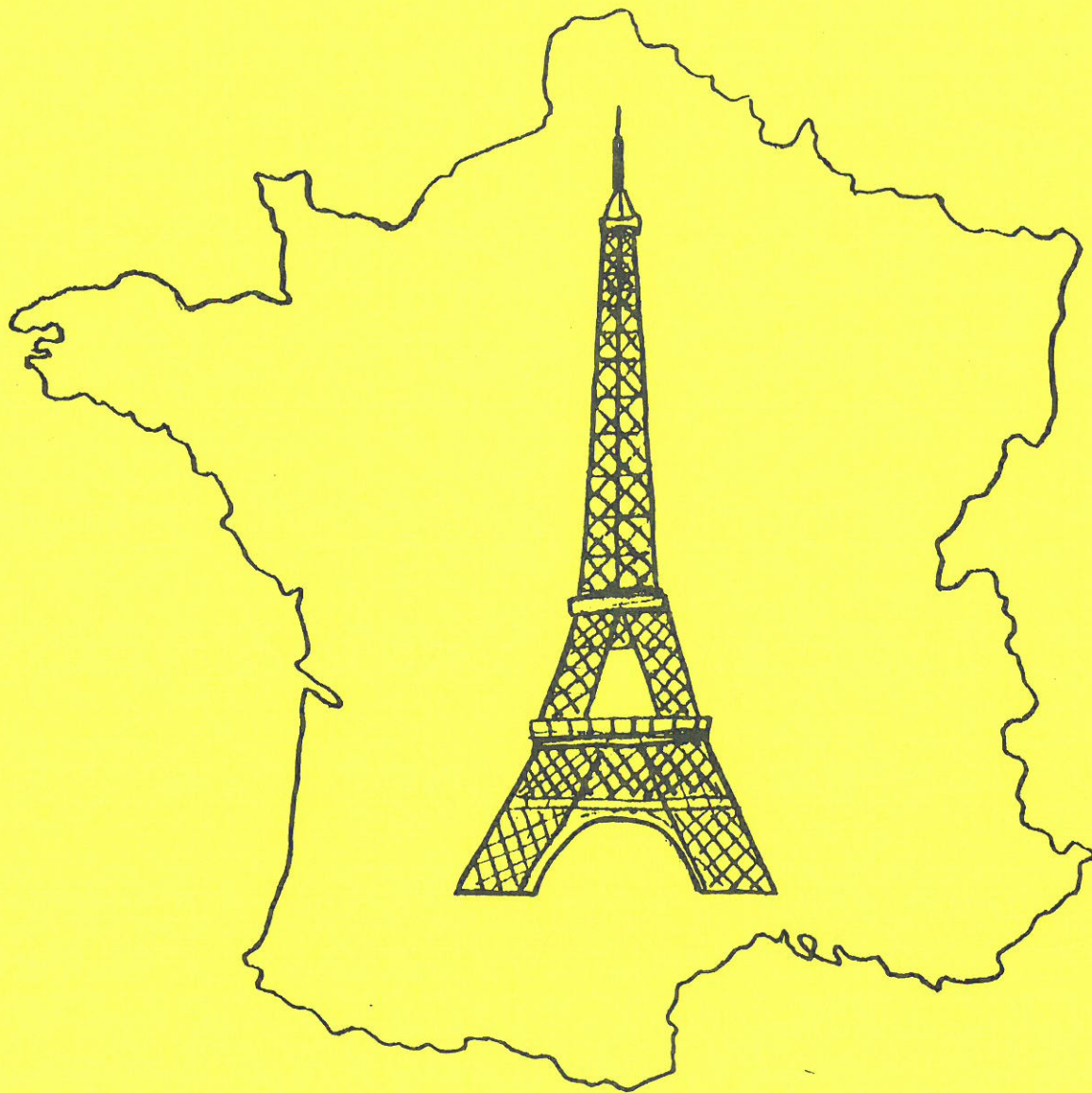
Holy bang Place a marble in a dug out hole as a target. The first player able to get his marble into the hole and so hit the target marble three times is the winner and collects all of the missed marbles tossed in the game.

HOLILAKES also spawned COB, a game in which several players bowl their marbles into a series of four holes in the ground (see ROLLY-POLLY).

The varieties of hole games are endless, with specific rules being laid down for games of one, two, three, four or more holes, and such refinements being advanced as the sort of hole to be dug.

An ideal hole slopes smoothly into the ground at an angle of about 45 degrees, and curves gently to the opposite slope. There should be no lip.





FRANCE

FRENCH SCOUTING

French Scouting is known for its emphasis on spiritual, moral and civic values rather than what a member accomplishes during scouting activities. French Scouting is composed of four independent associations which are affiliated with WOSM. They are:

LES ECLAIREUSES ET ECLAIREURS DE FRANCE (EEDF), a non-denominational association for boys and girls.

Programme Sections

Name	Age	M	F
Lutins	6-8	x	x
Louvereaux	8-11	x	x
Eclaireurs	11-14	x	x
Ainés	15-up	x	x



LES ECLAIREUSES ET ECLAIREURS ISRAELITES DE FRANCE (EEIF), an association providing a Jewish education for girls and boys.

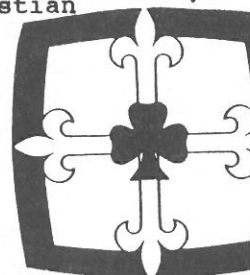
Name	Age	M	F
Bâtisseurs	8-11	x	x
Eclaireurs	11-15	x	x
Equipe perspectives	15-17	x	x
Branches ainés	17-21.5	x	x



LES ECLAIREUSES ET ECLAIREURS UNIONISTES DE FRANCE (FEEUF), a Christian association with Protestant origins for girls and boys.

Programme Sections

Name	Age	M	F
Louvetaux	8-11	x	x
Eclaireurs	12-15	x	x
Jeune équipe	16-19	x	x



LES SCOUTS DE FRANCE (SDF), a Scout association for boys and girls which is associated with the Catholic Church.

Name	Age	M	F
Louvetaux/ Louvettes	8-12	x	x
Scouts/Scoutes	11-15	x	x
Pionniers/ Pionnières	14-18	x	x
Compagnons	17-21	x	x

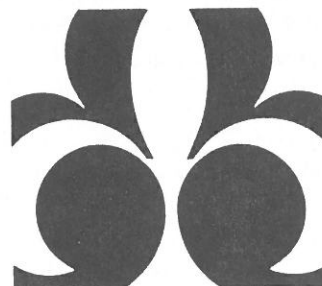


The national federation-Scoutisme Francais-is administered by a national council which is composed of two members from each association, plus several others, who participate in the council's meetings in which matters of concern to all French Scout associations are decided.

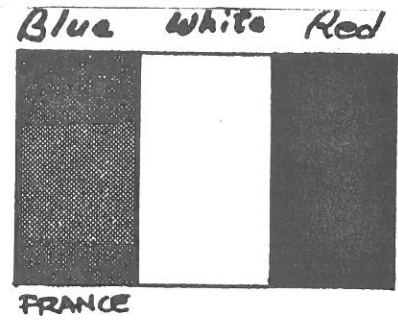
Total membership	136,875
Scouting founded	1910
WOSM member since	1922
Population (thousands)	55,392
Area, sq.km.	551,500
Pop. density per sq.km.	100
Capital city	Paris
GNP per capita, US\$	16,080
Language(s)	French

Motto

**Toujours prêt
Always ready**



Folk Art and Crafts of FRANCE



A consistent leader in the world of the arts is France. French artists have been pioneers in most of the major art movements of the past several centuries. The fashion houses of Paris have led those of all other cities for generations. French interior decoration is noted world-wide. This artistic leadership is built upon a tradition of good taste and craftsmanship.

Many of the traditional crafts of Europe and the Americas first appeared or were most completely developed in France. We acknowledge the French crafts tradition by adopting into the English language the original French names for many craft techniques. *Cloisonné, découpé, appliqué, repoussé, collage, and silhouette* are all examples.

Our survey of French crafts includes many that are very old. For centuries after the fall of ancient Rome, Europe wallowed in cultural stagnation. During the early ninth century, some order returned to Europe under the emperor Charlemagne. Craftspersons began to work seriously again. The Middle Ages followed, a period when French craftspersons gave birth to a national artistic tradition.

As centuries passed, the French practiced crafts on both large and small scales. Craftspersons created objects for the huge and luxurious palaces of French kings using gold and expensive wood. Poor peasants decorated their rude homes with objects made of cloth and straw.

Crafts received a big boost when King Louis XIV bought the great tapestry works at Gobelins in 1662. He appointed the royal architect as director. Other types of artisans were added to the teams of weavers. At Gobelins cabinetmakers created furniture, goldsmiths made expensive jewelry, and potters produced fine porcelain. Ever since then the French government has directly or indirectly supported the production of arts and crafts.

Respect for crafts in France has continued in our time. Many famous twentieth-century artist-craftspersons spent most of their careers in France or were French themselves. Among them were the painters Picasso, Chagall, and Braque. Picasso created traditional pottery in his personal style. A large tapestry has been made of Picasso's famous painting *Guernica*. The Russian-born Chagall and a number of famous French artists designed stained-glass windows in a modern mode. Picasso and Braque even invented a new craft, collage, from the traditional crafts of *appliqué* and tapestry making.

The spirit of crafts remains very much alive in modern France. This reflects the importance of art in the life of almost every French person. The art of French crafts began when the nation of France began to develop many centuries ago. Like the land and the people, French crafts have grown and developed with good taste as a guiding principle.

Repoussé and Chasing

Repoussé is a term used in the craft of designing metal. We use the French term, although the craft is much older than France itself. Repoussé was one of the techniques used by medieval French metalsmiths for decorating armor, church utensils, and castle objects. The word chase describes another metal-working technique. It is an Anglicized form of another French term, *enchassé*.

Repoussé work means decorating metal by hammering out designs from the reverse side of the object. The decoration is consequently raised on the front. Chasing is just the opposite. It means hammering designs into metal from the front of an object. Both techniques are often combined in a single piece of work.

With simple material you can make a metal candy dish. With some patience, you can then decorate it with chased or repoussé designs.

MATERIALS

sheet metal (tin or copper)
less than ten inches square
two nails

hammering stakes and pitch pan
rosin
plaster
tallow

1. Choose a piece of sheet metal to make into the dish. It need be no larger than ten inches square and can be less. Scratch a circle onto the metal with dividers (*Fig. 68*). In order not to mark the center of the dish, stick a piece of tape in the center where the point of the dividers rests. Cut out the circle with tin snips.

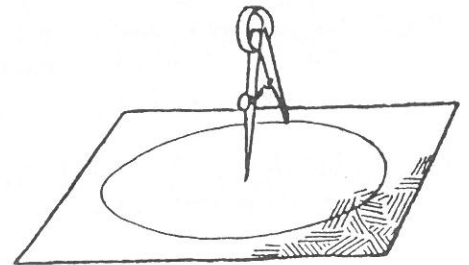


Figure 68

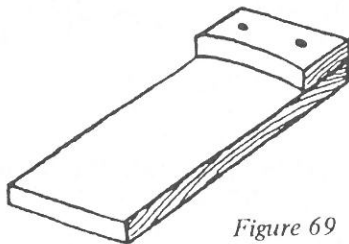


Figure 69

2. You will shape your dish on a hammering stake (*Fig. 69*). This is a short board (ten to twelve inches long) with a piece of wood the height of the dish's intended border (one-quarter to one-half inch) nailed to one end. Before nailing, sand a slight curve into this border block (the smaller piece of wood). Draw a line on the block where the edge of the dish will rest when the border width lies upon this raised block. Hammer two nails into the line, attaching the border block to the board. Do not hammer the nails flush; let them remain raised about one-eighth inch from the board.

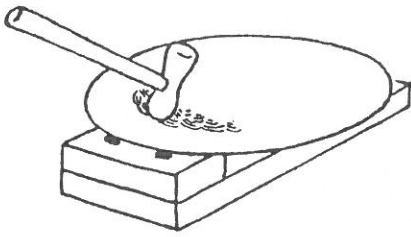


Figure 70

3. Clamp the hammering stake tightly to a workbench. Or hold it firmly in a vise. Rest the edge of the metal disk against the two nailheads. Hammer the depression of the dish into shape against the block and the board of the stake (Fig. 70). Hammers with heads of different shapes will produce different textures in the metal.

4. When the dish has been hammered into shape, prepare a pitch pan. You need a pan larger than your hammered dish. It should be an old pan that you will throw away, since you are going to fill it with a stiff but pliable material to support your chasing or repoussé work. An acceptable mixture is one pound of rosin, one pound of plaster, and two ounces of tallow or cooking fat. Melt the rosin over a low heat, add the plaster, and mix thoroughly. Then mix in the tallow. Pour into the pitch pan. When it has cooled and set, you are ready to work.
5. Plan a decoration for the rim of your candy dish. If you work from the top and pound down parts of the metal, you will be chasing the dish. If you work from the back and raise the decoration, you will be doing repoussé. On whatever side you work, first scratch your design into the metal or draw it on the metal with a black crayon or felt-tipped pen.
6. Anneal the dish by heating it with a gas flame. When it has begun to change color, allow it to cool normally. Do not cool it by plunging the dish into cold water. Annealing softens the metal somewhat to make your work easier. This counteracts the natural hardening of the metal caused by hammering into shape.
7. For chasing or repoussé work, use a light hammer with a broad head (Fig. 71). This allows you to concentrate on your design without needing to watch carefully where the hammer strikes.
8. If you can, locate chasing tools. They are pieces of steel, about four inches long, used to hammer decoration into metal. Their working ends are slightly rounded in order not to punch holes into the metal (Fig. 72). If you cannot find chasing tools, improvise. Saw off the ends of spikes, then file them round. Find or make other blunt instruments.

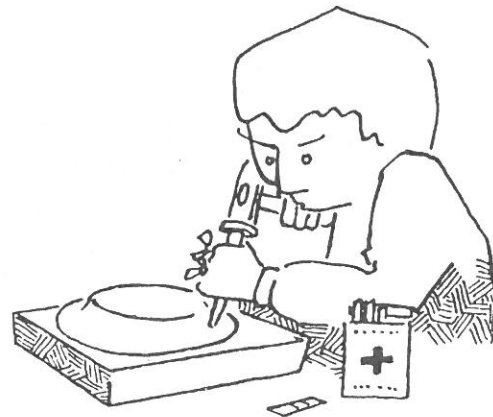


Figure 71

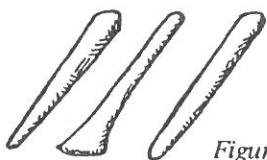


Figure 72

9. Following your drawn design, hammer decoration into your dish border with the chasing tools. Work patiently and exercise the good craftsmanship of an experienced metalsmith.

Metal Enameling: Champlevé and Cloisonné

A craft object consists of two things, the object itself and its decoration. A craftsperson must be concerned with the creation of both. A metal object can be enjoyed for its shape and finish alone. But it is often decorated as well. The previous project showed you how to decorate metal with repoussé or chasing techniques. The color of the decoration was that of the metal itself, for no color was added. Enameling is the process of decorating metal with colors.

Roman craftspersons enameled metal for decorative purposes. During the Middle Ages craftspersons of the Eastern European Byzantine Empire continued the craft. They then passed it on to Western Europeans. From the twelfth to the fourteenth centuries the French city of Limoges was famous throughout Europe for its enameling craft. (This is the same city which in more recent centuries has been famous for its porcelain art.)

Craftspersons enamel by laying powdered glass of various colors on a piece of metal. Then they heat the metal in a kiln. At a temperature of 1400° Fahrenheit, the glass melts and fuses to the metal. Having melted, the glass appears shiny and smooth. It creates a permanent, bright, and colorful decoration for the metal.

You may have thought of a problem. How does the artist keep the powdered glass in place while it melts? That is where the *champlevé* and *cloisonné* techniques come in. Both produce walls for containing and separating the colored enamels. Again, both are French terms borrowed by the English language.

For *champlevé* work, the craftsperson cuts depressions into a metal piece. Walls of metal are therefore left between the color areas of the planned design. The particles of enameling glass are dropped into the design depressions, to be melted in the kiln. Because the walls are thick, they become part of the decorative design. The illustration shows a detail from a thirteenth-century *champlevé* crucifixion made in Limoges (Fig. 73).

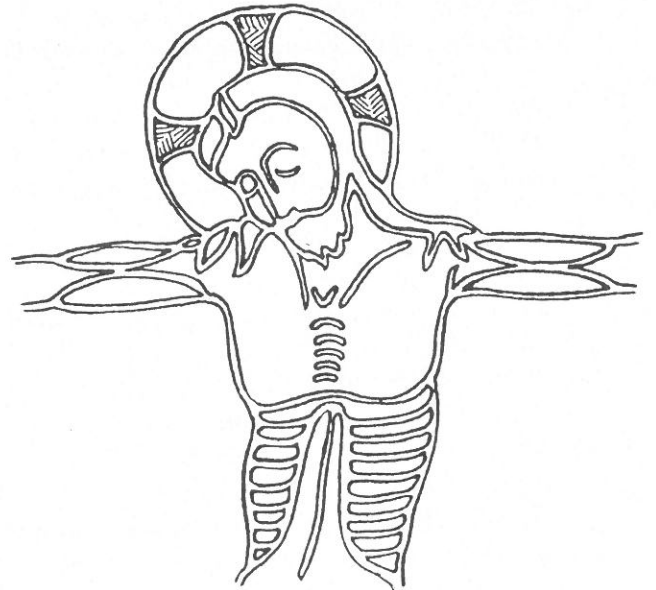


Figure 73

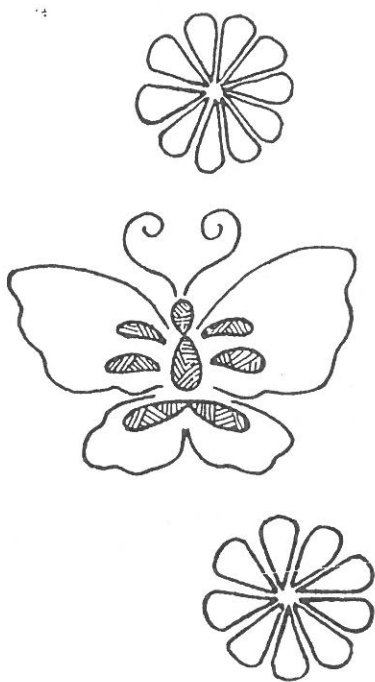
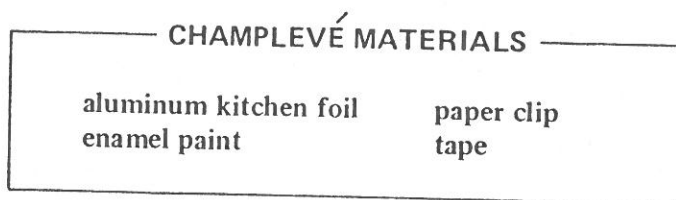


Figure 74

In cloisonné work, the design walls consist of tiny flat copper wires. These are soldered to the metal backing. The enamel colors are placed in each walled section to be treated in the enameling kiln. The copper walls are quite thin and are hardly seen, unlike the thicker walls of champlevé work. Still, they control the design. The butterfly and flowers shown here are cloisonné motifs from a late nineteenth-century metal vase (Fig. 74). The illustrations are about four times the actual size.

Enameling requires special glass powders and kilns. Since very few schools are equipped with enameling kilns, the following projects merely simulate true enameling processes. They let you create colorful metal plaques.



1. This project makes a colored aluminum foil plaque. Plan a design—a flower, a butterfly, or an abstract motif. Remember, the foil walls between the color areas will be part of the design.
2. Cut ten sheets of foil into eight- by ten-inch rectangles. Fold each into quarters, creating four- by five-inch rectangles. Lay them one on top of another. Wrap the stack with another piece of foil. Press the package tightly together (Fig. 75).
3. Transfer your planned design by laying it on the foil package and drawing over its lines. The lines will show as depressions in the top sheet of the foil package.
4. With a sharp knife, cut out the sections of your design. This simulates the champlevé process of carving away the metal. Be sure you do not cut all the way through the foil package.
5. To substitute for real enamels, use hardware-store enamel paint or hobby paint. Use it thick but sparingly, so that it does not leak between the leaves of the foil. Using a match stick, drip each color into the proper partitions of your design.
6. When finished, tape a paper clip to the back of the foil package. Hang it as a decorative plaque.



Figure 75

CLOISSONNÉ MATERIALS

tin backing	hardware-store
solder wire	enamel paint
	wire

1. Plan a design for a wall plaque. You will be recreating the design with solder wire, so do not make it too complicated.
2. Draw the design on a sheet of tin cut to the size of the intended plaque. You can use a felt-tipped pen.
3. Lay pieces of solder wire along the lines of the design. Bend the wire into curves where necessary. This simulates the copper wire walls of the true cloisonné technique (*Fig. 76*).
4. When your design is complete, carefully lay the tin with the wire on an electric hot plate. Heat the metal until the solder has begun to melt and stick to the backing. Do not let it get so hot that the wire melts and flows.
5. When the metal has cooled, drip appropriate colors of hardware-store enamel paint into the walled sections of the design. When that has dried, you will have a colorful plaque to display. Simply solder a loop of wire to the back for hanging.

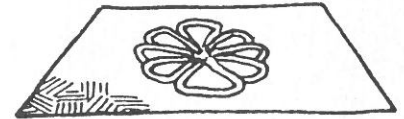


Figure 76

Stained-Glass Window

Have you ever marveled at the beauty of a stained-glass window? Sunlight pours through it to light brilliantly the colors of its design. Are there stained-glass windows in your town? Perhaps your church has some. Many modern architects use stained glass in secular buildings as well as in churches.

The craft of making a stained-glass window was probably inspired by metal enameling work. It is easy to understand why this is likely. The glassy colors of enameled metal are held in place by small metal partitions. Similarly, pieces of colored glass are held in place by metal supports in stained glass.

The stained-glass craftsman pieces together colored glass to create a picture or design. Lead channels are bent around the glass pieces to hold them in place. Details, such as eyes or mouths, are painted onto the glass to make an even more elaborate picture. The completed window is set into the window opening of a building.



Figure 77

Stained-glass windows were made for churches throughout Western Europe during the Middle Ages. The first and some of the finest were created in France. Although the date is debatable, the oldest stained glass in existence seems to be that in the Cathedral of Le Mans. The most famous medieval stained-glass windows are those of Chartres Cathedral south of Paris. The illustration shows a section of a stained-glass window set into the Cathedral of Bourges about 1220 (Fig. 77).

In our century several famous artists created windows for the old Cathedral of Metz in eastern France. Part of one designed by Marc Chagall in 1959 is shown here (Fig. 78).



Figure 78

Stained-glass window makers have special studios, equipment, and skills. The following project simulates the steps taken in making a stained-glass window. Following the steps, you will understand how one is made. You will also create a colorful decoration for your own home.

MATERIALS

various colors of cellophane
kraft paper
one-quarter inch to three-eighth
inch black plastic tape
glue

two sheets of clear glass (each eight
inches by ten inches, although the
size can be either larger or smaller)
cord

1. Find two pieces of clear glass, each cut the same size. Sketch an idea for your window design. It could be religious or secular. You might use your school or club seal. Plan it as areas of color. From this sketch you will make a cartoon the size of the sheets of glass.

2. The cartoon is the same size as the final window. It must include certain required window supports. The first stained-glass window makers found that they had to place a one-inch horizontal support every three feet of the height of the window. This was to support the weight of the glass. They also found it necessary to have a horizontal half-inch round bar every twelve inches of height. This was to prevent the window from buckling in heavy wind. It is doubtful your window will be as high as three feet, or even more than twelve inches. However, you can include that half-inch support in the middle of your design. Around that horizontal bar, arrange your window design. Include your chosen colors in this cartoon plan. They will depend upon the colors of cellophane you have collected.

3. Now cut the patterns for the glass sections. A stained-glass window maker uses heavy kraft paper, such as brown parcel-wrapping paper. Tape a sheet of this to a table or drawing board. Lay sheets of carbon paper on top of the kraft paper. Tape the cartoon to the top of it all. Accurately trace over the lines of your cartoon so that they are reproduced on the kraft paper.

4. Remove the cartoon and carbon paper. Re-draw the lines on the kraft paper using a wide pen. A three-sixteenths-inch tip is best. That is the thickness of the leading that would hold the glass pieces in place in a real window.

5. When the lines have been drawn, number the sections of the patterns (Fig. 79). Begin at the top and move from left to right toward the bottom. This helps you identify the pieces later on.

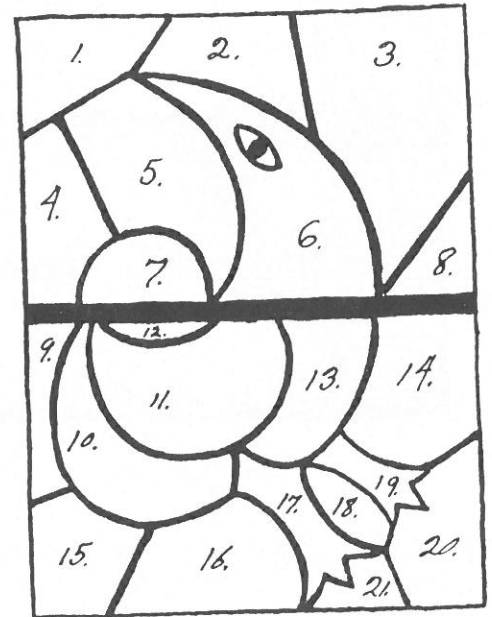


Figure 79

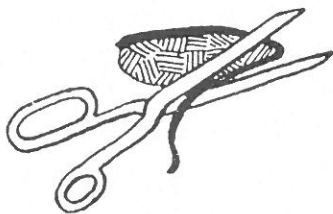


Figure 80

6. Untape the kraft paper from the table. Cut the pieces from the paper by cutting on both sides of the three-sixteenths-inch line (Fig. 80). The space cut away is the space filled by the metal leading or, in this case, by black tape.

7. Using these patterns, cut out the cellophane pieces. Be sure the colors match those of the original cartoon as nearly as possible.

8. Lay the cartoon under one of the sheets of glass. Any details, such as eyes, should be drawn on a piece of paper and cut out. Glue details in place on the glass. Using the cartoon as a guide, lay the pieces of cellophane on the glass, over any details. Carefully tape the cellophane pieces in place with black plastic tape. The tape represents the leading and the horizontal support of an actual stained-glass window.

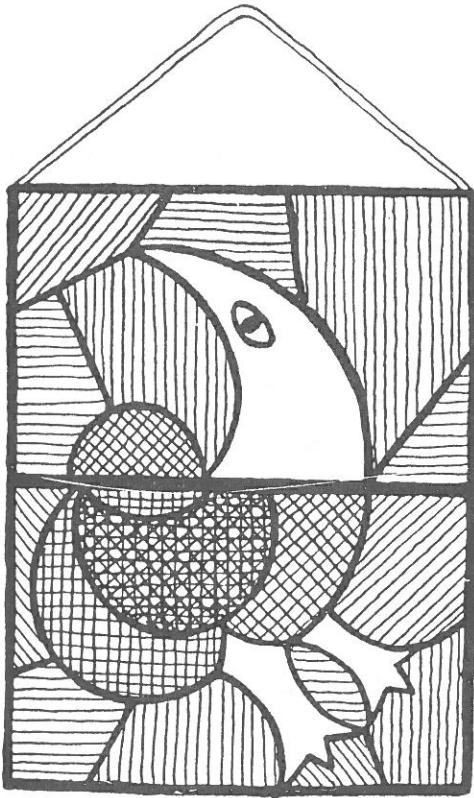


Figure 81

9. When the cellophane pieces have been taped down, lay the second sheet of clear glass on top. Bind the two pieces together with strips of the black tape along each edge.
10. Lay a heavy cord along the edges of the glass, leaving extra cord at the top (Fig. 81). Again wrap the edges with tape to hold the cord in place.
11. Use the cord to hang your stained-glass decoration in a window in your room to let the sun shine through.

Appliqué

For centuries tapestries hung on the walls of French castles and palaces. A **tapestry** is a large piece of cloth into which a picture has been woven or sewn. The illustration shows a detail of a very famous old French tapestry made in Bayeux in the late eleventh century (Fig. 82). It is 19 inches high and 230 feet long. It pictures the events of William the Conqueror's conquest of England in 1066. Tradition claims that William's wife Matilda made it with the help of her maids-in-waiting.

Tapestry making continued to be a craft for many centuries in France and Flanders, the French-speaking part of modern Belgium. During the fourteenth century the city of Arras in Flanders was the center of the European tapestry-making industry. Today the English people still use the word **arras** as a synonym for tapestry.

A large tapestry into which a picture is woven is difficult to make. However, several French folk crafts create pictures in cloth with simpler techniques. Those are the kinds of projects you can try. One of them is **appliqué**.

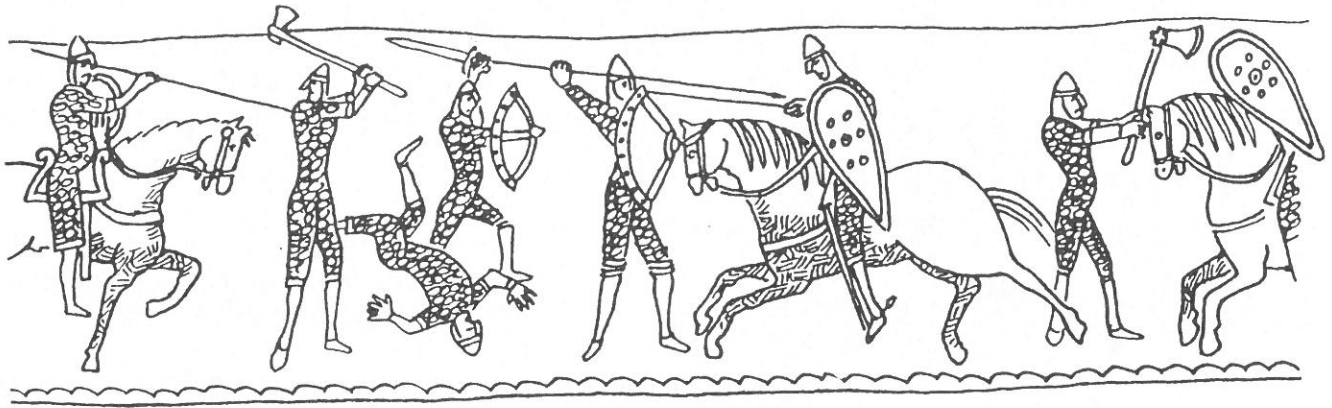


Figure 82

Although *appliqué* is a French word meaning “to apply,” it has a history extending far beyond the borders and history of France. The ancient Egyptians practiced the craft of *appliqué*. Asian craftsmen have long made *appliqué*. The knights of the Crusades, many of them French, used *appliqué* decorations for their tents, cloaks, and horse cloths.

You can use *appliqué* for bed coverings, curtains, and table covers. For a first project, and one which will be in the tradition of tapestry making, create an *appliqué* hanging. Select a theme that might have been used by a medieval French craftsman—a Crusader’s coat of arms or a religious motif. Or you can create a design in the style of a modern painting by Braque, Léger, or another famous French artist.

MATERIALS

pieces of cloth (especially those that do not fray easily, such as taffeta, linen, velvet, or felt)

heavy paper
thread in matching colors

1. Plan your panel picture on a sheet of heavy paper. Color it, using the colors of the pieces of cloth you have collected. If the cloth patches have decorative patterns, use them as part of the picture plan. For example, a cotton printed with a flower motif might become a flower garden in your picture (*Fig. 83*).
2. Select a heavy material for the backing cloth.
3. Cut out the shapes from your picture plan. Pin each to the piece of cloth you intend to use for that shape. Some detail patches can go on top of bigger pieces. For example, window and door pieces can be sewn to patches representing houses. Adjust the pattern so that when the fabric is cut, the threads will run in the same direction as the threads of the backing cloth. It is best not to have threads run at an angle.

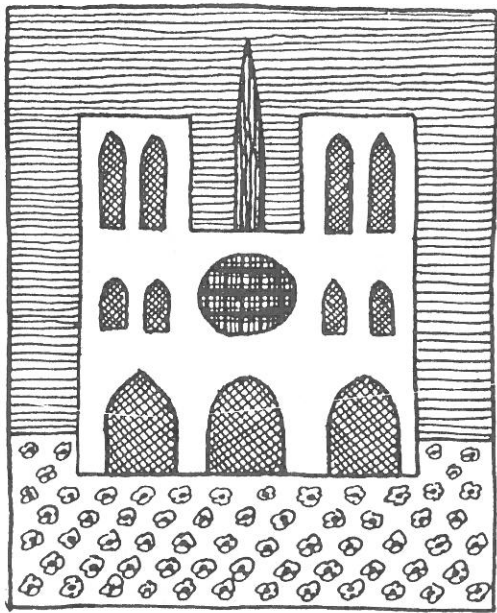


Figure 83

4. Once the pieces are cut, arrange them on the backing cloth. When you are satisfied with the arrangement, pin each piece to the backing cloth.
5. Using whatever stitch you know, sew each cloth shape along its edges to the backing cloth. For neatest results, turn under the edges of the patches before sewing.
6. When finished, you can display the appliqué panel in several ways. You can sew it to a window curtain. You can sew another backing to it, stuff with foam rubber, sew closed, and use as a pillow. Sew loops at each upper corner for hanging on a wall. Frame it behind glass. There are many ways you can display and use your appliqué.

Découpé

Découpé is another French term. It is most easily understood as reverse appliqué. Rather than adding pieces of cloth to create a design, as in appliqué, you cut away pieces of cloth. Traditional découpé has been used for decorating the vestments of priests.

Any number of découpé projects could be done. Following the directions below, you can make a découpé potholder.

MATERIALS

three or four pieces of
felt of differing colors
colored thread

(linen is the traditional
découpé material, but felt
is cheap and colorful)

1. Plan a potholder design. You might use a traditional French motif such as a fleur-de-lis. It can also be an abstract arrangement of geometric shapes. The colors will include the background of the potholder itself plus the design. They will correspond to the colors of the felt pieces.
2. Having planned your potholder, arrange the cloth pieces, one on top of the other. The overall color will be on top. The cloth of the smallest shapes will lie on the bottom, with intermediate shapes in between. Sew all the pieces together around the four outside edges (*Fig. 84*).

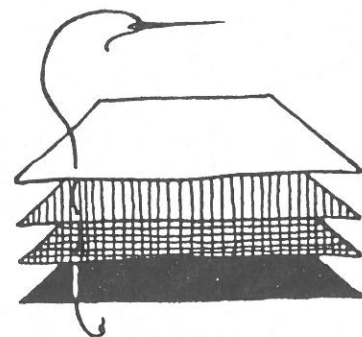


Figure 84

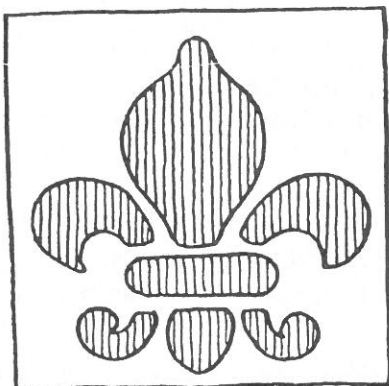


Figure 85

3. Draw your design on the top piece of cloth.
4. Cut away all the shapes of your plan from the uppermost piece of cloth, revealing the second cloth below it (*Fig. 85*).

5. Cut away smaller shapes of the plan from the second cloth below, revealing the color of the third piece of cloth (*Fig. 86*). If there is a fourth piece of cloth, reveal it by cutting away the smallest shapes from the third cloth.

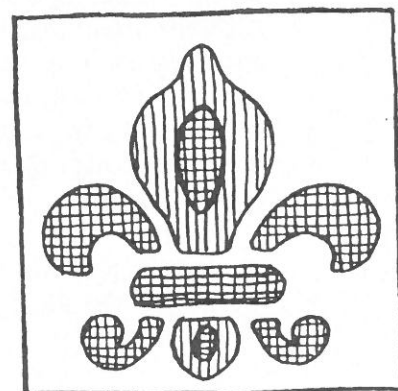


Figure 86

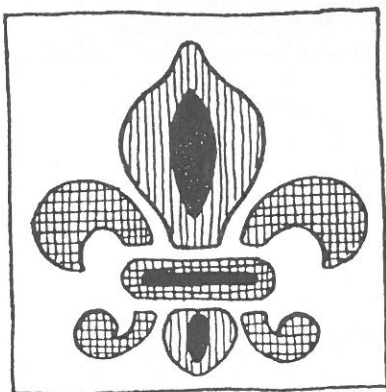


Figure 87

6. Leave the bottom piece of cloth intact. Your color design has been created by cutting away shapes from the pile of cloths (*Fig. 87*). With colored thread, stitch down the edges of the cut shapes.
7. From one of the cut-away pieces of cloth, make a small loop to attach to one corner of the potholder. Hang the potholder on a kitchen hook. Use when preparing an omelette, a quiche, or bouillabaisse, dishes whose names honor another French art, that of fine cuisine.

Collage

Tapestry, appliqué, and découpé are methods of making pictures or decorative panels out of cloth and thread. Another similar art from France is collage. This too is a kind of pieced-together picture. Its pieces can be of cloth. But they can also be of other materials, such as newspaper clippings, cardboard scraps, string, yarn, even burnt matches—whatever your fancy finds useful.

Like a number of crafts, we use the French term for this one. The word **collage** derives from the French for pasting or glueing. And that is exactly how you put a collage together.

However, unlike the origins of most traditional crafts, the beginnings of collage are well known. Collage was the inspiration of two great artists in France. One was the Spanish-born Pablo Picasso and the other was his French colleague Georges Braque. At the beginning of the twentieth century they had developed a new manner of painting called Cubism. A Cubist artist imaginatively takes apart familiar objects and reassembles them in novel ways in a painting. Picasso and Braque thought of doing this with actual objects. By cleverly combining real items such as pieces of paper and cloth patches, they created designs with new visual meanings. The illustration copies a Picasso work that combines paper scraps, a matchbox cover, and drawn lines (*Fig. 88*).

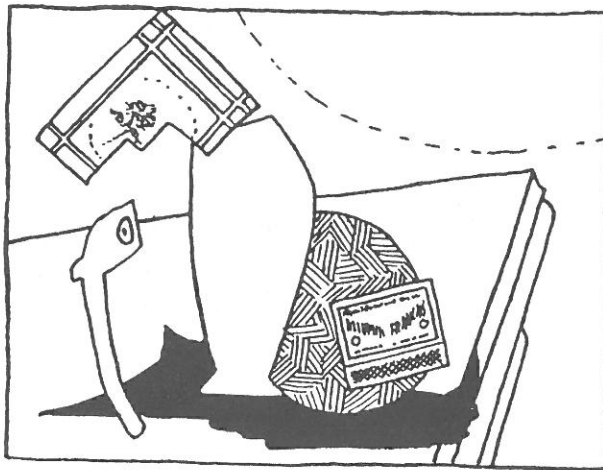


Figure 88

Exercise your imagination in the same way to create your own collage.

MATERIALS

scraps of found materials
glue
cord

masonite or stiff cardboard
backing

1. Collect a number of scraps of paper, cloth, yarn—almost anything (Fig 89). Each should have an interesting texture, pattern, or color.

2. Cut a piece of stiff backing for your collage panel. It can be a piece of masonite, cardboard, heavy poster board, or something similar.

3. Arrange selected scrap pieces on the backing board. Move the pieces around until you have a satisfactory and interesting composition. Discard pieces that do not seem to fit. Add others. Let textures, colors, and pattern show a logic in their arrangement.

4. Once satisfied with the composition, glue the pieces securely to the backing board.

5. Create a frame from material similar to that used for the collage. This could be of scrap wood, rope, braided yarn, or whatever you choose. Relate it to the composition of the collage. Glue or nail the frame to the edges of the collage backing board. Glue or tack cord to the back of the collage for hanging.

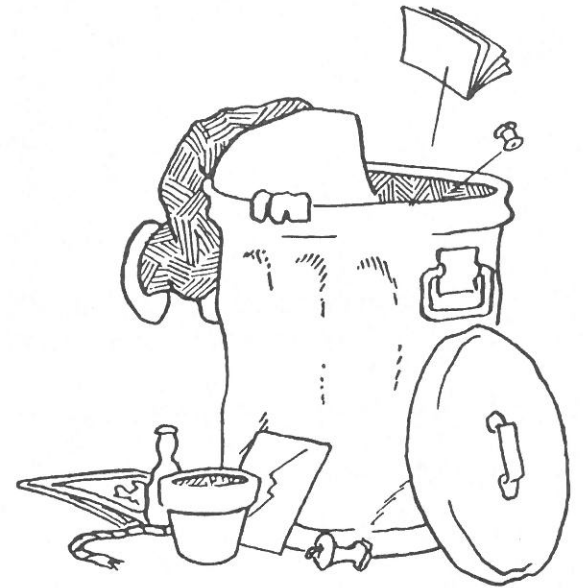


Figure 89

Straw Work

When you study French history, you read about the splendor of French cultural life. However, French culture was not expressed solely by the gold and glass of grand cathedrals and palaces. The peasants, too, made their contribution, often using the simplest of materials. For instance, straw was used in the French folk craft of straw work. Many folk cultures have practiced decorating objects with straw. However, the French consider straw work to be one of their national folk arts, so you can learn about it here.



Figure 90

Even if you live in a city, you might know of empty lots or parks where thick grass grows high, then dries. That is straw (Fig. 90). French peasants gathered their material for straw work just before harvest time. You can find straw throughout the autumn. The thicker the straw, the better. Use it to decorate small boxes, picture frames, photo-album covers, and other small objects.

MATERIALS

straw
glue

something to
decorate

1. Gather the straw, then let it dry.
2. When ready to use, soak the straw in warm water, then wrap it in a towel and leave it for half an hour. Work with the straw damp.
3. Split the straw lengthwise.
4. Lay the straw shiny side up and iron it flat with a warm iron. The straw is then like a ribbon.
5. Cut the flattened straw into small squares, triangles, short ribbon lengths, wedge shapes, and so on.
6. Plan a symmetrical design similar to the illustrated examples (*Fig. 91*).
7. Glue the cut straw pieces to the object to be decorated following your planned design.

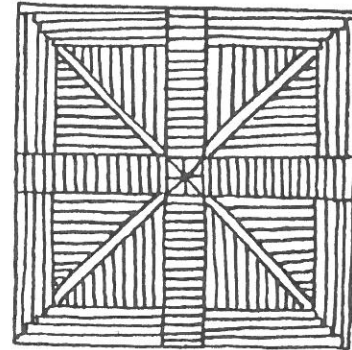
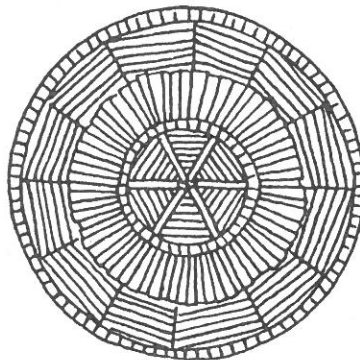
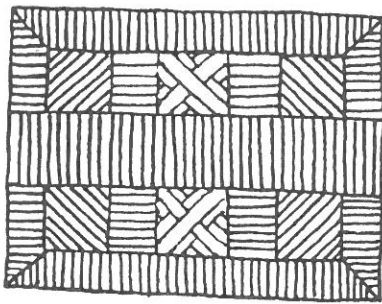


Figure 91

Silhouettes

Silhouette portraits are older than France itself. Ancient Romans enjoyed making such profile images, so similar to the portraits of emperors on their coins. However, the modern popularity of silhouette making began in France. And there the craft earned a French name, which also tells a little of French history.

You probably know about the French Revolution that broke out in 1789. One of the things that provoked it was the extravagance of French kings and their nobility.

The huge palaces and parties enjoyed by the aristocracy bankrupted France. To try to bring economic order to the financial chaos, a man named Étienne de Silhouette was named comptroller general of France in 1757. Silhouette immediately introduced strict budget policies throughout the government and the country. So sweeping were his measures that the people began to call anything that was cheap a silhouette.

The term silhouette for cheapness stuck even after Silhouette died. When the making of shadow portraits grew popular at the beginning of the nineteenth century, the French called them silhouettes, because they were cheap to make. The popular craft was carried to England by a Frenchman who set up shop advertising himself as a silhouettist. So the term silhouette became an English word.

The rise of photography, another French invention, ended the need for silhouettes as a cheap sort of folk portrait. Yet silhouettes still offer handmade memories and can be decorative items for a home.

During the heyday of silhouette making, many devices were introduced for drawing an accurate profile portrait. Most of them consisted of using a candle or lantern to throw a person's shadow on a framed glass. By putting a piece of paper on the glass, the silhouettist could copy the profile. Some silhouettists became so skillful that they could cut an accurate portrait directly from paper without making any preliminary drawing. How would you make a silhouette portrait?

MATERIALS	
sketch paper	white poster board
black construction paper	paste

1. How good is your drawing ability? Can you look at a person's profile and draw her or his silhouette? The main trouble you might have is with the proportions of the face. Sketch this diagram lightly on your paper before beginning (*Fig. 92*). The hair and forehead take up the upper half of the head. The nose takes up the upper section of the lower half and the lips fit in the middle of the bottom section of the lower half. Following those proportions, copy the shape of your subject's forehead, nose, lips, and chin.

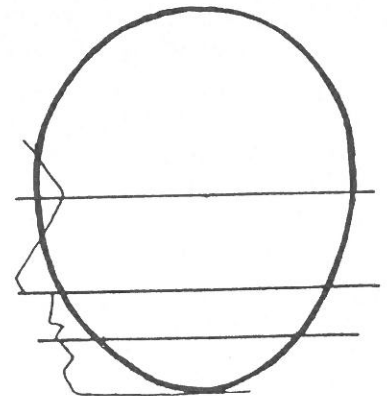


Figure 92

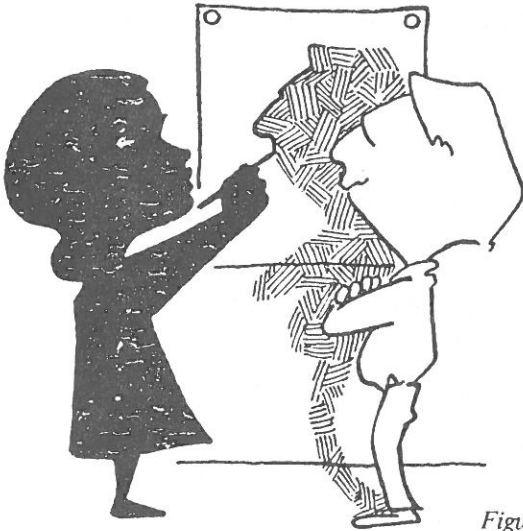


Figure 93

2. If you want a more accurate silhouette, tape your sketch paper to a wall. Let your subject stand near it. Place a light behind the subject so that his or her shadow is cast on the paper. Then draw the shadow profile (Fig. 93).

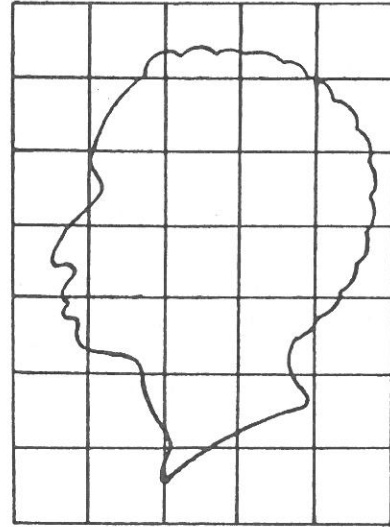
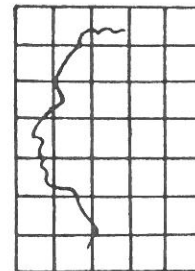


Figure 94



3. If you want to make a full-size silhouette portrait, cut out your sketch. Using it as a pattern, draw the outline on a sheet of black construction paper. Cut out the black profile and paste this to a sheet of white poster board for display.
4. Perhaps you prefer a miniature silhouette. Silhouettists reduced the size of a portrait with a grid. Draw grid lines over your sketched silhouette. Make a similar grid, although smaller, on another sheet of paper. Use it to guide the proportions when drawing your smaller silhouette (Fig. 94). With it as a pattern, you can redraw the smaller silhouette on black paper. Cut that out and paste to a white poster-board backing.

Jumping-Jack Puppets

Jumping-jack puppets have long been popular toys in France. Several centuries ago their popularity was so great that a police order of 1746 banned them from the public. Such puppets can represent any character. However, in France they most often depict the classic pantomime characters of Columbine and her friends. Although the story originated in Italy,

it became popular throughout Europe, especially France. You can use this classic tale of the French puppet theater for your jumping-jack puppets.

Columbine was a playful girl forced to mind her father's vegetable shop (*Fig. 95*). Her father, Pantaloon, insisted that the spirited girl mind her manners and stick to work. He ordered his servant, the Clown, to watch over Columbine. But the simple Clown could do little more than mimic his master, Pantaloon. He could never keep up with Columbine.

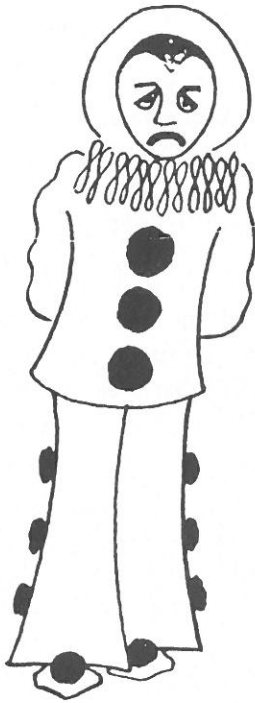


Figure 96

well as Pantaloon and Clown.

Sadly Pierrot soon left Columbine's company and their town. Although Columbine forgot Pierrot, she did grow tired of constantly playing with Harlequin. She grew sadder and sadder. To the satisfaction of her father, Harlequin could no longer influence Columbine to leave the vegetable shop.

One day a traveling group of players arrived in Columbine's town. Harlequin urged Columbine to see the performance. To her surprise, when the curtains parted, she saw herself played by an actress. And there were Harlequin and Pierrot in their familiar costumes. The story they performed told of how Pierrot lost Columbine to the frivolous Harlequin.



Figure 95

Frustrated, Pantaloon asked a neighbor named Pierrot to mind Columbine. Pierrot wore a costume of white with large black buttons (*Fig. 96*). He quickly agreed to look after Columbine, for he was secretly in love with her.

Unfortunately, Pierrot was too serious for Columbine. One fine day as Columbine frolicked in a meadow and Pierrot meditated quietly nearby, a jolly fellow appeared. He was Harlequin, dressed in a brightly colored costume (*Fig. 97*). For days afterward Columbine spent all her time with Harlequin, sneaking away from Pierrot as



Figure 97

As you have probably guessed, the play had been written by Pierrot himself. It had made him famous throughout the country as a poet. Now his play helped Columbine learn of his real love and to see that Harlequin was of little account. Columbine married Pierrot. They turned the vegetable shop into a flower shop, and Harlequin was left to run off to find another Columbine.

You might want to make your jumping-jack puppets play the roles of Columbine, Pierrot, and the others. There is a lot of room for improvising in the outline of the story just given. That is why it has been so popular over the years. You can elaborate upon the sneaking away from Pantaloon and Pierrot, the chases, and the buffoonery of Clown.

Or adapt your puppets to a modern style and setting. Perhaps Columbine is a checkout girl at the supermarket. Maybe she frolics in a shopping center or subway. You can have good fun improvising upon the story and performing it with your own French jumping-jack puppets.

MATERIALS

white poster board	poster paint
string	paper fasteners

1. Design your puppets. You can use traditional characters such as Columbine and her company. If you do, use the illustrations as a guide.
2. Draw the puppet parts on a sheet of white poster board. Each puppet has ten parts—head, torso, two upper arms, two lower arms, two upper legs, and two lower legs.
3. Decorate the puppet parts with poster paint.
4. Cut out the pieces for the puppets.

5. Assemble each puppet as shown, using paper fasteners for joints. Tie a string to each hand and the head. Tie the other ends of the strings to a stick (*Fig. 98*).
6. Tie strings on the back as shown, connecting the upper parts of the arms and legs.
7. To make the puppet perform, hold the stick with one hand, then pull the upper-arm-and-leg string with the other.

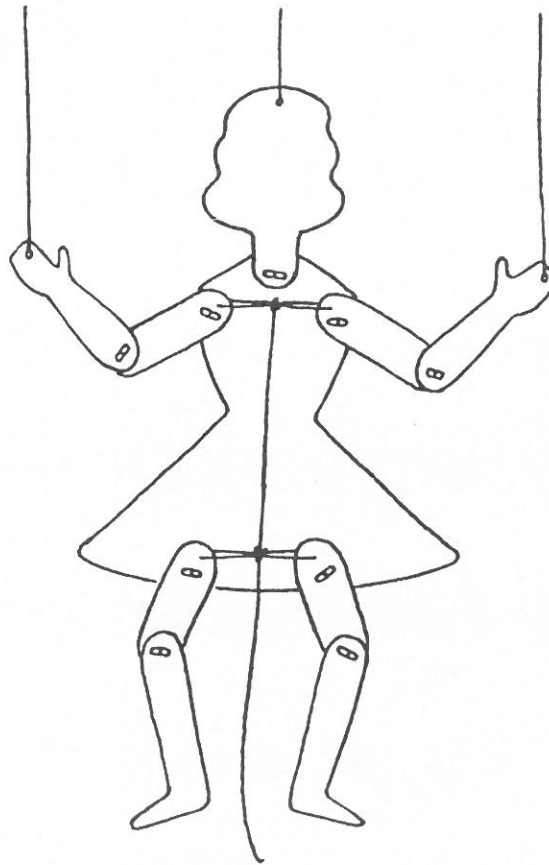


Figure 98

Shut the Box

About the Game

A single player can enjoy shut the box as a form of patience; but it is usually played by two or more people in competition, possibly for stakes. For more than two hundred years it has been a favorite game among the sailors of Normandy and some other parts of the French coast. They doubtless carried the game on voyages to help while away the long hours under sail, and may have introduced it to other countries through the seaport fraternity. It is not confined to maritime nations, however; versions are played in such completely landlocked regions as Barotseland, a province of Zambia in central Africa.

A player has rolled a 6 and 3 on the green felt of this compact plywood game board for shut the box (below). He has the choice of closing the 9 compartment or the 6 and 3 compartments. Shut the box can also be played using a strip of cardboard marked out into nine sections, with coins to cover the numbers as they are 'closed.'

Dicing board shown in a Spanish medieval manuscript, right, is a thirteenth-century ancestor of games like shut the box. In this scene of lowlife in a tavern, five men concentrate on gambling while others fill their cups from a wineskin, and a hairy demon looks on with satisfaction as his dupes indulge in some of their favorite vices.

How to Play the Game

Shut the box is a game for two or more players. Each player attempts to shut the numbered boxes on all the numbers, one through nine.

At the beginning of a player's turn, the hinged lids of the numbered compartments are all lifted. The player rolls the two dice onto the green felt area of the board, directly below the row of boxes. The sum of the numbers shown on the dice, or the two individual numbers shown, allow the player to shut the box or boxes that are correspondingly numbered. For example, if the dice show a 2 and a 3, he may close the boxes marked '2' and '3,' or the box marked '5.'

A turn is over when the player cannot shut a box on a throw of the dice, because the numbers shown on the dice do not correspond with the numbers on the boxes that remain open. When the totaled numbers of the open boxes amount to six or less, the player throws only one die until he has shut all the boxes or throws an unusable number on the die.

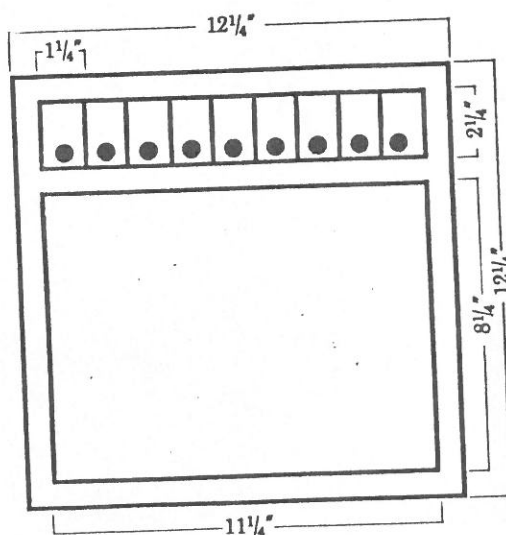
At the end of each turn, the total of the boxes still open is added to the player's score. A player is out of the game when he has a score of 45 points or more. The last player to remain in the game is the winner.

Materials

Two plywood boards, $12\frac{1}{4}$ inches square, $\frac{3}{8}$ inch thick.
 Nine butt hinges, each hinge 1 by $\frac{3}{8}$ inch, $\frac{1}{16}$ inch thick.
 Four flat-head screws, $\frac{5}{8}$ inch long.
 Fifty-four hinge screws, $\frac{3}{8}$ inch long.
 Green felt, $11\frac{1}{4}$ by $8\frac{1}{4}$ inches.
 Nine wooden balls, $\frac{1}{2}$ inch in diameter.
 White press-on numbers, 1 through 9, $\frac{3}{4}$ inch high.
 Black press-on numbers, 1 through 9, $\frac{1}{4}$ inch high.
 Wood glue. All-purpose glue.
 Paint: flat black and gloss white.
 Optional picture frame molding, $\frac{3}{8}$ inch wide on each side, $\frac{3}{16}$ inch thick: four $12\frac{5}{8}$ -inch lengths, two $11\frac{5}{8}$ -inch lengths, and two $8\frac{5}{8}$ -inch lengths.
 A pair of dice.

Tools

A pencil, ruler, electric drill or brace with $\frac{1}{16}$ -inch bit, scroll saw, backsaw, coping saw, camel-hair brush, chisel, sandpaper, rasp, awl, vise, protractor.



Measure and mark one of the square plywood boards with the dimensions shown above. Divide one of the inner rectangles into nine 'boxes.'

How to Make the Game

Place your ruler horizontally on one of the plywood boards. At the top and bottom of the board, measure and mark a point $\frac{1}{2}$ inch from the left edge. Draw a line connecting these points. Do the same on the right end.

Place the ruler vertically on each line and, measuring from the top edge of the board, mark the following points: $\frac{1}{2}$ inch, $2\frac{3}{4}$ inches, $3\frac{3}{4}$ inches, and $11\frac{1}{2}$ inches. Place the ruler across the board and draw straight lines to connect points directly opposite each other.

There will now be two rectangles drawn on the board, a large one below and a smaller one above. On the long edges of the smaller $2\frac{1}{4}$ -by- $11\frac{1}{4}$ -inch rectangle, measure and make pencil marks at $1\frac{1}{4}$ -inch intervals. Place the ruler vertically and connect the marks opposite to each other so that the rectangle is divided into nine $1\frac{1}{4}$ -by- $2\frac{1}{4}$ -inch rectangles.

Using an electric drill or a brace with a $\frac{1}{16}$ -inch bit, drill a hole on one corner of the $8\frac{1}{4}$ -by- $11\frac{1}{4}$ -inch rectangle. Drill another hole in an upper corner of the $2\frac{1}{4}$ -by- $11\frac{1}{4}$ -inch rectangle.

Unfasten one end of the saw blade from the scroll saw frame. Insert this blade in the hole in the large rectangle. Fasten the blade to the frame, then saw along the four lines of the rectangle. Discard the sawed-out section.

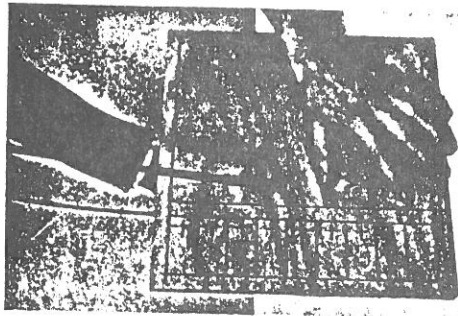
Again unfasten one end of the saw blade from its frame. Disengage it from the section you have just sawed and place it in the hole of the $2\frac{1}{4}$ -by- $11\frac{1}{4}$ -inch rectangle. Fasten the blade to the frame again and saw out this section in one piece, cutting along the four sides of the rectangle. Place the sawed-out section aside and disengage the saw from the board.

Sand down all rough and sharp surfaces of the board and place it directly on top of the other $12\frac{1}{4}$ -inch-square board so that their sides match. Trace the four sides of each cut-out rectangle onto the bottom board. Remove the top board.

Paint the $2\frac{1}{4}$ -by- $11\frac{1}{4}$ -inch rectangle drawn on the bottom board with flat black paint. Allow it to dry. Apply a light coat of all-purpose glue to the drawn $8\frac{1}{4}$ -by- $11\frac{1}{4}$ -inch rectangle, then carefully place the piece of felt - which has been cut to the same dimensions - directly on top of it. Allow the glue to dry thoroughly.

On both horizontal lines of the black $2\frac{1}{4}$ -by- $11\frac{1}{4}$ -inch rectangle, measure and mark points at $1\frac{1}{4}$ -inch intervals, from left to right. Place your ruler vertically on the board and connect those points directly opposite each other at the bottom and top of the rectangle with a thin line of white gloss paint. Use an artist's camel-hair brush. Allow to dry thoroughly.

Now, take the $2\frac{1}{4}$ -by- $11\frac{1}{4}$ -inch rectangle that was cut out of the plywood board. With a coping saw, cut out the nine small rectangles already

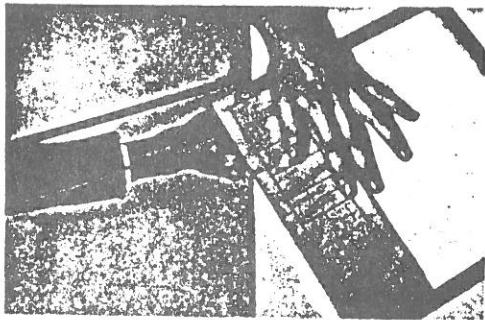


1: Drill small holes in the corners of the large inner rectangle; insert the blade of the scroll saw into one of the holes, and cut out the rectangle.

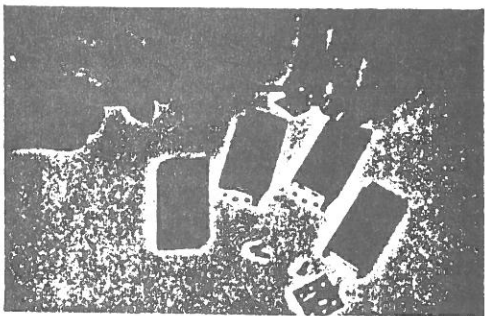
marked on its surface. Sand down all rough and sharp edges on each piece.

Place a hinge leaf against a $\frac{3}{8}$ -by- $1\frac{1}{4}$ -inch side of one of the nine sections. Center the hinge, letting $\frac{1}{8}$ inch of wood show on either side of it. Draw lines in the wood against the sides of the hinge. Extend these two lines $\frac{1}{16}$ inch onto the $1\frac{1}{4}$ -by- $2\frac{1}{4}$ -inch side. Draw a horizontal line on this surface, connecting the two lines.

With a coping saw, cut along the two lines on the $\frac{3}{8}$ -by- $1\frac{1}{4}$ -inch end to a depth of $\frac{1}{16}$ inch. Place the blade of the chisel along the horizontal line on the adjacent face and, hammering with the heel of your hand, cut this section out from the rest of the piece.



2: Carefully cut out the smaller rectangle in the same manner, then cut the sawed-out section into nine smaller segments: the lids for the 'boxes.'



3: After cutting a recess into the edge of each box-lid, place a hinge leaf into each recess and screw the hinges securely to the plywood.

The hinge leaf should now fit exactly in this recessed area, flush with the wood on either side. With an awl, press holes in the wood through the hinge-screw holes. Screw the hinge leaf fast. Repeat these steps on the remaining pieces.

Take the plywood square that is now a two-sectioned frame and turn it over so that it is standing upright with the $2\frac{1}{4}$ -by- $11\frac{1}{4}$ -inch rectangle as the lowest part. Position the free hinge leaves along the lower $11\frac{1}{4}$ -inch side of this rectangle, so that there is enough room for each of the nine pieces to fit into the frame.

With the awl, prepare this frame ledge for the screws, by pressing holes in the wood through the hinge-screw holes. Make sure that all knuckles of the hinges are on the outside - under the lids - as they are screwed to the frame.

Lay the frame flat on the table so that the hinge knuckles are on top of the lids. With a wood rasp, file off a small section (roughly $\frac{1}{8}$ inch) from each of the nine wooden balls. Apply wood glue to the flat surface on each ball and glue one to each lid - centered and near the edge that opens. Allow the glue to dry thoroughly.

On the exact middle of each lid, apply a black press-on number, 1 through 9 in consecutive order from left to right. In the middle of each black painted section on the uncut plywood board, apply a white press-on number in the same sequence. Turn the frame over so that the knobs of the lids are underneath. Apply wood glue to the surface of the frame, taking care not to get any of it on the lids. Pick this section up,

turn it over, and place it squarely on top of the uncut board so that the black numbered section is directly under the row of lids. Allow the glue to dry. Turn the board over and fasten a flat-head screw to each corner.

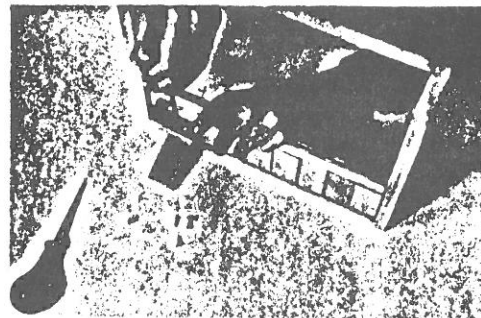
If you wish, you can finish the board with picture-frame molding around the outer edges, as well as bordering the green felt rectangle. The ends of each strip must be mitered first so that they can be joined at the corners of the board and inner rectangle.

To prepare the molding, clamp one of the $12\frac{5}{8}$ -inch pieces in a vise so that the cornered edge lies toward you. Line up the perpendicular of the protractor with the edge of the left end, its base in line with the cornered edge.

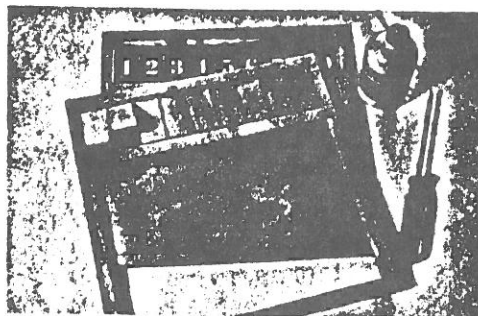
Mark a point on the top edge that is 45 degrees from the corner edge. Draw a line from the corner edge to that point. Do the same at the right end of the molding, measuring and marking a 45-degree angle toward the left.

Using a backsaw, miter both sides of the left end of the molding simultaneously while sawing along the line drawn. Do the same at the right end of the molding. Prepare the remaining three $12\frac{5}{8}$ -inch strips for miter joints, following the same steps. Glue them to the sides of the gameboard and allow the glue to dry thoroughly.

Prepare the molding strips for the inner rectangle in the same way, with the exception that the 45-degree angle must run from the corner of the side edge into the cornered edge of the molding.



4: Fit the nine lids into the smaller rectangle, then screw the free hinge leaves to the board, making sure the knuckles are all on one side.



5: Glue the plywood frame to the remaining plywood square, positioning the black numbered area under the nine numbered boxes.

Solitaire

About the Game

The invention of solitaire has been attributed to an unfortunate French nobleman of the eighteenth century. Sentenced to solitary confinement in the Bastille, he whiled away his lonely hours on an improvised fox and geese board, and developed this ingenious game for one person.

The game spread to England, where it developed into a craze during the Victorian era. The solitaire board, whether a simple wooden set or an elaborate creation of carved ivory, was a feature in every parlor.

Almost forgotten by the beginning of this century, solitaire is enjoying a revival today. Handsomely worked sets have become popular 'executive toys,' as commonly seen in the well-appointed office as they once were in the sitting room. For those who become hopelessly intrigued by the mathematics of the problem, several books on the game have been published in recent years.

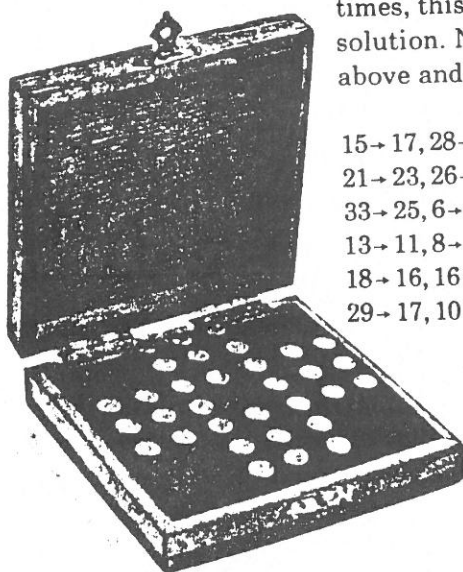
How to Play the Game

The most popular way to play solitaire is the center-hole game, which begins with the pegs arranged as in the photograph at left.

A peg moves by jumping backward, forward, or sideways, but not diagonally, over another peg, which is then removed from the board. The game should end with the last peg in the center hole.

Careful thought and concentration are required to solve the problem but it is possible. If you get stumped too many times, this system is one possible solution. Number the holes as shown above and move in this sequence:

15 → 17, 28 → 16, 21 → 23, 24 → 22, 7 → 21,
 21 → 23, 26 → 24, 33 → 25, 18 → 30, 31 → 33,
 33 → 25, 6 → 18, 13 → 11, 10 → 12, 27 → 13,
 13 → 11, 8 → 10, 1 → 9, 16 → 4, 3 → 1, 1 → 9,
 18 → 16, 16 → 4, 4 → 6, 6 → 18, 18 → 30,
 29 → 17, 10 → 24, 23 → 25, 30 → 18, 19 → 17.



A novel way to package the game: carried in an oakwood box, the pocket-sized solitaire board above uses spent brass shell cases as pegs.

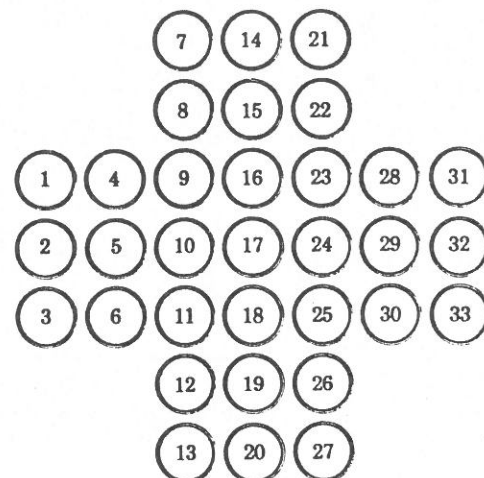


Figure A: With the holes in the solitaire board numbered in this sequence, you can unravel the center-hole problem with the solution given below.

Materials

A block of wood, 6 inches square, 1 inch thick.
 One yard of wooden dowel, 1/4 inch in diameter.
 Gloss paint in two contrasting colors.

Tools

A pencil, ruler, electric drill or brace with a 1/4-inch bit, coping saw, pocketknife, sandpaper, and paintbrush.

How to Make the Game

Though solitaire can be played on any fox and geese board, a smaller, more portable set can be constructed of wood. (For a pocket-sized game, reduce the measurements of the wooden panel.)

Divide the 6-by-6-inch surface of the wood into 36 squares, six horizontal rows and six vertical, 1 inch on each side. Mark the 33 intersections as shown in the pattern in figure B. Drill holes 1/2 inch deep in each marked crosspoint.

Saw the dowel into 32 1-inch lengths and round the ends slightly by whittling at the cut edges with the knife. Sand down all rough edges on the board and pegs.

Paint the board and pegs in contrasting colors, as shown in the photograph opposite, and allow to dry thoroughly.

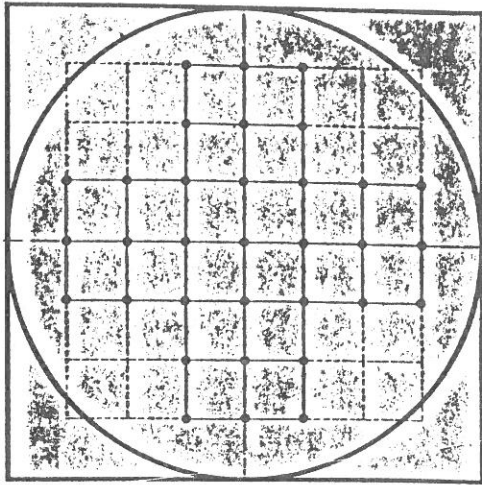
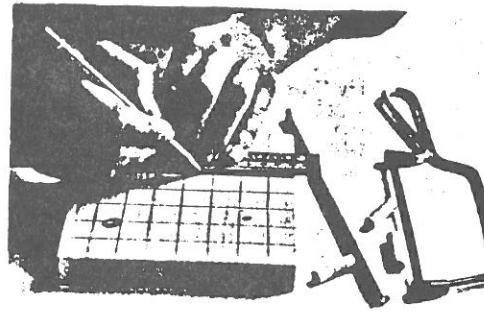
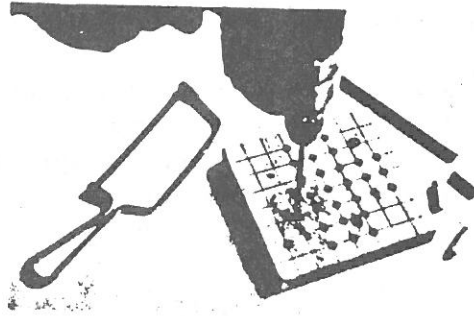


Figure B: To find the 33 points of a solitaire or fox and geese board, first make a grid of six by six squares, then mark the points for the holes.



1: Measure and mark the grid of six by six squares on the wooden block; saw the dowel into 32 pegs.



2: Mark the 33 cross-points on the surface of the game board, and drill a $\frac{1}{4}$ -inch hole at each point.

VIVE LA COMPAGNIE

Let every good fellow
 Now join in the song
 Vive La Compagnie
 Success to each other
 And pass it along
 Vive La Compagnie

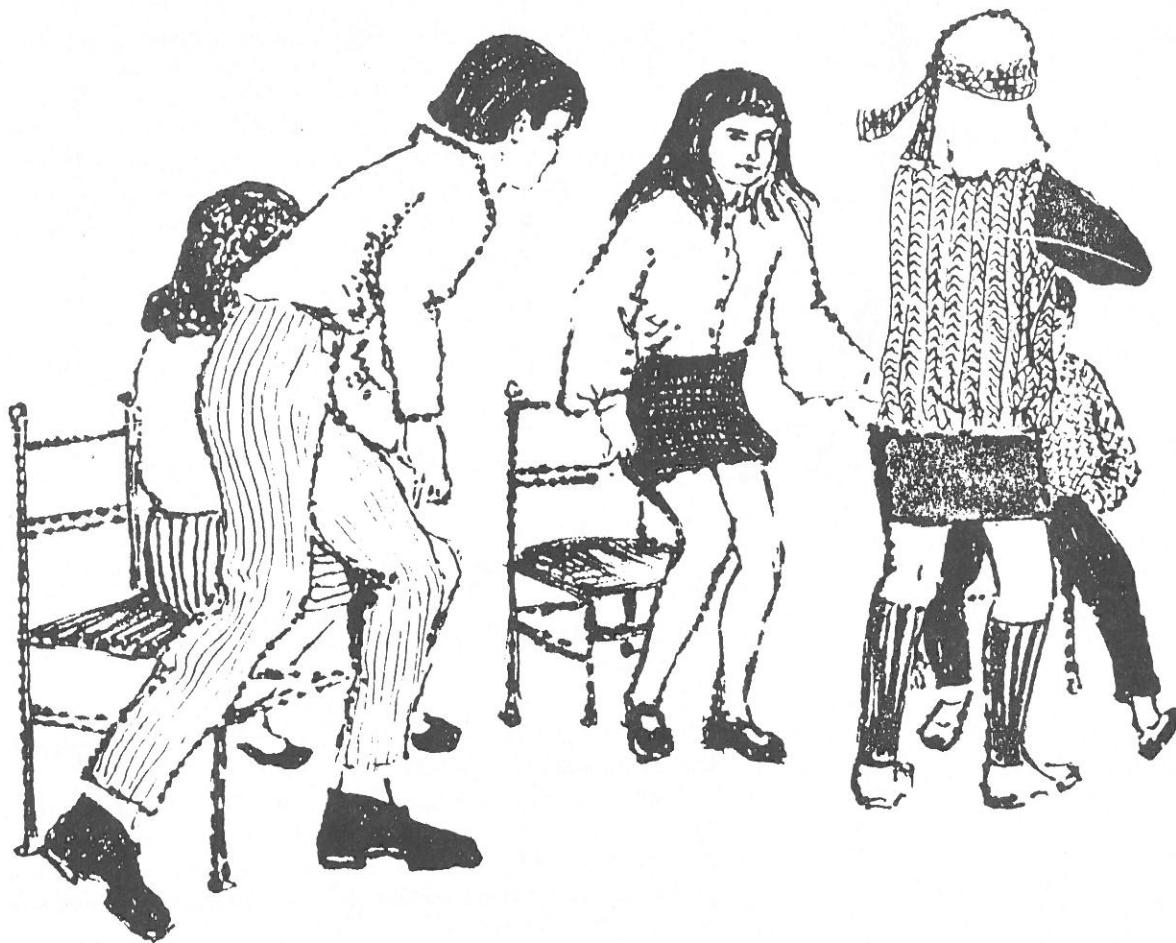
Vivel'a, vivel'a, vivel'a mour
 Vivel'a, vivel'a, vivel'a mour
 Vivel'a, vivel'a, vivel'a mour
 Vive La Compagnie

A friend on the left
 A friend on the right
 In one and good fellowship
 Let us unite

Now wider and wider
 Our circle expands
 We sing to our Scouters
 In far away lands

FRENCH: La promesse du Louveteau:
 Je promets de faire mon devoir de mon mieux envers dieu et ma
 patrie, D'etre honnête et d'obeir aux lois de mon groupe.

SWAP CHAIRS - BY THE NUMBERS □ France

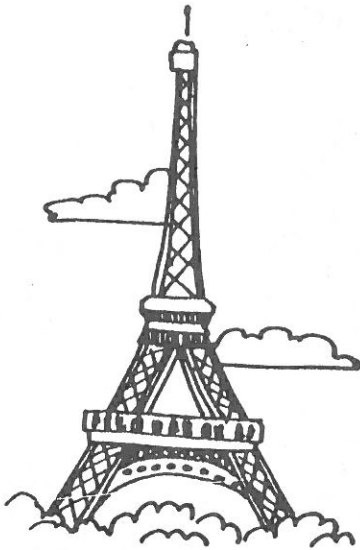


This amusing French game is an alternate way to play Blind Man's Bluff, a favorite in some form in many countries of the world. In the French version, all players but one sit in chairs in a circle. The one player not sitting down picks one of the players in the circle and begins there. He asks the children to count in turn. The number each child calls out is his number, and everyone must remember his own, even if he has to write it down. Then the standing player is blindfolded.

The game starts with the blindfolded player standing in the middle of the circle. He calls out two numbers, perhaps 2 and 25. Players with these numbers must exchange seats. The object of the game is for the blindfolded player either to catch a player, or to find a seat left vacant during an exchange.

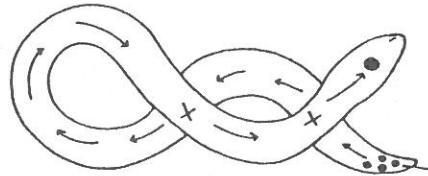
No player may slip outside the circle. He may walk or crawl as quietly as possible while the others are swapping chairs. Once the game has started, the blindfolded player may move anywhere inside the circle—but not outside.

When the blindfolded player tags someone, he takes his number and seat. The tagged player then is blindfolded, and the game continues.



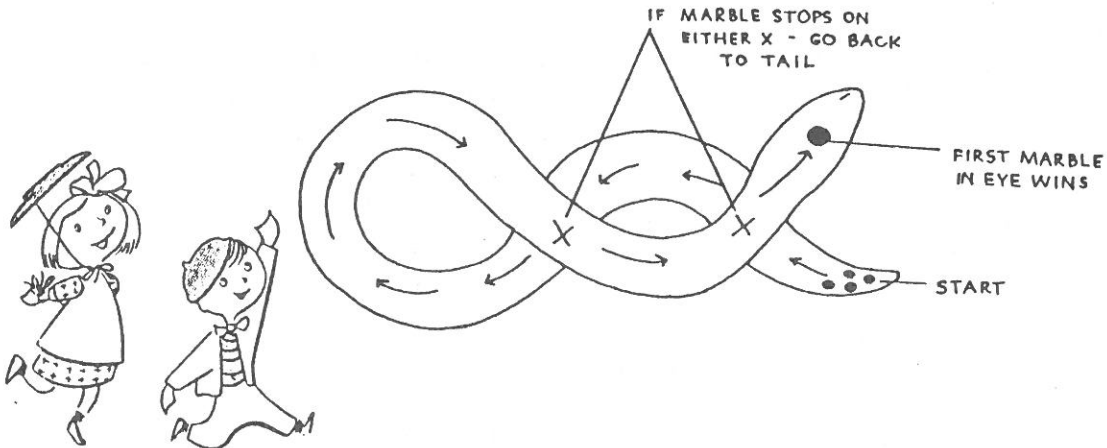
One of the oldest games known to man is marbles. Originally played with small, smooth stones or clay balls, this pre-Christian game is also one of the oldest known in America. The children of early French and English settlers and the sons and daughters of British troops brought this game with them to the colonies. A favorite game of colonial French children was the Serpent. In 1921, in New York City, a site believed to be that of a British encampment of Revolutionary times was uncovered. Among the artifacts found were a variety of toys and an assortment of marbles. Marbles and marble games reached their peak of popularity in America during the mid-1800s.

The Serpent



MATERIALS: one playing marble for each player, a pointed stick or similar tool for drawing serpent.

1. Draw the outline of a large serpent, just like the diagram, on smooth level ground. Mark two Xs where shown, and dig a small hole for the serpent's eye.
2. Rules: Several players may participate. The more players there are, the more difficult the game becomes. All play begins at the tail. To try to reach the eye, each player, in turn, shoots his *taw* (playing marble) along the serpent's body, following directional arrows on the diagram.



3. First player begins and shoots his marble. The next players follow until all players have had a turn. Then the first player shoots again and play continues.
4. Any marbles which go outside the body lines, or which stop on an X, must go back to the tail and begin again. Any marble struck by another must also begin again. The first marble to reach the eye and roll into the hole is the winner.
5. Playing Tip: To shoot a marble, pinch it between the knuckle of your bent thumb and the curve of your forefinger, and then quickly flick out your thumb.

FRENCH BLINDMAN'S BUFF

This is played the same as our "Blindman's Buff" except that "It" has his hands tied behind his back instead of being blindfolded. This lessens the risk of accident and is great fun.



LAMARELLE

This game is played much the same as "Hopscotch." However, the French have some variations that make it a bit more difficult than the game we usually play. Note the diagrams of two of these variations.

Equipment: In addition to the diagram is a small flat stone or a disc made from linoleum or wood.

Action: The player tosses the disc toward Space 1. If it lands outside that space or on the line, he loses his turn. Spaces must be taken in their regular turn, except a penalty space, which he tries to avoid by skipping to the next



CHAIN PANTOMIME

Indoor or Outdoor

5 Players Plus Spectators

This novelty game combines dramatic opportunity and mirth. Be sure the game is explained fully before asking for volunteers. No one should be placed in an acting situation who does not wish to be. Willingness is essential in this game.

Equipment

None.

Formation

Except for the actors, the rest of the group is the audience and should be seated in a semicircle so that acting can take place at the open end.

Action

Five volunteers leave the room or step out of earshot. While they are gone, the group determines a specific action to be pantomimed in detail, for example, changing a flat tire. One member of the group agrees to pantomime the idea. Whoever agrees should be sure to perform a series of connected actions as clearly as possible.

When the action has been agreed upon and demonstrated, one of the five volunteers is called back to the group, the other four remaining out of sight. The action is pantomimed for the volunteer who, in turn, attempts to repeat the pantomime for the next volunteer called back. This volunteer repeats the pantomime for the next volunteer, and so on until the fifth volunteer has returned and had the opportunity to watch the action. This last volunteer then tries to guess what the original action was.

By this time, naturally, the action has undergone many changes. At the end, it is interesting to find out what each person was trying to do and then to demonstrate the original action for the benefit of those who were out of the room.

PANTOMIME

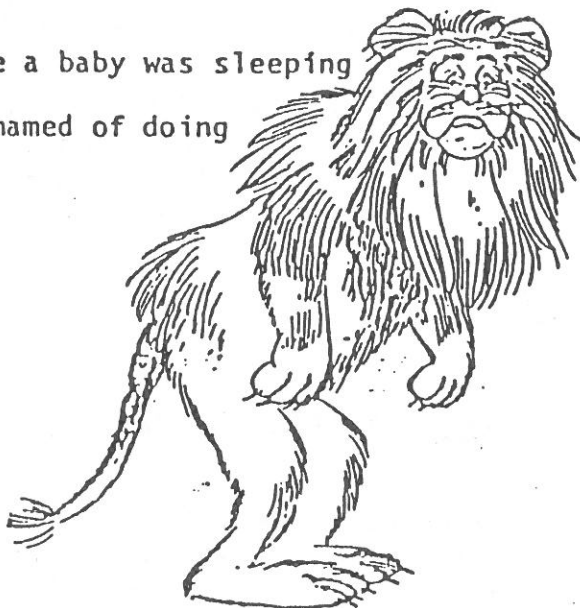
Pantomime is the expression of a thought, emotion, or action without words. In advance forms, words may be supplied by a narrator, chorus, or other means, but the actors never speak.

Encourage the group to think about how any thought or feeling or action can be shown without words. Try the following.

This is How I Feel

Everybody sits quietly and thinks about how he'd feel - then get up and show how he'd walk if:

- he had to go into a room where a baby was sleeping
- he's done something he was ashamed of doing
- he were on skis
- if he had a nail in his shoe
- it's very hot
- it's very cold
- he's scared
- he's pleased



This is What I Do

Vocations - baker, policeman, doctor, lawyer, dentist, plumber, barber.

Suppressed Desires - actor, ball player, boxer, swimmer, singer, dancer.

How Would You Lift?

- a very young lady
- something very hot
- something heavy
- something very fragile
- something big and bulky
- something cold

How Would You Look?

- if someone gave you a ferocious lion?
- if someone gave you a beautiful ring?
- if you lost that? - found it again?
- if you slipped on ice?
- if your report card was all "A's"
- if someone pinched you?
- if you smelled something bad?
- if you saw someone kick a dog?

CREATIVE DRAMATICS
(Pantomime)

Fill a large bowl with slips of paper on which is written instruction such as:

ALL OVER BODY

ACTIVITIES-----



SMALLER ASPECTS

OF BODY TALK-----

ANIMAL PANTOMIME-----

THEN TRY THESE-----

MOOD PANTOMIME-----

1. Bat balloons high into the air.
2. Skip rope all around the room.
3. Crawl through a thick jungle full of long-hanging branches and heavy vines.
1. Have one boy pitch a ball and another catch (asking such questions as "Will the ball be pitched high? Low? Hard?")
2. Walk a tightrope in the air.
3. Follow a buzzing fly around the room and finally swat it.
4. Brush teeth, wash hands and face.
1. A cat waking up from a nap.
2. A cat watching a bird.
3. A cat rubbing up against a person's leg.
4. A cat curling up and going to sleep.
1. A dog sitting up and begging.
2. A dog walking along, sniffing the ground.
3. A person being nice.
4. A person looking mean.
1. No school today.
2. The picnic has been called off.
3. I have the measles.
4. We're lost.



This form of charades is fun for the boys as well as a direct learning exercise for warming up to pantomime. Choose your skit and play charades with it first. Your boys will be practicing as well as having fun, then you can get down to business in a much lighter mood.

Skit

For props all you will need is cardboard cutouts using white poster board or white painted cardboard of chef's hats. Each boy comes out holding a hat in front of him with his name written on it and recites his poem. The verse each boy must recite can be written on the reverse side of the hat so that he does not have to memorize, but familiarize himself with his part and recite from this.

Caution: Hat must be held in position as not to muffle or deflect voice from the audience.

- Pierre: My name is Pieere (ohh-la-la),
My pies are the best in ze west.
I'll make some at ze Scout fair,
Here ze mud is ze best in the west.
- Caesar: My name is Caesar.
A chef I am valid.
I make-a de pizza,
Who make-a de salad?
- Tex Critter: My name is Tex Critter,
I cook out on the prarie.
Once spilled some bird seed on my fritters,
Nobody ate 'em except mom's canary.
- Wan-Chang: My name is Wang-Chang
For you I make some chop suey.
Tonight my stove go Boom! Bang!
So sblly, my rice so gooey.
- Michael O'Malley: Me name is Michael O'Malley
Monsterious pies I make fit for a king.
All day I work in the galley
To teach dumb blackbirds how to sing.
- Pedro: The name is worth repeating.
I cook for a family of ten.
When they all get through eating
I have to start all over again.
- Kono: I'm Kono from the Island of Hawaii.
I cook fish andmake poi very "ono."
And for the best desert you should try
My coconuts roasted over a volcano.
Aloha. (good bye)



JAPAN

JAPAN



BOY SCOUTS OF NIPPON

This organization places considerable emphasis on leader training and is actively involved in projects related to conservation and community development. New programmes for youth, especially in the Cub section, are being developed as part of a drive to increase membership.

The Scouts of Nippon are dedicated to the development of Scouting for the handicapped throughout the country. The 5th Nippon Agoonoree was attended by some 1,000 handicapped Scouts, Cub Scouts and their helpers. It was held in the foothills of Mt. Fuji, the highest mountain in Japan. The name of Mt. Fuji has been used for the highest Scout rank which can be achieved by Senior Scouts.

The Boy Scouts of Nippon organizes major international events every year in cycles of four years. These include the Nippon Jamboree for Scouts, Nippon Agoonoree, the National Camp for Senior Scouts and the Rover/Moot Symposium.

In 1971 Japan hosted the 13th World Jamboree, which was marked by the originality of the programs, its great beauty and its typhoon, as well as the 1st World Scout Youth Forum. The 23rd World Scout Conference was held in Tokyo following the Jamboree.



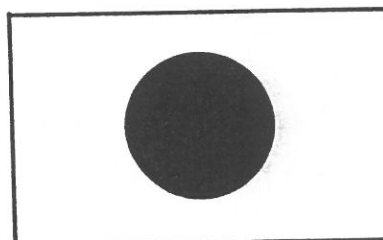
Total membership	273,215
Scouting founded	1913
WOSM member since	1922-40, 1950
Population (thousands)	121,492
Area, sq.km.	377,801
Pop. density per sq.km.	322
Capital city	Tokyo
GNP per capita, US\$	21,040
Language(s)	Japanese

Programme Sections

Name	Age	M	F
Beaver Scouts	7-8	x	
Cub Scouts	8-11	x	
Boy Scouts	11-14	x	
Senior Scouts	14-18	x	
Rover Scouts	18-24	x	

Motto

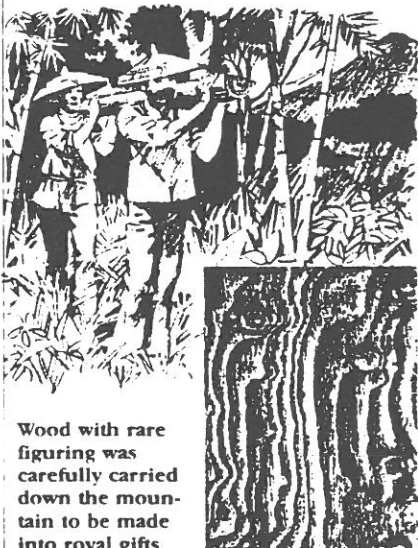
Itsumo genki (Cubs)
 Sonae-yo tsuneni (Scouts)
 Always be in high spirits (Cubs)
 Be prepared (Scouts)



JAPAN

WOOD ANECDOTE

TAMO Tied-up treasure tree



Wood with rare figuring was carefully carried down the mountain to be made into royal gifts.

A species of common ash from the Far East produces one of the world's most rare and treasured woods. Native to Manchuria, but transplanted to the mountainous regions of Japan centuries ago, this particular ash owes its fame to a uniquely figured grain.

Tamo, also called *damo*, *shioji*, and *yachidama*, looks like white ash. Very few trees, however, produce figured wood that resembles peanut shells laid side by side. Tamo trees develop this peanut figure when strong vines encircle their trunks. This girdling restricts the flow of nutrients. So the tree grows in spurts, and the grain shows it.

When all timber harvesting was done by hand, workers would find such a tree, and in felling it, sometimes discover only half the wood to be figured. Because they had to carry the wood down the mountain on their shoulders, they

only took the figured wood.

For centuries, the peanut-figured wood was reserved for items made for Japanese royalty and shoguns, due to the difficulty in obtaining it. Japanese master craftsmen, seeking a more reliable supply of figured tamo, eventually learned to tie ropes around saplings. The controlled constriction of the rope produced, over many years, the same figure in the tree. However, as these propagated tamo trees were harvested, the figured wood grew rarer and rarer.

Now, Japan relies heavily on the import of fine cabinetwoods. And peanut-figured tamo — tied, slow-grown, and cultivated — has become very rare. It's available only in Japan as extremely expensive, minutely-thin veneer used for the most exclusive projects. ♣

Illustration: Jim Stevenson
Photograph: Bob Calmer

Asian Foot Remedy

For thousands of years, Asian cultures have understood that when the feet are comfortable and soothed, the entire body relaxes. Modern medicine confirms that there are so many nerve endings in the feet that even a little foot comfort goes a long way toward easing stress and reducing tension.

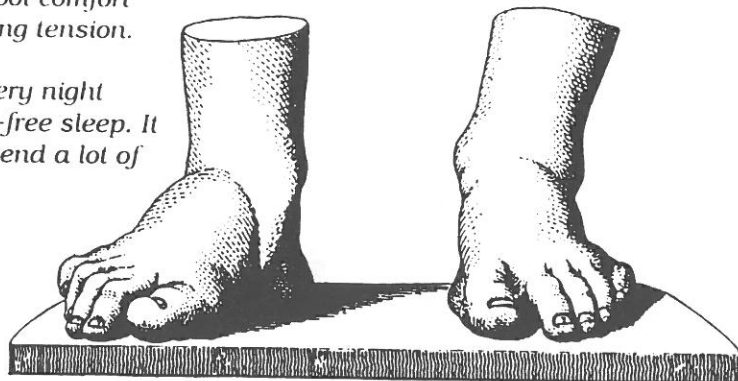
Here's a simple foot soak that you can use every night before bed to guarantee yourself a sound, trouble-free sleep. It will also make life easier for you if you have to spend a lot of time on your feet during the day.

Handful of kosher or coarse salt
1 cup white vinegar
1 pint water

- 1 Combine salt and vinegar in water.
- 2 Microwave on medium power for 1 minute and then on low for 2 minutes, until solution is warm but not too hot.

How to Use:

Soak both feet in the solution until you feel relaxed and warm all over. Pat feet dry or wrap in soft towel and leave covered. Repeat after 2 hours if necessary.



Yield: 24 ounces

Crafts of JAPAN

You might at first think of Japanese arts and crafts as being the same as those of China. Here too are fine ceramic ware, painted scrolls and screens, calligraphy, and most of what is familiar from Chinese culture. However, there are differences. The Japanese feel that Chinese art and crafts are more flashy than theirs. It is true that few craft objects are as subtle and tasteful as those of Japan.

The work of Japanese artisans has long been noted for another quality. Japan is a thickly populated country with few natural resources. It must import many raw materials. Therefore, Japanese craftspersons have long understood the need for making the best use of the materials available to them. They have avoided valuable materials such as precious metals and jewels. Instead, they have used ordinary materials and transformed them into marvelous craft objects. Examples of this are the several projects calling for paper in this chapter. Scarcity of material has also encouraged the making of small objects. In the first project, you will discover a great deal of art in a very small piece.

Netsuke Carving

Netsuke carving demonstrates subtle, artful, and high-quality Japanese workmanship. Netsuke are very small carvings that can be held in your hand. If you think of them as pocket charms, you'll get something of the size, idea, and use of netsuke. Some have cords to use for tying purses closed. However, the beauty and poetic quality of netsuke far surpass that of ordinary charms or purse fasteners. Because this type of carving is no longer a practiced craft, century-old netsuke are prized objects in many art museums.

Many materials were used for making netsuke—ivory, bone, but most of all wood. Small birds and animals were popular subjects. So too were No masks, copies of the masks worn by actors in the classic No theater performances of Japan. Sometimes a netsuke carver would even create tiny, rocky landscapes in ivory or wood. All of these netsuke subjects are illustrated here (Fig. 315). But any subject a carver wished to interpret was acceptable.

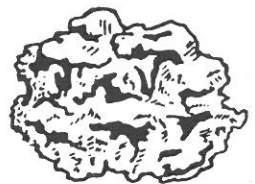


Figure 315

Because the object is small, netsuke carving is appealing to the beginner. Choose a material you can handle. If it is wood, use soft pine or even balsa wood for your first carving. You can also use soap or a cube of wax. Rather than carving a netsuke, you could model one in wax. A good kind is the red wax used to cover cheese. It is soft and easily shaped.

More important than the material you use is the concept and taste of your netsuke. Think carefully about a subject. Then carve just as carefully. Do not let its small size fool you into making a hurried piece of work.

MATERIALS

1½" to 2" cube of a material of your choice—wood, balsa wood, soap, or wax

stain and wax or shoe polish (optional)

1. Think of a subject to carve. Keep it simple. The shape of the subject is the most important thing to consider. It should be a shape one would enjoy holding in the hand. The examples illustrated can give you an idea, but do not be limited by them. If you wish, sketch your design on paper.

2. Netsuke pieces are carved without drawn guidance. However, cut with a plan in mind. If you are unfamiliar with carving, you might sketch your plan on the cube to be cut. Draw with a pencil on wood. Scratch with a nail on soap or wax. Then you will avoid cutting and cutting until nothing is left of the material. Sketch a top view on the top of the cube and a side view on one of the sides (*Fig. 316*).

Figure 316

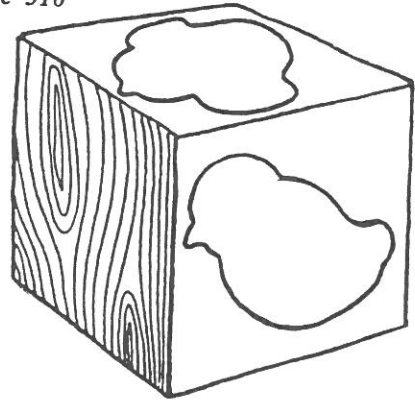
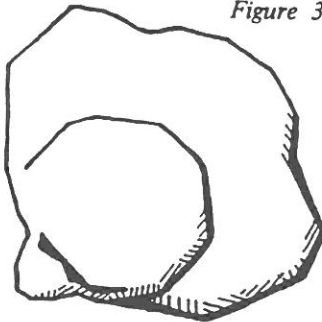


Figure 317



3. Following your plan, carve in from the side. Then carve down from the top. This will produce a rough shape (*Fig. 317*).
 4. Slowly carve until you reach the final shape.
 5. With fine sandpaper, smooth off rough edges and give the netsuke a smooth finish.
6. If you are working in wood, stain the netsuke when you are finished. Wax it to produce a soft gloss. Or you can color and wax it to a gloss with shoe polish. The natural gloss of carved wax or soap will have its own attractive finish.

NOTE: If you want to model wax instead of carving it, roll the wax into a one-inch ball. Work it between your fingers to soften it. Then shape it with your fingers. The smallest details can be shaped. They can also be cut with the point of a carving knife.

ORIGAMI

Origami is the Japanese term for paper folding. There are two kinds of origami, traditional and creative. Traditional origami dates back to 1682. Two rules must be followed. Each object is folded from a piece of square paper six inches on each side. No additional pieces of paper can be added to the one square sheet. Originally the squares of paper were all white. Now they are often colored on one side. Once folded, the object appears in both colors.

There are one hundred figures that can be made in traditional origami, including a frog, a crane, a balloon, and a samurai helmet. To learn traditional origami, you must learn the directions for making each of these one hundred figures.

Creative origami began at the end of World War II. For this type of paper folding, rather than trying to recreate traditional figures, you invent new ones. The rules are not so rigid, either. You do not need to begin with a square piece of paper. You can begin with any shape. As you go along, you can add pieces of other paper. In certain ways, this new kind of origami symbolizes modern Japan, as compared with traditional origami and tradition-bound prewar Japan.

MATERIAL

piece of paper (such as typing paper) 6" square

1. In origami, folds are exact and creases sharp. Use your fingernail to crease the fold. Follow these illustrated steps to make the samurai helmet (*Fig. 319*). (The diagrams are not to scale.)

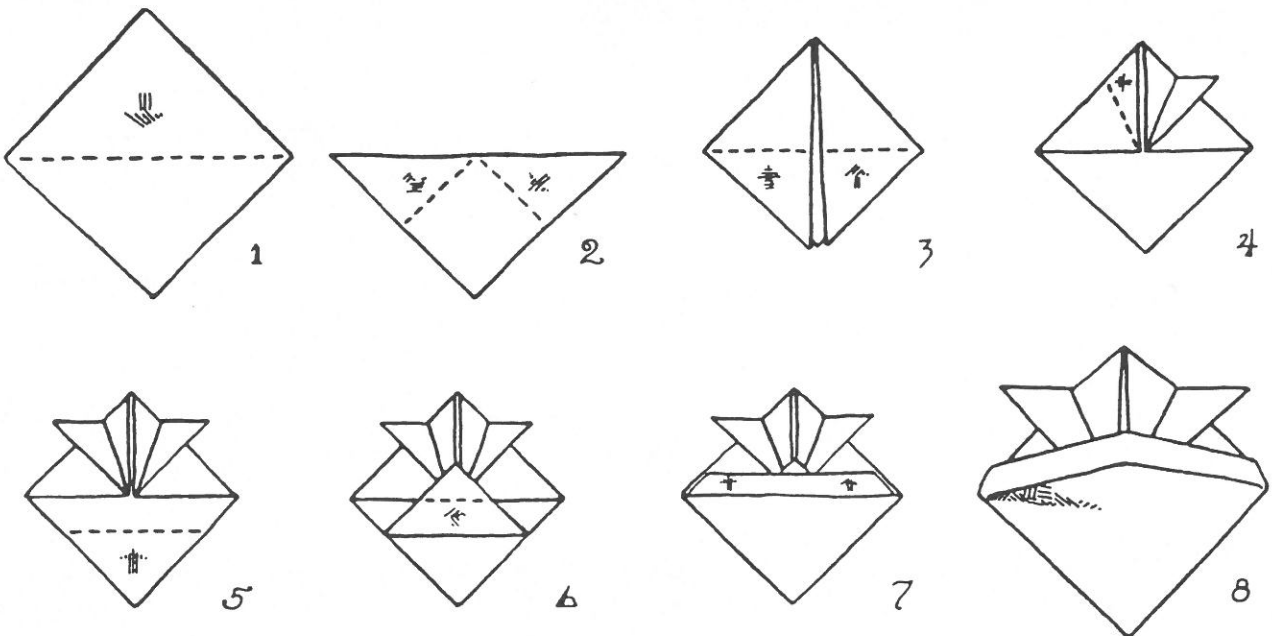
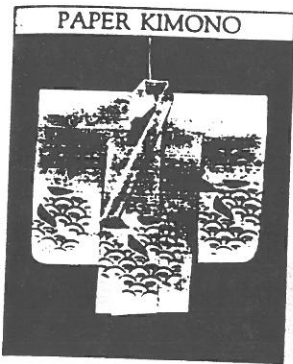


Figure 319

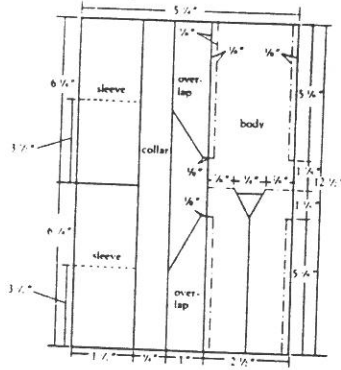
2. When folding the front folds in step 7 upward, the back flap will also fold upward. Make the corners neat, then fold the back flap down once again.



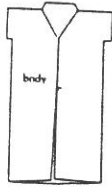
PAPER KIMONO

MATERIALS

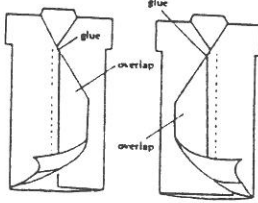
paper with printed design: $5\frac{1}{4}'' \times 12\frac{1}{2}''$
 paper twist (see Poem Strips, step 1) or any string
 bamboo skewer: $3''$ to $5''$ long



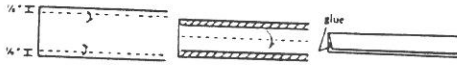
1. Cut out kimono pieces as shown, snipping body piece at points indicated.



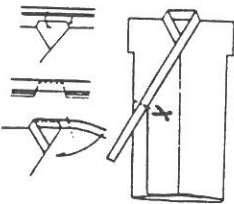
2. Fold under side edges of body piece. Fold piece at shoulders. Glue folded edge seams together.



3. Glue overlaps to front opening of body piece. Place left front side over right side.

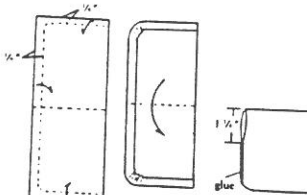


5. Fold long edges of collar in, then fold in half lengthwise.

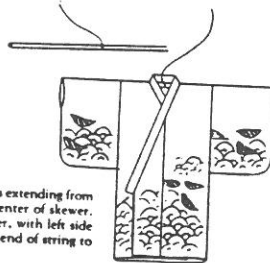


6. Spread glue on inside flaps of collar and glue together, centering over protruding tab at top of body piece. Spread glue on edges of front neck opening, fold collar ends over, and glue collar down to neck opening. Cut off protruding collar ends.

7. Glue sleeves around sleeve tabs extending from body piece. The paper twist to center of skewer. Hang kimono on bamboo skewer, with left side overlapping right, and tie other end of string to branch.



4. Fold under three edges of each sleeve, rounding corners by gathering folded seam allowance. Fold in half and glue folded edges closed, leaving $1\frac{1}{4}''$ armhole opening unglued.



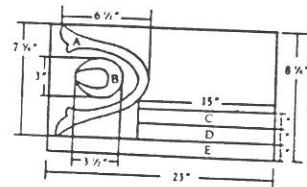
PAPER HELMET

MATERIALS

cardboard: $8\frac{1}{4}'' \times 23''$
 wood-grain printed paper:
 1 rectangle, $8\frac{1}{4}'' \times 23''$
 1 circle, $2\frac{1}{2}''$ dia.
 red origami paper: $6'' \times 6''$

5-strand gold-and-silver mizuhiki:
 about $36''$ long
 sweet flag (or iris) leaves: 3

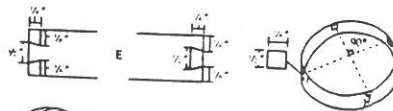
NOTE: Wall paper or contact paper with printed wood-grain pattern may be substituted for wood-grain paper. Red paper backed with white paper may be substituted for origami paper.



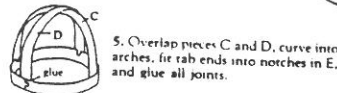
1. Glue wood-grain paper to cardboard. Cut out as shown.



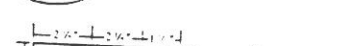
2. Make tabs on both ends of pieces C and D as shown.



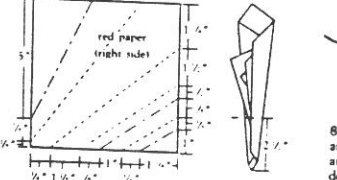
3. For C, remove wood-grain paper from all shaded areas in illustration. (Carefully cut through wood-grain paper only, with an X-acto knife, then peel off paper.) For D, peel off wood-grain paper from both tabs; and remove cardboard from back of middle shaded area, leaving wood-grain paper intact.



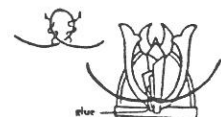
4. Cut piece E as shown and curve into a circle, wood-grain-side out, interlocking ends. Glue closed. To form notches, cut through only cardboard layer at four points shown. Carefully remove squares of cardboard, leaving wood-grain paper intact.



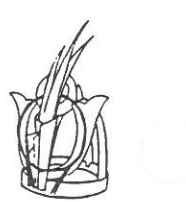
5. Overlap pieces C and D, curve into arches, fit tab ends into notches in E, and glue all joints.



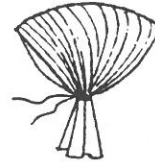
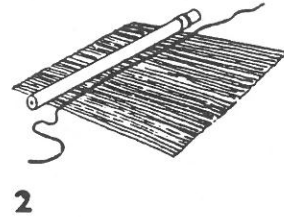
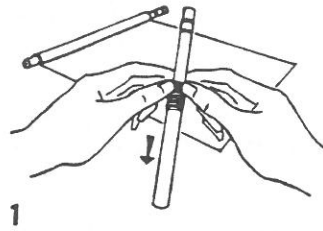
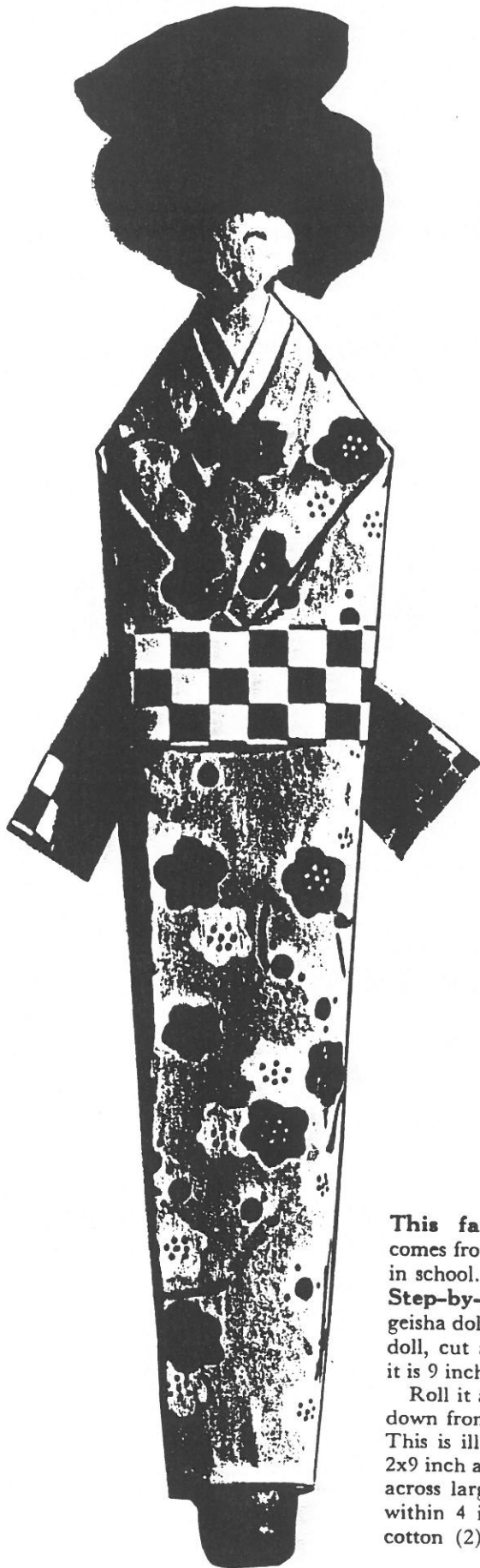
6. Cut out 60° wedge from $2\frac{1}{2}''$ circle of wood-grain paper and curve into a cone. Glue on top where C and D overlap. Glue pieces A and B to one arch; this will be front of helmet.



8. Glue folded origami onto front arch. Wrap mizuhiki strings around arch and origami, and tie in decorative flat square knot. Shape mizuhiki into circle, winding string ends around circle below juncture at top.



9. Insert sweet-flag leaves into origami folder.



3

4



5



6



7

This fascinating paper-folding craft comes from Japan where children learn it in school. You'll enjoy making these, too. **Step-by-step** directions for making a geisha doll are shown above. For a 12-inch doll, cut a piece of white tissue paper so it is 9 inches wide and 12 inches long.

Roll it around a pencil; push the paper down from the top till it wrinkles tightly. This is illustrated in step 1. Repeat with 2x9 inch and 1½x9 inch pieces. Lay string across large piece of paper and roll it to within 4 inches of the end, stuffing with cotton (2). Put cotton in small pieces of

tissue, fold over and tie (3). Place small rolls inside larger with bit of print paper between small rolls; tie. In front, stuff cotton in ruffle of paper under roll, tie to form face, neck (4). Cut flowered paper 8x10 inches. At top, fold 1 inch back, then bring ½ inch back over to front (5). Lay head on paper, fold as shown (6). Repeat with sheet of colored or printed paper. For obi, paste 1x5 inch piece of printed paper around figure. Fold 2x5 inch piece in half, wrap ½ inch wide strip around it, then paste in back so ends show from front. The hair is painted with black tempera paint.

Japanese Kites

Like many Japanese crafts, kite making originated in China. The Japanese developed it into a very popular folk art. Some Japanese kites are shaped and decorated to resemble birds or insects. Others have humorous motifs and still others are abstract. Japanese kites are sometimes so large that teams of half a dozen people are needed to handle them.

Although Japanese kites are made of cloth as well as paper, you will probably prefer to use paper. Your kite can be inspired by any of those illustrated here (Fig. 320). Or you can create your own design. Its shape will depend on the design of the wood supports. They can vary from the familiar two cross-shaped sticks of American kites to more complicated construction. Your kite design should be bold and colorful in order to be seen from afar.

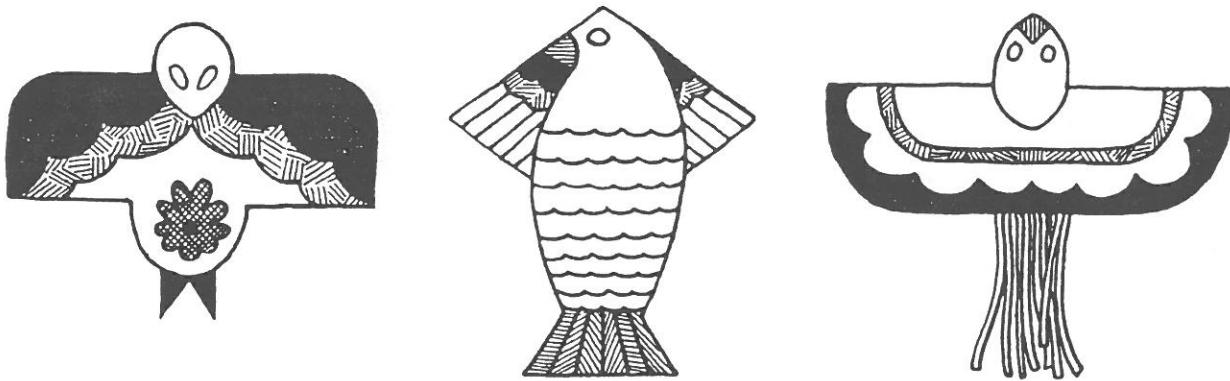


Figure 320

MATERIALS

wood strips approximately $\frac{1}{2}$ "
thick
glue
roll of string such as parcel-
post string

strong tracing paper or strong
tissue paper or newsprint
paint or crayons or ink
rod

1. First make the wood-strip skeleton support. The Japanese use bamboo sticks, but you can use wood strips about one-half inch thick. A two- to three-foot-long kite is a reasonable size. Sample support arrangements are shown, appearing as thick black lines in the diagrams (Fig. 321).

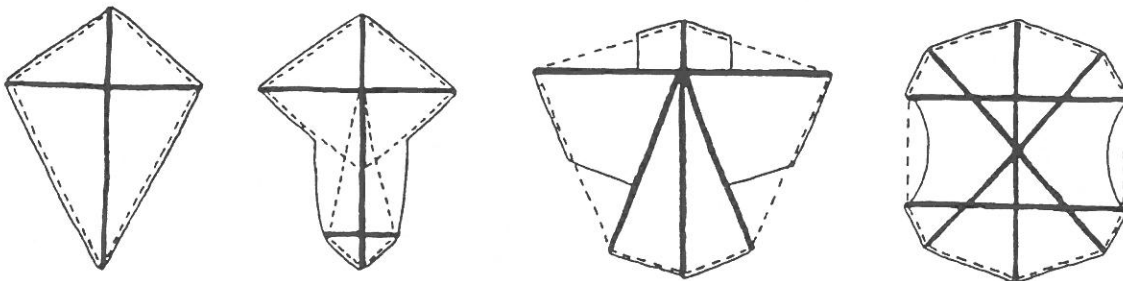


Figure 321

2. It is absolutely essential for the kite support to be balanced. Measure the exact middle of the crosspiece. Lay it over the other to make certain that it balances. If it tips, adjust it until it does balance, then mark both pieces.
3. Glue the supports at the exact balance point. Be sure that the angles are equal on either side of center.
4. Tie the joint tightly with string as additional binding.
5. Cut a notch at the end of each of the wood supports.
6. Tie string in the notches to run between the ends of each of the support pieces, shown as dotted lines in the illustration (*Fig. 322*). Draw taut, but not so tight that any of the support pieces bend.
7. Design the kite paper in accordance with the shape of the supporting frame. Use strong tissue or tracing paper, newsprint, or light wrapping paper. Glue pieces together if necessary. Draw your design on the kite paper. Decorate as you see fit, coloring it with watercolors, poster colors, crayons, or colored ink.
8. Cut the kite paper (shown as light lines in the illustrations) slightly larger than the supporting frame.
9. Cover one side of the support wood with glue. Carefully lay the kite paper, decorated side up, over the glued support frame. Press to stick the paper to the frame.
10. When the glue has dried, turn the kite over, decorated side down. Fold the edges of the paper over the string between supports and glue it down. Where the paper edge lies far beyond the string, tape it to the string.

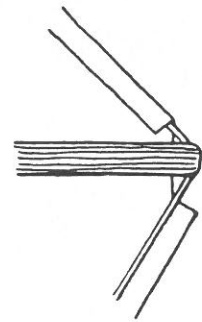
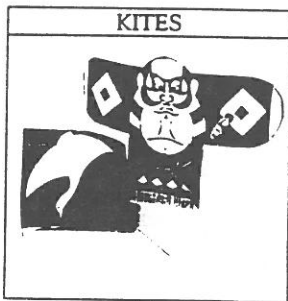


Figure 322



Figure 323

11. Make a bridle by tying string to three arms of the frame support. The two ends of one string should be tied equidistant from the middle of one of the horizontal sticks. One end of another string should be tied to the middle of the first string, with the other end tied lower down to the middle vertical stick (*Fig. 323*). To tie the strings to the sticks, punch a hole in the kite paper. Adjust these strings so that they will pull about one foot away from the face of the kite. Where the strings are tied together, attach the end of the roll of tow string.
12. Using the same material as you did for the kite paper, make a tail. This can be short lengths of the paper tied in a series to a long string. Or it can be bundles of streamers tied to a tail string. Attach the tail to the bottom of the kite. Enough tail is needed to steady the kite. But do not have so much that the kite will be too heavy to fly. When you first fly the kite, you will probably have to add or remove some of the tail until it flies well. If it cartwheels as it flies, it needs more tail.



KITES

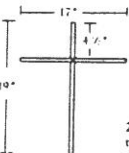
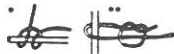
SQUARE KITE

MATERIALS

split bamboo:
1 piece, $\frac{1}{16}$ " dia. \times 17"
1 piece, $\frac{1}{16}$ " dia. \times 19"
kite string

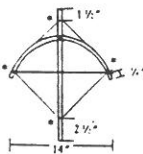
white paper:
1 sheet, 11" \times 11"
1 strip, 1" \times 30" - 40"
strong cotton thread

NOTE: Asterisks indicate the type of knot required. (See diagram to left for instructions.) Generally, * knots are for thread, ** knots are for kite string.

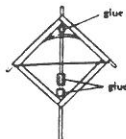


1. Arrange split bamboo pieces in a cross, glue joint, then tie securely with thread.

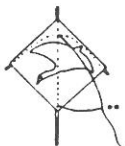
2. Curve shorter bamboo piece to tip-to-tip length of 14" and tie thread to ends, like bowstring, to hold in place. Tie another thread around four ends of bamboo pieces to make square of thread.



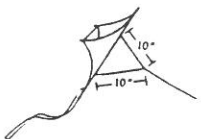
4. Spread glue on reverse side of $\frac{1}{2}$ " paper margins and on one side of bamboo frame. Place glued side of frame on back side of picture, and fold glued paper margins over thread. At top, bottom, and one-third of way up center bamboo stick, glue scrap strips of paper as reinforcement.



3. Paint a picture on square of paper, leaving a $\frac{1}{2}$ " margin around edges. Cut out and discard corner pieces.



5. When glue is dry, make small hole in paper where bamboo pieces cross. Poke 22" piece of kite string through hole from picture side and tie around bamboo pieces; tie other end to stick near bottom of picture. Tie one end of ball of kite string to midpoint of this loop. (In strong winds, retie knot 1" or so above midpoint.)



6. For tail, glue one end of paper strip along bamboo extending at bottom. (A piece of rope may be used instead.) To better catch the wind, tie a string tautly between side bamboo ends so sides bow in on back side of picture. Adjust tail length for optimal flight.

WARRIOR KITE

MATERIALS

split bamboo:
3 pieces, each $\frac{1}{16}$ " dia. \times 35"
white paper:
1 sheet, 20" \times 15"
2 strips, each 1 $\frac{1}{2}$ " \times 30" - 50"

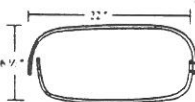
strong cotton thread
kite string



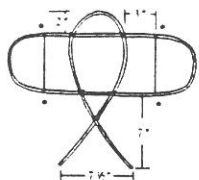
NOTE: Asterisks indicate the type of knot required. (See diagram to left for instructions.) Generally, * knots are for thread, ** knots are for kite string.



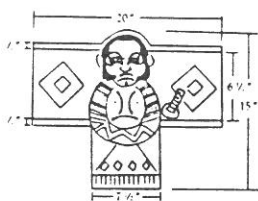
1. Bend one piece of bamboo as shown, glue joint, then tie securely with thread.



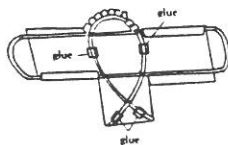
2. Glue remaining bamboo together as shown, and tie ends securely with thread.



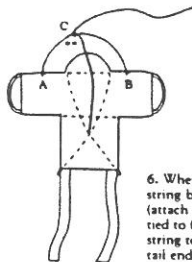
3. Combine the two constructed pieces as shown. Glue and then tie at points of intersection. Tie threads tautly across frame at points indicated.



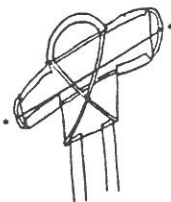
4. Paint a warrior or other figure on sheet of paper and cut out, leaving a $\frac{1}{2}$ " margin on top and bottom edges of sleeves.



5. Spread glue on one side of bamboo frame (except for sleeve ends), on string spans, and on undecorated side of $\frac{1}{2}$ " paper margins. Place frame on paper. Clip into margin around head of figure. Fold over all glued paper margins. Glue scrap strips of paper as reinforcement at points indicated.



6. When glue is dry, tie 24" piece of kite string between points A and B of frame (attach about where support threads are tied to frame). Tie one end of ball of kite string to point C, leaving a 12" tail. Tie tail end to point D (make hole in paper, pass string through from picture side, tie to frame joint). (In strong winds, retie so tail C-D is longer than A-C and B-C.) For tails, glue two strips of paper to bottom corners of kite.



7. On reverse side, stretch a string across kite, tying to bamboo frame at points indicated, to curve kite slightly.

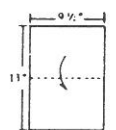


FISHING BOAT

The association of the Tanabata Festival with the "river of heaven" (the Milky Way) has led to such water-related decorations as this boat with net and fish, all cut from a single sheet of paper.

MATERIALS

white paper: 9 $\frac{1}{2}$ " \times 13"



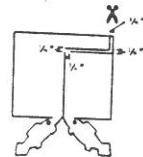
1. Fold as shown.

2. Cut across 1" from top stopping $\frac{1}{4}$ " from folded edge. Fold lengthwise beneath cut in order shown.



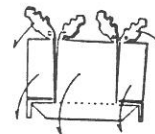
3. Cut in from alternate sides; the closer together the cuts, the better. Leave the bottom 1 $\frac{1}{2}$ " uncut.

4. Unfold the two folds made in step 2. Cut out a fish shape, leaving mouth attached to net.



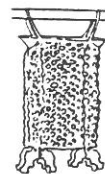
6. Unfold one more fold. Fold down corner cut in step 5, and fold over again. Undo both folds and open up corner pouch as shown, flattening out to make isosceles triangle.

5. Unfold one more fold. Make cuts shown.



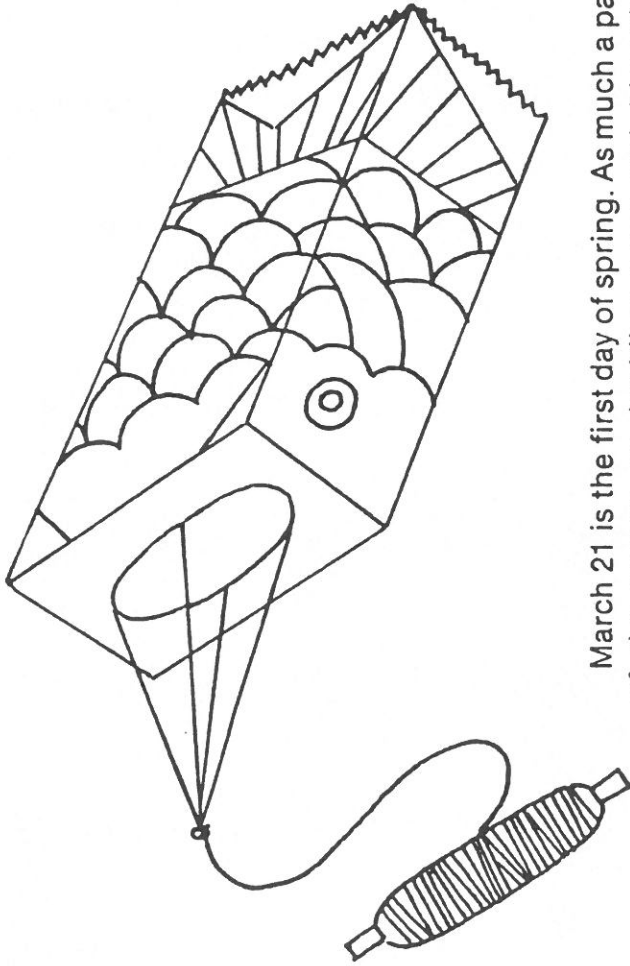
7. Bring lower corners together and glue closed to make end of boat. Repeat steps 6-7 for other corner.

8. Turn entire paper 180° so fish are at top. Carefully unfold remaining folded portion (fish and net) and hang over sides of boat.



9. Gently stretch out net. Hang up boat and net by loops cut out at either end of boat.

ORIENTAL KITE



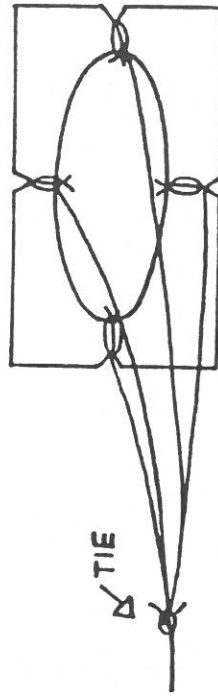
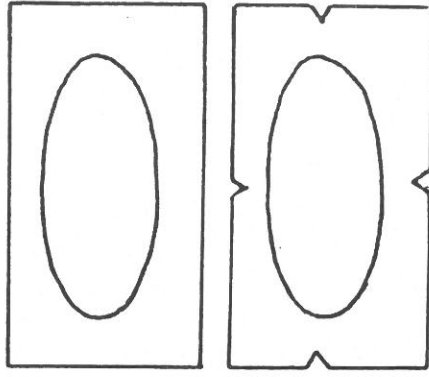
March 21 is the first day of spring. As much a part of the season as budding trees and blooming flowers are kites flying high on March winds.

Kite flying is a popular sport throughout the orient. In Korea and China children write secret wishes on their kites. Japanese children fly kites on holidays. Colorful oriental kites are decorated to look like birds, butterflies, and fish.

To make an Oriental Kite you will need:

- 1 flat-bottomed paper bag
- scissors
- a ruler
- brushes
- paste
- kite string
- cardboard
- glitter

1. Paint and decorate the paper bag to look like a bird, a butterfly, or a fish. Let the paint dry. Then brush lightly with paste and sprinkle with glitter.
2. Measure the bottom of the bag with the ruler. Cut a piece of cardboard large enough to fit snugly into the bottom of the bag.
3. Then cut an oval out of the cardboard to make a frame, leaving at least 1" at the narrowest points.
4. Cut a notch 1/4" deep at the center point of each side of the frame.
5. Cut four 1' lengths of kite string. Attach one piece of string at each notch in the frame. Bring all four pieces of string together and tie.



6. Cut an oval hole in the bottom of the bag about the same size but not larger than the one in the cardboard frame. Place the frame inside the bag. Pull the attached strings through the hole in the bag, and tie them to the end of the kite string.

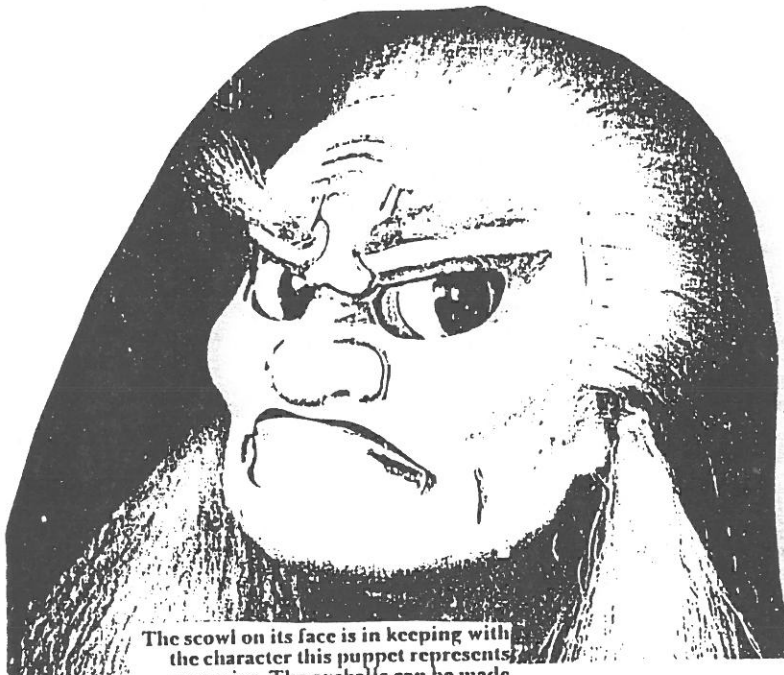
Kabuki Masks

Kabuki theatre is Japanese Theatre where only men are allowed to be the actors. They play both the male and female roles. Costumes are very extravagant and heavy; make-up is heavy too, starting with a very heavy coat of white base.

Supplies:

Casting plaster
vaseline
paint

1. Start the boys out in pairs. One will be having the mask made on his face while the other assists in what ever way you wish.
2. Cover the face with a thick layer of vaseline
3. Cut strip of plaster to fit around the circumference of the face.
4. Cut another strip to fit across the face as shown.
5. Soak the plaster strips in water, squeegee out the excess water with fingers and lay on face as shown.
6. Plaster will feel warm as it sets up.
7. Avoiding the eye area, build up the strips in short lengths 4-6 " until it is about 3 layers deep.
8. Leave to set about five minutes then scrunch up face and the mask should pop off.
9. Switch partners. If the partners help is not needed then he can paint his mask.
10. Vaseline needs to be thoroughly removed after the mask is off to prevent sunburn.



The scowl on its face is in keeping with the character this puppet represents — a warrior. The eyeballs can be made to roll around in their sockets.

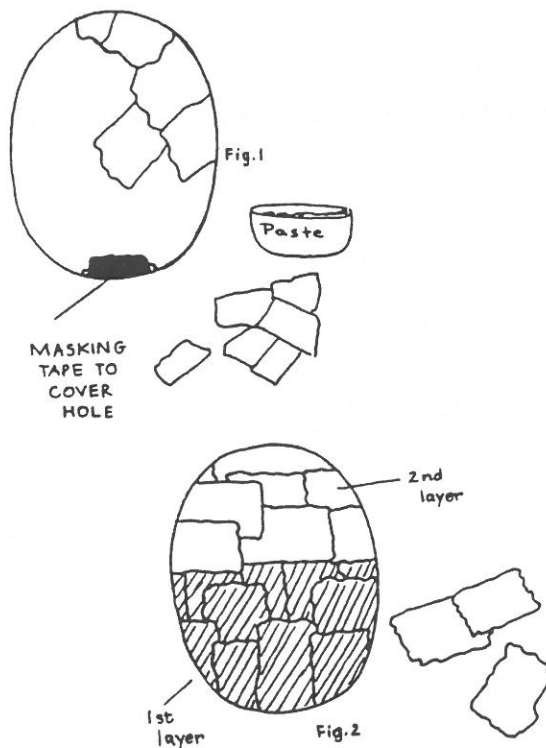


The countries of Japan and China have given American children many delightful toys. The use of lead weights to balance toys originated in China, but the Japanese adopted the idea and created the familiar tumbler toy. Daruma, or Fall-Down-Little-Priest, had a weighted bottom so that when tipped over he rolled back into an upright position. This toy was inspired by the monk who introduced Buddhism to Japan and China. Because the monk sat upon his crossed legs for many years, they withered away and became useless. Among the many adaptations of the Japanese tumbler toy are those known to American children as a roly-poly and a Kelly.

Roly-Poly

MATERIALS: blown egg, small lead fishing weight or lead shot, masking tape, newspaper, white absorbent paper towels, wallpaper paste or flour-and-water paste, poster or all-purpose paints, spray fixative.

1. Carefully insert lead weight or about one large teaspoonful of lead shot through enlarged hole in egg shell. Cover hole in shell with masking tape.
2. Prepare flour and water paste or wallpaper paste in a small bowl. The paste should be fairly thick. About $\frac{1}{4}$ cup of wallpaper paste mixed with 1 cup of water will be about right.
3. Tear newspaper into strips about $\frac{1}{2} \times 1$ inch. Dip a strip of



paper into paste. Remove excess paste by pulling strip between two fingers. Stick paper strip vertically on egg and press it smoothly against the shell (Fig. 1). Prepare another paper strip with paste and place it on the egg next to but slightly overlapping the first strip. Continue to paste strips on the shell until it is completely covered with one layer of paper. Now add a second layer of paper, but this time place the paper strips horizontally on the egg (Fig. 2). Add two more layers of newspaper mâché, but remember to paste each layer in the opposite direction than the one below it. There should be 4 layers covering the egg.

4. Tear paper towels into $\frac{1}{2} \times 1$ -inch pieces. Dip pieces into the paste and cover the egg with two smooth layers. These final layers of paper toweling will give you a nicer surface to paint on, and there will be no problem of newspaper print showing through the paint. Put egg aside until completely dry (about 2 days).

5. Paint your roly-poly as desired or like one of the illustrations. When paint is dry, spray egg with a clear fixative. Because of the weight, your roly-poly should assume and hold many positions.

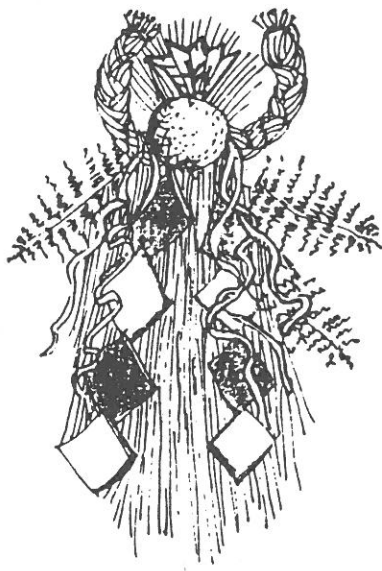


Oshoogatsu

In Japan, the New Year, called *Oshoogatsu* (oh-show-gah-tsu), is officially celebrated on January 1. As in almost every country in the world, housecleaning is important and must be completed before New Year's Eve. No sweeping is allowed on New Year's Day, lest the good spirits of the New Year be accidentally swept away. The entrance to one's home is scrubbed to welcome the New Year, and special decorations are placed on the front of the house. Beside the front door, pine branches and bamboo stalks are hung, symbolizing long life and virtue. Ropes of braided rice straw, called *shimenawa* (shi-menah-wah), are hung on house fronts and gates to bring good luck and keep out evil. In addition, a decoration unique to the New Year, called *shimekazari* (shi-meh-kah-zah-ree), is hung over the door. It consists of a long brushlike arrangement of straw, to which objects signifying happiness and good luck are attached. These include seaweed, ferns, a red and white paper fan on which is written the Japanese character meaning "to celebrate happy events," and an orange or lobster section. Hanging down are red and white paper *gohei* (goh-hay), the folded four-squared traditional paper decoration bringing good luck. To celebrate the New Year's Eve, adults stay up to hear a special gong ring one hundred and eight times, symbolically cleansing the one hundred and eight human weaknesses described in the teachings of Buddha. Children receive New Year's gifts, often wear new clothes, and at the New Year feast, the family shares the traditionally festive rice cakes.

SHIMEKAZARI

Materials: Straw twine ($\frac{1}{4}$ " thick) or straw or straw-colored raffia, flexible thin wire, scissors, ruler, pencil, red paper, tangerine or mandarin orange or orange colored paper, ferns or green colored paper, seaweed (optional), black felt pen, darning needle, carpet thread, masking tape.



1. To make braid of twine or straw, cut three (or six if twine is thin) pieces of twine 20" long; or three bunches (several strands each) of raffia or straw same length, and one piece of wire 20" long.



2. Gather the braiding material and wire together and tie a knot, as shown, about $1\frac{1}{2}$ " from one end.

3. Keeping the wire with one of the three strands or bunches, braid to within 2" of end, tie knot as shown above, and curve braid into a "U" shape.

4. Cut about 30 strands of raffia, straw, or thin straw twine 24" long. Place strands flat on table, ends even. Place curved braid *under* strands, about 3" down from one end. Center the braid, and slip a piece of wire or thread under it, bringing ends up and tying them over straw strands, fixing them to center of braid as shown.

5. To make fan, cut rectangle of red paper 6" by 3½". With paper in position shown, copy Japanese character "Kotobuki" meaning "to celebrate happy events" in center with felt pen.

6. To fold fan:

a. With short end on bottom as shown, fold bottom edge up about ½" and press on fold.

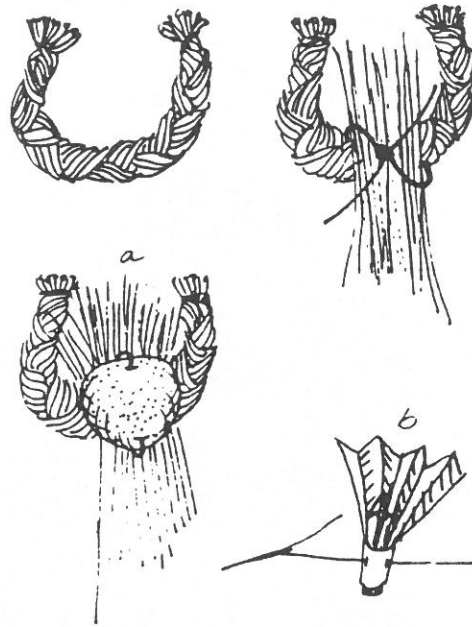
b. Turn piece face down, folded edge on top. Bend folded edge back ½" and down onto what is now front side, as shown. Press on fold.

c. Turn piece face up, and fold as in step (a). Keep all folds same width. Repeat steps (a), (b), and (c) until all paper is folded.

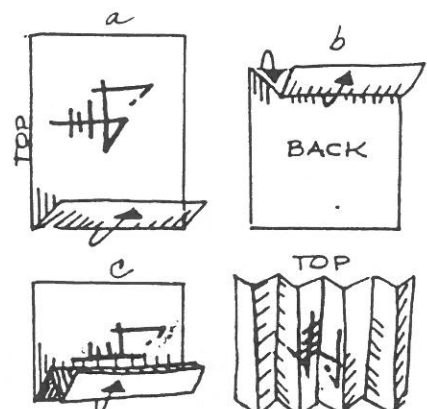
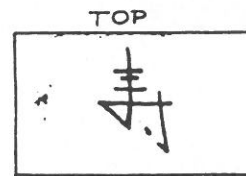
7. Fold fan together, pinch one end, and wrap masking tape around bottom ½" to hold base, as shown.

8. If you have a tangerine or orange, push a wire through it and tie onto center of braided curve as shown (a). Thread darning needle with carpet thread, stitch through sides of fan base (b). Directly behind orange, sew fan (face forward), onto back of braided curve. Seen from the front, top of fan should stick up above orange. *Note:* If you do not have real orange, make one from paper. Cut a 2" square of orange paper and trim into circle (see page 20, Method I).

9. If you have seaweed, tie thread onto one end of each of several pieces and then tie them onto braid, so they hang below orange. To "make" your own seaweed, cut narrow strips of green paper ½" wide by 18" long or paint raffia green. Tie these onto braid.



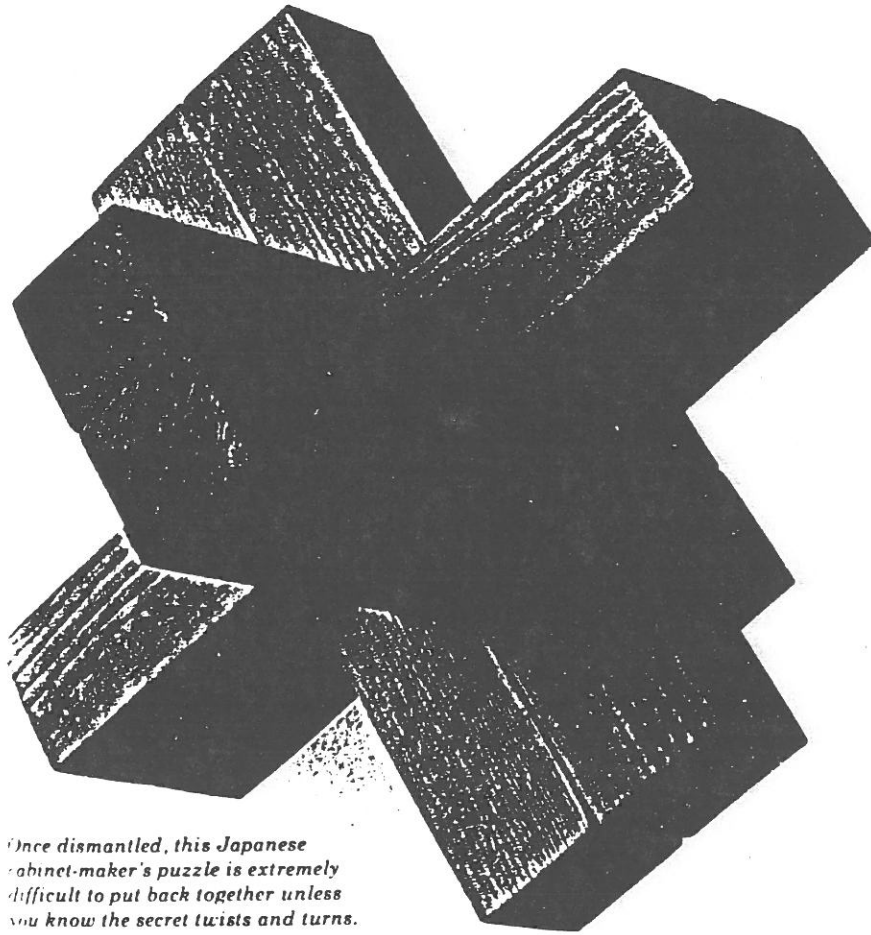
10. Tie three or four ferns onto braid with thread as shown, or draw ferns on green paper about 12" long, and cut them out. Thread needle with carpet thread, stitch into stem of paper fern, remove needle, and tie thread onto braid.



ARRANGE HORIZONTALLY

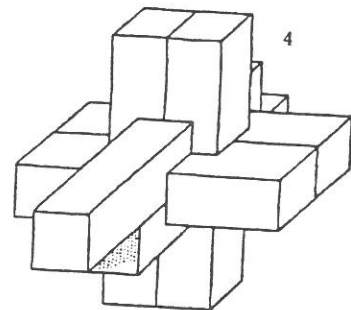
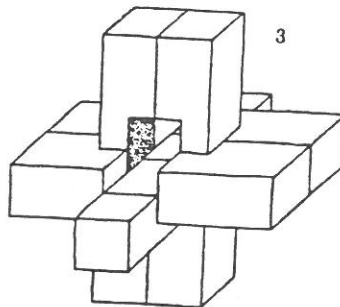
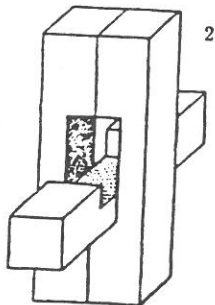
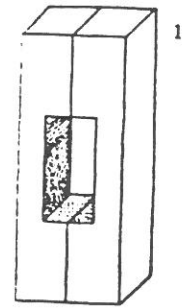


Construction Puzzle



Once dismantled, this Japanese cabinet-maker's puzzle is extremely difficult to put back together unless you know the secret twists and turns.

How to Play the Game
This puzzle is said to have originated as an exercise in craftsmanship among master cabinet makers of Japan, who used it to teach their apprentices the art of making complex, tight-fitting joints. Dismantled, the puzzle is a fascinating problem in reconstruction. To rebuild it, place two of the B blocks together on end so that their sawed-out sections meet, as in diagram 1. Slide the remaining B block, sawed-out section up, halfway through the opening of the wedged blocks, as illustrated in diagram 2. Now take both C sections and lock them horizontally into the cross of the B blocks, as in diagram 3. Complete the puzzle by sliding the A block through the remaining opening in the construction, as in diagram 4.



Materials

Six rectangular blocks of white pine, 9 by $1\frac{1}{2}$ by $1\frac{1}{2}$ inches.

Tools

A coping saw, chisel, file, sandpaper, ruler, and pencil.

How to Make the Game

First set aside one of the six blocks; it is complete as it is. Now take three of the blocks and measure and saw them as follows:

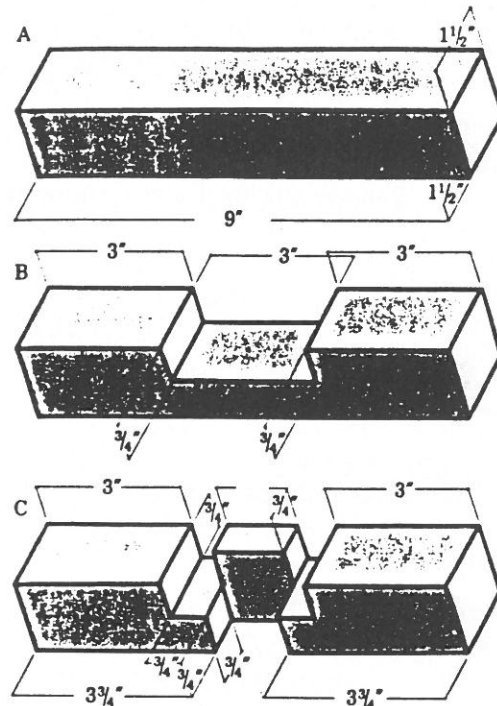
Draw vertical lines dividing the top side of each block into three equal parts of 3 inches. Turn the blocks over once so that the sides measured are away from you. Draw a line across the top side of each block so that the length is divided in half (into two long sections, $\frac{3}{4}$ inch wide). Turn each block over once toward you so that the surface first marked faces you. Saw along the two lines marked on the top surface of the blocks to a depth of $\frac{3}{4}$ inch. Turn each block over again so that the face divided lengthwise in half is on top. Now place the end of the chisel blade on the dividing line of the partially sawed middle section and, using a hammering motion with the heel of your hand, cut away that section. These three components may now be put aside.

Take the two remaining wooden blocks and draw lines that divide all four of their long sides into three equal parts of 3 inches. With pencil and ruler divide the length of both blocks in half (i.e., into two sections of $\frac{3}{4}$ inch) on all sides. Now draw vertical lines that subdivide the middle section on all four sides into three parts: $\frac{3}{4}$ inch, $1\frac{1}{2}$ inches, and $\frac{3}{4}$ inch respectively.

On one side of each block saw along the two inner lines to a depth of $\frac{3}{4}$ inch. Turn the blocks over so that the sides facing you are now up. Saw along the four lines of the middle section to a depth of $\frac{3}{4}$ inch.

Turn the blocks over once, away from you. On the top surface chisel away the two outer sections of the partially sawed middle portion. This is done by placing the top of the chisel blade on the line that divides each block lengthwise; you then cut out the two $\frac{3}{4}$ -inch portions to the right and left of the $1\frac{1}{2}$ -inch section. Now turn the blocks over and away from you again. Chisel away the middle $1\frac{1}{2}$ -inch section along the horizontal dividing line.

Carefully file down the rough surfaces of all six rectangular blocks. Smooth down the puzzle pieces with sandpaper so that there are no sharp edges or ends and no splintered areas. Varnish or paint your wooden puzzle, if you like.



Figures A, B, C: There are three types of blocks in the construction puzzle. Only two of the blocks, the B- and C-types, need any cutting.

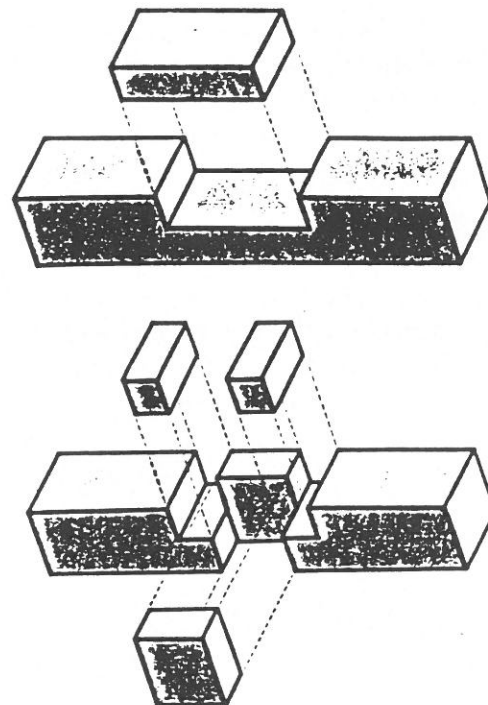


Figure D: These drawings show the segments to be cut out of the B- and C-type sections.

Shuttlecock



About the Game

The game of shuttlecock, in which a small feathered ball or disc is kicked from player to player, has been played in China, Japan, and Korea for more than 2,000 years. In ancient Japan, the game was used to train the militia: it was believed that a soldier's physical abilities would be sharpened by this sort of play. Officers formed clubs where the game rules were standardized. In Korea, the game was played for practical reasons: shopkeepers and street vendors kicked the shuttlecock back and forth to keep their feet warm in cold weather.

A less demanding version of the game is played with decorated wooden paddles called 'battledores.' Drawings from classical Greece show a game very similar to battledore and shuttlecock. In some countries it is traditionally a girls' game: in Japan, it was part of the New Year's celebration, and in Tudor England, girls played it on Shrove Tuesday, when the shuttlecock was believed to have oracular powers. While bouncing the shuttlecock, the girls chanted fortune-telling rhymes such as:

Shuttlecock, shuttlecock, tell me true,
How many years have I to go through?
One, two, three... and so on.

How to Play the Game

One person can play shuttlecock by throwing it in the air, then keeping it aloft by kicking it - with heel, toe, top or sole of shoe. The score is kept by counting every strike before the shuttlecock falls to the ground. An experienced player can keep going for hundreds of strikes.

Two or more can play by kicking the shuttlecock between them until one player lets it fall; he drops out. The last player in wins.

A table tennis paddle can be used as a battledore. Again, the object is to hit the shuttlecock up into the air as many times as possible. Playing the game out of doors on a windy day will make the game more difficult and interesting.

Materials

A cork ball, 2 inches in diameter.
Ten chicken feathers.
Wood primer.
Paint.
All-purpose glue.
Downy chicken feathers (optional).

Tools

An awl and a paintbrush.

How to Make the Game

Paint the ball with wood primer. Allow it to dry. Sand lightly; then paint it a bright color. When the paint has dried, use the awl to make a cluster of ten holes in the ball. Dip each of the feather points in glue and insert them into the holes. If you wish, decorate the shuttlecock with bits of down glued into the holes beside the longer feathers.



A colorful and durable shuttlecock can be made in a few minutes from a small ball of cork, crowned with a handful of chicken feathers.

OJIISAN-OBAASAN (JAPANESE)

Indoor or Outdoor

15-25 Players

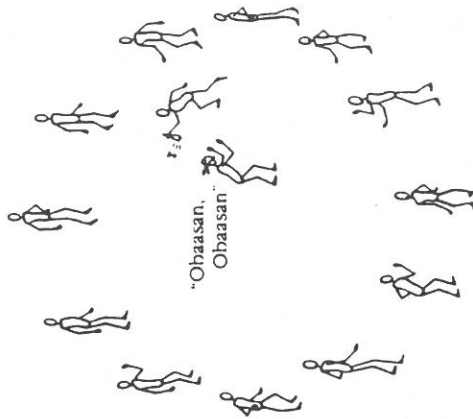
There is no better evidence of the international character of games than this Japanese version of the blindfold game *Reuben and Rachel*. In Japan *ojiisan* is "grandfather" and *obaasan* is "grandmother." Children from age 7, teenagers, and adults can play this game, but don't mix the age groups.

Equipment

Two blindfolds and a gong-type bell.

Formation

Players form a circle, standing close enough together to keep the *ojiisan* and the *obaasan* inside its boundaries but allowing sufficient room for the two to maneuver about.



Action

If the two volunteers are of the opposite sex, their identification as *ojiisan* and *obaasan* is obvious. If they are of the same sex, arbitrarily assign the names.

One player is blindfolded. (The game can also be played with both players blindfolded.) The other player holds the bell.

Turn the blindfolded player around two or three times. He calls the opposite player, "*obaasan*, *obaasan*." Every time he calls, *obaasan* must jingle the bell.

The object is for the blindfolded player to locate the sound and touch the other player. The player who is not blindfolded attempts to evade him but cannot leave the circle and must always ring the bell as soon as her name is called.

When the first player has succeeded, the second player is blindfolded, and the action is repeated, with the second player calling "*ojiisan*."

Nim

Nim originated thousands of years ago in the Orient where it was played with twelve stones, usually placed in heaps of three, four, and five. Today, it is popular in all parts of the world, particularly among travelers appreciative of a game whose complete equipment can be carried in a matchbox.



To play, arrange any number of matches into as many piles as you like. A possible arrangement is illustrated above. The piles need not contain an equal number of matches.

Each player in turn takes part or all of any pile of matches. The game is over when the last match is picked up. The player who takes up the last match, or the remaining pile, is the winner. Or the rules may be reversed, making the player who picks up the last match the loser.

A variation of nim allows a player to split a pile in two instead of picking up a match or matches. Before beginning the game, the players must agree on how the splitting is to be done. For instance, they could decide to split only piles which contain an even number of matches, or those which contain an odd number. Another possibility is to split any pile into as many sub-piles as a player wishes.

KENDO (JAPANESE)

Indoor or Outdoor

14 or More Players

Kendo is played with great verve in Japan. It is one of several Japanese games that use the concept of taking a position different from that of the leader. If one takes the same position, one loses. "Kendo" is the name for Japanese-style fencing.

Equipment

None.

Formation

Pairs of players scatter around the playing area. Each pair stands one player behind the other. The player behind places both hands on the shoulders of the player in front.

Action

Pairs move about the playing area, meeting other pairs. When two pairs meet, the lead person in each pair plays *Jan, Ken, Pon* (see *El Tigre*) to determine who goes first (Illustration 1). Having determined this, the two lead players face each other, holding their fists clenched, one fist above the other (as though holding the Kendo sword—Illustration 2). The player who is to go first shouts "Keyaaa!" and then lunges forward, making one of three moves while shouting its name:

Men (the face mask)—both hands, palms down, are placed on either side of the top of the player's head. (See Illustration 4.)

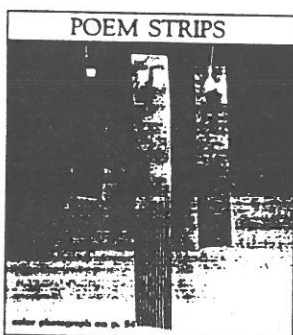
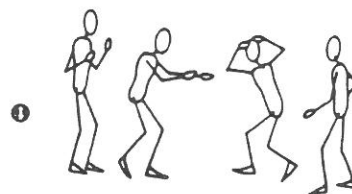
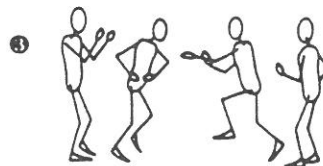
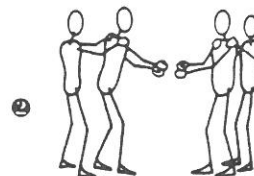
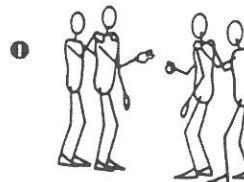
Do (the chest plate)—both hands, palms in, are placed on either side of the abdomen, just above the groin. (See Illustration 3.)

Kote (the arm guards)—the fingers of the right hand are placed on the left forearm. (See Illustrations 3 and 4.)

When the player lunges forward and makes the *Men* movement, he shouts "Men." As he makes the *Do* or *Kote* movement, he shouts "Do" or "Kote" accordingly.

The facing lead player simultaneously responds with a counter move, shouting the name of the move. If the move is different, the roles change, and the facing player initiates the action. This exchange continues until one of the two players makes the same response. This player loses and steps behind his partner.

The pair loses when both players lose. They then seek another pair, and *Jan, Ken, Pon* is played to determine who goes first. Preferably, pairs continue to seek new pairs with whom to play.

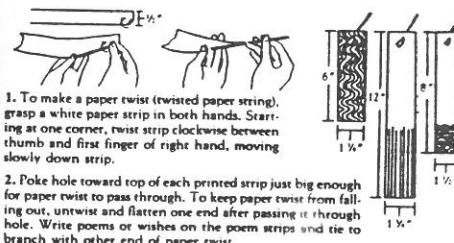


MATERIALS

white paper (strong washi recommended): 3 strips, each 1/2" x 10"

paper with printed designs:

3 strips, 1 1/4" x 6", 1 1/4" x 8", and 1 1/4" x 12"



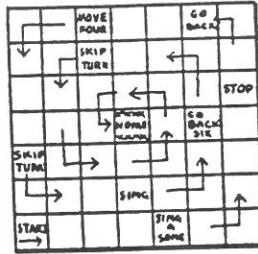
1. To make a paper twist (twisted paper string), grasp a white paper strip in both hands. Starting at one corner, twist strip clockwise between thumb and first finger of right hand, moving slowly down strip.

2. Poke hole toward top of each printed strip just big enough for paper twist to pass through. To keep paper twist from falling out, untwist and flatten one end after passing it through hole. Write poems or wishes on the poem strips and tie to branch with other end of paper twist.

SUGOROKU

Number of players: Two to four.

Equipment: A cardboard or paper the size of a checkerboard and marked as indicated in diagram. The squares on the board lead to the center square or home. A wooden cube, one half to five eighths of an inch square, with numbers one to six on sides. Or a cardboard indicator with spinner. This can be made easily. Divide cardboard into six equal sections numbered one to six. Pin a cardboard arrow or metal spinner at center and flip it with the finger. Where it stops indicates the number of spaces to move. A small disc or marker for each player. A button will do. There should be a different color for each player. A flat space on the floor, ground, or table for the board.



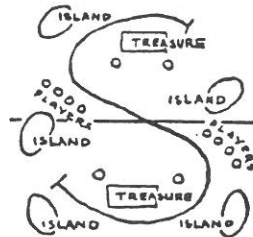
Action: Players do "Jankenpon" (page 110) to decide who is to start the game. The winner tosses the cube or spins the indicator. The number he gets indicates the number of spaces he is to move his marker. If he lands on a square marked "sing a song," or "skip turn," or "move four," or some other direction, he acts accordingly. If he lands on "go back," he must begin all over again. If his throw takes him past "stop," he must stop there anyway. To land on "stop," however, means simply that he rests there until his next turn.

The first player to get his marker "home" wins.

TAKARATORI

Number of players: Six to twenty, in two equal teams.

Formation: Draw a large letter S (see diagram) with a stick or line outdoors; indoors or on a concrete court use chalk. Place some heavy object, such as a stone, at either end of the S. This is the treasure or takara. Draw several islands around the S. Players of the two teams locate themselves about the letter.



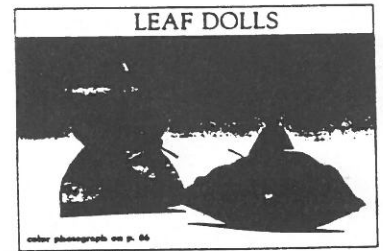
One or more of the players for each team stand inside the S to protect the treasure and their team's end of the S.

Action: Other players locate themselves outside the S and venture in to try to capture the treasure belonging to their opponents. However, only when they are inside an island may they put both feet down. At all other times they must hop on one foot.

When a player tries to capture the treasure, he is tagged by an opposing player guarding the treasure. These two players then do "Jankenpon" (page 110). The loser is considered dead. He drops out of the game. All this time the players must stand or hop on one foot and can rest only by returning to one of the islands.

The first team to capture the treasure wins.

LEAF DOLLS



color photograph on p. 66

MATERIALS

FOR MAN

persimmon leaves: 2 big and (for sword) 1 small
pine needles: 2 pairs, each pair connected at top
acorn with bit of twig attached bamboo skewer

FOR WOMAN

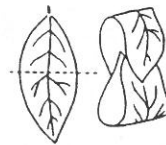
persimmon leaves: 6 acorn
pine needles: 1 pair (connected at top) bamboo skewer

NOTE: Any similarly shaped colorful autumn leaves may be substituted for the persimmon leaves. If small leaves are selected, use a toothpick in place of the bamboo skewer.

MAN



1. For head, make a 1/8" deep hole in pointed end of acorn, slightly off center, with an awl or drill. Add dab of glue and insert bamboo skewer. Make sword by piercing small leaf with one pair of pine needles.



2. Fold large leaf in half. Fold second leaf in half and place on bottom, enclosing its tips within tips of first leaf.

3. With awl, pierce two holes through all leaf layers. Thread pair of pine needles through holes, starting at back.



4. Make hole at top fold of top leaf and insert bamboo stick with acorn head. Make another hole in both layers at left side, as shown, and insert sword.



WOMAN



1. Make head as in step 1 for man doll. Wrap one leaf around shoulders as shown.

2. Wrap another leaf around shoulders, slightly lower than first.

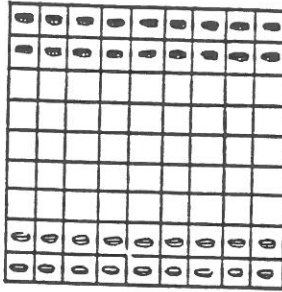


3. Arrange remaining leaves in two stacks of two leaves each. Overlapping leaf tips, lay pairs over wrapped shoulder leaves. Make two holes with awl, piercing through all layers of both upper and lower sets of leaves. Thread pair of pine needles through holes, starting from back. Fold bottom corners of leaves to back.

SCISSORS CHESS, OR HASAMI SHOGI

Number of players: Two.

Equipment: A board with 8, 9, or 10 squares on each side, thus making 64, 81, or 100 squares on the entire board (see diagram). The traditional board has nine on each side. A checkerboard may be used. Checkers may be used for counters, or marbles may be used if holes are countersunk in the board.



Counters should be of two contrasting colors. Thus one player uses red and the other yellow.

Action: The game may be played in either of two ways.

1. Each player has two rows of men at his end of the board. The object is to move his men so as to get five in a row not counting the two rows at his end of the board. Players move in turn. They may move as far as they like in a straight unimpeded line either horizontally or vertically. No diagonal moves are allowed. A player may not land on a spot already occupied, nor can he jump over intervening men, except that he can move up to an intervening man and then jump over him to the next space on the next move, if he desires.

When a player sandwiches one or more of his opponent's men between two of his own men, he has scissored him and he takes the opponent's men off the board. If he voluntarily moves a man between two of his opponent's men, that is not considered a scissors and the man remains on the board.

When a player gets five in a row, horizontally, vertically, or diagonally, he wins the game.

Men may be moved back and forth or sideways at any time to prevent capture or to set up a play, except that a player moves only on his regular turn.

2. Each player has one row of men at his end of the board. The object of the game is to capture and remove from the board his opponent's men.

Players move as in Game 1, no diagonal moves being allowed. They maneuver, trying to pinch an opponent between two of their men. No effort is made to get five in a row as in Game 1.

A man in a corner may be captured by blocking his movement. Occupying the two adjacent horizontal and vertical spaces accomplishes this.

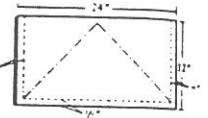
FLOOR CUSHION

MATERIALS

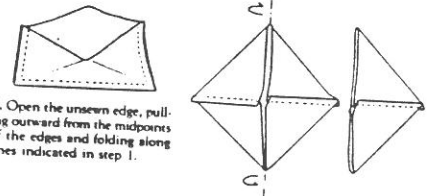
- cotton fabric: 2 pieces, each 12" x 24"
- cotton batting: 5 sheets, each 23" x 23"
- embroidery floss or buttonhole thread

NOTE: To produce a more dramatic effect, use contrasting fabrics for the two rectangles. This pattern can be used with a single square piece of cloth, such as a scarf or furoshiki, to make a square cushion of any size. For ease of cleaning, you might wish to make an inner case of muslin or other cheap fabric, and sew in a zipper or Velcro instead of slipstitching last seam closed.

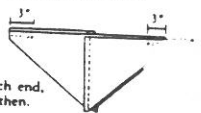
1. Place the two pieces of cloth with right sides together. Stitch a 1/2" seam around three sides, as shown.



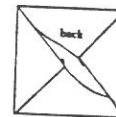
2. Open the unsewn edge, pulling outward from the midpoints of the edges and folding along lines indicated in step 1.



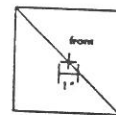
3. Open unsewn edge as far as possible, making cloth into a diamond shape. Fold in half into a triangle along unsewn seam, with the unsewn edges outside.



4. Sew 3" in from each end, backstitching to strengthen.



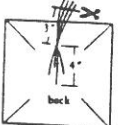
5. Turn right-side out and fill with layers of cotton batting. Slipstitch opening closed.



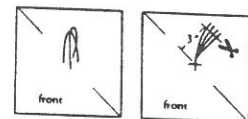
6. With the embroidery floss, loosely sew through all layers of cushion to make a cross on front; start sewing from back of cushion, leaving a 9" tail of thread (with end unknotted).



7. From the back, pull up thread tail, the loop made in sewing the cross, and the needle end, as shown, so that each is about 9" long.



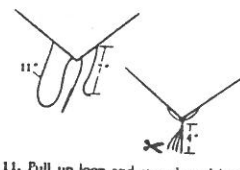
8. Knot strands together in a simple half-hitch about 4" above cushion. Cut off ends about 3" beyond knot.



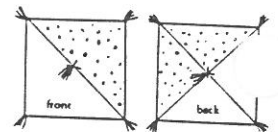
9. On right side, pull up strands and tie together firmly at fabric surface, dimpling surface of cushion slightly. Cut off ends 3" from knot.



10. To make corner tassel, push needle into stuffing 2" from corner on right side, leaving a 7" tail. Pull needle out 2" from corner on left side, then sew through corner, left to right, 1/4" from tip, leaving a loop of about 11" of thread.



11. Pull up loop and strands and knot together at corner, cutting off ends 4" from knot. Repeat for all corners.



12. Finished cushion made with contrasting fabrics.

Group juggling - Stand in a circle, facing the center, with hands raised in the air. Starting with one ball, catch it and throw it, establishing a pattern. One tosses the ball to someone on the other side of the circle and he tosses it to a third person who tosses it to a fourth and so on, until everyone has tossed and caught the ball once. Drop hands when all have had a turn. The last catcher tosses the ball back to the player who started the pattern, and all run through the sequence again, for practice. Now the real juggling can begin.

With one ball on its way around the circle, add another so that there are two balls in the air following the catch and toss pattern. Now add another ball, and by this time the boys should be watching carefully for midair collisions, trying to toss the ball so that the intended receiver can catch it, and perhaps calling out the names of the receivers as we toss the ball to them. Remember that this is a cooperative venture: keep as many balls in the air as you can, but if one drops, just pick it up and keep the pattern going.

BALANCING TOY

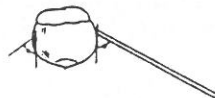
MATERIALS

acorns without caps: 3 split bamboo: 2 pieces, each 1/4" dia. x 12"

NOTE: Piano wire may be substituted for the split bamboo.



2. Drill a hole in top of each remaining acorn.



1. With pointed end of acorn facing down, drill two holes facing down, drill two holes about same diameter as split bamboo pieces, one on each side of acorn. The holes should go in at same angle on both sides.



3. Insert split bamboo pieces into holes. Adjust lengths of bamboo pieces (by cutting) so that ends are at same height when center acorn is balanced on fingertip. Glue all joints.

Japanese Tag

number of players--4 or more

action--The one who is "it" tries to tag a player.

However, the tagged player must put one hand on the spot touched by the chaser, whether the back, the shoulder, the elbow, the knee, or other part of the body. In this position he must chase the other players. He is relieved of his position only when he tags another player.

When there is a large number of player, several taggers may be used at the same time.

Takara-Sagsshi (Hunting the Treasure)

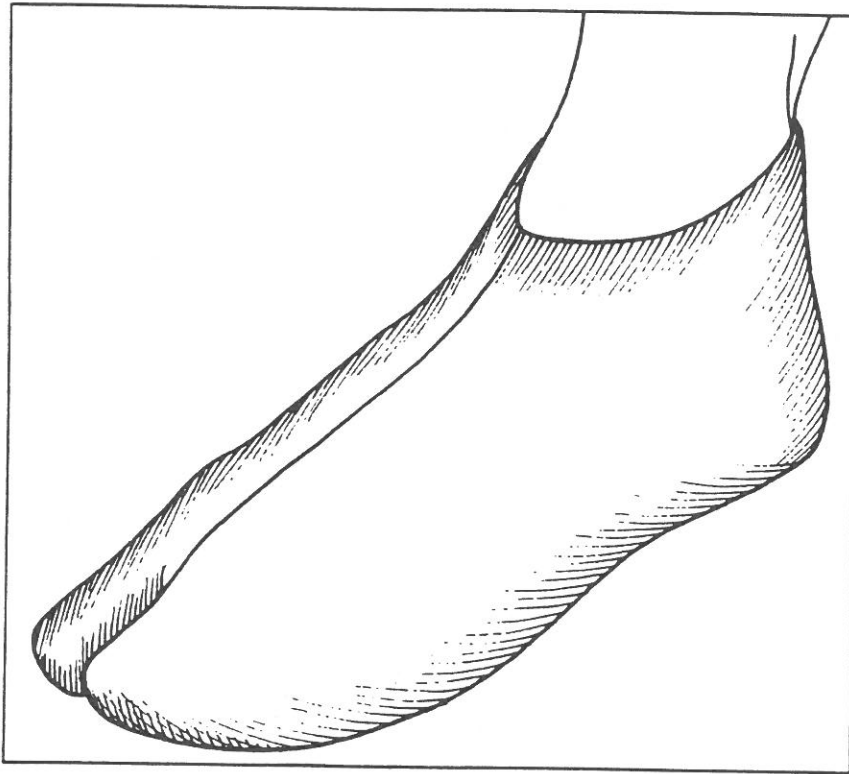
number of players--8 to 20

formation--Two teams of equal numbers sit facing one another.

action--One team has a coin (or other small object). They pass this coin from one teammate to the other (or pretend to do so) while the other team watches intently. The coin moves from fist to fist, with many gestures made to deceive the opponents. At a signal from the watchers all passing ceases, and the passers drop their clenched fists on their knees. The watchers ask the passers to open their fists, one at a time. The idea is to leave the fist holding the coin until all other fists have been opened. When the coin is uncovered, all fists closed at the time are counted and scored against the guessers.

Then the other side hides the coin, and the game continues. The side with the lowest score wins.

Japanese tabis



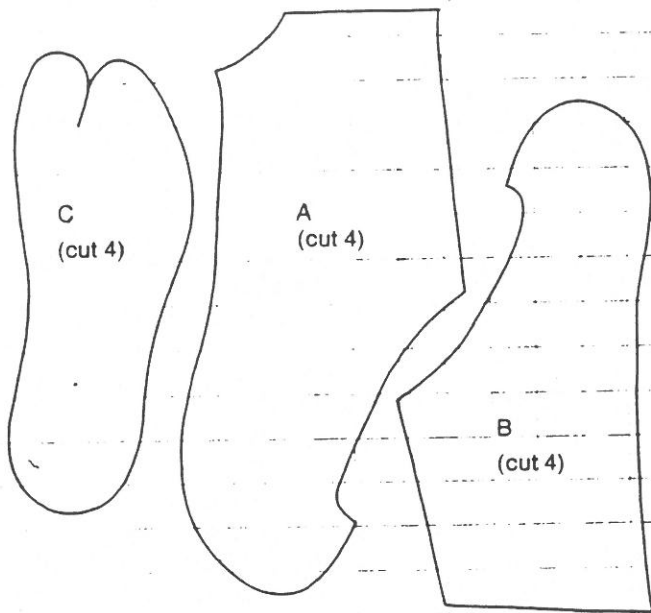
These authentic Japanese tabis make perfect footwear for puttering around the house—or doing your yoga positions or your ballet warmups. Traditionally, the Japanese make their tabis in all white or in red or black with white, but you can use whatever colors you please—a floral chintz or a printed velvet, for example. When the weather is cool, slip into a pair of tabi socks first to keep your toes just a bit warmer. Cut the same as the tabi—with a special spot for the big toe—the socks are made in a number of different solid colors and are available in inexpensive import stores. We've made our tabis in a woman's size 6 to 7, but you can make them to fit your foot by following the instructions on resizing given in Chapter 1.

MATERIALS:

- 1/3 yard polished cotton, cotton chintz, or lightweight nylon, 36 inches wide, in black, red, or white**
- 1/3 yard lightweight cotton for lining, 36 inches wide, in white**
- 1 piece heavy canvas, approximately 1 square foot, in white**
- 1 piece muslin, approximately 1 square foot**
- brown wrapping paper**
- scissors**
- fabric cement**
- sewing machine (optional)**
- needle**
- thread, in color to match fabric**
- straight pins**
- 6 metal hooks and eyes, large size**

PROCEDURE:

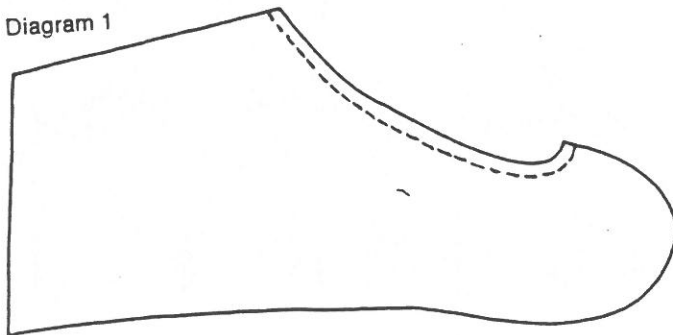
1. On the brown wrapping paper, enlarge all three pattern pieces to size (page 11), resizing them if necessary. Cut out the pieces.



each square = 1 inch

woman's size 6-7

Diagram 1



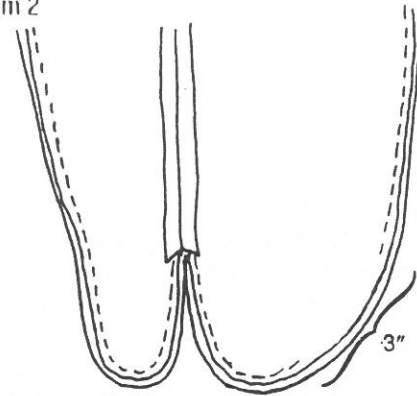
2. Lay out the polished cotton and place pattern pieces A and B on top; cut one of each. Flop the patterns over, and cut another of each. Repeat this procedure, using the lining fabric.

3. Place the pattern for the sole (pattern piece C) on the canvas, trace around it, and cut it out; flop the pattern over and cut a second sole. Cut two more sole pieces in the same manner from the muslin.

4. Following the instructions on the tube of fabric cement, cement the left muslin sole to the left canvas sole and the right muslin sole to the right canvas sole.

5. Using only the pieces for the left foot, sew together the tabi as follows: With right sides together and leaving a 1/4-inch seam allowance, join the center front seam of the two lining pieces (Diagram 1). Repeat this procedure with the two top pieces of polished cotton. Trim all seam allowances close to the stitching. Then, with the right sides together, join the polished cotton piece to the lining piece by stitching around the edges (Diagram 2). Allow a 1/4-inch seam allowance and leave about a 3-inch opening through which to turn the tabi top finished side out. Trim the

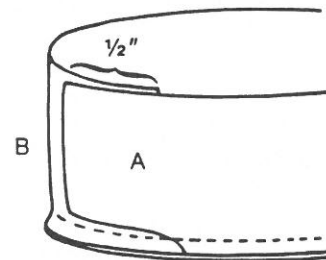
Diagram 2



seam close to the stitching, turn the tabi top right side out, and blindstitch the opening closed.

6. Place the sole canvas side up. Pin the wrong side of the top piece—lining side out—around the edges of the sole, as shown in Diagram 3. Work the toe section as neatly as possible, easing the toes in place and making sure that the split for the toes on the sole piece aligns with the seam of the top piece. Continue pinning around both sides of the sole. At the heel, lap piece A over piece B about 1/2 inch, or to fit (Diagram 4). (When the tabi is turned right side out, piece B will overlap piece A.)

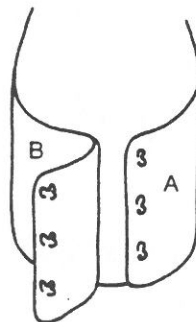
Diagram 4



7. Sew three hooks along the edge of piece B, placing the first one about 1/4 inch down from the top edge and the last one about 1/2 inch up from where the edge angles sharply in toward the heel (Diagram 5). Turn the tabi right side out and sew three eyes along the edge of piece A in corresponding positions.

8. Repeat steps 5 through 7 to make the right tabi.

Diagram 5



☆ Byōbu: Japanese Folding Screens

You must take off your shoes before you enter a traditional Japanese house. Instead of a chair, you will sit on one of the thick straw mats that cover the floor. These mats are called tatami (tah-TAH-me). To sit properly you kneel first, then sit back on your heels. Try it. How long can you sit like that?

Light comes into the house through a sliding window or door called a shoji (SHOW-jee). The walls inside a Japanese house are different from those in your house. The upper parts of some of the walls are made of carved wood. In the lower parts are sliding walls called fusuma (FOO-soo-mah). They are made of a wood framework covered with decorated paper. Besides the fusuma, the Japanese also use folding screens to divide their rooms. These screens are called byōbu (bee-OH-boo). These are not only useful, but beautiful.

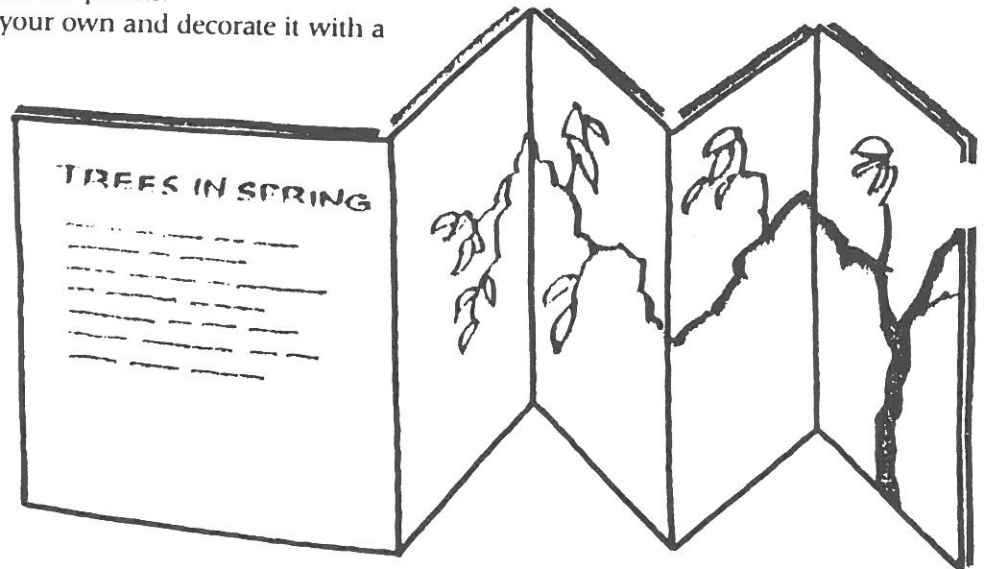
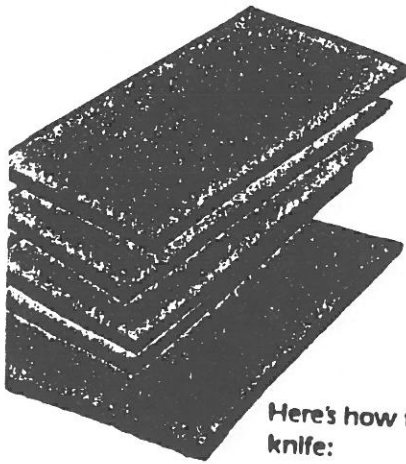
Each panel of a byōbu is made of layers of paper pasted over a wooden frame. Then the panels are joined with paper hinges. Screens usually have two, four, or six panels, but some have as many as ten. At first artists painted each panel as a separate unit. When better paper hinges began to be made, the artists were able to paint a scene that ran from one panel to the next. One way they did this was to show hills or rivers that ran across all the panels.

You can make a small screen of your own and decorate it with a scene of your choice.

You will need:

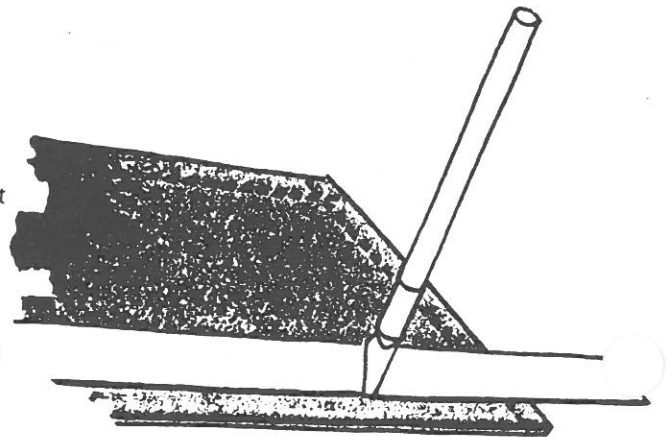
- 1 piece of cardboard 8 × 8 inches
- 4 pieces of cardboard 3 × 8 inches
- 1 sheet of watercolor or rice paper 8 × 14 inches
- 1 sheet of watercolor or rice paper 8 × 8 inches
- watercolor paints or colored inks and brushes
- a pencil
- scissors
- a craft knife
- rubber cement or paper glue and brush
- a metal ruler
- a large, thick piece of scrap cardboard to use for a cutting surface

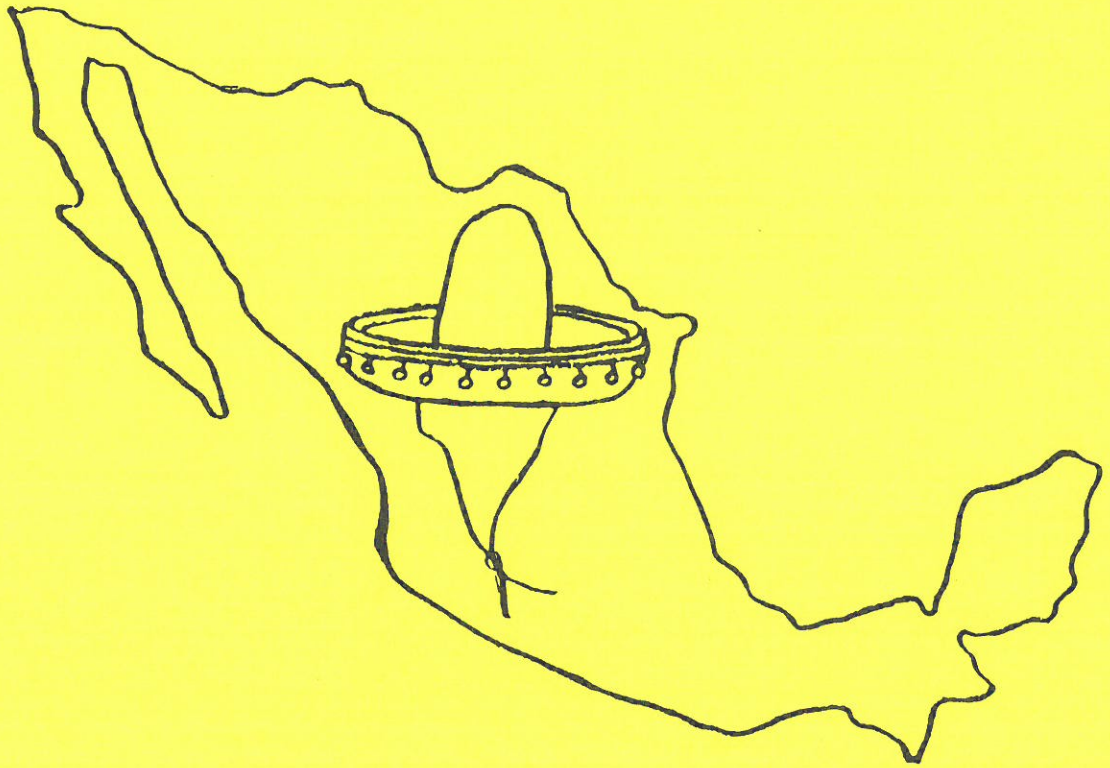
Cardboard Panels



Here's how to cut cardboard with a craft knife:

1. Use a metal ruler.
 2. Hold the ruler firmly against the guide line.
 3. Draw the knife down the line, firmly, but not too hard. This will make a shallow cut in the cardboard.
 4. Draw the knife along the shallow cut a second time. The knife should cut completely through the board. If it does not, draw the knife along the cut a third time.
- By making a series of easy cuts, you will get a smoothly cut edge.





MEXICO

ASOCIACIÓN DE SCOUTS DE MEXICO, A.C.

Scout Association of Mexico

The main areas of Scouting in Mexico are in the cities and towns but it is gradually spreading to rural areas.

This Association has had an entirely voluntary leadership. Many leaders are students who serve for a period of two years. In 1990 some Scouting professionals were hired to help manage the association.

The programme is flexible with a wide range of choices. Apart from outdoor activities such as camping, emphasis is placed on nature conservation and service to the community.

There is a Scout printing house for basic literature, a Scout shop with distribution centres throughout the country and several campsites and a training centre.

During a major earthquake, Scouts in Mexico City provided a variety of services at aid stations and rescue sites and were often an initial source of information about trapped people. Afterwards they collected medicines, food and clothing and directed traffic. They also distributed packets for oral rehydration therapy to prevent dehydration and associated illnesses.

MEXICO



Total membership	58,360
Scouting founded	1920
WOSM member since	1926
Population (thousands)	79,563
Area, sq.km.	958,201
Pop. density per sq.km.	41
Capital city	Mexico City
GNP per capita, US\$	1,820
Language(s)	Spanish

Programme Sections

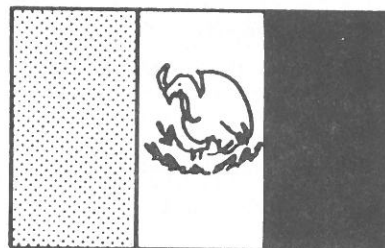
Name	Age	M	F
Lobatos	7-11	x	x
Tropa	11-17.5	x	x
Avanzada	14-17.5	x	x
Rovers	17.5-21	x	x

Motto

Siempre listo
Always ready

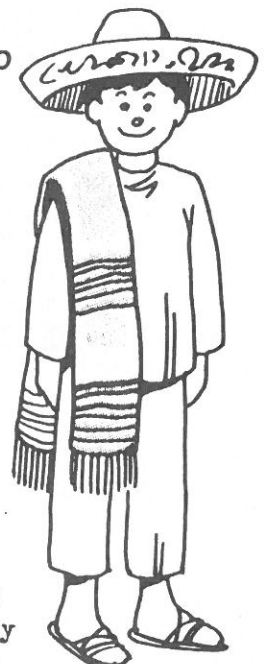


Coat of Arms



MEXICO

MEXICO



THE CUB SCOUT PROMISE

SPANISH:

Nuestra promesa es: Prometo hacer cuanto pueda para cumplir mis deberes para con Dios y mi patria, ser honrado, y obedecer la Ley del Pack.

Mexico Fact Summary



PLACES OF INTEREST*

1. Acapulco (E 8) — resort on Pacific; fine beaches.
2. Chichén Itzá (H 6) — ancient Mayan city in Yucatán.
3. Cholula (F 2) — huge pyramid; many churches.
4. Cuernavaca (E 2) — Diego Rivera murals at Palace of Cortez; cathedral (begun 1529); Borda Gardens.
5. Floating Gardens of Xochimilco (F 2) — boat rides.
6. Guanajuato (D 6) — old colonial city.
7. Lake Pátzcuaro (D 7) — fishermen use butterfly nets.
8. Mitla (F 7) — Zapotec ruins; Hall of Monoliths.
9. Oaxaca (F 7) — Zapotec ruins; historic churches.
10. Parícutin Volcano (D 7) — started 1943 in cornfield.
11. San José Purua (E 7) — spa near Zitácuaro.
12. San Juan Teotihuacán (F 1) — Toltec ruins; pyramids.
13. San Miguel de Allende (D 6) — national monument.
14. Shrine of Our Lady of Guadalupe (F 1) — historic.
15. Tampico (E 5) — resort; fishing; beaches.
16. Taxco (E 2) — silver center; national monument.
17. Toluca (E 2) — colorful Friday market.
18. Uxmal (G 6) — Mayan ruins in Yucatán.
9. Cumbres de Majalca (C 3) — Chihuahua.
10. Cumbres de Monterrey (E 4) — Nuevo León.
11. El Chico (E 6) — Hidalgo.
12. El Potosí (E 6) — San Luis Potosí.
13. El Sabinal (E 4) — Nuevo León.
14. Gogorrón (D 6) — San Luis Potosí.
15. Grutas de Cacahuamilpa (E 2) — Guerrero.
16. Insurgente J. M. Morelos (D 7) — Michoacán.
17. Ixta-Popo (F 2) — México and Puebla.
18. Lagunas de Chacahua (E 8) — Oaxaca.
19. La Malinche (F 2) — Puebla and Tlaxcala.
20. Los Marmoles (E 6) — Querétaro.
21. Nevado de Toluca (E 2) — México.
22. Pico de Orizaba (G 2) — Puebla and Veracruz.
23. Volcán de Colima (D 7) — Jalisco.
24. Xicoténcatl (F 2) — Tlaxcala.

LARGEST CITIES (1977 estimate)

Mexico City (8,941,912): capital of Mexico; leading industrial and commercial city; cathedral, National Palace, University City (see Mexico City).

Guadalajara (1,725,107): manufacturing center in fabric and mine area; pottery, glass; health resort; Government Palace; cathedral; university.

Monterrey (1,132,050): rail and road hub; iron and steel works; called "Pittsburgh of Mexico"; cathedral.

Ciudad Juárez (570,401): opposite El Paso, Tex.

León (557,030): industrial and farming center.

Puebla (516,197): textiles; city of churches.

Acapulco (456,655): beach resort on Pacific.

Tijuana (438,023): resort in Lower California.

Chihuahua (386,645): silver-mining center.

Mexicali (360,556): in Lower California.

NATIONAL PARKS*†

1. Alejandro de Humboldt (E 2) — Guerrero.
2. Atzimba or Cerro de Garnica (D 7) — Michoacán.
3. Balneario Los Novillos (D 3) — Coahuila.
4. Barranca de Cupatitzio (D 7) — Michoacán.
5. Benito Juárez (F 7) — Oaxaca.
6. Cañón del Río Blanco (G 2) — Veracruz.
7. Cerro de las Campanas (E 6) — Querétaro.
8. Cofre de Perote (G 1) — Veracruz.

Christmas in Mexico

LAS POSADAS:

One of the most beautiful Christmas traditions in Mexico is Las Posadas (The Inns). This custom was introduced in Mexico in the 1500's. A procession symbolically re-enacts the nine day journey of Joseph and Mary from Nazareth to Bethlehem, and their search for a room where the Baby Jesus would be born.

On December 16, after dark, a procession is formed of friends and relatives who represent the pilgrims. They carry lighted candles and are usually led by two children who carry the figures of Mary and Joseph. When they come to the house that is giving the posada, they knock and sing a request for lodging - more or less like this, "In the name of Heaven I ask for lodging". The people inside the house reply in song, "No room here; go on your way". The "holy pilgrims" keep pleading - until finally, "You are Joseph? And your wife is Mary? Enter pilgrims; I did not recognize you". The door is then opened and the guests joyously welcomed. The figures of Mary and Joseph are placed on an altar covered with pine branches and moss. Then follow refreshments of hot chocolate and "buñuelos" (a Mexican cookie), and a festive piñata party; perhaps even fireworks! "Feliz Navidad!" "Merry Christmas!"

Las Posadas continue each evening until December 24th. On the last and most solemn of the posadas, the figure of the Christ Child is placed in the manger upon the altar. The families then attend the "Misa del Gallo", the midnight Mass of the Cock. Dinner follows the service.

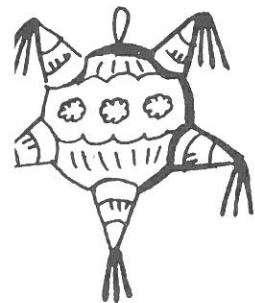
Christmas Day is spent quietly at home. The children receive their gifts on Epiphany, January 6. They are brought by the Three Wise Men, who place them in the children's shoes which were left in the window the night before.



THE LEGEND OF THE POINSETTIA:

The Poinsettia was brought to the United States by Dr. Joel Poinsett, our first minister to Mexico. In Mexico, this brilliant tropical plant is called "Flor de la Noche Buena" or Flower of the Holy Night. A legend explains the miraculous origin of the flower.

An orphan boy had finished his daily chores and was sadly counting his centavos. He had hardly enough to buy his supper. He was eager to visit the "Nacimiento" (manger scene) at the village church, but he had no money for a gift. As he walked along the dusty road, he gathered some branches of green leaves from a bush. Kneeling, he reverently laid this gift in front of the figure of the Christ Child. The other children mocked him, but his humble offering was accepted and miraculously transformed into a beautiful scarlet flower, a Flower of the Holy Night - the Poinsettia.



THE PIÑATA PARTY:

Piñatas were originally made from an easily broken clay pot called an "olla". Now piñatas are usually made from papiér mache and covered with bright crepe paper. Piñatas come in the form of a star, a bird, a man, or anything you can imagine! They are filled with candies, nuts and tiny presents.

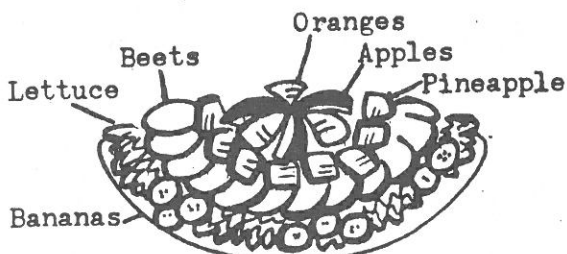
The filled piñata is suspended by a rope just above the players reach. The rope must be strung through a hook, over a pulley, or otherwise be moveable. A guest is blindfolded and given a stick. After three unsuccessful swings, he passes his turn to another. When the piñata is finally broken, the children all shout and dive for their share. The kind hostess has additional prizes for anyone who does not get a present in the mad scramble.

CHRISTMAS FOODS:

Pumpkin, cactus, or chocolate candy; tamales, either filled with pork or chicken or with raisins and chopped fruit for a special dessert; "pan dulce", sweet, light holiday pastries; tacos; "sopaipillas", little popovers dripping with wild honey; "biscochitos", crisp Spanish cookies; and on Christmas eve -

Ensalada de Noch Buena (Christmas Eve Salad)

- 1 fresh pineapple, or 1 20-ounce can of pineapple chunks
 - 3 medium sized beets, cooked, peeled and sliced or 1 16-ounce can sliced beets, drained
 - 2 oranges
 - 2 tart cooking apples
 - 2 bananas
 - 1/2 cup peanuts
 - lettuce
 - pomegranate seeds
- Optional: 1 jicama (a crisp root vegetable) peeled and sliced
1 stick sugar cane, peeled and chopped.

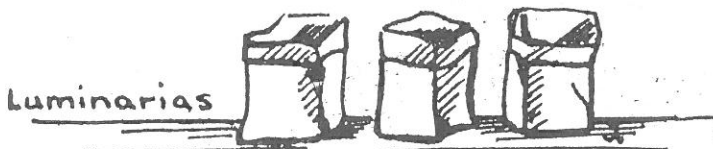


Sprinkle nuts and pomegranate seeds over all!

Cut pineapple into chunks or drain canned pineapple. Peel oranges; section over a bowl to catch juice. Peel and slice bananas. Core and slice apples. Toss apples and bananas with orange sections and orange juice. Drain the fruits and arrange as pictured above. Serve with a separate dressing made of mayonaisse thinned with milk; or as served in Colonial Mexico, 1/2 cup sugar mixed with 3 to 4 tablespoons of wine vinegar for the dressing. Serves 6 to 8.

THE FIESTA DE LAS LUMINARIAS:

The Fiesta de las Luminarias is often combined with the Las Posadas processions. Four hundred years ago, crossed pinon boughs were set on fire on Christmas Eve to light the way for the Christ Child. They were symbolic of the shepherds' fires near Bethlehem the night Christ was born. Today the luminarias are long burning candles placed in sand-weighted paper bags. They are placed along the streets, sidewalks, balconies, and even the rooftops. A golden luminaria says "Welcome- come in", to the Christ Child and all those who celebrate his birth.



"ADIOS" CLOSING

Boys hold cards spelling "adios" which is spanish for good bye. Each boy reads one of the parts and after the last one finishes all boys shout "adios."

A -- We came together and had our fun.
It seems as though we'd just begun.

D -- We sang and danced and played some games.
And had some fun with spanish names.

I -- We ate new foods and learned about
How spanish children play and shout.

O -- We dressed in ponchos we had made,
And took siestas in the shade.

S -- But now the time has come to say
Adios until another day!

"ADIOS"



CRAFTS

MARRACAS

Marracas can be made out of goards purchased from the store, or you can use burned out light bulbs.

1. Take burned out light bulb and paper mache over entire bulb.
2. Allow to dry completely.
3. Gently strike dry bulb against table top to break glass inside. This makes the rattle.

FOOD MYSTERIES



Why do people in hot climates eat spicy hot food?

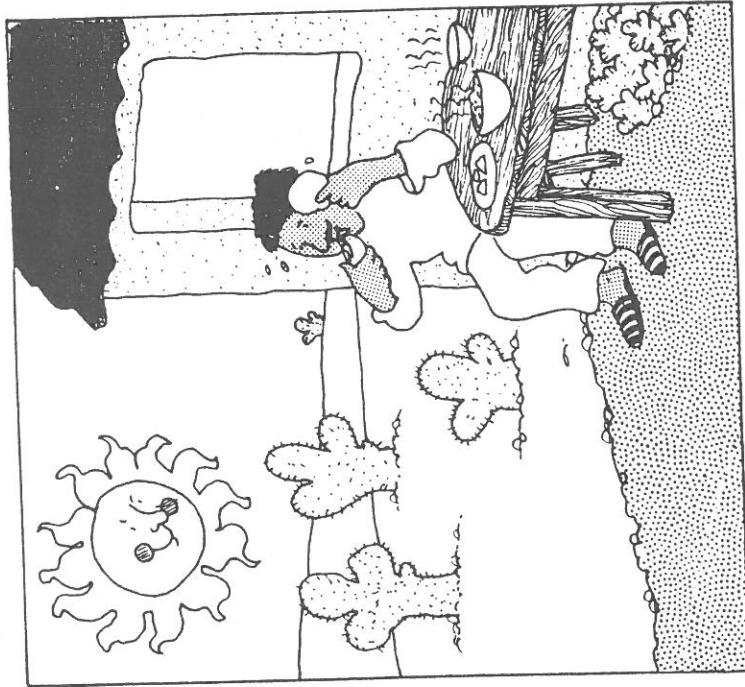
To cool off—honest!

Mexican and South American cooking calls for a lot of hot chili peppers or sauces. Fast Indian recipes call for hot curries. Why would people in hot climates want to eat hot foods?

Back before people had refrigerators, freezers or even TV dinners, food spoiled quickly, especially in hot climates. The hot spices helped make the food last longer. And even when the food did start to go bad, the flavour of the spices hid the bad tastes.

But that's not all. Really spicy food makes you sweat, and when the sweat evaporates, it cools you off.

If you lived in the North Pole, would you want to sweat after every meal?



El Paso Seasonings Mix

Since my family loves Mexican flavors, this seasoning mix is used constantly at our house on ground beef, mixed with cheese for topping nacho chips, and combined with sour cream for a dip. Here's the double microwave trick that will make the seasonings taste fresher than storebought: first dry your own finely chopped onion and then add it to the other ingredients. Blend and dry them thoroughly on low power to spread the flavor evenly.

- 1 Spanish or Bermuda onion, minced
- 1/3 cup beef bouillon powder
- 1/3 cup Firehouse Hot Chili Powder (page 146)
- 2 tablespoons ground cumin
- 4 teaspoons crushed red pepper
- 1 tablespoon oregano, dried
- 2 teaspoons garlic powder

1 Spread onion in a shallow layer on a microwave tray. Blot away excess moisture and microwave on high power for 90 seconds.

2 Combine with the other ingredients and microwave on medium power for 2 minutes, or until mixture is dry. Store the mixture in an airtight container in a cool, dry pantry for up to 4 months.

Ideas:

Add 1 tablespoon to recipes calling for a Mexican flavor, or sprinkle liberally on top of foods you want to spice. One tablespoon mixed with chopped tomatoes and green peppers makes a tasty dip or filling for tacos.

Add 1 tablespoon to shredded cheese before melting for another dip. Serve with sour cream.

Yield: 16 ounces

THE BULLFIGHT

THE BULL: "Rghh-rghh-rghh"
THE BULLFIGHTER: "Viva - viva"
TRUMPETS: "Taa, ta-taa, ta-taa"
BEAUTIFUL GIRL: "Oh, Señor"
CROWD: "Ole, ole" (everyone)

Tonight we are going to take you to a bullfight in Ol' Mexico. In the very front row on the shady side of the arena is seated a BEAUTIFUL GIRL. Before the fight starts, the band plays and the TRUMPETS blow. The BULLFIGHTER enters and marches around the arena. The BEAUTIFUL GIRL, just as the BULLFIGHTER approaches, throws a rose to the BULLFIGHTER.

The BULLFIGHTER tosses his hat to the BEAUTIFULGIRL just as the BULL charges into the ring. The BULL lowers his head and races toward the BULLFIGHTER who gracefully steps aside behind his cape just in time. The CROWD shouts. THE BEAUTIFUL GIRL screams.

The BULL charges again and the BULLFIGHTER guides the BULL with his cape while the CROWD cheers. The TRUMPETS sound as a signal for the fight to end. Again the CROWD shouts and the BULLFIGHTER makes his "kill".

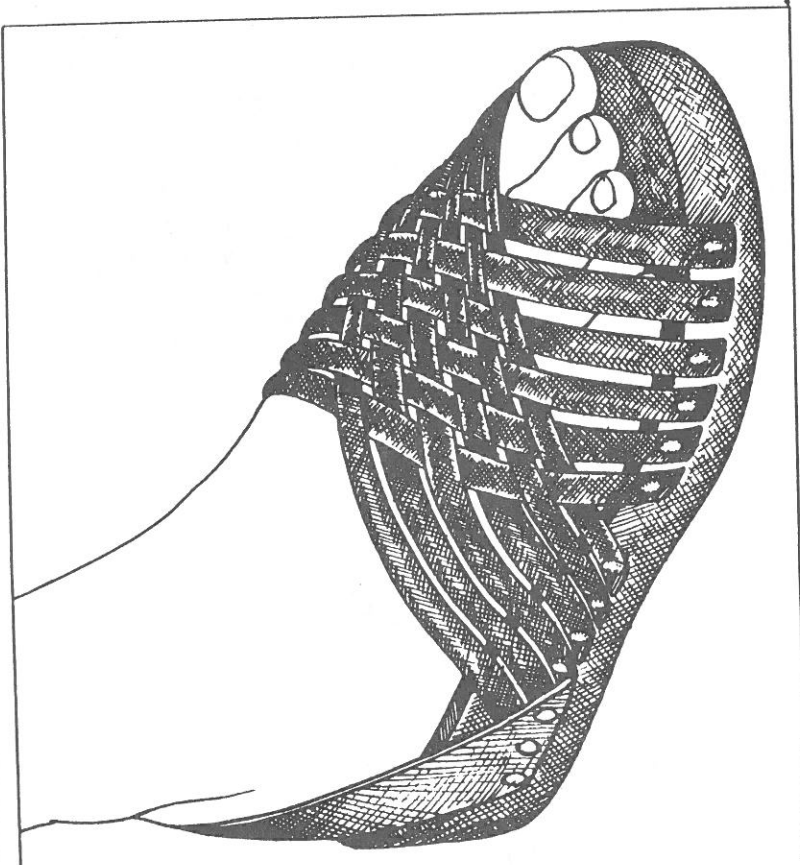
The BULLFIGHTER bows gracefully to the CROWD while the BEAUTIFUL GIRL smiles and waves. As we leave the bullring, we hear, fading away in the distance, the shouts of the CROWD and the noise of the TRUMPETS.

TORTILLA APPLAUSE

Slap hands together alternating top and bottom. After three or four claps shout "OLE!"



MEXICAN HUARACHES



Huaraches, traditionally low-heeled shoes with a top piece of woven leather strips, have become immensely popular north of the border. They're comfortable, cool, and terrific for hat dancing. The style also offers endless possibilities for variations. We've attached our woven tops to wooden wedge soles, but you could easily add them to a sandal sole, such as the one used in the Leather Sandal project, carving channels for the strips in the underside of the top sole. Other possibilities: Use a wooden clog sole instead of the wedge—leave it natural, stain it, or paint it to match the color of the leather. In place of the soft, deep brown leather we used, try suede, snakeskin, multicolored leather, or even satin ribbons.

MATERIALS:

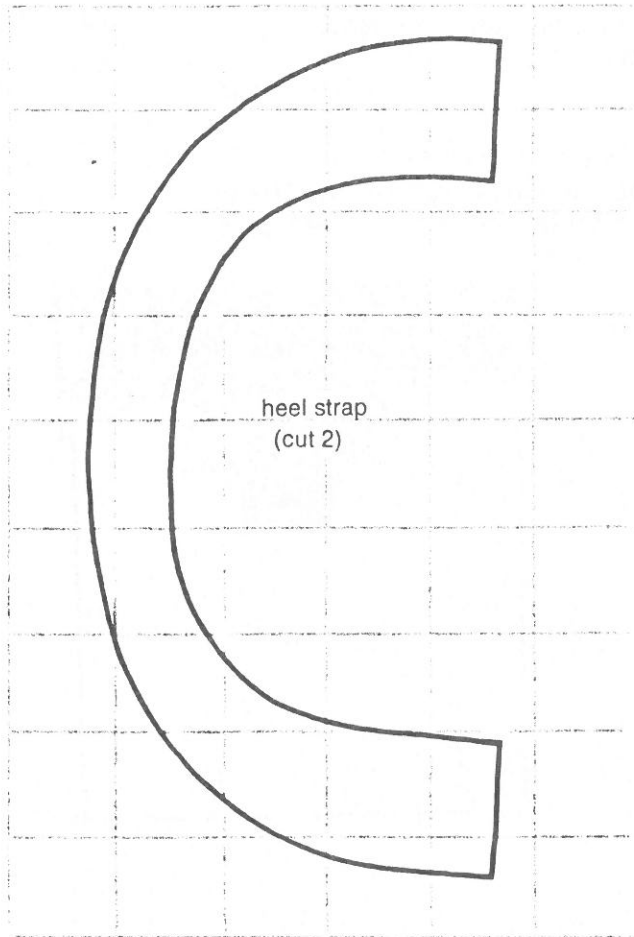
- 1 pair low-heeled wooden wedge or clog soles, in proper size
- paint and varnish remover (optional)
- paintbrush (optional)
- rubber gloves (optional)
- fine sandpaper
- wood stain, in shade of your choice
- paintbrush or cheesecloth, for wood stain varnish
- paintbrush, for varnish
- brown wrapping paper
- scissors
- enough 4-ounce natural leather for two inner soles, approximately 1 square foot
- chalk or pencil
- utility knife
- leather dye, in shade of your choice (optional)
- leather finisher
- leather cement
- enough 2- to 2½-ounce dyed leather for two heel straps and twenty-four top straps, approximately 10 × 20 inches, in color of your choice
- thumbtacks or pushpins
- round-headed brass-plated tacks, ½ inch long
- hammer

PROCEDURE:

1. If you are recycling old wooden soles, remove the finish with paint and varnish remover, using a paintbrush and wearing rubber gloves. Then sand the soles—new or old—with fine sandpaper until they are smooth. Following the instructions on the containers, stain and then varnish the soles; allow proper drying time.
2. Turn one clog over on a piece of brown wrapping paper and carefully trace around it to produce a pattern for the inner soles. Cut out the pattern and place it on top of the clog, trimming the pattern wherever necessary to make it fit perfectly. Place the pattern on the right side of the inner sole leather and trace around it with chalk or a pencil. Then flop the pattern over and trace a second sole. Using the utility knife, cut out both inner soles.
3. Dye the inner sole pieces if you wish, following

the instructions on the dye container and using rubber gloves. Then finish them with the leather finisher, again following the instructions on the container. Then cement both inner soles to the wooden soles, wrong sides against the sole tops. Allow the cement to dry.

4. On brown wrapping paper, enlarge the heel strap pattern (page 11) and cut it out. Lay the pattern out on the 2-ounce leather and cut two. From the remainder of the leather, cut 24 strips, each $\frac{3}{8}$ inch wide and about 10 inches long.



each square = 1 inch

5. Working on one shoe at a time, attach 6 of the strips to each side of the wooden sole: Place the first strip about 3 to 3½ inches in from the heel and at about a 45-degree angle to the toe. Temporarily tack it to the sole with a thumbtack or pushpin. Place the next strip as close as is possible to the first and at the same angle. Attach it in like manner. Continue attaching the strips in this way until you have added 6 strips to each side. When the strips are all neatly and evenly placed, trim the ends overhanging the sole to the same length (to about the middle of the sole edge) and angle; then hammer a brass-plated tack into each one, placing the tack close to each end (move the temporary tacks around as necessary for this step). Remove the temporary tacks. Repeat for each strip.

6. When each strip is firmly in place, place your foot on the sole and weave together the strips on each side over the top of the foot. Use a simple in-and-out weave, threading a strip from one side over and under the strips from the other side. Check occasionally to make sure that you haven't laid one strip over or under two strips from the opposite side. Then pull the strips tight on each side and temporarily tack them in place with thumbtacks or pushpins. Make sure that they are side by side and at the same angle (these strips will angle toward the heel instead of the toe). Then remove your foot from the shoe, trim the ends of the strips as you did in step 5, and attach each with a brass-plated tack; remove the temporary tacks.

7. Slide your foot into the clog and fit one heel strap around your heel, adjusting it until it is comfortable. Temporarily attach each end with thumbtacks or pushpins, remove your foot, trim the ends of the strip, and attach them permanently with brass-plated tacks.

8. Repeat steps 5 through 7 for the other huarache.

STATES OF MEXICO (State Capitals Are in Parentheses)

State	Area (sq. mi.)	Population (1976 est.)	State	Area (sq. mi.)	Population (1976 est.)
Aguascalientes (Aguascalientes)	2,158	430,071	Michoacán (Morelia)	23,111	2,801,814
Baja California Norte (Mexicali)	27,071	1,252,817	Morelos (Cuernavaca)	1,908	866,376
Baja California Sur (La Paz)	28,447	180,755	Nayarit (Tepic)	10,661	698,057
Campeche (Campeche)	20,013	336,578	Nuevo León (Monterrey)	24,925	2,343,578
Chiapas (Tuxtla Gutiérrez)	28,528	1,932,205	Oaxaca (Oaxaca)	36,820	2,337,345
Chihuahua (Chihuahua)	95,401	2,000,767	Puebla (Puebla)	13,096	3,054,130
Coahuila (Saltillo)	58,522	1,333,845	Querétaro (Querétaro)	4,544	617,059
Colima (Colima)	2,106	317,879	Quintana Roo (Chetumal)	19,440	130,891
Distrito Federal (Mexico City)	579	8,906,811	San Luis Potosí (San Luis Potosí)	21,266	1,527,065
Durango (Durango)	46,196	1,121,925	Sinaloa (Culiacán)	22,429	1,714,053
Guanajuato (Guanajuato)	11,810	2,811,046	Sonora (Hermosillo)	71,403	1,114,872
Guerrero (Chilpancingo)	24,631	2,013,233	Tabasco (Villahermosa)	9,522	1,053,363
Hidalgo (Pachuca)	8,103	1,408,640	Tamaulipas (Ciudad Victoria)	30,822	1,901,040
Jalisco (Guadalajara)	30,941	4,157,357	Tlaxcala (Tlaxcala)	1,511	498,633
México (Toluca)	8,286	6,245,385	Veracruz (Jalapa)	28,114	4,917,773
			Yucatán (Mérida)	15,189	903,773
			Zacatecas (Zacatecas)	28,973	1,096,993

El Huipil

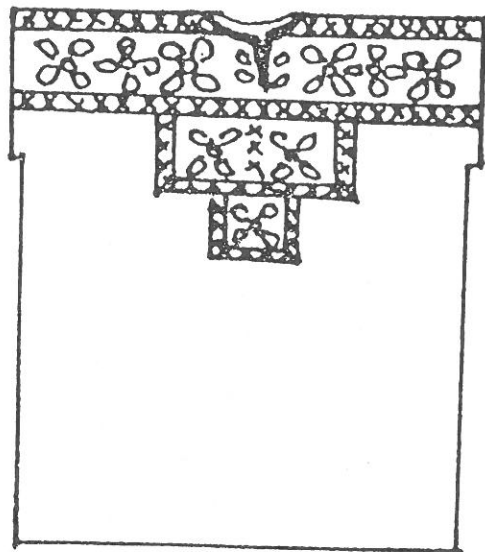
Materiales:

tela de algodón como percal - 1½ M de largo X 1 M de ancha
 hilo para coser
 hilo para bordar - seis hebras
 agujas para bordar y para coser
 tijeras

Para hacer el huipil:

1. Se dobla la tela con los bordes juntos.
2. Se cosen los lados hasta que falten 25 cm. Se deja esa parte para los brazos.
3. Se dobla la tela y se corta una abertura para la cabeza.
4. En la parte de la frente se corta una raja de 10 cms.
5. El huipil está completo. Sólo tiene que bordarlo.
6. Para fortificar la abertura, se tiene que bordarla con la puntada de ojal.
7. Se puede bordarla como se quiera. Se ven muy bonitas cuando se bordan con punto de cruz. Se pueden comprar patrones de punto de cruz en las tiendas de telas.

The Huipil

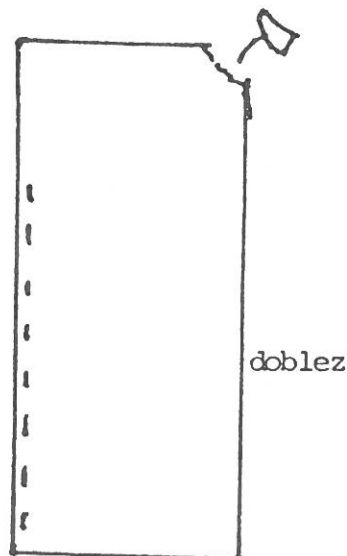
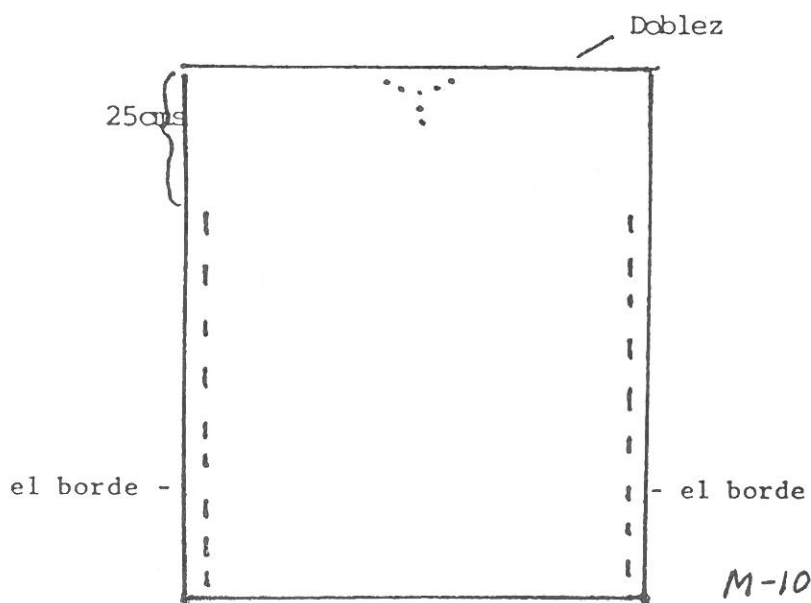


Materials:

white cotton cloth, like percale, 1¼ yds 40" wide
 sewing thread
 embroidery thread and hoop
 needles for sewing and embroidery
 scissors

Directions:

1. Fold the cloth with the selvages together.
2. Sew the sides until there is about 10" left at the top.
3. Double the cloth again and cut a hole for the head.
4. In the front make a four-inch slit.
5. The huipil is complete, ready to be embroidered.
6. To strengthen the opening, use a buttonhole stitch.
7. You can embroider the huipil as you wish. You can buy iron-on cross stitch patterns at fabric stores.

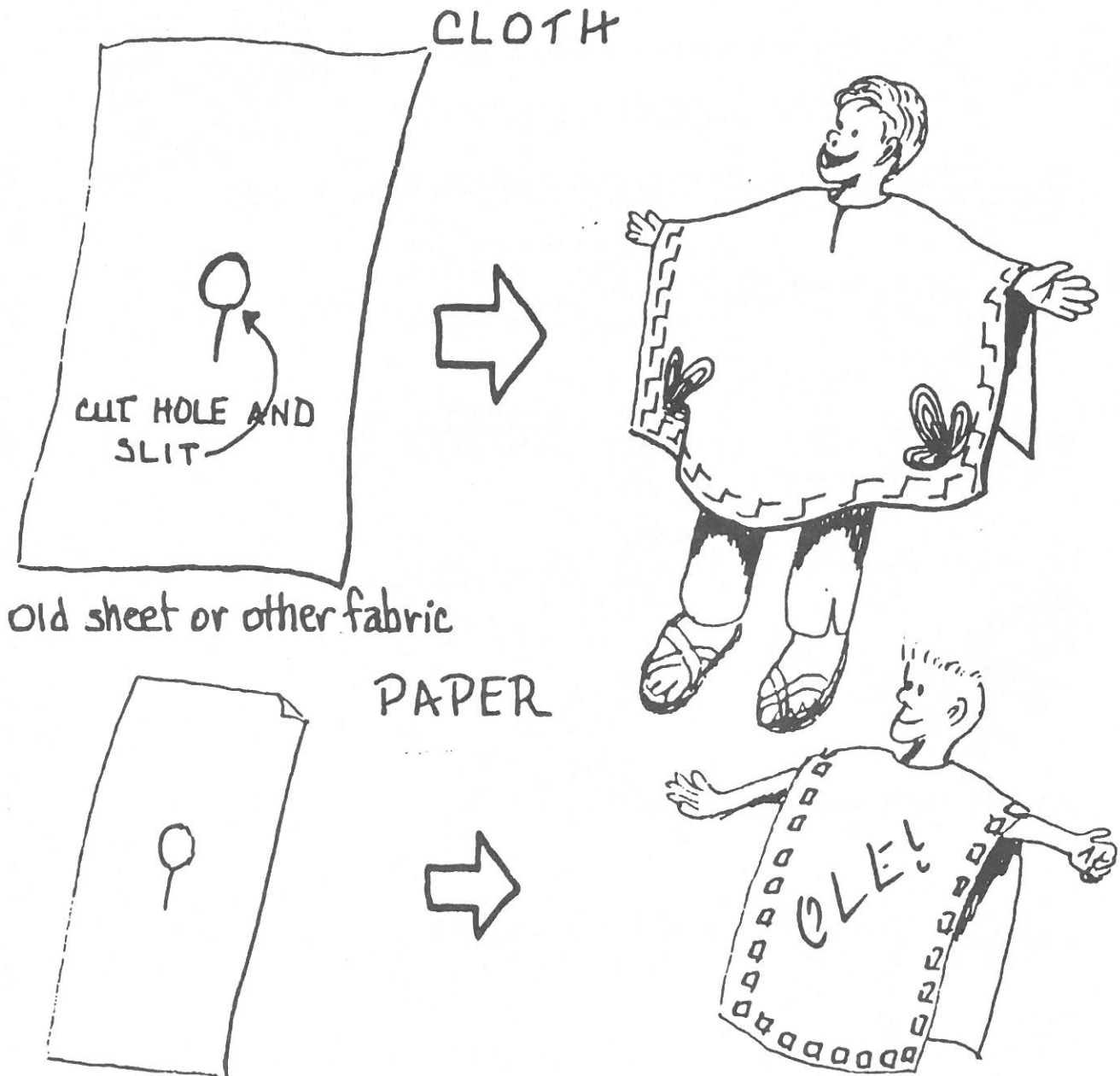


MAKE A PONCHO

To make you own poncho you will need the following:
Fabric or an old sheet
Materials for block painting, see following page.

Cut fabric or sheet to desired length. Poncho should come about to the knees and fall over the shoulders to the elbows. Cut oval for the head with a slit down the back to allow boy to put poncho on without tearing it. See illustration.

Make Mexican designs on your blocks or potatoes and use to make repetitive design on poncho. (Felt markers could also be used to decorate poncho.)



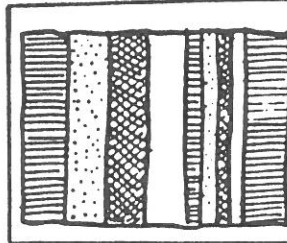
CRAFT: Poncho

MATERIALS:

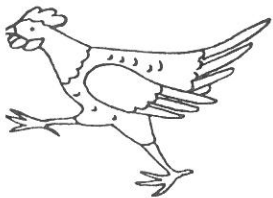
brown wrapping paper
 paints—maroon, navy blue, white, and a lighter blue
 (not sky blue).

Instructions:

1. Cut paper twice the length from your shoulder to knee, and 8 inches wider than your shoulders.
2. Fold in half.
3. Make pleats about every inch.
4. Paint in traditional colors, dark blue, maroon, white, and a darker blue.
5. Cut opening for head.
6. Spray with plastic spray if you wish to waterproof.



In the Paraguayan poncho 4 broad stripes always alternate with 4 narrow ones.



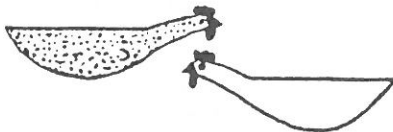
CRAFT: Mexican Fighting Cocks Toy

MATERIALS NEEDED: wire (ideally 24 gauge), feathers, lightweight cardboard, stiff paper, glue, masking tape, large needle, pencil.

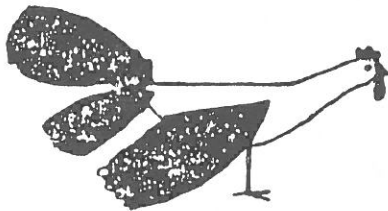
Bend a 24" piece of wire in half as shown, then bend 4" on each end outward. Push doubled end into a cork for a handle. Set aside.



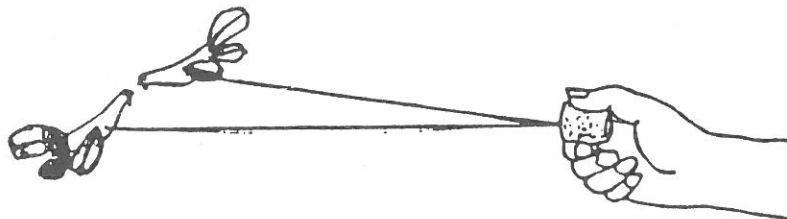
If desired, cover cocks with paper and glue on felt scraps for wattle and comb. Be sure cocks face in opposite directions.



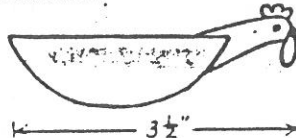
Glue on feathers for wing and tail.



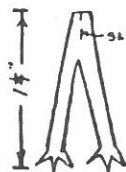
To make cocks fight hold handle and shake gently back and forth.



2. Draw on cardboard and then cut out two cocks with head down in fighting positions.

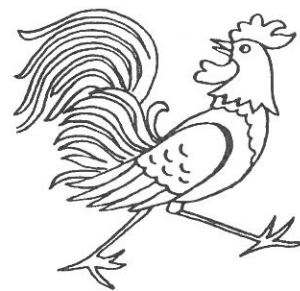
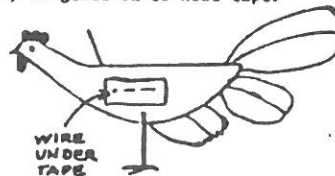


4. Cut two sets of legs (front view) from stiff paper.



Bend middle toe back and other two forward before slipping onto body.

6. Make hole in body with needle. Put each bent end of wire through a cock (so they face each other) and tape in place. Wing feather may be glued on to hide tape.



Tlachtli

About the Game

Hernando Cortez and his Spanish *conquistadores* witnessed many strange sights when they first landed on Mexican shores. One of the strangest was a bouncing ball, made from a curious elastic material previously unknown to the Europeans. It was, of course, rubber, used by the Mexicans at least 500 years prior to the Spaniards' arrival. Thus Cortez discovered *tlachtli*, the rubber ball game of Middle America. In 1528, he sailed for Spain with a team of Aztec ball players and presented them at the court of Charles V.

In Middle American culture at this time, *tlachtli* was a magnificent sight. Two teams in full ceremonial dress met in a high walled court (the *tlachtli*) cheered by spectators from all walks of life. The court was 125 feet long and 50 feet wide, shaped like a capital I. Points were gained when one team failed to return the ball, but the supreme moment of the game came when a player managed to ricochet the ball from his body, through one of the vertical stone rings set in the center of the court walls. At this point, the game would be abandoned in excitement, the star player free to reap the fruits of his victory. He could claim jewels, gold, feather cloaks, anything he wanted from the losing team and the audience. In victory, captains were showered with the highest honors, but in defeat, they were often sacrificed to appease the god of the ball game, Xolotl.

The cut-throat tactics of the game were complemented by the equally ruthless gambling that accompanied it. Rulers would wager kingdoms and fortunes on the outcome, while less affluent lords staked slaves, gold and jewels, or women.

The ball was not allowed to touch the ground or come to rest. It could only be hit with the hips, knees, or elbows, and players wore protective pads to shield themselves from the assault of the 5-pound ball. The game took a heavy toll of players; they had to throw themselves on the ground to keep the ball in play, and often they received the full impact of it from the air. 'Some of them were carried out dead,' recorded one Spanish chronicler, '... or they suffered great damage on the knees or on the thighs.'

In Mexican mythology, the court represented the world, and the movement of the ball symbolized one of the heavenly bodies, the sun or the moon. The Mexican Indians believed the sky to be a sacred *tlachtli* court, and the stars the playthings of the gods.

The exact origins of *tlachtli* are obscure. Ball player figurines were uncovered at Tlatilco, Mexico, inhabited as early as 1500 B.C. The earliest known ball court lies at Copan, Honduras. The game may first have developed near the rubber plantations of Veracruz and Tabasco. In its heyday, however, *tlachtli* was played from El Salvador to northern Arizona, and throughout the Antilles. Today, though the ceremonial splendour has vanished, the natives of Sinaloa and Nayarit on the northwest coast of Mexico still resurrect the game during certain religious feast days.

(cont.)

Indian Kickball

About the Game

The name of the Tarahumara Indians of Mexico is derived from an Indian word meaning 'foot-runners' – an indication of the importance of kickball racing in their culture. Runners practice from childhood in the hope of becoming champions. The races are usually run in the growing season, between teams of three to six runners from local villages and regions. Race day is an occasion of great social activity, drinking, and betting. The ball is usually of carved oak root, about 3 inches in diameter, and is kicked over a course of 20 to 40 miles. A new ball may be substituted for one which is lost during the race.

Kickball is played as a spiritual ceremony among the Hopi Indians of the southwestern United States. Each of their teams represents one of the sacred shrines called *kivas*, and the runners pray before the race.

How to Play the Game

Each team is made up of an equal number of players (three to six) and has its own kickball, which may be painted with a colored stripe to distinguish it from the kickball of the opposing team.

The Indians usually play with their right (kicking) foot left bare, wearing a sandal on the other. For tenderfoot players, however, it is advisable to wear sneakers or sandals on both feet to avoid injury. Team members should practice tossing the ball in the air with the toes of their right foot.

The racecourse should be long – perhaps a mile or more – with plenty of interesting twists and turns. (The Indians run on rough, hilly terrain.) The starting and finish lines should be clearly marked. Teams should stand several yards apart at the starting line, grouped around their kickball. A signal is given and the race begins.

One player gives the ball a good lifting toss with his right toe; the others run after it, and another member of the team advances the ball in the same way. The team stays close together during the course of the race. They function as a cooperative group – no one player should hog the ball. The team that gets its ball first over the finish line wins.

Materials

A roll of aluminum foil.
An old inner tube from a bicycle tire.

Tools

Scissors.

How to Make the Game

Crumple the aluminum foil into a solid ball about 2½ inches in diameter. Cut across the inner tube to make ½-inch-wide bands. Wrap these bands around the ball until it is completely covered by several layers of rubber. The ball should be about 3 inches in diameter.

This homemade foil ball wrapped in rubber tubing (below) is kinder to the feet than the oak root ball of the Tarahumara or the stone ball kicked by the Hopi Indian runners.



How to Play the Game

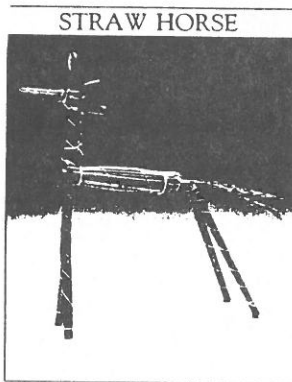
The following rules are based on the modern version of the game.

Stake out a field in a park, playground, or beach, 50 yards long and 20 yards wide. Mark the field into four central parts – two end courts and two middle courts, divided by a center line.

Players divide into two teams, preferably about ten to a side, and take up positions on their respective middle and end courts.

The centers put the light plastic ball in play by tossing it into the air. It may be hit only with the hips, shoulders, knees, or back, or allowed to bounce from one team-mate to another.

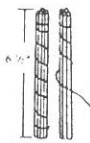
Kicking, batting, or throwing are strictly prohibited! If one team can successfully bump the ball from the center line to their end line, they score five points. The first team to score 25 points wins the game.



STRAW HORSE

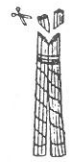
MATERIALS

rice (or other) straw: 50 straws, each about 30" long
white cotton thread



1. Cut enough 6 1/2" lengths of straw to make a bundle 1/4" in diameter. Wrap with thread, tying thread ends securely. Make two such bundles.

2. Tie the two straw bundles together 1" from top with thread.



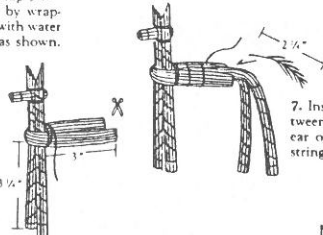
3. Make diagonal cuts at top, for horse's ears.

4. For head, make straw bundle 1" long and 1/4" thick and wrap with thread. Slide down between ears so only one end sticks out; tie above head with string. This is horse's head and front legs.

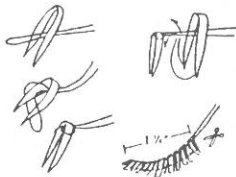


5. Make two bundles 1/4" thick and 6 1/2" long. Join the top 3/4" of the bundles together by wrapping with thread. Spray with water to dampen, then bend as shown.

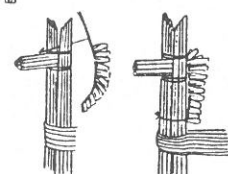
6. Take several straws together and fold around front legs; tie with thread right behind neck. Cut to length shown. This is the body.



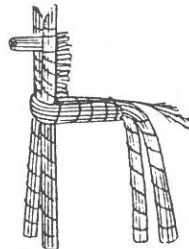
7. Insert piece made in step 5 between body extensions. Insert an ear of rice for the tail and wrap string around all parts.



8. To make mane, knot dried leaves from rice stalk onto a loop of thread as shown. Make mane 1 1/4" long. Trim blades to uniform length.



9. With thread ends on top, tie mane to head. With another thread, tie down bottom of mane.



La Piñata

Materiales:

1 olla chica
2 papeles de china
1 papel de cartoncillo
pegamento
tijeras
alambre fino

Para hacer la piñata:

1. Se cortan cinco pedazos de cartoncillo de 15 X 16.5 cm.
2. Se hacen cucuruchos, y se pegan.
3. Con las tijeras se cortan las bases a un nivel.
4. Se hacen unos cortes de 1 cm en la base, como en el dibujo 3.
5. Se pegan en la olla chica.
6. Con el alambre se hace una agarradera.
7. Se doblan los papeles de china a lo largo.
8. Se cortan por el doblez.
9. Se doblan y se cortan hasta que el papel está de 8 cm de ancho.
10. Se doblan otra vez, pero no se cortan por el doblez. Se plancha con los dedos.
11. Se cortan a través del doblez para hacer una pestaña de 1 cm de ancho y 3 cm de largo.
12. Se abre el papel y se dobla en la otra dirección.
13. Se pegan los lados.
14. Con estas pestañas se adornan los cucuruchos de arriba a abajo.
15. Se adorna también la olla, con cuidado de no coger el alambre.
16. Se corta otro pedazo de cartoncillo como la boca de la olla.
17. Se pega este en la boca de la olla.
18. Se adorna.
19. No se debe romper esa piñata a causa del peligro de los vidrios rotos.

The Piñata

Materials:

1 small pot
2 sheets tissue paper
1 piece of cardboard
glue
scissors
fine wire

Directions:

1. Cut five pieces of cardboard 15 cm X 16.5 cm.
2. Make cones of the cardboard and glue them together.
3. With the scissors, cut the bases level.
4. Make short cuts in the base, as in sketch 3.
5. Glue them to the pot.
6. With the wire, make a hanger.
7. Fold the tissue paper vertically.
8. Cut the fold.
9. Double and cut until the paper is about 8 cm wide.
10. Fold again, but do not cut. Iron or press the edge with your fingers.
11. Cut across the fold to make a fringe about 1 cm wide and 3 cm long.
12. Open the paper and turn inside out.
13. Glue the uncut edges together.
14. With these fringes, decorate the cones from top to bottom.
15. Decorate the pot, being careful not to catch the hanger.
16. Cut another piece of cardboard to fit the mouth of the pot.
17. Glue it in place and decorate it.
18. Do not break this piñata because of the danger of glass shards.

How to Make the Game

Blow up the balloon; tie off its mouth. Cover the balloon with an even layer of papier-mâché. (If you do not use ready-to-mix papier-mâché, blend shredded newspaper with wallpaper paste until the mixture has a plaster-like consistency.) Let the papier-mâché dry naturally in a moderately warm, airy place. When the form is completely dry, deflate the balloon.

To make the head of the owl, take the 6-by-16-inch piece of cardboard and curve it lengthwise into a circle; staple the two upper corners together. Draw a circle 5½ inches in diameter on the 5½-inch-square piece of cardboard and cut the circle out. Place the circle on top of the stapled section, trim off any overlap and fasten it down with adhesive tape.

Cut the upper section of the beak from the 3-by-8-inch section of cardboard, as shown on page 236. Crease it along the middle line and cut it along the slanting side lines shown in the figure. Overlap the cut sections and staple together. Fasten the beak to the middle of the owl's head with tape.

Draw the lower section of the beak freehand as shown opposite and cut it out. Curve it slightly and tape it to the head below the upper section of the beak, making sure the two beak sections join at the corners. Staple these joints together. Cut out a cardboard sliver for the tongue; tape it between the beaks.

Draw a circle 4 inches in diameter on the 4-inch-square piece of cardboard. Draw a line dividing the circle in two, as shown below. Draw parallel lines ¼ inch on either side of the dividing line and score these two lines with a scissor blade. Cut out the two semicircles and bend up the base of each at the scored line. Tape these sections to the owl's head, on either side of the beak and slightly above it.

Place the head on top of the piñata shell. Cover all components of the head with a thin layer of papier-mâché, and mold small spheres for the eyes of the bird. Glue the head of the owl to the body with papier-mâché and allow to dry.

Draw a diagonal line from corner to corner of the 12-by-15-inch piece of cardboard. Draw freehand the design shown below. Cut the two wings out; then cut a line on each wing, from the curve of the wing, halfway toward the base. Overlap the cut sections about 1 inch and staple the overlapping edges together.

Cover the wings with a thin layer of papier-mâché, and allow them to dry. Glue the wings to the owl's body with papier-mâché and put books under the wings to support them while the joints are drying.

Cut the bird's tail from the 12-inch-square section of cardboard, as shown below. Cut out the bird's tail and cover one side with a thin layer of papier-mâché. It will curl as it dries. Turn the owl over and glue the feathers to the owl's tail, with the curling side pointing downward. Support with books to prevent sagging while the joint dries.

With the scissors, gouge two holes at the bottom of the owl's body, large enough to accommodate the wooden dowels. With papier-mâché glue the dowel ends into the holes, then build up their surfaces with the mixture. Allow them to dry.

On the 7-by-12-inch piece of cardboard, draw the feet and cut them out. Cover them with a thin layer of papier-mâché and allow to dry; then fasten them to the ends of the dowels with more papier-mâché.

After the piñata has dried, paint it in gay colors and, if you like, decorate it with strips of crepe paper. Cut a hole in the back of the piñata and fill it with assorted treats. Cover the hole by gluing a piece of cardboard over it. Apply papier-mâché to the patch and allow it to dry.

Attach a screw-eye to the back of the piñata and attach one end of the rope or cord to it. The piñata is now ready to be hung and smashed to pieces.

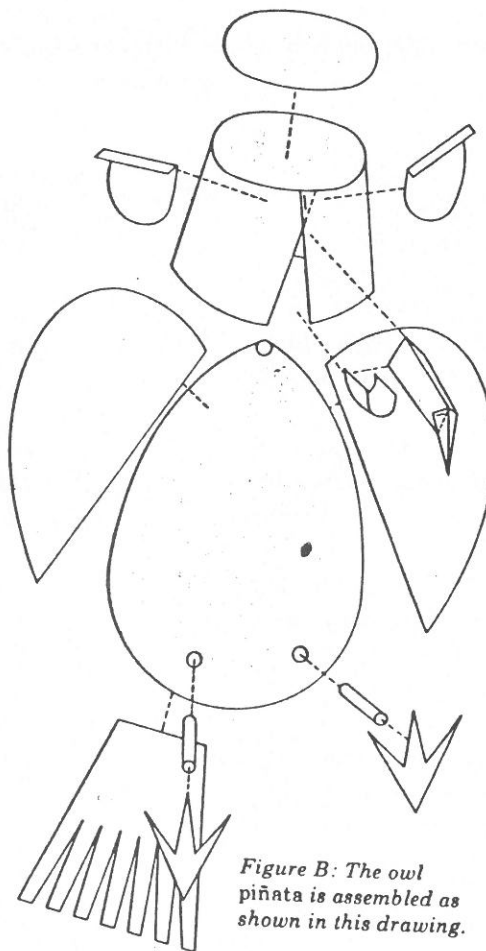


Figure B: The owl piñata is assembled as shown in this drawing.

Piñata

About the Game

The game of *piñata* is closely associated with the Mexican celebration of Christmas. In that country, festive occasions called *posadas* are held every night from the 18th to 24th of December. (*Posada* means 'lodgings,' a reference to the search of Joseph and Mary for shelter on their journey to Bethlehem.) Families and friends get together to sing, dance, and make merry; but, for the children, the high point of the evening is the breaking of the *piñata*, a colorful crock full of candy, nuts, and other small treats.

The word *piñata* derives from the Spanish verb *apiñar*, 'to join or bind in a bundle.' In the past *piñatas* were made to resemble clusters of flowers and fruit, but today animal or bird forms are popular.

In some communities, the breaking of the *piñata* is given a religious significance. The *piñata* represents the devil, tempting mankind with the promise of untold pleasures (the treats hidden inside). The blindfolded child represents the strength of the Christian faith, which must destroy the evil spirit.

The *piñata* custom also occurs in Spain and even in India. In some Latin American countries, the children have to break three *piñatas* – one filled with rice, another with old shoes, and the third with candies. Not until the contents come tumbling out do the players discover which one they have attacked.

How to Play the Game

An adult throws the free end of the rope, attached to the *piñata*, over a beam, or the branch of a tree in the backyard. This person can then hoist the *piñata* up or down during the game.

The children are blindfolded, and one by one are brought near the *piñata*. Each child is given a stick, spun round three times, and told to hit the *piñata* hard with the stick. But they are bound to miss the first time – for the *piñata* will be pulled up out of reach. When each child has had at least one try, the *piñata* is lowered within range. The *piñata* may not rip open the first time it is hit, but as soon as it breaks and the treats shower down, the children are allowed to remove their blindfolds and scramble about to pick up as much as they can.

Materials

Ready-to-mix papier-mâché, or wallpaper paste and newspaper.

A balloon, 1 foot in diameter when it is inflated.

Eight pieces of cardboard: 6 by 16 inches (head), 5½ inches square (top of head), 3 by 8 inches (upper beak), 2½ by 3 inches (lower beak), 4 inches square (eyelashes), 12 by 15 inches (wings), 12 inches square (tail), and 7 by 12 inches (feet).

Two wooden dowels, 2 inches long, ¼ inch in diameter.

A screw-eye.

All-purpose glue.

Adhesive tape.

Poster paint.

Crepe paper (optional).

Thin rope or cord, about 8 feet long.

Filling for the *piñata*: candies, nuts, confetti, etc.

Tools

A stapler, drawing compass, pencil, scissors, and ruler.

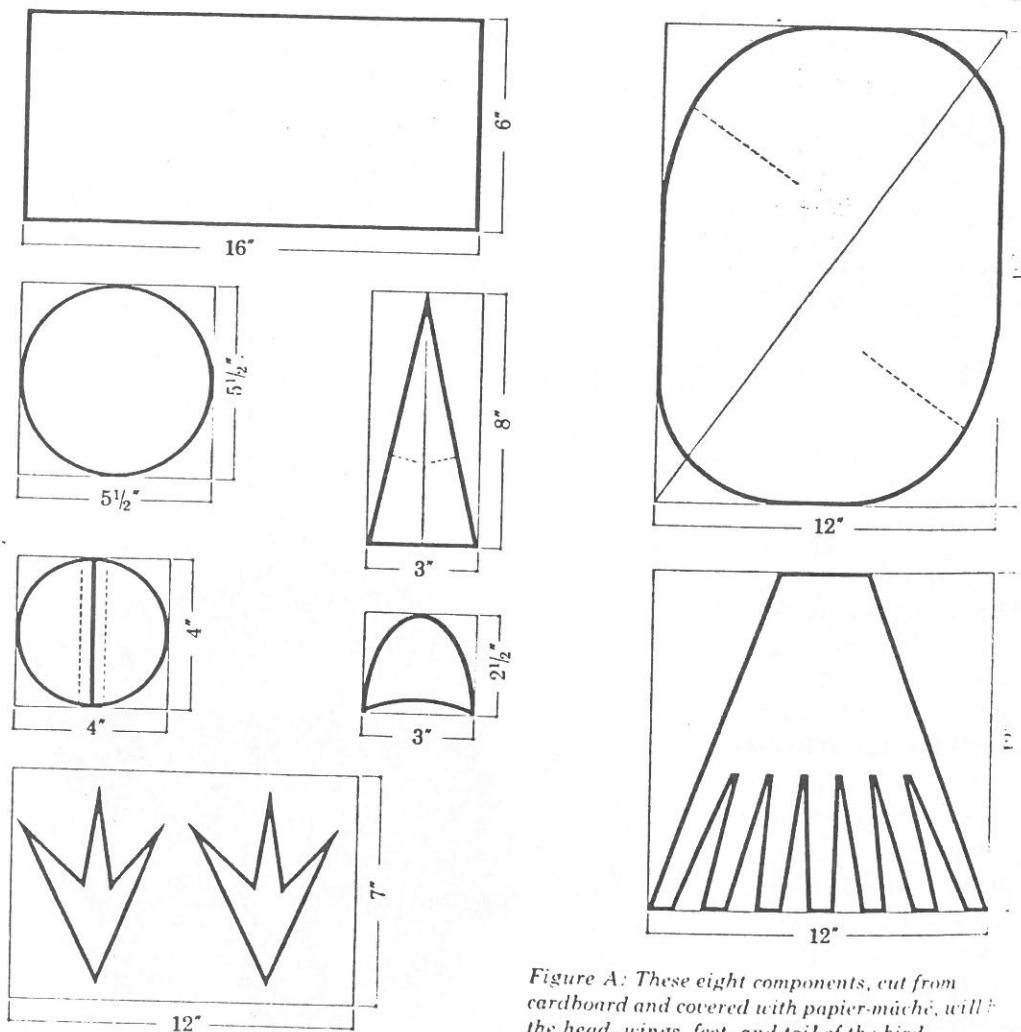


Figure A: These eight components, cut from cardboard and covered with papier-mâché, will form the head, wings, feet, and tail of the bird.

Miniature Piñata

MAKE A MINIATURE PIÑATA AS A CHRISTMAS TREE DECORATION!

You will need:

- styrofoam egg cartons
- felt pens or paint
- yarn
- tissue paper
- glue and scissors
- wrapped candy pieces



Cut an egg cup from your carton and trim the edges. Decorate as you wish. Push a piece of yarn through the top for hanging. Cut two strips of tissue paper, 3" X 6". Clip the bottom edge to make a fringe. Glue the top of the strips to the inside edge of your cup. Fasten a wrapped piece of candy to the inside of the piñata with tape.

There you have it! A perfect miniature piñata to hang on the tree or give as a gift!

Crafts of MEXICO

Tree of Life

Spanish and Indian traditions join hands in many Mexican religious objects. Ancient Mayan and Aztec artists illustrated their religious myths with colorful figures. Today Mexican folk artists use similar bright colors to give life to biblical stories. The Tree of Life is a popular creation that tells the story of Adam and Eve. Their Garden of Eden is a brightly colored bouquet of clay flowers and leaves. Clay angels, Adam, Eve, and the evil serpent nestle in its leaves. They too are as brightly colored as the flowers. At the top of the tree a whiskered representation of God appears with stars bobbing about him (*Fig. 127*). Orange—a favorite color in Mexican folk art—red, and yellow dominate the rainbow hues of the Tree of Life.



Figure 127

You and your classmates can create a Tree of Life as a class project. Religious convictions might forbid you to make a figure of God. Still, you can produce a very colorful and meaningful example of Mexican folk art using the rest of the personalities from the Adam and Eve story.

MATERIALS

self-drying clay	wire
wooden rods	wooden stand
poster paints	varnish

1. Assign parts for the tree to members of the class, one making Adam, another Eve, another the snake, others flowers or stars, and so on. First make a wire armature for each piece. Twist the wire into the approximate shape of the intended object. Leave enough wire (at least ten inches) for fastening the finished piece to the tree (*Fig. 128*).

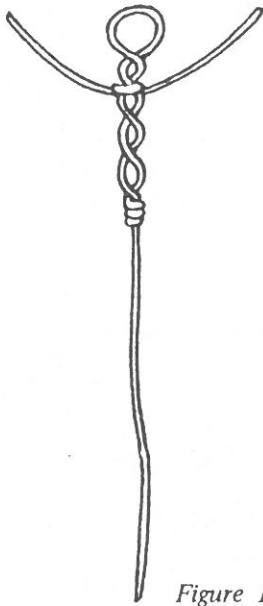


Figure 128

2. With self-drying clay create the piece around the wire armature. Leave the long end of the wire projecting from the shaped piece (Fig. 129).
3. When the clay has dried, paint each piece with poster colors.

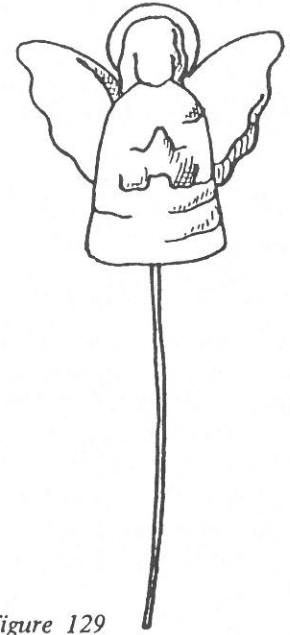


Figure 129

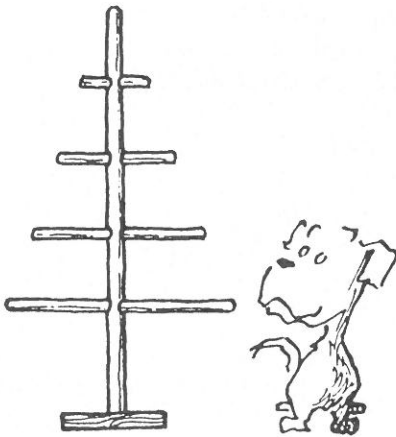


Figure 130

4. As a class, make the tree structure with wooden rods or poles. The trunk can be a broom handle or clothes rod, the branches are wooden rods (Fig. 130). Drill holes to stick the smaller rods into the pole trunk. Make a base for the tree so that it will stand. You can use a Christmas tree stand. The size of the tree depends on the number of people making figures for it. Can you and your classmates fill the tree? Although Mexican Trees of Life often stand taller than a person, yours need be only a couple of feet high.

5. Varnish or paint the tree structure a dark brown color to resemble an actual tree.
6. Wire the pieces to the tree, wrapping the ends around the branches. Begin from the center and work outward. Toward the outer ends attach stars and flowers, allowing them to bob on the ends of their long fastening wires.

Ojos de Dios

Materiales:

- estambre de dos hebras - 25 gramos de cada color (Se necesitan dos colores.)
- cañas o espigas de un centímetro de diámetro.
 - una de 64 cm
 - una de 38 cm
 - cuatro de 10 cm
- tijeras

Para hacer el Ojo de Dios:

1. Se ponen juntas las dos cañas largas con los finales al lado.
2. Usando el estambre, se enrollan bien las dos cañas en el punto medio de la caña corta.
3. Se tuercen las cañas hasta que formen un ángulo recto.
4. Se enrolla bien el otro ángulo cuatro veces. (Tiene que estar muy seguro.)
5. Todos los puntos tienen que estar a la misma distancia del centro.
6. Se enrolla el centro de la cruz cuatro veces en cada dirección. (Esa parte es el centro del universo.)
7. Para hacer los diamantes, se enrollan como el dibujo. Es muy importante que todo el tiempo se mantenga la misma tensión en el estambre. Nunca se cruza un hilo con otro. Sólo se pone al lado, muy cerca.
8. Cuando el diamante del centro tiene 4 cm de ancha, se corta y se pone el otro color con una ligadura cuadrada.
9. Se sigue enrollando hasta que tenga 1 cm del segundo color.
10. Se cambia el estambre otra vez. Se hace otra banda de 1 cm del primer color.
11. Se cambia el estambre otra vez. Se hace otra banda del segundo color del mismo tamaño, pero esta vez, no se corta el estambre. Se enrolla abajo en la caña central unos 8 cm. Aquí se hace una ligadura.
12. Se toma una de las cañitas y se le pone a uno de los brazos de la cruz.
13. Se repite del 1 al 10.
14. Se enrolla el primer color hasta el centro del ojo.
15. Se hacen dos o tres ligaduras cuadradas.
16. Se repite del 12 al 16 para cada brazo de la cruz.
17. Con la última cañita se hace otro diamante debajo del diamante central. Se hace una ligadura. No se enrolla la caña.
18. Se toma un hilo de cada color: se ligan al final del diamante.
19. Se enrolla la caña hasta la base con los dos colores.

Las Borlas

20. Se necesitan once borlas. Cada borla tiene catorce hilos, siete de cada color. Son de 8 cm de largo.
21. Se pone una mitad de la borla detrás de la caña y la otra al frente.
22. Con el estambre del primer color, se liga la borla al palo.
23. Se repite del 22 al 23 hasta que las once borlas estén en posición.
24. El ojo está completo.
25. Se puede hacer una base en forma de círculo de yeso mate. Se puede adornar la orilla con estambre.

Ahora tiene un Ojo de Dios como los que hacen los huicholes. Hay muchas otras clases de ojos. Pero esos no son auténticos.

EYES OF GOD

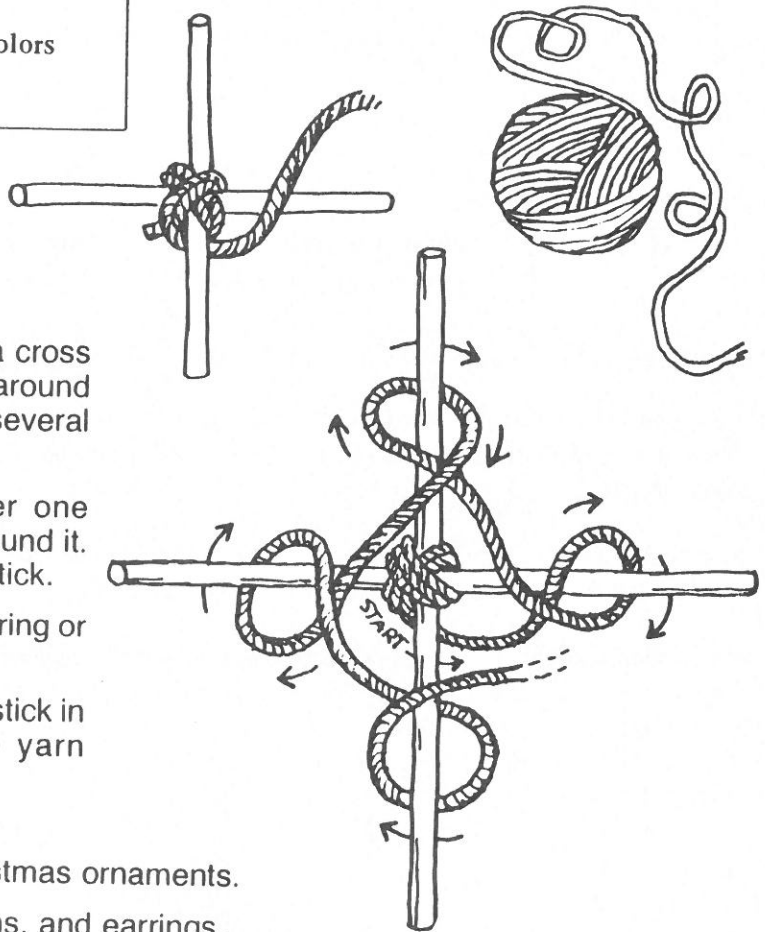
God's Eyes are made throughout Spanish-speaking America. The ones familiar in the United States come from Mexico. The name is earned more in fun than for religious reasons. Similar objects are made in far-off Tibet, where they are called ghost traps.

God's Eyes are popular because they are easily made and very colorful. Mexicans give them to children on their birthdays. As a birthday gift, the number of colors included in the design corresponds to the child's age. You can make a God's Eye as a colorful decoration and souvenir of your study of Mexico.

MATERIALS

two or more sticks
glue

yarn of various colors

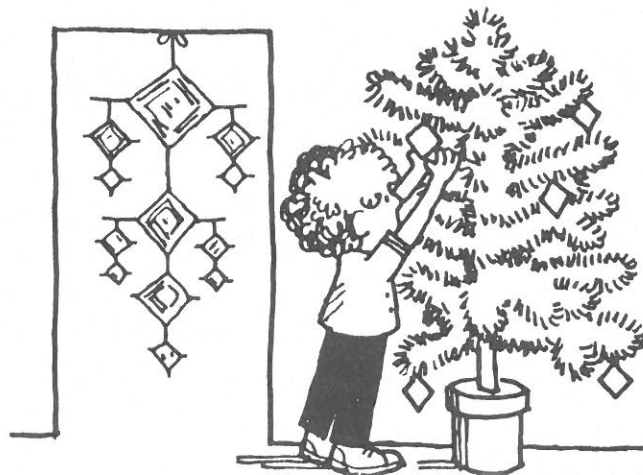


Procedure:

1. Tie two sticks together to make a cross by wrapping yarn several times around them in one direction and then several times the other way. Pull tight.
2. Weave one strand of yarn over one stick, under it again, and then around it. Continue this pattern with each stick.
3. Add other colors by tying a new string or yarn to the previous one.
4. When finished, dip the end of the stick in glue and wrap the end of the yarn around it.

Suggestions:

1. Make large Eyes of God for Christmas ornaments.
2. Use small ones for necklaces, pins, and earrings.
3. Make a mobile by hanging small Eyes of God from one or more large ones.



Tin-Can Art

Mexican artisans have long recognized the free source of working material that tin cans offer. They have used tin cans and tin-can metal to produce folk-art objects and utensils. Such ingenuity was necessary in many poor Mexican villages. Now, as petroleum and industrialization lead Mexico's development, tin-can art survives as an imaginative folk tradition.

All you need for tin-can art are empty produce cans and tin snips or shears to cut them with—plus some imagination. If yours is as rich as that of Mexican craftspersons, you will be able to produce a great deal from tin cans. (Cans aren't made out of tin any more, but they're still called tin cans.) Here are some suggestions.

MATERIALS

empty tin can
pointed instruments

hardware-store enamel
paint

1. To prepare a tin can for working, clean away any food residue remaining inside. Remove top and bottom (if necessary) with a can opener that makes a clean cut. Remove the label and wash away its glue.
2. Rims can be cut away (if necessary) using tin snips or shears. You might have to squeeze the shears hard to make the first cut through the thick rim.
3. For working as sheet metal, cut away the seam of the can to open it. The opened can gives you a long rectangular sheet of metal that has cost you nothing. From this you can make ornaments and wall hangings. Make animals, stars, angels, or holiday figures by cutting the metal with shears. Add touches of enamel paint for color accents (*Fig. 143*).

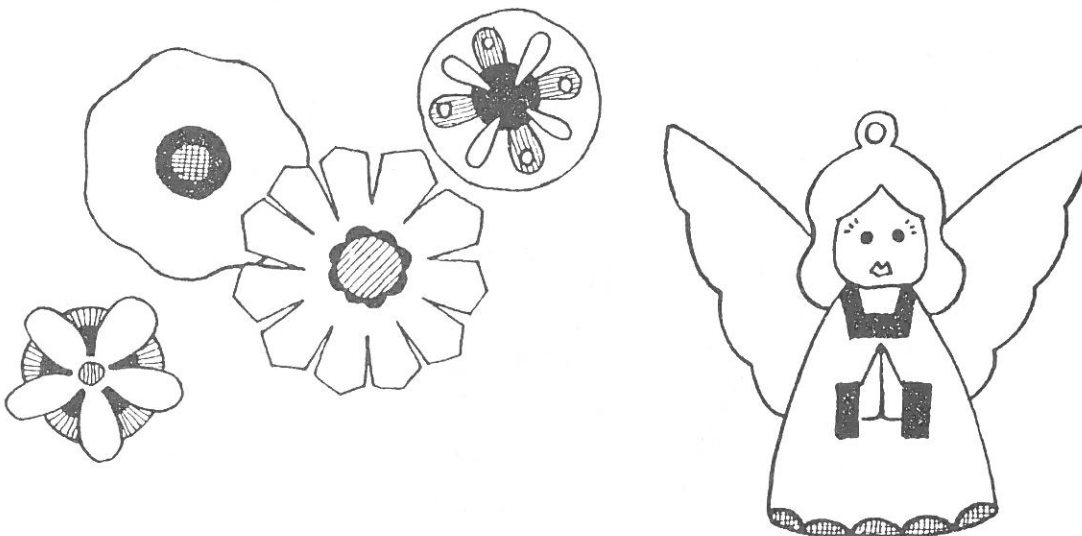


Figure 143

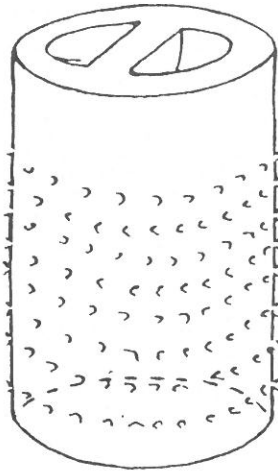


Figure 144

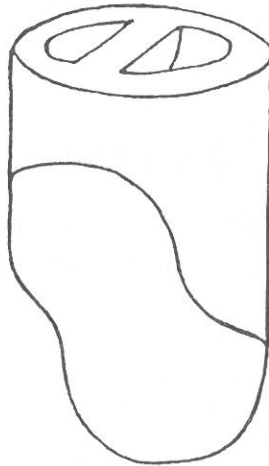


Figure 145

- Graters (Fig. 144) and sugar scoops (Fig. 145) are made from cans with only one end removed. Two half-circle cuts in the remaining end that are bent inward serve as handles. Puncture grater holes with a nail, from the inside out so the sharp points will grate when vegetables are rubbed over the side.

- Make a Mexican-type candleholder by puncturing designs in the side of a can with nails or punches. Only one end of the can should be removed. In hammering the design, you might flatten the can. To prevent this, fill the can with melted wax. Decorate the can after the wax has hardened. Later melt the wax to remove it. Or you can support the can for puncturing by inserting a wooden block. Stuff pieces of styrofoam or cardboard around that for more support. When finished, set a candle inside and its light will show through the perforated design (Fig. 146).

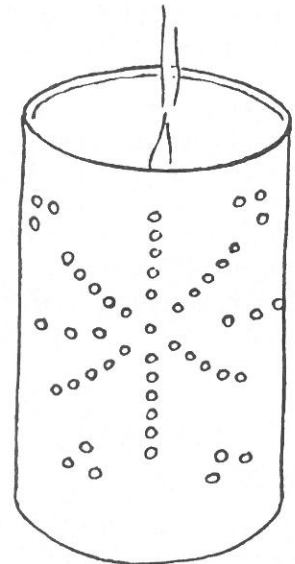


Figure 146

TIN AND BEAD NECKLACE

The settlers of New Mexico started a new art with tin cans left by fur traders and the army. Mexicans cut the tin into shapes. These shapes were added to strings of beads and worn by Mexican men as well as women. To insure a good catch, the men would wear the fish necklace when they went fishing.

tracing paper	triangle necklace
pencil	paper puncher
scissors	beads
cardboard	string
aluminum foil	

TRIANGLE NECKLACE

- Trace the triangle shape, Pattern A in the illustration, onto a sheet of tracing paper.
- Cut out the tracing with scissors and place it on a piece of cardboard.
- Trace the triangle three times.
- Cut out the cardboard triangles with a scissors.
- Cut pieces of aluminum foil two times larger than the triangles, Fig. a.
- Wrap and mold each piece of foil around each cardboard triangle, Fig. a.
- With the puncher, punch holes into the bottom corners of the triangles, Fig. b. Punch a hole into the top point of one triangle.
- Thread several beads onto a length of string.
- Tie one end of the string to a hole in one of the two-hole triangles, Fig. c.
- Thread another length of string with beads and connect it to the first triangle and the three-hole triangle. Finish with a third string and the final triangle. The more beads you use, the longer the necklace.
- Thread two large special beads and tie them to the hole punched at the point of the middle triangle. Tie the ends of the necklace together (make sure, first, that it will fit over your head).

BEAD AND FISH NECKLACE

- Trace and make the fish, Pattern B, just as you did the triangles.
- Punch a hole into the head of each fish.
- String beads and fish onto a long piece of string. Tie the ends of the necklace together.

El Collar

Materiales:

cuentas de vidrio - largas y redondas
hilo transparente - un metro
tijeras
aguja

Para hacer el collar:

1. Se toma un metro de hilo transparente y se hace una ligadura al final.
2. Se ponen dos cuentas redondas.
3. Se ponen cinco cuentas largas con una redonda entre cada una.
4. Se ponen dos redondas.
5. Se dobla el hilo entre la segunda redonda, 'A'.
6. Se pone otra larga, una redonda y una larga.
7. Se vuelve el hilo entre la redonda 'C'.
8. Se pone otra larga, una redonda y una larga.
9. Se vuelve el hilo dentro de la redonda 'D'.
10. Se ponen una larga y dos redondas.
11. Se vuelve el hilo entre la segunda cuenta 'E'.
12. Se ponen una larga, una redonda y una larga.
13. Se vuelve el hilo dentro de la cuenta 'F'.
14. Siga repitiendo los números 12 y 13 hasta que llegue a la mitad del collar.
15. Se repite como en 10 y 11.
16. Se repite desde el 5 al 15 hasta que el collar tenga la medida correcta.
17. Se termina con una ligadura fuerte.
18. Se puede hacer bastante grande para que no se necesite un broche. Si quiere, puede usar cinta de seda o de terciopelo.

Necklace

Materials:

glass beads—long ones and round ones
transparent thread
scissors
needle

Directions:

1. Make a knot at the end of a yard of transparent thread.
2. Slide on two round beads.
3. String five long beads with a round one between each.
4. String two round beads.
5. Run the thread back through the 2nd round bead, 'A'.
6. String another long bead, a round bead, and another long bead.
7. Run the thread through bead 'C'.
8. String another long, round, long.
9. Run the thread through bead 'D'.
10. String one long and two round.
11. Return the thread through the second bead, 'E'.
12. String a long, a round, and a long.
13. Run the thread through bead 'F'.
14. Continue as in 12 and 13 until you arrive at the top.
15. Repeat as in 10 and 11.
16. Repeat from 5 to 15 until the necklace is the right size.
17. Finish with a strong knot.

El Anillo

Materiales:

Cuentas de vidrio - redondas (blancas y amarillas)
hilo transparente - un metro
tijeras
aguja

Para hacer el anillo:

1. Se ponen ocho cuentas redondas blancas en el hilo.
2. Se centran las cuentas.
3. Se pone una amarilla a cada extremo del hilo.
4. Se dobla el hilo y se corre por dentro de las dos cuentas blancas últimas. (No se preocupe si la primera flor no es exactamente un círculo.)
5. Se ponen cuatro blancas en cada hilo.
6. Se dobla el hilo B entre las cuentas 'A'.
7. Se dobla el hilo A entre las cuentas 'B'.
8. Se pone otra amarilla, 'C', como en la parte 4.
9. Se sigue haciendo como en 5, 6, 7, y 8 hasta que el anillo tenga la medida correcta.
10. Se termina con una ligadura, 'D'.

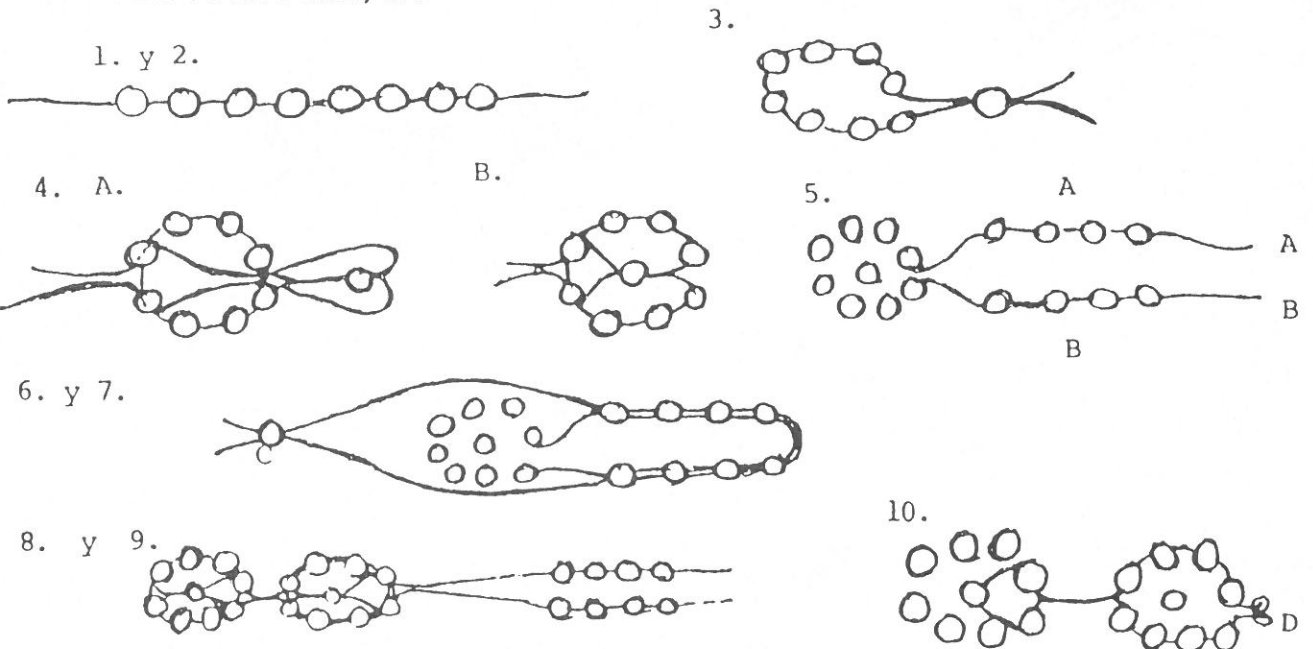
Ring

Materials:

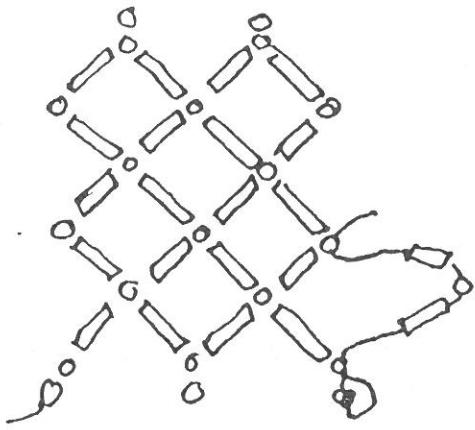
glass beads - round, white and yellow, 1 mm
transparent thread - a yard
scissors
needle

Directions:

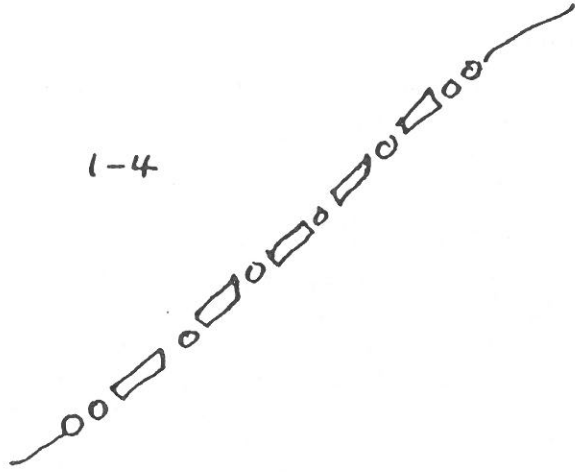
1. Put eight white beads on the thread.
2. Center the beads on the thread.
3. Using both threads, run through a yellow bead.
4. Run the thread back through the last two white beads. (Don't worry if this first flower is not a perfect circle.)
5. Put four white beads on each thread.
6. Run thread B through beads 'A'.
7. Run thread A through beads 'B'.
8. Put on another yellow, 'C', as in step 4.
9. Continue as in 5, 6, 7, and 8 until the ring is the right size.
10. Finish with a knot, 'D'.



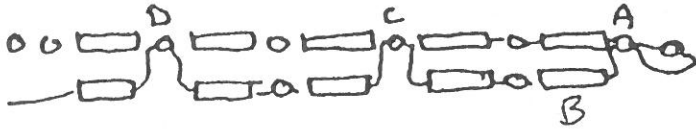
EL COLLAR



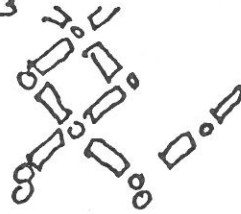
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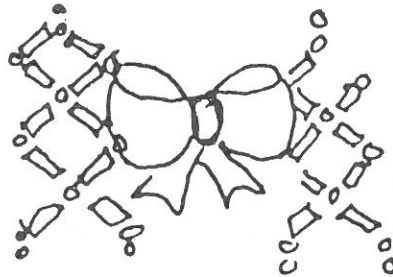
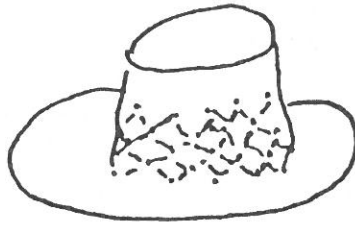
5-9

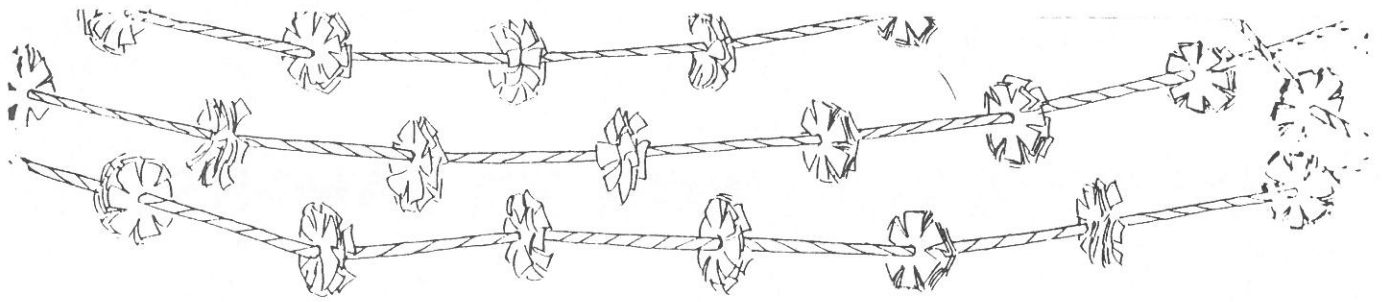


12-13



10-11





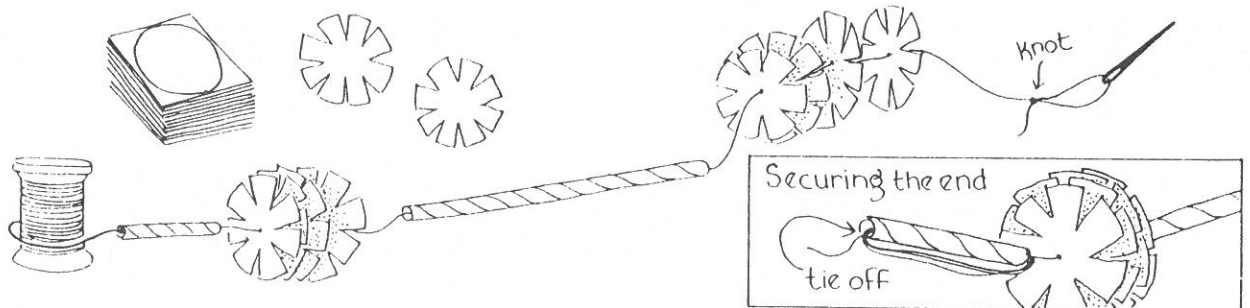
Flower-and-Straw Garlands

Materials: Pastel-colored paper drinking straws; white tissue paper; heavy-duty thread and large needle.

Stack a dozen sheets of tissue and cut into approximately 2 1/2" squares. Cut each stack of a dozen squares into circles and then snip petals to make flowers.

Thread the needle and tie a knot near the needle as shown. Do not cut the thread; this allows you to make as long a garland as you like. Thread a 2" section of paper straw onto the needle and push it down a few feet. Then thread 4 tissue flowers and a whole straw. Continue alternating groups of 4 flowers and whole straws, pushing them further and further along the thread, until the garland is the desired length. Thread another 2" piece of straw and secure it by looping the thread around several times, tying off, and cutting the thread. Go back to the beginning of the garland and secure the first short straw.

Drape garlands around the walls, across the room, over the doorways and windows.



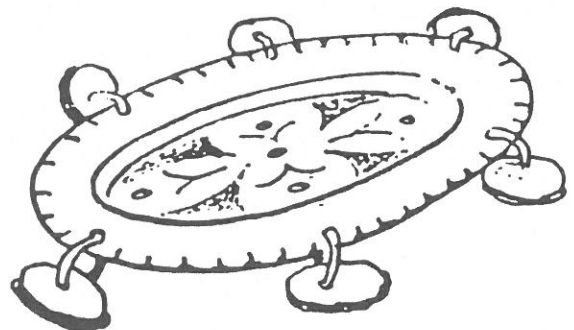
CRAFT: Tambourine

Materials: 2 paper plates, string, bottle caps, hammer and nail, paste, strong needle and thread, crayons.

Draw and color designs on the paper plates. Flatten out bottle caps and remove the cork. Puncture a hole in the middle of each cap with a nail. Paste the two plates together (pasting around rims only is sufficient). Puncture 6 holes in the rim of the plates. Insert string through two flattened bottle caps, attach to plates by passing string through hole in plate rims. Leave enough string so that the bottle caps jingle freely. Blanket stitch around the entire rim for greater strength.



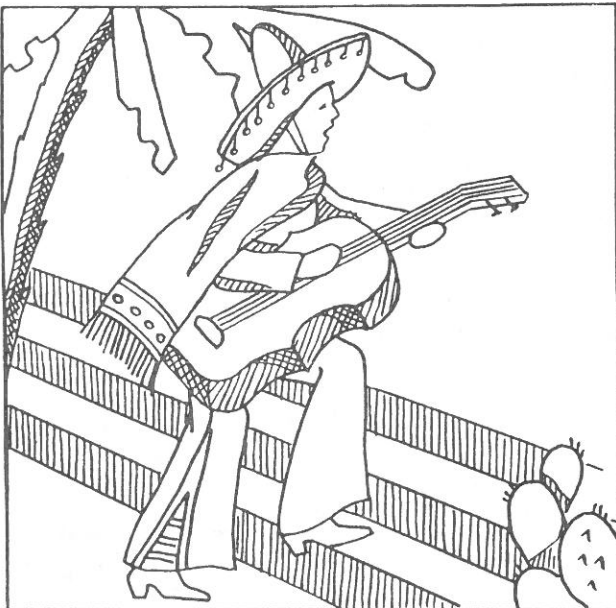
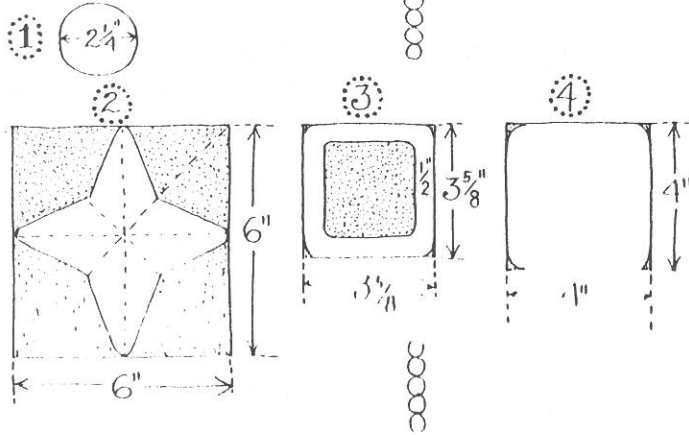
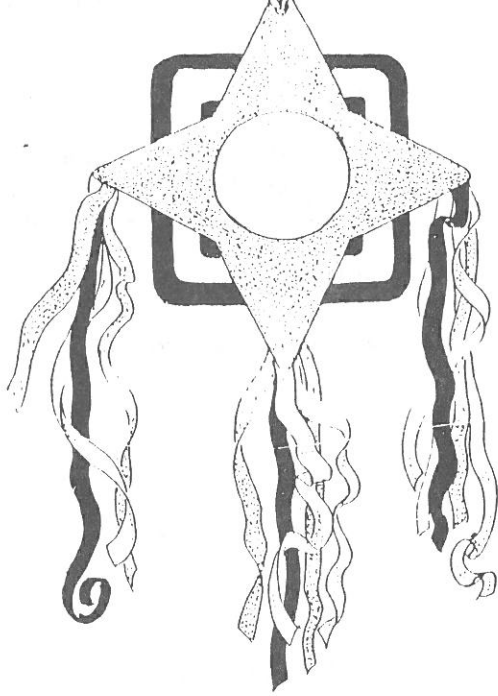
APPLY PASTE ALONG RIM OF LOWER PLATE.



MEXICAN STAR WITH STREAMERS

Materials: Posterboard; any kind of colored paper; tissue paper.

Cut parts 1 and 3 out of colored paper as shown; cut parts 2 and 4 out of posterboard as shown. Glue the parts together in order—1 on 2, 2 on 3, 3 on 4. Cut about 20 narrow tissue strips for streamers, the more colors the better. Glue 6 or 7 streamers to the back of each of 3 points.





NETHERLANDS

NETHERLANDS



SCOUTING NEDERLAND

Netherlands Scouting

Scouting Nederland was formed in 1973 when the former Scout and Guide organizations merged.

The programmes for all age groups stress the development of the individual in relation to others in the group, with an accent on teamwork. Planning together is essential and expresses collective responsibility. There is a coeducational programme for the Rover/Ranger section.

There is growing cooperation between the Rowans (Venture Scouts aged 14-17) and the Sherpas (Senior Guides aged 14-16). They do not have a patrol system but operate in small units, each of which has its own president, treasurer and secretary. Rowans and Sherpas work together on various projects such as the yearly Explorer Belt Scheme.

Activities of groups stress conservation, activities for disadvantaged children and special attention for lonely people. The "Project Foreign Children" helps inform families of foreign origin about Scouting and its activities.

Jamboree-on-the-Air in the Netherlands is among the largest in any country with some 300 stations taking part each year. There are many Sea Scout and Air Scout activities in the Netherlands. Members are also involved in projects with Scouts in other countries.



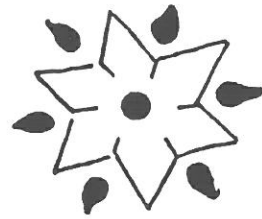
Motto

Weest paraat
Be prepared

Total membership	110,386
Scouting founded	1910
WOSM member since	1922
Population (thousands)	14,563
Area, sq.km.	40,844
Pop. density per sq.km.	357
Capital city	Amsterdam
GNP per capita, US\$	14,530
Language(s)	Dutch

Programme Sections

Name	Age	M	F
Beavers	5-7	x	x
Cubs	7-10	x	x
Scouts	10-14	x	x
Rovers/Rangers	14-17	x	x
Adolescents	17-23	x	x



Netherlands Fact Summary

THE LAND

Area: 12,978 square miles.
 Chief Rivers: Maas (Meuse); branches of the Rhine; Scheldt.
 Highest Point: Vaalserberg (1,056 feet), in Limburg.
 Climate: Cool summers, mild winters; moderate, year-round precipitation.

THE PEOPLE

Population (1960 census): 11,461,964.
 Density: 883 persons per square mile.
 Language: Dutch; some Frisian.
 Largest Cities (1971 estimate): Amsterdam, 820,406;

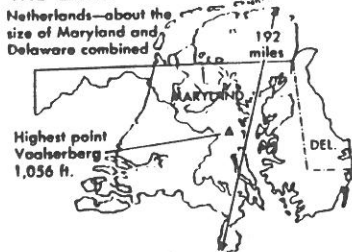
Rotterdam, 679,032; The Hague, 537,643; Utrecht, 278,417; Eindhoven, 189,613; Haarlem, 172,612.
 Religions: Protestant 41.6%; Roman Catholic 40.5%; others, 17.9%.

GOVERNMENT

Capital: Amsterdam; seat of government, The Hague ('s Gravenhage).
 Form: Constitutional monarchy; democracy based on popular elections and universal suffrage.
 Constitution: First adopted 1814; frequently revised.
 Monetary Unit: Dutch guilder, or florin.
 Weights and Measures: Metric system.

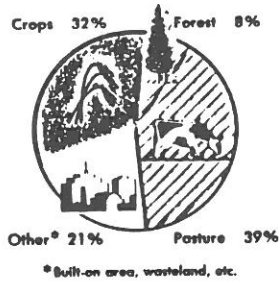


THE LAND

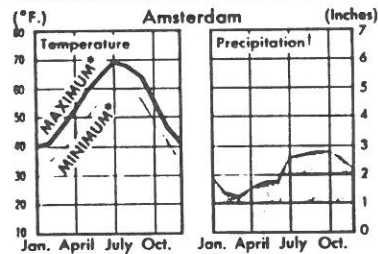


NETHERLANDS 12,978 sq. mi.
 MARYLAND AND DELAWARE 12,634 sq. mi.

LAND USE



TEMPERATURE AND PRECIPITATION



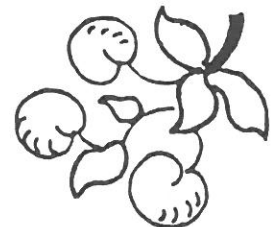
* Average daily for each month
 † Average monthly (average annual—26 inches)



HOW THE PEOPLE EARN A LIVING



HOW THE PEOPLE SPEND THEIR MONEY



DUTCH

During the 16th century, Delft, Holland, became known for a style of pottery and tiles called Delftware. Painted in shades of blue on white backgrounds, Delftware has influenced artists and ceramists of the world. Although the great Delftware industry lasted only until the mid-1800s, the Dutch people continued their folk art of making and hand painting tiles. In Dutch homes, full walls were constructed of tiles with designs consisting of ships, sea monsters, proverbs, children's games, animals, and flowers.

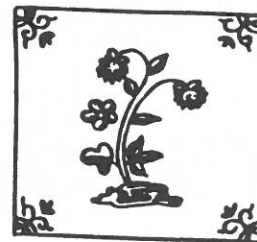
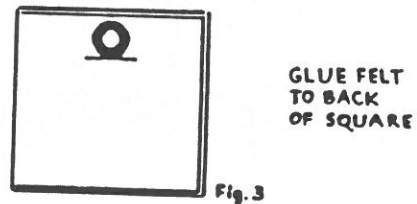
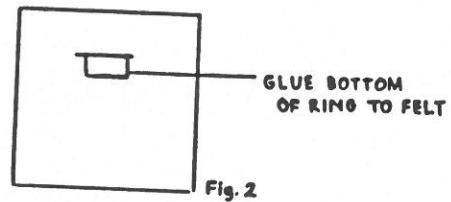
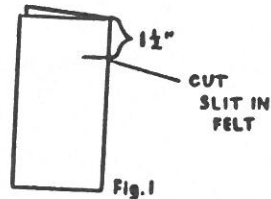
When they came to America, the Dutch colonists of New Amsterdam carried on this traditional art. Delft tiles were used in colonial homes throughout the eastern portion of the United States. Fine examples of these original tiles can be found today in museums and in historic houses, such as the Betsy Ross House in Philadelphia and the Governor's Palace at Williamsburg.



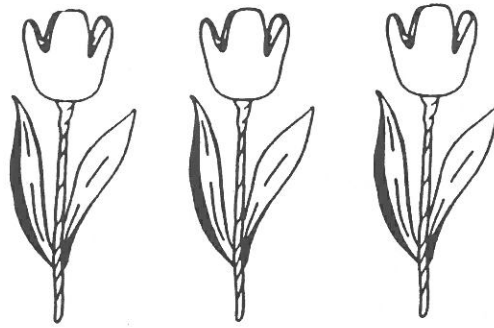
Delft Blue Tiles

MATERIALS: white, glazed ceramic tile, hobby enamels and thinner (ball-point textile paints may also be used), glue-on hanging ring, felt square same size as tile, glue, pencil, drawing and carbon paper, masking tape, scissors.

1. Study the Delft designs shown above. On drawing paper, cut the same size as your tile, plan and draw your design.
2. Place carbon paper, shiny side down, on tile. Put drawing on top, and tape all together with masking tape.
3. Trace over design to transfer it to tile.
4. Paint design using only shades of blue. Use either a variety of blue-colored enamels, or mix your own colors. Adding different amounts of white to a medium-blue color will give you a variety of light-blue shades. Adding tiny amounts of black or purple will provide you with darker shades of blue. Use small jar lids for mixing, and only mix the amounts of paint that you will need. Remember to clean brush in thinner each time you change color.
5. While the paint is drying, prepare the felt square which will cover back of the tile. First fold square in half. With scissors, cut a slit about 1 1/2 inches from top edge (Fig. 1).
6. Open up felt square. Slip hanging ring through slit. Put glue on the bottom tab section of ring, and glue it to the felt (Fig. 2).
7. Now spread a smooth layer of glue over the back of tile, and lay felt square on top with ring showing on the outside (Fig. 3). Allow glue to dry thoroughly before hanging your Delft tile.



Tulips



Tulips were brought to Europe from Turkey in the 16th century. The word "tulip" means "turban" in Persian, because when turned upside down the tulip resembles a hat.

Holland became the international market for tulips during the early part of the 17th century. At that time, fortunes were won and lost in the tulip market, where bulbs sold for thousands of dollars.

Dutch immigrants brought their tulip bulbs with them to America and developed a prosperous industry. Holland, Michigan, where the first Dutch bulb growers settled, is the bulb center of the United States. There, each year, citizens wear Dutch costumes and practice traditional customs during the annual Tulip Festival.

MATERIALS: pastel-colored plastic egg carton, scissors, pencil, small amount of yellow or orange knitting yarn, three 7-inch pieces of stiff wire, stiff green paper, green floral tape, glue, ruler.

1. Cut bottom of egg carton into single egg cups.
2. Take one cup and pencil in four petal shapes around outside of cup (Fig. 1).
3. Cut cup on pencil lines. This will be your tulip.
4. Trace and transfer leaf pattern to green paper. Cut out four leaves.
5. Brush glue on one side of one leaf. Lay a 7-inch piece of wire in center of leaf with about 3 inches of wire stem extending beyond bottom edge (Fig. 2). Place another leaf on top with all edges even, and press tightly together. Make another leaf in the same way.
6. Wrap stem wire with floral tape (Fig. 3). Start by wrapping around the stem and bottom of the leaf. Revolve the stem in your right hand while your left hand guides the tape around and down to the end of the stem. Cut tape with scissors.
7. Cut yarn into four 3-inch pieces. These will be stamens. Bend over one end of another piece of wire about 1 inch to form an open loop (Fig. 4). Place center of all four yarn pieces in loop and twist loop tightly around yarn (Fig. 5). The other end of the wire below the stamens will be the tulip stem. This stem should be about 6 inches long.
8. With the tip of the scissors, punch a tiny hole in the bottom of the tulip cup. Insert the stem wire into tulip (Fig. 6), and pull it all the way through until stamens sit in bottom of tulip. (A bit of glue in the bottom of the tulip will hold stamens in place.)
9. Starting under flower, wrap stem wire with floral tape. Wrap it several times right under flower to make the stem thick, and then continue down to end of stem.
10. Now wrap the wire again. When you get almost to the end, place a leaf on each side of stem. Continue wrapping tape around all three wires to the end of the stem.

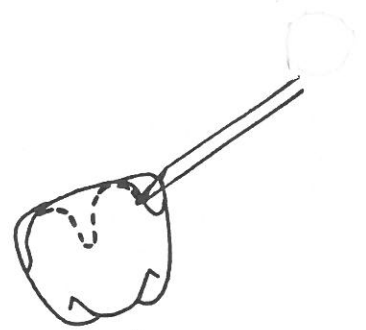


Fig. 1



Fig. 2

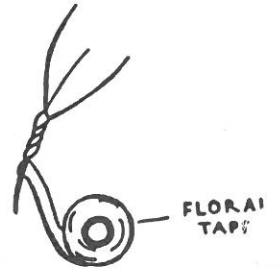


Fig. 3

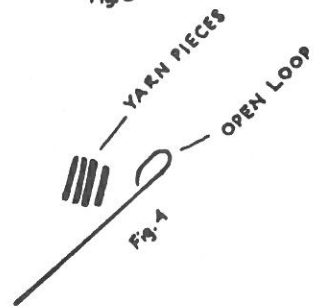


Fig. 4



Fig. 5

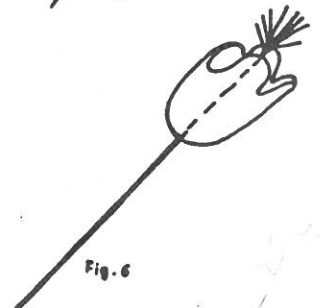
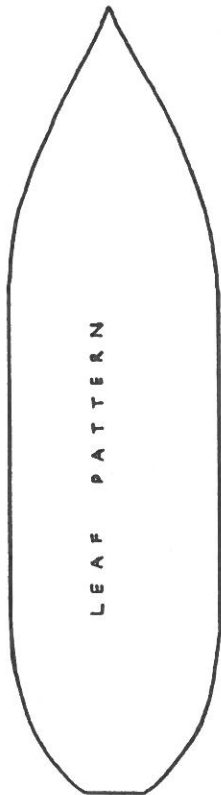
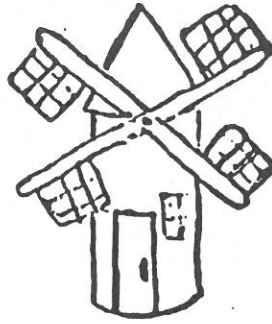
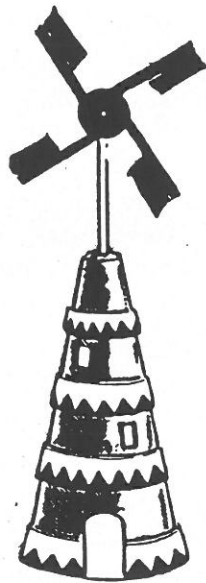


Fig. 6





WINDMILL: You will need a round container such as an oatmeal box, salt box, or large cardboard tube. Attach a cone-shaped roof made of construction paper. Cover container with colored or contact paper; add windows and door. The vanes are made of sections of plastic berry baskets taped or glued to tongue depressors or popsicle sticks. Vanes are attached to container with a large paper fastener.



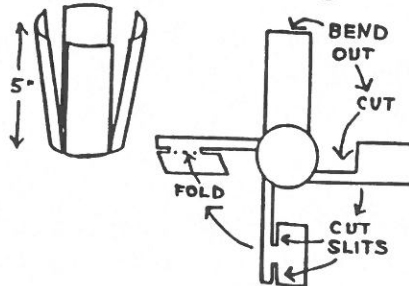
WINDMILL

Windmill

To add a little bit of Holland to your garden, you will certainly want a windmill. This one is made from flowerpots, a plastic bottle and a dowel.

Stack and glue assorted sized flowerpots to a height of about 15", being sure dowel will go down the center. Then paint to your liking.

For the vanes, first cut a quart plastic bottle down to 5" high. Then



cut the sides in fourths and bend out flat. (To help bend sides out, heat plastic with hot water; invert and press down, weighting if necessary.)

To shape the vanes, remove a section from each of the four sides; cut slits and fold out, as shown. With inside of plastic bottle facing forward, fasten vanes to the top of a 3/2" dowel with a small nail. Use a washer between vanes and dowel so that the vanes will rotate freely.

Insert dowel into the holes in the flowerpots. Set completed windmill in your garden and add a few flowers around the base.

WINDMILL □ Holland

Holland is a tiny, flat country in northwestern Europe. Windmills dot the land near the many canals that run from town to town. Big water birds called storks perch on the windmills and houses. Dutch children play a game in which leaders called storks imitate windmills. Team members who fail to follow their leader often end up in the canal (a sort of jail).

The boys and girls elect a *berger*.

The *berger* then appoints two storks, or team leaders. The storks choose sides until all players are on one of the two teams. Each team should have an equal number of from four to ten players.

One stork draws a line on the ground. The second stork draws a parallel line approximately 16 feet away. The *berger* then draws a box at one end

This box is called the canal.

Once the lines and the canal are drawn, the game begins. The players stand behind the line that their stork has drawn, facing one another. Each of the two storks stands slightly over the line. To begin with, the *berger* stands between the lines at the opposite end from the canal.

Now the action starts. The storks begin to imitate either a windmill or a stork. Members of the teams must follow their leader. One leader may be flapping his arms like a flying stork, or standing on one leg. The other leader may weave from side to side, or move his arms like a windmill.

As soon as the game starts, the *berger* walks up and down anywhere between the two lines. He looks first to one side and then another, watching to see that the players imitate the motions of their stork. But when the *berger's* back is turned, the players can try not to follow their leader — without getting caught. When the *berger* finds a boy or girl not following his stork's motions, he dashes up and tags the player and shouts "Windmill!"

The tagged player immediately runs toward the canal. Everyone on both teams and the *berger* chase the player. If the tagged player reaches the canal before he is touched by anyone, he is safe. He returns to his place behind the line and the game starts again.

But if the runner is touched by a player from the other team, he must join that team behind its line. If he is touched first by the *berger*, the player must stay in the canal. The game goes on, even if a player is in the canal.

Once the *berger* has put a player in the canal, he usually watches the teams from near the canal. A jailed player is free when someone from either team slips past the *berger* and touches him. The freed prisoner returns to the line of the player who freed him. But if the *berger* touches a player trying to rescue a prisoner before he reaches the canal, the second player also becomes a prisoner.

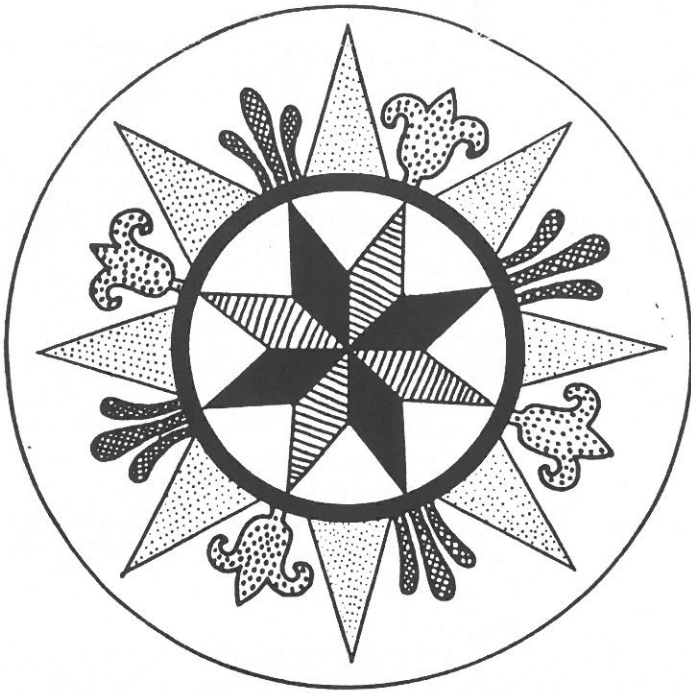
When all players are in the canal—or on one side of one of the two lines—the *berger* says, "Windmill!" and runs. All players chase him. The player who catches the *berger* becomes the *berger* for the next game. The new *berger* selects two storks who choose new teams. And the game starts over.

DESIGNS FOR A DUTCH CHEST

When William Penn invited the persecuted peoples along the reaches of the Rhine to come to America way back in 1681, they brought with them, stored in their minds and hearts, many things other than the will of each to worship God according to his own desires. There were many skilled craftsmen among those early settlers in Pennsylvania, and their descendants still remain in what we now call the Pennsylvania Dutch country. Many of their early crafts also remain and are much prized by collectors.

Perhaps the most beautiful of all their painted furniture are the elaborately decorated dower chests. Certainly no other pieces are more useful in a modern home. They are perfect for blanket chests or for storing anything from firewood to magazines. One of these chests is just the thing for an accent piece in any room. Their construction is always of the simplest sort, so that any good amateur cabinetmaker can make the framework for one. The designs painted on them also are easy to copy.

A set of patterns for the Dutch chest shown are given here on the following pages. They are interesting to paint or stencil in perfectly flat colors, and you may enjoy them even more if you know a little about their original meaning. The tulip symbolizes Lily Time or the golden age of peace and plenty promised the early Dutch settlers if they would come to the New World. The tree of life rising from an urn, the blade, the flower, the seed, and the heart-of-man are all symbols used over and over. The dove of peace appears frequently. Fruit and flowers symbolize God's bounty. Hex signs were used for luck and to keep away evil.



HEX SIGNS. The design above is painted on a white ground. The solid parts in the pattern are to be painted black. Parts of the inner star above is to be painted: vermilion. Outside points of star above in light blue; middle design in medium blue. The inner star above in light blue. In the center of the design is a small circle. The hex signs on the opposite page is painted in black and yellow on a white ground.

TULIP DESIGN. The tulip in the design on the opposite page is painted medium chrome yellow with diagonal hatching. The flower just below: vermilion. The tulip just below: light blue and the tulip just below: light green. Light parts of leaves and stems: light leaf green. Shaded parts: white green. Tree: vermilion.



The main part of this chest is decorated black, but the parts of the top and the sides are to be painted in black and yellow. The white spaces for the designs are to be painted with white paper. The rest of the chest is to be painted in black. The tulip designs are to be painted in black and yellow on a white ground.

NETHERLANDS

Hollow Egg Scenes

The Dutch settlers in America decorated their Christmas trees with hollow eggshells filled with miniature scenes. It is also to the Dutch that Americans owe their Santa Claus. When the Dutch came to America in the seventeenth century, they brought with them their tradition of *Sinterklaas*.

MATERIALS AND TOOLS

Egg
Pencil
Transparent tape
Curved manicure scissors
Plaster of paris
Paintbrush
Acrylic paints
Krylon Spray Fixative[®] (or other permanent protective coating)
White glue—clear-drying
Miniature objects (look in hobby and craft shops and shops that sell doll-house items)
Decorative trim—rickrack, lace, ribbon, braid, or yarn
Long needle
Colored cord or thread for hanging

HOW TO MAKE

1. Without removing the contents of the egg, use a pencil to draw a line where you want to make the oval opening (fig. 1). Place a strip of transparent tape over the penciled line to reinforce the shell before cutting.

2. Cut into the shell with curved manicure scissors, starting well inside the penciled line. Work outward

until you can cut along the penciled line without tearing the shell. Do all the cutting while the shell is still moist.

3. Remove tape, rinse inside shell, and let dry.

4. Mix a small amount of plaster of paris, about $\frac{1}{4}$ cup, with enough water to make the plaster the consistency of thin pudding. Paint the inside of the shell with a thin coating of the plaster. Then fill the bottom of the shell with plaster up to the opening. Let dry for a day.

5. Paint the inside of the egg with acrylic paints to create a setting, such as sky, grass, and trees, for the miniature objects. Let dry. The outside of the egg can also be painted with acrylic paints. If you prefer to leave the egg its natural color, spray it with a permanent protective coating to strengthen it.

6. Glue the miniature objects, no larger than $\frac{1}{4}$ inches high, inside the egg. Let dry.

7. Glue braid, ribbon, rickrack, lace, or yarn around the opening. This will also cover any jagged cut edges on the egg.

8. To make a loop for hanging, pierce a hole through the shell and plaster *while still wet* with a needle. Run a double strand of colored cord or thread through the hole and knot so that the knot remains inside the shell.

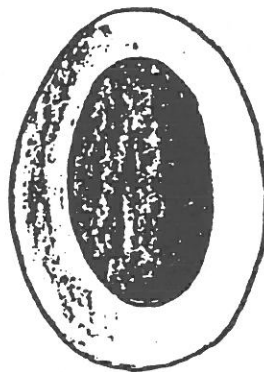


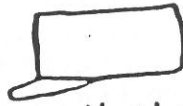
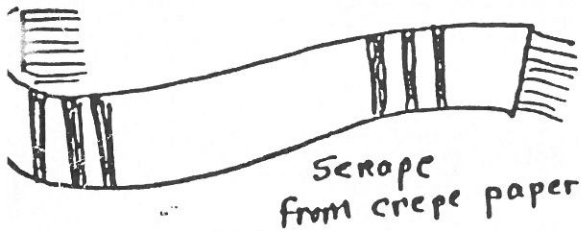
FIG. 1

THIS IS MY COUNTRY (continued)

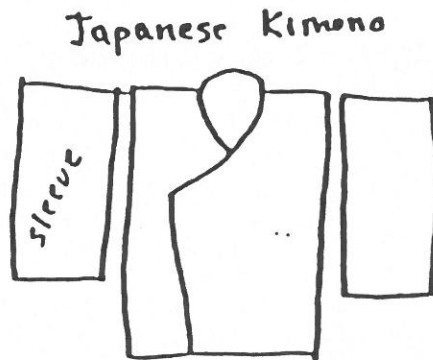
AMERICA:

I am America. People from all over the world come to me to find freedom. My customs are those of every nation, and I offer an equal opportunity to every man. I am called the land of plenty for my natural resources are many. Clothing styles and religion are a man's own choice. What's the difference if a man hails from north, south, east or west. My heart is filled with love for all of them. The home of the brave and the land of the free. America! This is my country!

(Boys remain standing on stage while the "Star Spangled Banner is played.)



Netherlander
Pill box hat with visor
from cardboard



from crepe paper



SKITS AND COSTUMES

THIS IS MY COUNTRY

CHARACTERS: Four boys dressed in costumes from South America, Japan, Africa, and the Netherlands; each holding a large picture or map of his country. Narration is printed on back of picture so boy can read it. One boy dressed in Uncle Sam costume, holding the American flag.

SETTING: Boys come on stage, one at a time. Each boy reads the description of his country while a recording of "This is My Country" is played softly in the background. Recording of "Star Spangled Banner" is played at the end.

SOUTH AMERICA: I am South America. I am most noted for my exotic foods. Sugar cane, coffee, molasses and coconut. My people eat domesticated foods such as beans, pumpkin, pineapple, potatoes and tomatoes. I am also known for my tobacco. On any sunny day you can see me dressed in my native clothing, the serape and the sombrero. My religion is mostly Roman Catholic. South America! This is my country!

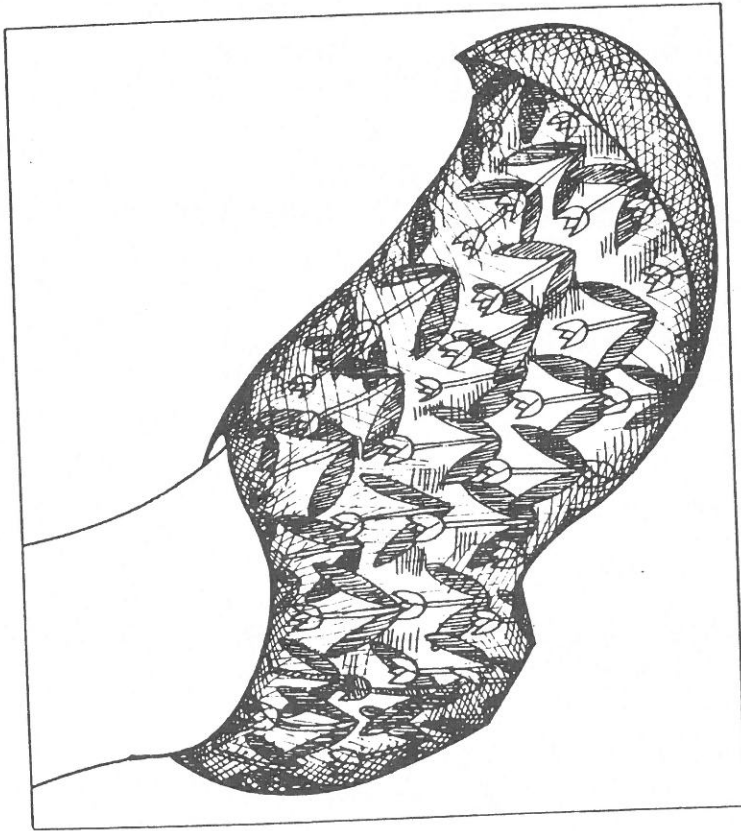
JAPAN: I am Japan. Agriculture is my game, but silk is my claim to fame. People come from all over the world to visit my Buddhist pagodas and Geisha houses, and to try to master the art of using chop sticks. They almost always go home wearing a kimono which is my native dress. Japan! This is my country!

NETHERLANDS: I am the Netherlands, or Holland, as I am most commonly called. My schools are all state supported and education is compulsory. Only eight percent of me is forest surface, so I am best known for my canals. Dairying is one of my important industries. I am world famous for my Dutch cheese. I also grow cereal grain and potatoes, but I am most famous for my fields of tulips. When I pass your open window, you can hear the clippety-clop of my wooden shoes on the cobblestone streets. Holland! This is my country!

AFRICA: I am Africa, the second largest of the six continents. Why not visit me and pick up a diamond. Ninety-eight percent of the world's diamonds come from me. I also have gold and oil in abundance. Some of my tribes still practice witchcraft, so be careful when you visit me. If you wander too far, you may lose your head. Allah is my God. Although I dance as a form of religion, other countries have copied me as a form of entertainment. The caftan and dashiki, my native dress, are now a worldwide fashion. Africa! This is my country!

(continued on next page)

Dutch Tulip Kloppers



Although wooden shoes have been worn throughout Europe and the Orient, we tend to associate them with the windmills, tulip farms, and rosy-cheeked little girls of Holland. We carried out the Dutch theme by decoupage our wooden shoes with antique tulip prints. Of course, you can select any prints that appeal to you, using greeting cards, gift wrap, magazines, and books as sources. There are also thousands of prints made specifically for decoupage work sold in craft stores and by mail order. Because the finished wooden shoes require some five to fifteen coats of varnish, it will be a number of days before your shoes are ready to wear. If you're impatient, use one of the "instant decoupages" on the market or paint your designs with acrylics and seal them with one or two coats of varnish.

MATERIALS:

- 1 pair unfinished wooden shoes, in proper size
- fine sandpaper
- sponge
- wood stain, in shade of your choice (optional)
- cheesecloth or paintbrush, for wood stain (optional)
- tulip prints (two of each print)
- newspaper
- clear acrylic spray
- embroidery scissors (with straight blades)
- cuticle scissors (with curved blades)
- white glue
- small brush, for glue
- brayer or small juice glass
- toothpicks
- single-edge razor blade
- mat or semigloss varnish
- paintbrush, for varnish
- fine steel wool
- furniture wax

PROCEDURE:

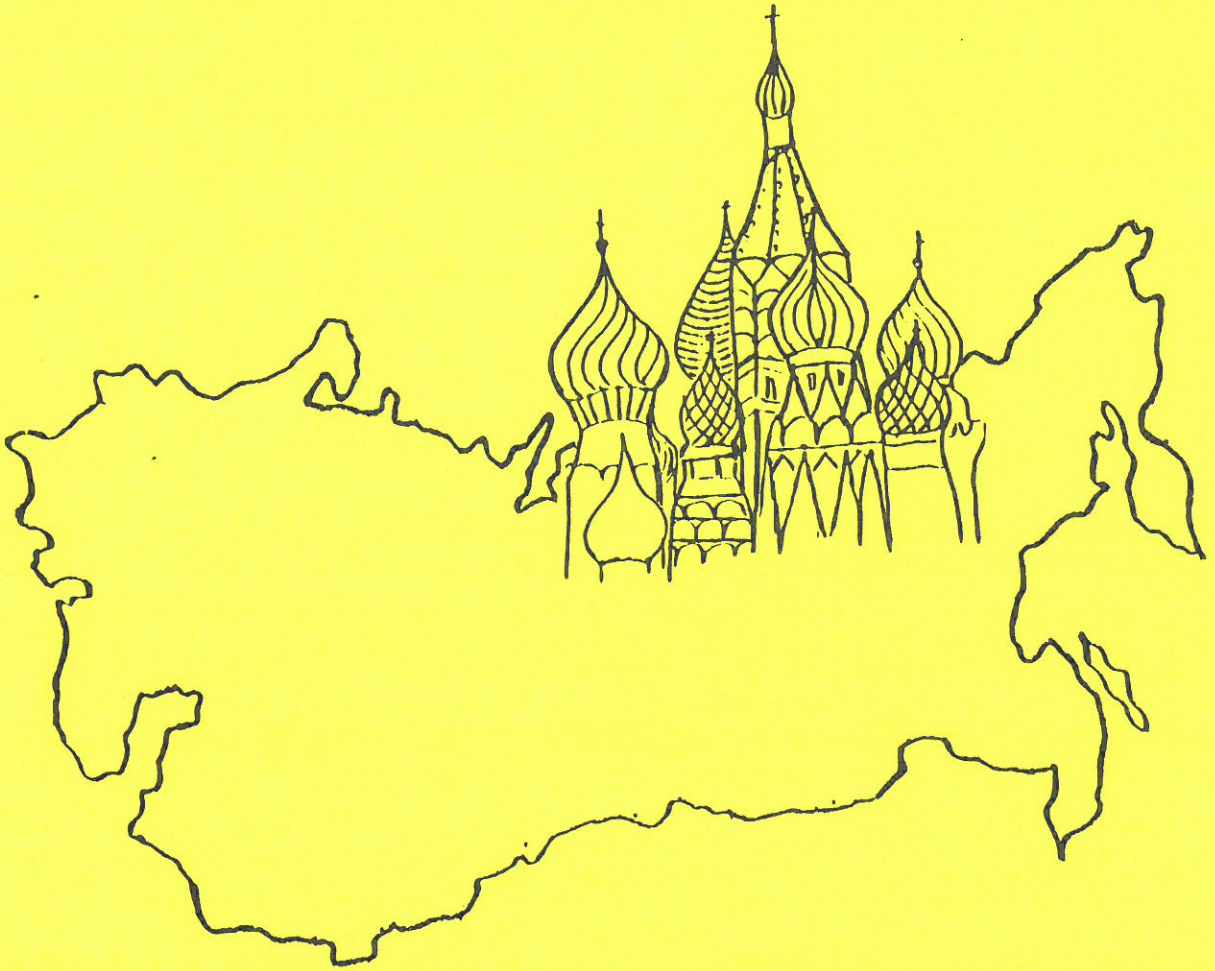
1. Gently sand both the inner and the outer surfaces of the wooden shoes until they are perfectly smooth; remove all dust with a damp sponge. If you wish to stain the shoes, follow the instructions on the can and apply the stain with a piece of cheesecloth or a paintbrush. Stain both the inner and the outer surfaces.
2. Before you cut out the prints that you are going to decoupage to the shoes, lay them out on several thicknesses of newspaper. Spray each side with several coats of clear acrylic spray, allowing several minutes' drying time between each coat. This step is necessary to prevent the colors from running when the glue is applied to the prints.
3. Using whichever pair of scissors is most suitable for the shapes you must cut, cut out all designs as neatly as possible. When you are selecting the prints you are going to use, be sure that some of them are small enough to fit over the curves of the toes without requiring a great deal of bending (see the project illustration).
4. Arrange the designs on the shoes. When you are

satisfied with the arrangement, begin gluing: With the glue brush, spread a thin layer of white glue on the backs of the largest pieces first; press them in place on the shoe. Then glue on the smaller pieces in order of diminishing size. Do not overlap the pieces. When you are applying the glue to the backs of the prints, make sure that you cover the surface completely but not too heavily. If any glue seeps out from under the edges when the print is pressed onto the shoe, wipe it off immediately with a damp sponge. When you apply the prints to the shoes, press them down thoroughly, gently rubbing out any air bubbles. To ensure a good glue bond, roll over the designs with a brayer or small juice glass.

5. Allow the glue to dry for a few minutes. If a spot needs additional glue, apply it carefully with a toothpick. If you discover an air bubble, slit it with a razor blade and, using a toothpick, slip some glue into the hole as neatly as possible. Press the area down and remove any excess glue with the damp sponge. Allow the glue to dry thoroughly.

6. Following the instructions on the can and using the varnish brush, apply one coat of varnish to each shoe, both inside and out. Apply the varnish as smoothly as possible, making sure that there are no air bubbles in the varnish. Allow 24 hours' drying time, even if this differs from the specifications given on the can. The shoes will need between 5 and 15 coats of varnish applied in this manner. The exact number of coats to apply is a matter of judgment, but when the shoes are finished, the designs should be very well protected and you should not be able to feel their edges when you rub your finger over them. Be sure to allow 24 hours' drying time after each coat of varnish and to clean the shoes of any soil or dust before you apply the next coat.

7. After the last coat of varnish has dried for 24 hours, lightly rub the shoes with the fine steel wool. This will give them a soft luster. Brush away the dust resulting from this step and give the shoes a thorough coat of furniture wax, following the instructions on the container. Use a cream or paste wax; do *not* use furniture polish of the sort that comes in a spray can.



RUSSIA

(U. S. S. R.)

COUNTRIES IN WHICH SCOUTING EXISTED
BUT WAS DISBANDED



	<i>Recognized</i>	<i>Disbanded</i>
Afghanistan	1932-47/1964-78	1978
Albania	1922	1937
Bulgaria	1924-1940	1940
Burma	1948-1964	1964
China	1937-1950	1950
Cuba	1927-1961	1961
Czechoslovakia	Founder member	1948
Estonia	Founder member	1940
Hungary	Founder member	1948
Laos	1959	1975
Latvia	Founder member	1940
Lithuania	1923	1940
Poland	Founder member	1946
Rumania	Founder member	1937
Russia (in exile)	1928	1945
Viet-Nam	1957	1975
Yugoslavia	Founder member	1950



R U S S I A
(U. S. S. R.)

Folk Art and Crafts of RUSSIA

Russia is so large and diverse that it is difficult to comprehend. We think of it as the major country of Eastern Europe. Yet only one quarter of that huge nation lies in Europe. The rest is in Asia, stretching as far as the Pacific Ocean. We also think of Russia as a Slavic nation. It is the land of the East Slavs, a people made up of Russians, Ukrainians, and White Russians. However, one quarter of the Russian population is not Slav. That remaining quarter consists of many minorities, from Armenians and Georgians in western Asia to far eastern Mongolians. You can imagine how complex this large country is.

This huge land is harsh. Much of it is open, flat plain. Only the Ural Mountains, which create the border between European and Asian Russia, and the Caucasus Mountains in the south, break the open landscape of European Russia. To the cities of the north—Leningrad, Moscow, and Minsk—the winters come early and stay late, roaring out of the west to batter the land and the people with cold and snow. The bitter cold of distant Siberia is legendary. To survive this cruel climate, Russian peasants hacked villages out of pine and birch forests. In log huts clustered in snowbound villages, Russian folk traditions began.

Those traditions were also influenced by the Eastern Orthodox Church, the mother church of Russia for centuries. Other influences also operated. Tsar Peter the Great imported German architects to build his capital of St. Petersburg, now Leningrad. Empress Catherine the Great employed both German and French artists and philosophers for Europeanizing Russia. Yet Russian peasants remained largely untouched by court culture.

The rule of the tsars was too severe for many Russians to accept aristocratic culture willingly. Folk art in Russia had little to do with court culture. The only effect rigid tsarist rule had on Russian folk culture was to give some of it a political nature.

The folk art and crafts selected for this chapter demonstrate how the Russian environment has affected the country's people. Some of the crafts are historical and no longer practiced. Others continue to be products of Russian craftspersons. If you try any of these crafts yourself, you might feel closer to the Russian people and their folk expression.



Wood House Decoration

"All of the house was made of wood: the walls, the ceiling, the floor, the seats, the table," wrote the Frenchman the Marquis de Castine when traveling in Russia in 1839. He was describing peasant houses (*Fig. 214*). From the forests of the Russian countryside, the peasants cut the wood from which they built their houses and fashioned their crafts. Although many of the productive forests of Europe have disappeared because of overcutting, many Russian forests remain. A modern traveler passes great forests for hours on end traveling between Russian cities and towns.

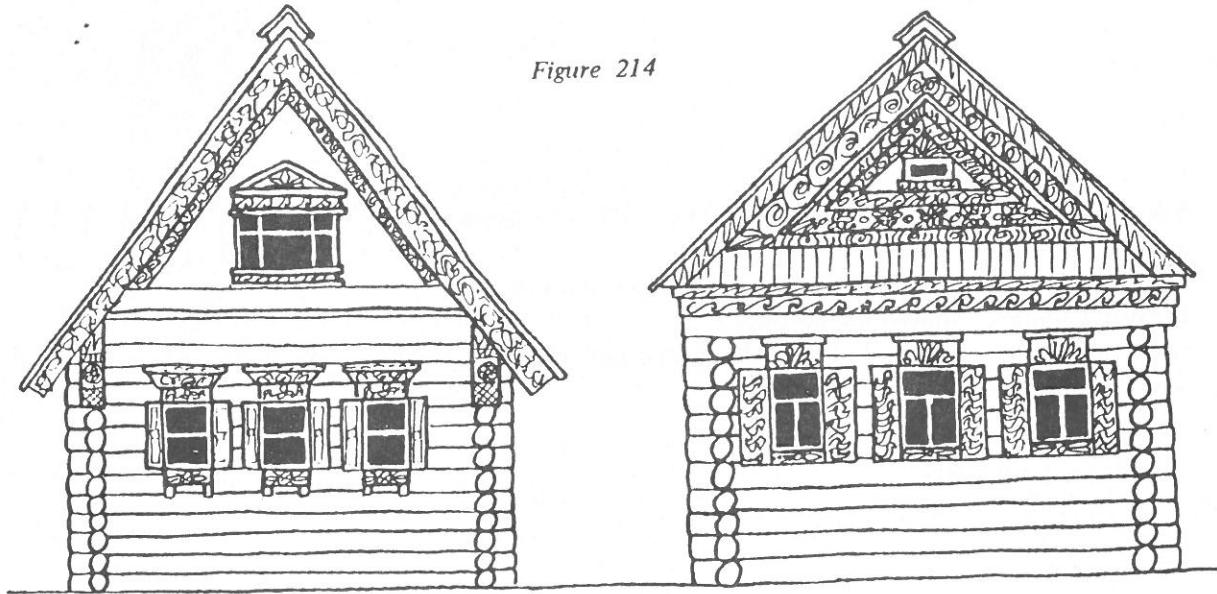


Figure 214

Early in the nineteenth century, carved house decoration flourished in villages along the Volga River. The houses were built of logs. Along the eaves and around the windows and doors carpenters carved rich decoration, inch-deep reliefs of monsters and characters from Russian legends (*Fig. 215*). Many of the motifs dated back to pre-Christian tradition. Water nymphs were popular, taken from the river legends of the Volga (*Fig. 216*). Floral motifs completed the decoration.

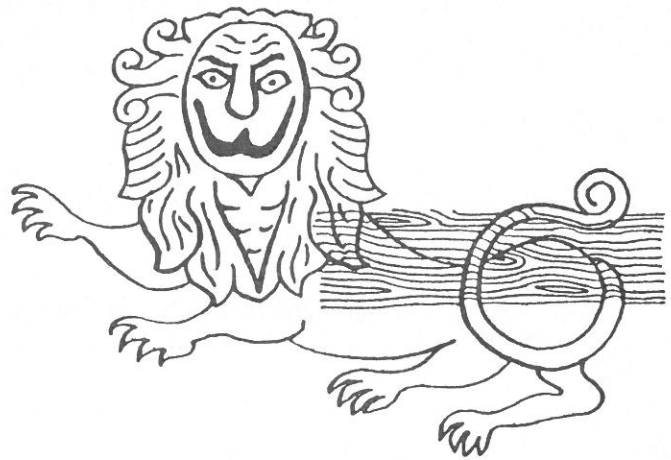


Figure 215

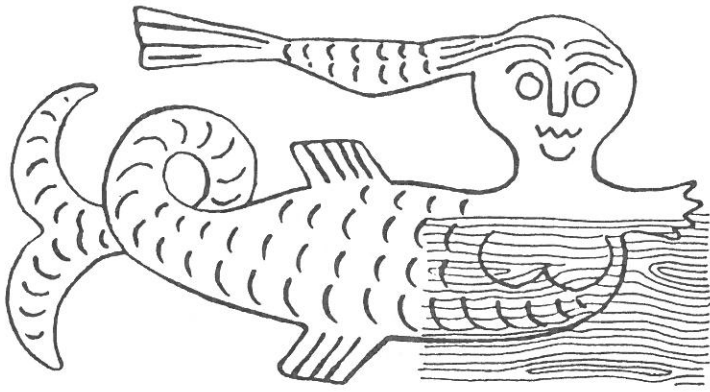


Figure 216

Although simple-appearing, these carvings are bold in their expression. They can inspire your wood carving. You probably have no need or wish to decorate your house or apartment building with carved wood decoration. But these reliefs make excellent decorative plaques and doors for wall cabinets. You will need only some wood-carving tools to carve a shallow relief in a plank of wood with a Russian folk spirit (Fig. 217).



Figure 217

MATERIALS

clean, planed, and sanded wood board varnish

1. Plan a simple, effective design for a wood panel. Make the plan as large as the piece of wood you will carve. Use the illustrations of Russian house reliefs for examples.
2. Transfer the plan to the wooden plank. Use carbon paper or rub the back of the design paper with a soft pencil. Place the design paper on the board and transfer it by drawing over the design lines.

3. Fix the board in a vise or set one end firmly against the wall as it rests on a work table. First cut an outline of the design with a hammer and chisel or a heavy carving knife (*Fig. 218*).

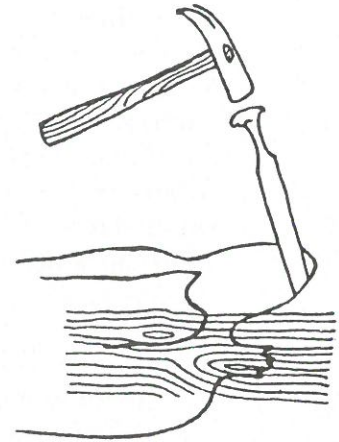


Figure 218

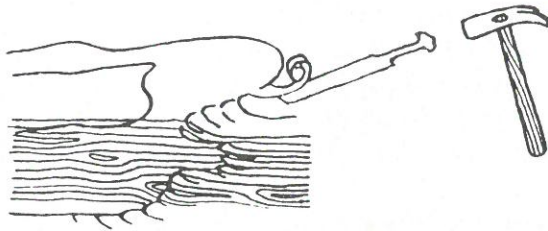


Figure 219

4. Once you have cut an outline of the design, roughly cut away wood from the background with a chisel or a heavy knife (*Fig. 219*).

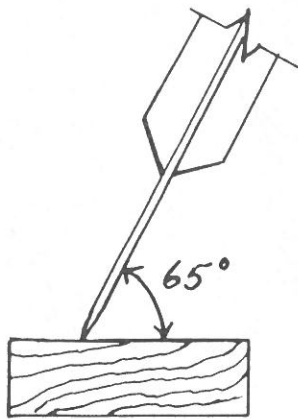
5. Having roughly cut away wood, smooth up the work with finer carving. For this and the final carving, use various wood-cutting tools—hobby knife, X-acto knife, woodcut knife, or utility knife.
6. Finish carving with smaller knife blades. Round edges, make fine detail cuts, and cut away any slivers.
7. Sand the wood relief, first with rough sandpaper and then with finer sandpaper.
8. For finish, varnish the relief. Use a clear varnish for natural wood color. If you want a darker tone, use a varnish stain. Brush on one coat of varnish and let it dry. Then add a second coat of varnish. Sand this with a very fine sandpaper. A third coat should be clear varnish, even if you have already used a stain. When that third coat has dried, take away the gloss by rubbing with fine steel wool.

You might color the relief. Many Russian house decorations were colored. Use colored inks, because they are transparent, allowing the wood grain to show. First color parts of the relief with the inks. When dry, apply the coats of varnish as already described. They give the colors a deep, warm tone and also give the wood a satisfactory finish.

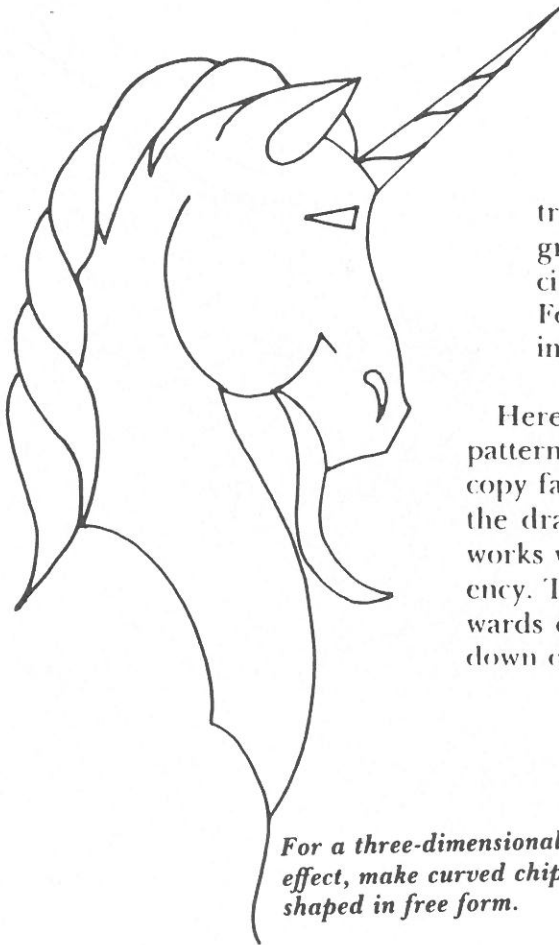
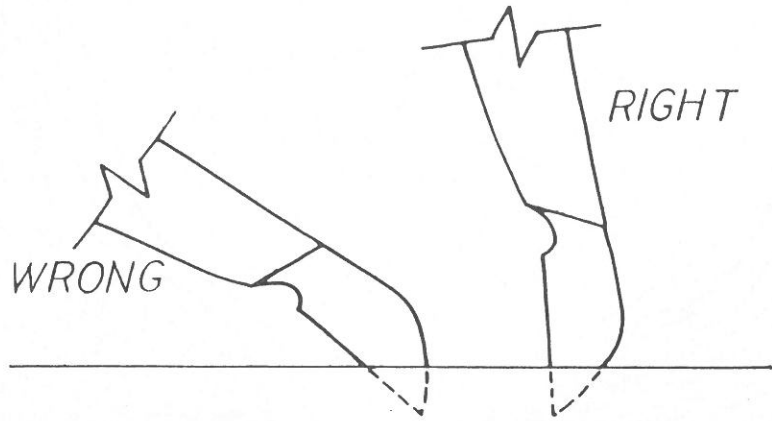
RUSSIAN WOODCARVING

Many times when a carver is just beginning, things don't always go as planned or seem as easy as originally considered. (This phenomenon is not limited to beginners.) It may be that the actual carving doesn't appear correct, or there may be a problem with the design. Perhaps it is the process of laying out the work that is awkward. Eventually, everyone experiences one problem or another. Here are a few hints that will make your carving easier, more accurate, and professional-looking. With a little practice, anyone can master them.

1. For a good contrast of light and shadow, make your cuts or chips at a 65° angle in the wood (see Illus. 4).
2. When making curved cuts, stand the knife up (see Illus. 5). The tighter or smaller the curve, the more perpendicular the knife must be to the carving. It is impossible to drag an excess amount of metal around a curve without producing a chatter or choppy appearance. However, the 65° angle at which the blade is inserted into the wood to scribe the wall of the chip does not change.
3. Clean your chips out as you carve. Don't leave little bits of wood in the bottom of your cuts. Your work should appear clean and crisp.
4. To carve straight lines successfully, train your eye always to look ahead of the blade. Never look at the blade itself and don't use a straightedge as a guide. In a short time, you will be making straight lines quicker than you imagined possible.
5. Make all cuts only as deep as necessary to remove a chip. Avoid excessive undercutting that might remove wood that you wanted to remain.
6. Making crescent-shaped chips where curved lines are drawn will add a fullness or a three-dimensional appearance to a carving. This is particularly true for free-form designs (see Illus. 6).
7. Vary and combine geometrical shapes in a carving for a look of life and vitality. Using the same chip (particularly the three-cornered chip) may be mechanically correct but is artistically very dull.
8. Don't overcarve a piece. In most cases, the area you leave uncarved is as important as what you do carve. It will help "show" the work.
9. When two tapered chips of the same shape must be brought to a single point (see Illus. 8), you will be able to keep the center ridge straight and unbroken if you bring only one chip all the way to the center and hold the second back slightly. This is especially true when cutting cross grain.
10. It is best to draw your design directly on the wood. All lines that can be drawn with a straightedge or compass should be done this way. Because most pieces vary in size, drawing directly on the wood will allow you to proportion your work accurately. In some cases, it will be easier to space free-form designs properly on a piece or within a larger design if you



Illus. 4 (left). The #1 cutting knife is properly inserted in the wood at a 65° angle. Illus. 5 (right). When making curved cuts, stand the knife perpendicular to the wood.

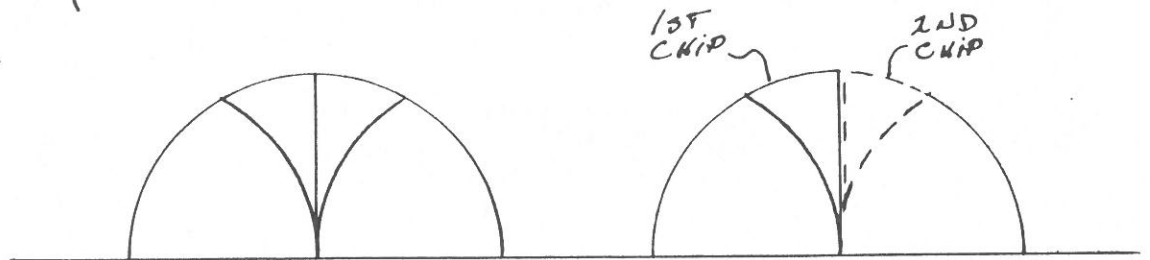


For a three-dimensional effect, make curved chips crescent shaped in free form.

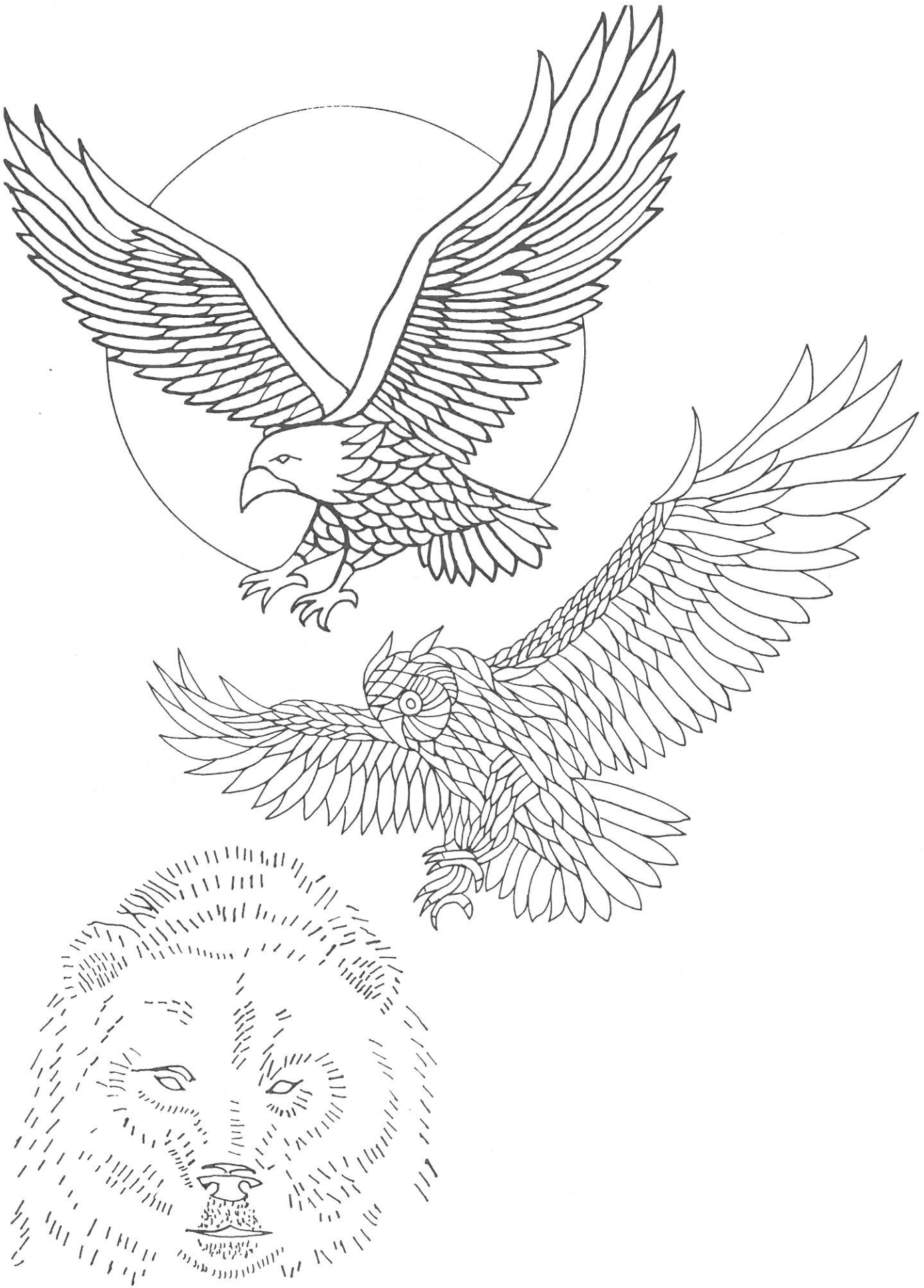
Illus. 6. Pattern.

trace them from a predrawn sketch. When tracing, use graphite paper, which cleans off wood like an ordinary pencil. Regular carbon paper is greasy and difficult to remove. For easy final cleaning of pencil and tracing marks, use an ink eraser.

Here's a neat trick. You can transfer any single-line drawing, or pattern, to wood by simply making a photocopy of it, placing the copy face down on the wood, and ironing it. The heat will drop the drawing from the paper to the wood. This technique also works well with transferring letters if you first make a transparency. Turn the transparency so that the lettering is copied backwards on regular paper. Then, when you place the paper face down on the wood, the letters will come out correctly.



Illus. 8. Two tapered chips of the same shape brought to a single point.



Luboks

In the seventeenth and eighteenth centuries, Russian wood-carvers developed a particular folk art form called **luboks**. These were crudely made woodcut prints. Woodcuts are pictures printed from hand-carved blocks of wood. Russian wood-carvers cut the blocks and then printed the images on paper. These were colored by hand before being sold in the market. The first luboks were picture stories, from which the folk art took its name. Many of the stories were religious. Gradually political themes

began to appear in luboks. The illustrated example shows Tsar Peter the Great playing bagpipes and dancing for his wife (Fig. 220). Can you imagine how popular such political satire would be when sold in town markets?



Figure 220

Luboks have not been made for several centuries. But the tradition continues in children's book illustrations. Like the imaginative luboks of two centuries ago, illustrations in fairy-tale books are among the most creative art in Russia today.

You can test your imagination by designing and making luboks. Choose a political subject, either Russian or a more familiar American theme. Cut a woodcut block from which you can print your idea. It might be used in your school newspaper.

MATERIALS

woodcut ink and roller
watercolors

small, planed block of wood
or linoleum block

1. Sketch your idea as a lubok-type design.
2. Draw your design on a small, planed wood block or plank or on a linoleum block. The latter is easier to cut than wood and available in art supply stores.

3. Cut away the background of the wood or linoleum block. What you cut away will appear white in the print. The part not cut will remain raised and print black. The U- and V-shaped tips of woodcut knives are the best to use. First cut around the outlines of the design with the V-shaped knife. Then cut away the open background with the U-shaped knife by cutting toward the already cut outline (*Fig. 221*). Keep your free hand behind the knife and not in front in order to avoid cuts if the knife slips.

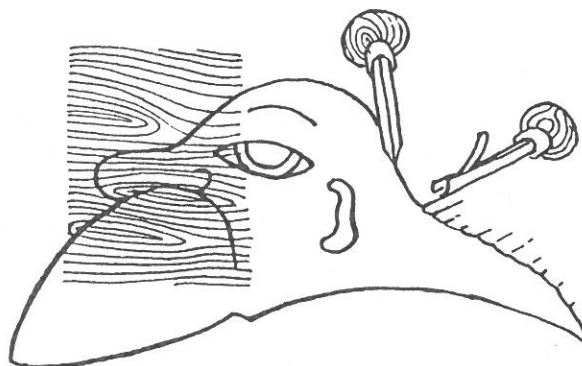


Figure 221

NOTE: It is better to make shallow cuts, one below the other, than to try to cut away much wood in one big cut. With a deep cut, the wood grain can carry the knife in an unwanted direction. Cut only deep enough to avoid taking ink from the ink roller.

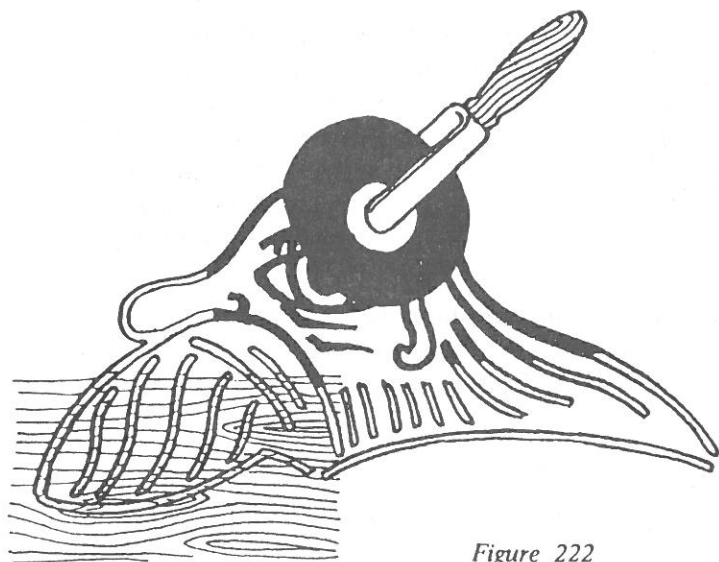


Figure 222

4. When cutting is finished, ink the printing block. Spread woodcut ink on a smooth surface, such as a sheet of glass or thick plastic. Roll the inking roller over the ink so it is thoroughly covered with the ink (*Fig. 222*).
5. Run the roller back and forth over the wood or linoleum block, covering the raised, uncut surfaces with the tacky ink. Be certain all of the raised surfaces are covered.
6. Lay a sheet of paper on top of the inked block. Rub over all of the back of the paper lying on the raised surfaces with a large spoon. You can lift a corner of the paper to check that it is taking ink. The sticky ink will hold the rest of the paper in place.
7. When the paper has been printed, lift it from the block and set it aside to dry as you print another lubok. Print as many luboks as you wish by reinking the block and printing more paper sheets.
8. When the luboks have dried, tint them with water-color paint.
9. You can use this same woodcut process to print your own greeting cards, club announcements, and so on.

Nested Dolls

Have you ever seen Russian nested dolls? They are sold in gift shops in our country and are a popular export of Russia. They are another example of wood as the material of Russian folk art. With nested dolls, you remove the head of the first doll to discover another doll nested inside (*Fig. 223*). The head of the second doll can also be removed to reveal another doll. Remove the head of the third doll and there is a fourth doll. On it goes, until you reach the last and smallest doll, too small to open. How many dolls are nested, one inside the other, depends upon the size of the first doll.

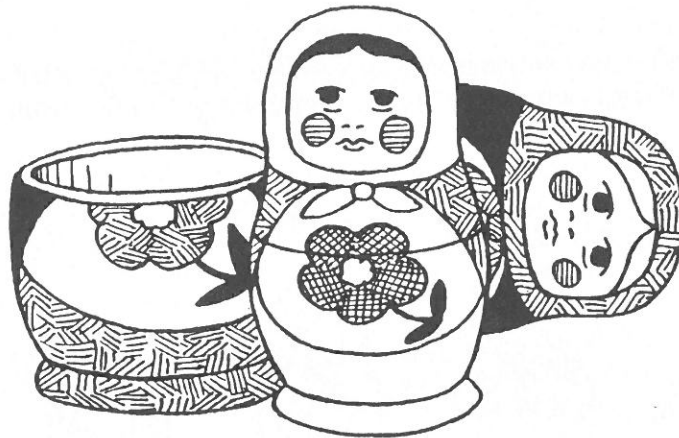


Figure 223

Each of the dolls is decorated with a traditional folk costume of Russian peasant women. A *babushka* (a scarf, from the Russian word for grandmother) covers the head. The dress of the doll is painted with the bright flowers of Russian embroidery.

You probably will not be so ambitious as to carve a series of nested dolls. However, you can make Russian dolls by decorating boxes. Along with classmates, collect a number of cardboard boxes of varying sizes. Trade with one another until each of you has a series of boxes that will nest together. Paint them with Russian costumes as illustrated here or in any books you use in your study of Russian life and history.

MATERIALS

white latex paint
small boxes

poster paints or
crayons

1. Select a series of boxes that will fit comfortably inside one another.
2. Paint each of the boxes with white latex paint.
3. Although traditional Russian nested dolls are decorated with the same peasant women's costume, you might use other Russian costumes for your dolls. Look for examples of traditional Russian dress. Make sketches of the examples.
4. Draw a Russian dressed in a traditional costume on one side of each container. Using crayons or poster paint, color the costumes you have drawn. Keep your nested dolls as a souvenir of your study of Russia or give them as a gift to a young child or an old person (*Fig. 224*).

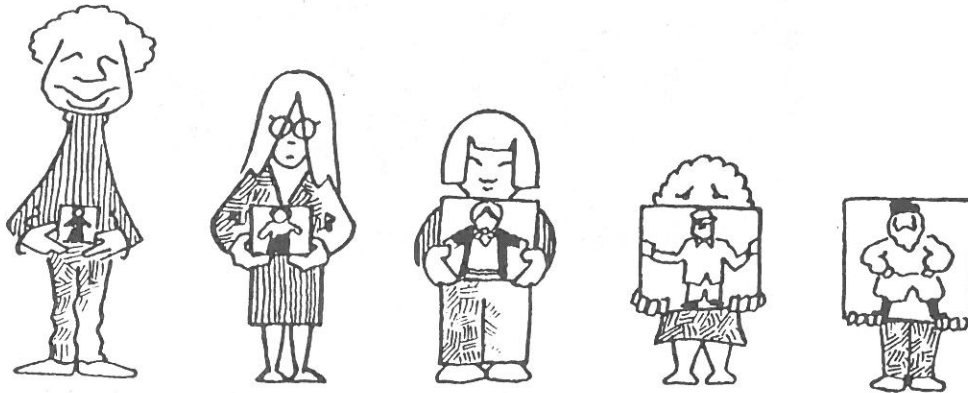


Figure 224

Palekh Painting

The Revolution of 1917 dramatically changed Russian culture. However, traditional culture runs very deep. It can survive the most abrupt changes in a society. For example, nested wooden dolls are a modern treatment of the age-old Russian craft of wood carving. Palekh painting is another example of tradition surviving change.

Palekh is a town some two hundred miles from Moscow. Before the Russian Revolution the town was noted for its icon-painting artists. Icons are religious paintings of saints and biblical personages. Icon painting was a centuries-old tradition of Russian art. After the Revolution, the government started a vigorous antichurch campaign. Icon painting came to an end. However, the icon artists of Palekh decided to continue painting. Abandoning religious themes, they turned to traditional fairy tales and legends, poetry and folk songs for their subjects. Instead of painting on wood panels to hang in churches, they painted on black lacquer boxes, trays, and containers. One thing remained from their old tradition. It was the icon-painting style.

The figures in Palekh painting are long and thin, like the saints of traditional icons. The buildings, towns, and landscapes of Palekh backgrounds are fanciful and decorative like those on icons. The colors are bright and cheerful, as in old Russian icons. The black lacquer backgrounds make the colors seem even brighter than usual.

You can make a Palekh-style painting on a black enameled tin container, decorating it with bright-colored oil paints. Your theme can be a traditional Russian fairy story or a favorite folk song or legend of your own. The illustration shows a Palekh-decorated metal plate depicting the story of the Snow Maiden (*Fig. 225*). A brief account of the famous tale follows. You might use something from it for your Palekh painting.

THE LITTLE SNOW MAIDEN



Figure 225

Old Peter and Anastasia lived in a small village at the forest's edge. They had no child of their own, although they dearly loved the children of their neighborhood. One day as they watched youngsters play in the snow, Peter had an idea. "Let us make a little child of snow. She might come to life and become our very own."

Wearing heavy coats to brave the fierce winter day, Peter and Anastasia did just that. They poured so much love into the snow child that, as the winter twilight fell, the snow maiden began to speak to them, then dance and play in the frosty air.

The happy couple took the little snow maiden into their cozy hut. But she refused the warm clothes they found for her, nor would she eat the hot porridge Anastasia fixed for supper. Instead, she ate a piece of ice crushed in a wooden bowl and continually ran outside to play in the snow. Instead of sleeping inside in a warm bed, she danced in the moonlight that shone on the cold white snow.

She was such a cheerful little girl that all of the village loved her, especially the children, whom she led in sledding and other winter games.

When spring began to warm the chill village and forest air, everyone grew more cheerful, knowing that warm weather was moving northward. However, the little snow maiden began to grow listless, droopy, and sad. Then she told Peter and Anastasia that she must soon leave them, for she was winter's child. Frantically, the couple locked the door of the hut so their snow maiden could not run away. Then sadly they watched as the child began to melt until there was nothing left but a pool of water in which lay the snow maiden's dress, cap, and boots.

All the village laughed and sang with the coming of spring. But Peter and Anastasia were sad. The summer seemed endless and their work very hard. Then, on the night of long winter's first snow, they heard singing outside their hut. They looked out the window and there, in the falling crystals of snow and frost, they saw that the little snow maiden had returned. She had come back, as she would every winter, as long as Peter and Anastasia lived in the village by the edge of the forest.

Maybe some scene in this traditional Russian fairy tale, used by Palekh painters, will inspire your own painting. The dancing child of snow and frost is perfect for setting on a black background. The colors of the hut's interior or the children playing with the snow maiden can be vivid. Or try a folk song, poem, or fairy tale you know and like for a theme for your Palekh painting.

MATERIALS

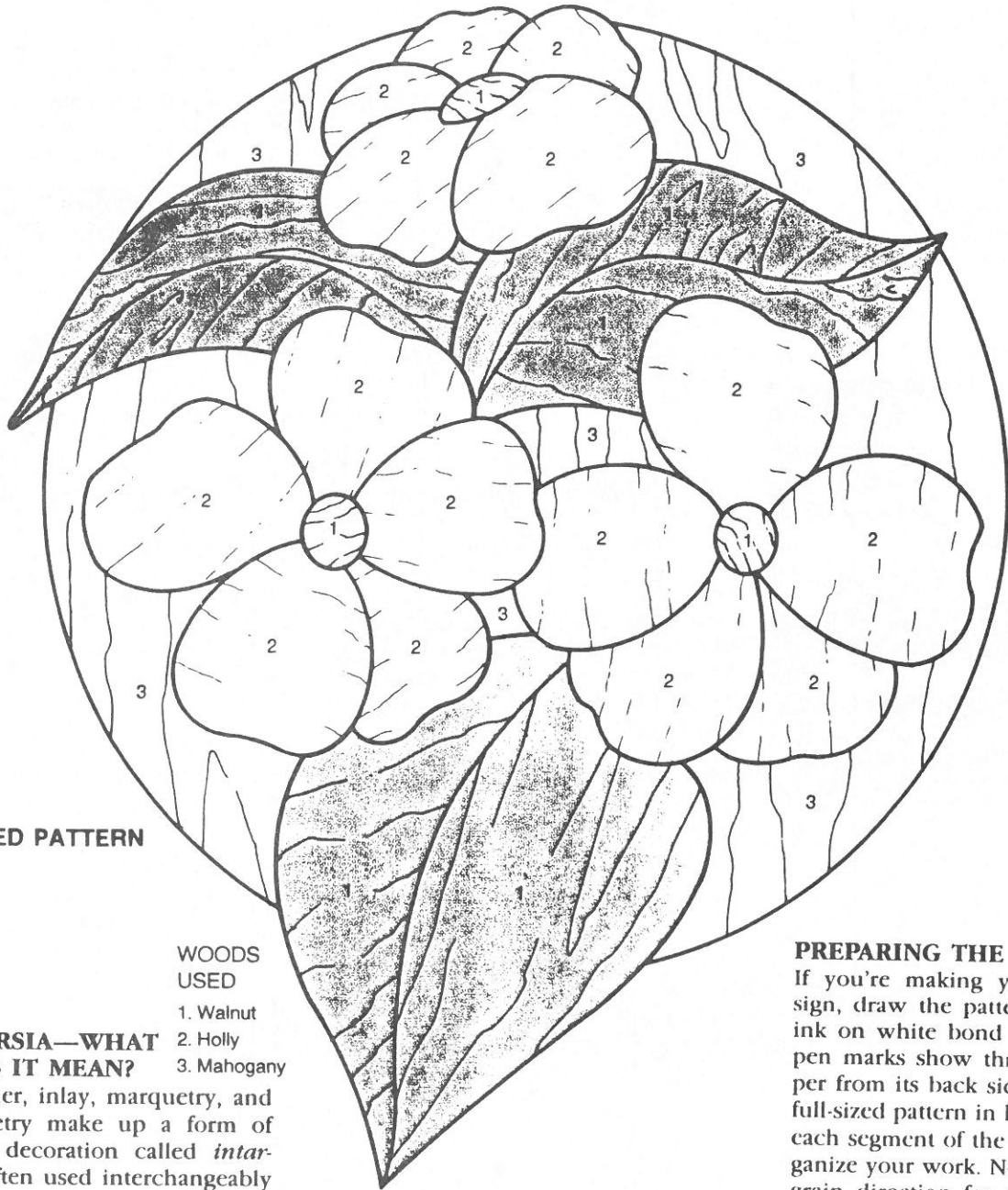
metal object to paint
oil paints

black spray enamel
clear varnish

1. Find some metal object to paint—an old tray, a tin plate, a tobacco tin, a cookie box, or something similar. Spray it with several coats of glossy black enamel. This will give the appearance of black lacquerware.
2. Decide on a subject. Plan the illustration. Make the picture relatively simple, not as involved as an actual Palekh painting. Let your own capability guide your plan. But do plan to use many bright colors, for that is the delight of Palekh paintings.
3. Use oil paints to create your colorful illustration on the black enameled object.
4. When the oil paint has thoroughly dried (it can take a week), cover the metal object with clear varnish for protection and to give it a high gloss.



INLAY, A TIME-HONORED ART FORM FOUND IN RUSSIA



FULL-SIZED PATTERN

WOODS USED

1. Walnut
2. Holly
3. Mahogany

INTARSIA—WHAT DOES IT MEAN?

Together, inlay, marquetry, and parquetry make up a form of wood decoration called *intarsia*. Often used interchangeably to describe similar techniques, it's no wonder these terms have a lot of us confused.

Inlay entails cutting a recessed shape into a wood surface and laying an image made of thin pieces of wood *into* the resulting recess. With *marquetry*, you create an image from thin pieces of wood and adhere that image *onto* a wood surface.

On the other hand, you lay *parquetry into* or *onto* a surface. It differs from inlay in that you always deal with straight lines and/or geometric shapes.

Once you master a few basic techniques, customizing a project with an inlay pattern of your own design can be rewarding and fun, allowing you to create with wood veneers almost anything you can imagine. Keep in mind, though, that the time and skill level necessary to complete an inlay project increases with the number and intricacy of parts in the design. You may want to start with a simple design,

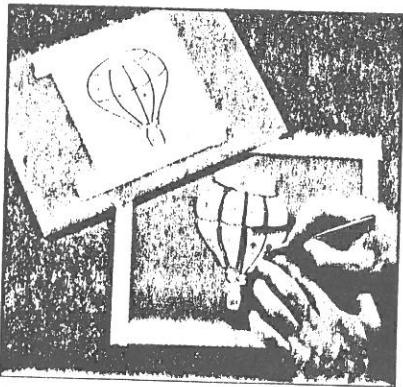
PREPARING THE PATTERN

If you're making your own design, draw the pattern with dark ink on white bond paper, so the pen marks show through the paper from its back side. With your full-sized pattern in hand, number each segment of the pattern to organize your work. Now, select the grain direction for each segment by considering the way color would flow in that object in its natural state. Then, draw two lines on each pattern segment showing the best grain direction. If the pattern has more than a dozen segments, you may want to note the wood species on each segment.

Since you'll need two copies of this pattern, one for cutting out segments of the inlay from veneer, and the other for assembly of the inlay, you can now make a second copy of the pattern. Next, lay butted strips of double-faced cellophane tape over the image area

of each copy. Designate either one of the patterns as the assembly copy, and attach it to a hard, smooth work surface (such as hardboard) with masking tape.

Lay a sheet of waxed paper over the entire taped area of the other pattern. With an X-acto knife, cut around the perimeter of the design, then cut apart each of the segments as shown *below*. Take your time; inlays turn out best when you exercise patience.



Cut apart all the segments of the cutting copy with an X-acto knife before attaching them to veneer. We put the veneer pieces together on the assembly copy, *top*.

CUTTING THE VENEER PIECES

Unless you have some veneer left over from a previous project, you'll need to order some. The sources

carry a full selection of species, plus dyed veneers in a rainbow of colors. Stay away from the 1/4"-thick flexible veneer, though; it's too thin for inlay. Most veneers will arrive flat enough to work with; however, burl and crotch pieces will almost always be wavy. To flatten veneer, use the procedure described in the box *below*.

With the veneer ready, peel the waxed paper from one segment, and look for a section of the veneer with interesting grain pattern. Then turn the veneer for best grain direction and lay the segment sticky-side down on the veneer. You should be able to see the segment number and grain marks (they'll be reversed) through the paper.

Carefully cut around the edges of the segment with a sharp X-acto knife as shown at *right*, making several passes

if necessary. Cut the end grain first to minimize splintering. Do not rush through this stage—your accuracy here determines how well the inlay will fit together.



Pull the X-acto knife away from the corners of a segment to prevent the veneer from splintering.

BUYING GUIDE

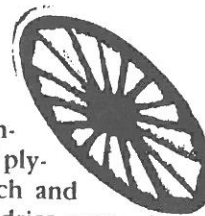
• **Veneers, premade inlays, and bandings.** Constantine's, 2050 Eastchester Rd., Bronx, NY 10461; and The Woodworker's Store, 21801 Industrial Blvd., Rogers, MN 55374.

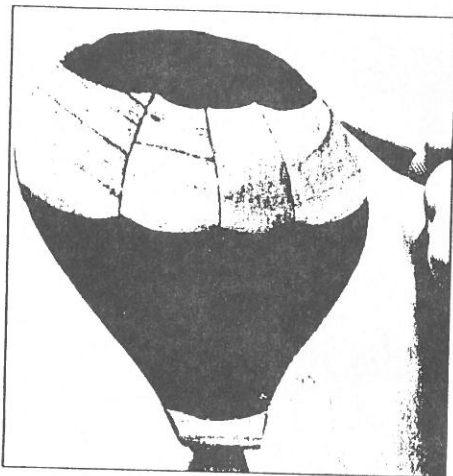
• **Gap-filling cyanoacrylate (instant) adhesive.** Trade name "Hot Stuff-Super T," 2 oz.; and solvent, 3 oz. \$16.95 ppd. Craft Supplies USA, 1287 E. 1120 S., Provo, UT 84601.

HOW TO TAKE THE WAVE OUT OF WAVY VENEER

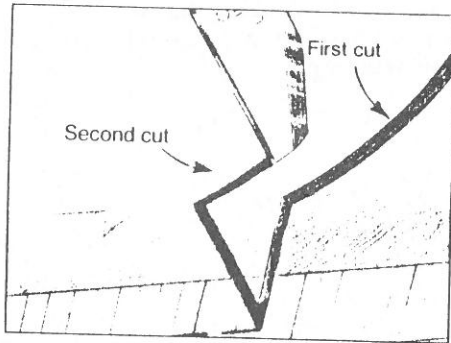
To flatten veneer, start by mixing a solution of 2 ounces of pure glycerin (available from drugstores) in one quart of water. Lightly sponge or mist the solution onto one side of the veneer—do not soak it. Immediately place the veneer between sheets of kraft paper (from brown grocery

bags), and place this assembly between two pieces of plywood. Clamp this sandwich and let it sit until the veneer dries completely (normally about 2-3 days). You'll have to change the kraft paper at least once a day to speed along the drying process.





Be careful not to cut the plywood surface outside the edge of the inlay when you make the first cut—you can't disguise those cuts later.



Make the first cut straight down into the plywood. Hold the knife at a 45° angle for the second cut.

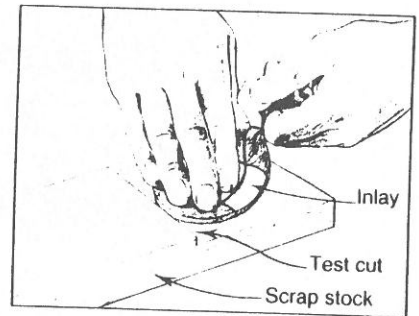
CUTTING A RECESS FOR YOUR INLAY

To create a recess, first apply small strips of double-faced tape along the edge of its back side, with only $\frac{1}{8}$ " of the tape extending into the inlay. Now, position the inlay tape-side down on the plywood surface. Then, cut straight down with an X-acto knife to a depth that's at least the thickness of the inlay as shown *above left*.

After cutting all around the inlay, gently lift it from the surface and peel away the tape. With an X-acto knife, make a second cut at a 45° angle on the inside of the first cut (see illustration *below left*). The second cut defines the border of the recess, and makes for easier routing of the recess.

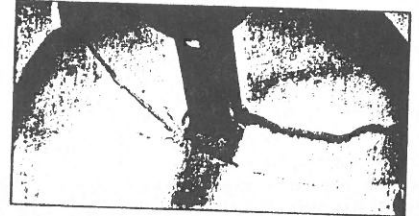
Next, remove the material within these cuts. Start by finding a straight router bit of a diameter that allows routing into the narrow sections of the pattern. For our example, we used a $\frac{1}{4}$ " bit.

Set the bit for the approximate thickness of the inlay, then make a test cut on scrap stock. Check the inlay against the test cut, and adjust the router until the depth of cut allows the inlay to stick just slightly above the surface (see illustration *above right*). With the



Test the depth of the router's cut in scrap stock before making the recess.

depth set, clamp the plywood stock, lower the turning bit into the recess area, carefully rout along the edges first as shown *below*, and then rout away the material in the center.



Rout along the outline of the recess first, and then remove the center.

You will not be able to remove all the necessary material with a router. But you can clean up leftover material with a chisel, or better yet, with a router plane.

CLAMPING AND PATCHING: THE FINISHING TOUCHES

After completing the recess, assemble the materials necessary to fasten the inlay into the recess. You'll need woodworker's glue, two pieces of particleboard (each large enough to cover the inlay completely), cardboard, waxed paper, and at least four C-clamps or handscrew clamps.

Apply a thin layer of woodworker's glue to the back side of the inlay and onto the surface of the recess. We used a toothpick to work glue into narrow spots. Now, place the inlay in the recess

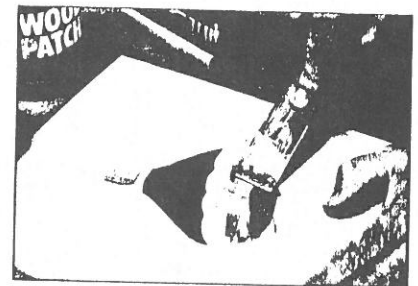
and clamp it as illustrated *below left*. The cardboard layer allows the clamping pressure to conform to the irregular surface of the inlay. Position the clamps for even pressure and tighten securely.

Remove the inlayed piece after 30 minutes of clamping—enough time for the glue to skin over. The glue will be sufficiently soft that you can use an X-acto knife to scrape away the excess glue that has squeezed between the crevices of the inlay. If left in those crevices, the glue will appear white when dry; removing it promptly allows you to later color the crevice with wood putty.

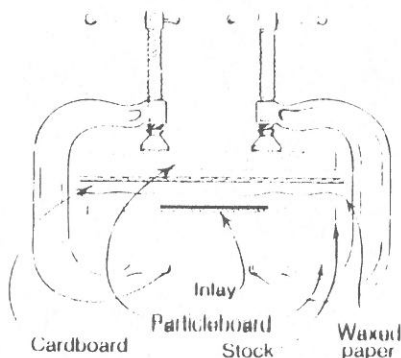
Now, reclamp the inlay, using a fresh piece of waxed paper. Let it sit at least six hours.

Remove your project, and lightly sand the inlay flush with the plywood surface with 100-grit sandpaper. To ensure a flush surface, use a sanding block at least twice as long as the inlay. Be careful not to sand through the inlay

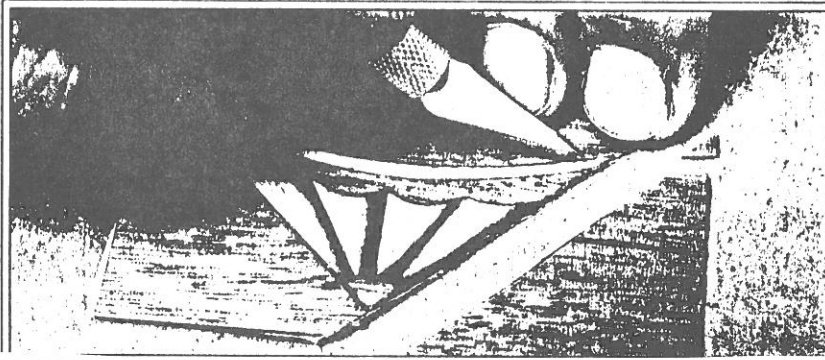
To fill the crevices, you'll need a putty knife and several colors of wood putty. Fill crevices along the outside of the inlay with a putty that matches the surrounding plywood. For crevices on the inside of the inlay, use a color matching the darkest adjacent segment. Apply the putty as shown *below*. Allow it to dry, then sand the inlay with 150-grit sandpaper.



To blend in the inevitable crevices, firmly press wood putties matching the surrounding wood into each one.



HOW TO WORK WITH PREMADE INLAYS



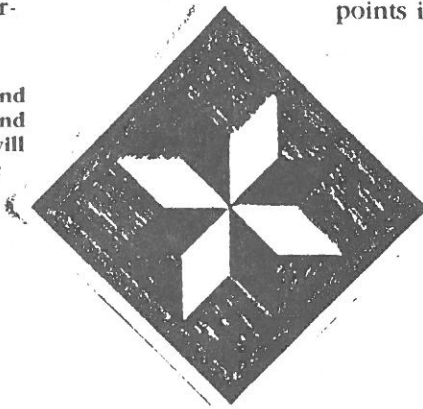
If you don't have the time to make your own inlays, you can buy pre-made inlays such as those shown at *right* from the sources on page 47. You can inlay these in much the same way we've described, but keep these differences in mind:

◀ Avoid the temptation to bend and crack away the extra material around pre-made inlays. An X-acto knife will help you cut away the excess while keeping the inlay intact.

• Many pre-made inlays have excess wood surrounding the pattern, so cut it away with an X-acto knife. When making these cuts, pull away from fine points in

the inlay as shown at *left*. Then, follow the steps *above* for cutting the inlay's recess.

• You also glue and clamp the inlay as described but make sure you place the inlay in the recess with its paper backing facing up.



Bird

Suspended from a Christmas tree and with the slightest movement of air, this tiny, lightweight bird, made from a walnut shell and feathers, gives the impression that it's flying.

MATERIALS AND TOOLS

Walnut for body
 Knife
 Feathers
 White glue—clear-drying
 Pod for head
 Felt pen—black, fine-tipped
 Nylon fishing line for hanging

HOW TO MAKE

1. Heat a walnut in a 300° F oven for 20 minutes or until the shell can be pried open easily when the tip of a knife blade is inserted. Empty the nut of its meats.
2. On the rim of 1 half-shell, glue feathers for wings and a tail. Also, glue the ends of a length of nylon fishing line to the rim on opposite sides to make a loop for hanging (fig. 1).
3. Seal the 2 halves of the shell together with glue.
4. Glue a small pod, with the stem attached, to the walnut, making a head and a beak. Paint small, black dots with a felt pen for eyes (fig. 2).

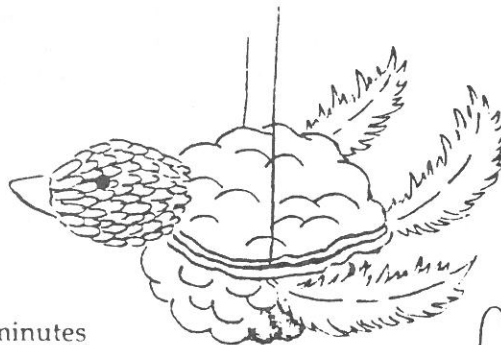


FIG. 2

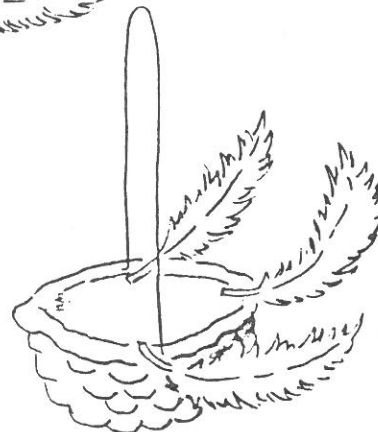


FIG. 1

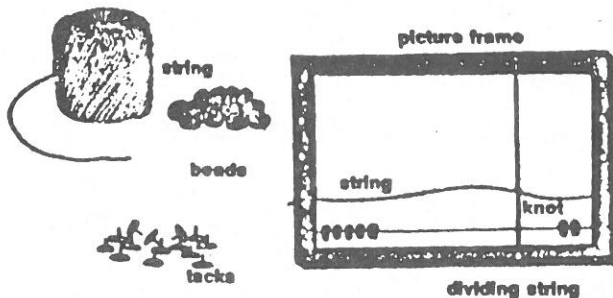
ABACUS

Materials Needed:

picture frame,
string,
thumbtacks,
beads or buttons

Procedure:

1. Cut 5 pieces of string the same length (long enough to cross the picture frame with an extra 7.5 cm [3 in] on each end for making knots).
2. Place 5 evenly spaced thumbtacks along each side of the frame.
3. Slide 7 beads (or buttons) onto each string.
4. Tie the end of one string to the first thumbtack at either side of the frame. Continue tying the strings until you have all 5 strings tied across the frame.
5. On all strings, move 5 beads to the left side of the frame and 2 beads to the right side.
6. Take an additional piece of string twice as long as one of the first 5. Placing your frame so that the 5 strings are left to right, tie this new piece around the frame at the top, about half way across.
7. With the dividing string tied to the top of the frame, bring it down to the next string and tie a knot. Continue down to the next string and tie another knot. Work down to the bottom of the frame until knots have been tied with all the strings. Then tie the string around the bottom of the frame. You now have the dividing line of the abacus.

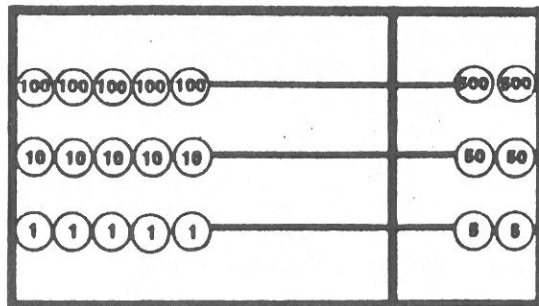


Your abacus should now have 5 strings extending from left to right with 5 beads to the left side of the dividing string, and 2 beads to the right.

Holding the abacus before you, the bottom string represents units. The five beads on the left have a value of 1 each. The two beads on the right have a value of 5 each.

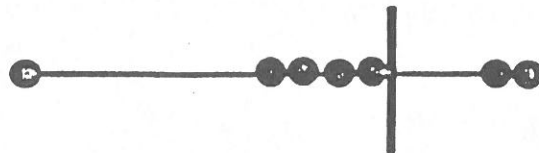
The second string represents values of tens. Each bead on the left represents 10 units. Each on the right represents 50 units.

The next string is hundreds, the next thousands, and the fifth string represents ten-thousands (A).



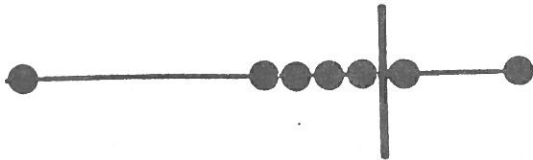
A.

You are now ready to try a problem. Count 4 on your abacus. To do this, push 4 beads from the left side of the bottom string to the center (B).



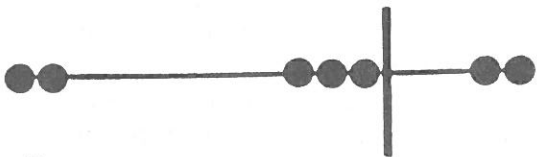
B.

Now, add 5. Do this by pushing one bead from the right side to the center (C). You have just completed an addition problem. $4 + 5 = 9$.



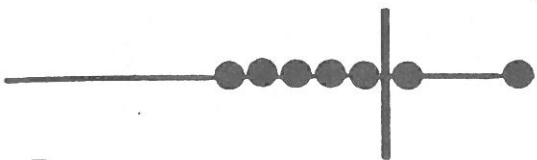
C.

Next, subtract 6. Do this by moving the 5 unit bead on the bottom right back to the frame edge, and move one unit bead on the left back to the frame edge (D). You have now solved a subtraction problem. $9 - 6 = 3$.



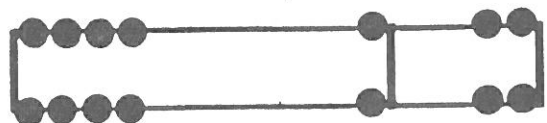
D.

Next, add 8. Move the 5 unit bead on the right to the center, and move three 1 unit beads from the left to the center. You will find only two to move. Move them. Your abacus will appear as in (E).



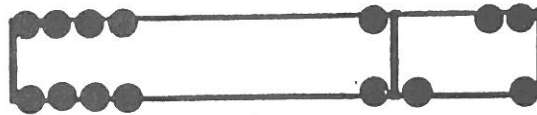
E.

You have a value of 10. Move the five 1 unit beads on the left to the frame and move the one 5 unit bead on the right back to the frame. Replace their value of 10 by moving one 10 unit bead on the second string from the left to the center. You still have a value of 10. Now move the one 1 unit bead to the center (F). You have a total of 11. ($3 + 8 = 11$)



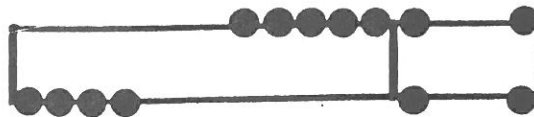
F.

Now add 295. Just as in regular addition, add 5 first by moving a 5 unit bead from the right to the center (G).



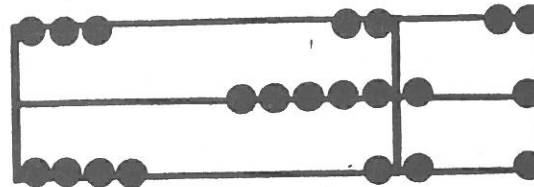
G.

Next, add 90 by moving a 50 unit bead from the second string right, and four 10 unit beads from the left (H).



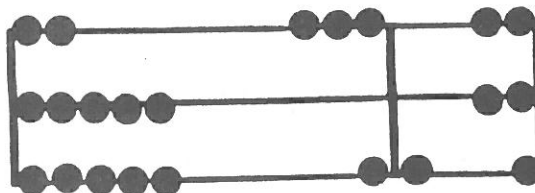
H.

Last, add the 200 by moving two 100 unit beads on the third string. You now have a total of 306 (I).



I.

Since the value on the second string is equal to 100, you can adjust your abacus by moving the beads to the frame edges, and replace the value by moving one 100 unit bead from the third string (J).

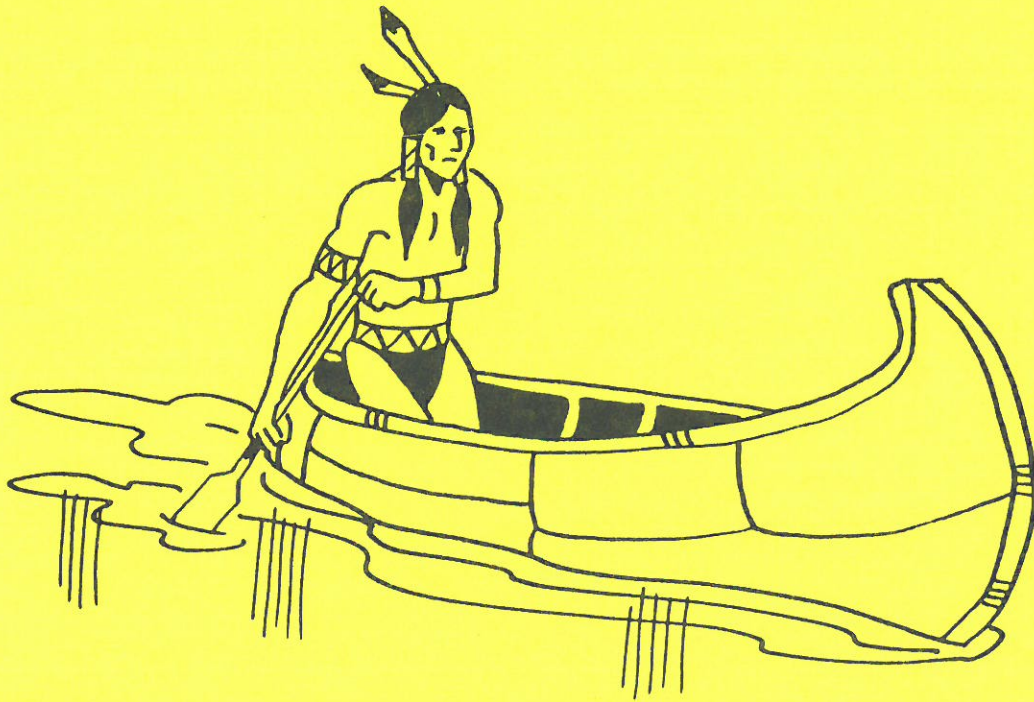


J.

Try additional problems. After practice, you will be able to use the abacus quickly and accurately.

THE FIRST AMERICANS

APRIL



1. How did the name "Indian" begin?

The name "Indian" was applied to American Indian people by a Spanish explorer who mistakenly thought that they were inhabitants of a land in Asia. Today, an Indian is a person recognized as such by the Indian tribe with which he claims affiliation.

2. What is a tribe?

A tribe is identified as a body of persons, bound together by blood ties, who are socially, politically and/or religiously organized; tribal members usually speak a common language or dialect. In the 1970's there were 173 American Indian groups called tribes, bands, nations, peoples.

3. How many American Indian people are there today?

Population estimates vary; but there may be 800,000 to 1,000,000 American Indians living in the United States at this time.

4. Where do they live?

Approximately one-fourth of them live on reservations and the others in cities. Today more than 1/3 of all the American Indians live in Arizona, Oklahoma, and New Mexico.

5. How long have the American Indian people lived in North America?

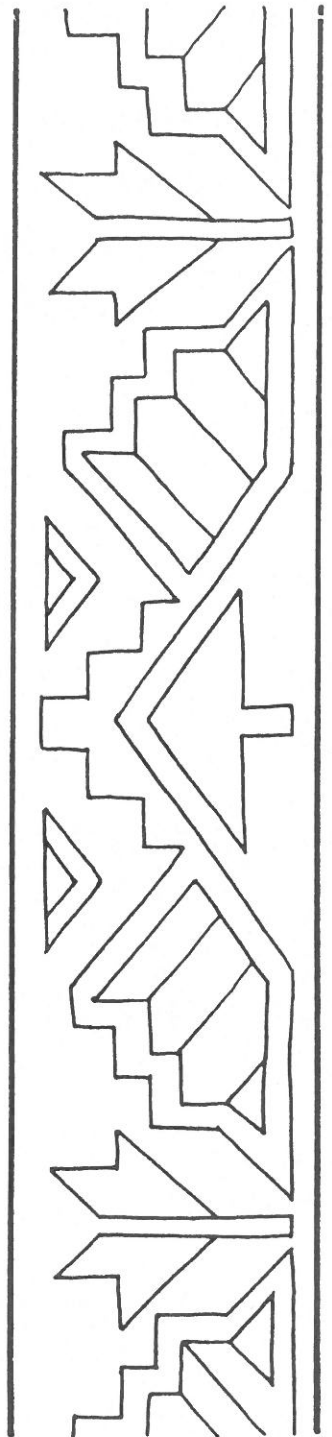
According to the non-Indian scholars, the American Indian has lived on the North American continent at least 10,000 years and probably for 35,000 years. At the time of Columbus' arrival in 1492, it is estimated that the Indian population was 834,000, although it had declined sharply to about 243,000 at the beginning of the twentieth century. Some 428 different tribes, bands, and groups have been recorded in the United States with a wide diversity of language and customs.

6. What different kinds of Indians are there?

It is especially important to understand that all Indians are not the same. They cannot be categorized as a single unified group. There are important differences among the tribes, bands, and nations. Variations are frequently marked in customs, language, tradition, attitudes, behavior, beliefs and values between: a) urban and reservation Indians; b) traditionalist, Christian, and Native American Church members; and c) full-blood and mixed-blood heritage. The Alaskan natives living in some 300 communities have special needs and cultures.

7. How have the American Indians been divided into groups?

American Indians have been classified historically by the way they found their food or by the language they spoke but it is unwise to oversimplify the complex differences among tribes.



THE FADING EMBERS

The thundering herds of buffalo are gone, like thousands of smouldering campfires that burned in the tipis and wickiups of the American Indians. Their fires have been long out and he is being integrated into the social patterns of the White Man. What of his legendary crafts, dances and ceremonies? Yes, as the buffalo and the dying embers of his fires, they are vanishing.

There is no program that can be more colorful and complete as the American Indian to build enthusiasm and pride in the eight, nine and ten year old boys as we accomplish the task of leaders in the Cubbing program.

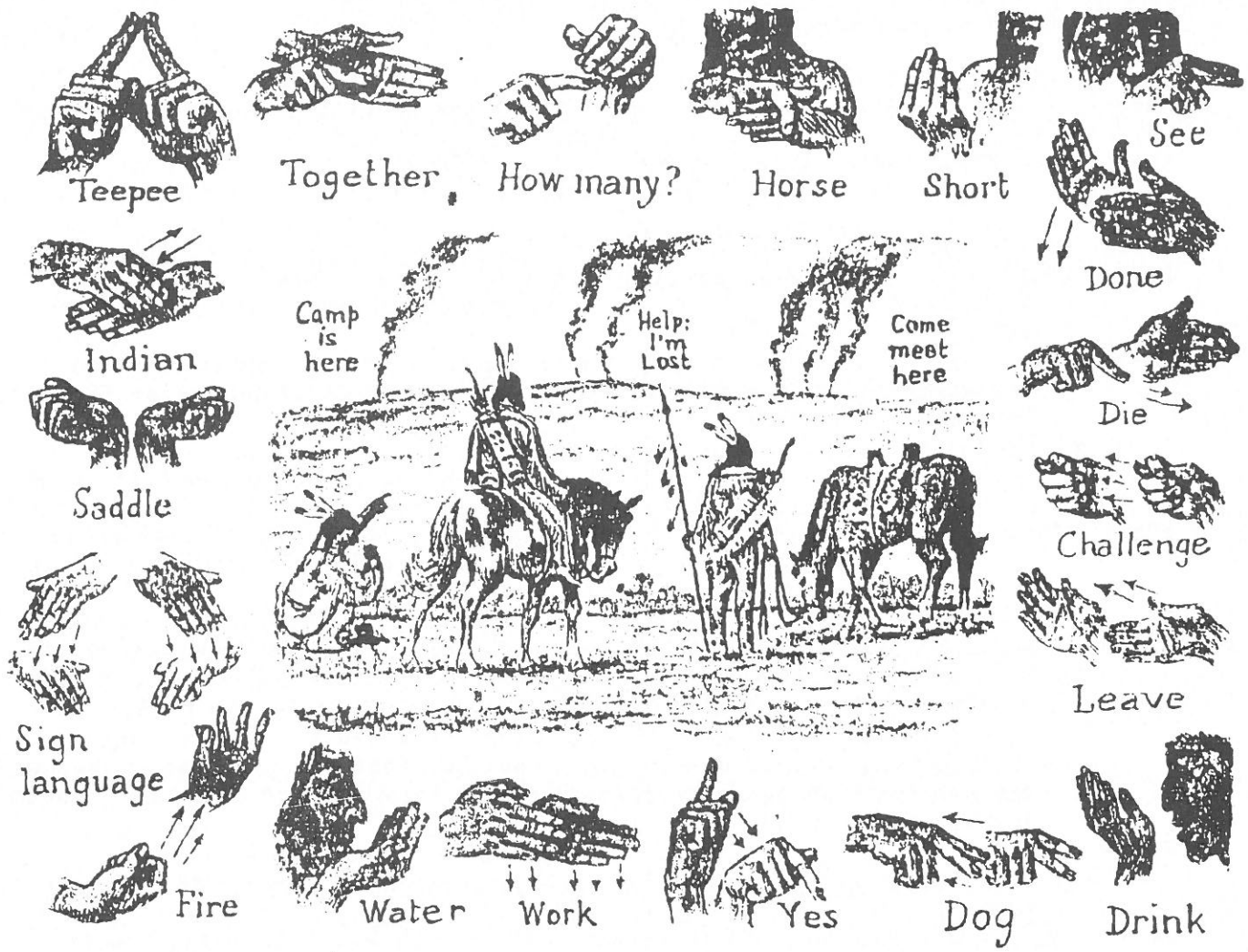
The legends of the American Indian do not have to vanish as his fires did, but they can go on forever if we use it as a tool in "Doing Our Best" to enrich the lives of boys.

The days of the great hunt are gone, but the sparks of his campfires will light forever the legends of the American Indian; if we choose.

To the American Indian, we have no intent to make mockery of your legends, crafts or ceremonies; but to keep alive your customs so that our children's children will have knowledge of the truly first Great Americans.

Lone Eagle

(a descendant of a Cherokee princess)



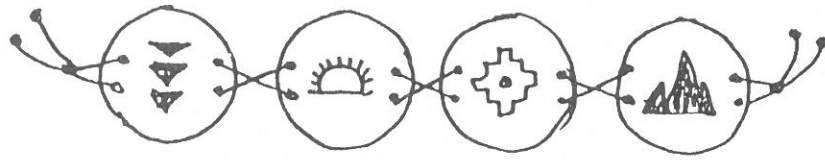
Many American words, including the names of states, cities, towns, and rivers, come from the Indians of North America, who spoke many different languages. When one tribe met another on the Plains, they often did not speak each other's language. They made up a way of talking with their hands, called sign language, which all the Plains Indians understood. They could also send messages across a great distance using smoke signals.

CONCHA BELT

Cut conchas from either cardboard or plastic bottle scraps. Use 6 -8 conchas for each belt. They can be either round or oval.

Conchas can be strung on a regular belt as shown, or laced together with a heavy cord or leather lace.

Designs can be drawn on conchas with magic markers or crayon or painted if you prefer.



TAPS --INDIAN SIGN LANGUAGE

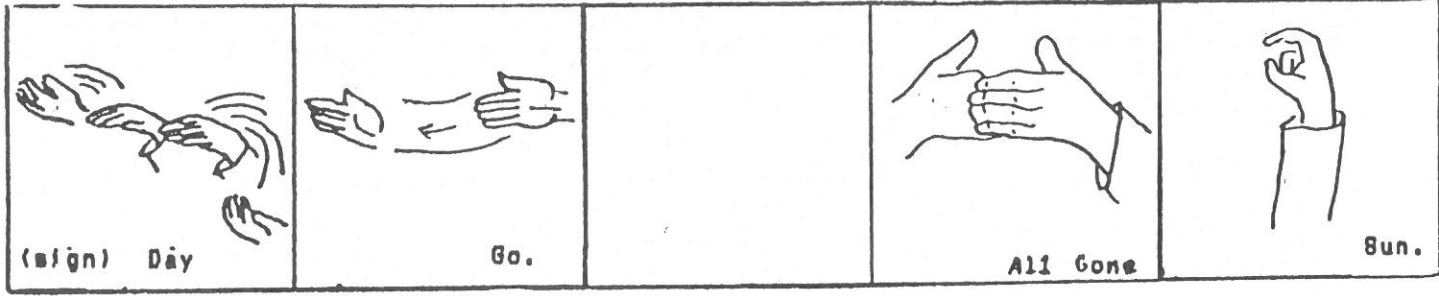
(say) DAY DONE. BONE SUN. BO LAKE. BO HILL. BO TREE.
(sign) Day Go. All gone Sun. Go Water Shape Go Little Mountain. Go Tree.
(say) ALL GOOD. PEACE SLEEP. GREAT MYSTERY HERE.)
(sign) All Good. Peace Sleep. Great Medicine Here(sit).

SIGNS:

- DAY-- Hold level flat hands, backs up, in front of face, and 4" apart; sweep hands up and out in a curve, ending opposite shoulders with palms up.
- BO-- Hold flat right hand in front of body, back to right, pointing front and downwards; move hand to front, and by wrist action, raise fingers to front and upwards.
- ALL BONE-- Point both extended hands at each other in front of breast. Then loosely wipe ends of fingers of right hand across palm and fingers of left, and vice versa.
- SUN-- Form, with index and thumb of right hand, an incomplete circle, space of one inch between tips; hold hand towards the east; then move it in a curve across the heavens towards the east the west.
- LAKE-- WATER +SHAPE: cup right hand to pour into mouth, then with thumbs and index fingers make an incomplete horizontal circle with space of 1" between tips; then swing wrists together, tips of indexes apart.
- HILL-- LITTLE MOUNTAIN: Push up the closed hand then Hold out left hand palm, straight up; strike it with right fist two times. Then hold right hand at height of shoulder, back to right end of thumb pressing against inner surfaces of index, so that only the end of index is seen beyond the thumb nail(little).
- TREE-- Hold open left hand about 10" in front of shoulder, back outward, thumb and fingers spread. Move slightly upward, slowly, to indicate growth.
- All-- Move right hand flat in horizontal circle from right to left, breast high.
- GOOD-- (meaning level with the heart) Hold the flat right hand, back up, in front of and close to left breast, pointing to left; move briskly well out to front and to right, keeping it in a horizontal plane.
- PEACE-- Clasp the hands in front of body, with back of left hand down.
- SLEEP-- Lower the extended flat hands with a sweep into following positions: left hand in front of right breast pointing to right, right hand 6" to right of left, pointing to front and right; then incline head to right.
- GREAT MYSTERY-- MEDICINE +GREAT: (meaning, mysterious and unknown) Hold right hand close to forehead palm outwards; index and second fingers separated and pointing upwards, others and thumb closed; move hand upwards while turning from right to left in a spiral. Then palms toward each other bring extended hands out in front of breast; then separate the hands to right and left.
- HERE-- SIT Hold closed right hand in front of and little below right shoulder then move hand downward several inches.

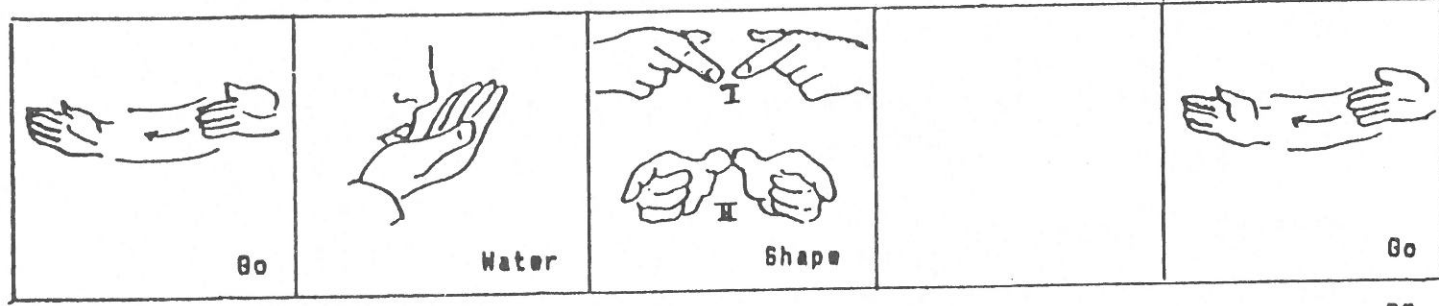
Sources: INDIAN SIGN LANGUAGE by WILLIAM Tomkins, Dover Publications, Inc. N.Y. 1969

TAPS --INDIAN SIGN LANGUAGE



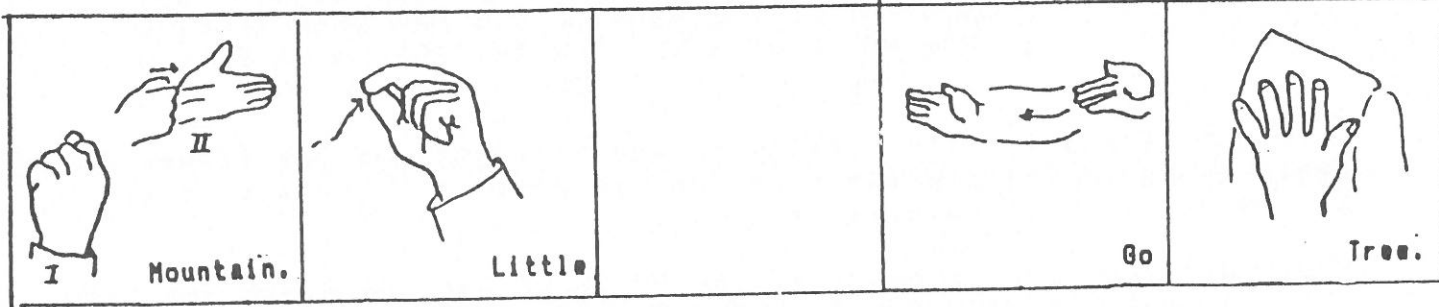
(say) DAY DONE.

BONE SUN.



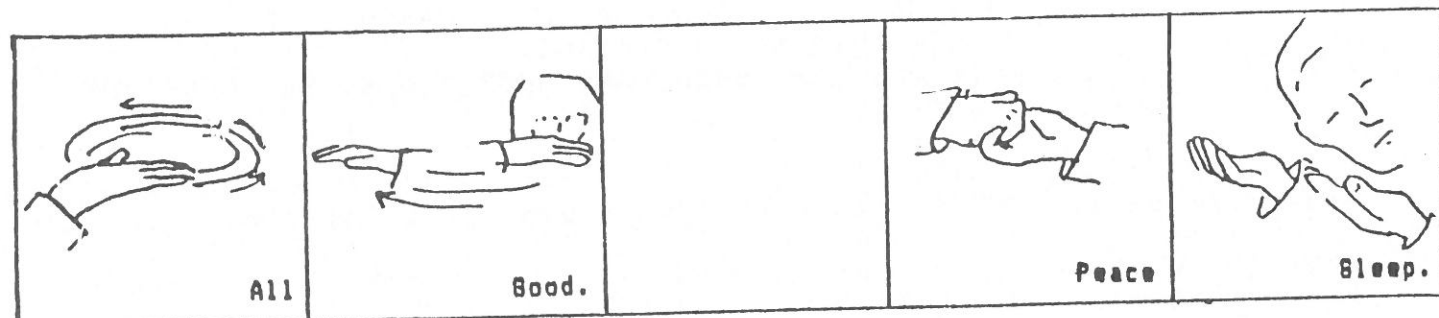
GO LAKE.

GO



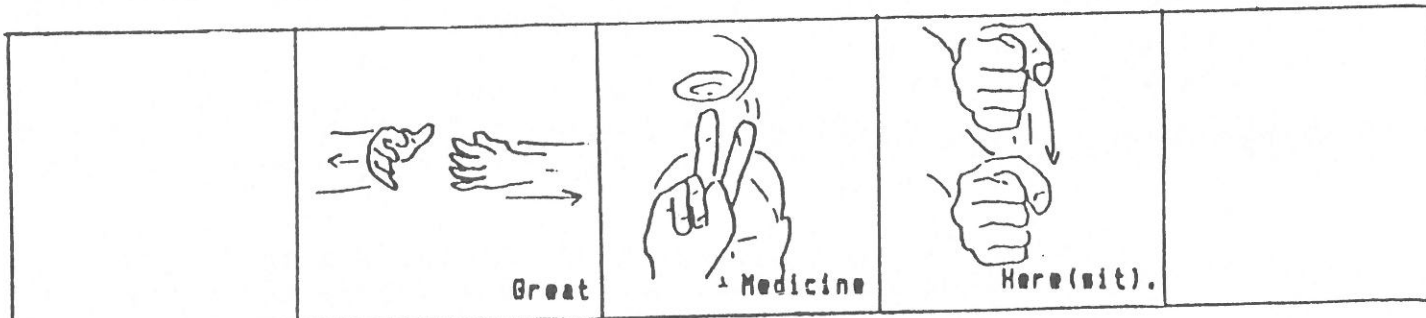
HILL.

GO TREE.



ALL GOOD.

PEACE BLEEP.



GREAT MYSTERY HERE.)

The following is an outline for a complete meeting with the opening and closing based on authentic Indian rituals. It should be held outdoors with a real fire for full effect, but it can be indoors with an artificial fire. If done outdoors, the fire can be started as above or in any number of ways. One way is to have someone offstage shoot an arrow into a prepared campfire or "shoot" an arrow down a wire. Remember SAFETY is paramount.

The Cubmaster and his assistants should be in Indian costume. The more adults in costume, the better. A tom-tom should beat slowly during the ceremony portions. One assistant should be the MEDICINE MAN and have a peace pipe, rattle and "magic dust" (fireplace crystals), which he periodically throws into the fire once it is lit. NOTE: The use of a "peace pipe" may be seen as promoting smoking. A "talking feather" or coup stick may be used and the ceremonial words changed accordingly.

Start by having the parents seated and the boys walk or dance in to the beat of the tom-tom. After the scouts are seated the opening is begun.

MEDICINE MAN: "I KNOW NOT IF THE VOICE OF MAN CAN REACH THE SKY.
I KNOW NOT IF THE MIGHTY ONE CAN HEAR US PRAY.
I KNOW NOT IF THE GIFTS I ASK WILL BE GRANTED.
I KNOW NOT IF THE WORD OF OLD HAS BEEN RECEIVED.
I KNOW NOT WHAT WILL COME TO PASS IN DAYS TO BE.
I HOPE THAT ONLY GOOD WILL COME UNTO YOU."

At this point the fire is caused to light. As the flames begin to build the tom-tom picks up the tempo briefly then slows back down to the ceremonial tempo.

MEDICINE MAN: "I KNOW NOW THAT THE VOICE OF MAN CAN REACH THE SKY.
I KNOW NOW THAT THE MIGHTY ONE WILL HEAR US PRAY.
I KNOW NOW THAT THE WORD OF OLD HAS BEEN RECEIVED.
I KNOW NOW THAT TIRAWA ATIUS, HEAVEN, OUR FATHER
HARKEN UNTO MAN'S PRAYERS.
I KNOW NOW THAT GOOD, AND GOOD ALONE, HAS COME UNTO
YOU."

The MEDICINE MAN hands the peace pipe to AKELA (cubmaster) and steps back. AKELA lights the peace pipe from the fire.

AKELA: (with a puff towards the sky) "I OFFER THIS TO WAKANTANKA,
FOR ALL THE GOOD THAT COMES FROM ABOVE."

(with a puff towards the ground) "I OFFER THIS TO MAKAKIN,
THE EARTH, WHENCE COME ALL GOOD GIFTS."

He then blows a puff to each of the cardinal compass points starting with the west and going to the north, east and south.

AKELA: "TO YOU, WIYO PEYATA, (west wind) WHO DWELLS WHERE THE SUN
FAILS, HELP US WITH THE STRENGTH OF THUNDER.
TO YOU, WASI YATA, (north wind) WHO DWELLS WHERE COMES THE
COLD, SEND US THE COLD WINDS AND LET THE TRIBE LIVE.
TO YOU, WIYO HINYANPATA, (east wind) WHO DWELLS WHERE THE
SUN CONTINUALLY RETURNS, SEND US GOOD DAYS AND LET THE
TRIBE LIVE."

(cont.) FAX

TO YOU, ITO KAGATA, (south wind) WHO DWELLS IN THE
DIRECTION WE FACE WITH OUTSTRETCHED ARMS, MAY THE SUN
SHINE OUT IN FULL TO US AND LET THE TRIBE LIVE."

MEDICINE MAN: "AKELA, WE HAVE ONE (THOSE) WHO WOULD JOIN
OUR RANKS."

AKELA: "WHO WOULD JOIN US?"

MEDICINE MAN: States the new Bobcats names. Vary the dialog if
there is more than one inductee.

AKELA: "BRING HIM (THEM) FORWARD."

New members are brought and inducted using either a Bobcat
induction ceremony or according to the customs of your pack.

MEDICINE MAN: "WE HAVE SCOUTS WHO HAVE STUDIED THE TRAIL OF THE
WOLF."

AKELA: "WHAT HAVE THEY LEARNED FROM THE WOLF?"

MEDICINE MAN: "THEY HAVE LEARNED THE LANGUAGE OF THE GROUND, THE
TRACKS AND THE WAYS OF FOOD.

AKELA: "BRING THEM FORWARD TO BE HONORED."

The scouts are brought forward and presented their Wolf
badges.

MEDICINE MAN: "WE HAVE SCOUTS WHO HAVE FOLLOWED THE BEAR."

AKELA: "WHAT DID THEY LEARN FROM THE BEAR?"

MEDICINE MAN: "THEY LEARNED THE SECRET NAMES OF THE TREES, THE
CALL OF THE BIRDS AND THE LANGUAGE OF THE AIR."

AKELA: "BRING THEM FORWARD."

The scouts are brought forward as before.

The following is for the presentation of arrow points.

MEDICINE MAN: "WE HAVE SCOUTS WHO HAVE EARNED COUP (pronounced
COO) FOR VARIOUS DEEDS.

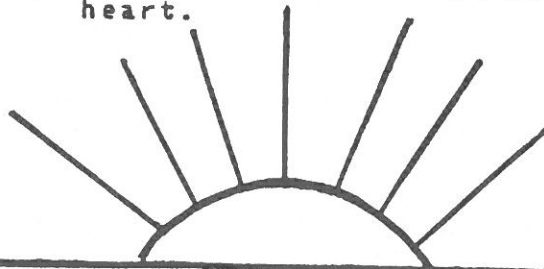
AKELA: "BRING THEM BEFORE THE COUNCIL."

Bring these scouts forward and make the appropriate awards.
Note that the ceremony may be altered in order to either add or
delete awards by making the proper dialog changes.

For the closing teach them how to use sign language to give an Indian blessing: MAY THE GREAT MYSTERY WORK SUNRISE IN YOUR HEART.

The signs for this are as follows:

- MAY THE GREAT.....Place both hands in front of you with the backs of the fingertips touching and extend your hands in a wide sweeping motion.
- MYSTERY.....Hold the fingers of your right hand in a Cub Scout sign and raise in a slowly twisting motion.
- WORK.....Place hands together, palms touching, in front of you and rub back and forth.
- SUNRISE.....Make a small circle of your right thumb and forefinger and transcribe an arc from left to right.
- IN YOUR.....Point at the audience.
- HEART.....Make a motion as if to place the right hand in your left shirt pocket, palm toward your heart.



23rd PSALM (Indian Version)

The Great Father above is a Shepard Chief and I am His, and with Him I want not. He throws out to me a rope and the name of the rope is "love". He draws me and He draws me and He draws me to where the grass is green and the water is not dangerous and I eat and lie down satisfied.

Sometimes my heart is very weak and falls down, but He lifts it up again and draws me unto a good road. His name is wonderful. Sometime, it may be very soon, it may be a long time, He will not draw back. I will not be afraid, for it is there between the mountains that the Shepard will meet me and the hunger I have felt in my heart all through this life will be satisfied. Sometimes He makes the "love rope" into a whip, but afterwards He gives me a staff that I may lean on.

He spreads a table before me with all kinds of food. He puts His hand upon my head and all "tired" is gone. My cup He fills until it runs over.

What I tell you is true, I lie not. These roads that are away ahead will stay with me through life and afterwards I will go live in the big tipi and sit down with the Shepard Chief, forever.

ADVANCEMENT

AKELA & MEDICINE MAN

Props: Akela costume; tom-tom.

Setting: Fire is glowing. Akela stands behind fire, and is flanked by Awards Chairman and ACM, who beats tom-tom.

Akela: Will all Cub Scouts in good standing with this tribe come forward and be seated around the council fire? It is time for us to take council.

(Cub Scouts come forward and are seated.)

Our Medicine Man (Awards Chairman) is here, so it is time for the council to begin.

(Tom-tom beats.)

Mighty Medicine Man, you have signalled us that some of the braves in this tribe have traveled along the Trail of the Golden Arrow of Light far enough to earn them names of their hunting stations. Who are these braves?

Awrds CH: (Reads names of boys to receive awards.)

Akela: Mighty Warrior, how far along this trail did these braves travel?

Awards: (Name of boy) has passed the twelve achievement tests to Wolf Valley and also did a fine job of hunting for he earned a gold arrow. (Name of boy) after crossing Bear Ridge, hunted well to earn a gold arrow and a silver arrow. (Name of boy and (Name of boy) are working their way up Webelos Peak and have earned activity badges in _____ and _____ .

Akela: This is indeed a fine job of Scouting. Will these braves come forward and stand before the council fire so we can see these good hunters?

Awards: (To boys) Can you truthfully say you have followed the Cub Scout Promise and have tried to "Do Your Best"?

CS: Yes

WEBELOS INDUCTION CEREMONY
(Four Winds)

Props: Four candles, Webelos neckerchief slide, Webelos colors and Webelos book.

Cubmaster: Tonight, we have Cub Scouts, who are now ten years old and are ready to join our Webelos den. Will the den chiefs please escort the following Cub Scouts to the awards table (name Cub Scouts). (After boys are in place, turn out the lights. The Webelos Scouts then light their candles on the four sides of the room.)
Do I hear the North wind?

Webelos Scout: I am the North wind. People say I am cold, but to you I will always bring the warmest of winds because you have been a true blue Cub Scout while in Pack _____ and have lived up to the Law of the Pack.

Cubmaster: Do I hear the South wind?

Webelos Scout: I am the South wind. I wish you good Scouting. Over hill and dale I have carried stories of you and your Cub Scout experiences. As a Cub Scout you have been happy, game and fair -- a credit to your pack.

Cubmaster: Do I hear the East wind?

Webelos Scout: I am the East wind. I wish you well. I have spread the story of Bobcats, Wolves and Bears in Cub Scouting with Pack _____ and how you lived up to the Cub Scout Promise.

Cubmaster: Do I hear the West wind?

Webelos Scout: I am the West wind. I would like everyone to know that these Cub Scouts going into Webelos did not walk the trail of Cub Scouting alone. Each had the wonderful help of his parents. Please help your Cub Scouts go and grow.

Cubmaster: What are all the winds saying?

Webelos Scouts: (All winds in unison) We will be with you forever. We wish you the best of luck in Webelos.

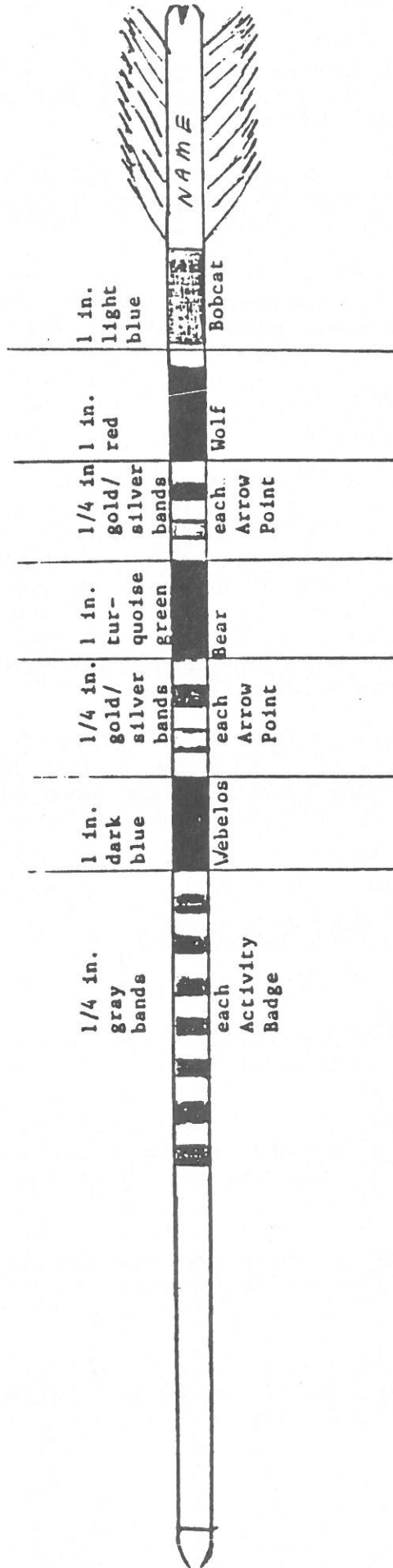
Cubmaster: Will the parents of these Cub Scouts please come forward and join their boys. Will the Webelos den leader, _____, please come forward and explain the purpose of the Webelos den and award these new Webelos Scouts their colors and books.

Webelos den leader: The purpose of the Webelos den is to help the boys earn Cub Scouting's highest award, the Webelos award, thus enabling them to become Boy Scouts when they are eleven years old. My Webelos den meets at my house on _____ evening from _____ pm to _____ pm. We also visit Boy Scout troops to help the boys decide which one they want to join. As you notice in the WEBELOS SCOUT BOOK, we work on 15 activity badges. I will be calling upon each of your parents to assist me with one or more of these activity badge areas. Now I would like to award Cub Scout (s) _____ his (their) Webelos neckerchief, slide, colors and book. (Webelos leader tears out the Webelos Parent's supplement and hands this to the parents.)

Cubmaster: Now the Webelos den chief will lead the den in a welcome cheer.

ARROW OF LIGHT

TO BE PRESENTED TO EACH BOY UPON
EARNING HIS ARROW OF LIGHT AWARD. THE
ARROW IS INDIVIDUALIZED FOR EACH BOY AND
HIS AWARDS.



By having only the awards on the arrows that the boys earn, each arrow will be a little different and thus individualized for each boy. Use a target arrow and paint or write the boys name between the feathers.

NORTH STAR ADVANCEMENT CEREMONY

Personnel: The advancing Cub Scouts and their parents, Cubmaster.
Equipment: Pinhole planetarium punched for the Big Dipper and the North Star, flashlight.

The lights are dimmed. Cubmaster beams flashlight thru the planetarium at the ceiling or wall, showing the Big Dipper and North Star.

Cubmaster: For thousands of years, men have known that the North Star is fixed. Shepherds knew it before the time of Christ, and seamen have used the North Star and other heavenly bodies to guide their ships to port ever since they first dared leave the sight of land. Even today, the stars are important in navigation for ships, planes, and spaceships.

Cub Scouts do not need the stars to find their way. But even so, we do have our guiding stars to help us through life. There is your church, for instance. And your school. And Cub Scouting. In Cub Scouting, our navigational aids are the Promise and the Law of the Pack. They tell us how we should act and what we should do for ourselves and for others. The Promise and the Law of the Pack are just like the stars by which the seaman steers his ship.

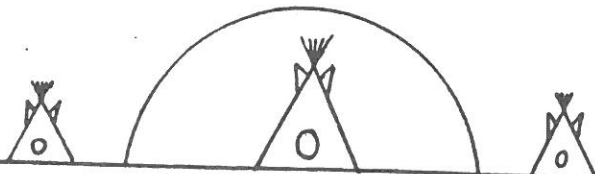
Tonight we honor _____ Cub Scouts who are navigating straight and true on the Cub Scout trail. With their parent's help, they have advanced a rank and have shown that they live by the Promise and the Law. (Call advancing boys and their parents forward and present badges.)

INDIAN CLOSINGS

INDIAN PRAYERS

Oh, Great Spirit, whose voice I here in the winds and whose breath gives life to all the world, hear me. I come before you, one of your many children. I am weak and small. I need your strength and wisdom. Let me walk in beauty and make my eyes ever behold the red and purple sunset, my ears sharp so I may hear your voice. Make me wise, so I may learn the things you have taught my people, the lessons you hidden under every rock and leaf. I seek strength, not to be superior to my brothers, but to be able to fight my greatest enemy - myself. Make me ever ready to come to you with clean hands and straight eyes, so whenever life fades, like the fading sunset, my spirit will come to you without shame.

(This prayer was composed by Chief Yellow Lark, a Blackfoot Indian. It is quite a lot to remember and can be read by AKELA, standing with hands raised or kneeling, with a copy lying on the floor (ground) before him.



CEREMONIES

A Guiding Star Closing

Personnel: Akela; 8 Cub Scouts

Equipment: Small campfire; blue paper or cardboard three feet square, with cutouts for stars in Big Dipper and the North Star; 8 small or pen-type flashlights, one for each Cub Scout.

Arrangement: Akela and 8 Cub Scouts stand near campfire with the figure of the Big Dipper and North Star at one side of the fire. Cub Scouts stand behind the figure with lights which they flash behind their star in the Big Dipper as they speak.

Akela: For thousands of years, people have grouped the stars together as figures in constellations. This was probably done by the early shepherds as they lay on the grass looking at the sky while tending their sheep. There they could see pictures of heroes, kings, queens, men, maidens and monsters in the stars. The constellation we know best is the Big Dipper.

Taking the stars that form the outer edge of the Big Dipper sight upward and the bright star you see is the North Star, which for centuries has been the guiding star for travelers. (1st Cub Scout flashes his light in the cutout for the North Star.) It remains in the same place all the time. Let the North Star represent our God. Keep your eyes on the North Star. Each star in the Big Dipper can help you keep your eyes on the North Star - to become your guide for living. Then let your light shine that you can help others find the way.

Now, each of seven Cub Scouts will tell what each star in the Big Dipper represents to him in his quest to find the guiding star.

(As they speak, they flash their light behind their star.)

2nd Cub Scout: The Holy Bible.

3rd Cub Scout: My minister, pastor, priest or Rabbi.

4th Cub Scout: My mother and father.

5th Cub Scout: The Cub Scout Promise and the Law of the Pack.

6th Cub Scout: My den leader.

7th Cub Scout: My Cubmaster.

8th Cub Scout: My den chief.

Akela: All of these are excellent guides for us to follow on our Cub Scout trail. Let each one help you as you travel onward. Good night.

CLOSINGS

North wind blow (point north)
Sun give us light (raise hands to sky)
Moon give us sleep and rest at night (hands in sleep)
God protect and guide us right (bow head and praying hands)
Until we meet again
AMEN



May the Great Spirit (point up)
As in the past (thumb over shoulder)
So in the future (point fingers-ahead)
Bring to us (circle hand in front, palm downward)
Great happiness (clenched fist over heart)



May the warm winds of heaven blow softly on this house and the
Great Spirit bless all who enter here.
Oh Great Spirit, grant that I may never find falt in my
neighbor until I have walked the trail of life in his moccasins.

GREAT SPIRIT BENECTION

May the Great Spirit (Arms outstretched and raised)
Who puts the SUN in the sky day by day.....
(Arms make a circle overhead to left.)
And who puts the MOON in the sky by night,
(Arms make a circle overhead to right)
Be with YOU
(Arms outstretched toward audience)
And with ME
(Hands touch your chest)
Until we meet again.
(Arms crossed against chest, head bowed.)

Have everyone stand. Have an adult leader give the words and demonstrate the signs used in the ceremony and then have everyone join in and do it together.

Scout sign.....May the spirit of Scouting,
CS sign.....and the light of Akela,
Point Finger....be with you and me

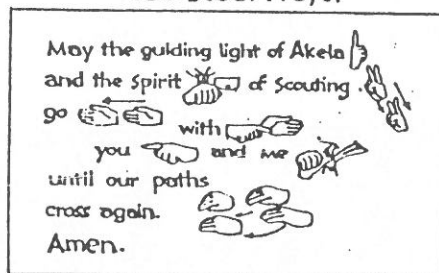
Both arms out....until our paths
Arms crossed.....cross
CS sign (on wrist, then elbow,
and then shoulder)...again.

INDIAN SIGN LANGUAGE CLOSING

Have Cub Scouts form a big circle and do the following: MAY THE GREAT SPIRIT use the Cub Scout sign on the forehead, and as the words are spoken, fingers make small circles upward as though smoke is going into the sky. BRING SUNSHINE make sign for the sun-index finger and thumb form circle while arm is being held out to the right. INTO MY HEART bring hand over to heart. NOW both hands down along sides, with palms facing forward. AND FOREVER MORE bring hands up from the sides with palms up. IN GREAT MEASURE bring palms together and then apart as if measuring something. As someone recites the underlined words the Cubs make the motions.

CLOSING--FOR THAT SOLEMN MOMENT AT THE END OF DEN OR PACK MEETING:
INDIAN PRAYER MORNING STAR wake us, filled with joy to new days of growing to man from boy. SUN, with your power, give us light that we can tell wrong and do what's right. SOUTH WIND, we ask, in your gentle way blow us the willingness to obey. NORTH WIND, we ask, live up to thy name, send us the strength to always be game. EAST WIND, we ask, blow all that is fair to us, that we may always be square. MOON, that fills the night with red light, guard us well while we sleep in the night. AKELA, please guide us in work or play, we'll follow your trail every day.

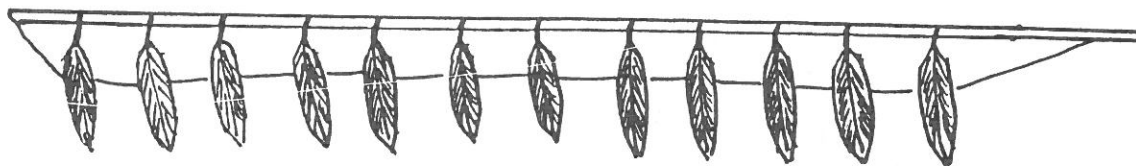
Cub Scout Prayer

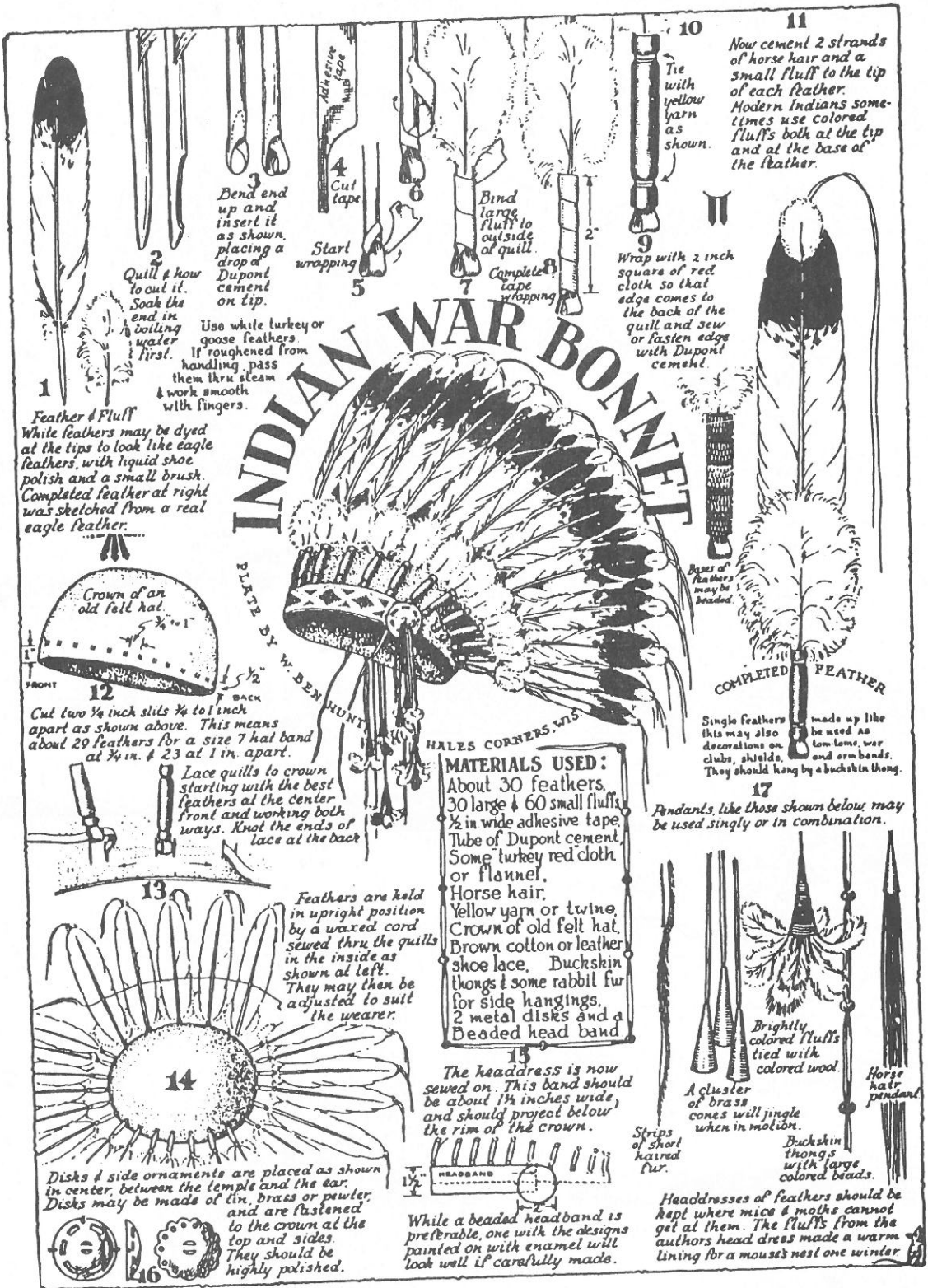


INDIAN PRAYER
(Closing Ceremony)

For that solemn moment towards the end of Den or Pack Meeting, try this
Cub Scout Indian Prayer:

Morning Star wake us, filled with joy
To new Days of growing to man from boy.
Sun, with your power, give us light
That we can tell wrong and do what's right.
South Wind, we ask, in your gentle way
Blow us the willingness of obey.
North Wind, we ask, live up to thy name,
Send us the strength to always be game.
East Wind, we ask, with your breath so snappy,
Fill us with knowledge of how to be happy.
West Wind, we ask, blow all that is fair
To us, that we may always be square.
Moon, that fills the night with red light,
Guard us well while we sleep in the night.
Akela, please guide us in every way,
We'll follow your trail in work or play.





1 Feather & Fluff
 White feathers may be dyed at the tips to look like eagle feathers, with liquid shoe polish and a small brush. Completed feather at right was sketched from a real eagle feather.

2 Quill & how to cut it. Soak the end in boiling water first.
3 Bend end up and insert it as shown, placing a drop of Dupont cement on tip.
4 Adhesive tape
5 Start wrapping
6 Bind large fluff to outside of quill.
7 Complete tape wrapping
8 Complete tape wrapping
9 Tie with yellow yarn as shown.
10 Tie with yellow yarn as shown.
11 Now cement 2 strands of horse hair and a small fluff to the tip of each feather. Modern Indians sometimes use colored fluffs both at the tip and at the base of the feather.

Use white turkey or goose feathers. If roughened from handling, pass them thru steam & work smooth with fingers.

12 Crown of an old felt hat
 Cut two 1/4 inch slits 1/4 to 1 inch apart as shown above. This means about 29 feathers for a size 7 hat band at 3/4 in. & 23 at 1 in. apart.

Lace quills to crown starting with the best feathers at the center front and working both ways. Knot the ends of lace at the back.

13 Feathers are held in upright position by a waxed cord sewed thru the quills in the inside as shown at left. They may then be adjusted to suit the wearer.

14 Disks & side ornaments are placed as shown in center, between the temple and the ear. Disks may be made of tin, brass or pewter, and are fastened to the crown at the top and sides. They should be highly polished.

MATERIALS USED:
 About 30 feathers,
 30 large & 60 small fluffs,
 1/2 in wide adhesive tape,
 Tube of Dupont cement,
 Some turkey red cloth or flannel,
 Horse hair,
 Yellow yarn or twine,
 Crown of old felt hat,
 Brown cotton or leather shoe lace, Buckskin thongs & some rabbit fur for side hangings,
 2 metal disks and a beaded head band

15 The headdress is now sewed on. This band should be about 1 1/2 inches wide, and should project below the rim of the crown.

While a beaded headband is preferable, one with the designs painted on with enamel will look well if carefully made.

Single feathers made up like this may also be used as decorations on clubs, shields. They should hang by a buckskin thong.

17 Pendants, like those shown below, may be used singly or in combination.

Brightly colored fluffs tied with colored wool.
 Horse hair pendant.
 A cluster of brass cones will jingle when in motion.
 Buckskin thongs with large colored beads.
 Strips of short haired fur.

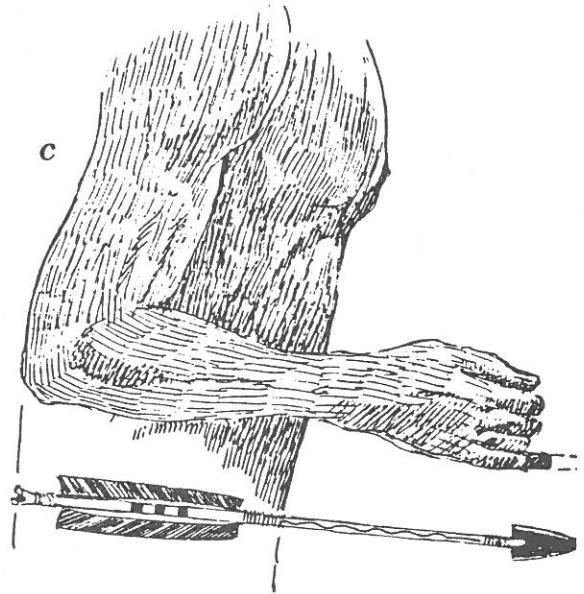
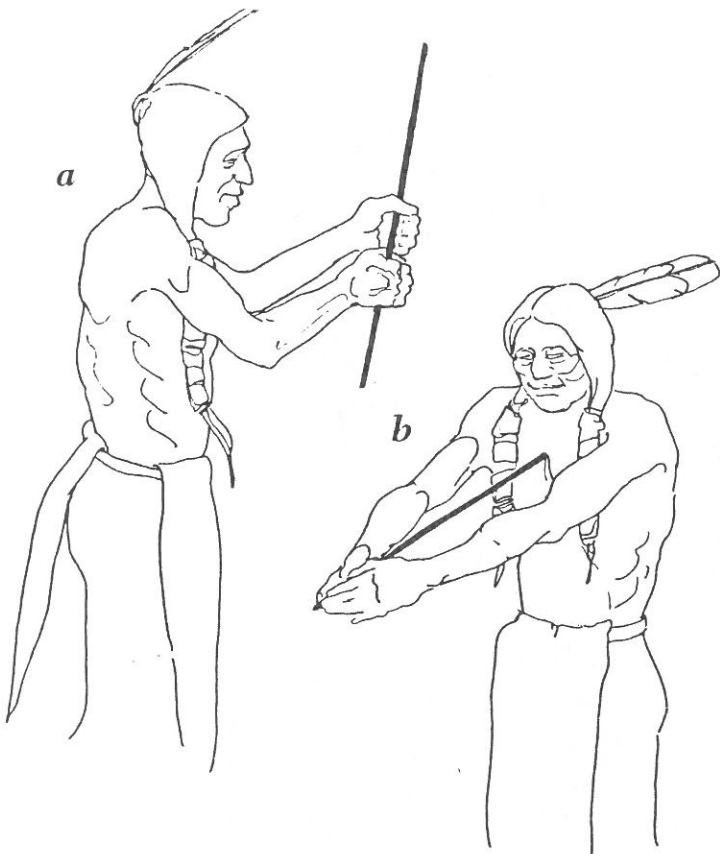
Headdresses of feathers should be kept where mice & moths cannot get at them. The fluffs from the authors head dress made a warm lining for a mouse's nest one winter.

INDIAN WAR BONNET

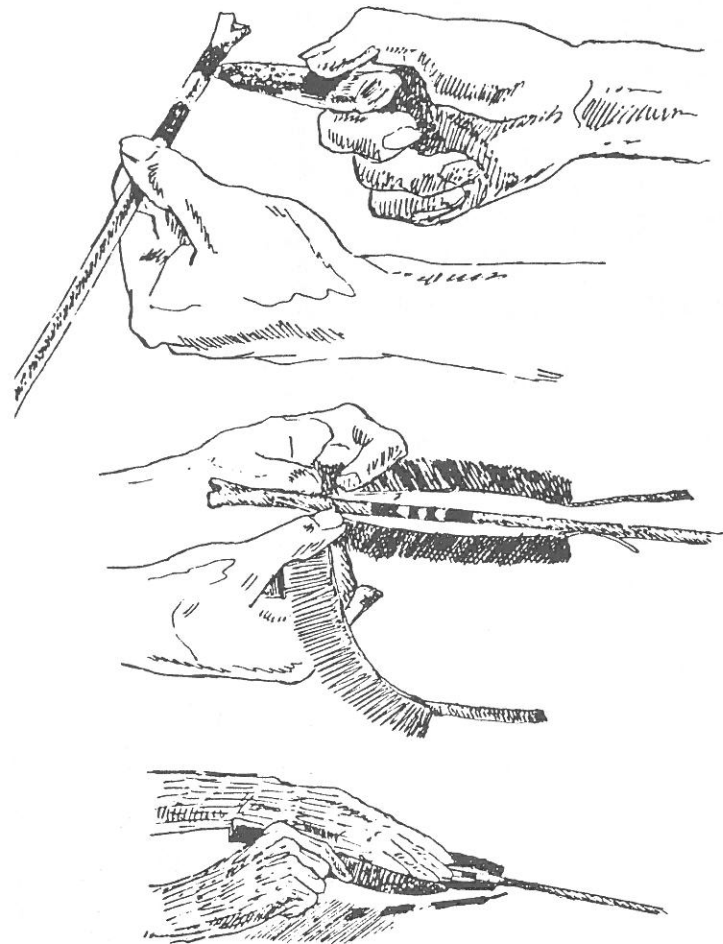
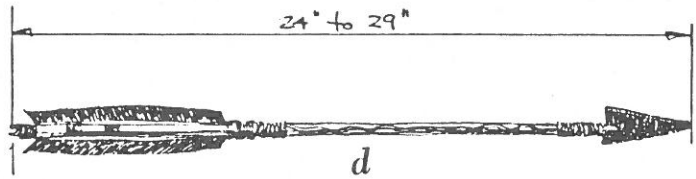


PLATE BY W. DEN HUNTER, HALES CORNERS, WIS.

ARROWS



Steps in manufacturing arrows. *a*, *b*, and *c*, methods of determining length of shaft. *d*, length of average Plains arrow.

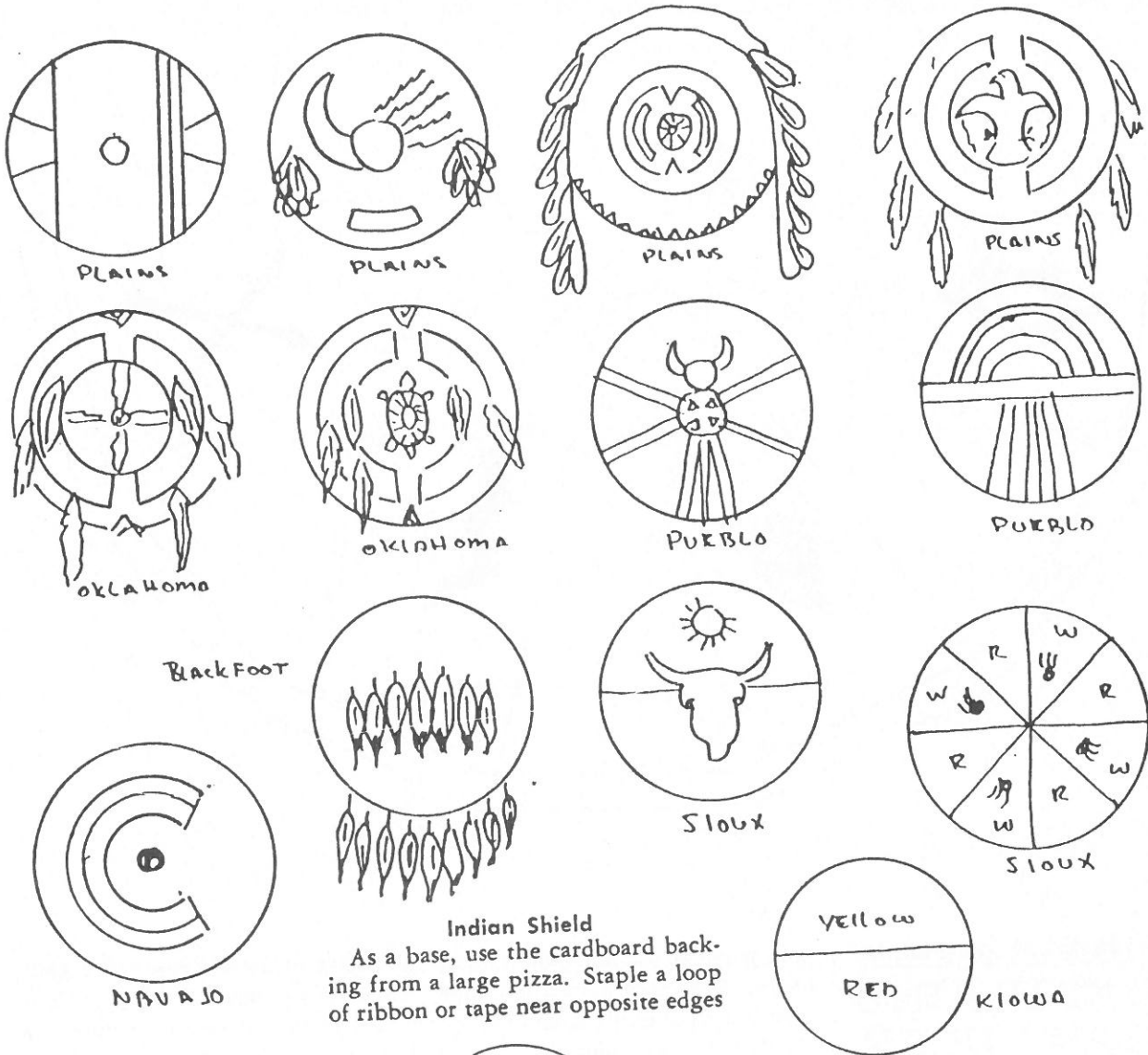


Arrow manufacturing continued. *Top right*, final check before finishing. *Top left*, crested with paint. *Center*, attaching feathers—fletching. *Bottom*, trimming feathers.

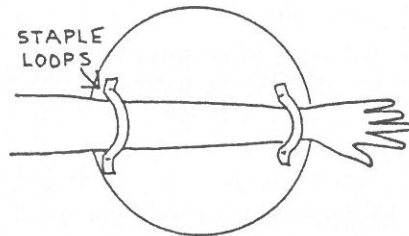
WAR SHIELDS

The Indian's shield was his most prized possession. The shields measured no more than 18" in diameter. War shields were used in fighting and at other times as well. For ceremonial use, as in dances, special shields were made to resemble the real thing. These designs are authentic designs.

Cut shield from corrugated cardboard. Add a Cardboard or tape hand hold on the back. Paint with tempera paint. Add real feathers or cut some out from construction paper.



Indian Shield
As a base, use the cardboard backing from a large pizza. Staple a loop of ribbon or tape near opposite edges

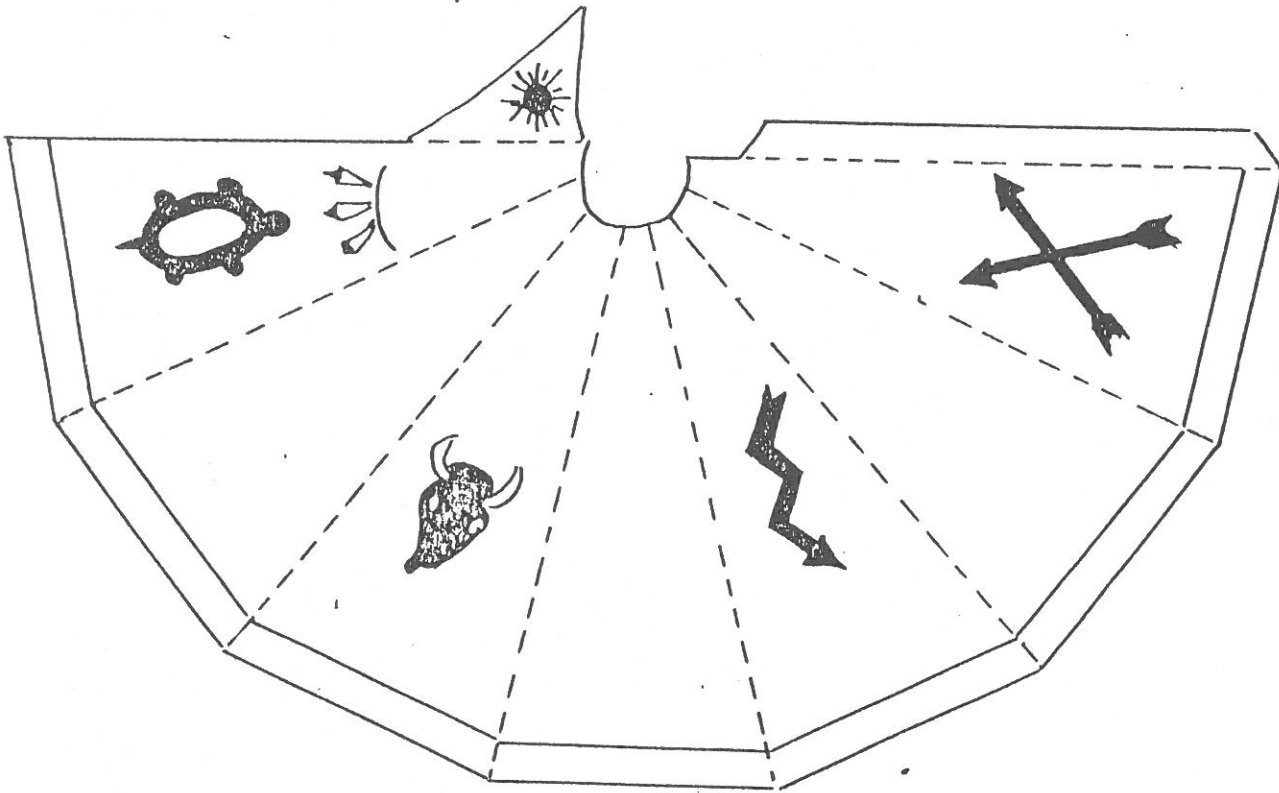


on the underside, as shown. (Slip arm through loops when using shield.)

Cover the shield with crushed paper. Add paper feathers for trim and your choice of painted designs.

TEEPEE

The pattern below can be used to make a table top size teepee or enlarged up to full size. Cut smaller models from brown construction paper. Decorate with colored marking pens. Fold on dotted lines and glue together. Set over a tripod of toothpicks, hibachi sticks, or small dowel, depending on the size of the teepee. For the life size model, dye an old sheet tan or brown. Enlarge pattern and cut from sheet. Fasten four large poles together near the top to form a tripod shape. Fit the fabric over poles and lace together with strong cord, as needed.



GREAT PLAINS INDIAN TEPEE

The American Indian teepee (the word means "for living in" and the Indians spell it "tipi") is one of the best and most practical homes ever invented. It is roomy and well ventilated, warm in winter, cool in summer. It is easy to build—one

person can do the job—and easy to move. The teepee's conical shape makes it structurally sound in high winds and heavy rains.

Not all Indians lived in teepees. They were invented by the Indians of the Great Plains, and did not come into being until the beginning of the eighteenth century. Before that time the Plains Indians were a non-migrant farming people who lived in huts. When they became

hunters of the buffalo—after guns and horses had become a part of their lives—the movable teepee was born.

A Great Plains classic

The classic teepee—a cone-shaped tent made of long thin poles with a buffalo-hide covering—was a simple but sophisticated structure. To make it, poles were cut from tall, straight trees or branches; the bark

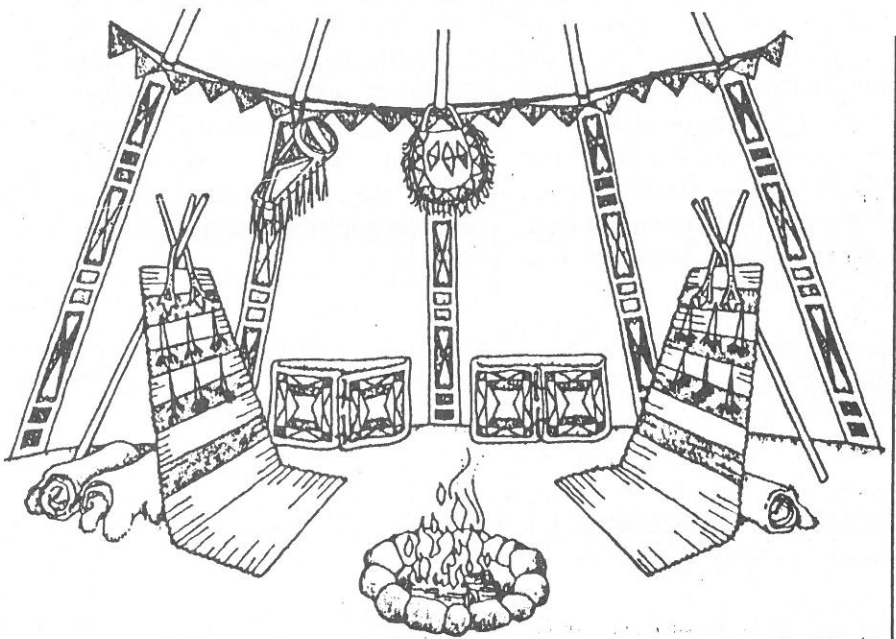
was stripped from the wood, and the ends of the "sticks" pointed to make them hold in the ground. The poles were then carefully dried so they would not bend and cause the tepee to sag. The basic design utilized three poles, but some Indians used more, as many as thirty poles in a single structure.

To pitch the tepee, a high piece of level ground was found and cleared of stones, roots, and brush. A ditch was dug around the site down to the lowest ground level to drain off rainwater. The three fattest poles were set up in tripod fashion, and wrapped together with cord where they crossed. Additional poles were added to make the structure more secure.



Dressing the poles

The tepee covering was pre-cut from several buffalo hides; wooden pegs or pins were made for fastening closing flaps, and attaching the cover to the ground. The cover was wrapped around the frame and laced tight so that it fit snugly. The door opening was arranged to face east to get the morning sun and protect against the prevailing westerly winds. (In many tepee designs there were two additional poles outside that held and adjusted the



smoke flaps.) The Indians made sure to leave a "smoke hole" at the top of the tepee for venting the inside fire. The hole was covered with a flap to regulate the fire, which would also cover the hole in rainy weather.

Tepee secrets revealed

The secret of a tepee, however, is its inner lining. Decorated cloth was cut to fit around the inside of the poles. The air space between the outside cover and the inside lining created an insulation that made the tepee comfortable all year around. The lining also kept rainwater from dripping off the poles and onto occupants; at night it provided privacy by preventing shadows from being cast on the cover by the fire.

Everything inside the tepee was made to be easily carried. The "floor" was a waterproof ground cloth that was easily picked up. In many tepees, beds were just buffalo hides laid out on the floor at night and rolled up for storage during the day. For sitting in the tepee the Indians used "lean backs" made from a tripod of sticks and covered by a woven mat, or a buffalo skin,

with part of the mat on the ground as a seat. Many of the Indian's belongings—his food, clothing, and tools—were kept in a suitcase called a parfleche. These suitcases were always made in pairs so they could be hung over a horse like saddle bags for traveling.

Tepee etiquette

In Indian culture it was the women who built the tepee and its furnishings. Women also selected the site, decorated the interior, and were in charge of what went on on the inside. Sometimes men would decorate the outer covering and inner lining with colorful pictures of animals, but it was primarily the man's job to hunt and be the warrior. The sign of a well-kept tepee was straight poles. Crooked or poorly made poles gave a woman a "bad reputation." Indian children were taught by their mothers to make small play tepees for "playing house," and sometimes tepee dog houses were built for the family's pets.

There was a code of etiquette for those visiting another's tepee. If the door—a flap of hide—was open, you could just walk in. If the

door flap was closed, you had to call out for permission to enter and wait for an invitation. Two sticks crossed against the flap meant the owners were away or didn't want company. Men sat on the north side inside; women on the south side. Men sat cross-legged and women sat either on their knees or with their legs folded to the side.

When entering a tepee it was proper to walk behind not in front of a seated person. When invited to eat, a guest was expected to bring his own dish and utensils. Guests were expected to eat everything served them, or ask another to eat

the remaining food, or take it home with them. A pipe that was smoked inside the tepee was always passed to the left, with the pipe stem pointing to the left, and when the host decided to clean the pipe, it was a signal that the visit was over and that the guests should leave.

Making a Five-Pole, Two-Kid Tepee

With an old bed sheet and newspaper tubes you can build a small one or two kid-sized play tepee. The design is not elaborate or as functional as a true Indian tepee, but the feeling of being inside a cone house is all-Indian.

Materials

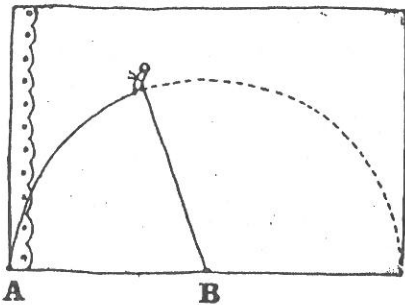
old bedsheet
string
newspapers
tape
4 safety pins

Tools

scissors
felt-tipped markers or crayons

1. Find an old bedsheet that no one minds having cut up, and lay it out flat on the floor. Make a large circle compass by tying a length of string to a felt-tipped marker or crayon. Hold the marker at one corner of the sheet, *A* in Fig. 22, and have a friend hold the string taut at the center of a long end of the sheet, *B*. Draw a semicircle on the sheet and cut it out with a scissors.

Fig. 22



2. Make five newspaper tubes each about one foot longer than the radius of the circle, the distance between *A* and *B* in Fig. 22. To make newspaper tubes, see the instructions for making a four-poster canopy bed in this chapter.

3. Gather the five tubes and tie them together loosely with several wraps of string, about one foot down from the top, Fig. 23.

4. Spread the tubes at one end to make them stand, Fig. 24.

5. Cover the tepee frame with the cut sheet by placing the center of the sheet's straight edge (*B* in Fig. 22) at the point where the tubes are tied, and then wrapping the sheet around the frame, Fig. 24.

6. Where the sheet comes together, fasten the upper two-thirds with safety pins. The bottom one-

Fig. 23

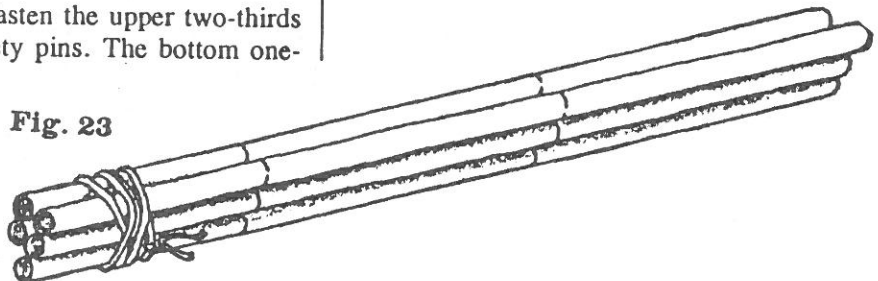
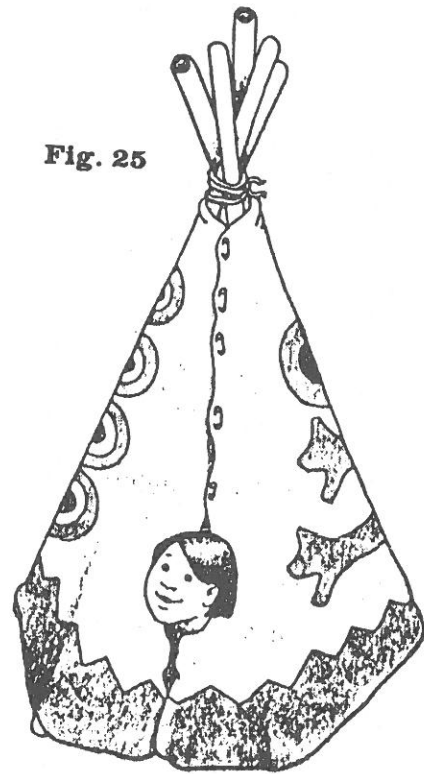


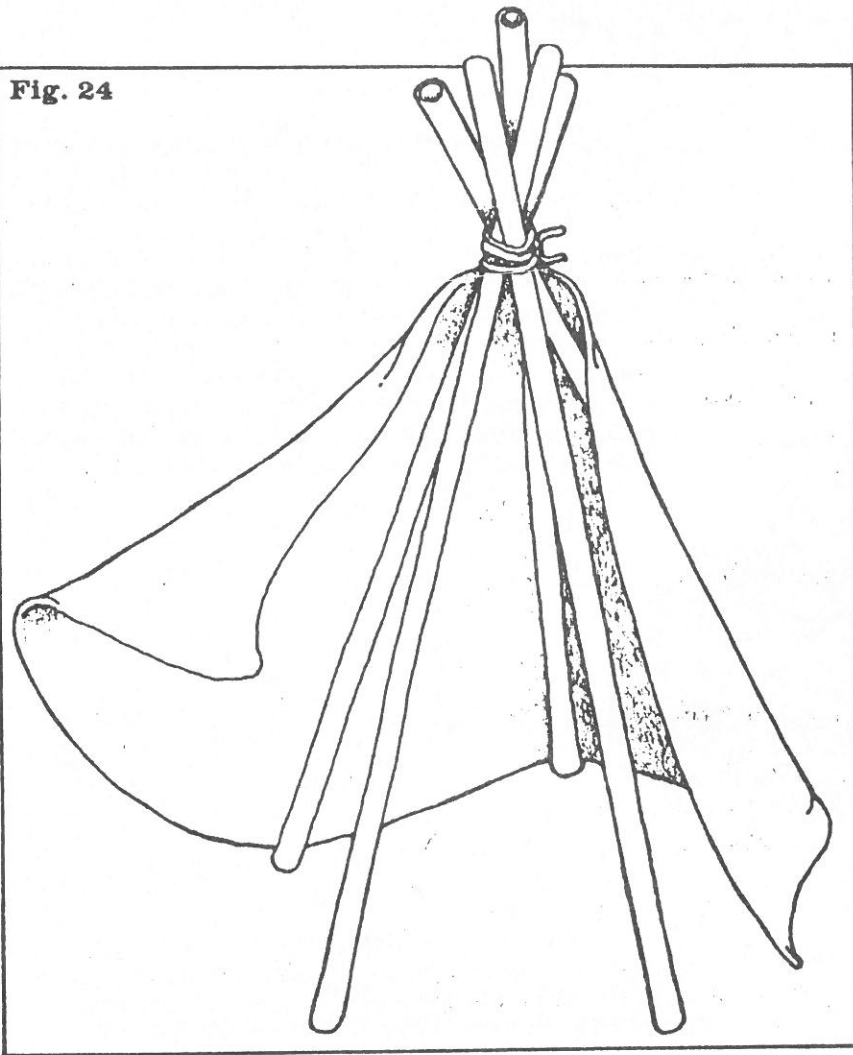
Fig. 25



third should be left open for an entrance, Fig. 25.

7. Spread the poles out more until the sheet fits taut. Before or after you fit the sheet, you may decorate it with Indian designs using felt-tipped markers or crayons. Copy some of the examples shown, or make up your own.

Fig. 24



PAWNEE

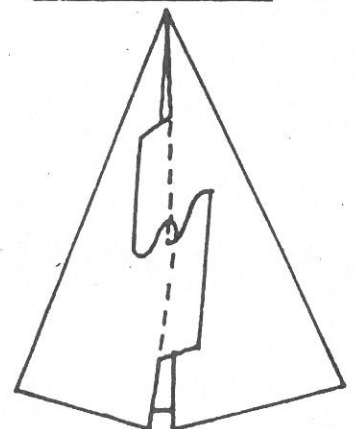
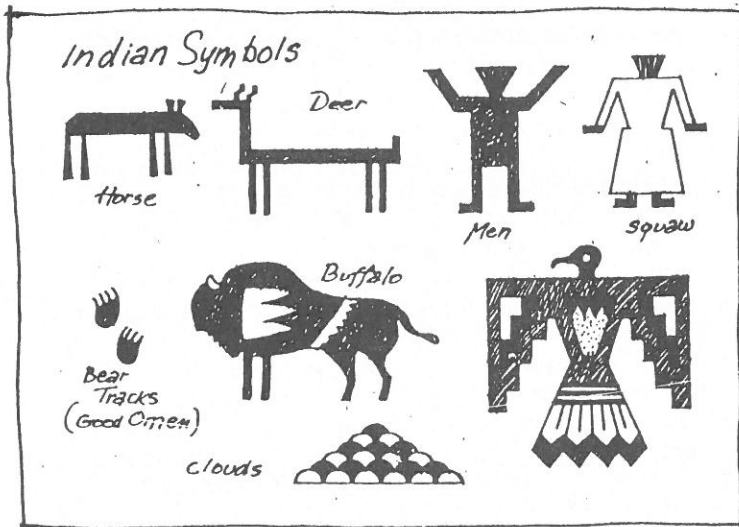
CROW

ARAPAHO

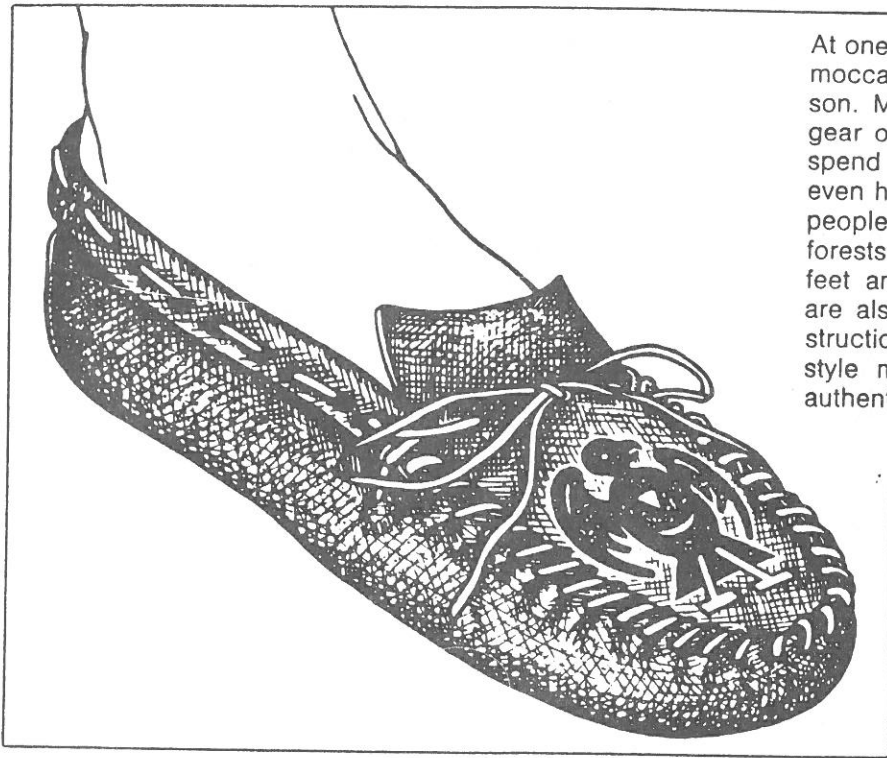
CHEYENNE

SIOUX

KIOWA



Indian Moccasins



At one time or another, almost everyone has a pair of moccasins in his or her shoe bag—and for good reason. Moccasins are probably the most comfortable gear of all for the foot. Considering that most of us spend our days setting hard leather soles down on even harder pavements, it's no wonder that both big people and little people find padding through pine forests and along rocky river beds on moccasin-clad feet an ineffably satisfying experience. (Moccasins are also good for sneaking up on people.) Our instructions explain how to make a pair of Indian-style moccasins from scratch—easily and with an authentic thunderbird design.

MATERIALS:

- 1 piece moccasin leather, approximately 16 × 24 inches
- brown wrapping paper
- scissors
- chalk or pencil
- utility knife
- leather punch or awl
- tracing paper
- #5 paintbrush
- acrylic tube paints, in dark brown and white
- approximately 5 yards leather lacing, 1/8 inch wide
- needle with large eye or yarn needle, to accommodate leather lacing
- 1 pair latex foam inner soles, in proper size (optional)
- leather cement or rubber cement (optional)

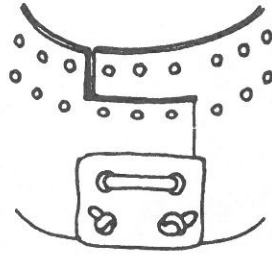
PROCEDURE:

1. On the brown wrapping paper, enlarge both pattern pieces to size (page 11), resizing them if necessary. Add the pattern markings carefully, and cut out the pieces.
2. You will need to cut two of each pattern piece from the leather. Lay out the pattern pieces on the rough side of the leather; using chalk or pencil, trace around each of them twice, flopping the sole piece to give a right and a left foot. Carefully transfer all pattern markings. Cut out the pieces with the utility knife.
3. Using the leather punch or awl, punch holes through each X and dot that you have transferred to the leather from the pattern pieces. Be sure to punch these holes accurately, since they must align when the pieces are laced together.

4. Trace the thunderbird design (page 75) on the tracing paper and transfer it to the smooth side of each top piece. Be sure to flop the pattern when tracing it on the second top piece. Paint in each design, using the dark brown acrylic paint for the shaded areas of the design and the white for the unshaded areas. Let the paint stand until it is dry to the touch.
5. In this step, you'll lace together the heel flaps of the right moccasin. Cut a 4-inch length of leather lacing and thread it through the eye of the needle.
6. To lace the heel of the left moccasin, repeat step 5 with the following difference: Position the heel pieces so that the left flap is on the inside, the right flap is in the middle, and the heel flap is on the outside.
7. To lace the top piece to the sole, cut a 1-yard length of lacing, thread it through the needle, and knot one end of it. Place the right top piece (the thunderbird should face the instep when the moccasin is on the foot) on top of the right sole. Insert the lacing needle through the hole marked A on the sole pattern and the first hole on the edge of the top piece (marked A on pattern), going from the outside of the moccasin to the inside. The knot should remain on the outside. Bring the lacing back and over to the outside and lace it through the next two holes (Diagram 2). The leather of the sole will gather as you lace; try to keep the gathers even. Continue lacing until the top piece is completely attached. You will finish with the holes marked B on the pattern pieces. Secure the lacing with a knot on the outside of the moccasin, and cut the excess close to the knot. Repeat for the left moccasin.



Diagram 1



8. Lay the right sole piece on a flat surface, smooth side down. Pull the right heel flap up and fold it to the left; pull the left heel flap up and fold it across so that the holes align and the left flap is on the outside. Fold the heel flap up and align all three sets of holes. At this point, the right flap is on what will be the inside of the moccasin, the heel flap is on the outside, and the left flap is in the middle. Lace the three pieces together as shown in Diagram 1. Knot the lacing as close to the outside of the heel as possible and trim off any excess lacing.

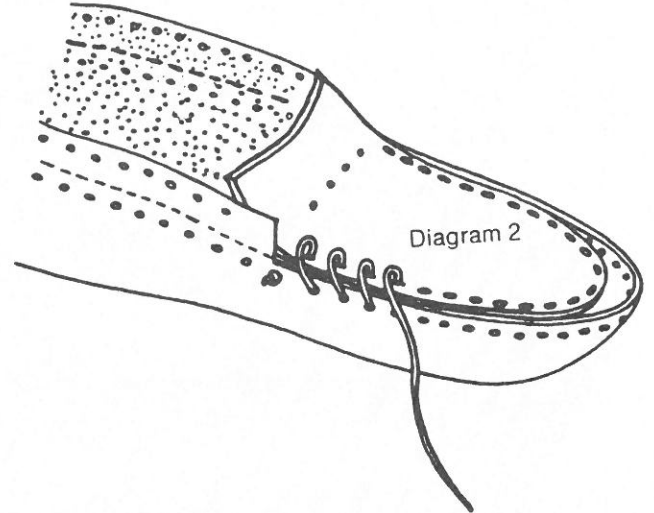
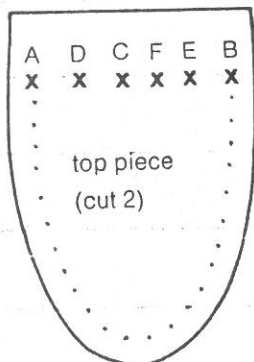
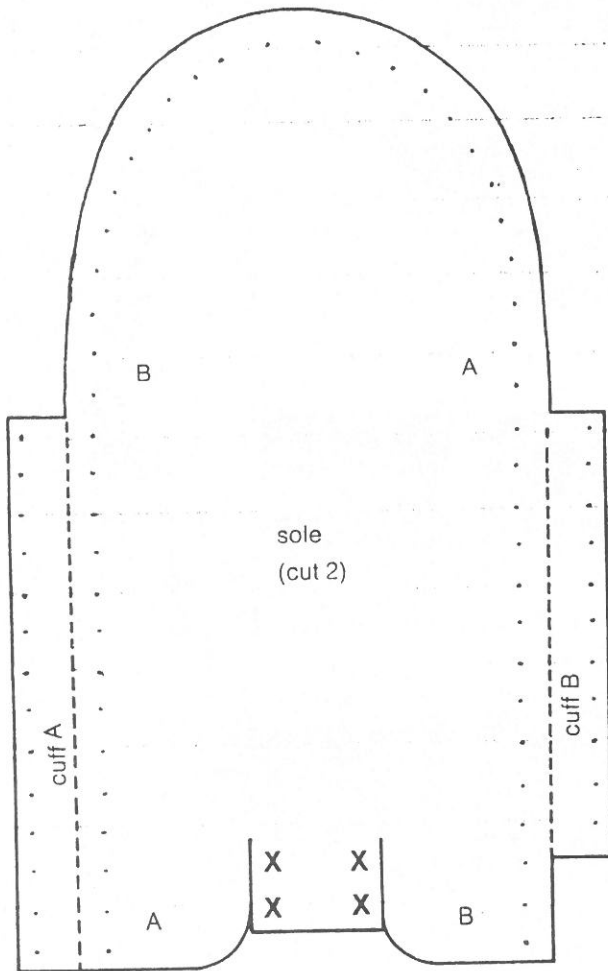


Diagram 2



8. To form the cuff around the moccasin opening, fold the section marked cuff B to the outside, folding on the dotted line. This will form a cuff of rough leather on the outside. Be sure that both sets of holes are aligned. Cut a 1-yard length of lacing and thread it through the needle. Begin lacing by threading one end of the lace down through hole C in the top piece and up through hole D. Continue by inserting the lacing through the first holes in the edges of the cuff and the sole and bringing it out the second (Diagram 3). Continue with this in-and-out stitch all the way around. Finish by bringing the lace down through hole E in the top piece and bringing it up through hole F. As you lace around the top cuff, you will be lacing four layers together at the heel section where the flaps overlap. Leaving a tail of about 6 inches at each end of the lace, cut away any excess; tie the two ends in a bow. Repeat for the other moccasin.

9. For added comfort, cement two latex foam inner soles to the insides of the moccasins, using leather or rubber cement.

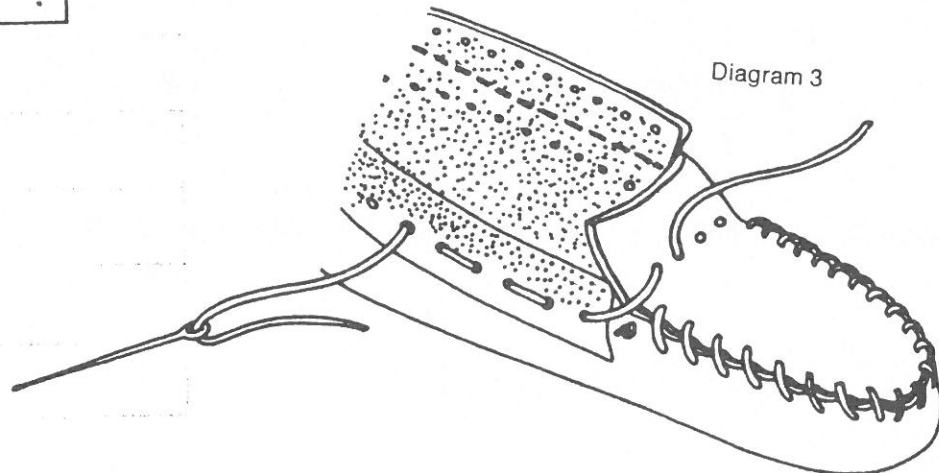


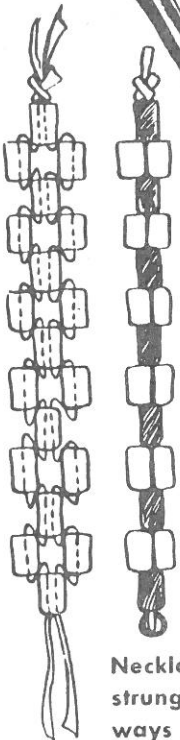
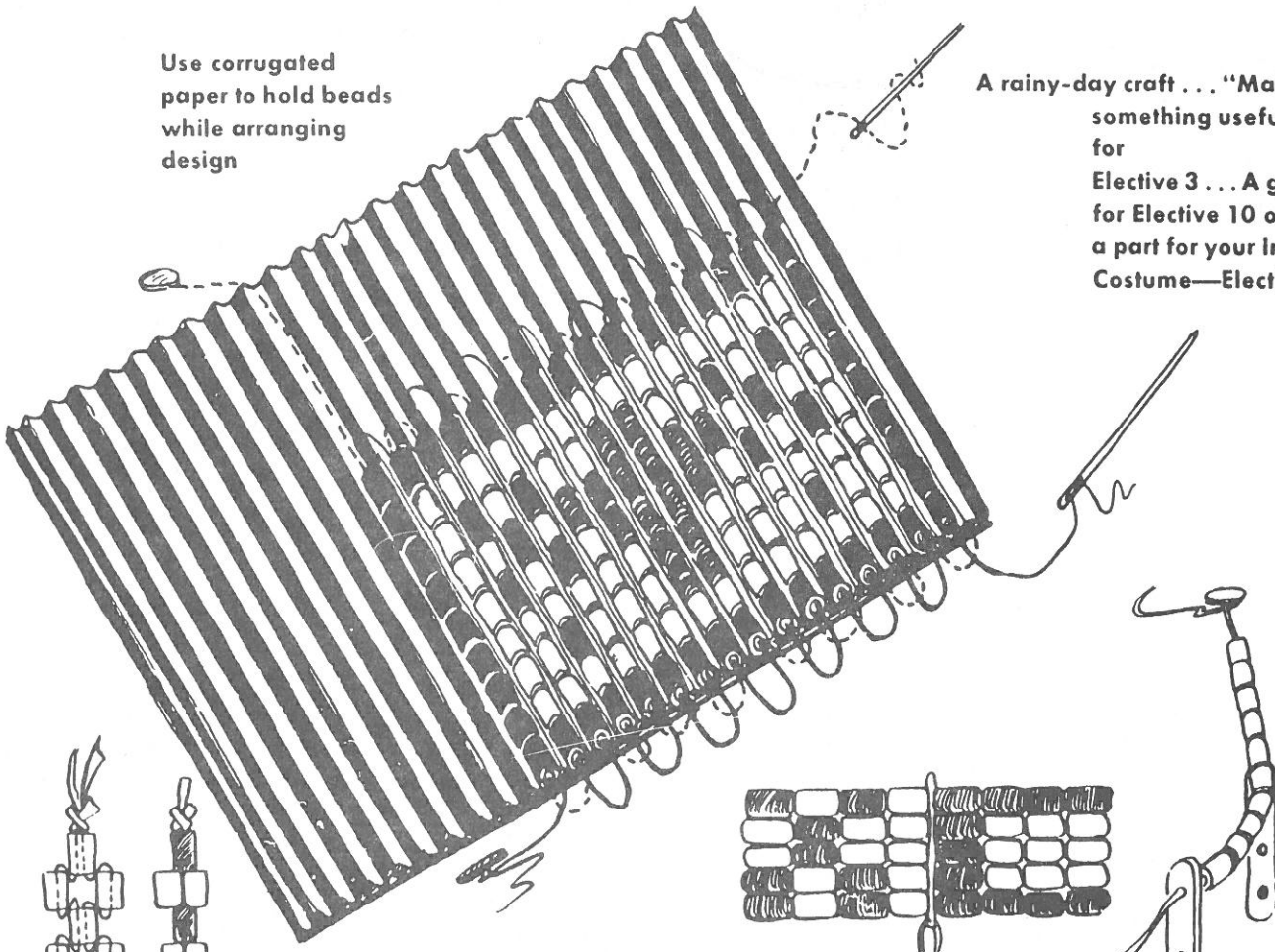
Diagram 3

each square = 1 inch
woman's size 7

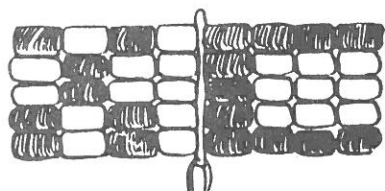
Indian- Tube Beads

Use corrugated paper to hold beads while arranging design

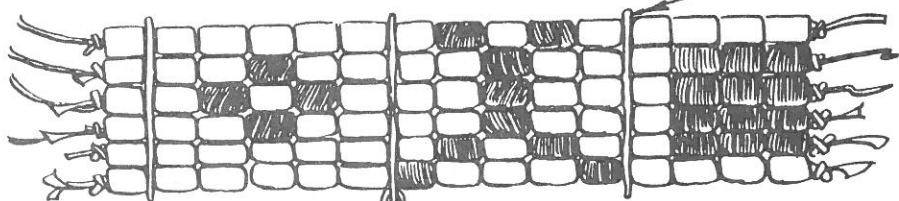
A rainy-day craft . . . "Make something useful" for Elective 3 . . . A gift for Elective 10 or a part for your Indian Costume—Elective 11



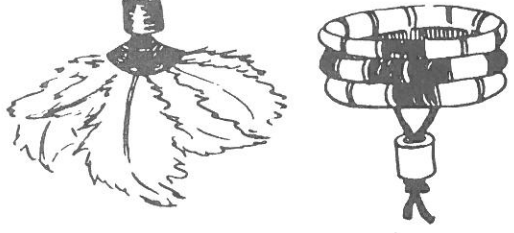
Necklaces may be strung in a variety of ways . . .



Armband tube beads strung on single thong held together by leather spacer



Decorations may be added to leather spacer . . .



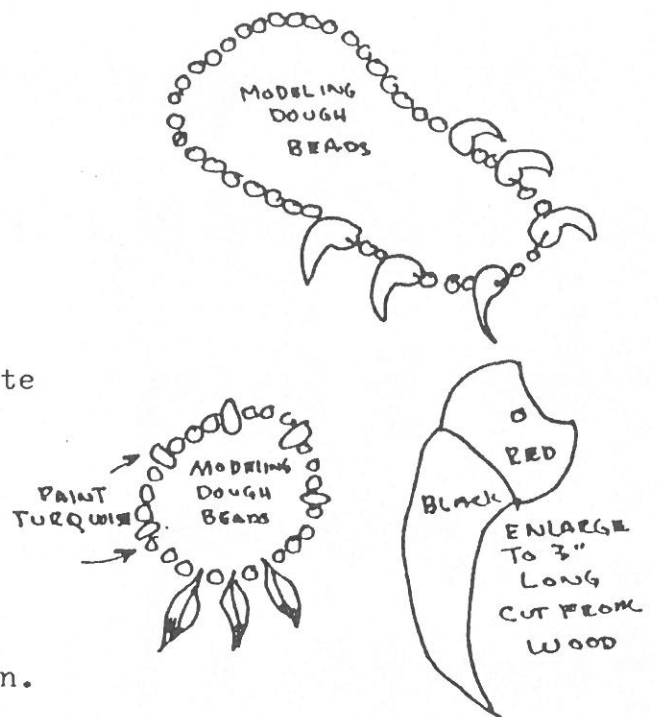
INDIAN ACCESSORIES

JEWELRY

Indian beads are easily made from modeling dough (see dough art). Before dough hardens, use a tooth pick to make a hole for the cord. A waxed thread is best for stringing the beads. Beads which are molded into uneven chunks and painted turquoise look like the real thing.

The bear claw necklace is a favorite of most boys. Plastic bear claws are commercially available, or they can be cut from wood and shaped and sanded, then painted.

Bracelets and anklets can be made from leather or vinyl strips, or cut from plastic milk bottles. Bells, feathers, beads and Indian symbols can be used for decoration.



Necklace: Remove the cork from 3 to 5 pop bottle caps; hammer caps to flatten. Punch 2 holes about $\frac{1}{4}$ " apart near edge of each cap. Paint with enamel; add paper, beads and so on to resemble Indian shields.

String the shields with beads to complete your Indian necklace.

STOPI

Plains—Northwest Coast

BOYS AND GIRLS	6 TO 18 PLAYERS	OUTDOORS
ELEMENTARY—SENIOR	INDIVIDUAL	OR INDOORS

This is a dance step game which many Plains Indians and other tribes enjoyed in various forms. The only equipment required is either a drum, tom-tom, or, as frequently used on the Northwest Coast, a hardwood plank about 2 feet square and any thickness from $\frac{1}{2}$ to 1 inch, to serve as a drum. Two improvised drumsticks complete the gear and they should be used by a drummer with a good sense of rhythm and timing. The drummer can sit behind a blanket, out of sight of the dancers, though a really good drummer can sit in the open, even in the middle of a circle of dancers, and still count coup. This is how some tribes, such as the Lakotah, played the game.

The drummer commences to beat the drum and the dancers move around in a circle trying to keep time to the music, but they must stop stepping instantly when the drum beat stops. This may leave some alert dancers with one foot in the air,

and it must be kept there until the drum commences again. The drummer tries to trick the dancers into stopping at the wrong moment, by slowing up the beat suddenly, then starting out on fast time, to stop a second later. A chief can referee the game and see that those who stop dancing at the wrong moment leave the dance circle.

After each stop, either the chief or the drummer says "Dancel" and the dancers resume the dance. The drummer, of course, must drum without unintentional pauses, though he may change the tempo as often as he likes, because the slightest pause may lead some dancers to believe that it is the stop signal when the drummer does not intend it to be. Dancers who stop at the wrong times through the fault of the drummer are not ruled out of the game.

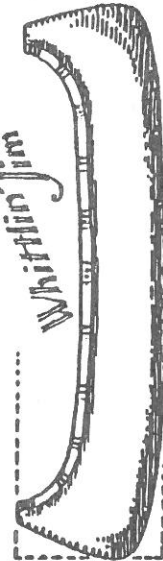
While the Indians danced rhythmically and kept good time to the drum music, younger modern players who have little knowledge of dance steps or tempo can still have fun jumping from foot to foot, or on both feet, as they move around the circle.

BIRCHBARK CANOE

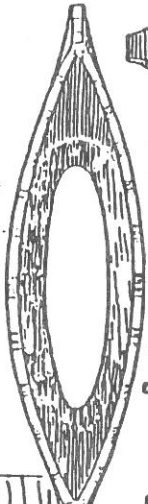
Birchbark canoes are usually made with the inner side of the bark to the outside, which gives it a sort of brownish orange color. The seams are covered with black pitch and the gunwale is left natural. Small "V" cuts are made in the gunwale to stimulate the wrappings.



Mark the block and drill two holes. Whittle outside first and then hollow it out like this.



Canoe before painting. Get marking from photograph.



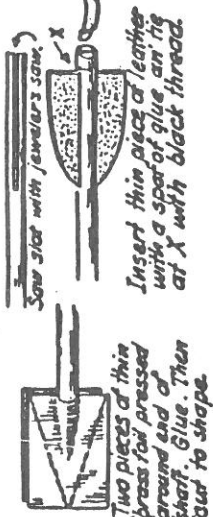
Sandpaper the outside.



This and the sketch above show how inside is whittled.

ARCHERY

Once you've made this slide you'll be proud to wear it. This bow was whittled but you can try steaming and bending one. For the quiver, get a piece of thin leather from a ladies' glove, and sew an fringe it just like a regular quiver. The back piece is wood and could be painted like a target to add a bit of color. The arrows will take your skill. Below are enlarged drawings to show how they were made.



You can get your sizes from the above drawing.

FRANK BEITZ, JR.
NEW BRUNSWICK,
N.J.



cutting edge to avoid injury. Next you need a piece of wood and some bandaid. Yes, bandaids, because no matter how careful you are, some day you'll be absorbed with whittling your creation only to begin wondering how a piece of soft pine got stained blood red.

If you're in a hurry to see results from your handiwork, then start with a pre-cut block. There are two or three craft houses that sell blocks for neckerchief slides and other whittling projects.

Whittling from a pre-cut block is actually a good learning step, for even the expert whittler cuts the original wood to a roughly formed block before he begins real whittling.

Blocks usually come with an instruction sheet showing you the steps for whittling out the finished piece. A "block" is actually the rough shape of the object you're going to whittle. It has been cut and drilled by power tools down to the point where nothing more can be done except by the hands of the whittler.

If you start from scratch, picking up your own wood, remember that softwood is usually best. Pines are abundant, although white pine is becoming a little scarce. Other good whittling woods include basswood, poplar, and cottonwood. Also good, especially for whittling ball-shaped objects, are willow, box elder, and cedar.

Most softwoods can be whittled while green. Anywhere an old building is being wrecked a mine of whittling materials awaits you.

After you've handled wood successfully, try whittling other materials, including smooth bark, horn, bone, even fruit stones such as peach and plum pits.

Keep your eye on Boys' LIFE. There are always some whittling features, including Whittlin' Jim's neckerchief slide published each month.

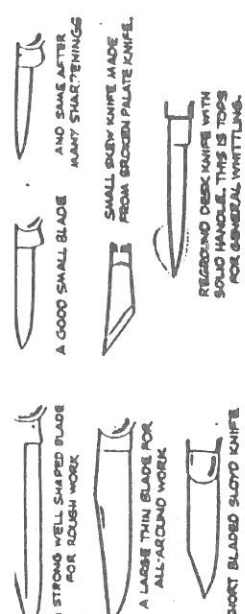
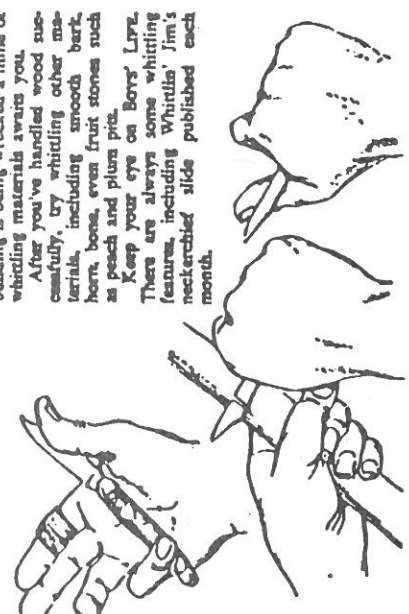
YOUR AMERICAN FRONTIERSMAN was the father of whittling. He had to travel light: his basic equipment included little beyond the essentials for survival. But there were times on the trail when life was quiet, if not easy. Or at night, round the campfire, when the frontiersman, desiring relaxation and enjoyment, picked up a piece of wood, drew his knife, and whittled.

Almost any good sharp pocket knife will serve as your starter, but if you're going to buy a knife, make it the three-bladed pocket type. An excellent second knife is the famous crooked knife, available at your official Scout Distributor.

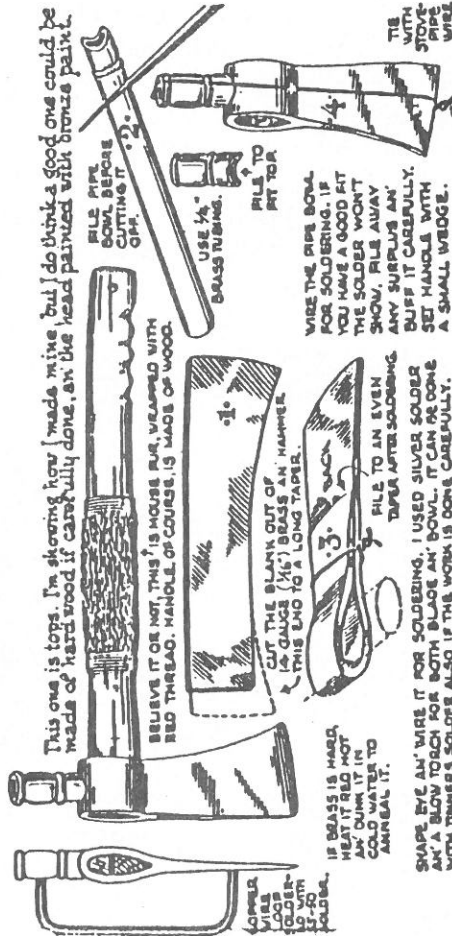
Your knife must be sharp. A dull knife will stick on a tough piece of wood, but won't hesitate to slice into soft flesh.

How to hold your knife is one of the first things you need to master. Start out by holding the knife, as shown at the left of drawing below. Now close your fingers over the handle. Set the back of the blade firmly in the V formed by the index finger and thumb, as shown at the right of the drawing below. Now lock the thumb over the index finger, bringing the handle of the knife tightly against the middle of your palm. You rarely whittle with the thumb on the back of the cutting blade.

When you are doing rough whittling, the grip in the center of the drawing below is best. The hand holding the wood should always be back of the blade, away from the



BRASS PIPE TOMAHAWK



This one is tops. I'm showing how I made mine but I do think a good one could be made of hard wood if carefully done, as the head painted with bronze paint.

FILE THE BRASS PIPE CUTTING IT TO SIZE.

USE 1/4" BRASS TUBING. FILE TO FIT FOR

USE THE PIPE BORE FOR SOLDERING. IF YOU HAVE A GOOD FIT THE SOLDER WON'T SHOW, FILE AWAY ANY SURPLUS AN' BUFF IT CAREFULLY.

SET HANDLS WITH A SMALL WEDGE.

FILE TO AN EVEN TAPER AFTER SOLDERING.

SHAPE THE AN' WIRE IT FOR SOLDERING. I USED SILVER SOLDER AN' A BLOW TONCH FOR BOTH BLADE AN' BOWL. IT CAN BE DONE WITH THINNER SOLDER ALSO IF THE WORK IS DONE CAREFULLY.

IF BRASS IS HARD HEAT IT RED HOT AN' DUNK IT IN COLD WATER TO ANNEAL IT.

TIE WITH STOVE-PIPE WIRE.

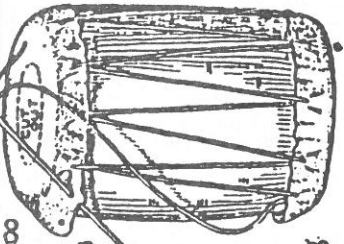
PUEBLO INDIAN DRUM

I never did get the name of the Scout who gave me this idea. Instead of adding a loop to the back, simply cut out the rawhide at both ends after it had dried.



Cut and patch 2 pieces exactly alike. Use an awl.

Use very thin rawhide (paper thin) or some pericardium. (See your butcher.) Moisten it like you would for a big drum and sew with a blunt needle. Don't pull the strings too tight. When dry paint the wood between the cords somewhat as shown in the photograph. Colors may be yellow, white, red and blue.

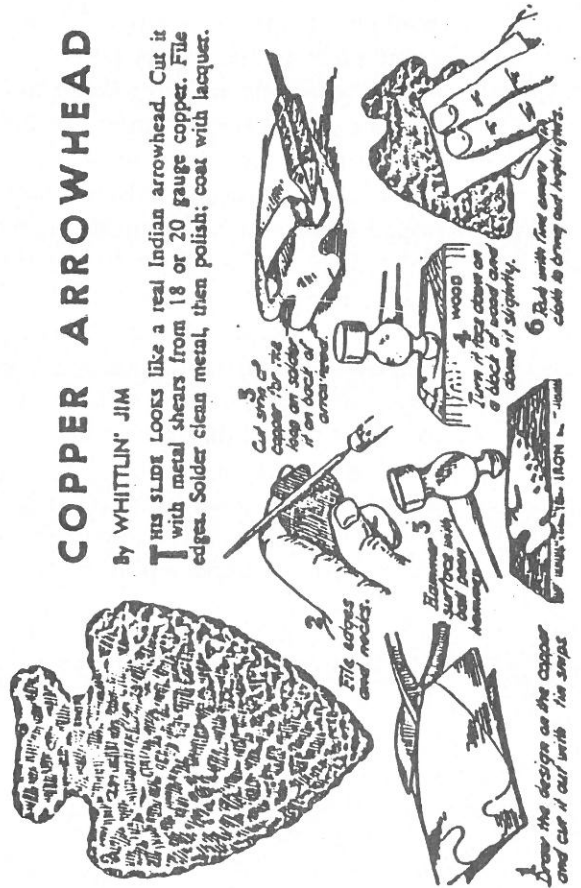


By putting a thin layer of glue, not cement, on the ends, X, the heads will be more apt to stay put while lacing.

COPPER ARROWHEAD

By WHITLIN' JIM

THIS SLIDE LOOKS like a real Indian arrowhead. Cut it with metal shears from 18 or 20 gauge copper. File edges. Solder clean metal, then polish; coat with lacquer.



1. Cut strip of copper for the arrowhead on a board of area wood.

2. Turn it up above on a block of wood and draw it slightly.

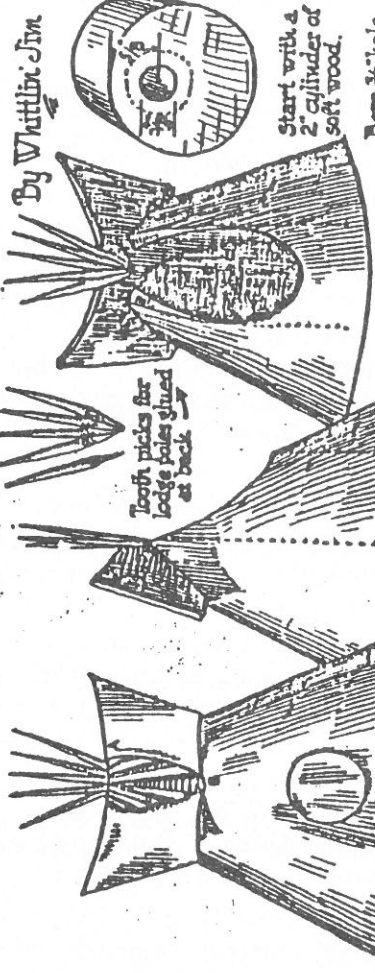
3. Buff with fine emery cloth to bring out proper form.

4. Hammer surface with hammer.

5. File edges and neck.

6. Draw the design on the copper and cut it out with the snips.

TEPEE



By WHITLIN' JIM

Tough picks for lodge poles glued at back.

Start with a 2" cylinder of soft wood.

Done 3/8" hole. After tapers is roughed out, enlarge to 3/4".

BACK-Flowing neck-side-Dont cut under flaps entire opening and too thin. Notice the poles position of poles.

This is a tough one to make and is for the fallows who want something different and will work to get it. Paint with poster colors to suit.

The How and Why of Sandpaintings

It is believed that the Navajo and Apache learned from the Pueblo Indians to make sandpaintings. Some of the paintings were fitted to their own myths and to ones borrowed from the Pueblos. The Navajo did not adopt the idea of having a permanent ceremonial chamber—a kiva. Not having a room with vertical walls, they made their paintings on the flat ground. With developing myths they had opportunities to carry the sandpainting art to heights differing from the restricted practices of Pueblo ceremonialism.

When the Holy People taught Bead Boy to make sandpaintings, they strictly forbade reproduction of them in permanent form. It was insisted that when sandpaintings were made, every detail must be exactly as originally prescribed; an incorrect or imperfect painting would result in an unsuccessful cure. As a result, all knowledge of the designs is carried in memory by medicine men. Photography and sketching are forbidden. Few reproductions have been made by the Navajo, for they fear disapproval of the Holy People. Certain white people have been able to memorize sandpainting designs and have recreated them, and had them checked for correctness by friendly medicine men informants.

Sandpaintings are made for specific purposes and to enlist the aid of supernaturals, the Holy People. Functions of the paintings are to cure illnesses; to bless people, animals, events, and hogans or special structures; and to create and restore harmony between man and nature.

Sandpaintings (sometimes called drypaintings—for not all materials used are sand) are made by trickling dry pulverized pigments between thumb and forefinger. These are chiefly red, yellow, and white sands from natural sandstone, black charcoal, colored cornmeals, crushed flower petals, and plant pollens. They are placed on a smooth layer of desert sand on the earth floor of a hogan or out of doors. Sometimes buckskin or cloth is used as a background. Made by a chanter (medicine man), with a few assistants or as many as forty, a painting may be a few centimeters in size or as large as several meters across. A chanter with four to six assistants usually requires three to five hours to complete an average painting. Then, after a painting is used ceremonially, it is destroyed immediately.

In the Bead Chant myth the boy out hunting alone for food was having a hard time. After a series of misfortunes, Bead Boy gained supernatural assistance, protection, and power. He returned home bringing with him knowledge of ritualistic lore and paraphernalia which he taught to his brother for the benefit of earth people, before he departed to live with the Holy People.

Such myths are hero stories; they show the dangers of life and the means of warding off and counteracting them. They also show the way in which the hero acquires control over the forces of his environment and the process of growth from childhood to adult status: ties and separation from his family to undertake his own hunting adventure, the acceptance of discipline, participation and endurance to learn a long ritual, reconciliation with his family and his gift to them of his ritual knowledge—all steps in assuming the responsibilities of an adult role in society. Navajo art and myth embody this motivation of social values.



Fun with Sand

You can have hours of fun this summer with something that is readily available — sand. On the beach, in the country, in the back yard, you'll be able to find it and do some really great things with it.

Colored Sand

To make colored sand to use in all sorts of pretty projects, put a few drops of food coloring or tempera in a jar with a little sand. Shake well. Then, dry the sand thoroughly in the sun or in a warm oven.

Paperweight: Decorate the outside of a jar with colored paper fish, stars or other cutouts. Fill the jar with layers of colored sand and replace the lid.

Pictures: On white cardboard, glue a picture from a coloring book. Spread glue on all areas that will be the same color and sprinkle with sand. Shake off the excess sand and save it for future use. Repeat for each color in the picture until it is completed.

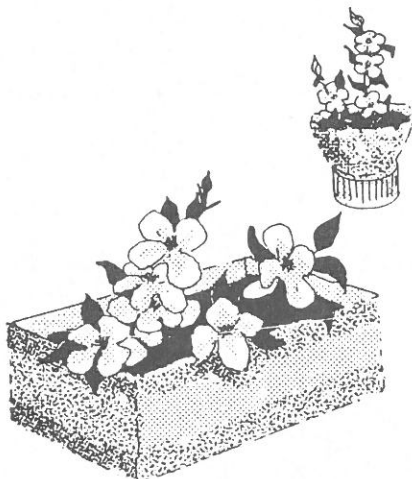
Stationery: You can make decorated stationery by drawing flower petals on paper and then applying glue and sand. Paint on leaves and stems. You can make other decorations or even initials the same way.

Decorating with Sand

Plain sand can be used to decorate containers for special effects.

Tunnels: Sand-covered cardboard makes excellent tunnels for that model railroad or village. Simply remove the ends of an oatmeal box and cut the box in half lengthwise. Glue sand over one of the pieces and you have a perfect little tunnel.

Glow Light: Apply glue and sand to the outside of a wide-mouthed jar. Set a candle inside for a pretty light.



Brick Designs: With painted lines as mortar, sand glued between the lines makes wonderful bricks. Use this design to cover round cans or other containers for a variety of holders. You can have a castle effect by cutting the top edge of the container.

Modeling with Sand

You can make a special sand clay for modeling all sorts of things. Using a cup, spoon or can to measure the ingredients, slowly mix 2 parts water with 1 part dry wallpaper paste; stir in 2½ parts sand and mix well. Add a little tempera for color and you're ready to begin modeling. The projects will harden after drying for a day or two.

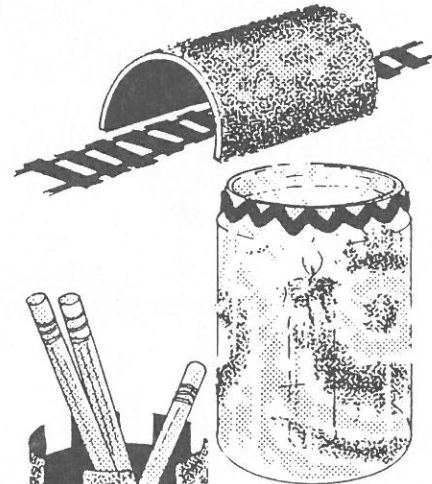
Jewelry: You may make beads for jewelry by rolling the clay into balls and making a hole through them with a toothpick. Let dry and then string the beads. You can paint designs on the finished jewelry.

Indian Dishes: Either shape the dishes with your hands or mold them in a greased container, scooping out the center. Have the dish about ½" thick. Allow to dry; remove the dish from the container. Paint with bright designs.

Clown's Head: He can be used as a paperweight or simply as a decoration. Make a ball of clay for the head. Mark his eyes with a toothpick and add a small clay ball for a nose; allow to dry. Paint the paperweight, adding a colored paper collar, a large plastic bottle cap for a hat and other trim.

Planters: The clay can be pressed onto the sides of metal containers to make a grainy finish for a planter. How about using a foil pan? For a tiny planter, press the clay onto an eggshell and set it on a bottle cap base.

Modeling with Sand

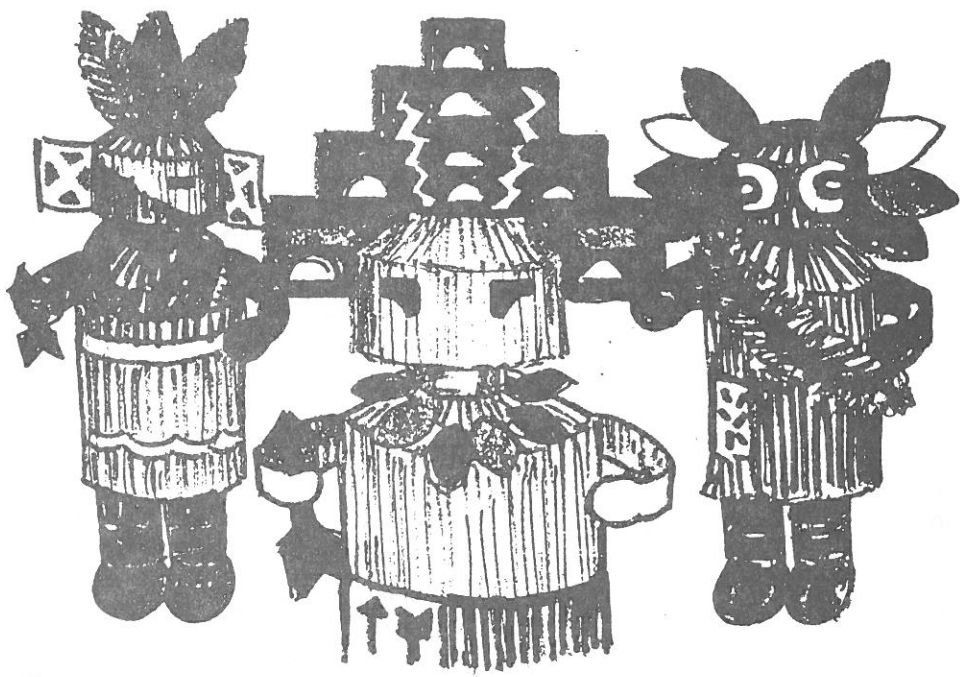


Decorating with Sand



Colored Sand





Indian Arts

Old traditions
with a new twist!

Traditional Native American crafts were all made from natural materials - trees, rocks, shells and animal parts - all things that were part of their everyday lives. Copying their wonderful craftsmanship, let's use things from our daily lives — books, paper, plastic, cardboard and plastic canvas!

Kachina Dolls

Southwest tribal spirits

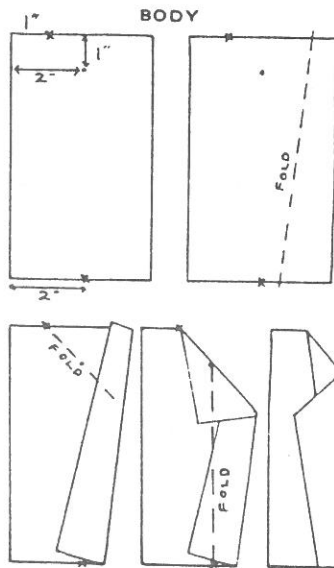
The Indians make these special dolls from the cotton-wood tree. You make them from paperback books!

The Zuni and Hopi of New Mexico and Arizona believe in helpful spirits called Kachinas. Dancers put on masks and costumes to represent the spirits and dance to bring good luck and abundant crops to their village.

The dolls pictured here are all made the same way — their decorations make each look different. You'll need paperback books, toilet tissue rolls, tempera or acrylic paint, construction paper, glue and string.

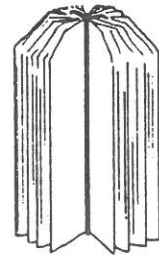
For the body, remove the covers from some paperback books. To make the folding easier, mark the outside edges of each entire book (X's) with a pencil. Mark the inside edges of the fold (dots)

by making pinholes through as many pages as you can. Fold each page in three steps, as shown.

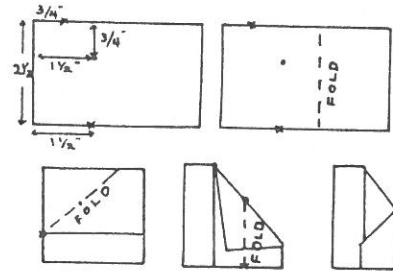


Remove the covers of two books (each should have about 150 pages). Mark and fold each page, as above. After folding each book, tie the two books together at the center with string.

TIEING BOOKS
TOGETHER

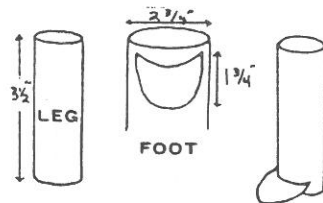


For the head, cut two books (about 75 pages each) so that they measure 2-1/2" in length. Remove the covers



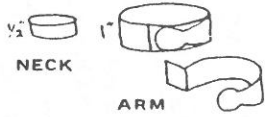
and mark and fold, as shown. Tie the two books together, as you did for the body.

For the legs, cut a piece of cardboard 3-1/2" long. For the foot, cut a foot shaped piece from a roll, as shown. Cut a slit near the bottom of



each leg, as shown, and insert foot. Repeat for each leg. Glue the legs to the base of the body.

For the arms, measure 1" down from one end of a cardboard roll and cut out. Cut the ring open and cut one end to look like a hand and wrist, as shown. Bend



back the last 1/2" of the other end of arm. Glue between two pages of the body, near the top and around the back. Repeat for other arm.

For the neck, cut a 1/2" ring from a cardboard roll. Glue to top of body; glue head to top of neck. Let dry.

To decorate your Kachinas, paint the edges of the books in colors you choose. Real Kachinas come in many colors—red, black, yellow, brown, turquoise.

To make the paper trims, like the headdresses, feathers, breechcloths, etc., trace and cut designs from colored construction paper and glue in between the pages. Decorate the breechcloths and head gear with scraps of paper. Look up Kachina dolls in books in your local library. Read about them and study the pictures to make your dolls look really authentic!

ANOTHER VERSION



For a doll closely resembling a Kachina doll, glue two large wooden spoons end to end. Cut three 1 1/2" pieces from the ends of popsicle sticks and glue them, as pictured, at center of a whole popsicle stick. Glue headdress across top spoon.

Next, just below the flange of top spoon, glue a 1 1/2" piece on each side. Also glue 1 1/2" pieces under bottom spoon for feet.

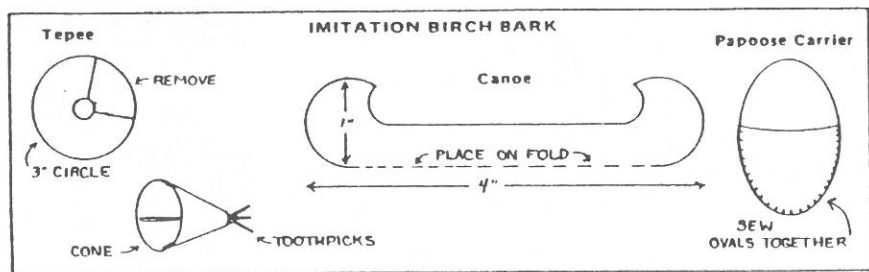
Use bright tempera or crayon to color the doll. Pencil or ink in the details of features and costume.

gether at each end. Glue thin strips of bark paper across the inside of the canoe for little seats.

Papoose Carrier. Cut out two ovals, 2 1/2" long, from bark paper. Cut 1" off the end of one oval, and place the remainder over the other oval. Sew together with a whipstitch. Draw designs on the carrier with crayon.

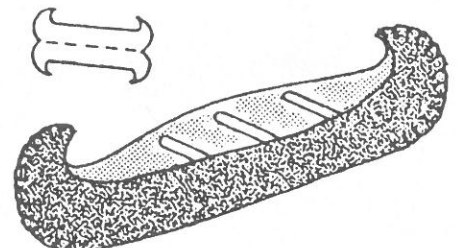
For the face of the papoose, draw features on a small paper circle and glue it to a button. Glue the face to the carrier. Glue flat toothpicks to the back of the carrier, as pictured.

Canoe. Fold a piece of bark paper in half and cut out a canoe, following the pattern shown. With a needle and doubled thread, whipstitch the edges to-



Waterproof Canoe: Using the pattern pictured, cut a canoe from heavy note paper. Fold along dotted line and sew the ends shut, using a buttonhole stitch. Color with tempera and glue matchstick seats inside.

Carefully melt paraffin in a coffee can over low flame. Drop canoe into paraffin for a minute; lift out with a spoon or tongs. Place on wax paper until the coating has hardened. (Wear gloves to protect hands.)

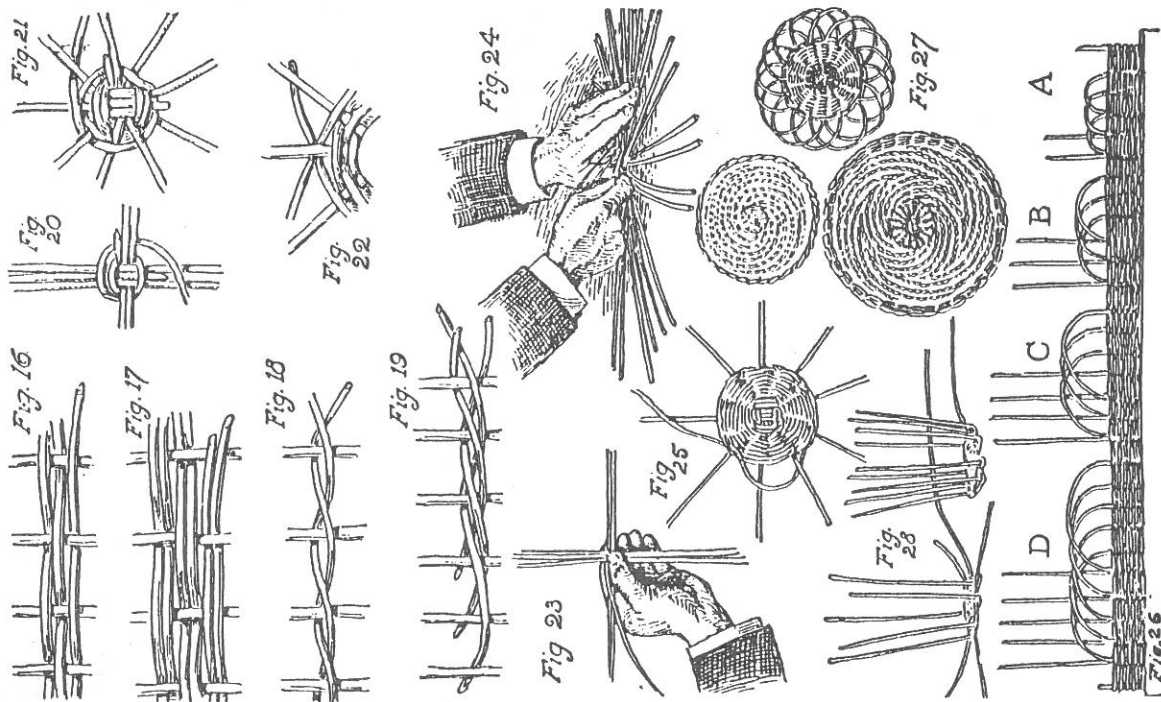


Material: 4 12-inch spokes of No. 3 reed
 1 7-inch spoke of No. 3 reed
 1 weaver of No. 2 reed

Method:

- a. Group the 4 spokes in pairs crossing at center, with the vertical group in front (fig. 20).
- b. Place the 7-inch spoke between the two vertical spokes (fig. 20).
- c. Holding spokes with left hand (fig. 23), place No. 2 reed weaver along top of horizontal group, behind vertical group, with short end projecting to right (figs. 20 and 23).
- d. Bring weaver to right in front of vertical group; back and down behind horizontal group; to left in front of vertical groups; back and up behind horizontal group (fig. 20).
- e. Repeat the above (d) once.
- f. Separate the spokes and pass under and over individual spokes (fig. 21) which, because uneven in number, produce regularly the plain wicker weave (fig. 16).
- g. Placing work on a flat surface (fig. 24), continue to weave till only enough weaver is left to encircle the mat slightly more than once.
- h. Overcast with this end the weaving by putting it over the next spoke to the right, and then into the last row of weaving (fig. 25).
- i. Trim spokes even, cut them to a point, and finish with any edge shown in fig. 26 (A), (B), (C) and (D), by pushing the pointed spokes into the weaving either to the right or left. In these open edges (A) shows each warp spoke end inserted into the body weave. In (B) each warp spoke is passed over two spokes and inserted next to the third. In (C) it skips over three spokes and in (D) over four spokes.

Variety in mats may be obtained in a number of ways. Different weaves may be combined (figs. 16, 17, 18 and 19). Color may be introduced by dyeing part of the reeds, and arranging it in circling bands of varied widths or in out-springing spirals (fig. 27). Different styles of edges may help. Try to see what you can do by yourself to make an interesting and pleasing mat.



Basket Weaving

Supplies Needed:

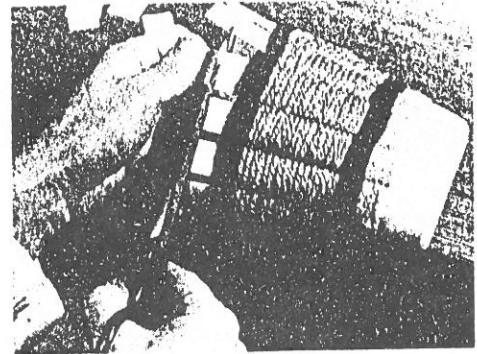
any quart or 1/2 gallon plastic bottle
30 yards of any kind of yarn
scissors
trash sack (glue - optional)

This project helps the beginner in basketry to understand simple weaving, a technique basic to basket making. The basket base here is made from a 1-quart plastic bottle with sides cut to create 13 stakes. Instead of cane weavers, you work with heavy knitting worsted.

1: With scissors, make 13 cuts, 4 1/2 inches deep, in a 1-quart plastic bottle from which the neck and the shoulders have been removed.



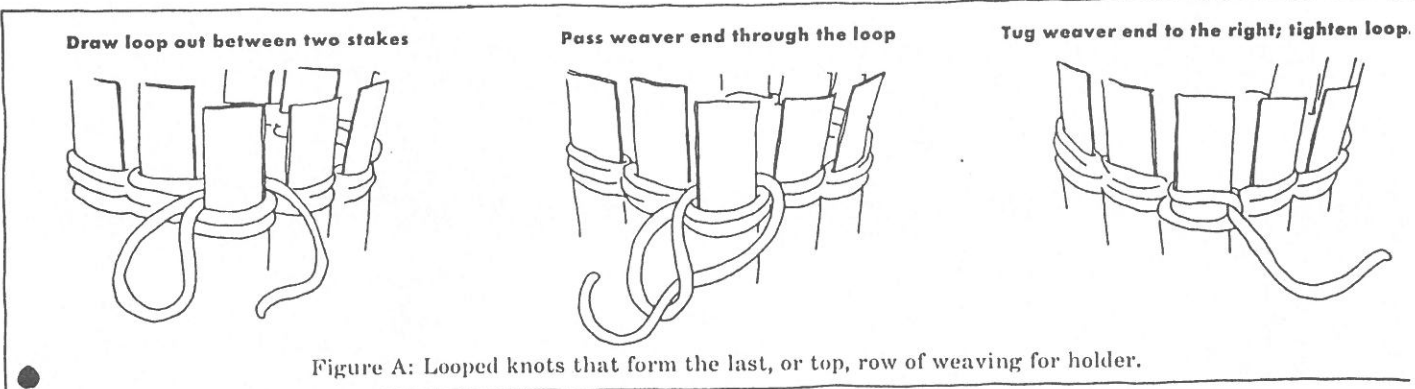
2: Weave yarn in and out of stakes, starting with end inside bottle. Attach colors by knotting ends.



3: With scissors, round off plastic stake ends about 1 inch above the last row of weaving, which is looped and knotted.

Sketches

below show how to finish off the last row. Work figure A around each stake, draw the yarn inside the holder, knot the yarn, cut. Work yarn ends into the weaving.

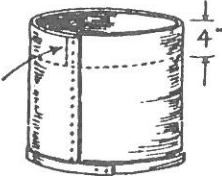


HOW TO MAKE AN

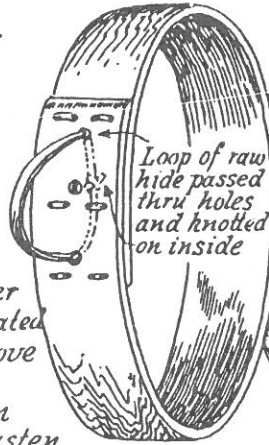
INDIAN TOM-TOM



The rawhide used should be less than 1/16" thick.



Cut 4" strip from top of cheese box and cut thru outer piece where indicated with arrow. Remove tacks, then pull together to 12" in diameter and fasten with clamps. Bore holes and lace with wet rawhide and let dry, or fasten with tacks clinched on the inner side. Paint red or brown.



Cut two disks of thin rawhide two inches larger in diameter than the wooden frame and punch holes about two inches apart and one-half inch from edge. Punch them evenly so they will match up as shown in lower left sketch.

Do all cutting of rawhide while it (the rawhide) is dry.

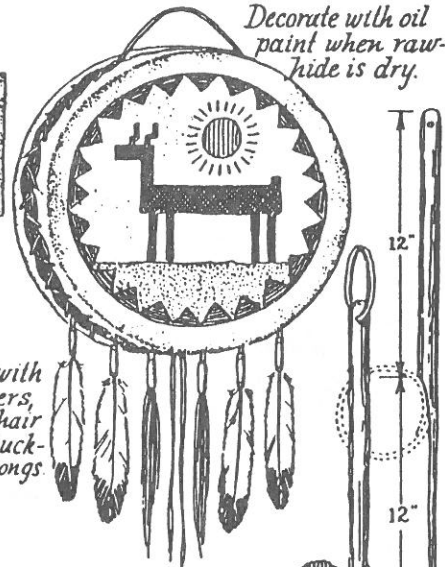
DESIGNED AND DRAWN BY W. BEN. HUNT HALES - CORNERS - WIS.

Block of wood nailed to bench. Knife driven into table or bench.



Pull with one hand and hold with the other. Lacing should be about 1/4" wide. CUTTING RAWHIDE LACING

Trim with feathers, horsehair and buckskin thongs



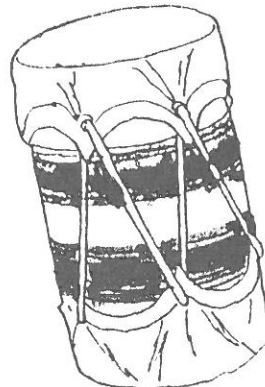
Decorate with oil paint when rawhide is dry.

The drumstick is made of green ash or hickory, peeled and cut as shown. Bend to shape gradually and tie in place with heavy cord. Hang it up to dry for several days. Then wrap with wet rawhide.

DRUM-STICK



Soak all rawhide for about 12 hours before using and lace it while wet. Lace loosely as shown until all way around. Then pull up tight, being careful to get an even tension. If lacing is cut thin, lace it double.



Indian Drums can be made from No. 10 tin cans or cardboard ice cream containers. Pieces of rubber inner tube form drum surfaces. Lace with leather, string, or Craft-

Indian Tom-Tom

The tom-tom plays an important part in the life of the Indians. It is used by many different tribes the world over. The one described is made of thin rawhide.

Indians make tom-toms using but one face of rawhide and tying it as shown in Figure 1. Then there is the deep-voiced tom-tom made of a hollowed section of log, such as may be found in almost any woods. Cut a section about 12 inches long off a 12 to 14 inch hollow log. Cut away all the rotted inner wood, take off the bark, and smooth the outside surface. Next, round the outer edges, and stretch the rawhide over both ends. After this has dried, decorate both the tom-tom heads and the wood that shows between the thongs (see Figure 2).

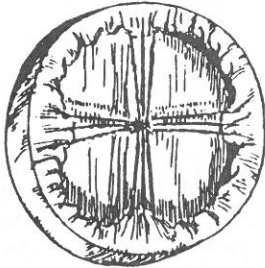


Fig. 1. Back of single-faced tom-tom

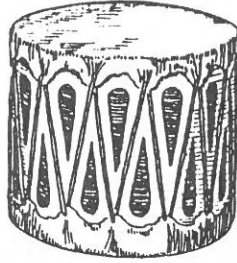


Fig. 2

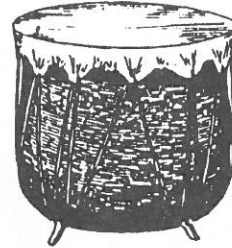


Fig. 3

An old iron kettle with three legs also makes a good drum. The handle should be removed and the rawhide stretched as shown in Figure 3, passing the thongs around the kettle legs.

For dance purposes, the tom-tom is usually suspended by thongs from three stakes as shown in Figure 5.

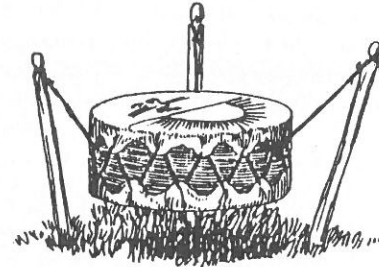
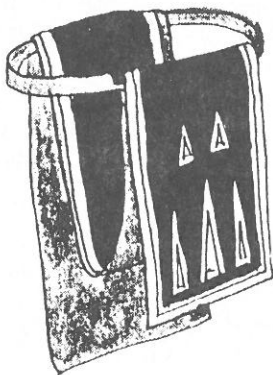


Fig. 5

Costumes

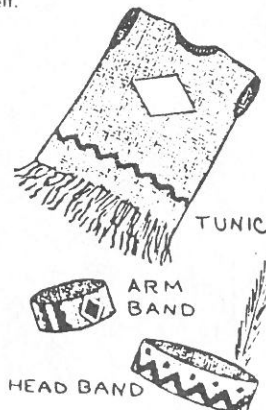


Plains Indians' costumes were simple, usually not much more than a breechcloth, except in winter when they wore buffalo robes. Breechcloths can be made from a piece of flannel or muslin, 1 by 5 feet. Support with rope, string, or belt.

TUNIC: Cut openings in burlap bag for arms and neck. Crayon on colorful Indian designs. Fringe bottom of tunic by unraveling edge of burlap. Finished tunic can be worn over blue jeans or khaki pants.

ARM BAND: Cut a strip of cloth about 2" wide and hem. Add designs by weaving yarn through burlap or draw them on with crayons.

HEAD BANDS: Cut a strip long enough to go around head, plus a little for seam. Hem and crayon Indian designs on band and attach real or paper feathers.



Breechcloth

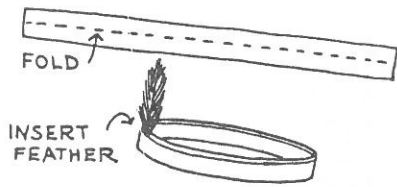
From a piece of the crushed and ironed brown paper, cut two panels of the desired size for the front and back. Glue a length of tape or ribbon across the top of each panel, allowing extra for ties at each side.

Add colorful designs and fringe, as desired. Bring ties from front and back panels and tie at each side.

Headband

Cut a strip of the crushed and ironed paper about 2" wide and long enough to reach around the head.

Fold the strip in half, lengthwise, and overlap and glue the ends to fit

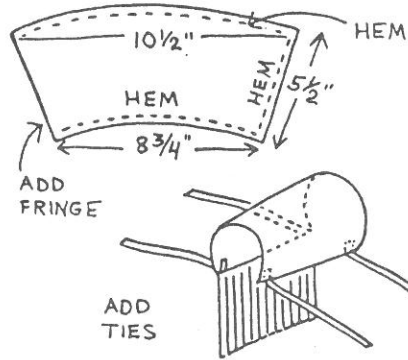


the head. From colored paper, cut pieces about 3" x 7". Fold in half, lengthwise, and fringe diagonally along the sides. Trim one end to a point to look like a feather.

Insert and glue the feathers between the folds of the headband.

Fringed Cuffs

Crush and iron your brown paper and cut a pair of cuffs, of the size and

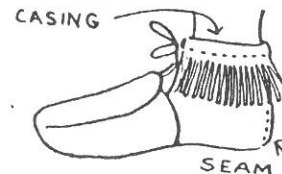
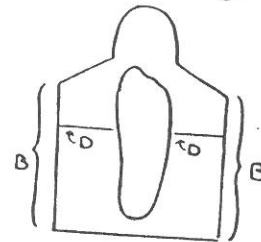
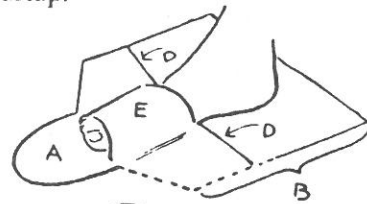


shape shown. Turn under and glue a 1/4" hem at top and bottom of the cuff and at one end. On the other end, glue fringe about 5" wide. Staple on ties, as shown, to hold your cuffs in place. Decorate with colored designs, as desired.

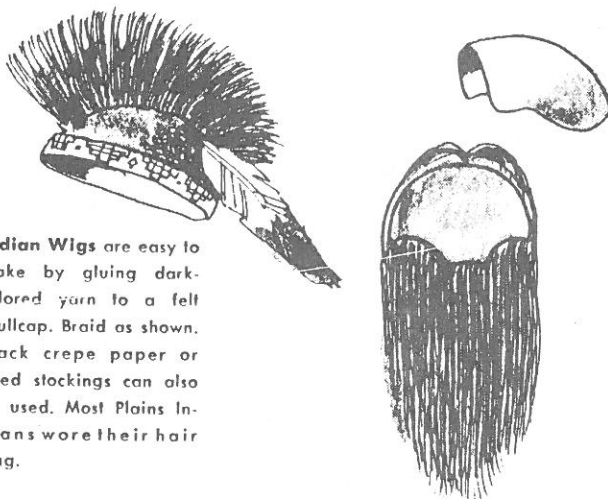


MOCCASINS: Each moccasin is cut in one piece from burlap. Make a paper pattern first. Place foot on paper and mark flap A, which is slightly wider than foot and long enough to fold back over top of foot. Mark sides B, making each as wide as your foot and extending about 1" beyond your heel. Cut out pattern and roughly try it on your foot, following the same steps as for sewing.

Cut slash D at sides in front of ankle, making front toe sections E. Fold sections E over foot and sew together. Bring toe flap A over foot and sew to sections E. Seam remaining side pieces together at heel. Fold sides down part way; seam about 1/2" from top, making a casing for inserting ties. Fringe edge by unraveling burlap.



Indian Wigs are easy to make by gluing dark-colored yarn to a felt skullcap. Braid as shown. Black crepe paper or dyed stockings can also be used. Most Plains Indians wore their hair long.



DARK WALK

Plains—Woodland—Northwest Coast

BOYS

3 TO 12 PLAYERS

OUTDOORS

ELEMENTARY—SENIOR

INDIVIDUAL

Many Indian woodsmen could really find their way in the dark by the use of that intangible thing known as "an instinctive sense of direction." It is a quality which many modern woodsmen flatter themselves they possess, though actually they do not.

The boys of some Indian tribes had that mysterious sixth sense proved, disproved, or developed by the following activity. A chief stood alone on a piece of flat smooth ground some 30 or 40 paces away from a group of Dark Walkers who were in charge of a chief. When the first to take the Dark Walk was asked if he could walk to a given point in a straight line, in the dark, his answer was usually, "I can." Before he was blindfolded he was allowed to directly face the distant chief. When the group chief said "Walk!" the walker set out at a medium pace, neither very fast nor at a run, toward the lone chief who marked the terminal point of the walk. Those remaining in the group stood completely silent, and the waiting chief smiled ironically and made as little noise as a bronze statue. Many a young walker-in-the-dark ended up 40 or 50 paces distant from the chief, and entirely out of line, when he decided that he was as close to his destination as he was likely to get. His surprise and embarrassment on removing the blindfold was marked, and the laughter from the group awaiting the Dark Walk did not help. One would think the next walker should have learned a lesson and would not wander so far astray, but he, not infrequently, ended up behind the point from which he started out! At times, clever walkers took advantage of a slight breeze blowing as a directional help. On the next Dark Walk the chiefs took care that no helpful breeze blew.

When modern Indians compete in this test, the chief who acts as a marker should carry a whistle and blow one blast on it to stop the walker when he is as far away from the mark as the terrain allows. When there is only one chief with a group, he may set up a stick with a white handkerchief on it to mark the finishing point of the walk. The chief should be very careful to blow his whistle to stop the walker at a safe distance from the stick or pole, should the contestant on the Dark Walk have traveled in a straight enough line to merit this necessary precaution.

When there are a large number of dark walkers, this activity can be speeded up considerably by having the returning walker return to the group by a round-about route, so that the second walker may be started out at the moment the first walker begins his return. Two blindfolds will be needed when Dark Walk is carried out in this way. Alert chiefs will take the wise precaution of placing small pads of sterile cotton, or cotton wool, over the eyes of each contestant before applying the blindfold. Modern Redmen and pink eye are a poor combination!

Indian Necklace Ideas

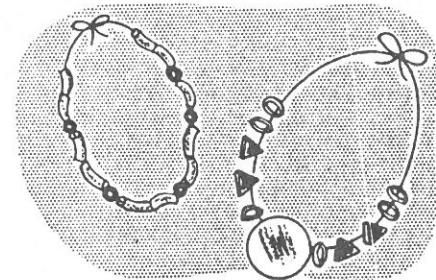
Arizona Wood

Long Beach, California

Mrs. Wood sent us suggestions using various scrap materials to make very authentic looking Indian necklaces and bracelets.

Food products such as macaroni or spaghetti, beans, various cereals, and rice may be colored and strung together to make necklaces.

To dye this material, try a simple craft recipe she also sent. Combine enough rubbing alcohol and food coloring in a fruit jar to cover the material to be colored. The more food coloring you add the darker the finished color will be. Place the material in the jar, cover tightly and shake. Spread the material on a piece of newspaper and allow to dry thoroughly. This process also works very well on white pearls.



Other Indian necklace suggestions Mrs. Wood sent include stringing dried date pits, the plastic shaker tops from salt boxes, plastic package fasteners, and leather strips doubled into loops and strung together. For Indian medallions, she suggests using the metal ends from biscuit cans.

More color can be added to the necklaces with old beads or 1" pieces from the handles of old toothbrushes.

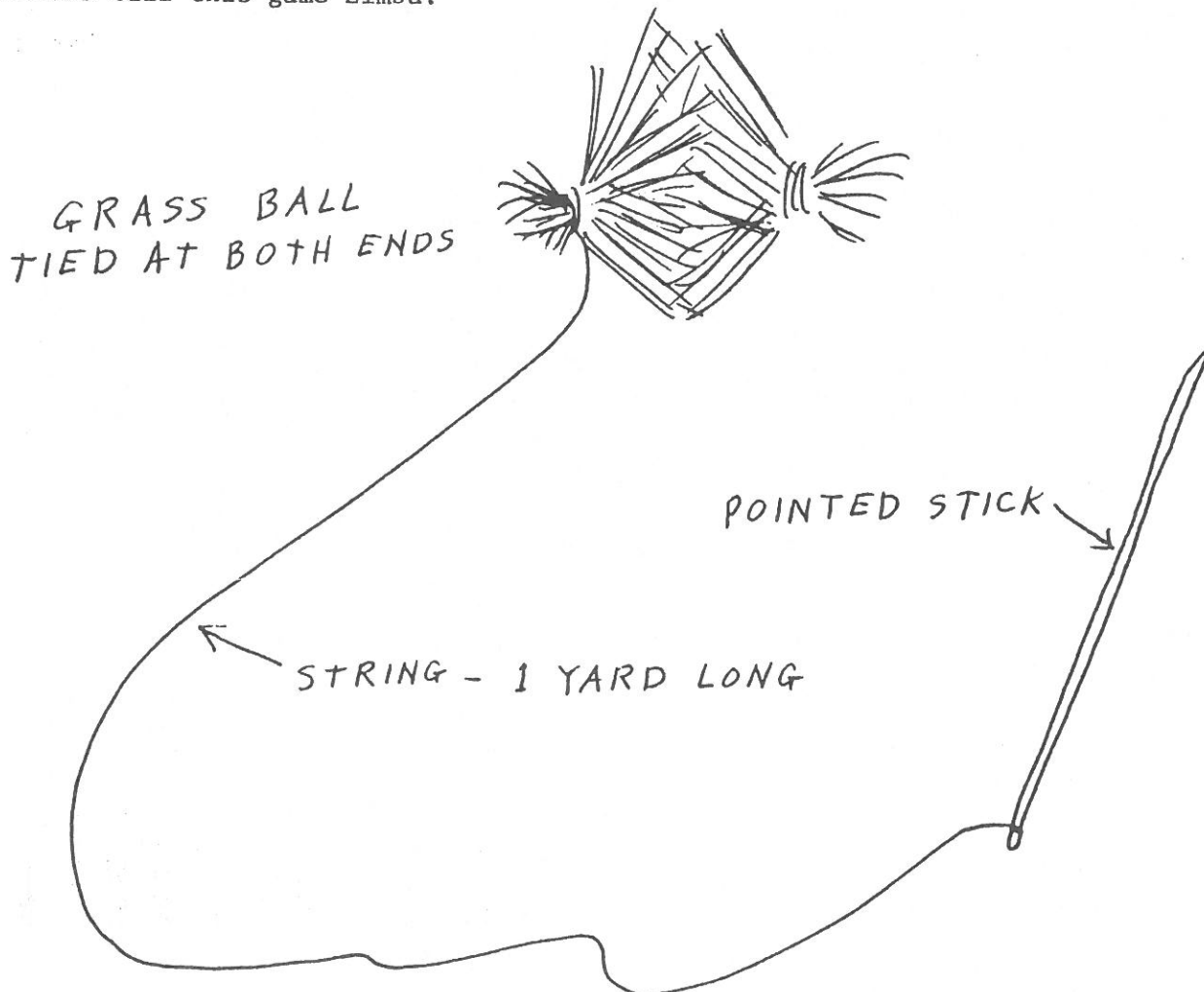
AN AMERICAN INDIAN GAME

Materials needed: Approximately 36" of rawhide or twine
Thin string
Dried grass
Any wood stick

Instructions:

1. Carve a point on one end of the wood stick. Stick should be about three inches long.
2. Make a ball of dried grass by bunching and tying the ends with thin string.
3. Attach one end of twine to grass ball, and the other to the blunt end of the wood stick.
4. To play the game, hold the stick with the point between thumb and forefinger; throw out the ball and jerk it back sharply. As it comes back, try to impale the grass ball on the point of the stick.

The Indians call this game Zimba.



TRICK THE DANCERS □ American Indian



Indian children from many of the tribes on the northwest coast of the United States used to play this game, which is a different kind of musical chairs. A drummer beats on his drum while the dancers dance. But when the drummer stops, so must the dancers.

Not one step may be taken after the drum stops. This often leaves the dancers in awkward positions. One may have a foot high in the air. Another may be crouched down or ready to jump.

Sometimes the drummer is hidden from the dancers. But most of the time he is in the center of a circle. As the drummer begins, the boys and girls dance slowly around him. The longer the music continues, the faster the drummer plays. Sometimes he varies the music from fast to slow, and the dancers must keep time to the beat.

When the music stops, so do the dancers. They must freeze, even if the tricky drummer stops at an inconvenient moment. The dancers still in motion when the music stops must leave the circle. They become watchers.

After the players who didn't stop dancing in time leave the circle, the drummer starts over. And the dancers begin again. One by one they make mistakes, until finally only one dancer remains. He is the winner and becomes the drummer for the next game.

This game is fun even without a real drum. You can use an old gallon can or any instrument that the drummer can beat to make music.

TRAIL OF SILENCE*

Woodland—Plains—Northwest Coast

BOYS	3 TO 8 PLAYERS	OUTDOORS
ELEMENTARY—SENIOR	INDIVIDUAL	

When Indian instructors took groups of young Indian boys into the forest to train and test them in the art of silent movement, "freezing," and the technique of taking instant and effective cover, they worked in country which the average camp provides today or which a modern chief can discover on a hike in the country. All that is needed to contest Trail of Silence is a piece of wooded terrain about 30 yards square, or even less will do if civilization has shrunk such areas to an almost negligible minimum. A stretch of suitable land about 60 feet long and 30 feet wide is selected by the chief. There should be bushes along the trail to be traveled, and branches lying on the ground. The trail can be marked by hanging two pieces of light-colored cloth or handkerchiefs on trees or tall bushes about 60 feet apart, to indicate clearly the beginning and end of the Trail of Silence. Additional hazards to silence can be added when the tract is rather grassy in spots by

placing more light dry twigs and thin branches on the trail to be used in the contest. In the fall and winter seasons, dry leaves are excellent to provide that extra rustle and crackle which proves hard for the wariest woodsman, and even wild things, to overcome.

The chief who scores each silent stalk, which the stalker is told to make in an upright or semi-upright position, not by crawling or wriggling, can station himself halfway between the start and finish points and close to the trail to be followed by the contestants. From this position of vantage the chief can make notes of each time he hears a sound made by a contestant who is traversing the selected terrain. A chief who wishes to be thorough and absolutely fair can, in his hurried notes, distinguish between the noises made by branches snapping, a trip over a branch, a too-heavy footstep, and the rustle and crackle of dry leaves. Such a complete record will greatly help in the scoring, since the snapping of twigs and branches should rate very low points, while the rustlings and cracklings of dead leaves and the swish of dry grass merit higher points, based on the near inaudibility of such sounds. Another way for a chief to score is for him to wear a blindfold and make a mark on a score pad which designates each sound heard. A zero for a snapping branch, an x or x-plus for a snapping twig, and so on will be found a speedy and suitable scoring method. After each stalker covers the trail, snapped branches can be removed and replaced with similar branches, so that each contestant will traverse a trail beset with equal hazards.

A few rules should be set by the chief before the test begins. For instance, no contestant is allowed to pick up or set aside branches with his hands; or, he may be allowed, even encouraged, to do so if he believes that his progress will be quieter by so doing. When the ground is dry and reasonably clean, a second test may be given with the contestants moving on hands and knees only, or wriggling on their stomachs only, in order to learn something of forestcraft at first hand. The best woodsmen among the Indians did not regard either of the last two modes of progression favorably, for the scout who advanced in this way was too out of touch with what was going on around him. For this reason, except in very special circumstances, the forest and woodland Indians did their stalking and enemy evasion in an almost erect, or in a slightly stooped position, taking the utmost advantage of every tree, bush, shadow, and other piece of cover encountered en route.

TILLIKUM!

Northwest Coast

BOYS OR GIRLS	2 TO 14 PLAYERS	OUTDOORS
ELEMENTARY—JUNIOR	INDIVIDUAL—TEAM	OR INDOORS

Tillikum is a Chinook word meaning "friend." It is played in almost the same way as the Japanese game known as *Jan-kempo*, which was probably played by the Indian boys and girls of the Northwest Coast in ages past, soon after they came from Asia. The game may be played by two players or contested by two teams. This form of the game makes use of the three elements—Earth, Water, and Fire—and signs are used in playing the game.

This is how the signs are made:

Earth is indicated by holding the right hand out flat, palm downward.

Water is shown by letting the fingers and thumb hang downward, with the back of the hand facing forward, to indicate falling water.

Fire is illustrated by raising the fingers and thumb, like fingers of mounting fire, with the fingers and thumb pointing upward and the palm of the hand facing forward.

All of these signs are made by one hand, with the arm outstretched and the hand held just above waist level.



The scoring is done in this way:

Earth drinks the *Water*, and wins.

Water puts out the *Fire*, and wins.

Fire scorches the *Earth*, and wins.

Each two players or teams face each other in parallel lines, 2 paces apart, holding their right hands closed and at waist level, wrist held close to waist. On the word "Go!" which can be given by a chief, the players bring their clenched fists from waist level up to shoulder level, then down to waist level again, three times. To regulate the speed of these motions, as uniform time must be kept, each player says aloud, *Til-Li* in two distinct syllables, as the closed hand is raised rather slowly from waist to shoulder level, and *Kum!* as the closed hand is brought swiftly down to waist level again. Each player must keep time with his opponent, and open his right hand, outstretched and at waist level, at the same moment as his rival on the third syllable *Kum!*—making one of any of the three signs which he has chosen. The signs made decide the winner, as explained in the scoring rules.

When two players make the same sign, and this may happen fairly frequently, the result is a tie and the players try again. The winner is best decided by the result of three tries, not counting ties.

When two teams are contesting, each team stands behind a straight line marked on the ground, facing the other team, with a distance of 2 paces between teams. Each team chooses its team captain, who decides on the sign he wishes his team to make and shows it secretly to the members. The teams stand back to back while the sign is being decided on and shown to the team members, after which the teams face each other and are ready to begin. Time is kept best when the team captains take turns at calling out the three syllables, while themselves keeping time, so that the members of both teams work in unison.

TENDER OF THE FIRE*

Plains—Woodland—Northwest Coast

BOYS OR GIRLS 3 TO 9 PLAYERS OUTDOORS
ELEMENTARY—JUNIOR INDIVIDUAL OR INDOORS

This game, for modern Indians, is a version of one of the many "creep up" training games played by young Indians who were constantly on the alert so that they would not be *It* in real-life creeping up, which could mean a life of captivity with an enemy tribe. Though modern Indians fortunately need to worry less about that, it is still a decided advantage to be constantly on the alert and develop keen ears and careful, quick, silent feet. This contest is one way to develop these qualities.

A chief kneels or squats directly in front of three sticks, each about 12 inches long and 1 inch thick. Strong paper, rolled to represent sticks, can take their place. The ends of the sticks which are nearest to the chief playing the role of Fire Tender are about 1 foot away from his knees. The Wood Gatherers, who are too lazy to gather wood in the forest, stand just outside a circle 30 feet in diameter marked on the ground. The tender of the fire is now blindfolded, with ears uncovered, and crouches with his hands on his knees in the center of the circle waiting for the moment to strike at those who wish to rob him of his faggots. When the contest is ready to start, a second chief who is in charge of the game calls out "Wood Gatherers, we need wood!" and at the same time points to one of the wood gatherers. This is his signal to advance silently and stealthily toward the fire tender in order to try to take any one of the guarded sticks, without being rendered *hors de combat* by being tagged on the hand, arm, or leg by the guardian of the fire. The wood gatherer may use any ruse he likes, except a stick or pole, to secure a faggot. He must not rush the tender of the fire, since the contest is one of stealth matched against keen ears, but he can approach the guardian in any way he pleases or try to distract his attention by any strategy he can think up, before making the pass for a stick. Only one may be taken at a time and as soon as a wood gatherer has it, he takes it to the chief in charge. That player may, in his turn, try for another faggot later in the contest, if any remain when his chance comes around again.

The tender of the fire should not keep his hands in constant motion over or in the direction of the sticks until he senses that they are in danger. It is good to watch an alert guardian reach out swiftly at just the exact moment in order to strike a crafty wood gatherer whose hand is within an inch of a stick, he is reaching for, from just behind the squatting fire tender. The winner is the one who has secured the greatest number of sticks without being touched by the guardian. A modern chief can try out some variations of this contest, such as giving the fire tender four or six sticks to guard or telling the wood gatherers to use the left hand only with which to secure sticks.



DUAL*

Plains

BOYS OR GIRLS 2 TO 12 PLAYERS OUTDOORS
ELEMENTARY—SENIOR INDIVIDUAL OR INDOORS

This breath-holding game comes from the Plains tribes. The Omaha were especially fond of it. They played the game with a long, notched stick or pole, from 6 to 12 feet long. The player who touched the greatest number of notches, while saying *Dual* at every notch touched, without taking the slightest breath, counted coup and won. The object of this contest was to see which player could hold his breath for the longest period. Since a nimble forefinger traveled as fast as an equally nimble tongue, the *Dual's!* flowed in a fast, uninterrupted stream.

While it is not difficult for modern Indians to find and notch a pole or stick for this game in order to play it as the Indians did, it can also be played by making knots close together, about a half inch apart, on a length of heavy cord and stretching it between two points to keep it taut. When a stick or cord is fairly short, the players simply go from one end of the cord and back again to the starting point as quickly and as many times as possible, while repeating the play-word *Dual* continuously. The chief who counts the number of notches or knots in advance, and counts so many notches for each trip up and down the stick, will save himself eyestrain and trouble. Boys and girls can contest this game. It adds greatly to the fun to have two sticks or cords prepared in advance so that the contestants can compete simultaneously.

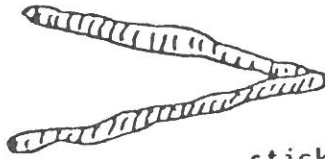
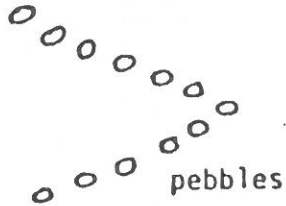


Shields can be made from cardboard disks covered with cloth or paper. For feathers, use chicken feathers or cut them from construction paper.

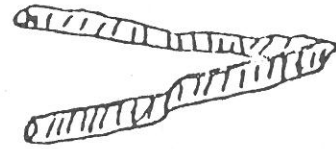
FOLLOW THE LEADER

Using the following trail signs, have the leader lay a trail for the Cubs to follow. Rotate turns being leader so all has a chance. Of course, allow the boys to become familiar with them first!

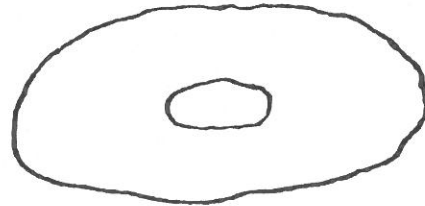
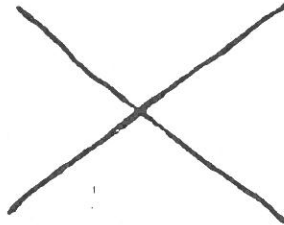
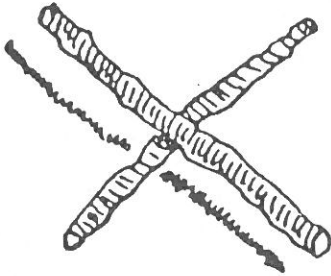
1. This way



sticks



2. Stop

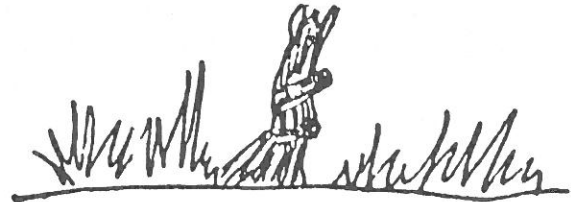


lines or circles in dirt

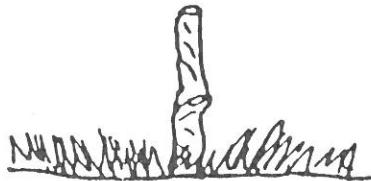
3. This is the trail



one stone on top of another stone



knotted grass standing straight



stick

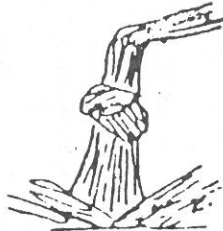
(Follow the Leader game continued on next page)

FOLLOW THE LEADER
(continued)

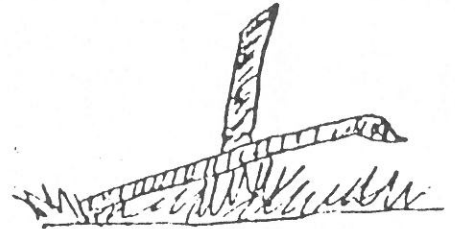
4. Turn right or left



three stones, one pointing
right or left

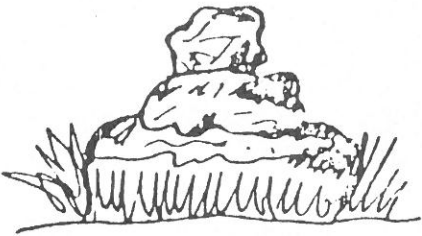


grass pointing
right or left

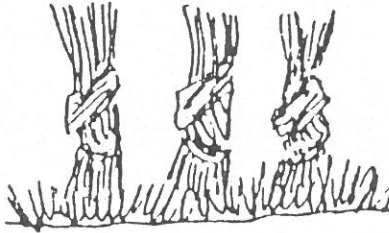


stick pointing
right or left

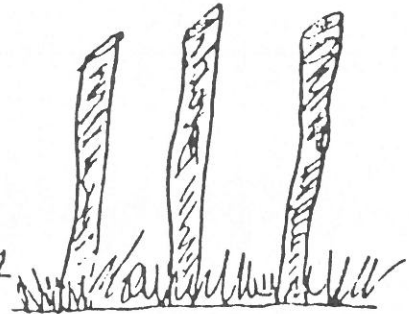
5. Danger - Help!



three stones, one
on top of the other;

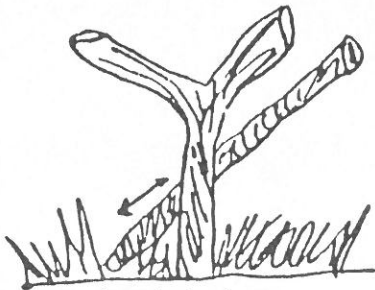


three bunches of
grass

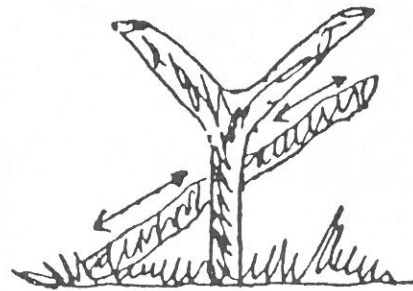


three straight sticks
in a row

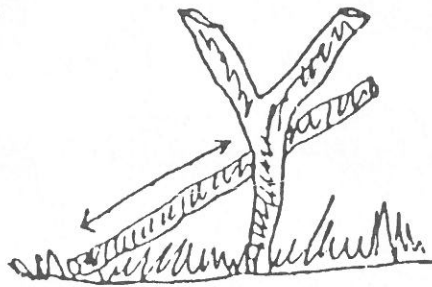
6. How Far?



a short trip



a medium trip



a long trip

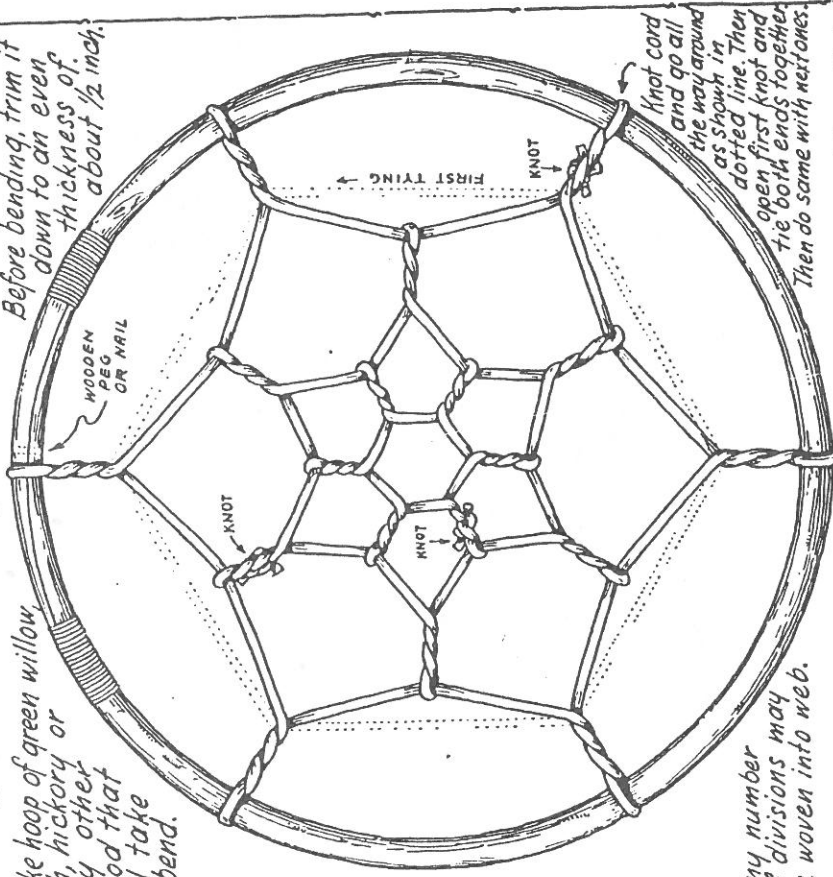
INDIAN HOOP GAME

PLATE BY
W. BEN HUNT, HALES CORNERS, WIS

This is a simple game which requires very little equipment but calls for a lot of skill to get a high score.

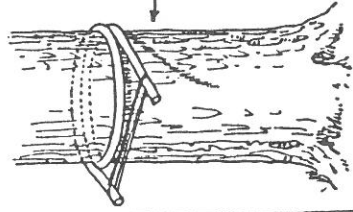
Make hoop of green willow, ash, hickory or any other wood that will take a bend.

Before bending, trim it down to an even thickness of about 1/2 inch.



Any number of divisions may be woven into web.

For a 12 or 14 inch hoop, cut a straight switch about 6 feet long. After trimming it down to an even thickness, bend it slowly around a stump or tree, or a water pail, or any cylinder of the proper diameter. Tie the ends and let it dry for a day or so. Then mark where ends should be cut off, allowing about 8 or 10 inches of overlap. Untie it, take it off of form, and taper the ends as shown above. Now wrap the ends and drive a nail or a peg through to keep it from slipping.



For webbing, use a leather thong or heavy cord. (about 1/8" thick) The webbing shown above is quite simple, each round being a separate cord.

Among some tribes, the hoop game is as popular as lacrosse and throwing arrows. The hoop and spears are easily made as shown on the opposite page. The hoop is most easily made of green willow, ash, hickory, hazel or elm. But any green wood that will stand bending will do. The hoop does not require as much strength as lacrosse sticks.

Indians usually made the webbing of rawhide. In some cases a simple four-part hoop was used; in other cases an elaborate web was woven similar to snowshoe webbing. The one shown is webbed with 1/8 inch twisted cord and is quite a simple pattern. The lance or stick used for throwing can be made of any straight stick as shown. The game is simple, but it requires a lot of skill to get a good score quickly.

The hoop is rolled on a smooth flat plot of ground and the player throws his lance at it, trying to hit the center opening if possible. The count varies with the type of webbing used. With this hoop, the count could be 5 for the outer openings, 10 for the next row, 25 for the next row which are quite a bit smaller and 100 for the center opening.

Each player, of course, gets one throw at the hoop in turn, and the one getting the most points in 10, 15, or 20 throws is the winner.

Rules can be varied. If the lance goes entirely through any of the openings it does not count at all, as there is no proof as to which opening it went through. The lance may also be divided into four painted sections. Then additional points could be added according to which section is in the webbing when the hoop is stopped, the first section counting more than the end section.

Lance may be of any length from 3 to 6 ft. or more & should taper as shown.

AN INDIAN STORY

Many moons ago, the great Indian Chief Thunder Cloud was old and dying. He had two sons, Young Falling Stars and Young Falling Rocks, who were strong, brave, and wise in the ways of the Indian.

One day Chief Thunder Cloud called a council of the tribe together to choose who would be the new Indian chief for soon the dying Chief would be going to the Happy Hunting Grounds.

Chief Thunder Cloud said, "We must choose wisely, both are good and brave. My sons will go forth, armed only with their hunting knives; one toward the rising sun and one towards the setting sun. They must return by the full moon. Then we will decide."

When the full moon came, Falling Stars returned with many great stories of his achievements and bravery. But Falling Rocks did not return.

Chief Thunder Cloud said, "We must be fair. We will wait seven suns for Falling Rocks. Then we will choose."

Seven suns passed, but Falling Rocks did not return. Falling Stars became the new Indian chief.

Falling Rocks never did return. The Indian tribe is still looking for him. That is why today, as you ride along the roads in the mountains, you see the sign, WATCH OUT FOR FALLING ROCKS!

INDIAN-APPLELESS 500

A long time ago there were these two Indian tribes that lived on opposite sides of this beautiful valley. In this valley was an apple orchard. Since there weren't enough apples for both tribes, they decided that once a year they would have their braves race down into the valley. Whichever brave got there first, their tribe would get the apples.

So, the tribes did this for several years. One year, one of the tribes decided they would sneak down into the valley and get the apples before the day of the race. They took all the apples, so on the day of the race, there were no apples left. The other tribe was very disappointed because they had 500 braves ready to race into the valley that year. But they decided that they still enjoyed having the race, so they had their braves race down into the valley of the orchard just for fun.

And that was known as the first Indian-Appleless 500!



The Bionic Brave

A rhyming tale of a very talented little Indian!

This skit requires no memorization for the children involved. The Narrator reads his lines, and the others act them out. In rehearsing the skit, try to coordinate the actions with the Narrator's reading. Acting out what the Narrator says either before or after he has said it will not be effective. The Narrator's verses are on the left; action descriptions are on the right.

Elders' costumes are simply headbands and feathers. Baby's costume is a pillowcase used as a diaper and a headband. Props are a rattle, an arrow (real or cardboard), a T-shirt, a baby toy, a baby bottle and a pair of boys' briefs. Sound effects (off stage) are falling pots and pans.



Not very many moons ago,
A stone's throw from this spot,
A husky Indian brave was born.
And what a darling tot!

He seemed to grow and gain in strength
Much faster than the rest.
And anyone who met that brave
Couldn't help but be impressed

Now by the time the earth had made
Just four spins in the sky,
He'd learned to walk and run and jump.
Yupi He was quite a boy!

He picked an Indian rattle up,
And with no hesitation,
He hurled that little rattle toy
Across the reservation!

The elders of the tribe declared,
"That kid has some strong arm!"
But next he threw the village chief!
That caused quite an alarm!

At last one of the elders said,
"This situation's grave.
This little babe is super strong —
A real bionic brave!"

And that became the baby's name.
Bionic Brave it was.
The stories of his strength were told.
The whole tribe was abuzz.

On rainy days while other kids
Watched TV and drank pop,
Bionic practiced scrambling
Between those raining drops.

And he didn't shoot with arrows
As it's done in Indian land:
He'd shoot an arrow, run past it,
Then catch it with his hand!

*Baby crawls on stage and sits at center,
sucking his thumb.*

*Elders enter. Two shake baby's hand.
One collapses from baby's strong hand-
shake. Another ends up rubbing a very
sore hand. Others exit cautiously.*

*Baby stands up and runs in a small cir-
cle, center stage. At end of verse, he
stops and says, "Goo-goo."*

*Baby picks up baby rattle, winds up
several times and hurls it offstage.*

*Worried elders re-enter and cluster to-
gether. Baby walks over, grabs chief and
pushes him offstage. Falling pots and
pans are heard offstage.*

*Remaining elders act concerned. One
holds up his arm as if he's the elder
saying the direct quote Narrator reads.*

*Elders agree about name. Chief staggers
back on stage, headdress askew. They
inform him of baby's name. Elders exit.*

*Baby holds out hand as if feeling rain-
drops. He runs around stage as if trying
to dodge rain drops. He runs offstage in
same manner.*

*At end of verse, baby runs backwards
onto stage, holding arrow as if he's just
caught it in mid-air.*

The elders knew he wasn't bad;
He didn't misbehave.
It's just they didn't know what to do
With young Bionic Brave.

"He can run between the rain drops!"
"He throws toys across the sky!"
"He catches arrows with his hands!"
"Where can we put this guy?"

They thought about his wondrous strength
About the way he threw,
How fast he ran, how well he caught —
And suddenly they knew!

They parked his T-shirts and his toys
His bottles and his briefs
And sent him to his rightful tribe:
The Kansas City Chiefs!

We hope you've liked this story,
But we feel we ought to warn:
Some folks get indigestion from
Bionic Indian corn!

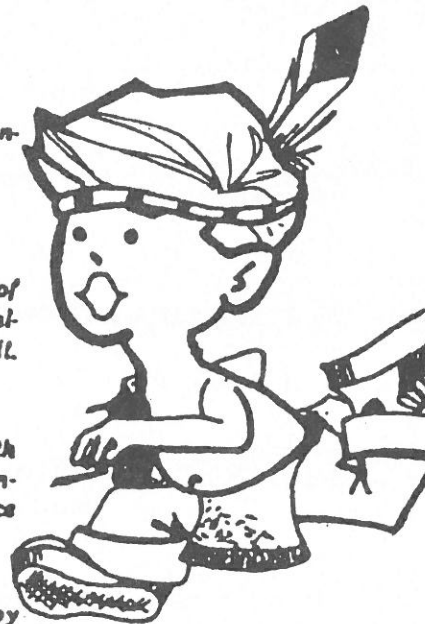
Elders enter. Scratch heads. Shrug shoulders. Act baffled.

One elder at a time mouths each sentence Narrator reads.

Elders huddle together recalling traits of baby by counting on their fingers. Finally, they hit upon solution. Elders exit.

Elders enter with a basket filled with props. Show each prop as it's mentioned. Deliver basket to baby, and replace his headband with football helmet.

With baby in the center, the happy crowd exits. Narrator painfully holds his stomach on third line and shakes finger at audience on last sentence. ■



High-Low Braves

(Assign a few lines of this story to each of a group of 6 to 8 youngsters. They can memorize them or read from a card. Let all join in the verse at the end. The group can wear Indian costumes, if desired.)

Chief High and his braves lived down in the valley and Chief Low and his braves lived up on the mountain.

Every morning Chief High would go out and look up at Chief Low's camp and call out, "Lo, Low." Then Chief Low would look down at Chief High's camp and answer, "Hi, High."

This went on for many moons and everyone was happy. Then one day Chief High's braves began to wonder how come High was low and Low was high, and they became confused and unhappy.

Soon Chief Low's braves heard about what Chief High's braves were saying and they became confused and unhappy, too.

When Chief High and Chief Low heard about their braves, they laughed at them and said, "We can soon fix that!"

The next morning Chief High called up the mountain, "Hi, Low," and Chief Low called down, "Lo, High."

But the braves were still unhappy and more confused than ever. So the chiefs talked it over and decided to exchange camps.

Chief High and his braves moved up on the mountain while Chief Low and his braves moved down in the valley.

Now every morning Chief High calls down, "Hi, Low," and Chief Low calls up, "Lo, High." And the braves are beginning to wonder why they were ever unhappy in the first place.

So whether you're high or whether you're low,
You can be happy wherever you go.
Whether you're up or whether you're down,
It's as easy to smile as it is to frown.

INDIAN COUNCIL FIRE

Characters: Any number of Indians including one Big Chief.

Setting : Indians grouped around a campfire. All are sad that the white men and Indians do not understand each other. Passing peace pipe.

1st Indian: "I fear big trouble in making." (All grunt)

2nd Indian: "Must do big magic to stop many wars."

3rd Indian: "How!."

4th Indian: "Big worry makes head ache with thinking." (All grunt).

Big Chief : "Big Spirit give me wisdom to treat problem. I must go to white man." (Rises from campfire and goes to center stage, he addresses audience.)

"We all wish for peaceful moons and plentiful corn." "Maybe we need to know word from each other. Please help me and repeat after me the words I say."

Big Chief : "Oh Wa."

Audience : "Oh Wa."

Big Chief : "Ta Goo"

Audience : "Ta Goo"

Big Chief : "Si am"

Audience : "Si am"



Big Chief : "Very good. I think we are learning! Please one more time to go faster into land of knowledge."

(Repeat complete chant as before, but faster, so that they combine, syllabels and come up with the meaning.)

OH! WHAT A GOOSE I AM!

For another blackout, you might have a group of cowboys standing around 'n talking about expansion of the country westward. One says, "Yeah. We should head West and take all that land that's waiting for us! After all, what's to stop us?"

The voice sings: "One little, two little, three little Indians."

THE DEATH OF CHIEF SHORTCAKE

Characters: Chief Shortcake ("volunteer" a dad with good sense of humor),
Squaw
4 Braves

Announcer: At a great gathering of the tribes, Chief Shortcake has died.
Four braves are discussing his funeral.

1st Brave: In the custom of the Algonquin, we must build a log house,
place the chief and his possessions inside, burn it and cover
it with earth so his spirit will not be robbed.

2nd Brave: No, in the custom of the Seminole, we must place him in a canoe
and send him on his journey to the Great Waters.

3rd Brave: Oh, no, as with the Yakima, we must cover the Chief's body with
boulders and rocks so his ghost will not escape to harm us.

4th Brave: We must build a funeral bier and burn the Chief as the Cheyenne
do. This way his spirit may join the Great Spirit.

(Enter Squaw)

Squaw: You all wrong. SQUAW BURY SHORTCAKE! (As she speaks, she squirts
whipped cream on face of chief and tops it with a cherry)

(Have a wet towel ready for the Chief!)



NO DEAL

Characters: One well-padded Indian
One bystander
Three to five tourists

The scene opens with an Indian standing with a blanket over his arm with
a "For Sale" sign on it. Tourist approaches.

Tourist #1: Say Chief, I'll give you \$5.00 for that blanket.

Chief: No Deal!

Tourist #2: I'll give you \$10.00 for it.

Chief: NO Deal!

(Tourists gather around and bid - \$12.00, \$15.00, \$18.00,
\$20.00, \$22.00, and finally...)

Tourist #1: Chief, I'll give you \$24.00 for that blanket.

Chief: NO DEAL! UGF!! (tourists leave, bystander approaches)

Bystander: Say, Chief, why wouldn't you sell that blanket to any of those
tourists?

Chief: What do you expect - deals like Manhattan Island every day?

BACKOUT SKIT

1. cowboys are standing around, looking anxiously
and one says: "What can we do? We're sur-
ere are Indians in front of us, Indians to
us, Indians to the left of us, and in back of
er! What can we do?"

: "Row, row, row, your boat, gently down the
stream."

Sitting Bull

