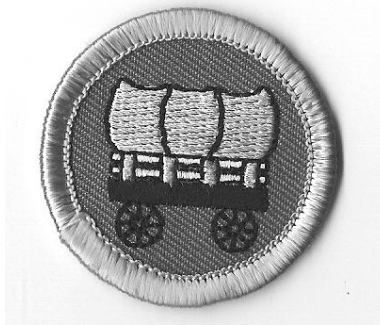


# RIDE THE OREGON TRAIL PROGRAM PACK



Program Age Levels: BR, JR, Cadette and Older  
Purpose: This is a Council Own Badge





**RIDE THE OREGON TRAIL  
COUNCIL BADGE**

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**Program Age Levels: Brownie, Junior, Cadette and older.**

**Purpose: To learn about life on the Oregon Trail.**

**Requirements: All levels must complete #'s 1 and 7 and three others.**

1. Learn about the Oregon Trail. How many miles long was it? How long did it take to get from Missouri to Oregon City? Locate a map that shows the Oregon Trail and follow the route on the map.
2. What was the role of women on the Oregon Trail? How do you think this role is the same as the role women have today in a family? How is it different?
3. Many families that traveled the Oregon Trail left all of their relatives and friends behind to go to a new land. Pretend that your family has decided to follow the Oregon Trail to Oregon City. Write a story or draw a picture describing your feelings of leaving your loved ones and friends behind.
4. Learn about the supplies that were needed for a family to make the trip on the Oregon Trail. Make a list of those items. Also, learn about the mode of transportation used by the pioneers on the Oregon Trail. What types of livestock did they use? What types of livestock did they take with them?
5. Children traveling on the Oregon Trail could not bring many prized possessions with them. Make a list of the possessions you value most in your life. Now eliminate all but of the items from your list. How did it feel trying to decide which one possession was most important to you?
6. There are several Oregon Trail Interpretative Centers throughout Oregon and Idaho. Visit one of these centers. Take a hike on one of the trails. Try to imagine what it would have been like to walk on the Oregon Trail to a new land...OR  
  
Visit a site near you that is marked as part of the Oregon Trail...OR  
  
Participate in a community celebration commemorating the Oregon Trail.
7. Using the GSSSC "Ride the Oregon Trail" Activities Manual, choose three of the following categories and complete one activity from each category: Crafts, Quilting, Food, Cosmetics, Games or Songs.

## **CRAFTS**

Women and girls almost always wore a bonnet.

1. To make the pattern for your bonnet, cut a piece of newspaper about 10” wide and long enough to go around your head, with an inch left over. Round off the corners at one end, as shown in the picture.
2. Double a piece of cloth. Lay the pattern on it. Draw around the pattern.
3. Remove the pattern and cut along the lines. Be sure to cut through both layers of cloth.
4. Put the two pieces back together. The straight edge will be the back of the bonnet. Starting about an inch from the center of the back, sew the pieces together. Leave an opening in the center of the back for turning. Turn the bonnet so that the seams are on the inside. Sew the opening.
5. Fit the bonnet around your head. Sew or staple the ends in place.

## **BRAIDED RUG**

Worn out clothing and cloth scraps can be used for making braided rugs.

1. Cut strips of cloth about an inch wide. Select three strips and sew them together at one end.
2. Braid the strips. As the ends grow shorter, sew on other strips and continue braiding.
3. Thread a needle. Knot the end of the thread. Coil one end of the braid into a tight circle. Sew the coiled edges together as shown in the picture.
4. Continue coiling the braid and sewing the edges together. When you come to the end of the braid, knot the thread tightly.

## **HORNBOOK**

### **MATERIALS**

Piece of pine wood, 3<sup>3</sup>/<sub>4</sub>" x 7"  
Sandpaper  
Stain (maple, natural or light brown)  
Knife  
Drill  
Leather thong or twine  
Two 3" x 5" plain index cards  
Glue  
Clear plastic, thumb tacks or staples

### **DIRECTIONS:**

Take a piece of pinewood, about 3<sup>3</sup>/<sub>4</sub>" by 7"; cut the handle 1" up and 1" in from each side. Drill a hole to insert a leather thong or piece of twine, long enough for a handle to hang round your neck. Sand all edges smoothly. Sand front and back lightly. Stain wood with a maple, natural or light brown stain.

On the 3" x 5" index cards, print what might be used in school for lessons. You can use the capital and small letters, either written or printed. Also, part of the Lord's prayer, a Bible verse, a nursery rhyme, etc.

Glue one card on each side.

Thumb tack or staple a 3<sup>1</sup>/<sub>4</sub>" x 5<sup>1</sup>/<sub>2</sub>" piece of clear plastic over your pages. (Hornbooks were actually made of thin horn--hence the name, hornbook.) Insert your thong and you are finished.

## **TIN LANTHORN**

### **MATERIALS:**

Large juice can with 4 ridges (they can be felt through the paper label)  
Slender nail or awl  
Hammer  
7" of heavy duty aluminum foil  
Short, flat-bottom candle (votive type, can be scented)  
Plastic lid from 45 oz can (such as dry lemonade mix)

### **DIRECTIONS:**

Open the can with a bottle opener in two places. The top and bottom provide support while working on it. Wash out the can thoroughly. If the ends have been cut off, a wood block or log can be inserted so that the can will not collapse as it is hammered.

Place the can on the working surface with the seam down, or hold it between your knees, while sitting on a bench or on the ground. Draw a light line, in pencil, down the center front of the can. Draw lettering and design lightly on the can, making sure the words are centered (use the center line you drew). Trace the letters by pounding little holes just deep enough to go through the can. Any design may be used. If desired, a sun ray design, circle or any symmetrical design may be added. This goes right through the lettering and around the back. This will let more light shine through the lantern.

Make two rather large holes, one on each side, as close to the top as possible, for the handle. A wire coat hanger that has a removable cardboard rod makes an ideal hanger.

Cut out the top and bottom of the can. Use the plastic top from a 45 oz dry lemonade mix can for the bottom. Glue the candle in the center of the bottom. Light it only at home and when there is an adult around to help light it and to watch it. Fit the lantern down over the lighted candle into the plastic lid.

Make the cover out of 2 or 3 thicknesses of aluminum foil. Cut a circle 6¼". Make one cut into the center of the circle. make one edge cover the other to form a cone that fits the top of the can. Poke several holes in the cover. (The cover should fit loosely so it can be flicked off with a finger nail, as it becomes very hot.

## **POMANDER BALLS**

Fragrant pomander balls were used by colonial women to hide unpleasant household smells. They were tucked into cupboards, drawers and baskets so that their sweet, spicy scent could be enjoyed. Several could be put into a fancy bowl and placed on a table for a special occasion.

Here's what is needed:

Firm, ripe oranges, lemons or limes  
Toothpicks  
Lots of whole cloves  
Dish of powdered cinnamon  
Pieces of fancy ribbon or string  
Scissors

Here's how to make it:

1. With the toothpick, make tiny holes in the skin of the fruit. Keep the holes close together. Gently push a whole clove into each hole. Cover the entire surface of the fruit with cloves.

2. Roll the fruit in the cinnamon. Put the fruit on a dish and place it in a cool, dark, dry place for two to three weeks. A closet is a good place to do this. After the fruit has dried out, it will shrink a little. It should smell wonderful. You can tie a piece of fancy ribbon around each ball to decorate it.

## **DAISY CHAINS**

Colonial children collected daisies and other wildflowers from the village green, their yards or nearby fields. You can either pick your own daisies or buy them in the local fruit and vegetable market or flower shop.

Here's what is needed:

A bunch of daisies  
Small scissors

Here's how to do it:

1. Pinch off the leaves from the stems of the daisies. Make a small slit in each with scissors or your fingernails.
2. Put stem of the next flower through the slit and carefully pull it up tight. Continue this until the chain is as long as you want it to be. You can wear the chain on your wrist or around your head, or just make long chains.

## **PRESSED FLOWERS**

Pressed flowers keep their color beautifully and can be saved forever. Try pressing buttercups, daisies, black-eyed Susans or any of your favorite flowers.

Here's what is needed:

Flowers, 2 pieces of paper towel, 4 heavy books, 8½" x 11" piece of white paper, glue 8" of ribbon.

Here's how to make pressed flowers:

1. While the flowers are still fresh and flexible, spread them on one piece of paper towel. Place the other paper towel on top.
2. Gently put the flowers on a clean surface where they won't be disturbed. A corner of your desk would be a good place to do this. Place the books on top of the paper towel. Leave for three to four days.
3. Carefully remove the books from the paper towel.

4. On a sheet of paper, make a nice arrangement of your dried flowers. Handle the dried flowers carefully. Don't worry if some of the petals fall off. Gently glue down your bouquet. Tie the ribbon into a bow. Glue the bow onto the paper.

### **SAND PAINTING WITHOUT SAND**

You will need:

1 piece of tan sandpaper 12" x 12"; soft pencil; salt, pepper and paprika; can of clear spray varnish

Here's how to make a sand painting:

Draw the design lightly on the sandpaper with a soft pencil. Keep the sandpaper on a very flat surface. Fill in the design with salt, pepper and paprika. Put the "sand" in a small cone made from paper and you can easily spread the salt, pepper and paprika.

Put the background in first, then the figure. Use the cone to make an outline for your figure.

Hold the spray can about 10" above the finished painting. Spray and let it dry. Spray again, let it dry and spray again. Be sure no salt, pepper or paprika can come loose.

### **MAKING POCKETS**

Pockets in the 18<sup>th</sup> century, although made separate from dresses and petticoats, were considered part of a woman's wardrobe. These pockets were worn either under the petticoat or the dress itself. Opening for access to the pockets were provided for in the side seams of a petticoat or dress, on each hip.

Pockets are very simple to make:

1. Cut out four pieces of linen from the pattern (enlarge to an 8½" x 11" piece of paper):  
2 front pockets and 2 back pockets
2. Leave two of the pieces uncut — cut 7" slits on the other 2 pieces. The two cut pieces are the pocket front — the uncut pieces are the pocket backs.
3. Do not seam the pockets, but bind the front and back together with cotton twill tape around the outer edge.

4. Bind the slip openings in the same manner. See above.
5. Many pockets are decorated with crewel embroidery or were made from scraps of material (patchwork).
6. Pockets were made in pairs with a drawstring run through the tops.
7. The pockets could be slid along the drawstring so that the openings would correspond with the side seam slits of a petticoat or dress.

## **CORNHUSK DOLLS**

Cornhusk dolls are about as native as any native produce can get; the colonists made them with techniques picked up from the Indians. Today, the dolls appear at arts and crafts fairs as gifts, Christmas ornaments and table decorations. Mother and child pairings are still the most popular, followed by figures of pioneer women sweeping with straw brooms or engaged in other chores.

### MATERIALS:

- Husks from mature corn
- Pipe cleaners or chenille stems
- Beige or white thread
- Small plastic foam balls for head, or used wadded aluminum foil or newspaper
- Corn silk
- Tissue paper

### STEPS TO MAKE DOLLS:

1. To prepare husks, soak them clean in mild detergent and rinse well.
2. Soak husks in warm water to keep them pliable as they are worked. Spread an old bath towel on the work surface to absorb extra moisture. Select a small ball, or make a foil or newspaper ball, for the head of dolls.
3. Form arms and shoulders by rolling a pipe cleaner lengthwise in a corn husk. Turn husk ends under and tie off with thread.
4. Position arms between head and tie off. Choose a husk long enough to extend from the front waist, over the head to the back waist of the doll. Be sure the cleanest side is out, since it will form the face. Lay the middle of this husk over the head, twisting several times at the back of the head to make a husk curve out around the face. (Twists will be concealed by hair or hat.) Use thread to secure this outer husk at the neck, clinching it tightly.

5. Several husks are needed to make the skirt. Place these with pointed ends up at the waist and turn bottom ends under. Continue adding overlapping husk layers until the skirt is full and firm. Anchor husks at the waist with thread and trim to ½” above the waist. Cut skirt to desired length. Stuff the skirt with tissue paper to retain shape and allow to dry overnight before removing the paper.
6. To make a shawl, split a husk lengthwise down the center. Drape pieces over the shoulders, crisscross them front and back, and tie off at waist. Dyed husks may be used for making accessories.
7. When the doll is completely assembled, allow to dry overnight away from the direct head. When dry, draw in facial features.

## **FRUIT AND VEGETABLE PRINTS**

Any fruits and vegetables will make interesting prints— use their natural shapes or cut the shape you desire.

### MATERIALS:

Water base paints, such as tempera or poster paints

Brushes

Water

Container to mix paints in

Newspaper

Paper towels

Paper to print on

Knife

### PREPARATION:

Mix paint to the consistency of thick cream. Create your own design with your fruit or vegetable— see suggestions below. Press juicy fruits or vegetables, cut side down, on paper towel to absorb excess moisture.

### ACTION:

Paint the surface of your fruit or vegetable and press it on your paper. Experiment with color and design. Print same design in varying colors or use the same color of paint and paper (black on black, etc.). Try arranging your designs vertically, horizontally or overlapping. After you have experimented and feel comfortable with your print, you can design placemats, note paper, wrapping paper or your own creative project.

### SUGGESTIONS:

- APPLE:** When an apple is cut in half, horizontally, the core section will look like a star. A vertical cut will result in a heart-like shape in the core section.
- ONION:** Put the onion in the refrigerator and cut it when it is cold— this helps make eyes water less.
- CARROT:** Cut in half, crosswise and use the shape of the carrot, or cut off slices of carrot lengthwise into squares, diamonds or triangles.
- POTATO:** With a brush, paint a design on a potato half. Take a small knife and cut away the part of the potato which hasn't been painted—a quarter of an inch will do. Experiment—if you don't like your design, cut off the fact of the potato and start again. **NOTE:** Potatoes take several tries before the potato surface absorbs enough paint to print properly.

## HUMMING TOY

Young Indians, like their colonial counterparts, had to make their own toys and games. These pastimes or crafts are filled with tradition. Years ago, climate, available materials, the events of daily life --hunting fishing, growing corn — influenced everything the Indians did. The humming toy and darts are decorated with colors and designs that have special meanings.

### COLORS:

White — means clear water, also day

Black — means growth and the life cycle from birth to death; a black and white feather means completeness

Gray — is for gloom and fatigue

Blue — is for the sky; it also means power and long-lasting

Red --stands for morning or evening; it can also mean good health

Yellow — means a sunny day, and the moon

Orange — means the return of calm after a storm, and making peace with a friend or enemy

The directions of the compass are also represented by colors:

Red = north; white = south; yellow = east; black = west

### DESIGNS:

A circle represents everlasting life, as well as goodness

An arrow pointing up is day and an arrow pointing down means night

An arrow pointing down also means no return

An arrow pointing horizontally means straight ahead

Here's what is needed:

Large coat button (about 3" diameter) or a circle of cardboard with two holes cut into it.;  
Cardboard, scissors, white glue, colored felt tip markers and 36" of heavy string

Here's how to make a humming toy:

1. Cut a circle (about 3" diameter) out of cardboard. Poke two holes, each about ½" from the center. Make designs with felt tip markers.
2. Run the string through the holes in the circle (or button) and tie. Turn the circle around and around until the string is tightly wound. Then, as you pull the string, the toy will unwind rapidly, making a humming sound.

## **MAKING DYES**

The early settlers not only had to spin their own thread and weave their own cloth, they also had to make their own dyes and dye the cloth. They used bark from trees, certain plant roots and other natural things from nature to make their dyes.

You can make dyes, too. Perhaps the color will not be as bright and clear as you are used to seeing, but you can see how it was done. You may want to try some experiments and find your own ways to make dye.

### Yellow

Collect the dry outside skins of yellow onions. Pour hot tap water over them. Let them soak overnight. Strain off the liquid and throw away the skins.

### Purple

Bottled unsweetened grape juice makes a nice shade of purple.

### Red

Beets make a light shade of red. Grate or grind raw beets in a food chopper. Put the pulp in a piece of cloth and squeeze out the juice.

### Green

A light shade of green can be gotten by grinding fresh spinach or green grass in a food grinder. After grinding, put the pulp in a piece of cloth and squeeze out the juice.

### Brown

Black walnut hulls (not the shells) make a dark brown. Pound the hulls off the nuts and put them in a pan. Pour hot tap water over the hulls and let them soak overnight. Strain off the liquid and throw away the hulls.

## Natural Dyes

Pick flower heads, leaves, twigs, etc., when the plant is young and vigorous.

Collect dyestuffs and keep fresh. You will need about one pound of dyestuffs to three gallons of water.

Leaves and wood materials require soaking. Put into a large pan and soak about 24 hours. Fruits, berries and flower heads require no soaking.

Simmer dyestuffs and water. Woody plants take longer. Stir from time to time, crush berries against the side of the pan with a wooden spoon.

Strain dye liquid through cheesecloth and store.

Suggestions: Juniper branches and berries  
Juniper branches and berries  
Oak bark  
Apple tree bark  
Blackberries  
Buttercups  
Carrot tops  
Dandelion flowers and plants  
Dock leaves and stems  
Goldenrod blossoms  
Rhubarb leaves  
Spinach leaves  
Pine cones  
Walnut shells

### Dyeing:

Natural spun yarns were a dull tan or grey color. To weave patterns or make colored fabric, it was necessary to dye the yarn. Women gathered various barks, roots, berries and plants; then they boiled and strained them to make dyes.

Browns, yellows, some reds and green (from grass) could be made from the local vegetation. Blue came mostly from indigo, a plant grown in the tropics. In 1740, a young South Carolina girl had some indigo plants brought from the island of Barbados, in the Caribbean. The indigo grew so well that it became an important product of the colonies. Whenever blue color was desired, a small lump of indigo was added to a dye pot.

### To make dye:

For yellow or brown, just as it was done two hundred years ago, remove enough skins from yellow onions to make about one cup of skins. Boil the skins in two cups of water for 30 minutes. (If there are too many minerals in the water in your area, use rain water to make the dye.) Remove the skins from the dye pot. Add ½ cup vinegar, which will make the dye permanent. Place wet white wool yarn (or a piece of white cotton or wool fabric) in the pot. Simmer over very low heat until the material reaches the desired color. It takes about 15 minutes to make yellow; brown takes about 30 minutes.

When the color is right, lift the yarn or fabric from the pot using a stick or fork. Let it drip over the pot for a bit. Lay the fabric on paper towel to remove the excess moisture. Hang to dry.

## **DYEING YOUR COSTUME**

You may want to dye something with your dyes.

1. Put the dye and vinegar in a pan or bowl large enough to hold the cloth you want to dye.
2. Wet the cloth before you put it in the dye.
3. Add enough warm water to the dye to cover the cloth.
4. Stir the cloth so it will dye evenly. Try to keep it under the water. Let it stay in the dye for 15 to 20 minutes.
5. Rinse the dyed cloth just a little in cold water. Hang it up to dry.

## **MAKING SOAP**

**\*\*SOAP MAKING SHOULD BE DONE OUTDOORS OR IN A WELL VENTILATED ROOM\*\***

The process consists of dissolving a can of lye in cold water (which causes it to heat up), pouring it slowly into lukewarm, melted fat and stirring the mixture until it is thick enough to set up.

The fat can be old drippings that have been saved from cooking and collected from friends, or it can be new lard or tallow from a butchering. The important thing is that the fat has to be clean. Unused lard and newly rendered tallow are fine as they are. Old fat, such as drippings, must be “washed” by boiling 20 minutes with a double amount of water, chilling the mixture and lifting off the cleaned fat after it has hardened. When fat has been cleaned this way, be sure to wipe off any drops of water before melting it, since the presence of even a little water sometimes spoils the way it combines with the lye solution.

Lard or drippings alone make a slightly softer soap than when mixed with about half tallow. Tallow alone makes a very hard soap which lasts longer, but doesn't suds as well as the softer varieties.

While the fat is melting, mix the lye solution. Directions are on the can, but they really don't warn you strongly enough about the fumes which rise as the lye crystals are being stirred slowly into the cold water. It HAS to be mixed in a granite, plastic or enamel pan, never in glass or aluminum. Since the mixture gets boiling hot, the pan has to be set to cool on a surface which is not harmed by heat.

Cool the lye and the fat to lukewarm with the lye slightly warmer than the fat.

It at camp, set the pans in cold water to hasten cooling.

Stir the lye solution into the fat and stir until the soap is "thick as honey."

Pour into a cardboard box 16" x 11" (approx.), lined with waxed, freezer or shelf paper. Cut the soap into bars as soon as it is firm, usually about 6 hours after pouring, because if it gets too hard, cutting produces only chipped, jagged pieces. The soap should be completely hard in 24 hours. Let it dry in the open air for two weeks or more before packing it away to use as needed.

The recipe is on the can of lye.

6 pounds of fat (4 pounds of tallow and 2 pounds of lard)  
1 can lye (dissolved in 2½ pints of cold water)

### SUGGESTIONS:

Use a plastic pail to dissolve the lye, and an old beat up enamel kettle to melt the fat and for mixing together the lye solution and fat.

### **COVERED WAGON**

When an early settler moved his family, they often traveled in a covered wagon. Many covered wagons traveled together in a long line called a wagon train. They never knew what dangers they might meet. It was safer to travel in a crowd.

To make a model of a covered wagon:

1. Use a small box to make the body. A match or paper clip box is fine.
2. Using a nickel as a pattern, draw four circles on a piece of cardboard. Cut out the circles. Make a small hole in the center of each.
3. Make a small hole on each side of the body of the wagon, about ½" from the corner. Stick a toothpick through the hole on each side so that it goes through the hole on the opposite side.

4. Put a cardboard circle on the ends of each toothpick for the wheels. Glue the wheels in place.
5. Stick two toothpicks into the front of the wagon to make a shaft. Paint the wagon and let it dry.
6. Use three pipe cleaners to make the frame for the cover. Fit them inside the body of the wagon at the back, front and middle. Glue the ends in place.
7. Cut a strip of white cloth long enough to reach from the top of the wheels across the frame and two inches longer than the length of the body of the wagon.
8. Fold a ¼” hem on each side of the cloth to make a casing for the drawstring. Sew the hems down. Stitch close to the inside.
9. Cut a piece of string a little longer than the cover. Thread the string through the casing (If you tie the string to a bobby pin or safety pin, it will be easier to slip through.) do the same thing on the other side.
10. Lay the cover across the frame. Glue the sides in place on the body of the wagon. Pull the drawstrings to make the cover fit snugly. Tie them into a bow.
11. Model a horse from salt clay. Let the clay dry and paint the horse. Glue bits of string or yarn to make a mane and tail.
12. With a string, fasten the horse between the shafts. Make string reins and tie or glue them to the horse.

## **CONSTRUCTING A MOVING PANORAMA**

In the 1840s, the advent of moving pictures as we know them today was many decades into the future. But taken literally, there *were* moving pictures back then, not on film, of course, but entire paintings moved by mechanical means. Artists painted beautiful scenes of the west on huge rolls of canvass. These “moving panoramas” as they were called, were hung on theater stages and unrolled for audiences to view.

Historian John Unruh describes these events as follows, “For several hours, enthralled audiences imaginatively went west as thousands of square feet of painted canvas unrolled before them, while commentators, accompanied by appropriate background music, explained the depictions.”<sup>1</sup>

The moving panoramas were especially popular in gold rush days to lure people to California. However, the Oregon and California Trails were one and the same until they

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<sup>1</sup> John Unruh, *The Plains Across* (Urbana, Illinois: University of Illinois Press, 1976), pp.94-96.  
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separated in southern Idaho, so the panoramas undoubtedly influenced viewers who were thinking about going to Oregon as well. This project is a small scale model of a moving panorama.

## **MATERIALS NEEDED**

- 1 lightweight cardboard box, such as a large cookie, cereal or pretzel box. Directions given here are for a box 7" X 10" x 3". Any size may be used by altering the other dimensions accordingly.
- 2 cardboard rollers (from paper towels, aluminum foil, fabric softener sheets, etc.)
- $\frac{3}{4}$ " or 1" masking tape
- Wrapping paper large enough to wrap the box.
- Light colored muslin or other fabric, cut and sewed into a strip about 2 yards long (more or less depending upon the size of the box and number of illustrations desired.). The width of the strip should be just about  $\frac{1}{4}$ " less than the width of the box.
- Colored pencils, felt markers, crayons or textile paints to create the scenes on the fabric.
- Ruler and drawing pencil

## **DIRECTIONS**

1. Tape the opened end of the box shut with masking tape; then wrap the box tightly with wrapping paper as you would wrap a present. Tape ends securely.
2. Carefully measure for the opening on the front of the box as follows: 2" from the top,  $1\frac{3}{4}$ " from the bottom and  $\frac{3}{4}$ " from each side. Mark the lines with ruler and pencil and then cut out the opening with an artist's cutting tool.
3. With masking tape, finish the edges of the opening so that no raw edges show.
4. Carefully measure for placement of the rollers as follows: Turn the box on its side and make a pencil mark  $\frac{1}{2}$ " from the top. Do this on both sides. This marks the top of the roller hole. To make the roller fit perfectly, place the top edge of the cardboard roller on the mark, equidistant from the sides, and draw around it to make a cutting line. Then measure  $\frac{1}{2}$ " from the bottom on both sides and follow the same procedure.
5. With a cutting tool, carefully cut out the roller holes. If you want a finished edge around the holes, cut a length of masking tape the same circumference as the hole. Slash it on each side almost to the center, but not quite. Slip the slashed tape halfway into the roller hole and turn it down firmly inside and out.
6. Insert paper towel rollers into the holes at the bottom and top of the box.
7. On the strip of fabric, mark off picture spaces lightly with a pencil. Make the picture spaces the same size as the opening, leaving about 3" of blank space above the top space and below the bottom space. Leave one inch above and below all other spaces. In the first space, print the title of your panorama. Then select your favorite scenes of the Oregon Trail and draw them on the fabric. Color them with whatever medium you have chose.
8. Leaving the roller in place, lay the bottom of the fabric strip on top of the bottom roller, right side up. Using masking tape, attach it firmly all the way across the roller.
9. Turn the bottom roller counterclockwise so that the entire strip rolls onto the bottom roller. Guide the fabric so it doesn't lap or wrinkle.
10. When the strip is completely rolled on the bottom roller, gently pull it to the top roller and tape it securely all the way across the top roller.
11. Now turn the top roller clockwise until the title appears in the opening. You are now set to show your moving panorama of the Oregon Trail.

## CONSTRUCTING A STEAMBOAT DIORAMA

### Steamboats and the Oregon Trail

In Chapter 5, “To Oregon in Four or Five Months, But I can’t Guarantee It,” the Hawkins family traveled to St. Joseph, Missouri, on a steamboat. First, they sailed on the Ohio River to where it empties into the Mississippi River. From there, they continued to St. Louis, a very important steamboat port. From St. Louis, they sailed a few miles north to where the Missouri River joins the Mississippi. Then they sailed on the Missouri River all the way to St. Joseph. Traveling by steamboat saved much time and effort. The places where the steamboats came to load and unload were called landings. Travelers got off at the landings and went into the towns where they bought supplies and prepared for the overland journey.

There were many rivers along the Oregon Trail itself, but they were either too shallow, too swift or they had too many rocks and waterfalls in them for steamboats. However, steamboats were very useful in getting to the places where the Oregon Trail began.

### INSTRUCTIONS FOR THE DIORAMA

The diorama shows the Hawkins Family at a steamboat landing preparing to board. Put it together by following the steps below.

1. On figure 1, color the background picture. Then cut it out and glue it to an 8” x 5” index card, spreading glue over the entire surface. Use rubber cement or glue that will not wrinkle the paper.
2. When the glue is thoroughly dry, form the diorama box by cutting and folding where indicated. Press the folds firmly so the box will keep its shape. Glue the corners of the diorama box as follows: Glue flaps 1, 2, 3, and 4 on the outside of the box. Glue flaps 5, 6, 7 and 8 on the inside of the box.
3. Color figures 2 and 3. Then glue them to a piece of lightweight cardboard. When thoroughly dry, cut out each scene as indicated.
4. Attach figure 2 (steamboat) as follows: Using the guide on figure 2, cut a tab from lightweight cardboard and fold one end up and one end down. Glue one end to the back of the steamboat. Fold back the end tabs on the steamboat and apply glue to them, and also to the tab you attached. Insert the scene into the diorama box, holding the tabs in place with your fingers until the glue sets. You may need to use the eraser end of a pencil to hold the tabs down firmly.
5. Attach figure 3 (foreground) as follows: Fold on the lines indicated. Apply glue to the *inside* of the tabs, then glue the tabs to the bottom and sides of the diorama box.

## QUILTING

When you think about the amount of work it took to make a piece of fabric in colonial days, you can understand why no fabric was discarded. Even when clothes or other items began to wear out, patches were added to prolong their use. Every household had a rag bag filled with pieces used to patch and repair fabrics. Sometimes threads were unraveled, dyed again and rewoven into new pieces.

One of the most common uses for pieces of fabric was in making quilts. Small odd-shaped pieces were sewn together and decorated with embroidery along the pieced edges. This was the “Crazy Quilt.” Small geometric shapes were also sewn together to form squares. The squares, as many as 100, made a patchwork quilt. Designs were given names, such as Log Cabin, Tail of Ben’s Kite, Shoo Fly and Garden of Eden. These are a few of the many possible ways of piecing a square. Often, the most colorful thing in a colonial home was the pieced quilt.

A small girl began sewing by stitching together small patchwork pieces. Each stitch had to be tiny and even.

All winter, women and girls worked on their piecing, making the top layer. In the spring and summer, these coverlets were made into quilts. The quilt frame, which was too large to set up in a room filled with family activity, usually was set up outside where the women and girls of the area gathered to help quilt.

Quilting turned the piecework into a warm bedcover. A backing of plain fabric was stretched across the frame. Over this was laid stuffing material. Then the quilted piece was put in place, pinned and basted together. Everyone sat around the frame sewing tiny stitches in a predetermined design, until the entire area was quilted. Decorative quilting also appeared on other items, such as pockets and petticoats.

### PATCHWORK QUILT

Scraps of cloth were saved to make patchwork quilts. A woman and her daughters sewed the scraps together to make lovely patterns. Each pattern had its own special name. There was the Log Cabin, Pandora’s Box, Clam Shell, Shoo Fly, Nine Patch, Hen and Chicks, Wedding Rings and many others. Some of these patterns are still being used today. Special quilts, such as Wedding Rings, were made to commemorate special occasions.

When the quilt top was finished, neighboring women were invited to a “quilting bee” to help line the cover. The women spread a thin layer of wool between the quilt top and a plain linen backing. Then, with tiny, tiny stitches, they sewed the two together all over to hold the lining in place.

1. Cut scraps of cloth into squares about three inches long and three inches wide.

2. Sew the squares together to make a strip as long as you want your quilt to be. Make another strip the same length and sew the two strips together. Continue doing this until the quilt top is as wide as you want it.
3. Cut another piece of cloth the same size as the quilt top. Put the two pieces together so that the right sides are facing each other. Sew both sides and one end together. Turn the cover so that the seams are on the inside.
4. Pad the inside of the cover with a thin layer of cotton. Then sew the open end.
5. To quilt the cover and hold the cotton in place, sew along each strip of squares, both across and up and down.

## PATCHWORK PILLOW

An interesting colonial patchwork design can be created of squares and triangles using any color of fabrics available. If the light and dark fabrics are cleverly placed, a pattern is created called “Monkey Wrench.”

**MATERIALS NEEDED:** Start with pieces of fabric that are firm, but not heavy, such as cotton percale (bed sheets are made of this material). Select an assortment of solid colors and patterns that go well together, such as prints, polka dots and stripes. Fabrics should all be the same weight and type. Also needed are paper for patterns, pins, needles and sewing thread. For a pillow, a 20” square of fabric for the back and Dacron or shredded foam stuffing will be needed.

For patterns, enlarge the shapes shown below on graph paper. Make sure all corners are right angles. The solid, outside line is the cutting line; the dashed, inside line is the sewing line. Cut out the paper patterns.

Place the right sides together and sew together four squares to make one large square (figure #1). Press flat. Sew the long side of triangle #1 to an edge of your patched piece (figure #2). Repeat on all sides and press flat (figure #3).

Pin the long side of triangle #2 to the edge of your patched piece. Make sure the corner of the center square hits exactly at the center of the triangle #2 piece so the point is complete (figure #4). Sew and repeat on the other sides (figure #4).

Pin the long side of triangle #3 to the your new patched piece, making sure the points hit properly and the triangle is complete (figure #5). Sew. Pin on the other sides; sew. One square is now complete.

Make four of these squares. Sewn together, they are big enough for a pillow. For the pillow back, cut a fabric piece the size of the completed four square unit. Place right sides together and sew a ¼” seam (by machine, if possible) around the outside edge of four sides. Turn right side

out and press. Stuff. To complete the pillow, fold in ¼” of each edge of the open side and sew together.

### QUILT A POTHOLDER

**MATERIALS NEEDED:** Sturdy cotton fabric (or something similar), a 7” square piece of patterned fabric for the front, a 8½” x 12” piece of plain fabric for the back. For padding, use a 7” square of any heavy new or used material (wool cloth, terry cloth, or a discarded ironing board cover). Also needed are two wooden coat hangers, a sewing needle and thread to match the patterned fabric.

Select a simple design for patterned fabric, such as a geometric or one large flower.

Quilting frames have devices that tighten, keeping the fabrics taut at all times and leaving both hands free for sewing. For a small piece such as this, two wooden coat hangers can serve the purpose.

Baste the backing fabric to the straight bar of each coat hanger. Lay the padding piece on the backing fabric; then place the patterned piece on top, right side up. Baste the three pieces together. Turn the hook of the top hanger so it is at a right angle to the hanger. Hook this hanger to a drawer pull. To make the fabric taut, sit on a chair and hook the other hanger to your belt. Move the chair just far enough away to stretch the fabric between the hangers.

Thread your needle and sew in and out, making tiny running stitches through all three layers. Keep one hand underneath to guide the needle while the other hand stitches on top. To quilt a pattern, follow the design on the fabric. In blank areas, sew some little lines or curves, as all areas should have some quilting.

Check the back occasionally to make sure it is as neat as the front. Keep thread knots at the side where they will be covered with binding.

When the quilting is complete, remove all the basting and take off the hangers. Trim the under layers even with the top layer. Sew a bias binding around the outside edge, leaving about 3” extra of bias binding at one corner. Sew down the end to make a hanging loop and complete the potholder.

## FOOD

### PIONEER MOCK LEMON PIE WITH RAISINS

The first women on the frontier lacked many cooking ingredients that they had been used to back East. One was lemon juice. Not to be outdone by the hardships of frontier life, these resourceful women developed a recipe for lemon pie using homemade vinegar instead of lemon juice. Pioneer Mock Lemon Pie with Raisins is an excellent example of one of those early pies.

½ cup raisins  
Boiling water  
1½ cups sugar  
3 Tablespoons cornstarch  
3 Tablespoons all-purpose flour  
3 slightly beaten egg yolks  
2 Tablespoons butter or margarine  
¼ cup cider vinegar  
1 baked 9-inch pastry shell, cooled  
Meringue

Cover raisins with boiling water, cool. Drain. In saucepan, mix sugar, cornstarch, flour and dash salt. Stir in 1½ cups water. Cook and stir over high heat until boiling. Reduce heat; cook and stir 2 minutes more. Remove from heat. Stir moderate amount of hot mixture into egg yolks; return to hot mixture in saucepan. Bring to boiling; cook and stir 2 minutes. Add butter. Slowly stir in vinegar. Stir in raising. Pour into pastry shell. Spread meringue over hot filling, sealing to edge of pastry. Bake at 350 for 12 to 15 minutes. Cool before cutting.

Meringue: Beat 3 egg whites with ½ teaspoon vanilla and ¼ teaspoon cream of tartar, until soft peaks form. Gradually add ½ cup sugar, beating until soft peaks form and sugar is dissolved.

### MINT TEA

Crush ½ cup lightly packed fresh mint leaves (should have about 2 tablespoons crushed). Place mint in teapot heated by rinsing with boiling water. Bring 4 cups cold water to full rolling boil. Pour over mint; steep for 5 minutes. Stir briskly; pour through a strainer into cups. Pass sugar. Serves 6.

### HOMINY IN SOUR CREAM

2 Tablespoons butter  
2 14½-ounce cans golden hominy, drained  
1 cup dairy sour cream  
½ teaspoon salt  
Dash pepper

Melt butter in a heavy skillet. Add drained hominy and sour cream. Season with salt and pepper. Heat through, stirring often. Makes 8 to 10 servings.

### CORNMEAL PANCAKES

Corn in the morning. corn at night. It was one of the first crops frontier folks planted, and it was the food they were most likely to have when all other food was gone. As a result, the pioneers were always looking for new ways to use corn. In 1862, one Nebraska farm paper published 33 different recipes for using corn. One of its uses was cornmeal pancakes.

1½ cups all-purpose flour  
½ cup yellow cornmeal  
2 Tablespoons sugar  
1 teaspoon baking soda  
1 teaspoon salt  
2 cups buttermilk  
2 beaten eggs  
2 Tablespoons butter or margarine, melted

Stir together flour, cornmeal, sugar, soda and salt. Add buttermilk, eggs and butter. Stir just until flour is moistened. Using ¼ cup batter for each pancake, bake on a hot, lightly greased griddle. Makes 16 4-inch pancakes.

### CRY BABIES

1 cup butter or margarine  
1 cup sugar  
1 cup molasses  
1 egg  
4 cups all-purpose flour  
1 teaspoon baking soda  
1 teaspoon ground ginger  
1 cup milk

Cream butter and sugar until light. Add molasses and egg; beat until smooth. Stir together flour, soda and ginger. Add to creamed mixture alternately with milk, beating after each addition.

Drop by teaspoonfuls onto greased cookie sheet. Bake at 350 until lightly browned, 10 to 12 minutes. Makes 60.

### DEEP-DISH PLUM PIE

5 cups halved pitted fresh purple plums (2 pounds)  
¾ cup packed brown sugar  
2 teaspoons quick-cooking tapioca  
¼ teaspoon ground cinnamon  
Dash ground nutmeg  
Dash salt  
1 Tablespoon butter or margarine  
Pastry for 1-crust, 9-inch pie  
Light cream or ice cream

In a large bowl, combine the purple plums, brown sugar, tapioca, cinnamon, nutmeg and salt. Let stand 15 minutes. Turn mixture into a 8 x 1½ inch baking dish. Roll pastry to a 9-inch circle. Place over filling. Trim; flute edges to seal. Cut slits for escape of steam. Using pastry trimmings, garnish top of pie with pastry cutouts, if desired. Bake at 375 for 40 to 45 minutes. Serve warm with light cream or ice cream.

### SUCCOTASH

1 onion, chopped  
1 green pepper, chopped  
1 cup water  
2 cups shelled lima beans  
2 cups corn  
2 Tablespoons nut butter (see next page for nut butter directions)

Simmer all ingredients together in a large kettle for 20 minutes. Serve hot. Adopted by early settlers. It was usually sweetened with bear fat.

### BUTTER CHURN

A miniature butter churn can be made by using a glass jar with a metal top. Cut a dasher out of the top of a tin can, to fit the jar. Attach the dasher to a dowel. Cut a hole that is large enough for the dowel, in the metal lid.

### HOMEMADE BUTTER

Pour ½ cup of heavy sweet cream into a large jar. Add one tablespoon of sour cream. Cover the jar tightly and shake it hard. You will have to take turns shaking the jar, or you will get tired. When you have shaken it long enough, a lump of soft butter will form. When the butter forms, pour off the liquid that is left. This liquid is buttermilk and is very tasty.

Place the lump of butter in a saucer. Press it with a spoon to get rid of the last bit of water. Add a little salt and you are ready to spread your tasty butter on bread.

### NUT BUTTERS AND SEED BUTTERS

Grind 1 cup or more of shelled dried nuts or seeds into a paste, using stones, mortar and pestle or a blender. Many nut butters are sweet enough plain. Others may require a teaspoon or two of honey or maple syrup.

Keep refrigerated. Great on bread or cakes, served with fresh fruit or on vegetables.

## **“NATURAL” COSMETICS**

### QUICK CLEANSING MILK

This preparation is easy to make with common ingredients. It is good for dry skin. The lemon juice it contains is astringent and quickly restores the pH balance of the skin.

½ small carton plain, natural yogurt  
1 Tablespoon safflower oil  
½ Tablespoon lemon juice

Whisk together all the ingredients and use within two days.

### TONING FLOWER LOTION

Many soaps and cosmetics upset the skin's natural level of activity. A healthy body restores the balance after a while, especially if you use a gentle natural soap. This toning lotion speeds up the process of closing the pores and tightening the skin, to leave it cool and refreshed. The lemon juice provides acidity, while the witch hazel acts as an astringent.

4 Tablespoons witch hazel  
4 Tablespoons lemon juice  
4 Tablespoons flower water (rose, elder flower, orange or lavender)  
A few drips of oil of lemon, lavender or rose geranium

Mix all the ingredients and pour into a bottle. Shake well before using.

### TONING FACE PACKS

You can use a face pack once a week to condition and tone your skin, or to brace it after a facial steam. This type of treatment is especially good for oily skin. First, clean your face thoroughly, then pull your hair back and cover it. Spread the mix fairly thickly over your face, avoiding the area around the eyes and mouth. Lie down for 10 minutes, during which time your skin will start to feel tight and still. Thoroughly rinse the pack away with warm water. Choose herbs that suit your skin. Good herbs are elder flowers, fennel leaves, marigold petals, thyme leaves and yarrow leaves and tips.

2 Tablespoons finely chopped herbs or flowers  
2 Tablespoons natural yogurt  
Fine oatmeal or kaolin powder

Put the herbs and yogurt into a bowl and stir in enough oatmeal or kaolin to make a soft spreadable paste.

### RICH, NOURISHING NIGHT CREAM

This cream is soothing and fragrant. The moisturizing properties of the lanolin, sunflower oil and almond oil make it especially good for faces dried and roughened by the weather, and for chapped hands. The lavender oil is soothing.

3 Tablespoons lanolin  
1 Tablespoon sunflower oil  
1 Tablespoon almond oil  
1 teaspoon oil of lavender

Melt the lanolin in a small bowl over a pan of hot water. Add the sunflower and almond oils and beat well to combine. Remove from the heat and cool a little, beat as the mixture thickens, then stir in the oil of lavender. Pour into a small jar and screw on the lid when the cream is cold.

### DESIGN YOUR OWN PERFUME

Perfume was not always available commercially, as we now have. Ladies would make their own from fruits, flowers and herbs. Making perfume as a gift or for yourself can be great! You will need:

fruits, such as lemons, limes and apples OR  
herbs and mint leaves OR  
flower petals

hammer and rolling pin  
waxed paper  
small jars, such as baby food size  
water

Use your hammer and rolling pin to crush your choice of fruits, herbs or flower petals. Place the crushed scents into a container and add water. Cover overnight or for a few days. Pour off the clear liquid and pour into your jar. You should use your perfume right away. It should not be kept more than a few days.

## GAMES

The following games are taken from a small book called Fun and Games of Long Ago, published by Chandler Press. The book is a reprint of the 1864 edition of The American Boy's Book of Sports and Games and the games are printed here exactly as they appear in the 1864 book.

### AMERICANS & ENGLISH

This is a very merry old game and one of the simplest kind. Two captains are named, who choose their men alternately, until all the players are divided into two equal parties. A line is chalked or scratched in the ground and all the players take hold of each other as represented in the engraving.

The object of each party is, by dint of judicious pulling, to draw their adversaries over the line. This is not a mere matter of strength. It depends in a great measure upon the skill of the leaders, who show their skill by letting their respective followers know, by a secret sign, when they are suddenly to slacken their hold, and when to give a long pull, and a strong pull, and a pull together. The game is not to be considered as won, unless the entire side has been dragged over the line.

### HOP, STEP & JUMP

Make a mark on the ground at a place called the "starting point." At ten yards' distance from this, make another, called the "spring." Then let the players arrange themselves at the starting point, and in succession, run to the second mark called the spring. From the spring, make first a hop on one leg, from this make a long step, and from the step a long jump. Those who go over the greatest space of ground are, of course, the victors.

### PARACHUTES

These are easily made by cutting a piece of paper in a circular form, and placing threads round the edges, which may be made to converge to a point at which a cork may be placed as a balance. They ascend by the air getting under them, and are frequently blown to a great distance.

## BLIND-MAN'S-BUFF

Consists in one persons having a handkerchief bound over his eyes so as to completely blind him, and this blindfolded trying to chase the other players, either by the sound of their footsteps, or their subdued merriment, as they scramble away in all directions, endeavoring to avoid being caught by him: when he can manage to catch one, the player being caught must in turn be blinded, and the game be begun again. In some places it is customary for one of the players to inquire of Buff (before the game begins), "How many horses has your father got?" to which inquiry he responds, "Three." "What colors are they?" "Black, white and gray." The questioner then desires Buff to "turn around three times and catch whom you may," which request he complies with and then tries to capture one of the players. It is often played by merely turning the blindfolded hero round and round without questioning him, and then beginning. The handkerchief must be tied on fairly tight, so as to allow no little holes for Buffy to see through.

## TWIRLING THE PLATE

The players sit or stand around a table covered with cloth, and one of them takes up a wooden or metal plate, which sits on its edge, and gives it a spin. As he does this he names one of the players, who is obliged to catch it before it has done spinning, or pay a forfeit. The player so called on sets the plate spinning in turn, calling upon some other players to stop it, and so on around.

Other familiar games mentioned in Fun & Games of Long Ago include:

|                                     |              |
|-------------------------------------|--------------|
| Hopscotch, which was played by boys | in 1864      |
| Snow Balls                          |              |
| Ten Pins (bowling)                  | Skating      |
| Kites                               | Swimming     |
|                                     | Fishing      |
|                                     | Horsemanship |
|                                     | Baseball     |
|                                     | Football     |
|                                     | Tennis       |

## PLAYING A STICK GAME

You will need:

3 flat sticks (like popsicle sticks)  
Crayons

Make two sticks red on one side to look like a snake. Leave the other side plain. Make one stick blue on one side to look like a man. Leave the other side plain.

How to play and score: Hold all three sticks in both hands. Toss them in the air.

If all the plain sides fall face up, score 4 points  
If all the marked sides fall face up, score 4 points  
Two snakes and one plain up, score 6 points  
Two plain and one snake up, score 6 points  
One plain, one snake and one man up, score 0 points

### PLAYING THE HAND GAME

You will need:

2 small stones  
Red paint or marker

Paint or mark a red dot on one of the small stones. Let it dry.

How to play: Sit in a circle on a blanket with some friends. Hold the stones in one hand. Pass one of the stones to the person at your right. Don't let anyone see which stone you pass. The person to your left has to guess which stone you passed. If this person guesses the correct stone, give him both stones. The he has to pass the stones on to another person. Next, ask someone else to guess. You can play as long as you like, but the person who guesses the correct stone the most number of times wins.

## CLOTHING

1830-1840

Young girls still dressed like their mothers with wide, off-the-shoulder necklines and high waists. A young girl on the left wears a gathered bodice with full sleeves which taper to the lower arm. The sleeves are held in place with red ribbons and brooches around her wrists. On the neckline ruffle is a brooch which matches those on her wrist ribbons. The dress is unbleached muslin or tan wool.

Her skirt is gathered all the way around with several tucks around the hem and a row of tiny lace on the edge. Her pantalets have the same edging.

The cord around her neck holds a locket or miniature portrait. Sometimes the cord held scissors, a pin cushion or trinkets needed for doing needlework samplers. (Women wore a monocle or pince-nez in this manner.) Even very young girls wore this cord, chain or beads tucked into the bodice. They were tucked into belts, necklines and under the bodice point.

Her hair is parted in the middle with curls pulled back, exposing the ears.

The young girl on the right wears a dress with the same bodice and skirt, but with a plain neckline and short, straight sleeves. It is a red plaid cotton trimmed with dark red braid. It is either a summer dress or one from a southern state.

Her hair is cut short and combed forward in the fashion of a few years ago.

Both girls wear the red shoes favored by many children at this time.

Little girls' clothes imitated their mothers' with the same enormous sleeves. On the left, a soft blue dress has rust-colored piping at the neckline and around the hem on the skirt. The belt is rust also. The ruffle around the neck is white lace.

The bodice is pleated around the neckline and the pleats are drawn to the center of the waistline, giving the popular diagonal line used on women's dresses. The sleeves droop down below the sleeve band at the elbow. They are stuffed with small feather pillows. She wears several petticoats to give the same fullness that her mother's hoop does.

She wears pantalets and rust-colored slippers with ties that cross over at the instep and tie around the ankle.

Her hair is pulled back severely into a knot or bun at the back, exposing the ears.

She also wears a straw bonnet with wide rust-colored satin ribbons, red beads and carries a folding fan.

The little dress on the right appeared often with few variations. The bodice is tucked across the front and the neckline is so wide that it is off the shoulders. The waistband is quite wide, the skirt very full and worn over several petticoats.

She wears lacy pantalets and an apron.

Similar dresses were red with black piping at the neckline and below the bosom. Another combination was a tan dress with black lace trim at the sleeves and around the neck and a sheer black apron trimmed with black lace. This one is beige calico with rust print leaves and rust piping trim with a black apron.

She wears rust shoes and amber beads. Her hair is parted in the middle and pulled behind the ears.

## FOLK MUSIC

Lomax, John Avery. Best Loved American Folk Songs. New York: Grosset and Dunlap, 1947.

The Burl Ives Song Book. New York: Ballantine Books, 1953.

Raph, Theodore. The Songs We Sing: A Treasure of American Popular Music. Cranbury, New Jersey: A. S. Barnes, 1978.

Leisy, James F. The Folk Song ABECEDARY: A Living Tradition of Songs from Ballads to Blues to Blue Grass. New York: Bonanza Books, 1966.

Kreek, Esther. Touch the Past. St. Joseph, Missouri: St. Joseph Museum, 1984.

This two-part package includes an audio tape of Esther Kreek playing folk songs on the hammered dulcimer. The tape is accompanied by a story booklet about music on the frontier trails. The booklet also contains the words and music for the songs on the tape.

McNeill, and McNeill, Rusty. Movin' West Songs. Riverside, California: WEM Records, n.d.

Forty-four songs are performed on the two tapes in this set. Each is preceded by a historical explanation. Notes on the songs are also included in the packet.

This packet of activities and information was compiled with the assistance of two very dedicated volunteers: Mary Ann Kojis and Danna Giovi. Many thanks go to Mary Ann for her research and to Danna for many hours of typing.

Information in this manual comes from the following sources:

Oregon Trail, Yesterday & Today, Teacher's Guide  
Jefferson National Expansion, available from the Idaho State Library

Let's Be Early Settlers with Daniel Boone, by Peggy Parish

Colonial Crafts for You to Make, by Janet and Alex D'Amato

Colonial American Crafts: The Village, by Judith Hoffman Corwin

American Indian Games and Crafts, by Charles L. Blood

Fireside Book of Favorite Songs, edited by Margaret Bradford Boni

Wyoming Girl Scout Council

Fun & Games of Long Ago, published by Chandler Press

"If I Were A Girl Scout in 1776", published by Connecticut Trails Girl Scout Council

Use this chart to organize your troops chosen activities to accomplish this program.

| Activity   | Materials Needed                                 |
|------------|--|
| Example #1 | List of Emergency Numbers, Poster Board, Markers |
|            |  |
|            |  |
|            |  |
|            |  |
|            |  |
|            |  |
|            |  |

## PROGRAM PACK EVALUATION

Troop \_\_\_\_\_ Service Unit \_\_\_\_\_ Age Level \_\_\_\_\_  
Leader's Name \_\_\_\_\_  
Address \_\_\_\_\_  
Street City Zip \_\_\_\_\_  
Phone (h) \_\_\_\_\_ (w) \_\_\_\_\_  
Our troop of \_\_\_\_\_ girls worked on and completed the \_\_\_\_\_  
\_\_\_\_\_ Patch Program.

Please complete the following evaluation with responses from the girls.

1. Why did you choose this program? \_\_\_\_\_  
\_\_\_\_\_
2. How much time did you spend on it? \_\_\_\_\_
3. What outside resources did you use? (people, facilities, equipment, etc.) \_\_\_\_\_  
\_\_\_\_\_
4. What part did you like best? \_\_\_\_\_  
\_\_\_\_\_
5. What would you do differently another time? \_\_\_\_\_  
\_\_\_\_\_
6. What are some things you learned to do for the first time or better? \_\_\_\_\_  
\_\_\_\_\_
7. How did the adults feel about the program?  
\_\_\_\_\_  
\_\_\_\_\_

Patches can be purchased at the council.

Other Program Packs Available

PROG001 SAFE AND SOUND AT HOME ALONE  
PROG013 SIGN LANGUAGE  
PROG015 RIDE THE OREGON TRAIL (THIS IS A COUNCIL OWN BADGE)  
PROG016 VALUING DIFFERENCES  
PROG018 GOOD TURN PROJECT  
PROG029 ONE WARM COAT  
PROG035 LEWIS AND CLARK  
PROG036 HAND IN HAND  
PROG060 MILK: IT DOES A BODY GOOD  
PROG063 BROWNIE SMILES  
PROG064 INTERNATIONAL FRIENDSHIP: COUNTDOWN TO THINKING DAY  
PROG065 DIMES FOR DAISY  
PROG066 HEALTHY LIVING  
PROG067 BULLYING STOPS HERE  
PROG068 BREAST CANCER AWARENESS  
PROG075 TREASURED MEMORIES  
PROG086 CHICAS  
PROG140 IDAHO POTATO (THIS IS A COUNCIL OWN BADGE)  
PROG149 SEW EZ

