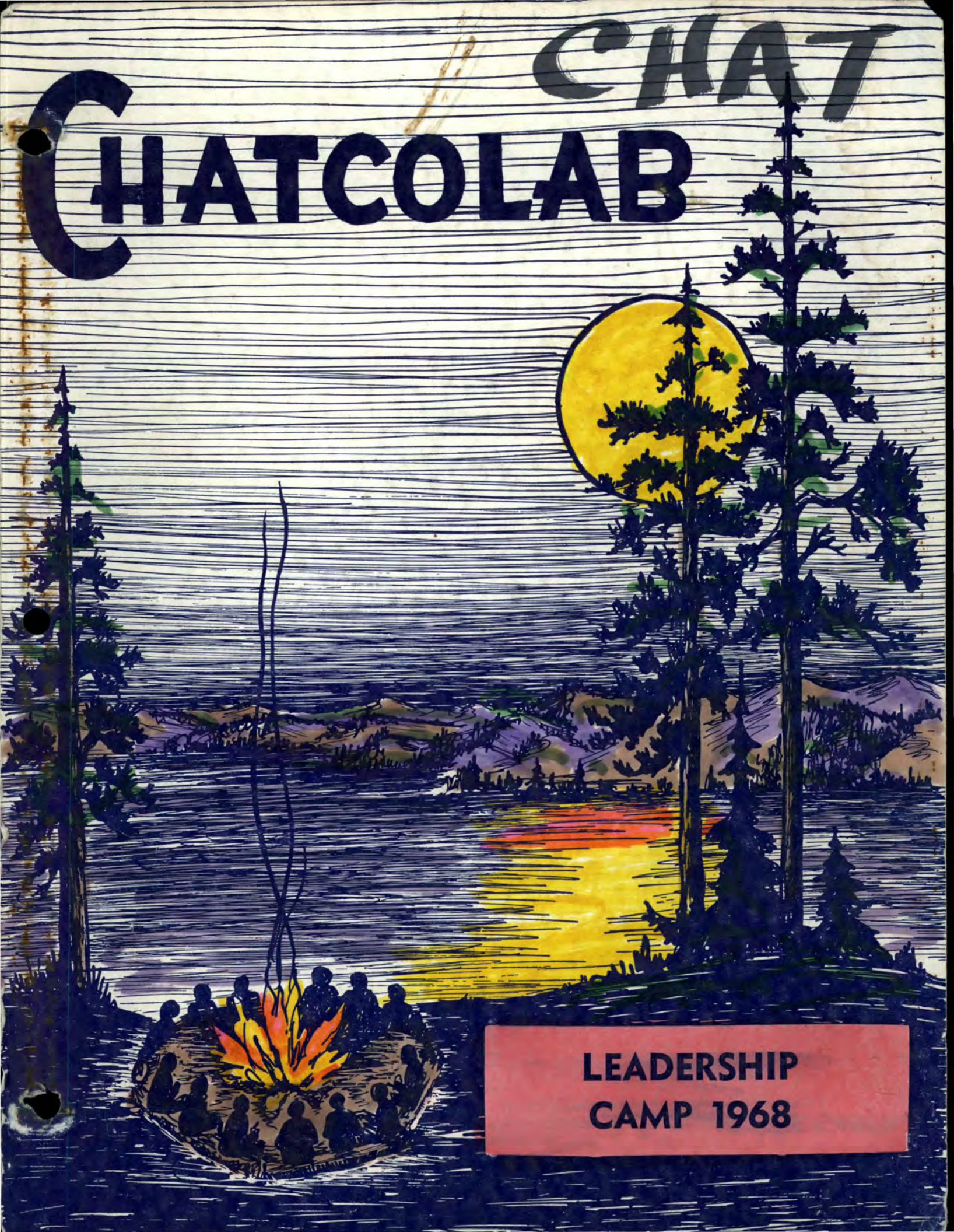
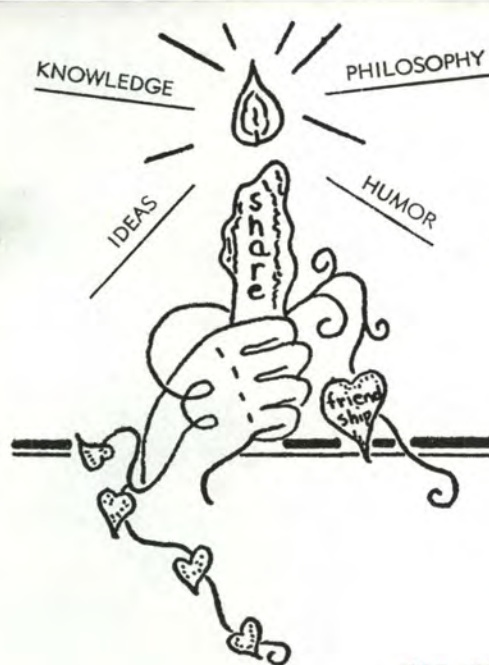


CHATCOLAB

CHAT



**LEADERSHIP
CAMP 1968**



NORTHWEST LEADERSHIP LABORATORY

THE
SPIRIT
OF

CHATCOLAB

*THIS NOTEBOOK is the outcome of
one week of sharing experiences. The material
was gathered, typed, mimeographed, and assembled
during the camp.*

These Western Leaders agreed that:

*This should be a sharing camp, with no distinctions
of leaders from campers or
pupils from teachers.*

*This should be a fellowship separated from any
sponsoring institution and self perpetuating
by some process of democracy.*

*Goals must be for the enrichment of all life and not
merely to add skills and information to already
busy folk.*

*Recreation Laboratory would invite attendance from
diverse vocations and never seek uniformity
for its campers.*

*Those who gather here assume cooperation in complete
sharing as a way of life.*

Now you are a part of Chatcolab.

This is notebook number 20

It is a record of a precious week together.

WITH TRUE APPRECIATION we dedicate it

TO ALL THOSE WHO HAVE HERE ENRICHED OUR LIVES.

CHATCOLAB LEADERSHIP LABORATORY PHILOSOPHY

CHATCOLAB LEADERSHIP LABORATORY is designed
as a stimulating experience for people
who are interested in recreation.

THE LAB IS GROUP LIVING
in which there is an exchange of ideas and
techniques in the field of recreation.

THE LAB IS A RETREAT FROM DAILY ROUTINE
Group unity grows as individuals develop together
in work and play.

MAJOR EMPHASIS IS PLACED ON JOY IN FELLOWSHIP.

NEW KNOWLEDGE AND ABILITIES
gained through the sharing of creative activities
lead to mental, emotional and spiritual growth.

AS A RESULT OF LAB EXPERIENCE individuals recognize opportunities
for good living.....

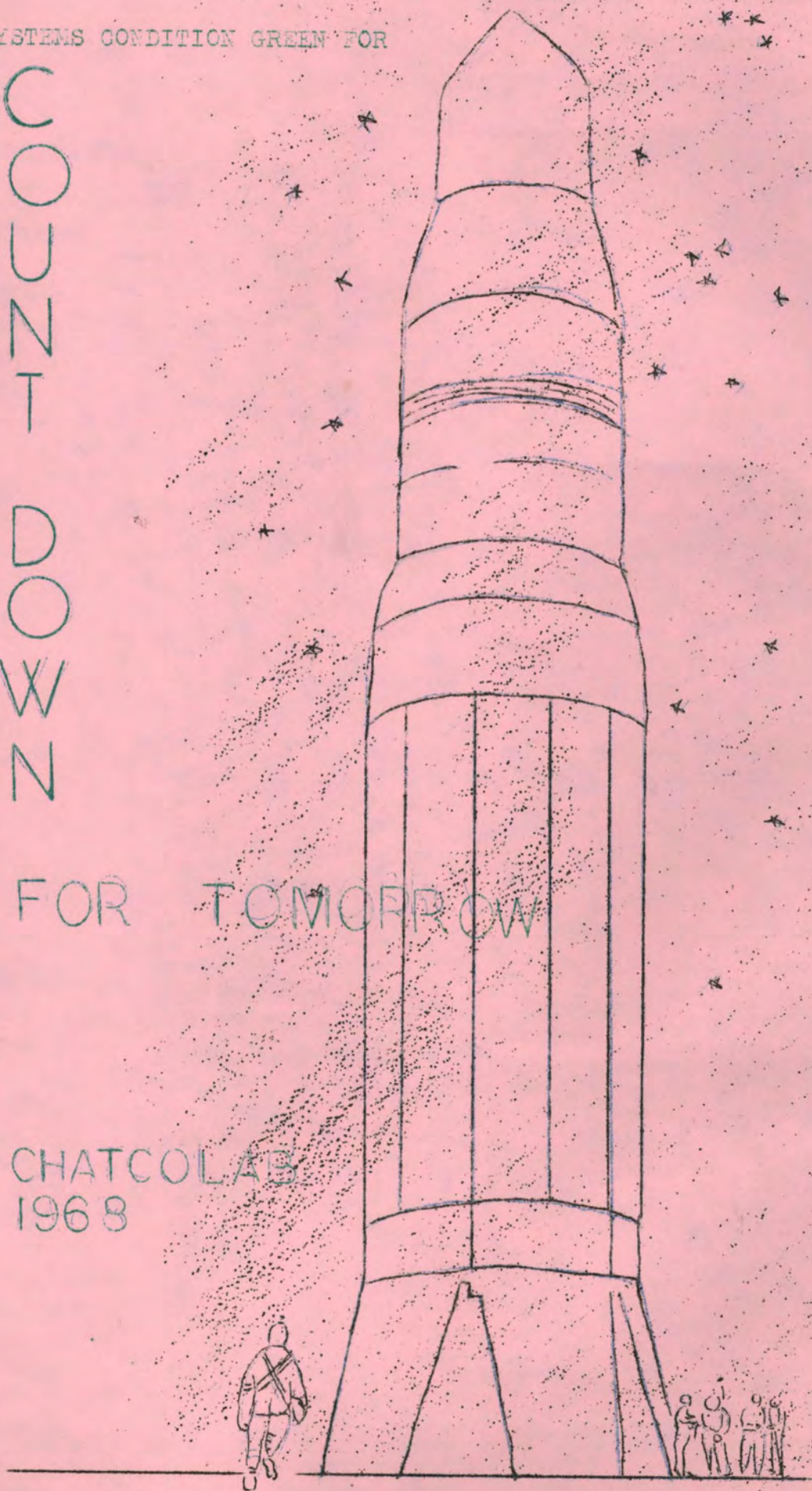
BY SHARING ONE'S SELF FREELY!

ALL SYSTEMS CONDITION GREEN FOR

COUNTDOWN
WOOD
FOR

TOMORROW

CHATCOLAB
1968



DEDICATION

This notebook is dedicated to the memory of
Howard "Chief" Morton.

He was a big man physically, but he was also kind, jovial, alert to the feelings of others-- big souled. There was likely no person who ever knew Chief who did not look upon him as a friend, for no one could be around him for long without finding his own life enriched by the contact.

Chief believed deeply in the Lab approach to leadership development. Throughout many years he devoted much time to telling people about CHATCOLAB, to helping them make arrangements to attend and to aiding them to benefit to the utmost from the Lab while they were here. He also served on the Board.

With warmhearted feelings kindled by the memory of Chief, all Chatcolabbers who knew him jointly express in love, their memory of him through this dedication.





Number the pages and place the proper page number in the place below.
Have Fun!

The Spirit of Chatcolab
 The Philosophy of Chatcolab
 THEME-- Countdown to Tomorrow
 Table of Contents
 Gems from Your Chairman
 A word from the Records Chief
 Flight Crew (Board)
 Scientists and Technicians (resource)

1949	Research for the Countdown (letters from Labbers)	
1950	Chatco Lob (History)	<u>18</u>
1951	Space Voyagers (picture, Roster)	<u>23</u>
1952	Space News (families)	<u>34</u>
1953	Cut-Of-This-World Foods from the kitchen	<u>47</u>
1954	Space Cookery (Daylight breakfast, Venus Fish Fry, Martian Barbecue)	<u>55</u>
1955	Table Fun--Special News Bulletins and Wild Happenings	<u>61</u>
1956	Energizer Time (Tea)	<u>74</u>
1957	The Briefings (Discussion)	<u>80</u>
1958	Sonic Sounds (Music)	<u>91</u>
1959	A Walk In Space (Nature)	<u>102</u>
1960	Creative Activities (Crafts)	<u>108</u>
1961	Strategy (Demonstrations)	<u>172</u>
1962	Games	<u>178</u>
1963	Dancing	<u>186</u>
1964	Weightlessness (Parties)	<u>211</u>
1965	Suspended in Space (Ceremonies)	<u>225</u>
1966	Guiding Stars (Inspiration)	<u>236</u>
1967	Way Out Stuff	<u>242</u>
1968	Jet Trails (Autographs)	---
	Journey's End	---





6
CHATCULAB,
May 12-19, 1968

Dear Friends:

An important fact of living is that each of us is a measure in a life-flow of human interactions. Like a stream, the life-flow is sometimes serene, sometimes turbulent. To me, constructive leadership is people finding within themselves the ability to plan and to act together to calm the turbulent areas, thus averting the erosion of personal dignity, the loss of communication, and the fomenting of hate and violence, which are born of and nourished by ignorance, fear, selfishness and prejudice.

Our chief objectives at CHATCULAB are to further develop our leadership abilities and to have some fun; so I hope that your experiences at the Lab have enabled you to

COUNTDOWN TO:

Growth in knowing yourself,
Expansion of your concern for and your understanding
of other people,
Improved ability to sense when your leadership is needed
for the benefit of those for whom you are concerned,
Equivalent skill in discerning when you should relinquish
leadership responsibilities to others,
Acquirement of more skills and techniques useful in
democratic leadership, and
Increased confidence in yourself in a situation
requiring your leadership.

I also hope that your week at CHAT was an enjoyable one.

My wish is that you succeed in all your efforts wherein you attempt to help others to be more resourceful, cooperative and constructive as individuals and as groups.

Vernon Burlison

A Word From The Records Chief:

A week ago, this book was only an idea in my mind-- today it is a reality, through the efforts of every person here. This has been a most gratifying experience and a week filled with happiness and fun for me. May all those who use this book enjoy it, as it is a book never to be duplicated any other time or place, as it has been the recording of the experiences and learning of each one of you, contributing to it all in many ways. May you all enjoy this notebook of memories of a week of sharing because we care.

Helen Keller expresses much better than I ever could what the friendships I have made here at Chat mean to me---

FINDING A FRIEND

There are red-letter days in our lives when we meet people who thrill us like a fine poem, people whose handshake is brimful of unspoken sympathy, and whose sweet, rich natures impart to our eager impatient spirits a wonderful, restfulness which, in its essence, is divine.

The perplexities, irritations, and worries that have absorbed us pass like unpleasant dreams, and we wake to see with new eyes and hear with new ears the beauty and harmony of God's real world.

I would like to share with you one of my favorite prayers...

O Lord, grant that each one who has to do with me today may be the happier for it. Let it be given me each hour today what I shall say and grant me the wisdom of a loving heart that I may say the right thing rightly. Help me to enter into the mind of everyone who talks with me and keep me alive to the feelings of each one present.

Give me a quick eye for little kindnesses that I may be ready in doing them and gracious in receiving them. Give me a quick preception of the feelings and needs of others, and make me eager hearted in helping them.

"And though I have no gold to give,
And only love must make amends,
My only hope is while I live
God make me worthy of my friends."

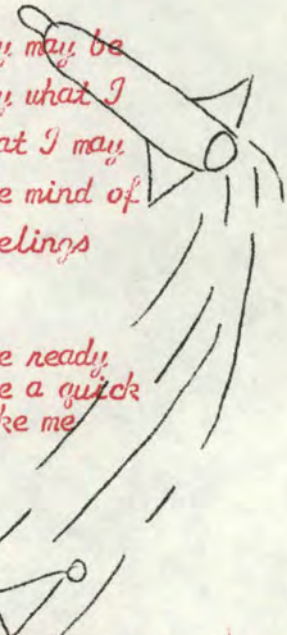
Our Theme: Count Down For Tomorrow calls to mind another "quote" from an unknown source I would share with you..

TOMORROW

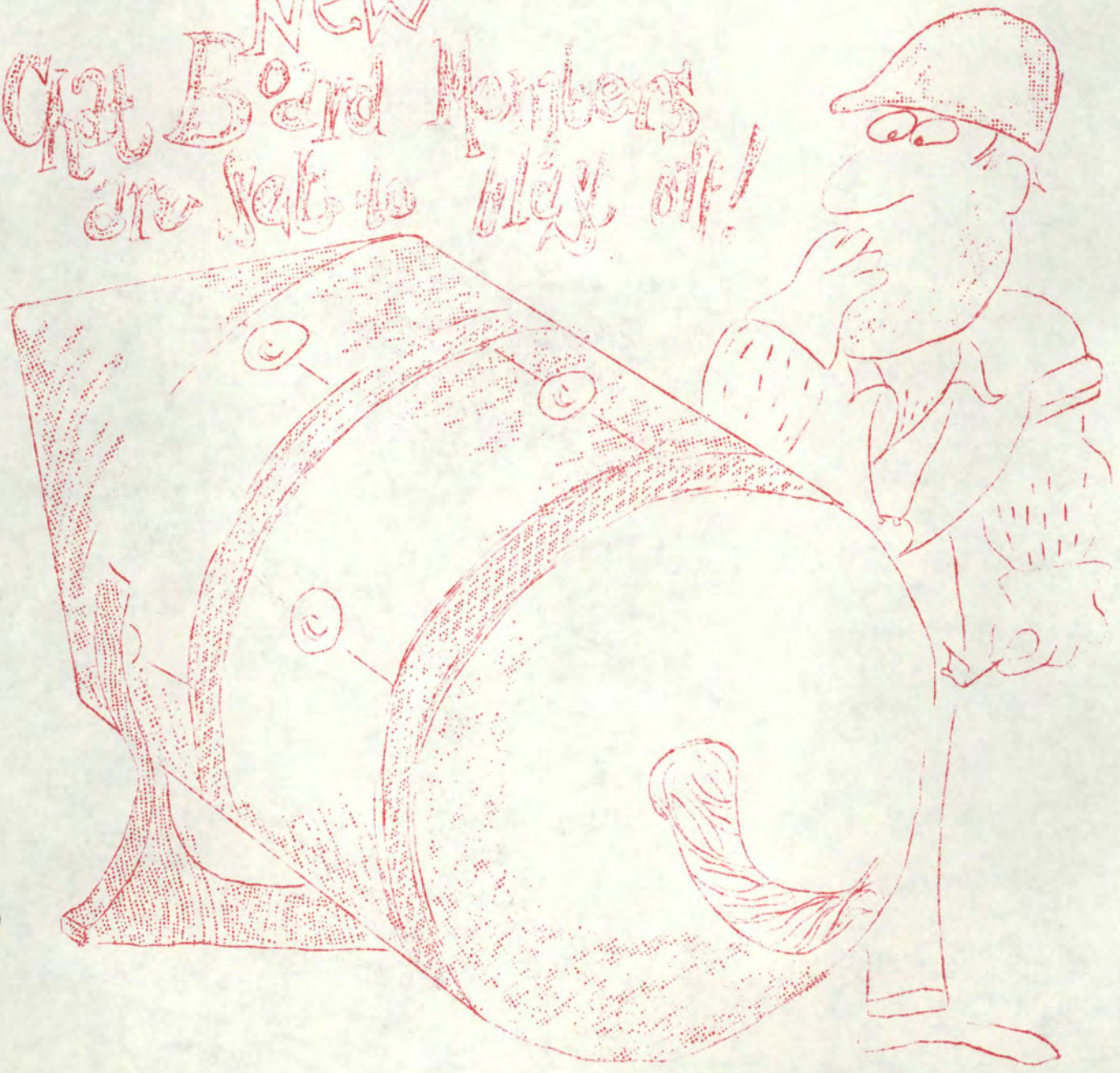
A way unknown, a book unread,
A tree with fruit unharvested,
A sea unsailed, a word unsaid,
A house with rooms unentered,
A tale untold, a tear unshed,
A need unrolled of colored thread,
A field untilled, a friend uned,
A loaf unbaked of living bread,
A song unsung, a hill ahead,
A beauty spot unvisited,
A web unspun, a wing unspread,
A hope as yet unheralded,
A fight unfought, a fear unled,
A conqueror with uncrowned head.

I love you all
Leila #

"Give me the vision to see
The faith to believe
And the courage to do!"

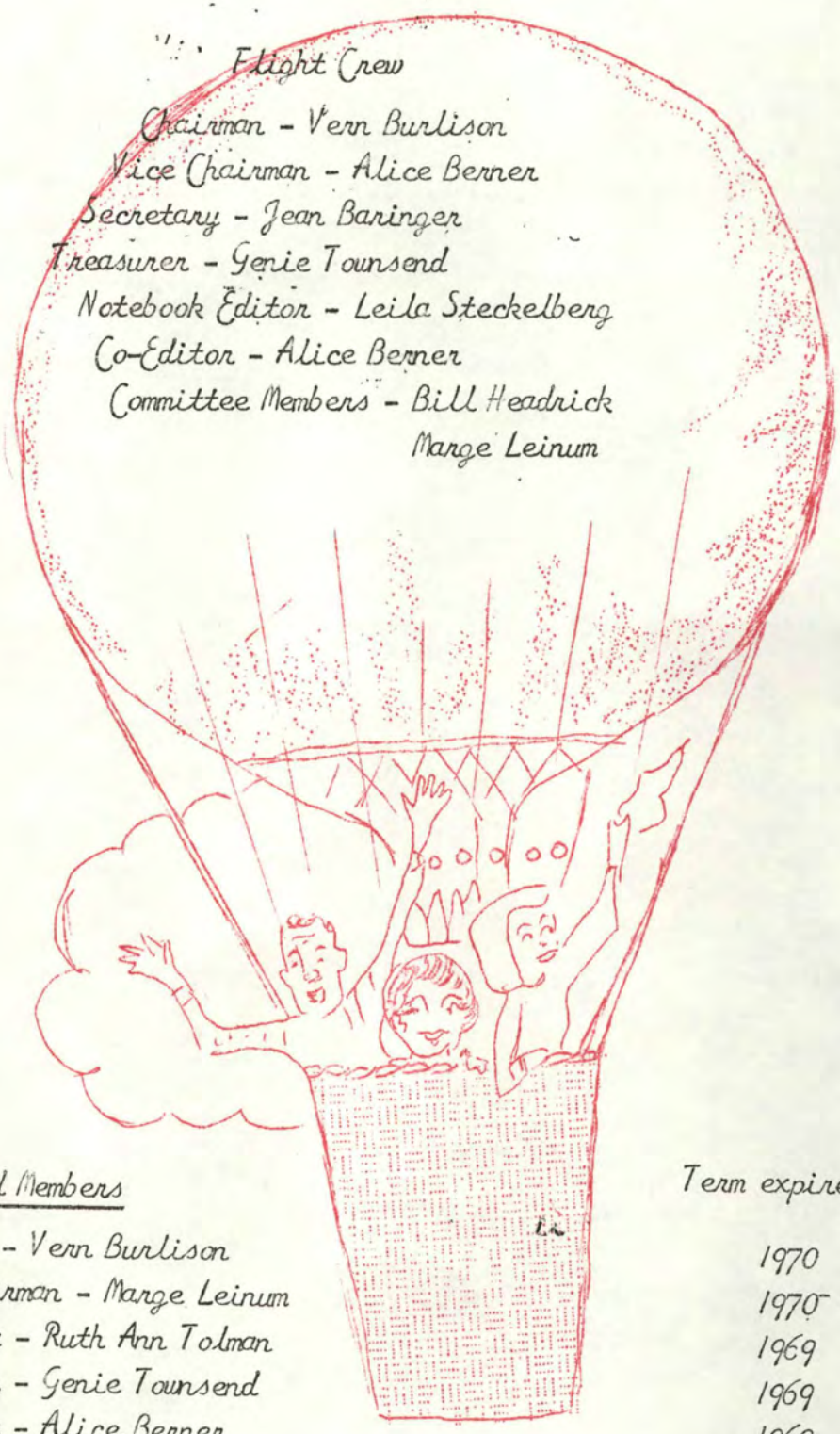


New
Capt Board Members
are set to play off!



Flight Crew

- Chairman - Vern Burlison
- Vice Chairman - Alice Berner
- Secretary - Jean Baringer
- Treasurer - Genie Townsend
- Notebook Editor - Leila Steckelberg
- Co-Editor - Alice Berner
- Committee Members - Bill Headrick
Marge Leinum



New Board Members

- Chairman - Vern Burlison
- Vice Chairman - Marge Leinum
- Secretary - Ruth Ann Tolman
- Treasurer - Genie Townsend
- Publicity - Alice Berner
- Notebook Editor - Leila Steckelberg
- Co-Editor - Alice Berner
- Board Members - Bruce Elm
Bruce Carter
Jim Beasley
Clarence Stephens
- Alternates - Marge Santeford, Nelda Johnson and Hazel Beeman

Term expires

- 1970
- 1970
- 1969
- 1969
- 1969
- 1969
- 1970
- 1971
- 1971
- 1971

Scientists and Technicians
1968

Song Leading Don Clayton
Folk Dancing Bruce Elm
Discussions Don Clayton
Parties Leila Steckelberg
Ceremonies Marge Leinum
and Bill Headrick
Barbeque (and Genuine Indian TeePee)
Rock Polishing Marge Bevan
Peasant Painting and Decoupage
Mary Fran Bunning
Small Crafts and Plastics
Jean Stephens Baringer
Lois Stephens
Copper Enameling Leila Steckelberg
Leather Tooling Chuck Voss and Hazel Beeman
Feather flowers, fur picture and other crafts Hazel Beeman
Cone Craft Paper Mache Flowers Mable Franklin
Fly Tying and Outdoor Cookery Charlie Scribner
Table Fun Jen Baringer
Demonstrations Alice Berner
WAKE UP Dwight Wales
Flag Ceremonies Alice Berner

Notebook Staff

Editors Leila Steckelberg and Alice Berner
Typist, art director and Historian Sarah Arndt
Mimeo Dwight Wales
Labber Typists Genevieve Clark, Miriam Beasley
Paula Bode, Fran Fleener, Nelda Johnson
Family Space Artist Fran Calhoun
Our Thanks to All Who Helped



SOME IDEAS FOR TELLING FOLKS BACK HOME ABOUT CHATCOLAB

I. NEWSPAPER ARTICLES

- 1. Use attached article as a beginning. Add names of labbers from your area and other information for blanks. Feel free to rewrite or add to any part of the article. Some of your own experiences make it more meaningful.
- 2. Article will be best received by paper if you retype it(double spaced) with your name, address, and phone in the upper corner. (Note: married women should use their husband's name, not their own first name) Also, it will be received better if not more than one double spaced page long. The editor may accept longer articles if he is used to receiving articles from you or if it is sent in through the county extension office.
- 3. Send news article from Chat or deliver to newspaper when you return home. You may want to include a copy of the Chat brochure.
- 4. If possible, send a copy of the news article as it appears in the paper to Chatcolab, Box 542, Moscow, Idaho 83843.

II. PERSONAL CONTACTS

- 1. Informal discussion at any time.
- 2. Presentations at group meetings--including brochures, notebook, and pictures or slides you took at Chat. Additional brochures or notebooks may be obtained at the Moscow address, if you need more.

III. SLIDES

- 1. Slides of representative Chat activities may be available to purchase as a set. If you are taking slides or would like to buy a set--see sign up sheet on bulletin board.
- 2. Borrow slide set from someone in your area, if you do not have one.

IV. ANY OTHER IDEAS YOU HAVE ARE FINE.

_____, _____, and _____ from _____ attended the
(town, county, etc.)
Northwest Leadership Workshop (commonly called Chatcolab), May 12-19, a
fun filled week full of learning experiences. They represented _____
(organization)
and _____ attended on scholarships made available by _____.

Chatcolab is a leadership laboratory--a week with leadership development opportunities for everyone. Each day's activities were planned and carried out by those attending. It is held at Camp Heyburn on Lake Chatcolet in northern Idaho. Those attending this year came from all walks of life--high school and college students, homemakers, and professional people such as county extension agents--but all had one thing in common, they were volunteer leaders of groups such as scouts, 4-H, church youth, with a desire to share leadership and recreation ideas and experiences.

The ninety labbers this year came from Idaho, Montana, Oregon, Washington, California, Colorado, Illinois, Texas, and Utah. Resource leaders were available in the areas of group singing, dancing, games, party planning, ceremonies, peasant painting and decoupage, rock polishing, cone craft, copper enameling, leather tooling, fly tying, pebble people, homemade wooden games, and flower making. Daily group and individual discussion centered around leadership--what is it, what are common problems faced by leaders, how might problems be solved.

(Here you may want to add a few personal sentences about ideas you gained and how or where you plan to use them.)

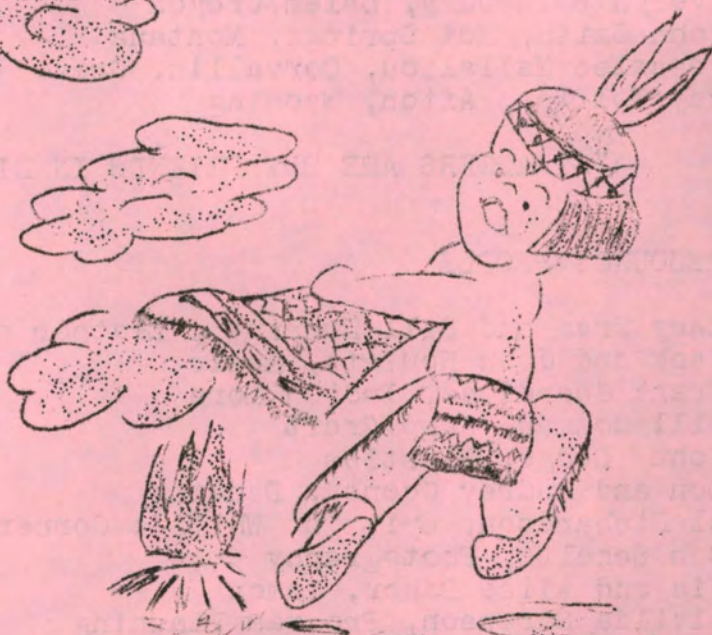
Chat is a non-profit lab and has no sponsor. It has been carried on since 1949 by those who take part. An elected board is the executive body, and does the general planning and making of arrangements for each year's session. For many years Chatcolab and others of its kind throughout the country have been enabling people to develop their capacities more fully. The learning experiences at Chat may be important elements in helping to provide our more leisure-oriented, automated culture of tomorrow with deeper meaning and creative possibilities.

Anyone desiring more information may contact one of the 1968 delegates from this area or write Chatcolab, Box 542, Moscow, Idaho 83843.

When you tell about CHAT ---
Here is a Brochure to pass on
to someone you hope will come
to CHAT next year.
This is one of the ways
CHAT is perpetuated.

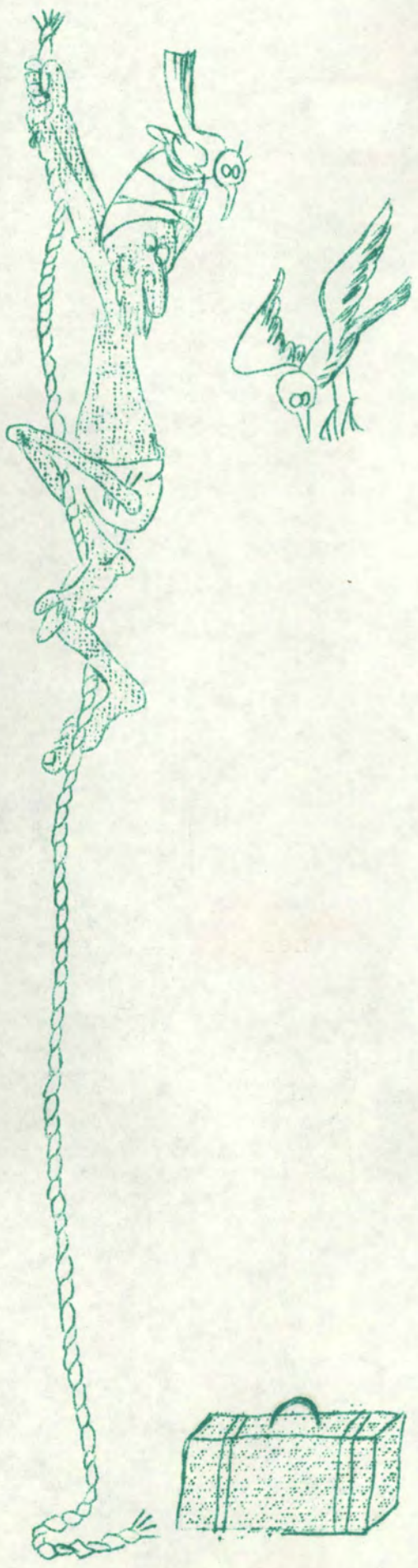
TO
CARE
AS
TO
SHARE

NORTH WEST FOLK FESTIVAL



1949

RE DRAWN BY
Gen Clark



"WHO WILL BE THERE?"
 We wonder...
 We who couldn't go
 Because of distance, or work or---
 worse...
 Who didn't have the dough. (;)

So many years have passed,
 Too few letters to old friends,
 Yes, a reunion would be the time
 To maybe make amends.

And learn of all the many things,
 Well planned, or so by chance,
 That do transpire while you are ther
 ..FOOD, Crafts, and Song and Dance!

The fun around the campfire,
 Activities at the lake....
 Make us all remember,
 And wish to participate!

So we say Hello, all Labbers,
 Best wishes we bestow
 We'll try to make the next one,
 We who couldn't go.

(Inspired by a
 class reunion verse
 from somewhere)
 Sarah Arndt.

This being an anniversary year, we would like to share with you parts of letters received from former labbers. We all wish they could have been here, but since they could not, perhaps the sharing can be in word form.

Also for this anniversary year, a card file was made for all those who attended Chatcolab since it started. If you know any who have moved or married since they attended please send this information to CHATCOLAB, Box 542, Moscow, Idaho, 83843.

"Was thrilled yesterday to receive the Chatcolab brochure-- I appreciated it more than you will ever know. Just wish that I could pack up my 'things 'n' stuff' and be there May 12... With best wishes for continued successful Lab years..."

Alvilda Sorenson
Eruir, South Dakota 57233
her town address: Mrs. Hans Sorenson
1019 Eighth Ave.
Brookings, S.D. 52006

"Thanks for the invitation to the 20th anniversary, Chatcolab. Sorry I cannot make it because I am teaching at the University of Oregon this term... Tell everyone 'hello'. I hope to attend Chat another year when I am not working."

Hattie Mae Rhonemus Nixon (Mrs. Max)
2407 Mission Ave, Eugene Oregon, 97403
Attended Chat in 1952, 53, 54, 55, 56, 1962, 1964

"Thanks very much for sending us the brochure about Chatcolab for this year. We will not be able to attend, but we would like very much for you to keep us on your mailing list... We remember well our wonderful week at Chatcolab and we will be thinking of all of you especially the week of May 12-19. We send you our best wishes for happy people and good weather."

Winren and Mary Lea Bailey -- attended in 1965.
World Wide Games, Inc.
Box 450, Delaware, Ohio, 43015

Wish I could be with you & celebrate this 20th anniversary of Chat, but I shall have to just send my congratulations and Best Wishes.
Aloha from Hawaii Marcia Skaer, Spokane.

"It is with regret that I answer the 20th anniversary call to say I can't come. Every year I hope that this will be the one when I can again come. I enjoyed the craftsmanship, the fellowship and all that goes with Chat week... I enclose my best wishes for the most successful Chatcolab week, ever"

Mrs. Kathleen E. Treweek
Route 1, Kalispell, Montana 59901 a 1952 Labber

"Sorry I can't be with you but I'm no longer a meeting-camp-conference attendee. I retired Jan. 1. Reason-- I said "I do" Dec. 29.

Hope you have a very successful Lab. Tell all my friends hello."
Marie McKenzie Felan.
Route 2, Minot, N.D. 58701 a 1965 Labber

GLEN DOLDONE telegraphed his greetings to everyone, and regrets that he would be unable to attend this year due to illness in the family.

Fort Collins, Colorado

Hello young lovers.....Take heart! As witness the following letter from Barbie Pepper, who met Don Stephens at Chat in 1963...

Stephens! In a letter to Doc Roc and Velma S.....

I sure hope you are having a ball at my favorite spot. You just might take a moonlit walk down to the pier and give each other a big smooch for Don and me. I hope that we can bring our two little boys back to Chatcolab someday so that we can be the shining example to all "the camp romancers" young (and not so young) what can happen when you have "just a camp romance" at Chatcolab, U.S.A.
Don and Barbie Stephens,

And one you older Labbers will be interested in the names

December 2, 1949

Many moons have passed since we have contacted each other, and I am sure by now that you are eager to let us know your suggestions for another and better than ever Chatcolab for 1950...

Bits we have heard about Chatcolaborators the past few months:

ED BRATTON is now a married man. HILDA BROEDER really came back with lots of good ideas. DON CLAYTON was sweltering in a meetin' in Iowa. DAN WARREN states camp will be greatly improved next year (buildings etc.) VIRGINIA SHIPMAN, MACK McNALLY, JOHN HILLMAN; VINCE COONEY (dance instructor at camp) EMIL ELLASON AT Havre. FRANK GUARDIPEE busy at Schout and 4-H gatherings in Idaho and Montana. GEO. GUSTAFSON--saw the Radio City Rockette on his vacation..SCOTTY KLEINSCHMIDE has almost lost her voice talking about our Lab at sundry gatherings in Bozeman. MARGARET KOHL busy in recreation work. NITA PETERSON, RUTH RADIR; BOG ROBISON keeps busy in many organizations and activities, as do KIM ROBERTS, GRETA ANN STUCKY, BARBARA WILLSON. Enjoy hearing MARJORIE JENNINGS voice on the radio. EVELYN SAINSBURY in Ore. DON WRITES PICTURES NO GOOD. SORRY! LOUISE RICHARDON, Chat Sec'y.

And from JIMMIE FLEET, last year's labber, from Great Falls, Montana..

"I am only too glad to say that I was there at least once. Being treated as an adult when you are a "kid" is quite an experience, and changed some of my thinking.. To the new Labbers.. I hope your week is as memorable as mine was. TO DON CLAYTON-- I told the kids of my county that squirt guns were required. So be ready to defend yourself! To everybody-- Memories live on, so take part in everything you have time and energy for!"



1950



1950

CORRIDOR OF NATIONS

1950

PIONEERS

NO particular theme was stated at the front of the book, but one of the main ceremony themes was PIONEERS to the west, so we borrowed that name for this year.

103 Labbers registered; 21 resource people offered Camp craft, Leather and metal, Music, Indian Lore Dancing, Photography, Games, Program Planning Aluminum etching, Creative Painting. 2 cooks and 2 stenos did the hard work, while the rest had FUN.

CAMP CREED

I believe in the wonder of the out-of-doors.
In the inspiration of the stars,
And in the allurements of life in the open.

I believe in the strength of the hills,
in the silence of the night,
and in the music of the birds and trees.

I believe also, that my body was made for action.
That my mind was made for thinking,
And that my heart was made for loving,
In unison with the life in nature.

I believe that to laugh and sing,
To swim and walk, to study and play
To eat and be happy, to be kind and free,
To grow strong and good is my God given right.

I believe, too, that to be happy I must be good,
That to be worthy, I must be kind,
That to be loved, I must think love.

II

A camp gives freedom which is a vacation. It offers the best natural environment in which to give us guidance. We are away from daily routine. We respond more naturally to situations. A camp is a self-governing body. This adds to the free spirit as do the wholesome programs, play, hikes, crafts, vespers, campfires, and all the surrounding scenic beauty. Camps are filled with rich experiences for everyone.

III

Life is sweet just because of the friends we have made,
And the things which in common we share;
So we ought to live on--not because of ourselves--
But because of the people who care.
It's the living and doing for somebody else,
On that, all life's splendor depends:
And the joy of this world when you've summed it all up,
May be found in MAKING FRIENDS!!

Your notebook this year is a good example of how Chatcolab operates... Tradition means a continuing thing, yet with the gleanings from past years at Chat incorporated as a twentieth anniversary, we remind you of the theme of this year... Count Down for TOMORROW.

Your table of contents combines past and future, as we used a theme design if possible, from each year of the notebooks and the persons responsible for the work on them. Every year, I am sure, other than the office staff which is necessary, many labbers have always enjoyed working on the various pages one way and another, and having a part in seeing the precious notebook pages pile up into the valuable resource book it truly is. Things you have seen and helped make happen, and recorded for you to take home. Memoreis of people and things, available in no other way. We hope you will enjoy these history pages as much as we have enjoyed selecting the items mentioned. You would have listed other things. But we hope some of you will recognize a few names of people you knew, some will use the themes for suggestions, if nothing else. But we hope all of you will enjoy the whole notebook. We have enjoyed putting it together for you.

Some of the history from the Board notes are of interest:

Maximum registration set at 80 limit. Cost \$27.50
Form letter sent, with replies received from : Jerry Fenn,
Evelyn S., Virginia Shipman, Travis Hughes, Gertrude
Van Wetchel.

1949 Camp Dates to be May 11-17 (camp started on Wednesday
several years.

Notebook Crew: Emil and Al, Louise, G^Us, Jim Huntley, Scotty.

1950 Notebook Editor, Louise Richardson, John Smith.

Camp improvements included wall separating kitchen
from rest of room, addition on "Wreck-hall"
Kitchen equipment; Kitchen management to be special inter-
est session.

1951 Notebook crew again: Louise, John and Gus.

1952---AL RICHARDSON to do Indian designs. (used first in 1953)
Notebook: Wendell Prater and Committee.. One person to
be in charge of each division.

Allow 100 to register
122 in camp this year (includes
cooks and workers)

1953 JIM GLOVER suggested FAMILIES plan.
HATTIE MAE RHONEMUS first chairman.
DAN WARREN: Notebook chairman

1954 no information

1955 Mrs. Nettie Barber, Joyce Ann Merrill notebook crew
Up to this time, pictures and much information of
interest were not given due credit.

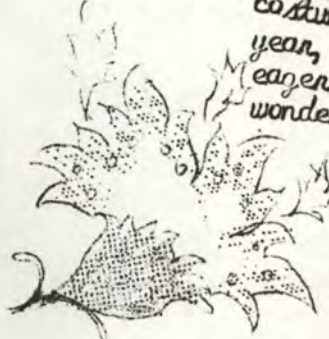
"SMORGASBORD"

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

HISTORY OF CHATCOLAB SMORGASBORD

Eight years ago, at the first Chatcolab, Mary Francis Bunning with shining brown eyes and a warm Scandinavian heart, started the first of the Christmas smorgasbord. Since then it has grown to be a tradition looked forward to by all who attend the lab. About 25 of the labbers work together in cooperation adding recipes handed down in their family. People such as Marie Neilson from Sweden, Betty Stutz, Jane Farwell and Alveda Sorensen have contributed recipes that have been used over and over. Narge Leimen, who has been cook for 7 of the 8 years, and who is as Norwegian as Norway itself has also been a great help in giving the food authenticity. Starting on Thursday spicy aromas start drifting from the kitchen, and by Saturday everyone is anticipating the feast. Many traditions are incorporated into the festivity. Mary Fran and the Labbers have made fabulous costumes, table and room decorations every year, and are always looked forward to with eager anticipation... Just another of the wonderful experiences always happening at

CHATCOLAB.



CHATCOLAB HISTORY

(as related by Charlie Scribner at 1965 Sunday Night Ceremony)

The older buildings here were constructed in 1934 as a CCC camp; the messhall, the old Rec hall, barracks #4, the office, and bathhouse. After their occupancy by the CCC was ended the Heyburn Camp Association, a group consisting of the county agents from several counties in northern Idaho and eastern Washington leased the site from the state for outing facilities for 4-H groups. When Chatcolab was organized they applied for and were granted a week before the 4-H clubs needed it. The old buildings were designed for only three years use originally so considerable maintenance was required to keep them in condition for use, or at least somewhere near that condition. Due to the short time lease it was not felt that more than the barest of maintenance was justified.

Then, eight years ago the law was changed to make possible a 7 year lease with renewal clause. This made the future of the camp for our use secure. The counties concerned built the newer small barracks (names engraved), razed several of the most dilapidated of the old buildings. The Board, including the committee of Chatcolab, promoted and moved the present recreation hall---Shanabrook?--from the Diamond National Company at their logging camp east of Bovill. Volunteer labor, chiefly county agents and those others who they could inveigle, erected it.

The camp is presently used by ten county 4-H encampments, Chatcolab, a western forestry training camp, one church group, and a sort of summer retreat for part of the faculty of the University of Idaho.

Locally there are some interesting natural and historical points. In 1843 Father Point erected St. Joseph's Mission on the foothill on the north side of the river almost directly east of our camp. This was the first church erected in Idaho. It was located at an ancient Indian encampment and on a much used trail between the Tensed area and the upper Coeur d'Alene River. Late high water made the fathers dissatisfied with this location.

Therefore, in 1846 they moved to the site of the Cataldo mission, just off Highway 10 and slightly west of the village of the same name, under the direction of Father Nicolous Plant. This is easily accessible and very much worth the effort and time needed for a visit. The huge timbers, moved in and erected by manpower alone, are rather awesome. Small poles were inserted between them. Grass was woven between these; then a coating of mud was applied. Excellent finger prints of these old workers are still plainly visible. In 1877 the mission was again moved to the present site at DeSmet, but a week-long summer encampment is still held each summer at the old site.

In 1958 Captain John Mullen started to build a military road from Walla Walla to Fort Benton, Montana. His road came down the point just beyond the village of Chatcolet. Traces of this old way can still be seen. He crossed the outlet to Lake Chatcolet which he called Poun Lake then followed up the south bank of the St. Joe River to the site of old St. Joseph's Mission. Here he built a ferry of sorts, then took a route to the Coeur d'Alene River which is closely approximated by State Highway 3. This route was troubled by high water for considerable periods so in 1863 the good captain constructed a route through the present city of Coeur d'Alene, thence eastward near the present route of Highway 10. He camped during the July 4th period just east of the

Chatcolab history, 1965, page 2

Fourth of July Summit (as now called). Near his camp the date, July 4, 1863, was carved on a white pine tree and this is still legible. The tree itself was twisted off in a windstorm some years ago but the base remains, protected by an iron fence.

The sharp peak to the east was a popular hunting and berrying camp for the Scioumi (Coeur d'Alene tribe), probably venerated by them as is today by those who dwell under its spell. Just beyond and slightly to the north is a rock-slide on which a number of stone monuments have been erected. Some of these still remain in good condition. They are of interest because of a custom of the Scioumi. When the boys reached or approached young manhood they were stripped of all clothing and other gear except a knife. They were required to make their way from the encampment, wherever it might be, to this mountain, erect a suitable memento, have a dream, and return to their home, living from their own resources during the entire journey. Upon their return they reported to the elders on the monument they had placed. On the fall hunt these elders inspected the marker, and if it was found to be satisfactory they were admitted to warrior status. They reported their dream to the Medicine Man who interpreted it from various omens and talismen, then bestowed upon them a name.

Directly west of the camp, on a trail that leads up the watercourse, in the talus slopes will be seen some mounds and depressions that are conjectured to have been made for use as concealment when the Scioumi were watching for game to approach. Certainly they were man made. Farther along the trail climbs to a plateau known locally as Indian Cliffs, from which a gorgeous view of the valley is obtained. The trail reaches the road : n just toward camp from the railroad.

While were were up the cliffs we could hardly help noting one of the remarkable phenomena of the St. Joe River--"The River That Runs Through the Lake" (Robert Ripley). Here the river flows for several miles between banks that are several feet high--dry enough for a road most of the year. A very fine view of this is afforded from any overlook on the way to St. Maries, come a half mile east of the railroad underpass.

NOTE; Chatcolab, or the Northwest Leadership Laboratory, has always been held here at Camp Heyburn. It serves four states for the most part: Montana, Idaho, Oregon, and Washington, but some people from other states attend every year. The lab is planned each year by an elected board or committee of nine members that serve 3-year staggered terms. Three new members are elected each year.

ON BEING A REAL PERSON



1951

REDRAWN BY
Gen Clark

ON BEING A REAL PERSON 1951

DEPENDABILITY is possible only in so far as the whole personality achieves a staunch unity that can be counted on.

The process by which real personality is thus attained is inward and spiritual.

Harry Emerson Fosdick

Selected by Don Clayton

88 Labbers registered 7 Resource 2 stenos 2 cooks

TABLE FUN

"On Being a Real Person through Community Activities"

Within the community raising money is always a problem. Setting the stage for such activities are necessary. The KING'S TABLE was set in the dining hall. Special (?) silver, flowers on a very special table, and the special service of a butler and maid ... this privilege was auctioned off to the highest bidder. (Larry Thie, Coupeville, Wn.) The king or queen selected his partner to live in state. Special music and entertainment were provided.

LAMENT a la Larry

When I was King, I used to dine
On tidbits dainty and delicious;
While slaves and singers hovered near,
To gratify my regal wishes
But oh, that woe I came to know
When royal hands bathed peasant dishes!!

PARTY TIME

PARTY HAT for mixing groups for dances or games.
Successful when group is top heavy with members of
one sex.

/For men-- give out ties of crepe paper.

/For women-- a hat made thus:

Base-- outer rim of paper pie plate

Cut out center

Wrap with strips of crepe paper
if desired

Staple tie ribbons on

Trim with bow on top.

GAME: Horse For Sale

Two people start the game by one being the SELLER and the other the HORSE. The SELLER, followed by the HORSE goes to someone in the circle and the SELLER says: "I have a horse for sale." and may add a short sales talk. The BUYER asks very gravely if the HORSE can perform some action. The SELLER repeats the order and the HORSE proceeds to demonstrate. If the BUYER smiles or laughs, he then becomes the HORSE. The HORSE takes the place of the SELLER and the SELLER takes a place in the circle. The new SELLER must then attempt to sell his HORSE to another BUYER.

SPACE VOYAGERS 1968

WHO'S IN THE PICTURE

Front row

Guelda Johnson
 Kip Pladson
 Hazel Beeman
 Bev Millhollin
 John J. Bowling
 Alice Berner
 Angelo Rovetto
 Paula Bode
 Kathy Lewis
 John Webber
 Jack Baringer
 Jean Baringer
 Lois Stephens
 Opus
 Sara Stephens
 Clarence Stephens
 Velma Stephens
 LaRele Stephens
 Jim Beasley

Second row

Leila Steckelberg
 Helen Cascaden
 Diane Gillard
 Colleen Benner
 Joan Smith
 Bill Headrick
 Genie Townsend
 Diana Mark
 Bess Teague
 Janet White
 Fran Calhoun
 Mike Bibb

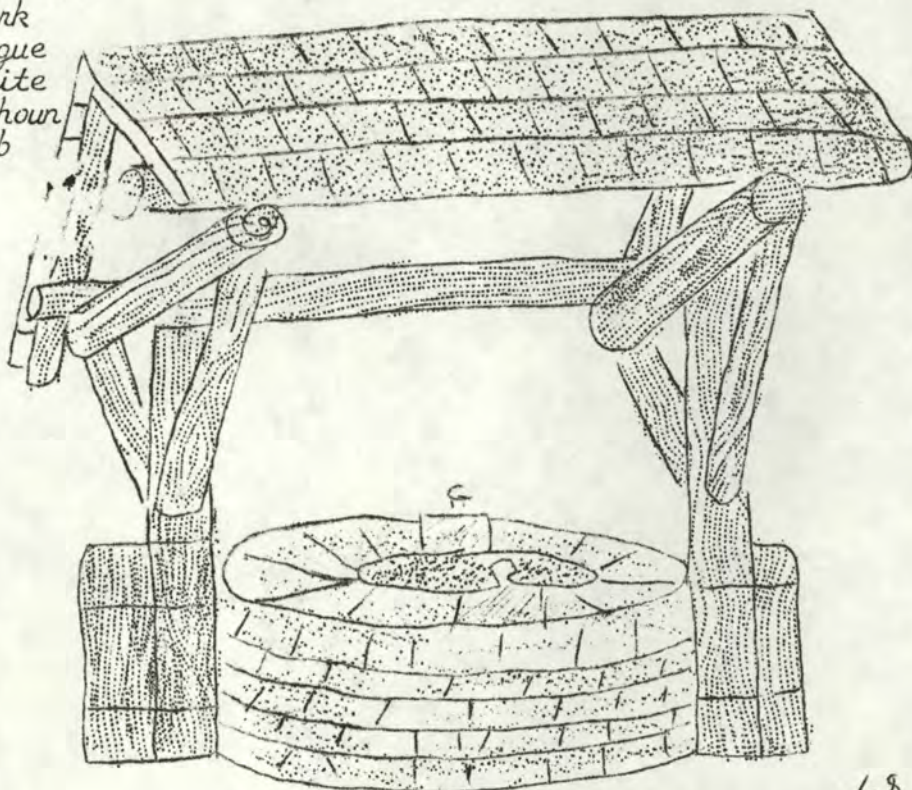
Marge Santeford
 Carolyn Tollefson
 Bruce Santeford
 Marjorie Leinum
 Mable Franklin
 Phoebe Hruska
 Fran Fleener

Third row

Bruce H. Elm
 Chuck Voss
 Nelda Johnson
 Bruce Carter
 Jene Hendrickson
 Genevieve Clark
 Vivian Benson
 Jan Sprodlin
 Cathrine Wiseman
 Connie Small
 Nancy Peterson
 Lois Stout
 Marge Olsen
 Rita Nordtome
 Luella Blanchard
 Ron Santeford
 Nellie Mae Tripp
 Sarah Arndt

Back row

Vernon Burlison
 Marie Frank
 Opal Nelson
 Hazel Kucero
 Jim Copeland
 Kathy Ott
 Louise Debree
 LeAnn Cascaden
 Ann Marie Hould
 Cathy Daly
 Norma Griffith
 Mike Early
 Tim Gill
 Tom Pyfer
 Brit Gibby
 Don Moon
 Mary Frances Bunning
 Donald W. Clayton
 Marge Bevan
 Ida Clawson
 Helen Hunre
 Elaine Rovetto
 Carleen Davidson
 Charles Scribner
 Dwight Wales
 Bill Gibson





<u>Name and Address</u>	<u>Interests</u>	<u>Occupation</u>
Sarah E. Arndt Space 19, Jiles Trailer 2818 S. 220th Ranch Kent, Washington 98031 TR 8-3879	Crafts, parties & games	Being a brand new grandmother.
Jack Baringer Box 694 Livingston, Montana 222-1732	Fishing, watching T.V. and teasing wife.	County Extension Agent
Jean Baringer Box 694 Livingston, Montana 222-1732	Dancing, crafts singing & games	Homemaker
James (Jim) Beasley Rt. 2 Box 825 Oregon City, Oregon 97045 656-5027	Church, golf, camping, people, etc.	Teamster
Miriam Beasley Rt. 2 Box 825 Oregon City, Oregon 97045 656-5027	People -- especially young ones -- camping, reading.	Homemaker Teacher

<u>Name and Address</u>	<u>Interests</u>	<u>Occupation</u>
Hazel Beeman 1712 Mt. View Drive Boise, Idaho 83704 344-7451	Crafts, Outdoor cooking & games	Employment Claims consultant
Maurine B. Bell 1457 Alpowa Moscow, Idaho 83843 882-5929	Skiing, swimming, piano playing (honky tonk), reading & people	Housewife & secretary.
Vivian Benson Box 626 Bonners Ferry, Idaho 83805 AN 7-2277	Crafts & sewing	4-H leader
Alice Berner Wolf Point, Montana 59201 525-4148	Folk dancing, singing & crafts	Farm wife
Colleen Berner Wolf Point, Montana 59201 525 4148	Dancing & crafts	Student
Marge Bevan 304 N. Blaine Moscow, Idaho 83843 882-2087	Outdoors, rock- hounding, skiing, etc.	Miscellaneous
Mike Bibb Rt.1 Kalispell, Montana 59901 672-9447	Keeping youth in- terested in meetings and activities	Student
Luella Blanchard 810 E. Lincoln Libby, Montana 59923 293-5594	Crafts	Housewife.
Paula Bodo 3402 SE 182 Ave. Gresham, Oregon 97030 665- 3481	Water skiing, hiking camping, snow skiing, square dancing or any kind of dancing	Student
John I. Bowling Star Rt. Hale Center, Texas 79041 879-2281	Singing & recreation discussions	Retired farmer
Mary Fran Bunning 2830 Dawn Drive Colorado Springs, Colorado 80907 596-2232	Living	Unteenager

<u>Name & Address</u>	<u>Interests</u>	<u>Occupation</u>
Vernon H. Burlison Rt. 2 Box 52 Poblatch, Idaho 83855 TR5-2441	Fishing & hunting and doing things with people	Forester
Eran Calhoun 524 Okanogan Wenatchee, Washington 98801 N02-6224	Swimming	College Student
Mel R. Carlson 1225 Redway Road Boise, Idaho 375-1077	Ski, hunt and hike	Forester- Soil Conserva- tion.
Bruce Carter 1102 So. 7th St. Yakima, Washington 98901	Games & Crafts	Recreation director
Helen Cascaden 3829 4th No. Great Falls, Montana 59401 453-3874	Games, singing, dancing	Housewife
LeAnn Cascaden 3829 4th Ave. No. Great Falls, Montana 59401 453-3874	Singing, games, dancing & methods of leading.	Student
Genevieve Clark 920 E. Ith Moscow, Idaho 83843 882-5709	Singing	Housewife
Ida Clawson 1912 SE 92 Ave. Portland, Oregon 97216 254-4205	Knitting & crafts	Knitting Shop operator
Don Clayton George Williams College 555 Thirty First St. Downers Grove, Illinois 60515 964-3100 747-2249 Home	Rec Labs, camping reading and travel.	Try to have encounters with students and others.
Jim Copeland Rt. 1 Bonners Ferry, Idaho 8305	Camp	Student
Linda Cyr 1011 Grant Ave. Havre, Montana 59501	All sports	student
Cathy Daly 5685 N. Montana Ave. Helena, Montana 59601 458-5597	Music, folk and foreign dancing	Student

<u>Name & Address</u>	<u>Interests</u>	<u>Occupation</u>
Carleen Davidson Route 2 Post Falls, Idaho 83854 773-5480	Sports, 4-H Sewing, Kids	Housewife
Louise DeBree Rt. 1 Box 316 Helena, Montana 59601 442-8879	Singing, Sewing and handicraft	Student
Michael Early Rt. 1 Box 185 Mulino, Oregon 97042 829-2902 Bruce Elm 635 W. 980 North Provo, Utah 84601 373-3760	Dancing, singing (group) and wood carving	Student
Fran Fleenor RR 2 Box 148 Moscow, Idaho 83843	Dancing, canoes and nature	Computer Programmer
Fran Fleenor RR 2 Box 148 Moscow, Idaho 83843	Writing	Housewife
Marie Frank Rt. 1 Box 415 Boring, Oregon 97009 663-3505	Rock hound, hunting, fishing, skiing, painting, bowling & square dancing.	Housewife
Mabel Franklin Box 192 Fortine, Montana 59918 882-4418	Crafts	Housewife
Brit Gibby Springdale Route Big Timber, Montana 59011 932-2912	Basketball, track, swimming, ice skating, ping pong and fishing.	Student
William O. Gibson 404 East Story Bozeman, Montana 59715 587-4068 Home 587-4511 Office	4-H County Camp, 4-H Jr. Leader Camp	County Agricul- tural Agent
Tim Gill Box 539 Lewistown, Montana 59457 538-8316 Diane Gillard Rt. 1 Bonners Ferry, Idaho 83805 117-2283	Dancing and Outdoor recreation	Student
Tim Gill Box 539 Lewistown, Montana 59457 538-8316 Diane Gillard Rt. 1 Bonners Ferry, Idaho 83805 117-2283	Arts & Crafts, Horse Horse back riding, Motorcycle riding, swimming and boating	Student

<u>Name & Address</u>	<u>Interests</u>	<u>Occupation</u>
Norma Griffith Rt. 1 Box 130 Independence, Oregon 97351 838-0674	Camping, water skiing, horseback riding, & team sports.	Student
Bill Hendrick Rt. 1 Box 352 Beavercreek, Oregon 97004 632-3188	Hunting, fishing swimming, camping	Deputy Sheriff
Jane Hendrickson 204 18 Ave. N. W. Great Falls, Montana 59401 453-5722	Craft, 4-H Recreation	Housewife Blind-craft instructor. Sunday School instructor.
Ann Hould Dutton, Montana 59433 476-3352	4-H	Student
Phoebe Hruska Marine Rt. Coeur D'Alene, Idaho 83814 M04-6543	Walking (slow hiking), knitting, fishing and swimming	Homemaker
Helen Hume Box 64 Fortine, Montana 59918 882-4410	Crafts	Homemaker
Guelda Johnson Box 982 Lewistown, Montana 59457 538-8618	Crafts, singing, games, dancing and outdoor sports	Student
Melda Johnson Box 982 Lewistown, Montana 59457 538-8618	Sewing, 4-H work	Housewife special matron for juvenile.
Hazel Kucera Rt. 1 Box 1078 Gresham, Oregon 665-5757 97030		Caterer
Marge Leinum N 403 Hodges Rd. Greenacres, Washington 99016	Boys & Girls 4-H, church youth	Office super- visor
Kathy Lewis 4543 Philipp St. Billings, Montana 59101	Song leading, games sports, crafts, and dancing.	Student

<u>Name & address</u>	<u>Interests</u>	<u>Occupation</u>
Diana C. Mark 3245 S. E. 182 Gresham, Oregon 97030 665-9382	Dancing, singing and games. 4-H, crafts.	Student
Wanda Meland Rt. 1 B ox 26 Havre, Montana 59501 394-2367	Softball, water skiing, swimming, basketball, and volleyball	Student
Beverly Millhollin Rt. 2 Box 22 Vale, Oregon 97918 473-2655	crafts	Housewife
Don Moon Box 4 Ballston, Oregon 97379 843-3648	Camping, outdoor cooking and fishing	Student
Diana MacRae 1955 Creekside Rd. Santa Rosa, California 542-3888	Indian lore, etc.	Recreation Leader
Opal Nelson 13945 SE Taylor St. Portland, Oregon 97233 254-5877	Painting	Housewife
Rita Nordtome Box 53 Stryker, Montana 59933 882-4641	Crafts & water	School bus driver
Marjorie Olsen Rt. 1 Kalispell, Montana 59901	crafts, games and square dancing	Housewife
Kathy Ott Rt. 1 Box 77 Manhattan, Montana 59741 388-4463	Leading group singing and games	Student
Darrell Peterson 1721 East Coulee Dr. #17 Kalispell, Montana 59901 756-9826	Simple outdoor sports, such as hiking, boating, bicycling, square dancing and group recreatopm	County Extension Agent
Nancy Peterson 1721 East Coulee Drive #17 Kalispell, Montana 59901 756-9826	Handicraft, square dancing, bicycling, and simple outdoor sports	Housewife

<u>Name & Address</u>	<u>Interest</u>	<u>Occupation</u>
Kip Pladson 975 Lincoln Ave. Hayre, Montana 59501 265-2570	Tumbling, 4-H	Student
Tom Pyfer Three Fork, Montana 59752 285-6706	Athletics, hunting, Fishing and dancing	Student
Mrs. J. T. (Edythe) Roberts 402 Howard St. Pullman, Washington 99163 ED2-2777	Golf, Flower arranging	Homemaker
Angelo Rovetto 2704 Butterfield Rd. Yakima, Washington 98901 GL3-2339	World traveler, philosophy, fish- ing and "HOPE"	Management
Elaine Rovetto 2704 Butterfield Rd. Yakima, Washington 98901 GL3-2339	Trip planning, crafts camping	Homemaker
Bruce Santeford Rt. 1 Box 372 Snohomish, Washington 98290 334-1071	Swimming, foot- ball & hiking	Student
Marge Santeford Rt. 1 Box 372 Snohomish, Washington 98290 334-1071	Camping, square dancing, needle- craft and people	Housewife & bakery worker
Ron Santeford Rt. 1 Box 372 Snohomish, Washington 98290 334-1071	Sports and science	Mechanic
Charlie Scribner 1945 Idaho St. Maries, Idaho 83861 (208) 245-2493	Fishing -- I hope.	Retired?
Connie Small Rt. 4 Kalispell, Montana 59901 756-6264	Songs, games & outdoor cooking. Water and snow skiing	Student
Joan Smith Rt. 4 West Riverside Missoula, Montana 59801 258-6226	Camp crafts and games	Housewife

<u>Name & Address</u>	<u>Interests</u>	<u>Occupation</u>
Mrs. Jan Spradlin P.O. Box 165 Cosmopolis, Washington 98537 LE2-9659	Art, outdoor sports, dancing and music	Housewife
Leila Steckelberg Route #5 Box 452 Arlington, Washington 98223 GE5-3075	Family, people, 4-H, FFA, danc- ing, crafts, social recrea- tion for retar- ded, Camp Fire Girls.	Home Economist/ Teaching/Home & Family life, Ed- ucation & Camp Fire Camp Director
Clarence E Stephens 204-28th St. North Great Falls, Montana 59401 452-1427	Old Cars, T.V.	Dentist
L. J. Stephens (Doc) 620 Ridge Road Moscow, Idaho 83843 882-4985	People, rocks, women, & camping	Physician
Lois K. Stephens 204 28th St. North Great Falls, Montana 59401 452-1427	People, crafts, music, dancing, sewing	County Ext. Agent (Home Ec.)
Sara Stephens 2726 5th Ave. No. Great Falls, Montana 59401	singing, swimming, soccer, softball, oboe, guitar, catch- ing colds	Student
Velma Stephens (Doc's wife) 620 Ridge Road Moscow, Idaho 83843 882-4985	People, talking, Camp Fire Girls, (Grand kids)	Housewife
Lois Stout Rt. 4 Kalispell, Montana 59901	Handicraft, group recreation, & outdoor cooking	Housewife and nurse
Bess Teague Box 623 Bonner Montana	Camp crafts and activities	Housewife
Carolyn Tollefson Rudyard, Montana	Crafts, folk singing and dancing	Student
Ruth Ann Tolman Box 26 University Station Moscow, Idaho 83844 (After June 15)	Group singing and dancing	Extension Home Agent (Student after June 15)

<u>Name & Address</u>	<u>Interests</u>	<u>Occupation</u>
Genie Townsend Rt. 3 Box 1030 Gresham, Oregon 97030 665-5876	Hunting, camping wild flowers, and games	Housewife
Wellie Mae Tripp Box 254 Eureka, Montana 59917 889-3554	Crafts and People	Homemaker
Charles E. Voss 8615 W. 32nd Tacoma, Washington 98466 L04-9282	Leathercraft, fly tying & small group games	Retired County Extension Agent
Dwight Wales Rt. 4 Box 286 Arlington, Washington 98223 GE5-3865	Hog calling and Chatcolab	Retired Hog caller
John Web b er Bridger, Montana 59014 662-3716	Hiking, drawing, 4-H, rocks, music and records and playing drums	Student
Janet White Rt. 2 Box 600 Boring, Oregon 97009 658-3995	Horseback riding, square-dancing, si singing, outdoor type things	Student
Cathrine Wiseman Rt. 1 Box 75 Elma, Washington 98541 482-3558	Dancing, hunting, fishing, arts and crafts	Housewife

INDIANS

OUR HERITAGE

1952

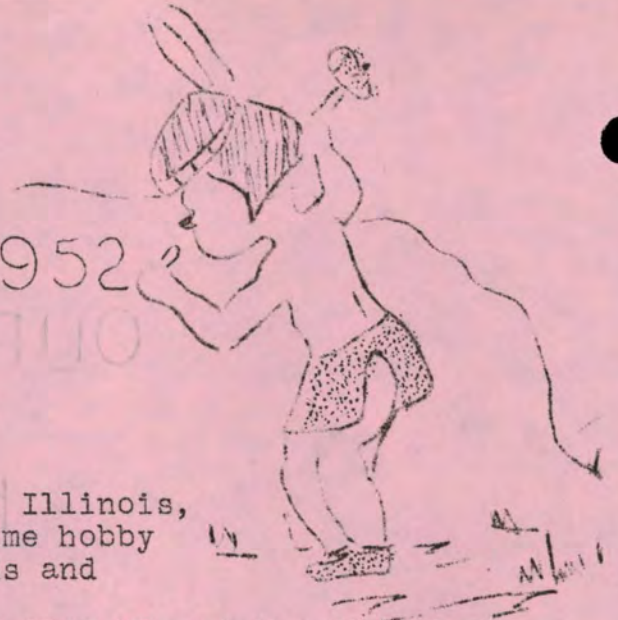


REDRAWN BY

Jan Smith

INDIANS

1952



No THEME subject was named for early CHAT notebooks, at least, for no great single subject was so named... However,

DR. ERNEST HUBERT, University of Illinois, was the main speaker. His lifetime hobby has been regarding Indian Legends and Sign Language.

FRANK GUARDIPEE, Chief AH KOO IN STAH MI, of the Blackfeet Indian tribes, and EMMA POHIPE of the Shoshone-Bannock Tribe added much to the authenticity of folk-lore and costumes.

Mr. Guardipee was a frequent visitor and Resource Man at many Chatcolab sessions. He was a very interesting and vital person, always ready with energy and information on nature hikes and with Indian stories breathlessly listened to by all. (Those who did not know Frank missed a great personality.)

EMMA POHIPE explained designs and patterns are symbolic of and characteristic of each tribe. The women were always busy and prepared their own dyes from tree moss for yellows, red from berries, and blues from roots. Food was never wasted, for all "appreciated" the hard work of attaining it. Mothers taught daughters their skills. FIRE preservation and utilization was emphasized.

N
O
T
E
S

A leader is best
When people barely know that he exists.
Not so good when people obey and acclaim him.
But of a good leader, who talks little
When his work is done, his aim fulfilled
They will all say, "We did this ourselves."
LAO-TSE.

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

FRANK GUARDAPEE reminded us to observe our fellowman and not make a hasty formed opinion of his type, character or worth, but to get acquainted, be understanding and to gain spiritually from every single contact. An Indian saying: "Let me not judge my friend or my enemy until I have walked with him for ten suns

FROM DAN WARREN 1952

The idea of a northwestern recreational work shop that developed into CHATCOLAB in 1948, (first planning meeting in fall of 1948 at Corvallis, Montana. First LAB in May, 1949) --seems to have been basically sound. The committee and the campers who have participated may well feel proud of their accomplishments. Attendance is good.. and the program seems to fit the needs of the people. I have gained a great deal of valuable experiences... I have also enjoyed watching other campers develop their abilities. Some have attended the Lab expecting to learn a few particular crafts or special interest but have soon discovered the value of sharing their talents with others....

Campers are people who are willing to attend the lab to share their experiences, abilities and personalities with other people. The philosophy of camp is that everyone regardless of experiences or position in life have something that is needed and can be gained by sharing with other people.

IT IS HARD TO EXPLAIN to others who have not attended a lab of this kind, just exactly what it is like, as it is something that is FELT after EXPERIENCING the life of the camp

BILL BUNNING ON HOBBIES

A letter from a Labber:

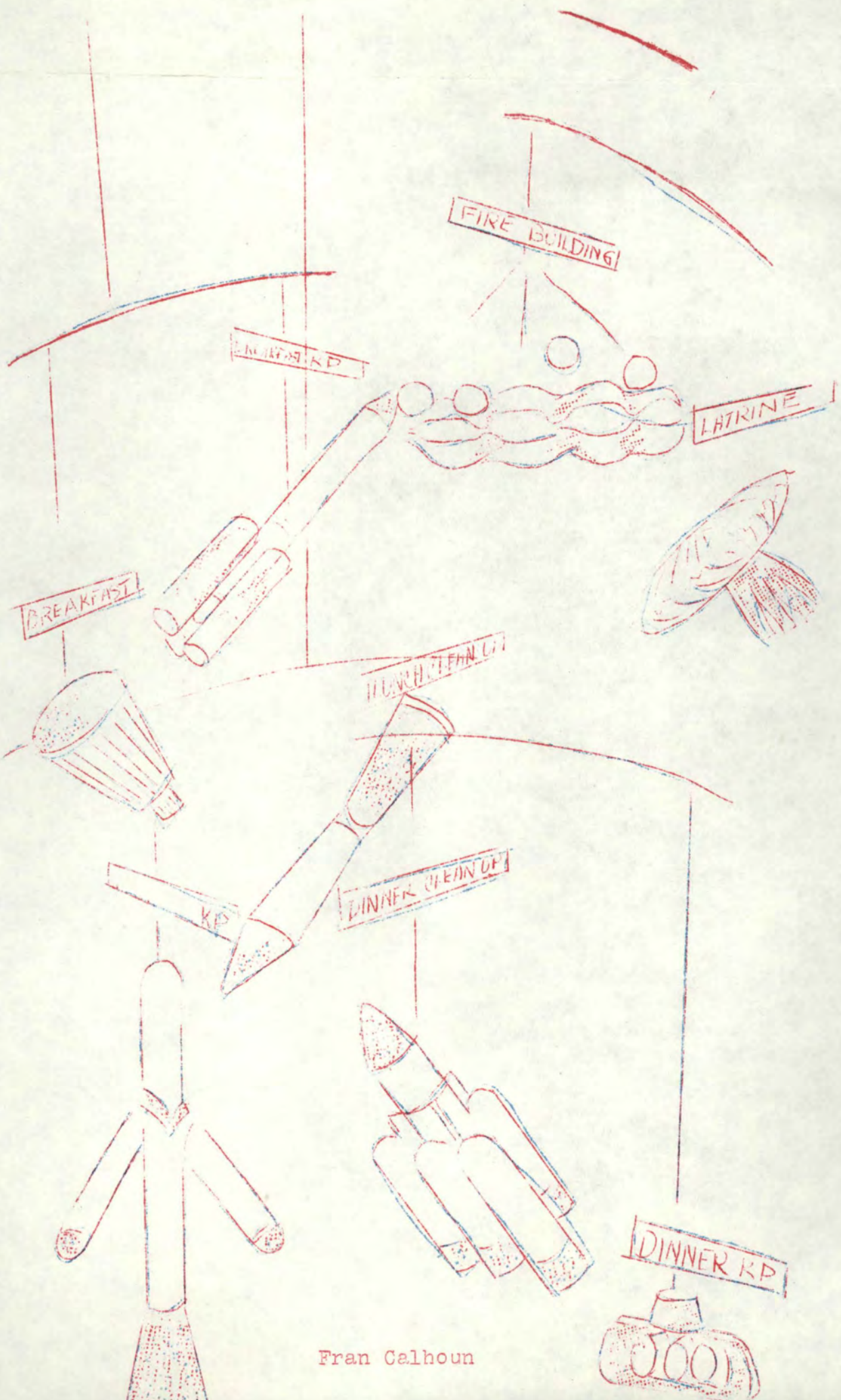
I went to Lab primarily to get some new ideas for teaching crafts, and dancing. I wanted to give the boys and girls in my county all the shortcuts I could. But while I was at Lab I began for the first time in my life to realize that I had been in a rut. That while urging others to have a hobby, I really didn't have one myself."

There isn't such a thing as a "best" hobby. Individual likes and natures differ, but we can say that generally, a hobby ought to be in a different field than one's occupation. A professional blackjack dealer isn't going to find relaxation in his off hours by playing in a poker game. Stamp collecting may not appeal to the postman... but nature photography which took him outdoors in a different environment might be just the thing he found absorbing.

Another value in crafts... the proof to ourselves that our eyes and muscles and reflexes aren't hardening up... The mental and physical flexibility to master something new are rewarding. Social Contacts. People are willing to listen, clubs and groups who can share ideas and knowledge.... Craftwork won't make every old grouch a happy paragon of sweetness and light, but you've got him on the way with an interest.. and you MAY have a completed piece of work to be proud of.

EMMA POHIPE WORE THE COLORFUL INDIAN COSTUME WHICH IS PART OF THE DISPLAY CONSISTING OF INDIAN PICTURES, BEADWORK, BASKETRY, ETC., CONTRIBUTED BY MRS. WILBUR VALLANCE, HAMILTON, MONTANA.

(Today, beaded costumes are valued at \$3,000 or more.)



Fran Calhoun

DUTY MOBILE

	Mon.	Tues.	Wed.	Thur.	Fri.	Sat.	Sun.
	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
Fire Building		1	8	7	6	5	4
Breakfast K.P.		2	1	8	7	6	5
Breakfast Clean Up		3	2	1	8	7	6
Latrine Duty		4	3	2	1	8	7
Lunch K.P.		5	4	3	2	1	8
Lunch Clean-Up		6	5	4	3	2	1
Dinner K.P.	1	7	6	5	4	3	2
Dinner Clean-Up	2	8	7	6	5	4	3

- Group 1 Astronuts
 Group 2 Purple Bleepers
 Group 3 One-eyed-Wash-Tanna's
 Group 4 U.F.O's
 Group 5 Sky Riders
 Group 6 Little Sputter
 Group 7 Crap Shooters
 Group 8 Venus 8+2

SCHEDULE ----(Approximately-Almost--Maybe)

7:15	Fueling Flag Ceremony Duties
8:30	Song Fest
9:00	The Briefings (Discussions)
10:30	Strategy (Planning Sessions: Evening Activities
12:	Refueling Ceremonies
Isolation; on The Pad!	Tea Time Table Fun
1:30	Dancing on Nature Walks, Etc.
2:30	Group Games on Singing
3:30	Energizer Time & Demonstrations
4:	Creative Activities
6:30	More Refueling Flag Lowering
8:	Evening Program Ceremonies
???:	De-Briefing.

GOOBER-NUT (Vernon Burleson) was looking for his relatives, singing, hoping they would answer....
"Do--nut, (Hazel Kucera), Re... "Me-nut" (Jane Hendrickson) answered. He shook "Old Hickory Nut" (Dwight Wales) and down fell a nut. He said, "Oh! here's a "Cracked Nut." (Kip Paldsen) He sneezes, "Cashew" (Tim Gill). He opened it up and there was nothing there. "Oh, this is a "Fizzle-nut" (Elaine Rovetto). "Hazel-nut" (Louise De Bree) came down the road and join them. We all turn and ask the narrator "Who are you?" Answer--"I'm'a'nut." (Sarah Arndt)

Our name tags were a slice of wood about 3x5" with macaroni letters of our name, painted with red felt pen, and red plastic lacing for string.



Chuck Voss
 Edythe Roberts
 Alice Berner
 Velma Stephens
 Angelo Rovetto
 Janet White
 Carleen Davidson
 Paula Bode
 Phoebe Hruska
 Marge Olson
 Jack Baringer



Chuck,
 Captain because we're
 going way out and he is
 supposed to know where we are
 when we get there. Phoebe, sky writer, because this is
 our only means of communication with earth.
 Jack: Oxygen administrator because they wouldn't let hi
 take any alcohol along.
 Janet: Atomic engineer, atom smasher because she has bi
 feet.
 Alice is Bleeper engineer because on earth she followed
 the Beat of the sheep. She is tuned in.
 Velma, Space Engineer because she takes up more space
 than she'd like to.
 Paula, vapores, because someone must do something about
 this vapor so it won't contribute to the smog in space.
 Marge: navigator because she steers a straight and
 crooked course.
 Edythe, hot air technician, because sometimes in space i
 gets very cold.
 Angelo: yellow launcher because she's never seen a man y
 who didn't need help in getting where he is going.

(Pink and Blue Rocket)

Name:

Ore-Eyed Wash-tana

Crew Captain: Ron Santefor
Meat-head

Log Keeper:
Jean Baringer
the Bear

Rest of the
Crew:

- Bruce Carter:
Yoga D
- Jim Copeland:
J.C.
- Sara Stephens:
Wilbur
- Kathy Ott:
Sarge
- Ida Clawson:
Meany
- Nellie Tripp:
Stumbling Block
- Genevive Clark:
Gen(erator)
- Norma Griffith:
Norm
- Diana MacRae:
Mac.

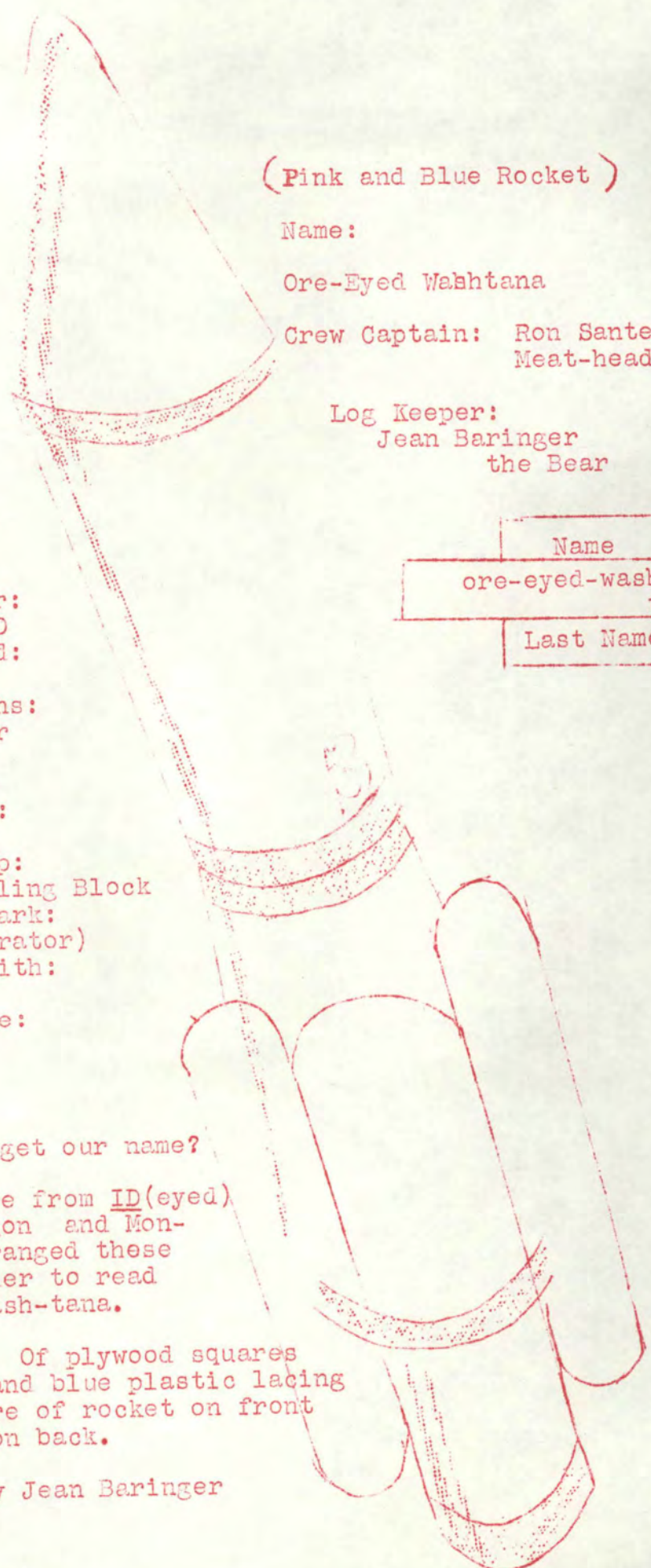
Name
ore-eyed-wash-tana
Last Name

How did we get our name?

Since we are from ID(eyed) a-ho, Ore-gon and Mon-tana we arranged these into an order to read ore-eyed-wash-tana.

Name tags: Of plywood squares with pink and blue plastic lacing with picture of rocket on front nick-name on back.

prepared by Jean Baringer



THE U F O CREW

Darrell Peterson	What?
Mike Bibb	How?
Genie Townsend	Where?
Carolyn Tollefson	Why?
Ann Marie Hould	When?
Jim Beasley	Whom?
Marge Santeford	Way Out?
Mabel Franklin	Silent!
Nelda Johnson	Lost!
John I. Boling	Out There!
Lewie (Kathy) Lewis	Reality!

Song

Let us fly together
 Let us fly together
 One and all a joyous crew!

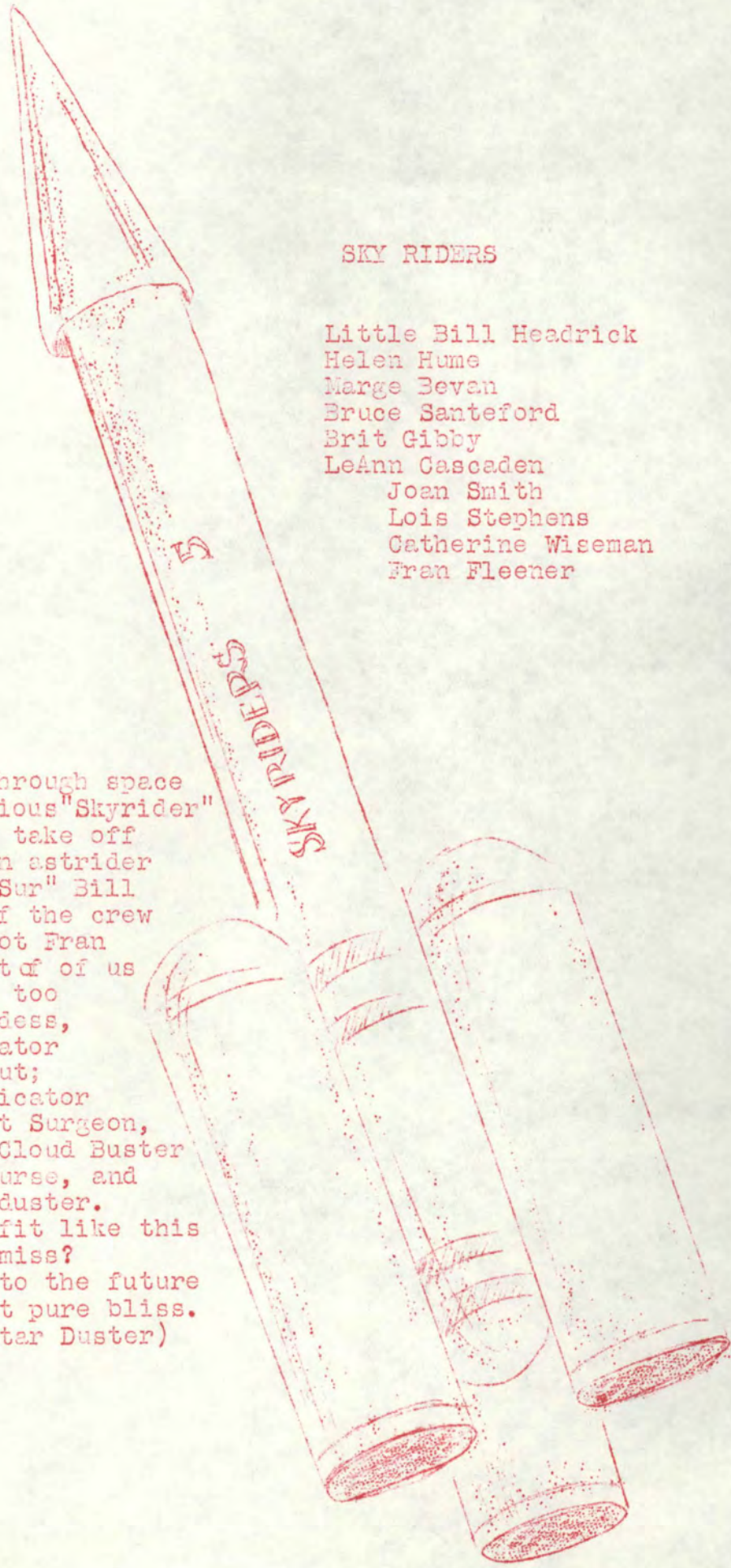


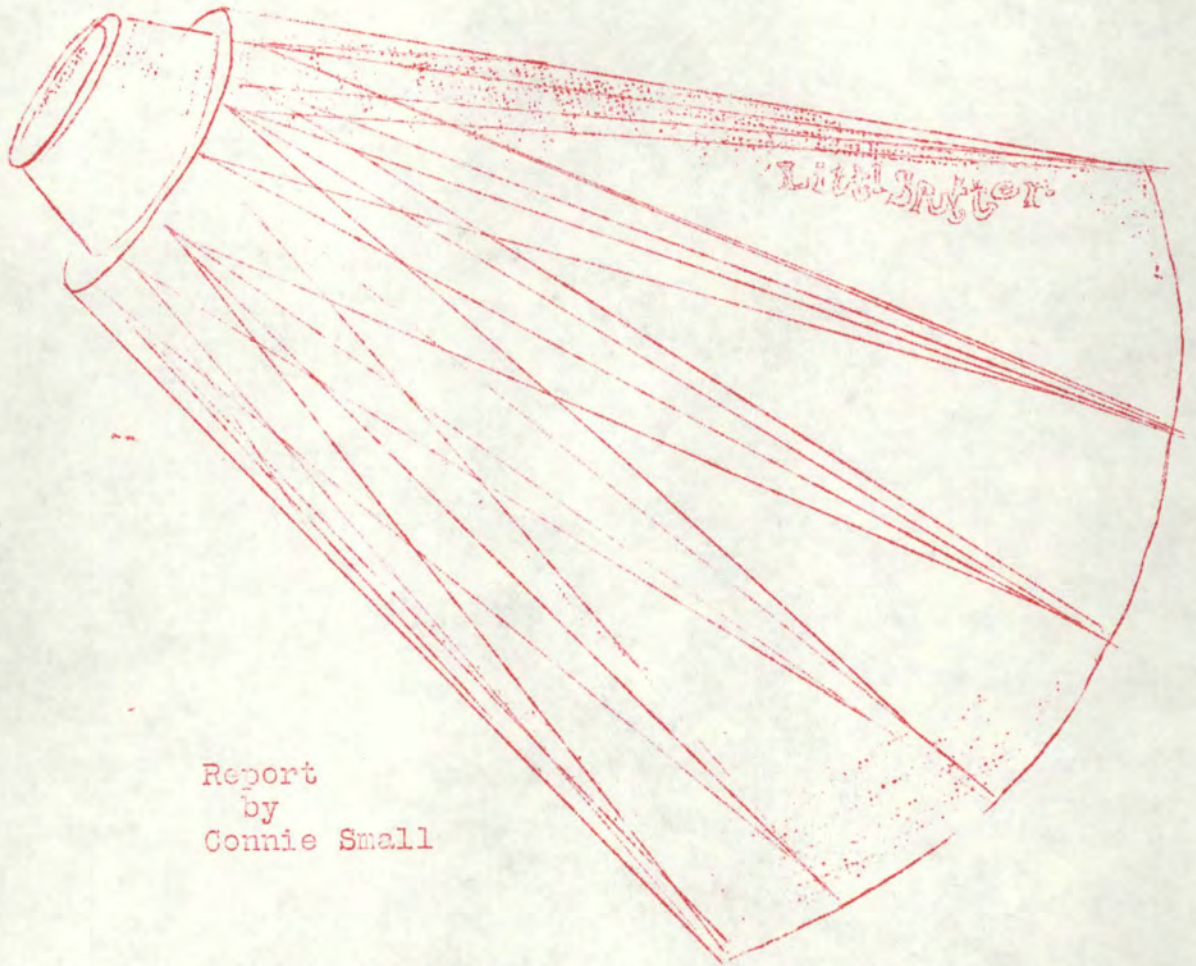
SKY RIDERS

- Little Bill Headrick
- Helen Hume
- Marge Bevan
- Bruce Santeford
- Brit Gibby
- LeAnn Cascaden
- Joan Smith
- Lois Stephens
- Catherine Wiseman
- Fran Fleener

We travel through space
 On our glorious "Skyrider"
 We'll gaily take off
 With all ten astrider
 Our pilot "Sur" Bill
 In charge of the crew
 With Co-pilot Fran
 And the rest of of us

 too
 Joan-stewardess,
 Helen-navigator
 Brit-astronut;
 Marg-communicator
 Bruce-Flight Surgeon,
 Catherine- Cloud Buster
 LeAnn-the nurse, and
 Lois, Star duster.
 With an outfit like this
 How can we miss?
 Our flight to the future
 Will be just pure bliss.
 (Lois-Star Duster)





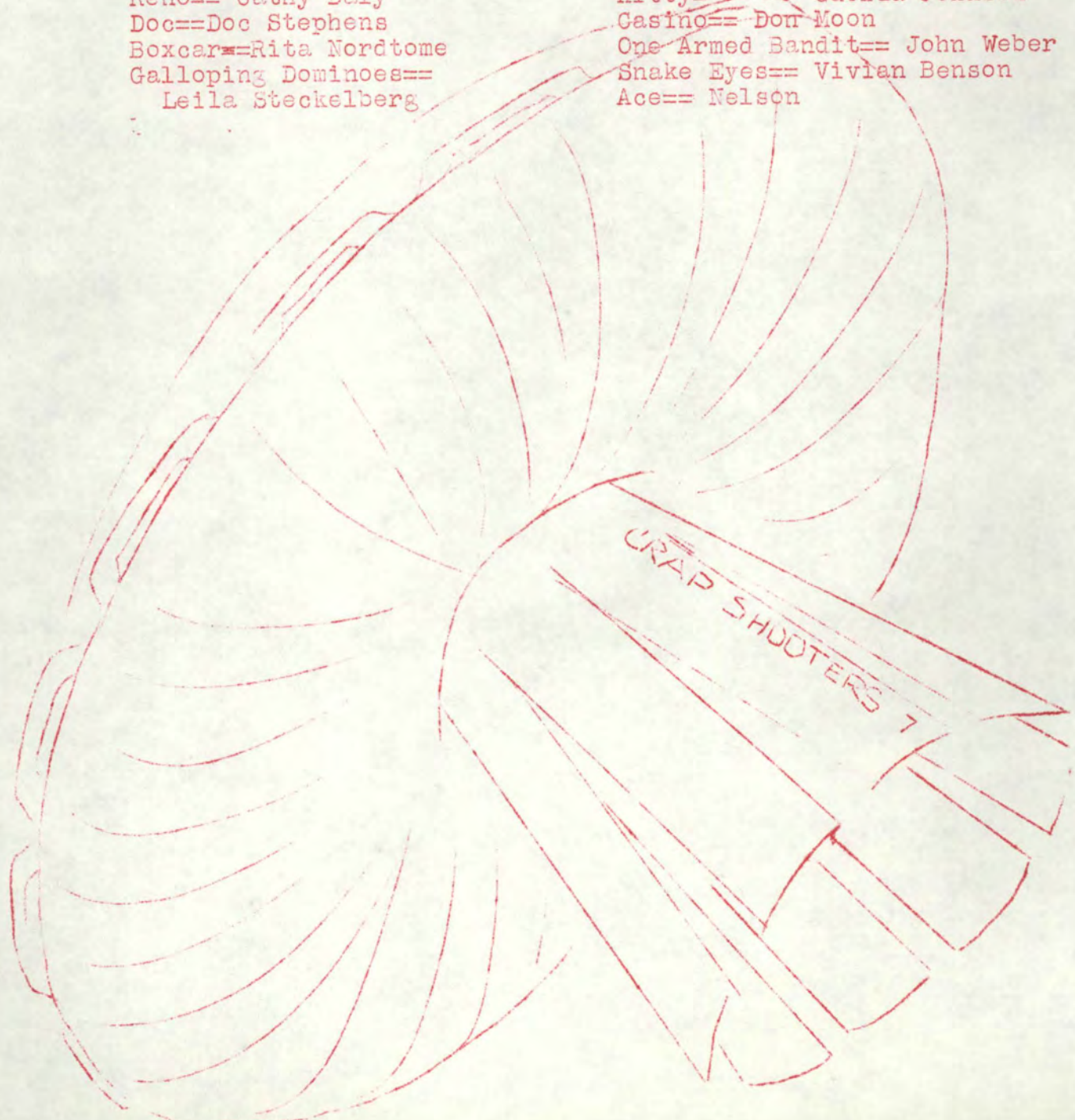
Report
by
Connie Small

When we met in our families, we were handed a spaceship. The one we were presented with resembled a tea pot so we gave our group the name "Little Sputt". Bill Givson was chosen as our "Fearless Leader", the "Big Sputter." Nancy Peterson became our technician and Clarence Stephens is our "Rigger." because he put string in our name tags. Diane Gillard, the artist, and Tom Pfyfer, chief engineer, drew pictures of our humble craft on our name tags. Then Luella Blanchard chief inspector, & Marie Frank, Nutritionist, inspected them.

FAMILY 7

Once there were eleven "Crap Shooters" who took off from Mars in their good ship 7-up. Picked up "Ace" at Chatcolab in Idaho. Their rocket ship was low on fuel and it must have seven days to recharge their batteries before blast-off. You're all invited into the mess hall to shoot crap and drink milk with:

- | | |
|------------------------------|-------------------------------|
| High Flyer==Charlie Scribner | Roulette== Helen Cascaden |
| Reno== Cathy Daly | Monte Carlo==Jan Spradlin |
| Doc==Doc Stephens | Kitty= Guelda Johnson |
| Boxcar==Rita Nordtome | Casino== Don Moon |
| Galloping Dominoes== | One Armed Bandit== John Weber |
| Leila Steckelberg | Snake Eyes== Vivian Benson |
| | Ace== Nelson |



GREEK GODDESSES AND GODS

- Ruth An Tolman.....Hera
- Mike Early.....Apollo
- Louis Staut.....Minerva
- Fran Calhun.....Circe
- Marge Leinum.....Ceres
- Linda Cyr.....Aphrodite
- Wanda Meland.....Atgena
- Bruce Elma.....Zues
- Diana Mark.....Diana
- Bess Teague.....June
- Beverly Millhollin.....Thora



We started this space trip from the very tip of mount Olympus, which is a very heavenly body. This journey was for the purpose of observing mortals and their methods of existence. After being airborne in space for approximately 4000 years, our ships navigators miscalculated, causing us to crashland in this remote wilderness, where we

encountered a group of mortals known as Chatcolabbers. -

They extended us an invitation to join them as an experiment in mortal living and also promising us 7 days of living with them and joining in their activities common to their day and age.

The things they have told us to expect, is a "Count Down"

whatever that may be. Whatever "TOMORROW" holds for us, we will bear it stoically.

CAMP CLEANUP

Saturday morning

So now we wander over camp,
 The happy clean-up crew.
 We picked up more than we have left
 Among the pine and yew.
 Along the trail, what's this I see?
 Gum wrappers, candy too,
 A paper plate and cup and foil,
 Was that left there by you?
 Ah, no, some of it's really old.

From last years camp? you say?
 Well yes, there is a little mold;
 But let's clean up today.
 If everyone in all the world
 Cleaned just a little more,
 It wouldn't be long before each park
 Would be cleaner than before.
 And then the Green of flow'ring vine
 And grasses, and the trees,
 Would be more beautiful to us
 Kissed by summers breeze.





TO KNOW IS TO CARE
 TO CARE IS TO SHARE

1953

The night included forecasts, Doodle, Silver, Gold, Lady and love
 is the night, the night breeze, the night and the night
 were even the night, the night, the night, the night, the night
 tall-tall, the night, the night, the night, the night, the night
 CAROL BOWMAN was there to show you how to look over
 an open line. My thing has become a "thing" of the night
 GRACE HALL, the night, the night, the night, the night, the night
 Game Jappardish, Manager, the night, the night, the night, the night, the night
 ALL THE NIGHT -- George, the night, the night, the night, the night, the night
 Mary Jane and Bill, the night, the night, the night, the night, the night
 Ben, the night, the night, the night, the night, the night

TO YOU,
ROSA LEE, (Mrs. Duane Hansen)
of Paris, Idaho,

the 1953 Chatcolabor expresses their sincere appreciation of the beautiful cover design which shows so well the beauties of our recreation laboratory.

AL RICHARDSON, a former Chatcolabber of Corvallis, Montana, designed the INDIAN "dividers" which indicate the sections of this notebook.

1
9
5
3

TO KNOW IS TO CARE
TO CARE IS TO SHARE

1953 Committee began some new names, and some continue, for a year or two, of course. Larry Thie, Chairman, Coupeville, Wn. George Funke, V. C. Coeur d'Alene, Idaho. Kim Roberts, Treasurer, Thompson Falls, Mont. Betty Stutz, Secretary, Gig Harbor, Wn. Wendell Prater, Ellensburg, Wn. Hattie Mae Rhoenemus, Eugene, O. Jessalee Mallalieu, Corvallis. Jim Glover, Butte, Montana. Charles Scribner, St. Maries, I.

"TO KNOW IS TO CARE, TO CARE IS TO SHARE."

As Chairman Larry said: What finer expression of the spirit of Chatcolab. People from many places, interests and activities, arrived to meet on beautiful Lake Chatcolet. During the week, those names and new faces came to havemeaning for us as friends...

109 were registered at Camp.

THE D O O R Family was at Chat this year... Swingin' (in & Hi Door, Little Door, Storm, Screen, Barn and Squeeking out)

The Buggs included Potatoe, Doodle, Jitter, Gold, Lady and Love Pa Big-Wind, Ma Lot-a-Wind, Little Breeze, Chinook, and Bluster were among the other Labbers. And you could never forget Tail-End, Month-End, Dead End, Week End, No-end and Book End.

CHARLIE SCRIBNER was there to show you how to cook over an open fire. Fly Tying has become a "must" craft also.

GRACE PAULSON taught Tin and felt craft. JESSALEE MALLALIE Game leadership. Margaret Neiwerth-- Table programs; DAN PYFER -- Square Dancing. DOROTHY STEPHENS-- Aluminum Craft. Mary Fran and Bill Bunning, Silver Craft and Peasant Painting. Dan Warren, Parties, Ruth Radir, Discussions.

MENUS:

Sunday Dinner

Beef Stroganoff
 Steamed Rice - Green Beans
 Cottage Cheese & Pine Apple Salad
 Chocolate Cake - Whipped Cream
 Tea -- Coffee -- Milk

MONDAY

Breakfast:

Apple Juice
 Bacon & Eggs
 Hot & Cold Cereal
 Toast & Jam
 Coffee -- Tea -- Milk

Lunch:

Chicken & Noodles
 Spring Salad
 Pears & Cookies
 Tea -- Coffee -- Milk

Dinner:

Pork Steak
 Creamed Potatoes
 Buttered Asparagus
 Cold Slaw
 Pineapple upside-down cake
 Tea -- Coffee -- Milk

TUESDAY

Breakfast:

Orange Juice
 Sausage & Scrambled Eggs
 Toast & Jam
 Tea -- Coffee -- Milk

Lunch:

Baked Ham & Baked Potatoes
 Buttered Peas
 Tossed Spring Salad
 Ginger Bread & Whipped Cream
 Tea -- Coffee -- Milk

Dinner: at the Beach

Hobo Stew
 Walking Salad
 Ritz Crackers
 Cookies
 Tea -- Coffee -- Milk

WEDNESDAY

Breakfast:

Oranges
 West Washington Rainbow Trout
 Corn Bread & Jelly
 Coffee

Lunch:

Cold Meats & Cheese
 Lettuce
 Apples & Oranges
 Cookies
 Cold Drinks

Dinner:

Barbecued Antelope
 Potatoes
 Salad
 Garlic French Bread
 Pickles & Olives
 Celery Sticks
 Ice Cream & Cookies



Breakfast:
 Stewed Prunes
 Hot & Cold Cereal
 French Toast
 Jam
 Tea -- Coffee -- Milk

THURSDAY
 Lunch:
 Creamed dried beef
 on Baked Potato
 Grapefruit & Orange
 Salad
 Berry Crisp
 Coffee -- Tea -- Milk

Dinner:
 Tomato Juice
 Roast Beef au jus
 Browned Potatoes
 Carrots & Onions
 Cold Slaw
 Chat- Co- Cake
 Tea -- Coffee - Milk

Breakfast:
 Rhubarb Sauce
 Sausage & Eggs
 Hot & Cold Cereal
 Jam
 Tea -- Coffee -- Milk

FRIDAY
 Lunch:
 Vegetable soup
 Crackers
 Shrimp & Lettuce Salad
 Apple Pie & Cheese
 Tea -- Coffee -- Milk

Dinner
 Baked halibut &
 Creole Sauce
 Potatoes
 Peas & Carrots
 Hard Rolls & Butter
 Strawberry Short-
 cake



Breakfast:
 Juice
 Hot & Cold Cereal
 Bacon & Eggs
 Toast & Jam
 Coffee -- Tea -- Milk

SATURDAY
 Lunch:
 Roast Turkey &
 Dressing
 Creamed Potatoes
 Cold slaw
 Rainbow Jello &
 Whipped Cream
 Tea -- Coffee -- Milk



WHY CAN'T
THEY
TEFLON
COAT YOUR
RIBS ---SO
THE FOOD
WON'T STICK.

CHIPS FROM THE KITCHEN

FAMILY PIE

Take two (2) heaping cups of patience
1 heartful of love, Add a full pound of
wisdom and Love. 1 cup of unselfishness, 1
cup good nature & laughter. Mix together
smoothly with complete faith in God.

Sprinkle generously with thoughtfulness,
and plenty of faith, 1 headful of understand-
ing. Mix well and spread over a period of
a lifetime and serve everybody you meet.

This makes a wonderful family pie.

=====
WE worry, we putter, we push and we
shove. Hunting little molehills to make
mountains of.
=====

YE OLDE EDITOR'S FAVORITE CANDY

- 1 C. Butter; 2 Tbs. Corn Syrup
- 2 Tbsp. Water. 1 C. water
- 1½ Cups walnuts
- 8 oz. Hershey Bar.

---Cook as directed & break into pieces.

Put butter, syrup, water, and sugar
in saucepan in that order.

DO NOT STIR!

Cook on low heat to 290°F.

Put 1½ c. walnuts or
almonds on foil in oven
about 12 x 18". Cut
Hershey bar into pieces
and spread over nuts.
Pour syrup over top and
cool.

BEING OUT OF
CUPS---IS
ALMOST AS BAD
AS BEING OUT
OF COFFEE---



DATE ORANGE CAKE

- 3 C. sugar
- 1 C. oleo
- 3 eggs
- 3 C. buttermilk
- 3 tsp. vanilla
- 6 C. flour
- 3 tsp. soda
- 3 C. nuts
- 1 C. dates

Mix and bake 40 min.

Pour TOPPING OVER
WARM CAKE AND SERVE.

TOPPING

Heat juice of 3 oranges
(a little rind)
3 lemons and 3 C. sugar.
Pour over warm cake. Or
serve cold after setting
at least 24 hours.

CRISS-CROSS POTATOES

Large baking potatoes, sliced but not peeled.
MIX: ¼ tsp. dry mustard to 2 Tbsp butter, with
salt to season. Score top of potatoes with a fork.
Spread the melted mixture on the potatoes and bake
about 40 minutes.

STROGANOFF (80 servings)

Heat 3 C. oil
Cook: 10 C. chopped onions
in the oil until brown.
(golden--that is.)

Add: 25# hamburger and cook
until brown.

Add: 1/2 C. (to taste) SALT
1/4 C. (to taste) nutmeg
1/8 C. pepper or less

ADD: 6 small cans of mushrooms
(stem and pieces)

Add: 3 - 50 oz. cans mushroom
SOUP and cook 15 minutes
when ready to serve, spread
about 4 cups powdered butter-
milk over top and stir gently.
Serve on rice.

HUNTER'S STEW

Brown hamburger and onions
Add raw, sliced potatoes
Add canned vegetable soup.
Cook, covered, on top of
stove until vegetables are
done.
Refrigerate, and warm when
needed.

MEXICAN CHILI

Cook 5# kidney beans
(can buy gallon cans)
Mix: 2 Qt. #10 cans tomato
soup.
2 C. chopped onions
4 oz. chili powder
4 oz. salt
Sear 10# ground beef
1/4 C. suet
Water to make 24 Qt. volume
Simmer together 3 hours, with
the beans.

(VARIATIONS FOR THURSDAY CAKE) ICING

Use pineapple juice in the icing
Other fruits in season; Rhubarb,
cherries, strawberries, apricots
etc., can be used for the filling.

1 C. powdered sugar
1 tsp. butter
2 Tbsp cream or milk
1/2 tsp. vanilla

Drizzle over hot cake.

BUTTERMILK HOTCAKES

8 C. flour sifted with:
4 tsp salt
4 tsp soda
3 tsp Baking powder.
4 Tbls. corn meal
4 Tbsp. sugar
Add 8 eggs
8 C. buttermilk
4 Tbsp. melted shortening.
Yield 80 hotcakes.

THURSDAY'S CAKE

Pineapple Squares

Filling:

1/2 C. sugar
3 Tbsp cornstarch
1/2 tsp. salt
1 can crushed pineapple--
(3 1/2 cups, 1# 14 oz. size can)
1 egg yolk
Cook all together and cool to
lukewarm.

DOUGH:

2/3 C. scalded milk
Add: 1 tsp. sugar
Dissolve 1 pkg. active dry
yeast in
1/4 C. warm water, add to the
cooled milk.
Add 4 egg yolks slightly beaten
4 C. flour
1 C. margarine

Mix as for pie crust. Stir
in yeast and milk mixture.
Blend thoroughly--divide in
half and roll out on floured
board to fit pan 10 x 15",
overlapping edges. Spread
with filling--roll remaining
dough to cover, seal edges
snip top with scissors for air
to escape. Cover, let rise in
warm place 1 to 1 1/4 hours.
Bake at 375 degrees.

(YUM, YUM, MARGE!)

OATMEAL CAKE

Pour 4 1/2 C. hot water over 3 C. oatmeal and 3 cubes butter or oleo. Let stand 20 min.

Add 3 C. white sugar 3 C. brown sugar 6 eggs beaten 1 1/2 C. raisins

Add 4 1/2 C. flour 3 tsp soda 3 tsp cinnamon 1 1/2 tsp baking powder

TOPPING:

3 C. sugar Melt 3 cubes butter Stir in 3 eggs 3 c. coconut 3/4 C. Evaporated milk Boil 2 minutes Add 3 tsp vanilla

Bake 30 minutes 350' (30-40 min.)

GINGERBREAD

6 C. flour 6 tsp baking powder 3/4 tsp soda 5 tsp ginger 3 tsp cinnamon 1 1/2 tsp salt 1 C. shortening 1 1/2 C. sugar 3 eggs 2 C. molasses 2 1/4 C sour milk Sift dry ingredients 3 times, cream shortening and sugar, add eggs to molasses, and dry ingredients with milk. Bake 30-40 minutes at 350'

BAKING POWDER BISCUITS

16 cups flour 1/2 C baking powder 3 T salt 2 C lard 1 1/2 C milk

Bake 12 minutes at 450'

BARBECUE SAUCE

2 C. chopped onion (about 4) 1 1/4 C. brown sugar 1/4 C. paprika 1/4 C. salt 1/4 C. mustard 2 1/2 Tbsp chili powder 1 1/4 Tbsp cayenne pepper 1/2 C. Worcestershire sauce 10 C. tomato juice 2 1/2 C. vinegar 2 1/2 C. catsup 5 C. water.

Makes enough for 40 # of chicken.

CORN BREAD

4 EGGS 7 CUPS BUTTERMILK 2 TSP SODA 2 CUPS FLOUR 6 CUPS YELLOW CORNMEAL 4 TSP. SUGAR 5 TBSP BAKING POWDER 4 TSP SODA 1 C SHORTENING

400' 40 min.

FUDGE CAKE for 40

Cream together: 1 1/2 C. shortening 4 C. sugar 6 well beaten eggs Add: Mix together 4 oz. chocolate (melted) or 5 oz. cocoa

1 1/2 tsp. soda 1 1/2 C. hot water 1 1/2 pints milk Add this liquid alternately with 7 Cups flour. Bake 25-30 min. at 350' Makes 6 - 9" layers.

APPLE PIES

Crust for 7 pies: 10 C. flour 3 1/3 C. shortening 4 tsp. salt 1 1/4 C. water 6 gallons canned apples makes 20 pies.

HOME MADE NOODLES

Beat up very lightly.
30 eegs yolks & 10 whole eggs
5 tablespoons salt
2 cups of cold water
stir in 18 cups flour

WALKING SALAD

Take a nice big apple and core out the insdie. Use a
teaspoon to do this. Take out as much of the inside as
possible, without breaking the outside peel. Then fill
"salad bowl" with chopped celery, raisons, nuts and
mayonnaise.
Then enjoy your salad as you hike -- or when you get to
your camp site -- you'll enjoy eating your salad bowl as
you eat your salad. Use no spoon -- but beware, you may
end up with mayonnaise on your nose!

ALICE'S CORNFLAKE CANDY

2 cups sugar
1/2 cup milk
1/2 cup light corn syrup
1 cup sweet or sour cream

Cook to soft ball stage. Add 1 teaspoon vanilla.

Pour over -

8 cups corn flakes
1 cup rice krispies
1 cup salted peanuts

Mix and press into pan greased with butter.

To serve about 100 people the recipe should be made in a quantity
4 times the recipe above.

Barbecue

Wednesday evening the Rock Hunters were greeted by a fine barbecued
antelope. The antelope came from Montana. For some who do not know
what an antelope is - it is a small goat related animal that weighs
about 80 pounds and is usually very tasty if hunted properly and
prepared properly. Well evidently both were accomplished as it was
delicious. Cliff Robertson did the barbecuing and used the basting
sauce recorded on the history page for 1965. (It was used for chicken
in 1965.

MENU FOR SATURDAY

Hors d' Oeuvres

Canape appetizers

Soupe L'onion, Fromage Croutonnes

Onion soup, cheese, croutonnes

Pilau Francaise

Baked chicken with rice

Insalata Verde

Green salad

Pain grissine

Bread sticks

Pouding aux pommes flambe

Flaming pudding

Cafe - Tea, Orientale - Lait

Coffee - spiced tea - milk

MARDI GRAS SHOPPING LIST

Planned for 100 people

Appetizers & Canapes

- 2 boxes assorted crackers
- 1 can pimento
- 1 can sardines
- 1 bunch parsely
- 2 kinds of cheese
- 1 box colored toothpicks
- 1 can shrimp
- 3 large cans apple juice
- 1 bottle cranberry juice

Chicken Dish

- 12 frying chickens
- 6 cans mushroom soup
- 4 cans mushroom stems and pieces
- 4 chicken bouillon cubes
- 2 packages onion soup
- 5 pounds of rice

Soup

- 12 packages onion soup
- 2 loaves bread for croutonnes
- parmesan cheese, grated

Salad

- pickled beets - 2 cans
- 1 jar mixed sweet pickles
- 5 dozen eggs
- 1 bunch of carrots
- 1 quart mayonnaise
- Olives, 2 ripe, 1 green, 1 stuffed
- 2 heads lettuce

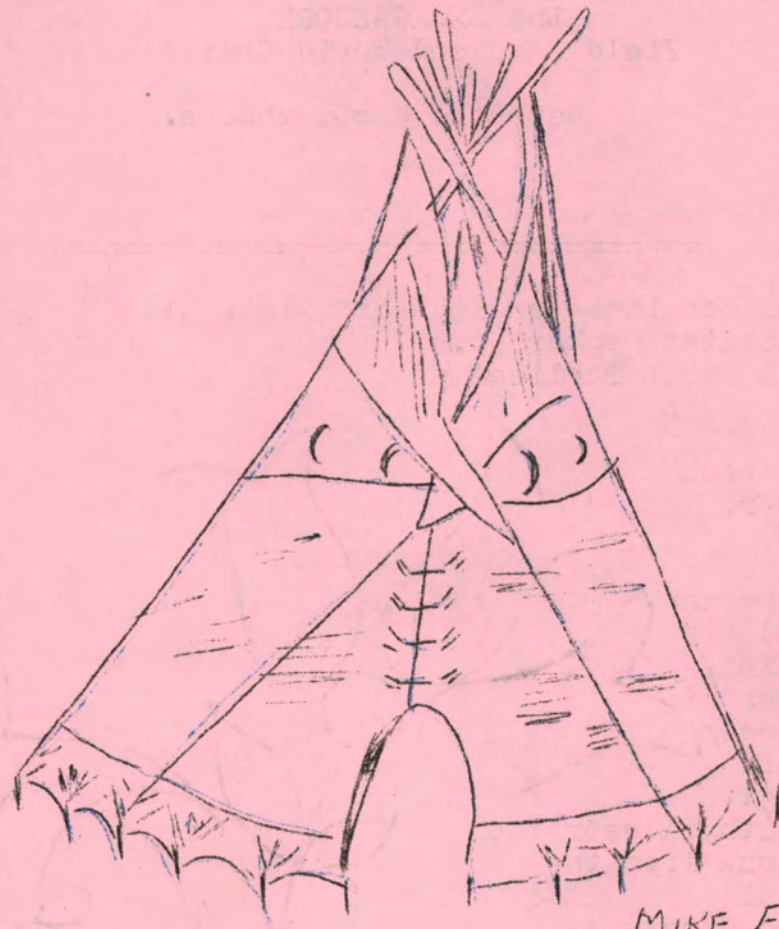
Dessert - apple sauce cake

- 6 cans applesauce
- 1 lemon extract
- 1 box cube sugar
- 3 lemons

Beverage

- Tea
- Cinnamon sticks
- Dried orange and lemon peel

PEACE THROUGH PARTICIPATION 1954



MIKE EARLY 68

Dwight's
TEE PEE

1954

PEACE THROUGH PARTICIPATION

My People:

For you are my people as much as my own tribe, for once again you have proven your friendship to an Indian who walks alone. You have shown your belief that Peace IS possible when people believe in one-another. God speed and keep you always

*Ah koo in stah mi
Chief Blackfeet Tribe.
(Frank Guardapee)*

=====

A Plantation Party, "Under the Big Top"

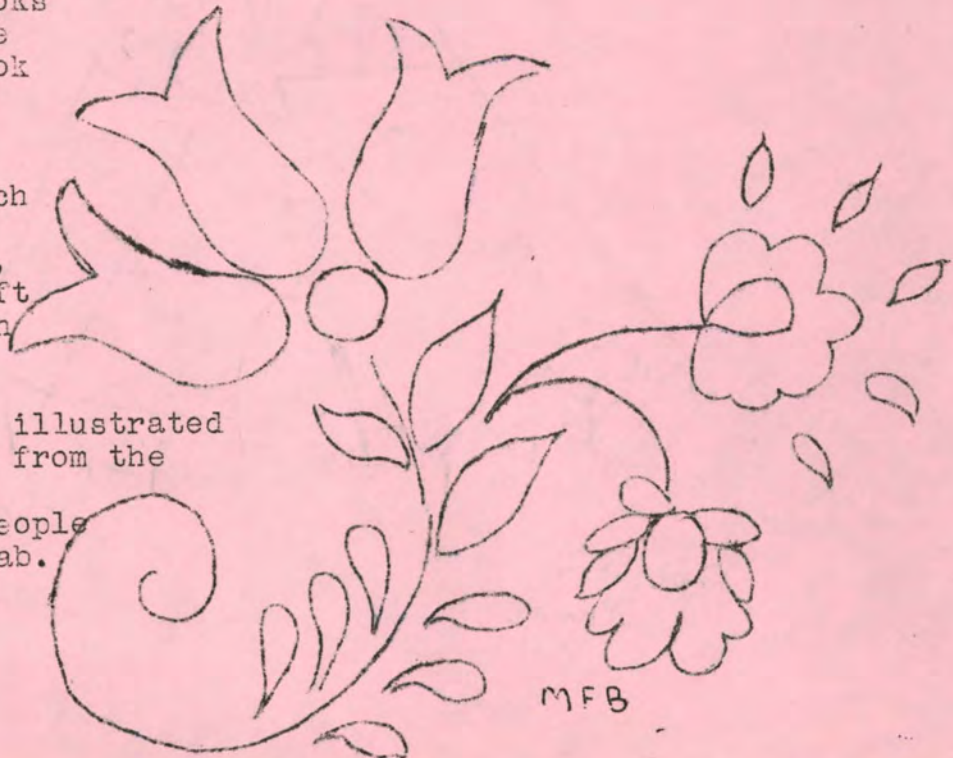
Swedish Christmas (told by Marie Neilson,
who formerly lived in Visby, Gotland, Sweden)
the SMORGASBORD
Field Day, and World Cruise

were the party themes.

=====

National Committee on Boys and Girls Club Work,
United States Rubber Co. &
McCall's Craft Publications,
Printed books
were in the
Lab notebook
this year.

Painting,
(Penn. Dutch
Designs)
Stenciling,
Leathercraft
Silk Screen
and Block
Printing!
Along with illustrated
directions from the
wonderful
Resource People
at Chatcolab.
You Can't
LOOSE!!



MFB

"OWED" to CHATCOLAB

BY Helen Stickley

We came to CHATCOLAB on the 12th of May
Packed and dressed for a full week's stay.
With a handshake and smile we were greeted at the gate
Whether we were early or among the late.

They gave us a map-- a diagram of the grounds,
Then our time was ours to look around.
Posters were nailed to stumps and trees
Telling of parties, plans and sprees.

We found the dorms where we were to bunk,
Unloaded our bedding, crafts and junk
Then settled down to meeting friends new;
After two or three hours, the new ones were few.

The camp is scenic, beautiful and clean.
If there were time, one would relax and dream.
But there is always something which to do
So everything gained is up to YOU!

There are crafts: jewelry, electricity and etching--
Some of the results are really quite fetching.
We also have leathercraft, painting and games.
Besides all this, we have our family names.

Our Nature Boy, Frank, reports in the mornings
On the weather forecast, fair or storm warnings
He knows the trees and flowers, better than a book--
Ask him what is this, he knows with just a look.

We have ceremonials in the woods at night
Singing folk songs by the camp fire light;
With a contented feeling, our day is done--
At peace with ourselves, the problems are won.

I'll be sorry to go, my stay has been swell
And the knowledge I've learned, I'm anxious to tell
The friends I've made, I'll never forget.
Just parting and leaving, my only regret.

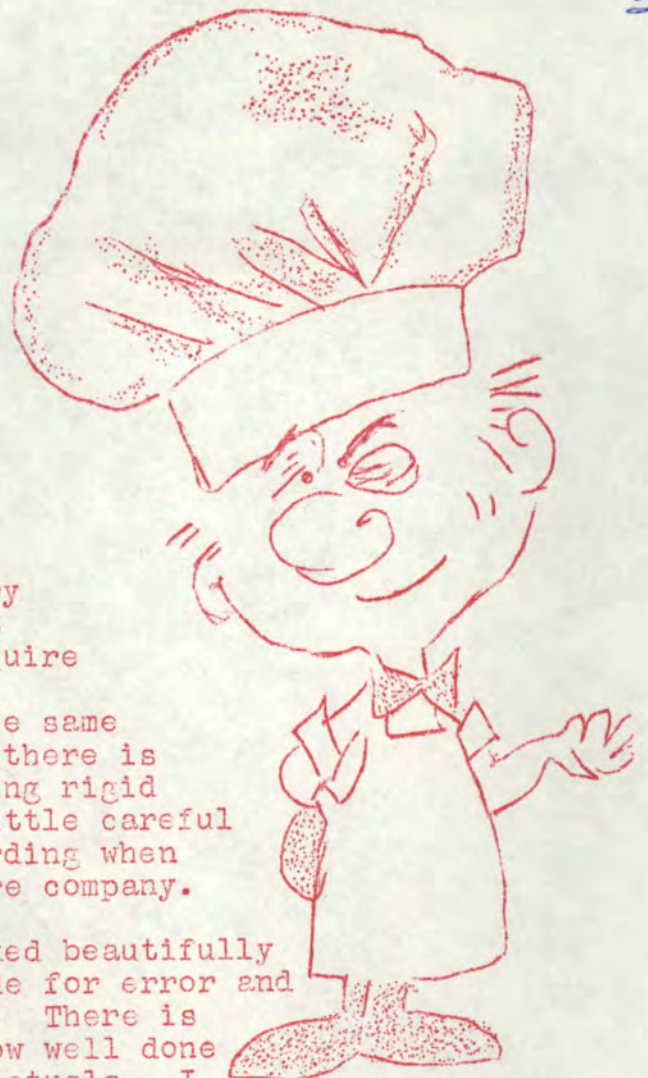
=====

I AM THE SPIRIT OF CHATCOLAB. I have lived at the Lake Chat-
colet for 6 years. Portions of me have gone to all parts of
the world, during this time...to enlighten, to enhance the
lives of all those who have come into contact with this spirit

I have been here in the past-- I am in the present-- and
using the tools of today, I am building for the future.
In building the future, I take into consideration the
accomplishments: its heartaches, its failures, which I hope
will not occur in the future. I am using these tools to
accomplish friendship, peace and understanding throughout the
entire world...The spirit of Chatcolab lies not in the accomp-
lishment of the individual, but in the achievements of all the
members of Chatcolab in their own worlds.....

(John Moss)

CHEF CHARLIE SEZ



This opus considers more advanced and complicated applications of foil cookery than can be demonstrated at CHATCOLAB, because they require more time and preparation. Basically the process is the same as we have been using, but there is more of it. There is nothing rigid or formal about it but a little careful experimenting will be rewarding when you show your ability before company.

Almost anything can be cooked beautifully and there is a wide latitude for error and still leave an edible dish. There is considerable variance in how well done the individual likes his victuals. I like mine done enough so that all of the kicking and most of the squealing is eliminated. It is easier to handle if it is not struggling too violently. The wood you use and how dry it may be will affect the time required. The size of the package will vary with the time, and the degree of hunger may also enter. Just remember that it is your cooking and if the other victims disapprove they are always welcome to try their hands. After all we are out for a good time, so let's try to have it.

There are three widths of foil available, 8 inch, 12 inch, and eighteen inch, in kitchen and in heavy duty weights. I favor the heavy duty for single wrapping, such as we have been doing. However, for multiple wrap, the kitchen weight seems to do as well, perhaps even better. Avoid sharp protruding bones as they are liable to make a hole in the wrap and then you will have something that may be hard to eat and not enjoy; it will be scorched.

The wrapping should be double, each complete in itself, and not two sheets wrapped together. There are several reasons for this, if the outside layer is burned through or punctured the inside will still function; when pulled from the ashes the outside can be peeled off and the inside remains clean. It also serves to keep the food warm.

"Swallowing angry words is much easier than having to eat them."

Any good cookbook is loaded with recipes that may be handled in the same manner. Just use your imagination. All of the ideas given here are proven and successful. All will require some experimenting to obtain the proper temperature. You will still need coffee composed in the proper manner, because that is what opens your eyes, and keeps you alert.

Either a reflector or Dutch oven, or both, is needed. The reflector can be purchased, made up of sheet tin or aluminum (see sketch) or it can be fashioned from aluminum foil. It should be about 15 inches long and deep; sometimes a smaller one will do and sometimes a longer one is convenient. When I mention Dutch oven I do not mean the "drugstore cowboy" variety usually found in the stores, but the old iron sheep-herder species. In some situations the newfangled version will do nicely but for real service they do not substitute successfully for the original model; the lid is the difference. Many items can very well be baked in foil wrap, but do not forget to allow plenty of room for them to grow. For long baking such as bread, wrap at least 3 times. So here goes, and may the results make you popular, at home and in camp. Bread, that's right, good yeast bread!

YEAST BREAD

Into half a cup of warm water put a yeast cake or package of dry yeast. Let it stand about 5 minutes. Now into a cup of warm water put lard about the size of an egg. Crisco, bacon grease or margarine will do. Add a Tablespoon of salt and a Tablespoon of sugar, and the yeast. Then add all the flour they will take up. The dough will be rather firm.

Knead it well and set to rise until it reaches twice the original size. Knead it down again and let rise. Knead it the third time, shape into a loaf, set in a well greased pan. Let it rise in the pan, grease the top well with lard or what have you. Set in reflector and bake about 45 minutes at slow heat. The aroma of this will get you a flock of kibitzers in a hurry. Try making a softer dough, cut into small pieces and a flatter pan for raised biscuits. These will not take quite so long to bake. Or mix an egg, half a cup of sugar and some spice, roll out about 1/4" thick, cut into squares of about 2 inches, stick your finger through to make the hole, and drop into deep fat that is rather hot (you will need the dutch oven or black pail for this rather than the reflector) and you will have some very fine doughnuts!

JOHNNY CAKE

(Part of this should be easy to remember, because it jingles)

Two cups sweet milk, One cup of sour,
two cups corn meal, one cup of flour.

Add a teaspoon of salt, a teaspoon of soda and half a cup of molasses. Mix up everything, put into a greased flat pan and bake. If you are stuck for sour milk, drop a couple of tablespoons of vinegar into a cup of sweet milk, let stand for a little bit. Powdered milk is fine--follow directions for mixing.

HUCKLEBERRY CAKE:

mixed according to directions
 1 egg, 1 Cup sweet milk, (powdered/ o.k.) 3 Tbsp. sugar, butter size of egg (oleo or bacon grease) teaspoon of salt, teaspoon of soda, 2 teaspoons cream of tarter (baking powder will do as well) 3 cups flour, 2 cups huckleberries. Mix sugar in egg, melt butter and add with rest of ingredients, then flour and berries. Bake half an hour or until brown, in moderately hot reflector. U-m-m-m-m.

HOT BISCUITS

Two cups of flour, 2 teaspoons baking powder, teaspoon salt 2 tablespoons lard, 2/3 cup of milk (this is the tricky part because flours differ) Mix the dry props and work the lard in by hand, then add milk and stir with fork, add enough to make the dough SOFT. Pat it out, cut, put in pan and bake in fairly hot reflector 12-15 minutes. (Bizquick may be substituted-- horribl thought!)

, ALL ABOVE can be baked in the reflector along with many other mixtures, or the Dutch oven can do the job very nicely. For the last two, the Dutch oven will probably be best, the black bucket will suffice, and the reflector will be found rather awkward.

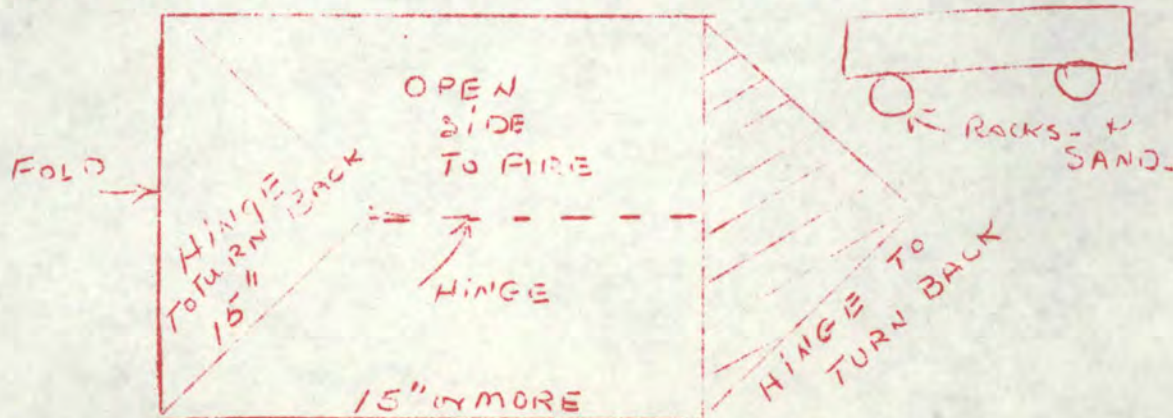
TROUT CHOWDER: (other fish will do)

Dress fish, removing heads and tails. Fold in clean dish towel and place in pot of boiling water for 10 minutes. Save the water. In dutch oven, brown a goodly portion of diced bacon, add onions to taste. When the onions have become slightly transparent add as much of fish water as you need, add diced potatoes and a little later the fish. Milk should be added when the potatoes are soft, canned is fine. Season to taste, cover and simmer over a slow fire as long as you can stand it. Start it in the morning is a good idea, and by suppertime you really have a banquet.

1968 Friday morning breakfast comments made everyone who staye in camp wish they had gone down for the second fish breakfast. Western mountain trout was baked in foil.

FISH BAKED IN FOIL

Dress fish, removing heads and tails. Lay 1 piece of bacon on foil, add rainbow trout and wrap loosely using the "drug-store wrap". Cook in coals, slowly on each side.



A third verse for "EACH CAMPFIRE" was written by our
verse-ital Bill Bunning:

"Now in our hearts there burns a flame
That is not yours alone nor mine;
But held in trust to carry far
That everywhere this light may shine."

QUOTE

A pat on the back may do much to preserve the home and family.
Particularly when the pat is placed with care-- high or low
as the situation demands.

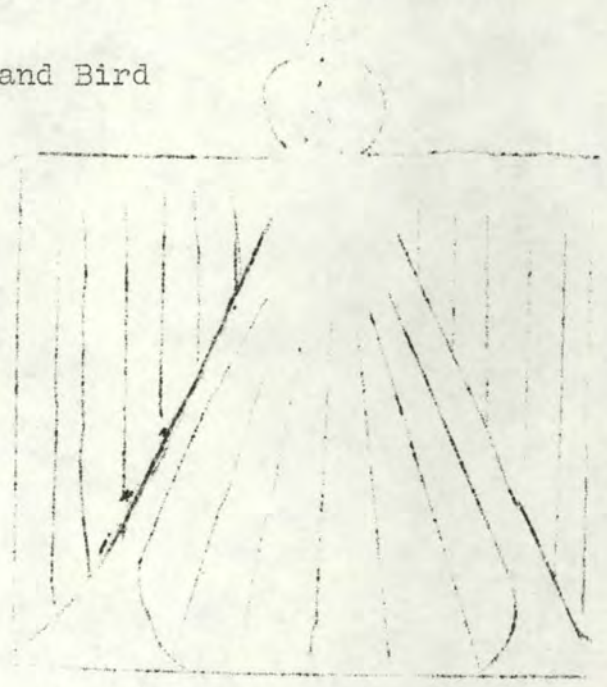
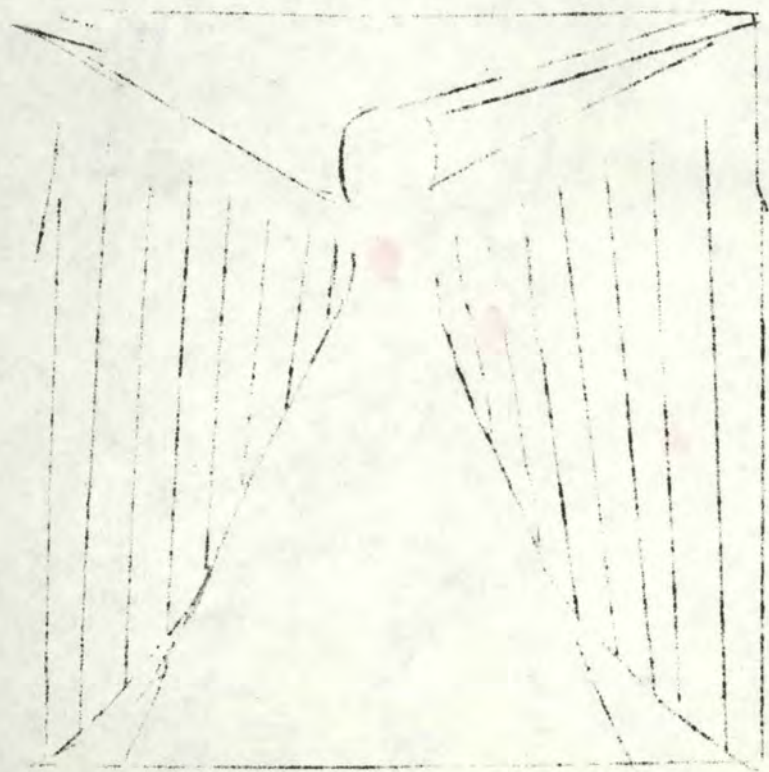
CAMP COOKING

During hot weather, fruit is likely to sour quickly.

- BAKED BANANAS IN THE SKIN...Laid on top of hot ashes and turned over once to bake thoroughly. (no time stated)
- DATE SIMPLE ... 1 box dates, 1 C. Milk. Wash and pit dates and put them in a baking dish. Let them stand until the milk is absorbed (about 1 hour) Put the baking dish in a pan of hotwater and bake in a reflector oven for half an hour. Keep turning the dish so that it bakes on all sides.
- FRIED PIES:...1 1/2 C. Biscuit dough, 6 Tbsp milk, 1 1/2 C. sweetened fruit. Roll biscuit dough 1/8" thick, cut into 6" circles. Place 1/2c of the fruit on each circle, fold half over, leaving a clear margin of dough. Moisten this edge and press the edges firmly together. Grease a hot frying pan with a little shortening, and brown the pies on both sides.

CRAFTS

Tin Can Angel and Bird



1965. It almost came true--
 Jon (Linton), conductor, a that
 camp 5 nears from now, on the
 Riviera...
 He did go to IRELAND
 in 1964!
 John J. Boling went, too.

MENU FOR FUN

1955



IN 1955 — 100 LABBERS
CAME TO SEE WHAT A

MENU FOR FUN HAD TO OFFER

Many of the "Old Names" were still on the Roster, and many new ones were being added every year. Some names sounded mysterious and foreign! but were just good ole American people. But thanks to Moscow and Pullman colleges so close, we did have many foreign students as guests most of the week. So Friday night Ceremony was on the theme of "Fellowship around the world." and many told first hand experiences of life and customs in many countries... Pat Galman, Rizal, Philippines, Catherine Cesar, Italy; Walt Schroeder, Germany; Netherlands, Joyce Merrell; Marjorie Hattan, Norway. Art Ries, IFYE to Israel in '52 told of his interesting travels and the people he met. Jessalee Mallalieu, of Korea. The many cultures of India, told by Raya Reddy; of Austria by Herbert Feichter.

NOTEBOOK DIVIDERS were made by Labbers with Silk Screen Printing. Heretofore, few dividers were used, some original drawings, some printed with our own block prints, now. (witness the lovely Indian design on PROGRAM PLANNING, '68) We'll be using them again.

On Tuesday, a CHATCOLAB NEWSPAPER was started by Sarah Arndt, with items about people and events at Chat. A newspaper party and ceremony developed from this. Even a "real" TV program.... Sarah's was a one page affair, and I can't remember who wrote "LETTERS FROM A CHATCOLAB REPORTER." But it seemed to start a trend of fun and information message givers.

DIETITIANS WITH SPECIALTIES Still included Good Old Faithfuls Don Clayton, Mary Fran and Bill, Frank Guardipee, Charlie Scribner, and newcomer Seth Norris with wood carvings, Mrs. J.J. Kapell, Coeur d'Alene, with numerous SMALL CRAFTS Patricia Rowe, Folk Dancing, and Ted Alexander, Square Dance. Nettie Barber and Joyce Ann Merrell were Office Staff.

HAT BOXES containing materials prepared ahead of time by the party committee, contained a variety of materials and basic things like crepe paper, scotch tape and string. After dinner, each table working as a group, created a hat from the materials. The hats were returned to the boxes to be modded at the style show later in the evening... Modded to appropriate descriptions read by MARY MCKENZIE, worn by the men in fetching costumes to harmonize with the hats. If you want a fun time... Utilize this information as given in the 1955 notebook!!

TOYS made from inner-tubes were among the crafts demonstrated.
by Sheila Stekelberg
"Real" PUPPETS and a puppet show were given by Gwynne Brady.

TABLE GRACES

present at our table Lord
Be here and everywhere adored
These mercies bless and grant that we
May feast in fellowship with thee
Amen

JOHNNY APPLESEED

Oh, the Lord is good to me
And so I thank the Lord
For giving me the things I need
The sun, the rain and the apple seed
The Lord is good to me.

FOR HEALTH AND STRENGTH

For health and strength and daily bread
We praise thy name oh Lord
(can be sung as a round)

GOD HAS CREATED A NEW DAY

God has created anew day
Silver, and green and gold
Live that the sunset may find us
Worthy his gifts to behold.

WHAT COLOR IS GOD'S SKIN

What color is God's skin
What color is God's skin
Its black, brown, it's yellow its red
and it's white
Every man's the same in the Lord's sight.

Kris Kringles-- The sun will shine for you today.
Meet new horizons

Super Skiers: Listen to advice given by elders.
Learn by experience.

High Flyers-- One close to you demands understanding.
Listen with respect.

Diamonds-- Those younger than you appear lost.
Give guidance.

Anglers-- Travel is in store for you.
Be sensitive to your surroundings.

Dolphins-- You will learn a new skill today.
Try it before you cast it away.

Pig Skins-- Be creative with your mind as well as
your hands.

Golden Skaters-- Your capabilities are being challenged.
Meet them head on.

At dinner time, people sat by families.
Don and Gran led the grace as written on a wall
chart so everyone could see the words:

"What color is God's skin (repeat)
Black, brown yellow, it's red, it's white
Every man's the same in the good Lord's sight."

THURSDAY BREAKFAST

Handwritten notes

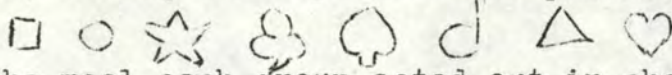
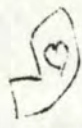
Bruce led the Johnny Appleseed song.
Jean B. gave announcements.

Planning Group:

Catherine Wiseman Lois Stout
Reta Nordtome Jean Barringer
Marge Olson Deane Mark
Jana Henderson

At Lunch, Grace was led by Diane, to the tune of the
Doxology-- "Be present at our table Lord."

As labbers entered the dining hall each was given a
slip of paper with a shape marked on it, these pieces
being part of a puzzle. The tables were identified by
the symbol, and the puzzle put together as each person
arrived, adding their piece to the puzzle.



Following the meal each group acted out in cherades, a song,
movie or saying having something to do with their symbol.

Thursday Dinner: Rita gave the personal touch to the table
grace by giving a free voiced prayer. We were very fortunat
Professor Peter Hopper (Maximillian 3thousand 3 hundred & 33)
came to dinner.

FRIDAY: Yamma Gupta IFYE student from India spent the day wit
also: Joe Dobson, Ext. Ag. from Coeur d'Alene And Ann Fretwell



Table Fun includes many things. This group at Chatcolab was responsible for acting as "Chairman" for the meal, and deciding what to do for entertainment or learning experiences.

Table Fun included being responsible for deciding on the table grace, table placement and seating pattern, having someone responsible for deciding what to do for entertainment and sometimes learning experiences, as the following ideas. Some were not used at this Lab.

- Make dividers for notebook
- Quizz game
- Unscramble words
- Word building from one word
- Making things from telephone wire, etc.
- Skits
- Go on a lion hunt!
- Hold an auction
- and many others.

1. Monday planning group:



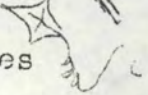





- | | |
|----------------|-------------------|
| Sara Stephens | Jene Hendrickson |
| Connie Small | Carlene Davidson |
| Cathy D. ly | Helen Hume |
| Leann Cascaden | Elaine Robetto |
| Ida Clawson | Clarence Stephens |
| Helen Cascaden | Jack Baringer |
| Louise DeBree | Jean Baringer |

To announce the seating for lunch, a sign above the dining room door read "Welcome to the International Launch Pad. Please sit by Nationality." Signs on the table read: Scotch, English, Irish, Scandanavian, Swedish, Germany, French, Baltic States, Melting Pot, and several others. The grace sung was led by Sarah S. and Connie S. using a guitar to sing "Warfaring Grace. Ida C. chaired the meal. Each group was to tell something interesting about their group or spoke in a native tongue.

For dinner the seating was by families. Kathy led grace, Jene was chairman. Kathy led the group (who had seated themselves as they pleased) in the grace "For Health and Strength."

2. Committe Members for Tuesday prepared signs of the Zodia-chat and labbers were to sit according to their sign. Placecards had the following information
(cont.)

Table Fun 2

ZODICHAT	DATES	SPORT	SIGN
1. Kris Kringle	Dec 10-Jan 25	sledding	
2. Super Ski ers	Jan 26-Mar 2	Skiing	
3. High Fliers	March 3-April 20	Flying Kites	
4. Diamonds	April 21-June 3	Baseball	
5. Angler	June 4-July 28	Fishing	
6. Dolphins	July 29-Sept 5	Swimming	
7. Pigskins	Sept. 6-Oct 31	Football	
8. Golden Skaters	Nov 1-Dec. 9	Skating	

Each table group was to make up or think of and sing a song portraying their Zodi-chat.

Kris Kringle Song: Winter Wonderland (Tune)

December is a jolly month of snowmen
Sleigh rides are a very frequent sight.
Santa comes a creepin' down the chimney
Very, very late on Christmas night.

Sleigh bells ring
Are you listenin' ?
We're not Spring
But we're glistenin'
We're happy to be
Born in Janu'ry
But more than that
We're glad to be at Chat!

There were ten little dolphins swimming in the water
There were ten little dolphins doing what they oughter.
Along came Charlie Wade-in' in the water
Now there are no dolphins doin' what they oughter.

(Diamonds song on next page)

Table Fun 3

Super Skiers (Tune: Man on the Flying Trapeze

He falls down the hill with the greatest of ease
The daring young man on the two broken skiis.
He helps himself up and yells "Come get me please,"
And the ambulance takes him away.

SPOKEN: The moral of my story, though my story's
kind of gory, Buy the fastest clothes you
can, talk skiing lik a man..
But don't let them catch you on the slopes.

HIGH FLIERS Our Kite Soars....

ANGLERS:
Down in the meadow in the itty-bitty-pool
Swam 9 little fishey's & the mamma fishey, too
SWIM said the Momma fishy, swim if you can,
And they swam and they swam right over the dam
Boomp, dittim dottim, wattim CHOO
(Repeat twice)
And they swam and they swam right
over the dam.

PIG SKINS

The 11 pigskins came to town
Carried by a player
Won the game--
It brought them fame
Hurray for the
Pigskin Fighters!

D I A M O N D S:

We're diamonds in the rough
We're diamonds in the rough,
At Chat-co-lab to-day
We're diamonds in the rough.

2nd verse:

We're off to the ball-
game now
We're off to the ball-
game now
At Chat-co-lab to-day
We're at the ball game
now.

GOLDEN SKATERS:

(Tune: Cuckoo song)

Oh, I put on my skates this morn,
And went skating away
O'er the ice that was glossy smooth,
At the break of the day.
(cho: Hol-i-a etc.)

DIAMONDS

Virginia Call

Diamonds are only chunks of coal
That stuck to their jobs, you see.
If they'd pötered out, like
most of us do,
Where would the diamonds bé?
It isn't the fact of making a
start,
It's the sticking that counts,
I'd say.
It's the fellow that knows not
the meaning of fail
But hammers and hammers away.
Whenever you think that you've
come to the end,
And you're beaten as bad as can
be,
Remember that diamonds are chunks
of coal
That stuck to their jobs,
you see.

2. Oh, I saw a sign of
"thin Ice"
I only gave it a wink.

But the ice gave a
crack and pop,
And I landed in the drink! (Cho.)



Don Clayton



Maximilian Rabbit arrived at CHAT late in the week. But he was greeted with enthusiasm and had his friends in stitches before he was here two seconds. He told of his trials and tribulations as he tried to build a housing development for defenseless, 3% handicapped unhoppy rabbits.

He had been re-elected president of the Vegetable Eaters Club (an unheard of thing) so he had to be very careful to disguise his unfortunate problem of running out of his ranch-house type cave on top of the hill and he COULDN'T help himself

as he scampered over the waving fields of grain and GRABBED a poor

little defenseless, hopeless rabbit and BEATING HIM OVER THE HEAD 3 TIMES! Then he would be so ashamed, he would go back home to his ranch-house type cave on top of the hill, and sit in the refrigerator to cool off-- anyhow, everyone knows a Westinghouse is a good place for tired webbits.

Anyhow, the Fairy Godmother was all eyes, and she saw Maximillian the 3 thousand, three hundered and thirty third, and she told him what would happen if he did this one more time! (you know coming out of his cave on top of the hill, running down

same hill, and over the waving fields of grain and all the rest.) Sometimes he just couldn't stand it, and ran the wrong way, and you know what happens if you run the wrong way in a cave. Well-- we must tell you the moral of our story----

HARE TODAY AND GOON TOMORROW.



It's Auction Time

Table fun and tea time the later part of the week included a variety of auctions. Veteran auctioneers were Little Bill H., Marge O., Jim C., Ron S., and Pike E. The last three even volunteered. I understand that more are planning to volunteer the same way on Saturday afternoon.

Everyone knows what a regular auction is but we did auction some pretty unusual items, especially services.

For example, Japanese back walk, breakfast in bed, professional back massage, layiak lessons, shave with shaving cream, slaves for all day Saturday, one service anytime, back rub with dance, someone to wash dishes so cooks can polish rocks.

Other unusual items were one broken in rock-hunting pick, a pair of shoes and socks guaranteed to work for rock hunts (must be true for the surprised bidder found garnets in the shoes), applie pie (square style), a tiki, owl made of pine cones, a bird's nest, ribbon flowers, and a set of tied flies.

"Solid Citizens" were sold silent auction style. Lois Stephens and her helpers made several of the distinguished citizens. Labbers wanting a "solid Citizen" placed their bid in a box. At lunch the box was opened with the highest bidder getting each one.

A dutch auction was held between meals. For these a price was set. Then each hour or so the price went down (or up in the reverse dutch auction). Labbers patiently waited for the price to reach what they wanted to pay, hoping someone else didn't buy it already.

FLASH

NEWS FLASH!!! What well known County Agent lodged in the couple's cabin left his P.J.s at home? Well, what did happen to Darrel's pajamas?

Big "e" at with "Lots to DO!"

TUESDAY NIGHT CAMP-OUT
Indian Cliffs?
Ghosts?
Rain?
Sleep???
FUN!

Everyone--and I mean EVERYONE will want to go down to the lake for FISH FRY Wednesday morning! Wear warm clothes and bring a BIG APPETITE.

Idea for an easy way to carry your sleeping bag. Roll bag lengthwise. Tie end of a rope (1 1/2 x length of bag) around bag about 8" from end of bag with a square knot then go up bag another 8 or 10" and put a half hitch, now curve the bag a little and make another half hitch each 8 or 10" to the end of bag to form a horseshoe, tie and run rope over to other end rope and tie. You can carry this over your neck and hands are free.

ROCK
or
Rocky Hunx
for all those who want "Rocks in their Pockets" or
"Have rocks in their Heads"
Lunch
Shovel, bucket and strong back OR
Willing heart!

Suggested Equipment
Old Shoes

BARBEQUE!!!!

We hear this will really be WILD this year! You'll really want to be back in time for this.

The present is always determined by the past, and always we are free to determine the future.
H. J. Forman

FLASH

CAREER OPPORTUNITY!

Calling all Would-Be or
Want-to-Try Auctioneers!

This is for ALL Labbers--
got any ideas or a unique
or unusual auction?

To volunteer your service
or make your suggestions
see Ruth Ann Tolman or
"Little Bill".

Right now is the time to
start planning and prepar-
ing the things you will
offer for auction! Each
one will want to have some
things ready for this.

Every man who knows how
to read has it in his power
to magnify himself, to
multiply the ways in which
he exists, to make his life
full, significant and
interesting.--Aldous Huxley

What do you suppose Marge B.
was doing in the middle of
the night with White Shoulders
bath oil? Anyway, it's been
noted that everyone in Cozy
Retreat "smells" the same!

Take off your hats to your
yesterdays; Take off your
coats for your tomorrows.
(Words of Life)

Is Mabel really out looking for
pine cones every night?

Three men are my friends:
he that loves me, he that
hates me, and he that is
indifferent to me. Who
loves me teaches me tender-
ness, who hates me teaches
me caution. Who is in-
different to me teaches
me self-reliance.

Talk about the princess and the
pea, one of the queens in Clear-
water cabin complained for two
nights about the lumpy bed. THEN
she discovered her mattress pad
wadded up in a ball under her
sacroiliac. Carleen, are you
seeing a chiropractor when you
get home?

MUST HAVE BEEN A HOWLING SUCCESS!
At least the only comment Nosey
Nora (who, Shame On Her, slept in
comfort at Cozy Retreat) could pry
from the overnight campers was----
UNPRINTABLE!

The latest thing going around our
college campus is that "Old deans
never die, they just lose their
faculties."

Contributed by Maurine Bell

"Thank goodness we live in a
country where a man can say what
he thinks--if he isn't afraid of
his wife, his neighbors or his
boss and if he's sure it won't
hurt his business or his
reputation. ---Monty Morgan

THERE IS NOT ENOUGH DARKNESS IN
THE WORLD TO PUT OUT THE LIGHT OF
ONE SMALL CANDLE.

FLASH

What is life without humor? We all need a little more humor!
What happens when you smile? Someone smiles back.
What happens when you laugh? Everyone laughs.
So, let's all keep smiling and laughing. It's contagious!
contributed by Hazel Kucera

WHAT did Kathy Lewis buy at the shop in St. Maries yesterday???

OVERHEARD AT THE FISH FRY!

Has your father ever smoked fish?

Yes, and they were delightful!!

Ch? Which end did he light???

is
**AUCTIONEERS
NEEDED!!**

Ohhh, Beautiful!

Experienced!
Inexperienced!
Would-be! Willing-to-be!
Or DRAFTEES!!

First Auction Coming Soon

Proceeds Are For Chex Scholarships!!

*Ummm,
Good!!*

Deadline for articles or notices of services to be offered for this first auction is dinner time tonight! A space is provided at the back of the dining room so get your consignments in!!

Have you been down to the lake early enough to see the sun come up? Join us Friday morning for the cook-out at 6:30 for SUPER-BAKED-IN-COALS Mountain Trout!! Also, Real Mountaineer Coffee...

*Prepare NOW for
the Big Day ~*

Did you know that charcoal in your coffee sweetens your disposition?? Charlie put lots of it in Nosey Nora's cup!!!

*Mardi Gras
Saturday*

#####

Nobody's opinions are entirely worthless. Even a stopped clock is right twice a day.

EVERYONE works all day for the Big Festival at night so sign up now for the area in which you prefer to plan and work.

Yesterday is a cancelled check;
Tomorrow is a promissory note;
Today is ready cash--spend it wisely.

FLASH

FIRST AUCTION A SUCCESS!!

Is your sealed bid in for this noon's auction?

What about your service or articles for consignment? Get them to the auction booth in the back of the dining hall just as soon as possible.

Advertising is the best medium; Leila found her ear rings in her pocket!

Ron Santiford SLEPT the whole day of Thursday. Wow, what a surprise when he found out it was Friday! Doc says he has a remarkable capacity for sleep!!!

NEWS FLASH--

Is Jack Baringer in the crowd? --We don't think he's much for breakfast these days!

There's so much good in the worst of us
And so much bad in the best of us
That it hardly behooves any of us
To talk about the rest of us.

Contributed by
Little Bill

"WARNING: NO NUDE SUNBATHING ALLOWED IN THIS AREA." Why was this sign posted on Marge's bunk?

When the tired crew came back from rock hunting they found posted on Clearwater cabin a sign--

"Please whisper
Loud noise keeps me awake."

Who posted this sign?
And why?????

It's not your position, but your disposition that makes you happy or unhappy.

Leila will NOT let anyone auction off Little Bill! She plans to take him home to stick pins in.

We're Ready to Start Leather Tooling the Covers for the Scrap Book. Everyone can help a little, just drop over to the craft area whenever you have a few minutes to spare.

Are u helping the Grass plans?

FLASH

SATURDAY -- SURPRISE EDITION!

The International flavor of this year's Chatcolab was authenticated on Friday in the person of an IFYE from India. The world must certainly be getting smaller all the time! Yamuna Prasad Gupta knows (in India) a young man who was at the 1956 version of CHAT -- Rajendra Bahtnager!

-----*****-----

FROM THE RECESSES of the KITCHEN!

The cooks are still not convinced that the sun really shone yesterday!

In the same breath, our twenty-four hour cooks want all the labbers who have helped them during the week to know THEY HAVE TRULY BEEN APPRECIATED.

Old NOSY HAS spotted that PRETTY Joan Smith practising her dishwashing prowess on a fairly regular schedule. Also, our JILL OF MANY TRADES -- Genie Townsend. She has even made coffee -- which is quite a feat when you stop to realize that Genie doesn't even drink coffee!

SOMETHING NEW IN FLOOR COVERINGS WAS DISCOVERED BY VERN B URLISON WHEN HE ENTERED THE OLD REC HOUSE. --- WALL TO WALL PEOPLE!

-----*-----

Ye OLDE TREASURER indicates that not all items purchased at auction have been properly FINANCED! MONEY! PLEASE! She may be located in the recesses of the kitchen OR in the Office.

See her! Y'all hear?

Does SCOTCH TAPE BITE? Ask Little B ill.

REQUEST! PLEA???????

CHECK THE BULLETIN BOARD FOR LISTS on which you can place names and addresses of people on the home front who might be interested in Chat and/or in receiving information about it.

REMEMBER! SMILE! Don't frown!

It'll make people wonder what you are up to. Besides it takes 8 facial muscles to smile and 26 to frown! JOIN US! LET'S ALL BE LAZY -- in that respect

KINDRED SPIRIT DEPARTMENT

John Webber was delighted when Leila "advertised" for lost ear rings! He had had the mistaken notion that only he lost things!

The CRAFTY PEOPLE who live -- during daytime hours -- with in the confines of the CRAFTS Building would really like to have their craft tools returned! OK????? O K

NOW IS THE TIME TO SCRATCH YOUR HEAD! Where did you leave your hat, your pen, your notes, your ear rings,

FAMILY

FUN FEST

1956



FAMILY FUN EST



Mary McKenzie, Ephrata, Wn. was Chairman this year. Margaret Faust Ries, V.C. Dan Warren, Moscow, Treas. Sally Schroeder, Leila Steckleberg, Hattie Mae Rhonemus, Rich Bakes, Ken Branch, Wes Metzger, board members.

Vernon Burlison, not new to Chat, was Nature hike and outdoor camping leader. Frank Guardipee, Indian Lore and nature.

E. J. Neidenfrank, from Washington D.C. was Discussion leader. And Doc Roc brought huge, noisy Lap-inary equipment!! We even learned to make something no home should be without-- the NOTEBOOK said-- as it's so useful for storing belts on the end of your finger or the edge of the table. We were told to be sure to cut the hook with the grain of the wood as illustrated in the diagram. Whittle to smooth off the corners. Sand and finish with wax or varnish.

Rajenda Bhatnagar, Meerut City, India, Krishnakumar Deshmukh, of Ramkrishna Niwas, India, were guests all week. They were interesting to talk to, with their ever so correct English. Mary Regan, (Calif.) was the cutest Swedish Tompe, or Jule Nissen elf you ever saw, at the Smorgasbord feast. She even got the Labbers out of bed. We sang Christmas songs in Swedish (with the help of the Menu books that were printed for the dinner.) The FOOD-- and the Decorations!!! You'd never believe it unless you have seen Labbers work here!

Charlie S. taught some more people how to deceive a fish with a FLY but more flies tied ended up as earrings than ever went fishing, I think.

Believe it or not, Square Dances ended up with about 6 pages. How could that happen?? And in the GAME SECTION at that!

We went "Jogging Along" to a "Cottage by the Wood" on "Old McDonald's Farm". On the way we sang many other songs. Oh! What good singers we had that year. (And other years, too.)

Here are some GEMS left over from gleanings of other years:

In 1950 they said:

Definitions: Modern Bathing Suit: "Two bandannas and a worried look"!

"The best way to fight a woman is with your hat. Grab it and run."

Hospital Patient: "I've been on pills and needles all day."

Employer: "You ask for high wages for a man with no experience."
"Well, it's much harder work when you don't know anything about it."

MONDAY TEA TIME

Monday afternoon for "tea time" some of the women made a space ship out of egg cartons and placed cheese upon tooth picks and stuck them into the cartons along with Ritz crackers. They also served cocoa and coffee.

While everyone was enjoying their refreshments Marjory Olsen gave a demonstration on sugar molds. She made Easter eggs, bells and other cake decorations.

Tea time committee were Nelda Johnson, Marge Santeford, Marjory Olsen, Rita Nordtome, Vivian Benson and Phoebe Hruska.

TUESDAY TEA TIME

With a mobile of squares and circles we began our tuesday tea time. Since the morning discussion was on adults and teenagers not finding a common meeting ground we dubbed the adults as squares and the circles as the teens. Squares and circles -- with the mingling of the two groups we hope to find a meeting ground -- a means of communication. In so doing perhaps the squares can shave off the edges and conform without losing their "dignity".

During tea the group sang several variations of the song "We're all together again". It goes "We're all together again. We're here, we're here. We're all together again. We're here, we're here. Who knows when we'll be all together again. We're here, we're here.

Variations included a Western , deep voiced men, high voiced girls and the modern version of the song, with the committee adding the modern dance forms.

Served for tea was crumbs (coffee cake) cut in squares and circles, te-bob, Moe Jo, and kcolash.

The recipe for "crumbs"

- 2 boxes of Bisquick
- 3 cups sugar
- 8 eggs
- 6 cups of milk

Mix together and beat vigorously. Sprinkle with topping made of 2 2/3 cups bisquick, 2 2/3 cups brown sugar, 2 teaspoons cinnamon, and 1/4 butter.

Bake at 400° for 20 - 25 minutes

Tea Time Committee

Catherine Wiseman, Nelda Johnson, Vivian Benson, Ida Clawson, Diana MacRae, Colleen Berner, Carleen Davidson, Louise DeBree.

MONDAY TEA TIME

Monday afternoon for "tea time" some of the women made a space ship out of egg cartons and placed cheese upon tooth picks and stuck them into the cartons along with Ritz crackers. They also served cocoa and coffee.

While everyone was enjoying their refreshments Marjory Olsen gave a demonstration on sugar molds. She made Easter eggs, bells and other cake decorations.

Tea time committee were Nelda Johnson, Marge Santeford, Marjory Olsen, Rita Nordtome, Vivian Benson and Phoebe Hruska.

TUESDAY TEA TIME

With a mobile of squares and circles we began our tuesday tea time. Since the morning discussion was on adults and teenagers not finding a common meeting ground we dubbed the adults as squares and the circles as the teens. Squares and circles -- with the mingling of the two groups we hope to find a meeting ground -- a means of communication. In so doing perhaps the squares can shave off the edges and conform without losing their "dignity".

During tea the group sang several variations of the song "We're all together again". It goes "We're all together again. We're here, we're here. We're all together again. We're here, we're here. Who knows when we'll be all together again. We're here, we're here.

Variations included a Western, deep voiced men, high voiced girls and the modern version of the song, with the committee adding the modern dance forms.

Served for tea was crumbs (coffee cake) cut in squares and circles, te-bob, Moe Jo, and kcolash.

The recipe for "crumbs"

- 2 boxes of Bisquick
- 3 cups sugar
- 8 eggs
- 6 cups of milk

Mix together and beat vigorously. Sprinkle with topping made of 2 2/3 cups bisquick, 2 2/3 cups brown sugar, 2 teaspoons cinnamon, and 1/4 butter.

Bake at 400° for 20 - 25 minutes

Tea Time Committee

- Catherine Wiseman, Nelda Johnson, Vivian Benson, Ida Clawson,
- Diana MacRae, Colleen Berner, Carleen Davidson, Louise DeBree.

Thursday Tea

SPECIAL !!

t lunch on Thursday Little Bill read a "telegram":

To the President of the Board of Directors
Northwest Leadership Laboratory

Your worthwhile work in helping the underprivileged has been brought to my attention. This telegram notifies you that I, or my representative, will visit you on or before May 17, 1968, to discuss a very important matter of business.

Signed: I. M. Drivingforce
Dept. of Benevolences
J. P. Morganbilt & Co, Inc.

At tea time Mr. Drivingforce arrived with his "field" secretary, Miss Eversharp. Their expressed purpose was to find the head man, the boss, or the president --- one who could officially consider a proposal of a grant from J. P Morganbilt, Inc. There would be only a few strings attached.

Drivingforce and Eversharp ran into great difficulty --- no one seemed to know who was chairman. After being routed from one to another of some five different labbers, they finally found last year's chairman who was confident that CHATCOLAB would not accept J.P.'s offer. In the process they learned a number of things about the purpose, organization, and nature of the lab. Though disappointed that they could not give away any of J.P.'s money, Drivingforce and Eversharp left with a feeling that they would like to return in the roles of labbers.





Tea Time Thursday

ITALIAN TEA

For tea on Thursday, we had a sample of Northern Italian cuisine. The area borders on France and is in the Slps, so fondue is a favorite of the region. Especially is it enjoyed in the cold winters with friends who come for a visit or for an evenings fun. If you are invited to share a fondue it is an indication that you are specially regarded and should be considered flattering. Fondue parties are usually held around a small table in the kitchen. The cook makes the fondue then it is

eaten immediately with everyone standing around a table, drinking a dry white wine and then a light dessert is served when everyone finds a comfortable seat.

Northern Italian Fondue

- 1/4 cup butter
- 3/4 pound white cheese
(monterey jack, mozzarella, meunster or a similar good white cheese) white cheese is better than yellow for this fondue
- 1/4 cup white wine
(sherry, muscatel or similar)
- 6 large eggs
- 1/2 cup cream (evaporated milk may be substituted)
- salt and pepper to taste
- 2 or 2 loaves of french bread cut in 1 inch cubes

The main thing to remember about fondue is never let it remain without stirring - not even for a minute while you do something else important - because it will stick. Put the butter into a heavy pan and let it melt over medium heat. Add grated cheese (or you may cut the cheese into small pieces) and stir until melted. Add wine and slightly beaten eggs. Cook about 3 minutes or until the eggs have thickened. Salt and pepper to taste and serve immediately. Set over warming candles or serve in a chafing dish over a candle to keep hot...stir occasionally. Bread may be toasted slightly if desired. Each person spears toast with his fork and swirls it in the fondue. If anyone drops his bread he must kiss the girl nearest him.

The desert for our tea was Piselle with whipped cream with mandarin oranges. The Piselle were made by Mrs. John Rovetto, ngelo's mother.

PISELLE

These are thin, crisp cookies which are made in a special iron. If you haven't one they can be baked on a hot pancake griddle with a hot pie tin or heavy metal spatula placed on top to flatten them.

- 1/2 cup butter
- 1 1/4 cup sugar (granulated)
- 5 eggs, separated and beaten
- 1 teaspoon vanilla
- 1/4 teaspoon anise seed
- 2 cups cake flour
- 1 teaspoon baking powder
- 1 cup whipping cream

Cream butter and sugar, add egg yolks. Add vanilla and beat well. Beat cream, add to beaten egg whites. Fold into first mixture. Slowly, add flour sifted with baking powder. Drop about 2 teaspoons of mixture onto Piselle iron and bake until light brown. Remove and place on a flat surface until cool. If desired, roll Piselle around a cone of paper immediately after removing from hot iron. When it cools it will retain its shape. Whipped cream and berries may be served with the Piselle, or they may be served plain or with powdered sugar. Sherbert is a nice accompaniment also.

The table was decorated with a red and white checkered tablecloth made by coloring squares on butcher paper. An Italian flay was made by sticking tufts of tissue paper dipped in red and green tempera paint into a square of styrofoam. Candle holders were made from the top of a gallon can lid with the edges cut and turned. Red ribbon roses and a white bow decorated the candle holders. Punch made by combining one package of orange Kool-aid and one package of strawberry Kool-aid completed the tea.

Tea Time Committee:

- | | |
|------------------|-----------------|
| Sara Stephens | Elaine Rovetto |
| Rita Nordtome | Fran Fleenor |
| Nellie Mae Tripp | Connie Small |
| Alice Berner | Ruth Ann Tolman |



Friday Tea Time

The table was decorated in a hurry by touring the handicraft quarters looking for interesting items. Mabel Franklin's corner offered a pair of pine cone owls and a pine cone candle holder. By using various colored squares of green colored tissue the table looked lovely.

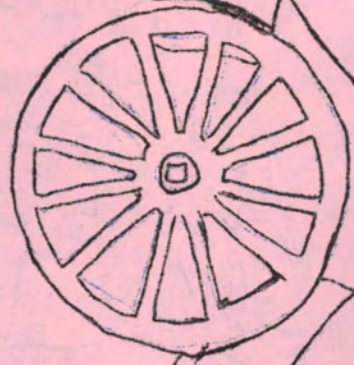
Served for tea was Kool-aid and Alice's cornflake candy. A demonstration of tin can roses was given by Jene Hendrickson. The group was entertained by a small lady who was busy getting ready for a party while still giving us information on a portable blackboard-easel. She proved to be very versatile although a somewhat messy.

1957

Ready to
Run.

B

U



R

U

N

D

U

P





X

▽

II

◇

□

FE

BU

1957

X

10

T

⊂

∇

b

III

♡

↓

γ

Round-Up-Boss!

RANCHO B-U Chairman, ↑ Ken Branch (Bremerton) says:

"What is important to U????? Is it the accepted standards of success that so often makes one ill in mind and body? Or is it in finding that universe could not be without U? U are important in spelling out the universe and its orderly process.

We have found at CHATCOLAB that we can really live by BEING U because there are others at CHAT who have seen our real selves and loved us for it. This we can do every day to our own, real, inward satisfaction---Remember one cannot love who has not himself been loved. Where there is true love there is no fear; no fear, no enemies.

Chatcolab furnishes the fleeting reflections of real brotherhood and if U can continue to be that image, B-U will live on in your heart and furnish the light for another to discover his real value to himself and man."

Ken was really a leader who helped many discover their hidden talents they never dreamed they possessed. Painting pictures with weeds, with and without seeds, (and having them turn out as recognizable subjects!!) and many poets bloomed into verse not so worse, whenever Ken was around to give a little help and encouragement.

DISCUSSION QUOTES:

A leader is creative.

A perfect sample of fun this week:

It is necessary in a situation like this to be creative.

What do you mean by being creative?

Opening a book and following instructions or doing what's in in the book by using the same idea but changing it to fit the games or situation. A creative leader must be enthusiastic-- needs friendliness and to be kind. "I will not wait for tomorrow-- but make the best and the most of today."

◇
H
↑
w
w
u
K
W

B
U

"Be what your friends think you are
Avoid what your enemies say you are
And go right ahead and be happy.
For there are no two people alike
And both of us are glad of it."

Have you ever watched a person
That you liked extremely well?
Admired her voice, her smile, her poise,
And knew that she was loved so well?
Have you tried to imitate her,
Copy things that she would do;
Then discouraged, you soon discovered
That your actions seemed untrue?
Be Yourself.

.....Don't you know that unseen power
Is resting deep down in you, too?
And sometimes whispers something fine
That you are sure is very true?
Now if you know 'twill do no ill,
And you can give it birth;
Shout it to the house-tops!
Improve this good old Earth.
Be yourself.

*Use what language you will, you can never say anything
but what you are.*

ESPECIALLY DEDICATED TO DON CLAYTON:
If a female soldier is a WAC, and a female sailor
is a WAVE, what is a WOC?
A WOC is what you frow at a wabbit, silly.

GAMES FOR TEENAGERS... (1957) (1969?)
There are two types: Jr. and Sr. Highs.
A Jr. group is growing, noisy, hungry, moody, loyal, active.
"Much action or Let alone" are two predominate moods. A great
deal of help and guidance, but let them DO. They sing well
and like good music. They also like "crazy" songs.
Emphasize partners as little as possible. Outdoor activities.
COMMERCIAL AMUSEMENTS capitalize on H.S. youth because they
have spending money, are ready for fun and easily swayed.
TRY THE HOT ROD PARTY in this notebook.
If you want to know about everyone there, read CHATCO BLAB
by Marcia Skaer.

RICH BAKES and KEN DOWNING
demonstrated an Electronic Range...
Paper plate cooking eliminates dish-
washing. How about that for camp??
Baked potatoes in 4 minutes. Cupcakes in 2.

DISCUSSIONS



MONDAY - Points made by the Leader.

Not only is change an essential aspect of our living, but the tempo and impact of change is something we have to learn to accept and relate to. In fact there is some real indication that change/movement is a universal quality of all life. This would mean then that not only can you change human nature but that human nature can't help but change. The earthworm is an example -- as it eats its environment it causes a significant change in the setting in which it lives and upon which it is dependent. This, then, requires that the earthworm change its

nature if it is going to survive in its changed environment.

A great part of human life is the psychological environment within which we live. No one can deny that we live in a very different world than we did ten years ago. This means we must somehow realize that our changed world-environment has also caused us to change some of our most common and valued concepts, ideas -- yes, even beliefs.

Perhaps two of the most valued concepts that have been central to this laboratory over its twenty years of existence have been bound up in the two words LEADERSHIP and RECREATION. Has there been any significant change, for instance, in the scope, the meaning or the purpose of recreation through two decades? I think we have some new questions to ask about leadership at least. It used to be the idea many years ago that leadership was confined within only a very few people and that it was a divine power given by God. Later the idea developed that some leaders were not born with the capacity for leadership, but, due to both inner and outer conditions, these certain individuals somehow developed and "took on" leadership abilities. This allowed for our great democratic concept which denied the divine right of kings and the heirs to rule.

Today we have come to the place where we are asking questions other than the strictly person-centered ones of "Who is a leader?" and "What personality characteristics make a good leader?" Today we ask "WHEN IS LEADERSHIP?" and "WHERE IS THE LOCATION OF LEADERSHIP?"

When we examine problems and satisfactions in human relationship -- especially when we look at such basic leader roles as mother, parent, teacher, boss, etc., we find that none of these roles can operate without another role. For example, when a husband and a wife want a child to enable them to assume the

Monday discussions
page 2.

parental role but they cannot conceive their own; then society has provided the possibility of "foster" parenthood. So we might say that there is no role that is lived in a vacuum OR, in the recreation s ense, "it takes two to tango". Getting back to the question WHERE IS LEADERSHIP?, we might say that it is not in one person but it is basically and essentially in a relationship between persons. Could it be that one of the reasons for so much frustration and outright failure in the effort to assume import Leadership roles was in the failure to see and feel the focus of leadership to be outside of us and in the area of our "between-ness" with others? As we move inevitably into a future that is going to be dramatically different than the past we have known and grown in, I suspect that our concept of leadership will be discovering and accepting much more about the interpersonal aspect of leadership.

Very briefly, two more ingredients that are influencing and changing our concept of leadership. One is that so-called followers are much more powerful in determining what their so-called and designated leaders will be allowed to do. In fact, followers can really ruin a capable, talented and willing person when the function that they want someone to perform for them is quite different than that which this person conceived it to be. It would be my guess that when there is not consensus regarding the task or function between the one selected or asked to do a job and those who will be following -- the followers power will win out over that of the leader in many situations. In a word, leadership is very often a function that a group feels they want done and so they exercise their influence by designating a person or persons to perform with the expectation that their task will successfully be accomplished.

I would like to mention one more emerging area of leadership that seems to lie outside as well as inside personality style and competence. This factor is sometimes called situational. In other words, a right combination of attitude, skills, knowledge and concern, but in the wrong situation will usually result in the person's leadership attempt being ineffective. There are so many factors in a group situation that deal with climate and atmosphere, traditions, patterns, standards and the expectations and fears of others there. It is not hard to understand why the mood or condition creates barriers or undue demands upon both the group and those trying to successfully perform a particular function. Until the situation is and becomes right in a group, it is almost impossible to get things accomplished.

It seems to me, then, that with the great changes in our world during the twenty years of Chat's life that we and our concepts have changed also. It is my suggestion that in our thinking about leadership we added to the old tradition "that leadership is a quality within a person" is the very real probaability that leadership is also and always 1) in the "between" area of interpersonal relationships, 2) in the power of a group's need and idea that they want to get something accomplished. To this end they select a person or persons to

Monday discussions:

Page 3.

function for this end. 3) The situation - and especially its emotional climate or condition - seems to have a strong influence over a person's ability to succeed or fail in leading others to some desired end.

FOLLOWING ARE SOME SELECTED STATEMENTS COMING FROM THE SMALL GROUP DISCUSSIONS WHICH FOLLOWED.

"Leading is actually knowing and following; the wants and ideas of the followers."

Two reasons for refusing to be leaders: (1) fear of failure and (2) fear of being criticized or compared to someone else.

"Qualifications of a leader

- (1) Know your talents and abilities and weak points.
- (2) An interest in others and their desire to learn.
- (3) Willingness to give of self, time, energy and resources.
- (4) A desire to learn and progress with others."

"A leader is a person with the ability to express an idea and make it grow in other people's minds.

The environment of life and philosophies of a person have a lot to do with the attitudes of the people -- no matter what age.

A leader must be able to adjust.

Leadership can come from anyone with an idea who can express it."

TUESDAY'S DISCUSSIONS

It is almost impossible to abstract into outline form what took place during Tuesday's discussion. It took the form of a happening and was a valuable experience in developing a basic exchange of ideas or a careful diagnosis of problems around leadership and recreation. The relationship depended upon a full exchange of words and thoughts - but the fellowship of the hour went deeper than dealing with that which is about something. Talking was a vehicle to a significant sense of participation.

The method employed in planning and presenting:

1. It was suggested on Monday that people learn to plan and put on a discussion here at Chat just as we volunteer to plan a party, a ceremonial or a tea time program. About twelve people responded and met during the planning period.
2. The first half hour of the session was spent having a real and lively discussion around whatever subjects came up.
3. After this, the planning leader asked if any of the subjects that had been discussed would be appropriate for the next day's discussion. He also tried to point out three or four areas that seemed to be dealt with by the group by most of the twelve there and with a certain persistency. It was agreed that any of the subjects dealt

with would probably be of interest to all the lab members as the twelve were a good cross section representation. There seemed to be a reluctance to zero in on just one subject to the exclusion of the others. The question arose as to how we could produce a similar discussion to the one just experienced by the planning committee.

4. We now seemed ready to deal with methodology possibilities and problems. This readiness was there even though a specificity of goal or topic was not. The planning leader, then, asked for some ideas as to how the stage could be set, and the mood developed for stimulating and inviting the entire group to let go and get freely involved in dealing with issues that were pertinent and probably troublesome to the members. Several alternative methods were thrown into the hopper. The planning leader encouraged the group to ~~like~~ the decision making process in reserve until several possibilities were looked at -- lest we "buy" the first idea when we didn't have anything with which to compare it.
5. The plan agreed upon included the following:
 - a. Have Clayton lead the singing and use and choose songs toward the end that would loosen up and mutually involve the labbers.
 - b. Arrange the "bull-pit" effect around the stove in the dining room. This means having benches in a semi-circle on the floor, tables behind the benches and then tier the seating by putting benches on the tables. Also arrange a table prop with two benches in front of the stove. This was unoccupied during the singing period.
 - c. Seven of the planning group were chosen to be the discussants who would occupy the stage area as the last part of the final song was being sung. They would, then, just start discussing "for real" any of four or five subjects that were listed on the table prop. These were not fully discussed before the meeting. They were just agreed upon areas. If they had discussed these things too thoroughly before the meeting there would have been a real danger of a stilted, role-played performance.
 - d. At a point during the discussion, it was agreed that the rest of us on the planning committee would be seated throughout the audience. When we felt that the audience, kind of listening in on a discussion was interested, we could talk out and say we disagreed or wanted to make a further point, etc. It wasn't necessary for this initiative to be taken by a planning member as the lab members interrupted and contributed on their own.
6. The resource discussion leader did not try to sum up the important things covered during the discussion. Rather, he moved into a more central role of chairing the discussion in order to taper off the mood of high and intense involvement around rules, discipline, generational gap, the value and problem of finding dignity and status in earned income and service, etc., so that a transition could be made to the next event of the day. It seemed to happen this way without having to "package" or "wrap up" the discussion.

THURSDAY DISCUSSION

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

Edwin Markham

Because the free Wednesday idea eliminated the possibility of a discussion planning session, it was decided to begin the Thursday discussion without having any subject or topic in mind before the actual meeting. This was done in order to illustrate a point regarding the central and essential importance of the human resources of everyone here. It was stated that no idea was yet in operation as to what would be or should be discussed for the day. Secondly, there was no real worry or threat within the leader at this time because after three days, he had received many indications and examples that all those here constituted an unusual and dynamic pool of human resource. The problem was not in any lack of experience, or because of a scarcity of skills, or in the desire to learn and grow, rather, the problem was basically how to get it pooled and shared with a certain genuineness and forthrightness.

Talking about things would not be enough if we really wanted to learn and gain understanding. What was needed was to more wholly share and affirm. We needed to accept our feelings as powerful facts in our lives. When we can do that, then, we can begin to develop a greater skill in using our human resource more effectively and with greater warmth. If we can accept the power and the worth of the feeling level of communication as even more influential than the idea and content level, then we can be more receptive and sensitive to the intent within or behind the content.

Because our feelings are great determiners in our lives, then it follows that how we feel about ourselves in a situation affects how we see others and how we judge the meaning of their behavior. If this makes sense to us, then, in terms of first things first, we have to begin with ourselves before we try to handle or control the environment and the others in it. A real temptation for concentrating on other people and the desire to fix up their problems and faults, exists when we would avoid or abandon dealing with our own self in relation to others -- or to ourselves. As much as we try to research and devise means to draw the picture of the situation and its problems in a circle apart from our own, it just doesn't succeed for any length of time. "No man is an island" and "we need one another" are more than phrases appropriate for a song because if there is any universal for the human condition it is that every individual person searches for the satisfaction of a need for confirmation by certain significant others. The worst treatment that we can get by these others is to feel that we are not noticed or held in regard by them as persons of worth inside our own skins. If we can't get confirmation, then I suspect we would choose rejection rather than apathetic treatment from others. At least when another vents his wrath on you, he is paying attention to you -- he has chosen you over others to focus on. When we are ignored we can't know when

and if we are regarded as somebody.

We long to be treated like a person and not as a dehumanized something playing a role that is defined and pressured from the outside in. Here at Chat we don't make a big issue about who a person is by making sure everybody knows about his associations and his activities which mark his social accomplishments and position. We leave such matters up to the individual's curiosity -- if he wants to, he can go find such matters out for himself after he has had a chance to meet the person.

Selected statements made by Chatcolabbers:

At the end of the discussion period, the leader asked the people to write down any concern, problem, criticism or subject he wished to on a slip of paper that had previously been numbered. By this method we hoped to release some of the great human resource potential that was evident in our 1968 Lab. This contribution would then be used by the committee planning the next day's discussion and was also set up so that it might be used for a later discussion.

Some of the statements are as follows:

1. How can I safely carry on the Chat spirit at home without getting shot down? How can I take my growth at Chat back to a stereotyped world?
2. What are feelings? How do individuals use feelings? Can we overcome the barriers in our personalities to truly communicate our feelings to others? To ourselves? How do we overcome these barriers?
3. How can I adjust my own feelings or change myself to love a person for whom I have real cause for dislike?
4. Quite often we feel that we are losing ourselves. How do you know when you have really found yourself? What you want out of life?
5. How can you radiate self-confidence without giving the impression of conceit?
6. How can we be true to ourselves without hurting others?
7. If it is true that at home we have a real situation with artificial people and at Chat we had an artificial situation with real people, how can we relate the real situation and the real people?
8. How can young people be brought to accept their responsibilities toward adults, to themselves, and to other without creating antagonism?
9. How can you maintain your individuality and still be a member of society?
10. Being a leader means that one must also be able to follow. How can I become an effective behind-the scenes leader?

FRIDAY'S DISCUSSION

The planning committee for this session had an excellent good half hour of lively and pertinent discussion around several subjects. However, the one major theme soon emerged around the dilemma which develops when we get socialized arly in life into learning how to properly playing several social roles. How do we keep from losing our freedom and sense being a real human within the social demands for performing as a male or female, a student, teacher, parent, child, teenager, adult, etc.? Some people seem to lose the capacity to choose anything but the familiar, structured situation where their role is clearly defined. There seems to be a tragic loss of self when one has to play the is "safe" and "secure" and fears the risk of the uncertain and the unknown.

From this point of focus the idea developed to start the discussion with some kind of dramatic form which would show the problem we have with the various masks we wear and how they can keep us from being seen and treated as the humans we are behind those masks.

The group of players that volunteered to develop a dramatic form to set the mood and focus for the discussion on Friday, then, presented an effective pantomime of masked players representing various self-concepts such as self-condemnation, distrust, superiority, closed mind, suspicion, concern, uncertainty, and a mask not labelled.

SATURDAY DISCUSSION

The planning committee for this last session sensed a need to use this time for accomplishing more than the all too usual sterile evaluation of the week that was. They felt that it was important to try to 1) have people feel free to express their feelings in front of others here as to what they expect and feared at the beginning and what they did or didn't experience as we participated in the week; 2) have the labber realize the importance of giving the members of the board some honest criticism and comment for their task of developing next years laboratory.

It was agreed that after an opening general statement, the formation of three smaller groups of 15 to 20 in number would help to encourage more feedback and expression. Co-leaders were chosen to handle these three groups and to bring the basic information to be passed along back to a closing general session and to the notebook.

Here are a few of the results:

1. Chatcolab hasn't changed its goals or objectives in twenty years. Traditions set then have lasted. What better can be said?
Here adults expect us to assume responsibility for ourselves and our choices.
2. Freedom of Chat is a challenge. Some felt there should be more emphasis placed on orientation -- by letter before Chat, by family groups or by informal talks with former labbers and first time labbers.

SATURDAY DISCUSSIONS

Page 2.

3. Discovery of Chat's freedom should remain an individual matter. Some expressed the frustrations involved in this discovery were worthwhile, making the learning involved a more lasting process. Individual READINESS was emphasized as important.
4. Concensus indicated there should be no rules except courtesy to others. No change. Perhaps a time limit should be placed on canoe.
5. Each person "lost" is actually a loss to the whole Chatcolab experience.
6. The sum is greater than the total of the parts. This gives each year's Chatcolab its own character and personality.
7. Each individual should be responsible for self rather than by a superstructure of outside set rules.
8. Responsibility and respect within one's self are the rules which guide us here at Chat.
9. We must be careful we don't rob people of their own discovery.

1. CHECK ONE:

I am _____ at Chatcolab for the first time.

_____ have been at least one lab before.

2. CHECK ONE:

I am _____ over twenty years of age.

_____ twenty years or less.

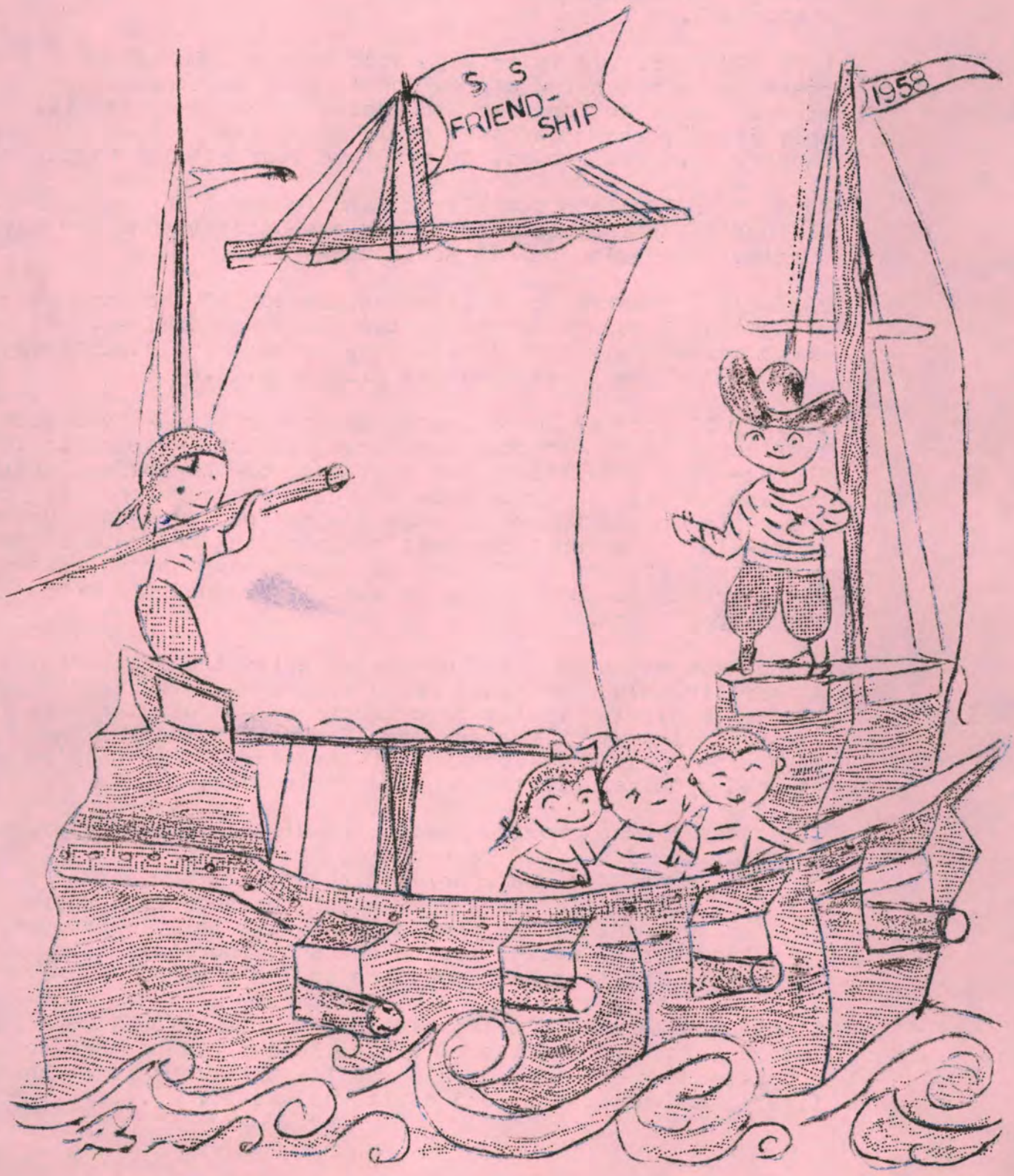
3. At the start of the week you stated your purpose or objective in coming to Chatcolab. Did you change your objective?

4. Have you been able to accomplish your objective (original or amended) here at Chat?

5. If you accomplished your objective(or made progress satisfactory to you), what aspect(s) of the lab were most helpful in aiding you to do this?

6. If you did not accomplish your objective, what do you feel kept you from being able to do so?

ANYTHING IS LIABLE TO HAPPEN when MARCIA SKAER is Notebook Editor--
(or just in camp!) If you don't believe it, read the condensed
happenings of the crew on the



MARCIA SKAER'S

CHATCOBLAB 1958

Passengers and crew for the good ship FRIENDSHIP. arrived late Sunday afternoon to embark on their annual cruise. They came by train, plane, and car, and Ken Branch arrived in a small wheeled vehicle that looked as if it had been put together by a committee.

LIDA BROWN arrived in triumph, with Bert and Dot Price. She had spent weeks organizing a snow job to sell them on Chatcolab-- what it could do for them and what they could do for it. When they finally announced they could come, Lida was overjoyed. "Wonderful," she crowed, "We can take your station wagon."

Capt. Vern Burlison was NOT on hand to greet the newcomers. He obviously has learned that a good executive is one who keeps a worried expression on his Assistant's face.

JANE GATES greeted the lubbers at the top of the gang plank and accepted-- I mean extracted-- the registration fees. As Tom Macho reluctantly parted with his \$\$ she muttered plaintively, "Now I know how a cow feels at milking time."

....Don Clayton is worth listening to any time-- even when he is asleep. His nocturnal and nasal symphony --"Snoring in Rhythm--Opus in A.Minor, has kept some of the musical critics in camp thoroughly aroused. Before camp is over Don will probably learn--"Laugh and the world laughs with you, snore and you sleep alone"--in the brush. However, sleeping in the brush is no new experience for Don for he and his razor have parted company since coming to camp and he is rapidly producing a bumper crop of unhoppy hairs.

I know now why they name hurricanes after the female sex. Only a terrific holocaust could produce such havoc and strewn wreckage as on display in the room inhabited--to use the term loosely by Judy, Gig, Myrna, Karen, Peg, Frances, Katherine and Stringy. It has that lived-in-look, and in another 2 days they're going to need a Geiger counter to find their beds.

It's amazing the knowledge we share at Chat. Taking off the shoes at the Japanese Tea revealed that

1. Rhea Cone has a hole in the toe of her sock
 2. Joe Morris has a very strong personality and should make a date to go foot-soaking with Sally Schroeder.
- However, I would like to say that there's nothing wrong with Joe that Reincarnation wouldn't cure.

Minnie the Mermaid, in the person of MARY YOUNG undulated into our fascinated line of vision Monday night. Her costume complete with fin made us all realize that hers is an hour glass figure, and not one second of it was wasted.

DWIGHT WALES was eliminated for being wasty around the middle-- the penalty for exceeding the feed limit at camp. There may be a destiny that shapes our ends but Dwight proves that our middles are of our own chewing.

HICCUPING HIP Charlie BEEMAN, a shake in the grass if there ever was one, hula-ed around the hall shedding charm and pieces of his costume simultaneously. His charm outlasted his costume and at the end of the parade, he was going so good that it took him the rest of the evening to shift back into low gear.

However, DAN GARBER won the beauty contest, hands down and pant up to display his dimpled knees. I must say though, that he has other attractions-- a classic profile and an Ipana smile that sends the girls and a cream colored convertible that brings them back.

BILLIE MARIE has the right system. Whenever Vern gets up to make a speech, she tunes in to a different wave length. She says it's wonderful, for blessed are the deaf for they do not have to listen to the dumb.

JOHN MOORE almost killed himself when he hurtled down the gang plank... I hope he finds that toilet paper he's been looking for before he kills himself. ED CUSHMAN fell too. Sure nice to have a lot to fall back on.

IZORA BOWERS was talking by the well the other day and she said she weighed 100 odd pounds. We wonder which ones she considers odd. And WALT SCHROEDER.. I'm sure his knees were his secret sorrow until he shared his problem with us by appearing in those Alpine BVD's. And then there's chubby little DON CLAYTON... People were wondering where he put all the food he's been consuming. His shorts were tight enough to remove all doubt.. but everybody knew anyway that he's been one of the camp's biggest assets.

Most of us are average guys this year at old Chat Harbor. But then there's that handsome hunk of man Dan Gable-- I mean Garber.

Tall and fat, slim or lean at Chat we rendezvous
And all this week we've worked together, a merry happy crew.
But the cruise is almost over, and before the cut the line,
Chart your course, my sailor friends--Back to Chat in '59.

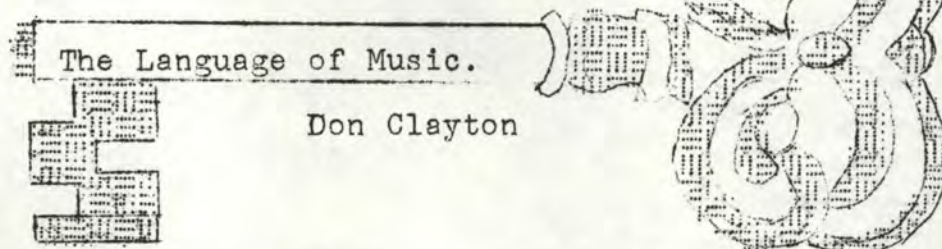
LETTER FROM former Labber:

*Ahoy There: I've been shipwrecked in Calif..... Distress signals are up..
no rescue in sight.*

With the help and inspiration of the Chatco Crew, we built and launched our first REED Recreation Laboratory. She looks soiled, is built of strong timbers, and she'll stay afloat for years to come! ...It was a wonderful experience to know that from Chatcolab came the inspiration and beginnings of a NEW LAB and a new experience for many people.... Your years of growth has produced a far reaching beacon encircling the globe with sharing, warmth and friendship. So let the trade winds blow for high adventure!

Mary Regan

"Let's be beginning with joyful singing; join in our song!"



A book that I have sometimes referred to in my work as a teacher is called the "Silent Language." It is written by a special anthropologist and his point is that all of a society's culture is basically communication. In a very real way he is right about this. We speak to each other very forcefully in ways other than through words. In fact, as Glenn pointed out during one of our discussions, the word content doesn't say much until we determine the intent that inevitably lies in and behind the content of the words that we put together into phrases and sentences. So it is that we speak or communicate to each other in many ways apart from words.

One of the most fluent, often wordless, languages that I find personally indispensable in music. Its scope and versatility allow us to relate to the ribald or the reverent mood. It allows communication beyond national or cultural bounds; it speaks of the everyday or of the once in a lifetime experience; it ministers at the heart level to the needs that move in upon us when we are in sorrow or to these needs to sing out when joys abound and overflows from within. Can you imagine an "experience" here at Chatcolab if music were eliminated from the entire week of living and learning because it was felt that other things were more important? When you study about the cultures of various peoples you invariably find their basic art form to include music.

This is not to infer that music is the cause or the cure for our feeling sad or depressed, lost or lonely, nor joyfully ecstatic. What we are trying to say here is that music is a kind of vehicle which allows each of us to give honest expression of our inner feelings, thoughts, remembrances, fears, hopes and beliefs in such a way that we can admit them and often recognize and accept them as real to us. It allows us to speak out at the heart level when the propriety of that situation seems to deny the worth or importance of feelings as facts. So it is a wonderful way that music confronts us and then permits us to give expression to what is in us and without us.

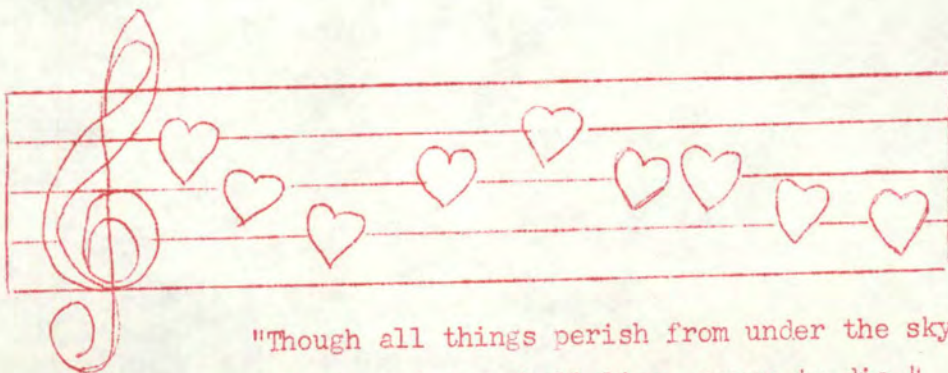
Can you imagine any famous composer gaining the mark of greatness or any folk song continuing to be the choice of the people for their singing if there isn't evident in that music that element of the "Human" message. Isn't that why our musical tastes change and broaden? As you grow and become you find that you have an ear for music that before "didn't do anything to you". (CONTINUED)



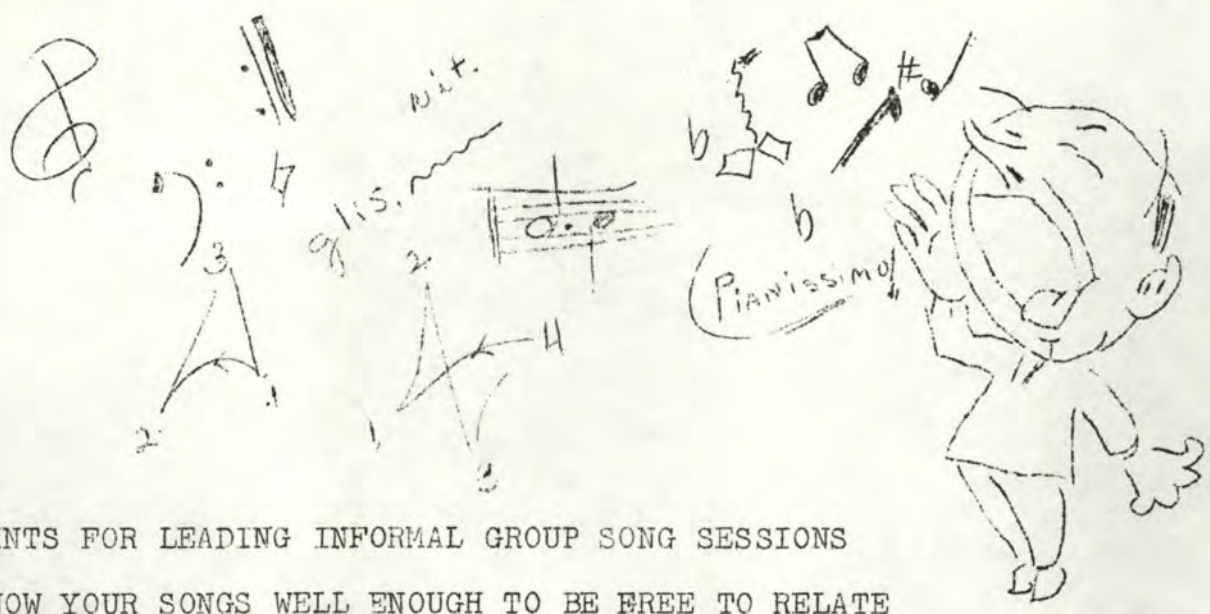
When that certain tune reaches our ear an increasing store of rich and meaningful memory is released. And it happens in the darndest times and places - in the shower, the car at twilight, in the singing of the grace, or even in the midst of that moment of crisis.

I just cant imagine how I would be able to understand, tell about or accept certain essential experiences that have punctuated and processed my personality if I wasn't able to converse in the language of music. It articulates some of the deepest human feelings that you and I have and it is such a beautiful and flowing language for communicating the subtle but central meanings of the living that is going on.

There were several times this week when you and I have kind of let ourselves get caught up in the powerful and satisfying experience of communicating through a song. I'm not sure how you felt but I felt and heard in those moments--a message full of the promise of fulfillment.



"Though all things perish from under the sky;
Music and joy shall live, never to die."



HINTS FOR LEADING INFORMAL GROUP SONG SESSIONS

KNOW YOUR SONGS WELL ENOUGH TO BE FREE TO RELATE POSITIVELY TO THE GROUP AND THE SITUATION.

(If we aren't secure in the role of song leader because we don't feel we know our material we so 't be free of the fear of failure enough to size up the situation and the opportunities and limitations within it.)

BE ENTHUSIASTIC AND SHOW IT

(Except when a situation is most solemn the leader inevitably provides the contagious element which sparks to group and involves them in a free and full experience of singing together.)

SET THE STAGE FOR THE SESSION AND THE INDIVIDUAL SONGS BY RELATING THE MUSIC OR THE STORY BEHIND TO THE "HERE AND NOW" OF THE OCCASION THAT ALL ARE A PART OF (It is important that selections be integrated into the experience of the participants)

AVOID THE USE OF CRUTCHES AND PROPS UNLESS YOU ARE SURE THAT THEY WILL HELP THE SITUATION.

(Accompaniment, pitch pipe, individual books or song sheets, microphone and public address system often get in the way of or detract from the success of a singing experience. When we are in the spotlight of the songleading role we are often tempted to depend upon gadgets, instruments and other people because we are worried about ourselves rather than because we have carefully evaluated the situations and the kinds of aids that are essential.

GENERALLY SPEAKING, OPEN THE SESSION WITH A FAMILIAR SONG AND ONE WHICH HAS A LIVELY TEMPO (A song that takes too long to practice and learn before the group can really sing it or one which is known and therefore sung by only some of the group means that the group is deprived of a beginning mood setting experience which promises a satisfying experience in song)

BE READY TO CAPITALIZE ON AND ADJUST TO THE UNEXPECTED

It is impossible to anticipate all the elements and demands or the opportunities that are in a situation before you actually get into the process of the occasion. Therefore it is impossible to eliminate or avoid the unknowns and the challenge that they often offer. Learn to roll with the punches and learn to both accept and admit that a leader has the right to be wrong about what he expects of himself and the group situation. Don't be (continued)

Informal group Song Leading 2.

afraid to change the selections, the sequence or the time planned for singing if the condition suggests it.

VARIETY IS THE SPICE OF A SINGING EXPERIENCE BEFORE TAPERING AND TERMINATING THE SESSION

When singers can predict what will be sung and how songs will be led and sung, the enjoyment of the experience is dulled greatly. The same kinds of songs or songs with the same tempo or key are poorly selected if they are grouped together. Certain songs seem to do better jobs than others and so should be selected and placed with that in mind. The song or songs you choose to conclude the session should be such that people sense a kind of completeness in their experience of being delightfully bound in music.)

SET THE STAGE FOR THAT WHICH IS TO FOLLOW

(So often the very important matter of helping the participants make a transition in mood and attention to the next item on the program is not taken care of and unfortunate results are invited. The song leader can often do this quite logically and easily through the choice of closing songs and the remarks he makes to relate them to the kind of event that is coming up and what it is supposed to accomplish)

REMEMBER THAT: YOUR MAIN TASK IS TO FASHION AN EXPERIENCE FOR A GROUP THROUGH SINGING TO DISCOVER AND FEEL THAT SATISFACTION THAT COMES THROUGH DOING SOMETHING TOGETHER JUST FOR THE DOING OF IT.

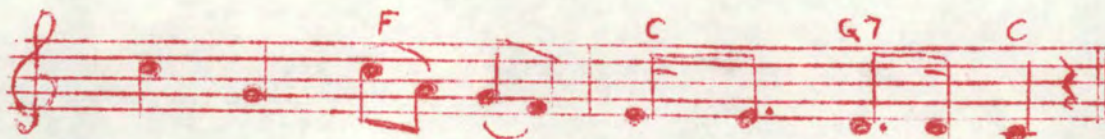


"Not so reverent, but it sure regains their attention."

THREE BLUE PIGEONS



1. Three blue pi - geons sit - ting on the wall



Three blue pi - geons sit - ting on the wall.

Spoken: One flew away.
O-o-oh!

2. Two blue pigeons sitting on the wall, two blue pigeons sitting on the wall,
Another flew away.
O-o-o-oh!
3. One blue pigeon sitting on the wall, one blue pigeon sitting on the wall.
And the third flew away!
O-o-o-o-oh!
4. No blue pigeons sitting on the wall, no blue pigeons sitting on the wall.
One flew back.
Whee-ee-ee-ee!
5. One blue pigeon sitting on the wall, one blue pigeon sitting on the wall.
Another flew back.
Whee-ee-ee-ee!
6. Two blue pigeons sitting on the wall, two blue pigeons sitting on the wall.
And the third flew back!
Whee-ee-ee-ee!
7. Three blue pigeons sitting on the wall, three blue pigeons sitting on the wall.

From heritage songster

A songbook of 320 folk and familiar songs

Complete with
Words, music, legend,
chord symbols for
autoharp, guitar, etc.

Leon & Lynn Dallin
Wm. C. Brown, Publishers,
Dubuque, Iowa.

THE MAN THAT COMES AROUND

Chorus

Oh! the man comes to our house
 Every single day
 Papa comes home and the man goes away.
 Papa does the work and Mama gets the pay
 And the man comes around when Papa goes away.

1.

Oh! the man comes to our house
 To bring my Mama ice
 He walks into the kitchen
 And he talks so very nice
 But the little bitty piece
 Soon melts away
 So he has to come back again
 Later in the day.

2.

Oh! the man comes to our house
 To take away the trash
 With a little white jacket
 And a little black moustache
 It's all very friendly
 But it always seems to me
 It's a lot more familier
 Than a trash man ought to be.

3.

Oh! the man comes to our house
 To bring the baby milk
 He walks into the kitchen
 And he talks as smooth as silk,
 I have to hold his horsie
 Out by the gate
 He stays so long at our house
 The horse don't want to wait.

4.

When I grow up, I don't want to be
 A doctor or a lawyer
 Oh! No siree!
 I don't want to be a dentist
 With an office downtown
 I just want to be
 The man that comes around.

Dwight

WASSAU THE FORTY-SECOND

This song is a marching tune, which was sung by the men of the Forty-Second Brigade of Warsaw, Poland. As the song says, some of the men had no shoes or stockings, but the Brigade went on to help win the war anyway. The words have been translated from Polish, and they have retained an accent, which is an important part of the song. When sung, the sound of this song is that of bagpipes. The music rises and falls as if it were being played by the bagpipes.

Wassau the Forty-Second

Wassau the Forty-Second
Wassau has gone to war,
Wassau the Forty-Second,
Marching through the brambles braw.

Zum da diem got boots and stockings,
Zum da diem got none at all
Zum da diem got boots and stockings,
Marching through the brambles braw.

Zum-Zum-Zum-Zum-Zum-----

The Zums should be sung by part of the men, while the rest of the company sings the song again.

TODAY

Today while the blossoms still cling to the vine,
I'll taste your strawberries, I'll drink your sweet wine.
A million tomorrows will all pass away,
Ere I forget all the joy that is mine, today.

I'll be a dandy and I'll be a rover,
You'll know who I am by the song that I sing.
I'll eat at your table, I'll sleep in your clover,
I'll laugh and I'll cry and I'll sing.

Chorus

I can't be contented with yesterday's glory,
I can't live on promises winter to spring.
Today is my moment and now is my story
Who cares what tomorrow will bring.

3rd Verse EACH CAMPFIRE LIGHTS ANEW

Within our hearts there burns a flame
That is not yours alone, nor mine
But held in trust to carry far
That everywhere its light may shine.

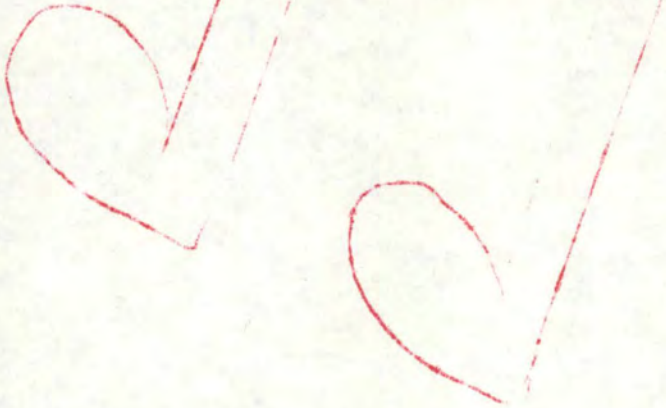
I'm glad to be me, but I also see
You'r just as glad to be you
We may look at things a bit differently
But lots of good people do.

It's just human nature, so why should I hate you
For being as human as I
We'll live and let live, and we'll give and let give
And we'll all get along if we try.

I'm glad to be me, but I also see
You're just as glad to be you
It's true-----
You're just as glad to be you.

SONG FOR CLOSING CEREMONY

Tune: Brahms Lullabye
Holding hands of dear friends
Forming circles of friendship
Meeting eyes all so true
Ever brings me thrills anew
Though we part, 'Tis with joy
For we'll always remember
Chatcolab - for work & play
Hope we meet again some day.



[The page contains multiple sets of horizontal lines, likely representing a list or a series of entries, but the text is illegible.]

1959 LOGGERS JAMBOREE

*Charlie Beeman, Notebook Editor
Billie Marie Studer, Asst.*



ELLA JENKINS

o1959o

A real treat and new experience was afforded the Labbers as T.V. artist, teacher and specialist in rhythms and a song leader, as well as directing workshops at boys clubs, YW and WMCA and Y-Teen Conferences, among other groups.

After that introduction-- her name? ELLA JENKINS, (Chicago.)

Ella's learning of the music and traditions led to a deeper interest in her own race's cultural background which she has shared with us, as she gave a history of Negro music as it comes to us today. We all love to sing the rhythms and even appreciate the words of the Spirituals. They were the expressions of the longings and determinations to go to the North and Freedom. "Take Me to Caanan Land (meant Canada).

* Nonsense Chants (No More Pie) and (Long John) are still sung in Chat, with the help of Dwight Wales, (who was one example of someone who took what he learned at CHAT home with him and use it. We still are awakened to his drumming and Wales????)

(No offence, Dwight!!)

"Have Ox, Will Travel."

For more information come to Paul Buryan Night.



Campers arrived in their family groups and were given minutes to build their logging camp site. Following that, each camp toured their neighbor's campsite. The main part of the party was a series of TALL TALES told and acted out by each family. Babe the Blue Ox (depicted by two girls under a blue blanket) accompanied Paul B. to the dining room at lunch time to invite them to the party. Babe was complete with long eye lashes and rope tail. Incidentally, all the labbers wore tails of reed or rope.

INTERNATIONAL FAIR, including Out of This World, and Destination Earth;

5 groups assigned the following party themes proved Labbers ingenuity:

Hay Ride, Bridal Shower, Wedding Shower (Mountain type)

Baby shower and Housewarming.

You can expect the unusual, and you know Labbers will come through with plenty of ideas for decorations and games. Refreshments were served as at a reception.

A visitor was being shown around a museum in Rome, from the Roman ruins.

"What are its dimensions?" he asked.

"I believe it is a II by IV."

Every one of us is a self-made man. But only the famous or the rich will admit it.

If one were given five minutes' warning before sudden death, every telephone booth would be occupied by people all over trying to call up other people to stammer that they loved them.

--Christopher Morley.

Give me, as I grow old, to bless my days
Not alone a wish, a faith fulfilled,
Not alone a longing quenched or stilled;
The heart has other needs, joy other ways
..... Lord, if You would please me most of all, then
Give me a pocketful of seed and the strength for sowing,
And a fallow field; a child near, and a
Young Tree Growing

Adapted from Helen Harrington

Tuesday Overnight

AN OVERNIGHT ??????? In this weather??

Such were the comments heard by certain male members of the sthletic group who were able to make the trip up the mountain -- which was never made. Due to the wet sunshine that beheld us as we all (?) woke up on Tuesday morning. Many were sad -- others (male-type) rejoiced at the unfortunate accident that nature had played on us. But, the overnight went on --- nothing was going to stop those who wanted to go. In the Old Rec Hall some 20-25 people were having a wild time. The "Counselor-chaperone" was hidden in the corner, flashlights were the main entertainment -- I think --, sleeping bags were tossed over each other, and Little Bill couldn't get to sleep! He just had to keep cracking those jokes. All in all, the remarks of those who were there were just as well kept secret.

Of course, there always has to be some nut who likes to throw things into another guy's sleeping bag -- did you have fun doing it, Fran? I'll bet Mike Early wasn't very appreciative!!!

Thursday Overnight

!!OVERNIGHT CAMPOUT!!

Heavy eyelids Friday proved that the Thursday night campout had been a lot of fun for everyone! 20 ambitious campers spent the night down on the beach. After the campfire everyone went to get their sleeping bags and numerous other items. When everyone arrived back, jokes were exchanged by the campfire and Bill had some "true stories" of his childhood that he shared with us. We all believed that he could have caught 7 fish in his boot, but everyone found Bill's nailing 42 geese to the barn, with his Frandfather's gun, a little hard to believe. Soon the merry campers had tired themselfed out and retired to their sleeping bags to look up at the starry sky. Seemed as though a couple of the girls had a hard time finding their way around in the dark but other than that no persons were found missing from the group in the morning. Next morning all were awakened by the "early bird", much to the discontent of many members of the outing.

From Narge Bevin, Laureen Bell, etc.....

Thursday night following the campfire session, upon the decision to have a sleep-in beside the fire, the younger set discovered several Ull-teenagers of that impossible generation dancing up a storm in the rec hall, and would not take anything slower than a Bugalea or Watusi. After gathering together beside the shores of the lake, the sleep-in became more like a talk, laugh or sing-in. Earliest riser made a fire at 5: a.m. and watched the sun come up for the second day in a row. (Charlie's fish breakfast was an unusually large affair with 26 in attendance, most of them left over from the sleep-in (or out))

MOONLIGHT FROLIC



THE ONLY TIME LITTLE BILL GOT LOST IN THE WOODS AS TOLD AT THE LAKE
ON AN OVERNIGHT - Thursday

I was about ten years old when I gained access to an old double barreled shotgun and went shooting, not hunting just shooting in the canyon below our home. After shooting all but one shell which my father had taught me to always try to return home with, I started home. Well, I had no idea which way was home so I decided that when I didn't show up at the dinner table that it wouldn't be too long before someone came looking for me so I thought I better make myself comfortable until then. I found a cave and made myself a bed and then went looking for a rabbit or something to shoot and eat. Not far from my cave I spotted a blue grouse and was about to shoot at it when I saw another one so I figured I could line them up in a line and if I happened to miss one I might hit the other. When I finally shoot that whole shotgun desintegrated - the barrels went in opposite directions, the hammers flew off and I was standing there with the stock in my hands. One nice thing about it though, I wasn't going hungry because both of those grouse were lying there right where they fell. I picked them up and laid them by the stock of the old gun and went looking for the other parts. I found one barrel near a Doe (deer) with a big lump on her head, apparently where that gun barrel had struck her on the bean. When I found the other barrel it was lying near a big buck with a bashed in skull so now I had two grouse, and two deer and had yet to take them to my cave but when I started to strain and pick all this stuff up I popped a button off my suspenders and had to wade the creek to look for it. Yep, I found it on the other side next to a stunned rabbit which I carried back across the creek to the side I started on and upon emptying my boots, I found in the right one, four fish and in the left one were three more. This is when I decided to make several trips and not take a chance on loosing any more buttons. When I got back to my cave I built a roaring fire to cook on but I had forgotten that it was fire season and there was a lookout station not far from us. I hadn't had my fire going long when about fifty guys showed up with shovels, axes and water cans to put out my big "forest fire". After I had explained to them that I was just trying to cook something they joined me and then led me out and took me home. I did learn something from that trip though because now when I go into the woods I always look for permanent

SPINNING YARNS

Little Bill style-----

as told by hime at the lake-----

When I was about five years old we had a thrashing crew come to our house. Perhaps some of you remember the old stationary threshers which took about fifteen guys to operate. Well, anyhow, these guys were to be at home for lunch and at that time it was quite an honor for a woman to feed the threshing crew. Mother asked me to shoot a goose since we didn't have any freezer (they weren't invented or in use much yet then) and Mother didn't seem to have any canned meat in the cupboard. Well, I got Grandps's muzzle loading shpt gun down from above the fireplace and took it to the chicken house where Dad kept the black powder. After pouring about half a coffee can of powder into the barrel and stuffing Dick Tracy in on top for wadding I really tamped that stuff down. Then I needed a ball and I went to the field to ask Dad where he kept the ammuniton for the shot gun. I was told to go away because I was bothering him and I knew enough not to argue so I went back and rummaged through the shop for a ball bearing or something that might be substituted, but found nothing. When I sat down to rest on the chopping block I happened to notice the new barn roof and remembered the shingle nails in the barn. Well, I got a big double handful of those nails and filtered them into the barrel and again tamped it tight. Now I was ready for the geese. Not much later I heard them coming and started to swing that shotgun so I could get it to my shoulder (I couldn't lift it without help) and when the geese flew between me and the barn I cut loose with that old muzzle loader and lit about fourteen feet back from where I started. When all the smoke and dust and feathers were cleared away there were fourty-two geese nailed to the side of that barn. When I told my Mother about it, that was the closest to getting spanked without actually getting it that I ever came because my Mother wouldn't tolerate my fibbing to her. Well, I finally convinced her to come out and look for herself and I was off the hook for awhile. After the lunch, Mother and I canned geese all afternoon --- I spent the time cutting and carrying wood for our kitchen range which burned wood.

I have only been goose hunting once since then and about drowned in the process so I quit bird hunting.

Rock Hunt

After much anticipation, two of the 6 or 7 cars arrived at the Garnet Gulch, wondering where the others were. Rather than to waste time waiting, Doc, Marge B., Diane M., Genie, Jim C., Kathy, Jim B., Jack and Jean trudged to the top (almost) of the hill with lunch, pick, shovels and screens in hand.

By noon a nice dam had built, but all we got out of it was a broken axe and some aching backs.

So---after regaining our energy our diggings were mostly under the trees where none had dug for some time. Doc was thoroughly enjoying himself waist deep mud, but forgot his suspenders. Therefore, he didn't get to highgrade many for fear of----?!?!? Jean did manage to pick up the biggest garnet found among the group...at least 1 1/4 inch diameter!

We were highly insulted and indignant when it rained...who wants to get wet at a time like that?!

The forest service was alert as a plane was circling to check our signals. Smoke, that is. When Doc was resting, he sat, or rather squatted over the fire to warm, stood for a while, etc. I wonder what he said!

About the time we were thinking of departing the other half of the rock hunters showed up and we stayed several hours more.

Many garnets were found, but twice as many more muscles were found also. My - that warm shower felt good afterwards!

Other Half

A camp for leaders! Ha! A camp of followers! On Wednesday four car loads of rock hunters followed the leader to the wrong garnet area!

Thru the slippery mud, around narrow roads, with mufflers dragging, the intrepid crew proceeded.

No Name Gulch was the site of this group's diggings. Funniest incident of the afternoon was when one bunch of claim jumpers got run off from a real Mother Lode of garnets by a crusty old professional prospector. Every person brought home some garnets of questionable commercial worth, aching muscles, wet and dirty feet and a feeling of deep contentment.

On the way home some of the garnet hunters chanced to see a young professional garnet hunter and his wife returning home with his finds of the day and among them an all time record garnet for him of 4 1/2 pounds. It was an enormous thrill for everyone who saw it.

After showers and shampoos and a delicious dinner back at Chat, every rock hunter felt pleased and a rather deep contentment at all the good fun and fellowship....till next year

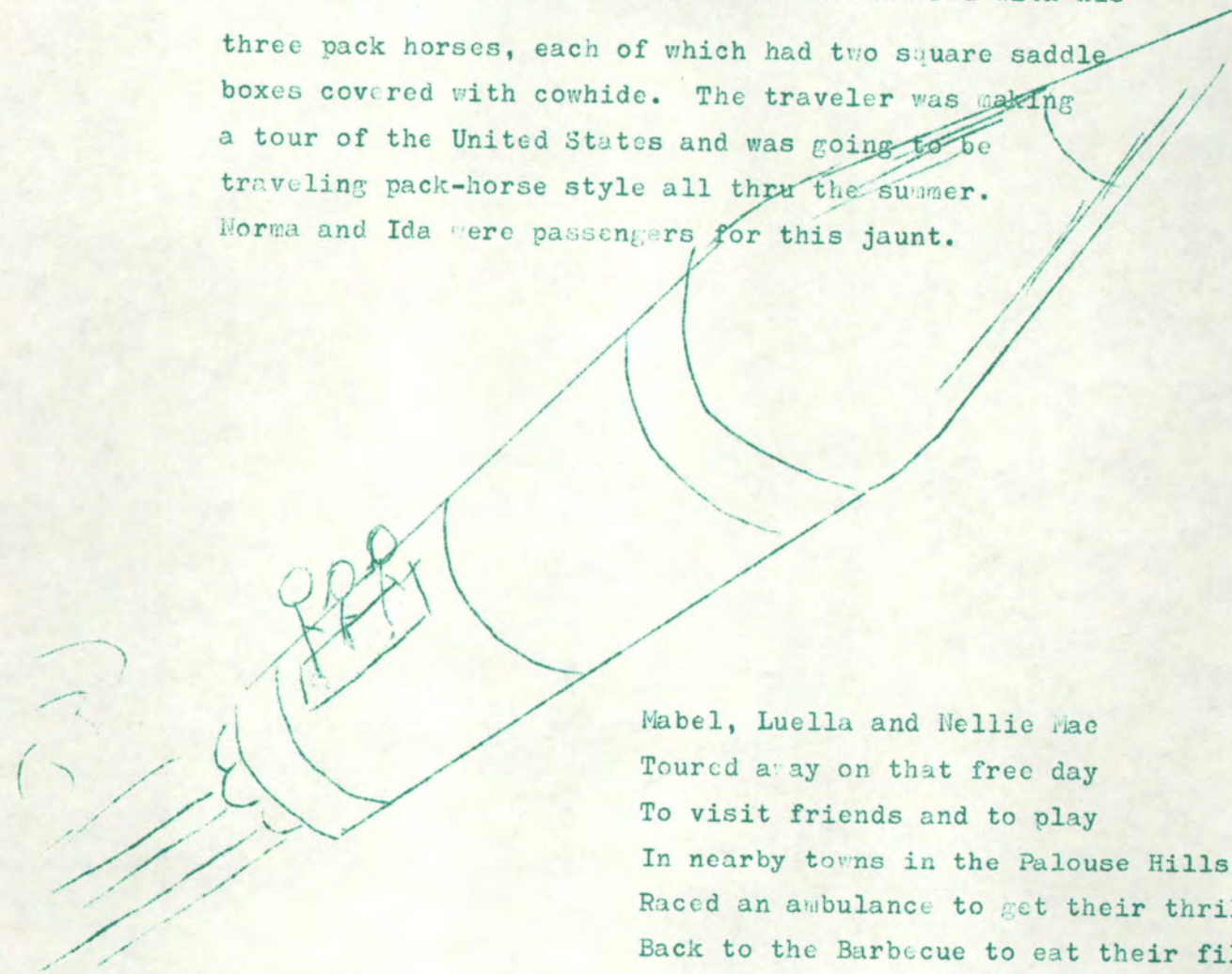
Rock
Hunt

DAISIE
FENLEY

THE FREE DAY

A grand and glorious tour of the Idaho Countryside was provided by John Bowling of Texas. Frequent stops were made for picture taking and just plain looking.

A Canadian equestrian traveler was encountered with his three pack horses, each of which had two square saddle boxes covered with cowhide. The traveler was making a tour of the United States and was going to be traveling pack-horse style all thru the summer. Norma and Ida were passengers for this jaunt.

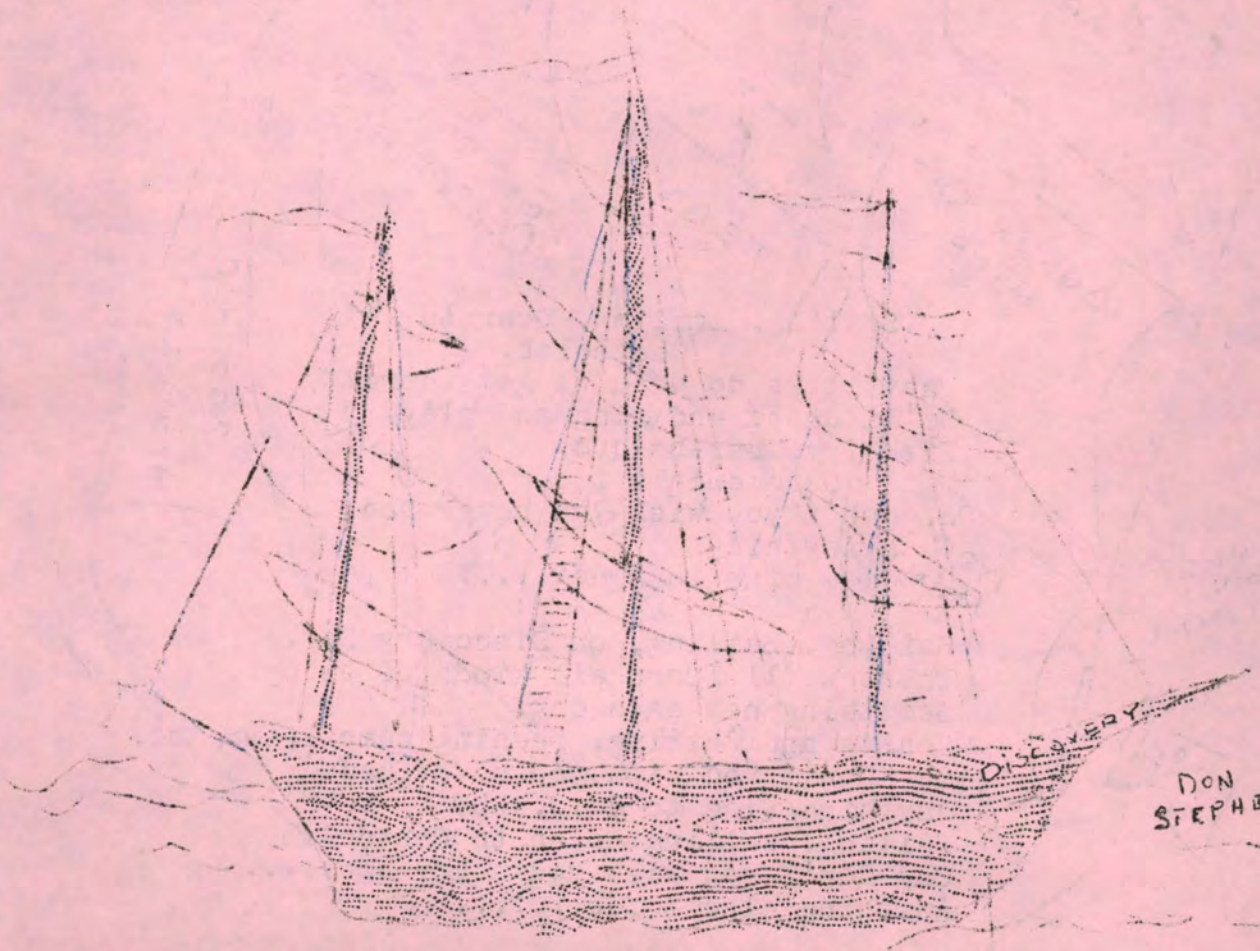


Mabel, Luella and Nellie Mae
 Toured away on that free day
 To visit friends and to play
 In nearby towns in the Palouse Hills
 Raced an ambulance to get their thrills
 Back to the Barbecue to eat their fills

Ready to
Run

DISCOVERY DAYS

1960



DISCOVERY
DON
STEPHENS

1960 WAGON BOSS:

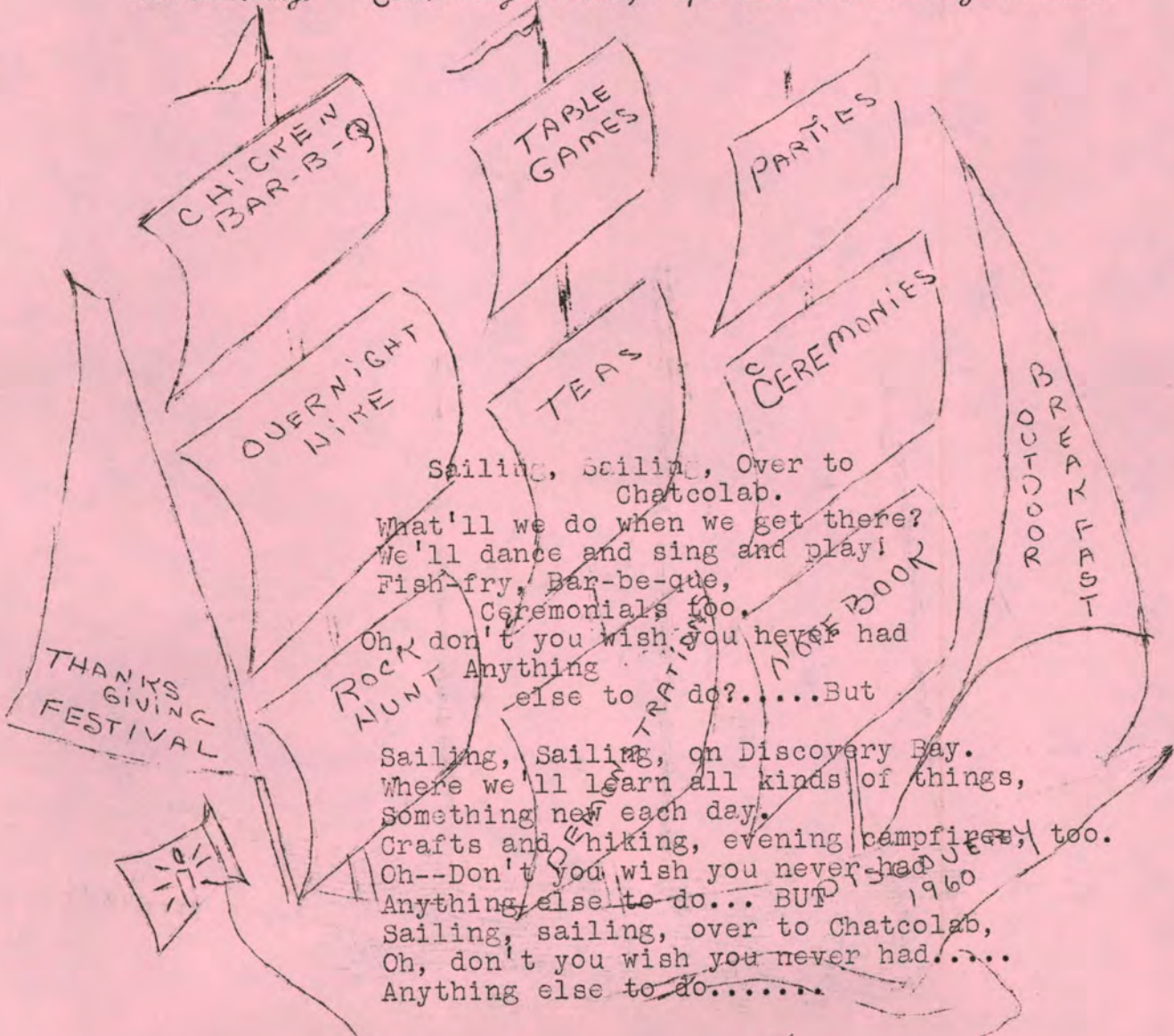
John L. Moore, Ephrata, welcomed Labbers to

DISCOVERY BAY

We always discover a wonderful group of people at Chat, and it is hoped each one will discover his or her own real self and personalities. There will be many opportunities to SHARE (planning, demonstrations, discussions, singing and crafts) and especially enthusiasm. (GLUM) There is also the discovery that there is work to be shared along with the play, and the hope is that your enthusiasm does not end when you go home. Tell Others about CHAT.

Margie Leinum, V.C. Alura Dodd, Sec. Don Mitchell, Treas, Billie Marie Studer Notebook 1961, Doc Stephens, Publicity, Glenn Dildine, Russ Slade Ed Cushman Linda Berney, Jr. Labber-- 1960 committee members.

Walt Secor, dancing, Ella Jenkins back again with Creative Rhythm, Wilma Shynack, Kaliedoscrolls, Leila Steckleberg, Copper enameling and basketry. Cooks Marje Leinum, Alfhild Leinum and Hazel Beeman.



1960

Ella Jenkins says:

"We can learn a great deal about a people through their music. Much of the music of the Negro people is highly spirited and rhythmic. Some of the music speaks of "hard times", oppression; some of it expresses new aspirations--joy, freedom, and of course there is the humorous side.

There isn't much that I can do, but I
can share my songs with you, and I can share
my myth with you, and sometimes come and
laugh with you-- as on our way we go.

There isn't much that I can do, but I can
share my hopes with you, and I can share
my fears with you, and sometimes shed some
tears with you-- as on our way we go.

There isn't much that I can do, but I can
share my friends with you and I can share
my life with you, and oft times share a
prayer with you-- as on our way we go.

From the poem SHARING by M. Preston.

DRIED FLOWERS by Rosalie Etan

Mix equal parts of Borax and cornmeal well, in a wood or paper container...Wire the flower (pick off stem) Lay on 1" layer of mixture, (flower upside down) Cover with 1 to 2" of cornmeal and borax. After 2 to 4 days, when sure the flower is dry, shake mixture out gently.

JIM BALLARD explained how to give an air of mystery to the starting of your ceremonial campfire....Glycerine added to Potassium Permanganate. (If you can pronounce it to ask the druggist) These chemicals are safe to use. Place the crystals in a cup or paper in a good place in the fire arrangement materials. At the time the fire is to start, inconspicuously pour the glycerine to the crystals.

HAZEL BEEMAN demonstrated Talking with Chalk.

Diana MacRae gave directions for making a full size Indian Tee Fee. (1968 note: Dwight Wales lives in his at Chat..

He didn't yell: Hi lo ennie meenie kyky cha cha E
and his helpers didn't answer:

"Hepsica Minnica Onieka zonika Poom ti a Di YO HOC
And the rains came.. and he had to move inside..")

There is a proverb that says: "As you have made your bed, so you must lie in it." But Dwight says "If I have made my bed uncomfortable, I can make it again."

ROCK POLISHING

The value of a gem lies in its value to the owner. It may be just a "pretty rock" in the pocket of a child and of no value to others, but it has an intrinsic value to its owner. It may be valued because of texture, color, shape, or just a feeling.

Gem polishing is a process of altering what may be found in nature to make it more pleasing and of enduring pleasure, by bringing out the best shape, color, and most of all, rendering the surface so smooth as to make it transparent and reveal its intimate qualities.

We have all had the experience of picking a beautiful stone from a stream only to see it become dull and uninteresting as it dries. Polishing leaves the surface so smooth that it is even more beautiful than when wet.

Stones are polished, or cut, by a series or steps:

1. Grind the stone against a harder, rough surface which can bring the most desired shape and pattern. This first step is usually done by grinding the gem stone with a coarse carborundum, which is a synthetic grit pressed together into a grinding wheel or flat stone. This first process takes a stone of 100 to 200 grit.
2. The second step consists of grinding all surfaces against a finer carborundum, about 400 grit, until the coarser marks from the stone are all ground out.
3. Step 3 consists of even finer grinding, using about 600 grit emery cloth until all marks from Step 2 are gone.
4. This step usually consists of grinding with tin oxide powder until all scratches from all earlier steps are gone. This gives the stone a high polish, which it will maintain wet or dry.

Rock polishing is easy to do with pocket stones of carborundum and small pieces of carborundum paper. The final polish can be done easily by tacking a piece of an old felt hat brim to a board, soaking it with water and tin oxide powder and bringing out the final polish by rubbing against the felt impregnated with wet tin oxide.

Care should be taken to wash all loose grit from the stone between steps because a few particles from a coarser grit can ruin a finely polished surface.

I see stone-polishing as like the process that happens to people-- grinding the disinteresting and unpleasant characteristics away, then by finer and finer trining bringing out the final gem quality that we see in all mature individuals.

In general, the most satisfactory stones for polishing will have a smooth, even texture, be hard enough so as not to scratch easily after they are finished, and be of pleasing quality of color, etc.

More detailed information about techniques can be obtained from any rock shop or rock hobbyist. I hope my contacts with all of you "labbers" has been pleasing to you as our association has been to me.

GEMS

Doc Rock Stephens

I
D
H
O
G
A
R
N
E
T
S



A few years ago at Chat, Doc Rock invited anyone who was interested to go with him on a rock hunt. Since then he has had happy groups of Labbers getting thoroughly drenched by rain, slogging through snow banks, wading through mud, etcetera. But always the group has had the time of their lives and have gotten back to camp with their precious prizes of Idaho Star Garnets.

The Chat group has generally gone garnet digging in the Emerald Creek area which is 5 miles south-east of Fernwood, Idaho. They have dug in the stream beds of each of the four gulches which meet the main stream of Emerald Creek. These are Pee Wee, No-Name, Garnet Gulch and Trail 381. The interesting part of this situation is that even though the gulches are very close together a quite different kind of garnet is found in each one.

People think of garnets as always being a red color. However, they are found in every color imaginable except blue in various parts of the world. The garnets in the area to which Doc takes us vary in color from red to the purple shades. The red garnet is called the Pyrope garnet and its color is due to the magnesium found in it. A good red one is classified as a precious gem. The dark garnets color is due to the presence of iron.

The unusual and exciting part of finding garnets in this area is that a good number of them show asterism. So far as we know at the present time, star garnets are not found in any other place in the world. Our garnets are pre-Cambrian in age. These stones have probably been under great pressure for a long time.

The crystal structure of the garnet is dodecahedral which means that it grows with 12 faces. A few stones will have beveled edges and this will count 24 faces. This crystal is called a trapezohedron. The garnet is one of the harder stones to work on. Its hardness is an asset in that it will not scratch readily. Its hardness varies between 6½ and 7½ on the Moh scale. This means that ordinary steel will not scratch it, but

Idaho Garnets - 2

hardened steel possibly can.

Star stones of any type are cut in a "cab" form (cabachon). This means a rounded top. Generally a garnet is cut so that the inside of the crystal becomes the top of the finished stone. The reason of this is that the silk or chatoyancy is generally found in the center of the stone. Chatoyancy in all star stones is due to hollow needle-like inclusions which are parallel to each other and it is this which creates the star effect. Care must be taken in grinding and shaping the stone so as not to cut away much of the silk because in so doing a poorer star will result.

But perhaps you have found a very clear stone. One like this had best be faceted to bring out its full potential beauty. Faceting must be done by someone who has the know how and equipment to do this. The refractive index of the garnet is not high and so it is generally more satisfactory to have a stone cut in a small size. The Bohemian garnets which have been expensive and world famous for so many years have always been cut very small and then mounted close together. This gives the light a chance to shine through and show off the lovely red color.

If you can see a dodecahedral face on your stone dop the flat face to the dop stick and you will generally find that the star will then appear uppermost on the stone. As you grind away the stone you will be changing the contour of the stone and the star will keep shifting slightly with the change. The star must be kept uppermost so you will have to keep checking on its position under a strong light. To proceed with a stone that you expect will show a good star you will need to partly finish a small portion of the stone by grinding and sanding. When you think you might have gotten to the point of seeing a star, put some light oil on the stone and hold it under a strong light.

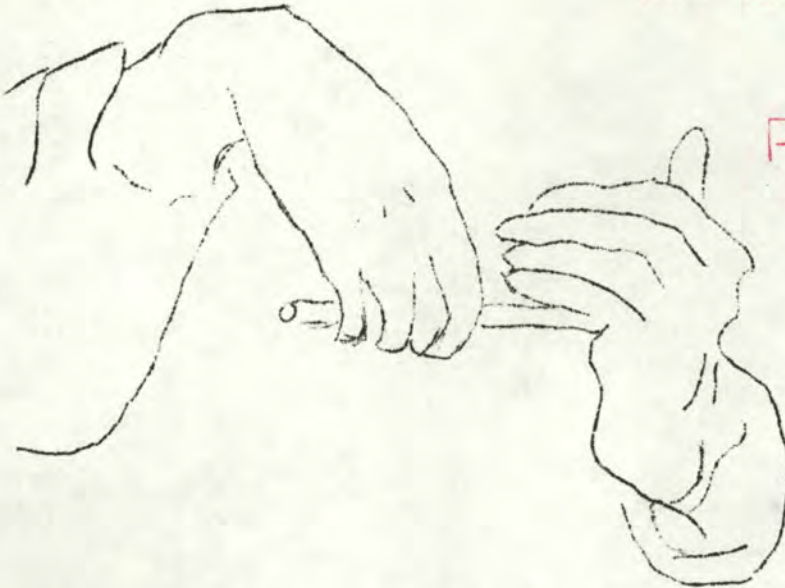
In working a garnet by hand one doesn't have the problem of keeping the stone cool. However, if you have access to an electric grinding wheel you must use extreme care that the stone does not heat up through friction. Just an instant of too much heat will cause the stone to fracture or to craze under the surface. This can be avoided by using cool water on the grinding wheel.

Marge Bevan

*Dear God, I have so much that's good,
May I be quick to share,
To reach a friendly hand to those
Who need someone to care.*

*All that I have has come from Thee;
I know it's not my own;
Please give me grace wisely to use
These gifts I have on loan.*

(Anna Gasser)



POLISHING ROCK

Don't let anyone say "You Can't Take DI With You" for this Lapidary hobby is one that you can. Everything you need for grinding and polishing a rock can be carried in you pocket with lots of room to spare. You won't need a jingle of coins in your pocket to carry on in this hobby either. Much of what you need for grinding and polishing rocks can be acquired at no expense. A look in the Lapidary catalogues can scare you spitless at the expensive grinding wheels, etc. etc. But remember, this hobby of rock working is a new one to us amateurs which has become popular in the past twenty-five years. Those in a hurry have brought about a demand for power equipment. We who like to work with our hands know that the perfectly exquisite rock work which we see in art museums all over the world was done by hand with equipment of the most primitive nature.

Now first of all we need a stick: a dop stick, to secure the stone we have decided to work on. This can be a short length of dowel, a short piece of a round pencil, a nail, or what have you. It needs to be round to rotate easily. Then dopping wax, sealing wax with shellac added to it, is needed. But sealing wax is perfectly all right to use, and you can get a large stick of this in a stationery store for fifty cents a stick. This will last a long time. The wax is melted over heat of some sort, perhaps a cigarette lighter, a candle, or a simple alcohol lamp.

Heat your wax. Watch out here. There is a fine point at which the wax is soft. It will go from soft to dripping quickly. Mold a nice gob of wax on the end of your stick. Then heat your stone (care-fully--and above the flame as some stones will fracture or shatter from too much heat), reheat the wax and then join the wax and the stone. Make a good base of wax under the stone. Then reheat all quickly to make a good bond. Set aside to cool. Don't hurry the cooling or your stone will break off the dopstick and you'll just lose time putting it back on.

Continued

Now the fun really begins. With a carborundum stone (you know, a piece of a grindstone) just start grinding away to shape that stone the way you want it. A coarse grit stone will grind faster than a fine grit. You can use your grindstone dry, with oil, or with water. Water seems to work best of all but in some circumstances its messiness makes its use quite prohibitive.

When your stone has reached the shape you want from grinding the next step is sanding. But right now you must wash the stone, wash your hands and be sure you have gotten rid of all the grit under your finger-nails. The objective in sanding is to reduce the size of the scratches.

The scratches will go coarse and deep from an 80 grit carborundum stone. So proceed to erase them with about 120 to 200 grit sanding cloth. This sanding cloth can be purchased at a hardware store, auto supply store, etc. The "Wet or Dry" will cost a few cents more a sheet but it's worth the little extra cost as it can be washed in water to remove the grit and so will be usable longer. When you are sure the first scratches are gone and just those of the sanding cloth remain, again wash rock, hands, and fingernails and proceed with a finer sanding cloth. This time 300 to 400 grit. The size grit you use will depend on what you are able to buy in your store. Next you will go to 500 or 600 grit, after washing up again. The washing up is very important. One grain of grit can do an awful lot of scratching and you'll just have to go back and repeat the process you have just completed.

By now the colors and the patterns, if any, on your rock will be coming through. So now you can start with the best part of all -- the polishing. The polishing powders we use are very very fine grit. They are almost entirely oxides of metal. The common and inexpensive ones are Tin Oxide and Cerium Oxide. You probably have some Tripoli in your workshop around home. This is an ancient and time honored polishing agent of metals and rocks. Each Lapidary seems to have strong opinions of what polishing agent is best to use on each kind of rock. Work this out to your own satisfaction. Also decide what you will use as a buffer for your polishing powder. This buffer could be felt (firm, as from a man's hat), leather (from shoes, gloves, handbags), pellen (the plastic fabric home sewers use for stiffening), or even a piece of wood. Beech wood has been much used in the past. Moisten the powder slightly on the buffer you have chosen and proceed with your polishing. Work hard and when you are able to see into the stone you will have achieved the perfection towards which you have been working.

TIME IS

too slow for those who wait,
too swift for those who fear,
too long for those who grieve,
too short for those who rejoice;
but for those who love,
time is not



WHAT DO YOU SEE WHEN YOU LOOK?

Can you look in a puddle of mud and see
 Reflected, a clear blue sky?
 Can you look at your troubles and see in them good
 That shall come to you by and by?

Can you look thru' the black-shrouded night and see
 Illumined, a starlit sky?
 Can you take what life gives and come back for more?
 Can you "take-it" and not question why?

Can you look thru' the tempest of strife and see
 The smile of the Master there
 Can you see mirrored back some rich promise of grace,
 Assuring of heavenly care?

Or is trouble just trouble and mud just mud,
 Depriving your soul of its sight?
 If you'll look for some good in the worst that may come,
 Your gloom will give place to the light!

(from "Memory Bells" by R.W. Jackson, Th.B

from the book "All About the Months."
 by Maymie R. Krythe.

JANUARY BIRTHSTONE: The GARNET

The garnet is hard, durable, and translucent; therefore it makes a beautiful gem stone. However, some are too soft for ring settings, while others are hard enough for use as abrasives.

The latin word for garnet means "seed-like," for the garnet crystals embedded in the matrix, resemble pomegranate seeds. Also, red, the most common color of garnets, looked like the thick juice of this fruit.

The gem has been known from time immemorial, and was used, not only for ornamentation, but for smelting ores and polishing various surfaces. The garnet is considered a semi-precious stone. Since it has been found practically in all parts of the world, in different kinds of rocks, and in great abundance, this stone has not been highly prized for jewelry, and because it is one of the cheapest of gems, its extraction has not been too profitable.

Garnets (from "All About the Months")

People usually think of the garnet only as a stone of dark red shade. But its color varies with its composition; besides ruby-red, other hues are yellow, brownish-green, yellow-green, green, purple, and even black. The garnet of greatest value to the jewelry trade is the deep-red variety, the "pyrope," from a Greek word denoting "fire-like."

Garnets differ, too, in size, varying from small ones to exceptionally large specimens. For example, in the Imperial Treasury in Vienna, there was one the size of a pigeon's egg. Kaiser Rudolf II owned one valued at 7,000 pounds, (about \$20,00 American money.) The King of Saxony had such a gem, weighing 468 1/2 carats, set in the Order of the Golden Fleece. And in 1885 a garnet, weighing 9" was found just off Broadway, in N.Y. by some workmen during an excavating job.

Some garnets are quite brittle and are not easily engraved, and it is remarkable that ancient engravers were able to carve them so skillfully and artistically. It is said to be possible to identify the likenesses of Plato and Socrates from a garnet that has on it the carved heads on one stone....(Marlborough Collection.)

In using garnets for jewelry, various superstitions have been built up around them. People born in January were supposed to have worn these gems as protection against sickness. This belief is said to have started in Poland, and from there spread to other places on the continent and then abroad.

It was thought, also, that a garnet could protect its owner from accidents when traveling; that it had certain qualities connected with blood, and could impart to those whose birthdays were during January such magical characteristics as "constancy", "true fellowship," and "fidelity." In addition, anyone who wore a garnet with a lion engraved upon it would be blessed with health and honor. Sometimes these stones were crushed and used in poultices to stimulate the heart!

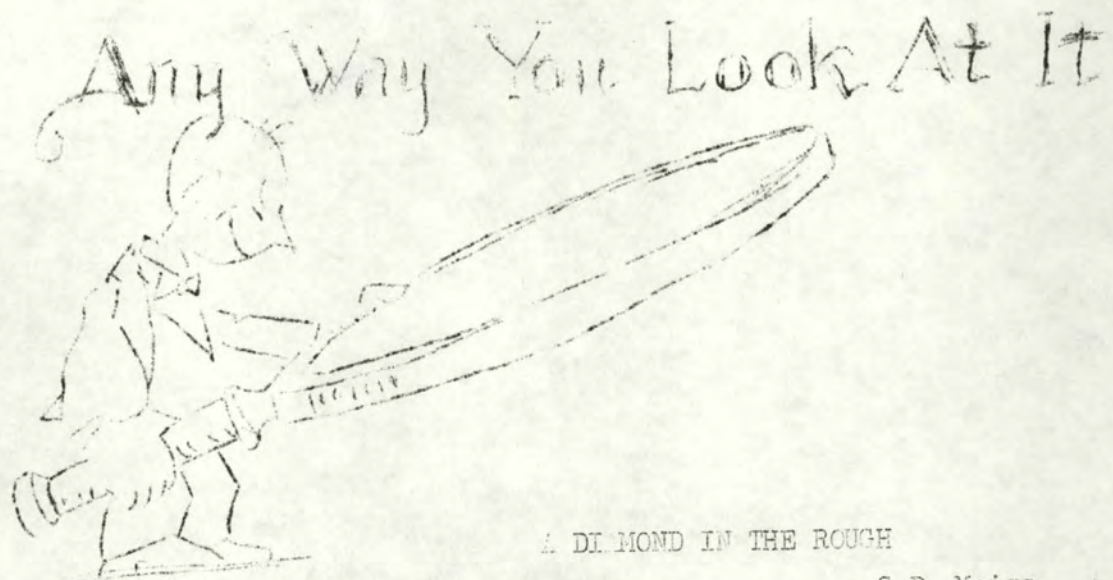
According to an ancient legend in the Talmud, the only light NOAH had in the Ark came from an enormous red garnet. Pliny, the well-known Latin writer, stated that large garnets...were sometimes hollowed out and used as drinking vessels. In 1791, the French crown jewels collection contained eight cups, each made from a large, single garnet.

In primitive days, some Asiatic peoples used these stones as bullets for they believed the glowing shades of the gems made them more deadly. The Persians considered garnets as royal stones, and often engraved the likeness of their monarch on them.

While garnets are found in varied parts of the globe, certain places have a majority of them...South Africa, for instance. In 1870 a Dutch overseer...suspected the presence of diamonds also, for the two are often found close together...and it was so. India and Burma are other places. A cinnamon-colored garnet has been found in Ceylon; this same type has been discovered in the Lava of Mt. Vesuvius. Handsome olive-green gems have been found in Russia, with an unusual transparency. They look well in pendants and necklaces, but are not hard enough for finger rings. The garnet industry was carried on at Teplitz, Czechoslovakia, for centuries, and as many as 10,000 persons were engaged in cutting and setting the gems. However, in the later part of the 18th century, they were mounted in what many people considered unattractive and inartistic pins and brooches with the result that industry and stones lost popularity. Traders and tourists buy these gems set by the Navajo Indians in Arizona and N.M., (light violet-colored or pale red.) Although garnets are fashioned for ornamental purposes, much of them are used other ways--- especially as jewels in watches, and for bearings in scientific

instruments, also abrasives needed in the Shoe industry, plate, glass wood, and leather. Garnet paper, considered superior to regular sand paper, is an important commercial product.

If the garnet is your birthstone, remember, it is of value not only for its ornamental qualities, but also for its utility.



A DIAMOND IN THE ROUGH

C.D. Meigs.

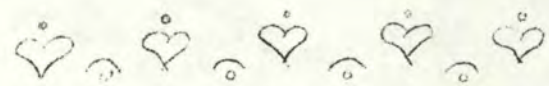
A diamond in the rough
Is a diamond, sure enough
For before it ever sparkles
It has the diamond stuff.

Of course someone must find it,
Or it never would be found.
And then someone must grind it,
Or it never would be ground.

But when it's found, and when it's ground,
And when it's burnished bright,
That diamond's everlastingly
Just sending out its light.

Oh parent; teacher in club or Sunday School
Don't say, "I've done enough;"
That worst boy in your class may be
A diamond in the rough.

mary fran bunning



Preserving & Antiquing Prints & Cards

"Breathes there a woman who doesn't have a box of cards, calander prints, or pictures clipped from magazines that she has saved because she just couldn't bear to throw them away?" Here is a justification for that saving, and an end result that is both fun to produce, and a joy to have.

The only cost involved is for a bit of paint and varnish, and sandpaper, and perhaps some glue. Most of which is standard equipment around the average home.

Materials required:



- Suitable pictures for mounting
- Scraps of lumber -- boxes -- trays -- etc.
- Wall paper paste, or Elmers glue
- Shellac, brush, and alcohol for thinning
- Varnish, brush, and turpentine for thinning
- 400 and 600 grit Wet or Dry sandpaper
- Rottenstone and oil for final rubbing if desired
- Old Rags



Procedure



Choose picture which you wish to use and shellac to prevent inks from bleeding in succeeding steps.

Prepare suitable piece of wood by sealing with paint, shellac or commercial sealer. (This is to prevent air bubbles forming under picture through wood pores that have not been sealed.)

Allow board to dry thoroughly.



Adhering picture to wood

Here are several methods of adhering pictures all still in the experimental stage. You may want to try these and see what works the best for you.

1. Put a coat of varnish or sealer on dried board and allow this to reach a "sticky tack". Carefully place picture on this tacky surface and smooth from center out to work out any air bubbles.

Second method...Use wall paper paste evenly on back of picture and place on board. Use rubber roller if you have one to smoothe the picture and press out air bubbles and excess glue.

Third method...Elmers glue thinned with a little water.



Preserving and Antiquing Prints and Cards...Page 2

In all three methods...



Be sure picture is well adhered and air bubbles worked out.

Weighting picture for a couple of hours is helpful.

Always allow ample drying time between all steps in all methods.

Applying varnish and antiquing

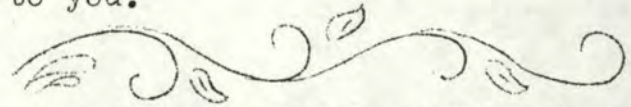


Apply coat of varnish and allow to dry.

Antiquing...(This is what gives the final product the aged look...and takes away the appearance that it is a picture glued to wood.

Mix glazing solution of equal parts of varnish and turpentine. Squeeze some "burnt umber" artist oil color on a plate or paper or if you prefer mix it with a small amount of the glazing liquid. Spread this over entire picture. Then with a cloth, wipe off portions which you do not want, to produce-- results that are pleasing to you.

Allow to dry thoroughly.



Finish with five to ten thin coats of varnish rubbing down after final coat with 600 grit wet or dry sandpaper used wet.

After final coat of varnish rub with a mixture of rottenstone and oil for a more luxurious surface if desired and finish with a coat of wax.

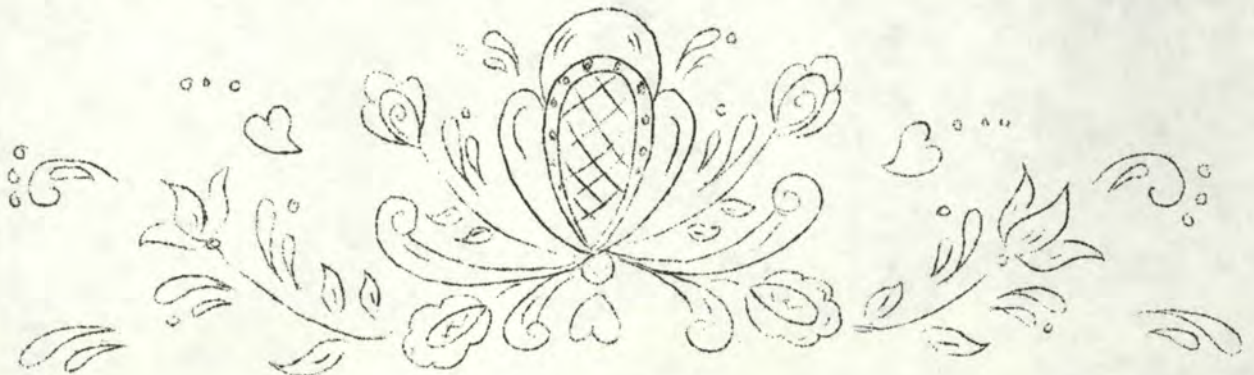
Wood may be distressed if desired after picture is adhered. A few hammer marks, or dents from other objects such as a file and corners may be chipped off and smoothed.

Brass hanger rings at top are an added enhancement.



This technique is not confined to pictures--only, it can be used on trays, boxes, old trunks or what have you?

It is a form of the old art of de-coupage.



PRESERVING AND ANTIQUING ON WOOD

MARY FRANCES BUNNING

In the past few years there has been an increasing interest in the preservation and antiquing of favorite prints-- cards-- wedding and birth announcements-- letters, documents, etc.

The technique is a form of the ancient art of the French Decoupage-- in which the very intricate cut paper designs which were used to decorate fine furniture, trays, pianos, etc.

The technique consists basically of adhering a print to wood, creating an antique effect with a glaze and paint, and then building up 10 to 12 coats of varnish-- making the finished project appear as though it had actually been painted on the wood.

Inasmuch as prints and scrap wood generally come without cost, the cost for these beautiful pictures is minimal. Some white glue, good varnish, turpentine, a tube of Burnt Umber artist's oil paint, some paper, rottenstone and oil, A few old rags.

PROCEDURE:

Sand wood where picture is to be adhered. Distress edge of wood if desired. A wood rasp is excellent for this purpose. Then sand slightly to smoothe. Adhere picture with white glue-- and allow to dry. (Smoothe out all bubbles) Give it two coats of varnish, allowing ample time to dry between each coat. Then mix a glazing solution of equal parts of turpentine and varnish and dip cloth into this and then some artist oil paint--in burnt umber. Coat entire picture with this solution, then with soft cloth, remove what portions you do not wish heavily antiqued.

Let this dry thoroughly and complete picture by adding 8 to 10 coats of varnish.

I prefer Pratt Lambert #61 Gloss Varnish or any similar regular type varnish to the polyurithane types as the finished project is more mellow with the old type varnish. I use 600 A Grit Wet or Dry Sand-paper for rubbing down the gloss between coats of varnish. The final few coats may be a a satin type also in Pratt Lambert #61.

I like to finish by rubbing with a paste of oil and rottenstone, Any salad oil, Any ornaments can be added such as gold leaf, etc.



Folk painting on wood is a practical craft requiring a minimum of equipment and inspiring an endless challenge to the imagination of those who dip that first paint brush.



Folk Painting is not limited to the artist or the professional, but belongs to all the folks who want to add a touch of beauty and color to the every day utilitarian things about their homes.

From just a little spark of desire, will come the two fold joy of doing and of having.

These notes will serve as a reference to those of you who attended the painting demonstration, and I hope an inspiration to those who were otherwise occupied, so they can carry it home as a useful idea.

MATERIALS REQUIRED

- Paints *see next page
- Brushes
- Sandpaper
- Pumice
- Tracing paper (see through kind)
- Charcoal pencil or whiting
- Linseed oil or crude oil
- Art gum eraser
- Something to paint
- Turpentine
- Varnish
- Shellac or wood seal



PAINTS:

There are several types of paint which are commonly used for painting designs. The water base paints such as Poster or Tempera paints are generally used when working with children or where time is limited. Painting with this type of paint is done on wood that has been sanded but not sealed. If a stain is desired this can be done by mixing a wash of poster paint and water in the desired tone. Apply this with either a brush or a cloth, and polish lightly with a cloth as it dries. It is ready then to proceed with the painting of the design with poster paints. Water is used as a painting medium and for cleaning brushes. When buying tempera or poster colors you only buy the primary colors, Red, Blue, and Yellow, and in addition a jar of white. In the past few years there have been many new types of water paints come on the market and some that mix with either water or oil. If you have access to any of these, by all means, experiment with them.

For painting on wood that has been sealed or painted, it is necessary to use an oil base paint, or a casein type paint that will adhere to surfaces of wood or metal that have been sealed. The most familiar of these are the artist oil colors which are available in tubes from local art supply stores. Once again only a few colors will suffice, but if you can afford a few extras it is fun and informative to use some of the many beautiful pigments in the large range of artist oil paints. A few suggestions to start with would be:

Cadmium red medium, Cadmium yellow medium,
Prussian Blue, Titanium white, Burnt sienna,
and Burnt umber...

You can obtain a color chart of artist oil colors from your local art supply store, and choose a few extra colors that are pleasing to you. The painting medium we use for the oils, is a mixture of varnish and turpentine, about half and half. Clean brushes in turpentine or mineral spirits.



Brushes

For both temperas and oil paints, we suggest the use of red sable artist-type brushes. Good brushes, well-cared for are almost an essential to good work. For a beginning, you will need at least three brushes. A good quality brush is Series 190 made by the Grumbacher Company. This is a standard brand of artist materials carried in most communities. A number 2 and a number 4 will serve the beginner for most purposes. Then you will need in addition to this, a flat blending brush, a number 4 or 5 in Grumbacher series 626B or comparable. Good brushes are expensive, but they will last a long time if you take the proper care of them. Brushes should be wiped frequently as you work. Never, never allow a brush to stand in water or turpentine. After cleaning, press brush between thumb and finger to remove any paint collected in the bristles. If brush is improperly cleaned, and paint is allowed to dry in the brush, it will not taper properly and will not produce the brush strokes properly. It is extremely difficult and almost impossible for the beginner to produce good work with a poor or poorly cared-for brush. It is good to dip brush in mineral oil when storing between paintings.

SANDPAPER

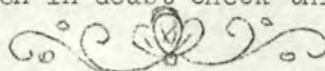
Use at least two different grits of sandpaper. One which will cut, and one very fine for finishing. A wet or dry type sandpaper is good for rubbing the finish between coats of varnish. Use 400A Grit "wet or dry" sandpaper between coats and 600A Grit "wet or dry" for final coat. Very fine steel wool may also be used between coats. (Use sandpaper wet.)

TRACING PAPER

Obtainable at art supply or stationery stores in tablet form, rolls or sheet.

TURPENTINE VARNISH SHELLAC WOOD SEAL PUMICE LINSEED OIL

These items are all available at your local paint store. Pratt Lambert #61 clear varnish is a very good varnish to use both as a painting medium and a finish. Valspar clear gloss varnish is also good. Remember that brushes used in varnish are cleaned in turpentine, and brushes used in shellac are cleaned in alcohol. If you should use any lacquer base paint, clean brushes in lacquer thinner. The label on the paint cans generally remind you of the thinner or cleaner so when in doubt check this.

SOMETHING TO PAINT

You need only to look around you with an observing eye and you will most surely be able to see a winter's work in one sweeping glance. Furniture, bread boards, salad bowls, boxes, canisters, candle holders and plaques are just a few of the many things that add warmth to the home.

PROCEDURE

First sand the article to be decorated. If oil paints are to be used, the wood must be sealed or painted. When using tempera, you paint on the unfinished wood. Metal articles must be done with oil paint as the surface is not compatible with water base paints.

Transferring the design: Draw or trace design on piece of tracing paper. On reverse side of design, retrace lines which are visible thru the tracing paper with a charcoal or carbon pencil. Placing charcoal side down on article on which design is to be transferred, rub with a hard tool such as a spoon, and the design will then be transferred to the painting surface.

If you wish to transfer a design to a dark color or black, trace pattern with pencil. Rub reverse side with whiting or a commercial product known as Lithopone, and placing this side down retrace lines of design, which will in turn imprint them in white on the dark background. Another method is to rub

Page 4

a piece of tracing paper with lithopone, and use this as you would carbon paper. You may fold the side with whiting or lithopone rubbed into it and use it many times. (Lithopone is ground finer than whiting, and thus has a better clinging power where this is desirable.) To make an even clear imprint, rub face of tracing paper with cloth dipped in turpentine. Wipe off, and then rub in white powder and proceed as above.

COLOR MIXING

Learning to understand color and color mixing and produce the tints, shades and intensities or chromos which are pleasing to you will add much to your joy of Folk Painting. The three primary colors are red, blue and yellow. The mixture of any two of these primary colors produces a secondary color. These are red and yellow to make orange, blue and yellow to make green, and red and blue to make purple. In order to soften or cut the intensity of any one of these colors, we do so with what is called its complementary color. The complement of any primary color is the color produced by mixing the other two primary colors. For example to make the complement of blue, you mix the remaining two primary colors, red and yellow, and you will have orange, which is the complement of blue. By reverse, blue is the complement of orange. By the same process, purple is the complement of yellow and yellow of purple. Green is the complejent of red, and red of green. To soften any color use a little of its complementary color, and generally a little white is added to lighten the value. Equal portions of any complementary colors produce a brown or a neutral. By way of explanation, the word "complementary" means that these colors have the greatest degree of contrast possible between them. This is because no secondary color contains any of the primary color it complements. Rainbows, or light passing thru a prism always fall in the sequence of Red Orange Yellow, Green Blue and Violet. If you take the last three colors and place them beside the first three colors, once again you have paired your complements. By using this method, color can become a happy tool in your hands.

BRUSH STROKES

Interesting variations in brush strokes may be achieved by changing the pressure you put on your brush. It is important to start with a clean brush, drawing it thru the paint on your palette, and as you do so, flatten brush so that you have both a flat and a knife edge. Then thinking of symbols such as your "S" curve, produce long rhythmic strokes.

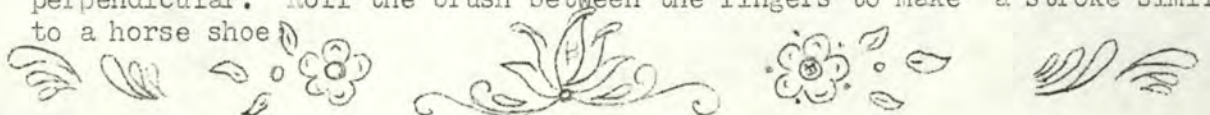
To make the "S" curve brush stroke: Start by just touching the tip of the brush to the surface on which you are painting. Then start increasing the pressure thru what would be the middle portion of the "S", and then life brush gradually to produce the taper at the end.



To make the kparenthesis stroke: Place greatest amount of pressure at beginning of stroke: and then lift brush decreasing pressure until a long curved tail is formed:

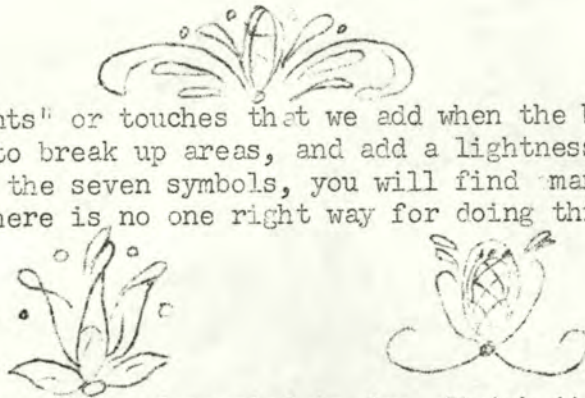


The brush stroke used for flowers such as this is accomplished by pressing the end of the brush between your fingers to flatten, or by usina a flat blending brush. Hold the brush as if writing with a pencil, only more perpendicular. Roll the brush between the fingers to make a stroke similar to a horse shoe



ACCENTS:

The little "accents" or touches that we add when the basic painting is completed are just to break up areas, and add a lightness to the designs. By thinking back to the seven symbols, you will find many ways to use them for this purpose. There is no one right way for doing this --- just let yourself go.



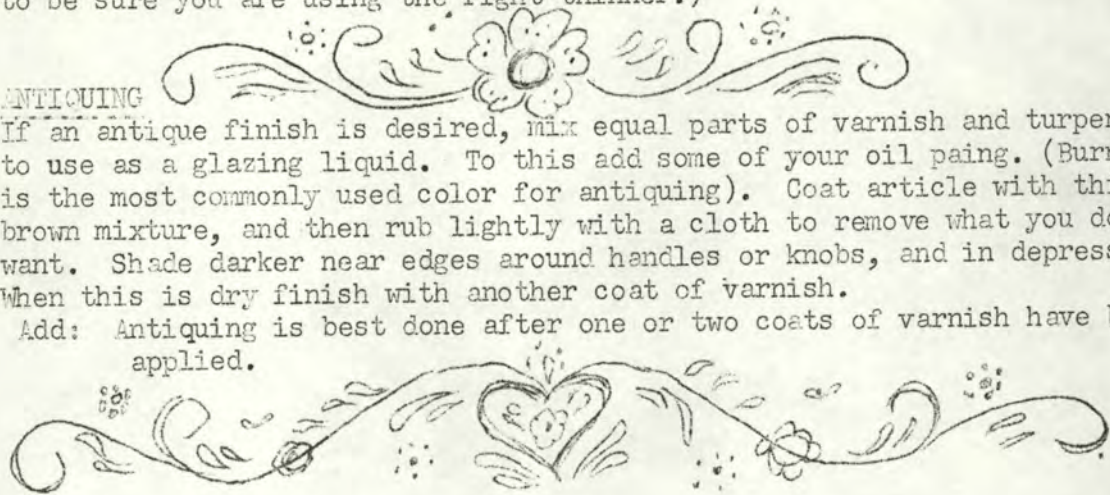
FINISHING:

When the article you have decorated is dry, finish it with several coats of a good clear varnish. Rub lightly between coats with either pumice, or a very fine sandpaper. Varnishing should be done, if possible on a dry day. If it is cool set the can of varnish in a little warm water and let it stand for a while before using. Pour a little varnish from the can in a small dish or can. This prevents the remainder of the varnish from picking up dust, etc. from the brush. If varnish is lumpy, strain thru a piece of nylon hose. Varnish may be thinned if necessary with turpentine. (Check lab to be sure you are using the right thinner.)

ANTIQUING

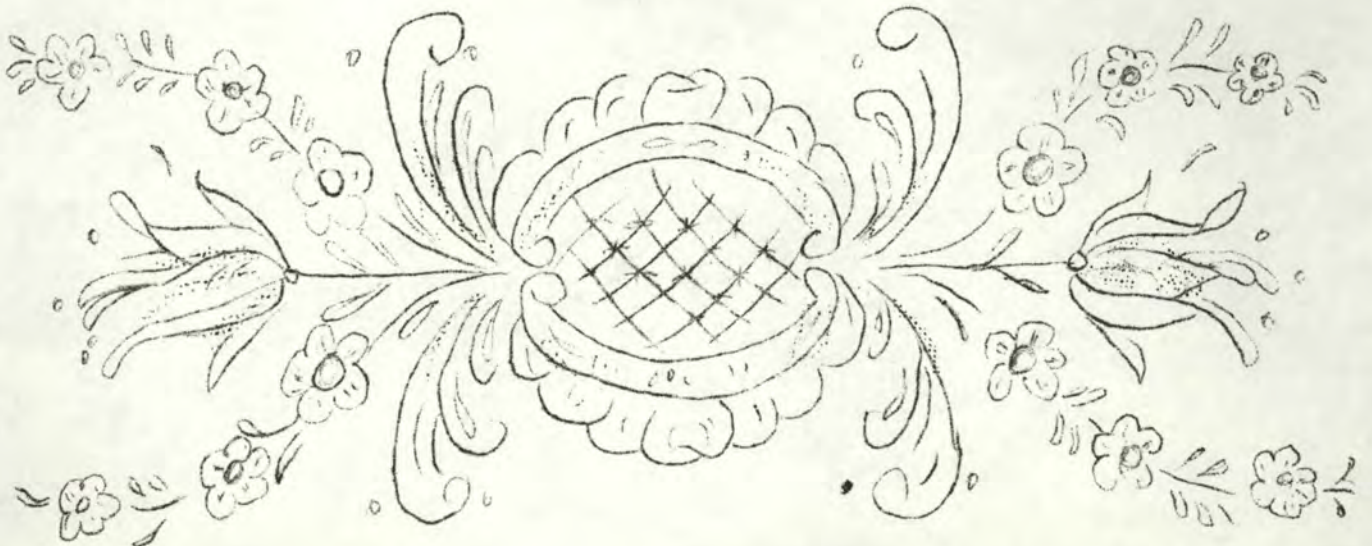
If an antique finish is desired, mix equal parts of varnish and turpentine to use as a glazing liquid. To this add some of your oil painting. (Burnt umber is the most commonly used color for antiquing). Coat article with this brown mixture, and then rub lightly with a cloth to remove what you do not want. Shade darker near edges around handles or knobs, and in depressions. When this is dry finish with another coat of varnish.

Add: Antiquing is best done after one or two coats of varnish have been applied.





DESIGNS


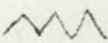
A packet of 8 large sheets of designs "Folk Designs in the Norwegian Way" published by the Bunnings is available for \$2.50 plus postage. Order from the Bunnings, 2830 Dawn Drive, Colorado Springs, Colorado 80907.




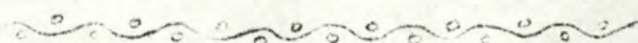
The joy of painting is increased by the ability to create some of your own designs or to at least be able to add accents or borders to a design you have copied. We have had happy results from the seven basic symbols as outlined in the book by Maugard "A Method for Creative Design". These help us to relate simple designs to familiar forms such as letters of the alphabet, punctuation marks, etc. Here are those symbols, and a few suggestions of how they may be used.


SCROLL  CIRCLE 

Parenthesis  "S"Curve 

Wavy Line  Zig-Zag 


Straight Line 

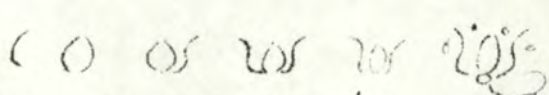
Wavy line plus circles 

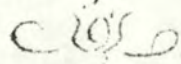
Wavy line plus leaf formed by two parenthesis drawn together 

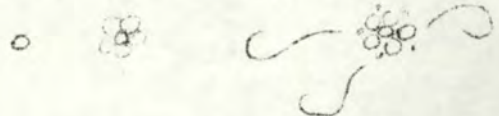
Scrolls joined together 

Scrolls with leaves added 


Leaves made by parenthesis plus an "S" curve 

Forming a simple tulip from parenthesis and "S" curves 

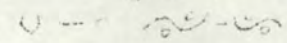
Forming a design by adding scrolls and circles 

Using a circle plus parenthesis to form a flower 


Adding scrolls to form a design

S curves to form border 

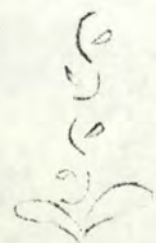
S curves plus circles and leaves 

Border s - using parenthesis, straight lines and circles 

Borders - using parenthesis, straight lines and circles

Borders from zig-zag lines 

Bird formed from S curves, parenthesis, circles and scrolls.



Collecting interesting articles and seeing their potential as "things of beauty" or "articles of usefulness", can be a fascinating hobby in its own right.

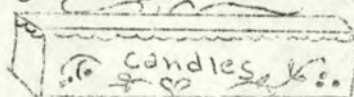
Thrift stores such as Goodwill and the Salvation Army, as well as second hand stores, and your own barn or basement can be a veritable gold mine, with a bit of digging and dreaming on your part.

For, in my experience, the things I have found in discards have earned a lasting warmth in my home and heart, for they first my idea and then my effort and this adds up to be a part of me.

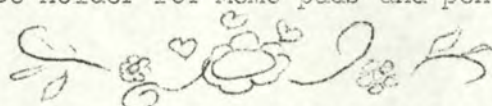


Following are a few ideas to prime you Idea Pump:

Old Mail Boxes: Old mail boxes can be painted and decorated and used for many purposes. The old Early American Candle boxes were shaped much like some of the mail boxes which we use today. When painted a color and hung in the kitchen, dining room or hall or even by the fireplace can be charming used as just such a candle box, or in the kitchen they can become a wonderful catch all for pencils, pads, tape, etc. (Just as a thought, there is no law to prevent decorating a mail box and using it as such.



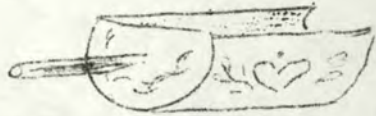
Old Dust Pans Many old tin dust pans had that extra piece at the top to hold the dust. Painted and decorated and hung upside down they also make a nice holder for memo pads and pencils, hot pads, etc.



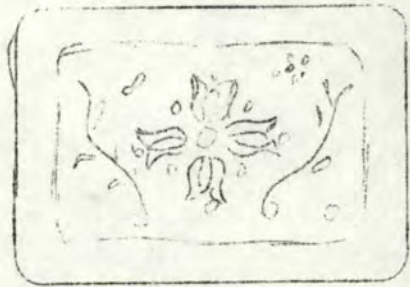
Old Scale Pans The tin pans that were once on scales can be used for charming bread or bun servers, as well as for a fruit bowl, flower arrangements, snacks, etc. Always a conversation.



Tin or Wooden Scoops Also delightful for serving cookies, cakes, candies, snacks, etc.



Trays. Trays, plates, lazy susans of all sizes and descriptions can be restored and repainted.

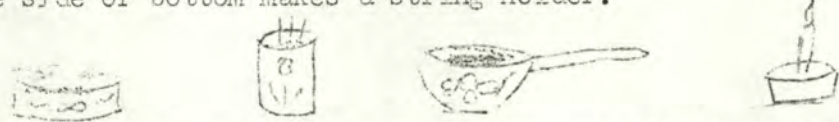


Page 8

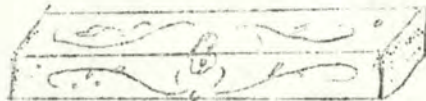
Milk Pans The old tin milk pans, especially the ones with the seams are fun for serving, or arrangements. In New England where they restore a great deal of the old tin, they take articles, which have rusted thru, to the places where automobiles are repaired and have the holes filled in, and then decorate them, which is only to say, don't throw away something because it has rusted thru in a few places.



Tin Cans Coffee cans for cannister sets or cookie jars, juice cans for pencil holders, larger cans for letter holders, etc. A tin can with a hole punched in the side or bottom makes a string holder.



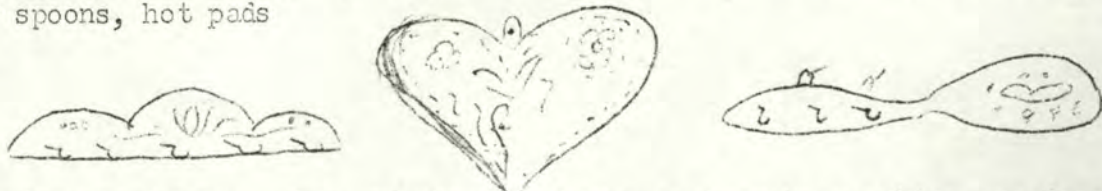
Boxes Boxes have a million uses, and hold a million treasures. How about a new purse made from a wooden box and decorated?



Tin cups. Tin cups make charming candle holders with or without a chimney. You can use a metal lid from any discarded bottle and glue in the bottom of the cup with metal epoxy to hold the candle. Candle holders can also be made from tuna cans and a chimney (glass) added if desired.



Wooden Scraps or Odd Shapes Any scraps of wood and a cup hook (or more) can find many uses. Some of these are: Key boards, holders for measuring cups or spoons, hot pads



Wooden Mug Boards One of the fun things we have been making are decorated boards which we hang vertically for coffee mugs. They take up less space in the kitchen, and once again, draw the favor of our friends.



Old Wash Boilers make wonderful wood holders for the fire place, or for newspapers, etc. Tin dish pans for popcorn for a crowd!



Film Boxes are for treasures, cookies, sewing needs and such like.



Page 9

Old Coffee Pots painted and decorated make lamps, containers for flower arrangements, or purely decorative shelf pieces.



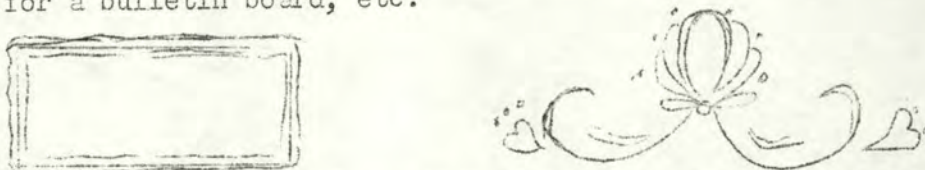
Discarded Ring Notebooks Paint the covers, and line with contact paper or paint the inside. Use as scrap books, guest books, recipe books, etc. (you can also buy "loose leaf" photography pages)



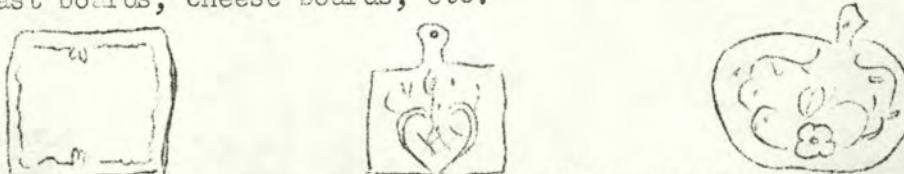
Old Silver Chests Old wooden silver chests painted and decorated are beautiful for their intended use in the dining room, or fitted as sewing or jewelry boxes.



Picture Frames Paint and decorate old picture frames, and use with plywood or cork for a bulletin board, etc.



Cutting Boards can be cut from scrap lumber. These may also be used for breakfast boards, cheese boards, etc.



Odds and Ends Wooden spoons and forks with cup hooks for keys, spoons, etc. Buckets for crayon holders for children, for serving chips, etc., and many other uses.



Furniture and Old Trunks Decorated and relined old trunks are happy things for blankets, linens, etc. Or perhaps a wood box for the basement or fun room fireplace. Furniture painted and decorated, can unify a room that might otherwise be a grand mixture of odds and ends.

And with all this rambling....this is only brushing the surface.
Happy Hunting! Carry on!!!



COPPER ENAMELING

130

Leila Steckelberg

Copper enameling is one of the oldest crafts known to men. Exquisite jewelry has been found in ancient tombs in Egypt. Jewelry with a beauty far beyond anything we moderns have been able to create.

BASIC STEPS of Enameling on Copper

1. Clean the copper with very fine steel wool. (000)
2. Brush a covering coat of Copper Scale-Off or Smear-On on the front of the piece to be enameled. Allow to dry thoroughly. Drying is a MUST if they are to do the job of absorbing oxidation which forms on copper during firing. (This protector is applied on the back side before each subsequent firing when only one side of the copper is enameled.)
3. Counter enamel. Brush copper Prep-O or 7001 oil on the BACK of the copper piece, sieve on the powdered glass with an 80-mesh sieve to about the thickness of a postcard, starting around the outside edge or the powdered glass will pile up too thick in the center. Place on a trivet and place in a kiln which has been preheated to 1450 or 1500. When melted and glossy, but not quite smooth (similar to orange peel), remove from kiln and allow to cool. The reason for counter enameling is that enameling both sides of the copper will prevent rapid temperature changes from popping off some of the enamel after your piece is finished.
4. When cool enough to handle with bare hands, remove Scale-Off or Smear-On by touching the edge of the piece. It will drop off in a sheet, removing all fire scale.
5. File all of the oxidation from the edges of your piece. In this is not done between each firing, pieces will pop off and come down on top of your work (marking black spots) during the next firing.
6. Repeat step 3 on the right side or front of your piece. It is not necessary to apply Scale-Off again since the back is now protected with the enamel and will not burn.
7. Repeat step 5.
8. Apply a light coat of Prep-O to the enameled face of the piece, and sieve an a second coat of enamel, except that all coats after the first should be fired until JUST glossy and smoth instead of like orange peel. DO NOT FIRE YET: instead, choose one of the decoating ideas described below:

DECORATING IDEAS:

LUMP AND THREAD ENAMEL

Place a few small lumps and/ or threads on this unfired coat of enamel-- put them in a kiln and fire until (cont.)

2. Copper Enameling

(Cont.) lumps, threads, and sieved-on coat of enamel all fuse together and smooth down. (lumps and threads are enamel before it has been ground to 80 mesh for sieving.) Remove from kiln and repeat step 5.

STENCILING.

Start with steps 1 through 8. Using a sheet of thin paper, a bit larger than the copper piece being enameled, cut a stencil (or pattern) from the paper, lay the paper over the copper piece, sieve a contrasting color of enamel through the cut out portion, remove the paper carefully and fire the piece. Trees, stars, birds, and faces in profile are fun for this one.

SGRAFFITO

This is an Italian word which means, literally, "scraping away" or scratching through. Start this piece with steps 1 through 8. This time, be sure enamel used for second coat is of a contrasting color. Before firing, use a sharp tool to scratch through the unfired top coat to the base coat in any design you may choose. Fire until smooth. Rooster, fish and bold geometric designs are especially attractive for sgraffito.

SLUSH (Also known as Crackle)

This is finely ground enamel in liquid form suspended in a clay base. Start with steps 1 through 7. Stir well and brush an liquid slush fairly heavy. Allow to dry thoroughly, then fire. Slush will "shrink" or crackle, showing the base coat through, Slush works best when applied over a base of transparent enamel on a concave or convex surface.

SOLDERING

Soldering is NOT a chore when done as follows: Place one drop of soldering fluid on back of copper piece; place one small piece of flattened soft solder right on the drop of fluid; set finding on top of fluid and solder clamp the whole thing together with self-clamping tweezers. You may hold this over small kiln or over gas flame or use a small torch to melt the fuse solder.

When solder has fused, cool piece slightly, then drop in metal cleaner for a minute or two, rinse in clear water and dry. To finish, rub exposed copper with white rouge to polish (a soft cloth will do a good job) then lacquer.

When counter enameling, be sure to leave a small spot of copper exposed in the center of the back of the piece for soldering. Solder will bond metal ONLY to metal. You may brush away a bit of enamel before firing-- or apply one drop of Scale-Off to the center of the back and allow to dry, then sieve on enamel. When fired, the Scale-Off drops away leaving a small, clean spot for soldering.

COPPER WIRE BRACELET OR NECKLACE

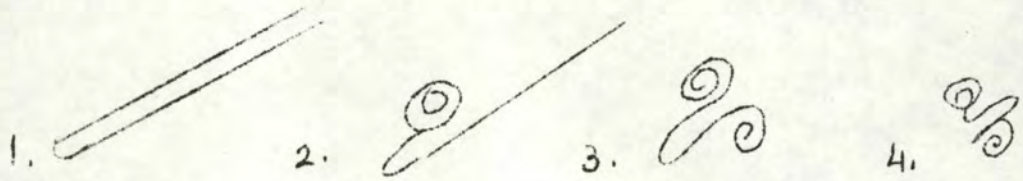
Leila Steckelberg

MATERIALS AND EQUIPMENT

- 1. w. 18 or 20 copper wire, preferably lacquered.
- 2. Pointed nose pliers.
- 3. Snips or scissors for cutting wire.

Wire is cut 7" lengths. Twenty to twenty-four links are required for a bracelet.

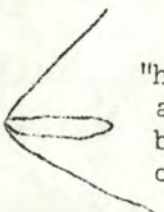
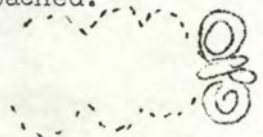
Diagrammatically they are constructed as follows:



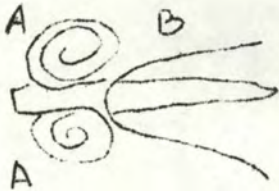
SUGGESTIONS:

- a. Bring all links to stage 3 before bending the hook.
- b. Grip the wire firmly when bending the coils-- it prevents slipping and marring the lacquered finish.
- c. To start a coil, hold the tip of the wire firmly with the pliers and bend the wire around the nose of the pliers rather than turning the pliers.

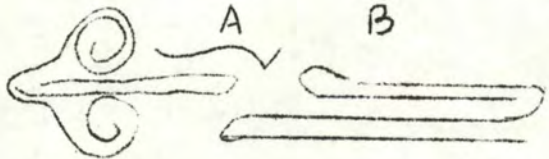
After the bracelet has been assembled, the "hook" links is attached.



"hook" links B must be attached to bracelet A before further bending can be done.



Ends are coiled inward to conform with bracelet coils.



Hook is then bent upward to prevent irritation of wrist.

These bracelets, necklaces, and matching earrings are sometimes called Egyptian because a similar kind of jewelry was made of wire in Egypt about 2,000 B.C. each bracelet or necklace (cont.)

2. Coiled-Wire Jewelry (cont.)

consists of a series of sections equal to the desired length of the finished piece. Each section is formed as follows:

Bend a loop in the center of each piece of wire with the long nosed pliers and then make the concentric circles in each end of each piece, winding to the outside. It is a good idea to make a full-sized drawing of one section to serve as a guide since each section must be identical.

When all the sections are made, place each one on top of several layers of newspaper and pound it with a small wooden mallet or the heel of a shoe, (Do not use a metal hammer, since it will mark the wire,) to flatten and stiffen it if desired.

Using the pliers, bend down the loop of each section until it forms a right angle, move about 1/8" and make another right angle and then push the loop down toward the coils with your fingers. The sections are then linked together by inserting the loop of one section down through the loop of another section. Pinch the loop of the section you have added until it is flat against the first section.

When you have joined enough sections to make the piece the desired length, add a hook to one end and a jump ring to the opposite end. The hook is best made by a coiled section similar to the other sections, but with a much longer length of wire between the two coils to form the hook.



8 Earring

SPIRAL COIL JEWELRY

This is one of the easiest kinds of coiled-wire jewelry to make. Use 16 or 18 gauge copper wire.

The wire is wound around a pencil, coils close together. When most of the pencil is covered, remove the coiled wire and cut it into short sections. Each section contains four complete rounds or circles of the wire. To cut the wire easily, bend each section away from the rest of the coil.

For a bracelet, about 22 sections will be needed. When these have all been coiled and cut, they are joined together by the end of one section being passed down through the center of another section and then wound through the other one by turning it around and around. When the bracelet is long enough, make a jump ring of 14 gauge wire and insert it through one of the end sections.

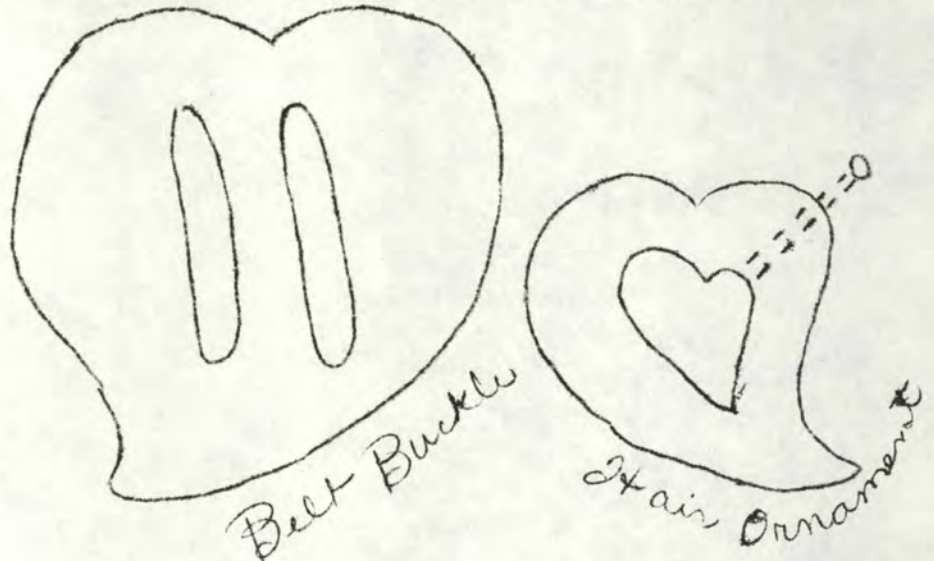
A necklace is made in exactly the same way, but is much longer. Earrings are made by cementing one or more four-circle sections to earring backs.



Beautiful jewelry, buttons, etc. may be made from coconut shell with very little expense. Your tools are a coping saw, a rasp, files, and several sizes of sandpaper.

Draw the outline of the button on the inside of the shell and cut out with the saw. You need not be too accurate in cutting because your files will round the edges quickly. Using the rasp, take off the coarse outer layer on the outside of the shell. Do not use the rasp too long on the shell or you will have grooves that you will not be able to get out again. Use the files to shape the button top and edges; sand until very smooth. The smoother it is the shinier your button will be. Drill holes in the button before sanding so there will be no rough edges. Finish by waxing. Free form designs for your jewelry and buttons are especially interesting. Be creative! Half shells may be used for hanging baskets and string holders.

Use hair ornaments for patterns for buttons and buckles that match.



COCONUT SHELL ORNAMENTS

(a recipe from the 1962 notebook, demonstrated by Alura Dodd.)
COCONUT CANDY

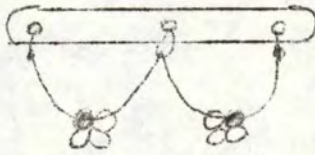
Slice thinly, meat from one coconut. Then make a syrup of 2 cups sugar and 1 cup water, stir until dissolved and boil until it spins a thread. Add sliced coconut and stir, let boil, stirring occasionally until the moisture is used up and sugar has started to crystalize. Spread out on a cookie sheet.

A lot of people are like wheelbarrows--
 not good unless pushed.
 Some are like canoes--
 they need to be paddled.
 Some are like kites--
 if you don't keep a string on them they'll fly away.
 Some are like a good watch--
 open face, pure gold, quietly busy and full of good works.

Small Wooden Games and Puzzles

Clarence and Lois Stephens

LOVERS YOKE



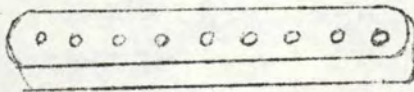
4-H CLOVER
ETC.

Bore three holes in a strip of wood, bone, plastic or stiff leather. Loop a strong smooth cord through the center hole; slip a bead or ring onto each string, then tie the ends through appropriate holes.

Object: to get both beads on the same side without removing the string or untying the knots.

Legend: There was once a wise old man with a beautiful young daughter who was courted by a handsome young man. When the young man asked for the daughters hand, the father replied that he would lock the lovers in separate rooms. If they could get into the same room without unlocking the doors or breaking them down, he would give his consent to the marriage. THEY DID IT.

SHUTTLE PUZZLE



A strip of wood about 8 or 10 inches long, with nine (9) holes, (approximately 1/2 inch apart.) Start the puzzle with four marbles of the same color at each end, a blank space in the center.

Object: to move marbles on right to extreme left, and marbles on left to extreme right.

You may move 1 marble 1 space, or jump 1 marble over 1 marble. You may NOT back up or jump more than one marble.

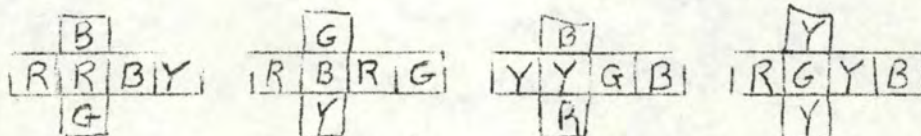
FRUSTRATION BLOCKS

Four colored cubes. See diagram below for painting schedule.

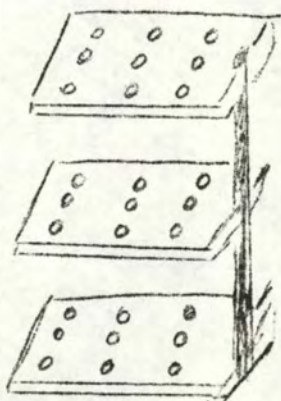


Object: to arrange the four blocks in a row with the four colors showing on all four sides. The order of the colors does not matter.

Red, Yellow Blue, Green



3 DIMENSIONAL TIC TAC TOE

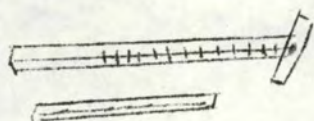


Two to six players may play, using marbles of different colors. Take turns placing one marble at a time on any of the three blocks.

Object: to get three marbles in a row of your own color. The rows of three may be on any one block, or diagonally, or vertically on three blocks. The player who can first place three marbles in a row wins the game.

Variation: play until all the holes are filled, then count to see who has the most rows of three. There are 49 possible ways.

WAHOO STICK - INDIAN WINDMILL - TRUTH STICK



On one end of a notched stick, a light propeller is fastened with a pin or nail. By rubbing the notched edge with the rubbing stick, the propeller is made to revolve; then at will, the operator can stop the propeller and reverse the direction of its revolution.

TO FINISH THE HARDWOOD PUZZLES

Sand carefully, with fine and very fine sandpaper. With slightly damp cloth, remove all sanding dust. Finish with one or more coats of Wood finish or polyurethane varnish. Sand lightly with very fine sandpaper, and remove all dust between coats. The final coat may need to be sanded very lightly, and then polished with furniture polish.

(We used birch, walnut, mahogany, and maple.)

SOLID CITIZENS

Lois Stephens & Jean Baringer

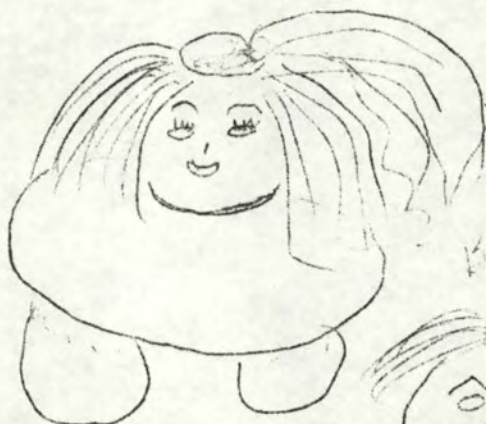
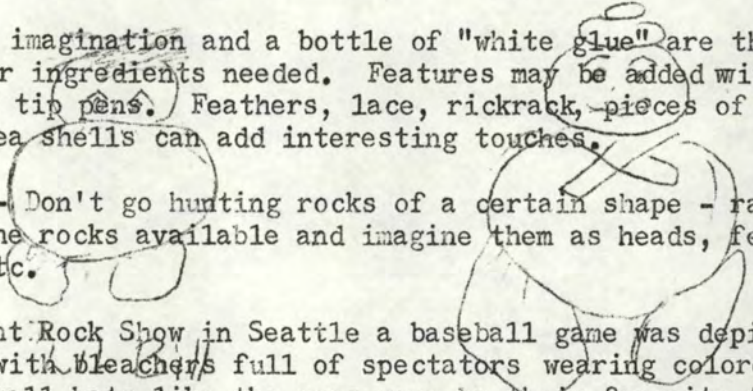
People and animals made from smooth round rocks. The best place to find these rocks is along the banks of rather rapidly running streams, or in glacial deposits.

An active imagination and a bottle of "white glue" are the only other ingredients needed. Features may be added with fine felt tip pens. Feathers, lace, rickrack, pieces of felt or sea shells can add interesting touches.

One hint - Don't go hunting rocks of a certain shape - rather, look at the rocks available and imagine them as heads, feet, bodies, etc.

At a recent Rock Show in Seattle a baseball game was depicted complete with bleachers full of spectators wearing colored felt baseball hats like the ones worn by their favorite team.

BRUCE ELM

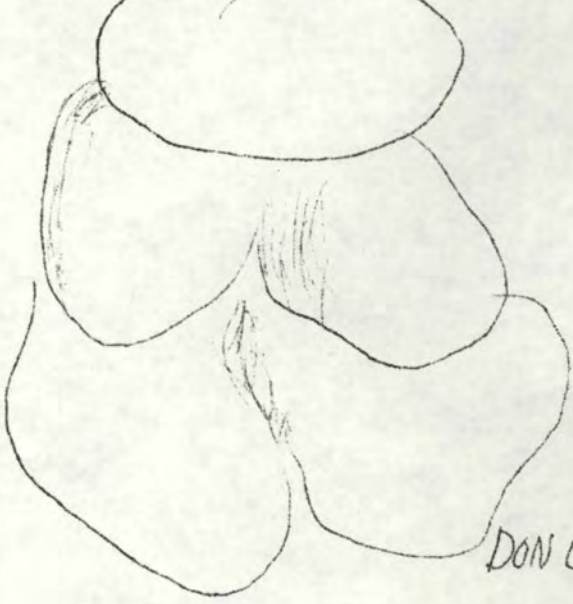


By Janet White

Leila



DWIGHT



DON C.

RIBBON-YARN MATS

BY Jean Baringer

Supplies and equipment:

Plastic ribbon
Yarn

Hari pin
Scissors

Ruler

The plastic ribbon may be purchased at dime stores, craft shops or some craft catalogues (Lee Wards for one). I found it in Ben Franklin at 10¢ a yard and less than that in the catalogue.

Some rolls are wider than others, (2½" and come in many colors. They are the remains after sequins have been punched out!

Yarn used may be all the same in a mat, two or three colors woven in a pattern or a variety of colors in one. It is a good way to use up left over yarn. (Rug yarn may be too thick and some yarns are too thin). I prefer to use the Red Heart Yarn.

Do not try to wash or iron the mats as the plastic will discolor and melt!

They make good Christmas, Valentine, and other gifts, or can be worked nicely into a home during different seasons, especially Christmas and Easter.

To make them follow these directions.

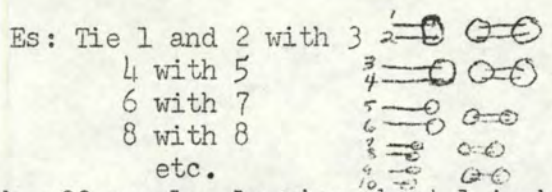
1. Decide on colors for ribbon and yarn.
2. Measure off and cut desired lengths of ribbon, taking care not to waste any. (A place mat requires 3 - 18 inch strips of wide ribbon.
3. Measure yarn for as many rows of holes there are, remembering to subtract for the overlapping rows. For length, measure length of mat and allow two inches at each end for knots. Ex: For an 18 inch long mat with three strips of wide ribbon, measure 36 inches (using double yarn in each row) plus 4" to equal 40 inches for 1 length, needing 40 lengths.
4. Double yarn through hair pin (as though it were a needle) and weave through holes in ribbon, keeping a pattern.



Don't let the yarns twist!

5. To join ribbon strips, weave yarn through the edge row of both ribbons overlapper as though they were one.
6. Cut loop ends and tie knots in both ends so they can't pull out.

cont.



7. Cut ends off evenly, leaving about 1 inch. You may want to comb ends, taking care not to stretch yarn or pull out knots.

FOAM CRAFT LELINTERS

By Jean Baringer

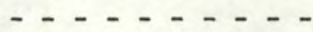
Supplies and equipment:

- | | |
|----------------------|--------------------|
| Sheet foam | Glue (like Elmers) |
| Dowel (1/2" x 1 ft.) | Ruler |
| | Scissors |

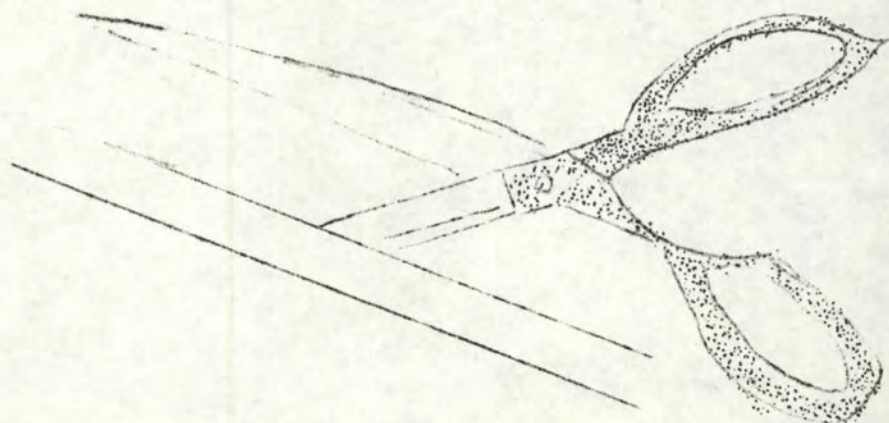
Foam may be purchased in dime stores for about 29¢ a sheet (36"x12") or in craft stores, 98¢ for sheet 36"x36".

To make a clothes brush

1. Cut a strip of foam 4 or 5 inches wide the length of the sheet.
2. Fold the strip in half, widthwise and cut slashes from folded edge towards cut edge, taking care not to cut all the way through (about 1/2" from edge). These slashes should be about 1/2" apart.
3. Starting at top of dowel glue foam around the dowel twisting the foam on in a candy-cane fashion down to within 4 or 6 inches from the end. This leaves room for a handle. Clothes pins or clamps may be needed to hold foam tight till glue sets.



This process may be used on a wooden hanger wrapping around the wooden part. This kind of hanger is good for dresses with narrow shoulders or wide necks that have trouble staying on hangers.



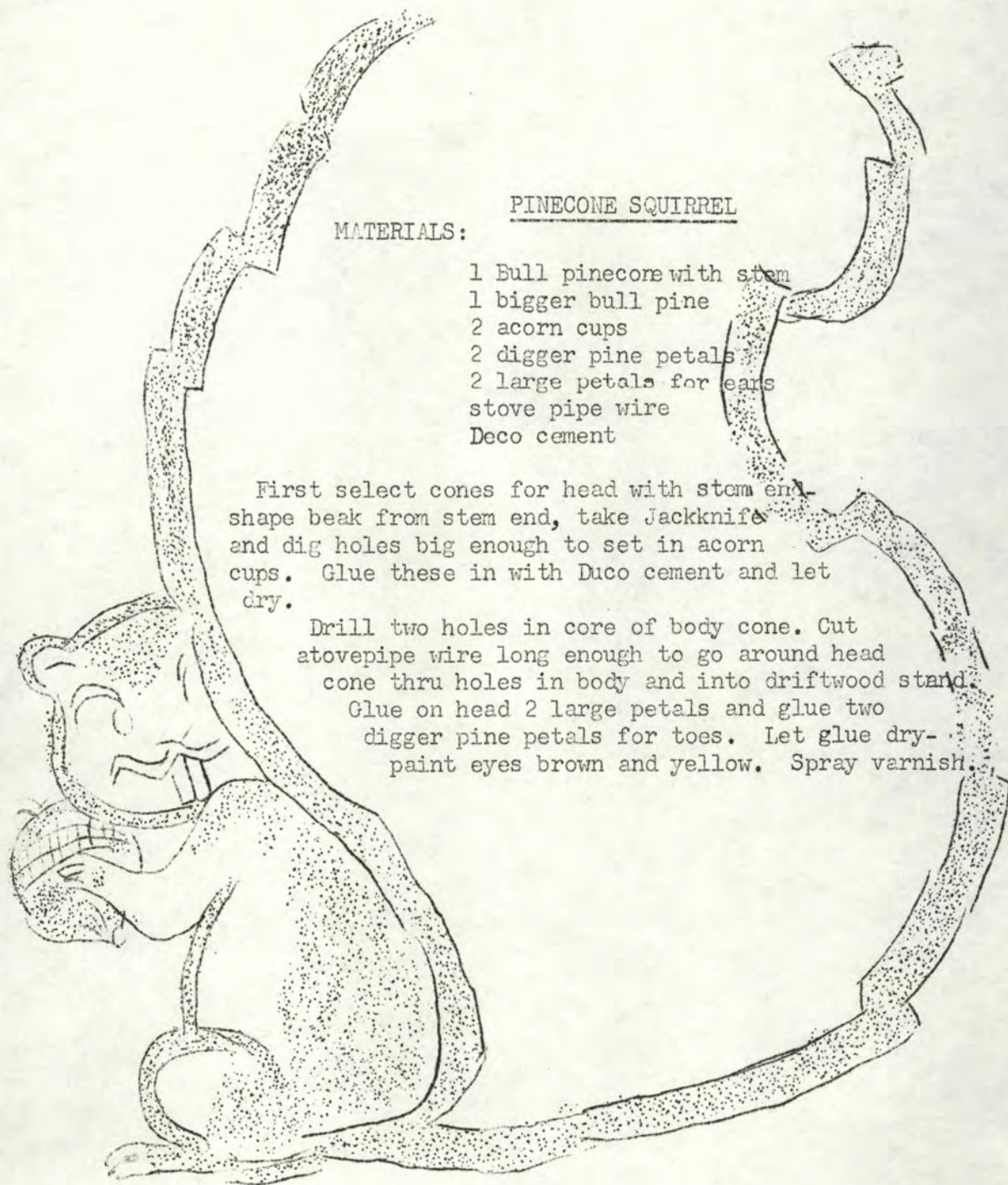
PINECONE SQUIRREL

MATERIALS:

1 Bull pinecone with stem
 1 bigger bull pine
 2 acorn cups
 2 digger pine petals
 2 large petals for ears
 stove pipe wire
 Deco cement

First select cones for head with stem end shape beak from stem end, take Jackknife and dig holes big enough to set in acorn cups. Glue these in with Duco cement and let dry.

Drill two holes in core of body cone. Cut stove pipe wire long enough to go around head cone thru holes in body and into driftwood stand. Glue on head 2 large petals and glue two digger pine petals for toes. Let glue dry - paint eyes brown and yellow. Spray varnish.

PLAQUES

MATERIALS

Large reed mat
 Round reed mat or plywood
 Arrange dry weeds or leaves, cones - cut some small cones, mosses, green cedar with cones. Fasten on with fine wire and Duco cement.
 Spray varnish.
 (Can use plastic flowers for arrangement also.)

CANDLE HOLDER WITH SALT DOUGH

MATERIALS

Cardboard cut size and shape desired
Elmers glue
and Cone Petals
and all sizes of cones, nuts, pods and lichen, salt dough

1 cup flour, 1/2 cup salt, (sack) 2 tablespoons instant coffee,
1/2 cup water. Work in hands.

Cut cardboard size desired, add 1/2 inch of salt dough. Start by using single petals, dip each petal in Elmers glue and go all around outside edge, then add bottle cap size to fit candle and dip in glue and insert in center of candle holder.

Then add the larger cones, nuts and pod lichen - each dipped in glue. Arrange where wanted, fill in with small cones till completely covered. Let dough harden and spray varnish.

- - - - -

To make Pine Cones that glow in color when burned - - - - -

Have cones warm. (room temperature). Warm overnight to open.

- Red flames - use strontium nitrate
- Blue - barium
- Green - copper chloride
- Orange - calcium
- Bluish - copper sulphate
- Violet - lithium chloride (Most expensive)

1. Dissolve 1# chemical in 1 gallon water in wooden or earthen container. Fill a cheesecloth bag with cones, dip bag up and down 1 minute or less. Remove and spread on newspaper to dry overnight

or

2. Dip cones into solution of 1 gallon hot water in which 1 tablespoon solid glue has been dissolved. Skim them out and while they are still moist and hot sprinkle them freely with the powdered chemical.

Or

3. Sparingly pour melted paraffin over the cones which have been spread out on paper. While wax is soft sprinkle it with different powders. (I Have to really work fast with this method.)
4. Keep color producing chemicals by fireplace in a jar with wooden spoon. Sprinkle by spoonsful over blazing logs.

PAPER MACHE Pins and Earrings

MAPLE FRANKLIN

Materials needed:

Newspaper
White glue and 1" brush
Pins and earring backs

Poster paints
Mache globs
Clear enamel or lacquer

Directions

1. Make master cardboard patterns from overlay patterns. Largest patterns are for Pins, while smaller patterns are for earrings. If desired, rings to match sets, may be made on ring-backs rising earring patterns.

2. Cut 4"x4" square of newspaper or bigger if you wish to make a lot of them, 6 layers thick, pin pattern to top and cut out petals.

3. Glue the 6 layers of petals together and while still damp, shape tips of petals as desired. (allow to dry)

4. Coat with 10-luster latex paint. I use Fuller (ful-Flo) white. Let dry.

5. Then paint as desired, with water paints and lacquer, use Glass globes and stamen for centers. Glue on your pin and earring backs.

WET. RUN TOGETHER COLORS

For Maple Leaf

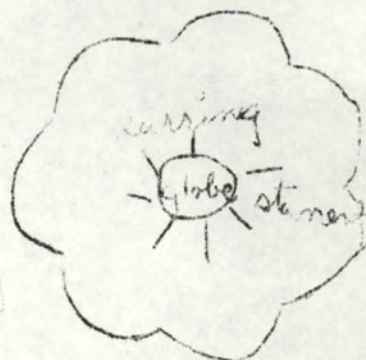
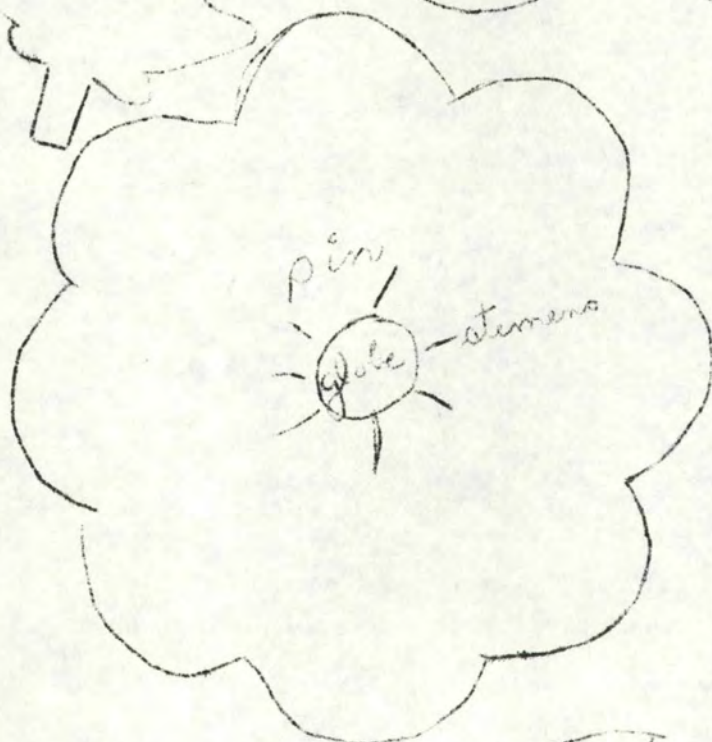
Add a lot of water to the desired colors. Mix each color well, so that ample paint is ready for use. Now pick up a lot of watery paint with your brush and dab one color over the entire form. While one color is still wet, dab on another color immediately, so the two colors will run together (bleed). You can paint 2 or 3 or 4 colors using this technique for a very unusual effect.

More painting Suggestions

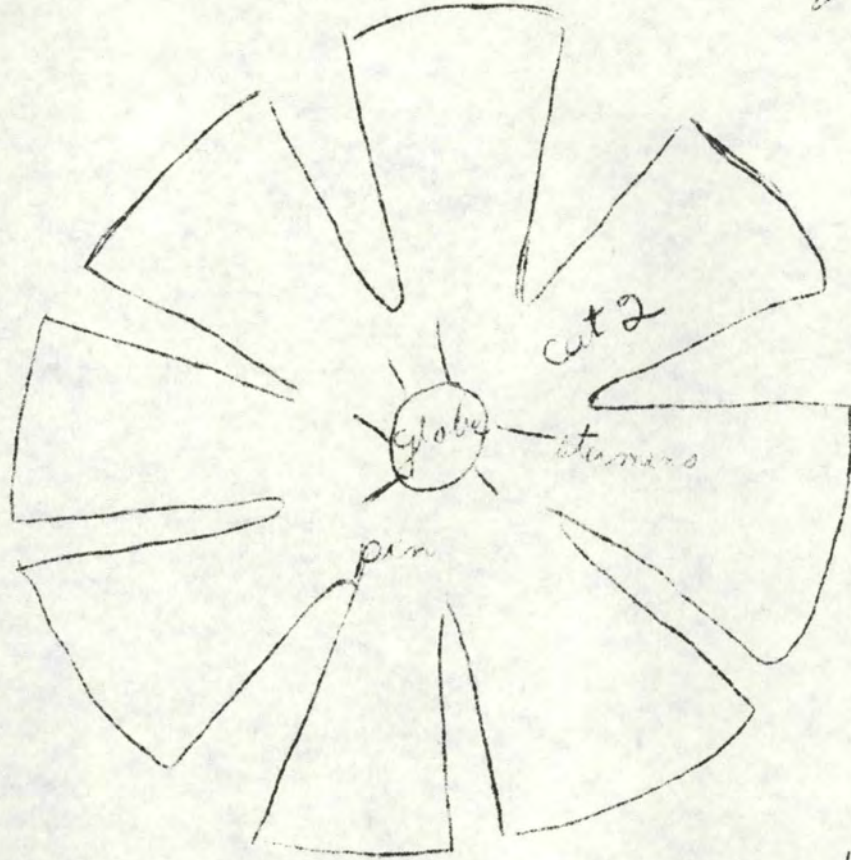
For Antique effect: Add umber or black to small amount of turpentine. Brush this on and rub off with dry rag.

For Metallic effect: Brush on undercoat of green and brown (or umber, Siennas) dry. Use gold leaf, gold bronzing powder. Rub these powders on with fingers. Make a piece of Instant Mache, biscuit size and use this to polish the surface for a hand rubbed effect.

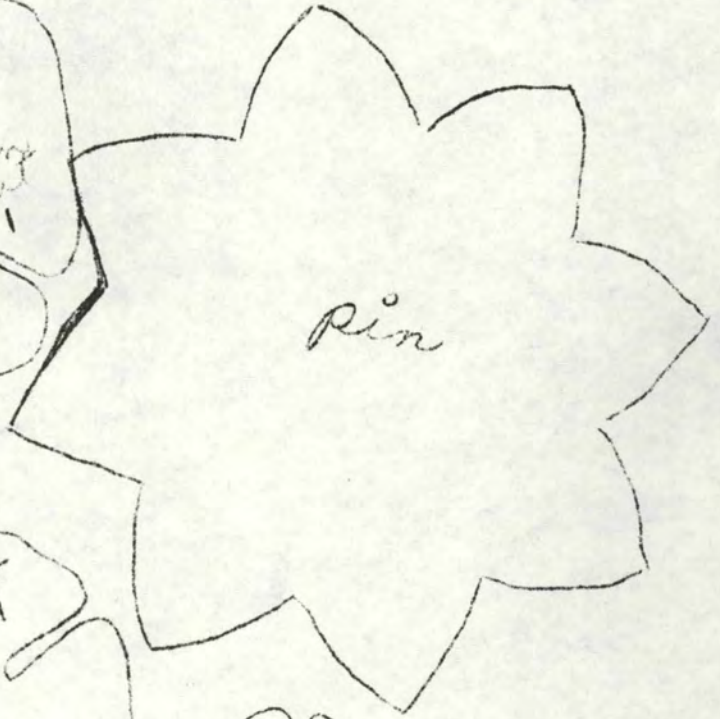
Patterns for Paper Mache



Patterns for Paper Mache



curl top on
up leave
bottom straight



Once upon a time there lived a Prince who cared nothing for the responsibilities of state soon to descend upon him--- his only interest was in catching a fish upon a fly of special construction for which the material was difficult to come by. He was the despair of his father, the king, who was in poor health and failing fast.

However, he was far more observing and erudite than most suspected. Although his conversation almost entirely consisted of querries as to where he might secure a certain shade of pale blue dun hackles to keep his supply of flies up to standard and to supply a few of his friends. This became a national joke as well as a subject of deep concern. What was to become of the nation when it had to depend upon one who could, or would, only think in terms of highly specialized fishing?

It so happened that he had a couple of cousins who did not care about fishing, or much of anything else, with the exception that if the Prince was out of the way one of them would inherit the throne.

Of course they were very discreet about their ambitions and concealed them quite well. It also happened that an all powerful witch lived down by the Prince's favorite trout stream. She hated almost everyone, but one particular charming young lady above all others. She let it be known that any young swain who kept company with this young lady would come to disastrous end forthwith.

Finally the sad day came when the good king went to his reward. (dum, dum, de dum,

dum, de dum, de dum, du dum.)

There was much grief and great trepidation as to the probable future of the nation, when it must be guided by a profligate who had not a care for anything but fishing, and who quite likely would have some difficulties with his envious cousins. And the prince took advantage of the disturbed state of the national thinking to go fishing.

(continued)



CHARLIE S.

HOW TO SECURE FLY TYING MATERIAL.

Charlie

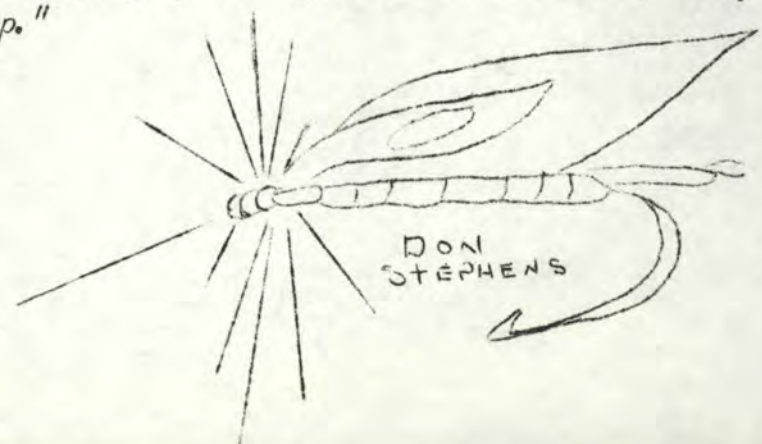
On his first cast, a great fish rose and went down the river with his last fly. This called for deep concentration as he was completely out of the special pale blue dun hackle so essential to building another fly. What to do? Then it occurred to him that perhaps the witch could help in this emergency. So he walked to her door, and knocked. She greeted him with a scowl which deepened to a dark frown when the nature of the Prince's problem was explained.

Finally the Prince asked her if it were true that she had the power to turn animals into birds and if they would stay that way. He was assured that was well within her power and that once so turned they would very well remain in that state or condition. Could she conjure a three year old rooster with especially long firm hackles of a special pale blue dun shade? The assurance was emphatic, and with this warning: "Young man, if you pester me with any more of these silly questions, you will receive a lesson that you will never forget."

The prince pled for just one more question, to no avail. This called for a different approach. He began by mildly praising the above mentioned charming young lady, which evoked a very dark and heavy frown and a warning growl. The prince then informed the witch that this young lady was the object of attention by both of his envious cousins. Says Mrs. Witch, "I'll take care of those two in no uncertain terms, a-flirting with that hussy. The Prince suggested that it might be well to convert them to roosters, provided that they might have a special shade of pale blue dun hackles. "Well, you just watch me. I'll show that young hussy how to take liberties with an old woman!"

The hours of quiet meditation spent on his favorite stream paid off in many ways. The internal peace of the nation was assured, the witch was satisfied that she had at last assuaged part of her vengeance upon the charming young lady, and most important, the New King was assured of a never ending supply of a certain shade of pale blue dun hackles ever on hand. High grade, too.

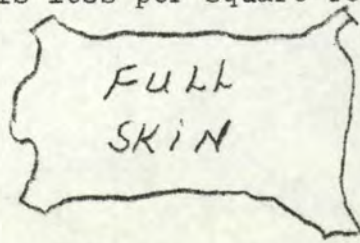
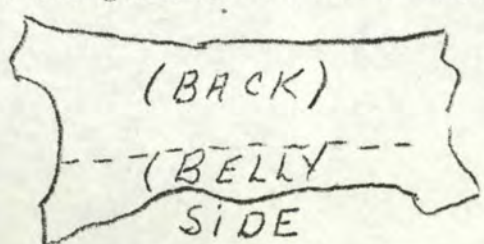
When suggesting improvements for the next camp, once at an earlier board meeting (Charlie suggested to tell anyone interested in fly tying... "Anyone with small vices, bring them to camp."



LEATHER CARVING AND TOOLING
Hazel Beeman & Chuck Voss

Leathercraft is one of the most versatile of crafts. It is simple enough for the beginner or for children 6 years and up. It can also be a very creative art for the skilled craftsman. Simple tools can be used very effectively or the individual may choose from a very large variety of intricate tools. You can enjoy hours of pleasant relaxation, fun, and creativity with leathercraft with a few basic tools. For the leather artist it can also become a very lucrative hobby or business.

Sides and Skins are usually measured by the square foot. The leather is measured by special machines. The thickness (or weight) of leather is usually measured in ounces. One oz. equals about 1/64" thickness. For billfolds, comb or key cases and other small articles a 3 to 5 oz. is good. For heavier articles such as purses, brief cases or light weight belts a 6-7 or 7-8 oz. weight is best. Western belts, gun cases, and similar large articles can be made from 8-9 or 9-10 oz. for longer wear. Leather kits are available at most leather craft stores and also for the beginner small scraps may be purchased by the pound. For those who plan to make a number of articles the most economical way to purchase is by the side or skin. A skin is the full hide of a small animal, the side is half of a large animal hide. The closer the leather is to the backbone of the animal the stronger it is and therefore the more expensive. This is often best to purchase if only belts, etc. are to be made. However, a full side is more economical if purses are to be made as the Belly section can be used for gussets and the overall cost is less per square foot.



You will need a few basic tools - others can be added as you desire. A Marblite Tooling Board or similar smooth, hard-surfaced piece of material to be used when using stamping tools. When punching or cutting place the leather on a piece of heavy leather, Pouno Board, linoleum or smooth board. For a water container it is best to use a glass, porcelain or enameled container for water and sponge for casing the leather. Many metal containers will stain the leather. Also be sure to keep the wet leather away from metal filings or steel dust.

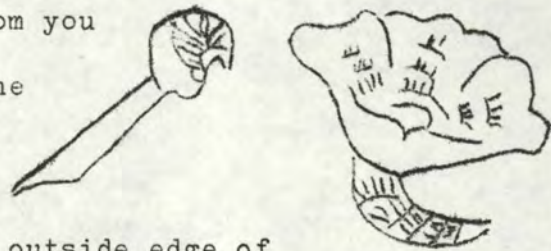
The 7 basic tools you will need are the swivel knife, camoflage, pear shader, beveler, veiner, seeder, and backgrounder. Many designs can be made with even less. A metal stylus is helpful in tracing the design but a wooden orange stick or any sharp but smooth object may be used. Never use carbon paper or ball point pen or leather, though as it will mark the leather and cannot be removed.

Here are the basic steps in making your leather project. First the leather must be cased--dampened. If you are using heavy leather for belts, etc. it is best to immerse it in water until all airbubbles stop. Then place the leather in a plastic bag overnight or for a few hours to be sure it is evenly moist all the way through. Aproximately 4 hours before it is to be worked the leather should be taken from the bag and let dry until the natural color begins to return. When the leather dries too much it can then be slightly dampened on both top and bottom sides with a sponge. The leather should be just damp enough to feel cool to the touch but never soggy wet. Light weight leathers can be "quick cased" by merely dampening them on both top and bottom with a sponge.

3--Leather

When the leather is ready to work tape the pattern which has been drawn on tracing paper or tracing film to the leather and trace each line with a stylus or any sharp tracing instrument. Next cut the design with the swivel knife being sure to cut the foremost objects first. Also be sure to cut each line all the way to the joining line--but never cut across another line. To prevent stretching the leather on light weight articles it is best to cement it to heavy wrapping paper or cardboard with rubber cement and the paper can be removed when the project is tooled. A rawhide mallet is best for pounding the stamping tools but a wooden mallet or even a block of hard wood can be used.

The first stamping tool to use for most designs is the camouflage. Always stamp the design away from you for better visibility. Space the impressions evenly.



Next use the beveler around the outside edge of each part of the design remembering to bevel the foremost objects first. The tool must be "walked" for smooth beveling. Use the pear shader to put depressions in petals or leaves to give a three dimensional relief. The seeder is used for flower centers or for trimming letters or making borders and the veiner to make decorative lines along the centers of leaves or on scrolls.



Beveler

Pear Shader

Seeder

Trimmed with the Veiner

Backgrounder

Many leather craft projects can be made quite inexpensively by buying scrap leather from hobby and craft shops and making many tools on your own.

Tools can be made from a large variety of items. Some of them follow. (1) household tools such as nut pick, orange sticks (2) large nails filed to a desired shape on the sharp end work as stop tools, bevelers, (3) a half bolt soldered onto the end of a nail make an excellent background or matting tool. (4) numerous parts can be stuck into the end of a dowel or other piece of wood. A cog wheel from inside a clock or watch is a good example; it makes an attractive star pattern.

Along with your created tools it is wise to purchase a few that are hard to make substitutes for. Three of the most important are. 1. swivel knife 2. camouflage tool 3. veiner

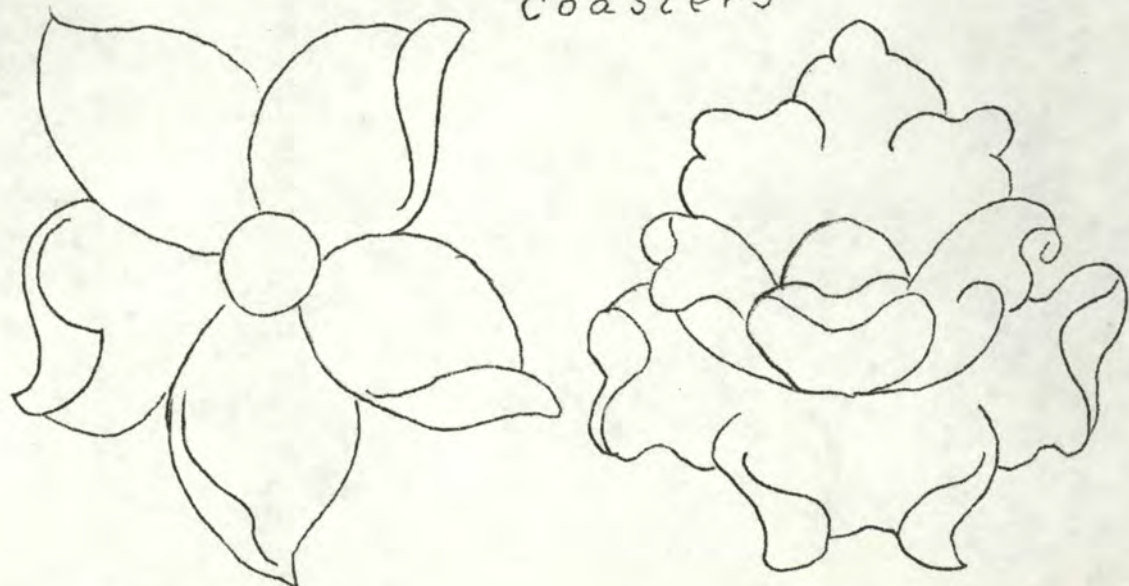
Several items that would be simple enough for the beginner are listed here:

- 1. coasters
- 2. comb cases
- 3. key cases
- 4. key chain decorations
- 5. name tags for luggage
- 6. checkbook covers
- 7. small coin purse
- 8. tie slip
- 9. nail clipper case

A new project that can be relatively simple is a set of bookend covers. To make them, cut from the pattern given. Use pattern flower given or any design desired. Tool heavy front piece first, then cut from lighter leather a piece of about the same size and glue to the back. Glue together three sides leaving the bottom open. Next, lace the glued sides with the desired type of lacing. They are now ready to slip over any standard size metal bookends.

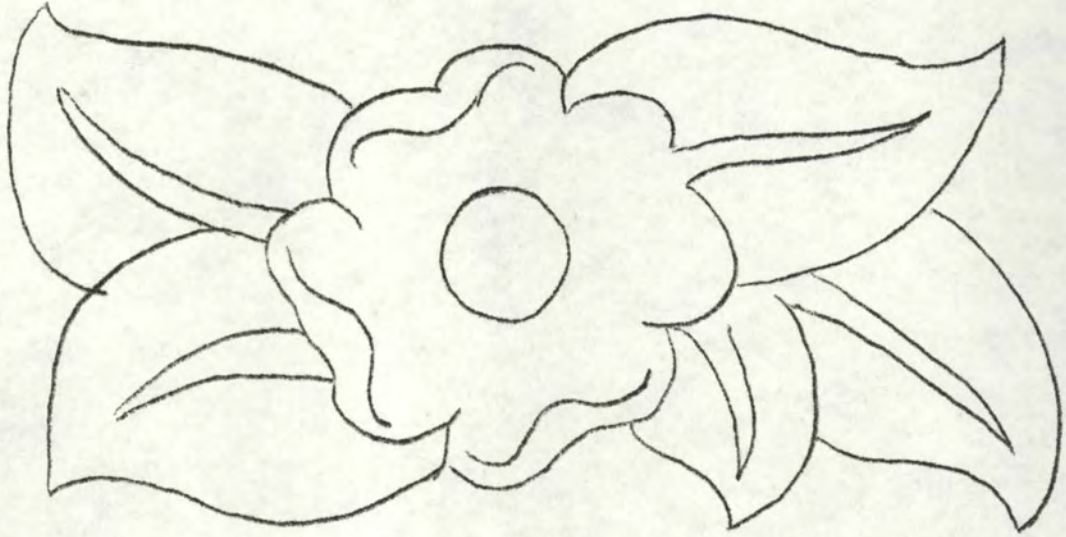
For easier cutting of patterns, cut first from a piece of heavy cardboard then keep this for a pattern. It saves much time and needless measuring.

Coasters

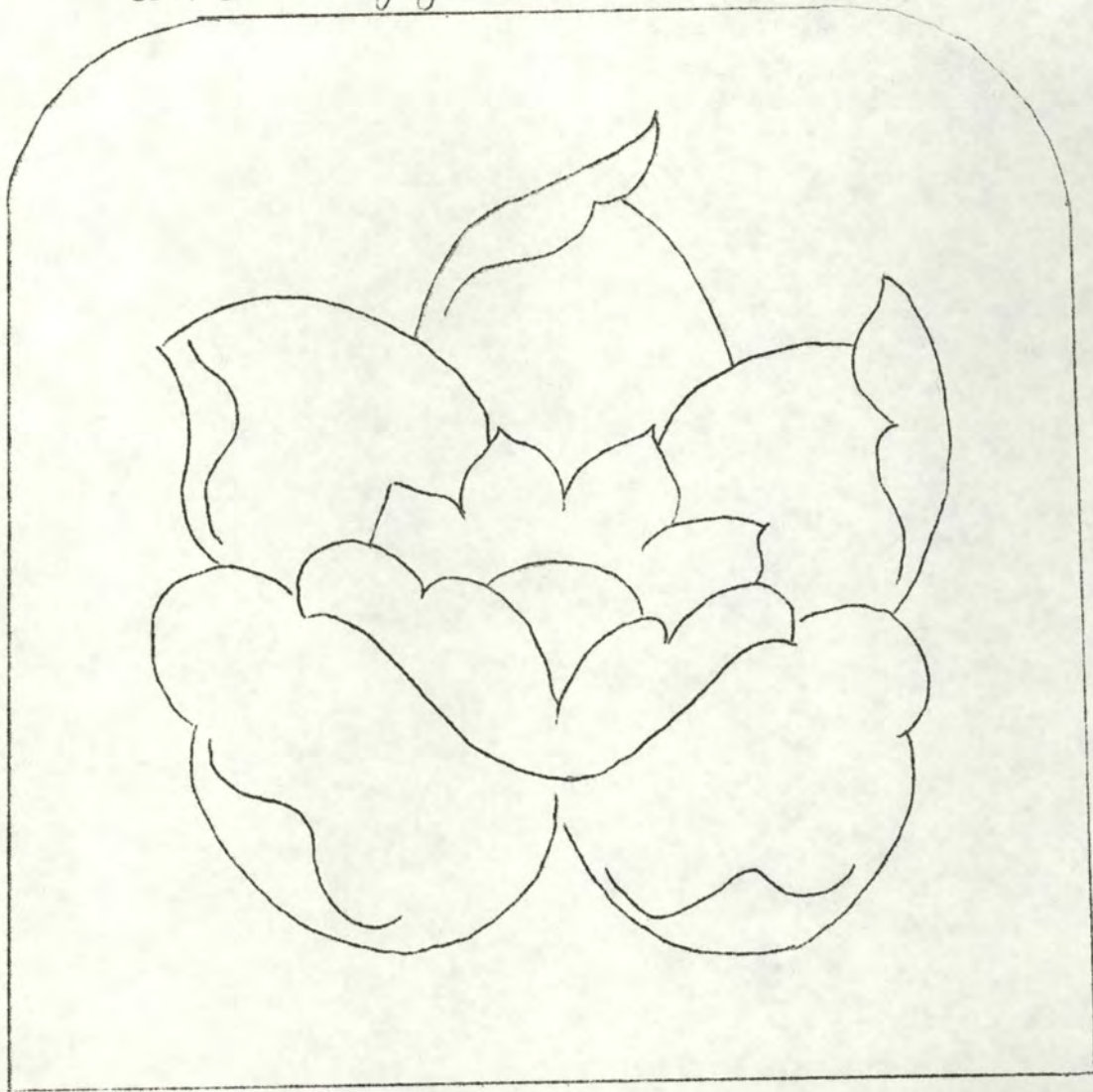


4--Leather

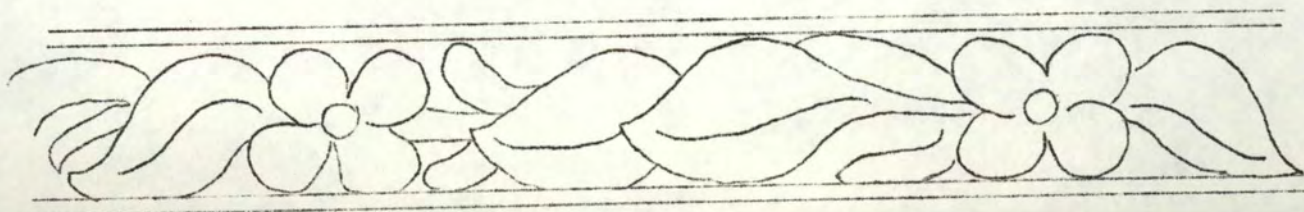
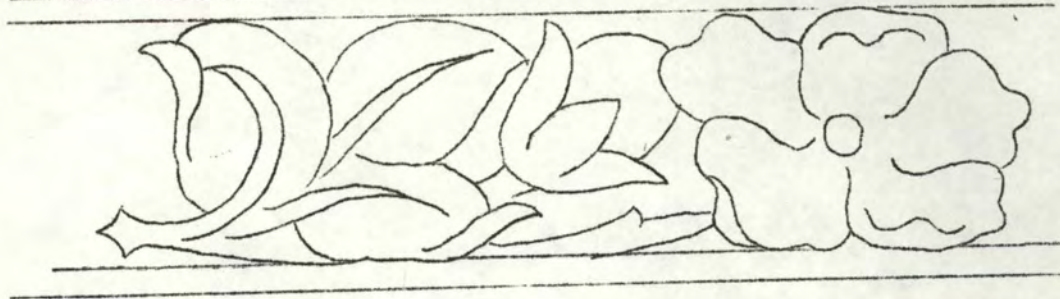
Here are a few simple patterns for key case or comb cases:



Book end cover pattern
and suggested design



More ideas for comb rasas or
belts. For variation in belts
reverse alternating sections.



FUR AND SCRAP CLOTH ANIMAL PICTURES
Hazel Beeman

Mount on plyboard, tile,
or masonite or cover
cardboard with cloth, burlap,
or wallpaper. Use nature
whenever possible such as
real bark for the tree.

MATERIALS
NEEDED

- Brown or black
fake fur for bear.
- Lt. brown felt for
bears nose
- white felt for birch
tree.
- Moss green felt for
leaves.
- 1 pr eyes (buttons may
be used)
- 1 small glass nose
- black braid

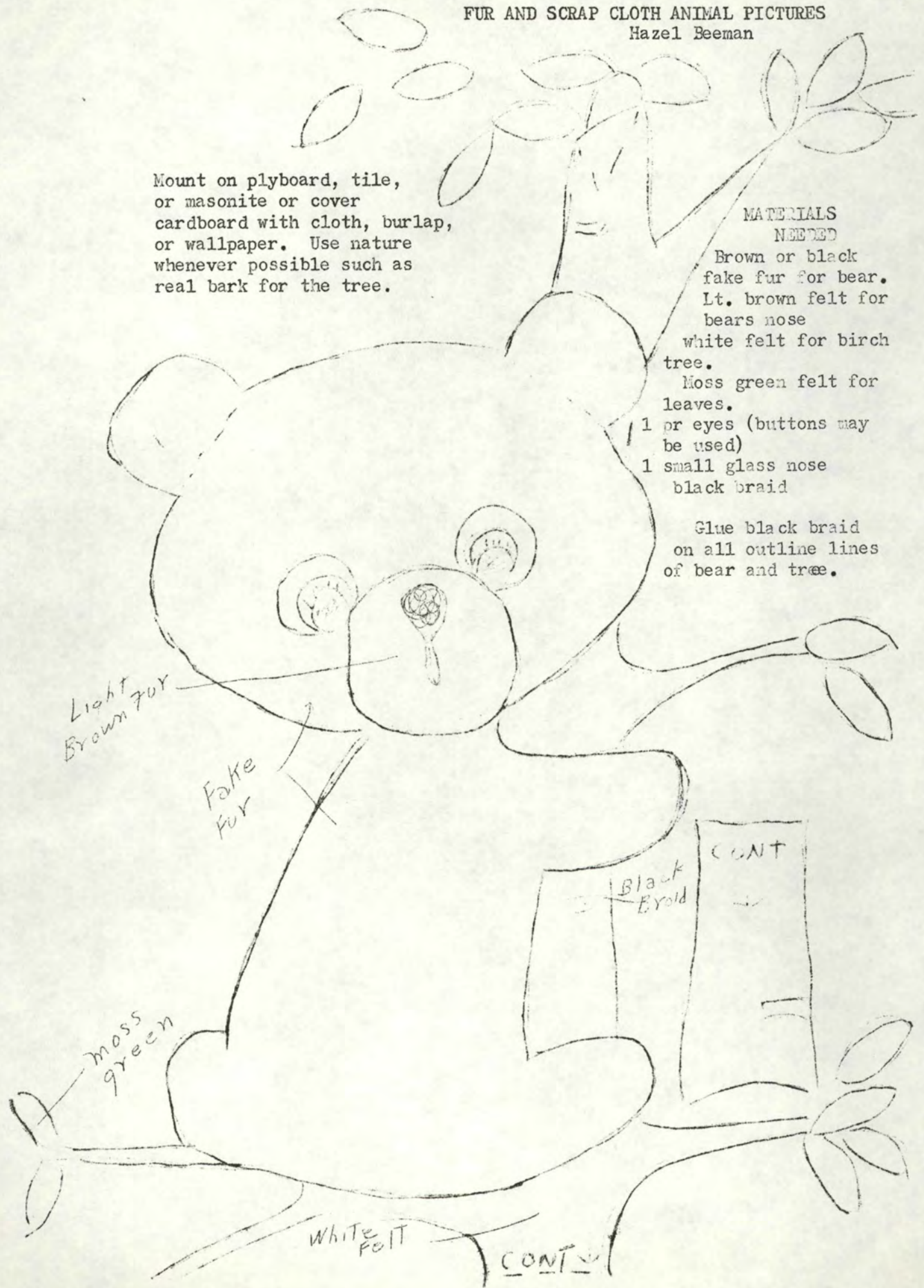
Glue black braid
on all outline lines
of bear and tree.

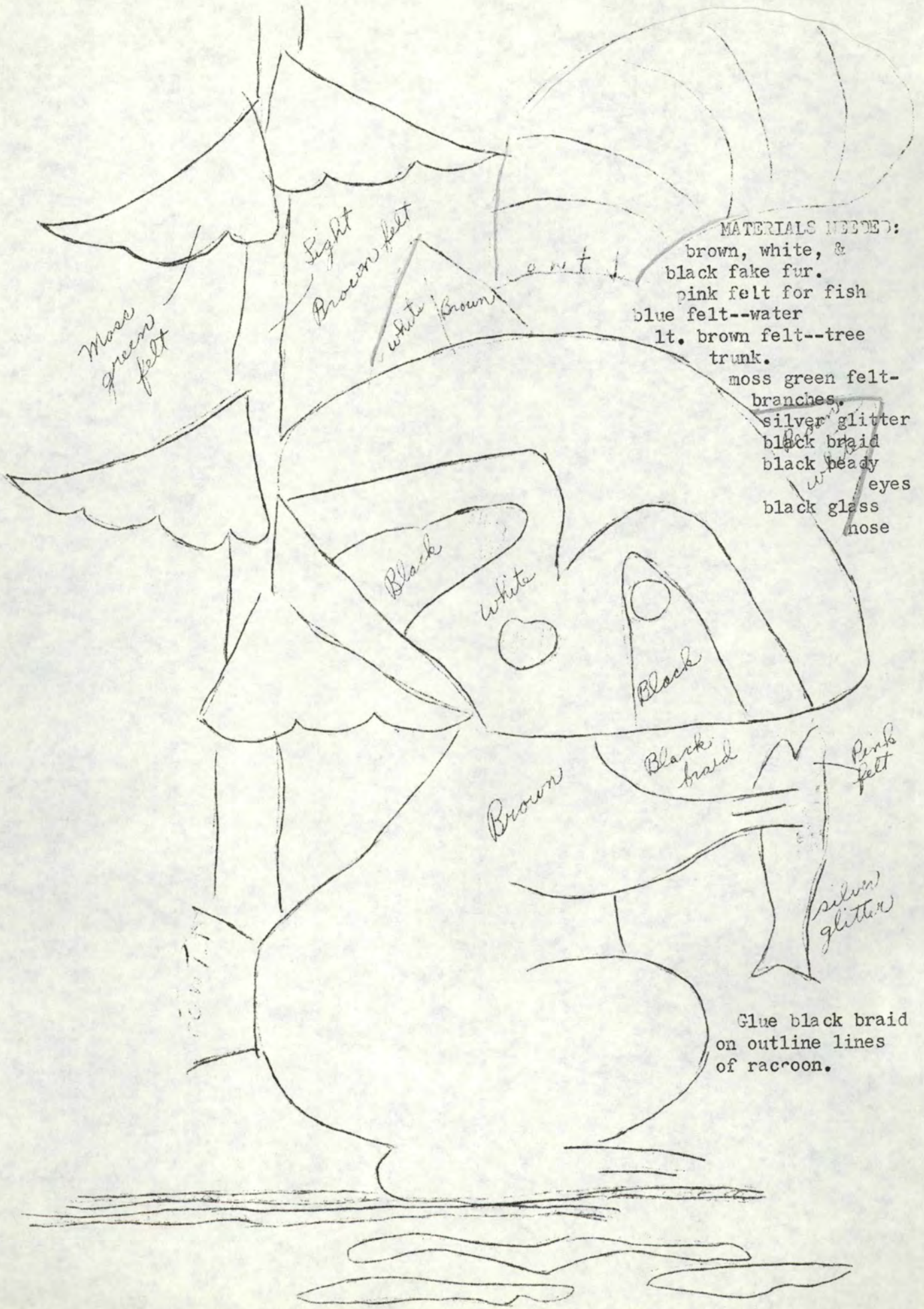
Light
Brown fur

Fake
fur

Moss
green

White
felt

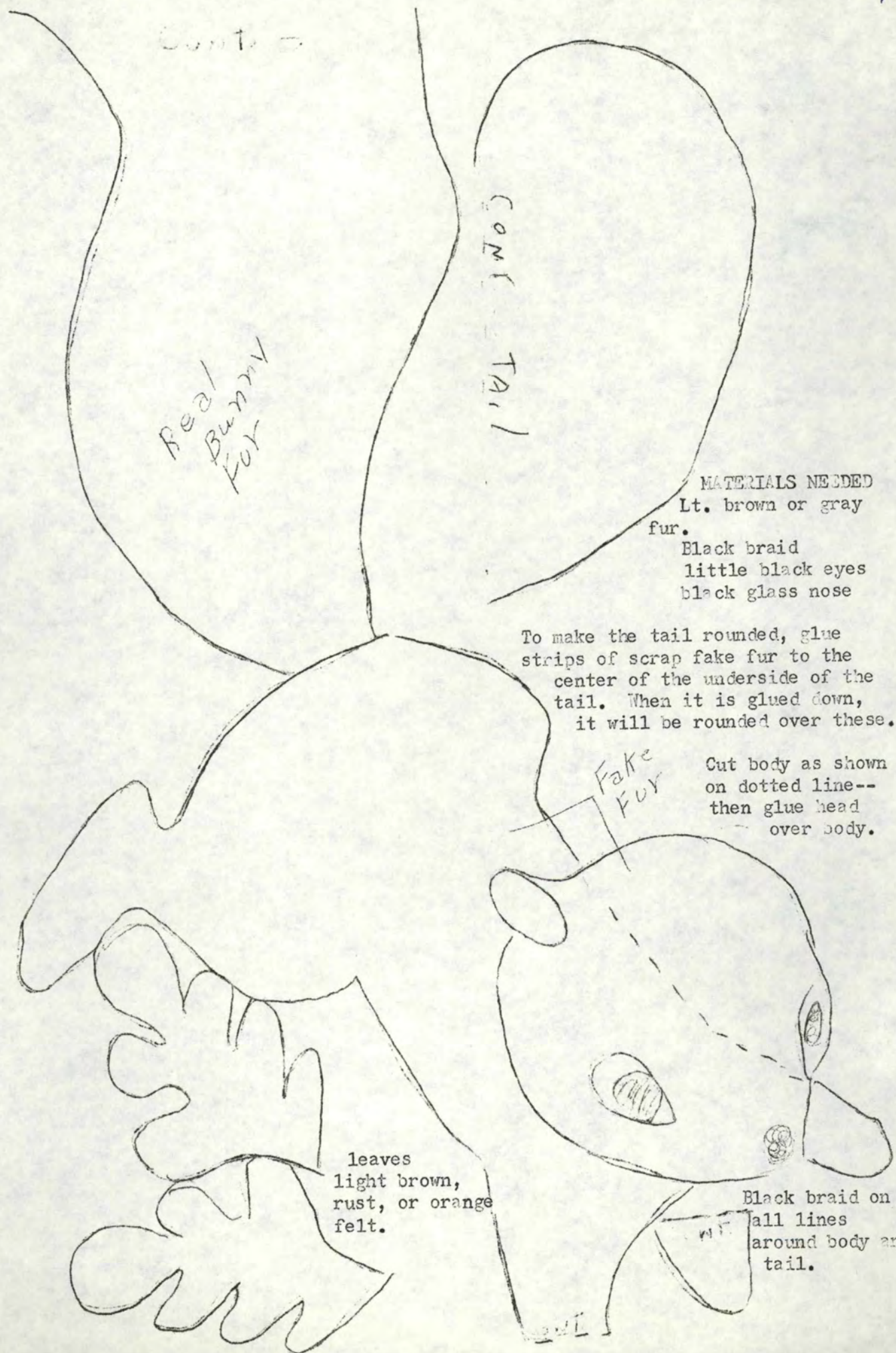




MATERIALS NEEDED:
 brown, white, &
 black fake fur.
 pink felt for fish
 blue felt--water
 lt. brown felt--tree
 trunk.
 moss green felt-
 branches.
 silver glitter
 black braid
 black beady
 eyes
 black glass
 nose

Glue black braid
 on outline lines
 of raccoon.

Cont. =



Real
Bunny
Fur

CONT
TAIL

MATERIALS NEEDED
 Lt. brown or gray fur.
 Black braid
 little black eyes
 black glass nose

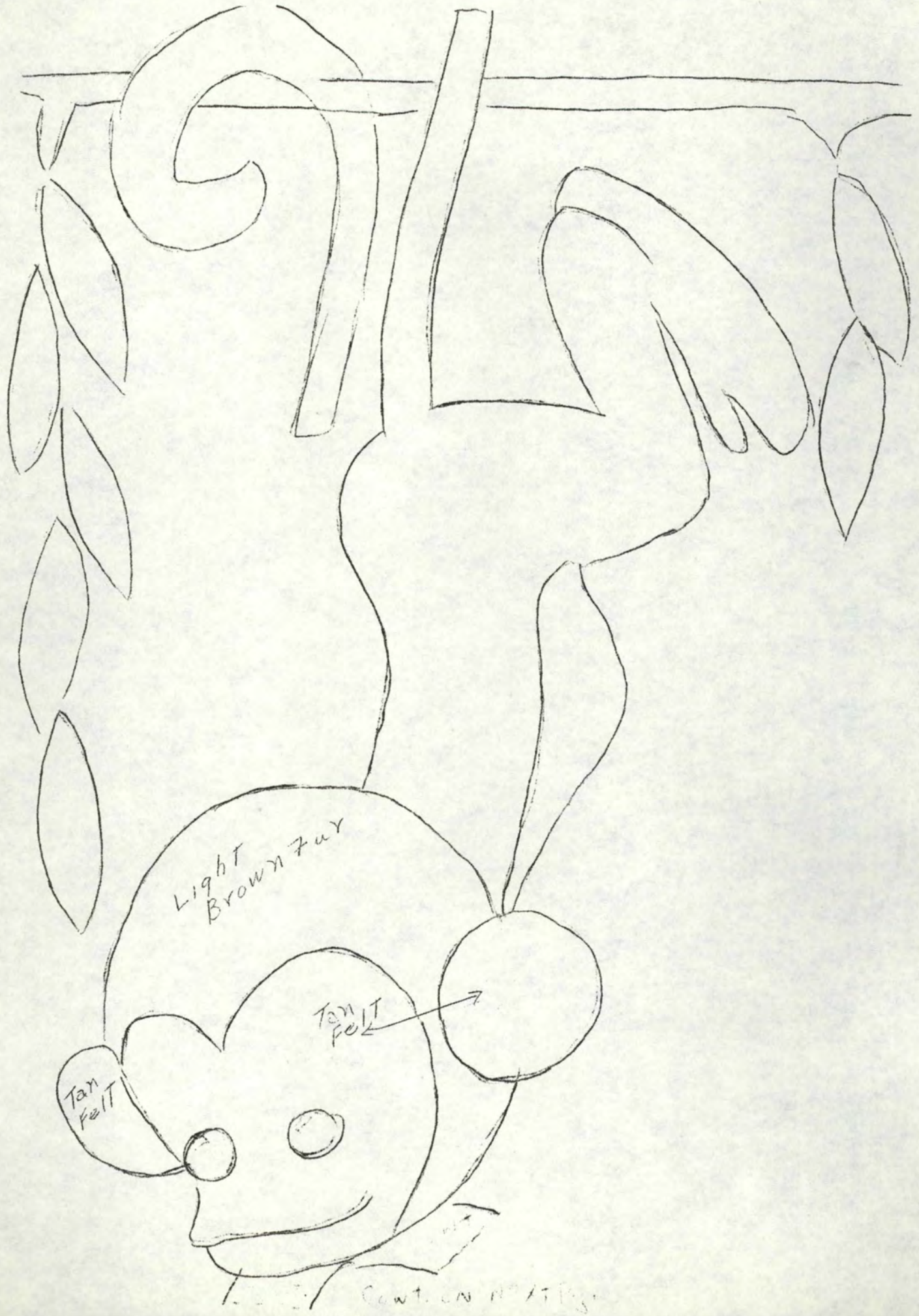
To make the tail rounded, glue strips of scrap fake fur to the center of the underside of the tail. When it is glued down, it will be rounded over these.

Fake
Fur

Cut body as shown on dotted line-- then glue head over body.

leaves
 light brown,
 rust, or orange
 felt.

Black braid on
 all lines
 around body and
 tail.

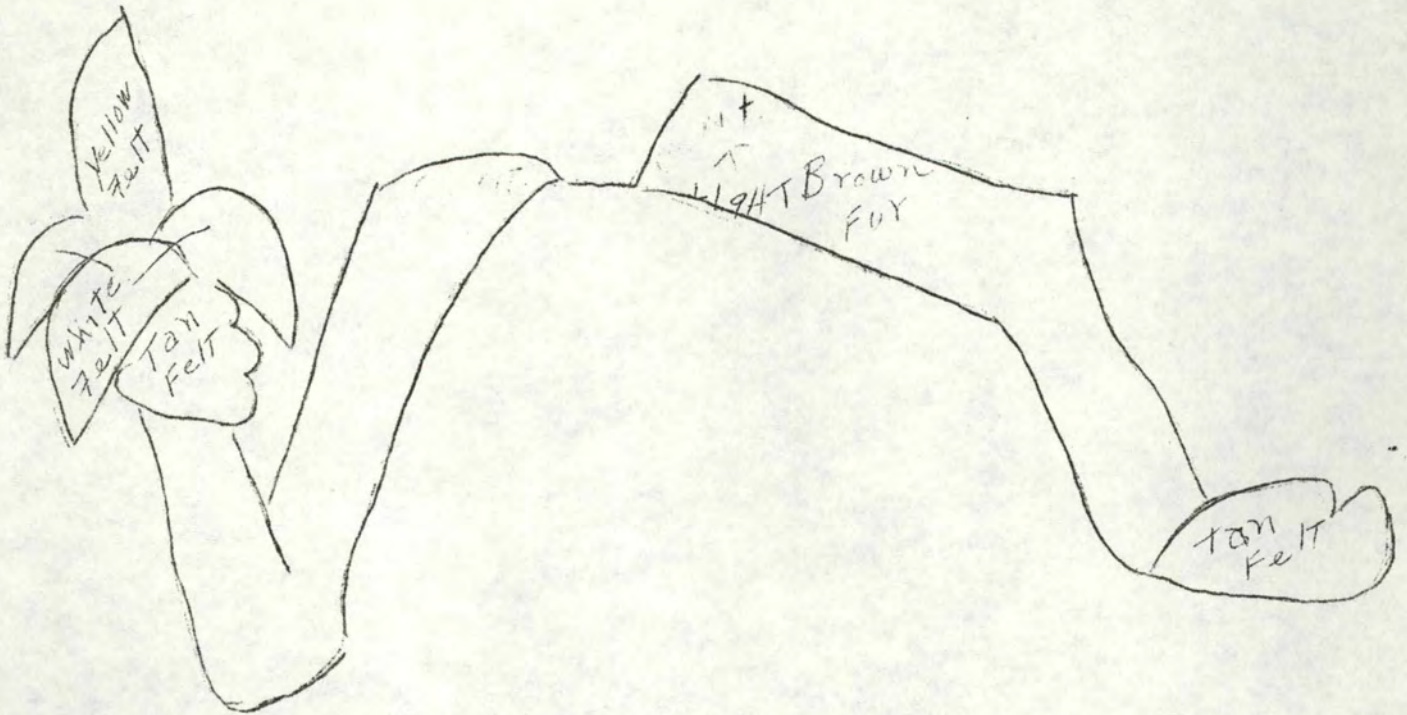


Light Brown Fur

Tan felt

Tan felt

Cont. on next page



MATERIALS NEEDED:

Light brown fur
 tan felt
 moss green felt
 yellow felt
 white felt
 two small black eyes
 black braid

Cut a small slit in bottom of ear as shown--overlap it slightly when gluing to head--ear will stand out.

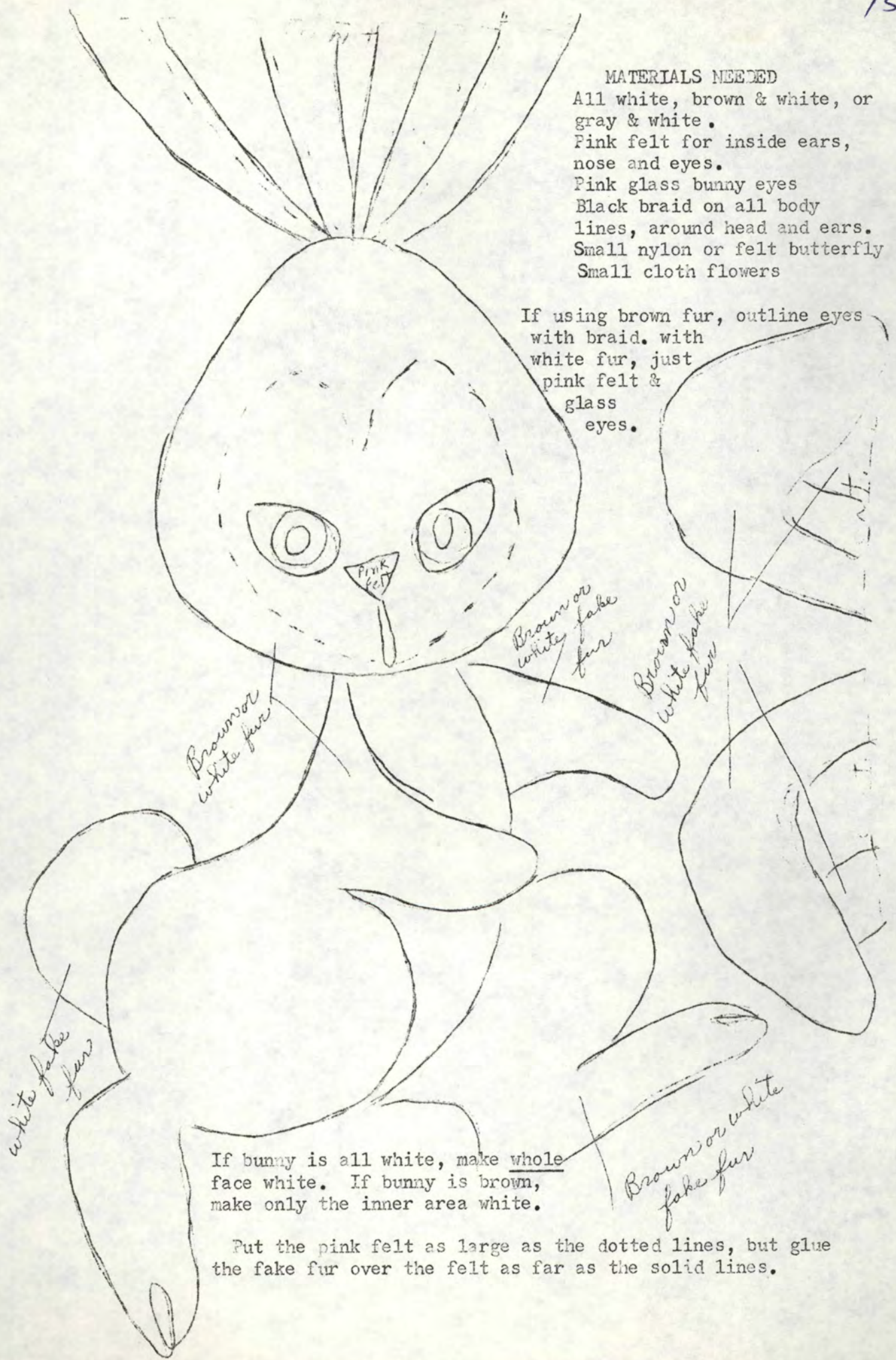
When tail is extended as is shown, the hanging vines will be across the top of the picture.

After fur and felt are glued in place, glue black braid on all lines around body and banana.

MATERIALS NEEDED

- All white, brown & white, or gray & white.
- Pink felt for inside ears, nose and eyes.
- Pink glass bunny eyes
- Black braid on all body lines, around head and ears.
- Small nylon or felt butterfly
- Small cloth flowers

If using brown fur, outline eyes with braid. with white fur, just pink felt & glass eyes.



Brown or white fake fur

Brown or white fake fur

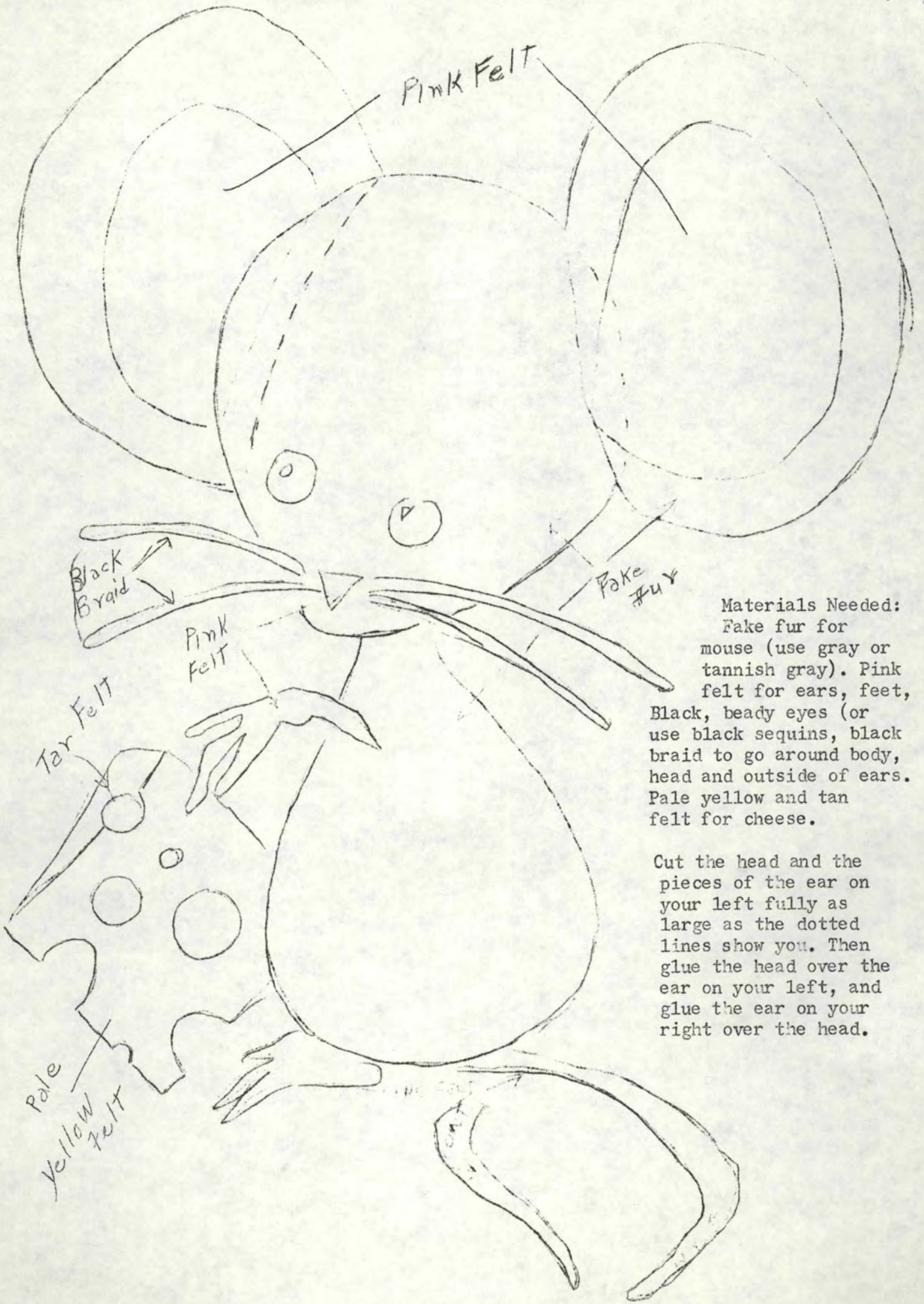
Brown or white fake fur

white fake fur

Brown or white fake fur

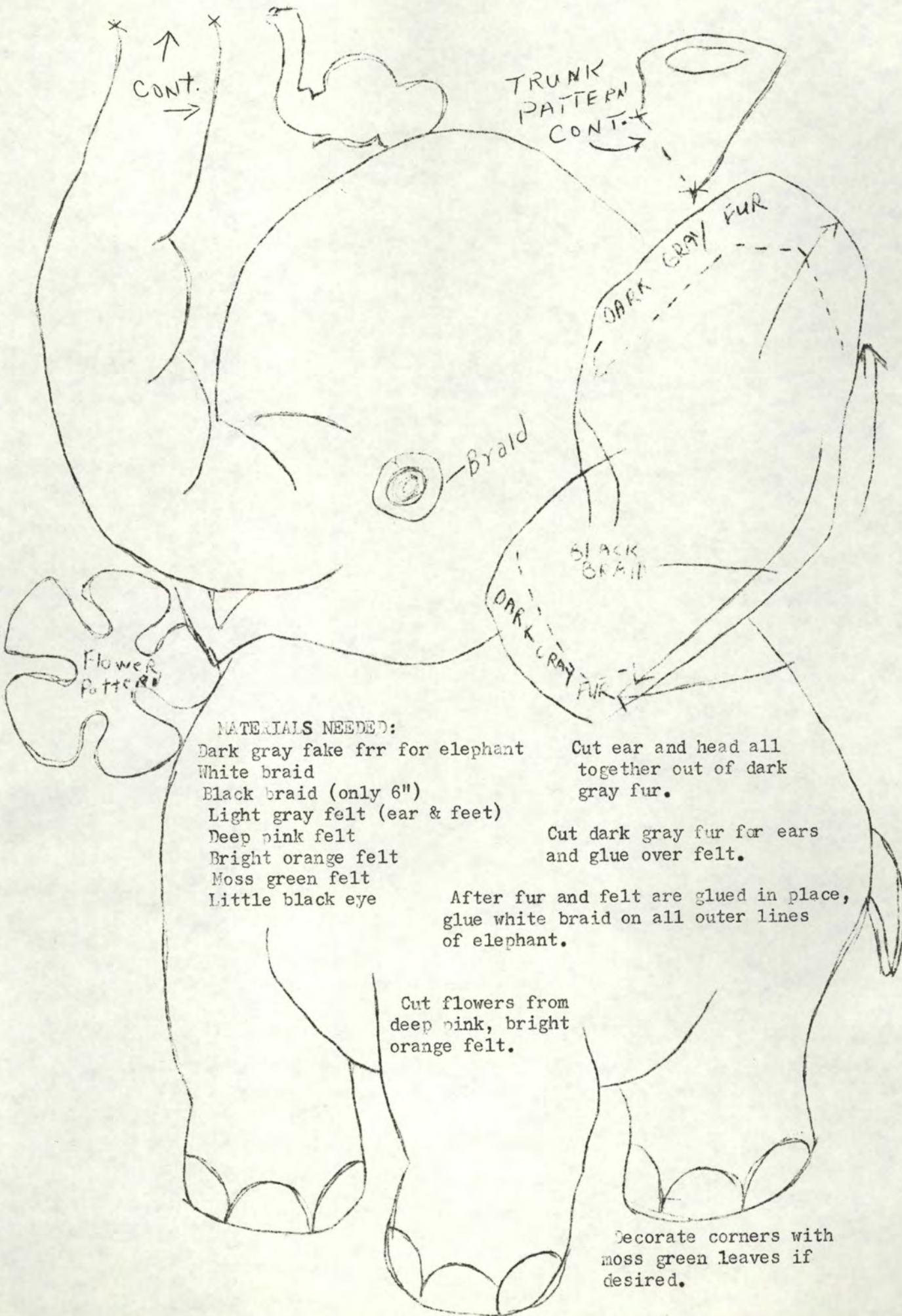
If bunny is all white, make whole face white. If bunny is brown, make only the inner area white.

Put the pink felt as large as the dotted lines, but glue the fake fur over the felt as far as the solid lines.



Materials Needed:
 Fake fur for mouse (use gray or tannish gray). Pink felt for ears, feet, Black, beady eyes (or use black sequins, black braid to go around body, head and outside of ears. Pale yellow and tan felt for cheese.

Cut the head and the pieces of the ear on your left fully as large as the dotted lines show you. Then glue the head over the ear on your left, and glue the ear on your right over the head.



MATERIALS NEEDED:

- Dark gray fake fur for elephant
- White braid
- Black braid (only 6")
- Light gray felt (ear & feet)
- Deep pink felt
- Bright orange felt
- Moss green felt
- Little black eye

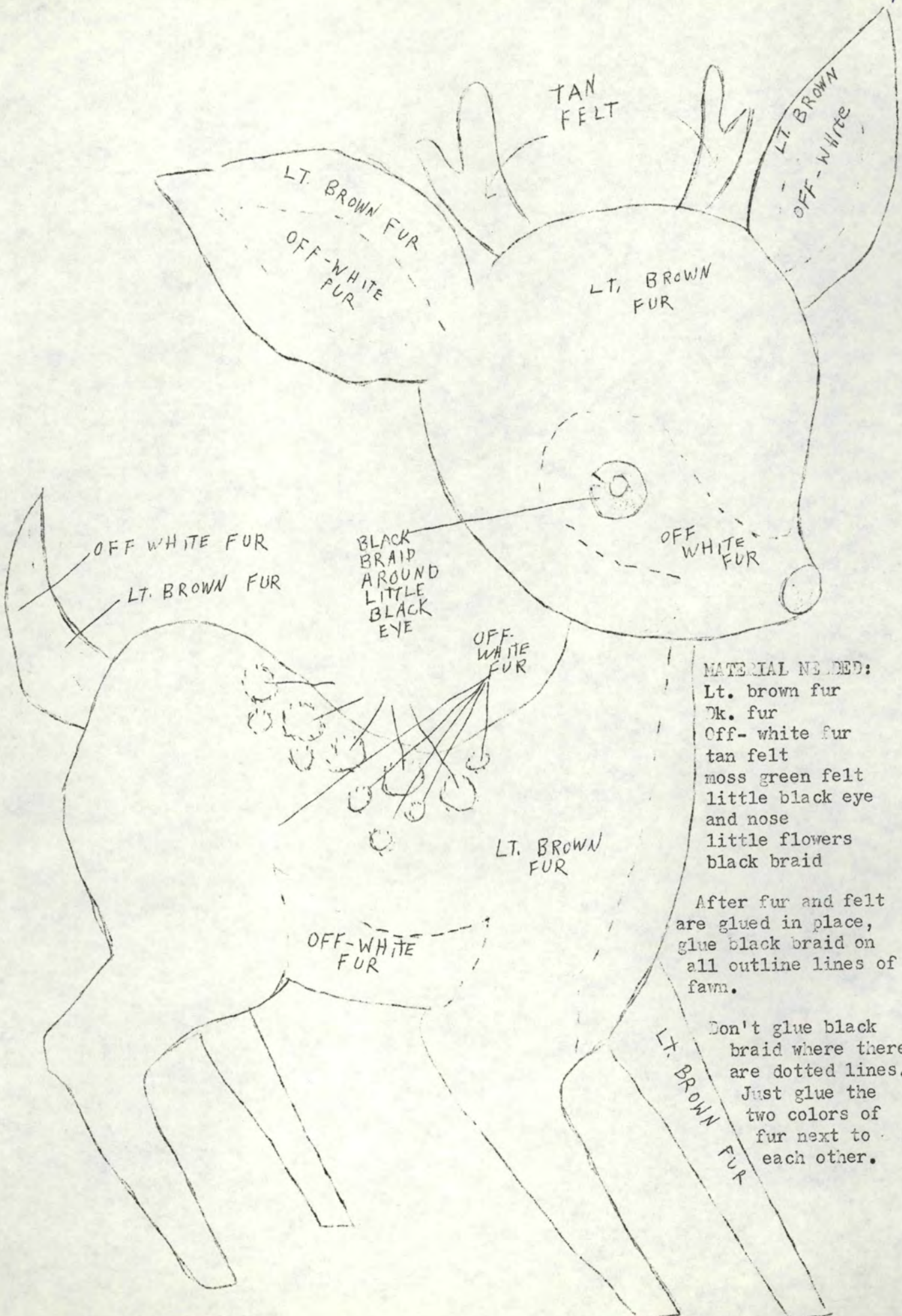
Cut ear and head all together out of dark gray fur.

Cut dark gray fur for ears and glue over felt.

After fur and felt are glued in place, glue white braid on all outer lines of elephant.

Cut flowers from deep pink, bright orange felt.

Decorate corners with moss green leaves if desired.



TAN FELT

LT. BROWN FUR
OFF-WHITE FUR

LT. BROWN
OFF-WHITE

LT. BROWN FUR

OFF WHITE FUR
LT. BROWN FUR

BLACK BRAID AROUND LITTLE BLACK EYE

OFF WHITE FUR

OFF. WHITE FUR

LT. BROWN FUR

OFF-WHITE FUR

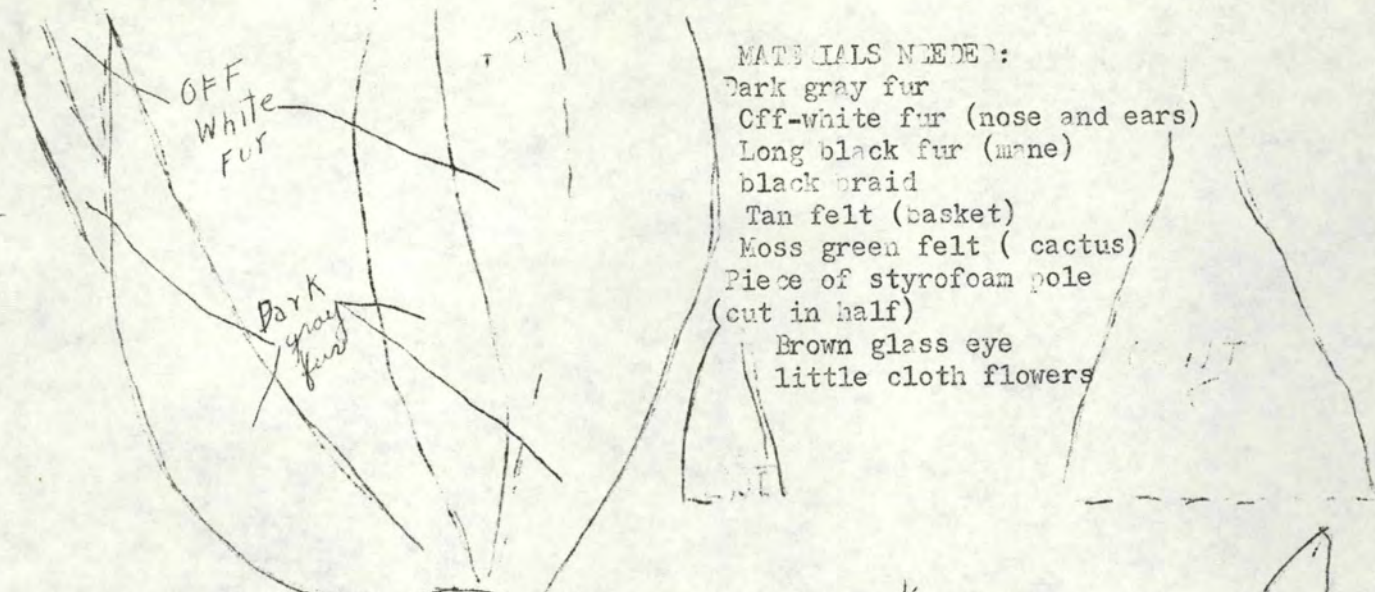
LT. BROWN FUR

MATERIAL NEEDED:

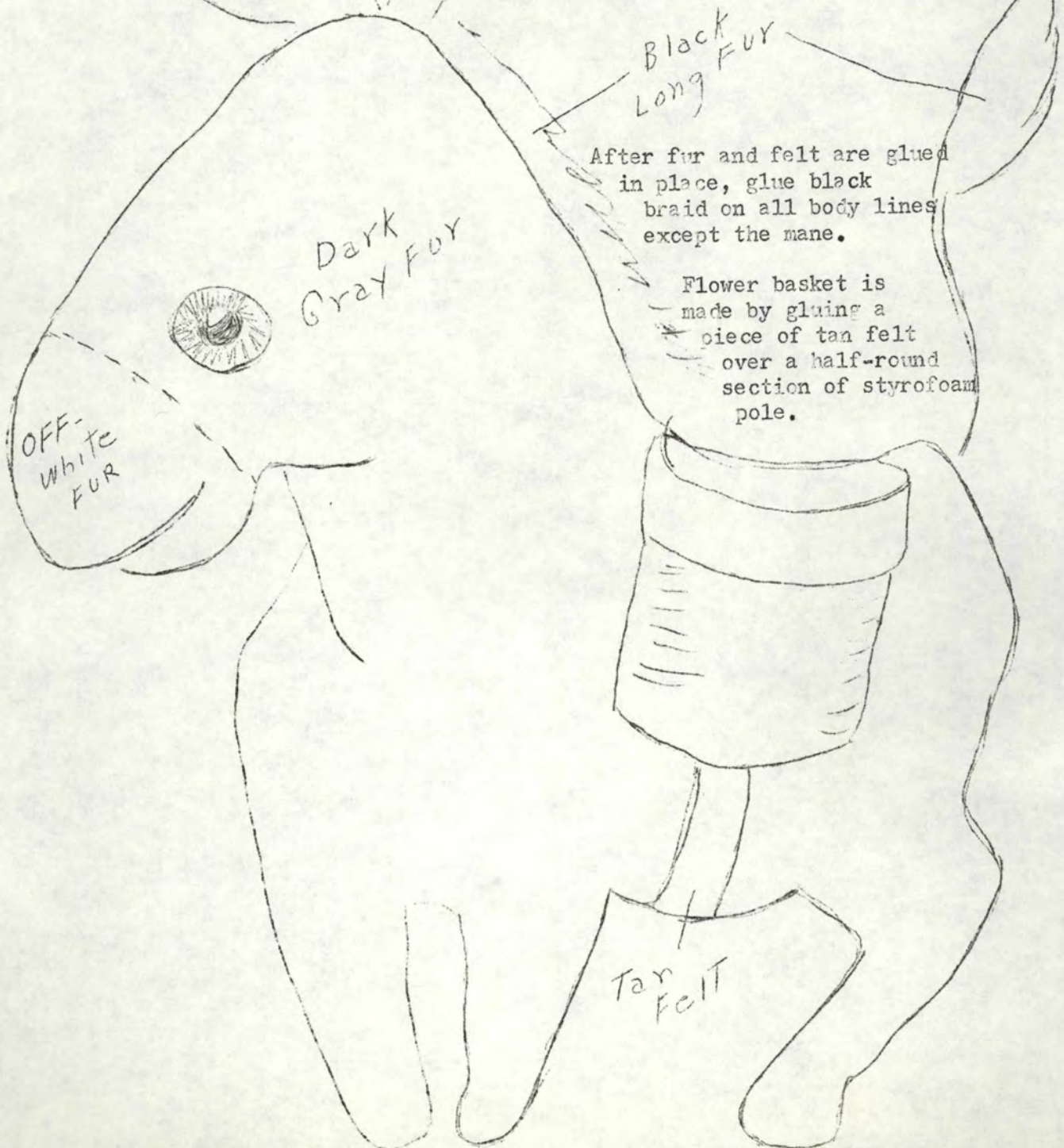
- Lt. brown fur
- Ok. fur
- Off- white fur
- tan felt
- moss green felt
- little black eye and nose
- little flowers
- black braid

After fur and felt are glued in place, glue black braid on all outline lines of fawn.

Don't glue black braid where there are dotted lines. Just glue the two colors of fur next to each other.



- MATERIALS NEEDED:**
- Dark gray fur
 - Off-white fur (nose and ears)
 - Long black fur (mane)
 - black braid
 - Tan felt (basket)
 - Moss green felt (cactus)
 - Piece of styrofoam pole (cut in half)
 - Brown glass eye
 - little cloth flowers



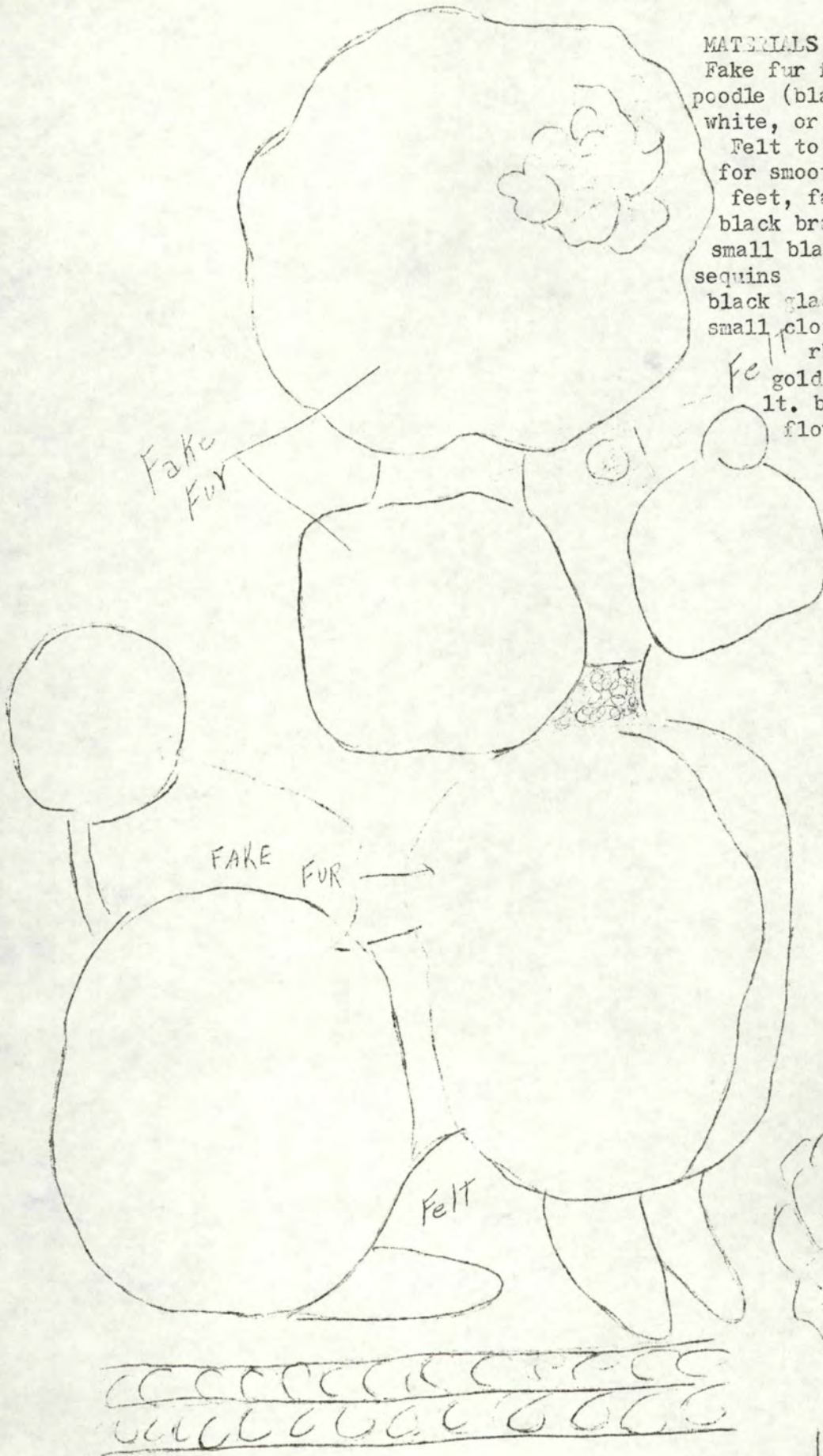
After fur and felt are glued in place, glue black braid on all body lines except the mane.

Flower basket is made by gluing a piece of tan felt over a half-round section of styrofoam pole.

Tan felt

MATERIALS NEEDED:

- Fake fur for puff part of poodle (black, gray, white, or tan-grey)
- Felt to match fur-- for smooth parts of dog-- feet, face, body
- black braid
- small black eye or sequins
- black glass nose
- small cloth flowers
- rhinestones
- gold trim braid
- lt. brown felt for flower pot.



Glue black braid on all lines of the poodle.



MATERIALS NEEDED:

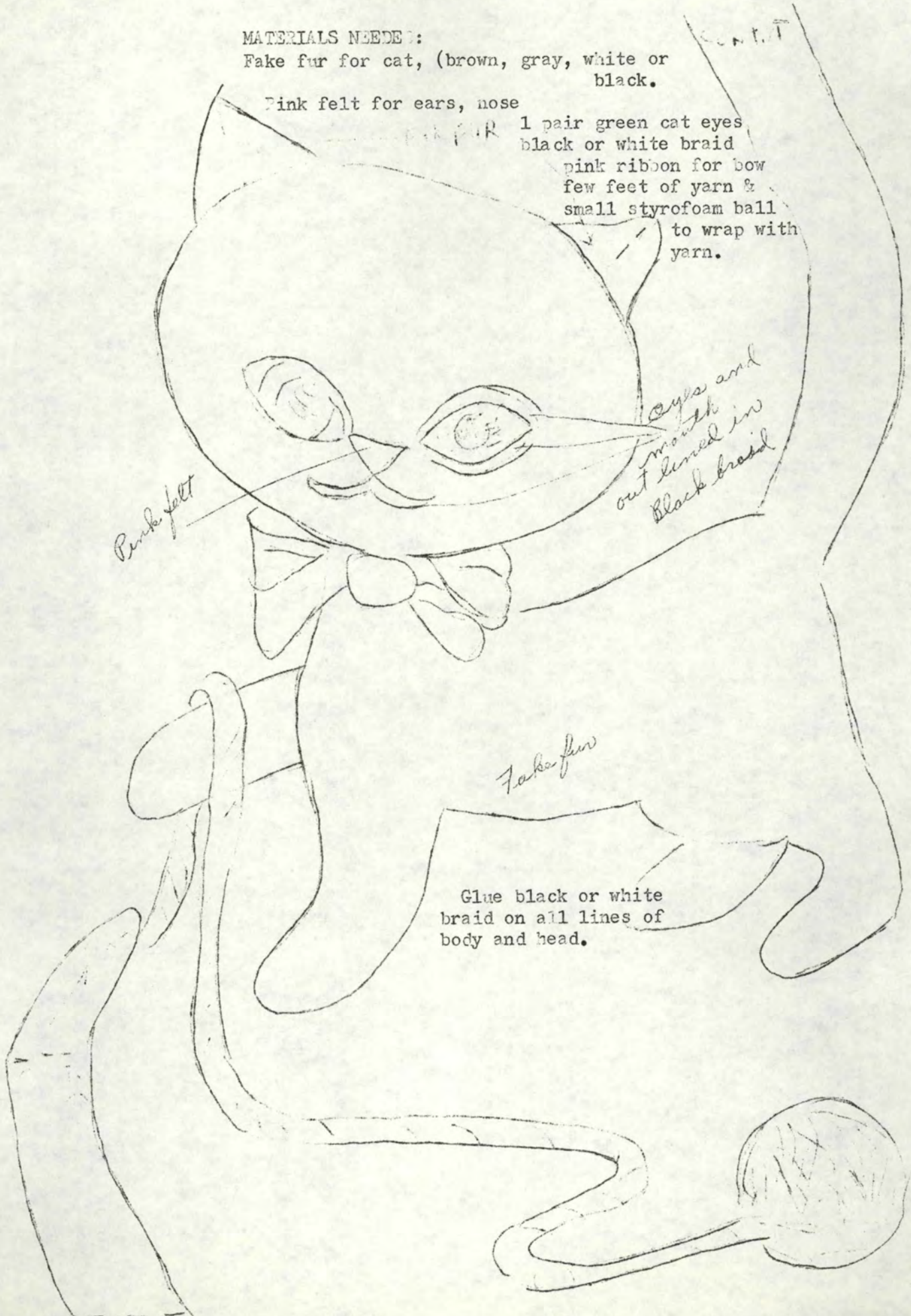
Fake fur for cat, (brown, gray, white or black.

Pink felt for ears, nose

1 pair green cat eyes
black or white braid

pink ribbon for bow
few feet of yarn &
small styrofoam ball

to wrap with
yarn.



Pink felt

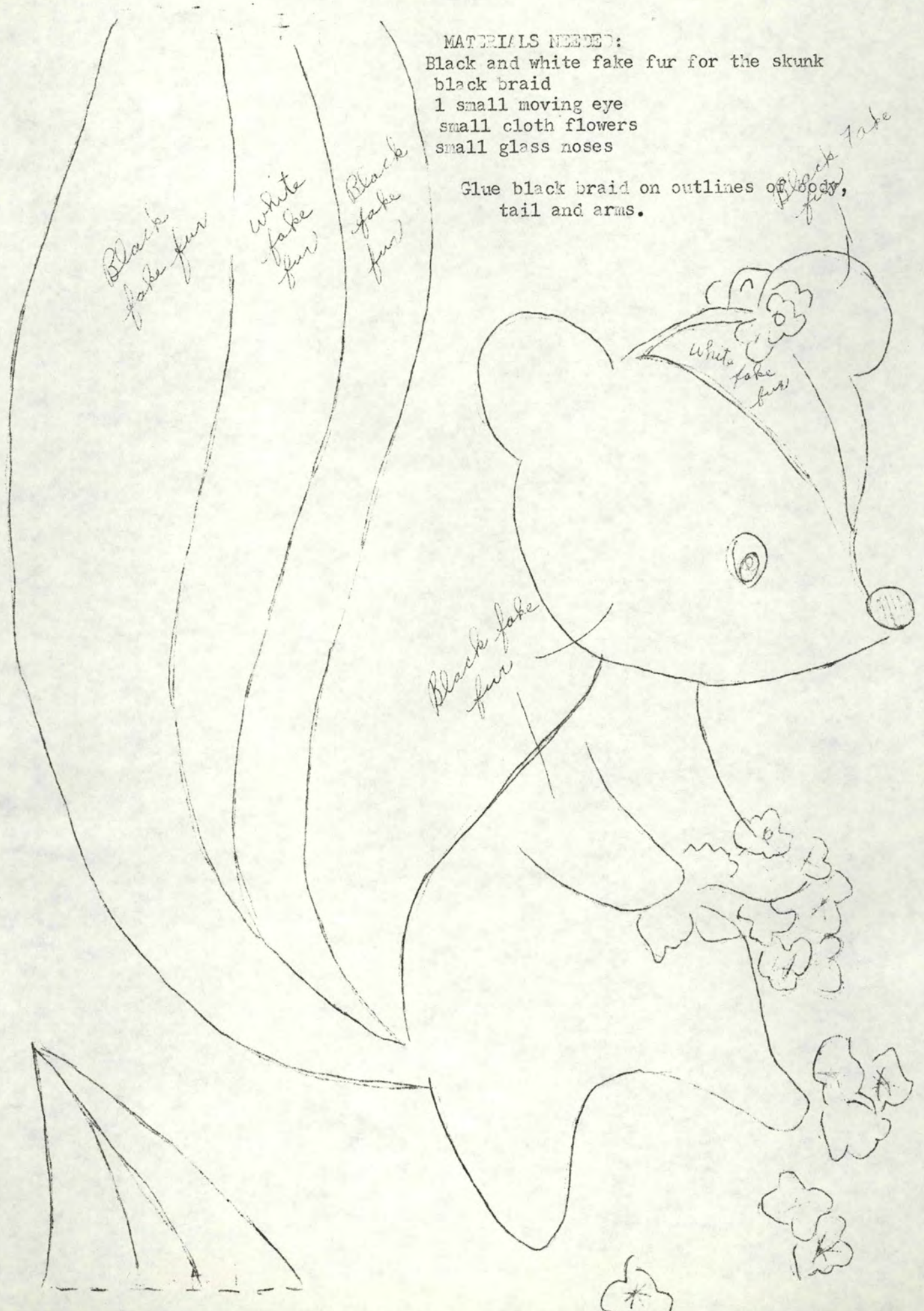
Eyes and
mouth
out lined in
black braid

Fake fur

Glue black or white
braid on all lines of
body and head.

MATERIALS NEEDED:
 Black and white fake fur for the skunk
 black braid
 1 small moving eye
 small cloth flowers
 small glass noses

Glue black braid on outlines of body,
 tail and arms.

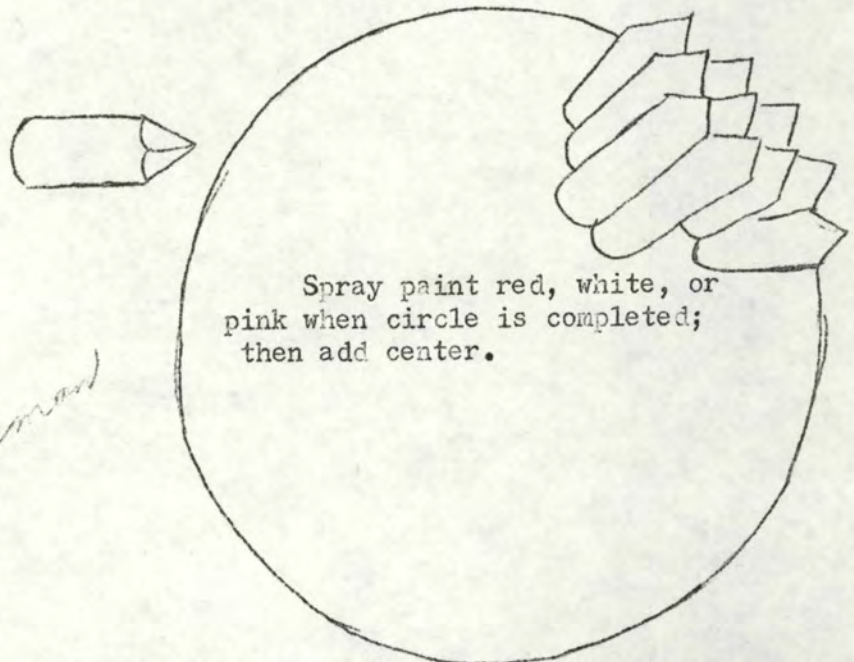


IBM CARD WREATHS OR FLOWERS

Cut a circle from corrugated cardboard or 1/4 in. wt. plywood just smaller than you wish the finished flower to be. Count out enough IBM cards to go around the size circle you have as in the illustration.

For the poinsetta--fold the points back as shown and fasten with a staple or masking tape. Cut the ends rounded and arrange and staple as shown with the taped part down. Do row after row as needed to fill all but the center.

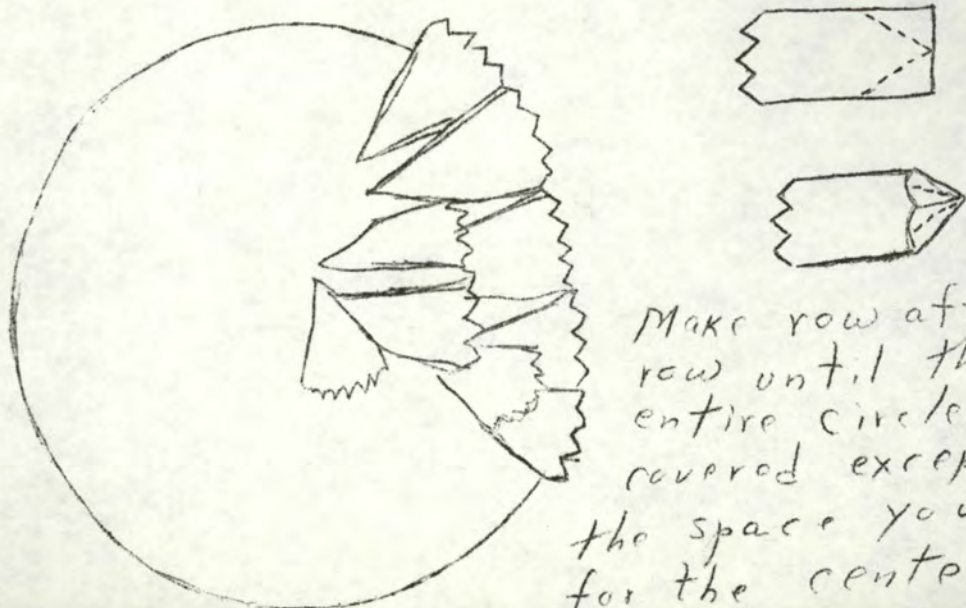
The center can be made of small cones, feathers, or plastic flower.



Hazel Beeman

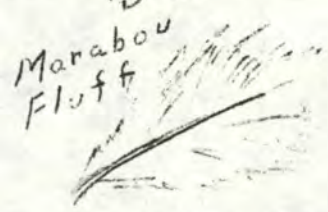
Spray paint red, white, or pink when circle is completed; then add center.

Make a daisy, brown eyed susan or sunflower by filling the circle with cards folded twice and stapled with folds up as shown. Trim the ends to desired length and notch for desired effect.

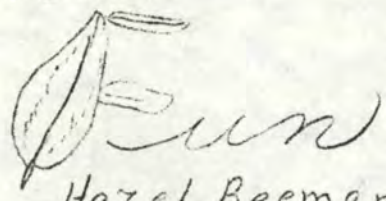


Make row after row until the entire circle is covered except the space you wish for the center.

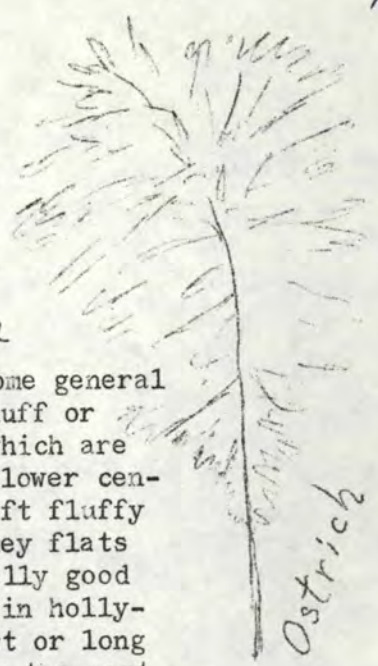
Feathers



Marabou
Fluff



Hazel Beeman



Ostrich



Short

FEATHER FLOWERS-- First, let's identify some general types of feathers and uses of each. (1) Fluff or marabou are feathers of turkey or goose, which are all or nearly all fluff and are used for flower centers, bunny rabbits, ducks etc. where a soft fluffy appearance is desired. (2) Chicken or turkey flats are the square end breast feathers especially good where an unbroken edge is desired such as in hollyhocks. (3) Cosse of Cowuille come in short or long with some fluff at the end and is probably the most versatile of all--often called "floral". These are broad, slightly curved, some fluff at the bottom and rounded end. (4) Satin or Indian is a long straight feather with a satin glow on one side. Can be trimmed and shaped to make long slender leaves. (5) Hackle are of two types. One has about 2" of fluff at the end and then long slender often with a fine gloss finish. The other is straight and slim with very little fluff.

Hackles

These feathers can be purchased at Craft and Variety stores dyed in brilliant hues, but don't overlook the natural feathers of duck, turkey, chicken, etc. Remember that the very choicest feathers can be saved during hunting season from dove, pheasant or duck!



Turkey
or Chicken
Flats

Slim

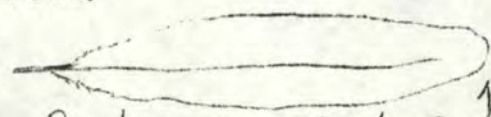
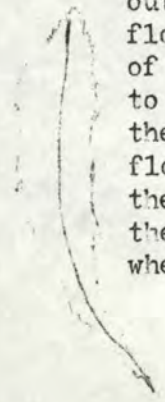
Various books can be purchased with detailed instructions and arrangement ideas for only about 50¢ each; but once you get the general idea, you can use your ingenuity to plan and arrange to suit your own purpose and wishes. Floral arrangements often sell in stores for \$25 to \$45 that you can easily make at a minimum cost and a little time.



Cosse
(Goose)

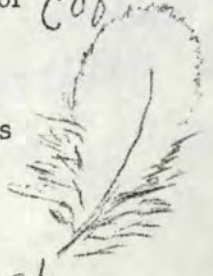
Long

Flowers are of 2 general types--those wrapped and taped around wire or those with styrofoam ball as base. The general principle to remember in making those without styrofoam base is to start with a cluster of floral centers (or a folded fluff feather or cluster of 3 small feathers) and with floral tape attach this to a wire the desired length of the stem you wish for the completed flower. Add the feathers with the floral tape securing them to the wire stem. After the flower is completed wrap on down the wire with the floral tape adding the other feathers for leaves where desired.



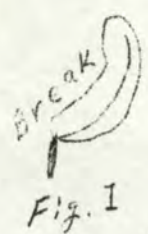
Satin Finish Goose, Duck, Chicken

Indian
feather



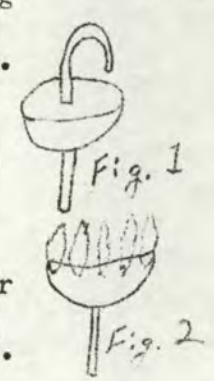
Cowuille

Rosebuds



Curl feathers for a basket or for Mum's Using scissors as for curling ribbon gift tie.

For making the flowers with a styrofoam ball, a half ball is used. For a stem to hold onto while securing feathers to ball, cut a 6" piece of wire or chenille stem. Stick it through the ball from the round side. Make a hook on the end of stem, Fig. 1. Pull stem back through ball until hook pushes into top of ball. The hook prevents stem from pulling out of ball when pressure is applied.



Stick the ends of quills into glue and then stick the feathers into the flat surface of the ball. After the flat side is covered with overlapping rows, move down rounded sides of ball about 1/4 inch for each row. About 1/2 of the above row should show on each one.

For the center of the flower, tear off some fluff from other feathers and glue to ball.

Glue some green fluff to the outside bottom of the flower to hide the remainder of the styrofoam ball.

For leaves, tape the green feathers to the stem, If the stem is not strong enough to hold up the flower head, tape another wire to it.

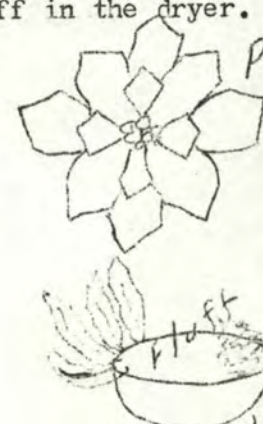
Curve the feathers by bending over with scissors or with thumb nail.



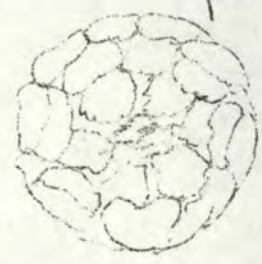
Feather Dying is easy-- just "pluck your bird", put the feathers in pillow ticking, sew it up tight and wash in the machine with your favorite detergent. While still wet, remove from tick and dye with RIT any color desired. Drain and place in the tick again, sew tight and fluff in the dryer.



Iris



Poinsettia



Peony

Fuchsia

Fluff center then row up of curved Casse for Poppy.

FEATHER DOG

Hazel
Belman

Press in a felt flower center for the nose; press or glue eyes (may use buttons) in place.

Cover with feathers spacing them just so the end of the bottom of the feathers is even with the styrofoam. Each row of feathers should just meet the next row.

Always cover the body first working from the bottom up to the neck letting the feathers curve downward; then work from the neck up and back from the face. The nose and around the eyes may be covered with fluff from the end of feathers or the entire dog may be made of fluff. Tie a bow around his neck to dress him up a bit.

Cut 1 from 1 1/2 or 2" styrofoam.

Trim to round and shape the head, nose, and neck.

Fasten front legs where marked with x's using Tacky or Elmer's glue, secure with a toothpick or small piece of stiff wire.

Fasten back legs here.



Make a tail of chenille and add feathers at the top. Merely insert about 1" of end and band to shape.

Cut 2 from 1/4 inch styrofoam

Cut 2 from 1/4 inch styrofoam.

X

ROLLED RIBBON ROSE CORSE

Materials Needed:

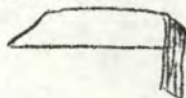
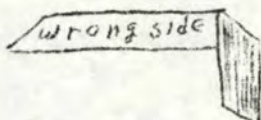
- 1/2 or 3/4" ribbon for buds and bows
- 1 or 1 1/2" ribbon for roses any colors desired.
- 1/2, 3/4, or 1" green for leaves
- 1 or 1 1/2" velor (if desired) for leaves
- fine wire
- floral tape in green (also white if desired)
- net in green (also white if desired) or any other color to accent roses
- covered wire that is pliable to attach bow (can be plastic or cloth covered)

Cut a piece of ribbon from the bolt and hold it with "wrong" side toward you in left hand. Use 1/3 yd. for nice size rose, less or more can be used for variation of roses or buds.

Fold ribbon forward.

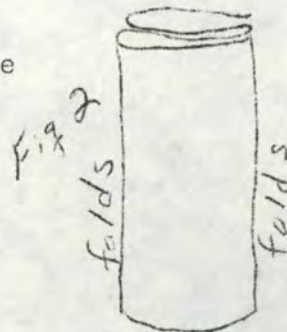
Fold back half of first fold.

Now fold doubled fold forward with right hand still holding entire piece with left hand.

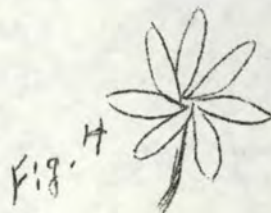
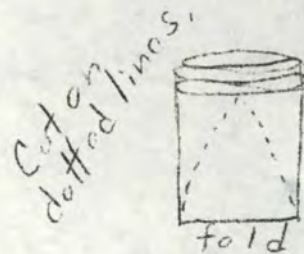


Fold ribbon on left backward at a slight angle. Then roll piece in rt. hand forward and continue folding piece in left hand backward and rolling piece in rt. hand forward. Be sure to slant the ribbon slightly so that the upper edge is loose enough to make an open flower. Fasten fine wire securely at the base and cover with green floral tape Fig 1.

Make sprays of net by folding net of twice the length you wish each net petal to be (about 5 or 6") Fig. 2 Fold up as in fig. 3 and cut on the dotted lines to form petals. Wrap a fine wire at the center, pull it tight and twist together then tape with green or white floral tape or a matching color to the flowers. Pull and twist into desired positions as in fig 4.

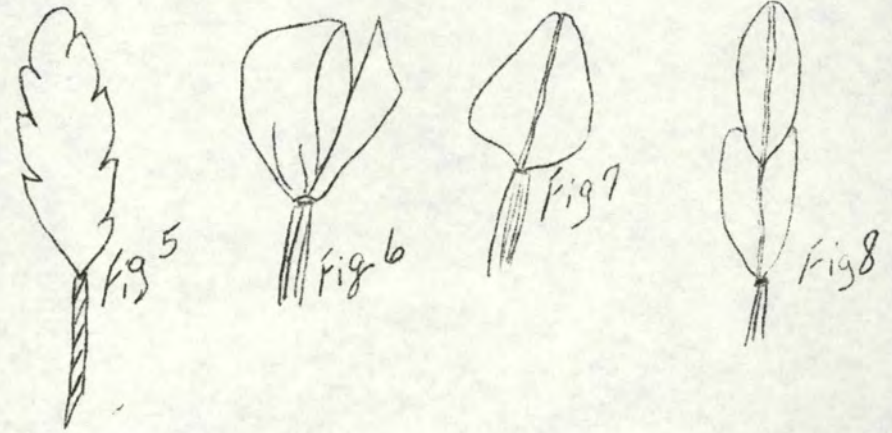


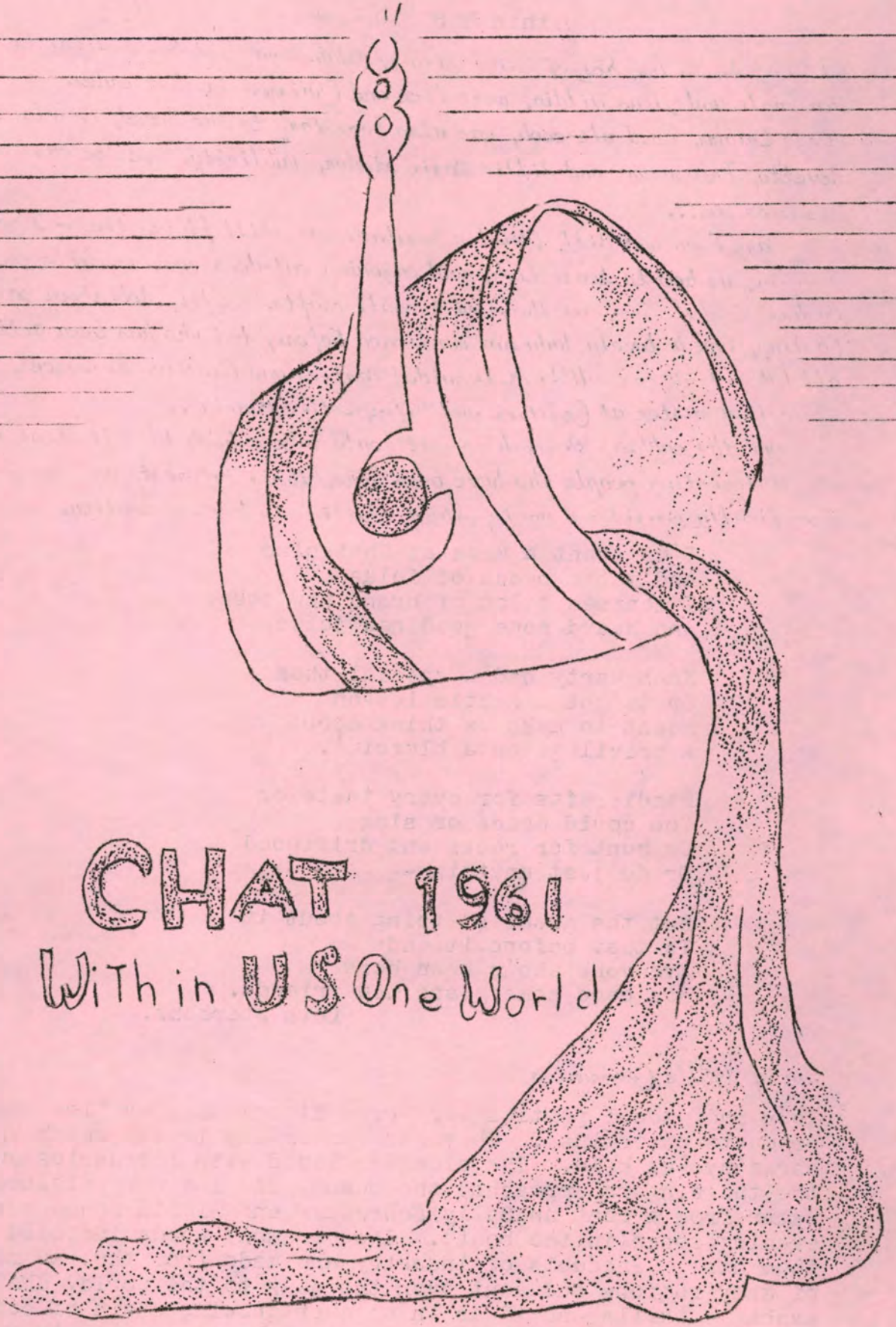
Leaves can be made in various ways and can be of satin or velour ribbon. Some of each may be used in a corsage to obtain variety Velour can be cut and notched to make a shaped leaf. Fig 5. Fold velour or satin as samples for other "leaves". Wrap fine wire at base of leaf, tuck in the ribbon and wrap as tight as possible then cover stem with floral tape. For fig.6 hold ribbon with wrong side toward you. fold top 1/3 forward and back 1/3 back and fasten securely with fine wire. For fig. 7 hold ribbon with wrong side toward you and at right angle make a double roll forward with each end of ribbon, pull together at bottom and fasten with wire.



For a long leaf like fig 8 make fig 7 then make another double loop forward with both ends. Fasten with fine wire and wrap with green tape. Arrange the net ^{flowers} and leaves to suit your fancy securing the stems with floral tape.

To form a bow, hold the ribbon with wrong side toward you. Fold forward slightly more of the upper edge than you wish the finished loop to be and hold these with left hand with thumb toward you. Wrap a loop of the ribbon around your thumb, twist the ribbon so satin finish is on top then loop under and hold this also with your thumb and finger of left hand. Continue until you have the desired number of loops for the bow. Be sure to twist the ribbon each time you bring it under your thumb so the next loop will be right side out. Fasten securely with wire to the corsage. If soft covered wire is used, the ends may be curled around a pencil to make tendrils.





CHAT 1961
Within US One World

Gloria Johnson (reg Sci of University of Idaho) was notebook editor in 1961. Don Ingle and Glenn Hildin, were Vice and Chairman in that order. Marge Leinum, good ole cook, was also Secretary to the Board, Angelo Rovetto, Treasurer and Billie Marie Studer, Publicity. Doc Roc was Resource man...

Mary Fran and Bill, Charlie Scribner was still flying ties-- I mean teaching us how to tease fish, and enjoying out-door cooking while you do it. Barbara Benthaves was there with small crafts. Cliff Robertson on Silver Casting, And a lovely lady not mentioned before, but who has been active in all lab activities, Mrs. DDD guided Parties and Creative Resources. Albat is a master at Creative and Introspective Dancing.

And the Labbers themselves-- it would take a book to tell about the many interesting people who have been here, their interests and occupations were finally considered an important addition to lab information.

I've spent a week at Chatcolab
And met a bunch of folks
I learned a lot of brand new songs
And heard some good new jokes.

Each party had a special theme
Or taught a subtle lesson
Meant to make us think about
A privilege or a blessin'.

Handicrafts for every taste or
You could dance or sing
Or hunt for rocks and driftwood
Or do just anything--

But the greatest thing about it
Is that before it ends
Everyone who's been here
Has made some grand new friends.
Lois Stephens.

One of 1961's Ceremonies

Four individual parties were brought together by "loading their products on trains". They sang their way to the beach where the ceremony was held. The pier was lined with luminarios and as the the singers approached the beach, candles were floated on the water from a boat as Sally Schroeder and Gloria Johnson sang evening songs.(in the boat). The ceremony words included these thoughts: Products of industry are made from the raw material of many regions and sent over the seas to the world. CHAT campe exchange skills and ideas in an ever growing chain of contacts. Quiet singing ended the ceremony as Labbers sang their way home

Ceremonies are another way of working with people. For a meditation period, inspirational moments that have a spiritual value, to picture with a minimum of activity a particular role or message. They can be used to begin or end a party or other session. Or a part of it.

LE MOT JUSTE

Bill Bunning 1951

Folks used to state-- it's grand, it's great,
Superb, supreme, colossal !!
But all these terms are now passe'
Outmoded, old-hat, fossil!

We probed our mind to try and find,
A word that means tremendous,
That topped the rest, good, better, best,
Superlative, stupendous!

These last two days we've coined a phrase,
Short, truthful and specific;
We put it thus: "Jane shared with us."
Which means-- "it's been terrific!"

(Jane Farwell, Party planning)

RECIPE FOR A GOOD CLUB

Ingredients

- One intelligent president
- A handful of efficient officers
- One smart secretary
- A smooth executive committee
- A smattering of "mixed nuts" commonly called "members"
- Several dozen good eggs, not hard boiled.

MIXING

- Mix with some fun and plenty of common sense.
- Add generous amounts of diligence, foresightedness,
cooperation.
- Use an unlimited supply of tact
- Lastly, add equal amounts of push, pull and pep.

METHOD

- Use a light but firm hand and stir with enthusiasm.
- Sweeten the president, occasionally, with honeyed words.
- Use a soft soap on members and rub it in.
- (There is nothing like lubrication to prevent friction.
- Season with a yearly project.
- Mix all together with one big booster meeting.
- Cover with glory and honor.
- Serve with hospitality and music.

*Lord, let me learn the joy of simple deeds,
The kind that fit into a comrade's needs;
A handclasp that will lend encouragement,
A smile-- upon a cheering mission sent;
Let me not be too busy, nor too blind
To see when others need me to be kind.
1961 Book.....Romana Ross Keller.*

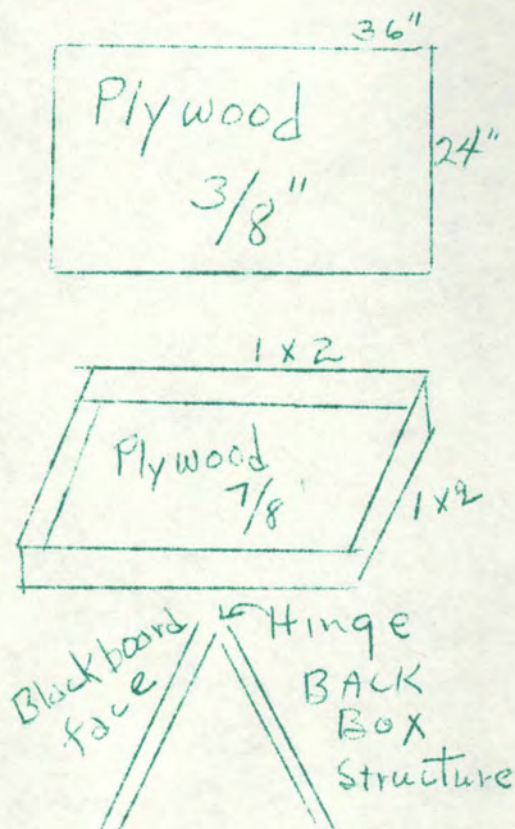
PORTABLE EASEL AND BLACKBOARD

Materials needed:

- 2 pieces of 3/8 plywood 24x36
- 2 pieces of 1x2 inch pine 36 inches long
- 2 pieces of 1x2 inch pine about 22 1/2 inches long.

Directions for assembling:

1. Take one piece of 3/8 inch plywood 24x36 inches and nail to the 1/2 material to make a box-line structure.
2. Hinge the other piece of 3/8 inch plywood to one end of the box structure (on the end piece of the 1/2).
3. Put a hook and eye or other cabinet hardware on the opposite end of the hinged area to hold blackboard together in a compact unit when transporting.
4. Paint the single piece of plywood with green blackboard paint.
5. Attach a handle (cabinet hardware) to one side of the blackboard for carrying.



DEMONSTRATIONS

Monday

During tea time Marge Olsen demonstrated how to make lovely decorations for cake out of sugar and egg whites. These sugar molded items proved to be simple to do and all were interested in seeing the process. Marge gave us the following recipe for sugar molding.

Sugar mixture for the molding -----

- 5 cups granulated sugar
- 1 egg white

Mix well with the hand till sugar is moist. It is now ready to mold.

Dust mold with corn starch -- press sugar mixture into mold. Turn out on plate and let dry. If you want the sugar form to be scooped out, let it dry until you can handle it and then use a small spoon to scoop out the moist sugar. Drying time will depend on the weather.

Marge Olsen



TIN CAN ROSES

Friday

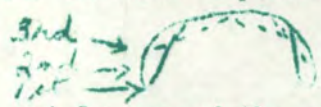
- Material:
- Curved beak snips
 - Small nosed plyers
 - 3 graduated can lids
 - Block of wood
 - Small nail
 - Wire

Using the smallest lide, divide into 3 sections making 3 cuts down near the center. The corners are rounded off taking a wedge down to the end of each previous cut. Continue cutting all three petals this wasy. Then with the plyers -- tip to the center; make small upward bends like fan-shaped ribs along each petal to half way. Turn lid over making comparative bends to curve petal.

At this point it is advisable to punch 2 holes at the center to receive the wire to hold the 3 pieces together. Chose one petal to be the very center and keep curving one side sharper toward the center till cone shape is formed. The other side is shaped over it. Then this edge can be turned back like it is unrolling.



Now place the wire in the holes with the ends on the under side. Make slight bends on other 2 petals to roll outward



Now fold these petals around the center one. The other two lids are divided into 5ths in the same manner. Just the corners of these petals are rounded off and the shaping with the plyers is done as before. Be sure to punch the 2 holes to receive the wire. When each petal is properly shaped, with fingers turn one edge upward and the next edge below thus cupping them together. Place the center lid in it and shape up against it. Make 3rd lid the same way and shape it over the outside.



Stems can be made by cutting narrow strips of tin and winding spiral fashion around a coat hanger wire. Leaves are cut free-hand and veins pressed in with an old glass cutter on a pad of paper.

Eene Hendrickson

OTHER TIN CAN CRAFT

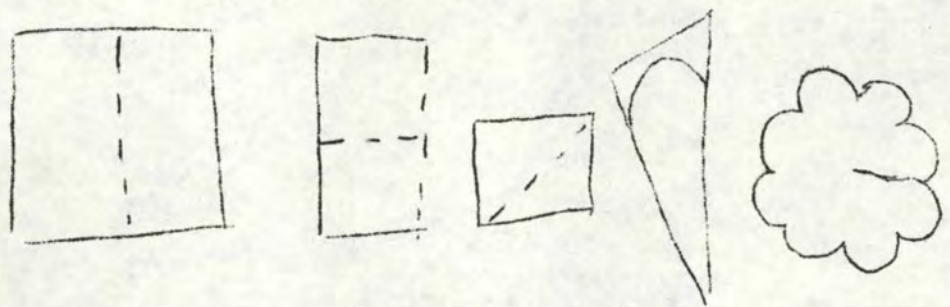
To Make chair pincushions from beer or rop cans the top edge and seam, if one, should be removed. I start the middle back and work both ways after dividing into 45h so the legs will be properly spaced. After cutting narrow strips, the 1st ones are shaped upward for the back, then about every other one pulled upward and the others left down for the legs. The strips are given a twist from the point of attachment so they are edgewise to the bottom rather than flat and curled and shaped as you go. Pieces of the narrow cut strips are bent flat into 3rds and clamped around the scrolls and strips to hold shape or design desired.

The candle holders are made of 2 cans, the small one a juice can and the other an oyster or 303 size. Dividing into 4ths again is a good practice. The bottom can must have the legs cut of broader strips and perhaps cut desired length to get them out of the way while cutting and shaping other strips. Here too the strips are twisted at point of attachment as the chair. When both cans are shaped as desired they can be fastened together, bottom to bottom by wire through preciously punched holes or glued.

MARDI GRAS ROSE FLOWERS

Helen Hume made from Tissue Paper

Fold paper into squares. The size square will determine the size roses you will make. Fold square in half (figure 1) Fold square in half again (figure 2) Fold again cornerwise, keeping folded corners at the bottom-- open edges to the top. Cut off the curved top to look like an icecream cone. (figure 4) Open up and see four joined heart shapes. Slit between one set of hearts to the center (figure 5) Now roll each petal over a round pencil, crushing with fingers on each end to the center. Remove pencil, and continue around each 8 petals. Roll rose in a circular manner with the crushed ends out and back. Wire end to secure.



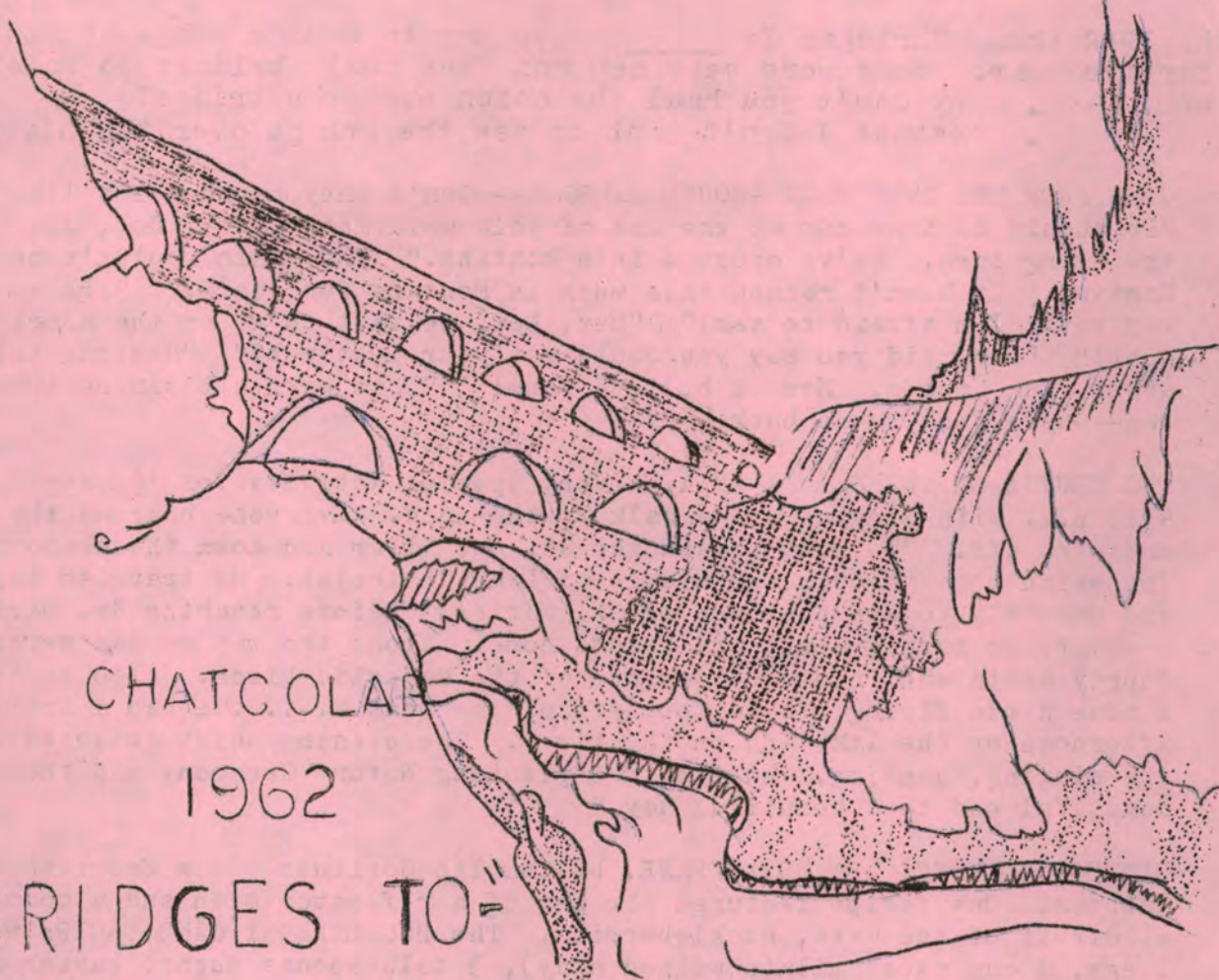
CANDLE CRAFT 1960 Labber Thurston

A candle's but a simple thing
 It starts with just a bit of string
 Yet dipped and dipped with patient hand,
 It gathers wax upon the strand
 Until, complete and snowy white,
 It gives at last a lovely light.

Life seems so like that bit of string;
 Each deed we do, a simple thing;
 Yet day by day if on-life's strand
 We work with patient heart and hand,
 It gathers joy, makes dark days bright,
 And gives at last a lovely light.

*How would you like to have your errors
 published in the newspaper every day like
 a ball player?*

It is probably better for us that we can't read the future. What acorn would aspire to be an oak tree if it knew ahead of time that it would be cut down and made into toothpicks?



CHATCOLAB

1962

BRIDGES TO

An old man going along a highway
 Came at the evening cold and gray
 To a chasm vast and deep and wide.
 The old man crossed in the twilight dim.
 The sullen stream had no fear for him.
 But he turned when safe on the other side
 And built a bridge to span the tide.

"Old Man", said a pilgrim near,
 "You are wasting your time with building here.
 You never again will pass this way
 Your journey will end with the close of day.
 You have crossed the chasm deep and wide
 Why do you build at eventide?"

The old man lifted his old grey head
 "Good friend in the way that I've come, he said
 "There followeth after me today
 A youth whose feet must pass this way.
 This stream, that has been as naught to me
 To the fair-haired youth might a pitfall be.
 He, too, must cross in the twilight dim.
 Good friend, I am building the bridge for him."

Will Allen Drongoole

The 1962 theme "Bridges To _____" gave way to a wide range of activities for the year. Some were very new and were truly bridges to something new.

Q. Why don't you haul the onion over the bridge?

A. Because I don't want to see the Bridge over the River Kwai.

GEMS FROM THE 1962 ROCK-HOUND RAMBLERS---Don't they sound a lot like 1968? "It should be diamonds at the end of this safaric!" "Hey, Doc, you took the wrong turn. We've crossed into Montana." "No, this couldn't be Montana. It hasn't rained this much in Montana for years." "Are we half way yet? I'm afraid to ask!" "Hey, Doc, we want to go on the short rock hunt!" "Doc, did you say you could get your feet wet?" "Someone told me about rock hounds. Now I believe them!" "That garnet business is a bug---sore feet, sore back---"

THE CRUISE OF THE SEEWEEHANNA, a very special activity for '62 began at 4:15 p.m. with singing and a walk to the dock. Everyone boarded the cruise and were off. "We went toward the St. Joe River and down the shadowy St. Joe which runs through the middle of Lake Chatcolet. We traveled rapidly and smoothly toward the town of St. Maries. Before reaching St. Maries, however, we turned about and headed home. Along the way we saw several Osprey nests and in one we saw one of the majestic birds. Also we spotted a blue Heron flying off to the left of the boat.....We had a lovely afternoon on the lake and on the river. The evening which followed with its singing, dancing, and its tree planting Nature Ceremony was the beautiful end to a beautiful day."

OUTDOOR COOKING, ADVANCED PHASE, by Charlie Scribner was a favorite of labbers. One recipe featured the use of a reflector oven and a common wildfruit of the area, huckleberries. The HUCKLEBERRY CAKE RECIPE was: 1 egg, 1 cup sweet milk(powdered okay), 3 talbespoons sugar, butter size of egg(margarine or bacon grease okay), teaspoon salt, teaspoon soda, 2 teaspoons cream of tartar(baking powder will do as well), 3 cups flour, 2 cups huckleberries. Mix sugar in egg, melt butter and add with rest of ingredients, then flour and huckleberries. Bake half an hour or until brown in moderately hot reflector. U-m-m!

THE GHOSTS FROM INDIAN CLIFFS---"The usual evening activities of free day at Lab were disrupted when the two veteran guides to Indian Cliffs evidently lost their way to this out of the way all night camping area. Since the new labbers couldn't find their way unguided, they returned to camp very disappointed and retired very early....In the early hours of the morning the campers were awakened by the noises of ghosts of former labbers who had awaited till midnight for the arrival of the ove-night on their traditional march to Indian Cliffs. They felt this action was justified as all new labbers should have this camping experience at Chatcolab....The ghosts found the veteran campers widely dispersed over the camp area as if they were expecting something very unusual to happen this very dark and dreary night....Several campers were accused of these activities but remain innocent until proven guilty....The 1962 Ghost Writer"

The last day's discussion centered around an evaluation of Chat. One question brought up by the group was "How can this organization improve its sensitivity to the individual people attending Lab?" Some of the responses to this were:

"At Lab we soon learn that the only way to really gain what there is, is to work it as one individual and participate with the trial and error method of the scientist...I never cease to be amazed at the resource available in the people and things around us."

"Chatcolab has been a very broadening experience for me. At first I thought a week would be more than enough time to do the things that are offered. But I have found each day has brought more interests in an

GET ACQUAINTED GAMES

MEET MRS. WIGGINS

Supplies needed:

- 1 salt shaker
- 1 dining table with matching set of people

How to play:

The first person picks up the salt shaker, turns to the person seated at his right, hands him the salt shaker and says, "My name is John Smith (or whatever his real name is) and this is Mrs. Wiggins." The next person now turns to his right and hands on the salt shaker. "My name is _____, John Smith says that this is Mrs. Wiggins." Play continues around the table to the right. Each person adds his own name and repeats the names of previous players in correct order until Mrs. Wiggins is returned to the first player.



GET ACQUAINTED GAME

1. Find your double: Each person has a paper or notecard and pencil. Number 1 -10 on the left side. At the signal each person is to find someone who has the same
 1. Color of eyes
 2. Color of hair
 3. Same height
 4. Color of shoes, socks, shirt or such
 5. Same month of birthday
 - 6 - 10 - Same town, car, brothers, etc
 First on finished may call all others with a "same feature" to the front of the room.

2. Name Bingo - Each person is given a pencil and paper. Draw a 6 or 8 inch square. Divide into 16 or 25 smaller squares like a Bingo card. Each player is to get the signature of a different person in each square. When all have finished, or a given time has elapsed, play Bingo. The first person finished may call the name of another person, who stands up when name is called. All players having his name cover, or cross his name on their card. He then calls another name. Play Bingo until all names are called; someone has a Black Out, or desired time has been used. In a large crowd, it may be too time consuming to call all the names.

GAMES

Lois Stevens

No one can really appreciate a recreation or song leader until they have tried to take the leadership without much or any preparation.

The success of any recreation program depends on the leader and what he does to make the program interesting and appealing for the people who participate in it. His personality and conduct are of prime importance.

PLANNING: There may be times when it will be necessary for the leader to work alone in planning and conducting a social recreation program, but the most desirable procedure is to have a committee, a council, or a group of assistant leaders, made up of representatives from the larger group, to help make plans. Planning with people rather than for them helps to assure a successful program.

Some questions and answers for the leaders: where to start the program, when to start? Where to stand, what do you think about, what to do, what to say, what activities to select. The leader's attitude makes a great difference also. Keep in mind the old saying "You can catch more flies with honey than with vinegar." Never blow the whistle unless the game demands it, then make it short and sharp and clear. Don't be a traffic cop. Don't be bossy, Don't drive.

Grand March

Men and women, (boys and girls,) form separate lines on opposite sides of the room, facing the leader. The boys stand at the leader's left, the girls at his right. March music is played, but if no instrumental music is available, any good marching song may be sung.

A. The lines march forward, then toward each other, the boys passing behind the leader and outside the line of girls while the girls go in front of the leader and inside the line of boys. When the lines meet at the opposite end of the room or hall, the marchers come up the center in twos with arms locked.

B. The first couple goes to the right, the second to the left, the third to the right, and so on, continuing around the room until the lines meet and the marchers come up in fours.

C. The leader divides the fours into couples and again sends the lines around as in B. When they meet at the other end of the hall, each couple in the left line joins hands and raises them to form a bridge. The right line passes under the bridges. Both lines continue to march during this figure. When the lines meet at the upper end of the hall, the right line forms bridges and the left passes under.

D. When the lines meet at the lower end of the room, the first couple in the left line makes a bridge, while the first couple from the right line goes under. The second right couple makes a bridge under which the first couple from the left passes. Thus the couples alternately make bridges or go under them. The figure should be repeated at the other end of the hall. This is rather difficult and should not be attempted until a group is accustomed to marching; it is not

E. At the end of the bridge-making the marchers come up from the lower end of the hall in fours with arms locked. The first four go to the right, the second to the left. They return in eights. From this position the group may be divided into 2 - 4 - 8 teams for other activities such as smaller circle games or relays.

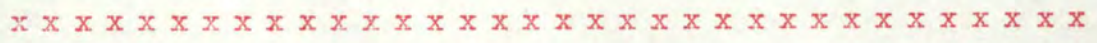


MIXERS - CHANGING FORMATION

BIRTHDAY NOISES

Who - Teenagers and adults
Why - Change formations
How many - 20 - 60
Equipment - None

Rules (A game for dividing players into nearly even teams) Leader asks players who have birthdays in January, February and March to raise and lower hands quickly. Repeats procedure with those born in April, May and June -- July, August and September -- and October, November and December.
1st group to represent cows
2nd group to represent cats
3rd group to represent dogs
4th to represent ducks
At signal from leader, each player makes his own animal noise loudly and at the same time moves about the room collecting all other players who are making a similar noise. At the end of the game the entire group is divided into four smaller groups.



CIRCLE GAME & CONTESTS

ZOO

Who - Teenagers and adults
Why - Just for fun
How many - 20 - 200
Formation - Circle
Equipment - none

Rules - Form a single circle with "it" in the center. "It" approaches a person, says, "Elephant" (or Rhinoceros, or Antelope), and counts to ten. Before he counts to ten the person in the circle must make the sign of the animal asked for. These are the actions:
Elephant--fists doubled up and held on nose for his trunk.
Rhinoceros--fists doubled up and held up on forehead for his horn
Antelope--Hands on ears, fingers up and out for horns.
The persons on his right and left must make the ears of the animal by cupping the hands over the ear opposite the person spoken to. The last person to perform his action changes places with "It". There should be one "It" for each ten players in the circle.
Variations - Substitute other animals and actions for elephant, rhinoceros and antelope.

ELECTRIC SHOCK

The players in each team stand side by side with hands joined, one team facing another. When the whistle blows, the first player presses the hand of the second, the second then presses that of the third, and so on down the line. As soon as the last player in a team has been reached, he holds his hand over his head. This also may be played by passing a light pat on the shoulder down the line.

HOW DO YOU LIKE YOUR NEIGHBOR?

Who - Teenagers and adults

Why - Get acquainted

How many - 15 - 40

Formation - Circle

Equipment - None

Rules - The players are seated in a circle with "it" standing in the center. There are just enough chairs for those seated but none for "it". "It" approaches one of the players and asks, "Who are your neighbors?" If he cannot name them correctly before "it" counts to 10, he must exchange places with "it". If he does name them, "it" asks further, "How do you like Mr. _____?" naming one of the players neighbors. If the reply is "all right", everyone shifts one seat to the right; if it is "all righteous" they shift to the left; if the reply is "just fine" everyone shifts anywhere he pleases; if the person answers the question by saying, "Not at all", then the leader asks "Whom do you like?" The person gives the names of any two persons in the circle, "I like Mary and Joe." Mary and Joe must change places with those next to the one being questioned. "It" tries to get one of the chairs vacated by Mary and Joe during the shifting. Note - Play first with only the answers "all right" -- "all righteous" being permitted. Add the other possible answers later.

DOLLAR DOLLAR

Who - Teenagers and adults

Why - Just for fun

How Many - 10 - 30

Formation - Circle

Equipment - Silver dollar

Rules - The players sit in a circle and pass a silver dollar or half-dollar from one to another while the one in the center, who has as many guesses as he needs, tries to discover who has the coin in his hands. The players chant the following verse and keep up a continuous movement of the hands.

Dollar, dollar, how you wander
From From one hand into the other
Is Is it fair, is it fair
To leave poor (Mary) standing ther?

The rythm is as follows - Hands together on the first beat, joining momentarily with the neighbor on the other side on the second beat, and so on. Whoever is caught with the dollar in his hand or drops it, changes places with the one in the center.

RELAYS

OVER AND UNDER

The first player in each team is given a bean bag, ball, potato, or other object. When the whistle blows he passes this object over his head to the second player, who passes it between his knees to the third, who hands it over his head to the fourth. Thus the object goes alternately overhead and between knees to the last player, who runs to the head of the line and starts it back over his head. The game proceeds until a line has regained its original order, with the first player at the head again. The line finishing first wins the race.

STEP ON PAPER

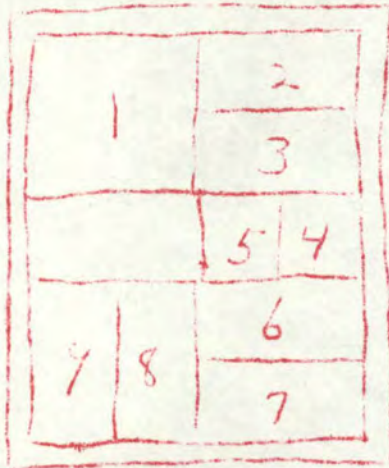
Team forms 2 rows. No 1's move sheets of paper so No 2's always step on paper to goal line - runs back and gives paper to the next pair.

STREETS AND ALLEYS

All the players except two stand in several parallel lines making ranks and files with four or more players in each. These lines should be far enough apart so that the children in one can just clasp hands with their neighbors in the next one either way. The two extra players act as thief and policeman. The players join hands across the ranks, forming streets. Then the thief runs and the policeman tries to catch him. When the leader says, "Right face", the players face right and join hands along the file, forming "alleys" at right angles to the "streets". To make the game lively, the command to change from street to alleys should be given often. The thief and the policeman must keep to the streets and alleys. They are not permitted to break through the joined hands nor to go under them. When the policeman catches the thief, two other players take their places and the former thief and policeman step into the places left vacant.

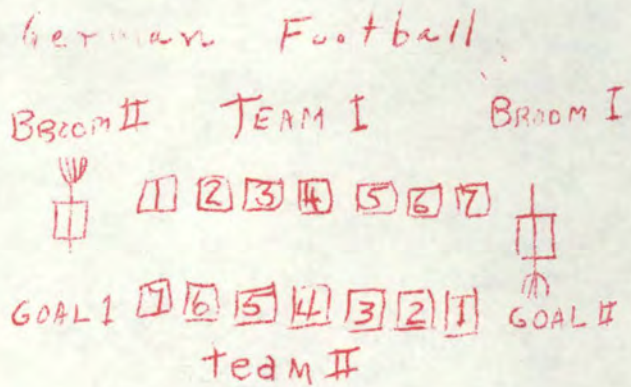
NINE BLOCK PUZZLE

For the Nine Block Puzzle you will need a piece of $\frac{1}{2}$ " pine or plywood $3\frac{1}{4}$ " wide and 4" long, another piece $\frac{1}{2}$ " thick, $\frac{3}{4}$ " wide and 16" long, and third piece $\frac{3}{8}$ " thick, $1\frac{1}{2}$ " wide and 8" long. Make the box from the $\frac{1}{2}$ " wood as shown in the diagram. Nail and glue the $\frac{3}{4}$ " strips to the bottom board with $\frac{7}{8}$ " wire brads and a good grade of fish glue. Then cut out the nine blocks. Be careful to make them just a bit larger than required so that you can sandpaper them down to the right size. Sandpaper the corners slightly, too, to improve their appearance and make it easier to shift them around. Put the blocks in the box as shown in the diagram. You need not number them. I did it just to help you in the construction and as a key to the solution. The object of the puzzle is to shift the pieces around so that the large #1 piece ends up in the position occupied at the beginning by #8 and #9. You can shift the blocks any way you wish. But you must not remove them from the box, move one over the other, or turn them around. You can solve this puzzle in fifty-two moves.



Supplies needed:

- 2 chairs
- 2 brooms or stout canes or sticks
- 1 knotted rag
- 2 teams of players



How to play:

Be sure to number teams from opposite ends as illustrated. When the leader calls out a number, players on both teams with that number, run to get their brooms (which is opposite their goal) and try to sweep the knotted rag under their goal first, scoring one point. The leader then calls another number when players are back in line. A note of caution: this game can get very, very rough.

Chorus

Going on a lion hunt,
I'm not afraid
Cause I got my gun
And my bullets by my side
Going on a lion hunt.

So here we go
We open the door,
Go out on the porch
Shut the door
We walk to the jeep
And climb right in
Turn on the key
Put it in low
Let out the clutch
And here we go.

Chorus

Get to the top
Turn off the key
And out we hop
Have a look see.
Let's walk to a tree
And climb that tree
Then we better stop
Cause we reached the top.
Look all around
No lions anywhere.
So we climb back down
Till we reach the ground.
Now we walk right along
Till we come to a bridge
Let's cross the bridge.
Look over the side
Fallllllll in
That's O.K.
Good day for a swim
Swim to the side,
Shake yourself off,
Here's the tall grass
Walk right through.
A great big hill
Let's climb that hill
It's a mighty steep hill
So we better slow down.

Chorus (slower and lower)
There's a cave over there
Let's look inside
(cup hands) It's mighty dark in here.
I don't see a thing.

Chorus (cupped hands)

What's that?

Two big eyes
Furry head
Lots of teeth
Shaggy mane
Broad back
Long tail
IT'S A LION!!!!
Run out of that cave
Run down the hill
Don't look back
He's following us still
Run through the tall grass
And across that bridge
Fallllllll in.
Start to swim
Climb out the other side
Shake yourself off

Run to the tree
Climb that tree
Look all around
Not a lion anywhere
So I climb back down
And I walk to the jeep

Climb in
Turn on the key
Put it in low
Let out the clutch
And home we go

Chorus (past tense)

Stop!!!!
What's that? Two big eyes
Furry head
Lots of teeth
Shaggy mane, Broad back
Long tail, IT'S A LION!!!
It's in the Jeep!!!!!!!
Jump out of the jeep
Run to the house
Open the door, Jump inside
Close the door
Run upstairs
Jump under the bed
Hide my head.

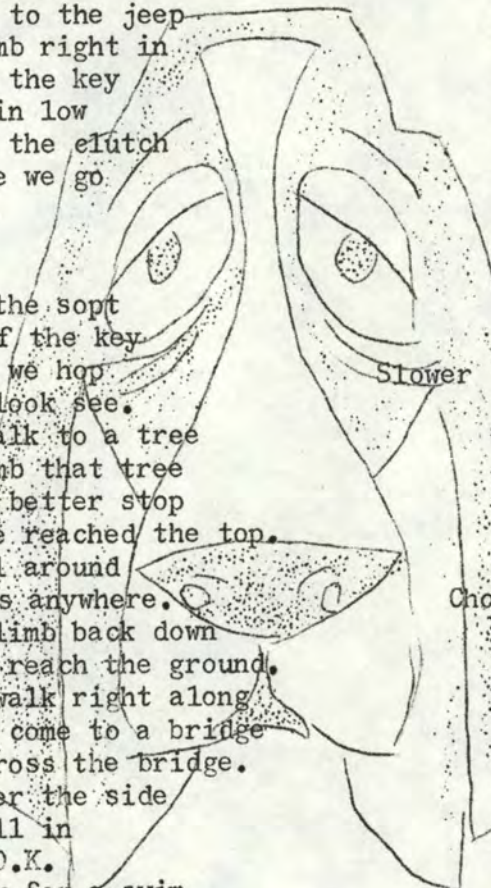
Softly Chorus (soft, hands on head)

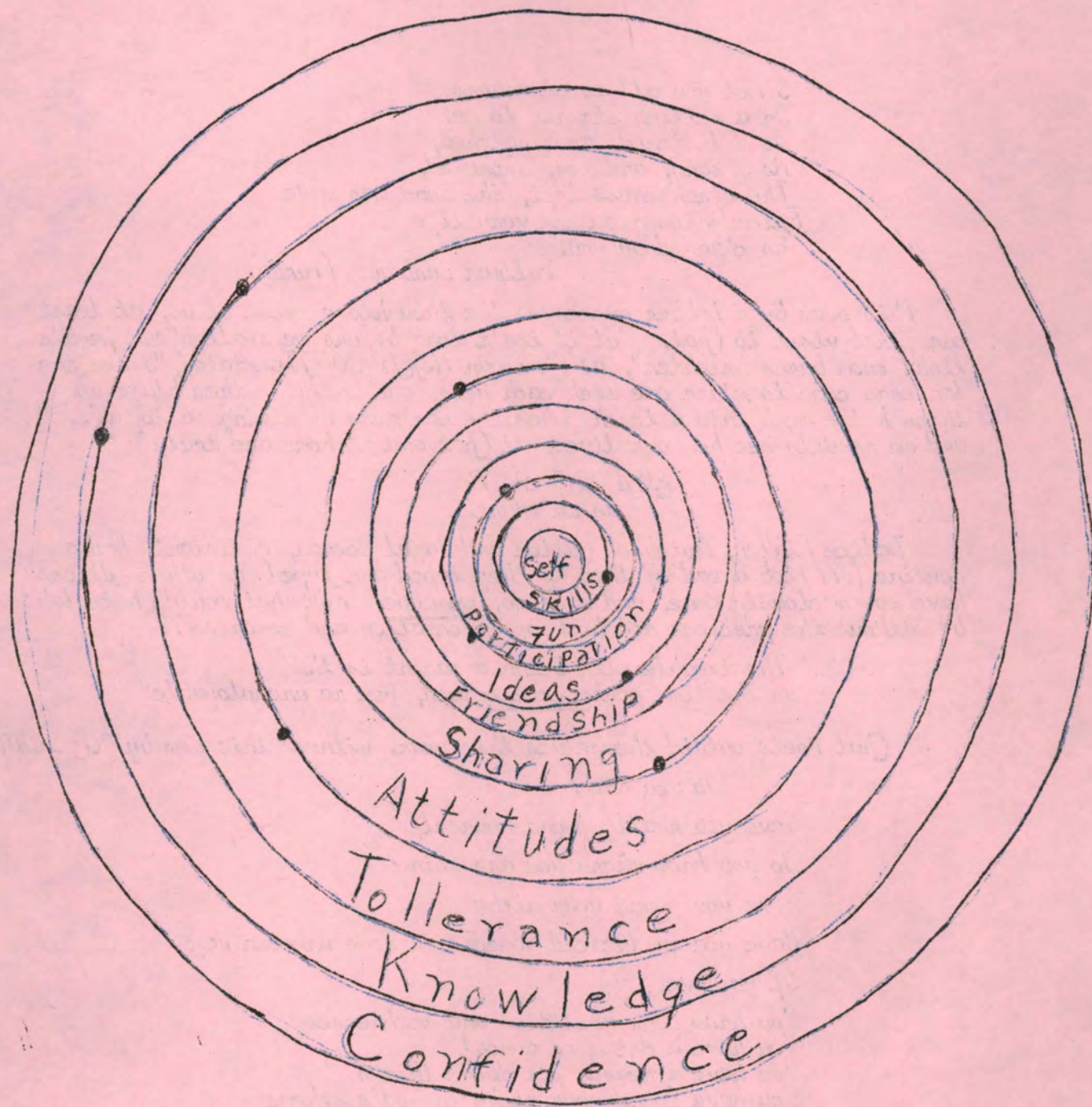
What's that? Two big eyes
Furry head, Lots of teeth
Shaggy mane, Broad back
Long tail, IT'S A LION!!!!
That's O.K.

He's here to stay
Let's not fret
He's my big fat pet

Chorus (past tense)

Gonna go agin!
But not today
Cause I done bin.





“ EXPANDING

ORBITS ”

1963

1963

I met you all as strangers
In a setting strange to me.
As I listened, as I watched,
As I sang, and Yes, I prayed,
The strangeness left, the bond was made
Friendships grew, my very life
Was changed by you.

Pullman Barbara (Purdy)

This poem by a Labber expresses the thoughts of most of us, at least our first visit to Chat. But it isn't long before we realize "our feeble light soon burns brighter", as Chairman ANGEL RIVETT stated, "I see the lanterns come together one week each year, and watching them blaze up through the week into a torch makes the darkness of living a joy...." and we readily see how our lives, at Chat and at home are truly

EXPANDING CRESTS
as we share.

Dalice Finley, Notebook Editor and Hazel Beeman, assistant had a routine (???) job ahead of them as they typed and typed as other Editors have so graciously done, and will do, we hope. For what would Chatcolab be without the precious notebook of information and memories???

"The trouble with being a parent is that
by the time you're experienced, you're unemployable"

Chat Poets outdid themselves this year. witness this gem by JOE SMITH

Do You Know?

Have you really found yourself
Do you know where you are going?
Have you found your niche
Have you influenced someone in some unknown way?
If you have
You know your abilities and weaknesses
You have a dream or a goal
You have a reason for doing things
You have found your niche in God's scheme
You may unknowingly have been someone's ideal
You have faith in yourself and others.
This is the real you!

Many Labbers "find themselves" inwardly, as well as various hidden talents. Many notebook dividers have been created in various mediums by labbers. Some years definite projects have been a burst of inspiration and things fell into place to match the theme of the Lab on the day. Other times completely different tracks have been taken, and that is the charm of Chat. Anything can happen and often does!

The Rock Hounds and Indian Cliff Dwellers weren't too tired to enjoy the Chicken Bar-B-Q. And some strange guests usually arrive sooner or later in the week... Like Dwight's "Long John" (chant) And that is E A N - - - little Rabbit. who grabs poor little defenseless UNHAPPY Rabbits and beatsthemovertheheadseventimes.....

TEACHING SQUARE DANCE

The first requirement of any teaching is for the instructor to completely understand what he is going to teach. Therefore, the square dance instructor must not only know the individual movements he will present, but he must not only know a sequence which may be used to have the dancers practice the movement. The following is a minimum which a recreational leader should know successfully teach even the most elementary dancer.

- 1- The square formation and its parts (partner, corner, heads, sides, couples, 1,2,3 & 4)
- 2- Swing
- 3- Allemande left
- 4- Do-sa-do
- 5- Promenade (Oh Johnny)
- 6- Ladies or men promenade inside the ring.
- 7- Allemande left
- 8- Right and left grand (Alabama Jubilee)
- 9- Ladies chain (Coming Round the Mountain) (Just Because)
- 10-Lead right and circle four, then pick up two-circle six, pick up two - circle eight. (Hot Time In The Old Town Tonight)

The names in the parenthesis are singing calls which might be used at that point in the program. There is a very good long play album, "The fundamentals of square dancing", called by Bob Ruff of Whittier, California, which is intended for beginner dancers. It assumes that there will be a teacher demonstrate the calls to be used, but that the teacher may not be a caller himself. There is a guide sheet which gives the sequence to be used in the demonstration. This record is available by asking for record number LP 6001 from -

Sets in Order
Robertson
462 North Blvd.
Los Angeles, California 90048

The company listed above is the outstanding authority in the country today on square dancing and would be glad to answer any questions about obtaining any materials on square dancing. They also publish the leading square dance magazine.

If the above record is not used, then use the figure on the record you are going to use as a guide to the demonstration and the walk thru. Be sure to use the simpler calls first. It is wise to try to choose records that have many of the calls already learned on them so as to not have too much time spent teaching. The aid of the suggestions of an experienced square dancer or caller would help in this selection. The sequence of movements given at the first is a good teaching sequence if one wishes to use the records listed. The records are standard ones and should be available for many years. They are listed in the sequence I would use them, but this is by no means the only logical sequence. It is merely a suggestion.

Round Dances

Salty Dog Rag Record: Decca 27981

Formation: Couples in promenade position scattered about the floor.
All start on the right foot.

1. (Grapevine out and in) side, behind, side hop, side, behind, side, hop (progress forward) step, hop, step, hop, step, hop, step, hop, repeat
2. (Pull the girls across to the other side) fwd, fwd, fwd, hop (twirl) step, step, step, hop. (Join right hands for a wheel) step, hop, step, hop, step, hop, step, hop, step, hop.
Repeat.
3. (Heel step in place) right heel forward, together, left heel forward, together (with feet together) move heels out and in (pigeon toe fashion) stomp right, stomp left.
(progress forward) step, hop, step, hop, step, hop, step, hop, step, hop
Repeat

Repeat entire dance.

Patty Cake Polka Record: Any good polka

Formation: double circle, men on inside, partners facing. Start on man's left and lady's right foot.

DANCE

1. Heel, toe, Heel, Toe
Slide, slide, slide
Repeat on man's right
2. Partner's clap right hands
clap own hands
Partners clap left hands
Clap own hands
partners clap both hands
Clap own hands
Clap own knees
3. Polka turn for four polka steps

Hillbilly Mixer Record: Hi Hat 801

Formation: Couples in semi-closed position, facint CCW around the circle. Start on the man's left and the lady's right foot.

DANCE

1. Walk, walk, step close step
Repeat beginning on right foot
2. Side point, side point, side point, side point
(away and together from partner, face partner on last point and join both hands)
3. Side, together, side, swing (right foot swings across left foot)
Repeat starting on the right foot
4. Back away from partner four steps
5. Walk forward four steps to the dancer to the right of your partner

Repeat dance with new partner.

WHITE SILVER SANDS MIXER"

Record: Grenn 14028

Formation: Double circle, men on inside

Position: Full open facing line of dance

Footwork: Opposite

1. Walk and turn Walk forward four steps, turn $\frac{1}{2}$ turn (towards partner) and continue in line of dance backing up four steps.
2. Repeat in reverse line of dance.
3. Balance Step to side with left foot, close right to left, step in place with left foot. Repeat on right foot.
4. Repeat above.
5. Grapevine Face partner and hold both hands. Step side with left foot, cross right foot behind left. Step left foot to side, swing right foot in front of left foot. Repeat to right.
6. Two-step turn: Turn to new partner on right in two-steps.
7. Balance left then right.



East white

TETON MOUNTAIN STOMP

Music: Teton Mountain Stomp
 Record: Windsor 4615-A
 Rhythm: 4/4

Formation: Double Circle
 Position: Two-Hand
 Footwork: Opposite

Measures	Step	Description
1-2	Side & Stomp	Step left with the left foot, close the right to the left. Step left with the left foot. Stomp the right foot next to the left foot. Repeat to the right.
3-4	Step Stomp	Step left with the left foot, stomp the right foot next to the left. Step right with the right foot and stomp the left foot next to the right foot. Repeat.
5	Right Side Walk	Turn so the men face counter-clockwise and the ladies face clockwise around the hall. The men walk forward and the ladies walk backward four steps.
6	Left Side Walk	At the end of the above step, the dancers turn towards their partner turning half around so that the men face clockwise. They continue around the circle with the men backing up and the ladies walking forward.
7	Right Side Walk	Repeat the action of measure 5.
8	Ladies Arch	The ladies arch under the men's raised left arm going counter-clockwise around the the next man for a new partner in four walking steps.

JIFFY MIXER

Music: Jiffy Mixer
 Record: Windsor 4684-A
 Rhythm: 2/4

Formation: Double Circle
 Position: Two-Hand
 Footwork: Opposite

The dance is described for the man, the lady's part is the same on the opposite foot.

Measures	Step	Description
1-2	Heel-Toe	Touch the left heel to the side, then touch the left toe to the floor at the instep. Repeat.
3-4	Side Close Side	Step to the side with the left foot, close the right to the left, step to the side with the left foot, touch the right toe beside the left foot.
5-8	Repeat	Repeat the above starting on the right foot.
9-12	Chug-Clap	With both feet together, chug backwards on count one and clap on count two. Repeat three more times.
13-16	Swagger	With four slow steps (two counts each). Swagger to the next partner to the dancer's right.

GRAND MARCH

Music: Any March
Record: ---

Formation: Line
Position: Single file
Footwork: All on the left foot.

Partner pairing: Coming towards the front of the hall, the men go to their left and the girls to their right and continue around the sides of the hall until they meet at the back of the hall where they join as partners; the first man with the first girl, the second man with the second girl etc. They then come towards the front in a double line of couples.

Skin the snake: The line of couples all turn left. The first couple does an about face and forms an arch with the other couples following after they have duck under the arches following them and lead the line out when they come to the end of the arches.
Note: When the couples do the about face they turn individually and do not change sides of the line.

Build-up: The couples come down the center of the hall. Upon reaching the end of the hall one couple goes left and the next goes right etc. When they meet at the other end of the hall, they come up to the front in lines of four. Then the lines of four go alternate directions as did the couples. When the lines of four meet they come down in eights. This process may be continued as desired, restricted only as time and room may limit.
Note: If the lines are made as long as possible and then stopped just as the first comes to the head of the hall, this makes an excellent formation for announcements, or they may be asked to be seated for recreational lingering or a program etc.

STEPPING OUT

Music: Stepping Out
 Formation: Double circle
 Position: two-hand, men's back to center
 Footwork: All on the left foot

Meas	Step	Description
1-4	Brush and grapevine	Step on left foot, brush right foot forward, brush right foot back across left instep, brush right foot, forward. Step to the side with the right foot, cross the left foot behind, step to the side with the right foot, cross behind with the left foot. Repeat starting on right foot.
5-6	Turn	With four slow steps (two cts to each step) turn left in a small circle until both the man and lady are facing counterclockwise around the circle.
7-8	Brush & stamp	Step on left foot, brush right foot forward, brush right foot back across left instep, brush right foot forward. Stamp three times in place, left-right-left.
9-16	Repeat 1-8	Facing counter-clockwise repeat the above. The grapevine will start with both partners moving out, then back in. On the turn, end again facing counter-clockwise around the circle.
17-18	Walk	Walk forward with four slow walking steps.
19-20	Circle	Step forward with the left foot on count one. On counts two, three, and four, make a small circle on the floor with the right foot. Stamp three times in place, right-left-right.
21-24	Repeat 17-20	Repeat
25-32	Repeat 1-8	End turn with men's backs to the center.

SPANISH FLEA

- Right kick
- Left kick
- Grape-vine on right foot (turn 180° on last kick and kick left foot)
- Grape-vine (start on left foot)
- Right kick
- Left kick

HILLBILLY MIXER

Record: Hi Hat 801

Formation: double circle, men on the inside
 Position: Full open, men on inside facing line of dance.
 Footwork: Opposite, (steps described for men)

1. Walk and two step Walk two steps forward (L, R) step forward left, close right to left, step forward left.
2. Repeat above starting on right foot. End facing partner.
3. Side point Step to side with left, point right across left. Step to side with the right and point left across right. Repeat.
4. Back away Back four steps away from partner. (L,R,L,R)
5. Walk forward to the next partner to your own right. (L,R,L,R)

Easy version of the above:

1. Walk Walk forward eight steps starting on man's left and lady's right foot.
2. Side point Same as number 3 above.
3. Two step-Turn Turn to left and turn to new partner (originally to your right) in four two-steps.

WHERE TO ORDER RECORDS

Yates Record Service
 436 1/2 E 4th South
 Salt Lake City, Utah

SPANISH FLEA

Music: Spanish Flea
Record: A&M 792
Rhythm: 4/4

Formation: Single Circle
Position: Individual
Footwork: None (use hands)

Start with the left foot forward and the weight on the right foot.

Measures	Step	Description
1-4	Rhythm	Bunce slightly on the right leg tap the left toe.
5	Clap	Clap both hands to right hip twice, then clap hands together.
6	Miss	Pass right hand over left fist twice, then pass left hand over the right fist twice.
7	Fists	Hit fists together twice with the right fist on top, then twice with the left fist on top.
8	Elbows	Hit right elbow with the left fist twice, then hit the left elbow with the right fist twice.
9-10	Swish	Pass both hands to the right side, then up to shoulder level, pass one hand on each side, then back up pass both hands to the left side, then back up, and finally pass one hand on each side and back up.
11-12	Twirl the rope	Twirl right hand above head as if twirling a rope. (four counts) repeat with the left hand. Note: The second, third and fourth times through the left hand twirls for four counts.
13-14	Swim	Imitate the action of swimming for eight counts.
15-16	Chug-Clap	With both feet together, chug backwards on the first count and clap on the second count. Repeat three more times.
17-18	Hitch-Hike	"Hitch-Hike" with the right hand for four counts then with the left hand for four counts. (Cont.)

CROSS THE BRASSOS

Kalox #107

You all join your hands and you circle
 Circle left, go round the ring
 Do-sa-do your corner, back to back you go
 Men star left one time.

Star promenade with your partner
 Four ladies back tract twice around and then
 Second time you meet do-sa-do her
 You bow and a right and left grand
 Just cross the Brassos in Waco
 Swing you'll make it by dawn
 Promenade her by Waco then swing
 Her in old San Antone

SOME DO, SOME DON'T

MacGregor 940

Intro Break Closer

Do-sa-do your corner it's back to back you know
 Then you swing your partner twice around you go
 All join hands, circle right around the ring
 Circle right around the ring now hear me sing
 You circle right --Don't take all night.
 Allemande the corner lady promenade your own
 Ask her to be your true lover
 Some do, some don't, some will, some won't

Figure

Four ladies chain go straight across the ring
 Chain 'em back it's the same old thing
 All join your hands circle eight around the ring
 Circle eight around the ring until you hear me sing
 Left Allemande, walk by your own
 Then you swing the next lady, promenade her home
 Ask her to be your true lover
 Some do, some don't, some will, and some won't.

SOMEBODY ELSE'S DATE

Blue Star 1557

INTRODUCTION CLOSER

You all join hands and you circle
Circle left around the ring you go
Allemande left grand around the ring you roam

When you meet with your maid you promenade her
Take you lady right back home and swing
You swing awhile with your sweetheart
'Cause she's nobody else's date

FIGURE

Head two ladies chain right on over
Head two ladies chain back again
Do-sa-do your corner, come back and find your own
Swing your honey once or twice around

Well you all join your hands and you circle
Then swing your corner lady twice around
Then promenade with this sweetheart, but she's
Somebody else's date



HURRY, HURRY, HURRY

Windsor 4105

INTRODUCTION

Everybody swing your corners, boys, swing 'em high and low
Swing the next girl down the line don't let her go
Now go back home and swing your own, swing and swing and swing
Then promenade your pretty girl round the ring

FIGURE

First old couple lead to the right, circle four hands round
Leave her there, go on to the next, circle three hands round
Take that couple on with you and circle five hands round
Now leave those four and join the line of three
The ladies chain across the hall, but don't you dare return
Now chain again along that line, just watch 'em churn
Now turn and chain across the hall, don't let 'em roam
Now chain the line and swing your honey home

BREAK CLOSER

Allemande left with the old left hand, and around the ring you go
It's a grand old right and left, boys walk on the heel and toe
And when you meet that gal of yours, just do-sa-do
And then you promenade that pretty girl back home

Called by Mike Early



JOSE'

Blue Star 1031

Figure

Senoritas promenade go inside of the ring
 Home you go and swing, Senor you swing
 Allemande left that corner, Do-sa-do your own
 Senor, star by the right, It's once around you roam
 Pass your own and take the next, That corner lady swing
 Swing that Senorita then promenade the ring
 Hasta La Vista, Hasta La Vista, Jose' done and gone
 Singing Ay Yi Yi Yi, How he'd carry on

CANDY STORE LADY

Wagon wheel 8146

Well you bow down to your partner and to your corners all
 Allemande left with your left hand and now the old Gee Haw
 It's grand right left around the ring and when you meet your own
 Do-sa-do back right out get ready for the heel and toe
 It's heel and toe to the center and heel and toe it's out
 Heel and toe it's in heel and toe and promenade
 Promenade her and serenade her
 She's the little girl that runs the candy store.



NINE PIN SQUARE

INTRODUCTION

CALL

First and third gent circle the nine pin (once around)
 Swing your own when you get home.
 First gent out and swing the 9 pin,
 Run away home and swing your own.
 The second gent out and swing the 9 pin,
 Run away home and swing your own.
 The third gent out and swing the 9 pin,
 Run away home and swing your own.
 The fourth gent out and swing the 9 pin,
 Run away home and everybody swing.
 All four ladies circle the 9 pin.
 All five circle with the 9 pin.
 Everybody swing the nearest thing.
 Allemande left and a grand right and left.

Continue with the 2nd and 4th,
 Continue with the 3rd and 1st,
 Continue with the 4th and 2nd.

Dance may be ended by calling --

All four couples circle the 9 pin.
 Take her off the floor, that's all there is
 There ain't no more.

Called by Leila Steckelberg

HORA

The Hora may well be called the national dance of Israel. The Hora step is the basic step of dances in such countries as Greece, Romanis, Bulgaria, Yugoslavis, etc. It is, therefore, a dance that all folk dancers should learn.

Opening Formation

A circle of dancers, no partners, hands on each other's shoulders.

Step to left on left foot. Cross right foot in back of left, with weight on right. Step to left on left foot and hop on it, swinging right foot forward. Step-hop on right foot and swing left foot forward.

This same step is repeated over and over again. The circle may also move to the right, in which case the same step is used, but beginning with the right foot.

The dance often begins with the dancers swaying in place from left to right, as music builds up. The dance gradually increases in pace and intensity. Shouts accompany the dance as dancers call to each other across the circle.

ZIOGELIS

"The Grasshopper," as most students know this, is another introduced in this country by Vyts Beliajus. This, like so many Lithuanian dances, is an occupational dance--telling a harvest story. The two-step portrays the romancing of the grasshoppers as they move through the rye.

Pronunciation - Zhyo-ghya-lis

Nationality - Lithuanian.

Record - Folkraft Flo52B

Steps - Grasshopper, two-step, two-step balance.

Formation - Two sets of 3 people facing each other, M in center with arms around waists of W on each side. W's inside hand on M's shoulders.

Pattern in Brief - Chorus (grasshopper step)

1. Elbow swing and change sides. Chorus.
2. W slide across. Chorus.
3. Arches: M to R side, W arch across and back. Chorus.
4. Trio arch: R hand high, LW under. Chorus.
5. Circle 3, L and R. Chorus.
6. Circle 6, L and R. Chorus.

PATTERN

I

Meas

- 1-8 Chorus. Grasshopper step: All start with R ft, step fwd with 2 two-steps. Finish the second by bending the L knee in a fwd dip. Starting with R ft, do 2 two-steps bwd, ending with a dip. As you dip fwd, the body leans fwd. As you dip bwd, the body leans back. Repeat meas 1-8.
- 9-12 W on M's R moves into center, hooking R elbows to turn one and one-half times and change sides. This takes 4 two-steps. W on M's L and M do two-step balance in place (step R, change weight, step L, change weight).
- 13-16 Repeat meas 9-12, with W on M's L changing sides.

II

- 1-8 Chorus.
- 9-12 W on M's R side face M, slide back to original position passing opposite lady back to back. M and L W two-step balance.
- 13-16 Repeat meas 9-12, with L-hand W sliding to original place.

III

- 1-8 Chorus
- 9-12 M move to R as though standing on side of a square. (m slides in front of R W 4 slides.) W join hands (inside) and change sides with W in set #1 making an arch as W in set #2 dive under the arch. Turn in toward your partner and two-step back to place with W in set #2 making the arch. M two-step balance for 4, then slide back to place.

IV

- 1-8 Chorus.
- 9-12 4 two-steps. M makes arch with R W high, L W goes under as W cross in front of M. M follows L W under arch and the set is facing out.

13-16 Repeat meas 9-12, with L hand high and R W under, M follows R W and set faces center again.

V

1-8 Chorus

9-12 Join hands in a circle of 3 and move CW with 4 two steps.

13-16 Reverse circle of 3 and move CCW with 4 two-steps.

VI

1-8 Chorus

9-16 Join hands in a circle of 6, moving CW with 4 two-steps. Reverse for 4 two-steps and end by swinging arms fwd and up and yelling HEY.

Hints for Learning:

This dance can be memorized in pairs. In the first two figures, the ladies change sides. The next two figures are arch figures. The last two are circles.



KALVELIS

Kalvelis, a dance of the middle nineteenth century, originated in Lithuania soon after the polka was introduced there. It represents a transition between the older, slower dances and the new spirited ones that adopted the polka. Kalvelis means "little smith", and the hand clapping in the refrain represents the striking of hammer on anvil.

Record - Folkraft 1418 Step - polka
Formation - Single circle, W on R, hands joined.

- Pattern in Brief.
1. Polka in circle R, then L. Chorus.
 2. W into center and out, M into center and out. Chorus.
 3. Grand R and L. Chorus.
 4. Polka with partner around circle. Chorus.
 5. Polka anywhere.

PATTERN

Meas

I

- 1-7 Beginning R ft, polka in circle to the R for 7 polkas.
- 8 Stamp three times, L, R, L.
- 1-8 Repeat meas 1-8, moving to the L.

Chorus

- 9-10 Face partner, still in single circle. Clap R hand into own L hand (as though hitting an anvil), clap L hand into own R, clap R hand into own L, clap L hand into own R (clap on each count).
- 11-12 Hook R elbows with partner and turn once around with 4 hop-steps or 2 polka steps.
- 13-14 Repeat meas 9-10.
- 15-16 Hook L elbows with partner and turn once around with 4 hop-steps or polka steps.
- 17-24 Repeat meas 9-16.

II

- 1-3 Facing center of circle, W dance 3 polka steps toward center of circle.
- 4 Stamp three times turning R to face partner.
- 5-7 Polka back to place with 3 polka steps.
- 8 Stamp three times turning R to face center.
- 1-8 Repeat sequence of 1-8 with M going into center and back. Use a more vigorous step and heavier stamping.
- 9-24 Chorus

III

- 1-8 Extend R hand to partner in single circle for grand R and L. Pass one person per polka step.
- 1-8 Repeat. Take person for chorus at end of last meas.
- 9-24 Chorus.

IV

- 1-8 In shoulder-waist position, 8 polka steps around the circle, turning CW as you progress CCW.
- 1-8 Repeat polkas.
- 9-24 Chorus.

V

Polka anywhere around the room with partner until end of record.

DOUDLEBSKA POLKA

Nationality - Czechoslovakian

Record - Folk Dancer MH3016

Steps - Polka, walk.

Formation - Couples in shoulder-waist position any place on floor.

Pattern in Brief - 16 polkas in LOD

2. Form stars.

M in circle face center and clap while W polka around outside.

4 Repeat entire dance.

PATTERN

Meas

1-4 Introduction, no movement.

I

1-16 Take 16 polkas, LOD, anywhere on the floor. Partners turn CW as they move CCW around the dance floor.

II

1-16 M make a L-hand star, retaining hold of partner with R arm around her waist. W's L hand is on M's R shoulder. (It is preferable to make many small stars rather than one large star. If all M go into one star, it is necessary to put L hands on L shoulders of M in front.) Walk around singing "Tra-la-la-la-la-la" to the rythm of the music.

III

1--16 M face center and clap own hands twice on cts 1, &. On ct 2, extend hands to side and clap hands of M on each side once. W reverse LOD (CW) and take 16 polka steps around the circle of M as they clap. When the music starts over, W dances with the M in front of her as he turns to find new partner.

Repeat entire dance with new partner.

Hints for Learning

An easy way for the class to learn the polka is to form a single circle, facing the center. Then do the following: (1) Slide six times facing center of circle, turn R with a hop and slide six times facing the wall. Turn L to face center and repeat this sequence. Use the same techniques, doing only 4 slides, then do it with only two slides. (2) Perform the two slides progressing CCW around the hall. (3) Repeat the second routine in time with a polka record. While practicing the step, slowly eliminate the definite turn from center to wall.

TANT' HESSIE

Tant' Hessie, a South African dance meaning "Aunt Ester's white horse."

Record - Folkraft 337-006B

Formation - Double circle, partners facing, M on the inside.

Steps - Walk and buzz-step turn.

Pattern in Brief-

1. Walk fwd 4 (R shoulders), walk back 4 in place.
2. Walk fwd 4 (L shoulders), walk back 4 to place.
3. Do-sa-do (Pass R shoulders) with 8 walking steps.
4. Do-sa-do (pass L shoulders) with 7 walking steps.
On 8, step L and yell HEY.
5. In shoulder-waist swing position, turn for 16 steps, using dip down on R, up on L.

Repeat entire dance, moving L to a new partner.

I

Meas

1-8 Introduction, no action.
1-2 Beginning L, walk 4 steps toward partner with R shoulders adjacent (forms single circle).
3-4 Walk 4 steps back to place.
5-8 Repeat action of meas 1-4 with L shoulders adjacent.

II

1-4 Do-sa-do with your partner with 8 walking steps, passing R shoulders
5-7 Repeat meas 1-4, passing L shoulders.
8 Step toward partner on L ft, extend arms, and call HEY.

III

1-8 Swing with partner, take shoulder-waist position, and then step so that R sides are adjacent. M moves L hand up to hold W's upper R arm. Starting on R ft, buzz-step turn CW with a slight dip on the R ft (it has the feeling of down-up-down-up). End swing with M's back to center of circle.

Repeat entire dance, with M progressing to W on his L.

Hints for Learning -

Tant' Hessie offers a chance to experiment with a basic walk. The music invites a slight swagger and a natural swinging motion of the arms. This is also one of the finest dances for getting acquainted with classmates.

TANT' HESSIE

Tant' Hessie, a South Afrian dance meaning "Aunt Ester's white horse", was presented at the University of the Pacific Folk Dance Camp in 1962 by Huig Hofman of Antwerp, Belgium.

Record: Folkraft 337-006B (2/4 time).

Formation: Double circle, partner facing, M on the inside.

Steps: Walk and buzz-step turn.

Pattern in Brief

1. Walk fwd 4 (R shoulder), walk back 4 to place.
 2. Walk fwd 4 (L shoulders), walk back 4 to place.
 3. Do-sa-do (pass r shoulders) with 8 walking steps.
 4. Do-sa-do (pass L shoulders) with 7 walking steps. On 8, step L and yell Hey.
 5. In shoulder-waist swing position, turn for 16 steps, using dip down on R, up on L.
- Repeat entire dance, moving L to a new partner.

MAYIM, MAYIM

Mayim, Mayim, which means "water, water" is danced the world over, according to a statement by Rickey Holden after his tour around the world. The dance depicts the significance of water in the dry land of Israel.

PRONUNCIATION: Ma-yeem.

Nationality: Israeli

Record: Folkraft 1108A (4/4 time). Steps: Grapevine, run, tap-step.

Formation: Single closed circle facing enter, hands joined and held low.

Pattern In Brief

1. Grapevine.
 2. Begin R, move to center with 4 runs, back out 4. Repeat
 3. Move CW, 4 runs, face center on ct 4.
 4. Tap toe and clap.
- Repeat entire dance.

ALUNELUL

"little hazelnut"

Pronunciation - Ah-loo-neh-loo Nationality - Romanian
 Record - Folk Dancer MH1120 Steps - Sideward step, stamp.

Formation - Single circle, facing center, with hands on the shoulders of the person next to you. Keep facing center throughout the dance.

Pattern in Brief - 1. Five steps and two stamps.
 2. Three steps and one stamp.
 3. Step, stamp; step, stamp; step, stamp, stamp.

PATTERN

Measures

I

1 - 2 Step R to side, cross L behind R, step R to side, cross L behind R. Step R and stamp L heel beside R twice (no weight).
 3 - 4 Repeat, starting with L ft and moving to L (opposite footwork).
 5 - 8 Repeat from beginning.

II

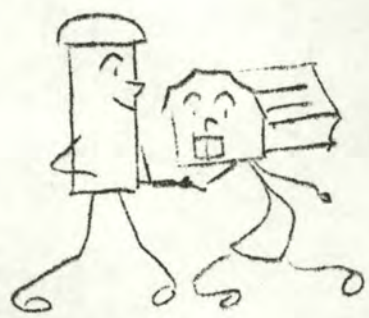
1 Move R by stepping R, crossing L behind, and stepping R. Stamp L heel.
 2 Move L by stepping L, crossing R behind, and stepping L. Stamp R heel.
 3 - 4 Repeat meas 1 and 2.

III

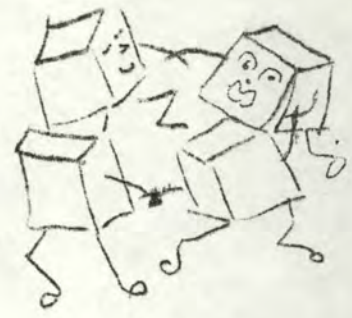
5 - 6 In place, step R, stamp L, step L, stamp R; step R, stamp L twice. Repeat action with L, stamp R, step R, stamp L; step L, stamp R twice.
 7 - 8 Repeat meas 5-6.

HINTS FOR LEARNING

This is a good dance for learning to move lightly on your feet as you progress sideward. The stamps are light, and the entire dance should look effortless as you perform it. Remember to listen carefully to the music.



1954



SQUARE DANCE

DID YOU EVER SEE A BARN DANCE?

(WHO WROTE IT??)

(With apologies for cutting parts out

To all you beginners--wherever you are,
Be patient with us who have gone this far.
If we seem reluctant to dance in your square,
It's not because of the people there;
No, it's only because it reminds us now
Of those hectic days when WE didn't know how.
But don't you give up, your day is due;
You can see now what we've been through.
So let's all have fun and forget our share
Of the mess we made in our very first square.

Well I remember; I'll never forget,
What a mess we made in our very first set.
It's "Sets in order." the caller cried,
We dashed to the floor, just bursting with pride.
We stood in a square like he told us to,
Then waited to hear what next we should do.
He explained the dance 'till he thought we knew,
Then called it slow and walked us through.

"This is all very easy," the caller said,
"If you'll just listen and use your head.
....If you get lost in the middle of a square,
Just "go back Home" and stand right there..
Then begin again with a brand new start."
I wanted to laugh, but I didn't dare,
'cause who could get LOST in a ten-foot square?

The music began, and here was the call...
There wasn't a call I could recognize.
Confusion reigned in our little sphere,
With everyone running, but going nowhere
To swing someone who wasn't even there!
The bodies of folks just ceased to be,
And legs and hands were all I could see!
I just reached out for the nearest one
And it spun around me and then it was done....
Left me standing there, all alone.
I couldn't see why this was fun! flopped!
The music stopped-- a moron could see our square had/
I looked around---- there wasn't a person standing the
Who'd started with me when we formed our square!!!!

Perspective by Bob Benson (March 1963 "Action")

God and I raised a flower bed.
 He really did the most
 I guess.
 We used
 His soil
 His air,
 His water,
 His life,
 His sun.
 My part seemed so trivial that
 I said,
 Lord, You take those bulbs and
 make them grow
 right there in the box
 out in the garage.
 You don't need me, Lord,
 You can do it by yourself.
 Oh, no, He said--
 I want to do My part,
 I'm waiting to begin,
 But you must do yours, too.
 You'll have to
 dig the bed,
 bury the bulbs,
 pull the weeds.
 So I did my feeble part.
 And God took that bulb--
 burst it with life,
 fed it with soil,
 showered it with rain,
 drew it with sunshine
 Until we had a beautiful flower.

And then He seemed to say,
 Your life is like a garden
 and if you'd like, we'll make it
 a beautiful thing.
 I'll furnish, He said--
 the soil of grace
 the sunshine of love,
 the rains of blessing,
 the wonder of life,
 But you must do the diggin'.

Lord, I said, you just go ahead,
 Make me what You want me to be
 make me a saint,
 give me great faith,
 fill me with compassion.
 Oh, no, He said, you've got to
 keep your heart tilled,
 hoe the weeds of evil,
 chop away the second-best.
 I'll make you anything

Pure
 Clean
 Noble,
 Useful,
 Anything you want to be--
 But only if you dig.



"One can think happy thoughts, say happy things, and seek in every way to put joy into people's lives. The more enthusiastically you do this, the more strength you will give to others, the better you will help to make the world, and the more surely you will keep your own spirit high." Dr. Norman Vincent Peale.



There is no better way to describe the activities of another CHAT than to quote from the CHATOBLAB of Marcia Skaer, editor, that "all the Super Seeds of the N.W. turned their backs on the dubious delights of civilization and forsook their Beauty-rest mattresses and electric heat AND T.V. sets to attend the Annual Harvest at Chatcolab. There was quite a collection of old sturdy stock and also a few young sprouts that will bear close watching

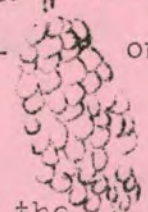


Doc Stephens, Chairman, was feeling his oats and sowing a few wild ones as he rushed about getting camp under way. Don Clayton arrived hale and hearty for he never seems to wither on the vine. He surprised us all this year by importing a tender young blossom from Germany-- Anka Gerdes.

Dwight Wales arrived beating his drum and gung simultaneously and is still going strong.

Charlie Scribner looked fit to be tied as he chugged in with his assortment of feathers (swiped from the finest chicken yards in St. Maries). If you wander down to the lake and smell coffee, join Charlie. If you don't smell anything, Charlie isn't there.

If you see Don Dodd with his arm around someone other than his wife, it isn't that he's over-
amorous-- it is just that he is so thin he feels more secure anchored down to something solid.



The absence of "curtains" is evident in the cabins, but I have decided that most have reached the age where if they all remove their bifocals, there will be no invasion of privacy."

In spite of the fun in many areas, including Chatcolab's own Hootenany Discussions sessions produced much food for thought.

WHY VOLUNTEER... Competition IS Character building
Discussion on WHY ARE YOU HERE?

...a need for experiences that one does not get at home; Ideal living condition that allows us to relax and be ourselves. No pressures from the outside world. With people of common interest.

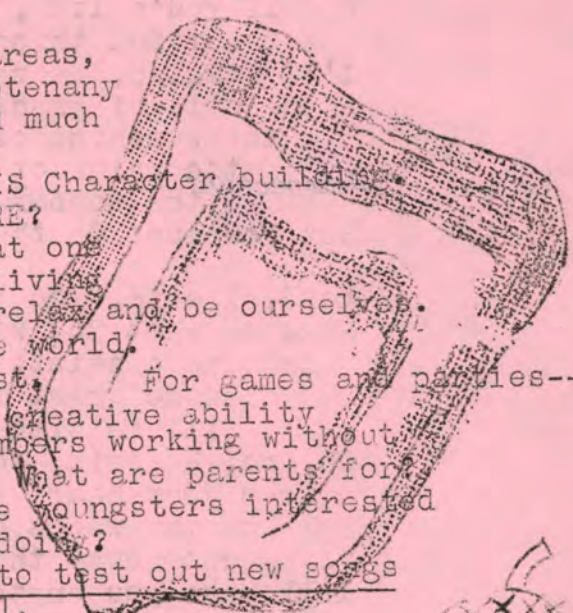
Use of natural resources and creative ability. For games and parties--
How do you get young club members working without crabbing? More leaders! What are parents for?
How can a new leader keep the youngsters interested until she knows what SHE is doing?

A sin fest isn't a workshop to test out new songs like the book said...Oh, well,

Mistakes are fun sometimes and part of a big job put out by many willing hands at CHAT.

*The seeds of hope
Are sown by many hands.*

Festival of Lights was the Wedding Party (India style) theme.



Leadership Experience in Organizing and Conducting
Social Activities

Leila Steckelberg
Recreation with Youth Groups

Social recreation is any social occasion where people get together for fun and fellowship; to play, to dance, to laugh, to compete in the spirit of a game, to join in the theme of a party.

This social occasion may be at any age level from two to one-hundred-- may be any age separately, or all ages together. It may be any size from a handful of friends at home to a group of several hundred at a conference or camp. It may be any length from thirty minutes of games to a three-hour dance or rally. All have one thing in common--a group of people who have the same general interest in sharing some time together in one or more activities.

The party-type recreation is not a special luxury for the few far down on some priority list. Rather, it is one of the most needed mediums for healthy personality development in our modern day. It offers a necessary balance to one's work life, as it promotes and teaches wholesome self-expression in a group, encourages the development of creative talents, gives constructive release of tensions, offers many opportunities to gain a sense of being accepted just for what you are, and all in a gay and friendly atmosphere. A good party may not always be an educational program as far as providing intellectual stimulation and factual knowledge, but a good party never fails to educate one's emotions by helping the participant to experience more confidence in right human relationships with others and with himself. And who of us can deny this need for people to learn cooperative, friendly, intermingling socially. It is an art that requires much practice and participation in wholesome, friendly, and democratic situations.

Having a party doesn't mean that you have to spend a lot of money or hours making decorations and favors, nor does it have to come on some special day. A good party is merely any social recreation centered around one idea or theme. It is a program of events that is unified, has movement gives new twists to old games, stunts, or dances, provides friendly mixing, offers variety in group participation, comes to a climax and tapers off to a mellow close.

When you volunteer, (or someone asks you), to help plan a party, you need not be apprehensive. One of the great educational experiences in democratic living is to serve on a party-planning committee. Many committees have more fun getting the ideas and doing the planning than those who finally attend the "super" affair itself. This fact in itself reveals one of the key secrets to a successful party; that is, that the more the committee and the leaders can do to get those attending the party to help make it, the more fun they will have! The success of a party is to a large degree dependent upon how many people are involved in "putting it on."

The only prerequisites for being a successful and productive member of a party-planning committee are a genuine interest in, and love for all people, a liking for parties, and, most of all, boundless enthusiasm!! A knowledge of the principles and techniques of planning and conducting social recreation will be a great help in bolstering confidence in your abilities and capabilities. In order to be a relaxed leader, it helps to be aware of leadership techniques for planning well, choosing and arranging materials carefully and the conducting of activities for the enjoyment of all. Only you can provide the prerequisites; some of the principles and techniques I shall attempt to bring to you here.

2--Recreation with Youth Groups (continued)

Good parties are not automatic--they don't "just happen." Just getting people together is not enough. This need not be frightening, however, since it does not take a magician to provide the ingredients necessary. Good parties need to appear relaxed and effortless. This means planning down to the smallest detail. A well--planned party agenda, with dependable and enthusiastic people on hand to help, and everything ready to go well before the party begins, means security for the leader and results in a relaxed, smiling happy person who can proceed with confidence. The result will be genuine enjoyment for the guests and the leader as well. It is also the responsibility of the leaders to create an atmosphere where the guests will be at their best. Under certain circumstances and atmospheres, people are shy, self-conscious, afraid, or inhibited. Under other circumstances and different atmospheres, these same people are friendly, relaxed, and cooperative. They are happy, contributing, and spontaneous. It is the objective of the planning committee to find the right combination of circumstances to set the stage. PLANNING FOR, and WITH, EACH SPECIFIC GROUP of PEOPLE is the magic formula for any party-planning committee. Finding the right circumstances is a matter of answering a few questions and building the party around the answers.

1. THE TYPE of party will be determined by:

A. WHO will be attending?

- 1. Age of participants?
- 2. Sex of participants?
- 3. Proportion of men, women, children?
- 4. Abilities or limitations of participants
- 5. Special interests of participants?
- 6. Prejudices, if any?
- 7. Size of the group--number attending?
- 8. Type of group: (Church, 4-H, etc.)
- 9. Experiences this group has had.
- 10. Do they know each other?

B. WHAT IS THE OCCASION for the party?

- 1. Why is the group getting together? Will help set the theme.
- 2. How will they be dressed?
- 3. What type of party will it be?

C. WHEN is the party being held?

- 1. Time of day?
- 2. Season of the year?
- 3. Weather?
- 4. How long will it last?
- 5. Will party include a meal of some kind of refreshments?

D. WHERE will party be held?

- 1. Location? (Indoors? Outdoors?)
Size of facility? Kind of place?
- 2. Facilities available?
 - a. parking?
 - b. hanging wraps?
 - c. Lavatory?
 - d. Fireplace, etc.?
 - e. Electricity?
 - f. Heat & ventilation?
 - g. Kitchen facilities?
 - h. Chairs and tables?
 - i. Waste baskets
 - j. What is the floor like?

3-- Recreation with youth groups: (continued)

- 3. What equipment is available?
P. A. system? Record player? Piano?
- 4. Regulations?
How early can you get in? how late to stay?
(Any cleanup requirements, or decoration regulations?)

E. How much is the budget? Its resources?

II. THEME (The theme is an idea or hook on which to hang a variety of spontaneous and interesting ideas and events.)

Where does the theme originate--past, present, future; History-- events or people? Activities, sports, circus, Occupations? Geographical areas (Countries, customs, traditions, celebration dates or days? Fiction or make-believe? seasons, nature?

WHERE DO THE IDEAS COME FROM?

- 1. Sometimes an already determined by the occasion.
- 2. Brainstorming (saying the first thing that comes into your head whether it makes sense or not).
List ALL ideas suggested, eliminate by democratic procedures.
- 3. Make final decision on mutual interest (even combine themes)

III. PARTS OF A PARTY

A. BUILD-UP -- to create enthusiasm, to stimulate interest to want to come to the party.

INVITATIONS, POSTERS, SIGNS, ANNOUNCEMENTS (radio and TV for public events sometimes free)

State clearly the date, time, place, theme; whether the guest is to wear costume or bring anything special.

Should have element of mystery or surprise. A clever committee will create a variety of things to keep interest alive and stimulate "looking-forward" to the party.

B. ATMOSPHERE -- to create more enthusiasm.

Decorations should accent the theme and be appropriate; need not be elaborate, gaudy, or expensive. May be done pre-party activity, or ahead of time by committee.

C. PROGRAM -- the program IS the party!

- 1. The program is concerned with:
Choice of activities -- what kind, how many, order of events.
- 2. Transition from one activity to another.
- 3. Relation of activities to the theme -- change the names of activities (games, dances, etc.) to suit the theme.
- 4. Appropriate activities according to "who" is attending.
FUN! FUN! FUN! ENTHUSIASM! ENTHUSIASM!

4--Recreation with youth Groups: (continued)

Program continued:

2. The program may be made up of any, or all, of the following activities:

GAMES: Ice breakers, defrosters. Get-acquainted. Mixers. Active. Quiet. Delays. Pencil & paper. Musical.

DANCES: Western-Squares. etc., Popular, Interpretive.

PRE-PARTY ACTIVITIES: something easily and readily provided to participants, with very little explanation necessary, as they arrive. Don't let your guests have a moment of bewilderment about when the party will begin--it has begun the moment the first guest arrived! These activities must be of the type that can be used for any number of people; does not upset the whole group when a new person arrives; and is easily terminated.

1. Decorations 2. Costumes 3. Name tags 4. Competitive types of things such as each group building something pertaining to the theme of the party -- such as a space vehicle for travel on the moon, dressing another member as a scarecrow, animal, etc.

GROUPS should be kept small so that they may get acquainted if need-be, and share the fun rather than be isolated:

Contests, entertainment, skits, stunts, music, singing, slides and films (and equipment needed!) stories, visiting.

3. Preparation of the program--some general leadership directions
 - a. have a definite program planned; however, be flexible and have substitute activities available, and be willing to change if necessary.
 - b. An hour and a half is plenty of time for a program of organized social recreation activities especially if the activities are quite active.
 - c. Always plan more activities than you can use, for something may not prove popular and you may want to change activities sooner than you expected, or some may not take as much time as you planned. On the other hand, some activities may take longer than you planned, so be willing to drop or skip some of the program--don't drag it out to the bitter end!
 - d. A pre-party type of activity should come first in an organized program and should be the type which involves everyone--individually or in groups--as soon as they arrive.
 - e. The second activity should be one which includes everyone together as a group. This may be a get-acquainted, ice-breaker, or mixer type of game or dance, and should be lively, fun, and one of the leader's surefire activities since this event can set the tone of the entire party.
 - f. The next activity should be in a similar formation but contrasting in terms of action--if the first was noisy and active physically, this one can be less active or more quiet. Be sure to have something at the beginning to get everyone started and with a certain laugh--active participation will usually take care of itself after that. Do make it easy for late-arrivals to enter into the activities by choosing those that are simple, and easy to start participating in at any stage of the game. Save the more complicated for later in the party.

5--Recreation with Youth Groups: (continued)

- g. Now a change of position or formation is needed. Plan for one activity to have some relationship to the next--winner of the last be captain or "it" for the next activity. Move smoothly from one activity to another with a minimum of time lost--but don't push! Confusion can be kept to a small degree if you can end one game in the formation required for the next activity, or use a game to get into the new position (Choo-choo, circles, Grand March, etc.)
 - h. Vary the program--use ideas from those listed previously....
 - 1. Active and quiet. 2. small group activities and whole-group activities. 3. Participant and spectator.
 - i. A climax activity should bring the whole group back together. This leaves the group happy or exhilarated from good participation.
 - j. The closing activity should be snappy and gay, including everyone. It should send guests home singing, laughing, and chatting about "a good time." Or, you may prefer a "tapering off" type of activity which will unify the group into a mood of fellowship. Real fun is not merely a surface feeling or a whimsical "fling." Good party fun goes deep into the heart of a person and brings to one some of that joy in friendly fellowship that one cannot help but someday realize to be his most priceless possession. A party committee would do well to do some experimenting with some short, but well conceived and planned, closing to their parties. A simple, ceremonial type of affair that takes ten or fifteen minutes and which, through music, poetry or simple dramatics, seeks to present (without preaching) a serious, or humorous but meaningful, note on the party theme may prove to be most effective.
 - k. Be sure that the closing activity is done in such a way that people are aware that this is the last activity without having to say "That's all folks!"
 - 1. Give some consideration to the order of events in regards to ease of setting up the materials. Do not run two consecutive events requiring different materials to be passed out.
 - m. When planning a party around a theme, any activity can be changed or renamed to fit into the atmosphere you wish to create.
 - n. Have a master list of events with leaders (and materials if needed) posted in some inconspicuous, yet accessible, place so that those who are going to lead can check at any time to see when they are due to perform.
- D. REFRESHMENTS** may be served any time, beginning, during--as a part of the regular flow of activities, or at the close. Plans include some activity leading into the serving and also for leading back into the other program activities, if served during the party. May be **PLANNED ACCORDING TO THE THEME**. Keep in mind the comfort of the guests, ease of handling and eating what is served.

SOME THINGS TO CONSIDER

From Mary Regan,
a former Labber.
for your own parties

Place Available () Space: Large, small?

LIGHTING: Adequate outlets () Any other props necessary?

VENTILATION: Good? Heat needed? Fans?

ARE THERE PROVISIONS FOR REFRESHMENTS (preparation or serving?)

CHAIRS: Movable? Stationary? Can you make noise?

DECORATIONS: Is the room clean? Attractive? Are you allowed to
put up decorations?

Need Piano? Stage?

Everything like you found it? Or better.

You are very essential to the happiness of the world.
Your little services to others may pass un-noticed but the sum
of all such helpfulness is what makes the world better today
than it was yesterday and builds up our civilization.

—Anthony Hope.

Small kindnesses, small courtesies, small consideration,
habitually practiced in our social relations, give a
greater charm to the character than the display of great
talent and accomplishments.

"STAY" IS A CHARMING WORD
IN A FRIEND'S VOCABULARY.
Alcott.

EVENING ACTIVITIES

THEME:

Buildup:

(TABLE FUN?)

(TEA TIME?)

Atmosphere:

PROPS USED:

Costumes?

Decorations?

Body of the activity:

(GAMES, DANCES, STORIES, STUNTS, CONTEST)

Refreshments:

Evaluation:

Sunday Night Party

GET ACQUAINTED: MYSTERY GUESTS Pre-selected people had something unique hidden on them (i.e.) shoestring not in shoe, match, one earring. Watch on right wrist, bobby pin in hair, class ring, etc.) Each guest was asked to identify these mystery guests by name. The first to find the names of all the mystery guests was the winner. (NEED pencil and paper)

FORM GROUPS: CABOOSE: Eight leaders were chosen and each went to a person of the opposite sex and introduced themselves. The leader then repeated the other person's name five times in the rhythm --slow, slow, quick quick slow, hopping with one foot extended, then the other. Then the leader turned around and the other person took the leader's waist and they went to a third person and repeated the action. (Alternate sexes if possible) When the people in the line turn around, the person who HAD been the Caboose becomes the new leader. (Each time the entire line changes individual positions)

JUST FOR FUN: Dumb Artists: A representative from each team is sent to the leader who tells the representatives a song title. Each representative then returns to his group and proceeds to draw a picture of the song title. When the group guesses the title, they sing the song. The first group singing the song is declared the winner. The team guessing the most song titles wins the game.

INDOOR SCAVENGER HUNT: Each team selected a captain. The game leader then asked for specific items, (a 1952 penny, a ladies shoe, a comb, etc.) Each captain then tries to get the object from his team and take it to the leader. A point is gained by the team whose captain first got the item asked for to the leader. The team with the most points wins.

See CEREMONY section for closing

Monday Night Party

COLORS!! Surprise!! FUBNNNNNN!!

All were present at the Basket Social held on Monday night. This "impromptu" affair was sprung on the other labbers at lunch that afternoon. The "Baskets" were of MANY varied shapes and sizes.. They ranged from curler-caps to old cookie containers. After every-one picked up their basket we all sat around and talking. Some new dances were taught. The high-light being the UN-TEENAGERS! They were taught (?) how to dance the GROOVY way. Many funny sights took place during those first few attempts. All in all, it WAS a GREAT SUCCESS!!

Mike and Janet led the dance "SPANISH FLEA"; "Bossa Nova"
Oh Johnny (Darrell & Nancy) Mod Dance (Kip & Mike)
Square Dance (Bruce) Nine Pin Square (Leila)
Mod Dance (Kip & Mike) Hurry, Hurry, Hurry Square (Mike.

TUESDAY NIGHT PROGRAM

THEME: Bum Jungle Jamboree

COSTUME: Original hats, and Bum costumes.

DEFROSTER: Filling in squares with other Labbers's hobbies, favorite T.V. programs, etc. (Prepared "in office")

GAMES: Labber's Lid (Musical chairs played by passing hats.)

Hobo Football: (German Football) WILD!

DANCES: Bunny Hop Salty Dog Spanish Fela

SIESTA: 2 minutes of darkness

DANCES: Horra Square Dance

ENTERTAINMENT: L I O N H U N T (games section)

3 Pigeons (song section)
Blue!

THURSDAY NIGHT PARTY

THEME: Ring of Fire

Participants: Nuts with rocks in their heads.

Time and Place: Spring time on this side of the Rockies and the other side of the appalachians.

Sometime AROUND 2000 hours (perhaps in or between that time) Some supercalifragical people ventured forth on on a perilous journey. Fearlessly they progressed from the wishing well on through the forest in a snake-like fashion. Advance warning had been given concerning numerous bull snakes which are known to eat other snakes. (What WAS Vern implying?)

Upon the safe arrival of these dauntless people and their wood, a "Ring of Fire" was discovered. A Song Fest and a Food Feast followed, along with the dance :Bingo. After that 20 courageous campers weathered the night and little Bill's jokes.

=====

At lunch one day D W I G H T told the story of N A P I, the name of the Blackfeet Indian's G.D.. Who used to roam in the forest, friends with creature and created. One day he laid down to rest. There were so many little mice in the forest, and they kept scampering all over him, not letting him res. Finally after several warnings, Napi became angry. "I made you small so your enemies could not catch you and no one would want to eat you.. I have been good to you, now you be good to me and let me rest. They didn't and scampered over him more than ever. He gragged at them and they all ran up the tree to hid in the pine cones. And that's why there are the tails and two hind feet of the mice.. in the Douglas Fir cones.

On Friday evening Labber families stood each other in a one inning game of softball. After the game everyone proceeded to the Rec. Hall where they were greeted and told where there were materials to decorate a family area.

A grand March was led by Diana McCrea in order to get the people separated into teams for the relay races.

First we had an opportunity to show our talents in co-ordination through a Balloon relay. This was demonstrated by Mike Early, Brit Gibby, and Tim Gill. Each team must have a balloon between their knees, races up to a specific place, returns and without touching the balloon with the hands pass it on to the next person. The first team to have all members carry the balloon wins the relay.

The next show of talent at our birthday party was the "Water Relay" which was demonstrated by Miriam Beasley. The object is to see which team has the most water in their bottle at the end of the relay. Each team has a pop bottle, a cup or a teaspoon and a pan of water. The first player fills his cup and runs and pours it into the pop bottle. He runs back and gives the cup to the next player and he does the same. After the first team is done then the water is measured. Obvious winners!

What is a birthday party without "Happy Birthday"? and a cake. The cake was decorated by the group which learned to decorate cakes as a free time project. Alice Berner was the teacher with all the equipment, and helpers were Rita Nordstrom & Marge Olson.

There were dances and after this all proceeded to the lake for the campfire.

HAPPY BIRTHDAY
CHAICOLAB

1968

MARDI GRAS

The door of Chatcolab is ever open to new ideas and experiences. For our traditionally festive Saturday and final night, we reached into the inspired and inherited folklore of our United States and came forth with MARDI GRAS. Mardi Gras is described by some as "Magic"--something apart from life itself--a sort of spirit belonging to everyone and to no one--as attitude when you meet no strangers. But however you describe it, it becomes a time of fun, fantasy, feasting and celebration.

The custom of Mardi Gras come to the United States and to Louisiana with the early French settlers, and was celebrated without organization in this country until the mid-eighteen hundreds when the Mystic Krewe of Comus was formed. This was a secret society who set the organized patterns for Mardi Gras which still influences the present pattern. They were responsible for the torchlight parade to the palace of "Comus", the God of Mirth, to pay him homage.

In the post Civil War era, Comus returned to the celebration of Mardi Gras, and was joined at this time by Rex, King of the Carnival, and the Knights of Monmus. King Zulu - the black King also arrived at this point.

Although the present day Mardi Gras has strayed from its religious origin, it is still somewhat tolerated by the church. The actual period of Mardi Gras begins on Twelfth Night (January 6th) and continues until the stroke of midnight on the Tuesday preceding Ash Wednesday---the Frist day of Lent. Fancy balls, dinners, and all forms of gala entertaining take place during this time, building up to the final big celebration and parade or this "Fat Tuesday before Fasting."

Our Chatcolab celebration began in the Recreation Hall where our Southern gentlemen and their ladies arrived rested and relaxed in all their camp created finery and appropriately masked, having utilized this final "unstructured day" to relax in the sun, fix hair and bathe with the essence of specially scented bath oils. Appetizers were served here to some music and dancing, prior to the parade to the dining hall which was resplendent in its Frence quarter flavor. The flower studded iron grillwork opened on the lights of the Crescent City, and we could hear merriment taking place already in the city streets. The guests of the dinner arrived first and were seated to await the arrival of the Royal Dignitaries and their ladies, and of His Diety, the God of Mirth, and His lady. They arrived with proper protocol----the God of Mirth preceding King Rex, but by no means to be outdone by the dramatic entry of King Zulu and His earthy subjects.

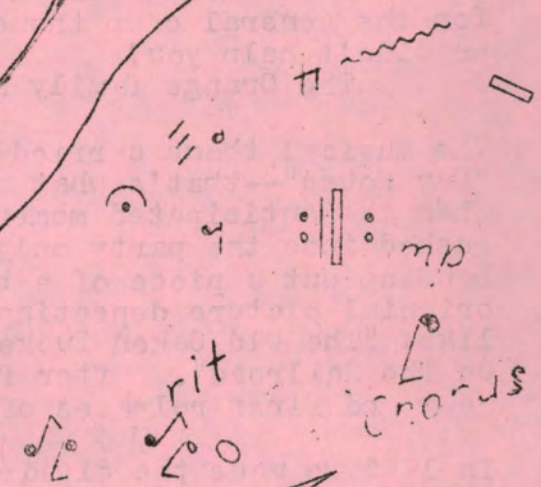
The gourmet menu exceeded the reputation of Antoinettes. No expense was spared to bring the program which began with an exhibition dance by the lovely southern belle, Joan, and her leading man Bruce. King Zulu, (type cast by Bruce #2) not to be outdone or overlooked, took equal time with one of his race, for a dance of contrasted interests. Time was then allotted for all the lovely ladies and their escorts to swing their pretty skirts, sometimes almost ankle high, to reveal sexy ankles.

Comus stepped in the group to dance with the lady of King Rex, and King Rex in turn, took the hand of Lady Comus. Scarcely had the last strains of this special dance ended, when we began to hear the peal of Church Bells, reminding us that the hour of midnight had arrived and with it, a Farewell to Feasting, and the beginning of Fasting.

King Zulu and his subjects, moved by the sounds of church bells, broke softly and with deep feeling, into the strains of Swing Low Sweet Chariot. It was then the door of the hall swung open to reveal a lighted cross, and the dynamic voice of our own Don with the "Holy City."



THE MUSIC OF FRIENDSHIP 1965



rit

mp

al fine

sf

sf


rit


f

D.C.

THE MUSIC OF FRIENDSHIP--1965

Family groups were made by the use of colors and a musical note.

 The # family had yellow as a color. Their motto was "B#, Always B# but never Bb."

 Cho Otta (Okta) family----Cho, an Indian word meaning one. Otta, a Swedish word meaning eight.

We're SUPERCALLAFRAGALISTECEXFIEALIDOCIOUS!!!!

We're Sweet Sixteen and never been missed!

(The Sweet Sixteenth's family)

Green was the color for the green troll singers family.

"Singing Trolls are Happy Trolls."

Theme for the Chatgales family was:

"Two songs in every heart".

"Be a friendly violet and never a shrinking violet" was the motto selected by the Friendly Violets family.

The Chatco Blues family had a most unusual saying, for the general camp theme: We would be blue if we didn't help you!

The Orange family named themselves "Oro Y Plato".

The musical theme carried over into the first evening's party. "Gay Notes"--that's what was flying around the Recreation Hall. When the anticipated moment for the party arrived everyone rushed into the party only to be greeted by committee members handing out a piece of a broken record on which was drawn an original picture depicting the title of one of the great classics like: "The Old Oaken Bucket", "On Top of Old Smokey", "Working On The Railroad". After finding the other pieces of the record, we heard first releases of the great classics.

In 1965 we made the divider pages for the notebook, mostly at meal time. These used various methods that could be applied to notepapers, cards, etc. One divider page was finger painting. So here is a recipe for cornstarch fingerpaint:

8 parts water
1 part cornstarch
coloring

Bring water to boil (colored slightly darker than desired paint). Dissolve cornstarch and stir two together. Bring water to boil again. Cooled paint will be slightly thicker.

"A gem cannot be polished without friction,
Nor man perfected without trials."

CHICKEN BARBECUE

Basting Sauce:

3 pounds butter
1 quart vinegar
1 1/2 quart water
salt-pepper

Barbecue Sauce:

1 gallon catsup
6 onions
1/2 bottle worchestershire sauce
1/2 cup brown sugar
salt-pepper

The secret of good barbecued chicken is keeping it moist and turning often while cooking. A cloth lined pair of heavy rubber gloves is best to wear while turning chicken. The chicken was cooked about an hour, turning and basting about every five minutes. Then the barbecue sauce was dabbed on and turned two more times. Barbecued chicken can be kept warm for several hours in a oil lined box.

WHEN YOU PLAN A CEREMONIAL -----

It will be more meaningful to both planners and final participants if it is original. One ceremonial would be truly fitting only one time because ideally, it would come being as a creative experience of a planning group out of the situation in which they find themselves and the situation would never again be repeated in exactly the same way with the same people.

We use ceremonials in order to recognize, or minister to the need for spiritual expression that is in each of us, and somehow, after a day that is full of fun and activity it seems fitting to take a few minutes to think of the nice things that have happened and together, finish the day. Ceremonials provide an opportunity to symbolize our deeper feelings about ourselves and our group, usually with verbalization of these feelings by people in the ceremony.

Perhaps the most important leadership quality necessary in planning a ceremonial is the ability to let the group work with ideas in discussion, until one idea "clicks" and everyone can see that this one is right, and this way is best. Quite often it'll take lots of discussing and there'll be much group frustration before the right one comes along. It would be so easy to pass out little "speeches" to everyone and certainly this is done often and can be impressive. But, how much more meaningful the ceremony, no matter how short, that originates on the spot from the real feelings of the people who are planning.

Ceremonies need not be only serious, but can be fun and light in nature, and still transmit the desired thoughts. Perhaps the most important single quality necessary to the planning group is sensitivity both to the needs of the entire group who will see the ceremony and in planning the details of the ceremonial so that the desired effect can be achieved in the best possible way.

Some questions to ask:

1. What does the group desire to express in the ceremony? Too many thoughts will be ineffective. What is the best way to say it?
2. How best can the transition from the evening's activities into the ceremonial be made, in order to change mood smoothly?
3. Where is the best place to hold the ceremony? The entire group can be moved without too much effort if another setting is desirable. (cont.)

- 4. What is the best way to symbolize the message?
- 5. How can we make the most of group feeling in the setting and in the positioning of the group in relation to the speaker and focal point of ceremonial?
- 6. How to best dramatize the ceremonial? Lights, water, music, and any other props are possibilities-- nothing need be excluded, and don't stick just to candles, because they're the most common!
- 7. What would be a fitting closing for the ceremonial? Don't forget that not only must the ceremony finish, but the group needs to know what to do next-- refreshments, go to bed, go home, or stay and sing for awhile.

Ceremonials are not just seen or heard or spoken, ceremonials are a feeling deep within a person that he can live and love in a worthwhile way and that this day has been a good one. And the most wonderful thing, perhaps, is that one knows that he is sharing this feeling together with the people around him as they sing the closing song.

You have seen, heard, and felt the ceremonials we have created at this Chatcolab. They are reproduced here for enjoyment in rereading and remembering, but we hope that you'll just take the feeling and leave the words and help others to discover the joy of doing their own, unique, ceremonials.

Gloria Johnson

THE BUSINESS OF THE DAY

Patience Strong

It's just the way we carry though
 The business of the day
 That makes and molds the character,
 The things we do and say;
 The way we act when we are vexed;
 The attitude we take;
 The sort of pleasures we enjoy;
 The kind of friends we make.

It's not the big events alone
 That make us what we are;
 And not the dizzy moments when
 We're swinging on a star;
 It's just the things that happen as
 Along the road we plod;
 The little things determine what
 We're really worth to God.

THEME:

MESSAGE:

SETTING:

TRANSITIONAL PERIOD

CENTER OF FOCUS

CREATING THE MOOD:

DRAMATIC EFFECTS

HIGH POINT

PARTICIPANTS

NARRATION:

ENDING:

WORK DETAILS:

SUNDAY NIGHT CEREMONY

The objective of the ceremony was to help acquaint labbers with the purpose and meaning of the Lab. Angelo Rovetto, Elaine Rovetto, Jim Beasley, Hazel Beeman, Ron Santeford, "Doc Roc" Stephens and Vernon Burlison participated by giving short talks. Bill Headrick and Dwight Wales showed a series of slides with comments on lab activities from past years.

The ceremony was presented with labbers seated in a semi-circle. The room was darkened. As appropriate songs (Marching to Preporia, Let Us Sing Together, et al) were sung, the CHATCOLAB candle was lighted. Brief talks were given as here summarized. Four smaller candles were lighted during the talks.

PURPOSE OF CHAT: We are here to develop further our leadership abilities. We believe that to do this most effectively, we must maintain an open-minded or experimental approach wherein we can share new ideas and try them out. We do this through discussions, through the planning and carrying out of many lab activities with help from competent resource people. The pre-planning, arrangements and administration are done by a committee elected by the labbers

IDEAS: The fascinating thing about ideas is that they are like this modern day. Like an atomic breeder reactor, ideas bring on more ideas. The meeting of people adds fuel to this cycle. Ideas create light (like this candle) but it is the light of new knowledge. Let's keep it living.

KNOWLEDGE: People do not live well in ignorance. Accumulation of knowledge and the recording of it in forms so that it can be re-used are the reasons man has been able to attain the present level of civilization and why advancement is being made at an ever accelerating pace. The leadership knowledge we are able to gain at CHAT will help us to do better jobs in our respective leadership jobs.

PHILOSOPHY: Chatcolab is an opportunity to develop and enlarge our philosophy of leadership. We all need a philosophy of life and leadership just to be with and work with people. So in this week may we find time to examine and build our philosophy.

HUMOR: At CHATCOLAB we intentionally have lots of fun-wholesome fun that is fun for everybody. It is desirable that everyone enjoy the week spent here because facing life with humor is conducive to good health, to greater satisfactions from the things we do, and to winning the cooperation of others.

FRIENDSHIP: Man is a social creature. He likes being among his own kind, especially with the sense that he is wanted. Fellowship is a very important substance of good living. Therefore, every attempt is made to make everyone

who comes to Chat confident that he is among friends. In the warm friendly atmosphere of Chat, in one week friendships are made that last for years. Remember to be friendly.

SHARING: (Note - A wood sculpture depicting the CHATCOLAB emblem was displayed in the light of the candles as this talk began.) The other ingredients of CHATCOLAB that have already been mentioned become really meaningful only when we share them. Through sharing our own ideas, knowledge, philosophy, humor and friendly actions, we not only enrich the lives of those around us but become the better for it ourselves.

PAST LAB ACTIVITIES: Sixteen selected slides brought lots of laughs.

CLOSING SONGS: No Man Is An Island, Kum Ba Yah, and Sing Your Way Home.

MONDAY NIGHT CEREMONY

"COUNT DOWN FOR TOMORROW" was the camp theme carried out at the somewhat humorous ceremony. A group of renowned scientists were observed about to launch a rocket which was supported by four legs. Each leg was labeled. One for personality, one for training, for communication, and the last one for cooperation. They turned and saw the crowd of on-lookers who had begun to sing "America, The Beautiful."

An introduction to this historic event was given by Jim Beasley who told the on-lookers that this Lab had spared no expense in that they had hired four of the world's top scientists to launch this rocket. These four had come from as far away as West Germany, Sweden, Russia and these United States.

Now is the time for the "count down". The chief scientist, Mike Early proceeded with the "count down", calling upon each of the four scientists for the "go" signal for the launching. Upon their assurance, the fuse to the solid fuel tanks was ignited, but, due to faulty calculation, the rocket failed to take off and finally fizzled out and toppled over. The chief scientist, in abject dismay, turned to the crowd of onlookers and gave this summation. Each engineer was willing to take the blame for his division which represented the names of the four legs. It was brought out that it takes all four of the supporting bases to make success. But in the event there could be a weak spot, the result then is "Back to the drawing board" to begin again and take a new route to conquer the problem.

Ceremony ended with Singing Time.

3.

TUESDAY NIGHT CEREMONY

UNDERSTANDING OUR FELLOW MAN THROUGH MUSIC: The general group was divided into four groups and each group sang a song representing another culture in our great society. While one group hummed "America The Beautiful" the other groups sang their songs, then, each group slowly joined the humming group until the entire group was singing "America the Beautiful". Don Clayton led several songs appropriate to the occasion, then the program was adjourned.

WEDNESDAY NIGHT CAMPFIRE

The campfire was held down on the beach by the public dock. A good time was had by all. The leader of the singing time was Mike Early.

SIMPLICITY

God's Loving Hand

God's loving hand is everywhere
On every busy thoroughfare--
On mountain heights, in valleys low,
On desert sands, in swirling snow;
On velvet green that clothes the hills,
In tender buds, and songbirds' trills;
And Summer, Winter, Spring and Fall,
God's loving hand directs them all!
The things we see, touch, know and feel
Prove God is present and He's real,
And Oh! how blest to understand
We're kept by God's Own loving hand!
--Jon Gilbert

I find a beauty in simple things,
A hill that echoes,
a shell that sings,
The morning rays
against the sky,
The evening shadows,
a butterfly.
I love the meadows,
clover sweet,
The farmer's field
of green gold wheat
The cadence of a bird
in flight,
The moon beside a cloud
at night....
But most of all,
a yellow rose,

STRANGERS--BIRTH

INTRODUCTION-----CHILDHOOD

ACQUAINTANCE

YOUTH

FRIENDSHIP

YOUNG ADULT

LOVE

MATURITY

TRANQUILITY

DEATH

Let's savor deeply our travel through LIFE
could CHATCLAB be a beacon on the

WAY
?

A melody..

Book of prose.

Maude G. Booth

THURSDAY CEREMONIES

THE Thursday ceremonies began with a transition from "The Ring of Fire", typified by seven campfires into one central campfire. The mood was set with the singing of WHITE WINGS which signalled the floating from the canoe of 24 lighted "candle boats".

As the boats were floated, Little Bill read:

In the time allowed this evening, we would like to set your minds to the task of extending yourselves in recreational activities. As we go about this task, we will compare you to small boats departing onto the sea.

Your ideas will drift around and soon someone will gather them in, use them, and change them a little. As this progresses your ideas will change until you can hardly recognize them. These changes for the good will make your ideas more useful and profitable to others. Now as we turn and watch these small crafts depart, let us remember, you can never keep an old idea and progress.

We sang a series of other songs pertaining to the occasion. As the boats floated away they gradually went out.

The ceremonies committee included Mike Bibb, Janet White, Little Bill, LeAnn Cascaden, Marge Leinum, Doc Stephens, Colleen Berner, Cathy Daly and Miriam Beasley.

FRIDAY CEREMONY.

Following the birthday party -- Chat's 20th, we walked from the recreation hall to the lake, singing THE HAPPY WANDERER, MARCHING TO PRETORIA, HI HO, UPWARD TRAIL, AND LONG, LONG, TRAIL.

SEATED WITHIN the fire circle at the lake, the songs included TODAY, MICHAEL ROW YOUR BOAT ASHORE, and KUMBA YAH, and PEACE OF THE RIVER which was to signal the lighting of a magic fire, triggered by potassium permanganate. With all the careful planning and setting of the fire, Little Bill's magic had been sabotaged. Thanks to the versatility and flexibility of our group and our song leaders -- including Don Clayton, Mike Early, Cathy Daly, the mood was retained until the fire was lighted on its raft on the lake.

Doc read:

Did you ever watch a campfire
When the wood has fallen low?
And the ashes start to whiten
Round the Embers' crimson glow?
With the night sounds all around you
Making silence doubly sweet?
And bright stars high above you
That the spell may be complete?
Tell me, were you ever nearer
To the land of heart's desire
Than when you sat there a thinking
With your feet before the fire?

Vernon Burlison and Diana MacCrae sang and led the group

FRIDAY CEREMONIES
Conc.)

singing WITCHGRAFT

If there were witchcraft, I'd make two wishes
A winding road that beckons me to roam.
And then I'd wish for a blazing campfire
To welcome me when I'm returning home.

But in this real world there is no witchcraft
And golden wishes do not grow on trees
Our fondest daydreams must be the magic
To bring us back these happy memories.

Mem'ries that linger, constant and true
Mem'ries we cherish, Chatcolab of you.

Cathy Daly read her thoughts about the MAGIC OF CHATCOLAB

CHATCOLAB has magic to share with one and all.
Along with which each one of us can really have a ball.

Among these magic factors, tonight we'll dwell on five
From which each inspiration do derive.

In leadership one can have fun --
The secret's in the KNOWING
YOU can indeed succeed.

Fellowship's important -- on this we all agree --
Meeting people, making friends -- is all a part,
you see.

Ideas, thoughts which we have shared
With others who have truly cared
Create an inner glow within us all.
Returned -- makes us feel so very tall.

Creating something of your own
--helping someone, being shown,
Combines in making this week here
An experience we'll long hold dear.

Sprinkle generously all above
With laughter and a bit of love,
As our inner spirits we RECREATE.

All sang the first verse of DAY IS DONE and then,
EACH CAMPFIRE LIGHTS ANEW -- all three verses. The following
is the third verse used:

Within our hearts there burns a flame,
That is not yours alone nor mine

Committee: Marge Bevan But held in trust to carry far
Mike Early, Leila, Cathy, That everywhere this light may shine.
Diana McRae, Ron Santeford by Mary Fran and Bill
Doc Stephens, Bill Headrick, Bunning
Jim and Miriam Beasley.

FLAG CEREMONIES

Thursday morning

Flag was raised by Bruce Santeford, Mike Early and Mike Bibb.
Mike Early read "Who Loves His Country" by Nancy Byrd Turner.
All joined in to sing "America the Beautiful"

WHO LOVES HIS COUNTRY

By Nancy Byrd Turner

Who loves his country will not rest
Content with vow and pledge alone,
But flies her banner in his breast
And counts her destiny his own---
Not only when the bugle plays
Stands forth to give his life for her,
But on the field of common days
Is strong to love his life for her.
He is not satisfied to claim
As heritage her power and fame,
But striving, earns the right to wear
The shining honor of her name.



Friday Morning

Sara Stephens and Jim Copeland raised the flag and led the
group in the Pledge of Allegiance. Sara read "Tribute To
The Flag" and then we sang "Battle Hymn of the Republic"

TRIBUTE TO THE FLAG

Remember as you look at your flag, which is the symbol of your
nation, that it is red because of human sacrifice, that it has blue
in it because some were true -- true blue -- that it has white in it
because some wove into it the white shining purity of their lives.
And the stars are there because of the great hope in the hearts of
many for a greater, holier, nobler America.

The Stars and Stripes is the crystallized hopes and fears, a
symbol of our nation's gloom and glory. It came into being a long
time ago. Those who made it and lived for it and died for it are
among our nation's greatest. They have passed into the silence of
history, but by their devotion and courage and the splendor of their
lives they ask you to be the flagmakers of tomorrow, making its red
a little deeper by your sacrifice, its blue a little more like the
blue of heaven by your loyalty, its whiteness more like the purity
of the snow by your purity of life, its stars a little brighter
by your devotion to their highest hopes.

Its Stars and Stripes are your dreams and your labors. They can be bright with cheer, brilliant with courage, firm with faith because you have made them so out of your heart. For you are the makers of the flag, the living symbol of your nation. So live and work that it will never fly over injustice, tyranny, oppression, but ever and always over righteousness, over people made happy by kindness and love and goodness.

Saturday Morning

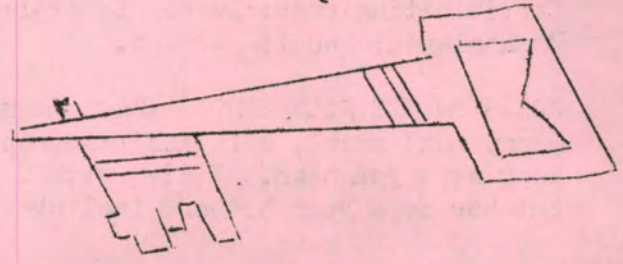
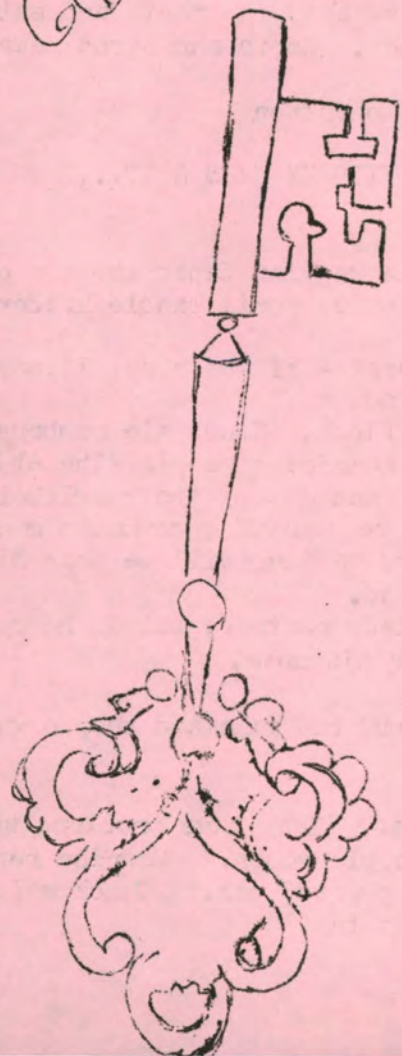
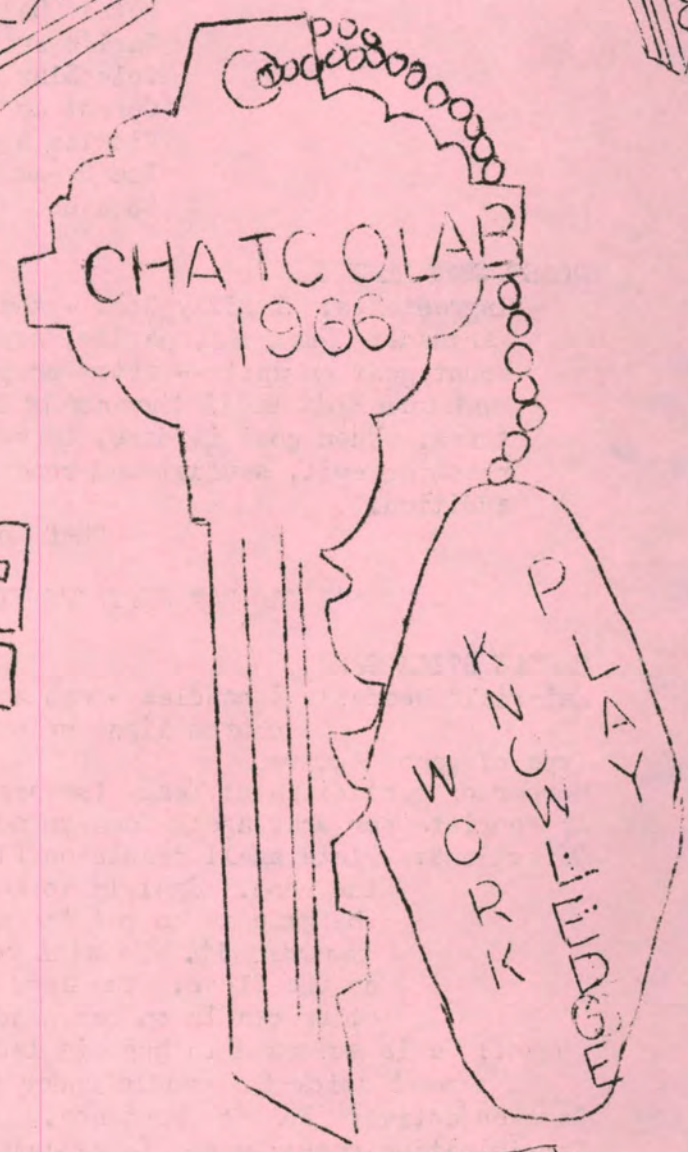
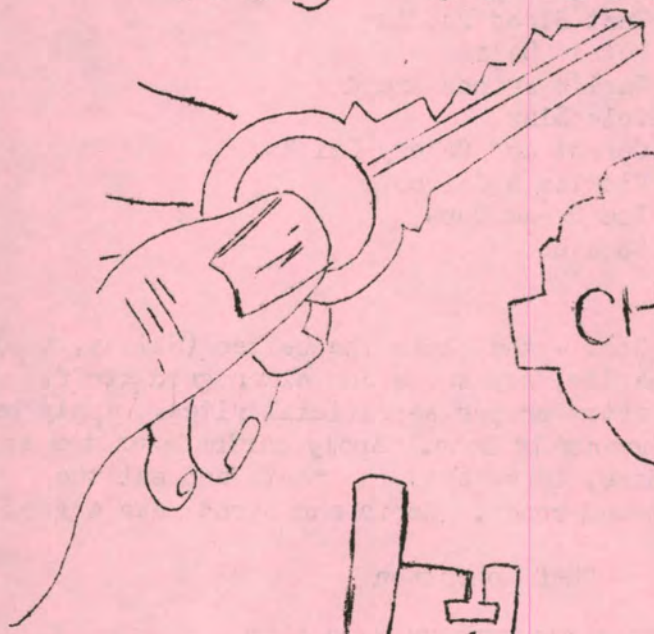
Wanda Meland and Ann Marie Hould were in charge of the flag raising ceremony. They gave the Pledge of Allegiance and Wanda read "The Duties of a Citizen in a Democracy", then we sang "This Land Is Your Land".

THE DUTIES OF A CITIZEN IN A DEMOCRACY

If a student is a member of a football squad, a debating team, or any other group activity, there are two things that make him a valuable member of a group. First, he is valuable if he performs his own task well. Second, he is valuable if he co-operates with the group and makes the group performance better. To be a valuable member of any group, one must be able to do his own work efficiently and at the same time work successfully with others.

This also true of a citizen in a democracy. He must be a good citizen in his own home, his school, and his work. He must co-operate with those around him to further the interests of his city, state, and nation.

LEADERSHIP -
KEY TO THE FUTURE



LEADERSHIP - KEY TO THE FUTURE

Chat Theme, 1966

SATURDAY CEREMONY - "We must leave the ring, but in our hearts and intent we still carry the key. So that Chatcolab may live, let us each commit ourselves to these ideals."

You may depart through the keyhole of this your lab experience to open new doors to greater experience."

Labbers go through keyhole to dining hall where notebooks are ready for distribution.

Barbecue Wednesday Night - MENU ACCORDING TO CLIFF ROBERTSON

Goat Blood Pudding
Potato Salad
Garlic French Bread
Cole Slaw
Carrot and Celery Sticks
Pickles & Olives
Ice Cream Cups
Cookies

ROAST GOAT RECIPE

Ingredients: 1 Billy Goat - the older the better (Skinny, too).
Marinade: Fuel oil, garlic, soy sauce and other good stuff.
Mount goat on spit -- after proper sacrificial rites. Apply heat and turn spit until thoroughly done. Apply marinade as the spit turns. When goat is done, throw away the meat, and eat the roasting spit, sawdust and bones. Hoofs and horns make a good addition.

Chef Robertson

"I CAN EAT ANYTHING WITH MY EYES SHUT...I THINK."

CANDLE STICK GAME

Materials needed: 2 candles - one a regular taper and the other a church light or other small candle holder.

Type of game: Active

Number of participants: Teams (several - if too many, it may be boring)

Appropriate for what age: Teen to adult

Directions: Place small candle on floor. Send male members out of the room. Explain to remaining people "The object of the game is to get the men to hug the candleholder without touching it. He will be squirming around the small candle on the floor. The lady partner will be near him with the other candle on her hand.

Object: He is supposed to hug his lady partner, but if he does not, she must stick the candle under his nose.

Game objective: Fun for audience.

Participating crew: Leader to explain the game and keep organized.

When played: Adult parties.

JOKES ON THE ROCK HUNT - Chuck James, "Many have problems when they marry real smart, efficient and capable women." Maurine replied "I know what you mean. I live with a perfect man." Chuck said, "Yes, but how does your husband feel about that?"

I D E A S

(by Margaret Evelyn Singleton)

I closed the door, but they misted through
 Somehow, and swirled around
 My would-be solitude, a few
 As choice as could be found.

I gave it up and welcomed them;
 Those stubborn few who stayed
 And filled my inner room with joy
 Unknown were doors obeyed.

O world, thou choosest not the better part!
 It is not wisdom to be only wise,
 And on the inward vision close the eyes.
 But it is wisdom to believe the heart.
 Columbus found a world and had no chart
 Save one that faith had deciphered in the skies;
 To trust the soul's invincible surmise
 Was all his science and his only art.
 Our knowledge is a torch of smoky pine
 That lights the pathway of one step ahead
 Across a void of mystery and dread.
 Bid then, the tender light of faith to shine
 By which alone the mortal heart is led
 Unto the thinking of the thought divine.

(George Santayana,
 in "Leaves of Gold.")

If you can't be a pine on the top of the hill,
 Be a shrub in the valley-- but be
 The best little shrub at the side of the rill;
 Be a bush if you can't be a tree.

We can't all be captains, some have to be crew,
 There's something for all of us here;
 There's work to be done and we've got to do
 Our part on the way that's sincere.

If you can't be a highway, then just be a trail
 If you can't be a sun, be a star;
 It isn't by size that you win or you fail...
 Be the best of whatever you are.



I
 N
 S
 P
 I
 R
 A
 T
 I
 O
 N

TAKE TIME

TO DREAM --

It is hitching our wagon to a star

TO WORK--

It is the price of success

TO THINK--

It is the source of power

TO PLAY --

It is the secret of perpetual youth.

TO READ --

It is the foundation of wisdom

TO LOVE AND BE LOVED --

It is a God-given privilege

TO BE FRIENDLY --

It is the road to happiness

TO LAUGH--

It is the music
of the soul

TO GIVE

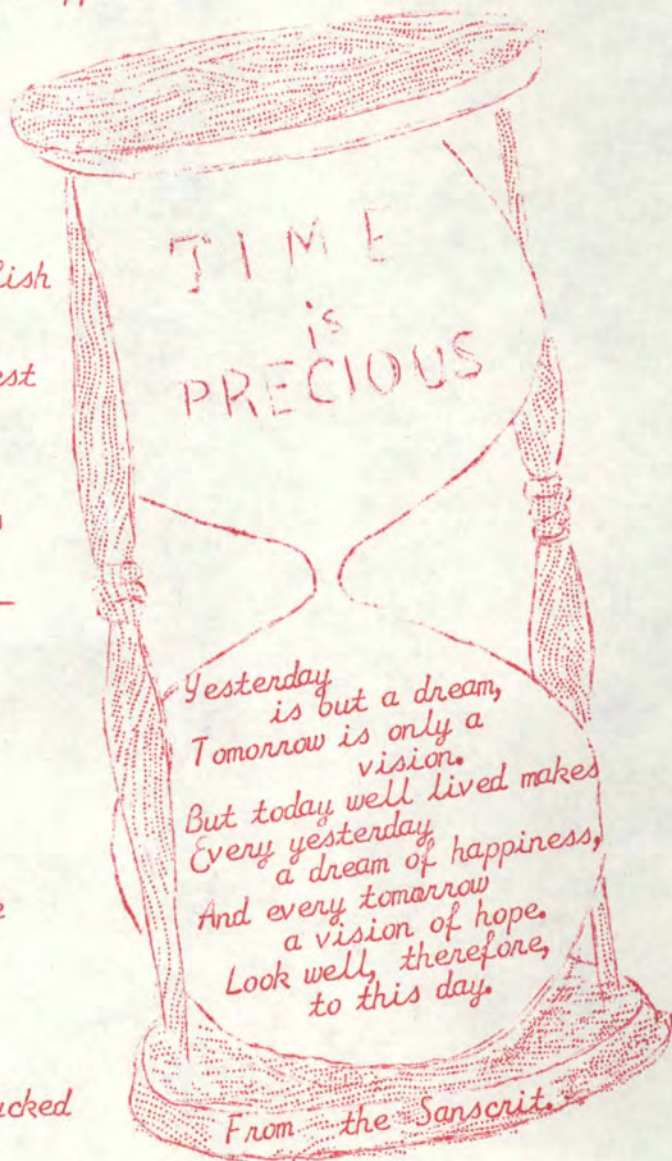
It is too short
a day to be selfish

TO PRAY --

It is the greatest
power on earth.

TO WORSHIP--

it is the soul's
greatest need.



TOMORROW

1963 book
Labber Ken Branch

Yesterday
 I walked among tired trees
 The life that has preceded me
 Was abundant.
 The trail wound upward
 And found a muddy stream
 From where rare gems were plucked
 Today,
 Another has shared my find--
 I have lived.

Yesterday
 is but a dream,
 Tomorrow is only a
 vision.
 But today well lived makes
 Every yesterday
 a dream of happiness,
 And every tomorrow
 a vision of hope.
 Look well, therefore,
 to this day.

From the Sanscrit.

My Thanks Come Easily At Times...

My thanks come easily
When my fortunes rise
And my will is king
And all the world seems my estate.

My thanks come easily such times.

But, wait.....

Today, let me reflect
Upon those thanks I owe
But which I find
Express themselves less fluently.

Today, let me remember to give thanks,
Not only for the sunlight,
But for those darker hours
That teach me Fortitude.

Let me profess, today, a grateful heart
Not merely for successes I may know,
But as truly for those failures
That teach humility.

Let me express my gratitude
For all those petty, inner conflicts
Which, once resolved, breed new Serenity
And for those small, distressing fears
That have their ways of building Hope.

Let me breathe appreciation
For all those poignant slights
That teach me Thoughtfulness.
The wrongs that teach me Fairness,
And for each violated trust
That leaves Loyalty as its lesson.

And let me not forget, today,
To whisper thanks for these:
The contempt that teaches Pity,
The tear that teaches Joy,
The pain that teaches Mercy,
And the loneliness that teaches Love.

So, now....
Let me reflect upon these thanks I owe

And let my thanks come easily today!

My friends are little lamps
to me,
Their radiance warms and
cheers my ways,
And all the pathway
dark and lone
Is brightened by their rays.

I try to keep them bright
by faith
And never let them dim by
doubt;
For every time I lose a
friend
A little lamp goes out.

Elizabeth Whitmore

From 1963 Notebook

Use what talent you
possess...
The woods would be very
silent if no birds
sang there except
those that sang the
best.

If we wish to make
a new world we have
the material ready.
The first one, too,
was made out of chaos.

Whenever two people meet
there are really six
people present. There
is each man as he sees
himself, each man as the
other person sees him, and
each man as he really is.

CHAT'S POET. 1963

Lil Dove
Smooth flows the water, lapping
On the shore;
Green stand the giant trees
Brooding as of yore,
Sweet songs of birds, soaring
High above
Tell me of God,
Basking in His love.

.....Submitted by Maurine Doll

*If we work with marble, it will perish,
 If we work upon brass, time will efface it.
 If we rear temples, they will crumble into dust.
 If we work upon men's immortal minds,
 If we imbue them with high principles,
 With the just fear of God and love of
 their fellow man,
 We engrave on those tablets something which
 time can efface,
 And which will brighten all eternity.*

Scatter seeds of
 Friendship and of
 charity--- and for
 each good seed you
 cast, you'll reap
 abundantly...Sow
 in love and when
 the golden days
 depart, Gather
 sheaves of
 happiness.. The
 harvests of the
 heart.

*This is our job-- to brighten the way,
 through enlightening the minds
 of our fellow man.*

Patience
 Strong

Daniel Webster.

Every man who knows
 how to read has it
 in his power to
 magnify himself, to
 multiply the ways in
 which he exists, to
 make his life full,
 significant and in-
 teresting.

*There's a time to get, and a time to give
 ...And a time to throw away...There's a
 time to do a kindly deed...And that time
 is today...There's a time to sing and a
 time to mourn...A time for joy and sorrow
 ...There's a time to love, but the time
 to hate...Might better be tomorrow...
 There's a time to work and play...But the
 time to speak an evil thought...Passed by
 us yesterday, Author unknown.*

Life is a gift to be used every day.
 Not to be smothered and hidden away.
 It isn't a thing to be stored in a chest
 Where we gather our keepsakes and treasure our best.
 It isn't a joy to be sipped now and then
 And promptly put back in a dark place again.
 Life is a gift that the humblest may boast of.
 Get out and live it each hour of the day.
 Wear it and use it as much as you may,
 Don't keep it in niches and corners and grooves,
 You'll find that in service its beauty improves.

Edgar A. Guest.

The trouble with life
 is-- if we are ever able
 to love a butterfly, we
 must care for a few
 caterpillars.

The trouble with man is
 two-fold...He cannot learn truths
 which are too complicated; he
 forgets truths which are too
 simple.

*It is good to have money and the things that money can buy,
 but it's good too, to check up once in a while to make sure you
 haven't lost the things that money can't buy.*

George Horace Lorimer.

PLANTING A CHARACTER GARDEN

By Henry H. Evansen, Phoenix, Ariz.

FIRST: PLANT FIVE ROWS OF PEAS:

Promptness, Perserverance, Peace,
Patience and Piety.

NEXT TO THESE PLANT FIVE ROWS OF SQUASH:

Squash gossip, Squash indifference,
Squash criticism, Squash childishness,
Squash suspicion.

THEN PLANT FIVE ROWS OF TURNIPS:

Turn up for church.
Turn up with a smile.
Turn up with new ideas.
Turn up with enthusiasm.
Turn up with a determination to make
everything count for something
good and worthwhile.

NO GARDEN IS COMPLETE WITHOUT LETTUCE, So let us
over plant this important crop-- eight
rows in all:

Let us be true to our obligations.
Let us be loyal and unselfish.
Let us respect one another.
Let us be faithful to duty.
Let us study the Bible daily.
Let us share our faith with our neighbors.
Let us give sacrificially for the advancement
of God's work.

Contributed by 1967 Chatcolabber
Janine Fleet,
3621 4th Av. No.
Great Falls, Montana 59401

POEM BY 1968 Labber Norma Griffith....

Clouds chase themselves across the hills.
Shades of green in shapes of faces.
Shifting visions of right and wrong.
Chasing, always in conflict.

Trees like matchsticks,
Leaves twisted and shirred.
Young trees able to grow straight and tall.
Old making way for the new.

Silent valleys, peaceful virgin forests.
Brush grows in between the trees.
Peace still exists in the heart and mind.

Space for Autographs

Friends are Like Flowers

*Friends are like flowers. I have found them so;
The hardy staunch perennials that grow
Year after year are like some friends I know.*

*One need not cultivate them with great care,
They only need the sun and wind and air
Of trust and love, and they are always there.*

*Some must be nursed with frequent trowel and spade,
And sheltered from the sun, or too much shade,
For fear their frail and clinging bloom may fade.*

*Friends are like flowers. I would be a friend
Whose blossoming no hand need ever tend:
A perennial on whom hearts can depend.*

from a greeting card





JET TRAILS



KEEP SMILING
AND EVERYONE
WILL WONDER
WHAT YOU'VE
BEEN UP
TO!



NOTEBOOK

CREW

HAPPINESS
IS
BEING
IN
YOUR
FOOD



EVERYONE
EXPECTS OF
MORE OF
YOU WHEN
YOU HAVE
NATURALLY
CURLY HAIR



ACCURACY
IS OUR WATCHWORD -
WE NEVER MAKE
MISTEAKS.

Thanks to
All the Lobbust
who helped on the
notebooks!





Contributed
by
Mel
Carlson

May the road rise to meet you
 May the wind be always at your back
 May the sun shine warm upon your face
 May the rains fall soft upon you
 in pleasant splendor,
 And until we meet again
 May God hold you in the palm of His hand.