



HISTORIC SCHOOL
MUSEUM EXPERIENCE

**Part of understanding ourselves
Is understanding our past.**

HISTORIC SCHOOL

MUSEUM EXPERIENCE

TIME: 40 minutes

OBJECTIVES:

1. Students will be able to view the many exhibits at the Banner County Museum site including the log house, sod house, bank, prairie grasses, windmill, and machinery.
2. Students will scrutinize and interact with selected indoor exhibits.
3. Students will become aware of certain exhibits which may inspire later investigations and activities (brands, quilts, photography, newspapers and microfiche, fashions).
4. Students will utilize the antique player piano and organ during a sing-along session.

BACKGROUND INFORMATION

When Nebraska became a state on March 1, 1867, this entire area was called Lyons County. In 1867 the first state legislature changed the name to Cheyenne County, after one of the many Indian tribes that had roamed the area. Because of the rapidly growing number of settlers, the area was divided in 1889 into Banner, Cheyenne, Deuel, Garden, Kimball, Morrill, and Scottsbluff counties.

Where soddies and log houses formerly dotted every quarter section in the county's nearly treeless prairies, modern farm houses and ranches are now marked by large wind breaks, in keeping with Nebraska's tradition as the "Tree Planter's State."

Banner County's population today is less than 1888—down from a high count on October 9, 1898, of 2,435. At that time, Kimball County had 942 people, and Scottsbluff County had 1,885. Stage coach lines made overnight stops in Harrisburg, on their way north and south. Sometimes, as many as 75 travelers from several states were housed overnight in one of several Harrisburg hotels. The once proposed railroad that was to cross Banner County did not materialize, and eventually this led to population shifts to the north and south. So, Banner County now has fewer people, but the most friendly and neighborly people you will find anywhere. They are brought together by county-wide school activities, and their pride in their pioneer heritage.

The Banner County Historical Society actively works to preserve and record the history of the area as well as promote its future for succeeding generations.

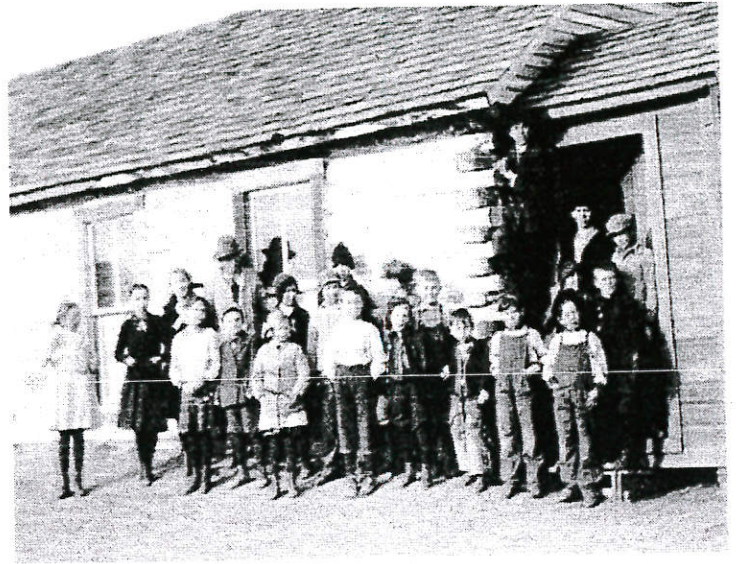


1. Historical Museum

Artifacts and articles from early days are on display. See how many cattle brands displayed around the walls you can identify. Notice the identification sign on the front of the building. It was constructed from the "lug chains" of 76 sets of harness (Lug chains? Visit the museum to learn what they are.)

2. 1888 Historic Log Schoolhouse

Discovered in the western end of the county a few years ago, this old school was being used as a chicken house! It is now furnished much as it was in the "days of yore." Its small size amazes modern students. The Historic School Project does have students attend part of their living history class in this original structure under the direction of their regular classroom teacher. The living history teacher will conduct class in the church next door. The Banner County historical Society has agreed to transform the church into a schoolhouse for a short time each fall just to accommodate the Historic School Project so that today's pupils might experience the one-room county school as it was at the turn of the century. Based on research of early schools, the school contains a pot-bellied stove, students' benches or desks arranged in rows, maxims, maps, and pictures. At the back of the room, a wash pan and soap, towel and rack are provided, as well as bucket and dipper. For health reasons, students will use their own cups. The dunce stool and cap in the front corner of the room were used to humiliate offending students.



3. Pioneer Church

First built in the 1880's by homesteaders in Scotts Bluff County who cut and sawed the logs from trees in the Wildcat Hills. Finishing materials were hauled over 60 miles on prairie trails! When the congregation disbanded in the late 1890's, Harrisburg was booming and needed a building for worship. It took 3 days, 10 head of horses and 4 lumber wagons to haul it to Harrisburg. In the next years the church was sold and used as a country store, a home and finally abandoned to the elements. It was restored by the Banner County Historical Society as a Bicentennial Project. Note the "star bricks" in the front steps. There was a Star Brick Company in Banner County. In order to accommodate today's larger classes, the Historic School Project refurbished the church with school furnishing for the fall living history program. It can be viewed as a church at other times of the year.

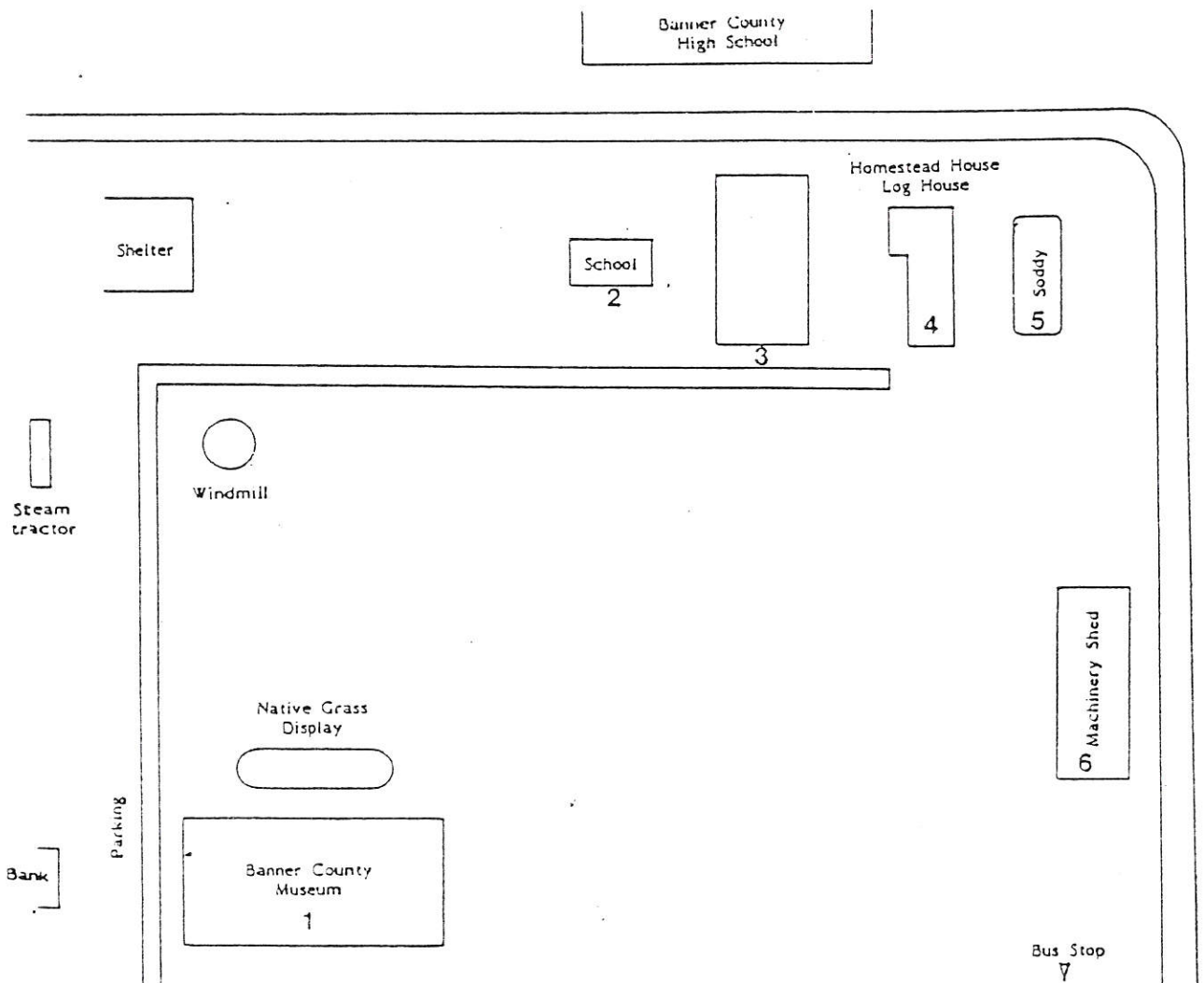
He can never look forward to the future if he knows nothing of the past.

4. Log House
Originally constructed around 1894, the house was donated to the Historical Society who dismantled it log by log, reassembled, and fully furnished it with donated items. Note the many details that give a glimpse into early living: chamber pot, quilt frame, homemade soap, washboard, warming oven, and hand woven coverlet.

5. Soddy
The sod house is not an "antique." It was built in the 1980's by students from Banner County High School who, using a sod cutter from the museum went out to the prairie and practiced the pioneer traditions of hard labor and teamwork to create for today's students an example of true prairie architecture.

6. Machine Shed
Look at the progress machinery has made! This large building houses huge steam engines, doctor's buggy, stage coach, and sleigh. See the implements used to tame the prairie, a grasshopper plow, cowboy's prairie fire fighter, wagon wheel shrinker, solid tired truck and kerosene fueled incubator.

7. Banner County Bank
Located one block south of the museum, the original bank opened soon after Harrisburg was established, about 1889-1890. It operated successfully for more than 40 years. The decorative tin ceiling is noteworthy and the main vault shows signs of a robbery!



HISTORIC SCHOOL ACTIVITIES

MUSEUM EXPERIENCES

1. The Historic School teacher and a volunteer from the Banner County Museum will take the children on a tour of the museum grounds.
2. The Historic School teacher will orient the children to the museum exhibits, procedures, and rules.
3. While seated in the meeting area, students will be encouraged to notice the brands and quilts on display for future studies in the home classroom.
4. Students will participate in the sing-along and demonstration of the organs and player pianos.



PREPARATORY ACTIVITIES FOR THE MUSEUM EXPERIENCE

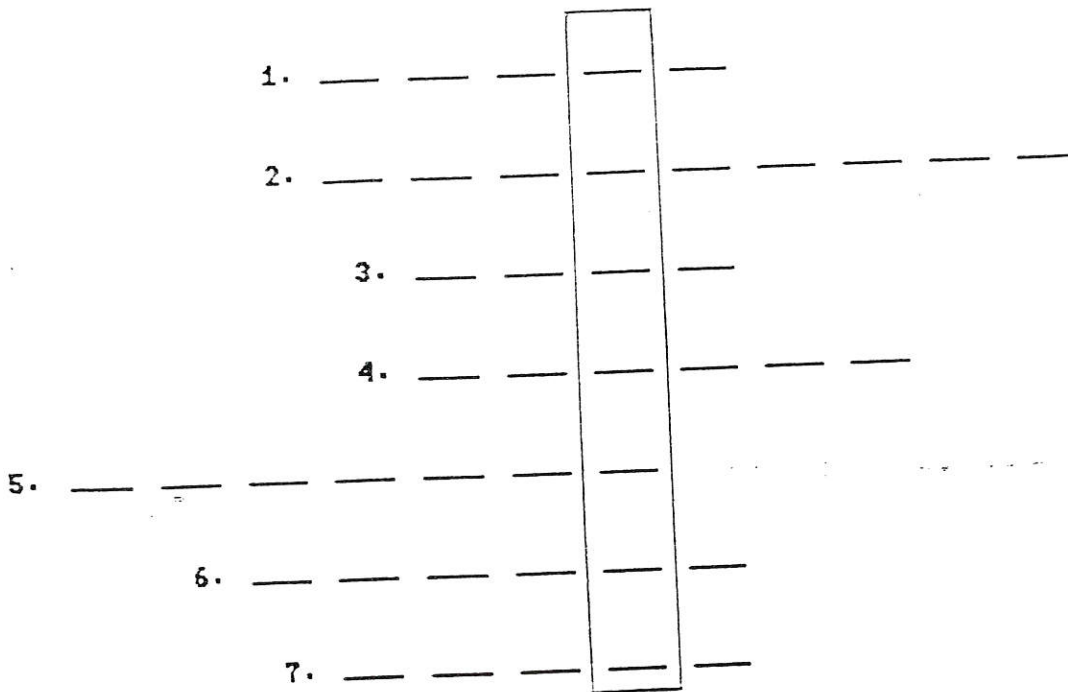
1. Review the vocabulary list found in the spelling section of this guide. Students might alphabetize the word list, divide selected words into syllables, or use the words for penmanship practice.
2. Have children share their previous experiences at other museums. Have any students visited the museums in our area (Gering, Banner County, Alliance)? Have any students visited a "living history" exhibit such as Fort Laramie, Fort Robinson or Scottsbluff National Monument? Have any students been to Pioneer Village in Minden, Stuhr Museum at Grand Island, or the Museum of Fur Trade in Chadron? Have any children visited other types of museums such as art museums, children's museums, museums of natural history?
3. Help children understand the concept of a museum to preserve and share something with the public. Children should become aware of the State Historical Society. The society tries to collect items which illustrate our state as it was in the past, and preserve what we have now for the benefit of future historians.

FOLLOW-UP ACTIVITIES FOR THE MUSEUM EXPERIENCE

1. Students may be interested in the work of a museum curator. Send a letter to the State Historical Society or a museum requesting information about their occupations and offerings.
2. Have the class create a Pioneer dictionary. Choose an item or pioneer activity for each letter of the alphabet. Students can choose a letter to illustrate and write the text. Consider sending the result and "book" to a publisher!
3. Create a "classroom collection" or "mini-museum." Students can bring not-so-valuable antiques, photos, and exhibits to put on display. Encourage labeling. One teacher eventually paneled a classroom wall in greyed wood and had a permanent exhibit donated by parents over several years.
4. If you plan a field trip to another museum later in the year, involve your students in creating a museum experience for next year's class! They love playing teacher and you're building continuity and a sense of community.
5. Students who are absent from class throughout the year due to travel can be given very special "make-up work." Ask the family if they can arrange to visit a museum, historical site, or even stop at a historical marker along the way. Markers yield terrific crayon rubbings and the whole class can share in the experience.
6. This section of the guide contains additional activities to extend the museum experience back into the classroom. Included are the Antique Auction Game, rebus Letter, word searches, and music. The Appendix contains study ideas for quilts and brands.

AN 1880'S WORD SEARCH

Write in the answers to statements 1- 7 below – in the word search. If your answers are correct, a well-know word from the history of Nebraska will be revealed in the enclosed area.



1. Leg coverings worn by cowboys.
2. Shell shot from big guns
3. Instrument used to break the sod
4. Hat worn by women
5. Name for a rifle used by the Army
6. type of wire used to fence off property for cattle
7. Used to make butter

ANSWER KEY

1.	C	H	A	P	S				
2.	A	R	T	I	I	I	E	R	Y
				P	L	O	U		
				B	O	N	N	E	T
5.	C	A	R	B	I	N	E		
				B	A	R	B	E	D
				C	H	U	R	H	



HISTORIC SCHOOL
Flowerfield School
MUSIC

A merry companion is Music on a journey.

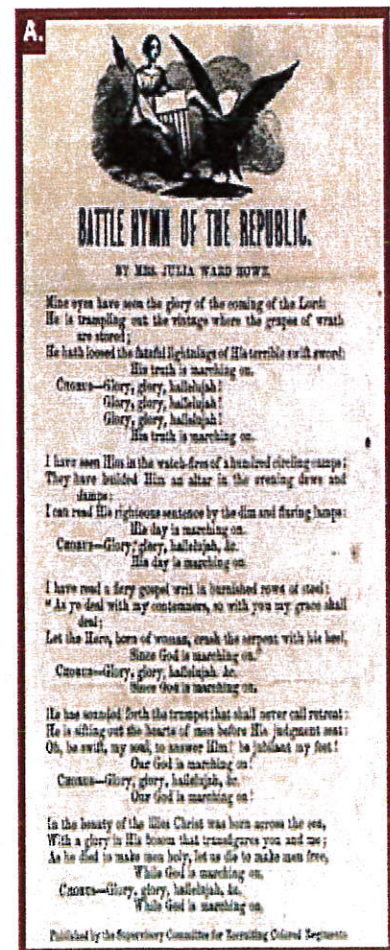
HISTORIC SCHOOL MUSIC BACKGROUND INFORMATION

Music was not part of the formal curriculum of the school of the 1970's to 1980's. It was left up to the discretion of the teacher as to when the class would sing and what they would sing. If the teacher happened to be musically inclined, the class might have had some singing each day and tunes would be some of the teacher's favorites.

Formal musical training was given by private instructors or at "singing schools." The songs included here are songs that were sung by early Nebraskans who frequently made up new words for old favorites and found that laughing at their problems made them easier to bear. Maybe they were just a tinge "proud" of this tough land and lifestyle?

Before your visit to the Historic School, the children should learn the first verse of America (My country 'tis of Thee) to be sung during opening exercises. It would be helpful for the children to know the chorus of Red Wing, the first verse of Polly Wolly Doodle, and Billy Boy for their museum experience with the pianos.

Other songs are included that were popular during this period of time. The children might enjoy learning some of them throughout the year. Perhaps your music teacher will aid you with this project. If you would like an additional activity for a follow-up, perhaps a parent volunteer who is musically inclined would help. Consider using the lyrics for a choral reading. Illustrate or pantomime a song as well. They sang patriotic songs, religious songs, and happy melodies.



Each bird loves to hear itself sing.

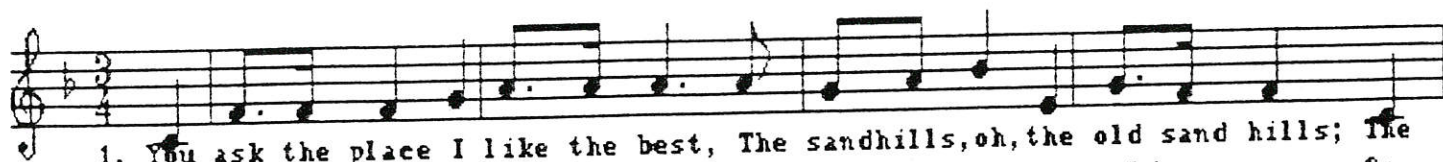
1. To get you started, this guide includes the melody line and words for:
America
Red Wing
Polly Wolly Doodle
Billy Boy
The Kinkaider's Song
Starvin' to Death on a Government Claim But the Mortgage Worked the Hardest The Little Old Sod
Shanty
Old Texas
Sweet Betsy From Pike

2. Music and words for Riding On The Back is included because this modern folk song tells about riding a horse to school. The recording with additional selections appropriate for Nebraska studies is available at SOAR.

3. Additional songs of this period which you should investigate are:
She'll Be Coming 'Round the Mountain' Bonie Laurie
Columbia, the Gem of the Ocean
Camptown Races
Hail Columbia
Home Sweet Home
In the Gloaming
Little Brown Church in the Vale
When You and I Were Young, Maggie When Johnny Comes Marching Home Whistle, Mary, Whistle
School Days
Long, Long Ago
Old Black Joe
Old Folks at Home
Reuben and Rachel
The Quilting Party (Seeing Mollie Home) Battle Hymn of the Republic
My Darling Clementine



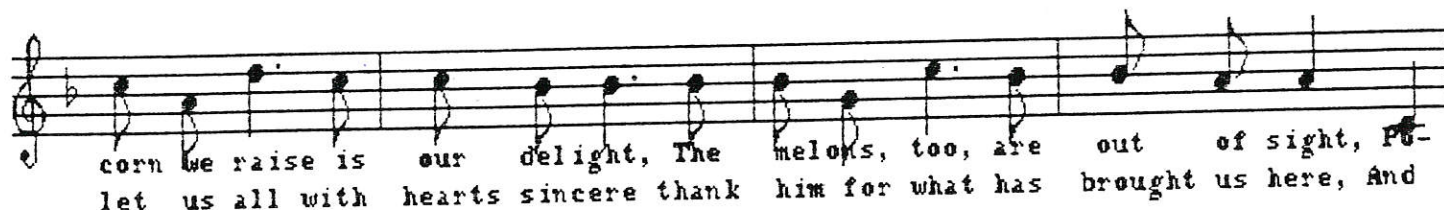
THE KINKAIDER'S SONG
(Tune: O Christmas Tree)



1. You ask the place I like the best, The sandhills, oh, the old sand hills; The
2. The peaceful cows in pastures dream and furnish us with golden cream, So



place Kinkaiders make their home and prairie chickens freely roam. The
I shall keep my Kinkaid home and never far a - way shall roam. Then

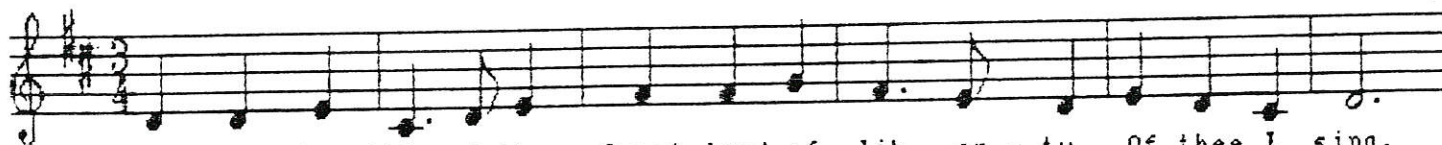


corn we raise is our delight, The melons, too, are out of sight, For
let us all with hearts sincere thank him for what has brought us here, And



-tatoes grown are extra fine and can't be beat in any clime.
for the homestead law he made, This noble Mo - ses P. Kin-kaid.

AMERICA



1. My coun - try 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.

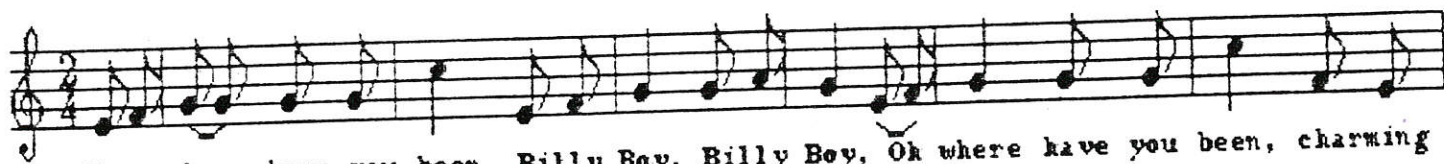


Land where my fa - thers died, Land of the pil - grims pride; from ev - 'ry



moun - tain side Let free - dom ring.

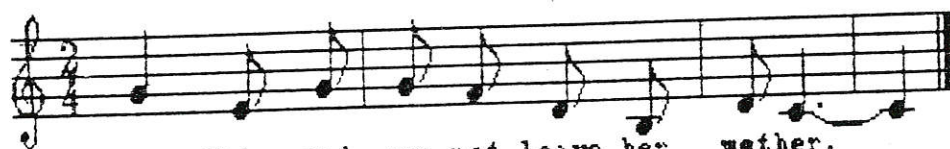
BILLY BOY



1. Oh, where have you been, Billy Boy, Billy Boy, Oh where have you been, charming



Billy? I have been to seek a wife, She's the joy of my life, She's a



young thing and can-not leave her mother.

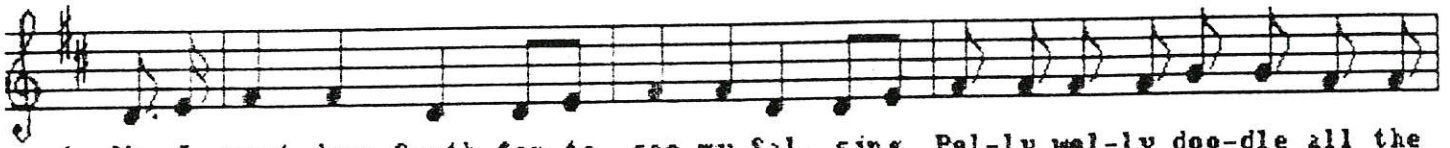
2. Did she bid you to come in, Billy Boy, Billy Boy?
Did she bid you to come in, charming Billy?
Yes, she bade me to come in, There's a dimple on her chin,
She's a young thing and cannot leave her mother.

3. Did she set for you a chair, Billy Boy, Billy Boy?
Did she set for you a chair, charming Billy?
Yes, she set for me a chair, She has ringlets in her hair,
She's a young thing and cannot leave her mother.

4. Can she make a cherry pie, Billy Boy, Billy Boy?
Can she make a cherry pie, charming Billy?
She can make a cherry pie, Quick's a cat can wink her eye,
She's a young thing and cannot leave her mother.

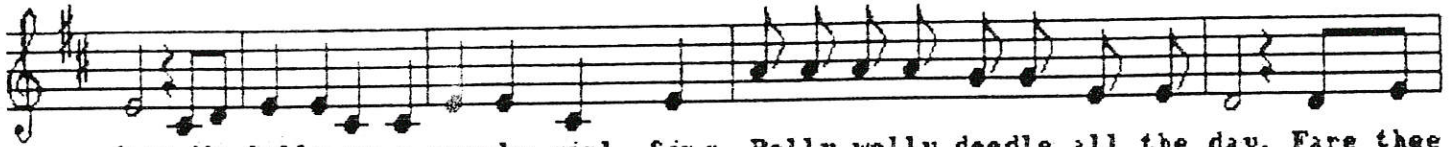
5. How old is she, Billy Boy, Billy Boy?
How old is she, charming Billy?
Three times six and four times seven, Twenty eight and eleven,
She's a young thing and cannot leave her mother.

POLLY - WOLLY - DOODLE

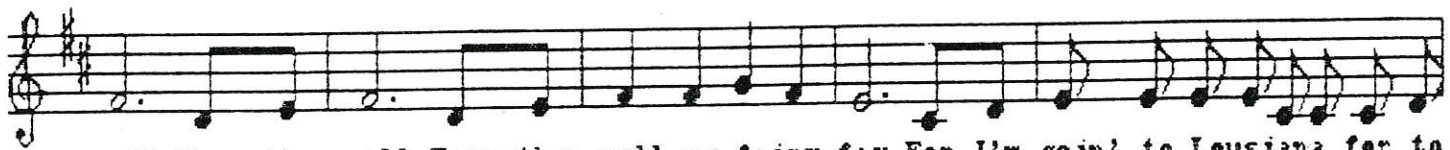


1. Oh, I went down South for to see my Sal, sing Pol-ly wol-ly doo-dle all the

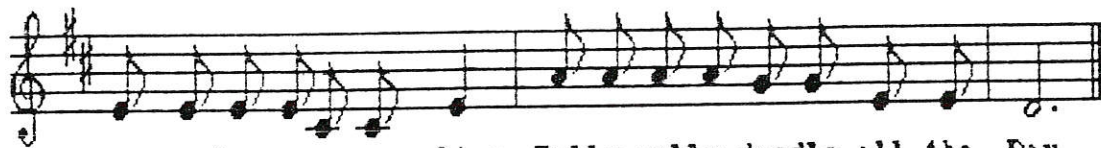
Chorus



day; My Sally am a spunky girl, Sing Polly wolly doodle all the day. Fare thee



well, Fare thee well, Fare thee well my fairy fay, For I'm goin' to Lousiana fer to



see my Su-sy-an-na, Sing Polly wolly doodle all the Day.

2. Oh, my Sal she am a maiden fair,
Sing Polly wolly doodle all the day;
With Curly eyes and laughing hair,
Sing Polly wolly doodle all the day.

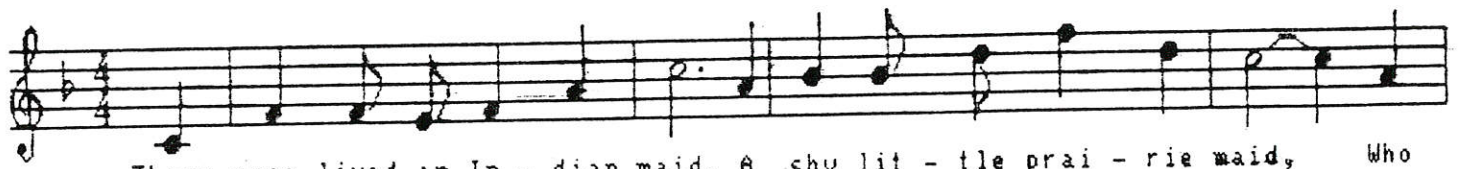
Chorus

3. I came to a river and couldn't get across,
Sing Polly wolly doodle all the day;
I jumped on a donkey and tho't he was a hoss,
Sing Polly wolly doodle all the day.

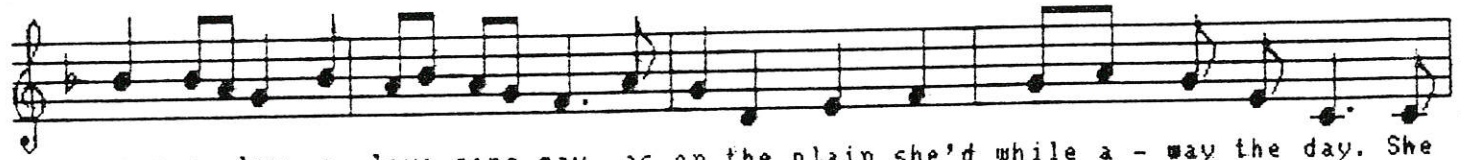
Chorus

4. A grasshopper sitting on a railroad track,
Sing Polly wolly doodle all the day;
A picking his teeth with a carpet tack,
Sing Polly wolly doodle all the day.

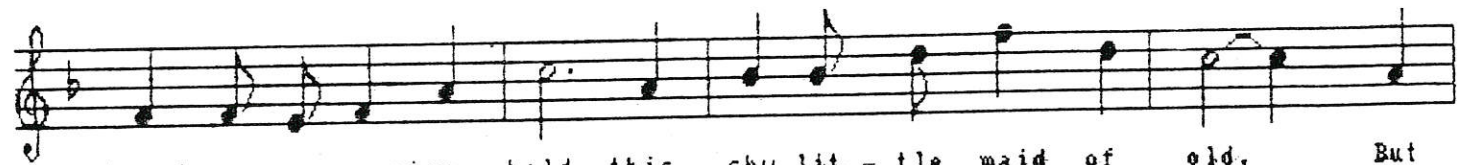
Chorus



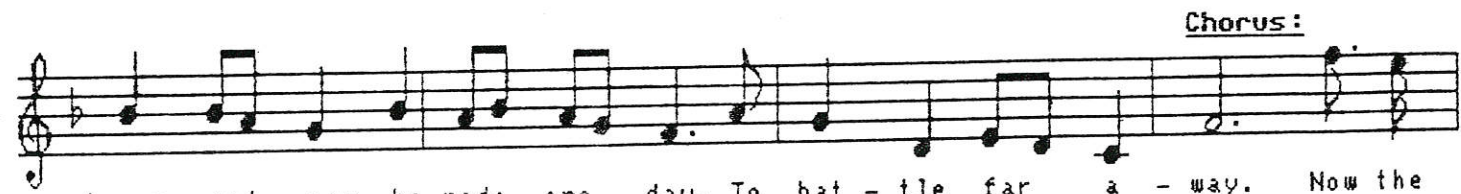
There once lived an In - dian maid, A shy lit - tle prai - rie maid, Who



sang a lay, a love song gay, as on the plain she'd while a - way the day. She



loved a war-rior bold, this shy lit - tle maid of old, But



brave and gay he rode one day, To bat - tle far a - way. Now the

Chorus:



moon shines to - night on Pret - ty Red Wing, The breeze is



sigh-ing, the night bird's cry - ing For a - far 'neath his star her brave is



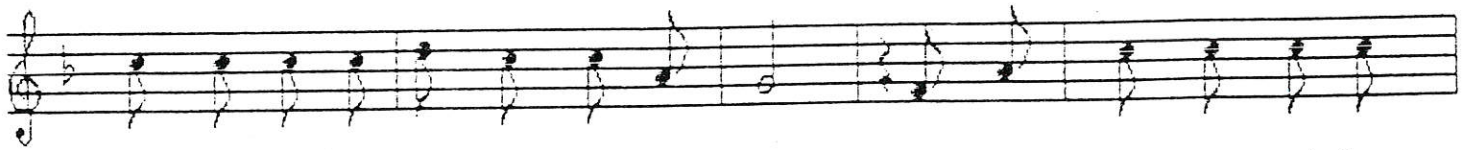
sleep - ing while Red Wing's weep - ing her heart a - way.

THE LITTLE OLD SOD SHANTY

This song is an adaptation of 'The Little Old Log Cabin in the Lane', written by W. S. Hays in 1871. There are several variants. Friends of a Nebraskan, Emery Miller, claim he wrote the adaptation while holding down a claim.



1. I am looking rather seedy now while holding down my claim, And my



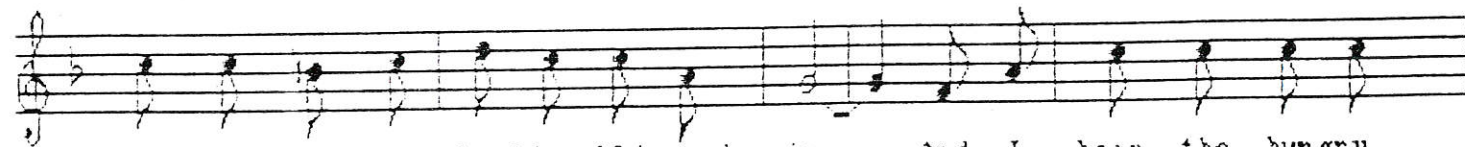
victuals are not always carved the best; And the mice play shyly



round me as I nestle down to rest In my old sod shanty on my claim.



The hinges are of leather and the windows have no glass, while the



board roof lets the howling blizzards in, And I hear the hungry

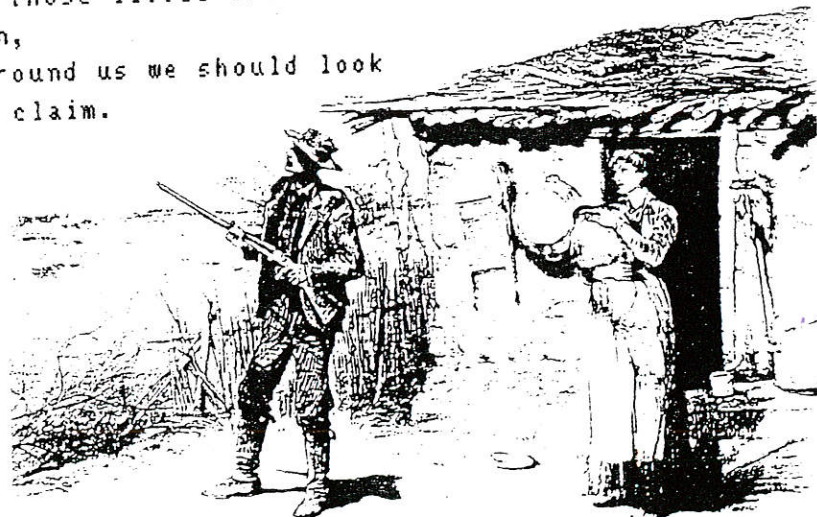


coyote as he slinks up through the grass 'round the little old sod



shanty on my claim.

2. Yet, I rather like the novelty of living in this way,
Though my bill of fare is always rather tame,
But I'm happy as a clam on the land of Uncle Sam,
In the little old sod shanty on my claim.
But when I left me Eastern home, a bachelor so gay,
To try to win my way to wealth and fame,
I little thought I'd come down to burning twisted hay
In the little old sod shanty on my claim.
3. My clothes are plastered o'er with dough, I'm looking like a fright,
And everthing is scattered round the room,
And I wouldn't give the freedom that I have out in the West
For the table of the Eastern man's old home.
Still, I wish that some kind-hearted girl would pity on me take,
And relieve me from the mess that I am in;
The angel, how I'd bless her if this her home she'd make
In the little old sod shanty on my claim.
4. And we would make our fortune on the prairie of the West
Just as happy as two lovers we'd remain
We'd forget the trials and troubles we endured at the first
In the little old sod shanty on my claim.
And if fate should bless us with now and then an heir,
To cheer our hearts with honest pride and fame
Oh, then we'd be contented for the toil that we had spent
In the little old sod shanty on our claim.
5. When time enough had lapsed and all those little brats
To noble man and womanhood had grown,
It wouldn't seem half so lonely as round us we should look
In the little old sod shanty on our claim.



SWEET BETSY FROM PIKE

This song crossed the country with prospectors heading for western gold, and "Sweet Betsy" came to represent every girl who might have made the perilous trip. This song is typical of the exaggerated humor and satire sometimes found in songs of the frontier. Carl Sandburg wrote that "Sweet Betsy From Pike" had the stuff of a realistic novel--droll and don't care, bleary and leering, slippery and lackadaisical as some of the comic characters of Shakespeare.

The melody was brought to this country under the name of "Uillikins And His Dinah," a copy of which is in the British Museum in the form of a very old manuscript.



1. Did you ever hear of sweet Betsy from Pike, Who crossed the wide prairies with



her husband Ike, with two yoke of ox-en, a big yel-low dog, A tall Shang-hai



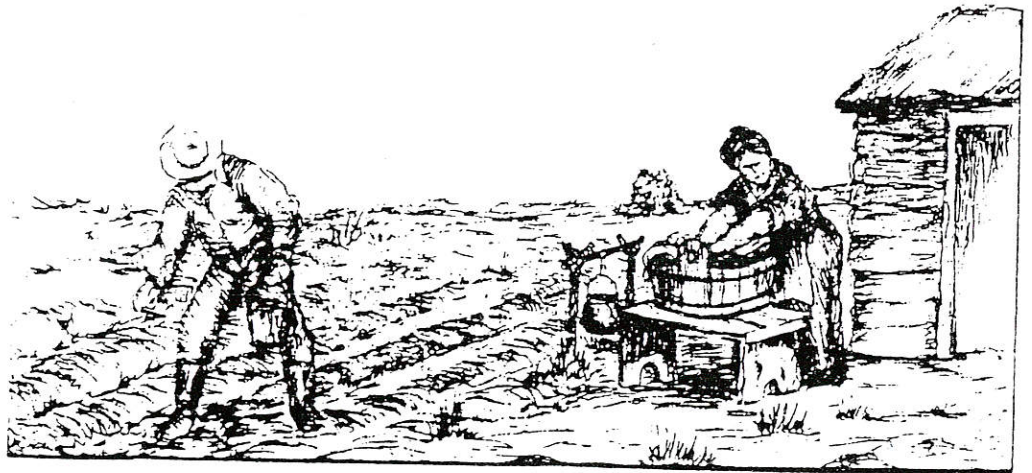
rooster, and one spot-ted hog, Singing too ra li oo ra li oo ra li ay.

2. One evening quite early they camped on the Platte,
Up close to the road on a green grassy flat,
Poor Betsy, sore footed, lay down for repose,
And Ike sat and gazed at his Pike County rose,
Singing too ra li oo ra li oo ra li ay.

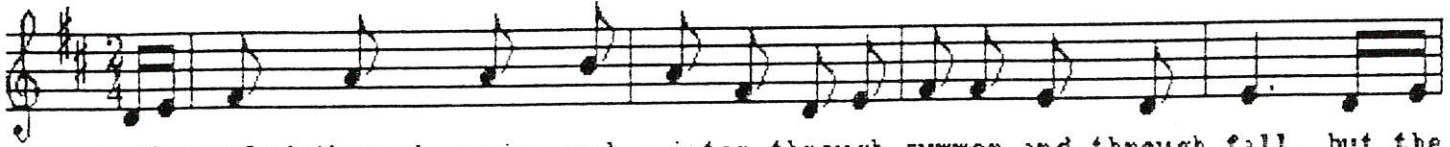
3. The alkali desert was burning and bare
And Ike cried in fear, 'We are lost, I declare.
My dear old Pike County, I'll come back to you'
Vowed Betsy, 'you'll go by yourself if you do,'
Singing too ra li oo ra li oo ra li ay.

4. Their wagon broke down with a terrible smash,
And over the prairie rolled all kinds of trash,
Poor Ike got discouraged, and Betsy got mad,
The dog drooped his tail and looked terribly sad.
Singing too ra li oo ra li oo ra li ay.

5. 'Twas out on the desert that Betsy gave out,
And down in the sand she lay rolling about,
Poor Ike, half distracted, looked down in surprise,
Saying 'Betsy, get up, you'll get sand in your eyes.'
Singing too ra li oo ra li oo ra li ay.
6. Then Betsy got up and gazed out on the plain,
And said she'd go back to Pike County again,
But Ike heaved a sigh, and they fondly embraced,
And they headed on west with his arm 'round her waist.
Singing too ra li oo ra li oo ra li ay.
7. They swam the wide rivers and crossed the high peaks,
They camped on the prairie for weeks upon weeks,
They fought with the Indians with musket and ball,
And they reached California in spite of it all.
Singing too ra li oo ra li oo ra li ay.



BUT THE MORTGAGE WORKED THE HARDEST
(Tune: O Susanna)



1. We worked through spring and winter, through summer and through fall, but the



mortgage worked the hardest and the stead-i-est of them all. It



worked on nights and Sundays; it worked each hol - i - day; It



set - tled down a - mong us and ne-ver went a - way.

2. Whatever we kept from it, it seemed almost as a theft;
It watched us every minute; it ruled us and left.
The rust and blight were with us, - sometimes, and sometimes not;
The dark-browed, scowling mortgage - was forever on the spot.
3. The weevil and cut worm - they went as well as came;
The mortgage stayed forever - eating hearty all the same.
It nailed up every window, stood guard at every door,
And happiness and sunshine, made their home with us no more.
4. Till with failing crops and sickness - we got stalled upon the grade,
And there came a dark day on us, when the interest wasn't paid;
And there came a sharp foreclosure, and I kind o' lost my hold,
And grew weary and discouraged, and the farm was cheaply sold.
5. The children left and scattered, when they hardly yet were grown;
My wife, she pined and perished, and I found myself alone.
What she died of was a 'mystery' the doctors never knew.
But I knew she died of mortgage - just as well as I wanted to.

STARVIN' TO DEATH ON A GOVERNMENT CLAIM
(Tune: Irish Washerwoman)

1. Frank Ba-ker's my name, and a bache-lor I am I'm

keep-ing old batch on an el - e - gant plan, You'll

find me out west in the coun-ty of Lane, A-

star - vin' to death on a gov - ern - ment claim.

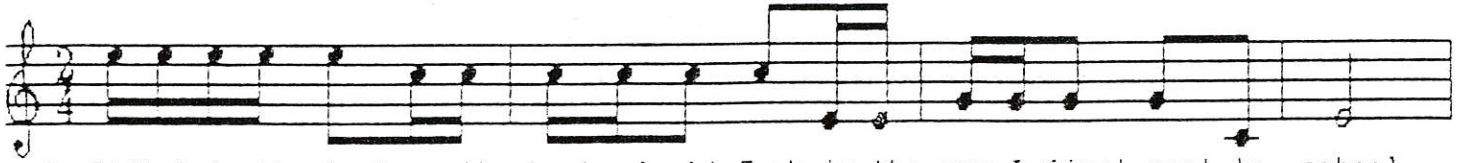
2. My house is constructed of natural soil
The walls are erected according to Hoyle
The roof has no pitch, but is level and plain,
And I never get wet till it happens to rain.

3. My clothes are all ragged, my language is rough,
The bread is case-hardened, both solid and tough,
The dough it is scattered all over the room,
And the floor would get scared at the sight of a broom.

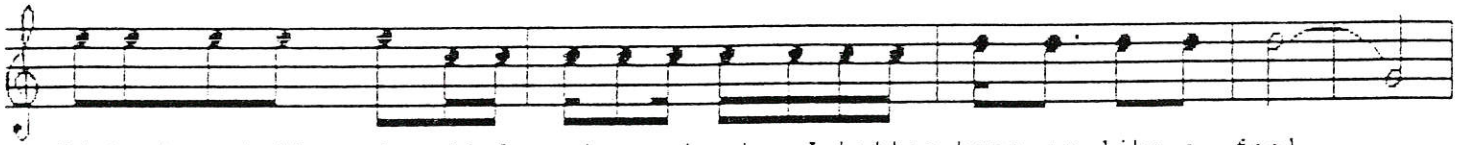
4. Now happy I am on my government claim,
I've nothing to lose, I've nothing to gain,
I've nothing to eat and I've nothing to wear,
And nothing from nothing is honest and fair.

5. Oh, here I am safe, so here I will stay,
My money's all gone, and I can't get away,
There's nothing to make a man hard and profane,
Like starvin' to death on a government claim.

RIDIN' IN THE BACK
by Otto Rosfeld



1. Ridin' in the back on the back of old Jack is the way I first went to school.



Sister's got the reins if I got any brains I better hang on like a fool.



Tin dinner bucket well it's strapped in the place where the tow rope usually is, My



cap's been banged down over my eyes I better leave it just like it is.



Ooo del do del do doot do de do del doot doot do do do

2. If I leggo the strap, as I reach for my cap
while ridin' on the back of old Jack,
I'm gonna fall on my ear - if I slide off the rear
then I'll really have to show a tear,
Lattigo strings doubled up in my fist
so I keep sittin' tall with no list,
Keep him walkin' don't try to make him run
cause the back of this saddle's no fun.

3. There's Maidie on Lady and Elmer on Tony
 and us on the back of old Jack,
 Sneakin' through the hills - for the horseback thrills
 of a real old time school race,
 Sister's legs a kickin' and dinner bucket floppin'
 as we head for the school yard gate,
 Tony's running hard now and Lady's in a gallop
 and Jack's in a dang jog trot.

4. Slip to one side and then to the other
 and my cap's still over my face,
 So I open my mouth for a good back bite
 just to try to make her slow this pace,
 But it's much too late it's the middle of the race
 she can see the school yard gate,
 Old Jack's a runnin' now, maybe gonna win somehow
 this ride is gonna make me ache.

5. Noon times come and I'm gonna have fun
 just to try to sort out my lunch,
 Brown sugar pancake and hard boiled eggs
 and spilled cocoa milk I got a hunch,
 Dinner buckets settin' by the girls over there
 'cause me and my sister we share,
 Some day I'm gonna have a bucket of my own
 and sit with them boys and have fun.

6. School day's done it's quarter after four
 gotta get home and do my chore,
 But I gotta get back on the back of old Jack
 he's a standin' by the school house door,
 Sister's in the saddle and the bucket's strapped on
 and the kids all stand and watch,
 Teacher's gonna pick me up and put me on top
 'cause a Rootin', Tootin', Cowboy I'm not.

Permission to reproduce this song and music was granted by
 Otto Rosfeldt. Mr. Rosfeldt is available as a classroom
 speaker with special expertise in folk singing, chants, story
 telling, and Nebraska history. His address is:

Otto Rosfeldt
 HC 15 Box 18
 Valentine, NE 69201



Flowerfield Historic School

QUILTS

A stitch in time

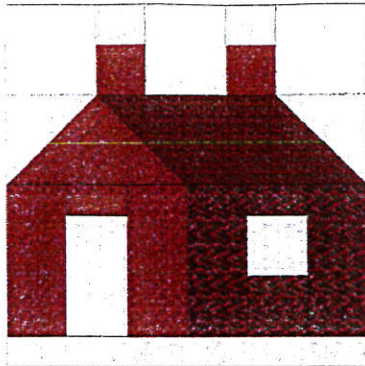
Saves nine.

QUILTS

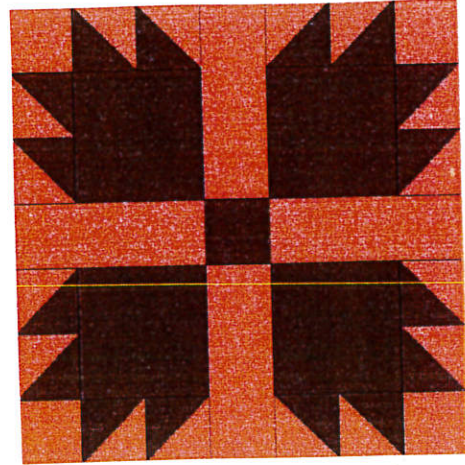
Traditional American patchwork quilts are like picture books of history. Economics, fashion, family, friends, superstition, games, places, events, objects, politics, religion and nature have inspired the creation of hundreds of patterns.

The first quilt in America was a practical approach to saving precious cloth. But, as time went on, they combined thrift with craftsmanship and artistic vision.

Most American patchwork quilts are built from pieces of fabric sewn together forming a basic geometric pattern. Although quilts go back to ancient Egypt, this specific patchwork design concept is uniquely American.



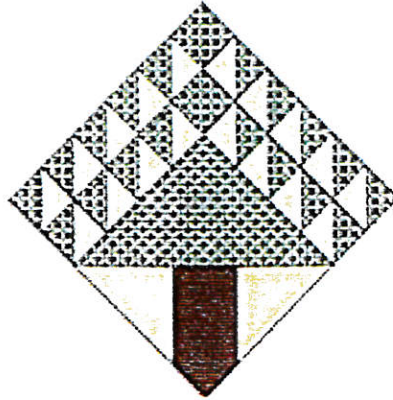
Some patterns, such as "Little Red Schoolhouse", look much like the source of the pattern. Others are more abstract. Some patterns were named to commemorate historical events. "54-40 or Fight" was a slogan that meant something to the people of the mid 1800's. It found its way into a quilt pattern.



A very old pattern "Bear's Paw, as it is known in New England, meant more to women dealing with crows in their central Illinois cornfields as "Crow's Foot." The pattern was also known in Long Island as "Duck's Foot in the Mud," referring to the ducklings bred there since the days of the early Dutch settlers. This same design found meaning with the Philadelphia Quakers as "Hands of Friendship."

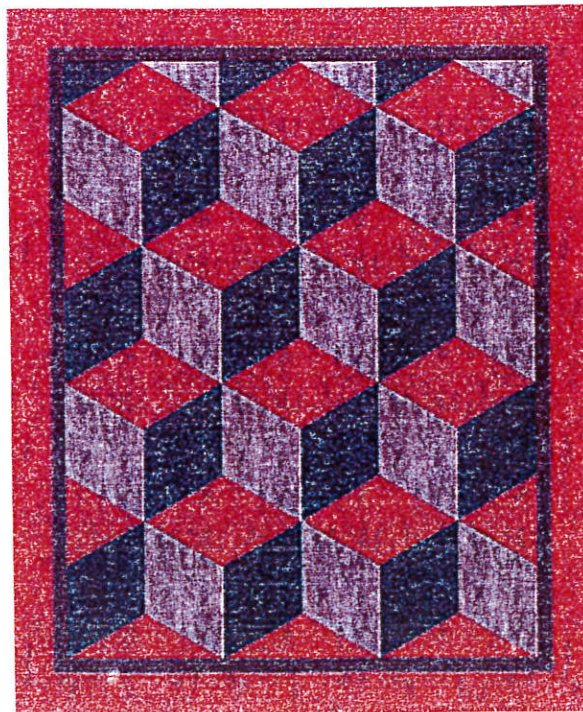
Quilts have always been adapted to satisfy the changing needs of their makers. Quilts supplied bedding and provided a spot of beauty. They became a reason for women to gather socially. Since quilting and patchwork was one of the few mediums available to women through which they could express themselves, they developed into an art. Current artists with patchwork have adapted more modern symbols such as the yield arrow, the cloverleaf of the express highway or the mist of mountains for their subjects. But, they still find arranging colors and stitching in shadows to be a rewarding experience. The traditions and techniques of quilting are timeless.

You can't make a silk purse out of a sow's ear.

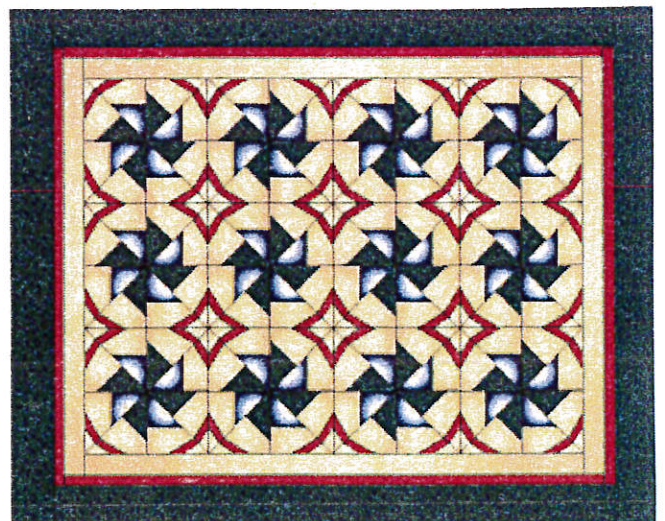


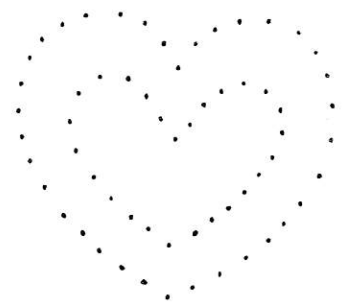
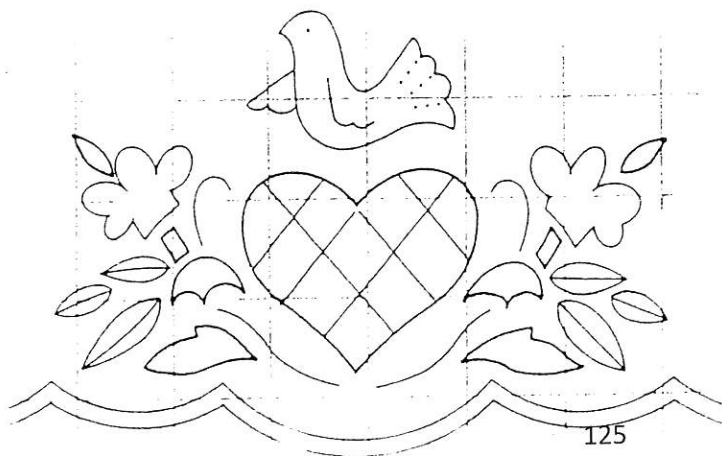
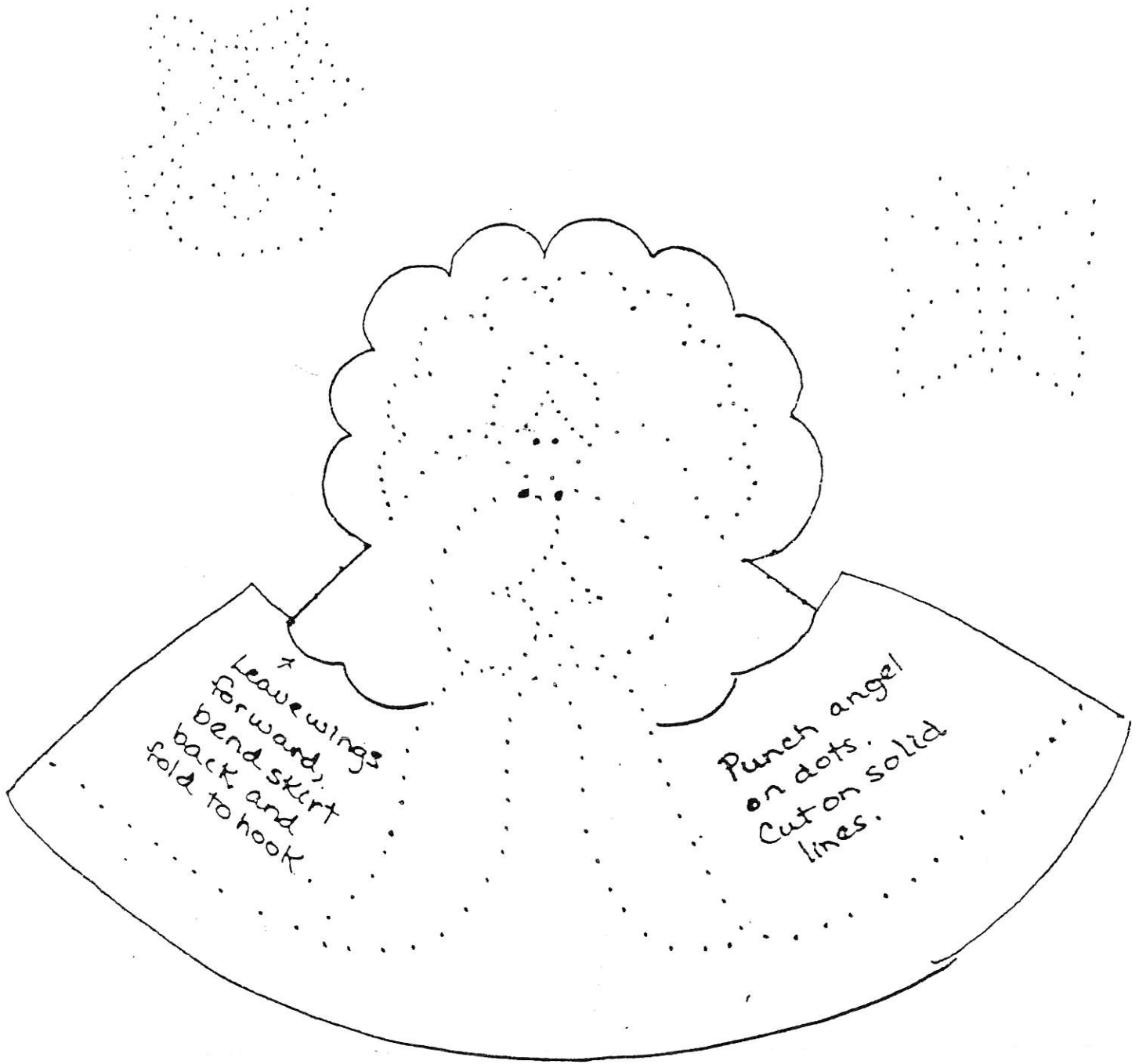
ACTIVITIES

1. Optical illusion. Look at the "Baby Blocks" pattern. The blocks seem to be stacked into a tower. Then all of a sudden, they turn inside out! Try using light and dark to create unique geometric shapes and optical illusions. Geometry lessons come into the art of quilt making.
2. "Pine Tree" is one of several patchwork patterns originating in Pre-Revolutionary days when the pine tree was a symbol of the American Colonies.
3. Patchwork was the pioneer woman's version of "recycling" before the word was even invented. Start a class recycling project.

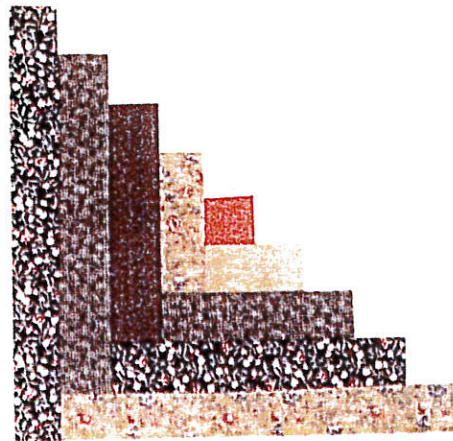
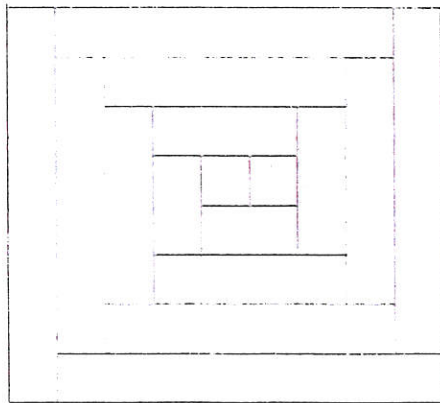


4. Pierced paper is a simple way to enjoy the textured look of quilting in the classroom. Patterns are paper clipped to ordinary, heavy white paper. A pin (hatpins available from the florist are easiest to handle) pricks tiny holes to give a lovely, lacy look. A foam meat tray behind the work makes it easier to punch. Patterns are given in this guide.
- A. Try making a fine bookmark as a gift. The flower or heart design works very well. Punch a hole with a paper punch near the top center and slip knot a satin ribbon for the final touch.
 - B. Pierce designs to make notepaper or invitations.
 - C. Pierce the patterns or a cute color book scene onto dark paper and hang up to the window to let the light shine through.
 - D. The angel design stands with a three dimensional skirt. Others can be cut out leaving 1/4 inch margin outside of the design and hung as ornaments, too.
 - E. Try punching the designs onto tin with an awl. Easiest is to punch the very simple designs onto a lid from a can of frozen juice. Those edges are smoothed and with a glued on ruffle border and ribbon tie, they look very festive and are beautiful gifts. Tin is also used by the newspaper to print their paper. Two sheets are enough for any class if you position things carefully. This tin cuts with a good pair of scissors. Use old ones since they won't be good for much else when you're done. The tin can be painted with acrylics or permanent markers for a very popular look. Samplers and "welcome" banners look nice done in tin.
 - F. The quilt designs can be poked into just baked gingerbread cookies to make "Quilted Gingerbread" for your program.



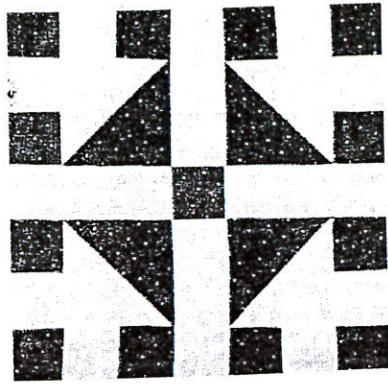


4. Traditional quilt patterns especially appropriate for the classroom are "Schoolhouse", "Log Cabin", and the "Friendship" quilt.
- A. Give students bits of patterned wrapping paper (it comes in calicos) and have them cut schoolhouse designs. When gluing to the background square, leave a slight space between the pieces. Back with another solid sheet of patterned paper, punch a hole and hang on the tree or in the window. They even turn out nice enough to laminate as keepsakes.
- B. The log cabin quilt took its name from the thin strips laid end to end around the traditionally red small center square called the "chimney". They are done in lights and darks with unique possibilities when finished squares are arranged differently. Strips of paper can be cut on the paper cutter for uniformity. Make the "paper quilts" as part of a measuring lesson.

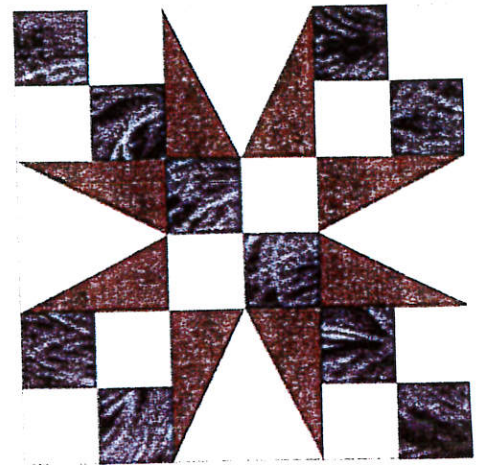


- C. The "Friendship" quilt features the child's name on a plain section of the pattern with patchwork surrounding it. Indelible fine point pens can even be used on fabric. The signature squares look nice among other quilt designs the class has made. A perfect homespun welcome at an Open House! And, a real reason to practice your penmanship! Expand the Friendship signature into a favorite poem or bit of poetry in each section.

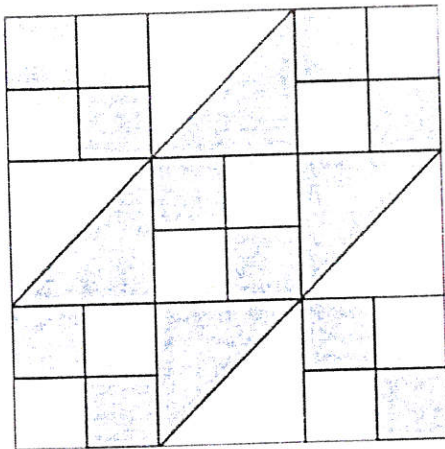
If it isn't worth doing right, it isn't worth doing at all.



"Lincoln's Platform" commemorates the Lincoln-Douglas Debates of 1854. There is also a patchwork design, referring to Stephen Douglas, called the "Little Giant."



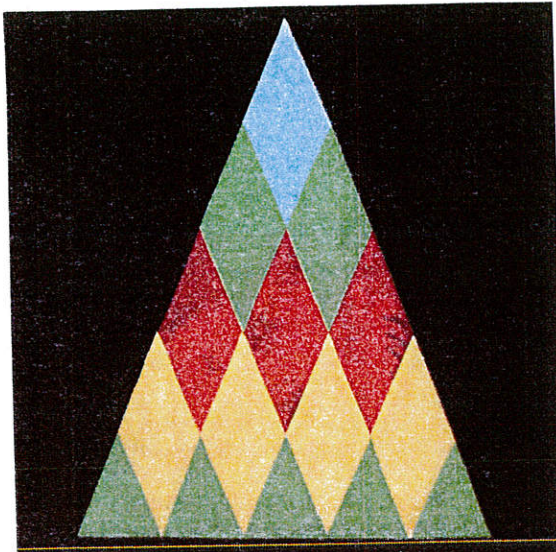
"54-40 Or Fight" was a popular slogan in the 1830s and 1840s. It referred to a boundary dispute with Canada over the Pacific Northwest.



"Jacob's Ladder," a favorite pre-revolutionary pattern of religious significance, was changed to "Road to Oklahoma" as the move West began. This same pattern came to be known during Civil War times in parts of the north as "The Underground Railroad." "Trail of the Covered Wagon," "Trail of Benjamin's Kite," "Stepping Stones," "Wagon Tracks," and "Road to California" are other names for the same basic design.

5. The best, short, must-read book which is based on quilts is Sam Johnson and the Blue Ribbon Quilt, by Lisa Campbell Ernst. This book deals with sex-role stereotyping and the country life while each page is bordered with a quilt design appropriately chosen to go with the story line. It will be a starter for many projects and discussions.
6. Quilt block stationary can be made with markers, colored pencils, or watercolors used to fill in the designs in the traditional patterns given in this guide. Inside, write a message of warmth. "Quilters make better comforters." "Old quilters never die, they just go to pieces."
7. Reproduce old quilting designs in several ways such as: fabric scraps, wall paper, stencils cut and sponge painted onto a backing. Put the finished "blocks" side by side for a full-size quilt wall display. Then, add the signature squares from your Friendship quilt project.

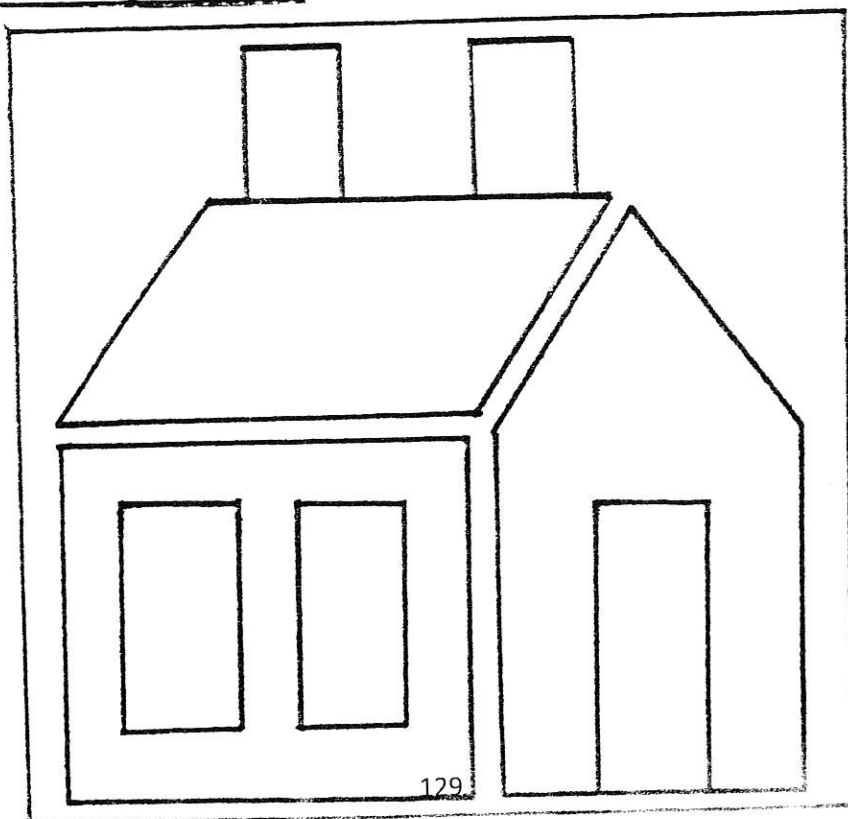
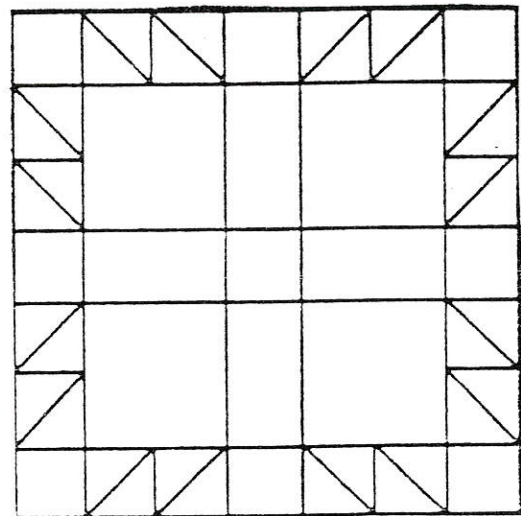
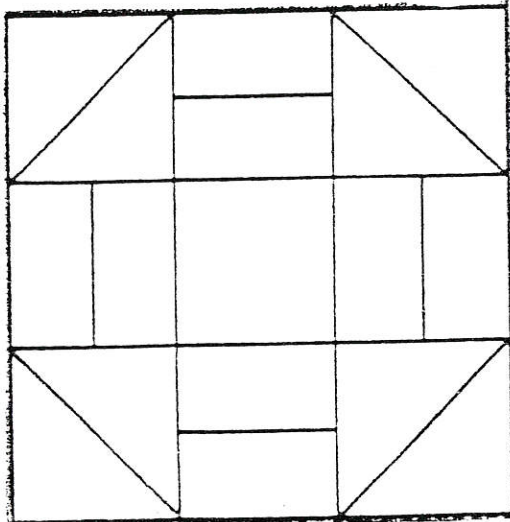
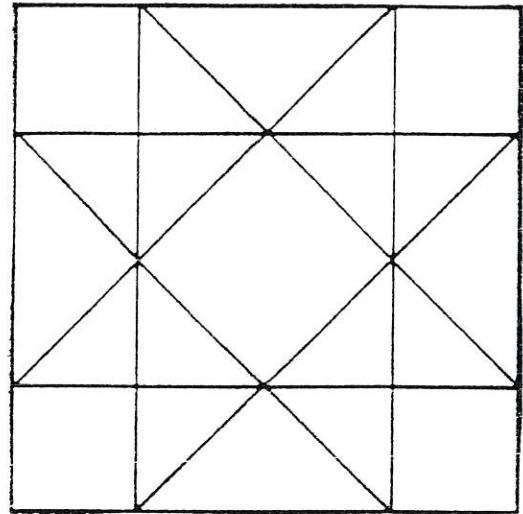
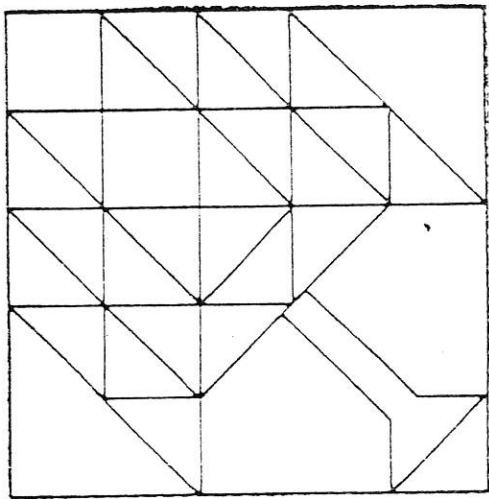
Necessity is a hard nurse, but she raises strong children.

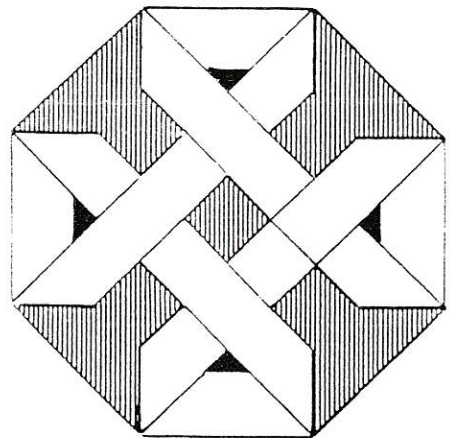
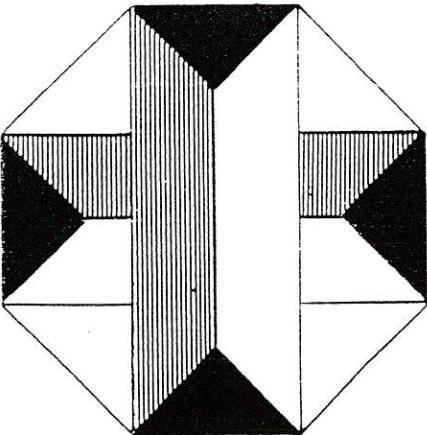
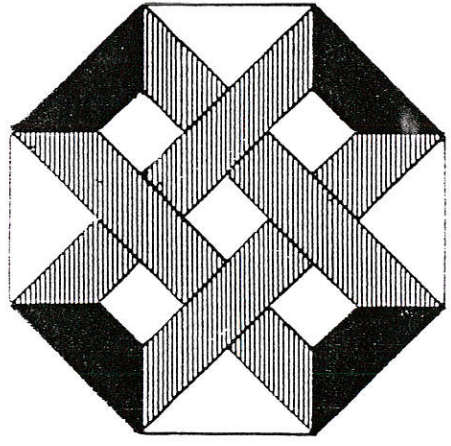
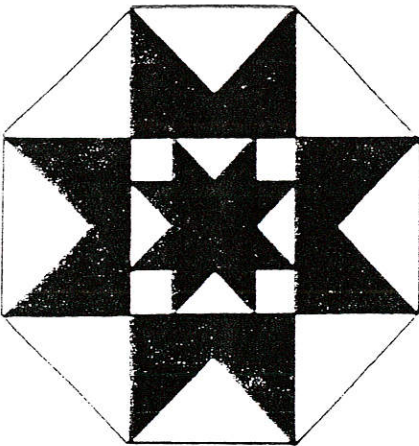
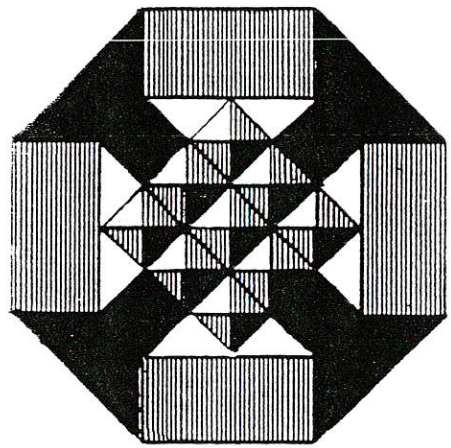
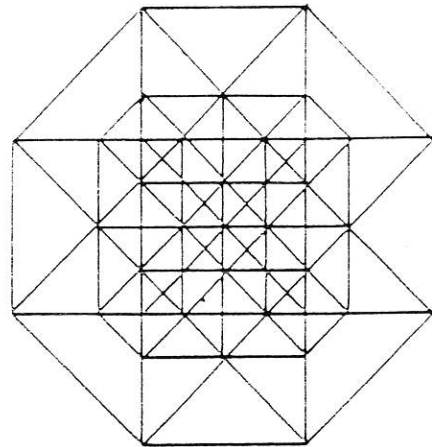
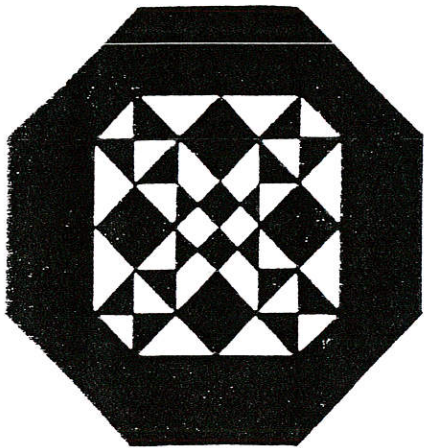
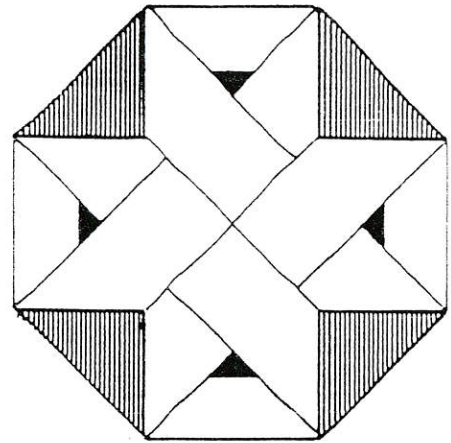
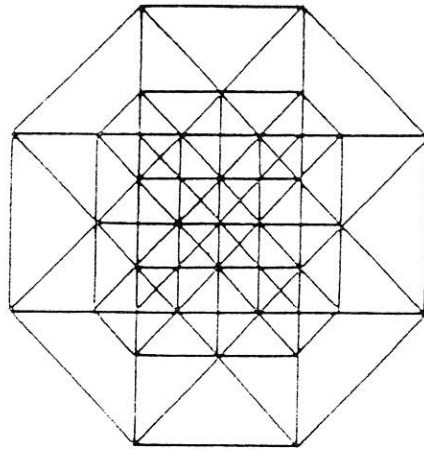
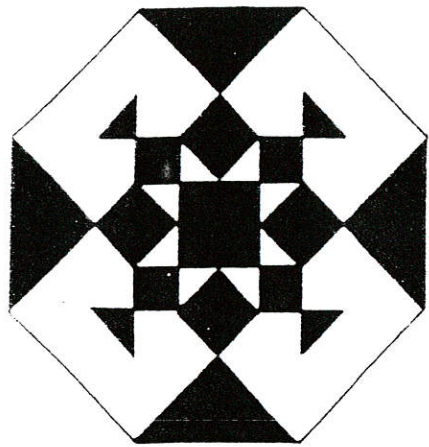


"Sugar Loaf" originated in the days when sugar came wrapped in blue paper for shipment before it was granulated. The paper was often saved to use in dyeing fabric blue.

8. For the easiest quilt using fabric, discover fabric crayons! They are available at fabric stores and two small boxes will be enough for the entire class very well.
 - A. Plan the design carefully. Perhaps your class will illustrate scenes from a favorite book or "pages" from Nebraska's history.
 - B. Decide on the scenes to be depicted, discuss how these might be drawn, research possible models for subjects, decide on the finished size, have the students sign-up for a specific scene. They will research and draw their trial copy using ordinary crayons. (Real artists often have to submit a model!)
 - C. Trial copies are submitted for a critique. Will the designs and words look right when reversed? Is the picture clear and legible. Is it based on strong colors and edges? What details and improvements can be added?
 - D. Students use clean drawing paper cut to size and the fabric crayons to do their final design. The coloring must be done quite dark.
 - E. The finished colored paper is placed crayon side down onto cotton fabric and ironed. The design transfers beautifully. Be sure to protect your ironing board with brown paper or old towels.
 - F. The finished cloth blocks can be pieced together with a calico sashing. Sometimes a mother or grandmother will help with this stage of the project. (Bless them!) If the finished project is to be a room divider or hallway hanging, don't add the expense of a batting. Simply back it with a sheet or matching calico. Student patience doesn't suit quilting, but they do enjoy "tying" their own square in the finished quilt. The grandmother can work with one student at a time to teach that technique. Surely your school has a bare space that would be warmed by a hanging patchwork, especially one that tells a story!

9. Be sure to sing "The Quilting Party", otherwise known as "Seeing Nellie Home".







BRANDS

Good fences make good neighbors.

BRANDS

Registered brands provided a positive means of identification for animals - especially cattle and horses. This was one way of identifying cattle which were lost. Early day outlaws often trailed stolen livestock to far off markets "working - over" a brand. Brands use letters, figures, geometric designs and pictures of common objects.

Here in Western Nebraska the cattle must be branded. Since many different herds from many people run on our open ranges, it is most important that each owner can identify his livestock.

As we travel to the Eastern part of Nebraska around Grand Island we leave the brand inspection area. That area has no open cattle ranges as the cattle are usually kept in feed lots, or penned in numbered lots and are kept separate for each owner. Therefore, no brands are necessary.

When American cowhands learned the art of lassoing from the Spaniards, branding procedure took the form in which it is practiced today. The roper, on a trained cow pony, throws the loop underneath the hind legs of the animal, and with a quick jerk, brings it bawling and pitching to the branding fire.

After the cow or steer has been thrown, a cowboy, who is called a flanker forcibly straddles the animal's hind legs. The brander, knife man and vaccinator, working simultaneously, finish with the animal in a few minutes.

The branding iron is made out of wrought iron or copper metal; some stockmen think the copper irons hold heat longer. When the iron has been heated to a red glow in the fire, it is pressed upon the side of the struggling animal and allowed to burn deeply, it being slowly rocked back and forth until it is set square and sharp into the hide of the animal.

Humane societies, for many years, have been attempting to eliminate the cruelty of hot branding. Stockyards were the first to attempt avoiding the criticism by using chemical mixtures for marking diseased cattle. The chemicals, at first, made a bald patch instead of a sharp clean brand, and have not become entirely satisfactory.

Experience is the best teacher.



ALLEN J. BEERMANN, CHAIRMAN
NEBRASKA BRAND
COMMITTEE

Cynthia E. Monroe, Brand Manager

NEBRASKA BRAND COMMITTEE
DIVISION OF LIVESTOCK BRANDS

No 90348

I HEREBY CERTIFY that in conformity with the laws pertaining to live stock brands and marks, the following described live stock brand, recorded on Application Number 18822 of the State Brand Records, was recorded on the 26 day of June 1988, for use in the name of Alroy Engleman of 1810 18 St. King, Nebraska, who claim the ownership and use thereof for the purposes stated in application. Used in the County of Scott Bluffs Banner Ship

BRAND IDENTIFICATION NUMBER <u>28533.15</u>	BRAND <u>(V)</u>	LOCATION <u>RIGHT</u> SHOULDER <u>(RHS)</u> <u>(HP)</u>
--	---------------------	---

(Recording Fee is \$25.00 for the first location, \$15.00 for each additional location—Entire side is \$55.00) Total Fees Received \$0.00

IN TESTIMONY WHEREOF, I HAVE HEREUNTO SET MY HAND AND AFFIXED THE SEAL OF THE NEBRASKA BRAND COMMITTEE.



CYNTHIA E. MONROE
NEBRASKA BRAND COMMITTEE
LIVESTOCK BRAND RECORDING DIVISION

THIS BRAND MUST BE RENEWED BY
DEC. 31, 1989

BY: Mary Jones BRAND CERTIFICATE CLERK

*PLEASE REFER TO THIS NUMBER IN ANY CORRESPONDENCE DEALING WITH THIS BRAND

All information about a brand appears on this example. No one else can use this brand on the location area except the person it is issued to. You could design a brand using your own artistic ability and send it to the Nebraska Brand Committee. If it is one that is available through the brand office, then you too can have your very own brand.

