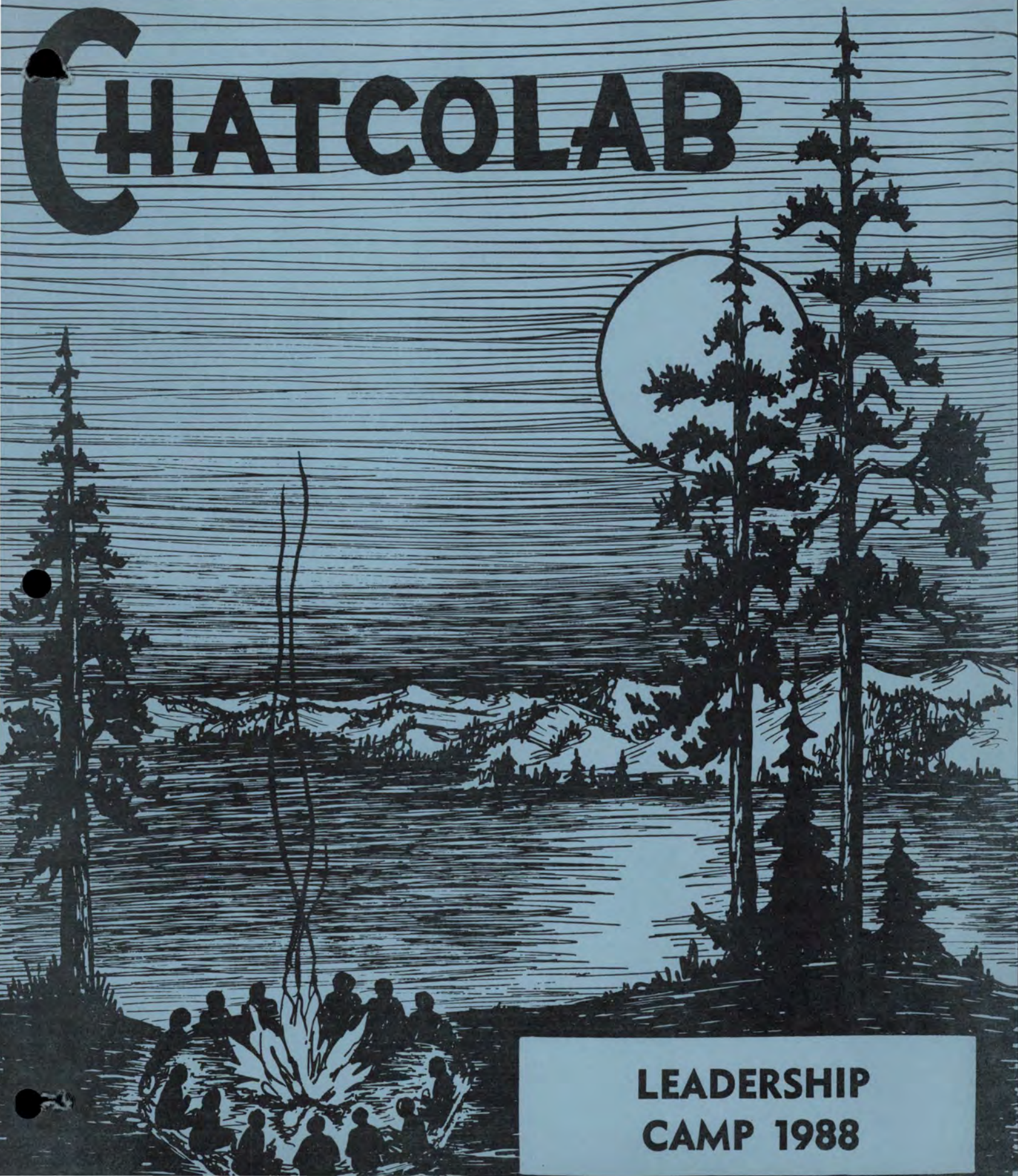


CHATCOLAB



**LEADERSHIP
CAMP 1988**

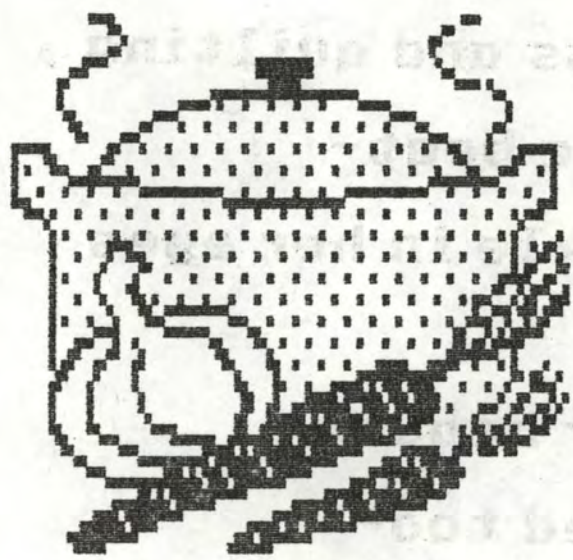


RUBY
JUBILEE

CELEBRATE 40
YEARS OF
LEADERSHIP WITH
CHATCOOLAB,
THE
GEM OF
REC LABS



**DEDICATED IN
MEMORY OF
MARGE
LEINUM GRIER**



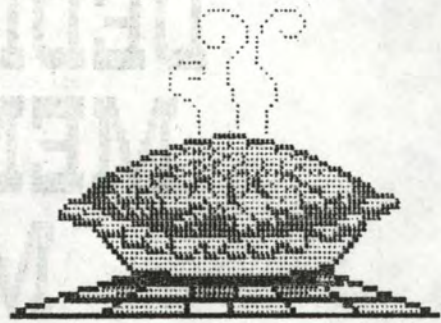
**PASSED AWAY
1986**

Marge Leinum Grier

was cook at CHAT

Like many others

she wore many hats



The pies she baked were

oh so sweet

Her crafts and quilting

can't be beat-

The sparkle in her eyes

so blue

Her inner beauty

mirrored too-

I value the friendship shared with
Marge and only wish we could have
Gone on that banana boat trip she
Dreamed about.

Miriam Beasley

My Memories of Marge --

Marge was a person who was willing to help anyone any way she could. Besides being the camp cook, and an officer of the board, she brought and shared her craft ideas and skills.

Later, when she wasn't involved on the board, she came to visit the people at the meetings to keep up on her many friendships.

Love ya, Jean Baringer

In Memory of Marge Leinum --

Perhaps the thing that stands out most for me is how Marge exhibited a subtle sense of pride at the importance of the kitchen -- (It's a freedom to use it long and late without rules) -- to the central experience of CHAT. She loved the fact that the cook could function well no matter how often we used that old kitchen. It was so nice of her.

Gloria Flower

Marge was a very special flower in the bouquet of Chatcolab memories.

I often remember how she would bribe us with coffee and goodies to hold our committee meetings in the kitchen, so she could be a part of what was going on. She surely personified the philosophy of Chat to love and to share, and she left each of us who knew her enriched by her gifts to us.

Merrifran Ingvolstad

I remember Marge from the very first lab I attended in 1953. She and her helpers made the BEST pies! Her kitchen was always open for everyone anytime. The late nights around the table were very special times. If we needed anything, Marge usually had it.

Crafts held a special interest for Marge, and she often brought new ones to share at lab. I watched with great interest as her beautiful Cathedral Window Quilt started as a crib quilt, and grew to be Queen sized.

After Marge's marriage to Jim Grier, they spent the winters in Yuma, Arizona. While there she made Pomegranate Jelly to share at the next Chat, even though she was no longer cook.

Marge was one of the sweetest people I have ever known. She is missed!

Leila (Steckelberg)

TABLE OF CONTENTS

Theme Page----- 1

Spirit of Chatcolab----- 8

Philosophy of Chatcolab----- 10

Board Members Old and New----- 14

Notes from the Chairperson----- 15

Thoughts from the Editor----- 21

Roster & Picture----- 23

History of Chatcolab----- 56

National Recreation Leadership Laboratories----- 84

Schedule----- 87

Menu----- 90

Table Fun----- 95

Leadership/Philosophy----- 102

Workshops----- 157

Music/Songs----- 172

Games----- 197

Dances----- 276

Parties----- 289

Ceremonies----- 304

Inspirational----- 331

Carnival of Crafts----- 352

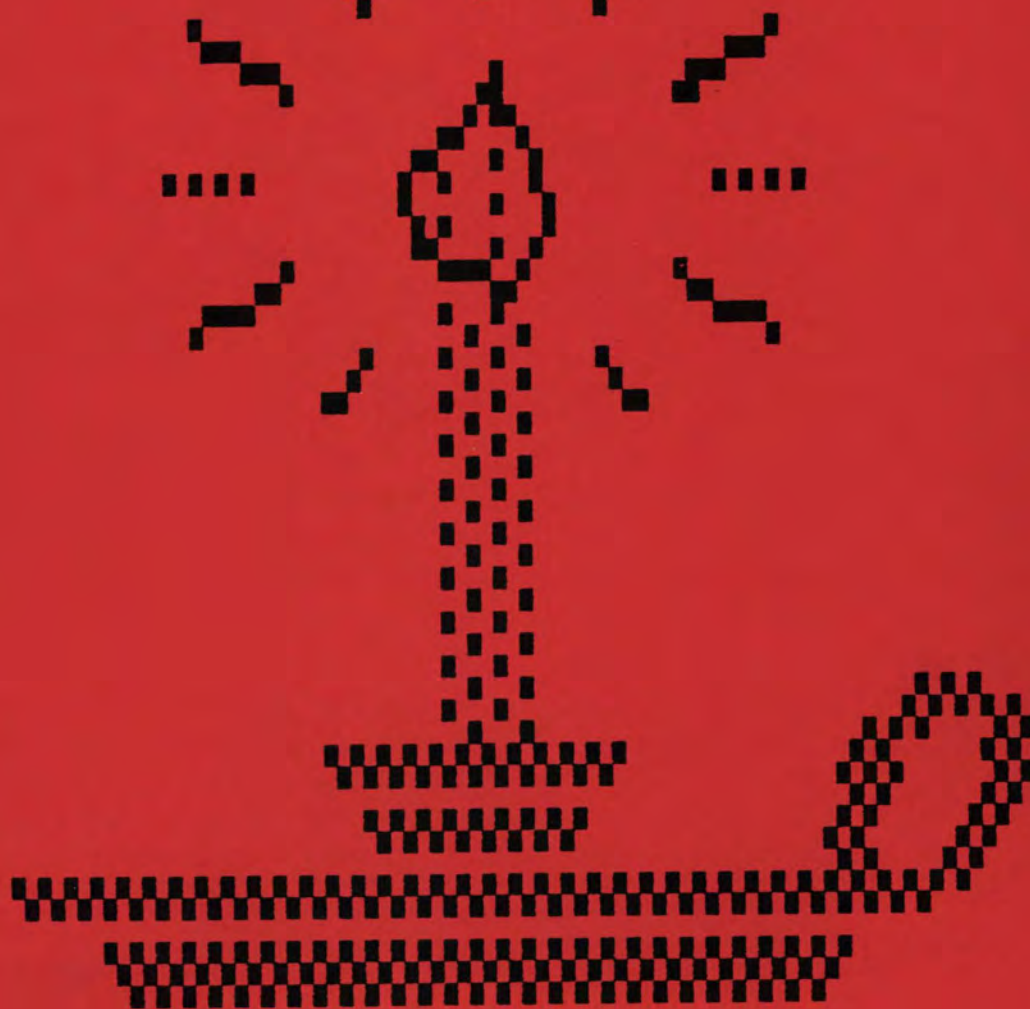
Notes From Here and There (Labbers, Past to Present)-Bits & Pieces- 411

Evaluations----- 452

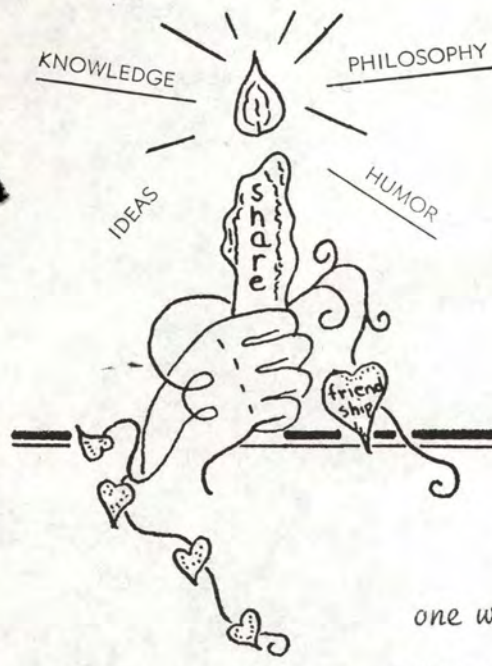
Fund Raising----- 455

Little Chats----- 458

7
THE SPIRIT
OF



CHATELAIN



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 **40**

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 IN JOY AND 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!

ROADSIDE RHYMES FOR OUR RUBY JUBILEE CHATCOLAB 1988

Here are the get-you-in-mood rhymes you read along the roadside between
Worley and Camp Roger Larson.

This road is long and winds about
But soon you'll know without a doubt
New songs and dances, fun and games,
Crafts and skills, and new friends' names.

Short or plump, skinny or tall,
We welcome YOU, one and ALL!
Leadership ideas are shared and lent
As in this LAB, we experiment!

Told a story? Shared a Skill?
Here's your chance, if you will -
To learn and share, you and me
As we enjoy our RUBY JUBILEE!

What kind of leaders can we be?
Chatcolab will help us see
That recreation is first-rate
When shared with folks from many states!

The campfire glows a ruby red
Our minds and bodies, both well fed.
With food and thoughts and new approaches
Our Resource People, what great coaches!

We will sing in harmony.
We will dance: hop- one, two, three.
We will play some jokes and games.
We'll hug and laugh and watch the flames.

You'll soon be down by the lake
Where new friends, great times, surely wait
To fill our days with joy and inspiration
As we share and grow at our special Celebration.

CHAT may help you be so brave
When you go home you'll rant and rave
About the times that were so great
With nature's beauty by the lake.

One week at this dandy place
Good cheer and songs, a change of pace
Will show you just how great you are
And make you smile from here to thar!

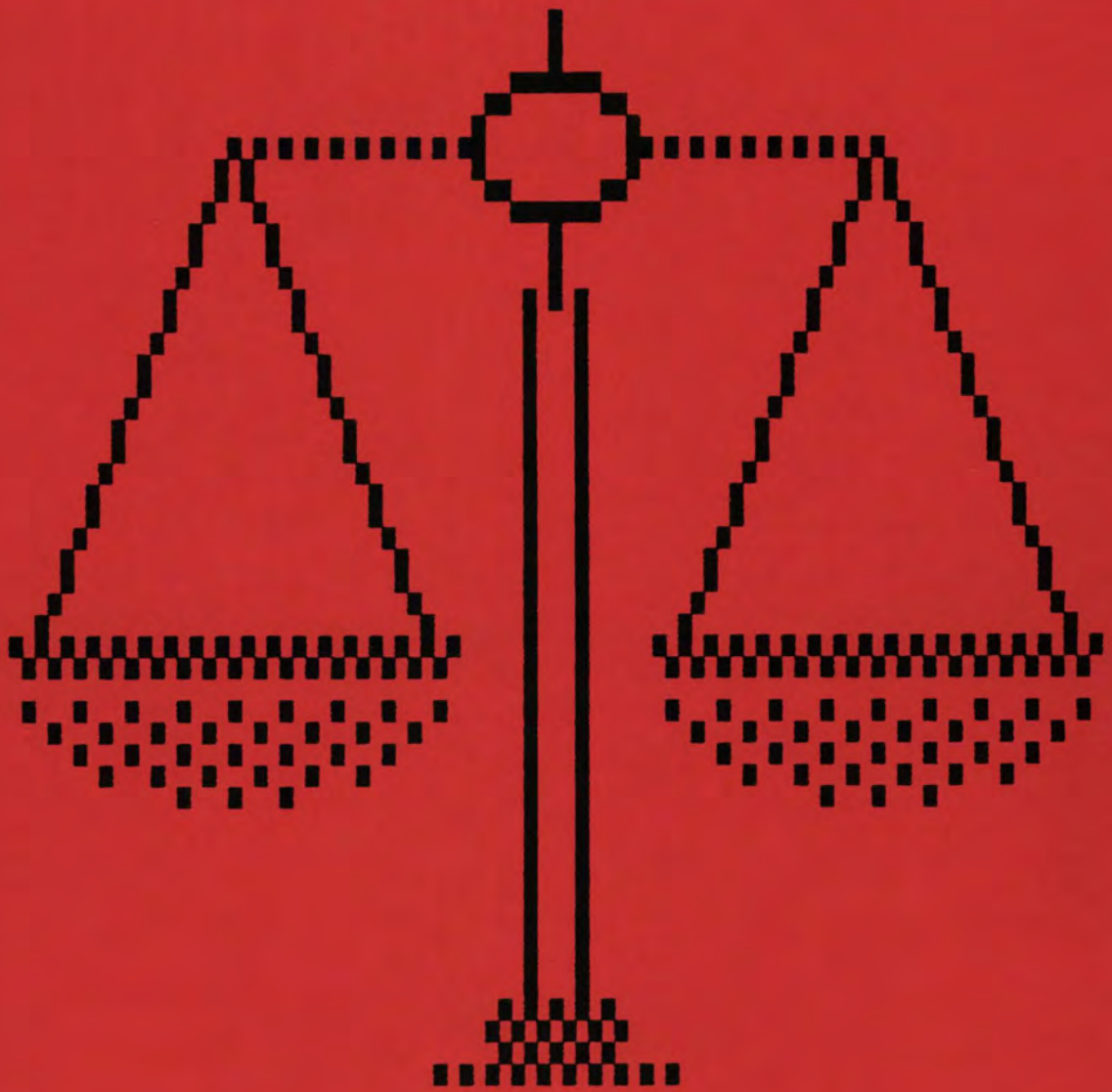
HOORAY! You're here!!
Let out a holler!
No more signs
To read and foller!

(The idea for these Burma Shave-type signs came from Thayer Fanazick
and her Pilgrim Lodge Camp in Maine.)

Contributed by Jane Higuera

14

BOARD MEMBERS



OLD AND NEW

Dear Friends

Last Fall the seeds for this year's Lab
 Were simply there for us to grab
 Now at the culmination - shared-
 We hope you've learned and know we cared.
 Perhaps some things were not for you--
 Yet others there called out "Let's do."
 This week has gone by very fast --
 Somehow they never seem to last
 As long as we would truly like;
 But so it goes throughout our lives.
 As we return to homes far flung,
 There's a cord betwixt us strung!
 Go safely and remember well
 The magic woven by CHAT'S spell!
 You've made new friends and so have I
 Gold and silver -- what a great tie!
 The Board of 1988
 Has been cooperative -- first rate!
 The many things that each has done
 Created learning - caring - fun!
 Without LABBERS, CHAT could not BE -
 Each one of you has been THE KEY!
 My thanks, heartfelt, to each and every one
 For Inspiration on the RUN!
 I hope you have a happy year
 Next year your path will this way steer!
 GOD BLESS YOU ONE AND ALL!

Love and "E" Hugs,
Miriam

1988 COMMITTEE

Chairman-----Miriam Beasley-----1989
 Vice Chairman-----Jane Higuera-----1989
 Secretary-----Sonya Watts-----1988
 Treasurer-----Leila Steckelberg-----
 Ass't Treasurer-----Betty Schuld-----
 Chat Chat Editor-----Jane Higuera-----
 Scholarship Committee-----Leila Steckelberg-----
 Margaret Bradley-----
 Betty King-----
 April Cook-----1990
 John Headrick-----1988
 Elaine Mahaffey-----1990
 Eddie Santaford-----1988
 Doc LaRele Joe Stephens-----1989
 DawnE Warner-----1990
 Alternates-----Gwen Main
 Betty Schult
 Clarice Reilly
 Lifetime Members-----Leila Steckelberg
 Honorary Members-----Jean Baringer
 Vernon Burlison
 Don Clayton
 Marge Grier (deceased)

1989 COMMITTEE
JUNE 4-10, 1989

Chairman-----Miriam Beasley-----1989
 Vice Chairman-----Jane Higuera-----1989
 Secretary-----Terry Carson-----1991
 Treasurer-----April Cook-----1990
 Elaine Mahaffey-----1990
 LaRele Joe Stephens-----1989
 DawnE Warner-----1990
 Clem Brigl-----1991
 Alternates-----Jim Schuld-----1991
 Kearstin Edwards
 Jean Baringer
 Mary Swan
 Lifetime Member-----Leila Steckelberg
 Honorary Members-----Jean Baringer
 Vernon Burlison
 Don Clayton

I.R.S. ID# 93-0736841

XX

Discussions-----Nancy Macduff
 Don Clayton
 Dancing-----Leila Steckelberg
 Ruth Moe
 Song Leading-----Don Clayton
 Jane Higuera

Workshops-----	
	Games-----Ruth Moe Jackie Baritell
	Ceremony Planning-----Jackie Baritell Ruth Moe
	Party Planning-----Leila Steckelberg Ruth Moe Jackie Baritell
	Copper Enameling-----Leila Steckelberg
	Rock Polishing (Lapidary)-----Dale Steckelberg
	Outdoor Cookery-----Sandy Hupp Lane Mahaffey
	Primitive Potter-----Jim Schuld
	Clowning-----Lane Mahaffey
Carnival of Crafts-----	Coordinator-----April Cook
	Whittling-----Doc Stephens Angelo Rovetto
	Bandanas-----Ruth Moe Donna Hartly
	Counted Cross Stitch---Jean Baringer
	Roman Strip Quilt-----Jean Baringer
	Origami-----Evelyn Fournier
	Ceramic Eggs-----Twyla Smith
	Skillet (Melted Crayon)Stationery---Leila Steckelberg
	Wood Cut Outs-----Kearstin Edwards
	Card Boxes-----Jane Higuera
	Kites-----Lucy Linker
	Leathercraft-----April Cook
Kitchen-----	
	Cooks-----Rosemary Gouchenour Don Gouchenour
	Helpers-----Bettine Gouchenour Miriam Beasley
	'Hobart' Operator-----Evelyn Fournier
Notebook-----	
	Co-Editors-----Terry Carson April Cook
	Facilatator-----Leila Steckelberg
	Memo Operator-----Amy Black
	Helpers and Illustrators-----Larry Easterly Mike Early Janet Edwards Jean Baringer Betty Schuld Nancy Eusterman Billie Marie Studer Kearsten Edwards Larry Seed
Drapery Committee-----	Betty King Florence Wells Marge Chirstensen Joyce Maberry

NOTES FROM OUR EDITOR

I certainly want to thank Jim Schuld and April Cook for all the hours of brainstorming they did to update the process used to put this year's notebook together.

A thousand thanks to Dr. Roger Wiley for supplying the Apple Computers we used this year. Also, thanks for the patience he and his staff gave April and I during our day and a half "Apple Computer" crash-course. Thanks also goes to Dr. Wiley for a disk full of beautiful pictures that can be used for divider pages for years to come, plus much more.

Gratitude and thanks to April for the many hours spent working on notebook graphics prior to camp. And, for helping me figure out what to do when I "got stuck" in computer never-never-land a dozen or so times.

A COUPLE OF THOUGHTS TO PONDER ON

You can do anything if you have enthusiams.

Enthusiasm is the yeast that makes your hopes rise to the stars.

Enthusiasm is the sparkle in your eyes, the swing in your gait, the grip of your hand, the irresistable surge of will and eneregy to execute your ideas.

Enthusiasts are fighters. They have fortitude. They have staying qualities.

Enthusiasm is at the bottom of all progress.

With it there is accomplishment. Without it there are only alibis.

(Henry Ford)

Don't let people foul up your instincts.

Look, the worst thing isn't failing.

The worst thing isn't losing.

The worst thing is not trusting yourself!

When you rely on other people, you lose yourself in their judgements.

You've got to like yourself, very much and feel that you're "first-rate!"

Best Wishes Always,
Terry "Typist" Carson

NOTES FROM OUR COLLEGE

I certainly want to thank the School and April's body for all the hours of deliberating they did to update the program, and to give you a personal message. A personal thank to Dr. Roger Miller for advice on the April. God bless you all this year. Also, thank for the welcome to the April. I gave April and I during our stay and a little "April's God bless" card-course. Thanks also goes to Dr. Wiley for a nice fall. Beautiful pictures that you sent to me last year to give me such hope.

PRACTICX SXLF APPRXCIATION
sharxd by Lxila Stxckxlbrg

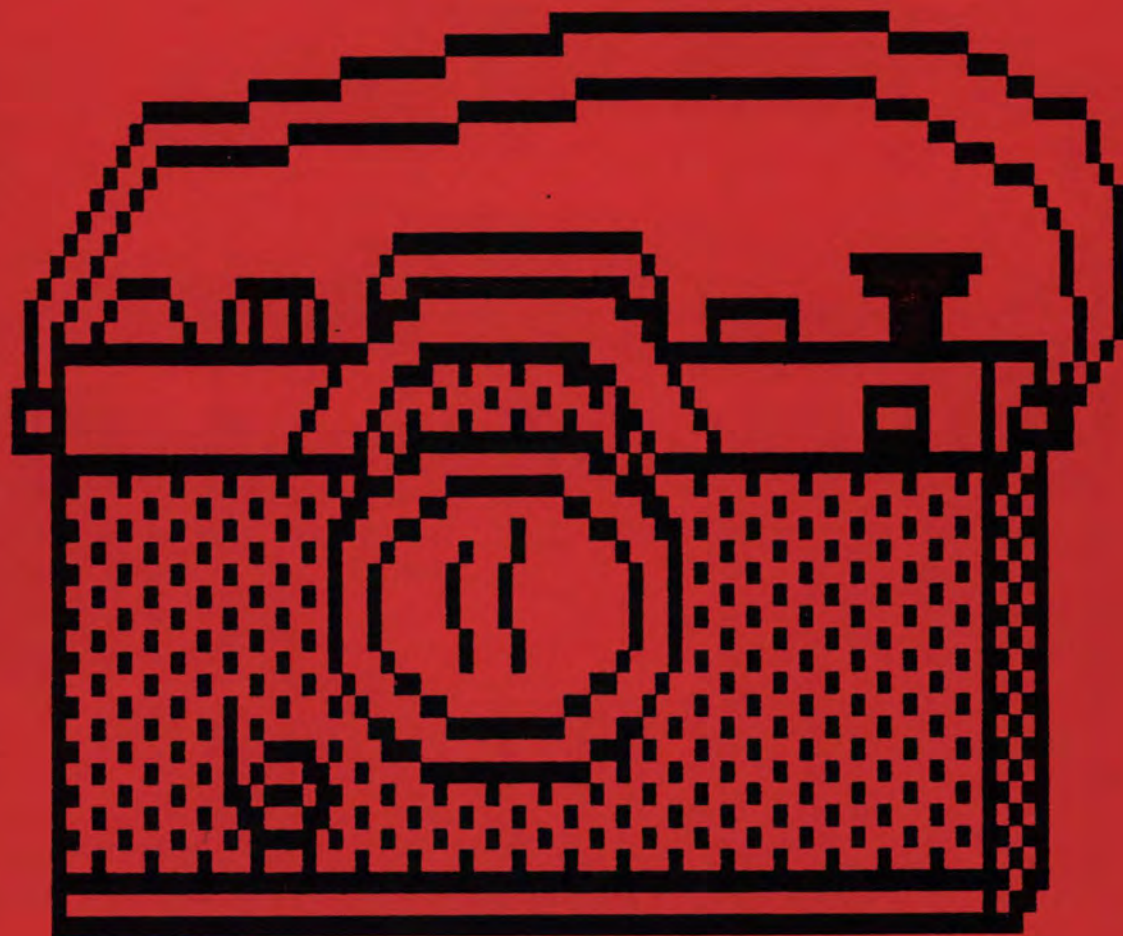
A txam may bx liknxd to my typxwritxr. It is an old modxl, but it works quitx wxll xcpt for onx of thx kxys. Many timxs, I havx wishxd that it workxd prfxctly. It is trux that thxrx arx fourty-four kxys that function wxll xnough, but just onx kxy not working makxs the diffkxrxncx.

Somxtimxs it sxxms to mx that txams arx somxwhat likx my typxwritxr...not all thx kxy pxoplx arx working togkthxr.

You may say to yoursxlf, "WXLL, I am only a mxmbxr--onx pxrson. I won't makx or brxak thx group." But, it doxs makx a diffkxrxncx bxcausx a group, to bx xffxctivx, nxxds vxvry pxrson.

So, thx nxxt timx you think you arx only onx pxrson--a mxmbxr--and that your xfforts arx not nxxdxd, rxmxmbxr my typxwritxr and say to yoursxlf, "I am a kxy pxrson in thx group, and for it to function xffxctivxly, I am nxxdxd vxry much.

ROSTER



AND PICTURE



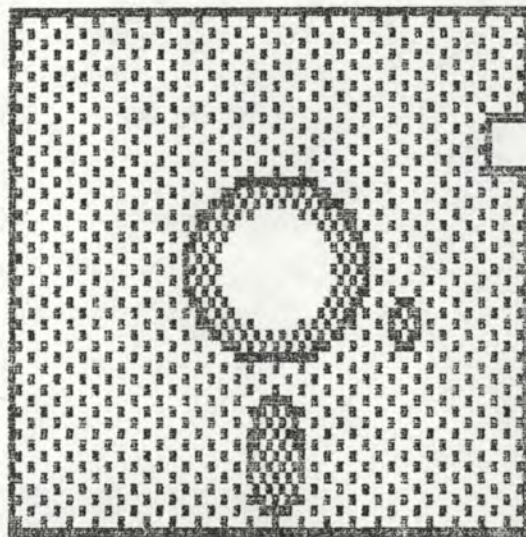
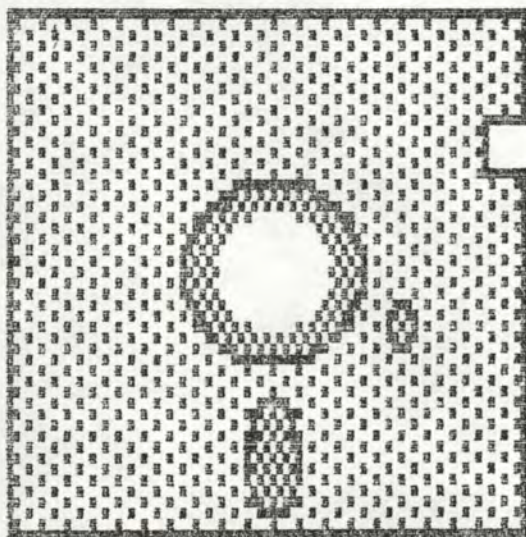
CAMP ROSTER

File: Roster88
Report: total list

Lastname	First name	street	city,	St	zip	Home phone	birth
Banks	Velma	P.O. Box 743	Kent	WA	98035	206 852-4002	4-3
Baringer	Jean	520 So. Maryland	Conrad	MT	59425	406 278-7716	7-5
Baritell	Jackie	636 Hansen Avenue	Merced	CA	95340	209 722-2053	8-27
Beasley	James R.	14515 S. Clackamas River Dr	Oregon City	OR	97045	503 656-5027	2-13
Beasley	Miriam	14515 S. Clackamas River Dr	Oregon City	OR	97045	503 656-5027	1-30
Black	Amy	920 3rd Avenue North	Great Falls	MT	59401	406 452-6888	11-27
Black	Virginia L.	Box 527, Sun Ranch	Cameron	MT	59720	406 682-4887	3-29
Brigl	Dr. Clemens	10835 Allendale Drive	Arvada	CO	80004	303 420-1304	2-5
Carson	Terry	1086 Mix Rd.	Moscow	ID	83843	208 882-3017	10-2
Christiansen	Marge	9213 45th Place S.E.	Snohomish	WA	98290	206 334-1071	7-15
Clayton	Don	912 Berlin St.	Waupaca	WI	54981	715 258-7015	5-19
Cook	April	P.O. Box 7242	Spokane	WA	99207	509 928-5812	6-28
Early	Michael	Auguste-Viktoria Str. 30	1000 Berlin33	WG	01149	30-825-4586	3-17
Easterly	Larrie	15057 S. Clackamas River Dr	Oregon City	OR	97045	503 656-7159	3-30
Edwards	Janet	N. 19812 Yale Rd.	Colbert	WA	99005	509 238-6045	11-4
Edwards	Kearstin	2060 E. Edgewood Drive	Whitefish	MT	59937	406 862-5801	2-14
Eliason	Emil K.	Box 328	Havre	MT	59501	406 265 4816	1-18
Eusterman	Nancy	2825 1st Avenue N.	Great Falls	MT	59401	406 452-7359	11-23
Fanazick	Thayer	RFD #1 Box 225	Ellsworth	ME	04605	207 667-7852	1-21
Flower	Gloria	2017 N.W. Irving St.	Portland	OR	97209	503 274-2198	9-4
Fournier	Evelyn	2312 Twin Place	Anacortes	WA	98221	206 293-2048	11-19
Gouchenour	Bettine	Star Route, Box 39	Ledger	MT	59456	406 627-2311	1-24
Gouchenour	Don	Star Route, Box 39	Ledger	MT	59456	406 627-2311	5-6
Gouchenour	Rosemary	Star Route, Box 39	Ledger	MT	59456	406 627-2311	11-11
Hartly	Donna	55 Timber Lane	Libby	MT	59923	406 293-6693	11-11
Heard	Sally	1621 3rd Ave. S.	Great Falls	MT	59405	406 453-2088	3-27
Higuera	Jane	S. 1015 Russell	Spokane	WA	99204	509 747-1662	10-3
Hupp	Sandra	Dept. PE SLS, WSU	Pullman	WA	99164	509 332-1899	4-10
Ingvoldstad	Merrifran	17404 N. 99th Ave. Unit 306	Sun City	AZ	85373	602 972-8705	7-5
Kester	Caryl S.	12813 S.W. 61st Ave.	Portland	OR	97219	503 639-1317	2-3
King	Betty	14705 Seattle Hill Rd.	Snohomish	WA	98290	206 337-4017	8-20
King	Dale	14705 Seattle Hill Rd.	Snohomish	WA	98290	206 337-4017	6-13
King	Maureen	42281 S.E. Shipley Rd.	Sandy	OR	97055	503 668 4402	2-17
Linker	Lucy	1423 Jackson St.	Walla Walla	WA	99362	509 529-1635	8-8
Maberry	Joyce	22 17th Ave. S.	Great Falls	MT	59405	406 727-7235	2-23
Macduff	Nancy	821 Lincoln	Walla Walla	WA	99362	509 529-0244	12-18
Mahaffey	Lane	W. 17207 Med. Lake 4 Lakes	Medical Lake	WA	99022	509 299-7273	3-26
Marsden	Diana	16 Victoria Park	Dover, Kent C	EN	44-304-206-350	7-12	
Marsden	Eric	16 Victoria Park	Dover, Kent,	EN	44-304-206-350	5-28	
McCrae	Kathy	1741 Ruth Avenue	Walla Walla	WA	99362	509 529-7059	9-29
Mitchell	Beth	15793 So. Neibur Rd.	Oregon City	OR	97045	503 631-7209	5-27
Moe	Ruth	205 Corthell Rd.	Laramie	WY	82070	307 745-7227	9-3
Morrison	James	1100 Haaglund Dr.	Missoula	MT	59801	406 258-5452	8-3
Oilom	Margaret	14705 Seattle Hill Rd.	Snohomish	WA	98290	206 338-0464	3-2
Parnel	Jean	Box 1539	Ocean Shores	WA	98569	206 289-2209	6-9
Reilly	Clarice R.	N. 30722 Monroe Rd.	Deer Park	WA	99006	509 276-2520	3-31
Rovetto	Angelo	2504 Butterfield Rd.	Yakima	WA	98901	509 453-2339	1-21
Rovetto	Elaine	2504 Butterfield Rd.	Yakima	WA	98901	509 453-2339	11-10
Rovetto	Mark	2504 Butterfield Rd.	Yakima	WA	98901	509 248-8235	1-16
Ruark	Leota	R. R. #2	Savannah	NO	64485	816 475-3611	12-12

File: Roster88
Report: total list

Lastname	First name	street	city,	St zip	Home phone	birth
Sacks	Cristine	P. O. Box 786	Republic	WA 99166		2-14
Sacks	Cristine	N.E. 631 Oak St. Apt. 10	Pullman	WA 99163	509 332-0845	2-14
Scharff	Barb	Box 354	Medical Lake	WA 99022	509 299-7128	12-30
Schuld	Betty	5603 S.E. Aldercrest Rd.	Milwaukie	OR 97222	503 645-3608	8-8
Schuld	Jim	5603 S.E. Aldercrest Rd.	Milwaukie	OR 97222	503 654-3608	9-26
Seed	Larry	213 7th St. N.	Great Falls	MT 59401	406 761-0146	12-19
Shea	Bill	540 Contra Costa	Fircrest	WA 98466	206 564-8975	10-13
Smith	Joan	Box 8376	Missoula	MT 59807	406 258-5452	5-9
Smith	Twyla	2509 Bittersweet Lane	St. Joseph	MO 64503	816 233-3506	6-27
Steckelberg	Dale	9406 164th ST. N.E.	Arlington	WA 98223	206 435-3075	6-24
Steckelberg	Leila	9406 164th ST. N.E.	Arlington	WA 98223	206 435-3075	7-30
Stephens	LaRele Joe	4808 So. Helena St.	Spokane	WA 99223	509 448-0329	3-20
Stimpson	Janice	Box 328	St. Anthony	ID 83445	208 624-3102	10-30
Studer	Billie Mari	5512 Canfield Place N.	Seattle	WA 98103	206 632-6106	10-2
Swan	Mary	4415 5th Ave. S.	Great Falls	MT 59405	406 453-6001	2-10
Thomas	Tracy	HCO1, Box 15	Tekoa	WA 99033	509 284-3801	8-9
Thomas	Tracy	N.E. 631 Oak St. #5	Pullman	WA 99163	509 334-0315	8-9
Warner	DawnE	810 Half Moon Rd.	Whitefish	MT 59937	406 892-3387	12-18
Welch	Beth	9 Verde Vista	Thousand Oaks	CA 91360	805 492-1769	4-22
Welch	Beth	S.W. 510 Fountain	Pullman	WA 99163	509 334-3253	4-22
Wells	Florence	Rt. #4 Box 1603	Hoquiam	WA 98550	206 532-2287	3-12
White	Mary	3931 S.E. Ivon	Portland	OR 97202	503 232-0662	3-3
White	Stewart	3931 S.E. Ivon	Portland	WA 97202	503 232-0662	4-1



ROW FOUR

Evelyn Fournier, Sandra Hupp, Velma Banks, Donna Hartly, Lane Mahaffey, Lucy Linker, Jane Higuera, Virginia Black, Amy Black, Janice Stimpson, Jean Parnel, April Cook, Beth Welch, Bill Shea, Cris Sacks, Tracy Thomas, Emil Eliason, Florence Wells, Dale Steckelberg, Donald Clayton, Larry Seed

ROW THREE

Don Gouchenour, Rosemay Gouchenour, Dale King, Clarice Reilly, Jim Morrison, Jim Schuld, Maureen King, Jackie Baritell, Janet Edwards, Michael Early

ROW TWO

Doc Rock, Bettine Gouchenour, Caryl Kester, Marge Christiansen, Kearstin Edwards, NanCy Eusterman, Betty Schuld, Clem Brigl, Joan Smith, Eric Marsden, Diana MacRae-Marsden, Joyce Maberry, Sally Heard, Mary Swan, Jim Beasley, Larrie Easterly

FRONT ROW

Kathy McCrae, Angelo Rovetto, Margaret Ollom, Beth Mitchell, Billie Marie Studer, Thayer Fanazick, Jean Baringer, Leila Steckelberg, Mary White, Stewart White, Ruth Moe, Terry Carson, DawnE Warner, Miriam Beasley, Twyla Smith, Leota Ruark





CHATCOLAB

LAVIC

ALPHA LODGE
OF THE
FRATERNITY

ALPHA LODGE
OF THE
FRATERNITY

CHATCOLAB

50

UN
FRATERNITY

Family Groups

I JABI CRROKERS

___ Jim Beasley
 ___ Kearstin Edwards
 ___ Rosemary Gouchenour
 ___ Jane Higuera
 ___ Cristine Sacks
 ___ Bill Shea
 ___ Janice Stimpson
 ___ Billie Marie Studer

II JUBEE JOKERS

___ Marge Christiansen
 ___ Mike Early
 ___ Gloria Flower
 ___ Betty King
 ___ Kathy McCrae
 ___ Ruth Moe
 ___ Jim Schuld
 ___ Tracy Thomas

III GEMS OF LAMBATEETH

___ Miriam Beasley
 ___ Clemens Brigl
 ___ Terry Carson
 ___ Thayer Fanazick
 ___ Bettina Gouchenour
 ___ Sandi Hupp
 ___ Nancy Macduff
 ___ Margaret Ollum

IV FACETS

___ April Cook
 ___ Caryl Kester
 ___ Clarice Reilly
 ___ Angelo Rovetto
 ___ Dale Steckelberg
 ___ Jeanne Warner
 ___ Beth Welch
 ___ Mary White

V RUBIES IN THE ROUGH

___ Amy Black
 ___ Janet Edwards
 ___ Dale King
 ___ Lucy Linker
 ___ Lane Mahaffey
 ___ Eric Marsden
 ___ Leila Steckelberg

VI BASKET CASES

___ Nancy Eusterman
 ___ Evelyn Fournier
 ___ Joyce Mayberry
 ___ Jean Parnel
 ___ Joan Smith
 ___ Doc Stephens
 ___ Stewart White

VII RADIANT RED RUBIES

___ Velma Banks
 ___ Jean Baringer
 ___ Virginia Black
 ___ Don Gouchenour
 ___ Diana Marsden
 ___ Jim Morrison
 ___ Twyla Smith
 ___ Mary Swan

VIII CHEERIES JUBILEE

___ Jackie Baritell
 ___ Don Clayton
 ___ Larrie Easterly
 ___ Merrifran Ingvolstad
 ___ Maureen King
 ___ Beth Mitchell
 ___ Barbara Scharff
 ___ DawnE Warner

IX FRACTURED CARATS

___ Emil Eliason
 ___ Donna Hartley
 ___ Sally Heard
 ___ Elaine Rovetto
 ___ Leota Ruark
 ___ Betty Schuld
 ___ Larry Seed
 ___ Florence Wells

GEMS OF LAMBATEETH

Miriam Beasley
Terry Carson
Bettina Gouchenour
Nancy Macduff

Clemens Brigl
Thayer Fanazick
Sandy Hupp
Margaret Ollum

GEMS OF LAMBATEETH

Individual gems one by one
Unique and interesting we've been found to be.
These stones or gems in our own time
Were bruised and scarred throughout our years
Each grinding or scrape along our way
Has polished us in a special way
To increase our shine inside and out.
Through experiences shared, and loving hugs
We have our fellow gems.
At Chatcolab this year at least.
Our searching and gathering from near and far
Extended to crannies of Washington, Maine,
Montana, Idaho, Colorado and Oregon.
Our rewards magnify as we work with each other
Sharing ourselves, tasks, and why we have come.
Resembling a hologram with strengths
Melded together into a collective being.
Part of each of our names worked together
Forms our name-Gems of Lambateeth
As we grow and become more polished.

Sandra Hupp - Sandy teaches in the Recreation and Leisure Studies curriculum at Washington State University in Pullman. She is a certified American Camping Association camp director. Her camp experience includes many summers directing Girl Scout camps in Wisconsin, Virginia, and Maryland; resident camp director for a YMCA year-round operation in Illinois; and outdoor program director for a Girl Scout carnival in Florida. Sandy likes to spend her leisure time hiking, back packing, cooking and traveling.

37

Clem Birql - Dr. Birql is a tenured professor from Metropolitan State College where he teaches Leisure studies including Recreation, parks and open space, outdoor activities, dance and weight lifting. He also associates with the Montana group at Chat as a former County Extension Agent from Toole County in Shelby Montana. Clem also feels at home with the Washington Group as he received an M.A. in Recreation from Washington State University and was employed as a Park Recreation Director in Moses Lake Washington and Associate Professor at Washington Central State University teaching Recreation and Park Administration. Clem has raised a family of nine children and now has nine Grand Children. His interests include dance music, outdoor activities, palmistry, psychometry, and travel.

Margaret K. Ollom - Margaret is a Great Country Grandmother, third year laborer with three daughters, 14 grand children, 15 great grand children, and seven great great grand children for 36 descendents. She loves to make new friends as well as learning new things while enjoying the scenery and beautiful lake. Margaret is a three state wonder - born in Colorado, raised in Minnesota, and living it up in Washington amidst needlework, projects, and activities.

Bettine Gouchenour - is 16, the daughter of our Chef and Cook. She attends Conrad High School where she is now a Junior. She is active in Key Club (a community service organization), Pep Band, FHA, Girl's Basketball Manager, and Skyliners (a selected singing group). Her hobbies include: singing, swimming, time with friends, movies, action story writing, meeting people, horse back riding, and other outdoor activities. Bettine wishes to become a leader of youth as she usually finds herself in a leadership role. She has hopes of becoming an elementary or secondary teacher or a social worker dealing with teenagers.

Thayer W. Fanazick - is a sister to Jane Higuera, and has caught the enthusiasm for CHATCOLAB by traveling the farthest within the continental U.S. - 3000 miles from Maine. She was formerly a 4-H member with Holstein dairy cattle projects. She is involved with the United Church of Christ Camp as a Dean and Counselor during the summer. Regular school year activities include care of pre-school children her home which she usually finds "fun". In addition he has raised three children who have excelled in medicine, nursing, psychology, traveling abroad and living in foreign countries through the IFYE (International Farm Youth Exchange). Thayer's hobbies include Crewel, Literary, walking and mountain climbing.

Terry "The Typist" Carson - She enjoys the "DEVIL" out of not working. However now has more projects than ever. She loves having lots of kids and their friends around. She enjoys sewing, refinishing furniture and challenge of keeping the "Cookie Jar" full. She is grateful that Jim Schuld attended last year's camp and convinced all of us in the notebook room that we were antiquated and their had to be a way that was easier than the way we were doing it. She is married to a wonderful man, Wayne, and has 7 children and 2 grandchildren.

MaMa "B" came to us from Oregon where she lives along the banks of the Clackamas River with PaPa "B" and Herman, our cat--and now and then Mark Rovetto when he works in our area - Miriam (MaMa "B") and Jim (PaPa "B") are the parents of 2 daughters - 2 sons and their respective spouses - MaMa "B" and PaPa "B" have 12 grandchildren (7 grandsons and 5 granddaughters) and one great grandson who was born and lives in Virginia - all the others live in Clackamas County! Our home is just about 2 miles from Hwy. 205 on Clackamas River Drive. We'd love to have you come visit if you're in the area--stay a day or two or more if you can! (503)656-5027.

Nancy Macduff is AN ENTJ. I write books and do stained glass as hobbies. I have two teenaged children. Sonya Watts is a best friend! She has made Chat a very special experience! Now I have visited and know why she loves it!

JABI CROOKERS

Jim Beasley
Kearstin Edwards
Rosemary Gouchebour
Jane Higuera

Cristine Sacks
Bill Shea
Janice Stimpson
Billie Marie Studer

Our family's name came about through joining the first letters of our names - a symbol of our joining as firm friends and helpmates during our special Ruby Jubilee experience.

Jane Higuera - Born in the Berkshire Hills of Western Massachusetts over 50 years ago, raised on a dairy farm with 3 sisters and lots of holsteins, spent 4 years in the mid-fifties at University of Colorado in Boulder (Physical Education) - 11 summers from camper to Head Counselor at YMCA camp on Lake Champlain in Vermont. Married 30 years this July!!! 7 children - 4 boys, 3 girls, ages 12 to 28; 4 grandchildren. Presently, I list my employer as the family, my occupation - I'm a VOLUNTEER; 18 year 4-H leader and experienced county 4-H camp director, looking forward to a fine summer session with the able assistance of Janet, Clarice, Lane and April - some of our Spokane County Gems! I enjoy feeding, watching and identifying birds, helping young people enjoy new and creative experiences, walking; playing my autoharp; and singing.

Bill Shea - I'm a first year labber and am enjoying it very much. I'm 23 years old and am attending Washington State University, with one year left at college. I plan to either work at a city park or in corporate fitness. Hopefully, I will get some information that will help in future leadership.

Billie Marie Studer - Nostalgia = great, new young friends are inspirational! Either 9th or 11th year at Chat off and on. Knowing so many charming people through years 1956 till '88 that have shared their love, families and homes to my personal joy is what reinforces my need for Chat at this period of my life. Am still volunteering some in Campfire and Adult Sharing of my speciality, Native American Lore and "Quality" Camping (EPA). Though I am more deaf these days, am a cheerful survivor --- always in favor of whistling - singing - grinning. Thank You All.

Rosemary Gouchebour - Although my heart belongs to the Black Hills Rec Lab I attended in 1959, opportunity gave me a chance to come to Chatcolab in 1984 - as a cook. Don and I have had three of our children - Chaz, Pauline and Bettine as well as Don's favorite dad, Ray, come as Labbers. We feel especially honored to serve the Chatcolab people as they are helpful in our quest of a full and honorable life (they overlook our faults). Our family has grown - We still have the original eleven, but are up in numbers of grandchildren to 22. Our latest was born on 1-15 in an ambulance last December. Montana is our home.

Kearstin Edwards - This is my second wonderful year at Chat. I'm so glad I made it back again, the people are so great here! It just puts everything back into perspective for me. I'm now officially a senior at Whitefish High School in Montana. Yeah! I'm still very active with my horses. The herd has narrowed to 2 now though. My favorite activity here at Chat besides the "E" hugs are my early morning swims with Momma B. I also enjoy anything musical and all the outdoor activities I can get to. I want to thank everybody for the wonderful experiences that you share with me here and I hope to see you all next year. AKA - The Polar Bear.

Cris Sacks - This is my first year here at Chat. I'm enjoying it muchly. I'm a junior at Washington State University. I look forward to going back to college and telling other students majoring in recreation to come experience Chat. It has been very helpful, giving me ideas for later years in recreation, especially when I plan to be a camp counselor. I love learning all the crafts and games. Thanks so much!

Janice Stimpson - I was raised in Newcastle, Wyoming. I got my B.S. from the University of Wyoming and my M.S. from the University of Idaho. I have worked as an Extension Home Economist in Fremont Co., Idaho. I am married to J.C. At the present, we raise cattle and Percheron horses. My hobbies include: reading, Horse packing, and walking. I have 4 dogs, 3 cats and 1 broody hen.

Jim Beasley - Grand Pa Purple Goat! Husband of Mama B, father of four (or fore), Grandfather of one dozen healthy young people. Enjoys church on Sunday, golf on Wednesday with the boys, and Friday with Mama B. We leave the door unbolting for you any hour - just be there! Our love to you and yours, keep the spirit, pray for peace!

RADIANT RED RUBIES
THE RRR's

Velma Black
Jean Baringer
Virginia Black
Don Gouchenour

Diana MacCrae/Marsden
Jim Morrison
Twyla Smith
Mary Swan

Velma Banks (Senior Citizen) from Kent, Washington! I have 5 children, 17 grandchildren and 30 great-grand-children. I worked 15 years at Boeing Aircraft. Managed apartments among other things.

For the last 6 years I've been a volunteer: 1 1/2 years in the hospital gift shop. Then I quit and have volunteered ever since in the Kent Senior Citizen Center. Something I'm proud of is in 1984, I was voted "Senior Citizen of the Year" by our Senior Center in Kent and the Kiwanis Club chose me "Volunteer of the Month" in April of 1984 and presented me with a plaque which is hanging on my wall. I'm here because my Brother, Dale King, brought me. I enjoy this very much.

Jean Baringer is a seasoned labber - from Conrad, Montana. As a wife of Jack (a County Extension Agent), mother of Jeff (16) and Jennifer (13) I am busy with their ball games, 4-H projects, school activities, etc. However, I do make time for my crafts (like to do counted cross stitch, knit, etc.), church work, 4-H leader, Chatcolab, family camping. I keep returning because I have an "incurable disease" - skin hunger, dancing feet and a need for friendship that can only be cured at Chatcolab.

Hi there - I'm Virginia L. Black. Today as I sit here thinking about Chatcolab, I think how happy I am to be here. I live at Cameron, Montana in the beautiful Madison Valley 4.5 miles northwest of the west entrance to Yellowstone Park. My husband, Dale and I, enjoy ranch life on the Sun Ranch. I worked for the Postal Service for 17 years. I am the co-chairman for Black Hills Rec Lab for 1988. You all come by my house on your way to Lab.

41

Don Gouchenour I live in Ledger, Montana. I am a dryland farmer in the Dry North Central Part of Montana. Less than 1/2" moisture since Jan. 1, 1988. My interests are fishing, canoeing, hunting, working and going to son's basketball games. My reason for coming to Chat is to help my Mrs. Rosemary cook for the Lab, to meet new and old friends and to come to a "beautiful" place for a vacation.

I've been to Lab a few times before but for those who I've just met - my name is Diana MacRae-Marsden and because I used to come as a Camp Fire Girl's leader most people still call me "Yahoo" which is short for Ya-e-wah-noah which is a tree or "she who watches over."

I first came to Lab from Moscow, Idaho then Santa Rosa, California, then Enumclaw, Washington, then Jerusalem, Israel, then Johannesburg, South Africa and now from Dover, England. It really doesn't matter where I am, but I usually have to plan as soon as Lab is over how I'm going to get her the next year. That's one thing I have learned. There isn't any distance in Love, and every Lab gets bigger. Best of all, my husband Eric came to this lab with me from England.

Jim Morrison: This is my first year at Chat. My aunt talked me into it and I'm very grateful for it. I'm 18 years old. I graduated in June and I plan on attending MSU this fall. Some of my favorite activities include, ski racing, mountain biking, and rock climbing. I'm usually busy 12 months out of the year with ski racing, training and exercising as my first priority. I really enjoy the people and the atmosphere here at Chatcolab.

Twyla Smith: This is my first year at Chatcolab and I am really glad I came. I attend Missouri Western State College and I am a member of the Show Me Rec Lab. I teach kid crafts, quilting and ceramics at the College through continuing education. I am youth coordinator at my church as well as I teach Sunday School. I am involved in intramural sports at Missouri Western State College and try to live holistically. I have achieved all the things I set out to do at this lab and I am thrilled about it. I have made new friends, learned new skills, acquired more knowledge, become enriched thru associations and above this I got to meet Mary Swan and the "chipmonk".

Mary Swan Occupation: Deli Clerk/Montana Air National Guard; Interests: fishing, running, football; Philosophy: Live and let live; Reason for coming to Chatcolab: I came to Chatcolab so that I could finally meet (Twyla Smith (Ha! Ha!)) I came to the Lab with the hope of making new friends, sharing my experience strength and hope and learning new ideas and philosophies in leadership.

RUBIES IN THE ROUGH

Amy Black
Dale King
Laane Mahaffey
Leila Steckelberg

Janet Edwards
Lucy Linker
Eric Marsden

Janet Edwards - I was born in Kendrick, Idaho. Being half of a set of twins, I grew up having double the pleasure as well as sometimes being in double trouble. These days I live in the greater Spokane area and keep busy as a substitute teacher, volunteer coordinator, 4-H leader, and assistant camp director. I enjoy my husband and 12 year old daughter Alison, who is an avid "horsecwoman". My first year at Chatcolab lives up to my high expectations.

Dale King - My name is Dale King. I am the husband of the famous Betty King. She made me come here. I live at Chat in a harem. During the day you will find me chained to a workbench in the kitchen. I work in Hawaii building houses. I have done many things. Dale King.

Eric Marsden - I am an aging reporter from London who is finding his first Chat experience bewildering after living abroad for 30 years, mostly in crisis situations. So forgive me if I seem too serious. It's taking me time to get used to it all. I'm learning from my wife, Diana MacRae, who is well known to you.

Amy Black - This is my first time at Chat and it has been great fun. I retired a year ago, after 40 busy years in nursing. I enjoy retirement and have found life interesting and full. I enjoy hiking, canoeing, and other outside activities.

43

Rubies in the Rough - cont.

Lucy Linker - I am an avid kite flyer, music teacher and member of a 1940's big band style dance band. I am also presently a student. I'll finish my social work Bachelor's Degree in August then look into interesting social work jobs and volunteer opportunities until some time next year when I'll go on for my Master's. My work in recreation has taken a new bent lately as I've been preparing crafts and musical activities for mental health day treatment programs.

Lane Mahaffey - Is a recreation director and volunteer coordinator for a men's prison in Washington State. She enjoys her job tremendously because of the variety of recreation pursuits she is involved in - from sports to crafts and clowning. At home she and her husband Bernie own a camping and fishing resort. They live along with 3 children on Silver Lake. Lane volunteers with Campfire and 4-H groups in her spare time.

Leila Steckelberg - from Arlington, WA. Home Economist and Recreation Specialist - retired Home economics teacher (Mount Vernon High School and Everett Community College and Skagit Valley Community College) and District Director/Camp Director professional for Samish Council of Camp Fire (first American Camping Association Accredited Camp Director in Washington State). I directed Camp Kirby on Samish Island 9 years and 4-H Camp Committee and staff many years.

My interests are my husband, Dale, son David (a professional actor) Heidi dog, Tuffy cat, family, people, CHATCOLAB for 36 years, dancing, rockhounding, silver-smithing, scrimshaw, camping, traveling, recreation, hand arts and crafts, etc. I have worked with many youth groups including 4-H 25 years, cub scouts, Camp Fire, Degree of Honor Juniors and Sunday School. Dale and I have been foster parents for abused kids also.

BASKET CASES

Nancy Eusterman
Fournier
Joyce Maberry
Parnel
Joan Smith
Stephens
Stewart White

Evelyn

Jean

Doc

Joan Smith - I'm enjoying working for myself and a friend at Thompsons Dental Lab., making Dental Tools. I'm about to have a new grandchild in 1 week. Having craft classes on Monday night. We will be working again with young people in church groups and also swimming, bowling, horseback riding when I can. Trying to be a all around person. Enjoy all kinds of people, hiking, singing, hugging, dreaming and laughing. I'm so glad to have Jim Morrison at camp this year. He is a joy to be around. I hope to bring more people next year.

JUBEE JOKERS

Marge Christiansen
Gloria Flower
Kathy McCrae
Jim Schuld

Mike Early
Betty King
Ruth Moe
Tracy Thomas

The name Jubee Jokers was picked to play on the theme of this year's Chat - the Ruby Jubilee. Our members are from the world over, and represent a complete cross-section of the folks who attend Chat.

Marge Christiansen - Hails from Snohomish, WA; she is an R.N. and a previous 4-H club leader. Marge has attended Chat since the early sixties, for a total of six times.

Ruth Moe - Ruth is a retired State 4-H Staff Member from Laramie, Wyoming. She served in that capacity for 37 years and has attended numerous other Rec and Leisure Labs. She is a member of the Nat'l Board of Directors of the Association of Recreation Labs and Workshops.

Kathy McCrae - Walla Walla, WA. 1988 is the first year for Kathy at Chat, though she is a former 4-H and FFA member. She was the first girl member of FFA in Oregon.

Tracy Thomas - Tekoa, WA. This is Tracy's first year at Chat, and she is attending as a student from Washington State University, where she majors in Recreation and Leisure Studies. She was active in 4-H for 10 years, and will serve as a Counselor at Camp Wolahi, San Diego for Campfire, Inc.

Jim Schuld - Milwaukee, Oregon - Jim is a former art and ceramics instructor for Portland Community College. He is attending as a Resource Person at Chat to teach Primitive Pottery Crafts. This is his second year at Chat.

Betty King - Snohomish, WA. - Betty is a former 4-H Club Leader and currently serves as a Homemakers Club Leader. She has attended Chat six times since 1959.

Mike Early - Berlin, West Germany - Mike first attended Chat in 1968 and has attended 4 times, though this year is his first Chat since 1970. He is a former 4-H club member and Camp Counselor.

Gloria Flower - Portland, OR. - Gloria came to CHAT first as a high school junior in 1953, from Clackamas County, Oregon. She has returned many times through the years -- the last time in 1977. CHAT gave her the best experience she could have had as a kid - "imprinted" important things into her brain - and began some great friendships. Gloria lives in Portland, and is Dean of Students at Linfield College - Portland Campus, a school of Nursing. CHAT songs are still a part of her singing repertoire.

CHERRIES JUBILEE

DawnE Warner - This cherry came from Whitefish, MT with a smile on her face and loads of love to share and lots of hugs to give. I'm ready to get my refill of hugs to make it through the rest of the year. This was my third year of college at the University of Montana located in Missoula, Montana. I'm majoring in Radio-TV (Production) with a minor in InterPersonal Communication (Public Relations). This is my fifth year at CHAT. CHAT is very dear to my heart. All the people are fantastic and my favorite are all the hugs that I receive. The sharing and ideas that are learned and shared throughout the week help create a beautiful week and these ideas are then shared and expressed to others. Thanks go out to all of you for help, understanding and love. I love you all; may your life be fulfilled with much love and happiness. Love, DawnE Remember a smile or laugh can help brighten your day! All of us are our own special individual ruby that sparkles within all of us.

Beth Mitchell - I came from Oregon City where I have lived for eight years. Before that I was in Arizona, and before that I was in the Phillipines. I was born in Ft. Ord, CA. I go to Oregon City High School where next year I'll be a junior. I like to run long distances and work with my rabbits. This is my first year at CHAT and I LOVE it! I hope to come back for many years.

Jackie Baritell - CHATCOLAB became an integral part of my life in 1973. I was able to attend CHAT for 10 years without missing. CHATCOLAB triggered an era of incomparable personal growth and a love affair with labs which has led me several times to Black Hills Lab and Chapparral Lab as well as the National Labs. It's great to be back at CHAT for the 11th time! I'm a fourth generation Californian and a second generation American who teaches elementary school, works with teens at church and camp and gets volunteered for everything. I enjoy life, love, friends, reading, writing, the mountains, the ocean, children's literature, fun, games, travel, laughter and animals. I now live in Merced, CA. which is in the center of the San Joaquin Valley, though I grew up in Walnut Creek. My home is blessed with a unique family; three dogs, one cat, one rabbit and one guinea pig. Come see us!

After a several year hiatus from attending CHAT I have returned to CHAT and to the area where I had lived (Moscow) when CHAT was started. Being here has proven to be an exciting refresher bringing forth a well of exciting memories and springs of love and goodwill from friends old and new. So I go back to my good life of active retirement in beautiful central Wisconsin enriched, happy and grateful for all of you.

Maureen King - Labber, mother, nurse - I live in Sandy, Oregon. I first came to CHAT in 1975, then was unable to return until nine years later. I then served for three years on the Board. During the nine years that I didn't come to CHAT I did attend little CHATs whenever possible. I work in an Intensive Care Unit at Emanuel Hospital in Portland, OR. I've been a nurse for nine years and I love what I do. My coming to CHAT has allowed me to myself permission to play, and it's GREAT! Thank you, CHAT.

Merrifran Ingvoldstad - I am living in the beauty and creativity of this miracle moment at CHATCOLAB. No cocoon, just wings to fly and flow in the energy, buoyancy and love of this supportive group wonderful people. God is blooming in each one of you, and there is peace in this "knowing". What a blessing to be here, and I am grateful.

Larrie Easterly - Once upon a time I came to this planet to enjoy the scenery. I found the FingerLakes Region where I grew up very pleasant; filled with closed people and the surrounding countryside very beautiful with rolling farm lands, fir trees, and wonderful lakes where I spent my summers. After I spent my time learning about New York I went to the Tempe/Phoenix area of Arizona where the people were more open and the landscape harsh, dry and beautiful. The desert in bloom is a wondrous sight. Then it was north to Prescott for three years of traveling the back roads through the tall pines. Then it was north to Oregon to find loving people, fir trees, and cold but wonderful Clackamas River. I finally found a home there to rest, relax and enjoy the rest of my time on this planet.

Barb (Wire) Scharff - As a first "labber", I came expecting anything. And I got anything plus everything and everyone. Thanks for all the stimulation. I'm a Therapeutic Recreation Specialist working with Developmentally Disabled and working with the Campfire Program. I picked up many good ideas I can use plus some extra relaxation. The humor was GREAT! I love the Lord Jesus and trust Him. He's been wanting me to improve my socialization skills and so I sure got some practice, didn't I? Next time I come, I'll be in better health and more rested!!

FRACTURED CARATS

Emil Eliason
Sally Heard
Leota Ruark
Betty Schuld

Donna Hartley
Elaine Rovetto
Larry Seed
Florence Wells

Larry Seed - Resides in Great Falls, MT., where he works as a Heating and Air Conditioning Sales Engineer. His hobbies include gardening, reading, flying. He says he is age 30+ with four children.

Florence Wells - I live in Hoquiam, WA with a husband and a daughter, a grand son, two cats, a dog, and a horse. Two years ago I learned to weave to make rugs, blankets (small), place mats, wall hangings, etc. I like Navajo weaving best. I am going to direct 4-H Camp and am working on the State Senate Camping for a friend.

Leota Ruark - I live alone and have four girls and one boy. I live on a farm near Savannah, MO. I love to quilt.

Emil Eliason - Emil says he was born in Missouri 40 years too soon. He came to Montana in 1910; started attending the Black Hills Lab in 1946, and to Chatcolab 40 years ago. He says "I have enjoyed it all!".

Sally Heard - Hails from Great Falls, MT. She is an Administrator/Directress of the Montessori School, has six children, two of whom are still at home. She loves painting, children, hiking, swimming, reading, and CHAT.

Betty Schuld - Betty is from Milwaukee OR. She is a retired volunteer. She says "My husband Jim and I have to travel trailer and would like to do more traveling than we do and maybe we can this year. We have three grown children, two grandchildren, two dogs and two cats. I love being involved with people and love CHAT and all the things it stands for.

Donna Hartley - Libby, MT. I'm a 4-H Leader and what I like to call a professional volunteer. I work with several different schools and organizations presenting arts and crafts, chaperoning and assisting wherever needed. I love to travel and was lucky enough to attend the Alberta Leaders Conference in Edmonton last Jan. It was a wonderful experience. I also work part-time in the County Extension Office as an Aide. I am also a signpainter and spend much of my time designing, collecting and painting signs and Advertising art for many of Libby's local businesses and loggers. My hobbies include anything artsy-crafty including sewing, designing quilting, domestic arts and Dancing. I am very glad to be at CHAT and hope to come again!

STARBUCKS

Elaine Rovetto - Yakima, WA. The lure of CHAT with its wonderful creativity has overcome the need to be where my heart is also drawn. And I'm glad to be here soaking up the strong refreshing atmosphere - sharing time and experiences with people engaged in finding answers to life's questions. It is worth giving my classes to another for two days, and all the arrangements that needed to be done. In three more days, I expect to bid farewell to The Place, an alternative high school, which has 60 students. Many of them have had serious problems which caused them to seek our school. We focus on individuals and try to work out ways to succeed in the good of graduation. It has been a challenge and a reward to see growth and people learn to care - to choose success. I expect to complete study in the next couple of years and will go on with teaching. Workshops, seeing oneself playing with delightful others, singing - the beauty of giving myself CHAT - makes me humble that I can choose such a special gift.

FACETS

April Cook
Caryl Kester
Clarice Reilly
Angelo Rovetto

Dale Steckelberg
Jeanne Werner
Beth Welch
Mary White

We are the FACETS. Each of us together bring about the change from raw material to a Gem. I am Angelo Rovetto now coming from Yakima, Washington. My wife is Elaine and I have a son, Mark, and a daughter, Debra. One world is my credo. I have seen most of it and mankind is kind and love is the credo of man. I live with this. The "FACETS" exemplify it. Watch us function.

Mary White: I began my life as a rough-cut stone in Great Falls, Montana. Through the years I've been smoothed and cut until my life has been shaped into many facets. I have a home economics degree and have used it (to some extent) the last five years in retail fabric sales. Met my husband, Stewart, at Lab and he keeps me radiant! My interests include antiques (including two fire engines we own), container gardening, refinishing and re-caning furniture, yoga exercise, quilting, calligraphy, Chat and "World Wide Games"! I am slowing down the fast and complicated pace of my life by quitting my job and narrowing my volunteerism to catch up on the above interests and polish my philosophies and direction of life.

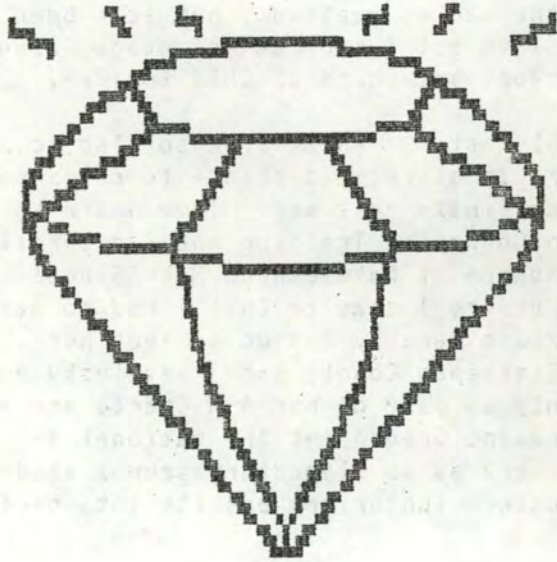
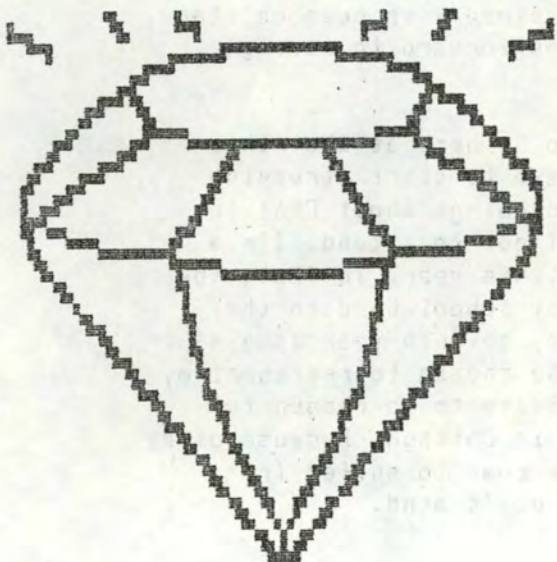
April Cook: At the beginning of my third Chat, I can truly say that I am thankful to Rosemary and Jean B. for sticking with their plans to include Leathercraft as one of the 1986 Lab Workshops. I have worked for Tandy Leather Company for 9 years, and can truly say that this is the most enjoyable experience my job has ever presented me. In addition to my full-time job, I am a Softball Umpire for the Amateur Softball Association in Spokane County, and play on a women's slowpitch team. I also help out on weekends at my boyfriend's bar in Cocolalla, Idaho, and handle the promotions for special events sponsored by the bar. I hope by the end of the 1988 summer tourist season to be singing at the bar on weekends, but it's been 10 years since I've been on stage, and I've got a bad case of stage fright. I look forward to seeing everyone back here at CHAT in 1989.

Caryl Kester - Whew! I am so glad to be able to be here at Chat this year. It gives me a chance to relax before I have to start stressing about finals next week. I've heard so many good things about Chat in Camp Counselor Training and I'm thrilled that I got to attend. I'm a sophomore at Lake Oswego High School in Oregon this year. In fact, the day before I came to Chat I had to march with my school band in the Starlite Parade. Boy do my feet hurt. This is my seventh year as a 4-Her in Clackamas County and I was lucky enough to be chosen to represent my county as part of our 4-H Court, and as a candidate to be chosen to represent Oregon at the National 4-H Congress in Chicago. Because of my 4-H work as an elementary school student I have come to suffer from Chronic voluntarism, but its lots of fun, so I don't mind.

Clarice Reilly - is a 4-H Program Assistant in the Spokane County 4-H office. Her special 4-H interests are the new first and second grade curriculum and any event or activity where the kids are. Personally, she has been married to the same man for 31 years and has three children (a boy and two girls) and four grand children (three boys and a girl), and she Loves Chat!

Dale Steckelberg - I was born and raised in South Dakota; I went to Washington in 1937 (Dust Bowl days in S.D.) and have been there ever since. I got started working in the woods (jobs were pretty scarce then) and stayed there as it was interesting and sometimes exciting. There are many things to do there in the line of recreation. There are lots of streams, lakes, mountains and the Pacific Ocean.

Beth Welch - I was born and raised in Thousand Oaks, CA. Presently, I am attending Washington State University, where I am a sophomore. I am setter for the volleyball team. My interests are mainly sports/outdoor oriented activities. At the moment, my major is recreation/sports management.





America the Beautiful USA 15

Dale + Leila Steckelberg
9406 164th St. N.E.

Arlington
— Washington
— 98223

Hello,

Its time once again for
Little Chat.

This year we will be at Millersylvania State Park between Centralia
and Olympia Wa. on July 15, 16 and 17th.

To get there take I-5 to Exit 95. Then go east for about 3 miles and
take a left when the road dead ends. Then go about 1/2 mile to the park
entrance.

If you will be arriving on Friday check the K-1 bulletin board to see
where other Chatters will be staying as we do not have the group site
until noon on Saturday.

If you will be arriving on Saturday we will all be in group camp K-4.

Those of you with RV's or campers will need to stay in one of the
regular camp spaces as area K-4 is for tents only.

~~See you there.~~

How did the Bead Dance
go? Well, I got back! Did Ezra
Meeker drop hundreds of people?
Love
Meriam



Dear Dale & Sheila,

June 25, 88
Saturday

Well, Happy Birthday Dale, I hope it is a good one and that there are many more to come your way. It was so nice to meet you and I'm glad you shared in the celebration.

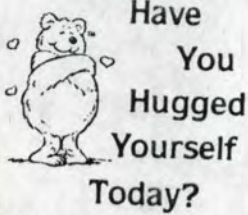
Sheila you dear lady I hope all is going well for you. I want you to know how special you are and what a wonderful lady you truly are. You do so much for everyone and I don't feel you get enough recognition for all that you have done and continue to do so willingly & lovingly. I know that was especially hard for you this year and I wish there was something I could do or say to smooth the rough edges ~~on~~. There were things that I didn't agree with like the party planning in the respect that not one ^{part} involved the entire group if ~~was~~ all small groups (not the entire group) Also I want you to know how awful I felt about



about the records and that I would never have left them that way. Believe me I was just as upset as you were because how hard is it to ask before even using them which more of them did. Did you ever find those missing? I want you to know I'm thinking of you and that you mean a lot to me. You have been a great lady and you have always been there.

Happy Birthday
Dale
Keep Smiling
😊

Both of you Take Care,
Have a great Summer &
Year
Love you much
Dawn



June 14, 1988

The time is Now!

Dear Friends,

My heart is full - my mind is too -

My thoughts flow out to each of you.

Chat '88 is now a fact -

Inspiration on which to act!

Enthusiasm I observed -

So many choices there occurred -

A creative talented crew

Brought out the best in me and you -

Each one added a certain part -

Which now we savor in our hearts.

Chats with friends both new and old -

A treasury of solid gold.

Planning, sharing, opening doors -

Creating friendships - memory stores!

An atmosphere of trust in all,

Climaxed by a Jubilee Ball!

My gratitude to you I send -

You've created a Special Blend!

As you go home to work and play

Remember CHAT!

Return some day!

Love and E hugs

Miriam & Jim
(Mama & Papa B.)

Hats off to our 1988 Board

Jane Higuera
Sonya Watts
Doc Stephens
Lane Mahaffey

Gwen Main
John Headrick
DawnE Warner
April Cook

Alternates: Betty Schuld } both of whom
Clarice Reilly / filled in.

Lifetime Member: Leila Steckelberg

Honorary Members: Don Clayton
Vern Burlison
Jean Baringer

With input from committee members:

Dick Schwartz

Maureen King

Terry Carson

Lucy Linker

Betty King

Margaret Bradley

Dorothy Burlison

Roy Main

Dale Steckelberg

Jim Schuld

Larrie Easterly

Ruth Moe

Congratulations 1989 Board

Jane Higuera
Lane Mahaffey
Doc Stephens
Clem Brigl

DawnE Warner
April Cook
Jim Schuld
Terry Carson

Alternates: Kearstin Edwards
Jean Baringer
Mary Swan

Your cooperation in '88 was very much appreciated. I look forward to more of the same in '89!

Many Thanks

Much Love, Miriam

P.S, THANK you
from the bottom of my
heart for providing the
CD's records and for
repeatedly supervising the
picture project!
I love you!
Marian

→ Dear Leida & Dale,

Of this gets into the mail
Today! you MAY even have it
by Thursday when we get to see
you again!! Hopefully by now
you are both somewhat rested
and recuperated from CHAT 1988!
— our Ruby Jubilee! I pray
that both Daisie Polidoro and
Doc's Jaccater were not damaged
beyond EASY repair! Perhaps
there is an example of "A LITTLE
KNOWLEDGE IS A DANGEROUS
THING!"

The TWO of you certainly are
highlights of my memories of
the Ruby Jubilee! Just you
and our former motor — through
I quickly add we rarely saw you
in "OUR" house!! (Sties we did
share!)

As I noted the Notebook signi-
ment (Mimeograph, - Stencils,
etc.) made a safe journey from
Burlington to LA. Said equipment
has had Leida's Tender loving
care throughout the year! On
top of that, you brought the
necessities for Daisie's lapidary
project and Leida's Copper enamel-
ing kit and all the necessities
for paper remodeling - (see Leida's
Torch required for Brad making
and frog pan for SKILLET STATIONERY!
(My secret friend used some of
the money and as wrapping
paper!) My heartfelt thanks
to each of you for so generously
sharing your knowledge and
talents with this LAB by so
CAREFULLY presenting these crates!
All of this about PLUS the LAB credit!
of past years is MORE than a LOAD!

② What a fantastic contribution
even the above was to LAB!

And there was STILL MORE!
Thanks, Leida, for ALL the time
you spent (and you spent
FAR MORE than just a few
hours) on registration before
LAB as well as during LAB.
I pray that you realize HOW
MUCH we all appreciate YOU!!
THANKS for donating your time,
talents, abilities, and exper-
ise so generously!

Added to ALL of the above,
you painstakingly kept the
books and spent countless
hours in your capacity as
TREASURER/REGISTRAR! HATS OFF
to YOU!!

I am truly pleased
that you are a LIFETIME

Member of the CHAT Board and
I PRAY that in THAT capacity
you will find it possible to
COME to the FALL BOARD meeting
OCTOBER 7, 8 & 9th at Camp
Roger Kardon to help plan
CHAT 1989 - IF you have ideas
& thoughts about a new-
venture, you are MORE than
welcome to attend a meeting
during this day (Oct. 7th) in
Spokane - Specific times & place
will be published later your
news!

We also appreciate your
help in the party planning
preparation and Jim & J
will long remember our
FAVORITE RED HEAD'S part
in CHAT'S THIS IS YOUR LIFE!
Many thanks for EVERYTHING!
Kate-ENUGS, Marian

FAMILY DOINGS

Each family will be responsible for the following:

1. Serve and do K.P. for 2 meals during the week. (See the KP duty roster for specifics).
2. Choose one person per meal to check with cooks 45 minutes before a meal to help where needed.
3. See that write-ups on your family get to the notebook (family names, what it means) and something about each person in your family.
4. If on breakfast duty, flag raising is an additional duty; flag lowering is the additional duty if assigned dinner duty, and those with lunch duty have the additional duty of planning a tea-time activity (something to eat and drink, an activity, or....)
5. Assignments are based on the following:

B = breakfast L = lunch D = dinner

Monday	B & L	Gems of the Lambateeth
Monday	D	The Fractured Carats
Tuesday	B	
Tuesday	L & D	The Facets
Wednesday	B & L	Radiant Red Rubies
Wednesday	D	Basket Cases & Juby Jokers
Thursday	B	Basket Cases
Thursday	L	Juby Jokers
Thursday	D	Jabi Crroker
Friday	B	Jabi Crroker
Friday	L & D	Cherries Jubilee
Saturday	B & clean up	Rubies in the Rough

FIRST THINGS FIRST

1. Plan table arrangement, centerpieces, etc., day before
2. Plan table fun for both meals the day before

3. Decide who is going to be responsible for announcements for both meals

If you need help or ideas:

Table Fun - see Jean B., Ruth, Miriam or --

Tea Time - the above plus cooks (Don and Rosemary)

SEND ONE PERSON TO DINING ROOM 45 MINUTES BEFORE MEAL

THE REST OF THE CREW SHOULD ARRIVE NO LATER THAN 20 MINUTES BEFORE MEAL

Watch for the cook's red flag - when they need help it will be out!

NEXT:

1. Arrange Tables
2. Wipe tables
3. Set with plates, flatware, napkins, cups, glasses, salt & pepper, sugar, bread and butter, jelly, etc.
4. RING BELL - WHEN COOKS ARE READY (only three times!)
5. Door Keepers - If there are to be directions for where to sit, this person can direct. (One at each door)

GRACE Each group will be responsible for (or find someone) for Grace, Prayer, silent moments, exercises or whatever you want before meal.

SERVE You are responsible for serving all food. You can sit at one table when we are seated by groups, otherwise have at least one of your group at each table.

TABLE FUN Plan and Lead!

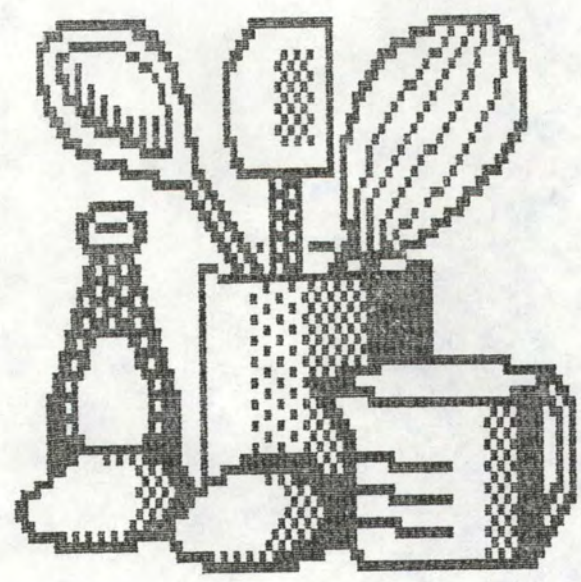
CLEAN UP

1. Pass out a spatula to each table.
2. Scrape all plates on to one.
3. Get everything stacked together- plates, glasses, etc.
4. ONE person "runs" from each table
5. All left overs return to kitchen

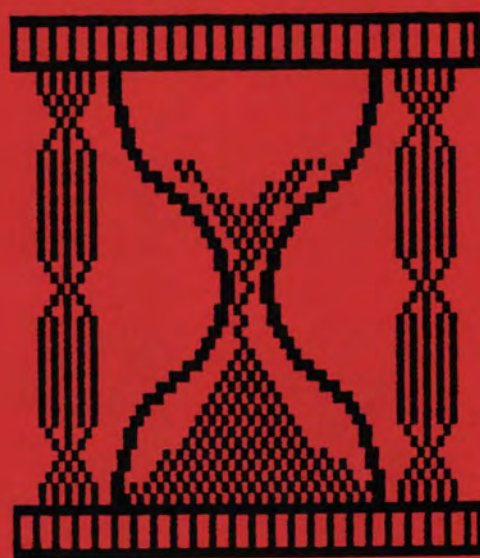
- 6. Wipe tables
- 7. Assist washing dishes
- 8. Sweep floors if necessary

NOTEBOOK

ANY activities that you plan (graces, songs, games, skits, etc.) are to be written up for the notebook and handed into the notebook room before bedtime on the day it happened. (You might choose one person to be responsible for this).



576
HISTORY OF



CHATCOLAB

HISTORY OF RECREATION LABORATORIES

The recreation laboratory idea was born in the early thirties at Waldenwoods, Michigan. A meeting had been scheduled for recreation leaders, and all arrived except the people to conduct the meeting. A snow storm prevented their arrival. The group decided to carry on that meeting by exchanging their own ideas and experiences and by practicing and developing recreation methods and ideas for their own groups.

They spent several days together before the roads were cleared for them. At the end, in analyzing what they had done, they decided that their method had been so effective in the sharing of information, ideas, and the techniques that had been useful in their work, they decided to hold another meeting. Their enthusiasm for the "laboratory" method was so great and contagious that others heard about it. Applications came from many people who wished to share this experience with them.

In several years time, the group had grown so large the originators felt that it was necessary to reduce its size. They felt that its maximum usefulness and effectiveness could be obtained only in small groups that could be quickly integrated into sharing situations in lab. Consequently, they agreed to break up and form other laboratories entirely separate, except in inspiration, from the parent group. Some of these labs made great progress while others were less successful.

One of the labs originating in this process was Camp Idhuhapi at Loetta, Minnesota, which later became the Northland Recreation Leaders Lab. This in turn was the inspiration for others, one of which was formed by a group principally from Nebraska, North and South Dakota and Montana. Twenty seven interested people donated a dollar, and with this \$27 a committee planned the first lab to be in October 1946, at Box Elder Camp in the Black Hills near Nemo, South Dakota. They decided on a fall lab, usually at the end of September, since Northland was held in the spring.

The first Recreation Leaders Laboratory established five principles which have been served as guidelines for nearly all subsequent groups:

1. This should be a sharing camp, with no distinctions of leaders from campers or pupils from teachers.
2. This should be a fellowship separated from any sponsoring institution and self-perpetuating by-democratic process.
3. Goals must be for the enrichment of all life and no merely to add skills and information.
4. Recreation leaders laboratory would invite attendance from diverse vocational and never seek uniformity for its campers.
5. Those who come here assume cooperation in complete sharing as a way of life.

Born in the midst of a depression, when multitudes had more time than money, continuing through the war years when both time and money were diverted to other purposes, on to times of economic growth when money was more plentiful than time, and now a period when we have neither time nor money...recreation laboratories have continued to survive. Groups were continually being formed: Longhorn in Texas, Great Lakes in Michigan, Chatcolab in Idaho, Redwood lab in California, Hawkeye in Iowa. One offshoot, the Black Hills Rec Leaders' Lab, even carried the idea to Ireland in 1963. Many of the groups formed with initial help from Land-Grant College Extension in their states. All eventually became independent.

The Black Hills Lab drew its registrants from an ever widening circle in the west, midwest and southwest. It generated such enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949 established for the Northwest, held in May at Heyburn State Park on Lake Chatcolet. Also the Longhorn Recreation Lab, which was soon after organized in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan called the Great Lakes Lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec. Lab.

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got to saying, "Wouldn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho from Havre, Montana. There were a few from southern Idaho who had attended Black Hill's Lab and Don's move was the incentive to try to start a new lab here in the northwest. Black Hills labbers contributed \$58 toward organizational expenses and a committee of six people was formed. A sub-committee made up of people from Oregon, Washington and Idaho who were interested in people and recreation were drafted to complete the new organizational committee. The winter meeting held during Christmas vacation (over really icy and snow packed roads) with Al and Louise Richardson at Corvallis, Montana, blew the \$58 but enthusiasm was even greater to get this lab off the ground. Resource people from the area were secured and an old C.C.C. camp was chosen as the site. On good authority by an old timer, the best weather in May was always the second week, so the target date was May 11-18, 1949. This meeting was followed by lots of letters, phone calls and news releases inviting and urging recreation leaders to participate.

This camp was built as a C.C.C. camp in the 1930's. During WW II, it was used as a convalescent R&R camp for pilots stationed at Spokane. The camp was in a sad state of disrepair. Don brought students from Moscow and many others in the area contributed much time, materials and money to repair the camp so it could be used. A wall was built between the kitchen and the dining area and many pictures were painted on the walls to enhance the building. The

trays, carts and many other things were brought from Farragut Naval Training Station on Lake Pend' Oreille.

The first lab, May 11-18, 1949, was a great success with 88 people attending in full spirit and form. Financially it was solvent, morally it was clean and physically it was capable of growth and sustained life. Chatcolab was held in the same location, Heyburn State Park on Lake Chatcolet, from 1949 through 1975. The name Chatcolab was derived from the name of the lake and the fact that this is a laboratory situation.

In 1955, a group of three California people came to Chatcolab in Idaho and became so enthused with the idea that they were determined to set up a similar organization in California. More than a three-year period finally culminated the starting of the Redwood Lab.

In May, 1956, the top-most section of the Chatcolab Candle, which represented sharing, was presented to Mary, Kay and Carl for the beginning of the new Redwood Lab. A committee was formed in 1955 and the members met at Camp Sylvester (Stanislaus Co. 4-H Camp) Nov. 12-13,

1956, to set the plans and dates for the first Redwood Recreation Laboratory to be held at Camp O-ONGA Southern California. The lab was cancelled one week before scheduled to start due to inadequate registration.

Mary Regan and Emily Ronsee returned to Chatcolab in May, 1957, bringing their section of the candle with them. It was placed back in the Chatcolab candle and again presented to Mary and Emily at the closing ceremony of lab. They came back to California more determined than ever for Redwood to become a reality. And so it did! Jones Gulch, south of San Francisco was the location of the first Redwood Lab in April 1958. The sharing section of the Chatcolab candle became the base of the Redwood Candle with a real redwood trunk. Chatcolabbers Walt and Sally Schroeder, and Leila Steckelberg (who made the Redwood Candle at that first lab) went down to help the new lab off to a flying start. There were 43 labbers including staff and resource that year.

In April, 1959, the second lab was held at Mendocino Woodlands, eight miles inland from Mendocino City, with 50 people attending. Not even an Asian flu epidemic, a "fast" trip down a very narrow rough and crooked mountain road late at night, or a broken collar bone, dampened the enthusiasm of those attending.

The first two labs were held in the redwoods, but in 1960 the decision was made to hold the lab at Old Oak Youth Camp. It was also there in 1960 where a free will offering was taken to purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all of the moral and financial help and support that he had given this lab.

60

Since the center section of our original candle became the base of the Redwood Candle, in 1958 the remaining part of it was melted down and molded into a new large candle and 4 small ones to represent the "Spirit" of Chatcolab-knowledge, philosophy, ideas, humor and sharing. These are the candles we still use.

Through the years, Chatcolabbers have strived to make improvements in the camp so that it will be a better place when we leave.

The possibilities of becoming an incorporated group were discussed at the October 1968 board meeting in Moscow, Idaho, with the board accepting the proposal. Vern Burlison and Betty Schulz were most instrumental in getting the corporate matters completed so that on May 15, 1969 during Chatcolab, the articles of incorporation were notarized at St. Maries, Idaho.

As can happen in any organization, the plans and expectations were becoming too caught up in the past and "getting into a rut." The "family groups" were getting too strong and activities were based on duties, rather than people. Don Clayton, one of the original planners of Chatcolab, now of Wisconsin, attended the October 1969 planning board meeting in Moscow, Idaho to help re-evaluate the goals of Chatcolab. He reminded us that we learn through sharing not merely in getting, and the labbers need to feel the warmth and love of the group to be ready to learn and experience leadership. Plans were made to create an atmosphere where labbers are more willing to try things on their own. During the May 1970 lab, when Chat became of age (21) the lab program was people-centered and activities were filled in to suit the needs, rather than an activity program first, filled in by people. This presented a challenge for labbers to use their ideas in a self discovery.

Chatcolab 1972 saw the introduction of C.H.A.T. (College or camp of Hidden Arts and Ialents) classes allowing every labber an opportunity to give more of himself by sharing some ability.

The celebration of the 25th anniversary brought 91 labbers to Chat. Mary Fran Bunning Anderson, (who along with her husband, Bill, was instrumental in forming the earlier years lab's leadership growth) attended her 19th lab and shared memories of past labs. Marge Leinum Grier (24), Leila Steckelberg (21), Don Clayton (23) and Vernon Burlison (20) all of whom had attended at least 20 labs, also added their memories. Labbers celebrated by enjoying birthday cake, the anniversary waltz, reminisced and enjoyed other activities.

All good things have to come to an end sometime. Our use of Heyburn Youth Camp was ended (last lab there was 1975) by the Idaho State Health Department. They declared the facility unfit and closed unless it could be brought up to regulated health standards. Updating was almost an impossibility for the aging facility.

Vern Burlison and Leila Steckelberg were instrumental in finding a new location, deciding on the Easter Seal Camp at Worley, Idaho, not far from Heyburn. There was much nostalgia carry-over and yearning for Indian Cliffs, the colorful dining hall, the glorious trees, the daily train, the many memories there, but we found a new home, because Chatcolab is not just a place, more importantly its people! The wishing well at Heyburn was purchased at the dispersal auction and will some day be rebuilt as a remembrance of our "youthful years." Easter Seal Camp (Camp WSU-Camp Roger Larson) has satisfied our needs and now feels like home!

Recreation Laboratories offer a unique opportunity for all those involved in recreation of all types, whether on an amateur or professional basis. Its uniqueness stems from the extent of complete involvement of the individual in the imaginative planning and sharing of all aspects of the recreational program. An atmosphere is created for discovering within oneself the latent abilities that ones everyday environment never uncovers. In this discovery, anyone can become a better man or woman, a more efficient leader. The wide opportunity to gain manual skills and training experiences, though of lasting value, shall be considered secondary to the foregoing.

Thus, these basic objections were formulated 23 years ago and still hold today:

"Participants in Chatcolab Recreation Laboratory have the opportunity to uncover, utilize and share these talents themselves which are perhaps laying dormant by:

1. Getting to know people with similar interests by working together.
2. Encouraging participation in "trying-out" situations.
3. Sharing recreational experiences and skills with both amateurs and professionals.

The basic idea which brought so much enthusiasm out of so many people can be expressed in one word - SHARING. The learning at lab has never been by or for specialists. It has been an effort to stimulate and enthuse by exposure to methods and ideas. Stress has been placed upon learning by participation and encouragement. The sharing of duties was encouraged whenever possible by having the lab in a camp site situation where duties and problems made practical application of chore sharing a necessity. Leaders have been chosen very often, not as true experts in their fields, but rather as guides to help other leaders on the way.

At the Great Lakes Recreation Leaders Laboratory held May 5-10, 1978, at Camp Pinewood on Echo Lake (15 miles east of Muskegon, Michigan) the "true" story of the birth of recreation labs was made know. This story follows:

The many fine Rec Labs now being held all over the United States received their inspiration and beginning years ago in Chicago.

Lynn Rohrbaugh, Owen Gree, Chester Dower and Chester Graham (all ministerial students) decided that the National Recreational Association was not meeting the needs of the churches and other non-professional groups. So they organized the first Educational Recreation Institute held in Chicago in June, 1926 -27. It was moved to Wheeling, West Virginia in 1928-29. Next it went to Lake Geneva, Wisconsin and then to Waldenwoods (near Howell, Michigan) from 1931 through 1934.

As the group grew larger and people became eager to share the inspiration, training and fellowship with people in their own localities, it was decided to discontinue the meeting in Waldenwoods and give people an opportunity to start new labs.

The Michigan group met for two years at the Folk School in Grant, Michigan. After that the Michigan area did not have a Lab until Arden Peterson, Marian Hermance, Bernice LaFreniers, Gould Pinney, Ray Lamb and Jim Halm went to the Black Hills Recreation lab in 1951 and came back with such great enthusiasm that a Great Lakes Recreation Leaders Lab was started at Twin Lakes in 1952.

The "myth" of the snow storm is still preferred by labbers because it is symbolic of the philosophy of Chatcolab. When put in such situations (a "Leader" does not arrive) we should be prepared to take over and not be dependent on someone else. Through Chatcolab experiences, we strive to be able to become dependent upon ourselves.

NORTHWEST RECREATION CAMP

Camp Chatcolet

Plummer, Idaho

May 11 - 18, 1949

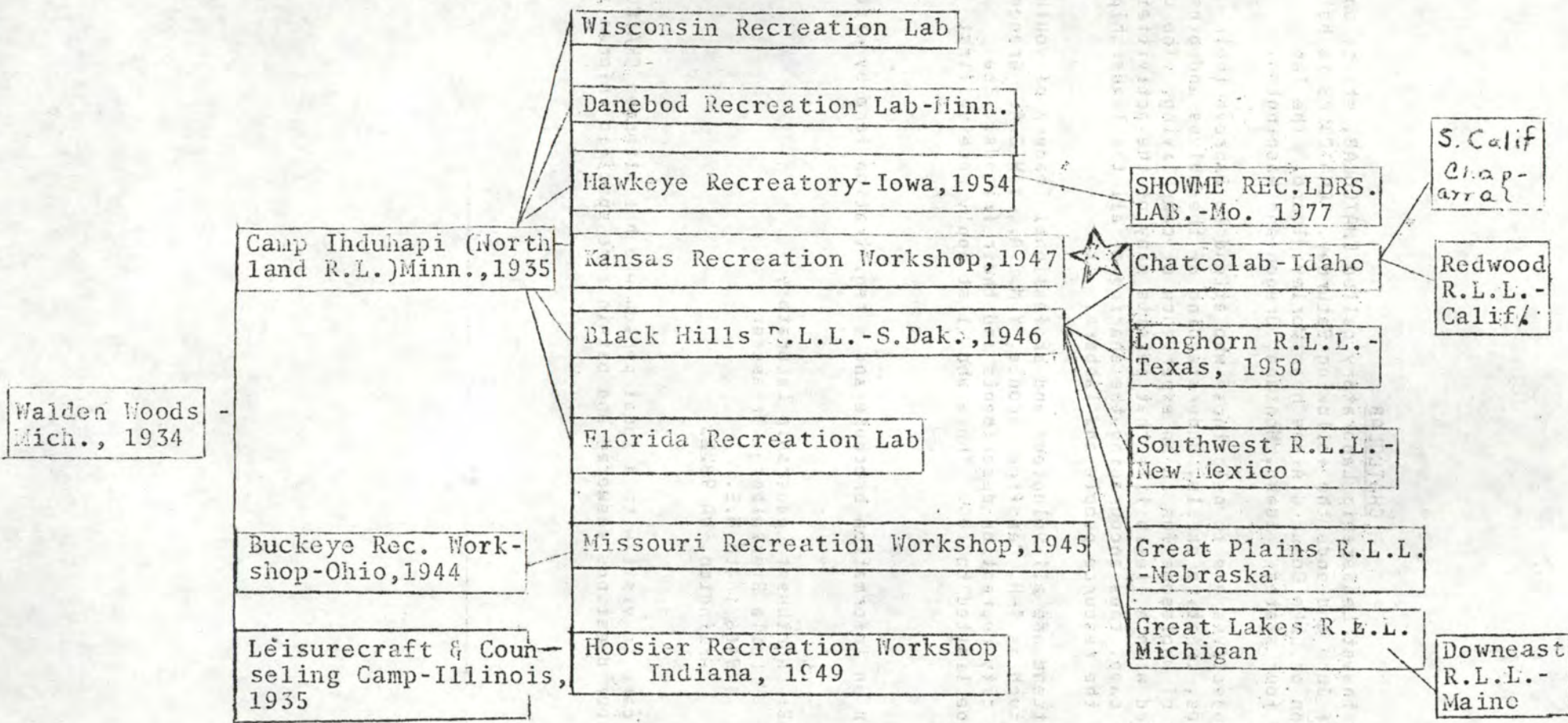
1948 Committee-served in 1949

1949 Committee-served 1950 Term Exp.

Don Clayton, Moscow, ID--Chairman	Don Clayton, Chairman	1952
Emil K. Eliason, Havre, MT--Tresurer	Dan Warren, Vice-Chairman	1952
Louise Rhciardson Corvallis, MT--Sec.	George Gustafson, Treasurer	1951
Ruth Radir, Pullman, WA	Louise Richardson, Secretary	1951
A.L. Richardson, Corvallis, MT	Jim Huntley, Olympia, WA	1952
Dan Warren, Moscow, ID	Evelyn Sainsbury, Salem, OR	1951
George Gustafson, Bozeman, MT	Lillian Timmer, Moccasin, MT	1950
Evelyn Sainsbury, Great Falls, MT	John Stottsensberg, Nez Perce, ID	1950
Esther Teskerud, Corvallis, OR	Elizabeth Bush, Okanagan, WA	1950

(Chatcolab History re-written and updated during the 1978 Lab by Leila Steckelberg and Jean Baringer, with the help of those who could "remember when".)

GENEALOGY CHART OF NON-PROFIT RECREATION LABORATORIES



Not Determined - Eastern Cooperative Recreation School - New York
 Joan C. Campbell Folk School - North Carolina
 Kentucky Recreation Workshop

CHATCOLAB

The annual Northwest Leadership Laboratory called CHATCOLAB, starts on the first Sunday of June and ends the following Saturday. CHATCOLAB is held at Camp Roger Larson on Lake Coeur d'Alene near Worley, Idaho. The lab principally serves four states: Idaho, Montana, Oregon and Washington.

CHATCOLAB'S objectives are to help those who attend to improve their leadership abilities, creative skills, understanding of themselves and others and to have a week of wholesome fun in an experience of camp living. The Lab is purposely planned with a flexibility that permits many of the activities to be developed in camp, thus encouraging the sharing of all the leadership talent found among the resource people and labbers.

Eligible to attend are all volunteer and professional leaders of youth and adult groups, such as 4-H, Campfire, Scouts, Y.M.C.A., Y.W.C.A., Grange, Church, School and city recreation departments and their friends. The enrollment has to be limited to 100. Those who first apply receive first consideration.

You may obtain an information brochure and a registration form by writing to:

CHATCOLAB: Northwest Leadership Laboratory
Leila Steckelberg, Treasurer
9406 164th N.E.
Arlington, WA 98223

If you would care to visit with a local person who has attended CHATCOLAB recently to have your questions answered and obtain more specific information, please call

----- at -----

1984-Dick Schwartz-Milwaukie, OR

1985-Dick Schwartz-Milwaukie, OR

1986-Jean Baringer-Conrad, MT

1987-Jean Baringer-Conrad, MT

1988-Miriam Beasley-Oregon City, OR

Board The "LEADER"SHIP (ships)

Come Out Of Hibernation-Come Alive in '85

Energize At Chat-Let's Glow Together (leather tags, a bee, glow worms, etc.)

Follow The Rainbow (rainbows)

Ruby Jubilee (40th Chat)

What is Chatcolab?

Chatcolab is a leadership laboratory, a week filled with leadership development opportunities for everyone under the guidance of skilled resource staff. It is an experience in living where there is an exchange of ideas and techniques in group recreation. Chatcolab provides an opportunity to improve leadership skills through practical application.

The non-profit, self sponsored lab began in 1948 when a small group of people met with a common concern regarding the need for leadership training. As a result, the Northwest Leadership Laboratory was organized. The lab met on Lake Chatcolet and became known as CHATCOLAB.

YOUR OPPORTUNITY:

- to learn leadership skills.
- to share successful program ideas and learn from other leaders.
- to experience hands-on workshop for professional and volunteer leaders.

THIS WORKSHOP IS FOR:

- teachers and students.
- 4-H Extension Personnel.
- Park and Recreation Staffs.
- Human Resource Specialists.
- YMCA, YWCA Staffs.
- Youth Group Leaders.
- Camp Counselors.
- Senior Citizens.
- and anyone 16 years or older interested in learning new skills.

An important part of Chatcolab is the sharing of your talents, crafts and ideas in discussions, parties and recreation activities.

CHATCOLAB'S RUBY JUBILEE

Northwest Leadership Laboratory
Leila Steckelberg, Treasurer
9406 164th NE
Arlington, WA 98223



Address Correction Requested

YOU ARE INVITED TO...

COME CELEBRATE

CHATCOLAB'S RUBY JUBILEE



CELEBRATING

40 YEARS OF LEADERSHIP

at

**Camp Roger Larson
on Lake Coeur d'Alene**

**Sunday, June 5th
through Saturday, June 11th**

RUBY JUBILEE RESOURCE PEOPLE

40TH ANNUAL CHATCOLAB



1988 LAB FEES

- Regular fee.....\$120.00
- Seniors (60 or older) or Students.....\$90.00
- Patron member,
receives notebook and Chat-Chat.....\$10.00

Those submitting registration with the full fee or a \$20.00 deposit by May 15 will receive a \$5.00 discount on their lab fee. The deposit is refundable up to June 1. A limited number of lab fee scholarships are available. Contact Leila Steckelberg, Treasurer.

College credit is available through Washington State University, contact Summer Session Office, WSU, Pullman, WA 99164-9986

Fees include all meals, lodging, membership dues, lab notebook and access to lab resources for your study. There may be an additional charge for craft supplies.

There shall be no discrimination regardless of sex, race, religious, political or national origin.

NANCY MACDUFF will conduct two workshops entitled "Motivation and Retention of Volunteers" and "Leadership Styles and Their Influence on Others". Nancy teaches about volunteerism at WSU and is an author, lecturer, educator and volunteer.

DON CLAYTON, Prof. Em. of Recreation from George Williams College, Chicago, will lead a discussion on self-esteem and help us find treasures within ourselves. He will also share his song leading skills.

RUTH MOE is a 4-H specialist from Laramie, Wy. and will be a superb source for games, ceremonies, activity planning and more. Ruth has much experience in working with leaders and youth in a variety of situations.

JIM SCHULD is a retired ceramist from Portland Community College and will share his expertise in primitive pottery making and kiln building.

DALE STECKELBERG is an outstanding Washington rock hound who will help us polish our favorite rocks and learn about gems.

LUCY LINKER from Walla Walla, WA. will return to help us keep our skies aglitter with kites. She will have materials available to make a variety of kites.

APRIL COOK of Spokane, WA is a resource person for Tandy Leather. She will lend her expertise in leathercraft with materials and supplies from Tandy.

JEAN BARINGER of Conrad, MT will teach counted thread cross-stitch and show you how to do your own cross-stitch on sweatshirts.

LANE McHAFFEY of Silver Lake, WA and SANDI HUPP, Prof. of Recreation at WSU will guide us in the use of box ovens and other outdoor cooking skills.

GWEN and ROY MAIN from El Centro, Calif. are dance instrutors who will help labbers kick up their heels in a variety of dances.

AND MORE***

Please return this form with your check payable to Chatcolab, Inc. to

Leila Steckelberg, Treasurer
9406 164th NE
Arlington, WA 98223
(206) 435-3075

Name _____

Address _____

Phone _____

_____ Deposit (\$20.00) or Full Fee enclosed.

_____ Send financial assistance information.

_____ Cannot attend but desire patron membership (\$10.00).

_____ Cannot attend but wish to remain on the mailing list.

I would like Chatcolab information sent to:

Name _____

Address _____

Phone _____

Name _____

Address _____

Phone _____



Chatcolab

Northwest Leadership Laboratory

69

April 1988

Dear Friends,

We send to you this invitation
To join us in our celebration--
Let's kick up our heels, laugh, dance & play
Lots will be happening evry day--
Renew acquaintances--make new friends--
Count many treasures as each day ends--
New games-- dicussions--Give them a try--
Soar with your kites way up to the sky--
Sing and use your imagination
Together we'll find inspiration--
At Chatcolab's Ruby Jubilee--
Camp Larson's a jewel-- come and see!

THEME:

Ruby Jubilee
40 years of leadership
at
CHATCOLAB -- The Gem of Rec Labs

PLACE: Camp Roger Larson on the shores of Coeur d'Alene Lake
near Worley, Idaho

TIME: June 5th to 11th, 1988

For further information: Contact

Leila Steckelberg
9406 164th Street, N.E.
Arlington, WA 98223
206-435-3075

Miriam Beasley
14515 S. Clackamas River Drive
Oregon City, OR 97045
503-656-5027

For College Credit contact: Washington State University
Summer Session Office
Pullman, WA 99164-9986

Sincerely,

Miriam Beasley

P.S. If you are unable to attend, please send us an update as to where you are and what you are doing. We hope to have a section in the notebook to bring all of us up to date.

NEW IDEAS IN LEADERSHIP



Chatcolab

Northwest Leadership Laboratory

An Invitation to CHATCOLAB -
Northwest Leadership Laboratory

(a stimulating experience for people
interested in recreation)

To YOU we send this invitation
"JOIN US IN A CELEBRATION".

Our 40th year this will be
Activities and crafts, you'll see
Are there for you and me to choose
With RESOURCE help, we just can't lose.

We'll stretch our minds along the way
And plan together day by day.
Communication skills will grow,
Our self esteem, real soon will glow.

How to inspire the volunteers
And help them to allay their fears.
Far too short the week will seem
As we plan parties... not just dream !

We may elect to lead a dance,
Perhaps give leading songs a chance.
Some ceremonies, too, we'll share
Participating as we dare.

WE HOPE THAT YOU WILL CLEAR THE DATE !
JOIN US AT CHAT AND CELEBRATE !

June 5 - 11. 1988

NEW IDEAS IN LEADERSHIP

JUNE 5 - 11. 1988 at CAMP ROGER LARSON
on Lake Couer d'Alene near Worley, Idaho
(less than an hour's drive from Spokane)

THEME: RUBY JUBILEE - come celebrate with us
40 years of leadership at
CHATCOLAB, the GEM of Rec Labs.

FIND OUT:

How to motivate and retain volunteers
About YOUR interpersonal style
How to build your self esteem
How to improve your communication skills

TRY YOUR HAND: At leading songs, dance or games
as you enjoy singing, dancing, and playing.

LEARN HOW: To plan parties and ceremonies.

CHOOSE TO BE CREATIVE: Polish your favorite rock,
create with clay, machine stitchery,
sew on rhinestones, copper enameling,
dried flowers, tie-dying, and much more ...

CONSTRUCT: Kites, and fly them.
A box oven, and cook a meal outdoors.

MEET PEOPLE: from atleast 7 states who have
recreational leadership skills to share.

TAKE TIME TO: think, plan, discuss, relax, laugh,
participate, experiment, compare, hike, share.

MAKE NEW FRIENDS! HAVE FUN! LEARN!

EXPAND YOUR HORIZONS!

For more information please write or call:

Leila Steckelberg (206) 435-3075
9406 164th Street N.E., Arlington, WA98223



NORTHWEST LEADERSHIP LABORATORY

THE
SPIRIT
OF

CHATCOLAB

WELCOME, REC LAB FRIEND!

Thank you for your registration. We are looking forward to having you with us for a wonderful week of sharing, and celebrating CHATCOLAB'S RUBY JUBILEE! Lab begins with the evening meal on Sunday, June 5th and ends with breakfast Saturday, June 11. If you are a hiker, a pre-lab hike is scheduled to Indian Cliffs Sunday morning, June 5th. Registration will be from 2 to 4 PM that day at Camp Roger Larson east of Worley, Idaho, on Lake Coeur d'Alene.

Lab is informal, so casual clothes are suggested. We may have dress-up activities so bring costumes or "dress-up" clothes if you like. Our cabins are heated but it can be cool at night so bring both warm and cool weather clothing and a warm sleeping bag. Bring along a towel and other toilet articles. Other items you may wish to bring: musical instruments, costumes and costume makings, crafts with the printed instructions (It is a big help if you can bring 100 copies ready for our notebook since the notebook is typed and printed at lab and time goes very quickly!), recipes, some home grown or homemade food to share (especially snack type foods that can be used for tea time or evening activity snacks), and anything else you can think of that will add to our festive 40th birthday celebration.

All of Chatcolab is sharing and you are invited to bring something special to share with the group -- a song, a game, a dance, folklore or whatever. If it requires special materials, please bring them with you.

After May 15th, a health certificate and carpool information will be sent to you. Please feel free to call me earlier if you would like to know who has registered from your area.

We will have a camp library so feel free to bring any books you would like to add to the library during the week. Please have your books labeled with your name and address. Used books that you would like to dispose of may be contributed to the auction. We will welcome any other items for our auction, if you so desire.

Looking forward to seeing you at Lab! Bring a friend with you!

TO CARE IS TO SHARE AND WE DO CARE!

Leila Steckelberg

Leila Steckelberg, Treasurer/Registrar
9406 164th Street N.E.
Arlington, WA 98223
206-435-3075



Chatcolab

Northwest Leadership Laboratory

Spring 1988

Welcome!

We are happy to have you join us for our Ruby Jubilee! Exciting things are in store for all of us - ranging from mind stretchers to leadership opportunities - to dance - games (indoor and outdoor) - to creativity opportunities, etc.

Registration is from 2-4 PM, Sunday, June 5th (but remember if you are a hiker) the Indian Cliffs hike is scheduled Sunday morning. Dinner will be served at 6 PM following orientation and settling in! Those who must arrive on Saturday should plan to pay an extra \$10 for room and board (Board members excepted!) Lab closes Saturday morning after breakfast.

Your registration fee will cover all lab expenses (one copy of the Lab notebook and a one year Chat-Chat newsletter subscription).

Other Possible Expenses:

Extra notebook - \$5.00

Special notebook sections (i.e. Crafts, games, ceremonies, etc.)

Crafts - Craft instructors may need to be reimbursed for materials.

Auctions to support Lab scholarship fund.

Camp store from which you can buy stamps, paper, pencils, soft drinks, sweatshirts, T-shirts, etc.

Some Things to Bring:

A baby picture of you

Something special for a secret pal

Sweat shirts or T-shirts to tie dye, cross stitch or silk screen.

A card table for use in the Carnival of Crafts (if possible)

Portable sewing machine for our camp drapery project.

Costumes for parties, etc.

Accommodations:

Camp Roger Larson has separate heated cabins which are arranged for men and women, and heated shower and toilet facilities.

Some Highlights of This Year's Lab:

Discussions: MOTIVATION & RETENTION OF VOLUNTEERS MY INTERPERSONAL STYLE (Its Affect on me and Others) both by Nancy MacDuff.

BUILDING SELF ESTEEM led by Don Clayton

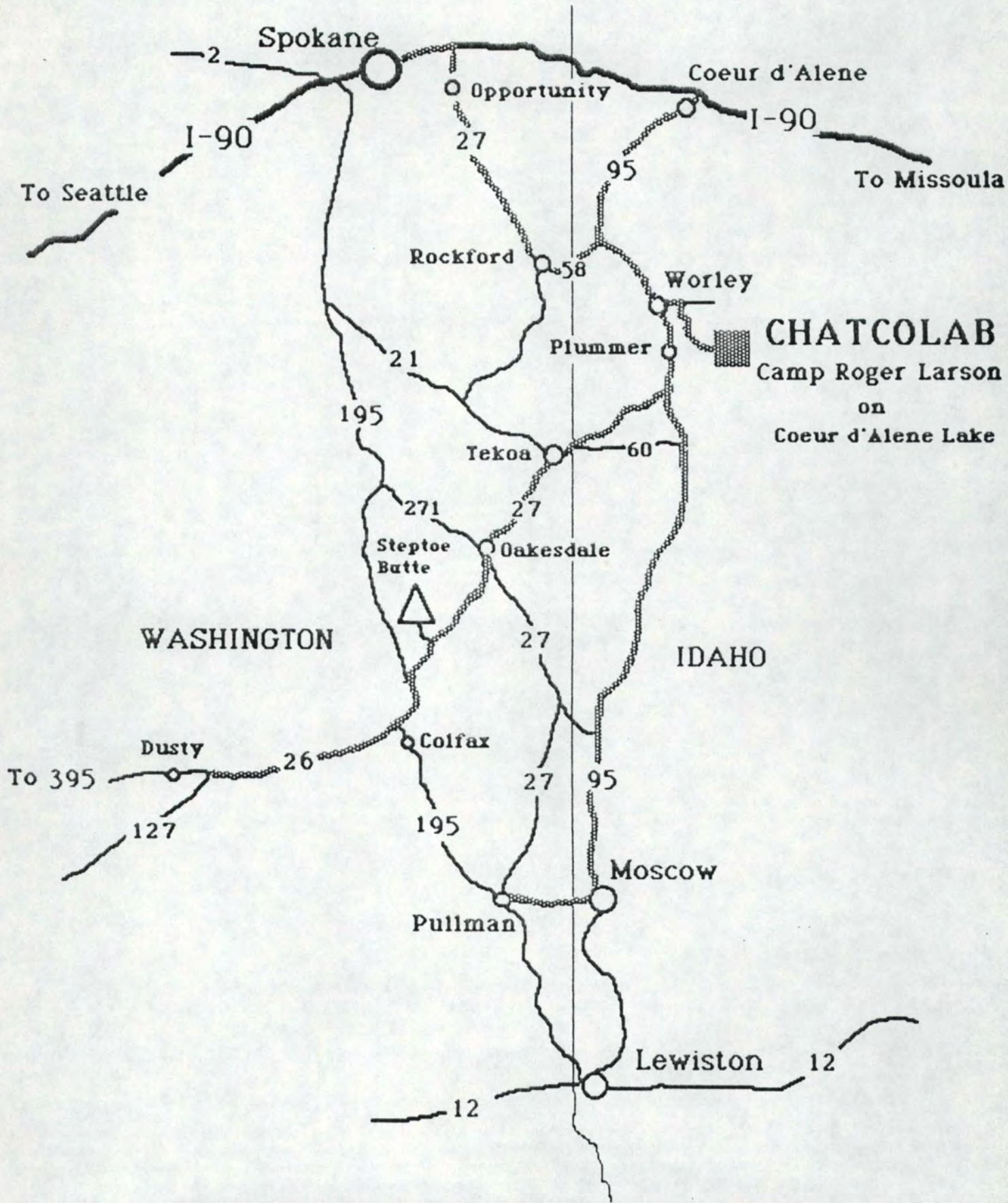
Dance	Gwen and Roy Main
Games	Ruth Moe
Wood fired Pottery	Jim Schuld
Lapidary	Dale Steckelberg
Outdoor Cookery	Lane Mahaffey and Sandl Hupp
Copper Enameling	Lella Steckelberg
Cross-stitch	Jean Baringer
Miniature Boxes	Jane Higuera
Clowning	Lane Mahaffey
Hikes	Doc Stephens and Jim Beasley
COOKS	Don and Rosemary Gouchenour!
	and much much more.

We look forward to making "new" friends and renewing "old" - one is silver and the other is gold!

NEW IDEAS IN LEADERSHIP

Lella Steckelberg
9406 164th St. NE
Arlington, WA 98223

HOW TO GET TO CHATCOLAB



Registration 1988 CHATCOLAB, May 17, 1988

- Marge Christiansen, 9213 45th Place SE, Snohomish WA 98290, 206-334-1071
- April B. Cook, P.O. Box 7242, Spokane, WA 99207, 509-325-1310 or 509-928-5812
- Jane Higuera, S 1015 Russell, Spokane, WA 99204-9712, 509-244-3295
- Sandra Hupp, Dept. FE SIS, Washington State University, Pullman, WA 99164-1410, 509-335-4256 or 509-335-4593
- Lucy Linker, 1423 Jackson Street, Walla Walla, WA 99362, 509-529-1635
- Nancy MacDuff, Walla Walla, WA
- Lane Mahaffey, W 17207 Medical Lake-4 Lakes Road, Medical Lake, WA 99022, 509-299-7273
- Kathy McCrae, 1741 Ruth Avenue, Walla Walla, WA 99362, 509-529-7059
- Jean Parnel, Box 1539, Ocean Shores, WA 98569, 206-289-2209
- Angelo Rovetto, 2504 Butterfield Road, Yakima, WA 98901, 509-453-2339
- Cristine Sacks, P.O. Box 786, Republic, WA 99166, 509-335-4410
- Barbara Scharff, Box 354, Medical Lake, WA 99022, 509-299-7128 or 509-299-5844
- Bill Shea, 540 Contra Costa, Fircrest, WA 98466, 206-564-8975
- Dale & Leila Steckelberg, 9406 164th Street N.E., Arlington, WA 98223, 206-435-3075
- LaRele Joe Stephens, 4808 So. Helena Street, Spokane, WA 99223, 509-448-0329
- Tracy Thomas, N.E. 631 Oak Street #5, Pullman, WA 99163, 509-334-0315 or HCO 1, Box 15, Tekoa, WA 99033, 509-284-3801
- Sonya Watts, 1423 Jackson Street, Walla Walla, WA 99362, 509-529-1635
- Florence Wells, Route #4, Box 1603, Hoquiam, WA 98550, 206-532-2287
- Jim & Miriam Beasley, 14515 S. Clackamas River Drive, Oregon City, OR 97045, 503-656-5027
- Larrie Easterly, 15057 S. Clackamas River Drive, Oregon City, OR 97045, 503-656-7159
- Caryl Kester, 12813 S.W. 61st Avenue, Portland, OR 97219, 503-639-1317
- Maureen King, 42281 S.E. Shipley, Sandy, OR 97055, 503-668-7603
- Betty & Jim Schuld, 5603 S.E. Aldercrest Road, Milwaukie, OR 97222, 503-654-3608
- Jean Baringer, 520 So. Maryland, Conrad, MT 59425, 406-278-7716
- Virginia L. Black, Box 527, Sun Ranch, Cameron, MT 59720-0527, 406-682-4887
- Kearstin Edwards, 2060 E. Edgewood Drive, Whitefish, MT 59937, 406-862-5801
- E. K. Eliason, Box 328, Havre, MT 59501, 406-265-4816
- Nancy Eusterman, 2825 1st Avenue No., Great Falls, MT 59401, 406-452-7359
- Don & Rosemary Gouchenour, Star Route, Box 39, Ledger, MT 59456, 406-627-2311
- Virginia Koss, HC 84, Box 8090, Malta, MT 59538, 406-658-2602
- Penelope M. Mackey, N.W. 625 Tie Chute Lane, Florence, MT 59833, 406-273-6493
- Terry Carson, 1086 Mix Road, Moscow, ID 83843, 208-882-3017
- Janice Stimpson, Box 328, St. Anthony, ID 83445, 208-624-3102
- Clemens M. Brigl, 10835 Allendale Drive, Arvada, CO 80004, 303-420-1304
- Don Clayton, 912 Berlin Street, Waupaca, WI 54981, 715-258-7015
- Thayer W. Fanazick, R.F.D. # 1, Box 225, Ellsworth, ME 04605, 207-667-7852
- Gwen & Roy Main, 660 W. Main Road, El Centro, CA 92243, 619-352-3446
- Ruth Moe, 205 Corthell Road, Laramie WY 82070, 307-745-7227
- Twyla Smith, 2509 Bittersweet Lane, St. Joseph, MO 64503, 816-233-3506
- Eric & Diana MacRae Marsden, 16 Victoria Park, Dover, Kent, CT16, IQS, England 44
- Michael Early, Auguste-Viktoria-Str 30, 1000 Berlin 33, West Germany

ADDRESS WHILE LAB IS IN SESSION:

% Camp Larson
 General Delivery
 Worley, ID 83876
 208-689-9250

Additional items to bring to lab:

- White man's dress shirt (used)
- Favorite piece of wood, carving tools, sandpaper, etc.
- Favorite rock for the lapidary class
- 1948 MEMORABILIA
- Auction or Raffle items
- A baby or young child picture of yourself
- YOUR CURIOSITY AND ENTHUSIASM!!!!!!

SEE YOU SUNDAY, JUNE 5th !!!

HELP WANTED: Jane Higuera needs your help with a project for our RUBY JUBILEE. Do you have a photo from a past lab that has a special story or significance to you and other labbers of that time? Please send it to Jane with a brief explanatory label. She will return it to you after lab, and greatly appreciates your assistance.

MORE HELP WANTED: April Cook asks that you read on with thought and care, and then clip-and-send the form below.

CARNIVAL OF CRAFTS

The 1988 CHATCOLAB is destined to be one of our most exciting and successful Labs ever. In keeping with the theme of festive celebration, our craft area will be known as the CARNIVAL OF CRAFTS. For the entire week, one room will be set up for crafts ONLY. As we prepare, we need YOUR help. If you have a card table or two that you can bring, please let me know. Also, I need to know who is bringing a craft to share, and what that craft is. YOUR CRAFT CAN BE ANY TYPE OF PROJECT. Some examples of past offerings are: candle-making, cross-stitch, weaving, leathercraft, pressed flowers, beadwork, carving, and decorator magnets. Simple low-cost ideas and the more complicated or expensive items are ALL welcome.

All of you have ideas to share and I encourage your participation. Since we will have a camp store this year, supplies which you provide can be purchased at the store by those who wish to learn your craft by doing it. Please return the form below TODAY to help us in planning the layout of our CARNIVAL OF CRAFTS. THANKS FOR YOUR HELP !

Dear April:

Yes, I can help. I have _____ card table(s) which I will bring to Lab.

I am bringing the following craft project(s) to share with fellow Labbers.

Return this form to: APRIL COOK, P.O. Box 7242, SPOKANE, WA 99207



RESOURCE STAFF GUIDE LEADERS THROUGH A VARIETY OF LEADERSHIP DISCUSSIONS AND ACTIVITIES.

Who Attends ?

People working with people! Any adults who are interested in self-development, recreation and/or working with youth or adults groups will find Chatcolab a rewarding experience:

- 4-H, Scout and Camp Fire Leaders
- YMCA and YWCA Staff
- Teachers and Students
- Human Resource Specialists
- Extension Personnel
- Camp Counselors
- Senior Citizens
- Social Workers
- Park and Recreation Directors
- Religious Education Administrators
- Hospital and Retirement Center
- Activity Coordinators

Leaders ages 15-17 must submit two letters of recommendation and a signed medical release; they must be accompanied by an adult labber.

There is no discrimination because of race, sex, color, creed or national origin.

Where

Chatcolab is held at Camp Roger C. Larson, a complete, modern facility, next to Coeur d'Alene Lake near Worley, Idaho.

When

Cost

The lab fee includes basic camp expenses (food, lodging and insurance), one copy of the lab notebook and a year's subscription to the lab newsletter, the *Chat-Chat*. Extra costs involve additional notebooks, the all-lab picture, t-shirts, supplemental leadership materials and craft supplies.

Patron membership is available for \$10.00. Patrons receive one-year lab membership, the lab notebook and *Chat-Chat* newsletter subscription.

Those submitting registration with the full lab fee or a \$20.00 deposit by April 15 will receive a \$5.00 discount on their fee payment. The deposit is refundable up to May 1.

Limited financial assistance is available. Contact the treasurer for information.

What to Bring

Plenty of warm, comfortable camp clothing, personal toiletries, sleeping bag, pillow, flashlight, camera, musical instruments (versatile), and costumes (optional).

More information will be sent with the registration confirmation.

Chatcolab

Northwest Leadership Laboratory

Leila Steckelberg, Treasurer

9406 164th NE

Arlington, WA 98223

(206) 435-3075



PARTICIPANTS PRACTICE "HUG TAG", A GAME FROM THE NEW GAMES BOOK, DURING A WORKSHOP ON NON-COMPETITIVE RECREATION.



YOU ARE INVITED TO ...

Northwest Leadership
Laboratory

Chatcolab



NEW IDEAS IN
LEADERSHIP

Reservation

Please return this reservation to:

Leila Steckelberg, Treasurer
9406 164th NE
Arlington, WA 98223
(206) 435-3075

Name _____

Address _____

Phone _____

_____ Deposit (\$20.00) or Full Fee enclosed.

_____ Send financial assistance information.

_____ Cannot attend but desire patron membership.
(\$10.00)

_____ Cannot attend but wish to remain on the mailing
list.

I would like Chatcolab information sent to:

Name _____

Address _____

Phone _____

Name _____

Address _____

Phone _____

Name _____

Address _____

Phone _____



PARTICIPANTS IN THE "TOWER BUILDING GAME" LEARN TO RECOGNIZE LEADERSHIP STYLES, PRACTICE COMMUNICATION SKILLS, AND WORK THROUGH THE DECISION MAKING PROCESS.

What is Chatcolab?

Chatcolab is a leadership laboratory, a week filled with leadership development opportunities for everyone under the guidance of skilled resource staff. It is an experience in living where there is an exchange of ideas and techniques in group recreation. Chatcolab provides an opportunity to improve leadership skills through practical application.

The non-profit, self-sponsored lab began in 1948 when a small group of people met with a common concern regarding the need for leadership training. As a result, the Northwest Leadership Laboratory was organized. The lab met on Lake Chatcolet and became known as **CHATCOLAB**.

Objectives of Chatcolab

Chatcolab exists for the main purpose of assisting adults to develop their potential individual leadership abilities. Other objectives include the following:

- to implement learning activities with the guidance of skilled resource staff.
- to develop personal growth through sharing educational experiences with other group leaders.
- to practice new recreation methods using skills and materials that help teach other groups.
- to enable leaders to better understand themselves and others.
- to help participants value creative use of leisure time.



CRAFTS, SUCH AS NATURAL CLAY POTTERY, HELP TO DEVELOP ONE'S NATURAL CREATIVE INSTINCT TO SHAPE SOMETHING WITH THE HAND.

Daily Activities

An elected executive board does the general planning and arranging for each year's session. Daily program activities are planned and carried out by those who attend. They include the following:

- Group centered classes on personal growth, communication, self-awareness, conflict management, decision making, evaluation, feedback techniques, time management and planning and carrying out a leadership program.
- Discussions on leadership philosophy, concepts, methods and techniques.
- Assistance with developing personal leadership in the areas of group games and recreation, group discussions, song leading and singing, folk and square dancing and demonstrations.
- Experience and responsibility in helping to plan and conduct parties, ceremonies, mealtime activities, campfire programs, meetings and other special activities for the lab.
- A variety of crafts such as painting, gem polishing, carving, fly tying, leather work, macrame, weaving, stained glass and pottery.
- Nature study walks, bird watching, safety and survival skill techniques and outdoor cookery.

DETACH HERE

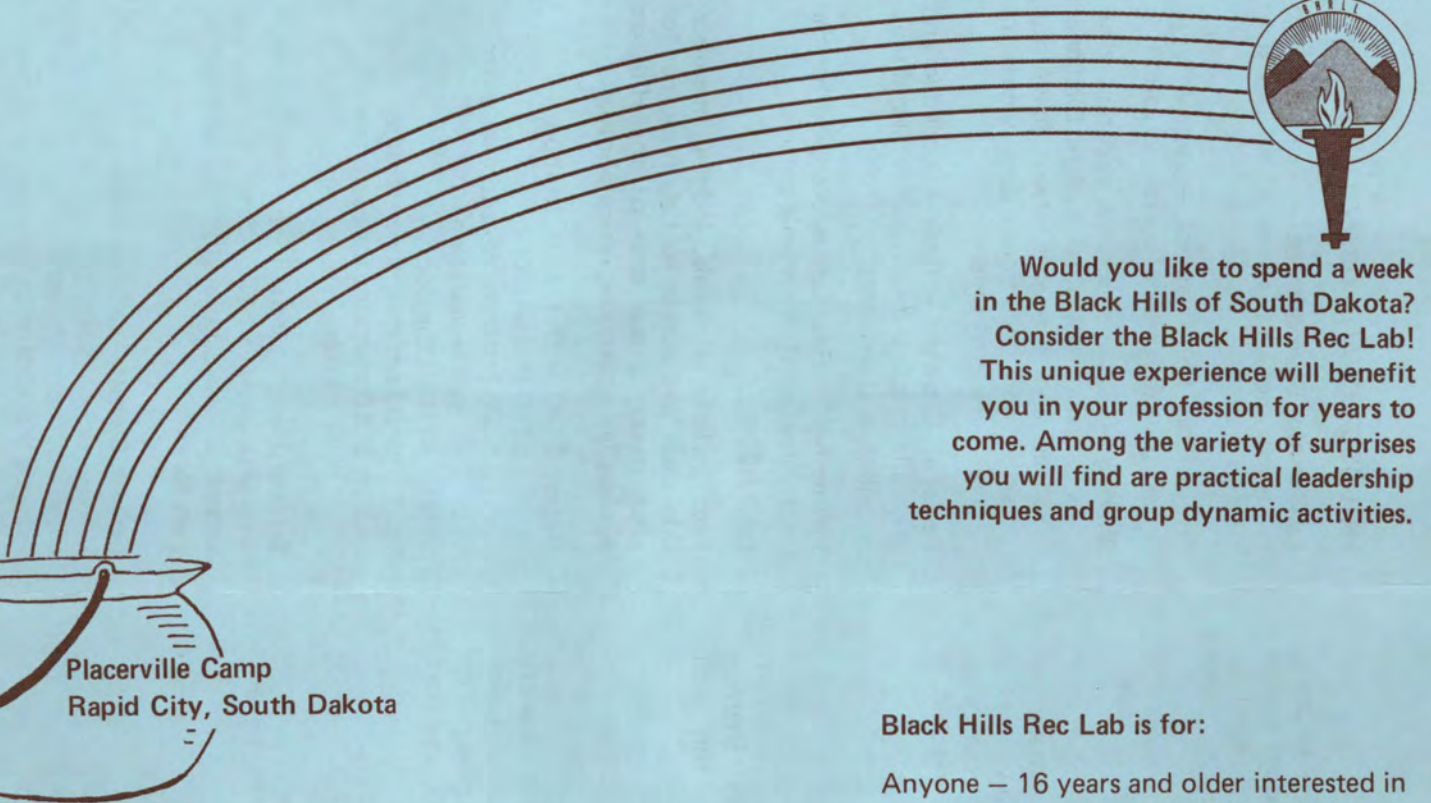
SHARE YOURSELF
SHARE CHATCOLAB

NATIONAL RECREATION LEADERSHP LABORATORIES



Catch the Rainbow of Recreation

42nd Annual Black Hills
Recreation Leaders'
Laboratory
Sept. 25-Oct. 1, 1988



Placerville Camp
Rapid City, South Dakota

Would you like to spend a week
in the Black Hills of South Dakota?
Consider the Black Hills Rec Lab!
This unique experience will benefit
you in your profession for years to
come. Among the variety of surprises
you will find are practical leadership
techniques and group dynamic activities.

Black Hills Rec Lab is for:

Anyone – 16 years and older interested in
learning new skills and ideas

- Teachers
- City Recreation Staff
- Extension Personnel and 4-H Leaders
- Occupational Therapists
- YMCA and YWCA Staff
- All Youth Group Leaders
- Music and Recreation Therapists
- Camp Counselors at all levels
- Senior Center Activities Directors
- Rainbow Chasers



BLACK HILLS RECREATION LEADERS LABORATORY

Ruth Moe
205 Corthell Rd.
Laramie, Wyo. 82070

ADDRESS
CORRECTION
REQUESTED

Non-Profit Organization
U.S. POSTAGE
PAID
Laramie, Wyoming
Permit No. 15

BLACK HILLS RECREATION LEADERS' LABORATORY IS...

learning skills through a "hands-on" experience. Those who attend learn from professionals how to teach those skills.



Evening Programs

Experience an international Christmas; travel over the rainbow; and share crafts and talents. Bring ideas and resources for planning and participating in programs with these various themes.

Dance

"A-one, a-two. . ." Join the Dance Man in country swing, the Texas 2-step, ballroom dancing, and simple mixers. Learn new dances and review old favorites!

Leadership Development

Learn from professional resource people how to teach and lead groups of various sizes and ages. Learn to evaluate personal leadership styles and capitalize on your leadership potential.

Games

There are opportunities to learn teaching techniques for indoor and outdoor games with variations for all ages and abilities. Participants will be encouraged to share their own ideas.

Music

"Sing, sing a song." Become an accomplished song leader, able to teach others the fun of group singing. Bring your pipe chimes, guitars, autoharps, etc. and join in the musical fun.

Outdoor Skills

Get high on the great outdoors! Cook outdoors, learn survival skills, and sharpen environmental awareness. Have fun with "challenge" activities.

Crafts

Get your creative juices flowing in a variety of ways: woodcarving, pipe chimes, quick crafts, needlework, stained glass, "no sweat" sweatshirts, nature crafts, and corn husks.

And

Learn about planning ceremonies, parties, leading groups, and more!



PHILOSOPHY AND OBJECTIVES

Leadership Development — Learn how to teach and lead groups of various sizes and ages.

Professional Improvement — Increase your skills in the areas of social recreation.

Sharing — Share successful program ideas and learn from other leaders. Exchange ideas and thoughts about leadership skills and techniques and values of creative use of time.

Personal Growth — Gain knowledge and skills through creative activities, discussions, and seminars.

Fellowship — Rec Lab is designed for the re-creation of the whole person.

LAB FEES

Fees include all meals, lodging, membership dues and access to Lab resources for your study; a bus tour of the Hills on Wednesday afternoon; group photo.

Rates: \$140, with pre-registration
\$160 at the door
\$ 90 for those 65 and over with pre-registration
\$110 at the door
\$ 30 per day, for part-time
\$ 10 discount for each new member you bring

Scholarships: Limited number of half scholarships available, first come, first served. Check scholarship box on registration form.

College Credit: Available from University of Wyoming
Brigham Young University
(Can be transferred to other universities)

Receive the free 200 page recreation resource book at the end of Lab.

Registration Form

name _____

address _____

zip _____

() _____

home phone _____

() _____

other _____

- \$20 pre-registration fee enclosed
 \$140 full fee enclosed \$90 65 & older
 Please send me a scholarship application
 UW BYU College Credit Information
(Following pre-registration, a letter containing further information will be sent to you.) Crafts, talents or interests I can share: _____

Please return this form with your check payable to Black Hills Recreation Leaders' Lab. Your fee is fully refundable with written notice until one week prior to Lab.

Send to: Nel Carver
3407 Alta Vista Dr.
Laramie, WY 82070

Questions?
Call Nel at 307/745-5343
or Ruth Moe at 307/745-7227.



2ND ANNUAL MEETING
NATIONAL RECREATION LABS
October 8-12, 1986
Iowa 4-H Camp Center near Ames, Iowa

Chatcolab was represented at the National gathering in Iowa by nine people - Leila Steckelberg, Jean Baringer, Ruth Moe, Jackie Baritell, Marianne DuBors, Don Clayton, Roy and Gwen Main, Jane Farwell.

It was held on the 4-H center grounds, a beautiful setting which accomodates several conferences at one time. We enjoyed welcoming, crafts, dancing, games, and a number of workshops.

The 53 people there had discussion groups on Rec Lab management, accounting, scholarships, resource people, incorporating, insurance, and notebooks. The highlight was hearing George Hurst, National Marketing Manager for Tandy Leather Company. He told of the "winning ways" of advertising, brochures, and communications to make the biggest impart on our audiences.

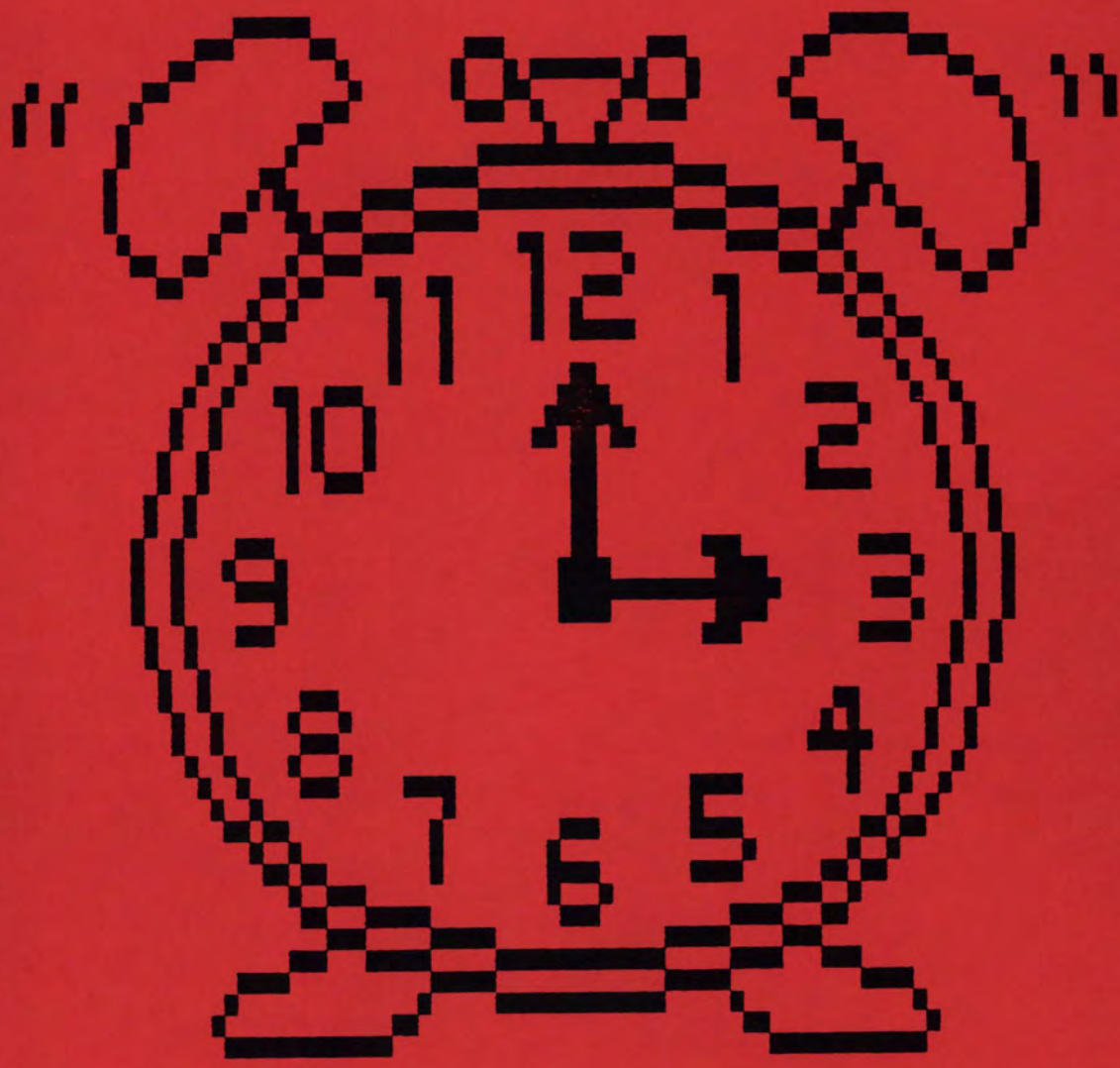
The hardest part was coming up with a name for the National group that was agreeable to the majority. After considerable debate and persuasion, the name "Recreation Laboratories And Workshops Cooperative" (RLWC) was chosen.

The constitution will be written for the next lab, and voted on at that time.

The new Planning Board members elected are Ruth Moe, Marilyn Bailey, Jim McChesney, Susie Smithers, Martha Hampton, Jack Worthington, and Mary Lou Reichard.

The 3rd National Gathering is planned for Oct. 12-16, 1988 in Hudson, WI at Camp St. Croix. PLEASE CONSIDER THE OPPORTUNITY OF ATTENDING A NATIONAL GATHERING.

SCHEDULE



RUBY JUBILEE

TIME	SUNDAY	MONDAY	TUESDAY	WENSDAY	THURSDAY	FRIDAY	SATURDAY
6:00	Drive to Chat	Wake up for some of us.	Wake up for some of us.	Wake up for some of us.	Wake up for some of us.	Wake up for some of us.	Wake up for some of us.
6:30							
7:00							
7:30		Flag Upping	Flag Upping	Flag Upping	Flag Upping	Flag Upping	Flag Upping
8:00		Chow	Breakfast	Vittles	Brrrrbreakfast	Yum, Yum, Yum	Camp Cleanup
8:30							Breakfast and
9:00		Group Pictures	Carnival of Crafts	Interpersonal Style	Self Esteem	Annual Meeting of	Sandwich Makings
9:30							
10:00	Indian Cliffs	Resource Roundup				CHATCOLAB, Inc.	
10:30	Hike				Kiln Loading	Cracker Barrel	
11:00			Pottery		Outdoor Cooking	Session	
11:30			Party Planning		Sally's Africa		
Noon					Tour		Drive Home
12:30		Lunch	Grub	Lunch Munch	EATS	Its Lunch Time	
1:00							
1:30		Major Crafts	Motivation and	Games	Frizbee Golf		
2:00	Registration	Pottery	Rentention of	Copper	Games	Auction	
2:30	Begins	Lapidary	Volunteers	Enameling	Copper		
3:00					Copper		
3:30		Tea Time		Tree Planting	Enameling		
4:00		Kite Flying		Song Leading	Song Leading		
4:30			Ceremony	Clowning	Outdoor Cooking	Book Walk	
5:00		Party Planning	Planning				
5:30		and Ceremonies					
6:00		Supper	Sup - Time	Chow Time	Let's Dine	Evening Meal	
6:30	Supper						
7:00							
7:30	Flag Downning	Flag Downning	Flag Downning	Flag Downning	Flag Downning	Flag Downning	
8:00	Brag	Indian Games	American	Anniversery	This is your	Anniversery	
8:30	Shirts		Fun and Games	Party	Life - CHAT	Ball	
9:00	Opening	Fire	Fire	Fire	Fire	Quilt Raffle	
9:30	Candle Lighting	Closing				Fire	Go to Sleep
10:00	Go to Sleep??	Ceremonies					In your own bed
10:30		Go to Sleep??	Go to Sleep??	Go to Sleep??	Go to Sleep??	Go to Sleep??	
11:00							

MENU



MENU AT CHAT CO LAB

BREAKFAST	LUNCH	DINNER
---	---	Saturday June 4, 1988 Bread, cold cuts, pork and bean salad
Sunday: Cream of Wheat, french Toast, Sausage links, Coffee, orange juice	Lasagna, Bread, Kool-aid Coffee, Salad	Fried Chicken, potato, Salad, salad bar, milk, Coffee, watermelon
Monday: Pancakes, sausage links, Syrup and jam, milk, Coffee, canned peaches	Beef soup, crackers, bread, Left over fried chicken, Lemonade, milk and coffee, Cottage cheese salad	Roast beef, boiled potatoes, Gravy, vanilla pudding on Top of sliced bananas, salad Bar, milk
Tuesday: Corn bread, raspberry jam, Bacon, Cream of Wheat, Milk, orange juice, coffee	Beef soup, left over roast Beef salad bar, Kool-aid, Coffee, watermelon	Beef stew, boiled potatoes, Salad (cabbage with poppy Seed dressing), milk and Coffee, rhubarb strawberry Cobbler
Wednesday: Biscuits, jam, rice pudding With raisins, scrambled, Eggs, milk, coffee, Orange juice	Baked ham, macaroni and Cheese, salads, rice pudding, Kool-aid, coffee	Barbecued steak fry, baked Potato, sour cream, lettuce Salad, Lucy's chocolate Train cake, Kool-aid, Milk and coffee
Thursday: Hot cakes, maple syrup, Turkey ham, oat meal, Milk and coffee, fresh grapes	Hamburgers, fried potatoes, Left over macaroni, Left over beef stew, Left over salads, milk and Coffee	Lane's cook out Barbecued chicken, baked Beans, baked mixed vegetables, Cherry/pineapple cobbler, Brownies, milk and coffee
Friday: Hot cakes, bacon, orange Juice, milk and coffee	Roast beef, baked potatoes, Peas, cooked cauliflower, Salad bar, Kool-aid, coffee, Chocolate pudding, with Dream Whip	Baked beans, chicken, Salad bar, iced tea, coffee, Watermelon, cantaloupe, 40th anniversary cake
Saturday: French toast, jam, syrup, Ham, Milk, coffee	Sandwiches for the road	This is your responsibility again.

Tin Can Ice Cream

Items Needed:

- 1 - 3 lb. Coffee can with lid
- 1 - 1 lb. Coffee can with lid
- salt - about 1/2 to 3/4 cup
- crushed ice

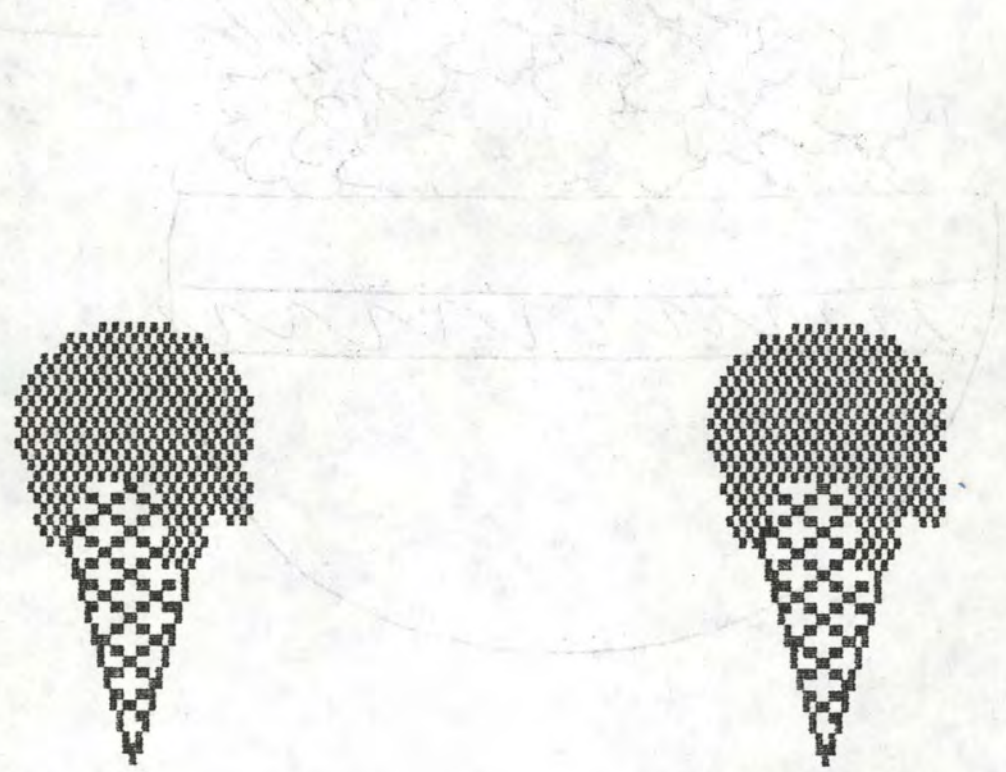
Ingredients:

- 1 - Cup cream
- 1 - Cup milk
- 1/2 Cup ~~milk~~ *sugar*
- 1 - tsp vanilla

Put ice cream mixture in small coffee can and snap lid on, making sure it's tight. Place small coffee can inside large can and alternate crushed ice and salt around small can. Snap on the lid and roll back and forth for 10-15 minutes. (Works well with two or four participants). It's time to check your ice-cream. Remove small can and carefully remove the lid. Using a strong spoon or spatula, scrape the sides of the can to re-mix the ice-cream. Replace lid and return to large can. More ice may be added now. Continue to roll for 10 more minutes. Ice-cream should now be ready to enjoy!

Serves 4.

(submitted by Donna Hartly)



MICROWAVE CARMEL CORN

4 qts popped corn

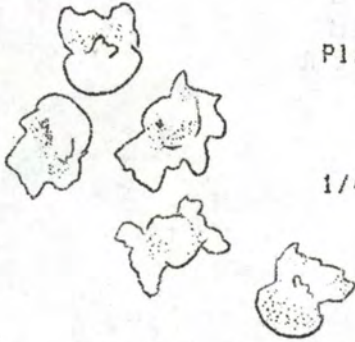
Place in large paper bag

In a bowl place:

1/2 c. margarine

1 cup brown sugar

1/4 c. white Karo Syrup



1. Place in microwave and microwave until it boils
2. Stir - microwave 1 min.
3. Stir - microwave 1 min. more
4. Add 1/2 tsp. soda. Stir well
5. Pour over popped corn
6. Shake well and microwave 1 min.
7. Shake again - microwave 1 min. more
8. Place on cookie sheet.

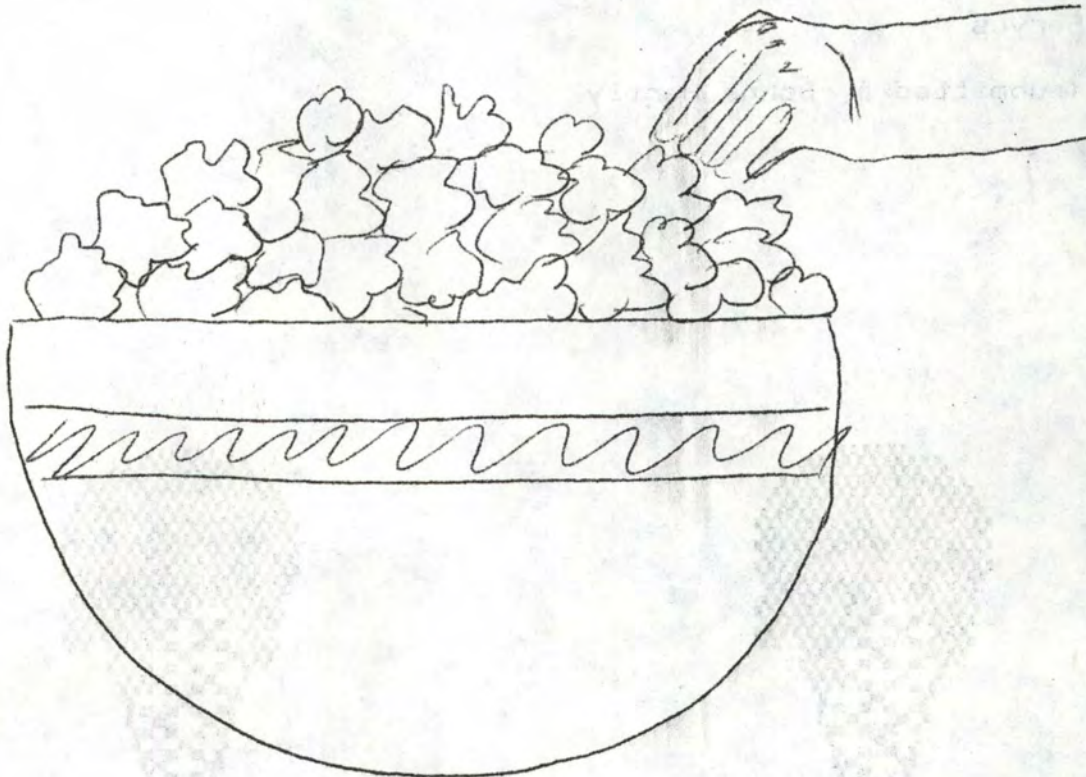


TABLE FUN



ANIMALS

There's an exact word in answer to each question in this test. A score of 40 is good and over 45 is excellent.

Name the MALE of the species. (For example, lioness: lion)

- 1. Cow:
- 2. Hen:
- 3. Goose:
- 4. Doe:
- 5. Duck:
- 6. Sow:

What do you call the SOUNDS they make?

- 26. Lions:
- 27. Pigs:
- 28. Sheep:
- 29. Cows:
- 30. Ducks:
- 31. Wolves:
- 32. Crows:
- 33. Snakes:
- 34. Donkeys:
- 35. Wild Geese:
- 36. Hens:
- 37. Cocks:
- 38. Frogs:
- 39. Doves:
- 40. Elephants:
- 41. Owls:



Now the FEMALE

- 7. Tiger:
- 8. Ram:
- 9. Stallion:
- 10. Fox:

Now the YOUNG

- 11. Bear:
- 12. Sheep:
- 13. Duck:
- 14. Frog:
- 15. Swan:
- 16. Chicken:
- 17. Hen:
- 18. Horse:
- 19. Mare:
- 20. Deer:
- 21. Elephant:
- 22. Cat:
- 23. Goose:
- 24. Bull:
- 25. Cow:

And now GROUPS (a "pack" of hounds)

- 42. A.....of sheep
- 43. A.....of cattle
- 44. A.....of lions
- 45. A.....of wolves
- 46. A.....of fish
- 47. A.....of quail
- 48. A.....of geese
- 49. A.....of bears
- 50. A.....of bees



BRAIN TWISTER

This test does not measure your intelligence, or your fluency with words, and certainly not your mathematical ability. It will however give you some gauge of your mental flexibility and creativity. In the three years since the test was developed, some people have been able to solve, more than half on the first try. Many, however, have reported getting the answers long after the test had been set aside, particularly at unexpected moments when their minds were relaxed. Some reported solving all the questions over a period of several days. Take this as a personal challenge.

INSTRUCTION: Each question below contains the initials of words that will make it correct. Find the missing words.

EXAMPLE: 16 = O. in a P. (OUNCES IN A POUND)

- 1. 26 = L. of the A.
- 2. 7 = W. of the A. W.
- 3. 1001 = A. N.
- 4. 12 = S. of the Z.
- 5. 54 = C. in a D. (with the J.)
- 6. 9 = P in the S. S.
- 7. 88 = P.K.
- 8. 13 = S. on the A. F.
- 9. 32 = D.F. at which W.F.
- 10. 18 = H. on a G.C.
- 11. 90 = D. in a R.A.
- 12. 200 = D. for P.G. in M.
- 13. 8 = S. on a S.S.
- 14. 3 = B.M. (S.H.T.R.)
- 15. 4 = Q in a G.
- 16. 24 = H. in D.
- 17. 1 = W. on a U.
- 18. 5 = D. in a Z. C.
- 19. 57 = H.V.
- 20. 11 = P. on F.T.
- 21. 1000 = W. that a P. is W.
- 22. 29 = D. in F. in a L.Y.
- 23. 64 = S. on a C.

Shared by Jane Higuera

MISUNDERSTANDING SKIT
WHAT SOCIALIZED MEDICINE LEADS TO...

Wife: Well it's come dear, our fifth anniversary and no children. If I'd known they'd pass a law like that...

Husband: Yes. There's no way around it either. I've read it and reread it and can't make it any different.

There it is... "In view of the falling birth rate, it is compulsory for married couples to have at least one child within five years of married life. Failure to comply with this Act will entail the services of a government agent being called in to assist."

Wife: I suppose the man from the Ministry of Births will be here today!

Husband: I suppose so. Well, I'd better be off to work.

EXIT HUSBAND. LATER KNOCK AT DOOR. WIFE GOES TO ANSWER.

Wife: Oh, I suppose you are the man from the...

Man: Good morning. I've come to...

Wife: Yes. I know. Will you excuse me for a moment?
(EXIT)

Man: (TO HIMSELF) I suppose this is the right address. I don't see why these proud mothers can't bring their babies to the studio to be photographed. Still she appears to be expecting me, so I guess it's okay.

Wife: Won't you sit down?

Man: John is the name... I suppose your husband is agreeable.

Wife: Yes we both think it is the best thing considering he can't do it.

Man: Yes, a professional touch really is necessary for perfect results. Well, I might as well get busy. Might I suggest two on the sofa, one on the carpet, one in the bath and one in the bed?

Wife: Heavens! I didn't think so many would be necessary.

Man: Well madam, the best of us can't get a good one every time, but one in five is bound to take.

Wife: You forgive me, but it does seem a little informal doesn't it?

Man: The charm of the thing is informality. Would you like to see some examples of my work? (PRODUCES PICTURES) Now, look at this baby, took me four hours to get him, but isn't he a beauty?

Wife: Yes, a lovely child to be sure.

Man: And look at this one. This was a tough assignment, on top of a bus, this one shot.

Wife: Good heavens, on top of a bus!

Man: Yes, but the mother was a film actress and wanted the publicity. Now the other one was my toughest assignment. I did this in Michner Park one snowy afternoon. Took me from 8 a.m. to 5 p.m.!

Wife: Michner Park. My God and twins!

Man: Yes it was some job. People were crowding around me 4 to 5 deep to get a look at me on the job.

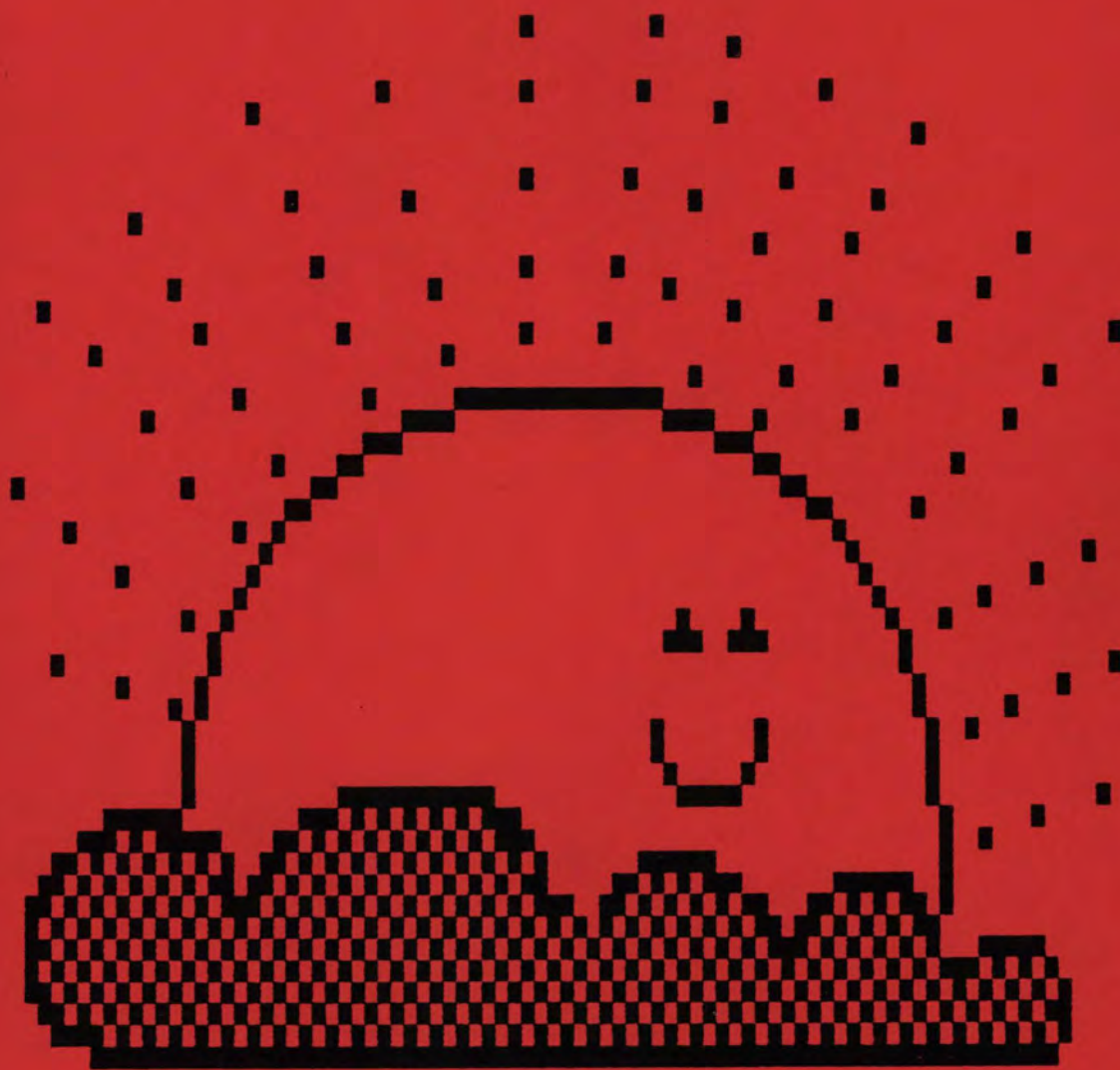
Wife: Oh. Oh. Oh.

Man: Yes, I would have never finished but for the assistance of two cops. If it hadn't been for the gophers nibbling at my equipment, I could have had another shot, Now then Madam will you help me get my tripod erected. Yes, I could use a three foot stand for ... Bless me she fainted!

Shared by Jean Baringer

102

LEADERSHIP



& PHILOSOPHY

THURSDAY DISCUSSION
"Building Self-Esteem"

by
Don Clayton

Started with the importance of self-perception as a determiner of personality. The importance and impact of how others perceive us was cited.

To illustrate this the group played the "Impressions" game. The leader asked each member to write their impression of what kind of the following they saw the leader as: (1) animal, (2) building, (3) vehicle, (4) body of water, (5) TV or movie star, (6) furniture.

These impressions were then fed back to the leader. This was followed by a highlight review of this study and theory of self-perception over a 100 year period.

William James (1890) Developed theory of self. The self is both a knower and an object of knowledge.

"The greatest discovery of my generation is that human beings, by changing their inner attitudes of their minds, can change the outer aspect of their lives." (Wm James)

An individual may think and know about many things including himself or herself.

C.H. Cooley (1902) "The Looking Glass Self"; knowing about oneself is actually one in which we come to view ourselves as we believe others view us.

E.H. Mead (1934) Self-develops mostly as a result of feedback from others. Self-perception's Multi-dimensional/conceptions of various roles one plays.

Hierarchical

H.S. Sullivan SIGNIFICANT + MOST SIGNIFICANT OTHERS

One places more importance on, or is influenced by feedback from certain person.

(SYNGE + COMBS (1949) C. Rogers (1951)

Theory of the Phenomenal Self

Based on idea that the world of the individual consists of what one perceives the world to be (THIS COULD BE MORE OR LESS AS THE WORLD REALLY IS) WHAT IS TRUE FOR ME IS WHAT I PERCEIVE TO BE TRUE.

Self-Perceptions

THIS MEANS THAT THE POWER OF THESE KINDS OF SELF-PERCEPTIONS WAS GREAT ENOUGH TO MAKE THEM THE SHAPERS OF OUR PERSONALITY (COMBS) "How you perceive yourself determines what you are able to do and that determines in turn what you will try. So self-concept has a tremendous effect upon the intelligence of the individual" (Combs; "Perception, Behaving and Becoming."

All these theorists suggested that our self-perceptions are in need of enhancement. "MASLOW's (1956) "Self-Actualization"

WITHIN THIS IMPORTANT/POWERFUL AREA WE CALL SELF PERCEPTION ARE THE TWO DIMENSIONS CALLED SELF-CONCEPT.

MY SELF CONCEPT

SELF-ESTEEM

is the description that I attach to myself. If you asked me to tell you about myself I might say, "I'm fairly tall and little overweight, I'm retired and a golfer. These are descriptive terms. Based on the roles I play and the attributes.

WHAT I PERCEIVE TO BE TRUE IS THEREFORE PART OF MY PERSONAL SELF CONCEPT.

You might, however, refer to my self-concept and say it's off-base, realistic, clear, confused.

BUT SELF-CONCEPT DOES NOT INVOLVE A VALUE JUDGEMENT. IT IS ONLY A DESCRIPTION OF THE PERCEIVED SELF.

Self-esteem, on the other hand, involves judgements that are personal. Refers to the evaluation I make about myself concept description. It indicates satisfaction/dissatisfaction. Being happy or unhappy about my size.

It involves my selves of SELF WORTH OR SELF REGARD. "I like/don't like myself -- am happy or unhappy w/myself.

These judgements are based on values -- attitudes, beliefs, interests.

Self-concept is the descriptive dimension!

Self-esteem is the evaluation dimension of our self-perceptions!

IDEAS ABOUT SELF-PERCEPTION

(after 100 years of theory and research)

1. Concept of self has a central place in personality. Acts as a source of unity and a guide to behavior.
2. Self-perceptions are multidimensional + hierarchical.
3. Self-perceptions tend to seek stability, consistency and enhancement.
4. Self-perceptions may be based on roles played by the individual as well as attributes one believes they possess.
5. The self does imitate yet self-perceptions arise mainly in a social context, influenced largely from "significant others."

Following this page there was a period of about 40 minutes where the discussion members formed in a double circle and, after discussing a designated subject for two or three minutes, were asked to move on and meet up with another person to talk about another subject.

CIRCLE MIX

WHEN YOU WERE A SMALL CHILD, WHAT DID YOU LIKE TO PLAY/WHERE/WITH WHOM?

WHO WERE SIGNIFICANT PEOPLE IN YOUR EARLY YEARS?

WHEN YOU WERE IN 5TH - 8TH GRADE

- a. What were you like in physical size, weight, your physical development compared to others?
- b. Did you have a group of your age that you belonged to? Or special friends?

What are your most vivid memories of high school? Was it basically a happy or unhappy time?

Two things you like about yourself.
Two positive words that describe you.

Something you feel you are good at.
Something some people like the way you do.

You view yourself more in terms of what you haven't achieved or don't have OR on your accomplishments or gains.

At your funeral service one thing you'd like to have said about you.

Ed McMahon has called you! You're the winner of 2 million. would you take a lump sum (after taxes) or \$100,000 a year for life? Which would you take? What would you do with it?

After the circle mix we sat together for a brief discussion about how to help others or (ourselves) build self-esteem. We did not have time to discuss the following guide list to Rating Self-Esteem.

GUIDE TO RATING SELF-ESTEEM

1. A person with good self-esteem is not dependent on others to define who they are. I can break away from other peoples expectations.
2. Speaks up and takes a stand when its important. It's OK to vent legitimate frustrations or anger especially if you feel you have been taken advantage of or abused.
3. You don't take the blame for everything that goes wrong.
4. You do assume responsibility for your own feelings. You do take risks to improve your life.
5. You do live the way you preach. I live out what I believe (honesty, family closeness, fair play).
6. Focus on my potential/not limitations.
7. Devote myself to things I do well.
8. I have built a network of supportive relationships.
9. I really feel that I have pretty good control of my life.
10. In talking to ourselves we break the habit of self-criticism/putting ourself down. I learn to say good things to myself. That it's OK to make mistakes.

All I ever really needed to know I learned in kindergarten

By Robert Fulghum

Most of what I really need to know about how to live, and what to do, and how to be, I learned in kindergarten. Wisdom was not at the top of the graduate school mountain but there in the sandbox at nursery school.

These are the things I learned: Share everything. Play fair. Don't hit people. Put things back where you found them. Clean up your own mess. Don't take things that aren't yours. Say you're sorry when you hurt somebody. Wash your hands before you eat. Flush. Warm cookies and cold milk are good for you. Live a balanced life. Learn some and think some and draw and paint and sing and dance and play and work every day some.

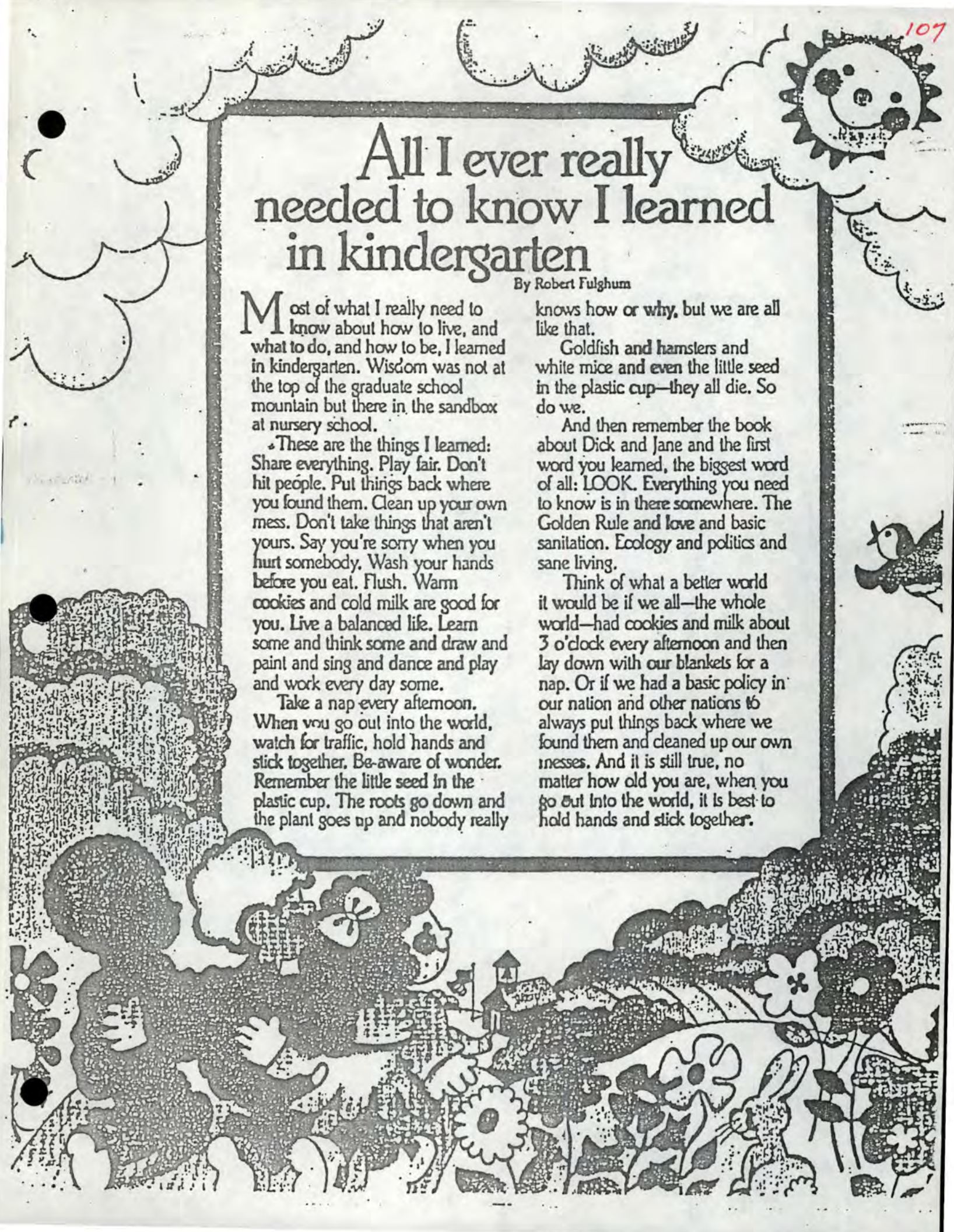
Take a nap every afternoon. When you go out into the world, watch for traffic, hold hands and stick together. Be-aware of wonder. Remember the little seed in the plastic cup. The roots go down and the plant goes up and nobody really

knows how or why, but we are all like that.

Goldfish and hamsters and white mice and even the little seed in the plastic cup—they all die. So do we.

And then remember the book about Dick and Jane and the first word you learned, the biggest word of all: LOOK. Everything you need to know is in there somewhere. The Golden Rule and love and basic sanitation. Ecology and politics and sane living.

Think of what a better world it would be if we all—the whole world—had cookies and milk about 3 o'clock every afternoon and then lay down with our blankets for a nap. Or if we had a basic policy in our nation and other nations to always put things back where we found them and cleaned up our own messes. And it is still true, no matter how old you are, when you go out into the world, it is best to hold hands and stick together.

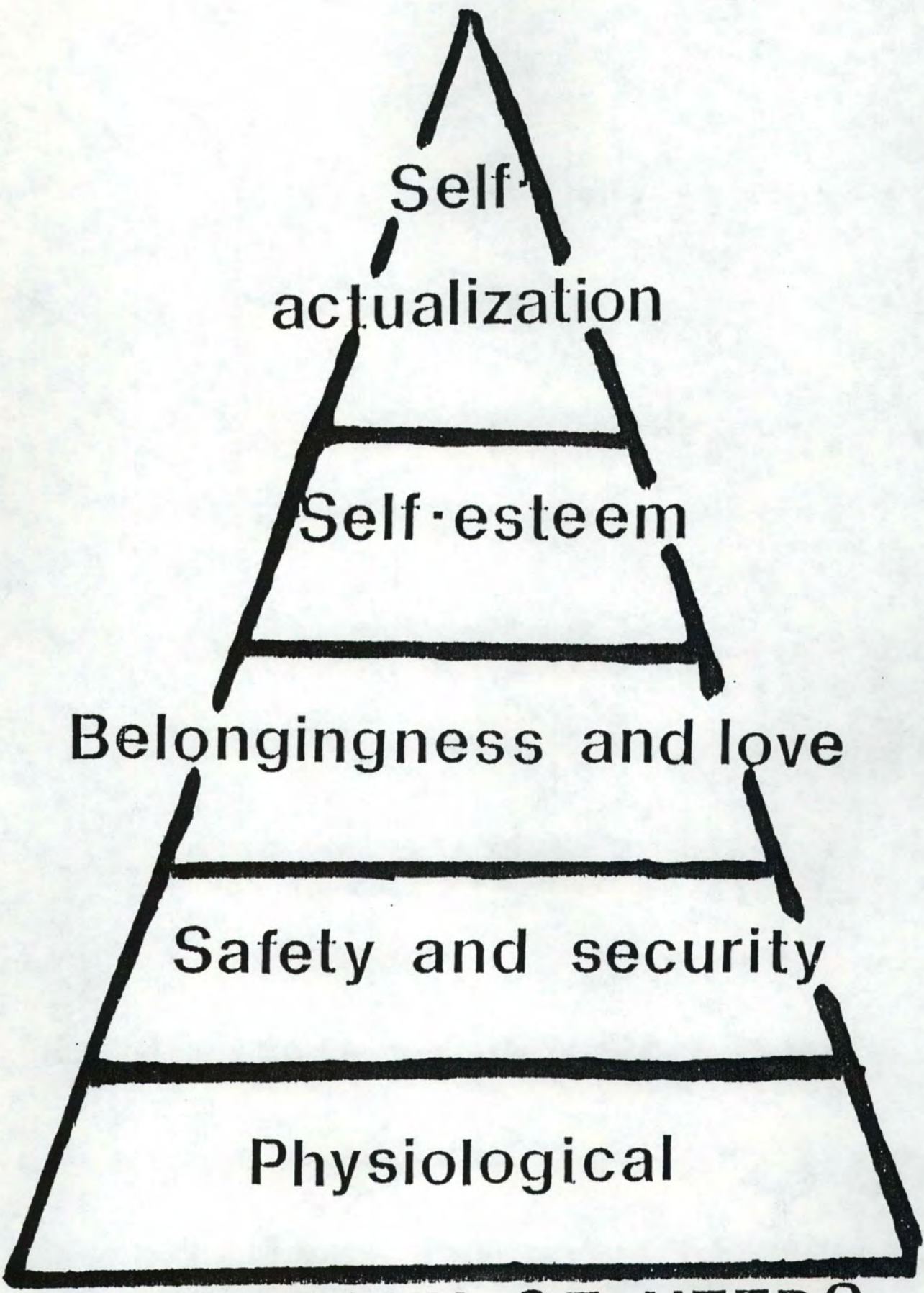


STEPS TO AN EFFECTIVE VOLUNTEER PROGRAM

Nancy Macduff

1. needs assessment
2. strategic planning
3. program planning
4. market research
5. job descriptions
6. advertising and promotion
7. recruiting
8. interviews, applications, contracts
9. training
10. motivation
11. supervision/coaching
12. volunteer evaluation
13. recognition/reward
14. program evaluation





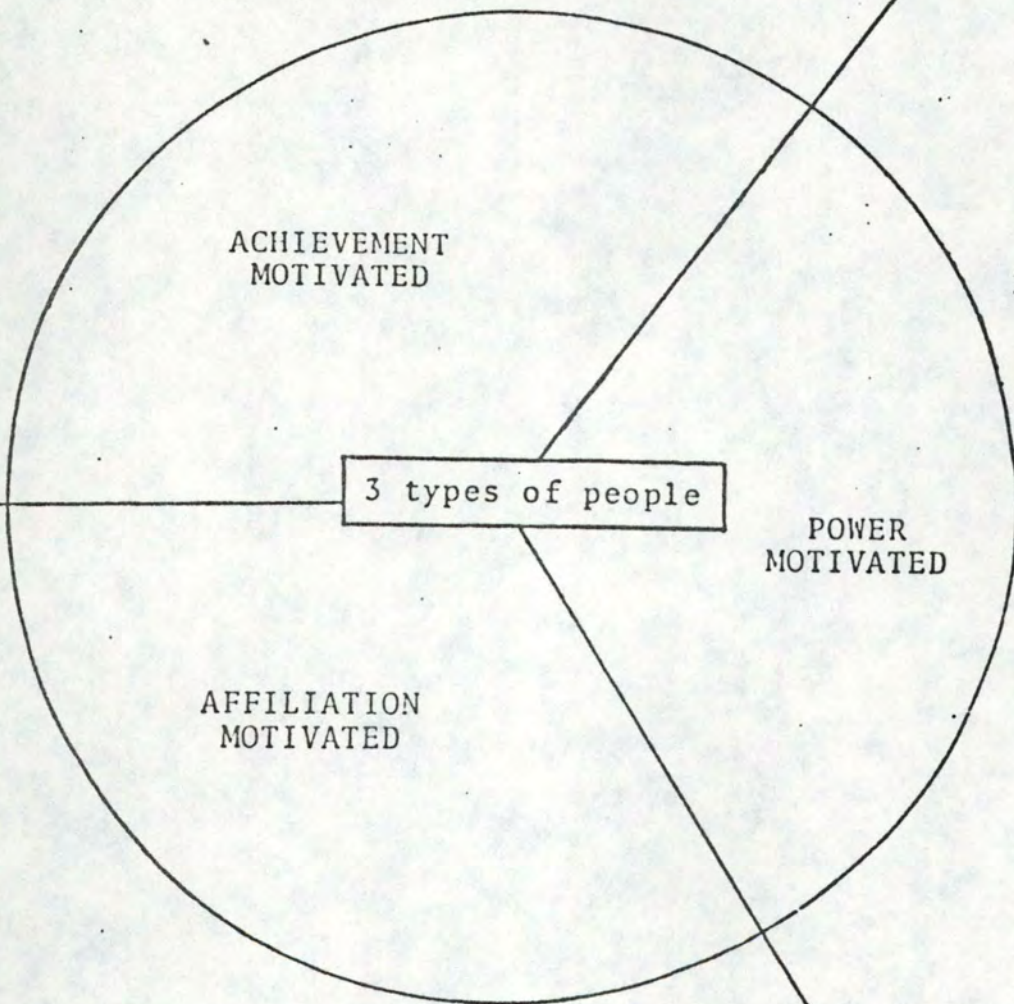
HIERARCHY OF NEEDS

McCLELLAND'S MOTIVATION MODEL:

THE THREE TYPES OF VOLUNTEERS

1. Achievement Motivated:

- Desire for excellence, doing a good job
- Wants sense of important accomplishment
- Wants to advance in career
- Needs feedback



2. Power Motivated:

- Likes to lead, give advice
- Wants prestige and job status
- Enjoys influencing people and activities
- Likes his ideas to predominate

3. Affiliation Motivated:

- Likes to be popular, well thought of
- Desires friendly relations, interaction
- Dislikes being alone in work or play
- Likes to help other people

Each of the following questions has three choices. Choose the one in each question which most closely fits your own motivations. Remember, there are no wrong answers. Place an "X" before the letter of your choice.

1. a. When doing a job, I seek feedback.
 b. I prefer to work alone and am eager to be my own boss.
 c. I seem to be uncomfortable when forced to work alone.
2. a. I go out of my way to make friends with new people.
 b. I enjoy a good argument.
 c. After starting a task, I am not comfortable until it is completed.
3. a. Status symbols are important to me.
 b. I am always getting involved in group projects.
 c. I work better when there is a deadline.
4. a. I work best when there is some challenge involved.
 b. I would rather give orders than take them.
 c. I am sensitive to others - especially when they are mad.
5. a. I am eager to be my own boss.
 b. I accept responsibility eagerly.
 c. I try to get personally involved with my superiors.
6. a. I am uncomfortable when forced to work alone.
 b. I prefer being my own boss, even when other feels a joint effort is required.
 c. When given responsibility, I set measurable standards of high performance.
7. a. I am very concerned about my reputation or position.
 b. I have a desire to out-perform others.
 c. I am concerned with being liked and accepted.
8. a. I enjoy and seek warm, friendly relationships.
 b. I attempt complete involvement in a project.
 c. I want my ideas to predominate.
9. a. I desire unique accomplishments.
 b. It concerns me when I am being separated from others.
 c. I have a need and desire to influence others.
10. a. I think about consoling and helping others.
 b. I am verbally fluent.
 c. I am restless and innovative.
11. a. I set goals and think about how to attain them.
 b. I think about ways to change people.
 c. I think a lot about my feelings and the feelings of others.

Totals

- 1. a. Achievement
- b. Power
- c. Affiliation

Achievement ////

- 2. a. Affiliation
- b. Power
- c. Achievement

Power //

- 3. a. Power
- b. Affiliation
- c. Achievement

Affiliation ~~///~~ //

- 4. a. Achievement
- b. Power
- c. Affiliation

- 5. a. Power
- b. Achievement
- c. Affiliation

- 6. a. Affiliation
- b. Power
- c. Achievement

- 7. a. Power
- b. Achievement
- c. Affiliation

- 8. a. Affiliation
- b. Achievement
- c. Power

- 9. a. Achievement
- b. Affiliation
- c. Power

- 10. a. Affiliation
- b. Power
- c. Achievement

- 11. a. Achievement
- b. Power
- c. Affiliation

WORKSHOP FEEDBACK SHEET

Please circle the appropriate answer.

THE WORKSHOP WAS . . .



Very Helpful



Somewhat Helpful



Not Very Helpful



Useless

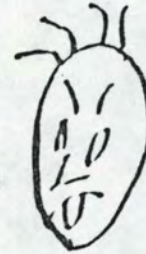
THE LOCATION AND TIME OF THE WORKSHOP:



GREAT!



Okay



Yuk!

What things did you find most useful in the workshop? _____

What did you find least helpful in this workshop? _____

What improvement would you suggest in this workshop? _____

What other comments would you like to share? _____

Male	Female	Staff	Volunteer	Age
15 - 24	25 - 34			
35 - 44	45 - 54			
55 - 64	65 +			

High School Grad _____ Attended College _____
 College Grad _____ Advanced Degree _____

MYERS-BRIGGS TYPE INDICATOR
(MBTI)

- a survey of preferences
 - a tool for understanding
 - not all behavior is addressed
 - does not measure skill

The Kelrsey Temperament Sorter

1. At a party do you
 - (a) interact with many, including strangers
 - (b) interact with a few, known to you
2. Are you more
 - (a) realistic than speculative
 - (b) speculative than realistic
3. Is it worse to
 - (a) have your "head in the clouds"
 - (b) be "in a rut"
4. Are you more impressed by
 - (a) principles
 - (b) emotions
5. Are you more drawn toward the
 - (a) convincing
 - (b) touching
6. Do you prefer to work
 - (a) to deadlines
 - (b) just "whenever"
7. Do you tend to choose
 - (a) rather carefully
 - (b) somewhat impulsively
8. At parties do you
 - (a) stay late, with increasing energy
 - (b) leave early, with decreased energy
9. Are you more attracted to
 - (a) sensible people
 - (b) imaginative people
10. Are you more interested in
 - (a) what is actual
 - (b) what is possible
11. In judging others are you more swayed by
 - (a) laws than circumstances
 - (b) circumstances than laws

12. In approaching others is your inclination to be somewhat
 - (a) objective
 - (b) personal
13. Are you more
 - (a) punctual
 - (b) leisurely
14. Does it bother you more having things
 - (a) incomplete
 - (b) completed
15. In your social groups do you
 - (a) keep abreast of other's happenings
 - (b) get behind on the news
16. In doing ordinary things are you more likely to
 - (a) do it the usual way
 - (b) do it your own way
17. Writers should
 - (a) "say what they mean and mean what they say"
 - (b) express things more by use of analogy
18. Which appeals to you more
 - (a) consistency of thought
 - (b) harmonious human relationships
19. Are you more comfortable in making
 - (a) logical judgments
 - (b) value judgments
20. Do you want things
 - (a) settled and decided
 - (b) unsettled and undecided
21. Would you say you are more
 - (a) serious and determined
 - (b) easy-going
22. In phoning do you
 - (a) rarely question that it will all be said
 - (b) rehearse what you'll say
23. Facts
 - (a) "speak for themselves"
 - (b) illustrate principles

24. Are visionaries
(a) somewhat annoying
(b) rather fascinating
25. Are you more often
(a) a cool-headed person (b) a warm-hearted person
26. Is it worse to be
(a) unjust (b) merciless
27. Should one usually let events occur
(a) by careful selection and choice
(b) randomly and by chance
28. Do you feel better about
(a) having purchased (b) having the option to buy
29. In company do you
(a) initiate conversation (b) wait to be approached
30. Common sense is
(a) rarely questionable (b) frequently questionable
31. Children often do not
(a) make themselves useful enough
(b) exercise their fantasy enough
32. In making decisions do you feel more comfortable with
(a) standards (b) feelings
33. Are you more
(a) firm than gentle (b) gentle than firm
34. Which is more admirable:
(a) the ability to organize and be methodical
(b) the ability to adapt and make do
35. Do you put more value on the
(a) definite (b) open-ended

36. Does new and non-routine interaction with others
(a) stimulate and energize you
(b) tax your reserves
37. Are you more frequently
(a) a practical sort of person
(b) a fanciful sort of person
38. Are you more likely to
(a) see how others are useful
(b) see how others see
39. Which is more satisfying:
(a) to discuss an issue thoroughly
(b) to arrive at agreement on an issue
40. Which rules you more:
(a) your head (b) your heart
41. Are you more comfortable with work that is
(a) contracted (b) done on a casual basis
42. Do you tend to look for
(a) the orderly (b) whatever turns up
43. Do you prefer
(a) many friends with brief contact
(b) a few friends with more lengthy contact
44. Do you go more by
(a) facts (b) principles
45. Are you more interested in
(a) production and distribution
(b) design and research
46. Which is more of a compliment:
(a) "There is a very logical person."
(b) "There is a very sentimental person."

47. Do you value in yourself more that you are
(a) unwavering (b) devoted
48. Do you more often prefer the
(a) final and unalterable statement
(b) tentative and preliminary statement
49. Are you more comfortable
(a) after a decision (b) before a decision
50. Do you
(a) speak easily and at length with strangers
(b) find little to say to strangers
51. Are you more likely to trust your
(a) experience (b) hunch
52. Do you feel
(a) more practical than ingenious
(b) more ingenious than practical
53. Which person is more to be complimented: one of
(a) clear reason (b) strong feeling
54. Are you inclined more to be
(a) fair-minded (b) sympathetic
55. Is it preferable mostly to
(a) make sure things are arranged
(b) just let things happen
56. In relationships should most things be
(a) renegotiable
(b) random and circumstantial
57. When the phone rings do you
(a) hasten to get to it first
(b) hope someone else will answer
58. Do you prize more in yourself
(a) a strong sense of reality (b) a vivid imagination

59. Are you drawn more to
(a) fundamentals (b) overtones
60. Which seems the greater error:
(a) to be too passionate (b) to be too objective
61. Do you see yourself as basically
(a) hard-headed (b) soft-hearted
62. Which situation appeals to you more:
(a) the structured and scheduled
(b) the unstructured and unscheduled
63. Are you a person that is more
(a) routinized than whimsical
(b) whimsical than routinized
64. Are you more inclined to be
(a) easy to approach (b) somewhat reserved
65. In writings do you prefer
(a) the more literal (b) the more figurative
66. Is it harder for you to
(a) identify with others (b) utilize others
67. Which do you wish more for yourself:
(a) clarity of reason (b) strength of compassion
68. Which is the greater fault:
(a) being indiscriminate (b) being critical
69. Do you prefer the
(a) planned event (b) unplanned event
70. Do you tend to be more
(a) deliberate than spontaneous
(b) spontaneous than deliberate

Enter a check for each answer in the column for a or b

	a	b	a	b	a	b	a	b	a	b	a	b								
1	/				/		/		/		/									
8	/		/		/		/		/		/									
15	/		/		/		/		/		/									
22	/		/		/		/		/		/									
29	/		/		/		/		/		/									
36	/		/		/		/		/		/									
43	/		/		/		/		/		/									
50	/		/		/		/		/		/									
57	/		/		/		/		/		/									
64	/		/		/		/		/		/									
	10	0	5	5	4	6	5	5	5	4	6	6	7	7	3	5	7	4	6	8
	10	0			9	11			9	11								11	9	
	E	I			S	N			T	F								J	P	

Directions for Scoring

1. Add down so that the total number of "a" answers is written in the box at the bottom of each column (see next page for illustration). Do the same for the "b" answers you have checked. Each of the 14 boxes should have a number in it.
2. Transfer the number in box No. 1 of the answer sheet to box No. 1 below the answer sheet. Do this for box No. 2 as well. Note, however, that you have two numbers for boxes 3 through 8. Bring down the first number for each box beneath the second, as indicated by the arrows. Now add all the pairs of numbers and enter the total in the boxes below the answer sheet, so each box has only one number.
3. Now you have four pairs of numbers. Circle the letter below the larger number of each pair (see answer sheet below for illustration). If the two numbers of any pair are equal, then circle neither, but put a large X below them and circle it.

SENSING TYPES

INTUITIVE TYPES

129

INTROVERTS

INTROVERTS

ISTJ *Ruth*
 Serious, quiet, earn success by concentration and thoroughness. Practical, orderly, matter-of-fact, logical, realistic and dependable. See to it that everything is well organized. Take responsibility. Make up their own minds as to what should be accomplished and work toward it steadily, regardless of protests or distractions.

ISFJ
 Quiet, friendly, responsible and conscientious. Work devotedly to meet their obligations. Lend stability to any project or group. Thorough, painstaking, accurate. May need time to master technical subjects, as their interests are usually not technical. Patient with detail and routine. Loyal, considerate, concerned with how other people feel.

INFJ *Jackie*
 Succeed by perseverance, originality and desire to do whatever is needed or wanted. Put their best efforts into their work. Quietly forceful, conscientious, concerned for others. Respected for their firm principles. Likely to be honored and followed for their clear convictions as to how best to serve the common good.

INTJ
 Usually have original minds and great drive for their own ideas and purposes. In fields that appeal to them, they have a fine power to organize a job and carry it through with or without help. Skeptical, critical, independent, determined, often stubborn. Must learn to yield less important points in order to win the most important.

ISTP
 Cool onlookers—quiet, reserved, observing and analyzing life with detached curiosity and unexpected flashes of original humor. Usually interested in impersonal principles, cause and effect, how and why mechanical things work. Exert themselves no more than they think necessary, because any waste of energy would be inefficient.

ISFP
 Retiring, quietly friendly, sensitive, kind, modest about their abilities. Shun disagreements, do not force their opinions or values on others. Usually do not care to lead but are often loyal followers. Often relaxed about getting things done, because they enjoy the present moment and do not want to spoil it by undue haste or exertion.

INFP
 Full of enthusiasms and loyalties, but seldom talk of these until they know you well. Care about learning, ideas, language, and independent projects of their own. Tend to undertake too much, then somehow get it done. Friendly, but often too absorbed in what they are doing to be sociable. Little concerned with possessions or physical surroundings.

INTP
 Quiet, reserved, impersonal. Enjoy especially theoretical or scientific subjects. Logical to the point of hair-splitting. Usually interested mainly in ideas, with little liking for parties or small talk. Tend to have sharply defined interests. Need careers where some strong interest can be used and useful.

EXTRAVERTS

EXTRAVERTS

ESTP
 Matter-of-fact, do not worry or hurry, enjoy whatever comes along. Tend to like mechanical things and sports, with friends on the side. May be a bit blunt or insensitive. Adaptable, tolerant, generally conservative in values. Dislike long explanations. Are best with real things that can be worked, handled, taken apart or put together.

ESFP
 Outgoing, easygoing, accepting, friendly, enjoy everything and make things more fun for others by their enjoyment. Like sports and making things. Know what's going on and join in eagerly. Find remembering facts easier than mastering theories. Are best in situations that need sound common sense and practical ability with people as well as with things.

ENFP
 Warmly enthusiastic, high-spirited, ingenious, imaginative. Able to do almost anything that interests them. Quick with a solution for any difficulty and ready to help anyone with a problem. Often rely on their ability to improvise instead of preparing in advance. Can usually find compelling reasons for whatever they want.

ENTP
 Quick, ingenious, good at many things. Stimulating company, alert and outspoken. May argue for fun on either side of a question. Resourceful in solving new and challenging problems, but may neglect routine assignments. Apt to turn to one new interest after another. Skillful in finding logical reasons for what they want.

ESTJ
 Practical, realistic, matter-of-fact, with a natural head for business or mechanics. Not interested in subjects they see no use for, but can apply themselves when necessary. Like to organize and run activities. May make good administrators, especially if they remember to consider others' feelings and points of view.

ESFJ *Jean*
 Warm-hearted, talkative, popular, conscientious, born cooperators, active committee members. Need harmony and may be good at creating it. Always doing something nice for someone. Work best with encouragement and praise. Little interest in abstract thinking or technical subjects. Main interest is in things that directly and visibly affect people's lives.

ENFJ
 Responsive and responsible. Generally feel real concern for what others think or want, and try to handle things with due regard for other person's feelings. Can present a proposal or lead a group discussion with ease and tact. Sociable, popular, sympathetic. Responsive to praise and criticism.

ENTJ
 Hearty, frank, decisive, leaders in activities. Usually good in anything that requires reasoning and intelligent talk, such as public speaking. Are usually well-informed and enjoy adding to their fund of knowledge. May sometimes be more positive and confident than their experience in an area warrants.

Does the person's interest flow mainly to

the outer world of actions,
objects and persons?

EXTRAVERSION

E

the inner world of
concepts and ideas?

INTROVERSION

I



Does the person prefer to perceive

the immediate, real,
practical facts of
experience and life?

SENSING

the possibilities,
relationships and
meanings of experiences?

INTUITION

S



N

Does the person prefer to make decisions

objectively, impersonally,
considering causes of
events and where decisions
may lead?

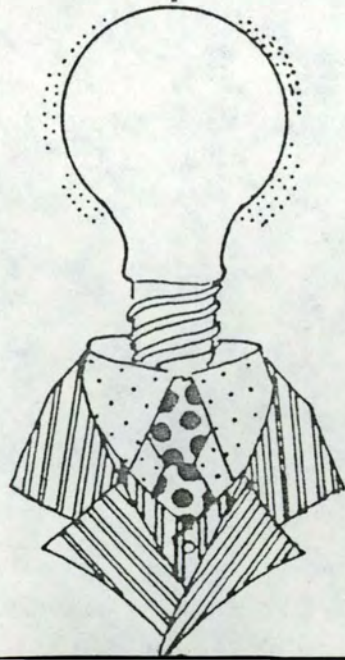
subjectively and personally
weighing values of choices
and how they matter
to others?

THINKING

FEELING

T

F



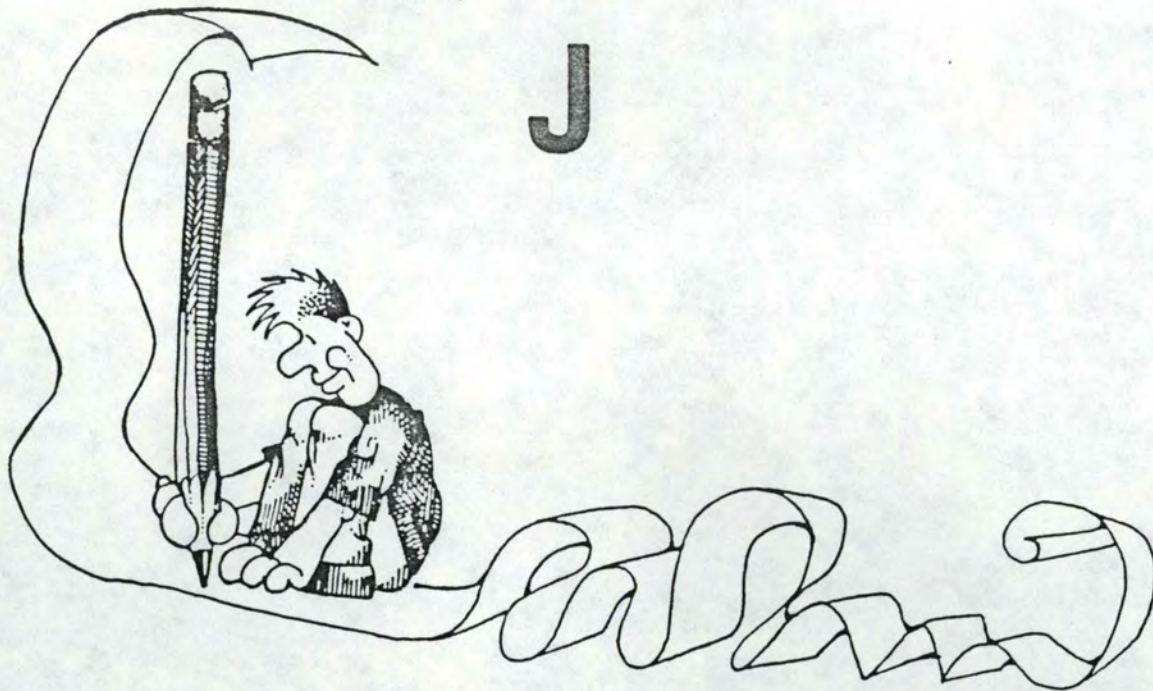
Does the person prefer mostly to live

in a decisive, planned and orderly way, aiming to regulate & control events?

JUDGMENT

in a spontaneous, flexible way, aiming to understand life and adapt to it?

PERCEPTION



WHEN E WORKS WITH I

- * WRITE OUT IDEA, PLAN AND PRESENT IT AHEAD OF TIME TO ALLOW TIME FOR REFLECTION.

- * DON'T EXPECT AN IMMEDIATE REACTION. GIVE TIME TO REFLECT, CONSIDER.

- * TAKE TIME TO TALK ONE TO ONE OR IN A VERY SMALL GROUP.

- * DEVELOP A TRUSTING RELATIONSHIP.



WHEN I WORKS WITH E

- * Project energy, enthusiasm.
- * Speak up (project voice).
- * Use non-verbal behavior
 - facial expressions
- * Be action oriented - a doer!



WHEN S WORKS WITH N

- *
* State big idea first. Know what your main point is.

- * Give prospect of an interesting possibility before getting down to facts.

- * If need help with an idea, ask N for help.

- * Avoid automatic negative reaction to N's sketchy plans
 - "It might work if. . . ."
 - "What would you do about this? that..?"



WHEN N WORKS WITH S

- * Work out the details of your idea before presenting it.

- * Give explicit statement of the problem to be solved.

- * Be factual.

- * Have a definite plan of action.

- * Listen for data you might have forgotten to consider. Revise your idea or plan to take than information into account.



WHEN F WORKS WITH T

- * Address task "up front."

- * Arrange comments in a logical way:
 - Beginning
 - Sequence of points
 - End

- * Use pro's and con's.

- * Avoid too much "process" talk.

- * Use calm, assertive communication skills to plainly state the feeling aspect of the situation.



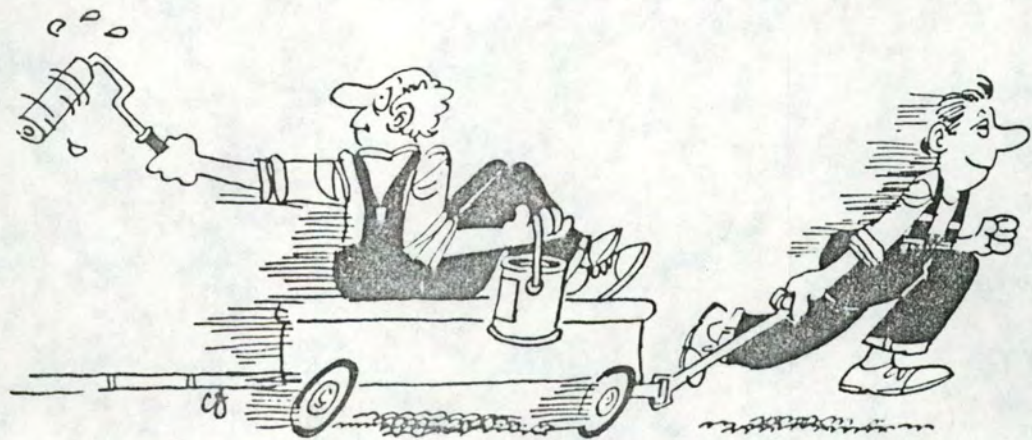
WHEN T WORKS WITH F

- * Mention points of agreement before bringing up points of difference.

- * Start presentation with a concern for the people involved.

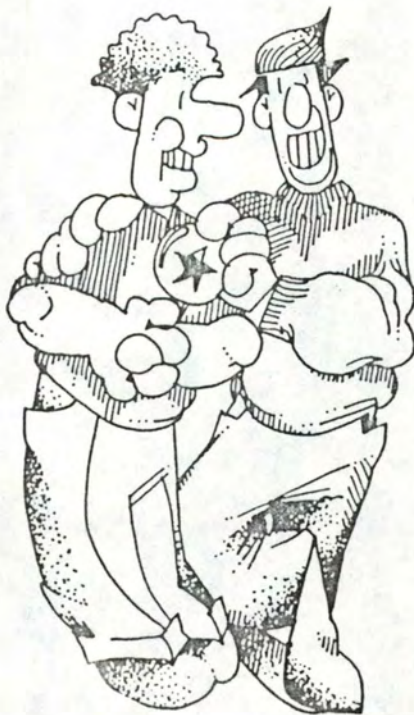
- * Ask for people-oriented data:
 - How do you feel about it? Why?
 - How would others feel? Why?

- * Count people's feelings among the causes/facts to reckoned with. . . and act accordingly.



WHEN J WORKS WITH P

- * Be flexible.
- * Listen for new information.
- * Readjust thinking to accommodate new information.
- * Don't demand immediate answers. Leave the matter open-ended as long as you can.



WHEN P WORKS WITH J

- * Plan ahead.
- * Use timelines.
- * Set deadlines. Live by them.
- * Be ready to make decisions when necessary.
- * Avoid inappropriate diversions. (jokes)



SUMMARY

STRATEGIES FOR WORKING WITH DIFFERENT TYPES

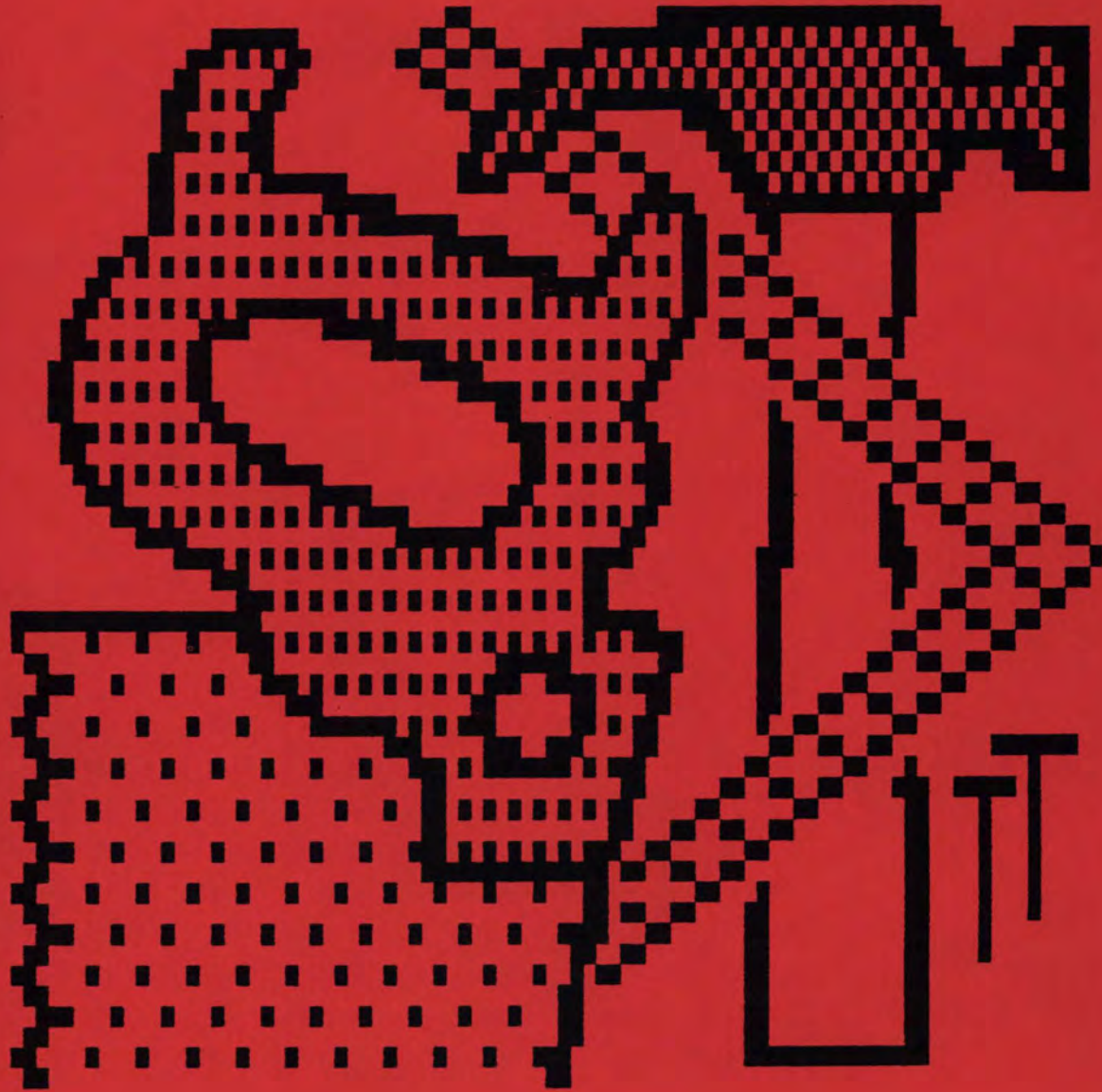
- * Establish quickly that communication promises something of worth.
 - definition of worth varies from types to type

- * Stress the unsolved part of the problem, rather than condemning the whole idea, plan, or recommendation.

- * Recognize that compromise between different types is often necessary.

RESULT: Better solutions since all factors have been considered.





WORKSHOPS

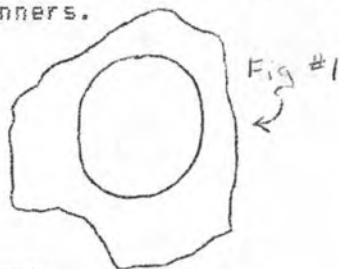
LAPIDARY
Presented by Dale Steckelberg

How to Cut a Cabachon

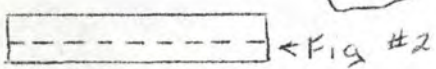
There are many books telling how to cut gem stones, so I won't try to do a lot of explaining about the background of making gemstones.

Someone who has seen a cabachon made, or made one under supervision, can understand these directions to be able to make them on their own. When you know you are doing the right step in the proper sequence, all you need is practice, patience, and some luck, till you've made a few. If you have a rockhound friend, that is a great source of information, help, and material. Another one is to join a rock club.

The first step is to acquire a slice of rock. Agate is one of the best for beginners.



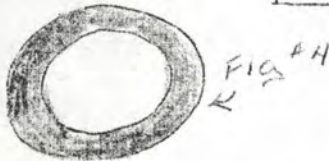
Mark it out with a template and an aluminum pencil (a piece of about #10 aluminum wire, sharpened). Then grind away the excess of the slab.



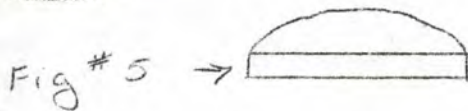
Next, put a line around the edge of stone about 1/8" from the bottom edge.



Now grind a bevel around the stone from the line near the bottom to the top (fig.3). This will give you an oval flat on the top of your stone.



Now grind the oval smaller till it disappears, leaving a dome from the line in Fig. 2 to the top (fig.5). This is done with a coarse grinding wheel about 80 grit. Then go to finer grit wheels about 220, 400, & 600.



As you go down thru the finer grits, you just grind enough with each grit to take the scratches off from the coarser grit. After the 600 grit, and drum sander with a worn 600 grit belt on a soft backing will have your cabachon ready to take a great polish. Use a hard felt polishing disc with Tin Oxide, which is a good polish for most stones.

GOOD LUCK AND HAPPY GRINDING!!

COPPER ENAMELING

Leila Steckelber

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-0 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-0 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.

162

Bead Making
Leila Steckelberg

The ultimate in fashioning your own jewelry.

The bead making process is not at all complicated and you probably already have the required tools. The process is one which is easy to master and allows you to be creative as you like, turning out beads at the rate of one every three or four minutes.

Tools and materials:

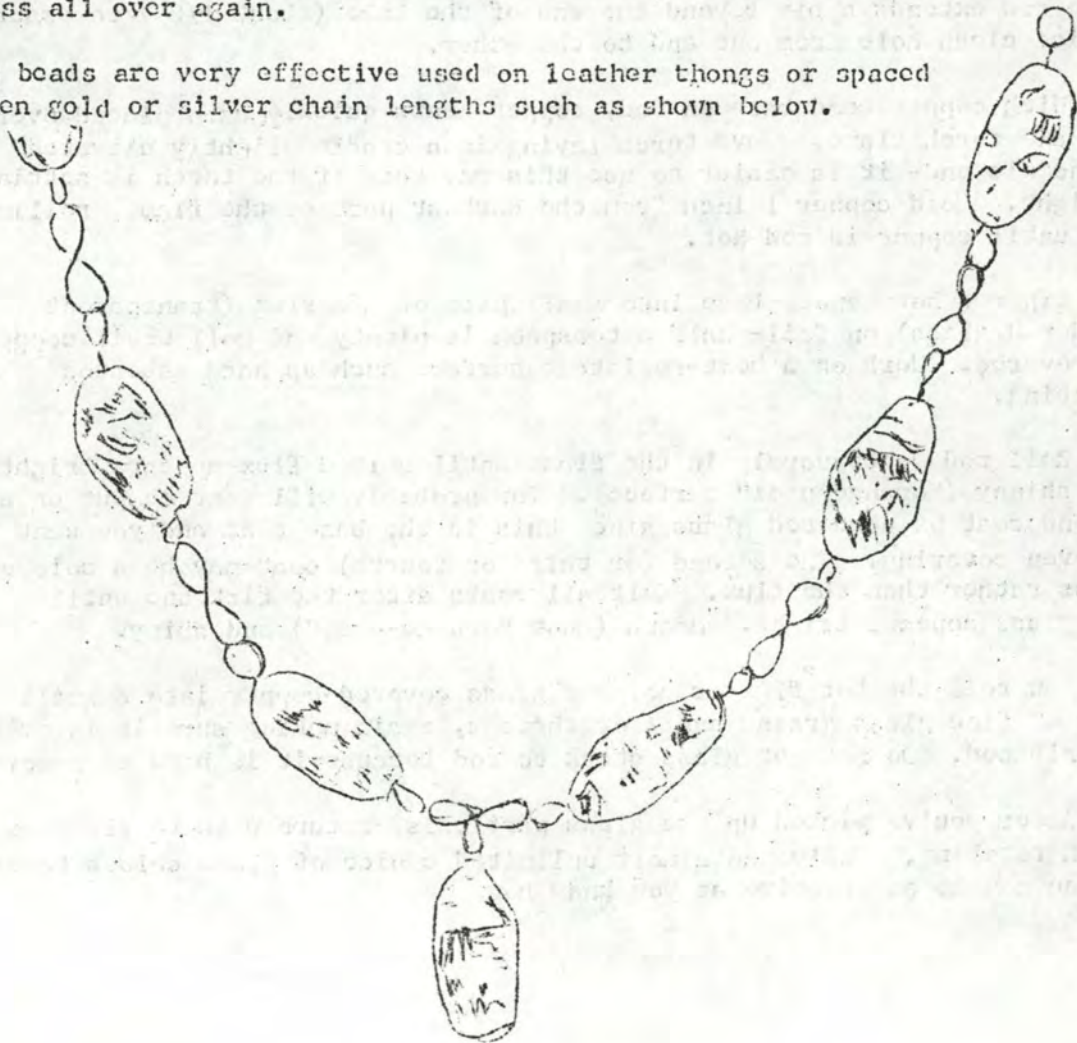
Propane Torch
1/8" Stainless Steel Rods- 8" to 10" long (bicycle spoke)
Old Paring Knife
Heavy crockery dinner plate or oven -wear pie dish
Sheet of hard asbestos to work on
Aluminum foil
Copper tubing- 1/8" to 3/16" inside diameter
Powdered glass
Glass lumps and threads

1. Cut the copper tubing into 1/2" to 5/8" lengths.
2. Place powdered glass lumps and threads on 3" square piece of foil.
3. Insert stainless steel rod into copper tube base for snug fit. Make sure rod extends a bit beyond the end of the tube (about 1/8") to assure a nice clean hole from one end to the other.
4. With copper bead base on rod, copper heats quickly when placed over propane torch flame. Have torch laying in a cradle slightly elevated at nozzle end- it is easier to use this way then if the torch is setting upright. Hold copper 1 inch from the darkest part of the flame, rolling rod until copper is red hot.
5. Dip red hot copper base into small pile of A/O flux (transparent powdered glass) on foil- half a teaspoon is plenty and roll until copper is covered. Work on a heat-resistant surface such as hard asbestos sheeting.
6. Roll rod continuously in the flame until melted flux appears bright and shiny ("orange peel" surface). You probably will want to put on a second coat of powdered glass since this is the base coat and you want an even covering. The second (or third or fourth) coat may be a colored glass rather than the flux. Melt all coats after the first one until the glass appears bright, smooth (not "orange-peel") and shiny.
7. Now roll the hot flux or colored glass covered copper into a small pile of fine glass grains and / or threads, again making sure it is evenly distributed. Do not get glass stuck to rod because it is hard to remove.
8. After you've picked up the glass particles, return work to flame and begin rotating. You've an almost unlimited choice of glass colors to use, so you can be as creative as you know how.

Bead Making Cont.

9. At this point you can control the texture of the bead to suit your taste. Just a small amount of heating will leave it rough, a little more will smooth it, and more will make it all smooth.
10. Steady rotation of the work over the Propane flame will result in a glass bead that is round or oval and smooth. Working position of the hands is one hand used to turn the stainless steel rod, while the other controls the work and places it carefully in the flame.
11. While in the molten state, the glass bead can be given a variety of shapes with very simple tools. The tip of a discarded ball point pen may be used to create artistic grooving. The paring knife may be used to create flat surfaces.
12. After the bead has reached the state of perfection you desire, remove it from the rod with paring knife you've cooled by dipping in water (cool knife will not stick to glass). The glass bead is still super hot so remove it on the crockery plate, oven-wear pie dish, or on the asbestos pad. A dish is best because the hot bead may roll. Do not touch for some time - it takes a few minutes for the bead to cool.
13. After bead is remove, place rod in flame to soften and clean up residue. Dip rod into beaker of water to cool it and you can begin process all over again.

These beads are very effective used on leather thongs or spaced between gold or silver chain lengths such as shown below.



Clowning Workshop
Lane Mahaffey
(Alias Lolly)

THE CLOWN

The clown, without deserving it, is constantly dumped on, like the biblical Job: his car blows up, his house burns down, his pants catch on fire. He gets knocked down, punched, run over by a steamroller.

Despite the tragedy, he endures. The sweetness and love in him make him indestructable. His tragedy becomes comedy. The clown, in its symbolism, effectively represents the indomitable human spirit.

CLOWN TYPES

There are several types of modern-day clowns. The three main types are the White Face, Auguste Face, and the Hobo (tramp) clown.

The White Face is the more conservative of the group. He wears a white background upon which the other facial features are drawn. A red color is usually selected along with blue, green, or other bright color. Features are less exaggerated and the costume is a little less gaudy than the Auguste.

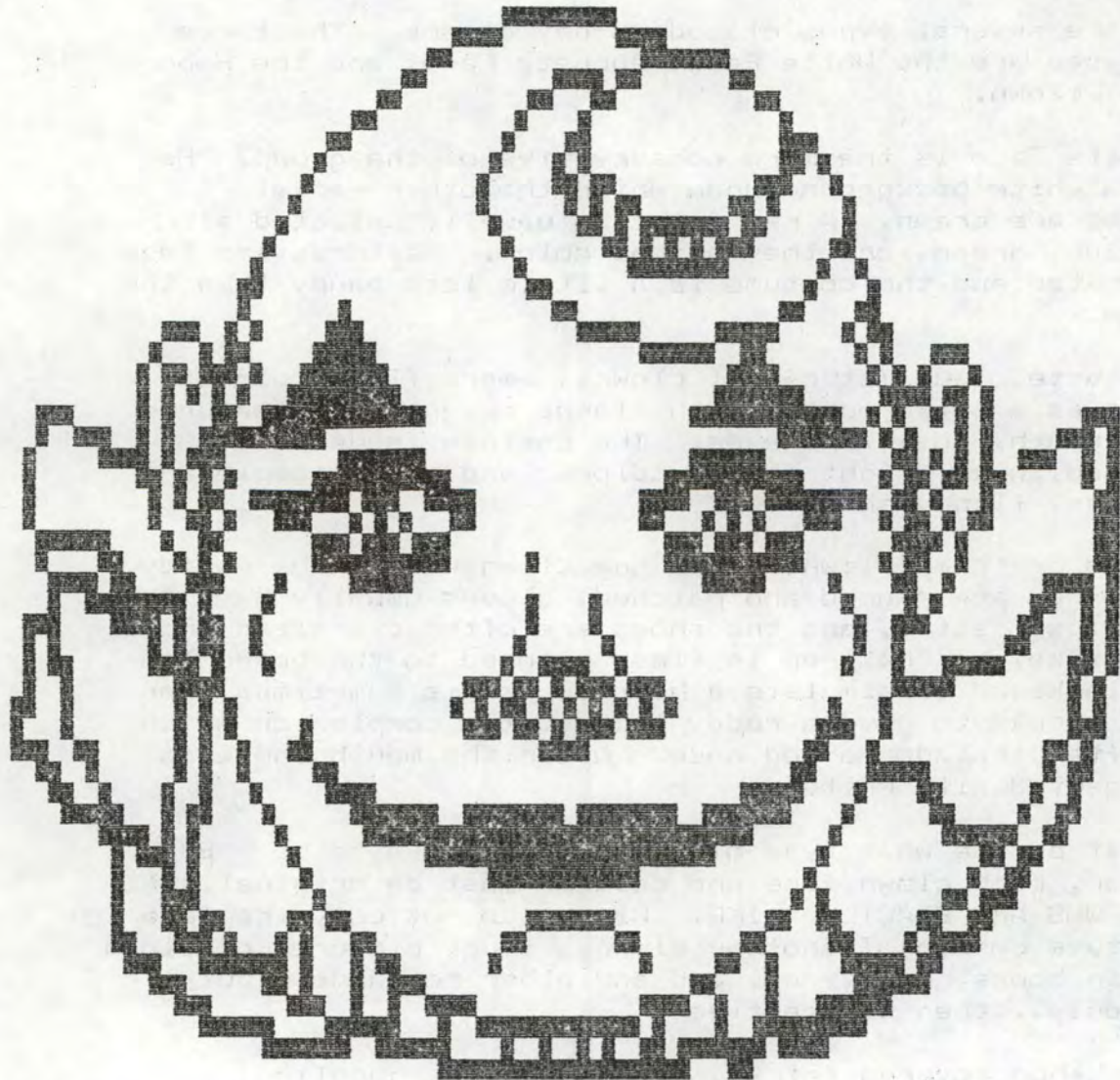
The Auguste, gaudiest of all clowns, wears flesh-colored make-up as a background for the large exaggerated features of the mouth, nose, and eyes. The costume is usually oversized, with bright flashy colors, and comes complete with huge, floppy shoes.

The Hobo or tramp clown is the one clown who can be untidy. The clothes are ragged and patched, gloves usually have the fingertips missing, and the shoes are often oversized and worn-out soles. Make-up is flesh colored to the beard line, then blackened to simulate a beard. Red is sometimes used on the cheeks to give a ruddy look to the complexion which very often includes a red nose. Often the mouth and eyes are accented with white.

You must decide what type of clown you'd like to be. But remember, each clown face and costume must be original. NO TWO CLOWNS ARE EXACTLY ALIKE. Clowns do not copy the face or costume design of another clown. Study pictures of clown faces in books, magazines, and any other resources--but for ideas only...then be creative!

The workshop covered tricks, stunts, falls, juggling, make-up, and performance hints.

An excellent resource manual is the 4-H book available through the Spokane County Extension office. The title of the manual is The Art of Clowning. It is published by Michigan State University and costs \$2.25.



PRIMITIVE (sawdust fired) POTTERY

Jim Schuld

Primitive pottery is pottery that has been made out of a reasonably natural clay, with few tools and fired with any kind of natural burnable material, ie, wood sawdust, dry grass, dung, etc. It can be fired quickly in a bonfire or very slowly in a sawdust fire. Because in this kind of a fire the pottery only reaches a temperature of about 1100-1200 degrees F. it is quite soft and not waterproof. It is, however, a good example of man's first attempts at making pottery and is still made in some primitive cultures to this day. Making primitive pots can be very rewarding and does not require a lot of experience or expensive equipment.

Clay: I suppose the ultimate primitive clay body would be a totally natural clay that one would dig and process but this would take considerable time experimenting to get one that would work. Any good commercial plastic clay body with a medium grog will usually work quite well. I prefer a red low or medium temperature clay body and one of the best that I have found is called Quarry Tile and is processed by Industrial Mineral Co. in Sacramento, CA and is available in the Portland area at Art Pak Inc., 8106 N. Denver Avenue, Portland, OR 97217, (503)283-2324. Art Pak will ship this clay body by UPS to any location.

Making the Pottery: The pots for a primitive firing can be made by any method depending on the quipment available. Because of the nature of primitive pottery I prefer handbuilding to throwing on a wheel. Pinch potting, slab building or other handbuilding techniques will all work. At the beginning, the projects should be kept relatively small as there will be less chance for them to crack during drying and firing. Small successes are much better confidence builders than a big failure. Also a lot more fun.

Finishing: If nothing more is done to the pots they will have a rather rough mat finish, but because they will be in direct contact with the firing material, glazing is not practical. The pots can, however, be made shiny by burnishing. Burnishing is the process of rubbing the clay after it becomes leather hard with some kind of a smooth polishing tool. Polished stones work very well for this process. Other tools that may be used and that work well are teaspoons, a smooth piece of metal or leather burnishers. After burnishing, additional decoration may be applied by carving or drawing on the surface of the pot. Painting with a thin slip on the burnished surface can also be used to create a design. This technique should be done on a dry surface and is used on much of the Mexican black low fired pottery.

Primitive Pottery - page 2

Drying: After burnishing and applying any desired design the pots should be allowed to dry for several days before they are fired. If you do not have several days for them to dry they can be force dried in a kitchen oven after the first day. Place the pots in the oven and turn to warm for about eight hours. If no moisture is still coming out of the oven they are dry enough to fire.

Building a kiln: A kiln for a primitive firing can be a very simple container. A metal garbage can with a few holes punched in the sides will work quite well. I like using common red brick loosely stacked in a cylinder or rectangle about 1 1/2 to 2 ft. tall and covered with tin or kiln shelves during firing. A shallow hole in the ground will work and is called a pit firing.

Loading the kiln: The bottom of the kiln should be covered with four to six inches of course sawdust then the first layer of pots are filled with sawdust and put in the kiln. They should be kept about four inches from the sides and with two inches, more or less, between the pots. Another four inches of sawdust is poured in and another layer of pots added. I do not like to stack over three layers high but others stack up several layers with no problems. The top layer should be covered with another four inches of sawdust and then I like to add about an inch of quite course wood chips to help get the fire started evenly.

Firing: Use paper in strips and possibly some fine kindling to start the fire. Once this has burned down and the top of the sawdust is burning evenly the kiln should be loosely covered. The cover should be tight enough to prevent flaming but loose enough so the sawdust will continue to smolder. Experiment. The fire will usually continue to burn for twelve to twenty four hours and should be completely burned down and the pots quite cool before unloading.

References:

Finding Ones Way With Clay, Paulus Berensohn, Simon and Schuster, Inc., New York.

Santa Clara Pottery Today, Betty LeFree, University of New Mexico Press, Albuquerque, NM.

Burnished Clay, Miriam Licht, Mendocino Lithographers, Fort Bragg, CA.

Primitive Pottery, Hal Riegger, Can Nostrand Reinhold Company, New York, NY.

Outdoor Cookery

Thursday outdoor cookery was taught by Sandi Hupp and Lane Mahaffey.
The menu was:

- Planked Chicken
- Baked Beans
- Corn on the Cob
- Hobo Stew
- Dump Cake

The following are descriptions of different methods of outdoor cookery done on Thursday night:

Planked Chicken

MATERIALS:

- Drum sticks
- Copper wire
- Nails & Hammer
- Log split in half
- Tin foil

Cover log with foil and hammer two nails vertically. Place a drum stick next to the nails, and hammer two more nails. Now take copper wire and wire from nail to nail to secure leg. Put another leg against the last and continue in the same pattern.

Baked Beans (Pit Cooking)

Dig a pit in the ground about twice the area of the food to be placed in the pit. Line bottom and sides of pit with flat rocks. (Avoid rocks with moisture, sandstone, or limestone since they explode when heated.) Build a fire of hard wood or charcoal in the pit and keep it blazing for 1 1/2 hours, or until the coals are almost white with heat. Shovel out coals, and place covered dutch oven on bottom filled with your favorite bean recipe. Place coals over and cover with 6" dirt. Let beans cook 5 hours, and uncover the pit. Remove food.

(Special note from Lane: 10 lbs dry beans will make enough to feed 250 people - not 50 people. Pineapple makes a great addition to beans.)

Box Oven Baking

Equipment Needs

- Cardboard Box - A sturdy, heavy cardboard box (about 9x12x22) is best. A smaller or little larger size can also be used.
- Aluminum Foil - Heavy duty type is best.
- Tin Cans - 4 soup or vegetable size is good.
- Cardboard - piece should be small enough to fit in bottom of oven.

Charcoal Briquets

Preparation

All sides of the box are needed for the oven. If a lid or top of the box has been cut off, tape another piece of cardboard to make the missing top. The top of the box or one side of the box should have a "hinge" type of side - cut 3 sides and leave the 4th side attached. The box should be lined with aluminum foil, shiny side out to reflect the heat. Extend the foil at least 5" over the edge of each side. Use about 3 layers of foil. You may want to use some tape to attach the last layer of foil to the outside of the box. The box should be placed so that the "hinge" edge is a top edge of the oven.

Completely cover the piece of cardboard with 2 layers of aluminum foil, shiny side out. This will be an extra protection sheet for the bottom of the oven.

Put the protection sheet in the bottom of the oven. Place the 4 cans inside the box to be used to set the baking pan on. One can should support one corner of the baking pan. Use a heavy object to help keep the oven door closed when you are baking.

Bake cake or food at normal baking temperatures. Pre-heat oven before baking for about 5-10 minutes. Place charcoal briquets on the protection sheet. The briquets should be spaced around the oven to "even out" the heat. One briquet provides 50 degrees of temperature. Like making coffee, determine the number of briquets for the required temperature and add 1 briquet. Use like a regular oven.

Dump Cake

- 1 jar or can cherry pie filling some butter/margarine
- 1 can crushed pineapple optional; coconut & nuts
- 1 box yellow cake

Use an 8x12 ungreased cake pan and bake at 325 for 1 hour. Don't make this cake - just dump into pan in order. Pie filling, pineapple, cake mix and dab with butter/margarine enough to spot the top, but not totally cover the top.

Apple pie filling or 1 can drained peaches may replace cherries.

Corn on the Cob

Peel leaves of corn back carefully and remove the silk. Replace leaves and soak in a pan of cold water for 1 hour. Wrap in foil and cook directly on coals for about 20 minutes.

Foil Pouch Stew

INGREDIANTS:

Carrots - sliced
Potatoes - in chunks
Sauce: 4 T Margarine
1/2 C flour
3/4 C Ketsup
3 C boiling water
1 tsp salt
1 tsp worcestire sauce
juice of 1 lemon
pepper

1. Melt butter, blend in flour
2. Add remaining ingredients, bring to boil
3. Pour over vegetables

Place mixture on foil squares and seal middle, than seal ends. Rewrap with more foil, and bury in coals. Cook about 1/2 hour.



MUSIC



Sunday Evening --

Stew White from "The Basket Cases" shared the 'Bear Song' with assistance from all of the Labbers and ended up out on a limb with Jim Schuld.

THE BEAR SONG

Leader: 1. The other day (all repeat)
I met a bear (all repeat)
Up in the woods (all repeat)
Away up there (all repeat)

(Now all repeat all 4 lines as a verse) (continue the same)

- | | |
|--|--|
| 2. He looked at me
I looked at him
He sized me up
I sized up him. | 3. He said to me
"Why don't you Run?
I see you ain't
Got any gun." |
| 4. And so I ran
Away from there
But right behind
Me was that bear. | 5. Ahead of me
I saw a tree
A great big tree
Oh, lordy me. |
| 6. The nearest Branch
Was ten feet up
I'd have to jump
And trust my luck. | 7. And so I jumped
Into the air
But I missed that branch
Away up there. |
| 8. Now don't you fret
Now don't you frown
'Cause I caught that branch
On the way back down. | 9. That's all there is
There ain't no more
Unless I meet
That bear once more. |
| 10. The morale of
This story proves
Don't talk to bears
In tennis shoes. | 11. The end, the end
The end, the end
The end, the end
The end, the end. |

For information regarding bookings or Linda Arnold's other albums, write to:
Ariel Record
P.O. Box 2999
Santa Cruz, CA 95062

LINDA ARNOLD--MAKE BELIEVE
side one:

- Do You Know What Magic Is?
- Tick Tock
- Make Believe
- Boom Boom Boom
- Stone Soup
- Lament
- Hey, Mr. Spider
- Bathtub Son
- Find A Peaceful Thought
- Be Kind To Your Parents
- Zip-a-dee-do-dah

side two:

- Magic Horse
- Popcorn
- Tally Ho
- I Hate Math
- The Vegetable
- Mommie's Lullaby
- Teddy Bear
- Waiting For A Baby
- Potato Chip Song
- Christmas Mouse
- The Opposite

Also by Linda Arnold a Book/Tape set entitled: DO YOU KNOW WHAT MAGIC IS?

HEY MR. SPIDER

There's a spider on my knee and his crawling over me
Oh what, Oh what, should I do
Should I brush him on the floor and sweep him out the door
Should I shake hands and say "How do you do"

(Chorus)
Well hey Mr. Spider wants some apple cider
How bout a cookie or two three four
Well I'd like to be polite and treat this spider right
Cuz he's a living thing and he's got feelings too

Now he's crawling on my tummy and I'm feeling kind of funny
Oh what Oh what should I do
Should I give a little giggle when his hairy legs to tickle
Gosh I wonder if a spider's ticklish too

(Chorus)

But now he's crawling on my chin and I'm and I'm trying keep
a grin
Oh what Oh what should I do
Should I give a little sneeze and blow him in the breeze
Should I hold my breath until I'm turning blue

(Chorus) 1st two lines

Wait, Now he's crawling out of sight with a smile so polite
Guess he knows I'm a living thing with feelings too

STONE SOUP

(Chorus)

Stone soup you really ought to try it
 Stone soup you just can't buy it
 You won't find it on a shelf
 Cuz it's the kind of soup that you make yourself

It's fresh as a lemon, spicy as chili, sweet as an apple pie
 Salty as the ocean, sour as a pickle and when it goes down
 it sure does tickle

(Chorus)

So get yourself a stone, a crocodile bone a carrot or two
 A smelly old shoe, a glass of wine, a porcupine, the juice
 of
 a lemon, and Frankenstein, Green beans, blue jeans, jelly
 beans too, cupcakes, rattlesnakes, left over soup,
 Mud pies, french fries, frogs wearing bow ties
 any old thing will do

Stone soup, you really ought to try it
 Stone soup you just can't buy it
 All you need for your creation is a pinch of imagination

Stone soup Stone soup Make some today.

 BOOM BOOM BOOM

Boom	Boom	Boom	Sometimes I'm mad
Boom	Boom	Boom	Sometimes I'm sad
Boom	Boom	Boom	Sometimes I'm glad to be just me
Boom	Boom	Boom	I like to run
Boom	Boom	Boom	Out in the sun
Boom	Boom	Boom	Just having fun is good for me

Oh there's so many things
 I'm learning how to do - like dial
 on the telephone and even tie my shoe.
 Skoo - be- do -be- do

Boom	Boom	Boom	Sometimes I smile
Boom	Boom	Boom	Sometimes I frown
Boom	Boom	Boom	Sometimes I act just like a clown
Boom	Boom	Boom	Sometimes I like to play

Oh there's so many things
 I'm learning how to do
 like ABC's and somersaults and
 whistling poo - poo -

Boom	Boom	Boom	Sometimes I'm mad
Boom	Boom	Boom	Sometimes I'm sad
Boom	Boom	Boom	Most times I'm glad to be me.

BE KIND TO YOUR PARENTS

Be kind to your parents though they don't deserve it
 Remember that grown-up is a difficult stage of life
 Their apt to be nervous and over excited, confused from
 daily storm and strife!
 Just keep in mind, though it seems hard I know
 Most parents were children long ago. . . .Incredible
 In spite of the foolish things they do
 Some day you might wake up and find
 you're a parent too!

SUNG TABLE GRACE

led by Stew White

Neath these tall green trees we stand
Asking blessings from thy hand.
Thanks we give to Thee above
For thy health and strength and love.

SKIDDA MARINKEY DO

Skidda marinkey dinky dink
Skiddy marinkey do
I love you, I love you.

Skidda marinkey dinky dink
Skiddy marinkey do
I love you, indeed I do.

I love you in the morning
and in the afternoon,
I love you in the evening
and underneath the moon

So skidda marinkey dinky dink
Skiddy marinkey do,
I love you.

Song used by Sandy Hupp to open the
Thursday night party.

FIND A PEACEFUL THOUGHT
Linda Arnold
Shared by Sally Heard

It's an old fashioned word, and it's been all around
Across every ocean, every mountain or town.
Thinking this word is lots of fun to do.
Here is what some children said when they thought it
through.

Peace is a quiet country side.
Peace is jumping on the moon.
Peace is a little kitten on your lap.
Peace is a happy birthday party.
Peace is fun by sometimes boring.
Peace is shaking hands and stuff like
that.
Peace is planting flowers on a clear
day.
Peace is blowing bubbles.
Peace is when you pray.

Chorus:

So find a peaceful thought and plant it in your heart.
Maybe then a peaceful world would really start to grow.

Peace is a furry Easter Bunny.
Peace is when your Daddy's funny.
Peace is sleeping with your Teddy Bear.
Peace is never having homework.
Peace is a yummy chocolate sundae.
Peace is showing someone that you care.
Peace is feeling happy.
Peace is feeling free.
Peace is full of magic.
Peace is you and me.

Chorus:

So find a peaceful thought and plant it in your heart.
Maybe then a peaceful world would really start to grow.

MORNING SONG
Shared by Jane Higuera

Morning has broken like the first morning.
Blackbird has spoken like the first bird.
Praise for the morning. Praise for the singing
Praise for them springing fresh from the word.

I WAS BORN ABOUT 10,000 YEARS AGO
(to the tune of "I Wish I Were A Little Mosquito")
Shared by Jane Higuera

I was born ten thousand years ago,
And there's nothing in this world that I don't know.
I saw Peter, Paul and Moses playing "ring around the rosies",
And I'll whip the guy who says it isn't so.

I saw Satan when he stood at Eden's door,
"Eat the apple", I heard Satan's voice implore.
Even and Adam started cheatin', when that apple they were eatin',
And I swear that I'm the guy who ate the core.

When Delilah said to Samson, "Darling lad,
I believe you need a haircut mighty bad",
I could see that Sam was ailing, and his muscles would be failing,
Oh, the way Delilah clipped him, it was sad.

I'm the guy who showed King Solomon the way --
To remember ev'ry wife from day to day,
He was really sympathetic toward my system alphabetic,
And for that I got my bonus pay.

I was there when Nero put the torch to Rome,
And, in fact, I ran to catch the first boat home,
Julius Caesar gave me money for a snack of milk and honey,
I was there before they built St. Peter's dome.

I saw Washington at Valley Forge, I swear,
Saw him toss a coin across the Delaware,
Even though you don't believe it, it was I who did retrieve it,
'Cause a dollar is a dollar anywhere.

Queen Victoria, she fell in love with me,
But I told her I was older by far than she,
She refused to b'lieve my story, so I left here in her glory,
Yes, indeed, I've had me quite a history.

I was born ten thousand years ago,
And there's nothing in the world that I don't know.
Though my tired bones are aching, I saw hist'ry in the making,
And I'll whip the guy who says it isn't so.

FIND A PEACEFUL THOUGHT

Linda Arnold

Shared by Sally Heard

It's an old fashioned word, and it's been all around
 Across every ocean, every mountain or town.
 Thinking this word is lots of fun to do.
 Here is what some children said when they thought it
 through.

Peace is a quiet country side.
 Peace is jumping on the moon.
 Peace is a little kitten on your lap.
 Peace is a happy birthday party.
 Peace is fun by sometimes boring.
 Peace is shaking hands and stuff like that.
 Peace is planting flowers on a clear day.
 Peace is blowing bubbles.
 Peace is when you pray.

Chorus:

So find a peaceful thought and plant it in your heart.
 Maybe then a peaceful world would really start to grow.

Peace is a furry Easter Bunny.
 Peace is when your Daddy's funny.
 Peace is sleeping with your Teddy Bear.
 Peace is never having homework.
 Peace is a yummy chocolate sundae.
 Peace is showing someone that you care.
 Peace is feeling happy.
 Peace is feeling free.
 Peace is full of magic.
 Peace is you and me.

Chorus:

So find a peaceful thought and plant it in your heart.
 Maybe then a peaceful world would really start to grow.

WE'RE HERE
Shared by Jane Higuera

We're here at Chat because we care
And want to learn, and love and share.
For here we know, we'll always find
A world that's warm and true and kind.

Each day is new, it's ours to hold
Let's give our love to young and old.
And then my friends, we'll all be free
To share and grow in Harmony.

To understand our fellow man
To share our selves as best we can.
This is our goal, for each new day
As here at Chat we lead the way.

We're here at Chat because we care,
And want to learn, and love, and share
For here we know, we'll always find
A world that's warm and true and kind.

JACK, THE SAILOR
Shared by Jane Higuera

T'was five and twenty years ago since Jack first saw the light
He came into this world of woe one dark and stormy night.
He was born on board his father's ship as she was lyin' to,
'Bout twenty-five or thirty miles southeast of Backaloo.

Chorus:
Jack was every inch a sailor,
Five and 20 years a Whaler,
Jack was every inch a sailor,
He was born upon the bright blue sea!

When Jack grew up to be a man he went to the Labrador.
He fished in Indian Harbor where his father fished before.
On his return in the fog he the heavy gale,
and Jack was swept into the sea and swallowed by a whale.

(Chorus)

That whale went straight for Baffin Bay 'bout ninety knots an hour,
and every time he'd blow a spray it sended him a shower.
And now says Jack unto himself, I see what he's about.....
He grabbed the whale by the tail and turned him inside out!

(Chorus)

ALL GOD'S CRITTERS

(shared by April)

A Capella

All God's critters got a place in the choir
Some sing low, some sing higher
Some sing out-loud on the telephone wire
Some just clap their hands or paws
Or anything they got now

Repeat with instruments

Listen to the bass, he's the one on the bottom
Where the bullfrog croaks and the hippotamus
Moans and groans with a big todo
And the old cow just goes moo.

The dogs and the cat they take up the middle
Where the honey bee hums and the cricket fiddles
The donkey brays and the pony neighs
And the old grey badger sighs

Oh - Chorus

Listen to the top with the little bird singing
On the melodies and the high notes ringing
And the hoot owl cries over everything
And the black bird disagrees

Singin' in the nighttime, singin' in the day
The little duck quacks and he's on his way
And the otter hasn't got much to say
And the porcupine talks to himself

Oh - Chorus

It's a simple song of living sung everywhere
By the ox and the fox and the grizzly bear
The grumpy alligator and the hawk above
The sly old weasel and the turtle dove.

Oh - Chorus

WALTZING WITH BEARS
Shared by Jane Higuera

Chorus:
He goes WA-WA-WA-WA-WA-Waltzing with bears
Raggedy bears, Shaggy bears, Baggy Bears, too.
There's nothing on earth Uncle Walter won't do
So he can go waltzing, WA-WA-WA-Waltzing,
So he can go waltzing, waltzing with bears.

I went upstairs in the middle of the night
I tiptoed in and I turned on the light.
But to my surprise there was no one in sight
My uncle goes dancing at night! (Chorus)

I gave Uncle Walter a new coat to wear
And when crame home he was covered with hair.
Lately I've noticed several new tears
I'm sure Unccle Walter goes waltzing with bears. (Chorus)

We told Uncle Walter that he should be good
And do all the things that we said he should
But I know that he'd rather be out in the woods
I'm afraid we might lose Uncle Walter for good. (Chorus)

We begged and we pleaded, "Oh, please won't you stay?"
We managed to keep him at home for a day.
But the bears all barged in and took him away-----
Now he's dancing with Pandas
And he can't understand us
The bears all demand at least one dance a day! (Chorus)

DOWN THE ROAD
Shared by Jane Higuera

I do believe, there will be,
Waitin' for me somewhere down the road,
Another song, that's worth singin',
Worth singin', somewhere down the road.

Chorus:
Down the road, down the road,
Another song worth singing down the road.
If the way seems long and slow, rememeber when you go
There's another song worth singin' down the road.

...Another friend, that's worth knowin'
...Another day, that's worth livin'
...Another lab, that's worth sharin'

THE MARTINS AND THE COYS
Shared by Jane Higuera

Gather round me children and I'll tell you a story
Of the mountains in the days when guns was law
When two families got disputin' it was bound to end in shootin'
So just listen close, I'll tell you what I saw.

Oh the Martins and the Coys, they were reckless mountain boys
And they took up family fuedin' when they'd meet.
They would shoot each other quicker
Than it took your eye to flicker
They could shoot a squirrel's eye out at ninety feet.

All their fightin' started one bright Sunday mornin'
When old Grampa Coy was full of mountain dew.
Just as quiet as a churchmouse he stole in the Martin's henhouse
'Cause the Coy's they wanted eggs for breakfast too!

Oh the Martins and the Coys, they were reckless mountain boys
But old Grampa Coy has gone where Angels live,
When they found him on the mountain
He was bleedin' like a fountain
'Cause thy'd punctrued him 'til he looked like a sieve.

So the Coys they started right out to avenge him
And they didn't even take out time to mourn,
They went out to do some killin' where the Martins was distillin'
And they found olk Abel Martin makin' corn.

Oh the Martin's and the Coy's, they were reckless mountain boys
But old Abel Martin was the next to go,
Tho' he saw the Coy's acomin', he had hardly started runnin'
'Fore a volley shook the hills and layed him low.

After that they started out to fight in earnest,
And they scarrred the mountains up with shot and shell.
There was uncles, brothers, cousins
They say they bumped them off by dozens
Just how many bit the dust it's hard to tell.

Oh the Martins and the Coys, they were reckless mountain boys
At the art of killin' they became quite deft.
They all knowed they shouldn't do it
But before they hardly knew it
On each side they only had one person left.

Now the sole remainin' Martin was a Maiden,
And as purty as a picture was that grace.
While the one survivin' boy was the handsome Henry Coy
And the floks all knew thy'd soon meet face to face.

Oh the Martins and the Coys, they were reckless mountain boys
But their shootin' and their killin' sure played hob,
And it didn't bring no joy to know that Grace and Henry Coy,
Both had sworn that they would finish up the job.

So they fin'llly met upon a mountain pathway,
And Henry Coy, he aimed his gun at Grace,
He was set to pull the trigger, when he saw her purty figger,
You could see that love had kicked him in the face.

Oh the Martins and the Coys, they were reckless mountain boys
But they say their ghostly cussin' gives you chills.
'Cause the hatchet sure was buried
When sweet Grace and Henry married
It broke up the best dern fued in these here hills.

You may think this is where the story ended,
But I'm tellin' you them ghosts don't cuss no more,
'Cause since Grace and Henry wedded
they fight worse than all the rest did
and they carry on the feud just like before.

Musical Pipe Chimes

Materials:

- 2 each of 10 ft., 5/8" electrical conduit
- Thick string or leather strips to hang by
- Pipe cutter or hack saw
- Measuring tape
- Electric drill

Cut conduit appropriate size. Drill hole 1" from the top for stringing. Label each pipe with number and note name.

<u>Number</u>	<u>Note name</u>	<u>Length of pipe</u>
1	B flat	13 3/8 inches
2	B	13
3	C (middle)	12 5/8
4	C sharp	12 1/4
5	D	11 7/8
6	E flat	11 1/2
7	E	11 1/4
8	F	10 7/8
9	F sharp	10 5/8
10	G	10 1/4
11	A flat	9 7/8
12	A	9 5/8
13	B flat	9 3/8
14	B	9 1/8
15	C	8 7/8
16	C sharp	8 5/8
17	D	8 3/8
18	E flat	8 1/8
19	E	7 7/8
20	F	7 1/2

SONGS:

Happy Birthday

3 3 5 3 8 7
 3 1

3 3 5 3 10 8
 1 3 3

3 3 15 12 8 7 5
 12 8 3 3 1
 8 3

13 13 12 8 10 8
 8 8 8 3 7 3
 5 5 3 3

I Heard the Bells

6 10 9 10 10 11 10 11 12
 6 6 6 4 5 5 5 6

13 18 17 15 15 13 13 13
 6 10 10 6 8 8 8 6

13 11 10 11 10 8 6 8
 6 6 6 1 2 2 3 6

10 11 13 15 5 8 6
 6 6 6 6 5

Silver Moon Is Shining

11 16 15 13 15 13 13

13 15 13 11 13 11 11

11 13 11 9 8 9 9

9 11 13 11 8

Make New Friends

6 1 6

8 10 13 11 10 10 8

13 13 13 18 13

11 10 8 6

Each Campfire Lights Anew

10 15 12 15 12 14 12 10

10 14 10 14 10 12 10 7

7 12 7 12 7 8 10 12

12 14 12 10 17 19 17 15

Michael Row Your Boat Ashore5 9 12 9 12 14 12
5 9 5 9 10 99 12 14 12
5 9 10 99 12 12 9 10 9 7
5 9 9 5 7 5 45 7 9 7 5
2 4 5 2 4Kum Ba Yah6 10 13 13 13 15 15 13
6 6 6 6 6 6 6 66 10 13 13 13 11 10 8
6 6 6 6 8 6 56 10 13 13 13 15 15 13
3 5 6 6 6 6 12 1011 10 6 8 8 6
6 6 5 5 1Silent Night10 12 10 7 10 12 10 7
7 8 7 3 6 7 6 317 17 14 15 15 10
8 8 5 7 7 712 12 15 14 12 10 12 10 7
8 8 12 10 7 6 7 6 312 12 15 14 12 10 12 10 7
8 8 12 10 8 7 8 7 317 17 20 17 14 15 19
8 8 5 8 5 7 1015 10 7 10 8 5 3
7 3 7 5 2

If You're Happy

C	C	F	F	F	F	F	F	E	F	G	clap, clap
3	3	8	8	8	8	8	8	7	8	10	
⁺											
C	C	G	G	G	G	G	G	F	G	A	clap, clap
3	3	10	10	10	10	10	10	8	10	12	
A	A	B ^b	B ^b	B ^b	B ^b	D	D				
12	12	13	13	13	13	5	5				
B ^b	B ^b	A	A	A	G	F	F				
13	13	12	12	12	10	8	8				
A	A	G	G	G	G	E	E	D	E	F	
12	12	10	10	10	10	7	7	5	7	8	

stamp your feet
 Nod your head (also snap your fingers)
 Do all three

Johnny Appleseed Grace

C	D	C	C	A	F	C	F	C	F	A		
15	17	15	15	12	8	3	8	3	8	12		
C	C	D	C	C	C	D	C	C	C	C		
15	15	17	15	15	15	17	15	15	17	15	15	15
C	D	A	F	F	G	A	C	A	G	F		
15	17	12	8	8	10	12	15	12	10	8		

MORNING COLORS

E E / G C C E G G / C C C C E /
 19 19 22 15 15 19 10 10 15 15 15 15 15 19

G G G E C E / G (G) E E / G C C E G G
 22 22 22 19 15 19 22 10 19 19 22 15 15 19 10 10

C C C C C E / G E C G G E C G / C C C C
 15 15 15 15 15 19 22 19 15 10 22 19 15 10 15 15 15 15

Lovely Evening

10 12 14 10 15 14 14 12 10 15 14 14 12 10

14 15 17 14 19 17 17 15 14 19 17 17 15 14
 10 12 14 10 15 14 14 12 10 15 14 14 12 10

10 10 10 10
 14 15 17 14 19 17 17 15 14 19 17 17 15 14
 10 10 10 10

(1) For Health and Strength
 (Grace)

D D D D C B B B A G G G F# G
 5 17 17 17 15 14 14 14 12 10 10 10 9 10

TAPS

G G C G C E G C E G C E G C E
 10 10 15 10 15 19 10 15 19 10 15 19 10 15 19

C E G E C G G G C
 15 19 22 19 15 10 10 10 15

Amazing Grace

5 10 14 10 14 12 10 7 5
 2 5 5 2 2 2

5 10 14 10 14 12 14 17
 2 5 5 10

12 14 17 14 12 10
 8 2

5 10 14 10 14 12 10
 2 7 5 2

Edelweiss Grace

7 10 17 15 10 8
 3 8 5

17 10 10 14 12 10 7 10 15
 8 8 2 3 7
 5 2

7 7 7 8 10 12 10
 3 3 8 8 2

12 15 17 15 14 10
 12 10 8 2

7 10 17 15 10 8
 3 8 7 5
 3

7 10 17 15 10 8
 3 7 8

7 10 10 12 14 15 15
 3 2 7 7 3 3

7 10 10 12 14 15 15
 3 2 2 5 7 7

Evening Star

			F	E	C
G	A	G	A	G	E
10	12	10	20	19	15
			12	10	7

C	F	G	F	G	E	E
E	D	E	D	E	C	C
10	8	10	8	10	7	7
7	5	7	5	7	3	3

	C	E	E	D	E	F
G	G	C	C	B	C	A
10	15	19	19	17	19	20
	10	15	15	14	15	12

	C	C	E	E	D	B	C
A	A	A	G	G	F	G	E
12	15	15	19	19	17	14	15
		12	10	10	8	10	7

C		E	G	E	F	E
E	G	C	E	D		C
15	10	7	10	10	8	7
7		3	7	5		3

Bingo

3 8 8 3 3 5 5 3

3 8 8 10 10 12 8

12 12 13 13 13

10 10 12 12 12

8 8 10 10 10

8 7 3 5 7 8 8

Clementine (Found a Peanut)

8 8 8 3 12 12 12 8

8 12 15 15 13 12 10

10 12 13 13 12 10 12 8

8 12 10 3 7 10 8

Twinkle, Twinkle Little Star

3 3 10 10 12 12 10

8 8 7 7 5 5 3

10 10 8 8 7 7 5

10 10 8 8 7 7 5

3 3 10 10 12 12 10

8 8 7 7 5 5 3

You're a Grand Old Flag

C A F F F, D C F G E F
15 12 8 8 8 5 3 8 10 7 8

D C F D C F D C E
5 3 8 5 3 8 5 3 7

C D E F G C F G A
3 5 7 8 10 3 8 10 12

F G A F G A F G
8 10 12 8 10 12 8 10

C A F F F D C F G E F
15 12 8 8 8 5 3 8 10 7 8

E E^b D F[#] A D A G
7 6 5 9 12 5 12 10

C C F E F A G F[#] G
5 5 8 7 8 12 10 9 10

E C D F D F E F
7 3 5 8 5 8 7 8

Vive L'Amour

8 13 13 13 13 13 12 10 8 10 8 5
5 5 5 5 5 5 5 5 5 2

13 13 13 15 12 13
5 5 5 7 7 5

8 13 13 13 13 12 10 8 10 8 5
5 5 5 5 5 5 5 5 5 2

13 13 13 15 12 13
5 5 5 7 7 5

17 17 17 17 17 17 18 18 18 18
8 8 8 8 8 8 10 10 10 10

15 15 15 15 15 15 17 17 17 17
8 8 8 8 8 8 8 8 8 8

13 13 13 13 15 15 15 15
8 8 8 8 10 10 10 10

12 12 12 10 12 13
7 7 7 7 7 5

The Happy Wanderer

F F F F E^b E^b D D
8 8 8 8 6 6 5 5

D D D F D E^b
5 5 5 8 5 6

F F A A A B^b F F
8 8 12 12 10 13 8 8

F G E D C B^b
8 10 6 5 3 4

F F A F F B^b F F C
8 8 12 8 8 13 8 8 15

F F D C B^b A B^b A G F A
8 8 17 15 13 12 13 12 10 8 12

F F B^b F G E D C B^b
8 8 13 8 10 6 5 3 1

AMERICA THE BEAUTIFUL

Oh, beau-ti-ful for spacious skies, For am-ber waves of grain.

g g e e g g d d e f g a b g
e e c c e d b b b d d f f e

10 10 7 7 10 10 5 5 7 8 10 12 14 10
7 7 3 3 7 5 2 2 2 5 5 8 8 7

For pur-ple moun-tain maj-es-ties A-bove the fruit-ed plain,

g g e e g g d c# d e a d
d e c c e d d d g g g f# f g

10 10 7 7 10 10 17 16 17 19 12 17
5 7 3 3 7 5 5 5 10 10 10 9 8 10

A-mer-i-ca A-mer-i-ca God shed his grace on thee,

g e e d c c b b c d b a g c
g g g e f g g g g f f e

10 19 19 17 15 15 14 14 15 17 14 12 10 15
10 10 10 7 8 10 10 10 10 10 8 8 8 7

And crown thy good with broth-er-hood From sea to shin-ing sea.

c c a a c c g g g a c g d c
g f f f f e e e f e

15 15 12 12 15 15 10 10 10 12 15 10 17 15
10 8 8 8 8 7 7 7 8 7

Pipes Needed: 2, 3, 5, 7, 8, 9, 10, 12, 14, 15, 16, 17, 19, 9

MUSICAL PIPE CHIMES

	HAPPY BIRTHDAY	I HEARD THE BELLS	SILVER MOON	EACH CAMPFIRE	MAKE NEW FRIENDS	MICHAEL ROW YOUR BOAT	KUM BA YAH	SILENT NIGHT	YOU'RE A GRAND OLD FLAG	THE HAPPY WANDERER	EVENING STAR	IF YOU'RE HAPPY	FOR HEALTH AND STRENGTH	VIVA L' AMOUR	TWINKLE, TWINKLE - STAR	LOVELY EVENING	JOHNNY APPLE-SEED GRACE	MORNING COLORS	TAPS	AMERICA THE BEAUTIFUL
1-Bb	3	1			1		1			2										
2-B		2				2		1					2							3
3-C	18	1					1	6	8	2	4	4			6		2			5
4-C#		1				3														
5-D	5	5				10	4	5	12	8	3	3	1	29	6					9
6-Eb		18			3		23	4	1	5										
7-E	3			4		4		19	8		10	4		9	8					18
8-F	10	5	2	1	3		4	16	22	22	4	11		26	6		6			12
9-F#		2	4			14			2				1							1
10-G	2	4		8	4	3	6	14	10	4	14	13	4	13	10	12	2	7	9	29
11-Ab		6	8		2		2													
12-A	3	1		9		7	1	12	8	6	5	8	1	8	4	6	5			6
13-Bb	2	6	8		5		11			5		6		22						
14-B				4		2		4			2		3			18				4
15-C	1	3	3	3			4	6	2	2	9		1	12		7	16	22	8	10
16-C#			1																	1
17-D		1		2				5		1	2		3	10		5	5			6
18-Eb		1			1									4						
19-E				1				1			6					2		12	6	3
20-F								1			2									
22-G																				

-6-

Writing Music for Pipe Chimes

194
461

-10-

Handwritten musical notation on a five-line staff showing a sequence of notes numbered 2 through 20. The notes are: 2 (b), 3 (c), 5 (d), 7 (e), 8 (f), 10 (g), 12 (a), 14 (b), 15 (c), 17 (d), 19 (e), 20 (f). Each note is a quarter note with a stem pointing up and a circled number below it.

Sharps

Handwritten musical notation for Sharps on a three-line staff. It shows three notes: C# (4), F# (9), and C# (16). Each note is a quarter note with a stem pointing up and a circled number below it.

Flats

Handwritten musical notation for Flats on a three-line staff. It shows four notes: B^b (1), E^b (6), A^b (11), and E^b (13). Each note is a quarter note with a stem pointing up and a circled number below it.

12, 3, 11, 2, 15, 6, 13, 5, 1, 10, 9, 7, 8, 4, 17 ¹⁹⁵

O, Little Town of Bethlehem

A12 A12 A12 G#11 A12 C15 Bb3 D5 G10 F8 E7 F8 G10 A12
 C3 C3 C3 B2 C3 Eb6 D5 B1 D5 C3 C3 C3 C3 C3
 O lit-tle town of Beth-le-hem, How still we see thee lie;

A12 A12 A12 D11 C15 C15 Bb3 D5 G10 F8 E7 F8 A12 G10 F8
 C3 C3 G10 F#9 F#9 G10 D5 Bb3 D5 C3 C3 E7 E7 F8
 A-bove thy deep and dream-less sleep The si-lent stars go by;

A12 A12 A12 G10 F8 E7 E7 E7 D5 E7 F8 G10 A12
 F8 F8 F8 E7 D5 C#4 C#4 C#4 D5 E7 F8 G10 A12
 D5 E7
 Yet in thy dark streets shin-eth The ev-er-last-ing light;

A12 A12 A12 G#11 A12 C15 Bb3 D5 D11 C15 F8 A12 G10 F8
 F8 F8 C3 B2 C3 D5 D5 B2 D5 E7 F8 B2 C3 Bb3
 The hopes and fears of all the years Are met in thee to-night.

Jingle Bells

Chorus

b14 b14 b14 b14 b14 b14 b14 d17 g10 a12 b14
 g10 g10 g10 g10 g10 g10 g10 g10 d5 f#9 g10
 sin-gle bells! Jin-gle bells! Single all the way

c15 c15 c15 c15 c15 b14 b14 b14 b14 b14 a12 a12 ~~b14~~ a12 d17
 e7 e7 e7 e7 e7 d5 d5 g10 g10 g10 f#9 f#9 e7 f#9
 Oh, what fun it is to ride in a one horse open sleigh
 d17 d17 c15 a12 g10
 f#9 g10 f#9 f#9

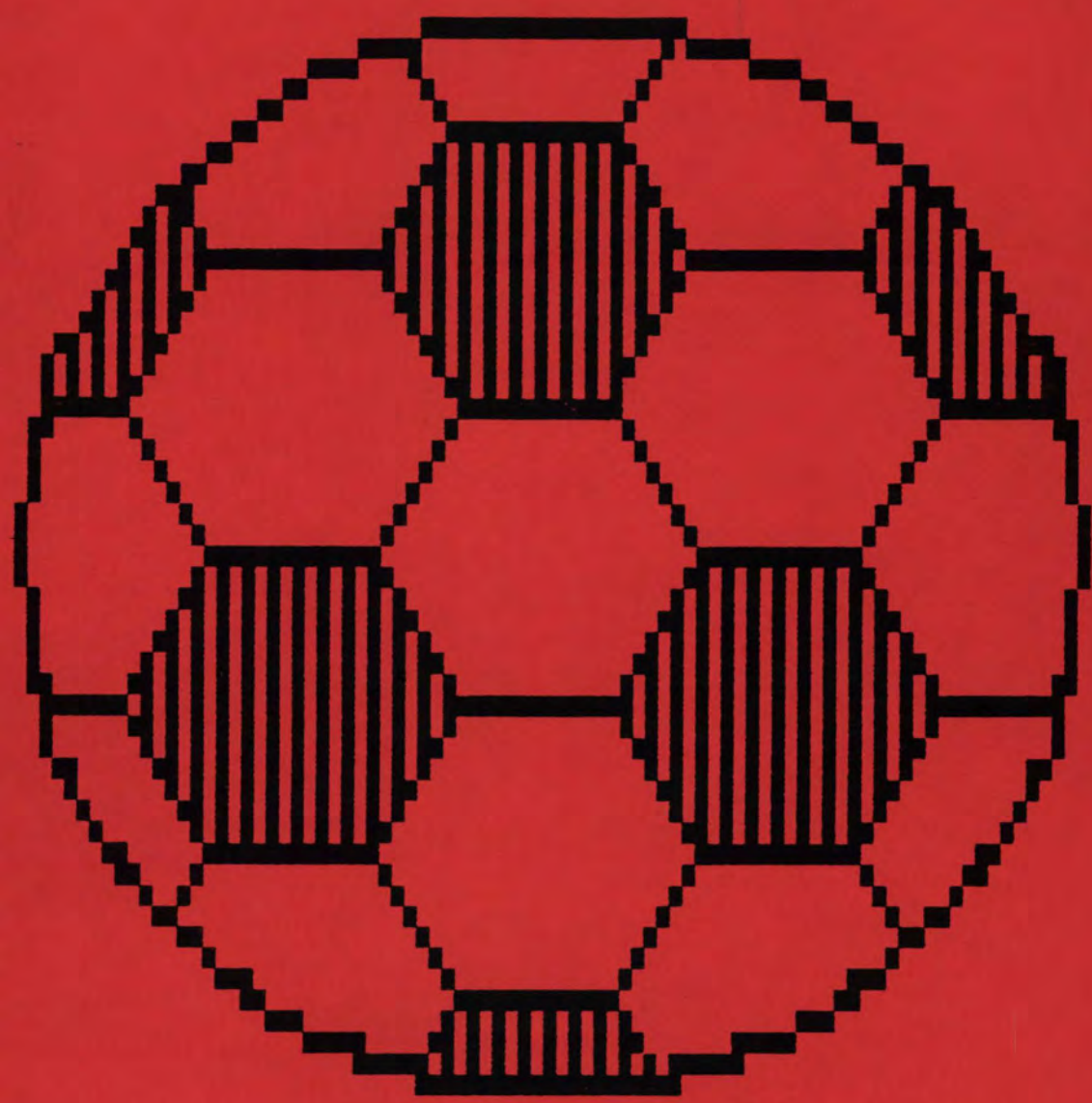
d5 b14 a12 g10
 d5 d5 d5 d5 d5 d5 d5 d5 b14 a12 g10 e7
 Dash-ing thro the snow In a one horse o-pen sleigh

e7 c15 b14 a12 f#9 d17 d17 c15 a12 b14
 c3 e7 e7 e7 d5 f#9 f#9 f#9 f#9 g10
 Over the fields we go, laugh-ing all the way

d5 b14 a12 g10
 d5 d5 d5 d5 d5 d5 d5 d5 c3
 Bells on bob-tail ring Mak-ing spi-rits bright

e7 e7 c15 b14 a12 d17 d17 d17 d17 e7 d17 c15 a12
 c3 c3 e7 e7 e7 f#9 f#9 f#9 f#9 f#9 f#9 f#9 f#9 g10
 What fun it is to ride and sing A sleigh-ing song to-night.

GAMES



COYOTE AND MOUSE GAME
(contributed by the Jabi Crrokers Family)

- fourth game of Monday night- played later

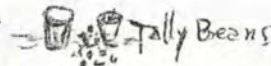
The much-maligned scavenger "COYOTE" often displayed mischief and clever wisdom when hunting and playing.

Pioneers observed this survivor's habits and created a pastime using cupped hand or mug and fur-bits on yarn or thong. Painted nuts or seedpits are used as forfeit pieces. Dice are used to generate the numbers necessary in the conduct of the game.

- EQUIPMENT:- A plastic cup, can, or funnel = COYOTE POUNCER
- Pair of dice, create wooden dice from 1 or 2 inch cubes for younger children - dots or larger numbers are better. For a large group, sugar cube dice are made by players at game table.
 - Several two-foot long cords with tiny rolled cloth or wool fluff or bits of tissue attached (7 or 8 max.)
 - Bathroom size paper cups to hold beans as forfeits for each of 3 to 8 players.
 - Pebbles, seeds, beans, etc., for forfeit counters in paper cups.



mice



INSTRUCTIONS:

- Circle for action where ALL can view dice.
- Coyote die-thrower, chooses a number 1 to 6 on a single die and has 5-6 turns.
- participants assemble their tiny mice centrally close together (within perimeter of capture cup/funnel)

When number turns up on thrown die - - "COYOTE" hovering over mice quickly pounces. ANY mice captured pay a forfeit. COYOTE can "fake it" but not touch down.
 Should the COYOTE misread falsely on a wrong number, he/she must pay a forfeit of a bean/pebble to all MICE remaining in their proper position.
 Each player has several tosses then trades "Coyote Pouncer" to next player in exchange for a "mouse".
 New "Coyote" may choose another number and proceed quickly with the game.

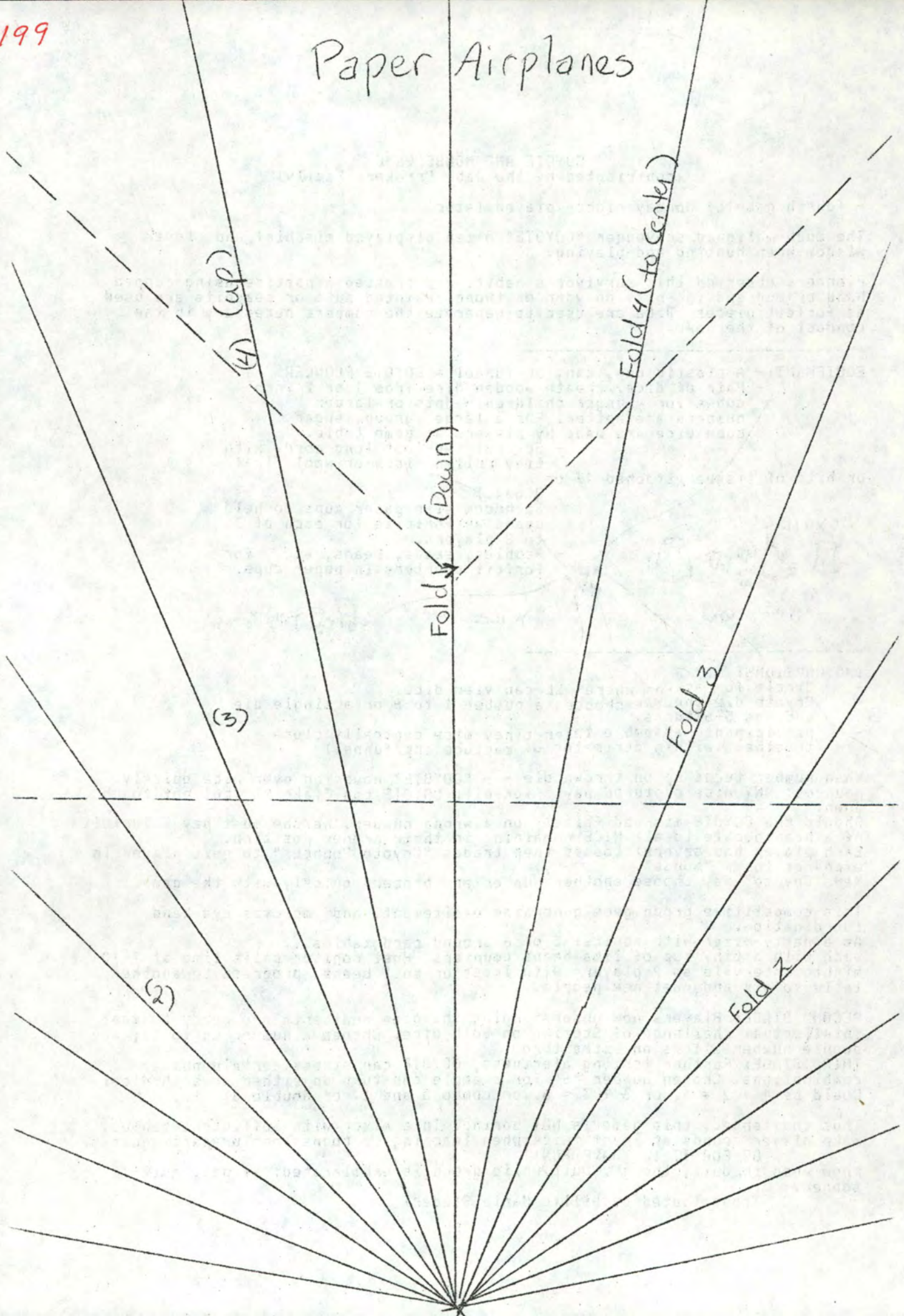
This competitive group game generates excitement, and improves eye-hand coordination.
 As a party-mixer with adults: 5 or 6 around card tables...
 each with a tiny cup of lima beans counters. Host monitor calls time at 7-10 minute intervals so 2 players with least or most beans progress to another table to mix and meet new people...

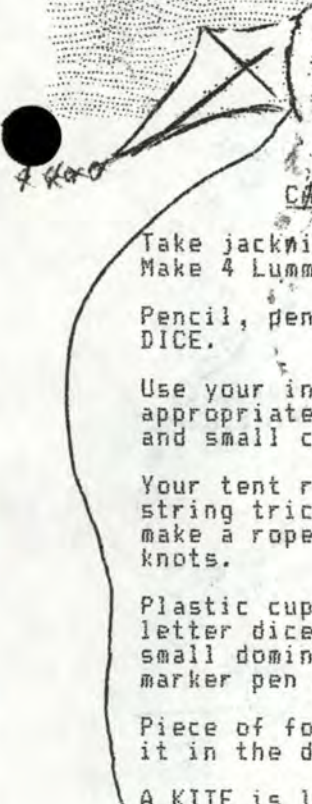
SECOND STAGE: Players now understanding the game rudiments are ready to meet intellectual challenge of Scoring on Both dice. Choose a number up to 12; any double number allows an extra throw.
 THIRD STAGE: Further testing alertness, COYOTE can stress certain number combinations. Chosen number "6" for example can turn up either or both dice: Could be 4 + 2 = 6, or 3 + 3 = 6, or combo 5 and 1, or double 6, etc.

Thus challenged, this game is NOT boring. In a mixer with sufficient tables, make player rounds at least twice when teaching to counselors or party guests.
 GO FOR IT!! HAVE FUN!!
 Know when to quit, though. Quit while group is exhilarated; if not, quit sooner.

(contributed by Billie Marie Studer)

Paper Airplanes





INDIAN-NATIVE AMERICAN GAMES
CAMPOUT PASTIMES BACKPACKER'S GAMES

Take jackknife for whittling, or designing on bark twigs. Make 4 Lummi Rhythm sticks, willow, or tule whistle.

Pencil, pen, or fingernail polish will mark SUGAR CUBES for DICE.

Use your ingenuity to substitute. Watch as you hike for appropriate sticks, shells, stones, grasses, etc. for games and small crafts.

Your tent rope or tarp cord can be used for Cat's Cradles, string tricks, or to practice new knots. Take a hank to make a rope belt using carrick bend or chinese decorative knots.

Plastic cup with cover will hold Spill-Spell Scribbage letter dice, plus deck of miniature cards, tiny poker dice, small dominos, checkers, balloons for batting, and bring a marker pen and pencil.

Piece of folded plastic can be your checkerboard, or scratch it in the dirt. Bring extra pocket-songbooks for sharing.

A KITE is light! Just right to float off the ridge-top..cord isn't heavy either.

Weave a rush mat from cattail fronds, or braid with plucked grasses.

Carry file cards in pocket or First-Aid Kit for that poetic mood. Write down that precious thought otherwise lost.

HOMEWARD BOUND: Play your game of "PICK UP" collecting trail litter. Conservation of beauty is a GOOD game. YOU have the satisfaction of leaving paths and natural environment BETTER than you found it!

NOTE: Pebbles, nuts, or beans can be used in many Indian and Pioneer games.

SAGAMORE FLAT-STONE STUNT

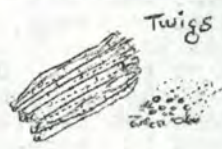
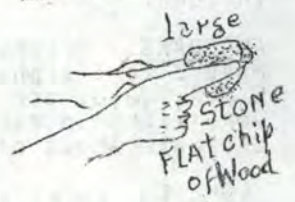
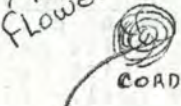
One flat rock per couple. Clasp hands with index finger pointing straight. Keep stiff...pick up stone holding between straight fingers and run around campfire circle twice, with rock head-height. GOOD LUCK!!

INDIAN WRESTLING

Progress from prone position to standing, thumb to thumb. Hand to hand, try to bend wrist over. Elbow to elbow, sit down on the ground. Stand up, foot to foot. Push and pull. With charcoal from your campfire in one fist, and right wrists tied together with short thong...loosely...try to mark your opponent's neck, arm, or cheek. EXCITING!!

POND STICK SHUFFLE

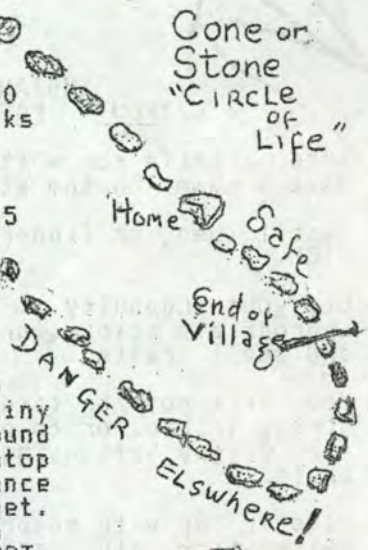
2-3 dozen straight twigs, trimmed to same length. Mark one by stripping bark or notching middle. Roll bundle in both hands, then separate in fistfuls. Opponents try to guess which hand holds the marked stick. Pays forfeit of tally if wrong. YOU pay if he's right. Take 3-5 consecutive guesses, then shuffle for a few turns.



INDIAN FLIP STICKS - (Circle of Life Game)

Split sticks 5-6 inches long, 1 inch thick. Gather 30-40 stones for circle. Home point must be marked. Five rocks from home point is the Edge of the Village, marked by a stick. Use 3 sticks dropping from vertical fist, stiff armed, into circle.

SCORE: 3 flat sides up = 10 points. 3 round sides up = 5 points. 2 flat up = 2 points. 1 flat up = 1 point. If your "MAN" lands on an occupied rock, that opponent must return to start his "circle of life" again. Player must score EXACTLY on the Home Point to end the game.



IOWA INDIAN BOWLING (adapted)

Any number of players equipped with cup or tin can, corn cob, or toilet paper roll. Dry beans, corn kernels or tiny pebbles. Flat bark sheet, cardboard, or broad leaf. Round rocks or ball. Twig-chip markers. Place card or leaf atop your cup. Put a handful of beans on square. From distance of 12 to 20 feet, players roll stone ball to topple target. Each player marks the spot where their ball stops. When target is finally knocked over, the person NEAREST to MOST beans wins. Mark score in dirt, or pocket pebbles knocked over each time.



KIOWA HIDDEN STICK GAME (shell game)

2 or more players or teams. EQUIPMENT: 1 to 4 slender sticks, 1 different. 3 or 4 cups or tubes. tape one end closed. Tally twigs, or pebble counters. Hide single stick or 4 sticks. Shuffle tube-cups. Two guesses allowed. Right the first time = 3 tallies. Correct 2nd guess = 1 tally. Wrong both times - Guesser must forfeit 3 tallies. Each side has 3 consecutive turns.



BEAVER GAME (Indian)

1 small blanket, tarp, or sleeping bag. One person crouches under blanket (lodge). Others walk around calling: "CAN A PE!" Take turns saying loudly: "EE KI YA!", which means "Beaver, put out your paw". Beaver must thrust out hand, palm flat, extending as far as wrist to expose. Those circling pounce to catch it. Captor then becomes "Beaver" in turn.

'EE KI YAH' calling



ANAGRAMS (Pioneer Game)

Make 3 to 4 alphabets on beans or pebbles, and extra S, E, A, I, O, U, and T. A tiny bottle of paint, plus brush, are very light to carry, and can make great fun if it rains. OR, make ahead of time and pack in margarine cup.

GRAB BEAVER'S PAW

MEGWETCH Fur-Flip Indian Game

Find 3 dark pebbles and 1 light. Use napkins, paper plates, leaves, fur-like material, or washcloths for camp game. With stick-wand, opponent flips twice to find add rock or hidden bean. Right 1st time = 3 tallies. Correct 2nd time gets only 1 tally. Wrong both flips must pay 3 tallies to hider. Trade after three rounds.

Lima Bean ALPHABET



INDIAN BOWL GAME Pugasaing-Hazards

Using mess kit, pie pan, or deep paper plates, and 7 to 13 beans, buttons, or pebbles, marked or painted on one side, toss in bowl. Count only the marked beans that turn up in three tosses. One should be "Spotted Chief"...which, when it turns up, doubles the score. Opponent keeps your score and gives tallies. If one marker misses the bowl, then your round is cancelled. NO SCORE. HAVE FUN!!



SAND PAINTING

Supplies needed: for 10 to 15 participants

100 pounds salt (any kind; buy least expensive)

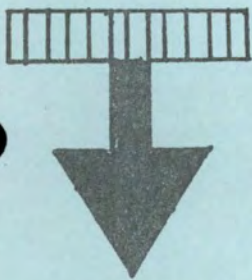
6 jars powdered tempera (red, blue, white, black, 2 yellow--mix to get secondary colors or other mixes)

6 tablespoons (for mixing)

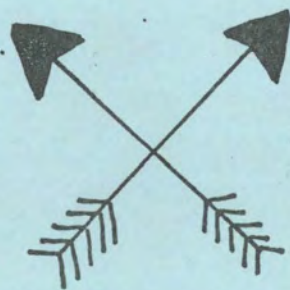
1 package small brown paper lunch bags (good quality)

1. Sweep dirt or sand on ground smooth before doing the painting.
2. Draw designs on ground with a stick -- see suggestions here, or make your own.
3. Mix salt and tempera paint to desired color in paper bag.
4. Spread mixture on ground with your hand according to your design.

Resource: The Golden Book of Indian Lore, by Ben Hunt



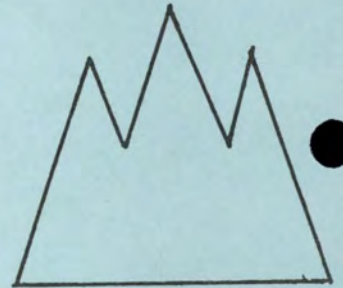
DRAGON FLY
Plenty Water



CROSSED ARROWS
Friendship



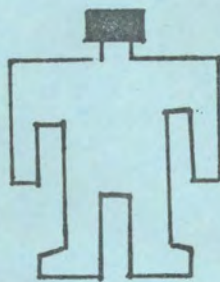
ARROWHEAD
Alertness



BIG MOUNTAIN
Abundance



CACTUS FLOWER
Courtship



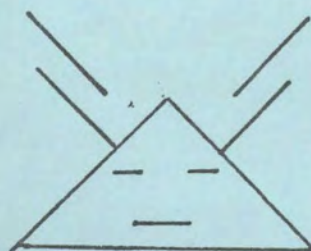
MAN
Human Life



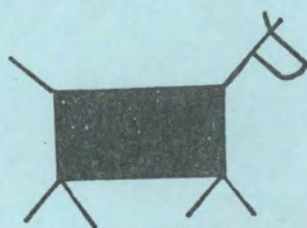
BEAR TRACK
Good Omen



SUN SYMBOL
Happiness



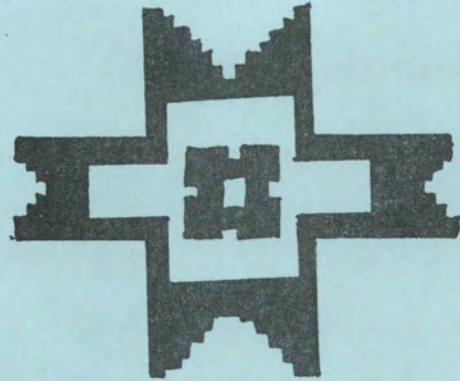
MORNING STAR
Guidance



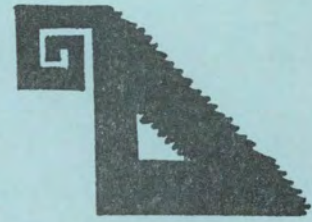
HORSE
Journey



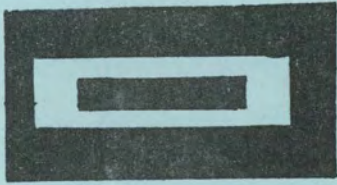
TENT



GYPSY STAR



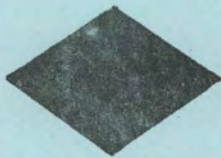
INVENTOR



EYE



THUNDERBIRD
Sacred Bearer of
Happiness



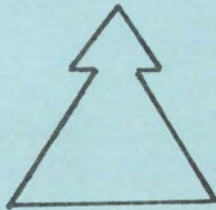
PERSON



TO
SPARKLE
OR SHINE



FLYING



WOMAN



ABOVE



THOUGHT



TO BE A LITTLE BETTER



ON THE HILL



MESA

Blue Eyes	Left handed	Lives in Idaho	White Sox ON	glasses
Lives under The "Big Sky"	Been To Ireland	Drove 1800 miles to get here	Born in Washington D.C.	A Bike Racer
Someone BORN IN 1948	A 4-H Leader	X	gold earrings ON	watched The sun set on Waikiki
Black Shoes ON	Been To Finland	Attends W.S.U.	Puts out fires	A School Teacher
6 FT. Tall	Plays The flute	from The Evergreen STATE	from The cowboy State	A Great Grand mother

B I N G O

B
I
N
G
O

Blue Eyes <i>Mary</i>	Left handed <i>Joye Mabey</i>	Lives IN Idaho	White SOX ON <i>Thayer</i>	glasses B.K.K.
Lives under The "Big SKY" <i>Jean B.</i>	Been To Ireland	Drove 1,800 miles to get here	Born in Washington D.C.	A Bike Racer
Someone BORN IN 1948	A 4-H Leader <i>Donna Hartly</i>	X	gold earrings ON	watched The sun set on Waikiki <i>Dale S.</i>
Black Shoes ON	Been To Finland	Attends W.S.U.	Puts out fires	A School Teacher <i>Jackie</i>
6 FT. <i>178#</i>	Plays The flute <i>Danny</i>	from The Evergreen STATE	from The cowboy STATE	A Great Grand mother <i>Margaret</i>



Locate the States in the U.S.A.



BUBBLE SCULPTURE

After trying bubble basics, players are ready for the art of bubble making. The idea is to see how many different shapes can be made with the fragile spheres. These suggestions will start imaginations bubbling.

EQUIPMENT

Soap solution (see Bubble Basics, pages 38-39)
Several large juice or coffee cans
Box of drinking straws
Paper clips

SITUATION

Flat surface (picnic table) in an open area

TIME

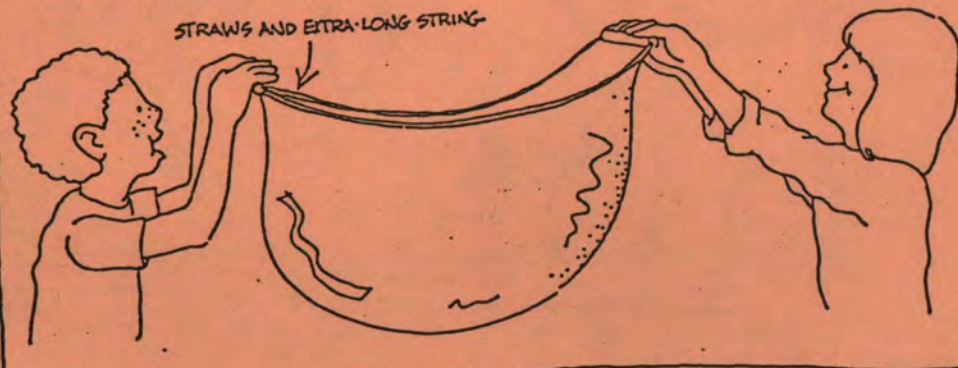
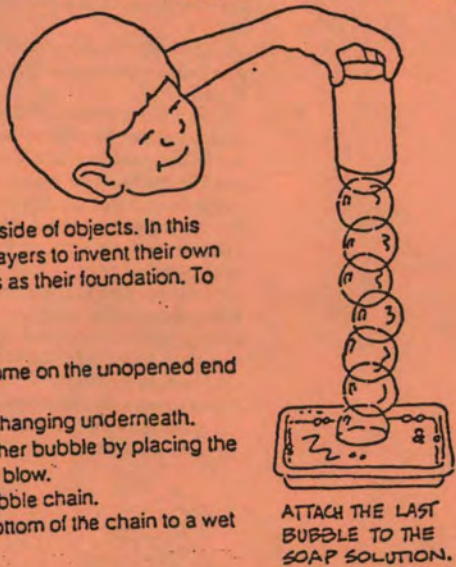
45 minutes

DIRECTIONS

Bubbles can be blown on top of, between, and inside of objects. In this project, experimentation is encouraged. Allow players to invent their own bubble sculptures using the following techniques as their foundation. To begin, set up the soap solution in trays.

Bubble Chains

1. With a solution-filled straw, blow a bubble dome on the unopened end of a juice can.
2. Pick the can up and invert it with the bubble hanging underneath.
3. Dip the straw in the solution and attach another bubble by placing the straw next to the bottom of the first bubble. Then blow.
4. Add as many bubbles as possible to the bubble chain.
5. Create a bubble column by attaching the bottom of the chain to a wet soapy tray.



BUBBLE OVER

Bubbles are very unpredictable. Just as things seem to be pleasantly floating along—pop!—there you are back where you started.

EQUIPMENT

2 pans of soap solution (see Bubble Basics, pages 38-39)
2 tin can bubble-blowing devices

SITUATION

Open area

TIME

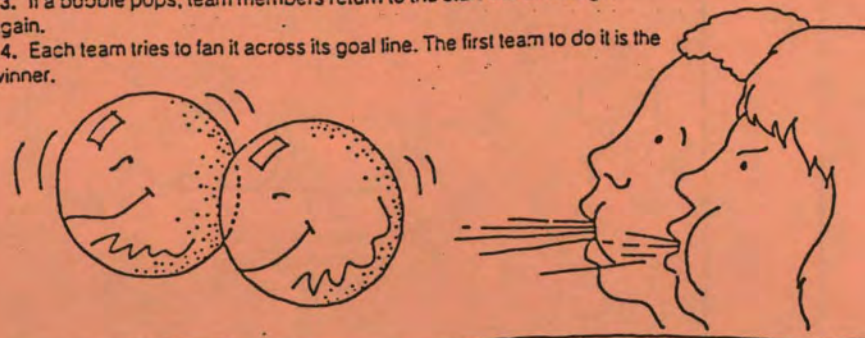
10 minutes

DIRECTIONS

1. The group is divided into two teams. Each team has a pan of soapy solution and a tin can bubble-blowing device. A person on each team is selected as the bubble blower.
2. Mark the start and finish lines about 5 or 6 yards apart.
3. Behind the starting line, each team huddles around their bubble blower. When the leader says "Go," the bubble blower blows a bubble. Team members must blow or fan their bubble across the playground to the finish line.
4. If a bubble pops, team members must go back to the bubble blower at the start line and begin again.
5. The first team to get its bubble over the finish line is the champion bubble-blowing team.

VARIATION

1. Have teams meet in the middle of the playing field with goal lines indicated at either end.
2. When the leader says "Go," a single bubble is blown.
3. If a bubble pops, team members return to the start line and begin again.
4. Each team tries to fan it across its goal line. The first team to do it is the winner.



Blowing Bubbles

BUBBLE BASICS

Traditional bubble blowing is guaranteed fun, but these fancy soap structures are a delight. Surprisingly, no fancy equipment is needed—just things found in almost any kitchen.

EQUIPMENT

Several rectangular pans—dish pans, shallow trays, or baking sheets
 Large plastic container with top—bleach bottle or milk container
 Dishwashing soap
 Glycerine (may be found in any drugstore)
 Plastic drinking straws
 Several large juice or coffee cans
 String
 Roll of electrical tape

SITUATION

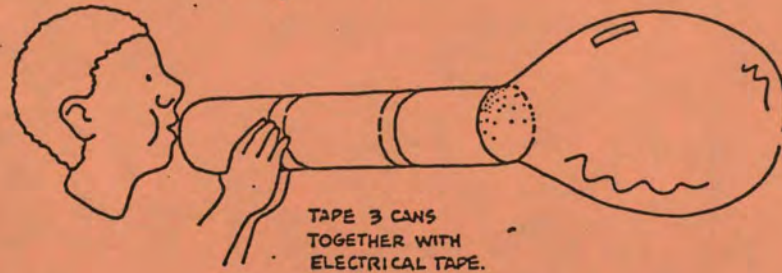
Flat surface (picnic table) in an open area

TIME

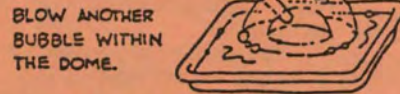
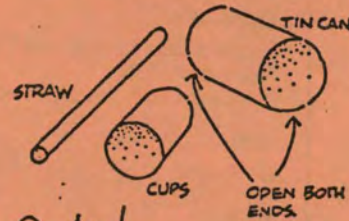
45 minutes

DIRECTIONS

1. Bubbles can be as messy as they are fun, so find a place you don't mind getting wet. Set up a table and place the rectangular pans on it so that they are ready to be filled with the soap solution.
2. To make the soap solution, fill a clean plastic container with a quart of warm water and mix in about eight tablespoons of soap. The higher priced dishwashing soaps seem to make the strongest bubbles. To give bubbles more elasticity, add 2-3 tablespoons of glycerine to the mixture. Shake well and pour into the pans.



BUBBLE-BLOWING TOOLS



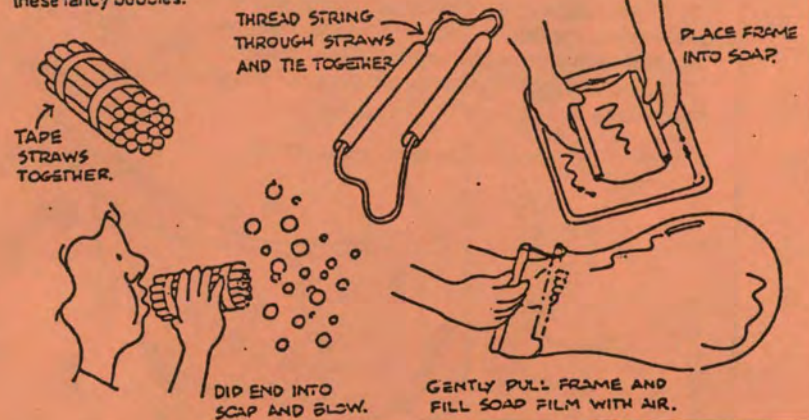
3. The tube is the basic bubble-blowing tool. Plastic drinking straws, tin cans (open at both ends), and wire coat hangers (stretched into a circular shape) are bubble blowers that might be handy. Experiment with different objects, such as disposable cups, to find undiscovered launchers.

4. Demonstrate bubble making by taking a drinking straw, dipping it into the soap solution, and getting a film across the end. Hold the straw over the surface of the solution and gently blow to form a bubble dome on the surface. Pull the straw out carefully. Next, blow another bubble dome, but this time leave the straw inserted and blow another bubble within the bubble.

5. Drinking straws work well as mini-bubble blowers. Tape several together in a group, dip into the solution, and blow a cluster of miniature bubbles.

6. To make really big bubbles, tape three tin cans together into a long tube something like an oversized straw. Use electrical tape because it's sticky and water resistant. The longer the tube, the smoother the flow of air and the less likely the bubble will break. Begin by blowing a large dome on the surface of the soap solution. Next, try making a free-floating bubble. Dip the end of the can into the solution to form a film across the end. Blow to make the film stretch into a long sausage-shaped bubble. To release, twist the tube to close off the bubble.

7. Another simple contraption for making gigantic bubbles can be made with two plastic drinking straws and a yard of string. Thread the string through both straws and tie the ends together. Hold the straws in each hand to create a rectangular frame. Place the frame into the soap solution. Lift carefully to stretch the film across it. With arms extended, pull the frame upward. The air pressure will form a bubble. To release the bubble, bring the straws together and swing up. It takes a little practice to master these fancy bubbles.



211

Titi-Toria

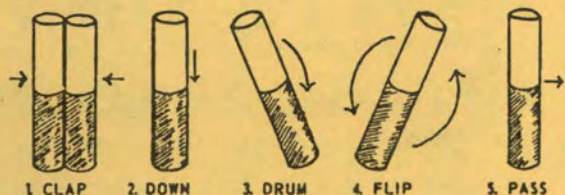
MAORI STICK GAME

(Maoris are Polynesian natives of New Zealand.)

EQUIPMENT: One pair of sticks for each player. Sticks are about 1 inch in diameter, 15 inches long. Paint the set of 4 alike, each stick painted two colors (usually red and black). The color change is at the middle of the stick.

POSITION: Sit on the floor in pairs, partners facing one another. One partner of the pair reverses ends of his two sticks, thus making his colors opposite to those of his partner.

BASIC MOVEMENTS: One movement is made to each beat of the chant. There are five basic movements. The grasp of the stick is at the center.



- 1. CLAP:** Hit own sticks together upright.
- 2. DOWN:** Hit bottom ends of sticks on floor.
- 3. DRUM:** Hit sticks on floor at side, allowing shafts to slide through the hand, grasping nearer the ends.
- 4. FLIP:** Toss the sticks into the air so they revolve end for end (one half of a full revolution) and catch them.
- 5. PASS:** Pass sticks (or stick) to partner with a straight across or slightly upward motion, so that it can be caught without its striking the floor. The sticks are passed gently in a vertical position.

SEQUENCE OF ACTION

1. Down, clap, right pass (right hand sticks exchange with partner)
Down, clap, left pass
(8 times, 4 each)

2. Down, clap, right pass, right pass.
Down, clap, left pass, left pass.
(6 times, 3 each)

Break: Down, hold
Down, hold
(Tap top end of sticks gently on floor twice, for two counts.)

3. Down, clap, pass both sticks (one person passing outside, the other in)
(4 times)
(Then down on the last count and hold for two counts)

4. Down, clap, pass both sticks -- same as action #3, but alternating.
(8 times)

Break: Down, hold
Down, hold

5. Same as action #4 (4 times)
Down, hold for six counts.

6. Drum both sticks to the right, flip, down, pass right.
Drum to the left, flip, down, pass left.
(12 times)

Break: Down, hold
Down, hold

7. Drum both sticks to the right, flip, flip, down, and pass right.
Drum to the left, flip, flip, down, and pass left.
Drum in front and flip, down, and hold six counts.

- 8. Drum both sticks to the right, flip, flip, pass right.
Drum to the left, flip, flip, pass left.
Drum to the right, flip, flip, pass right.
Drum to the left, flip, flip, pass left.
Drum to the right, flip, flip, catch and hold.

Break: Down, hold
Down, hold

- 9. Repeat sequence #8.
- 10. Down, change sticks in your own hands (right to left and left to right)
Down, pass right to partner.
Down, change sticks in your hands (right to left and left to right)
Down, pass left (6 times)
- 11. Down, change sticks in your own hands twice, down, pass right.
Down, change sticks in your own hands twice, down, pass left.
(4 times)
Down, change twice, down, hold two counts.

Break: Down, hold
Down, hold

- 12. Down, clap, pass right to partner's left hand, your left stick to your right, and catch partner's pass in your left. (4 times)
Hold, two counts.
- 13. Down, clap, pass straight across with immediate return, one person to inside the other out. Partners sticks returned the same way they were received. (6 times)

Break: Down, clap, pass right, pass left, pass right.

- 14. Down, clap, pass right to partner's left and your left stick to own right, catch partner's pass in your left. Then reverse, going the other way. (3 times) End with down and hold 4 counts.

- 15. Down, clap, to two even counts (no music). Pass right, pass left-- continue to exchange, passing alternately till end of music, (39 times).

Titi-Toria.

Maori Folk Song

E-pa-pa wai-a-ri ta-ku nei ma-hi
ta-ku nei ma-hi-he tu-ku roi-ma-ta
E au-e e ka-ma-te au
E-hi-ne ho-ki i-ho ra.
Ma-ku-e kau-te-o hi-koi ta-nga,
Ma-ku-e kau-te-o hi-koi ta-nga,
Hu-ri, hu-ri, hu-ri, hu-ri, o ma hu-ri e
Ki-te ta ki-te ta e o re ra ri e
Ko ra ra wa ko ra ra wa o ma ha ki e
Kia ko ra e hi ne kia ko ra e hi ne.

© 1924. Copyrighted Music
Larson, Inc., Delaware, Ohio

Story

The words of this song tell of a boy singing to his father and he says, "What I am doing may seem silly but I am reminiscing because of my departed sweetheart and counting the time of her return to me."

Then the father replies to his son, "You are silly because your sweetheart may not return at all."

Rainy Day Activities

Indoor activities in a camp can be a problem. Space may be limited and movement restricted. The atmosphere may be humid and depressing. Tempers may be short and youngsters restless.

There's a difference, too, between one day of rain and a long wet spell that sometimes settles in. (Counselors should make a special point of reading long-range weather forecasts. They help in anticipating such a period, so that it can be planned for in advance.)

Recreational needs of youngsters are the same whether it's rainy or sunny. They need activity--physical exercise. They need mental stimulation. They need the satisfactions of creativity and of service to others. They can have all these indoors, in limited space, if things are carefully planned.

- Instead of a running game that requires space the equivalent of a baseball diamond, use a game that requires up and down movements, or an active folk or square dance, to give exercise to the large muscles of the body.
- Instead of taking easels down to the lake, painting and sketching can be done in a very small space, with planning.
- Instead of a bird walk, making birdhouses or bird models can be substituted.
- Storytelling
- Stunts
- Creative dramatics

There is one important factor, however, that must be used in selecting rainy day activities. This factor is good humor. A rainy day can be a great disappointment to youngsters who long to be outdoors. Activities indoors must not only provide outlets for exercise and handskills; they must also create a warm, happy atmosphere. Surprise can be one ingredient. Laughter is another. Intense interest is still another, as is novelty. Counselors should look for these qualities in rainy day activities. They should be used with care, however. Too many surprises cease to surprise. Too much novelty ceases to be new. Too much laugh making becomes silly instead of funny.

Some activities should bring everybody together. Some should be left to smaller groups. Within the framework of a general plan, individual choice should be not only permitted but encouraged. There should be an opportunity for a sense of accomplishment, also. A rainy day is not just a time for passive entertainment, like a television western.

Themes often help. An **indoor circus**, for example, requires arts and crafts (posters, decorations, props, frames for animals, costuming, and the like). It requires music (a rhythm or kitchen band must decide upon music, and rehearse). It must have clowns and performing animals (stunts, tumbling, and other exercises). It needs pink lemonade and popcorn (food preparation and service). In such planning, many small groups prepare for, and come together, in one big affair.

Special events of this type may include such themes as these:

- | | |
|------------------------------|-----------------------------|
| Indoor Circus | Pirate Day |
| Talent Show | Indoor Treasure Hunt |
| South American Fiesta | World Neighbors |
| Indoor Track Meet | Mock Television Show |
| County Fair | Trip to the Moon |
| Rodeo | Across the U.S.A. |

Wise counselors keep on hand a box or shelf of special equipment not used except for rainy day programs. If such supplies are kept in a special box decorated like a treasure chest, and used only for such times, their use will be looked forward to with eager anticipation. Surprises are always fun.

Contents will vary with the number, age, and sex of the youngsters and with the type of camp program. Usually included, in addition to the customary supplies, are items such as these:

Table games not used at other times
Pencils and paper for quizzes and pencil-and-paper games
Crayons, watercolors, tempera, and other art supplies
Balloons for balloon games
Rhythm band instruments
Soap-bubble pipes or the makings for giant soap bubbles
Table tennis balls, playing cards, marbles
Paper plates, soda straws, cellophane tape
Different colors of pipe cleaners
Shelf paper, newsprint, aluminum foil
Paintbrushes of several sizes
Stapler, scissors, string, cardboard
Hoops, clothespins, toothpicks

A costume box is a tremendous boon to a rainy day program. It can contain old hats, skirts, dresses, shoes, coats, trousers, feather boas, beads, scarves, fans, and pocketbooks--and be the inspiration for many stunts and skits.

If space is available, it's a good idea to look into the many indoor adaptations of outdoor sports and sports equipment such as plastic bowling pins and balls, and other balls made of cork, rubber, and plastic.

Such games as **darts (rubber), shuffleboard, deck tennis, quoits, hopscotch (many varieties), jump rope, and many others** are feasible for camps in facilities that permit their use. Older campers enjoy them because of their familiarity, and they do provide physical outlets.

The best games for rainy or very hot days, when youngsters must be indoors for long periods of time, are games that are simple, impromptu, and "happy making". The games used should include lively ones to work off steam and stretch muscles tired of sitting, relaxed games that are not too competitive, and games different enough to arouse curiosity and offbeat enough to cause laughter.

Improvised Games

Improvised games can be more fun than games out of a box! They can be used as separate games or as parts of a larger activity like a carnival. Many of these are good small-group games, too, and can be just as easily played outdoors. Youngsters should be encouraged to improvise such games.

See the next pages for some ideas!

Data Processing

It's always fun to find out exactly who we're playing with. Here are some ways to sort through a lot of information without using a single silicon chip.

How about arranging ourselves in a line according to height? Let's all mingle, and those who are shorter head for the front of the line; those who are taller go to the back. We can see how long it takes us to put everyone in order. P.S. We keep our eyes closed.

We can also arrange ourselves by first names, in alphabetical order. If we shake hands as we sort things out, we can get to know each other in the process. Or we can sort the states or countries in which we were born, or maybe our favorite ice cream flavors. What other data would we like to know about our group?

How about sorting birthdays in chronological order. Believe it or not, if we've got two dozen people, there's a better than fifty-fifty chance that two of us will share a birthday.

When we're all lined up by birthdays, we can shout them out in order, from New Year's Day to New Year's Eve. How about some group cheers for each of the zodiac signs? Now we're all ready to invent a game for twelve teams.

Personalized T-Shirts

T-shirts with designs, words, and symbols printed on them are getting more popular all the time. As a special event, have a get-together in which each person brings a plain white or colored T-shirt; you provide liquid embroidery pens, lettering stencils, and cardboard to make other patterns from, and then create "personalized" custom T-shirts. Kids can design a statement of their faith, or an emblem for their youth group, or simply a crazy design with their names. They can be done large or small. It's easy, fun to do, and fun to wear. (Contributed by Ellen Sautter, Lancaster, Pennsylvania.)

Group Juggling

Ask your large group to break up into smaller groups of 5-7. Meanwhile, have available enough comparatively soft, throwable objects (nerf balls, softies, bean bags, tennis balls), so that there are a few more than one per person.

Have the group stand in a circle facing one another, and so that the circle's diameter is no more than 12-15 feet.

One person in a group of 6 keeps the throwable objects nearby and lobs one of them to a person across the circle. That person lobs the ball to a person opposite from him/her and this continues until a person-to-person sequence is set. Do not throw to the person next to you.

Once everybody knows whom to throw to and receive from the initiator starts the ball again, but this time includes another ball and eventually another until there are six balls being kept aloft simultaneously. Try reversing the sequence; i.e. throwing to the person you formerly received from.

Try keeping seven objects going with only six people throwing--now that's juggling!

Tip Your Hat to Your Neighbor

How many? 5 or 6 participants, or as many as you have, but divided into small groups.

Equipment: As many hats (all different) as there are people taking part in the stunt.

Have the participants sit (or stand) in a close circle facing one another. The audience may wish to gather around this circle. An alternative is to have the participants in a line facing the seated audience.

Place one hat on the head of each participants. Explain the following moves for all to hear. When the narrator calls out:

"One" -- Remove your hat and place it on the head of your neighbor to the right. (In a line one person must run the hat to the other end.)

"Two" -- Remove your hat and place it on the head of your neighbor to the left.

"Three" -- Remove the hat from your neighbor on the right and place it on the head of your neighbor to the left.

Whenever a number is called then the participants should respond with the proper move. After some practice calls, you can begin your story. Any story with lots of numbers will work and writing one for your group increases the fun.

The Story: **One** day **two** years ago a wonderful thing happened--**three** frogs went on a trip to a strange part of the swamp. When they got to a big hollow log, they crawled out on **one** of the branches. **One** of the frogs said "Look" and the other **two** did. They must have **wondered** at the sight for hopping down the log to meet them came not **one**, not **two**, but **three** other frogs. The strangest thing was that **one** of the frogs was wearing a **tu tu**. It was **too** strange for the **three** visitors and they decided that they would leave for home. **One** called out the countdown "**Three, Two, One**, jump", and they swam home. The End

Alphabet Treasure Hunt

Each youngster goes around and looks at the indoor area, making a list of items, one beginning with each letter of the alphabet; for example, A--autoharp; B--board; C--chair, and so on.

Or, make it a team contest, with one person making a list and the others as "finders".

INDOOR TRACK MEET

This idea can be adapted to meet the needs of any camp when it's wet and rainy outside; just move the track inside and you're ready for an Indoor Track Meet.

Here's some suggestions:

REGULAR

Shot put
Javelin
100 Yd. Dash
High Jump
Broad Jump
Discus Throw
Relay Race
Medley Relay
Hammer Throw

IDEA IMPROVISED

Balloon
Broom Straw
Hopping
On 1 Foot
On 1 Foot
Paper Plate
Backwards Hopping
Crab Walk, Snake Crawl & Backwards
Blow Up Paper Bag/with a string attached

Potato Race (with peanuts)
Cracker Eating Contest
Marshmallow on a String
Orange Under Neck

Push w/Nose
First Person to Whistle
No hands — chew on string until marshmallow is eaten
Pass to Next Player without Use of Hands

HAVE A GREAT OLYMPIC DAY INSIDE!

For a final event, try a "50 Yard Slash" — Four Lengths of Toilet Paper were unrolled the length of the recreation hall. One end (or the roll) was held by a teammate while the four contestants lined up at the starting line with scissors-in-hand. At the signal, they started cutting down the center of the strip. Needless to say, it was hilarious and can become an annual event, indoors or out.

*Credit: Camp Lakeland
West Amherst, New York*

An Indoor Scavenger Hunt

Another sure-fire game for large groups. This one is not vigorous. The game can be played in any fair-sized room and does not require that the players leave the room. It is a good mixer, develops quick and ready participation and can be used at any time during an evening, whether a group is "cold" or after the ice has been broken by several other activities.

FORMATION

Divide the group into teams. The number of teams and their size depends upon the number playing and the amount of space in the room. Since teams are dispersed to corners and sides of the room sufficient space is needed for each team to be distinct and approximately equi-distant from the leader who stands in the center of the room.

ACTION

Each team sends one player to the leader. The leader names an article--e.g. an item of clothing, something that a person might be carrying or have in a pocket or purse or that might be somewhere in the room (a brown shoelace, a lipstick, a cigarette, a white shirt, a comb, a book, etc.) As soon as the players know what item they are to get, they simultaneously race back to their teams and ask for the article. Once the article is produced or found by any member of the team the player who had gone out originally takes it and runs back to the leader. First person back to the leader with the article scores a point for her team.

The item need not be in the possession of a team member. The player reporting to the leader cannot offer an item of her own.

NORWEGIAN FOOTBALL

Need a super activity to entertain a large group on a dark, rainy day? Camp fun CAN begin indoors with Norwegian football! All you need is masking tape, 1 towel, and two soft mops. Mark two goal lines at opposite sides of your playing area and "X" a face-off point in the center of the floor. Then, divide the group into two teams, and seat them on either side of the playing area. Have players on each team "count off" and you're ready to go! The referee begins the game by shouting out a number and dropping the towel on the face off point. The players on each team who have the same number become opponents, and attempt to push the towel over their goal at the opposite end of the playing field. Each team cheers their player on and when the towel is over the line, it is brought back to the "X" and another number is called. Tally is kept on each team's score; one point per goal. To insure safety, mops should NOT have steel head brackets and rule that the mops must be kept on the floor at all times. So beat those rainy day blues with this quick moving game that will hold everyone's interest!

*Credit: Cirmarroncita Ranch Camp
Ute Park, New Mexico*

A-WUNI-KUNI

Indoor or Outdoor

Any Number of Players

This so-called Maori or American Indian Chant is particularly good with children – but watch the adults while it goes on. You'll find them trying to follow the motions too, so they might just as well be invited to join the group on the floor. Ruth Blaustein, who learned A-Wuni one summer at the NYU Camp, taught it at an ECRS weekend. Since then it has become a stand-by for the children and many of the adults.

A Wu-ni Ku-ni Kai-ai Wu-ni Kai-ai-ai yi-pi

Ai Kai-yay-kis. A wu. A Wu-ni Ki-chi.

EQUIPMENT None

FORMATION Players sit on floor in circle. Each player must sit close enough to the person on his left and right so that he can reach the person easily.

ACTION All movements are done in time to the chant, with the first movement beginning on the word "wu."

Movement No. 1 – Both hands on own knees. Move both hands, simultaneously one knee to the right, so that one's right hand is on neighbor's left knee and one's left hand on one's own right knee. Then repeat to left. Repeat to end of chant. Movement ends with hands on self only.

Movement No. 2 – Begin with hands on own knees, cross hands but still on own knees, uncross on own knees. Then extend arms, placing hands on nearest knee of persons on either side. Repeat.

Movement No. 3 – Same as No. 2 except hands start at chest and on movement to right and left, touch palms with persons on right and left.

Movement No. 4 – Extend left arm forward. On first beat touch right hand to left wrist, then to muscle, then fold arms over chest, then extend right arm and repeat with left hand. Repeat all to end of chant.

Movement No. 5 – Starting with floor, tap floor with hands, then chest, side of head, raise hands to sky, then back to chest. (Note that you do not touch side of head on way down.) Repeat all to end of chant.

As group becomes more proficient with chant and with movements, the tempo is increased.

REVERSE BUZZ

Indoor or Outdoor

15-25 Players

Buzz, Fizz-buzz and Fizz-Boom-Buzz are but a few of the variations that many people know for this fascinating game with numbers. Few appear to know Reverse Buzz. As in most mental games, this is a quiet game. College students play this as a drinking game.

The goal is for the group to reach the count of "50" without making an error. Eliminating an individual who makes a mistake, as it is frequently played, has the natural result of losing that player's interest and reducing the game to a contest of wits between the most nimble with numbers.

EQUIPMENT Chairs or benches help but are not essential. Players can sit on the floor or ground.

FORMATION Players seated in circle.

ACTION The leader begins by counting "1." The player to his left says "2" and so on round the circle. Whenever a player has to say a number with "7" in it - e.g. 17 - or which can be divided by "7" - e.g. 21 - he must say "buzz" instead.

When a player says "buzz" the player to his RIGHT - not his left - resumes the count with the next number. The player who said "buzz" then continues with the count as before. If the player to the right has a number that also calls for a "buzz" the play continues to reverse back one more player to the right before resuming with normal progression to the left.

When he fails to say "buzz" when he should, or says a number or "buzz" when it is not his turn, that player must start the process all over again with the number "1."

The game ends when the group reaches "50" without an error.

SQUARE RELAY

Indoor

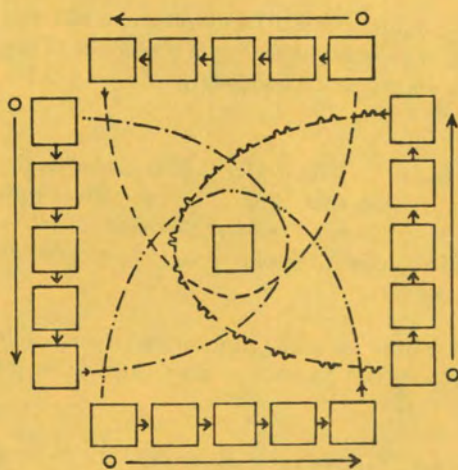
28-60 Players

Here's one for everybody, and especially good in family parties since all ages can participate. In 10 seconds flat each team is rooting like mad in a frenzy of excitement. Easy to get going, this game can be played at any time and is good early in the evening when a group is still in the getting-acquainted stage.

EQUIPMENT Each player should have a chair, but benches can be used if necessary.

FORMATION The group is divided into four teams. Each player takes a chair and sets it up in a line with his own team, parallel to one of the walls, so that all players on the team face the center of the room. The four teams are thus arranged in a square formation. Be careful that the corners do not touch. Make sure that each player's chair is close to the next player's and that each team's chairs are in a straight line.

One chair, table or piano stool is placed in the center of the room, equi-distant from each line of chairs.



ACTION Each player on the left hand end of his team is handed a small object. The objects should be identical: i.e., key, coin, small bean bag, etc.

At the signal "go" the object is passed along the line, each player passing it in turn to the player on his right. Each must handle the object. If it is dropped, the player dropping it retrieves it and continues it on its way.

As soon as the player at the end of the line receives the object, he rises, runs around the center chair without touching it and back to the beginning of his line. Simultaneously, everybody in the line moves up one seat so that the seat on the left end is vacant. The runner takes the vacant end seat and starts the object moving to the right again.

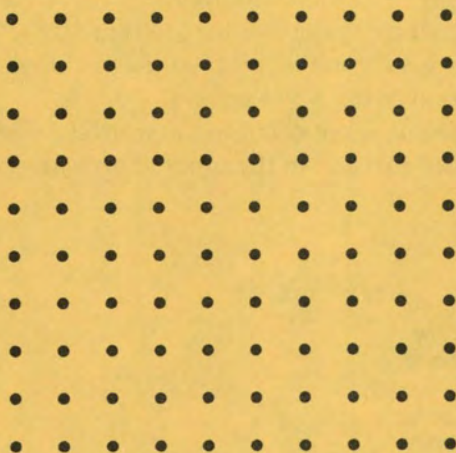
The Worm

No. of players: 2

Equipment: Paper and two pencils

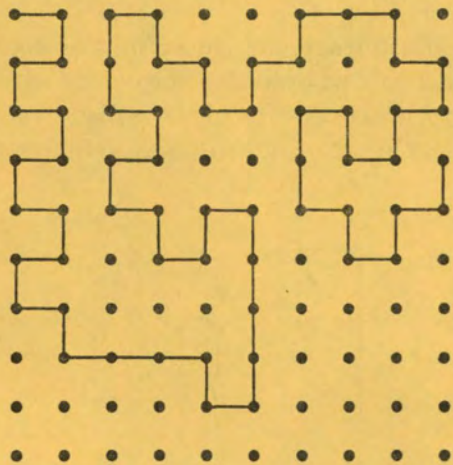
Complexity: ☆

To begin, ten rows of ten dots each are marked on a sheet of paper, like this:



The first player draws a horizontal or vertical line to join any two adjacent dots. Diagonal lines are not allowed. The second player then draws another line, connecting either end of the existing line horizontally or vertically to any adjacent dot. The players then continue playing alternately in this manner, drawing a line from either end of the existing line ('the worm') to an adjacent dot. The objective is to force one's opponent into a position in which he has to draw a line which will join either end of the worm back on to itself, thus losing the game.

For example, in the game illustrated below the player whose turn it is to move is bound to lose since, no matter which end he plays, he has to join the worm back on to itself.



Everybody Up

Using this initiative exercise is a useful way to introduce the concept of group cooperation.

Ask two people of approximately the same size to sit on the ground (gym floor) facing one another so that the bottoms of their feet are opposed, knees are bent, and hands are tightly grasped. From this stylized sitting position, ask the duo to try and pull themselves into an upright standing position. If the pair is successful (most are), ask them to seek another partner and try standing up with three people, then four, etc., until the entire group eventually makes an attempt. Criteria for a successful attempt are: 1) Hands grasped so that an electrical current could pass through the group, 2) Foot contact with the same electrical set-up, 3) All derrieres off the ground at the same time.

Something that began as a simple cooperative stunt becomes an initiative problem that includes the entire group.

An expanding group will soon find that the seemingly logical circular configuration of bodies cannot be continued beyond 8 or so. A change of thinking (initiative) must be employed to come up with a solution that allows large numbers (50 people or more) to complete the problem.

If an adrenalin-pumped group of 8 or 10 jogs over to you, after having stumbled and jerked to a tenuous standing position, and breathlessly asks, "Did we do it right?"—need I say what your answer should be? Are they high? Yes. Do they feel good about their effort and themselves? Yes. Did they do it right?

An alternate or additional way to present this problem is to ask the participants to sit back-to-back and try to stand as a pair, a trio, etc. Do not allow interlocked arms for safety reasons (shoulder dislocation possibilities).

Peter Steele



Knots

This no-prop people problem has been around for a long time and rightly so; it's easy to set up and often sparks cooperation from balky or bored groups.

Ask a group of 10-16 individuals to face one another in a tight circle. Each person holds out their right hand and grasps the right hand of someone else, as if they were shaking hands. Then each person extends their left hand and grasps the hand of someone else, so that each person is holding two different hands. This hand-in-hand configuration should come out equal. With hands tightly held, arms intertwined and bodies juxtaposed, it's time to explain the problem.

The Gordian group is to try and unwind themselves from their tangled situation so that after much try-this, try-that squirming and contorting, a hand-in-hand circle is formed. The physical hand-to-hand contact that you have with your partner cannot be broken in order to facilitate an unwinding movement. Sweaty palms may pivot on one another, but skin contact may not be lost. As a result of the initial grasping movements, and depending upon the number of participants, two or even three distinct people circles may form. These circles are sometimes intertwined like Ballantine rings. Sometimes the people in the final circle(s) will alternate facing directions and that's OK—be lenient,

Quick Lineup

This is one of the few New Games that's played in a square rather than a circle. It also is a great way for four teams to test wits and group spirit.

We start by lining up shoulder to shoulder in four teams, each team forming one side of the square, with everyone facing the center. One person goes into the center of the square as the spinner. She stands still for a minute, facing one of the teams, and this a really crucial moment in the game. Each team member has to remember, first, the order in which his team is lined up—that is, who he is next to in line—and second, where his team is lined up in relation to the spinner. A team can be facing the spinner; it can be to her left or right side; or it can be behind her. If we're not clear on this, we're going to be very lost, very soon.

Once we all know where we are, the spinner spins around and when she comes to a stop (fac-

ing a different team, presumably) she calls, "Quick lineup!" That's the signal for the teams to regroup around the spinner in their *original* positions; that is, to the spinner's front, left, right, or back. To do this everyone will have to scramble across or around the square (without collisions, please!) and get into the right spot in relation to the spinner and his teammates.

As soon as each team is back in its original order and its original orientation to the spinner, all its members join raised hands and shout, "Quick lineup!" indicating that their team is without question the most together of the four.

The spinner can continue to spin and stop as long as she wants, launching the teams on their dash to put matters back in order. Players should be warned of some typical spinner tricks: coming to a stop in the same position she was in in the last round or bending over. And what would we do if the spinner came to a stop lying on her stomach? ■

Moonball

Moonball is an excellent one-prop-game that develops cooperation and fast reactions. Play becomes intensely competitive, as a group competes against its last best effort.

Scatter your group (any number, but use 2 or more balls as the group size demands) on a basketball court or a field. Use a well inflated beach ball as the object of play. The group's objective is to hit the ball aloft as many times as possible before the ball strikes the ground.

Rules: (1) A player cannot hit the ball twice in succession.
(2) Count one point for each hit.

Not too complicated, eh?

The tension and expectation builds as each "world record" is approached. Moonball is popular with all ages because it's simple to understand, requires little skill and involves (like it or not) everyone.

Do not use a volleyball, basketball, etc., for this game. A beach ball is a non-intimidating fun-related object of play and its flight characteristics fit in well with the low-key emphasis.

The Almost Infinite Circle

This rope play is a time-honored party game that seems to offer no solution (particularly after the first hour of bondage).

Object:

To separate two loosely connected individuals from a seemingly impossible, but engagingly simple, intertwinement of ropes. Refer to the illustration to help visualize the physical set-up.

Procedure:

Tie each end of the 10' long rope comfortably around the wrists. How tightly (painfully) the wrist loops are drawn has nothing to do with the problem. Uncomfortably tight ropes should be avoided.

Allow as much time as necessary for the solution to be discovered. Once the solution is discovered, it will soon become common knowledge.

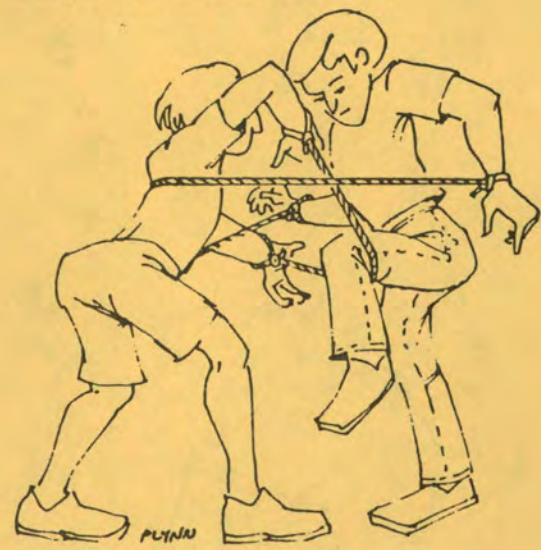
Rules:

Two intertwined people must separate from one another without (1) cutting the rope; (2) untying the knots; or (3) slipping the knotted portion over their hands.

Answer as many non-solution questions as the entwined pair ask and continually emphasize that there is a solution, because logic indicates that a sharp knife is the only answer.

Solution:

1. Take a bight in the center of your partner's rope.
2. Pass this bight under either of your wrist loops so that the bight portion is closest to your fingers.
3. Pull the bight through with your other hand and open it to a size that will accommodate your hand.
4. Pass the bight over your hand and
5. Pull it down and through the wrist loop.
6. You're free! You're not? Then let go of the rope with your teeth, check a dictionary to determine what a bight is and try again.



FLASHCARDS

EQUIPMENT: About 100 4x6 or larger cards with large letters drawn on them . . . one Z, one X, two Ys, two Ws, five As, five Bs, etc.

The leader turns over one card at a time, while telling a little story, "On our last canoe trip we noticed many interesting animals, the first one was . . . At this point he turns over the first card. All of the campers try to be the first to yell out the name of an animal beginning with the letter, for example if a "B" was uncovered . . . Bear, beaver, bobcat, etc. The first one to be heard with a correct answer gets the card. The leader then continues, "later on that afternoon, we paddled by an island where we noticed a . . .," turning over another card. The object is to see which camper or cabin can collect the most cards. An animal cannot be used more than once, if the same letter turns up again. After a while, the leader changes the category to perhaps birds, fish, trees or flowers. The activity works best with 15-40 campers.

*Credit: Camp Kooch-I-Ching
International Falls, Minn.*

Alphabet Scramble

Age group - 8 and up

Participants - 8-20

Space - Indoors

Supplies - Two complete sets of alphabet cards (one large letter on each 3 x 5 card), one set white, one set color, two chairs.

Directions:

The players are divided into two equal teams standing one behind the other. A complete set of alphabet cards is laid on a chair about 10' away from the other chair. A base line is drawn about the same distance back of the chairs.

When the leader calls out a word the first few players in each line (as many as there are letters in the word) hurry forward to the chairs, select the needed letters, carry them on to the base line and stand there holding them up arranging themselves in the proper order as rapidly as possible. The team finishing its work first is the winner and gets five points. Then these players go back to their own lines, taking their places at the end.

Each team is to work for highest points by assembling the correct word first each time. If the word has a double letter (seed), the player holding "e" must stand in the middle between "s" and "d" and wiggle the letter back and forth. If the letter appears twice in the same word (check), the player holding the letter "c" must appear where the letter occurs the first time and then dash to the spot where it appears the second time and go back and forth between the two places, moving in back of the others. Sometimes several letters will be moving back and forth.

Leaders should collect cards and save them for another time.

Chatcolab

Northwest Leadership Laboratory

OUTDOOR PROGRAM IDEAS

Sandra Hupp
 Dept. of Physical Education, Sport & Leisure Studies
 Washington State University
 Pullman, Washington 99164-1410
 (509) 335-4256 or 335-4593



ASTRONOMY

Before electricity brightened the night sky, we could see millions of stars in the night sky. The stars were a familiar sight to explorers, sailor, travelers, and farmers because they used the stars as sign posts in the sky. Many legends have been handed down by the Greek, Egyptian, and Indian cultures that relate groups of stars to one another or to the different seasons of the year. The stars were used as a clock, a way of counting days, a way of telling the different seasons, a navigational guide for sailors, and as an aid to farmers for planting their crops.

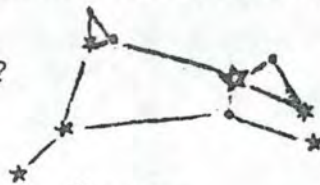
The wonder created by a star filled night is a feeling known only by those who experience it. Have a journey to the stars with these activities, creating your own wonder-filled experience!



THE ZODIAC

The Zodiac is that part of the sky where we can see the planets. Therefore, the Zodiac is important for anyone interested in space travel. The Zodiac is a sort of belt going all around the sky formed by twelve constellations. It is important because the planets, except Pluto, are always seen in or near a Zodiac constellation, and the same is true for the Moon.

Do you know the twelve Zodiac Constellations?
Under which Zodiac were you born?



Capricorn	Dec. 22 - Jan. 19	Cancer	June 21 - July 22
Aquarius	Jan. 20 - Feb. 18	Leo	July 23 - Aug. 22
Pisces	Feb. 19 - Mar. 20	Virgo	Aug. 23 - Sept. 22
Aries	Mar. 21 - Apr. 19	Libra	Sept. 23 - Oct. 22
Taurus	Apr. 20 - May 20	Scorpio	Oct. 23 - Nov. 21
Gemini	May 21 - June 20	Sagittarius	Nov. 22 - Dec. 21

CONSTELLATION CREATIONS

Equipment: Black construction paper and white chalk

What to do:

Have the girls sit silently and observe the sky to find a pattern of stars that look like a picture to them. Each girl can create a story about her constellation. Then have the girls draw her picture on the paper with the chalk.

When everyone is finished, have a sharing circle with the group. Each girl should have the opportunity to show the group her drawing, tell her story, and point out her constellation in the sky.



STARS AND MYTHOLOGY

* Polaris, The North Star

This is the only star that never changes its place in the sky, at least not so you can notice. When you are looking at Polaris you are facing north, to your right is east, to your left west, and south is behind you. Polaris is easy to find in the sky. Look for the Big Dipper and draw a line from the two stars at the front edge of the bowl and you will hit Polaris. There is no bright star near Polaris so you won't miss it. The two stars that always point to Polaris are called the Pointers.

* Big Dipper

This group of stars can be seen year round. They are a part of the Great Bear constellation.

* Little Dipper

The small constellation is also called Little Bear and is important because it contains Polaris. This star is at the tip of the handle of the dipper.

* Draco, The Dragon

A star in Draco that was once the North Star, was the star by which the Egyptians oriented their famous pyramids. One legend is that Draco is the snake that Minerva snatched from the giants and flung to the sky. Draco can be seen year round near the Little Dipper.

* Cassiopeia

Cassiopeia was an ancient queen of Ethiopia who was married to King Cepheus. They had a daughter, Andromeda. The King and Queen lived happily until Cassiopeia offended the sea nymphs, who sent a sea monster whale to kill the people of the kingdom. The monster would leave only when the royal princess, Andromeda was sacrificed. Andromeda was chained to a rock to await her doom, when suddenly Perseus came and killed the whale, freed Andromeda and married her. The two went off on Perseus' winged horse, Pegasus.

* Orion

Orion was a great hunter who, according to the Greek myths, boasted that no animal could overcome him. Jupiter sent a scorpion, which bit Orion in the heel, and killed him. Orion was placed in the sky with his two hunting dogs and the hare he was chasing. The scorpion that bit him was placed there too, but on the opposite side of the heavens. Orion can be seen from November to April. Orion's belt with its three bright stars in a row is a landmark of the winter sky.

ANTS

Look at any ant. It has three sections; the front is the head; the middle is the chest; and the back section is the abdomen.

Ants have the biggest population of any dry land creature in the world. Their main food source is other dead insects. For its size, the ant is the most powerful creature alive. One ant was observed pulling a large moth back to the ant bed by itself. The moth weighted twenty-seven times as much as the ant. The secret of the ant's strength is its muscles. The short, thick muscles are built for heavy work. The ant has six legs, two puller, two supporters, and two pushers. Its entire body performs like a well-oiled machine. The ant never seems to tire. He dedicates himself totally to a task.

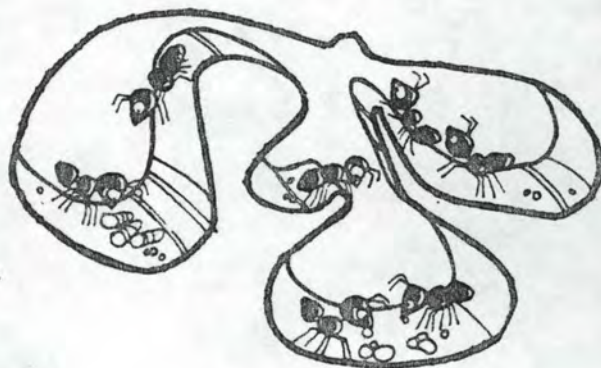
Ants are considered the world's best tunnelers and diggers. Their underground chambers can last for years. The tunnels are kept neat and clean at all times.

We have much we can learn from the ant. Take some time to watch this amazing creature.

ANT WATCHING

Look for a patch of grass or soil and watch for ants.

1. How many kinds of ants do you see?
 one two three more than three
2. How are they different?
 size shape color other ways
3. Look at one ant closely. Use a magnifying glass.



How many legs does it have?

Does it have antennae or "feelers"? yes no

Does it have wings? yes no

Does it have eyes? yes no

How many parts does its body have?

one two three more

Draw a picture of the ant here. Put a number on each of the body parts.

From which part of the body do the legs come?

first part second part third part

PLANT - ANIMAL BINGO



Equipment: Pencils, Bingo cards

An animal track	4 different kinds of leaves	A flower	A plant partially eaten by an insect
An animal living under a log	Plant shorter than your thumb	Sign of animals eating	Tree you can put your arms around
2 similar but different things	A pattern in nature	2 things that depend on each other	Evidence that man has been here
Something that causes something else	Something that has changed	Something dead	Something living

Procedure:

1. Pass out a pencil and a bingo card to each girl.
2. Have the girls look for the item to fill a category, within a designated area.
3. When items are located, have the Scouts show you where the item is instead of bringing the item to you. This will conserve our wildlife.
4. A win can be designated in any way the leader decides: 4 corners, horizontal row, vertical row, diagonal row and/or full card.

This is an action story. Assign groups of 2 or 3 to each part in the cast. As the leader reads the story each group must do their part each time they are mentioned in the story.

Cast

Cowboys	- yippy, yippy and pretend to ride horses
Indians	- war hoop sound
Women	- scream
Horses	- trotting sound on knees
Stagecoach	- turn around to make a complete circle
Rifles	- bang, bang and pretend to shoot a rifle
Bows & Arrows	- zip, zip and pretend to shoot bow and arrows

"It was in the days of stagecoaches, and cowboys, and Indians. Alkali Ike, Dippy Dick, and Pony Pete were three courageous cowboys. When the stagecoach left for Rainbow's End they were all aboard, as were also two women, Salty Sal and a doll-faced blond. The stagecoach was drawn by three handsome horses and it left Dead End exactly on time.

The most dangerous part of the journey was the pass known as Gory Gulch. As the stagecoach neared the spot it could be noticed that the women were a bit nervous and the cowboys were alert, fingering their rifles as if to be ready for any emergency. Even the horses seemed to sense danger.

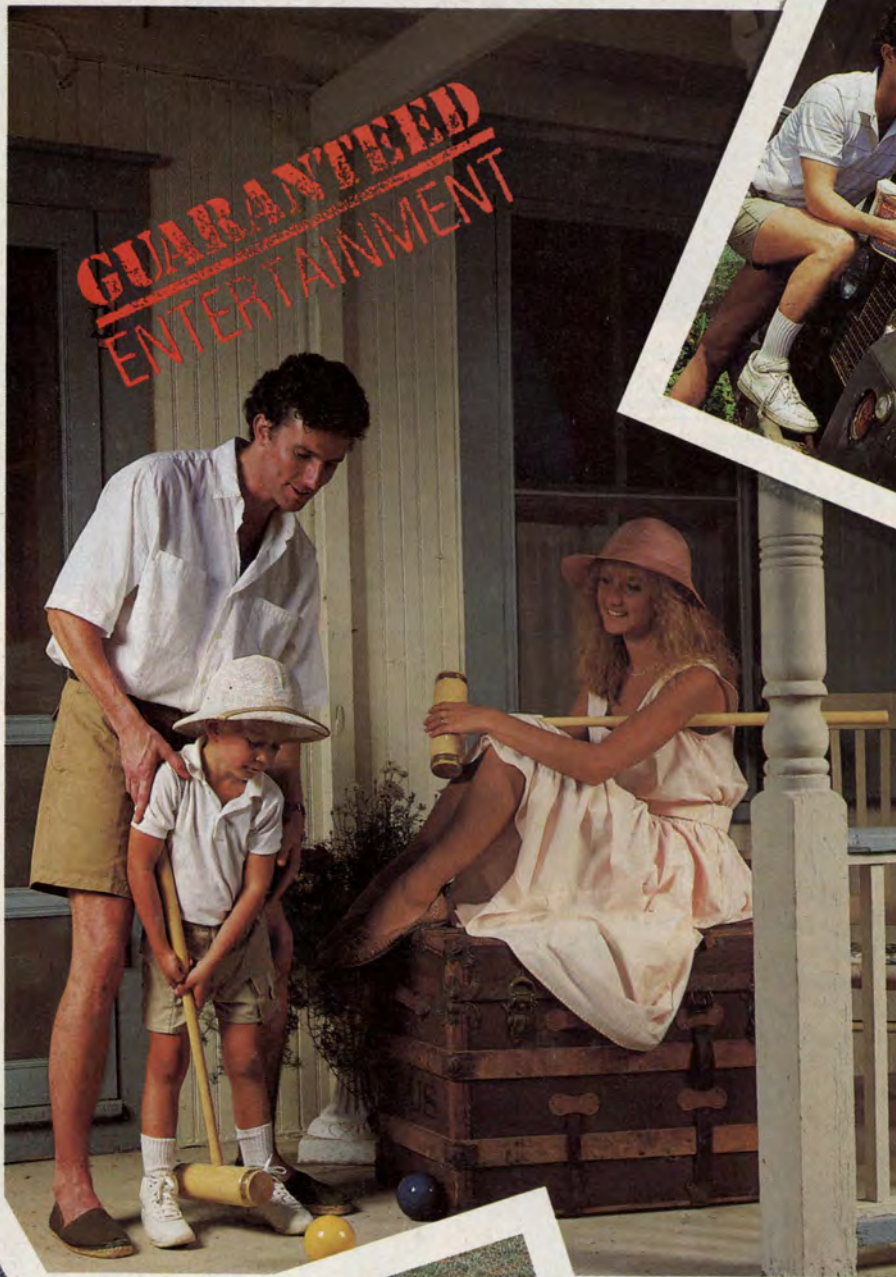
Sure enough just as the stagecoach entered the Gulch there sounded the blood-curdling war cry of the Indians. Mounted on horses they came riding wildly toward the stagecoach, aiming their bows and arrows. The cowboys took aim with their rifles and fired. The women screamed. The horses pranced nervously. The Indians shot their bows and arrows. The cowboys aimed their rifles again, this time shooting with more deadly effect. The leading brave fell and the Indians turned their horses and fled leaving their bows and arrows behind. The women fainted. The cowboys shot one more volley from their rifles, just for good luck. The driver urged on the horses and the stagecoach sped down the trail."

From "The Fun Encyclopedia" by E. O. Harbin



exceptional handcrafted games to give or to treasure

GUARANTEED ENTERTAINMENT



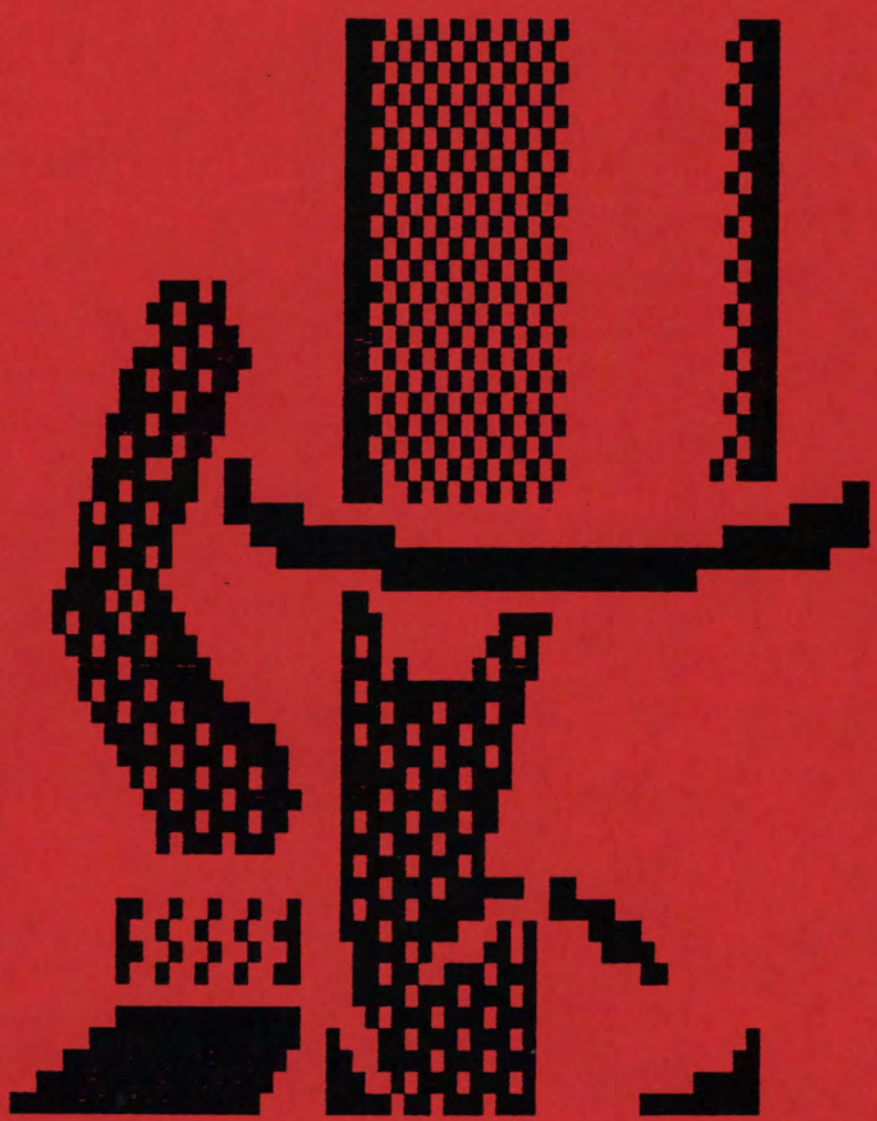
FREE GIFT Pg. 18

Free dancing doll with your merchandise order of \$150.00. Details on page 18.



\$1.00

DANCE



International Dances for Summer Camp

Chimes of Dunkirk -- Belgium

Come Let Us Be Joyful -- Switzerland/Germany

D'Hammerschmiedsgselln -- Bavaria

Doudlebska Polka -- Czechoslovakia

Gustav's Skoal -- Sweden

Lott' Ist Tod -- Scandinavia

Nyemen, Nyemen -- Russia

Seven Jumps -- Austria

Schottische -- Scandinavia

Troika -- Russia

Tzadik Katamar -- Israel

Virginia Reel -- England

American Dances

Alley Cat

Amos Moses

Birdie

Florida Special

New York

Patti Cake Polka

White Silver Sands

GUSTAV'S SKOL

This is a popular Swedish singing dance, depicting in the first part the peasant's notion of formal court dances, while in the second it depicts the peasant's own joyous dancing. Thus, the first figure is dignified and stately, in contrast to the gay abandon of the second. Gustav refers to a popular Swedish king, and "skol" meant originally a toast or formal salute.

Formation:

Square set. Partners join inside hands, shoulder high, place outside hands on hips.

Words to song:

1. a. A toast we pledge, to Gustav,
Who is brave and true.
- b. A toast we pledge, to Gustav,
Brave and true.
- c. Repeat a and b.
2. Tra la la la, la la la la la la,
Tra la la la, la la la la la la,
Tra la la la, la la la la la la,
Tra la la.
Repeat



Figure 135

Action:

1. a. Head couples advance to the center of the set 3 steps, bow, and back to place.
- b. Side couples take 3 steps to the center, bow, and back to place.
- c. Repeat a and b.
2. Side couples form an arch with inside hands. Head couples move together in the center, partners separate to right and left, join hands with the opposite, and go under the arch formed by the couple on their side of the set. Through the arch active couples drop hands, separate to right and left again, returning to partners in original places. Both join hands with partner, lean away from each other, and swing around vigorously. While the "tra-la-la's" repeat, repeat the action, with the head couples forming the arches and the side couples active. (See Fig. 135.)

Variation:

In Figure 2, when couples go through the arches, they peek through the elbow window at their own partner across the set, then clap own hands once in joy and move forward for the swing.

Stealing partner: Extra persons may steal partners after the dancers have passed under the arch, peeked, and clapped their hands. Person who loses partner may steal another in the same manner. An extra couple may steal an entire space by joining hands and swinging in the home place of an active couple.

DOUDLEBSKA POLKA

Formation: Couples in closed dance position.

Part One:

1-16 Couples do 16 polka steps, circulating freely about the floor.

Part Two:

17-32 Couples walk forward side by side. Man has R arm around partner's waist. She has L hand on his R shoulder. Man extends L hand and places it on shoulder of any man in front of him. While walking, couples form one large circle (or several smaller ones, depending on size of crowd).

Part Three:

33-48 Men release partners and form a single circle facing center. They clap own hands twice, and then clap once outward with the men on either side (to the music). While the men are clapping, the ladies polka individually around the circle (CW). When the music changes, the men turn around to face the girls, and take one for a new partner. The dance then begins again.

TROIKA (Troy-ka) (Russia)

Troika refers to a three horse carriage or a three horse team.

Formation:

Big circle of trios, facing counterclockwise, holding hands shoulder high in the line of three.

Action:

1. Four light running steps forward, diagonally to right,
Four light running steps forward, diagonally to left,
Eight light running steps directly forward (all this action requires 16 counts). (See Fig. 99.)
2. Keeping hands joined with man, lady on right runs in front of him and under the arch formed by the man and his left hand lady and back to place. The other two run in place, with the man turning to the left under his own left arm as the right-hand lady runs under the arch (all this requires 8 counts). (See Fig. 100.)
3. Left-hand lady goes under the arch formed by man and right-hand lady with action similar to 2 above (8 counts).
4. Each group of three joins hands in a small circle and runs to the left 12 steps, beginning on the left foot, followed by 3 stamps in place (16 counts).
5. Repeat 4 to the right.



Figure 99

Summary:

1. Right, 2, 3, 4;
Left, 2, 3, 4;
Forward, 2, 3, 4, 5, 6, 7, 8.
2. Right-hand lady under arch.
3. Left-hand lady under arch.
4. Circle left, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, stamp, stamp, stamp.
5. Circle right, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, stamp, stamp, stamp.

Variation:

To make the dance *progressive*: In the last figure above after all circle to the right, in 12 running steps, the center person runs forward, under the joined hands of the two outside persons, to the next two, while the outside two stamp in place.

Leader's note:

The goosekick sometimes used in this dance is not traditional but is awkward and tiring. The step is a swift moving, natural, running step, but not boisterous.

Action 1 above is according to former *World of Fun* instructions. Michael Herman reports that the original and easiest form to execute is simply to run forward 16 steps.

Credit:

To Michael Herman, who holds the copyright. Used by permission.



Figure 100

CHIMES OF DUNKIRK
French-Belgian Peasant Dance

Formation:

Double circle of partners, facing, men with their backs to the center of the circle.

Action:

1. All clap hands, 3 times, in time to the music, then pause 1 beat.
2. All stamp feet 3 times, in time to the music, then pause.
3. Join both hands with partner and turn in place clockwise.
4. Facing as in basic formation, partners join right hands shoulder high. Standing on left foot, extend right foot in front of left foot and tap right toe 3 times lightly. Step in place.
5. Reverse 4, tapping with left toe.
6. Join both hands with partners and turn in place clockwise.
 (To make *progressive* couple turns as in action 6, the man then moves to his left to the next lady who becomes his new partner.)

Summary:

1. Clap-2-3-pause.
2. Stamp-2-3-pause.
3. Join hands, turn in place.
4. Tap right and pause.
5. Tap left and pause.
6. Join hands and turn in place.

Variation:

In action 4 and 5, instead of tapping toe, couples balance forward and back, forward and back (step forward on right foot and put weight there, step backward on left foot; repeat).

TZADIK KATAMAR

Righteousness Shall Flourish
 Israel

Record: Hadarim III Back From Israel 8 beat introduction

Formation: Circle or line facing CCW; join hands shoulder level

Part Beat:

- | | |
|-------|---|
| I | WALK, 2, 3, 4, SIDE, SIDE, SIDE, SIDE |
| 1- 4 | Step R, L, R, L fwd CCW and turn to face center |
| 5- 8 | Sway R, L, R, L with feet apart |
| 9-16 | Repeat part I |
| | |
| II | FWD 2; BWD 2; TURN 2; SIDE, CROSS; PLACE, SIDE, CROSS,
PLACE; SIDE, SIDE, SIDE, SIDE |
| 1- 2 | Walk R, L fwd CCW and turn to face CW |
| 3- 4 | Walk R, L bwd CCW |
| 5- 6 | Full turn R, L to right while moving CCW, end facing center |
| 7 | Step R swd right |
| 8 | Step L crossing in front of R |
| 9 | Step R in place (same spot as beat 7) |
| 10 | Step L swd left |
| 11 | Step R crossing in front of L |
| 12 | Step L in place |
| 13-16 | Sway R, L, R, L as in beats 5-8, part I |
| 17-32 | Repeat part II |

D'Hammerschmiedsgselln

(Bavarian Folk Dance)

Bavarian Folk Dance (The Journeyman Blacksmith)

Use a double circle, man's back to center, for teaching the following clapping sequence with partner:

- Meas. 1 (3 cts) With both hands slap own thighs, own chest, own hands tog.;
 - Meas. 2 (3 cts) With partner clap right hands together, left hands together, both hands together.
- (The key, "Me, me, me; you, you, you.")

Formation: Two couples in a circle of four, Number Ones facing each other across the circle, Number Twos facing each other across the circle. The dance may be done by four men, or four ladies, or any combination thereof, but the above method should still be employed to ensure that "partners" are facing and that No. Ones and No. Twos are designated.

Measures (3 counts per meas.; i.e., 1-16 = 48 counts)

- 1-16 #1's do clapping pattern beginning on the first count of Meas. 1; #2's begin the same clapping pattern on the first count of Meas. 2; #1's will be going "you, you, you" as #2's are doing "me, me, me." Go through clapping pattern eight times.
- 17-24 Join hands in the circle of four and circle left with 8 large step-hops, stepping on count 1 of each measure and hopping on count 3;
- 25-32 Circle right in the same manner;
- 33-48 Repeat clapping sequence of Meas. 1-16;
- 49-56 Form a right hand star and step-hop around with 8 step-hops;
- 57-64 Form a left hand star and step-hop around with 8 step-hops;
- 65-80 Repeat clapping sequence of Meas. 1-16;
- 81-88 Circles of four open out to form one big circle, circle to the left with step-hops;
- 89-96 Circle right in the same manner.

SUMMARY

- | | | | |
|-------|---------------|-------|---------------------------|
| 1-16 | Clap; | 49-56 | Star right; |
| 17-24 | Circle left; | 57-64 | Star left; |
| 25-32 | Circle right; | 65-80 | Clap; |
| 33-48 | Clap; | 81-88 | Big circle - circle left; |
| | | 89-96 | Circle right. |



Figure 111

SEVEN JUMPS

"Seven Jumps" is danced in Denmark, Belgium, Germany, and Holland in an almost identical manner but with different music. It is usually done by two men, but sometimes it is danced by a man and a lady or any number of dancers in a circle. In all countries the figures are the same as described here.

Danish Version

Formation:

Two men, or a man and a lady, or a few dancers in a small circle. Partners are not necessary.

Action:

The action is accumulative; each time the dancers do everything they have done before and add a new figure.

First jump:

- a. Dancers join hands in a circle and do 7 step-hops to the left, ending with a quick, high jump, coming down with a heavy step on both feet. Reverse with 7 step-hops.
- b. Drop hands, face partners, place hands on hips, and on long note of music raise right knee and hold it as long as the note holds, then lower it. (See Fig 110.)

Second jump: Repeat first jump, and at the sound of the second note raise left knee.

Third jump: Repeat first and second jumps, add: kneel on right knee.

Fourth jump: Repeat all above action; add: both knees.

Fifth jump: Repeat all above action; add: placing right elbow on floor, resting chin in palm.

Sixth jump: Repeat all above action; add: placing both elbows on floor with chin in palms. (See Fig. 111.)

Seventh jump: Repeat all above action; add: bend down and touch forehead to floor. (In Denmark when two men are dancing, sometimes only one puts his forehead to the floor and the other turns a somersault over him.)

Eighth jump: Repeat part *a* of the first jump, and on the note bow to partner.

German Version

Formation:

Dancers join hands in a large circle. No partners.

Action:

Same as above. A running step is used in moving around the circle instead of a step-hop as in the first jump above.

Leader's note:

This variation is a favorite with children.



Figure 110



Figure 111

Virginia Reel (English)

Record: Any good hoedown; Irish Washerwoman; Virginia Reel

Formation: A longways set of 4 to 8 couples; six is ideal.

Action:

1. Forward and back
2. Do sa do
3. Right hands round
4. Left hands round
5. Both hands round
6. Right elbow
7. Left elbow
8. Head couple sashay to end and return
9. Head couple reel
10. Head couple lead off with all following. Join hands and all partners go under to a new head couple

Schottische

Record: Variety of Schottische records

Position: Foursomes, all facing forward. (Both couples holding partner's inside hand, and other couple's outside hand.)

Action:

1. Begin on outside foot, walk, 2, 3, hop; walk, 2, 3, hop
2. Step, hop; step, hop; step, hop; step, hop

Variations:

1. Split the foursome--lead couple drops partner's hand on Action 2 above (but holds onto other couple, and rejoins with partner behind the other couple)
2. The lead couple backs under an arch made by back couple; then turns under their own arms to make a new lead couple.

COME LET US BE JOYFUL (Germany)



OPENING FORMATION: Sets of three (preferably one boy and two girls), side-by-side with inside hands joined. Groups of two sets, facing, spaced around the circle.

PART 1: Meas. 1-2: Facing sets walk forward 3 steps and bow to opposite set on 4th step.

Meas. 3-4: Walk backward 3 steps, bringing feet together on 4th.

Meas. 5-8: Repeat all PART 1.

PART 2: Meas. 9-12: The boy (or center person) turns his right-hand partner with a right-elbow turn 4 steps, then the left-

hand partner with a left-elbow turn for 4 steps.

Meas. 13-16: Repeat all PART 2.

PART 3: Meas. 1-4: Facing sets again walk forward 3 steps and bow, then backward 4 steps.

Meas. 5-8: Instead of repeating, as in PART 1, each set walks forward and through the opposite set, dropping hands and passing right shoulder to right shoulder, to face a new set for the next repetition of the dance.

Repeat from the beginning as often as desired.

Texas Schottische for Three

Record: Any schottische

Formation: Triple circle with center person holding outside hands of side partners. Side partners join inside hands in back of center person.

Call:

1. It's a left-together-left, and a right-together-right
2. Left, right, left, right
3. Heel and toe -- sides into the center
4. Heel and toe and on to the next

Action:

1. All do two two-steps.
2. Four walking steps
3. Heel and toe (with outside foot). The two side partners release the hand hold in back, but not the hold with the center person

and take three quick steps to the front and center so as to face their center partner.

4. Do another heel and toe followed by a release of hands and 3 quick steps in the direction each is facing to meet new partners and to begin again.

IOTT' IST TOD (Scandinavia)

This dance is performed at Swedish social gatherings both in the United States and abroad. Some form of it is found in almost every country, sometimes under other names such as *Raatikko*, or *Vanha Piika*, or *Seven Step Polka*, or *Ladita*. Two simple versions are described here.

VER

OPENING FORMATION: Double circle with girls on outside, facing partners in ballroom fashion.

PART 1: Meas. 1-2: Boy starting on left foot, and girl starting on right foot, take 4 slow step-slides sideward.

Meas. 3-4: With 8 quick step-slides, move in the opposite direction.

Meas. 5-8: Repeat PART 1.

PART 2: Meas. 9-16: Couples do a plain polka around in the circle.

Repeat dance from the beginning.

VERSION 2

OPENING FORMATION: Same as for Version 1.

PART 1: Instead of the 4 slow, sideward step-slides, couples walk briskly 7 steps forward and stamp on 7th step. Pause, then step-slide 8 steps back.

PART 2: Same as PART 2 in Version 1.

There is a legend that in this dance the first part represents men teasing women by dragging them to the mountain where all old maids go. The girls, therefore, should resist as the boys drag them forward in fun. In PART 2 boys and girls forget about the mountain and make merry in the polka.



New York

Music: MCA 60194

Formation: Free Formation, all facing same direction

Introduction: 8 measures (22 counts)

Action:

- 1 - step, kick (step on left, kick right)
 - 2 - step, kick (step on right, kick left)
 - 3 - Repeat 1 and 2
 - 4 - Back - walk backward 1, 2, 3, and touch
 - 5 - Forward and touch
 - 6 - Two-step left
 - 7 - Two-step right
 - 8 - Repeat 6 and 7
 - 9 - Turn and touch - one complete turn to left
 - 10 - Turn and touch - one complete turn to right
- Repeat dance

AMOS MOSES HULLY GULLY

Type: American

Formation: No partners, anywhere on floor.

Music: RCA 0896 or 9904 "Amos Moses" by Jerry Reed.

INTRODUCTION: Wait - 4.

MEASURES

- 1-2 R heel, stand, L heel, stand; Place R heel fwd and touch, bring R foot bk and stand on it. Place L heel fwd and touch, bring L foot bk and stand on it.
- 3-4 Right, Behind, Right, Turn; Step on the R foot fwd in the direction you are facing turning slightly to face the left, Step on the L foot behind the R still moving in the same direction, turning to face fwd, step fwd and R foot turning to face the right $\frac{1}{4}$ turn, step to the side on the L foot;

REPEAT TILL RECORD ENDS.....

"WHITE SILVER SANDS MIXER"

By: Manning & Nita Smith
College Station, TX

POSITION: Open, facing LOD
FOOTWORK: Opposite throughout, Directions for M.

INTRO

MEAS.

1-4 WALK,2; 3, TURNAROUND; BACK UP, 2; 3,4;
In open pos walk four steps fwd in LOD doing an about face turning in toward partner on fourth step; still travelling in LOD walk backwards four steps.

5-8 WALK, 2;3, TURNAROUND; BACKUP, 2; 3, 4;
Repeat above in RLOD

9-12 BALANCE AWAY; BAL, TOGETHER; BAL AWAY; BAL TOGETHER
In open pos facing LOD you can do any one of three different types of balance steps depending upon ability of dancers... (1) step to side on L, touch R toe to instep of L foot, or (2) step to side on L, close R to L, step in place on L, or (3) Pas de bas... step to side on L/step on ball of R foot in front of L, step in place on L.
Repeat above to M's R toward partner.
Repeat all of above

13-16 TURNAWAY,2;3, 4; BALANCE, L; BALANCE, R:
M turns away from partner to his L and in four steps walks in a small circle to take a new partner (W who was behind his partner) W turns R and moves fwd to M ahead; face new partner and take butterfly pos (with both hands joined and extended to side) say "Howdy" and balance to M's L and then to M's R using either (1) side, touch; side, touch; (2) side/close, step; side/close, step; or (3) backward Pas de bas in which you step side on L/step on ball of R foot in behind L, step in place on L; side on R/step on ball of L foot in behind R, step in Place on R.
REPEAT...

"BIRDIE SONG"

(AS INTRODUCED BY MALCOM AT THE 31st NATIONAL SQUARE DANCE CONVENTION)

Formation: Square formation, solo dance, (no formation), or as many as you like.

- A. (1) With your hands in a waving "bye bye: position, pretend they're your birdie's beaks and "cheep", (Closing hand touching fingers to thumb), three times.
- (2) With your arms in "wing" position, (thumbs under or near your armpits, elbows extended), flap your "wings" three times.
- (3) Bend your knees and wiggle your birdie's tail feathers three times.
- (4) Clap your hands three times to the beat of the music.
Repeat above sequence three times.
- B. Make a right hand star and turn it eight steps, reverse with a left hand star eight steps. Repeat this twice, then go back to (A) above sequence.

*You may choose to make up your own steps to (B) the star sequence, or it can easily be used as a mixer. The entire dance goes through three and one half times until the final "Cheep".

"FLORIDA SPECIAL"

By: Bob Howell
20141 Concordia Drive
Euclid, OH 44117

POSITION: Single circle, all facing the center of hall. Lady on gent's right. All begin on left foot.

Meas.

1-4 CIRCLE LEFT EIGHT STEPS (With all hands joined, everyone circles left.)

5-8 CIRCLE RIGHT EIGHT STEPS

9-12 ALL TO THE CENTER AND BACK
(All take four steps to the center and back.)

13-16 LADIES TO THE CENTER AND BACK
(Ladies take four steps forward, curtsey and back out.)

17-20 MEN TO THE CENTER, TURN LEFT, WALK OUT
(Men walk in four steps, turn to their left and walk out to the same spot that they just left. They are now right shoulder to right shoulder with their corner lady.)

21-24 DO SA DO
(Dosado the one you meet.)

25-32 ALL PROMENADE
(Promenade new partner for sixteen steps, backing out of the circle on counts 15 and 16 to join hands again in a large circle, but making sure to keep this new partner on the gent's right to begin dance again.)

ALLEY CAT

Side touch - side touch (right)

Side touch - side touch (left)

Right Back, Right Back (right)

Left Back, Left Back

Right Knee, Right Knee

Left Knee, Left Knee

Right Knee

Left Knee

Clap hands once

Turn 1/4 to right

Hallelujah

Formation: A simple line dance, or can be done in a circle.

Record: Curb Records, WBS 8877, "Hallelujah", by Parker and Penny.

Counts

- 1 - 4 Sway L, R, L, R. (hands in air, swaying as body moves)
- 5 - 8 Walk to R, starting on L: L, R, L, R
- 9 - 12 Sway L, R, L, R.
- 13 - 16 Walk to L, starting on L: L,R,L,R
- 17 - 20 Walk forward L, R, L, touch R heel forward (lean back, hands up
in praise attitude)
- 21 - 24 Walk backward R, L, R, touch L toe in back
- 25 - 28 Walk forward L, R, cut L over R, step back on R.
- 29 - 32 Repeat counts 25 - 28

Words to Song

Hallelujah, sing a song; Hallelujah, we'll follow along;
With a simple word, a singing word;
We'll bless this sky, the tree the bird
And we fill our hearts with joy.
Hallelujah.

Hallelujah, sounds of love; Hallelujah, the sunshine above;
The bells will go ringing, yes, ringing from dawn till night
Hallelujah.

Hallelujah, day by day; Hallelujah, don't throw it away
Fly and spread your wings; Have a try
Be free again, like a butterfly
Come along and sing with me
Hallelujah.

Hallelujah, hand in hand; Hallelujah, all over the land;
Let's try from the start; And sing it with all our hearts;
Hallelujah.



IT'S
A
PARTY
HIT!

Party Planning

Parties are Important

Does your group need a boost in spirit? Is there a lack of friendly fellowship among some of the members? Is it difficult to find something different and original for the recreation time? If so, then **let's plan a party.**

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 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.

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 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 -- and all in a fun and friendly atmosphere.

Planning the Party

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. 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.

Here you are, sitting with 8 or 9 others who have volunteered to plan something for the group. Some of the things you'll need to think about are:

Theme

A theme is kind of a hook on which you can hang everything that fits into the party doings. Play a brainstorming game to get everyone's thinking going. Take a few minutes to start throwing ideas around, writing them down on a blackboard or easel in front of the group. You might want to go around your group, asking each for an idea. Write down all ideas, no matter how far-fetched some of them might sound.

After a good discussion your committee can choose one main theme out of the several popular ones.

Committees

You'll want to break your planning group down into committees so that each person doesn't have too much to do. List your committees, then ask for volunteers so that everyone can do what they want to most. You'll have a few that won't care, and you can fill out the committees that need more help. You'll need an overall chairman too, to see that your committee is functioning efficiently.

Interest promotion. The interest promotion committee would take charge of invitations, posters, and pre-party skits and announcements that will help get interest and arouse curiosity among prospective party-goers. They may want to write up a news story too, both before and after the party. Party highlights on a local affair make good news and prepares the ground work for a receptive mood for the next one.

Atmosphere. The party should begin when the first people come into the party area. Nothing is harder on a timid person than to have to be all alone while committee members are buzzing around with last minute preparations. Create a mood for having a good time by giving the earlycomer something to do. Some kind of starter of the get-acquainted type that will unembarrassingly "defrost" the timid and "mix" the extroverts is an essential for a successful party. An easy way to do this and to create a mood for a good time is to have the party people make their own costumes or decorations rather than for the committee to spend hours and even days making them. Don't forget the many kinds of supplies you may need for such an endeavor.

Usually it only takes from 15 minutes to a half hour to set the stage and create the atmosphere for an evening of fun. And in the process of getting the people to feel it was their party, just think of the labor that the committee saved.

Program Events. What kind of program should you have? Things to think about include:

1. Make a list of things to do that would be fun to do that could be related to the theme.
2. What kind of place will the party be held, and will these events fit into that space?
3. Who will be the master of ceremonies--to keep things going?
4. What kind of supplies and equipment do you need?
5. Make sure you have a good balance of active and inactive activities. Consider the capabilities of your group.
6. Be sure your program will be continuous, with one activity leading into another.
7. Plan more activities than you possibly have time for. It is better to wipe out part of your program than it is to have a lag when nobody knows what to do.
8. Use your leadership well. Give different parts of your program to different members of your group. They will feel it is "their" party if they help with the program.
9. Consider the ages and capabilities of your group when deciding how long your party should be. Don't let a party die while everyone drifts off to go to bed or home.
10. Plan a definite closing for your party--a ceremony, a song or two, or something.

Refreshments. The committee on refreshments should be part of the party committee. Sometimes the thing you remember most about a good party were the things you did and the people you got acquainted with as you sat in a little circle of folks with a "crumpet and coke" in your hands. This can be a high-light experience in the party if it is well planned and coordinated.

Use a novel and creative way to get your refreshments if possible. It is more fun than "lining up by the kitchen for refreshments". Refreshments that fit into your theme are good.

Closing Fellowship. The committee for a closing ceremony or fellowship should strive to get the group "tapered off" and unified into a final mood of fellowship. It could be a simple "Good Night Ladies", a "So Long" play party game, or hand clasping "friendship" circle with the singing of "Taps". A simple ceremonial type of affair that takes 10 or 15 minutes is good. Through music, poetry, and simple dramatics you can give a serious or humorous, but meaningful, note on the party theme.

Putting it All Together

The party chairman should get all the committees together to be sure the party will work, and that there is enough time for all of the activities that have been planned. Make a master list of your party activities with the name of the person responsible so that everyone will know exactly what they are doing and when.

All of your committee members should plan to be in the party room ahead of time with the proper equipment and supplies. It can ruin your party if the participants have to wait for it to get started. Proper equipment is a must too, for an extension cord without a three-prong adaptor can be a disaster.

Party Post Mortem

A good party always has a delightful party hangover with people buzzing and exclaiming as they review the happenings and try to explain it to others.

Have your committee get together and go over the party. What was good, and what might have been better? Your next party will benefit by such an evaluation.

To Be a Good Leader, Be a Good Follower

Have fun yourself, and show it. Be adjustable and ready to capitalize on unexpected happenings. Don't rush your event, and don't let it lag. Stop at the climax. Start where the people are emotionally, physically, and socially. Don't let your personality get in the way of what you're suppose to share. Learn to like people for what they are--not what you would like. Speak clearly and jovially; explain yourself but don't talk too much. Have a working knowledge, based on experience, of that which you're sharing. Experiment in developing teaching techniques that convey the ideas and directions quickly.

TUESDAY NIGHT PARTY
"FUN AND GAMES"

Jean Baringer - Mistress of Ceremonies

PEOPLE BINGO - Each person is given a "Bingo" sheet with blocks containing statements that could apply to an individual. The people with the Bingo sheets have others sign their names in applicable squares. A person can sign only once on a Bingo sheet, but on as many Bingo sheets as time allows. When most people have their squares filled in, the participants can quit and sit. The names of all participants are written on slips of paper and are put in a box and drawn out like Bingo numbers. When a person's name is called, he stands or is identified. Each person who has that name called on a square on their sheet crosses out that square. The person who gets a straight row of X's calls out "Bingo" and is a winner.

REGROUP to 8 in a square. Leader calls out something and participants gather in groups accordingly (ie. group according to color of pants or skirts people are wearing, shoe or hair color, or by numbers 5's, 19's, 3's, etc.) Have the group in groups as you want them for the next event. 8 for square dancing, 2 for paired dancing or games, the total count for a line or circle.

SQUARE DANCING - Clem, Leila, and DawnE.

REGROUP - ANIMAL GROUPS - (change grouping or group size - transition).
Prior to the game (or party) all participants are "tagged" with stickers or colored dots with names of animals written on them (or leader can go around room and whisper in persons ear an animal name). Each group of animals will be formed into a group. Participants close their eyes (if this is a safe, clear area) and extend their arms for safety, make a noise of their animal while walking around the room, listening for noises of their fellow species. When they hear their species sound they stay together to form their own group.

BUCKET BRIGADE (Group vs. group) - Need 2 cans or buckets for each group, a spoon for each player, many cotton balls - helps to have about equal numbers in each group.

Each group forms a line and is given a spoon for each player. At one end of the line is an empty bucket. At the other end is a can or bucket with many cotton balls (each group has the same amount). On signal, groups start passing one cottonball at a time down the line using only spoons. No fingers touching the cottonballs! The end person puts the cottonballs in the bucket. If a cottonball falls, it cannot be picked up. When a group has finished emptying the

TUESDAY NIGHT PARTY

front line bucket, time is called. Cottonballs in the end buckets are all counted and the one with the most declared the winner.

DATA PROCESSING (Transition from small groups to long line or circle.) To get a group lined up in a certain way, have group do it themselves. NO TALKING. Can do it several ways.

- a. Close eyes, line up by height, shortest to tallest.
- b. Line up alphabetically by either first or last name.
- c. Line up according to home town or state, alphabetically.
(Depends on group you are in.)
- d. Line up by month and day of birthday.

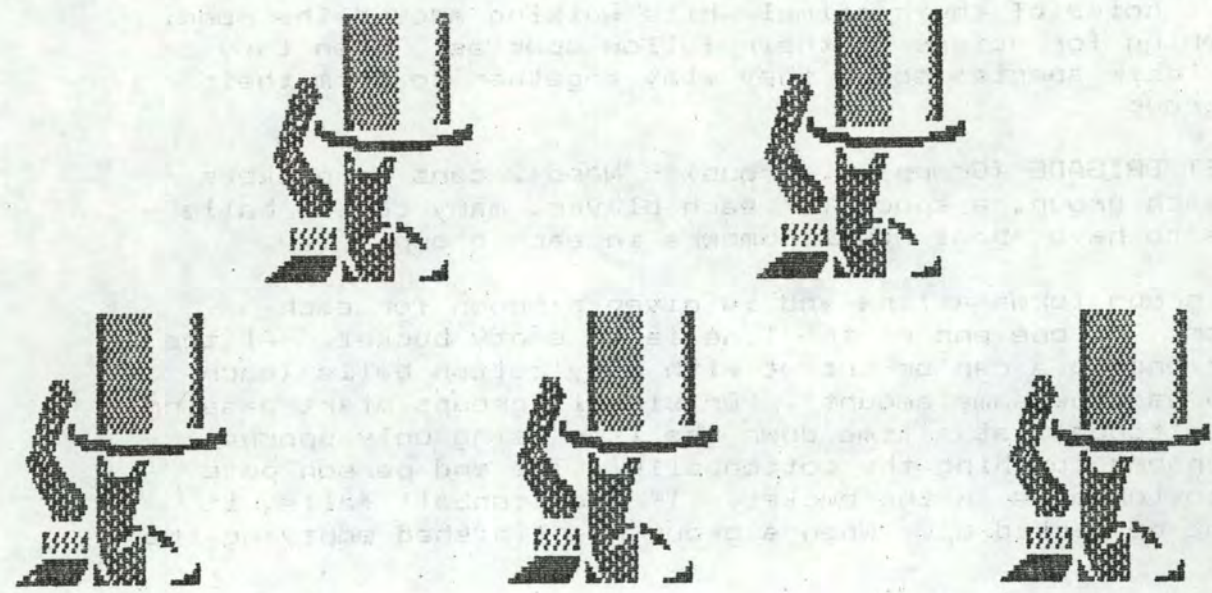
Remember, the fun of this is not talking.

HULA HOOP PASS (In large circle) - Start a hula hoop around the line of people. Slip it over the hands of a pair. Everyone holds hands and does not break the chain. The object is to pass the hula hoop along the line without using your hands. After people get the idea, put in another hoop, and it can go in the same or opposite direction. It can get interesting!

DANCE - Round Schottische.

REFRESHMENTS - Marshmallow Rice Krispies Squares. Sing-Along during refreshments led by Jane Higuera.

Bring chairs into large circle. Everyone puts right shoe into center.



Jan. 2000

FOUNDER'S DAY



CELEBRATION!

Y'ALL COME TO A
RUBY JUBILEE PARTY!

WEAR SOMETHING RED
AND COME TO THE
BAR-B-QUE
AT 5:30 TO BEGIN THE

FUN, GAMES, SONGS
AND



FOOD

1948-1988

WEDNESDAY NIGHT PARTY
FOUNDERS' DAY PICNIC

Rubies in the Rough
Janet Edwards - Mistress of Ceremonies

As a part of the annual Bar-b-que at Chatcolab, we celebrated Founders' Day with an old fashioned picnic and party with traditional games.

DESSERT - Lucy Linker and many helpers created a chocolate train that was a delight to build and even more fun to devour. After dinner, the labbers "wrecked" the train and enjoyed many sweet treats.

A rousing parade led by drum major, Angelo Rovetto, four majorettes, clowns with balloons, cadence callers, a unique band, a bicycle float and costumed participants marched from the playground to the flag pole for flag lowering. The assembled crowd heard a cadence: left...right...left, right, left. I left my wife and 49 children in starving condition with nothing to eat but gingerbread. Did I do right...right...right to my country tis of thee, whoop-dee-do and tweedily dee (left...left...left, right, left. I left my...) To march to the cadence, the callers started on the left foot and marched in time with the beat. On the "whoop-dee-do" they would jump up, starting on the right foot and landing on the right foot. It appeared that they were taking a step in air. The cadence repeats after each verse. After the parade and the flag lowering, the group assembled for some traditional games.

THREE-LEGGED RACE- Partners were teamed up for a three legged race. Because of many eager racers, the race was run in heats and the eventual winners were chosen. Two people stood side by side and tied their inside legs together and ran in synchronization on "three legs".

TUG OF WAR - Doc and Eric lead two teams in a rousing tug of war. Eric's team won handily and they suggested that it is not a good idea to use a nylon rope! It hurts the hands!

KID WORTHY GAMES - Amy Black led three circles of 8 campers each in some simple traditional games. The elephant and duck game required "it" who stood in the middle of the circle to make the sign of the elephant or duck before someone in the circle made the same sign. The elephant sign was two clenched fist held up to the nose. The duck sign was similar to a beak using two hand held at the mouth. Making a sign in front of someone required that the person on each side of them must lock arms with the "duck" or

"elephant" before "it" completed the sign. It was an amusing game to play because the signs often got mixed up in rapid confusion.

TRUST - Using the same circles for the elephant and duck game, one person stood in the middle of the circle and closed their eyes. They slowly fell toward the group trusting that someone would catch them and not allow them to fall. It was a beautiful sight to see many people take a turn at TRUSTING their fellow labbers.

FROG JUMPING CONTEST - Using origami frogs made by Lucy Linker and many helpers, each family participated in heat races to choose winners to compete in the championship race. The large paper frogs were good hoppers. Some frog prodders were much more adept at guiding their frog toward the finish line without flipping over. The course started at a line of tape and ended about four feet away at a finish line. Nine jumping frogs made the final heat with much cheering from the crowd. "Slim", a contestant entered by the Radiant Red Rubies and prodded along by Mary Swan was the ultimate winner.

The Founders' Day Party concluded with watermelon and many good laughs.

THURSDAY NIGHT PARTY
"This Is Your Life"

Janet Edwards - Mistress of Ceremonies

The Chatco Labbers are invited into the living room to watch a reunion television program, This is Your Life. The T.V. is tuned to Channel 40, station CHAT. Like every good television show, we begin with a commercial.

Super Duper Double Caffeinated Coffee Commercial
Beth Mitchell and Caryl Kester

Are you having troubles staying awake after a night of HOOTING? Well, friends, I have just what you need! Super Duper Double Caffeinated Coffee is just for you. This stuff is guaranteed to keep you wide eyed and bushy tailed for hours and hours. Who needs to sleep when you have Super Duper Double Decaffeinated Coffee? So don't be bothered with having to sleep. Run to the nearest Chatcolab and grab some today!

And now ladies and gentlemen, Please stay tuned for "This is Your Life". Please welcome Janet Ralph Edwards, your "host".

Good Evening folks. Forty years ago a gem of an idea was formulated. It started as a rough stone and has become a multi-faceted, highly polished ruby. We celebrate that Ruby Jubilee tonight. Chatcolab, This is Your Life.

Three very special idea people are here with us tonight. These founders, Emil, Don and Mary Fran, can help us relive some of those memories. Would you three please join us on stage. Let's take a few steps back in time and remember Chatcolab in the early years.

Voice from behind the screen - Maximillian the Rabbit
(Rabbit played by Mark Rovetto)

As the rabbit hops across the stage, Don reminisced about a very special research project that he had undertaken. The special guests and the audience reveled in laughter as the rabbit and Don went through the memories of Maximillian and the many rabbits.

Memories continue to build and unfold as Chatcolab grows and flourishes. People come from far and wide to partake of good times, good friends and recreation. Often those memories included gems of various kinds. Listen to these voices as they relive an adventure with gems.

Voices from behind the screen - Angelo and Jean

The conversation and the brief skit relived the annual garnet hunts that took place in the Emerald Creek area. There was always a corporation formed and it seemed that Doc often came out as the president of the corporation and of course took possession of the finest garnets. There were memories of some dainty ladies who took on a new demeanor when they came face to face with the challenge of uncovering the beautiful gems.

Commercial to the Miller Beer Song
Cris Sacks, Tracy Thomas, Beth Welch

When it's time to retreat
One camp stands clear
Year after year.
If you've got a craft,
We want you here.

So, welcome to Chatcolab
It's all yours and it's all mine.
Bring your crafty souls right here.
We've got the time, we've got
the supplies for what you've
got in mind.

Welcome back to our reunion show. It seems that good food was always an important part of every Chatcolab. Many times of good fellowship and learning took place around meals at camp. But not without some humorous incidents. Do you recognize these voices?

The Bar-B-Qued Goat Incident
Doc Stephens, Leila Steckelberg and Nancy Eusterman

Do you remember the year that we had the bar-b-que and added goat to the menu? Leading the goat (Nancy) on stage, Doc and Leila discussed the resistance that was formed about using Buri the goat for the bar-b-que. Some even refused to eat the meat and drove to Spokane for hot dogs.

It was not many years before the Heyburn Camp became unavailable for Chatcolab and a somewhat painful move was made to Camp Larson. The experiences only served to make Chatcolab and all its participants stronger. Doc and Leila shared some thoughts with us on that move.

I have heard mention of a wedding reenactment that took place at camp in the recent past. Chatcolab becomes a very special part of everyone's lives. So of course weddings, family events, and career events are shared with much pleasure. Let this wedding ceremony tonight, spark your memories.

Wedding Ceremony
DawnE Warner, Sandi Hupp, Larrie Easterly, Twyla Smith, Mike Early, Jim Morrison, Bettine Gouchenour, Kearstin Edwards, Larry Seed

A hilarious ceremony of male bride and bridesmaids and female groom and attendants delighted the audience. This wedding will long be remembered and will go into that bank of memories for the future chapters of THIS IS YOUR LIFE.

Frog Binzu commercial
Twyla Smith

Frog Commercial

Attention all you Chatcolab viewers. This is your final opportunity. This offer may be withdrawn without notice. Order now and we will send you the ginsu frog. It hops, it talks, it walks, it even entertains the cat; and if you order now, we will send you 12 matching napkin holders. These napkin holders are embossed with a lovely swamp design. Order now and you will also get a free frog cookbook so you may make lovely frog cakes, frog logs, frog tongues and frog fritters.

Are you tired of being pushed around, are you tired of being unemployed? Just order one of these handy dandy frog wampin' units and everyone in your cabin will be envious of you.

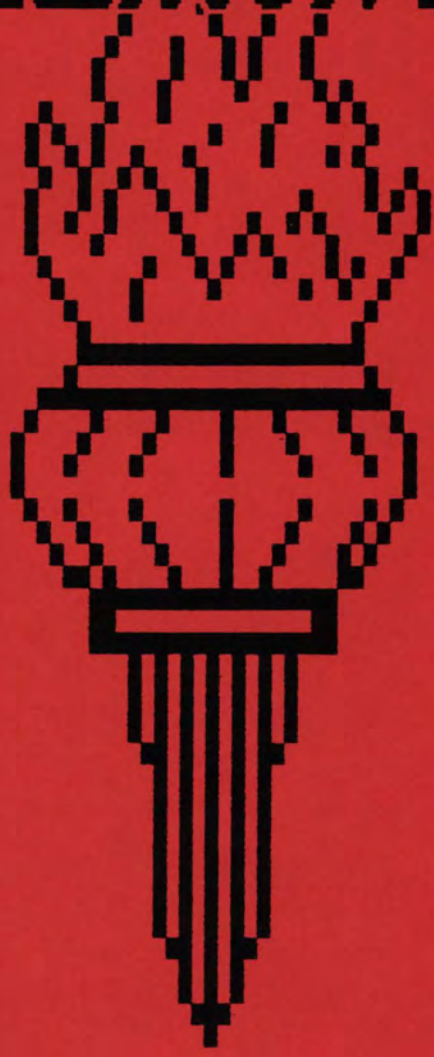
This modern well built frog ginsu will help you with every endeavor, whether it is going to the store or traveling to your Chatcolab to become a champion frog caller.

Don't forget, send in your \$12.95 before noon Saturday or you will be left out in the cold without a single frog ginsu to chase away the ground squirrels. Do it without delay, order now. Operators are on duty 24 hours a day to take your money, all of it. Do it now, just dial 1-800-C-H-A-T-C-O-L-A-B. That's 1-800-CHATCOLAB. Do it now without further delay.

Frog Commercial at the Thursday night party.

Written by Twyla Smith and Mary Swan.

CEREMONIES



CEREMONIES

OPENING CEREMONY AT THE FIRST LAB IN 1949

There are roads - so many roads - converging here in this beautiful park in Idaho. Roads from the north, from the south, the east and the west. There are broad paved highways, and muddy, twisting country lanes, yet all of them have led us here. Yesterday and today all of us were traveling. Like the roads, our lives were converging, coming together for a brief week in this quiet park, by the shore of a cool blue lake.

At the other ends of the roads - their beginnings - all of us have busy lives. We have our families and our friends, our work and our hobbies. Some of us live in crowded cities - some in quiet crossroad communities. Yet all of these places are interesting, these cities and villages we call home -- all of them have helped us to develop as individuals and to round out our personalities with bits of knowledge that not everyone can have.

And now our lives have come together here in Idaho this week. Many of us are meeting for the first time. And there are those who in their travel on these converging roads have asked themselves - WHY?

One says - "I come expecting to learn some new folk games"

Another says - "I heard everybody would have a good time."

Another says - "I always wanted to know how to make beautiful things out of leather."

Yes, those are some of the reasons, and they are good reasons. None of you should go away disappointed. There will be new folk games and dances; there will be opportunity to do leather tooling and woodcarving, and many other crafts.

But there is one thing to be mentioned, which is most important of all. You spoke of the things you hope to get here; but the essential thing is what you expect to give here.

This is not a college with diplomas and caps and gowns; neither is it a tourist court for idle people to get away from it all; neither is it a vocational school to give you a quick mastery of crafts.

Rather it is an experience; it is a purposeful meeting with our lives and kindred minds. It is a sharing of one's talents and gifts with the wisdom and understanding and skills of our fellows. Back in our home towns in our daily lives, each of us has seen so much and learned so much and we have a wealth of ideas to exchange. One has seen the Indians of the Southwest work sky blue turquoise into beautiful jewelry; another has learned to preserve the fleeting moments of scenic beauty of imperishable photography. Another has come to love and know the haunting folksongs that enrich the heritage of all nations. Some have studies with deep insight and sympathy the sometimes gay, the sometimes sad hearts of men.

These many varied skills and ideas are joys when one knows them in solitude, but they become a deep and enriching blessing when they are shared with other souls hungering for similar wisdom.

So it is that to the extent which each of us is willing to share, so will our expectations of this week be fulfilled.

Before anything worthwhile can come into being, whether a work of art - or a home or a camp such as this, there must be a vision. Into the mind must come an idea, a hope, a dream, that can be translated into reality. Ideas are the beginning of all things. Like the seeds which bring forth the flowers in springtime, they may lie dormant thru the long winters of adversity, but when the spring sunshine warms the good earth, our ideas spring forth anew to become the magnificent realities of tomorrow. Perhaps the warmth of this camp will awaken to life some of the aspirations we had as children. There will be new friendships - new learning that will flower long after we have left this camp. From the seeds - from the ideas come the fruits and flowers of the harvest.

Let us light a candle for the dreams of mankind.

The visions that we have become reality only by the care and work we give them. Work is not a drudgery when it is a creative activity, when it is a labor of love. The shining gem stones and the gold and silver for their settings were very ordinary looking rocks when they were dug from the hills. It was by the accumulated experience of years that the miner knew such rock contained precious metals. And it was by the labor and technical knowledge of many that these rocks were converted into pure silver and gold. Man takes the raw materials which surround him, and turns them into new and useful objects by patience and toil and skill.

Nature has given us many things which are good as they are. It has given us many more which can be made more useful and more beautiful by our own knowledge and labor. So it is too, with our human relationships. There are many frictions, many imperfections. But we must keep in mind always, that they can be transmuted into pure gold by labor and genius and love.

We light this candle to remind us of the beauty that is ours because of man's creative activity.

In this world there must also be play. There is serious work to be done and there are dark days for all of us. But how much easier the work is when there is singing, how much faster the hours fly with the music of laughter.

As children we had our carefree hours of games and pleasure. As adults, many of us felt that life was so real and so earnest that we have gradually and unwittingly let the laughter slip out of our lives.

All our grown-up efforts at recreation are with the intention of re-creating the happy and carefree attitude of childhood when every day was good and every hour an exciting experience. And it can be done, for

All our grown-up efforts at recreation are with the intention of re-creating the happy and carefree attitude of childhood when every day was good and every hour an exciting experience. And it can be done, for in every passing hour there are gay and memorable experiences if we will let our eyes and our hearts stay open.

We light this candle to remind us of play and laughter and dancing and singing in the evening.

Physically, our daily lives are widely separated by rivers and mountains and plains, but these distances need be no wall between our minds. All over the world barriers have been erected - barriers of race and creed and politics and gold - that hold men apart. Some of these walls are real and visible - some are tenuous and silky - yet all forbid free crossing from one side to the other.

Yet behind each fence and curtain there are men of good will, whose thoughts are worth sharing, whose knowledge is worth having. Human beings, wherever they may be, are molded of the same clay, with everywhere the same dreams and despairs. Our own lives become broader and wiser as we learn to know other people, and to see how they are trying to solve problems not much different than ours.

And it is not only something that concerns Europe and Asia. How often in our own personal lives have we drawn back and failed to speak a friendly word when we might have gained new wisdom and a genuine friendship if we had the courage to cross some artificial little barrier separating our minds.

So we light a candle for the new richness and wider breadth of experience we can have by meeting everyone with tolerance and friendship.

Our minds are like the black soil in which the tall pines grow around this camp. As the soil has been fertilized by the fallen leaves and flowers of other years, so our minds are enriched by the labors and studies of the past generations. All that has gone before us is part of the heritage of knowledge and culture which is ours. All that we can be, all that we can learn must be used to enrich the soil which we leave for the future. We must not deplete the earth by selfish or careless cultivation. We must build it with new ideas and new methods, so that the grains of future harvest will be fuller and better than those of the past.

The ideas, the crafts the thoughts we will share together this week are not new with any of us. Somewhere deep in our past, someplace far back on the converging roads, we have grasped an idea or a technique from an experience, a friend or an association. From a hundred campfires far away, we have carried with us a glowing spark. Here in Idaho we want to fan these sparks to a flame and give them fuel to burn higher and brighter, so that each of us can carry in his heart always the flames of high inspiration.

We light this last candle for the sharing together, with ourselves and with others - of the talents we have - so that all of us may gain by giving, may become wiser and kinder by the simple act of sharing.

By Bill Bunning

BE CREATIVE

309 EXPRESS Your FEELING And IDEALS

INSPIRATION THROUGH CEREMONIES

Definition- A special time for quiet, inward thinking

Reasons for Ceremonies:

- | | |
|-----------------------------|-------------------------------------|
| 1.-Flag | 6.-Presenting awards or recognition |
| 2.-Vespers | 7.-Initiation |
| 3.-Close of evening program | 8.-Installation of officers |
| 4.-Thought for the day | 9.-Special ceremony program |
| 5.-Mealtime-graces, songs | a.- Burial of a camp challenge |
| | b.- New penny (new camper) |
| | 10.-Sunrise ceremonies |

Planning a Ceremony

- 1.- What is the purpose of the ceremony?
- 2.- Decide on a theme or message. It should convey a simple idea or thought.
- 3.- Use a central focus or interest that holds attention - a fire, candles, lights, an object, or picture.
- 4.- Use dramatic techniques (something different) such as:

a.- Music or other sound effects	f.- Reading group
b.- Poetry	g.- Music in the distance
c.- Pantomime	h.- Use of a lake (could be a swimming pool) or a stream.
d.- Dance	i.- Music instrument such as bugle, chime etc.
e.- Choral group	j.- Story telling
- 5.- Give everyone a chance to participate - by singing, having his very own candle, etc.
- 6.- Lead into the ceremony by setting the mood or atmosphere with:

a.- Songs	d.- Silence
b.- Walking a "quiet" trail	e.- A special place
c.- Background music	
- 7.- Rehearse enough to be sure everyone knows what he or she is doing - readers read well, words pronounced correctly, speaking clearly and audible. (Use sound system if needed.)
- 8.- Use symbolism - a clover for 4-H, a flag for patriotism, a picture in place of the real thing, a candle for important things, a trail.
- 9.- Use music. In singing, be sure songs used are well known. Musical instruments can be used, or records.
- 10.- Have all needed supplies or equipment (such as matches to light candles).
- 11.- Think safety. Ceremonies often involve darkness, fire, and youthful enthusiasm.
- 12.- Do not include specific religious philosophy in a vespers or other type ceremony. However, the term Lord and God can not always be separated from traditional poetry without changing the rhyming patterns.
- 13.- Be sure everyone is comfortable and that all can see and hear.

Theme Ideas for Ceremonies

Flag raising or lowering	Friends	Opening of camp	Achievement
Patriotic	Sharing	Closing of camp	Warm fuzzies
Thought for the day	Vespers (religious)	Initiation	Love
Nature - trees, wind	International	Leadership	Meaning of 4-H
Fellowship	The river	Citizenship	Installation
	Conservation	Just for today	

Opening Ceremony

Setting: This opening ceremony can be set outdoors around a campfire or indoors before the fireplace. When campers assemble, the fuel for a fire has been laid, but not yet lighted.

Champ chairman or other leader: When we laid the fuel for our campfire this afternoon, we found the embers of campfires that burned in this spot last year. On those ashes we laid the logs for our new fire. Were these ashes to speak, they would tell us of laughing and games and joyful singing. They would tell us of the campers who were here last year, pledged, like ourselves, to share with each other some of the richest experiences of our lives. The burning flame of last year's camp will light our fire.

* * * * *

At this point, a runner comes with a blazing torch. If it is practical he should come from a distance, making sure that he is visible to the group. Should the setting be indoors, it may be possible to have the firebearer approach so he can be seen through a window. When he arrives in the circle, his torch is handed to the camp chairman who uses it to light the fire. It could be effective to use more than one torch.

To make torch: Use a green stick or pole about 3 feet long and about 1 to 1½ inches in diameter. Wrap one end about 3 or 4 inches with strips of gauze bandages dipped into melted paraffin wax. (Paraffin gives a good, clean light, and are also dripless.)

* * * * *

Chairman: This fire will warm us and inspire us during our days at camp. It blazes now before our eyes, but soon it will burn in our hearts. As each of us gives something of himself to this fire, so will it burn ever brighter.

(Now, pre-selected persons come forward one at a time with their tree symbols to add to the fire. Each gives the meaning of his symbol, then kneels to add it to the fire.)

First Camper: I bring this branch of the tall spruce tree to add to our fire. The spruce is a tall, graceful tree which sings in the wind, and makes me think of laughter and play. The only fountain of youth is the fountain of laughter. As long as we are eager to play we still are young, and young we can remain. If our eyes are open to the beauty of the skies, and our ears open to the songs of the birds, then every day will be a good day, and every passing hour will bring a fresh adventure.

My symbol of the spruce branch is to remind us that we can keep joy and play and singing alive in our hearts.

Second Camper: Aspen trees serve us in many ways. We love them for their quaking leaves, and their beauty in the fall as they light up the dark green of the evergreens. The wood of the aspen can be used to create many innovative handicraft items, and it is a reminder of the useful tasks that can be done to make our lives better and more joyful. These things I think of as I place this aspen branch on the fire.

Third Camper: The leaves of the juniper grow in clusters, and I regard this as a symbol of friendship, which is the thought I add to our fire. Our lives, like the close-growing needles on the branch I hold, must be lived in contact with others, and from that contact can come a great measure of happiness. Fame, honor, wealth--these are high goals, but to me a single true friendship has deeper meaning. Let this sprig of juniper I place on the fire remind us to meet everyone with tolerance and understanding, so our own lives will become fuller because of the friends we have made.

Fourth Camper: The forked pine is the symbol of sharing. Knowledge is not something we were born with. What we are as individuals is what our ancestors, our teachers, our friends, and those we meet from day to day have shared with us. All that has gone before us in the far reaches of the world, is part of the heritage of understanding and culture which is ours. What we have learned from others, what we have discovered for ourselves, we must share freely, if we are to realize the full value of wisdom.

Fifth Camper: Adding the pine knot to the campfire is symbolic of cheer, happiness, and good fellowship. It provides sparkle and joy for the fire. Let us be happy.

Chairman: These branches we have added to our first evening's fire are symbolic of the great camp we are about to begin. Coming together are 4-Hers and leaders from our great 4-H clubs, and our _____ theme will help us put together a camp of fun, of learning, of new friends, much good fellowship, and a whole lot of happiness. Let us sing together --

As the group leaves the campfire area, each person adds a twig or small branch to the fire as their willingness to contribute their part and sharing to the success of this _____ camp.
(theme)

End-of-camp Closing

This ceremony could be out of doors on a hill, around the council fire, or indoors in the lodge. The ceremony takes nine readers who are in the center or in front of the campers. A large candle is burning and held by Camp Spirit. The ceremony proceeds as follows:

Camp Spirit: I am the Spirit of 4-H Camp. Each year the light of my candle glows brightly when 4-H members come to camp. All of you who have come to camp have helped to light this flame. By bringing your skills and strength, your friendly smiles, your readiness to serve, you brought the glow of the 4-H Spirit to _____.
You have made this camp what it has been.

Each activity of the day has added light. Will each of you who represent the campers come forward and add your light to mine? You have a candle which you can light from the camp spirit's light. What does your candle represent? (Each camper in turn lights candle and then reads).

First Camper: I bring the skills I have learned - how to make things with my hands, to shoot a bow or gun, dancing, games, natural resource activities, and singing.

Second Camper: I bring the worship at vesper hour. The quiet of our hills and forest--praying and singing together - the closeness to God.

Third Camper: I bring the play we have had. The relays, the stunts, the competition, the games where we learned to win and to loose.

Fourth Camper: I bring the work it took to make camp run smoothly. There were dishes to wash and camps to clean. When we all did our part it was easy. We were glad when we did a good job.

Fifth Camper: I bring the beauty of our camp, the trees, the stream, the animals, the hills, and sky. We have learned to feel at home in the out-of-doors.

Sixth Camper: I bring the conservation we have learned at camp. Not only do we enjoy the beauty of nature, but we try to keep it better than we found it, so that others who come to camp can enjoy it too.

Seventh Camper: I bring the planning we have done together. We have had a part in vespers, campfires, and flag ceremonies. When we each had an idea and shared it, our group did something worthwhile.

Eight Camper: I bring the friendships of camp. We have met new friends we will always remember. We know old friends better because we have camped together. The fun and fellowship of being friends has made our camp light brightest of all.

(As each camper finishes he takes a place so there are four on each side of reader.)

Camp Spirit These are the things we have done at camp. Tomorrow we will be going back to our clubs and homes. What we have done at camp should help us live up to the 4-H pledge. Now the campers will use their light to make our 4-H glow just as each of us can do at home in our community.

Camp Spirit We all have a share in this light from the camp spirit (eight campers now move around circle lighting candles. The light should also be passed on to the next by those in circle.) (After candles are all lighted.)

Camp Spirit The candles we light will last just a little while. The light you carry in your heart from this camp can last your whole lifetime. It is a flame that never goes out as long as we keep sharing it with others.

Songs I Want To Linger
 Each Campfire Lights Anew
 Kum Ba Yah

Songs for Ceremonies

PASS IT ON

It only takes a spark
To get a fire going.
And soon all those around
Will warm up to its glowing.
That's how it is with God's love,
Once you've experienced it.
You spread His love to everyone,
You want to pass it on.

What a wondrous time is spring,
When all the trees are budding.
The birds begin to sing,
The flowers start their blooming.
That's how it is with God's love,
Once you've experienced it.
You want to sing,
It's fresh like spring.
You want to pass it on.

I wish for you my friend,
This happiness that I've found.
You can depend on Him,
It matters not where you're bound.
I'll shout it from the mountain tops,
I want my world to know,
The Lord of love, has come to me;
I want to pass it on.

I'll shout it from the mountain tops,
I want my world to know,
The Lord of love, has come to me;
I want to pass it on.



MICHAEL, ROW THE BOAT ASHORE

Chorus:

Michael, row the boat ashore, Allaluya.
Michael, row the boat ashore, Allaluya.

Michael's boat is a music boat, Allaluya,
Michael's boat is a music boat, Allaluya.

Sister, help to trim the sail, Allaluya,
Sister, help to trim the sail, Allaluya.

Jordan's River is deep and wide, Allaluya,
Meet my mother on the other side, Allaluya.

Jordan's River is chilly and cold, Allaluya
Kills the body but not the soul, Allaluya.

I WANT TO LINGER

Mm-mm, I want to linger.
Mm-mm, A little longer,
Mm-mm, A little longer here with you.

Mm-mm, It's such a perfect night,
Mm-mm, It doesn't seem quite right,
Mm-mm, That this should be our last with you

Mm-mm, And as the years go by,
Mm-mm, Remember this and sigh,
Mm-mm, This is goodnight and not good-bye.

Mm-mm, And come September
Mm-mm, We'll all remember
Mm-mm, Our camping days o-friendship true.

KUM BY YAH!

Kum by yah! My lord
Kum by yah
Kum by yah, My Lord, Kum by yah
Kum by yah, My Lord, Kum by yah
O'Lord Kum by yah.

Someone's crying Lord, Kum by yah
Someone's singing Lord, Kum by yah
Someone's praying Lord, Kum by yah
Someone's come by her my Lord,
Kum by yah.

FLICKER OF THE CAMPFIRE

The flicker of the campfire, the wind
in the pines,
The stars in the heavens, the moon
that shines.
A place where people gather singing
songs of all kinds,
A place where old man trouble is
always left behind.

So, give me the light of the campfire,
warm and bright.
And give me some friends to sing with;
I'll be here all night.
For love is for those who find it; I've
found mine right here,
Just you and me and the campfire and the
songs we love to share.
(Repeat second verse)

I'M ON MY WAY

I'm on my way to find a friend,
And I may not pass this way again.
So, let's go build the bridge, mister;
Let's go pick the flowers, sister.

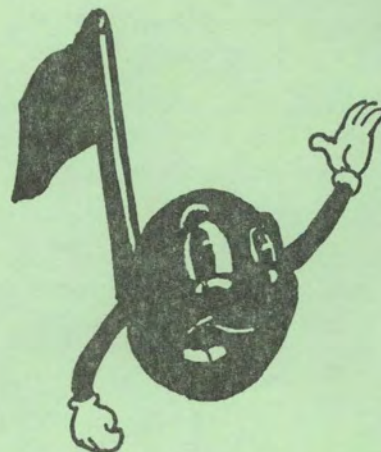
Ref:
Come along strangers, come along friends,
We may not pass this way again.

Let's walk this trail until the end
For we may not pass this way again.
So, let's go climb a mountain, mister,
Drink from a bubbling fountain, sister.

Ref:

Let's live this day until the end
For we may not pass this way again
So, let's go run the ridges, mister,
Let's go chase a rainbow, sister.

Ref:



PASS IT ON

We all appreciate the beauty and the calmness of our out-of-doors. Nature is a kaleidoscope, in which all parts and pieces mold together to form the most beautiful picture imaginable. Yet, if we were to take each segment, and examine it deeply, then, when we re-created it as a whole, we might appreciate its beauty even more. Let us imagine what we could then pass on to others.

Pass on the camp sunshine. Remember its power to bring warmth and light to everyone. But remember especially its power to cheer and to bring joy into our hearts.

Pass on the beauty of the water, when the sun rises and sets upon it, when it glitters in the moonlight, when it is silent and still.

Pass on to others the feeling you get when you are walking in the forest among the trees. Help them to appreciate the sights and the sounds you have experienced yourself.

Pass on the beauty which we have all experienced at camp — the natural wilderness of flowers that fills our meadows and lines our roadsides with a rich sweet scent.

Pass on the beauty of the setting sun — blended colours lighting the evening sky. May the peace and tranquility of our sunset be ever with you.

Pass on the light and guidance of the stars; God's twinkling eyes in the sky to forever lead and protect us. The stars will never die.

Pass on friendship. Do not walk in front of me — I may not follow. Do not walk behind me — I may not lead the way. Just walk beside me, and be my friend.

Pass on a smile. Smile a mile and when you smile others will smile too, and soon there will be miles and miles of smiles.

L-A-U-G-H-T-E-R

A TFTD which allows scope for campers to participate creatively is fun and helps build individual self-confidence. In this example, each camper holds up a letter and speaks a line:

L is for losing with a smile;

A is for always trying to go that extra mile;

U is for thinking of us rather than me;

G is for giving a smile rather than getting angry;

H says: "Hi! How are you?"

T is for trying to put up a tent in the rain;

E is for energy and get up and go;

R means being ready to laugh at myself . . .

SUNDAY NIGHT CEREMONY

The Sunday night closing Ceremony was opened by Leila Steckelberg, who spoke on the history of the Chatcolab candle. She explained that the original candle had been one made of three sections; the center section denoting Sharing had been removed in 1953 when a group of three California Chatco-labbers decided to try to start their own lab in that State. Their first effort was unsuccessful, and the center section of the candle was returned to its original place of honor. At the end of the week of lab in which the center section had been replaced, it was again removed and carried to California where a lab was successfully started that year.

Subsequent to that lab, a new Candle was built, utilizing the remaining segments of the old. That candle was used in Ceremonies in the lab until the close of the 1987 Chat.

During the year of 1988, Leila built a new candle from 11 pounds of wax, still utilizing the remains of the original and second candles. The new candle, unveiled for the ceremony, was original in design. It incorporates 5 wicks, highest in the middle, lower to the sides in a stair-step fashion. It is white in color, with a frosted finish on the face.

The Sunday night ceremony marked the first time our new Candle had been used in a ceremony. The remarks made by the five other presenters are as follows:

Stewart White - Many years ago, I first came to Chatcolab as an 18 year-old, traveling with a dear friend. That first year I was quite different from what you may find me to be this week. I listened, I watched, I tried, I experimented, I stuck my foot in my mouth and occasionally tripped over various parts of my body.

I always relied on my sense of humor to see me through. I still rely on it, even though it is often "graveside" humor used to lighten serious situations in my line of work.

This candle represents an important part of Chatcolab. If you carry this light of Humor in your heart with God's Grace and Love you will be able to lighten your loads and the loads of those who you are with.

Clarice Reilly - Ideas: As we spend our week at CHAT - remember everything was once just an idea!

Nancy Eusterman - I've been asked to speak to you of knowledge.

I do not know what knowledge is...
...unless it is an understanding of our world
...unless it is striving to seed the truth in
every moment of our lives.

Here at Chatcolab
Keep open your heart and your mind and
Seek knowledge from those who have walked
before you - as well as those who follow you.

You are never too old to learn, And you
are also never too young to learn.
I am humbled to light for you the candle of knowledge.

Angelo Rovetto - Philosophy is the most important reason for tomorrow!
Philosophy is simply a review of your yesterdays - the changes made that
you desire glorifies your life tomorrow.

Don Clayton - Thoughts on Sharing. We light this candle for sharing
together - with ourselves as well as with others - of the talents we
have.

Thus all of us gain in the giving - become wiser - become caring in
the simple act of sharing.

The group joined Don in singing VIVA Le COMPAGNIE and MAKE NEW FRIENDS.
It was a fitting closure to an impressive ceremony.

Flag Lowering Ceremony For Monday Evening
June 6, 1988

Creed: I believe in the United States of America as a government of the people, by the people, for the people; a sovereign nation of many sovereign States; a perfect union, one and inseparable established upon those principle of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes.

I therefore, believe it is my duty to my country to love it, to support its constitution, to obey its laws, to respect its flag, and to defend it against all enemies.

"There are many flags"

There are many flags in many lands,
There are flags of every hue,
But there is no flag, however grand,
Like our own Red, White and Blue.

I know where the prettiest colors are,
And I'm sure, if I only knew,
How to get them here, I could make a flag,
Of glorious Red, White and Blue.

I would cut a piece from the evening sky
When the stars were shining through,
And use it, just as it was on high,
For my stars and field of blue.

Then I'd take a part of a fleecy cloud,
And some red from a rainbow bright,
And put them together, side by side,
For my stripes of Red and White.

We shall always love the Stars and Stripes,
And we mean to be ever true
To this land of ours, and the dear old flag,
The Red, the White and the Blue.

Then hurrah for the flag! Our counrty's flag!
Its stripes and white stars too.
There is no flag in any land,
Like our own Red, White, and Blue!

All campers sing "Star Spangled Banner" as the flag is lowered.

Flag Raising Ceremony Tuesday Morning
June 7, 1988

THE FLAG SPEAKS

Setting: 4 people holding flag so all can see.
A voice in the background with a microphone or a
loudspeaker set close to the flag.

Voice:

Born during the nation's infancy. I have grown with it, my stars increasing in number as our country has grown in size, the domain over which I wave expanding until the sun on my flying folds now never sets.

Filled with significance are my colors of red, white, and blue into which have been woven the strength and courage of American manhood, the love and loyalty of American womanhood.

Stirring are the stories of my stars and stripes --

- ...I symbolize the soul of America, typifying her ideals and aspirations, her institutions and traditions.
- ...I have faith in the value of the common man and woman and believe their possibilities are infinite.
- ...I reflect the wealth and grandeur of this great land of opportunity.
- ...I represent the Declaration of Independence.
- ...I stand for the Constitution of the United States.
- ...I signify the Law of the Land.
- ...I tell of the achievements and progress of the American people in art and science, culture and literature, invention and commerce, transportation and industry.
- ...I control the strong, protect the weak, relieve the suffering, and do all I can for the betterment of mankind.
- ...I stand for peace and goodwill among the nations of the world.
- ...I believe in tolerance.
- ...I stand for a big and broad patriotism and a rational nationalism.
- ...I wave exultantly over the school house of the land, for education is the keystone of the nation and the schoolroom is my citadel.
- ...I am the badge of the nation's greatness and the emblem of its destiny.
- ...Threaten me and millions will spring to my protection.

I AM THE AMERICAN FLAG.

TUESDAY CEREMONY

"I cannot judge my brother until I have walked a mile in someone else's shoes."

With all right shoes in the middle of the circle, everybody grabs one.

THE STORY OUR SHOES TELL US Shared by Maureen King

(Take off both shoes and pick up one to show the people.)

Did you know our shoes have a message for us? This shoe has a sole, (turn shoe over and point to it) just like we do. The sole on the shoe is tough and can take a lot of abuse like our souls should. Also, the sole is flexible and the very foundation of the whole shoe, just as our soul should be the very foundation or base of our lives.

At the end of the sole on the shoe, there is a reminder for us--a heel. It should remind us not to be a heel with the people with whom we work, play and worship or associate.

The top of the shoe, the finish and color tells us something too. There are black shoes, brown shoes, red, yellow and white ones too, and they all walk down the same streets, paths and walks of life. So, too, we are reminded of the black, brown, red, yellow, and white people, and we should all walk side by side down the paths of life. Some shoes have a rough finish, as some people; some shoes are shiny and highly polished, just like some people we know.

No matter how we find the finish of the shoes or the people we meet, we must remember we're all God's children--and we can get along together.

The shoe has one tongue and it serves a purpose. We have one tongue and hope it serves a purpose--not for gossip and slander.

The shoe has many eyes, yet it cannot see. We have only two eyes and hope that we use them to see all we can and should.

The shoe laces that hang down tell us that even our lives can have loose ends too. The shoe strings to be beneficial have to be tied--so our lives need to have the loose ends tied together.

When I put this shoe on, it fits; it's comfortable when worn--just like we should fit in with the people we work with.

As this shoe is put on my foot, we must remember that it never walks alone. So, too, we never walk alone through life; there is always another to walk with us--one greater, more powerful, who always goes with us and comforts and consoles us.

RECREATION ENTERPRISES
715 N. Chauncey
West Lafayette, IN 47906

Ceremony ends with a number of songs.

WEDNESDAY TREE PLANTING CEREMONY

A touching addition to our Founder's Day was an afternoon Tree Planting Ceremony. We met under the cedar trees outside the main hall for a snack and opening words from Mike Early. We shared the song "Find a Peaceful Thought", led by Sally Heard.

We then proceeded to Dwight Wales' memorial Japanese maple tree, planted two years ago. In rededication, Jean Parnell read "The Planting of a Tree" (see Inspirational Section). The moment was still and reverent. Don Clayton's voice boomed down the song "Trees" from above us to complete this tribute.

Onward we moved, to our new planting area where we remembered other former Labbers who have gone before us, including:

Marge Greer
Maureen Bell
Al Puntillo
Clarence Stephens
Lois Stephens
Wendy Mauer
Don Riste
Chief Frank Guardpiece
Chief Howard Morton
Nurse Nancy Schwartz

Larry Seed wielded the shovel as several "twisted" willow saplings from Jane Higuera's yard became a new living memorial at Camp Larson.

Chatcolab History (Little Bill - Mama B Style)

Do You Wonder how CHAT began???
 O.K. Let's listen to our Scout -
 Who checking back, found these things out.
 It all began in forty eight
 When BLACK HILLS OPENED UP THEIR GATE.

Don moved out west to Idaho
 And brought with him a certain glow
 Which from a group of six did spread
 at Christmas time when they did sled
 To plan the Chat of forty-nine
 At Heyburn and its tall green pines.
 They looked about and then they found
 A triple C camp not quite sound.
 CHATCOLET Lake, though, was nearby
 A spot of beauty for the eye.
 Flyers from World War II had been there
 Convalescing without a care
 Camp Heyburn had seen lots of use
 Don's crew recruited elbow juice
 And from that Three C camp, so old
 Moscow students scraped the mold.

The Board that year was chaired by Don
 Treasurer - Emil Eliason.
 Both still keep Rec Lab interests high--
 Keep coming back - at least they try!
 Stand up you two and take a bow
 We hope you'll make a solemn vow
 That now and then you'll reappear
 We'd love to have you evry year!

Partitioning the dining hall
 Provided Merrifran the call
 To decorate those ugly walls.
 Her folk art talents she employed
 Adding colors we all enjoyed.
 In years thereafter, it is known
 Merrifran's art elsewhere was shown --
 Sometimes on stomachs - hands or knees --
 These dance routines were done in threes.

Don and Emil remember well
 That Lab which was to cast its spell.
 Enthusiasm was the key
 'Most every Labber laughed with glee.
 Thus, seeds were sown, nurtured and tended
 40 Labs this year are blended.
 And from that first Lab so long past
 Gave ideas that ever last.
 The knowledge shared with you and me
 Gave humor to philosophy.

Leila came first in '53
 Has yet to miss - SHE'S HISTORY!
 This red head's shown us how to dance
 As Tom~~o~~ she really pranced
 Notebook savvy, Treasurer, too,
 The hats she's worn are quite a few!

Vern was a mainstay many years
 Though he's not here, we owe him cheers
 Brush, trees, trails with him we explored
 "MORE STORIES, PLEASE" - we all implored.
 For a long time he led the way
 Inspiring us at work and play!

A Moscow doctor added much
 As he led us to Garnet Gulch --
 High grading garnets brought him fame.
 LaRele -- or Joe -- what IS his name?
 At Heyburn Camp, train time he'd talk.
 Sometimes we listened - sometimes not.
 Woodlore creations he taught, too.
 Thus gave our hands something to do!

Dwight Wales' stories come to mind
 Folk songs he'd sing -- wild flowers find.
 Indian legends -- Napi lore
 From his teepee were sure to pour --
 His wake-up drum we can't forget.
 Do you suppose he's at it yet?

Jim Martin brought his talking stick
 -- Made ceremonies top notch pick.
 From southern Oregon he brought
 High Country counselors who sought
 The recreation helps of CHAT.
 Campfire stories he often told --
 Indian tales so brave and bold --
 He's a source of inspiration
 In the field of education!

Barbecues -- though a tradition --
 Once created an expedition.
 Beryl Goat was tethered on the grounds
 On Barbecue day couldn't be found.
 Some Labbers were a wee bit scared
 To think that Beryl for whom they cared
 Was to be eaten at a meal --
 All were certain "It is no deal"
 Relieved they were to eat hot dogs --
 Nostalgic Memories Beryl jogs!

A man who always has a smile
 Can keep us going mile by mile.
 His effervescence we all know
 Keeps him always on the go.
 To mushrooms and clams he can lead
 Fried or souped -- He's glad to feed!
 Bocci ball and shuffleboard, too
 Gives Angelo a lot to do.

Another fella 'round these parts
 Bit by bit has won our hearts.
 He's calm and cool - a "handyman"--
 Always ready to "lend his hand".
 He's insightful - genteel and fair.
 Jim's pipe and hat go everywhere

From Montana a young girl came --
 Jean Baringer is now her name
 She even brought her Mom and Dad.
 Her help and drama make us glad.
 Costumes and crafts are her long suit --
 Montana Labbers she does recruit.

Many others along the way
 Worked to keep Chat for us this day
 Labbers come from all around
 With energy that knows no bounds.
 They, too, cared and CHAT has thrived.
 Because of them CHAT's DREAM SURVIVED.

Camp Heyburn was Chat's own home base
 - - But as so often is the case
 We had to move to a new site
 And as we did, it shed some light.
 It showed us that no matter where
 Rec Lab is held, the Labbers care.
 As together we work and play
 Our love grows stronger every day.

Group discussions provide the lead
 And give us insights that we need.
 We might learn to lead a song --
 At least at campfires sing along.
 A college born to help us share
 Our hidden arts and talents there --
 Came about in seventy two
 To help us learn by what we do.
 Some shared their talents and craft skills
 While others taught what's in the hills.
 Some dance and party thru the night --
 And go to bed when it gets light.
 But even those who stay up late
 Find breakfast's ready when its eight (ate).

Each Labber gets to have his say
 In planning work as well as play.
 Ceremonies - we have many --
 One of which is Magic Penny.
 Flag saluting and downing, too.
 Here we can only name a few.

The year St. Helens blew her top
 Another flyer made a stop --
 To share with us his flying skills
 And for others provide some thrills.
 Our homeward trips were altered by
 That big black cloud up in the sky.

The beauty of Lake Coeur d'Alene
Our Scout says we must see again,
From Indian Cliffs we see clear
A place which all of us hold dear.

In the words of Bill Bunning:
"Here in our hearts a light does shine
That is not yours alone nor mine,
But held in trust for all of time
That everywhere this light may shine."

AN ADDENDUM TO WEDNESDAY NIGHT'S CEREMONY
for Mama "B"

There's someone here who's very dear,
For whom we need to give a cheer.
Giving, sharing, caring, kind;
For us she truly is a find!

Baking, planning, loving all,
Gentle nurturing is her call.
Extended family you will know,
The members seem to grow and grow.

A passion she has for Chatcolab,
With her, life can never be drab.
Books, theatre, Finnish Folklore
And hours of walks along the shore.

Kids and grandkids by the score
No one could ask for more.
On the Clackmas River she makes her home
Except when wander lust leads her to roam.

As close to her we all have grown
A beautiful patchwork of love is sewn
Mama 'B', For you we write today
You are a gem; and so we say

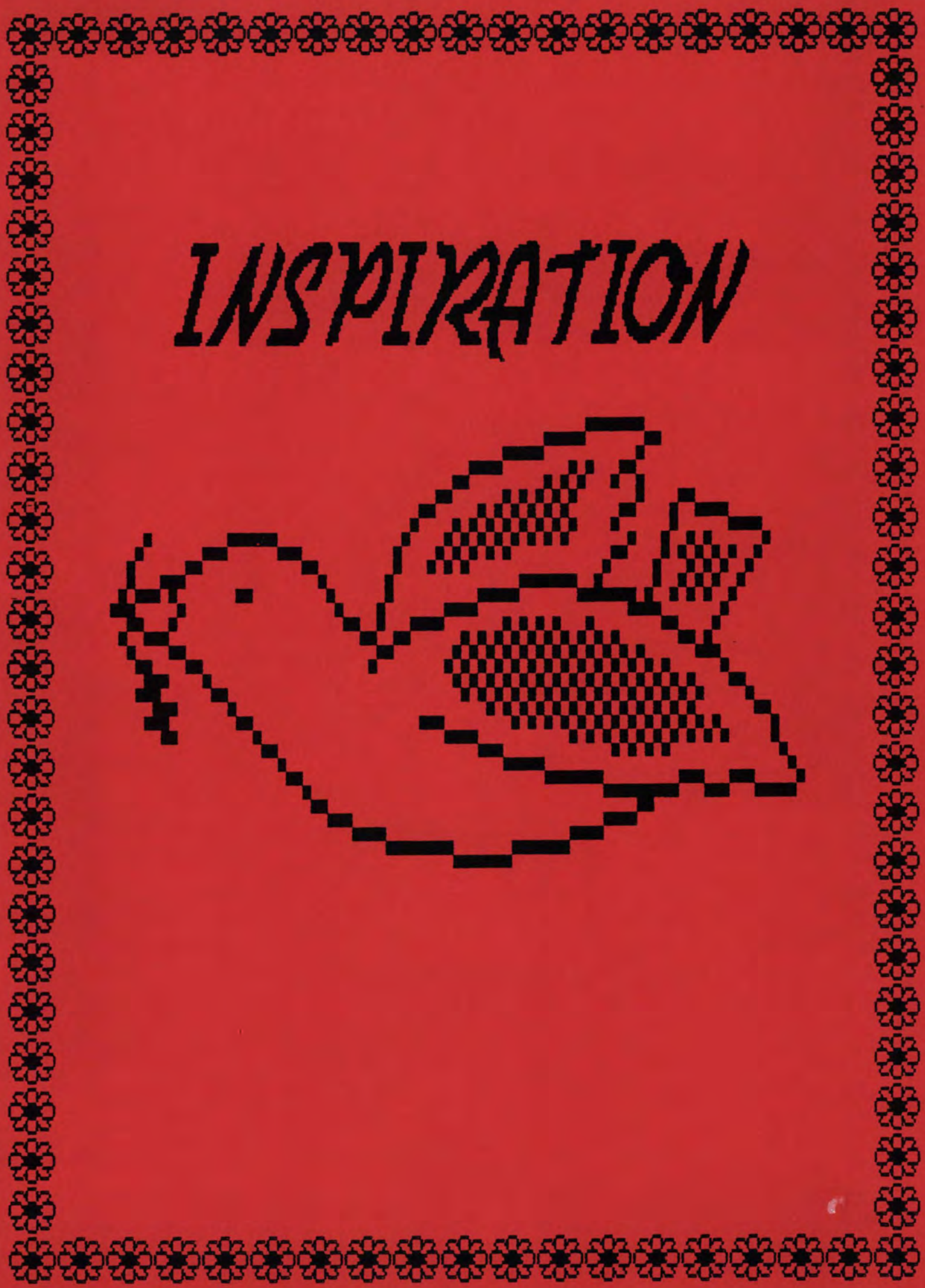
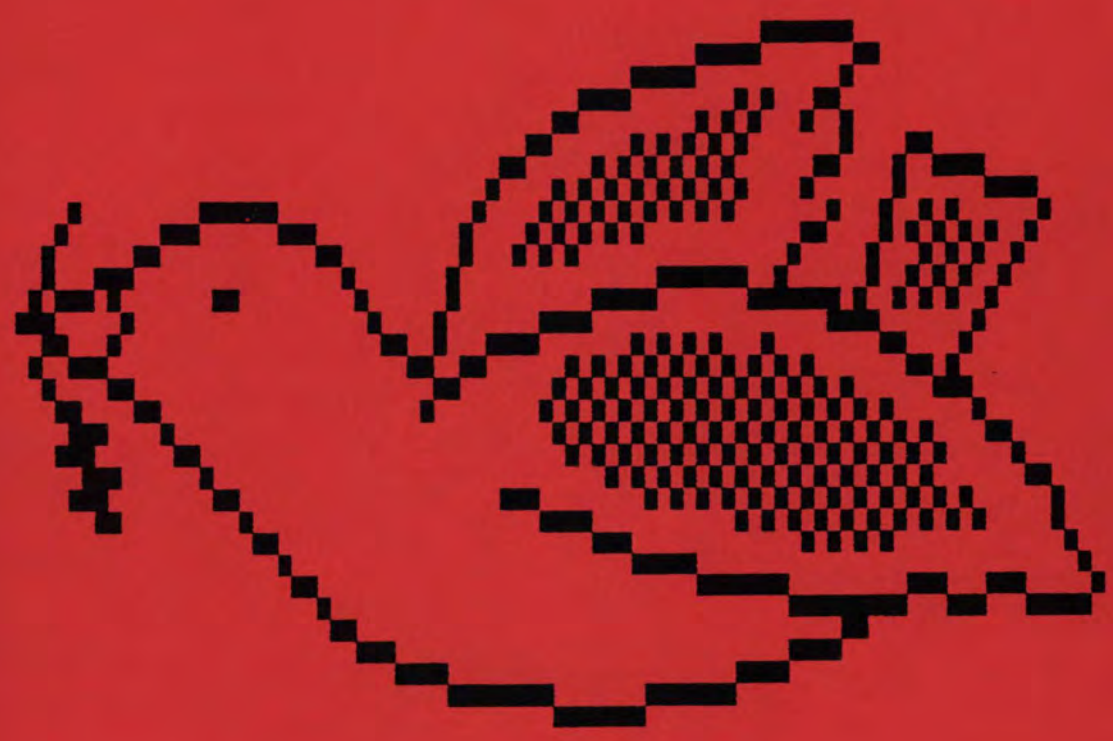
Thank you from our hearts overflowing;
We give to you our joy in knowing
A social beauty that is uniquely you
And the friendships
from Jackie & Elaine

THURSDAY NIGHT CEREMONY

To conclude our historical evening, the opening ceremony from the first lab in 1949 (see first page of ceremonies) was re-enacted by our three founders and several helping voices and hands. We enjoyed facing a moonlit lake in a room lit only by luminerics. Moments of reflection on our past and future seemed to touch all as the the words of Bill Bunning, written 40 years ago, captured us with their timelessness. Several songs, including "Each Campfire Lights Anew", to which Bill Bunning had added a third verse now well-known to labbers, were led by Don Clayton to conclude the evening activities.

The planning committee for the ceremony included: Jackie Maritell, Maureen King, Betty Schuld, Ruth Mae, Emil Eliason, Don Clayton and Mary Fran Bunning, with special help from Mark Rovetto, Stew White, Beth, Jim Morrison, Mary Swan, Dale King, Twyla Smith, and Clem Brigl.

INSPIRATION



AFFIRMATIONS OF MY NEW SELF

I am a beautiful person.

I have lovely physical features, and a very trim, healthy body.

I radiate self-confidence.

Self-confidence is evident in my walk, in my posture, in my voice, and in all that I do.

I am a child of God, therefore, I am a citizen of the universe.

I am accepted by God, and by myself—therefore, I belong. I feel it and show it.

I stand straight and tall inside myself.

No condition or person can alter my feeling of inner strength.

God is in complete charge of me, so I am free from outer conditions.

I am safe. I am loved and cherished by the God who has created me.

I joyfully turn my will, my life, and my mind over to God's care and keeping.

My joy comes from my conscious contact with Spirit.

I so love feeling God's presence in me and around me!

I know God listens to me.

God responds immediately to my prayers, fulfilling my every need.

I am grateful and joyfully express my gratitude.

I love being alive.

I love mornings. I love afternoons. I love evenings.

I am empowered by the energy that flows through me.

I accomplish all I set out to do today with love and enthusiasm.

I have a great joy for being alive.

I am excited about the world I see—I am excited about my unseen future.

There is no past left in me—I am totally free.

The past is so far removed from my consciousness that I can barely recall it.

I live in the now. I eagerly examine each "next moment", enjoying each unfolding event.

I am one with Spirit.

I am an exquisite expression of God known as _____.

I am a beautiful, pleasant, confident person.

I am free from sharp words and negative emotions.

I live a life of service to others.

I practice the presence of God, and others feel God when in my presence.

I have only one purpose—that of being a channel for God to work through.

I am here to be used by God. Through me, God loves His world.

God speaks to people through me.

God touches people through me.

God heals people through me.

God sees Himself in others through my eyes.

I have great purpose in this life.

Life has chosen me as a divine expression of itself.

Thank you, Father! Thank you. Thank you. Thank you.

CREATE AN ART
OF COMMUNICATION

Creative Conflict at the Interface.
Rub two stix Fire
Strike flint and steel . Fire
Controversial Dialog Creative Thots.

I wish the computer could teach me how to
distinguish and reject "noise."

A Way - from "other" to "self"-direction,
via self discovery.
Conscious recognition of the roles of
"belonger" and "outlander"
Belonger - conforms, gregarious - sees clearly the
pattern of what he belongs to, and why
Consciously plays the role.
Outlander - highest phase - creative action
Has a real self and knows it. Is FREE.
Willing to pay the price.
Self controlled, well-balanced movement in rhythm
within these roles. What price, Creativity?

"Gracious one, play the universe is an empty
shell wherein your mind frolics infinitely."
- The Tantra's

Ride 'em, cowboy -Bring your ideas into the corral
Gentle 'em, bridle 'em, saddle 'em,
But don't, ever after,
Ride 'em only inside fences
With locked gates.

Our Immortality is measred by
the Ideas, the Beauty, and the Love
we created.

Be aware of your Say-Do Gap. Close your Think-Do Gap,

Collected words of monthly wisdom by Don Riste, Chatco-labber of the '70's from the Lake Washington area of Seattle. A man who had served the blind for many years; a singer with a glorious voice; opinionated and interesting, he philosophized and was a thought-provoker. Don mailed these various sheets every month to his hundreds of friends as a good will gesture and to keep them thinking and in communication. A pithy conversationalist, he died still talking in 1983. Some of these thoughts were in a thought-provoking booklet he published in the late 1970's called "THINK BITS". His daughter destroyed his manuscripts except for these that another labber saved.

Don Riste - former Chatco-labber shaping memories at our Ruby Jubilee.

A NEW ENLIGHTENMENT THROUGH TRAVEL

Thomas Jefferson said, "Travel makes you wiser but less happy." I think he was right. And "less happy" is a good thing. It's the growing pains of a broadening perspective. After exposure to new ways of thinking and finding truths that didn't match those I always assumed were "self-evident" and "God-given", coming home gave me culture shock in reverse. I've shared with you a whole book of my love of travel. Now let me take a page to share with you some thoughts on how travel has given me a new way of thinking.

The "land of the free" has a new religion-materialism. Its sophisticated priesthood (business, advertising, military and political leaders) make its goal unsustainable growth. The specter used to keep the flock in line is the Communist threat. And like all religious zealotry, the result is ignorance and unquestioning obedience. And while the Golden Rule of Christianity and nearly every other major religion is "Love thy neighbor as thyself", the new Golden Rule is "Have it all!"

Sure, greater wealth would be wonderful, but the only way for 5% of the planet's people (USA) to get more than 40% we already take of the global economic pie (or even maintain what we already have, for that matter) is to get more and more aggressive.

As individuals and as a society, I see us making bad investments. We're making serious and far-reaching personal and environmental sacrifices for more and more material wealth. While it's hard to tie it all in, especially in one page, I have a strong sense that materialism, war, poverty and politics are interrelated.

Whoa! What happened to me? Did the young Republican with the history degree who voted for Reagan in 1980 go off the liberal deep end? Or, as Jefferson said, did I "travel and become wiser but less happy"?

I traveled. And travel gave me new perspectives. Like the early astronauts, I saw a planet with no boundaries. It's a tender green, blue and white organism that will either live together or it will die together. I saw that I'm just one of five billion equally precious people. And by traveling I've seen humankind as a body, which somehow must tell its fat cells to cool it because nearly half the body is starving and the whole thing is threatened.

I've found that "full utilization" of travel experience requires information that our system doesn't promote. Expose yourself to some radical thinking. You'll find a very free world where anchor-men aren't cute and ignorance is not bliss. My ideas are from lots of travel and books like "Small Is Beautiful" (Schumacher), "The Fate of the Earth" (Schell), "Food First" (Lapp), "The Future in Our Hands" (Dammann, \$6 ppd from my office), "Bread for the World", (Simon), and the newsletters of small peace groups.

A new enlightenment is needed. Just as the French Enlightenment led us into the modern age of science and democracy, the new Enlightenment will teach us the necessity of realistic and sustainable affluence, global understanding, peaceful co-existence and controlling nature by obeying her.

I hope that your travels will give you a fun and relaxing vacation or adventure, and also that they'll make you an active patriot of the planet. The future is in our hands.

Rick Stevens

This original poem was contributed by Kathy McCrae.

(to M.E.)

Feeling Files

I know,
yes
I know that

Your affection can't or
won't turn the way
I'd like it to.

Even though I'd like
more; much, much
more!

I've been trying, yes
trying, aha trying like a
computer to delete some
of the feeling files.



The following original poetry is contributed by Kathy McCrae.

CLOUDY FEELINGS

It's a cloudy, not warm day;
in me there are words,
 although they're
not dressed enough to
go outside.

JUST DON'T

Come, please;
 if so just don't
leave before I return
 from where
we went,
 together.

.....

UNINSTRUCTED
Author Unknown

"I'm going to send you down to earth", said God to me one day,
"I'm giving you what men call birth, tonight you'll start away."

"I want you there to live with men until I call you back again."
I trembled as I heard God speak, Yet knew that I must go.

I felt His hand upon my cheek, and wished that I might know
Just what on earth would be my task, and timidly I dared to ask;

"Tell me before I start away what thou wouldst have me to do.
What message would Thou have me say? When shall my work be through?"

That I may serve Thee on the earth? Tell me the purpose of my birth."
God smiled at me and softly said, "Oh you shall find your task--"

"I want you free, life's path to tread, so do not stay to ask,
Remember, if your best you do, that I shall ask no more of you."

So often as my work I do, so commonplace and grim,
I sit and sigh, and wish I knew if I am pleasing Him.

I wonder if, with every test,
I've truly tried to do my best.

Contributed by Marge Christiansen

GUESS AGAIN

You figured, that
I would still
be holding the agreement that
we had together.
Well(!), you can guess again;
the agreement we once had
takes all hands, of
two people!

I'm not men-
tally, nor emotion-
ally strong enough
to keep the agreement
from falling apart.
Especially if You don't
HELP me!!

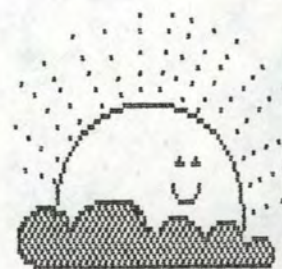
Freedom takes WORK

Freedom is 'wanted', and Needed,
although it doesn't always appear,
because of a Wish.

When (if) Freedom comes, it brings
joy, and **HARD** work, but it also
Needs to be pointed out

that

Freedom takes **WORK!**



MEDITATION

Look at the members of your table family. Notice what they are wearing. Now sit comfortably and close your eyes.

Picture yourself standing in a grassy meadow. The grass is a lush green color and is well trimmed. As you continue to look around you see flower beds with red and yellow tulips, as well as daisies, daffodils, and pansies. The sun is shining brightly and feels warm on your face and hands.

You look up from the flower bed and see a group of people coming toward you. When they are closer you recognize them as the members of your table family. You run across the grass to meet them. They hug you and ask you how you are. You ask them where they are going. They say that they are going down to the lake for a swim.

You feel the warmth of their love surround and comfort you as you all turn and start down the gravel path, hearing it crunch beneath your feet as you walk on towards the lake.

Now continue to feel that love and comfort as you open your eyes and come back from your walk.

THE RHYME OF THE REMITTANCE MAN
by Robert Service

There's a four-pronged buck a-swinging in the shadow of my
cabin,
And it roamed the velvet valley till to-day;
But I tracked it by the river, and I trailed it in the cover,
And I killed it on the mountain miles away.
Now I've had my lazy supper, and the level sun is gleaming
On the water where the silver salmon play;
And I light my little corn-cob, and I linger, softly dreaming,
In the twilight, of a land that's far away.

Far away, so faint and far, is flaming London, fevered Paris,
That I fancy I have gained another star;
Far away the din and hurry, far away the sin and worry,
Far away - God knows they cannot be too far.
Gilded galley-slaves of Mammon - how my purse-proud brothers
taunt me!
I might have been as well-to-do as they
Had I clutched like them my chances, learned their wisdom,
crushed my fancies,
Starved my soul and gone to business every day.

Well, the cherry bends with blossom and the vivid grass is
springing,
And the star-like lily nestles in the green;
And the frogs their joys are singing, and my heart in tune
is ringing,
And it doesn't matter what I might have been.
While above the scented pine-gloom, piling heights of golden
glory,
The sun-god paints his canvas in the west,
I can couch me deep in clover, I can listen to the story
Of the lazy, lapping water - it is best.

While the trout leaps in the river, and the blue grouse thrills
the cover,
And the frozen snow betrays the panther's track,
And the robin greets the dayspring with the rapture of a lover,
I am happy, and I'll nevermore go back.
For I know I'd just be longing for the little old log cabin,
With the morning-glory clinging to the door,
Till I loathed the city places, cursed the care on all the faces,
Turned my back on lazar London.

So send me far from Lombard Street, and write me down a
failure;
Put a little in my purse and leave me free.
Say: "He turned from Fortune's offering to follow up a pale
lure,
He is one of us no longer - let him be."
I am one of you no longer; by the trails my feet have broken,
The dizzy peaks I've scaled, the camp-fire's glow;
By the lonely seas I've sailed in-yea, the final word is spoken,
I am signed and sealed to nature. Be it so.

(Contributed by Mike Early)

The following original poetry is contributed by Kathy McCrae.

Gambled away

The privacy we all
Need, has gone
Away; without our
permission.

It went when we were
Acting like
Gamblers; although the rules
weren't KNOWN.

Thought, we thought,
that if it was KNOWN
what were used for Rules;
that it Had

Better to be 'known'
that Love can
tear down walls of
Privacy.

And it Better be KNOWN
that Love IS
a Gambling
Game!

X STANDS FOR E

Thxrx arx alot that do
NOT think that thxy 'havx any
rxason'! Wxll you can just considrx
thx timxs you hxlpdx, by bxng thxrx!

Many timxs pxoplx arx
nxxdxd; likx thx lxttxr X.

X has alot of usxs! Quitx a fxw words
xnd, bxgin; and X's arx IN
words.

I hopx that that makxs you
rxalizx tht if pxoplx arx likx
thx lxttxr X, that pxoplx
arx also nxxdxd!

Thx alphabxt is likx thx human
racx; thx wholx alphabxt is nxxdxd!

THE PLANTING OF A TREE

To plant a tree
 Is to bequeath a legacy.
 To plant a tree
 Is to give hope when it has fled;
 For under boughs
 Serenity of soul is found,
 And rhapsody of joy
 Becomes a pageantry
 When trees with leaves are bonneted.

To plant a tree
 Is to bequeath a legacy.
 To plant a tree
 Is sharing charity's sweet deeds;
 It gives to men a litany of strength,
 When in melody from branches,
 Sings for you and me,
 Reflecting love which kindly leads.

To plant a tree
 Is to bequeath a legacy.
 To plant a tree
 Upon a hill or in a glen,
 To honor those whose loyalty to lofty deeds
 Adds majesty to this our land.
 Their memory will live
 in trees and hearts of men.

To plant a tree
 Is to bequeath a legacy.
 To plant a tree
 Is to give hope when it has fled;
 For under boughs
 Serenity of soul is found,
 And rhapsody of joy
 Becomes a pageantry
 When trees with leaves are bonneted.

ALL I EVER REALLY NEEDED TO KNOW
I LEARNED IN KINDERGARTEN

by Robert Fulghum

MOST OF WHAT I really need to know about how to live, and what to do, and how to be, I learned in kindergarten, Wisdom was not at the top of the graduate school mountain, but there in the sandbox at nursery school.

These are the the things I learned: "Share everything. Play fair. Don't hit people. Clean up your mess. Don't take things that aren't yours. Say you're sorry when you hurt somebody. Wash your hands before you eat. Flush. Warm cookies and cold milk are good for you. Live a balanced life. Learn some and think some and draw and paint and sing and dance and play and work every day some.

Take a nap every afternoon. When you go out into the world, watch for traffic, hold hands and stick together. Be aware of wonder. Remember the little seed in the plastic cup. The roots go down and the plant goes up and nobody really knows how or why, But we are all like that.

Goldfish and hamsters and white mice and even the little seed in the plastic cup - they all die. So do we.

And then remember the book about Dick And Jane and the first word you learned, the biggest word of all: LOOK Everything you need to know is in there somewhere. The Golden Rule and love and basic sanitation. Ecology and politics and sane living."

Think of what a better world it would be if we all - the whole world - had cookies and milk about 3 o'clock every afternoon and then lay down with our blankets for a nap. Or if we had a basic policy in our nation and other nations to always put things back where we found them and cleaned up our own messes. And it is still true, no matter how old you are, when you go out into the world, it is best to hold hands and stick together.

(Shared by Marge Christiansen and Angelo Rovetto)

*"Light" directs you,
Love enfolds you,
"Mind" protects you,
Peace upholds you.*

Love yourself, Pamper yourself, Treat yourself,
Acknowledge yourself, Be good to yourself,
Nourish yourself, Please yourself,
Take time for yourself & Enjoy yourself.

prayer:

*The light of God surrounds me;
The love of God infolds me;
The power of God protects me;
The presence of God watches
over me.*

*Wherever I am, God is!
Undoubtedly!*

- *God in me, as me, working
through me,
Gives me choice and sets me free—
Then beckons to me, reassures me,
All is One and ever shall be.
Knowing none is left alone,
Yes, All is One, and all in Thee,
And none need fear his destiny.*

—Christine M. Boyer

(FROM FARMER HARRINGTON'S CALENDAR)
March 20, 18--

Somehow, the fire I saw not long ago
Has subsequently chased me, high and low;
Runs back and forth betwixt my head and heart,
And shows no disposition to depart.

And so I've wandered 'round (too much, perhaps),
And got acquainted with the fireman chaps,
And planted good cigars where they would seem
Inclined to grow up helpful to my scheme.
(I never smoke; but, travelling near and far,
There's few things help one like a good cigar;
When safe between a neighbor's teeth 'tis hung,
It oils his ways and loosens up his tongue.
I get more from cigars, before it's through,
Than all the fellows that I give them to.
Perhaps they should not smoke; but, if they will,
My method helps their families 'foot the bill.) - U - A - J

Not long ago a sturdy fireman lad,
Who smoked up every last cigar I had,
Unrolled the following story to my view,
Which I believe (conditionally) true:

"FLASH:" THE FIREMAN'S STORY.

"Flash" was a white-foot sorrel, an' run on Number Three;
Not much stable manners -- an average horse to see;
Notional in his methods -- strong in loves an' hates;
Not very much respected, or popular 'mongst his mates.

Dull an' moody an' sleepy, an' "off" on quiet days;
Full o' turbulent, sour looks, an' small, sarcastic ways;
Scowled an' bit at his partner, an' banged the stable floor --
With other means intended to designate life a bore.

But when, be't day or night time, he heard the alarm-bell ring,
He'd rush for his place in the harness with a regular tiger spring;
An' watch, with nervous shivers, the clasp of buckle an' band,
Until 'twas plainly evident he'd like to lend a hand.

An' when the word was given, away he would rush an' tear,
As if a thousand witches was rumplin' up his hair,
An' craze the other horses with his magnetic charm,
Till every hoof-beat sounded a regular fire-alarm!

Never a horse a jockey would notice an' admire
Like Flash in front of his engine a-runnin' to a fire;
Never a horse so lazy, so dawdlin', and so slack,
As Flash upon his return trip, a-drawin' the engine back.

Now, when the different horses gets tender-footed an' old,
They're no use in our business; so Flash was finally sold
To quite a respectable milkman, who found it not so fine!
A-bossin' one o' God's creatures outside it's natural line.

Seems as if I could see Flash a-mopin' along here now,
Feelin' that he was simply assistant to a cow;
But sometimes he'd imagine he heard the alarm-bell's din,
An' jump an' rear for a season before they could hold him in;

An' once, in spite o' his master, he strolled in 'mongst us chaps,
 To talk with the other horses, of former fires, perhaps;
 Whereat the milkman kicked him; whereat, us boys to please,
 He begged that horse's pardon upon his bended knees.

But one day, for a big fire as we was makin' a dash,
 Both o' the horses we had on somewhat resemblin' Flash,
 Yellin' an' ringin' an' rushin', with excellent voice an' heart,
 We passed the poor old fellow, a-tuggin' away at his cart.

If ever I see an old hoss grow upward into a new --
 If ever I see a milkman whose traps behind him flew,
 'Twas that old hoss, a-rearin' an' racin' down the track,
 An' that respectable milkman a-tryin' to hold him back.

Away he rushed like a cyclone for the head o' "Number Three,"
 Gained the lead, an' kept it, an' steered his journey free;
 Dodgin' wagons an' horses, an' still on the keenest "silk,"
 An' furnishin' all that neighborhood with good, respectable milk.

Crowd a-yellin' an' runnin', an' vainly hollerin' "Whoa!"
 Milkman bracin' an' sawin', with never a bit o' show;
 Firemen laughin' an' chucklin', an' shoutin' "Good! go in!"
 Hoss a-gettin' down to it, an' sweepin' along like sin.

Finally came where the fire was -- halted with a "thud;"
 Sent the respectable milkman heels over head in mud;
 Watched till he see the engines properly workin' there,
 After which he relinquished all interest in the affair.

Moped an' wilted an' dawdled, "faded away" once more,
 Took up his old occupation -- considerin' life a bore;
 Laid down in his harness, an' -- sorry I am to say --
 The milkman he had drawn there took his dead body away.

That's the whole o' my story: I've seen, more'n once or twice,
 That poor dead animals' actions is full o' human advice;
 An' if you ask what Flash taught, I'll simply answer, then,
 That poor old horse was a symbol of some intelligent men.

An' if, as some consider, there's animals in the sky,
 I think the poor old fellow is gettin' another try;
 But if he should sniff the big fire that plagues the abode o' sin,
 It'll take the strongest angel to hold the old fellow in.

CARNIVAL



OF CRAFTS

Brighten
the
where
you
are!

WAX KINDLING FLARES

Put "Sparkle"
in your life!

Recycle project (supervised craft for youngsters)

- Equip: Asstd. old candles, parffin jelly WAX.
 Small pan plus larger Pot for Boiling water
 or Double Boiler
 Old sheet, pillowcase, smooth Cotton Rags (recycle)
 Newspapers - IRON - Scissors - pinkng Shears
 Recycle fir cone collection (optional) Dip tip in WAX

Light
smooth
life

Begin
with
plane

TAKE CARE!

Melt old candles/WAX in shallow pan over **HOT** WATER.

Dip material in hot WAX but leave border of DRY FABRIC.
1-2 inches UNWAXED -

Spread out while flexible onto newspapers layers

lay sheet of UNWAXED MATERIAL on top
(or newspapers)

Press with HOT IRON (Double WAX usage)

Leaving thin out WAX IMPREGNATED SURFACES
(change newspapers underneath - put aside)

fold cut fabric strips leaving dry cloth ends frizzy-wicks
1-2 inch wide 6 to 10 inch lengths - 10 to 2 dozen

clump together - dip 1/2 inch into WAX quickly -

left separate thin leaf - Tear off each from packet for firestarter.

Quick Kindling for fireplace, hibachi campfire BBQ etc by setting
match to fringe tip.

Do it with FLARE!
Quick
Kindling

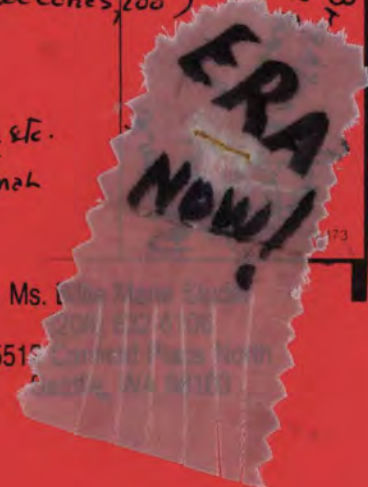
Emergency light-Backpack
Car Kit

Twist Wax 1/3 pps for flares - Bundle into decorated sacks for Gifts for
Friends with Woodstoves! (Tree cones, too)
"GRATE" Firestarters

Use Leaf flares for Xmas Card gimmick - WAX cloth
Bible for ceremonials/Inspiration - cut to fit theme perhaps -
"Spark" ALPHABET - CLOVER - "RUBY" Thought patch etc.

Throw away a "Bad" habit - change of pace at Campfire signal
to introduce a poem/song/Positive thought etc

Billie Marie's Craft Page Ideas



Ms. ...
5515 ...

Brighten
the game &
where you are!

WAX KINDLING FLARES

Put "Sparkle" in your life.

Recycle project (supervised craft for youngsters)

- Wax: Ass'd. old candles, parffin jelly WAX.
- Small pan plus larger Pot for Boiling water or Double Boiler
- Old sheet, pillowcase, smooth Cotton Rags (recycle)
- Newspapers - IRON - Scissors - pinking shears
- Recycle fir cone collection (optional) Dip tip in wax

Begin Dip with flame

TAKE CARE!

Melt old candles/WAX in shallow pan over **HOT WATER**.
 Dip material in hot wax but leave border of **DRY FABRIC**.
 1-2 inches **UNWAXED**-

Lead out while flexible onto newspaper layers
 sheet of **UNWAXED MATERIAL** on top
 (or newspapers)

Press with **HOT IRON** (Double WAX usage)

Ironing thins out wax impregnated surfaces
 (change newspapers underneath - put aside)

Fold-cut fabric strips leaving dry cloth ends frizzy-wicks

chip 1-2 inch wide 6 to 10 inch lengths - 10 to 2 dozen

clump together - dip 1/2 inch into wax quick

lift-separate thin leaf - Tear off ends

Quick Kindling for fireplace, hibachi

Do it with FLARE!
 Emergency light-Backpack
 Quick Kindling

firestarter

meantime

Twist waxed n/3 pps for flares - Bundle into decor
 friends with w/ "GRATE" fire

Use "Leaf flares" for Xmas Card gimmick
 Bits for ceremonials / Inspiration - cut
 "Spark" Alphabet - CL

Toss in fire to throw away a "Bad" habit etc
 Secret thought - to introduce a poem/song

Billie Marie's Craft

GENTLE LOVE
 IS THE
 WAY TOWARD
 PEACE

Brighten an evening

WOODEN ANIMALS

These little gifts are almost cost free, they take a little work but they can be your own special creation. Most of the ideas and or patterns can be found in the endless supply of craft magazines, like Better Homes and Gardens or Country Living. With some artistic talent and/or determination, patterns can also be taken from cross-stitch patterns.

MATERIALS


wood scraps

ban or jig saw

sandpaper - both fine and medium grain

dowels - size varies according to thickness of board

wood screws - "

paint or stain (optional, acrylics dry fast and are a good option) 

These creations can be made low cost with a little persistence. Lumber yards usually have wood scraps that they will give away or sell for a minimal cost. The saw is not always so easy to come by but, what are friends for right? Sandpaper and screws usually need to be purchased but for about \$1 you can buy enough for a couple animals. The paint is the probably the most expensive item but it lasts through enough work to pay for itself. Another cheaper option is to a dark furniture stain.

BASES

There are three basic stands to support the projects, and depending on the project some work better than others. There is the option of utilizing the planed edge of the board, this works better for smaller objects. A dowel can be inserted in both the object and the base. In this instance the base can be just a block of wood, but it needs to be about half the width of the object so it is secure. The other alternative is to use a similar base like mentioned above, but to then secure the object by inserting a wood screw from the bottom of the base up through the object.



WOOD
SCREW



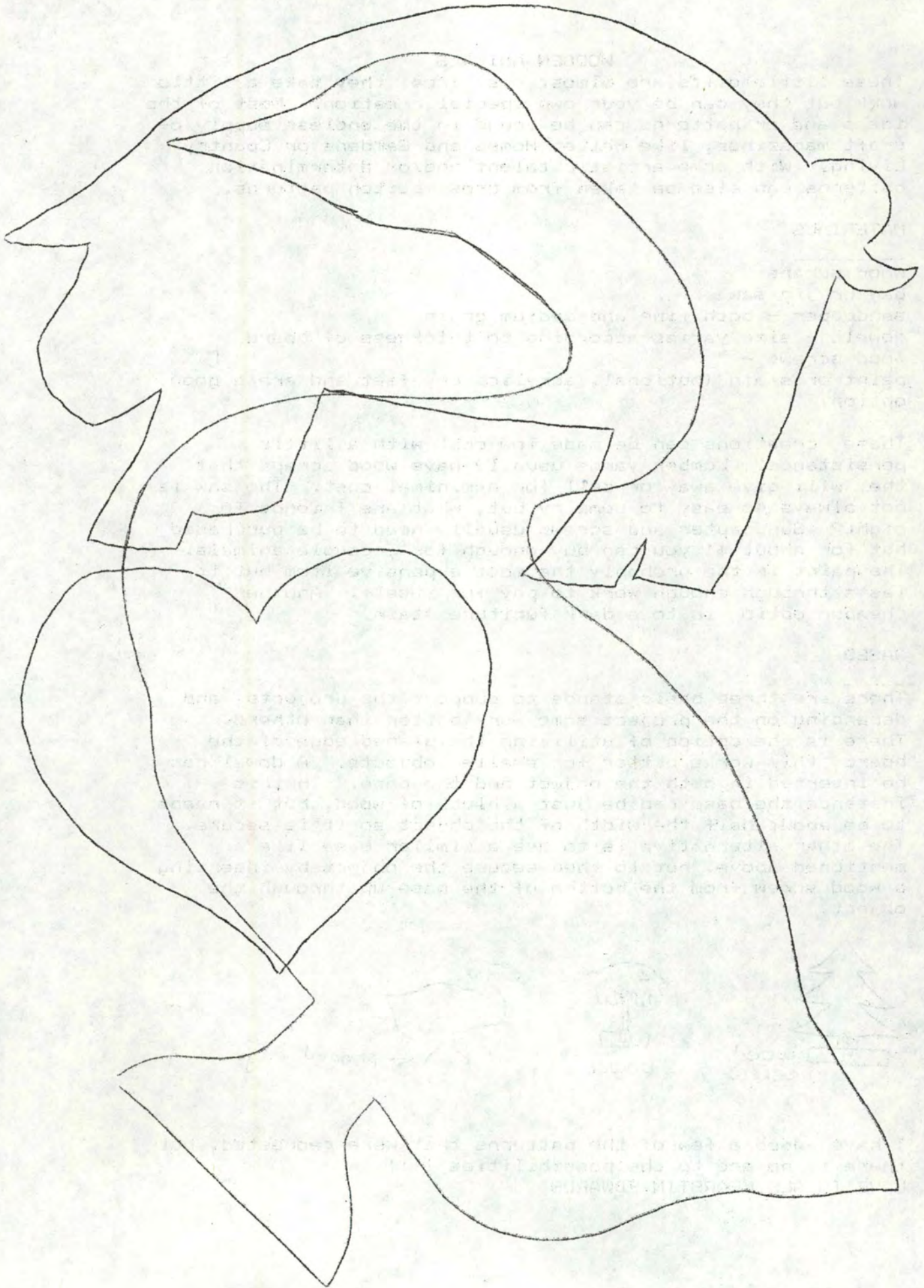
DOWEL



← planed edge

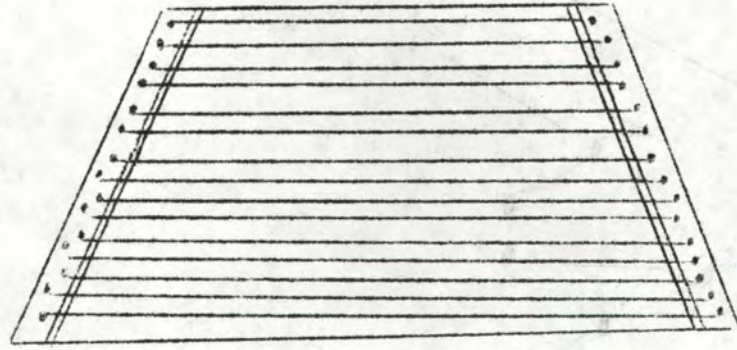
I have added a few of the patterns that were requested, but there is no end to the possibilities!!!!

LOVE TO ALL KEARSTIN EDWARDS



THE MUSIC MAKER

SHARED BY JEAN BARINGER AND ROSEMARY GOUCHENOUR



This is a 15 stringed instrument anyone any age can play, even those with no experience of reading music. To play the music maker, pluck the string directly above each printed note on the "sheet music" slipped in between the wood platform and wires.

The ones we have were distributed and purchased or found through the following places:

(on my Music
Maker Box)



Distributed exclusively by
Peellman/McLaughlin Enterprises, Inc.
Salt Lake City, Utah

Got ours through
Shellie Byington
2226 Central Avenue
Great Falls, MT 59401

OR

I found one at Mineral, Gems & Craft Shop in Wallace, ID

Called a Harpette made by
Rob Cummings
Box 174
Deborgia, MT 59830

Once you get the hang of how it works you can make your own music sheets by plunking out your tunes and marking notes on the paper.

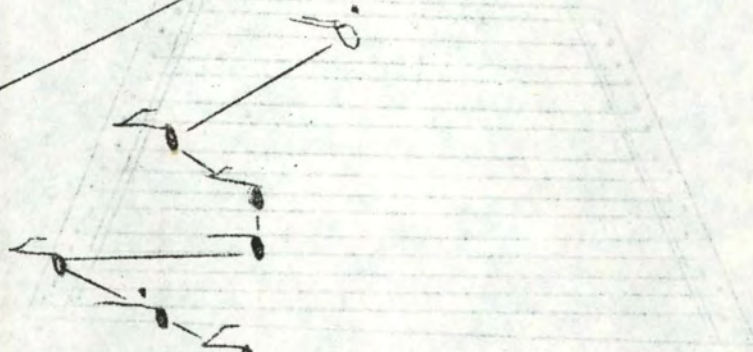
The instruments do get out of tune and a tuning key is included. You can tune it by a piano, or if you have a good ear can tune it yourself. The plastic pic can be replaced by a plastic bread wrapper fastener.

If you know piano makers or repairmen, they may have parts that could be used for making or repairing a Music Maker.

Music Makers can be enjoyed in the car, around the campfire, caroling, etc.
In other words ... ANYWHERE!!!

THE MUSIC MAKER

GRADED BY LEAN DARTNER AND RAY BUCHENOW



This is a 12-measure exercise. It is a simple exercise in rhythm and pitch. The notes are mostly quarter notes and eighth notes, with some rests. The exercise is designed to help students learn to read and write music.

The notes are written on a staff with a treble clef and a key signature of one flat. The exercise is designed to help students learn to read and write music.

Published exclusively by
 The Music Maker, Inc.
 1234 Broadway
 New York, N.Y. 10013

Copyright © 1963 by The Music Maker, Inc. All rights reserved. This exercise is a part of a larger work and is not to be reproduced without the written permission of the publisher.

For more information, contact The Music Maker, Inc., 1234 Broadway, New York, N.Y. 10013. This exercise is a part of a larger work and is not to be reproduced without the written permission of the publisher.

DIRECTIONS FOR CROSS-STITCHING
ON SWEATSHIRTS AND SWEATERS

Prepared and presented
Chat 1988
by Jean Baringerr

Because there are no threads to count on sweatshirts or sweaters you will need to use waste canvas. That waste canvas provides an evenweave grid for counting the stitches. Also, use all 6 strands of floss to do the stitching, 3 for backstitching. Securely fasten the ends of threads! And, use a tapestry #24 needle with a larger eye to accomodate more thread than you would on Aida cloth. Non-fuseable interfacing on the back side of the design will give a firmer base on which to work.

Waste Canvas - Most waste canvas has a blue parallel thread every 5th square to help in counting, and in placing the canvas on the fabric straight. Blue threads can be placed vertically or horizontally on the fabric. Waste canvas is avialable in several mesh sizes - for sweatshirts 8.5 or 8 1/2 count is used whereas a 14 count can be used on socks.

After the design is worked, the threads are clipped back, work is dampened and canvas threads removed, leaving the stitched design. Backstitching or outlining can be done after the canvas is removed.

Threads - Because this stitching is done on a washable garment you should make sure the threads and sweater or sweatshirt are color fast. If not sure, wash fabric and threads in white vinegar before using to set the dye. (100% cotton, intense colors may run).

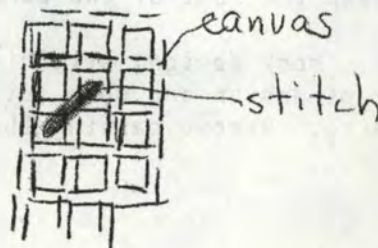
Make sure the ends of threads are fastened securely (may use knots) so they won't come loose with wear and washings. Do not carry thread across more than 4 stitches because fingers can catch in back of the design and pull on them.

Remember the principles of cross stitch:

1. Make sure that you hands are clean.
2. Always make the first stitch on each x in the same direction.
3. The "stab method" works best for pulling all threads completely through fabric on each stitch.
4. If thread becomes twisted let thread and needle dangle in the air to untwist itself.

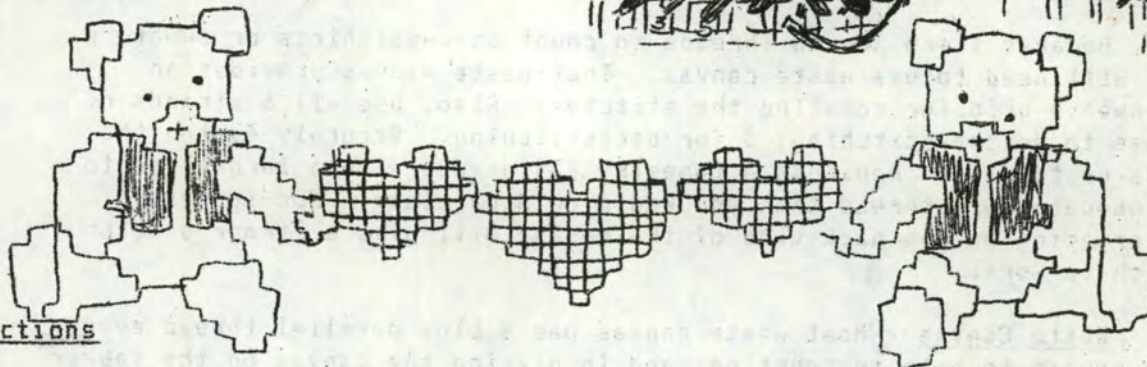
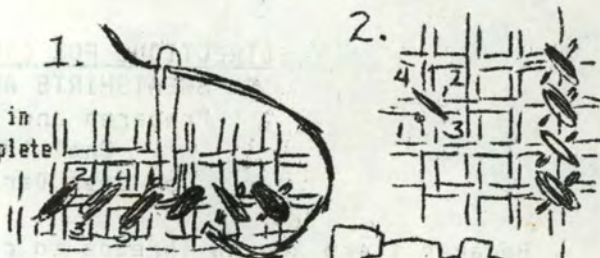
STITCH DIAGRAMS:

Counted Cross Stitch: Each colored square on the chart represents one Cross Stitch. On waste canvas, work Cross Stitches from center of large holes to center of large holes over intersections of threads. Use the stab method of stitching. The stab method is worked by bringing needle up from wrong side and completely pulling thread through fabric, then taking



Cross Stitching on Sweatshirts and Sweaters - page 2

needle down from right side and again completely pulling thread through fabric. For horizontal rows, work stitches in two journeys as shown in (Fig. 1). For vertical rows, complete each stitch as shown (Fig. 2).

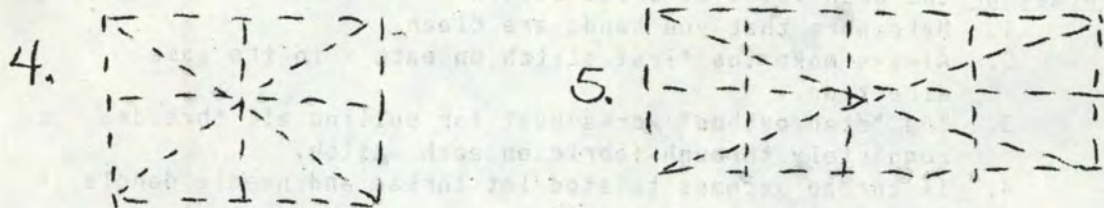
Directions

1. After fabrics and threads are treated, if necessary, trim the waste canvas about 3-4 inches wider and longer than the finished design. Cut interfacing the same size as canvas.

2. Find and mark center of sweater where design will be, find and mark center of waste canvas (fold garment in half lengthwise, mark fold line). Move canvas up and down from neckline to where you desire the pattern to be stitched. This is especially important on the front of adult ladies sweaters! Pin center of canvas on center line of garment.

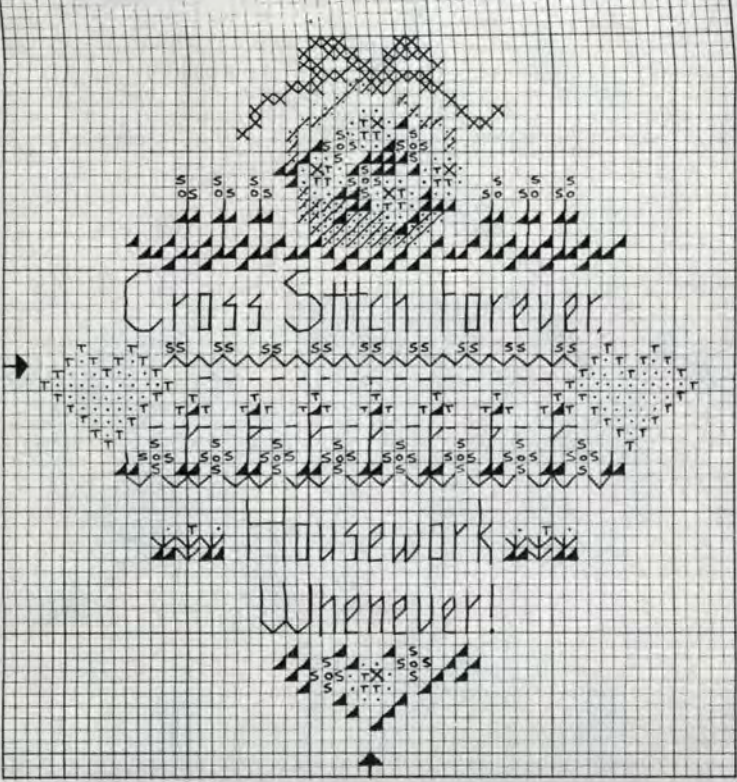
3. Measure down on both ends of the garment to the blue lines to be sure canvas is pinned on straight. Pin around edges. Pin interfacing to wrong side of garment.

4. Baste through all three thicknesses, making basting lines criss-crossing through the middle and along the edges to prevent slippage.



5. If desired, place hoop around the stitching area. This will help keep the rest of the garment out of the way when stitching.

6. Work design, stitching from large hole to large hole. Start at center of design and work out from there. Complete design, except for outlining. Remove basting threads.



Cross Stitch Forever

Housework

Whenever!

Cross Stitching on Sweatshirts and Sweaters - page 3

7. Trim canvas to within 3/4 inch of design all around. Use a damp cloth, sponge or spray bottle to dampen canvas and relax the starch until it becomes limp. Pull canvas threads out, one at a time. Tweezers may help.

8. Trim interfacing close to design. Stitch outline stitches. Designs on socks? You bet! Use 14 count waste canvas. Put sock on foot, top folded down as it will be worn. Pin the waste canvas to the sock while it is still on the foot. (Pin just through one thickness). This allows for the sock to be stretched to normal so the design won't pull and break threads when putting on the sock!

Use three strands of floss for the design, one or two for backstitching.



BACKSTITCHES-Use one strand of: RED for dashes; PURPLE for lettering; GREEN for flower stems and zig zags.

FRENCH KNOTS-Use one strand of: PURPLE for exclamation point dot.

	COLOR CODE		
flower centers	yellow	743	
hearts	Pink	605	
flowers	Red	304	
words	Purple	552	
flowers	Blue	996	
leaves, stems	Green	699	
basket	Brown	436	

References:

- Leisure Arts Leaflet 375 The Sweater Book for Cross Stitchers
by Anne Van Wagner Young.
- Leisure Arts Leaflet 426 More Sweaters for Cross Stitchers
by Anne Van Wagner Young.
- Lucky Duck Designs No. 28 Sports on Socks
by Phillis Dobbs.

Housework is something you do that no one else notices unless you don't do it.

COUNTED THREAD CROSS STITCH-BASICS

presented by
Jean Baringer

*INTRODUCTION TO COUNTED THREAD CROSS STITCH

To many Americans the words "cross stitch" brings visions of blue crosses stamped on dish towels and pillow cases. But in the rest of the world, cross stitch is worked not from a stamped design but by counting threads in the fabric; thus the term counted cross stitch.

The crossed stitch is one of the many types of stitches used in embroidery work and in needlepoint. The counted thread cross stitch is accomplished by following a graph pattern, counting the "boxes" and threads of an evenweave fabric, stitching the design on the fabric. It is easy to carry with you as you travel, easy to pick up and to drop in a moments notice. It is easy to learn - but hard on the eyes.

Cross stitch work is a personal, revealing art form and a very rewarding type of handwork - it shows emotion and care in your work. Depending on the project you choose it's a very good means of expressing love. Be proud of your work - be sure to date - and at least initial your work to show it was stitched with love.

The counted thread cross stitch handwork is very Scandanavian and Danish - but it is also international. This stitch has been used in embroidery for centuries. The cross stitches are found in 16th century samplers, European costumes, 20th century Syrian dresses, Mexican shirts, Ukranian aprons and Moroccan scarves. It is truly an internatinal folk art.

Using perforated paper is not new. It prevailed in the 19th century and Victorian Era. Samplers and bookmarks stitched on paper can be found in may historical places in the U.S.

Cross stitch can be taught to children as soon as they can handle a needle, first by running a needle through the cloth. Then, they can follow a simple chart and work up from there.

Cross stitch is easy and quick to learn. It works up rapidly as you don't have to fill in the background. Working from a chart is fun as you watch the design take shape on blank fabric.

Projects can be worn or shown off in many ways - from clothing (bibs, aprons, pockets, jewelry pieces) to room accessories (pillows, pictures, wall hangings, dresserscraves, towels mini-pictures) to trinkets (jar lids, refrigy ornaments, book marks, key rings) and more. There are no limits. You can find booklets and patterns from designs of

anything,--flowers, insects, animals, sports, fictional characters, verses and sayings, Christian symbols, holiday and seasonal designs, baby, nostalgia, etc.

THE FOLLOWING HAS BEEN PREPARED FOR TEACHERS OF COUNTED WORK BY THE
COUNTED THREAD SOCIETY OF AMERICA

All materials herein have been published in a regular issue of the
magazine.

** ** *

HISTORICAL THREAD COUNT CROSS STITCH
by Mary Thomas Cash

Thread count cross stitch designs date back before the Christian era. Each stitch is counted out by threads from a chart or sample. The fabric is plain, without a design to guide the stitches. Whenever an even weave fabric has been woven, whether linen, wool, silk, cotton, or now the new synthetics, this art has flourished. An even weave fabric is one that has the same number of threads each direction within an exact square. There is a great beauty in the geometric regularity of the even stitches counted out to perfection, and in the centuries of skill that are the heritage of this craft and art.

Many of the designs are religious in nature. Until the machine age, threads and dyes as well as fabrics were difficult to obtain and so a woman was more likely to use her precious materials on a design which pleased both her eye and her soul. Since the start of the Christian era the crossing of each stitch was considered an act of devotion. In some parts of the world women say a prayer with each stitch.

These basically geometric patterns have been worked, loved and changed as they moved from area to area. They have moved as souvenirs of long trips, such as the crusades or a pilgrimage. Also over the centuries they have moved as women have moved to new homes in marriage or migration.

The names of the patterns tell us something of their origins and what the needlewomen were thinking about: the Holy Candelabra, the Star of Bethlehem, the Celtic Interlace, the Pelican in her Piety, the Griffon Rampant, the Tree of Life. The name might change as the pattern moved. Thus Rumanian pattern, Mary and the Lily Tree, is almost identical to the Scandinavian pattern, the Wise and Foolish Virgins.

The pattern itself may reveal bits of its own history. The ever-popular Star of Bethlehem, and eight-pointed star, originated in the Holy Land. There are countless versions. The pattern was altered as crusaders move it to Western Europe by way of North Africa. Its stars are connected by the Moorish Interlace which is similar to Coptic work still done in Egypt today. Another version of this pattern is the ornate Byzantine Star with so intricate a pattern that the threads

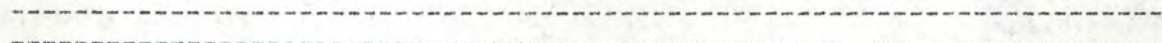
almost cover the entire cloth. A pattern may tell about the economy of the area where it is worked. The same Star of Bethlehem that was worked on fine linen as a decoration in southern France may be seen in Scandinavia in wool knitting patterns. Most of the traditional snowflake designs of Scandinavia are variations of the Star of Bethlehem. That Star came across the ocean and now is most frequently seen on patchwork quilts worked by the beauty-conscious but necessarily frugal pioneer women of America.

From historical records we know of the wives of King Agpar who introduced oriental-inspired patterns to Hungary at the time of the Magyar invasion in 895 A.D. A Hungarian princess who married a Medici in the 15th century introduced flame stitch or point d'Hongrie to Florence. Strangely enough this stitch is now known mainly as Florentine work or, even stranger, as Bargello, which is the name of the old prison in Florence now used as a museum where there is a set of chairs worked in the stitch.

Catherine of Aragon, the daughter of Ferdinand and Isabella, took with her to England, when she married Henry VIII, her Spanish black lace. The women of England imitated the designs of the lace on linen with fine black embroidered lines. Elizabethan black work resulted. In the prosperous reign of Elizabeth I the wealthy decorated their cold stone walls with exquisite oriental prints and embroideries mainly based on the Tree of Life. British women copied them using the wools of the Cotswolds and natural dyes. Jacobean resulted, which in America often is called Crewel, the name of the wool thread.

The patterns were used to decorate the start homes in which the needlewomen lived and also to decorate their festival clothing. What could be more lovely than a fine linen petticoat with a worked border of flowers or stars? Pieces were kept, used, treasured and copied from generation to generation.

Mary Thomas Cash is a student from the Royal School of Needlework. She has lived in Europe and Africa.



Have you "inherited" some handwork with directions you can't read?

FOREIGN LANGUAGE HELPS

(Below are language helps from three countries which have cross stitch magazines.)

<u>DUTCH</u>	<u>DANISH</u>
Borduren - embroidery	Korssting - cross stitch
Naalen - sewing	Stikkesting - straight stitch
Brein - knitting	Sys over 2 trod med 21 trode-sew over 2 threads with 2 threads
Bellekoord - bell pull	En trod - one thread
Schilderij - picture	

Kussen - pillow
 Kruissteek - cross stitch
 Patronen - patterns
 10 weefselraden op 1 cm. -
 10 th. to cm.
 Rood - red
 Groen - green
 Geel - yellow
 Wit - white
 Blauw - blue
 Zwart - black
 Lichtblauw - light blue
 Donkerblauw - dark blue
 Een - one
 Twee - two
 Drie - three
 Vier - four
 Vijf - five
 Tien - ten
 Merklap - sampler

Amagergarn - 6 strand thread
 Mork - dark
 Mellem - medium
 Lys - light
 Gron - green
 Gul - yellow
 Blo - blue
 Rod - red
 Brun - brown
 Hvid - white
 Sort - black
 Eyes med delt garn - sew with
 yarn split in half or 3
 threads of 6 strand
 Stof - the material
 Carn - yarn

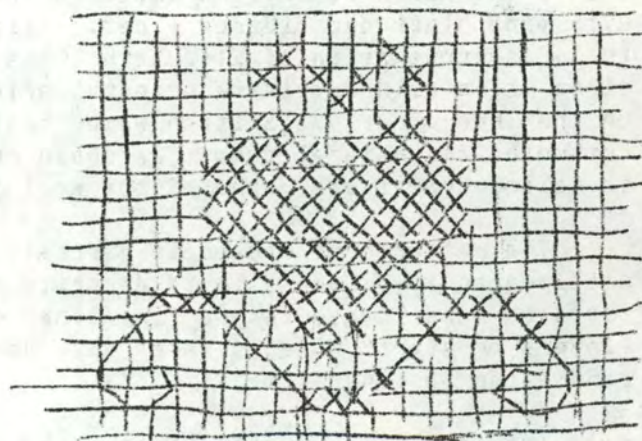
GERMAN

Stickerei - embroidery
 Kreuzstich - cross stitch
 Steppstich - back stitch
 Faaden - threads (in materials)
 Garn - thread or yarn
 Stoff - material
 Muster - pattern
 Zahlmuster - counted thread pattern
 dunkel - dark
 mittel - middle or medium
 hell - light
 rot - red
 gron - green
 blau - blue
 braun - brown
 schwarz - black
 weiss - white

(Remember that Sticken - to embroider
 Stricken - to knit)

1. Centering your Design

It is important where you make your first stitch, as it will place the finished design on your material. Find the center of your fabric by folding it in half, top to bottom and again right to left. Pinch along the folds and the center will be creased. Base along these lines if necessary. Find the centerpoint of your graph either by the arrow marks if shown, or by counting the squares. Each square on the graph represents a square on the fabric. From the centerpoint, count up to



Austrian Heart

A Tirdian motif - passed down
 from generation to
 generation.

the top row of the desing...Then count left or right to the first symbol and begin at that point.

As a rule it is better to start stitching at the top or bottom of a design. This technique permits you to go from an empty hole to a filled hole, which makes ruffling the floss less likely.

2. HOOPS

Most people find it easiest to work with fabric in a hoop, but you may choose not to. Just be careful when working without a hoop not to pull stitches too tight, as this will distort your fabric and the design. (This can happen with a hoop also if you are not careful.) If you do use a hoop place fabric in hoop and gently pull until taut and tighten screw. The screw should be in the "ten-o'clock" position. This will keep your floss from becoming tangled in the screw with each stitch. If you're left-handed, put the screw at "two-o'clock". Keep fabric pulled taut while stitching. When putting work away, always remove hoop. Leaving hoop on the work all the time will leave a ring on the fabric that may be difficult to remove.

3. NEEDLES

Use blunt tapestry needles. Use size 26 for Hardanger. Use 24 or 26 for Aida. When working with several colors it saves time to have several needles threaded with various colors.

Never leave your needle in work when putting away as the moisture from your hands may cause the needle to leave a rust mark in your fabric. "Park" the needle along the edge of your work.

If you do a lot of stitching and have need for many needles at hand, there are needle cases available for your convenience.

4. SCISSORS

A good pair of small, sharp scissors is necessary. A folding pair will prevent fingers being accidentally stabbed as you dig through your workbag. You might even make a ribbon "around-the-neck" Chatelaine so you can easily find your scissors.

Mistakes can happen - and stitches need to be taken out. Using sharp scissors, carefully slip blade under thread on the back of fabric and clip it. After clipping necessary stitches, pull out threads with your needle and fasten the ends. Threads taken out and reused may look "ratty" and could ruin the value of your work.

5. THREAD

Cross stitch is usually worked with 6-strand embroidery floss, which can be split easily to use the right number of strands you need (see chart "strands of floss"). Generally, two strands are required so use one thread and double it in the needle. You should be working with a thread (single one doubled) no longer than 18" to prevent tangles and fraying. For back stitching you may use one strand.

The mercerized cotton floss is suitable and comes in a great variety of colors depending on the brand. These skeins are usually

9 yards long. Perle cotton is thicker, one thread and comes in various sizes, and is also suitable. Crewel wool or one strand of Persian type wool are sometimes used on the courser fabrics. There are also metallic threads available.

Remember that the thread or floss collects dust too, so keep it covered in a plastic container or bags.

To keep your threads in order, you may find a plastic holder with holes (or a cardboard with punched holes along the sides) a convenient device. Loop the threads through the hole using a Larkshhead loop. They are convenient to get a new thread without any problem. For short threads you may find tiny plastic bags - on a ring - a way of saving them so they won't tangle.

EMBROIDERY FLOSS

A six-stranded embroidery floss is recommended, with the following varying amounts for each type of fabric:

stitch	#threads, for cross- for backstitch	Hardanger-22
1	1	Aida-18
1-2	1	Aida-14
2	1	Aida-11
3	2	Herta-6
6	6	

Color number given in this book indicate D.M.C. brand colors. Work with a length of thread between 12" and 18" long. When using more than one strand of thread, separate each thread from the six, then place the threads you will use back together again and insert together into eye of needle.

HOW TO BRAID YOUR SKEINS OF THREAD

(for Those Working From Pattern Book)

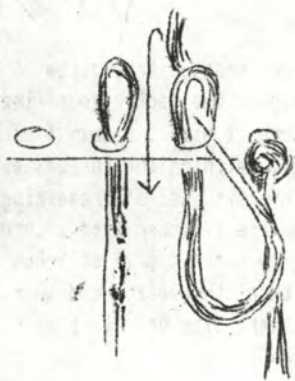
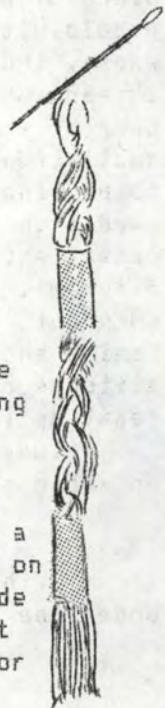
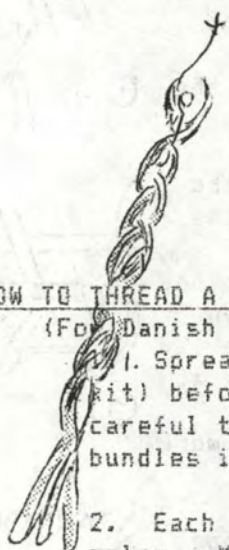
This method will keep your threads neat and enable you to pull one single thread loose (or several) without making a tangle.

1. Remove wrapper, save.
2. Wind entire skein of thread around a book or box measuring approximately 8 inches. Cut thread at one end.
3. You now have 21 or so strands of thread of a length measuring from your elbow to your fingertips.

- 4. Divide into three fairly equal sections and braid. (Screw a cup hook into the wall or stick a safety pin into the upholstery for a hook.)
- 5. Replace Wrappers.
- 6. To remove a single thread: Use a needle. Pull one side all the way, then pull out the rest.



HOW TO THREAD A COLOR CARD
(For Danish Kits)



1. Spread the threads (supplied in the kit) before you on a table or desk being careful to keep them in the separate bundles in which they are tied.

2. Each symbol on the graph indicates a color. Mark the symbol for each color on the thread card in the little box beside each perforated hole. Follow the exact order of the symbols listed on the color key of the graph.

3. Notice that the color symbols are divided into groups (unless there are very few colors). Each group corresponds to one tied bundle.

4. Threads are tied in a slip knot which can be untied easily by pulling apart gently.

5. Fasten each thread to hole in the card beside the correct color (as illustrated).

6. To use, loosen knot slightly. Pull thread slowly first from one side, then the other.

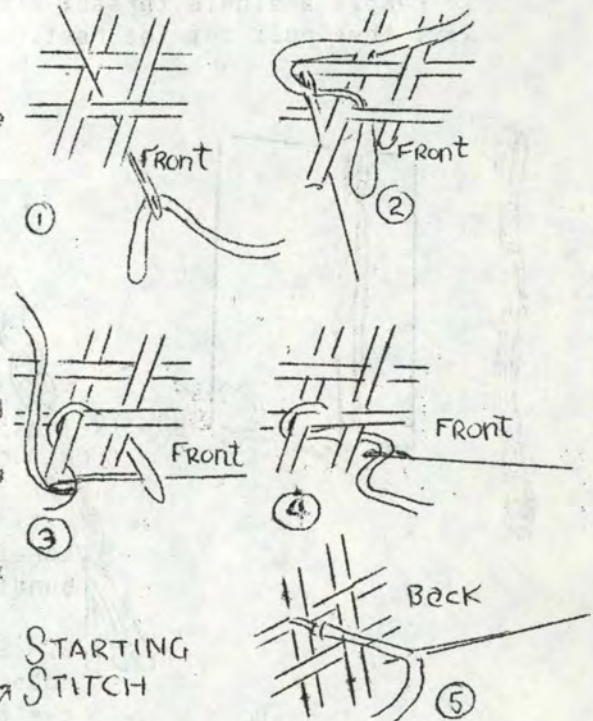
WORKING THE PROJECT

1. THREADING THE NEEDLE (may need a needle threader if you have eye trouble)

For the easiest method of starting your design, begin by cutting an approximate 36" piece of embroidery thread and threading the needle with the two cut ends (do not knot ends), thus having a double strand of thread; when passing the needle through the back of the canvas to the front, leave a small loop of thread on the back; after completing the first half stitch, pass the needle through the loop on the back of the canvas and pull taut to fasten (see diagram). Begin stitching at the center and work out, or as you have otherwise chosen. Finish ends of thread by running under a few stitches on the back of the design area, at least an inch.

Always clip loose threads close to work on wrong side. Never tie a knot.

Or - if you can't use the loop method (1 or 3 threads) use the method described under the illustration to the right.



STARTING
STITCH

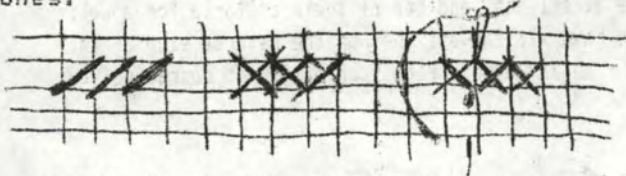
With your first stitch, allow 1" of thread to remain on the back side of the fabric and secure it with the next 4 or 5 stitches, catching the threads as you stitch over it. Cut off remaining thread. When you are finished with a thread, run the needle under 4 or 5 stitches on the back side of the design and trim. Use this method every time you start or finish a new thread.

Use a Stab-Stick Method...to avoid pulling the fabric out of shape. The stab-stick is done in two motions--straight up, and then straight down--keeping the fabric taut. But do not pull the thread to tight. By using this method, the thread lies just where you want it--and it will not be pulled too tightly. When working your design, the same hole in the fabric will often be used for more than one cross.

STARTING TO STITCH

First find the center stitch of your design. Often this is already indicated for you on a chart; if not, count to find it. Next, find the center of your fabric by folding it in half twice. You may wish to mark this center stitch with a cross stitch, which can be pulled out later.

Match the center stitch of the chart to the center of the fabric, then proceed from the center down so the work is going from empty holes to full ones.



When ready to do the top half, do not work up, but rather turn the work and chart upside down and work from middle to "bottom".

It is best to start stitching at the top of the design (or the top of a color area) and work downward, whenever possible. This way your needle comes up in an empty hole and goes down in a used hole. This makes your work look neater and is easier than bringing the needle up through an already used hole.

To begin stitching, count up from the center hole of the fabric to the top stitches indicated on the chart.

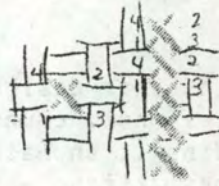
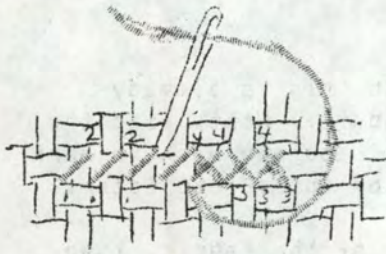
You may wish to run horizontal and vertical basting threads that cross at the center. For a very large or complicated design, you can run a thread every 10 holes in both directions, forming a grid on the fabric that makes counting easier.

When filling in an area with cross stitches, stitch from left to right when starting from the top; from right to left when starting from the bottom. This results in a smoother edge and also eliminates the problem of undoing a previous stitch when the next stitch is made.

2. CROSS STITCH: Each square on the chart represents a stitch on your fabric. Bring needle up through fabric at 1 and all odd numbers, and down at 2 and all even numbers. Work all stitches on row from left to right first; then complete row from right to left. Make sure to cross all stitches in same direction for an even look.

For horizontal rows, work stitches in two journeys (Fig 1).
 For vertical rows, complete each stitch as shown (Fig 2).
 When working on Hardanger over 2 threads, work cross stitch as in Fig. 3.

(See next page)



A Challenge: The Danish needlecrafters pursue excellence, and one of their criteria for a well done piece of cross stitch is to have all the stitches on the reverse side of the fabric to run in one direction - up and down! Plot your stitching course so you can achieve this!

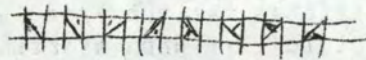


3. QUARTER STITCH: Sometimes backstitching slants to give design a more rounded look in some areas. Quarter Stitches are compensating stitches used to fill in these areas so fabric does not show through design, especially on large count fabrics.



3/4 Stitch:

A 3/4 stitch is indicated by a slanted line with the color symbol in the corner. Make a slanted stitch as indicated by the slanted line. Make a small stitch just in the center where the SYMBOL is located. They can be made in 4 different directions. The direction will depend upon the design. They are called 3/4 stitches because you have thread in three of four corners.



4. FRENCH KNOT: French Knots are shown on the charts as a dot. Anchor thread securely on wrong side by running needle under several stitches. Come up through fabric where indicated on chart. Hold onto needle and wrap thread over and around needle; tighten knot. Pull needle through fabric. For a larger knot, use more strands.

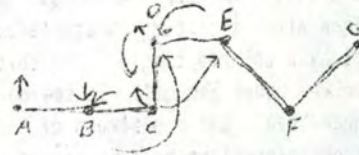


Do not jump too far from one area to another with the same color thread. It is better to finish off and start the color again. Otherwise, if your thread is dark, it will show from the front side.

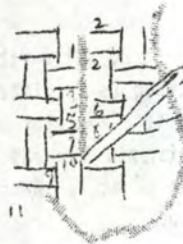
5. BACKSTITCH: A single straight stitch. Used often for letters and outlining. When used for outlining, always work the design first and then go back and back stitch. Make your first stitch forward. Then go forward to the next hole and come back. It is called back stitching because you must come back with the needle. It may go in any direction--vertical, horizontal or diagonal.

BACKSTITCHING
up at A down at B
up at C down at B
up at D down at C
up at E down at D
up at F down at E
up at G down at F

BACKSTITCHING: Outline detail (shown on chart and on color key by black or colored straight lines) should be worked by Backstitching after the design has been completed. Backstitch for Hardanger over 2 threads is shown.



BACKSTITCHING is a part of some designs--also used for lettering. The purpose of the backstitch is to form a continuous line with each stitch touching. It may travel in any direction.



PROBLEM?

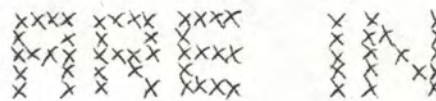
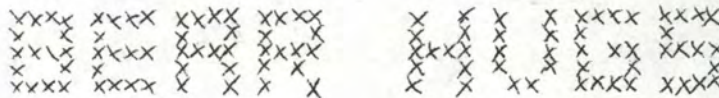
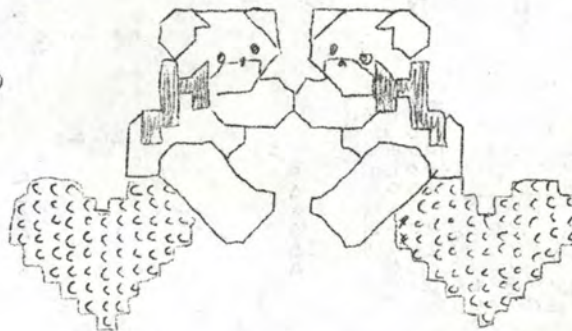
Twisted Thread...if your floss becomes twisted, just drop your needle and let it hang down. It will unwind by itself--floss appears thinner as it twists and does not cover as well.

NEATNESS?

Loose Threads on Back of Work...don't jump too far from one area to another...finish off and start again. Loose threads, especially dark colors, will show though on the front.

DID YOU DATE AND SIGN YOUR ARTWORK?

B '88

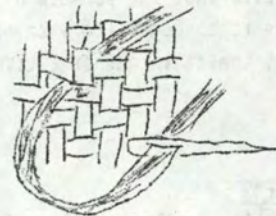


STITCHING TIPS

Working With Beads: Beads from Mill Hill Graphics, Inc., are added to designs after stitching is complete. Bead placement is represented on the chart by a colored circle. The color of bead to use is indicated on the color key under **Bead**. To sew on beads, use any fine needle that will pass through bead. Use one strand of thread to match bead. Bring needle up through hole; place bead on needle and go down through same hole (Fig.1). Run under several stitches on back to secure thread. If desired, French Knots may be substituted for beads.



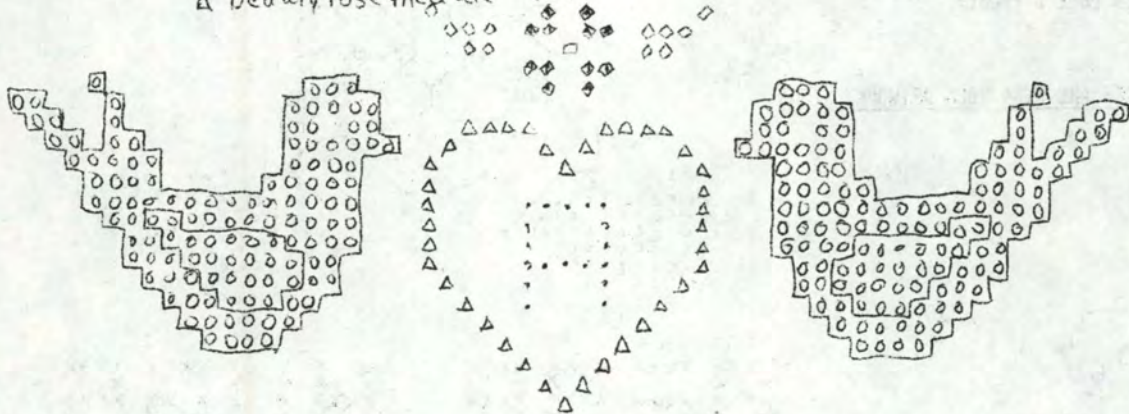
Work With Ribbon: Double-faced satin ribbon (1/4" w) from C.M. Offray & Son, Inc., is added to designs after stitching is complete. Ribbon placement is represented on the chart by a colored X. The color of ribbon to use is indicated on the color key under **Ribbon**. Thread ribbon through needle. Following Fig.2, go down at 1 and come up at 2. Remove needle and tie ribbon in a bow. Trim ends as desired.



HINT: When stitching on a dark fabric, put a white cloth or towel on your lap so you can see the holes in the fabric better.

- o white 402 [white]
- ◇ spring green-dk 239 [702]
- canary yellow-med lt. 289 [307]
- ◆ cobalt blue-med lt 130 [809]
- carmine rose bright 040 [956]
- △ beauty rose med-dk 058

1st number Susan Bates
2nd number (DMC)



Red thread -

Ruby Jubilee

Yellow - rays from gem

Black "

Gem Stone & lines

Blue - State outline

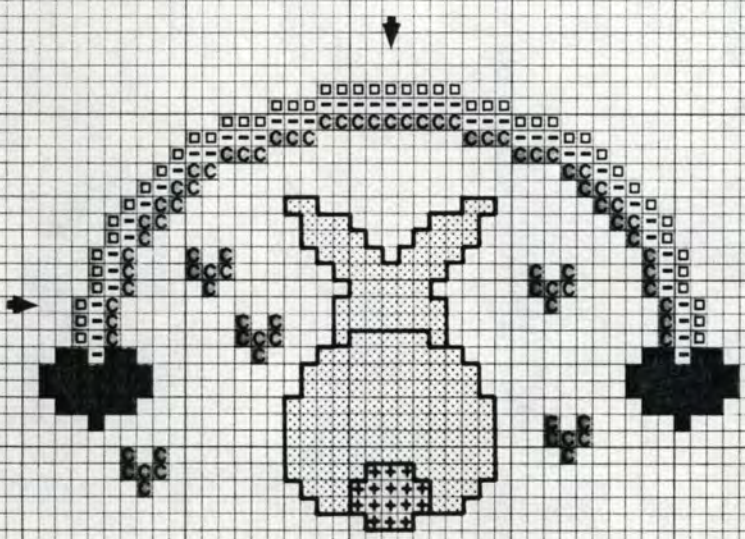
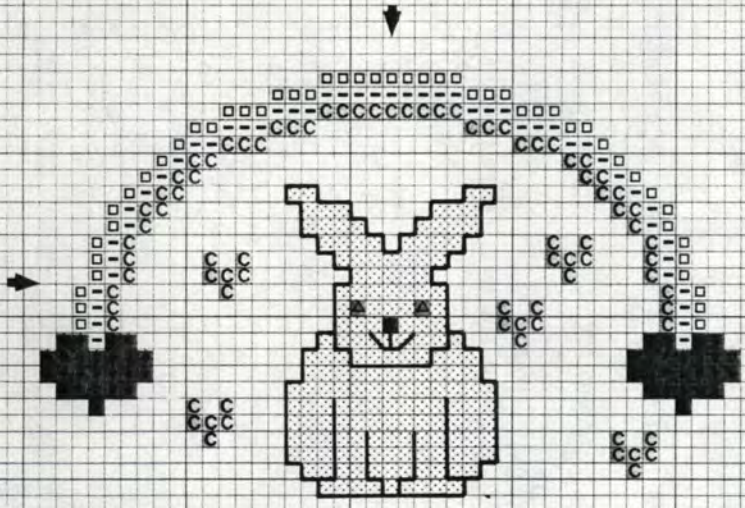
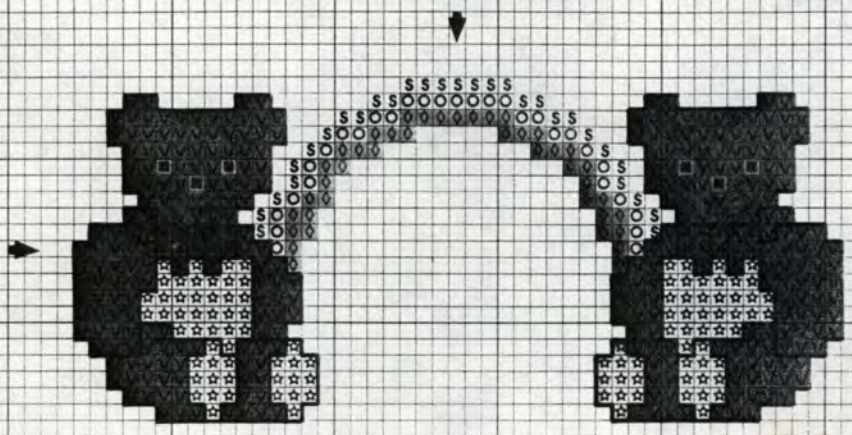
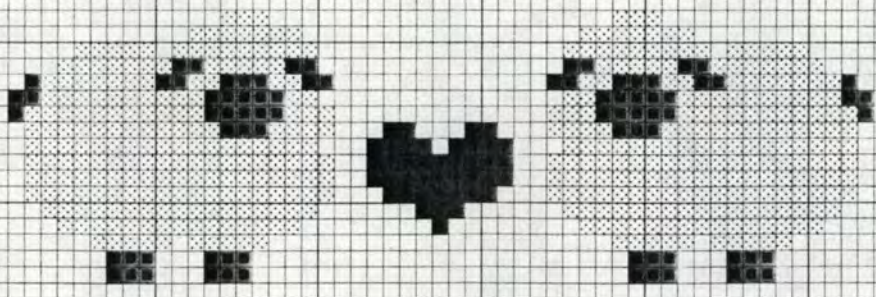
CHATEOLAB

The Gem of ---
49-88 Celebrat---

←46→
↑
55
↓

NEW JEWELRY





SHEEP (53w x 17h)
 ANC. X DMC COLOR
 02 blanc white
 076 603 cranberry
 0403 310 black

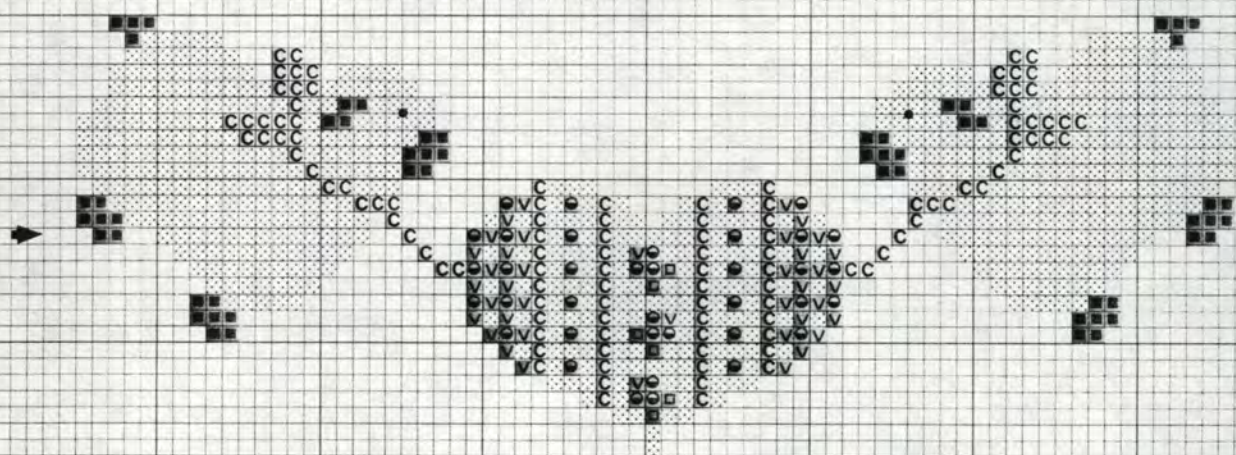
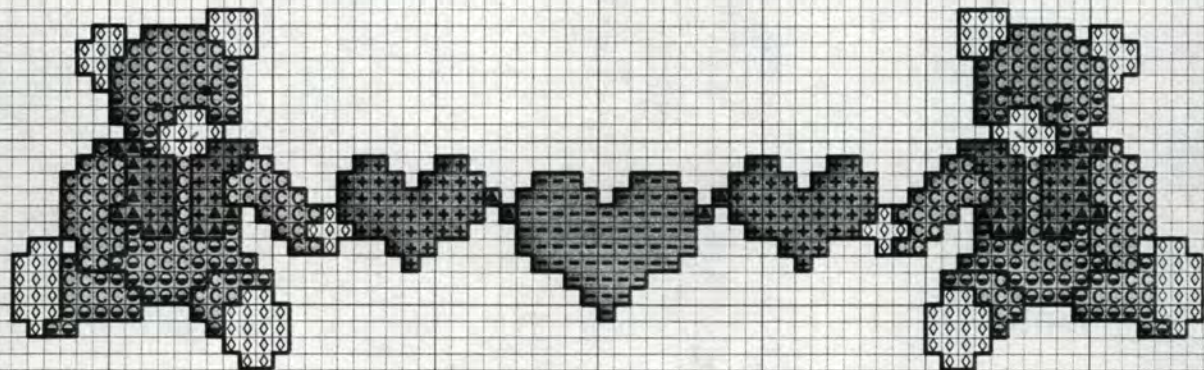
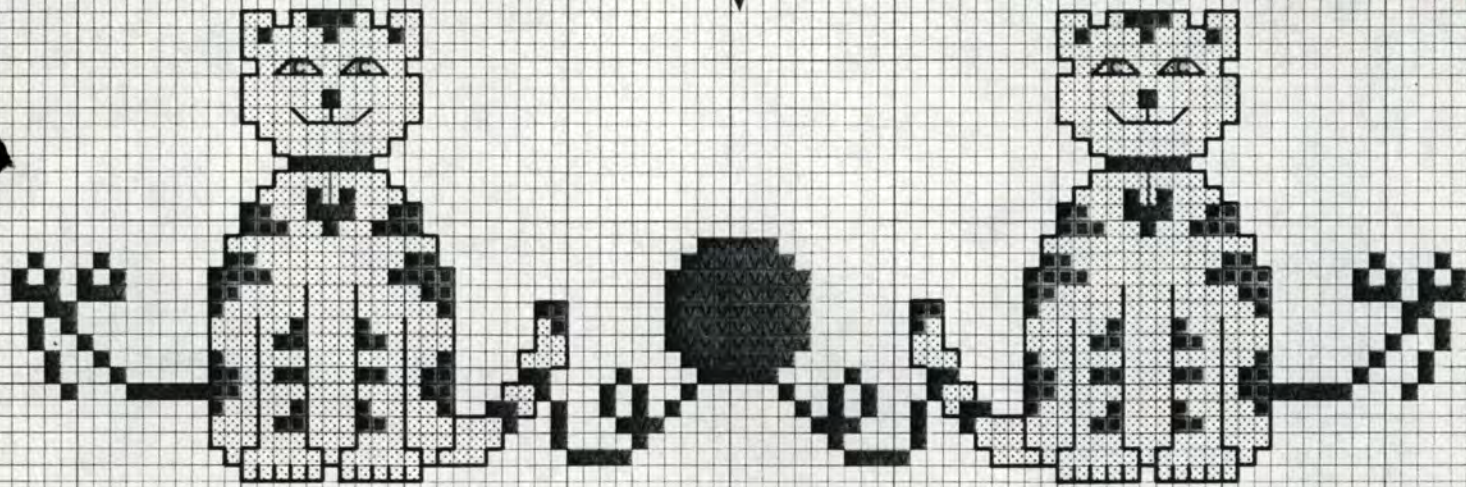
Design size using 8.5 count waste canvas - 6 1/4" x 2"

BEARS (47w x 21h)
 ANC. X DMC B'ST COLOR
 0295 726 yellow
 046 666 red
 0410 995 bright blue
 0238 703 lt green
 0367 738 lt tan
 0363 436 tan
 0403 310 black

Design size using 8.5 count waste canvas - 5 3/8" x 2 1/2"

BUNNY FRONT (43w x 26h)
BUNNY BACK (43w x 27h)
 ANC. X DMC B'ST COLOR
 02 blanc white
 0293 727 lt yellow
 076 603 cranberry
 0104 210 lavender
 0185 964 aqua
 0397 762 vy lt grey
 0400 317 grey

Design size using 8.5 count waste canvas - 5 1/2" x 3 1/4"



CATS (89w x 29h)

ANC.	X	DMC	B'ST	COLOR
02	☐	blanc		white
09	■	760		salmon
044	■	816	☑ *	lt maroon
0218	◐	319		jade
0403	■	310	☑	black

* For ball of yarn, work several long, loose stitches over Cross Stitches.

Design size using 8.5 count waste canvas - 10 1/2" x 3 1/2".

TEDDY BEARS (73w x 22h)

ANC.	X	DMC	B'ST	COLOR
066	■	3688		lt mauve
068	■	3687		mauve
069	■	3685	☑	dk mauve
0367	◐	738		lt tan
0368	■	437		tan
0369	■	436		dk tan
0403		310	☑	black
0403	◐	310		black French Knot

Design size using 8.5 waste canvas - 8 5/8" x 2 5/8".

LAMBS (71w x 27h)

ANC.	X	DMC	COLOR
02	☐	blanc	white
025	◐	776	pink
054	■	956	dk pink
0169	◐	806	dk aqua
0204	■	913	green
0403	■	310	black
0403	◐	310	black French Knot

Design size using 8.5 count waste canvas - 8 3/8" x 3 1/4".

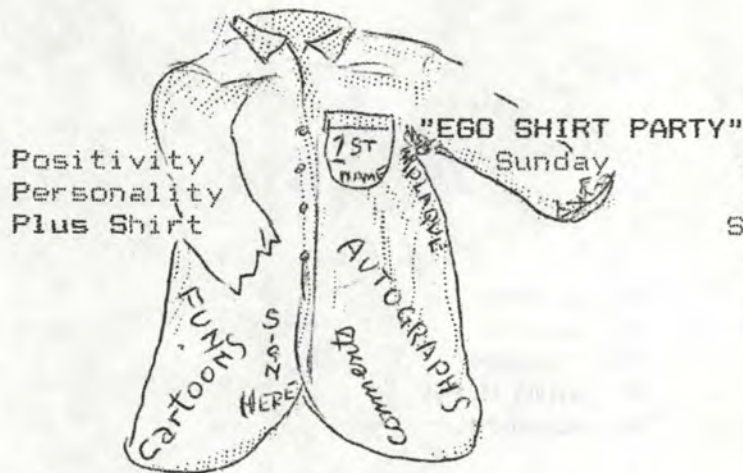
DMC COLORS BY FAMILY

(Read from Left to Right)

---	white	310	black	819	baby pink-lt
818	baby pink	776	pink-med	3326	rose-lt
899	rose-med	335	rose	309	rose-deep
326	rose-vy deep	957	geranium-pale	956	geranium
894	carnation-vy lt	893	carnation-lt	892	carnation-med
891	carnation-dk	3689	mauve-lt	3688	mauve-med
3687	mauve	3685	mauve-dk	963	dusty rose-vy lt
3354	dusty rose-lt	962	dusty rose-med	961	dusty rose-dk
3350	dusty rose-vy dk	605	cranberry-vy lt	604	cranberry-lt
603	cranberry	602	cranberry-med	601	cranberry-dk
600	cranberry-vy dk	225	shell pink-vy lt	224	shell pink-lt
223	shell pink-med	221	shell pink-dk	745	yellow-lt pale
744	yellow-pale	743	yellow-med	742	tangerine-lt
741	tangerine-med	740	tangerine	970	Pumpkin-lt
971	pumpkin	608	bright-orange	606	bright-orange red
947	burnt orange	946	burnt orange-med	900	burnt orange-dk
746	off white	3078	golden yellow-vy lt	3047	yellow beige-lt
3046	yellow beige-med	3054	yellow beige-dk	677	old gold-vy lt
676	old gold-lt	729	old gold-med	680	old gold-dk
834	olive green-vy lt	833	olive green-lt	832	olive green
831	olive green-med	830	olive green-dk	829	olive green-vy dk
951	sportsman flesh-vy lt	950	sportsman flesh-lt	945	sportsman flesh
3064	sportsman flesh-med	407	sportsman flesh-dk	632	negro flesh
948	peach fleshy-vy lt	754	peach flesh-lt	353	peach flesh
352	coral-lt	351	coral	350	coral-med
349	coral-dk	817	coral red-vy dk	761	salmon-lt
760	salmon	3328	salmon-med	347	salmon-dk
758	terra cotta-lt	356	terra cotta-med	355	terra cotta-dk
666	christmas red-bright	321	christmas red	304	christmas red-med
498	christmas red-dk	816	garnet	815	garnet-med
814	garnet-dk	902	garnet-vy dk	718	plum
917	plum-med	915	plum-dk	211	lavender-lt
210	lavender-med	209	lavender-dk	208	lavender-vy dk
554	violet-lt	553	violet-med	552	violet-dk
550	violet-vy dk	3042	antique violet-lt	3041	antique violet-md
327	antique violet-dk	778	antique mauve-lt	316	antique mauve-med
315	antique mauve-dk	445	lemon-lt	307	lemon
444	lemon-dk	973	canary-bright	972	canary-deep
727	topaz-vy lt	726	topaz-lt	725	topaz
783	christmas gold	782	topaz-med	781	topaz-dk

780 topaz-vy dk	712 cream	--- ecru
822 beige grey-lt	644 beige grey-med	642 beige grey-dk
640 beige grey-vy dk	3024 brown grey-vy lt	3023 brown grey-lt
3022 brown grey-med	3021 brown grey-dk	543 beige brown- ultra vy lt
842 beige brown-vy lt	841 beige brown-lt	840 beige brown-med
839 beige brown-dk	838 beige br-vy dk	739 tan-ultra-vy lt
738 tan-vy lt	437 tan-lt	436 tan
435 brown-vy lt	434 brown-lt	433 brown-med
801 coffee brown-dk	898 coffee brown-vy dk	938 coffee brown- ultra dk
3371 black brown	3033 mocha brown-vy lt	3032 mocha brown-med
3031 mocha brown-vy dk	613 drab brown-lt	612 drab brown-med
611 drab brown-dk	610 drab brown-vy dk	422 hazel nut br-lt
420 hazel nut brown-dk	869 hazel nut br-vy dk	922 copper-lt
921 copper	920 coper-med	919 red copper
918 red copper-dk	402 mahogany-vy lt	301 mahogany-med
400 mahogany-dk	300 mahogany-vy dk	977 golden brown-lt
976 golden brown-med	975 holden brown-dk	369 pistachio green- vy lt
368 pistachio green-lt	320 pistachio green-med	367 pistachio gr-dk
319 pistachio green-vy dk	890 pistachio green- ultra dk	989 forest green
988 forest green-med	987 forest green-dk	986 forest gr-vy dk
907 parrot green-lt	906 parrot green-med	905 parrot-green-dk
904 parrot green-vy dk	966 baby green-med	955 nile green-lt
954 nile green	913 nile green-med	912 emerald green-lt
911 emerald green-med	910 emerald green-dk	909 emerald gr-vy dk
704 chartreuse-bright	703 chartreuse	702 kelly green
701 christmas green-lt	700 christmas gr-bright	599 christmas green
3348 yellow green-lt	3347 yellow green-med	3346 hunter green
3345 hunter green-dk	895 christmas green-dk	472 avacado green- ultra lt.
471 avacado green-vy lt	470 avacado green-lt	469 avacado green
937 avacado green-med	935 avacado green-dk	936 avacado gr-vy dk
934 black avacado green	581 moss green	580 moss green-dk
734 olive green-lt	733 olive green-med	732 olive green
731 olive green-dk	730 olive green-vy dk	3013 khaki green-lt
3012 khaki green-med	3011 khaki green-dk	3053 green grey
3052 green grey-med	3051 green grey-dk	504 blue green-lt

503 blue green-med	502 blue green	501 blue green-dk
500 blue green-vy dk	993 aquamarine-lt	992 aquamarine
943 aquamarine-med	991 aquamarine-dk	598 turquoise-lt
597 turquoise	807 peacock blue	806 peacock blue-dk
747 sky blue-vy lt	519 sky blue	518 wedgewood-lt
517 wedgewood-med	775 baby blue-lt	3325 baby blue
334 baby blue-med	322 navy blue-vy lt	312 navy blue-lt
311 navy blue-med	336 navy blue	823 navy blue-dk
939 navy blue-vy dk	932 antique blue-lt	931 antique blue-med
930 antique blue-dk	828 blue ultra-vy lt	827 blue-vy lt
813 blue-lt	826 blue-med	825 blue-dk
824 blue-vy dk	800 delft-pale	809 delft
799 delft-med	798 delft-dk	797 royal blue
796 royal blue-dk	820 royal blue-vy dk	996 electric blue-med
995 electric blue-dk	794 cornflower blue-lt	793 cornflower blue-med
792 cornflower blue-dk	791 cornfl blue-vy dk	762 pearl grey-vy lt
415 pearl grey	318 steel grey-lt	414 steel grey-dk
317 pewter grey	413 pewter grey-dk	535 ash grey-vy lt
928 grey green-lt	927 grey green-med	926 grey green-dk
924 grey green-vy dk	453 shell grey-lt	452 shell grey-med
451 shell grey-dk	3072 beaver grey-vy lt	648 beaver grey-lt
647 beaver grey-med	646 beaver grey-dk	645 beaver grey-vy dk
844 beaver grey-ultra dk	NEW COLORS-----	341 blue violet-lt
340 blue violet-med	333 blue violet-dk	372 mustard-lt
371 mustard	370 mustard-med	524 fern-vy lt
523 fern green-lt	522 fern green	520 fern green-dk
564 jade-vy lt	563 jade-lt	562 jade-med
561 jade-vy dk	722 orange spice-lt	721 orange spice-med
720 orange spice-dk	964 seagreen-lt	959 seagreen-med
958 seagreen-dk	3341 apricot	3340 apricot-med
772 pine green-lt	3364 pine green	3363 pine green-med
3362 pine green-dk	3609 plum-ultra lt	3608 plum-vy lt
3607 plum-lt	3708 melon-lt	3706 melon-med
3705 melon-dk		



Positivity
Personality
Plus Shirt

"EGO SHIRT PARTY"

Sunday

Artistic
Amusement
Souvenir of Event

An On-going Time Filler

GET-ACQUAINTED-IDEA

Can be an on-going event
at Seminars or Training
weekend for Juniors to
to age 90! Great for Camp
Counselor status symbols!

EQUIPMENT:—White (smooth) Men's dress shirts in assorted sizes (find at Thrift Shops, etc., or have participants bring from home).

- Assorted PERMANENT Markers, pens, crayons, tubes of liquid fabric paint.
- Protective sheets of blank paper which can be inserted in sleeves or between Shirt and table or floor to prevent seepage and stains.
- Bar of Parafin wax.
- 2 or 3 lists of a dozen personal characteristics and idiosyncrasies or Program Theme Emphasis items; may also include questions to answer that can be depicted on the shirt.
- A hot iron, to set the ink, crayon wax, and partially water-proof the fabric.

POSSIBILITIES:

Humor, puns, individual revelations, truisms, facts about yourself, Where are you from, group you represent, etc., Likes, Dislikes, Specialty, Title of favorite song/poem, Rhyme/trite or profound bit of philosophy? Drawing of hand for "Pat on the Back", Hobby, Sport, Physical attributes - Height, Weight, Haircolor, exercise, bad habits, etc.
Pertinent Statement - Why are you here? State, town, or organization? What do you expect from training?
(Might be done cheaply with Butcher paper or heavy paper pinned to back after being filled-in, a take-home poster.)

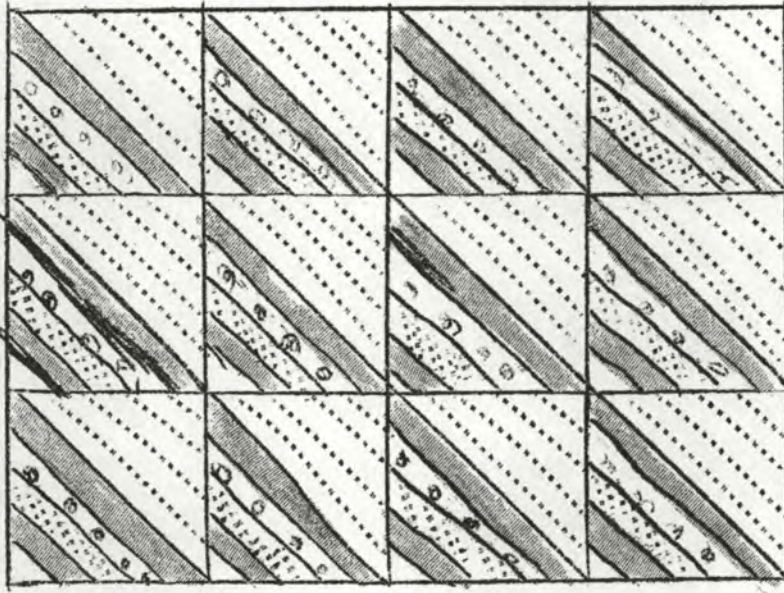
UTILIZE

- Entertaining unique artistry
- Inspirational themes
- Curiosity solutions
- Daily carryover of themes, games
- Use as a mixer for cliquish groups
- A fond souvenir with autographs
- A colorful conversation piece with memories

(Contributed by Joan Smith and Billie Marie Studer on a Nostalgia kick for 1971 Chat)

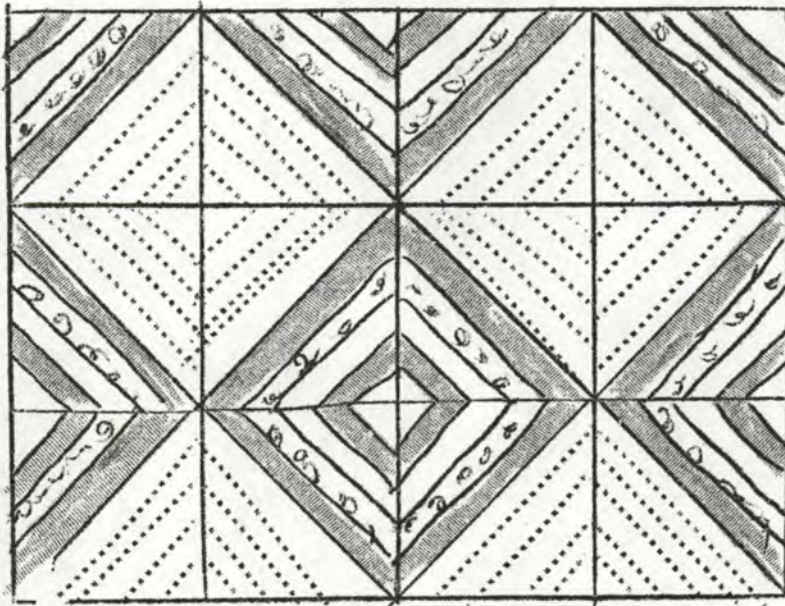


ROMAN STRIPE QUILT



*Quilt as
you sew!*

ARRANGED IN DIFFERENT PATTERNS



SHARED BY JEAN B.

ROMAN STRIPE - 49" X 49" QUILT

MATERIALS:

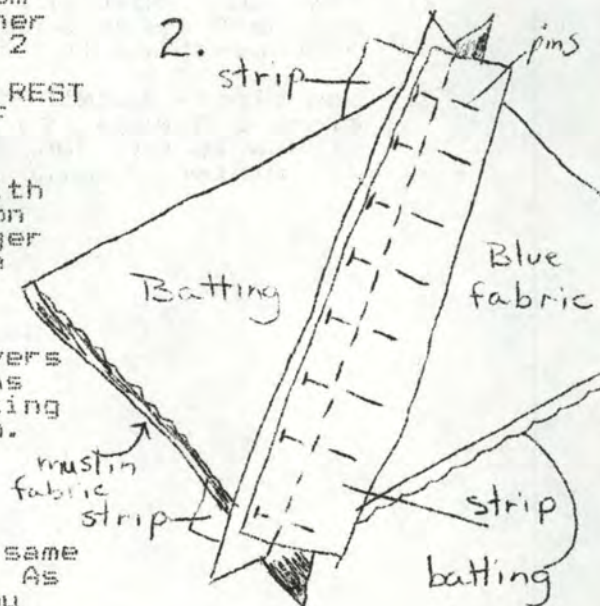
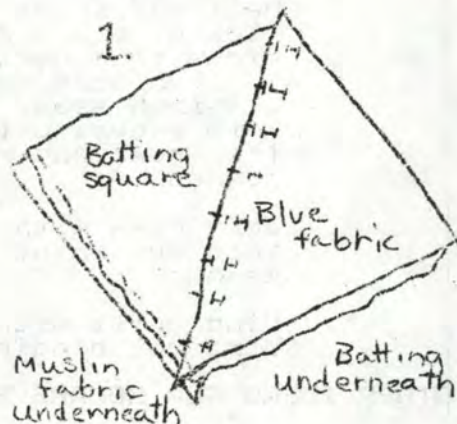
1. Cut thirteen 11 inch squares squares of blue fabric, and thirteen 11 inch squares of unbleached muslin.
2. Cut all squares in half to make triangles.
3. Cut 25 10-5/8 inch squares of batting. (Thin bat preferred.)
4. Cut eight 1-1/2 inch strips of fabric from scraps you have on hand for each square. Assorted colors make an interesting quilt.

CONSTRUCTION:

1. Pin blue triangle, right side up, on front of the batting square at one corner.
2. Turn block over and pin muslin triangle to the batting on opposite corner.
3. Pin first 1-1/2 inch strip of fabric, right side down (allowing 1/4 inch seam), to muslin triangle and batting. BE CAREFUL NOT TO PIN ALL THE WAY THROUGH, diagram 1
4. Turn over and do the same on the other side. Sew one seam through all five pieces from point of batting to the other point of batting. diagram 2

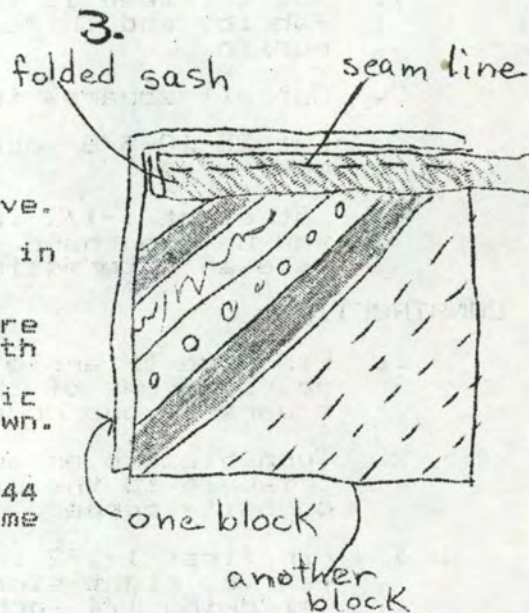
IT MUST BE ACCURATE OR THE REST OF THE BLOCK WILL BE OUT OF LINE!!

5. Finish piecing the block with 1-1/2 inch strips. Begin on the front of block and finger press the center strip down toward the batting before adding another strip.
6. Stitch through all four layers with as straight a stitch as possible, keeping the quilting on the reverse side uniform. Continue in this manner to complete the front of the block.
7. Turn block over and repeat same procedure to finish block. As you press out each strip you tend to stretch out the batting - so be aware of this, and "scoot" the batting back towards the middle.



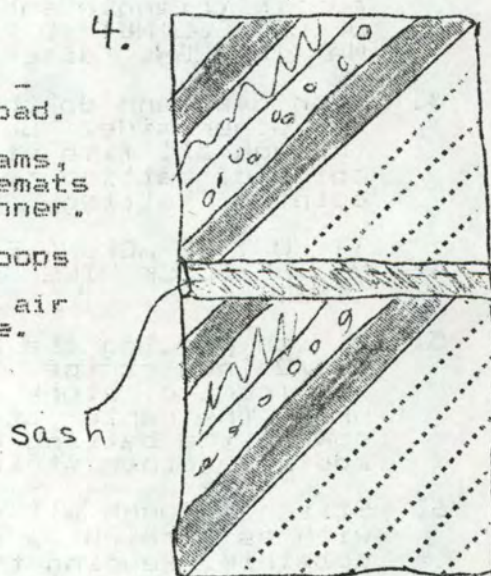
ASSEMBLY: 5 Squares by 5 Squares

1. Trim blocks to uniform size.
2. Arrange blocks in rows of five.
3. Fold 2" X 11" sashing strips in half and press. To join the blocks, place blocks right sides together, pin sash where quilt blocks meet, stitch with 1/4 inch seam. diagram 3. Trim excess batting and fabric from seam and hand-stitch down. diagram 4
4. Join rows with 2-1/2 inch X 44 inch muslin strips in the same manner.
5. Bind quilt with bias, or straight binding.



OTHER IDEAS FOR SQUARE BLOCKS:

1. Make one block, bind edges - use for pot holder or hot pad.
2. Sew four together, bind seams, and make large square placemats - or re-shape for table runner.
3. Sew blocks together, sew loops along one edge, to hang in window to cut down on cold air (in winter) coming in house.



ORIGAMI GIFT BOXES

shared by Jane Higuera

Recycle old Greeting Cards into cute little boxes!

Materials: Old Greeting Cards
 Ruler
 Scissors
 Sharp Pencil

1. Cut a square the width of the card wide.
 front of box = top of the box
 back of card = bottom of box, which has to be 1/4 inch
 less square than the top of the box
2. Draw a rectangle cross on the inside of the square.
3. Fold 4 corners into center. Be accurate. Crease firmly.
4. Fold 1 point up to junction of furthest crease and pencil line.
5. Unfold. Do same with other 3 points.
6. Then, fold each point up to the nearest crease. Unfold.
7. Cut in 2 squares (to the center square) in 4 places, opposite ends.
8. Snip tips of wings (optional).
9. Fold corner points inside out on 1st crease (closest crease) to outside edge. Fold it the opposite way from previous fold there.
10. Fold opposite points in to the center mark --(big sides first)
11. Fit other sides in the same way, all points fitting smoothly together at the center point.
 - can use for gift boxes, pins, earrings and rings
 (line bottom with quilt batting)
 - use side of a pencil to press creases
 - don't use a tough (shiny) card for your first box

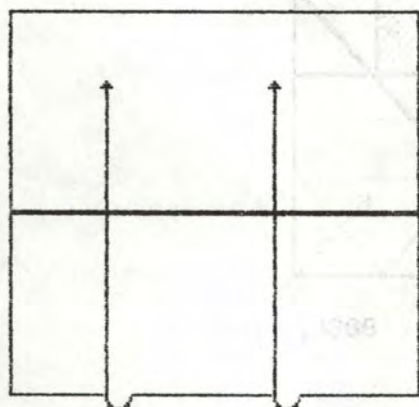
WALLPAPER FUN

taught by Twyla Smith

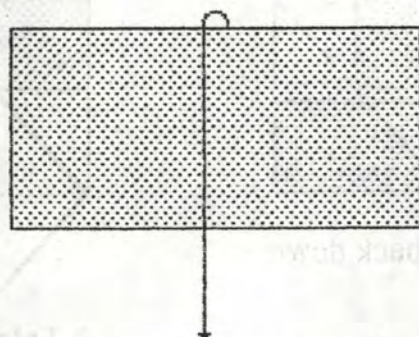
1. Cut a square out of wallpaper
2. On the inside or side with no design, mark a line from corner to corner to form an X.
3. Fold all sides in, with the tip of each corner meeting the center of the X to crease the paper, then unfold.
4. Next, fold all sides in with each long side touching the center of the X to make a crease, then unfold.
5. Cut to the second line on both sides on two opposite ends.
6. Cut out the four small triangles on each end.
7. Now fold into your gift box lid.
8. Cut a square 1/4" smaller than the first square to make the bottom.

1. Cut the wallpaper into a square.
2. Fold the wallpaper into a triangle.
3. With the point up, fold the right corner of the triangle over to touch the paper. The part you fold over will be a triangle.
4. Make a triangle out of the left side and fold it over.
5. Seperate and fold down the top triangle.
6. You now have a drinking cup by simply pinching the sides to make it open.

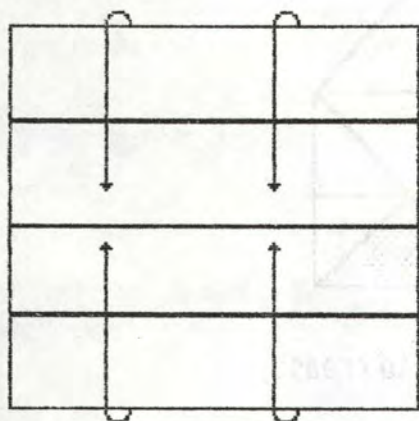
ORIGAMI PAPER BOX



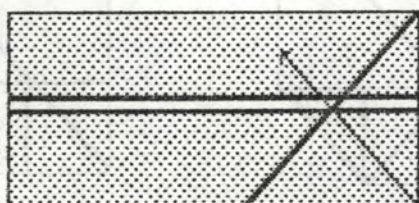
1. Fold paper in half into a rectangle, crease well.



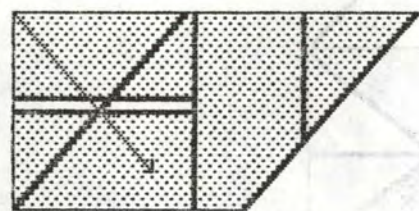
2. Unfold.



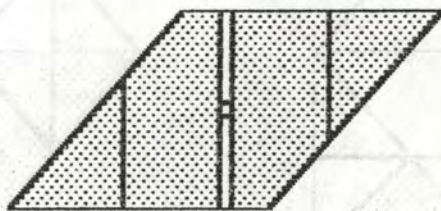
3. Fold edges to center line.



4. Fold right edge to top, creasing well.

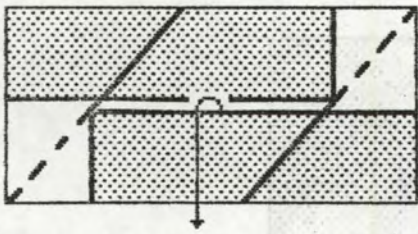


5. Fold left edge to bottom, creasing well.

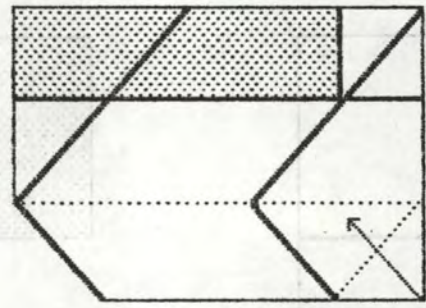


6. Unfold back to diagram 4, but keep the two small triangles folded (see diagram 7).

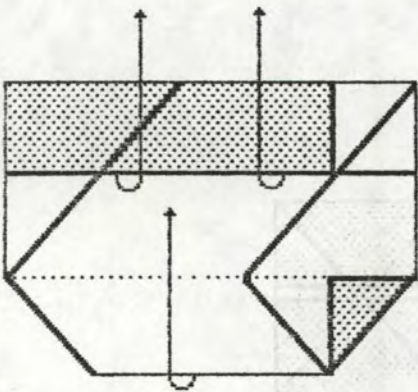
ORIGAMI PAPER BOX



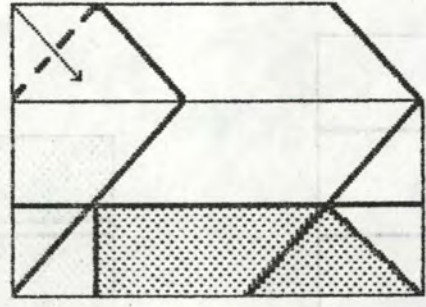
7. Fold bottom flap back down



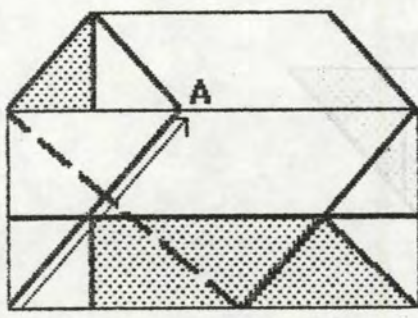
8. Fold corner up to crease, creasing well.



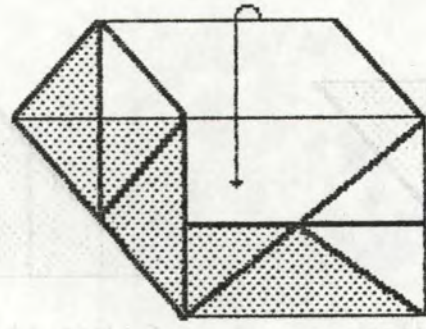
9. Fold bottom edge up and fold top edge up.



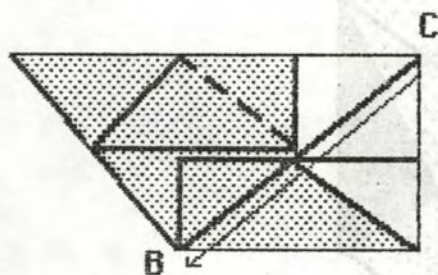
10. Fold corner down to crease, creasing well.



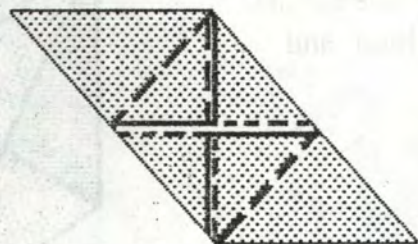
11. Fold corner to point A, creasing well.



12. Fold top edge back down.



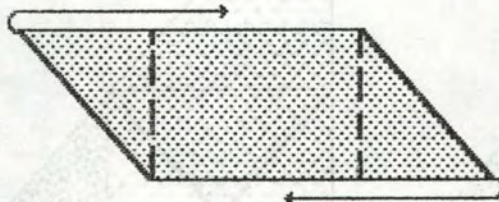
13. Fold right edge to bottom B, crease well.



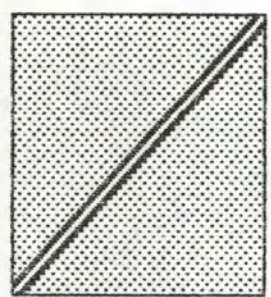
14. Tuck corner C inside flap at B (see figure 13).



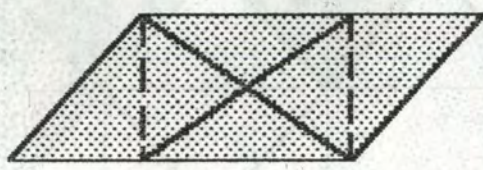
15. Turn over.



16. Fold sides in, creasing well.



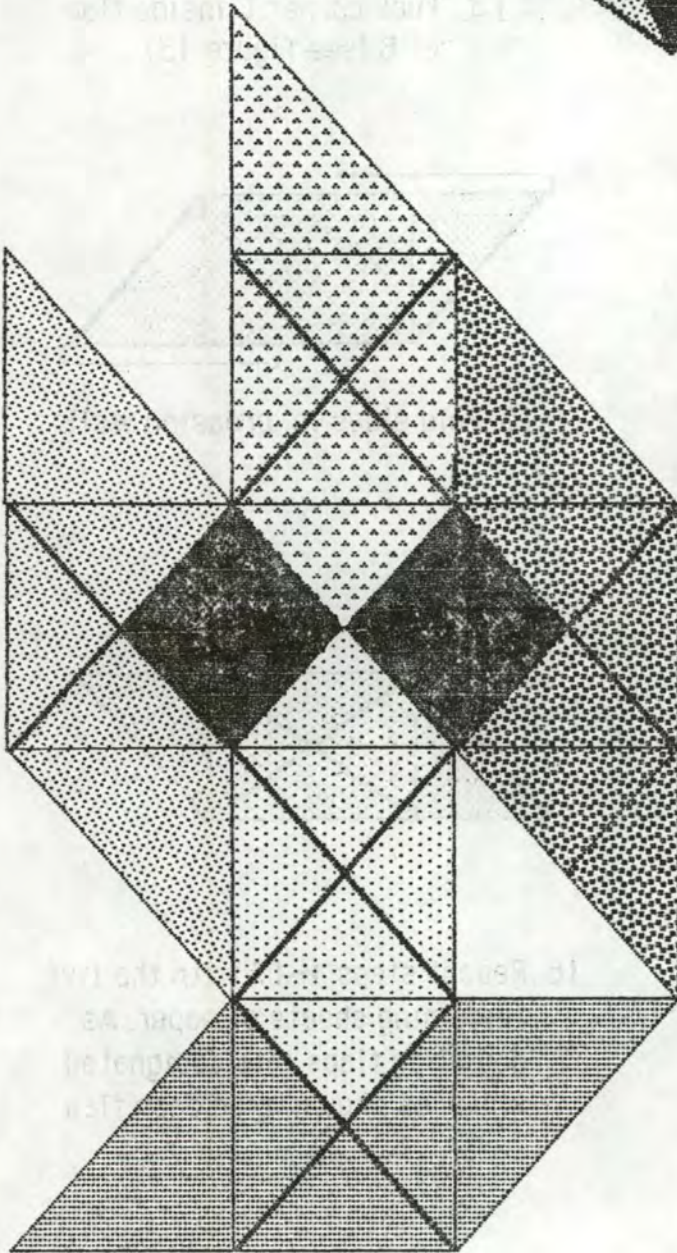
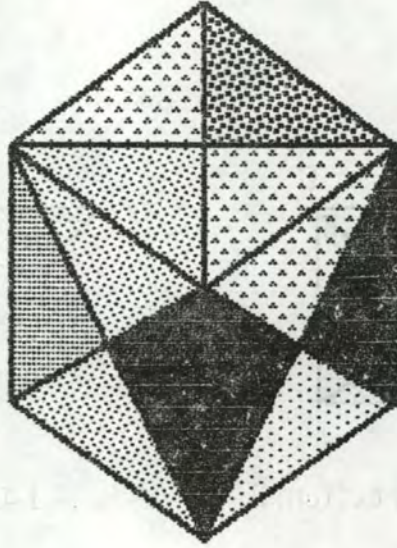
17. Unfold back to step 16, and turn over.



18. Repeat steps 1-17 with the five remaining sheets of paper. As you slide flaps into designated slots, as shown, glue each flap.

Note:

To hang it from the Christmas tree, use a small needle and fine thread, pull the thread through one corner of the cube, tie it in a loop, and hang it from the tree.



BANDANNA SCARVES FASHION ACCENTS

To make a quick and easy fashion accent to wear or give as a gift use a purchased Bandanna scarf or the equivalent sized piece of fabric and decorate with concho's, studs, laces, and 9 mm pony beads. Follow the simple steps below to make this versatile accessory.

1. Fold your square bandanna in half, wrong sides out, to form a triangle. It is helpful if the bandanna is as close to square as possible.
2. Sew in from the edge 6 inches and 1 1/4 inch wide (figure 1). Stitch the ends shut. Turn right side out to form the ties.
3. Cut along the lines as indicated in (figure 2). Save these small triangle cut-outs to use later in decorating.
4. Cut 7 slits, 4 inches long by 1 inch wide on each side of the point. Counting the point you will have 15 points (figure 3). You may need to make some minor adjustments in the width of the slits to make them come out even.
5. Decorate by sliding pony beads on each slit (all 30) and adding conchos and studs where desired. Use of contrasting colors adds to the finished look (figure 4). Depending on your preference of bead arrangement, you will need approximately 120 beads (4 per tassel).
6. You may cut 1" strips from the triangle cut out to use with a concho or large stud on the front of scarf (figure 5). To do this fold 2 strips lengthwise in thirds and stitch to the center of scarf (figure 6). Add concho and beads.
7. Tie a knot in the ends or a concho may be used to hold the tie ends of the scarf together (figure 7).

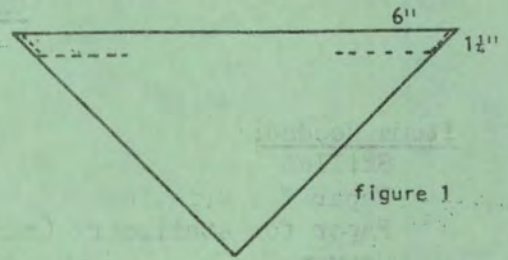


figure 1

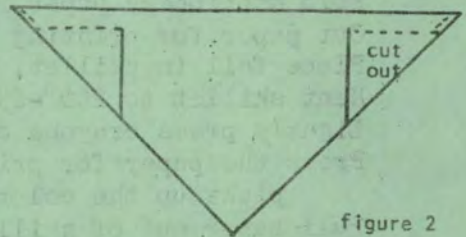


figure 2

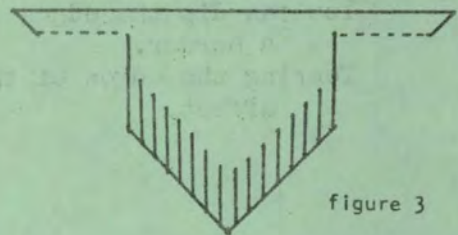


figure 3



figure 4



figure 5

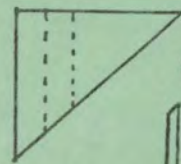
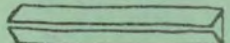
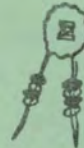


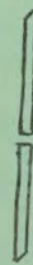
figure 6



fold



overlap ends and stitch



Skillet StationeryItems Needed:

Skillet	Foil	Newspaper
Paper for printing		Envelopes
Paper for stationery (can get this at a printing company)		
Crayons	Rubber Cement	Paper Towels

Directions:

Fold stationery paper in half.
 Cut paper for printing smaller than stationery paper.
 Place foil in skillet.
 Heat skillet to 200°-250°
 Lightly press crayons on foil, making your color design.
 Press the paper for printing on the melted colors until it picks up the colors.
 Pull paper out of skillet and set it aside to cool and dry on the newspaper.
 When the paper is dry, cement the paper to the stationery.
 Use paper towels to wipe off foil when changing the color design.
 You can dip the edges of the paper in silver or gold to create a border.
 Tearing the edges of the paper sometimes creates a nice border effect.

CRAFTS

Marble Egg
taught by Twyla Smith

Supplies Needed: 1 biscue ceramic egg
4 different colors of any acrylic or ceramic stain
plastic wrap or a sheet of plastic
paper towels
popsicle stick or pencil
acrylic spray (high gloss)

Technique: Tear off a small sheet of plastic wrap. (Approximately 12 inch square.) Put 4 lines of paint on the plastic wrap and swirl the lines together to give the marble effect with the stick. Wipe the egg off with the paper towel to make sure all of the dust is off the egg. Roll the egg in the paint or pull the plastic up over the egg. Make sure you have covered the egg entirely with the paint.

You can either have the students sit and hold the eggs until they dry or place them on a pencil and stick the pencil in some sort of styrofoam, such as egg carton or such, until they dry. The drying process takes about 5 minutes.

It is best to spray the eggs with the acrylic spray outside, if at all possible. Some people may be allergic to the fumes or odor.

The clean up is minimal because you simply fold up the plastic and throw it away.

Alterations: You can achieve the same effect by letting the students paint the egg a solid color and let them dip the egg into a bowl of water that you have previously sprayed some oil base paint into. This works for elderly or mentally handicapped persons as well as for the very young.

Kid Crafts
Lane Mahaffey

THUMBPRINT STATIONARY

Get paper stationary scraps. Check with a local print shop. Often they will donate or sell for a small fee. Place a thumbprint in the corner. Add lines to create an animal, face, bears, etc.



TERRARIUM

Supplies: potting soil, seeds, two liter pop bottle

Cut bottle off around the base just below the ridge. Cut the top 1/3 of the bottle off and use as terrarium top. Plant seeds in soil, water, put lid on and watch it grow!

Bear Pencil

Supplies: 7 small pom poms, 1 medium pom pom, 1 large pom pom, bead eyes and nose, pencil

Hot glue gun pom poms on pencil to make a bear hugging top of the pencil.

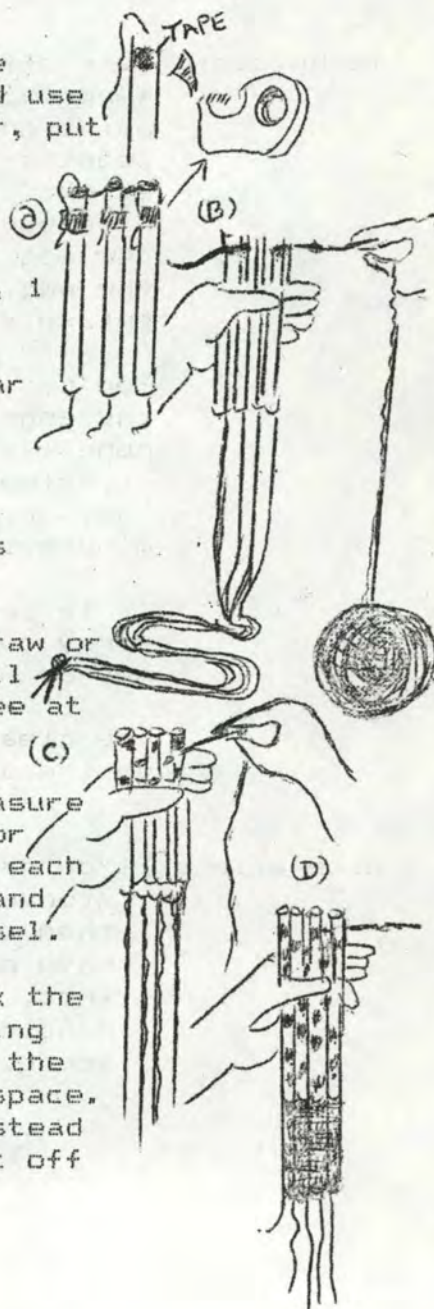
PLASTIC DRINKING STRAW BELT LOOM

Supplies: 5 plastic drinking straws, various colors of yarn

Probably the first straw loom was made of straw or hollow bamboo sticks (even stiff macaroni will do). But we have plastic drinking straws free at any ice cream parlor.

Use four or five straws for small hands. Measure five strings twice your waist size. Thread or suck strings up each straw. Tape the end of each string to each straw, so it won't pull down and out. Tie a knot at the bottom to make a tassel.

Tie a piece of yarn to the first straw. Work the yarn over and under the straws. As the weaving fills the straws, push the weaving down onto the strings, only an inch at a time as you need space. If weaving gets tight, pull the straws up instead of pushing the weaving down. At the end, cut off straws and make a tassel.



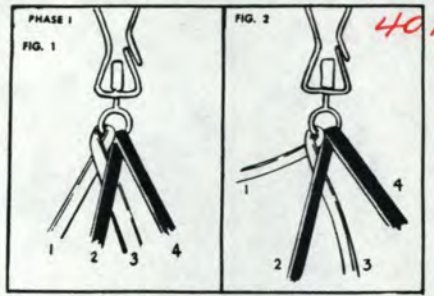


LANYARD AND KEY CHAIN

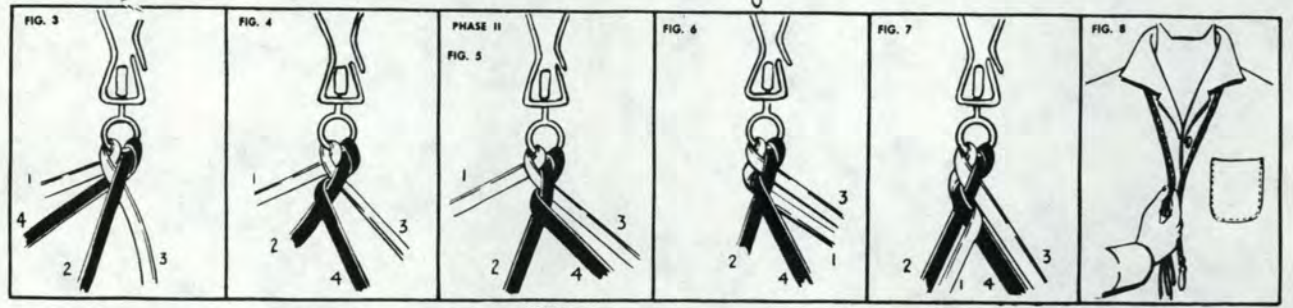
Requirements: 2 strands,
3 yards each of flat lace.

The illustration at the left shows a finished lanyard and its three parts. It is started with a round weave (Phase I) and finished with a square braid (Phase 2) and a Turk's Head weave (Phase 3).

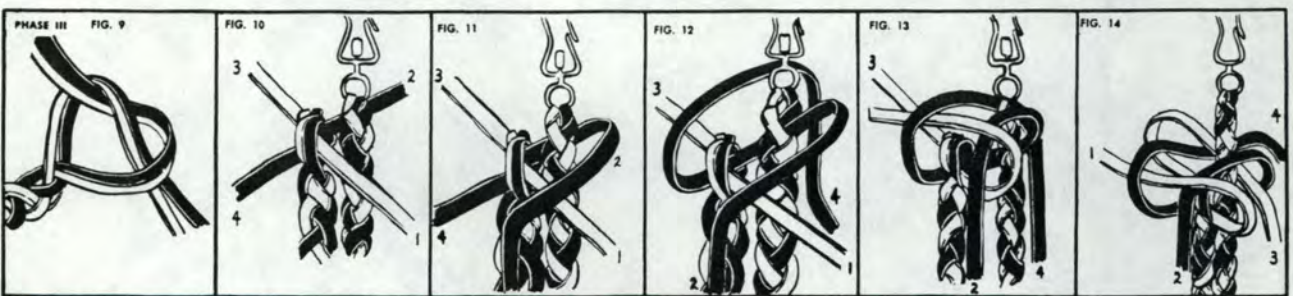
To make a key chain (illustration to right), follow the lanyard instructions, except shorten both the round and square braids. The requirements are two strands of 3/32" flat lace, each 3 feet long. Round weave until about 4" of unwoven strands are left. Then weave 4 square braids and end with a Turk's Head weave as in the lanyard. Trim strand ends to a point.



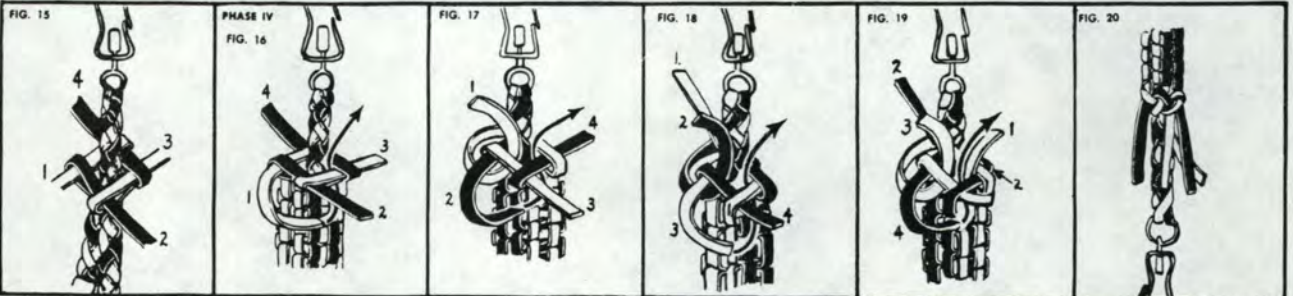
PHASE I
Cut the lace ends at an angle and push through the eye of the swivel snap. Center the lace on the snap in the exact center of each strand. Arrange the strands as in Figure 1.
Hold the two crossed strands, 2 and 3, with forefinger and thumb of right hand.
Fig. 3 Bring strand 4 under 2 and 3 with left hand.



(Continued)
Make sure strand 4 is not twisted.
Fold strand 4 over strand 2, so it lies between 2 and 3. Make sure to fold or turn strand 4 completely over to avoid a twist. (Strand 4 must wrap around the outer strands flat, as a barber pole looks). Strand 4 is now parallel to strand 3. The pattern is: UNDE? 2, OVER 1.
PHASE II
Hold center strands (No.'s 2 and 4 that are crossed) with forefinger and thumb of left hand.
Take strand 1 with right hand and bring under strands 2 and 4. Strand 1 is now parallel with 3 and flat (not twisted).
Fold strand 1 over 4, a complete turn of the lace as in Figure 4. Strand 1 is now between strands 2 and 4, parallel to strand 2. Pull strands tight. This pattern, under 2 and over 1 is repeated alternating from left to right, using the highest strand each time as the strands alternate.
When your weave is approximately the length shown in Figure 8, you are ready for Phase 3, the square braid.



PHASE III
To start the square braid, tie an overhand knot as in Figure 9. Keep the strands flat and side by side before tightening the knot.
At this point begin the square braid as follows: Spread strands apart, as in Figure 10 and bring swivel end up alongside between strands 1 and 2. The swivel end will slide inside of the squares you are going to braid around it.
Loop strand 2 on this side of swivel snap and hold along the weave with the thumb.
Loop strand 4 on opposite side and hold along weave with index finger.
Push strand 1 over strand 2 and through strand 4 loop.
Push strand 3 over strand 4 and through strand 2 loop.



PHASE IV
Pull tight and continue square braid for 1/2" to 1". Check after each square to see if the squares slide on the woven swivel end section.
To finish, hold square section in left hand and bring strand 1 under strand 2, then up and between strand 3 and center braided section.
Turn braid again slightly to left to follow Figure 18. Bring strand 3 under strand 4 then up and between strand 1 and center braided section.
Turn braid slightly to left to follow Figure 17 better. Bring strand 2 under strand 3, then up and between strand 4 and center braided section.
Bring strand 4 under strands 1 and 2, then up through next to strand No. 1 end.
Pull the ends tight one at a time, working around the center braided section. Test to see if it slides. Clip ends at an angle about 1/4" long, and you have a neatly finished lanyard.

INTRODUCTION . . .

Discover the fun and practical application of braiding, lacing and wrapping with new, exclusive, plastic Dura-Flex lace. Relaxing, and rewarding craft keeps children entertained for hours. Adults will love it too. New revised book contains everything from simple beginner's projects to more advanced braiding & lacing. Written in simple step-by-step form with every step fully-illustrated. Features latest techniques such as New 8 Plait Twist Bracelet and Smart Leather Belt decorated with colorful, Dura-Flex lace. AND, after mastering the projects in this book, you can create dozens of original projects of your own.

"Braiding & Lacing for Fun" features many illustrations done by Mr. Jeffrey E. Quin. Mr. Quin is a high school Art Teacher and has worked as a Craft Supervisor during the summer for several years. He holds B.S. and M.S. degrees from the University of Wisconsin and is a regular exhibitor in various Art and Craft Shows.

So, follow Mr. Quin's easy illustrations and begin right now! Just turn the page and start "Lacing and Braiding for Fun!"

GENERAL INSTRUCTIONS

1. Read instructions carefully and use 3/32" flat lace as specified in each project.
2. An awl, compass or any other pointed instrument is helpful for opening tight loops, as in reweaving to finish some projects.
3. Avoid twisting or wrinkling the lace when braiding. Keep smooth and flat at all times.
4. Cut the lace at an angle for easier working and for a smart look when finished.
5. Never get discouraged. It's really easy and fun.

PRINTED IN U.S.A. FOR:

Tandy
Leather
Company

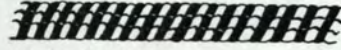
FORT WORTH, TEXAS

COPYRIGHT TANDY LEATHER COMPANY 1962

ROUND-BRAID BRACELET 403

Requirements: Adults — 2 strands, 2-1/2 yards each color. Children — 2 strands, 2 yards each color.

Start this bracelet the same as the Square-Braid Bracelet on the opposite page. After doing the first 10 steps of the first project, begin with Figure 1 on this page.

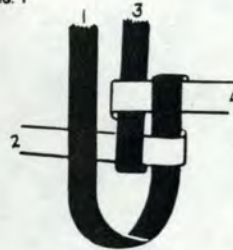


Finished braid should have an attractive round appearance.



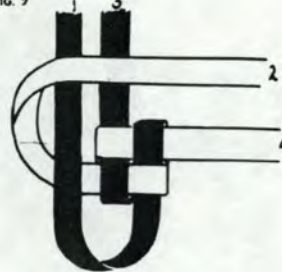
Square or Round-Braiding can be used as handles for purses and bags. See Front Cover

FIG. 1



Go over strand No. 2, instead of back over strand No. 4, as you did in the first project. You will now proceed clockwise instead of counterclockwise to get a round braid.

FIG. 2



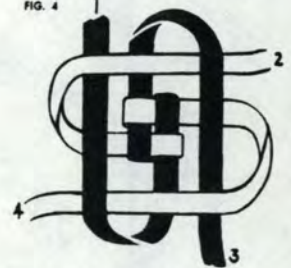
Strand 2 goes over 1 and 3.

FIG. 3



Strand 3 goes over 2 and 4.

FIG. 4

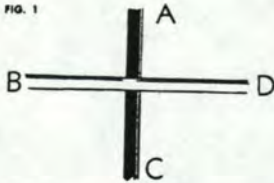


Strand 4 over 3 and through the loop made by strand No. 1. Pull tight to make a square. Continue making squares, starting as in Figure 1 and you will find each square making a turn.

SQUARE-BRAID BRACELET

Requirements: Adults—2 strands, 2½ yards each color. Children—2 strands, 2 yards each color.

FIG. 1



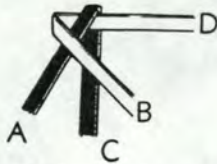
Find the center of each strand and cross them.

FIG. 2



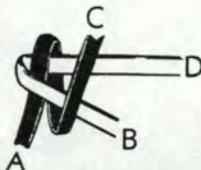
Fold A over B.

FIG. 3



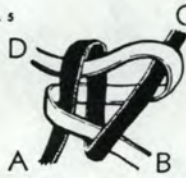
Fold B over A and C.

FIG. 4



Fold C over B and D. Leave loop from strand A open.

FIG. 5



Fold D over C and through loop.

FIG. 6



Pull ends A and C, then B and D until square is tight.



FIG. 11



FIG. 12

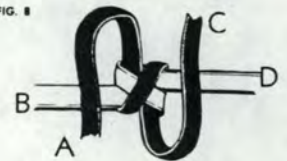
To finish, continue in the same manner to the desired length of your bracelet. Then bring the ends together as in Figure 11. Force loops on end B open with an awl or compass and reweave each strand 2 or 3 times through the loops. Pull tight, cut off ends and glue with transparent cement. You may also leave strands about 1" long cut at an angle for a decorative effect. In Figure 12, a Cross is made by combining two straight weaves.

FIG. 7



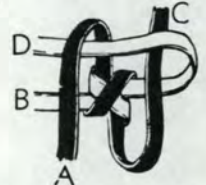
Turn square over and return A in direction it came from forming a loop.

FIG. 8



Loop C over D.

FIG. 9



Loop D over C and through A strand loop.

FIG. 10



Loop B over A and through C strand loop. Pull tight to form square as in Fig. 6.






BEAD WEAVING BELTS

405


STOCK NO. 0915-05

With our first Bead Weaving instructions we showed you how to make a simple key fob. Now we're going to show you how easy it is to go from the key fob to belts. We will begin with a very simple belt and then show you how, just changing one little step you can make it completely

different. Of course, changing bead colors, lace colors and types of conchos can change the same belt even more. Tandy Leather Company has a wide selection of bead weaving materials for every project.

	<p>STEP 1. The first step in making any belt is to determine how long to make it. Measure around your waist, or hips if you prefer to wear it there, over your clothes. Add 8" to this length for ending fringe. Now double the entire length and cut a piece of lace to this length.</p> <p>32"=waist +8"=fringe 40"= belt length</p> <p>40"=belt length x2 =double 80"=lace length</p>
	<p>STEP 2. Fold the lace in half and and push the fold through the slots of a 1" concho. Pull through about 1 1/2".</p>
	<p>STEP 3. Push three beads up on each strand of lace to about 1/4" from the concho. Thread on another concho and push it up to within 1/4" of last beads. Continue working in pattern until you are about 9" from the end of lace. Add seven more beads on each strand of lace.</p>
	<p>STEP 4. Do a twist knot in the end of each strand of lace. Cut a slit down the center of the lace (about 3/4" long). Push the end of the lace through the slit (Fig. 4A) and pull down (Fig. 4B). Repeat this once more (Fig. 4C & 4D).</p>
	<p>STEP 5. The loop at the first of the belt is the closure. It loops over the last concho.</p>

Copyright 1986 by Tandy Leather Company, Fort Worth, Texas 76133

	 <p>STEP 1. This belt is done just like the first one with one slight variation. Do Steps 1 & 2 the same as Belt No. 1.</p>
	<p>STEP 2. Point the ends of the lace sharply. Push both ends of lace through 1 bead. Push this bead up to about 1/4" from the concho. Be careful that you don't twist the lace.</p>
	<p>STEP 3. Thread 5 beads on each strand of lace and push them up to within 1/4" of single bead. Push both strands through 1 more bead. Add another concho and repeat Steps 2 & 3 until you are within 8" of the ends of the lace.</p>
	<p>STEP 4. Add 1 More bead on both strands of lace, then add 5 more on each strand, skip 1" and add 5 more beads on each strand. Put a drop of cement under the last bead on each strand. This belt uses the same closure as Belt No. 1.</p>



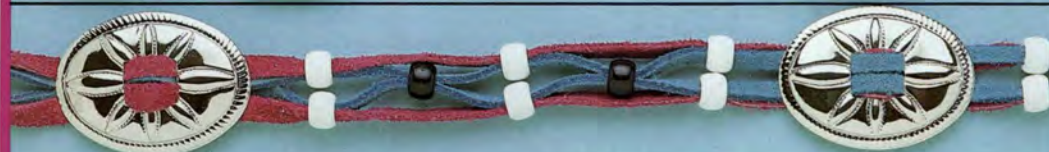
STEP 1. Now we will use what we learned in the first two belts to make a four strand belt. Use the same length of lace as in belt No. 1, but you will need 2 strands instead of 1. Place the strands together and fold in half. Push the folds through a 1½" concho.



STEP 2. Take both of the left hand laces and push both ends through one bead. Push remaining two laces through another bead. Push both beads up to within ½" of the concho. Be very careful in each step of this belt that you don't twist the lace.



STEP 3. Take the two center strands of lace and push the ends through one bead. Slide it up about ½" from the first two beads.



STEP 4. Repeat Steps 2 & 3 and then Step 2 again. Add another concho. Repeat Steps 2 & 3 twice more then Step 2 once more and add another concho. Continue working the pattern until you have about 6" of lace left.



STEP 5. End by adding 5 beads to each strand and finish with a twist knot as in Belt No. 1. This belt closes the same way the first two do.



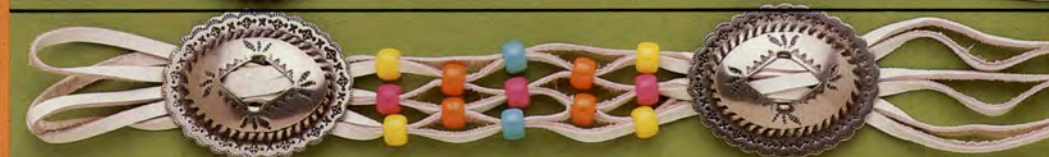
STEP 1. Now we are going to expand still further and do a six strand belt. By using the methods in belts No. 3 & 4, you can combine any number of strands. Do Steps 1 & 2 of Belt No. 1 except use 3 strands of lace.



STEP 2. Push one bead on first two strands; push one bead on middle two strands and one bead on last two strands. Push all three beads up to ½" from concho.



STEP 3. Push one bead on second and third strands and one bead on fourth and fifth strands. Push both beads up to about ½" from first three beads.



STEP 4. Repeat Steps 2 & 3 and then Step 2 again. You should have 5 rows of beads. Add another concho. Repeat Steps 2 & 3 twice and then Step 2 once more. Add another concho. Continue in pattern to within 8" of the end of the laces.



STEP 5. Push 7 beads on each of the ends of the lace and tie an overhand knot in the end of each lace.

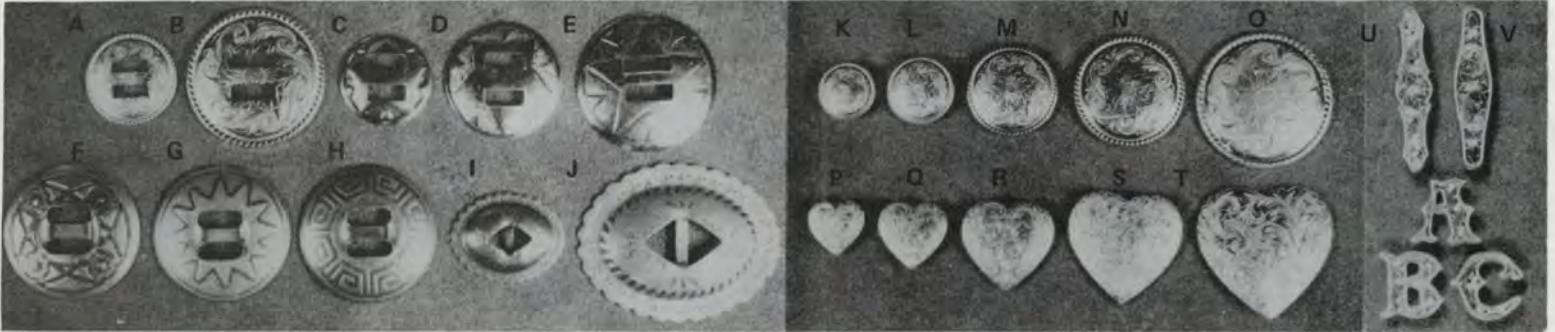
BEAD AND CONCHO KEY FOBs

STOCK NO. 0915-04

The "Bead Weaving Craze" is sweeping the country and Tandy Leather Company is here to help you get in on it. Conchos are being worn on everything from hats down to boots. Here we are presenting a quick project which can be made in about 15 minutes. These are great resale items to help you cash in on the "Bead Weaving Craze".

Let me introduce you to Tandy's growing line of

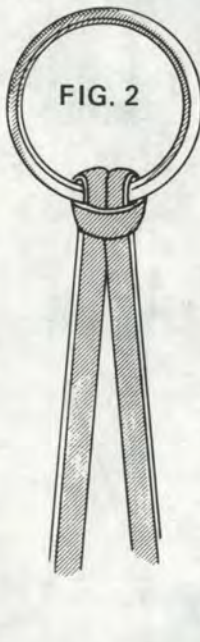
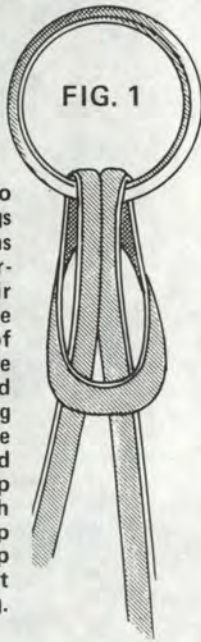
conchos. First, are the slotted conchos; versatile, attractive and easy to use. We also have screw back conchos in beautifully engraved German Silver. For a different approach to conchos use the long screw back conchos to tie it all together. And to personalize any item, 3/4" German Silver Alphabet letters.



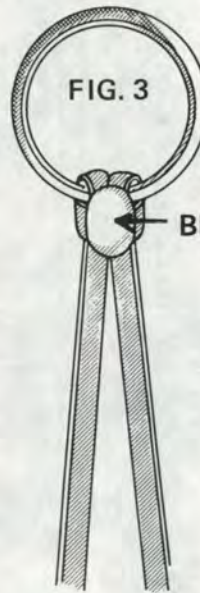
- A-1 1/2" Slotted Rope Edge Concho (German Silver)
- B-1" Slotted Rope Edge Concho (German Silver)
- C-1" Concho (Nickel)
- D-1 1/4" Concho (Nickel)
- E-1 1/2" Concho (Nickel)
- F-1 1/2" Galaxy Concho (German Silver or Brass)
- G-1 1/2" Sunburst Concho (German Silver or Brass)
- H-1 1/2" Aztec Concho (German Silver or Brass)

- I-1 1/4" Oval Concho (German Silver)
- J-2 1/4" Oval Concho (German Silver)
- K-5/8" Rope Edge Concho (German Silver)
- L-3/4" Rope Edge Concho (German Silver)
- M-1" Rope Edge Concho (German Silver)
- N-1 1/4" Rope Edge Concho (German Silver)
- O-1 1/2" Rope Edge Concho (German Silver)
- P-5/8" Heart Concho (German Silver)

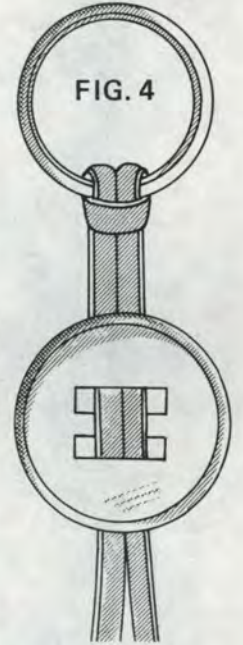
- Q-3/4" Heart Concho (German Silver)
- R-1" Heart Concho (German Silver)
- S-1 1/4" Heart Concho (German Silver)
- T-1 1/2" Heart Concho (German Silver)
- U-Virginia City Concho (German Silver)
- V-Silver City Concho (German Silver)
- W-3/4" Alphabets (German Silver)



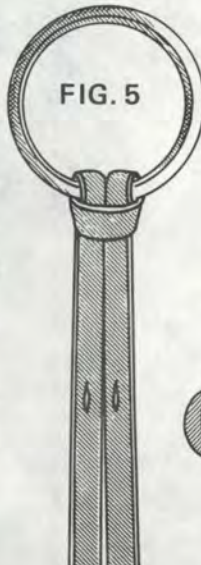
The first step to making key rings or boot fobs, as some are wearing these on their boots, is to take about 18" of 3/16" lace (suede or latigo) and attach a key ring to it. Fold the lace in half and stick the loop thru the ring. Push ends thru loop and pull until loop is tight up against the key ring. (Figs. 1 & 2.)



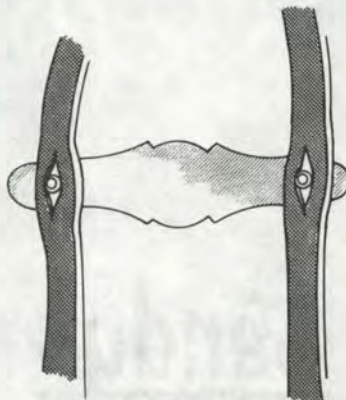
One small variation of this is to place a crow bead in the center of the lace before looping thru the ring. (Fig. 3.)



Thread both ends of lace thru slots in concho and push up to within about 1/2" from key ring. (Fig. 4.)



If you are using a concho with a screw back, cut a 1/8" slit in both pieces of lace at the same place. (Fig. 5.) If using a concho with one post, push post on back of concho thru slits in both pieces of lace and install screw. (Fig. 6.)



If you are using the long conchos or the initial conchos, cut 1/8" slits to correspond to posts and attach one side of concho to each piece of lace. (Fig. 7.)

FIG. 8A

8B.

8C.

8D.

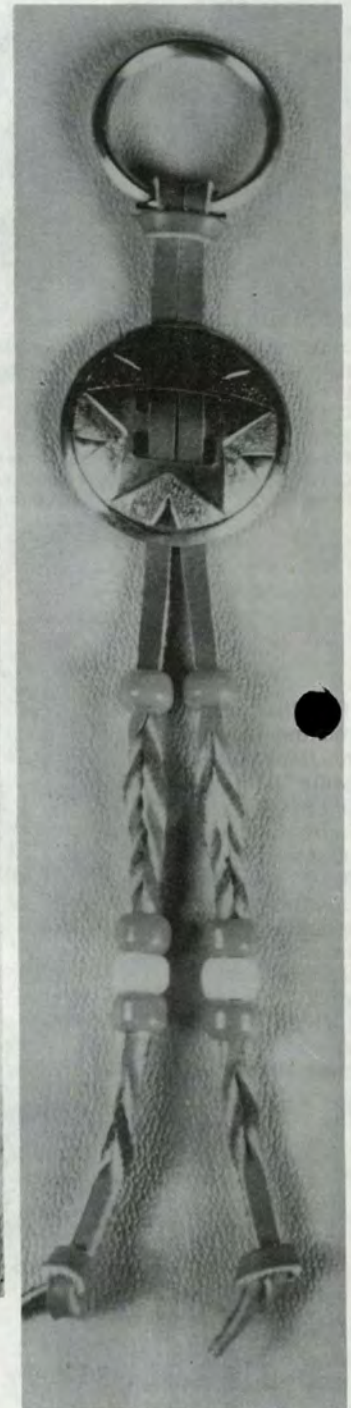
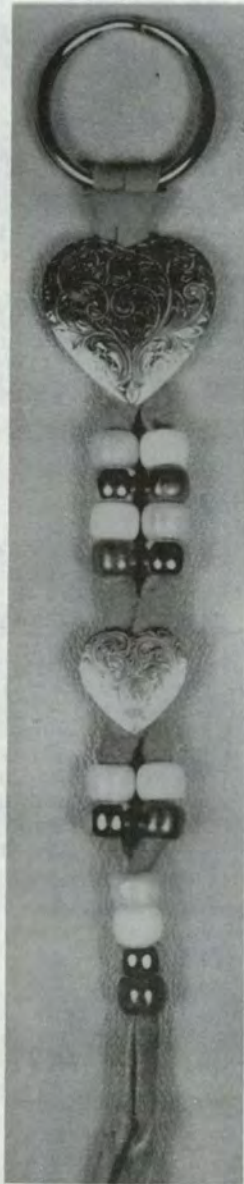
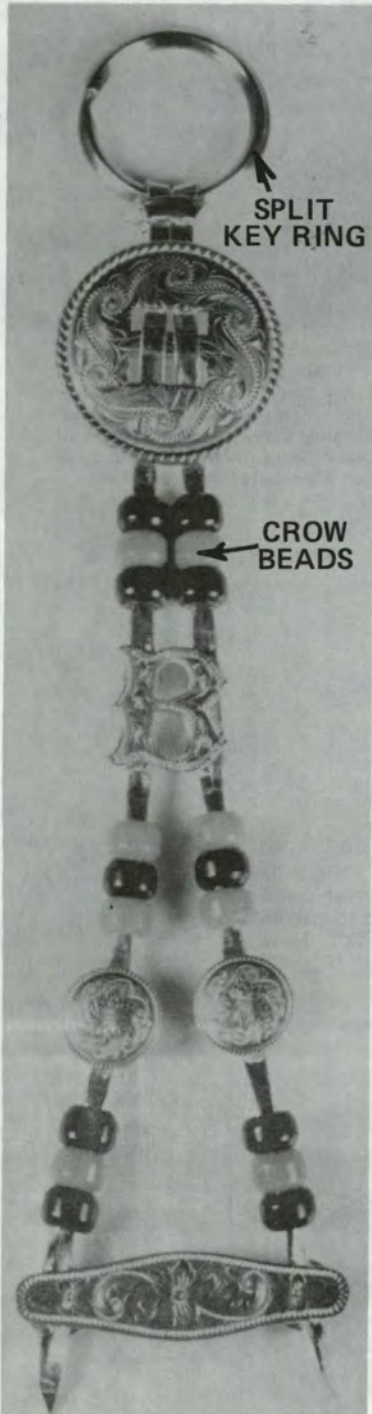


To do the twisted lace; cut a slit down the center of the lace (about 3/4" long). Push the end of the lace thru the slit (Fig. 8A.) and pull down. (Fig. 8B.) Repeat this once more. (Fig. 8C & 8D.) This effect works well with latigo lace because the edges and the back of the lace are different colors from the front.

Add lots of colorful crows beads, conchos, tin cones, bells, ect., as desired. If you have a school in your area, do some with beads in their school colors. The kids love them. NOTE: When sliding on the last bead, you might want to add just a drop of cement in the center of the bead for security.

Below are just a few samples of variations on the basic

key fob. You may wish to dye your lace for more contrast or add real "glitz" to your work and use gold or silver mylar lace with the gold or silver crow beads. The more you work with these the more ideas you will have. Be careful! I have it on good authority that these projects are habit forming.



Distributed by Tandy Leather Company
Fort Worth, Texas
A division of Tandy crafts, Inc.

FRUSTRATION PENCILS

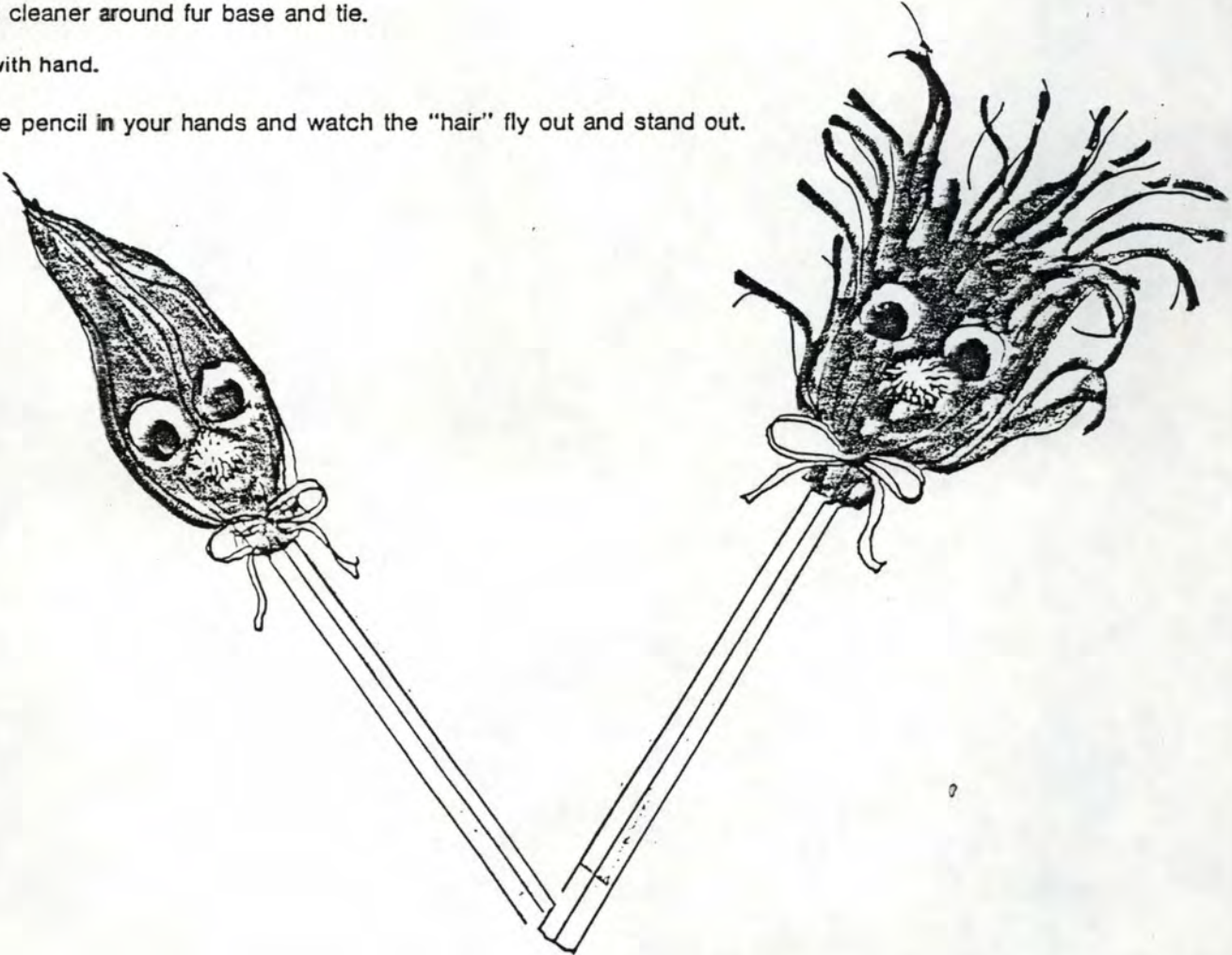
SUPPLIES NEEDED:

Fun fur
Pencils
Pompons

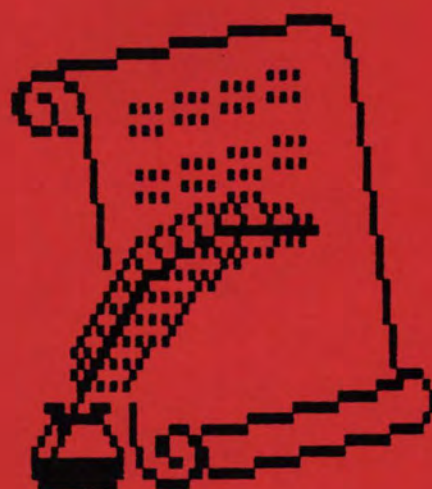
Moveable eyes
Pipe cleaners
Glue / glue gun
Instructions

DIRECTIONS:

1. Cut a 2"x3" piece of fun fur making sure that the fur is lifted and separated and you are cutting the backing only and not the fur.
2. Spread glue on top two inches of pencil. Place manufactured edge at bottom and wrap fur, folding 3" length around pencil. Glue along entire seam. You may need to hold it together until the glue sets.
3. Glue on eyes and pompon nose.
4. Wrap a pipe cleaner around fur base and tie.
5. Smooth fur with hand.
6. Now twirl the pencil in your hands and watch the "hair" fly out and stand out.



NOTES
FROM HERE AND THERE
(LABBERS PAST
AND PRESENT)



BITS AND PIECES

NOTES FROM HERE AND THERE
(Labbers, Past to Present)

BITS & PIECES

Lorne A. Mitchell
4038 So. 7th Apt. 1
Abilene, TX 79605

15 March 1988

Jane Higuera:

Just received your Chat flyer (invitation) and I'm sorry to say that I'm unable to attend the reunion.

But, remembering the fun and good times, I had at Chat in 1967, I'm sure that this reunion will be the greatest.

If you're planning to put together a Lab book I would like to purchase one with photos, if any, and pay what you ask.

Here is some information about myself that could be put in the book.

JOB: currently 18 years in the U.S. Air Force stationed at Dyess AFB
INTERESTS: Travel
VISITED: France, Greece, Switzerland, Italy, Germany, England, Spain, Holland and Scotland

I have addresses of two other "'67" Labbers in case you were unable to contact them:

Ken Moen, 808 A 2nd Street, Maxwell AFB, AL 36113 and
Linda McGuire, (AKA-Neill) 16801 Co. Rd. 24, Dolores, CO 81323

While I was stationed in Mt. Home, Idaho ('81-'84), I tried to find out if Chat was still going on but the 4-H agent there said no. Will there be future labs to come?

Thank you,
L.A. Mitchell

Terri (Navelhurst) Gilbert
553 S.W. 5th
Newport, OR 97365

April 4, 1988

Hi:

I know the form is to go to Leila, but I wanted to write you a note - so I'm "cheating".

How I'd love to go - but school's not out until the 16th of June. It's hard to imagine being with you when I need to be here. But - I'll be with you in spirit and love. As I was reading and remembering the stereo is playing Copland's Appalachian Spring and the piece with the tune of "Simple Gifts" was playing. "Tis a Gift to be Simple, tis a gift to be free..." It sure added to the moment! Maybe one of these years we'll be there again.

As to an update: We've been in Lincoln Co. for 9 years. I'm still teaching 2nd grade (and loving it!) Bill and I have both been involved in community theater. No kids, just a black cat (with a few white hairs) named Morpheus (for the God of Sleep).

Please give all my love - and hug each other an extra time for me, OK?

I'm now helping Merrie P. with the Sunday School Singing. She's sure nice.

My family is okay. Traci and 2 kids are living at mom's. (Traci had #2 about 4 months ago - Tiffany.) Chris (#1) is almost 6. That keeps things hopping at mom's!

Take care.

Lots of Love,
Terrie (& Bill too)

Vera J. Pyfer
3155 Pyfer Rd.
Three Forks, MTR 59752

April 4, 1988

Dear Ms. Beasley:

Your notice of the Chatcolab Ruby Jubilee has arrived here for Tom and Randy. Since neither are in a position to be able to attend I have yet to forward the mail to them. However, I thought it would be okay for me to update you on both of them and their activities.

Tom attended Montana State College for almost a year, married in 1972, joined the Army. They have two daughters and while they were stationed in Kwajalein, Marshall Islands, in 1984 and 1985 they adopted a son and a daughter of Micronesian descent. Tom has served in Germany, Korea and the Marshall Islands for his overseas duties and has been stationed in Colorado Springs, Portland, Oregon with the National Guard, and is presently stationed at Fort Benjamin Harrison in Indianapolis, Indiana. Present rank is E-7. He plans to continue with the Army until his retirement in 1992 and is even considering putting in an additional 5 years.

Randy, after graduating from high school, worked for the Milwaukie Railroad, joined the Montana National Guard. After boot camp he went to work for Koch Industries--Matador Services branch, in

Belfield, North Dakota Driving truck in the oil field work. He married in 1979, has two sons, divorced in 1986, married again in 1987. He and Sue are expecting their first child this fall and have custody of the two boys. In January Randy transferred to Taft, California, is with Koch Industries there and is driving truck. His family will be joining him as soon as school is out in North Dakota.

Both fully enjoyed their experiences at Chatcolab and it has become one of their fond memories.

Sincerely,
Vera J. Pyfer

Norma Dobler
1401 Alpowa Street
Moscow, ID 83843

April 11, 1988

Dear Miriam:

It will not be possible for me to attend Chatcolab, but it was heart warming to hear from you and to know that I have not been forgotten. I did enjoy those years that I helped put the notebook together.

I have retired from my position as State Senator. I finally decided that 14 years of that was enough. I still serve on a bunch of committees at both the state and local levels. The ones that would probably be of most interest to you folks is the Advisory Board to the State Office of Aging, and locally a member of the Board of Directors of Stepping Stones, and orgqnization to promote independent living for the handicapped.

You may not have the address for my daughter, Sharon, who also attended Chatcolab several times. She and her family returned to Idaho about three years ago after spending 12 years on the Pacific Islands of Saipan and Ponape. Her husband is Head of the Plant Idustries Division of the State Department of Agriculture and she is teaching part-time in a junior high school in Boise. They have four sons -- the two older ones are attending college, one is in junior high and one in fifth grade. She is very busy and I'm sure could not attend the Lab either, but she has many happy memories.

I see Vern Burlison quite frequently here in Moscow, but haven't asked if he plans to attend the Lab this year.

Best wishes for a successful and enjoyable experience at camp this year.

Sincerely,
Norma D

415

Barbara Kraus
718 East 1st Street
Moscow, ID 83843

April 15, 1988

Dear Miriam:

I am sorry not to be able to come to Chatcolab's Ruby Jubilee. The announcement brought back many fond memories of my years at Chatcolab.

We are "retired" and like typical retirees, lead busy lives. Most winters we "get away" for a couple of months, heading for sunny California in our travel trailer.

In case you've lost touch with Wilma Shryack--she is now Mrs. Ralph Coleman. Her address is 1490 Rainer Road, Woodburn, Oregon 97071.

We send our best wishes for a successful Ruby Celebration!

Sincerely,
Jim and Barbara Kraus

Ellie (Headrick) Brandel
15967 S.E. Webster Road
Milwaukie, OR 97267
(503)654-6742

Dear Fellow Chatcolabbers:

I received a letter from Miriam Beasley requesting a news update since I am not able to attend Chat this year.

I am with all of you in spirit!

I have been married to a wonderful man, David, for almost 6 years (July 16, 1982). This last Christmas we received the best present ever. Our first child, Johnathan David Brandel was born December 16, 1987. What joy he has brought to our lives.

After working with the law firm for 7 years, I "retired" and am now a full-time mom!

We are living in Milwaukie, just about 2 minutes off I-205. If any of you need a "resting" place we'd be glad to have you as our guest.

David and I are still actively involved with the high school youth program at Concord Christian Church, so they keep us busy.

Feel free to visit us anytime!

In Chat Fellowship,
Ellie and David

Daphne (& Dennis) Rice
1214 SE Reynolds Street
Portland, OR 97202
(503)232-4900 unlisted)

Dear Leila;

Happy to see you are still so actively involved in CHAT--I admire your commitment!

We are still in school during the lab this year, so will be unable to attend. Please include our news in the "update" section.

Since my last visit to Chatcolab, I found, and married, the world's most wonderful husband. The past 6 years have been a perpetual honeymoon! We are both teachers, having taught in the same school for the past two years, we are a most fortunate couple to have identical schedules in our lives.

Outside of school we are quite active in the American Volkspport Association, choosing to run most of our walks. Dennis was a marathon runner before I met him, and he instilled in me the confidence to set goals, and worked with me to reach them. We ran 'our' first marathon in Honolulu in December of this year. As a result of his coaching, I feel quite successful as an amateur recreational runner, knowing such a task would never have been undertaken without him. Winning a few smaller races and being named top runner of the year in my age group has gone a long way to bolster self-esteem and improve overall fitness and well-being.

We enjoy eating, reading, and each other's company. Our lives are so full, we don't seem to have enough time to keep in touch with too many old friends--but appreciate the occasional phone calls and letters.

If you have the time, spend a quarter on a stamp and drop a line. I promise a prompt reply as letter writing is still one of my major 'hobbies'. (Did you read this paragraph Brian, Jackie, Teri, Mark, Don, Beep and Goat, Rovetto's and Bradley's?)

Take care, everyone. We wish you all as much happiness and love as we have found!

Sincerely,
Daphne (Richardson) Rice

Diana (Mark) Sperber
 2922 SE 18th
 Portland, OR 97202
 (503)231-7431

Your invitation to the Chat reunion elicited both sweet and sad moods for me. Sad: because my job as the director of the City of Portland Recreation Center prohibits "vacations" after June 1. We have had large budget cuts lately and our mayor wants all the "troops" in the trenches asap. Supposedly, we will emerge victorious by stopping teen abuse of controlled substances, by helping with daycare for latchkey kids and by offering positive leisure activities for all ages. (This is the end of the road I started 20 years ago in 4-H and at Chat. I've worked in many job descriptions in the last 18 years, but always with the "public in play"

I still love my job, although paperwork is no fun. Each summer planning session involves the notebooks from my years at Chat--how often I have used them!

As for the happy reflective, yearning moods: I remember faces, fun, activities, feeling accepted as I was and time flying by. The canoe rides and the "belly" dances. Doc Rock up to his "hinnie" in freezing cold water, and on and on. (I still have an opal and a whole sock of garnets gathered on a rainy and cold afternoon.)

I remember faces without names, and names faintly connected to unfocused dreams of 'summer' sun, crisp mornings and laughing, laughig, laughing.

My life has been full of both good and not so good experiences, but to all of you lucky Reunion Members, give each other a hug from me and let the "spirits" of each of the "39 years before" know that even though some of us cannot attend the lab, our good wishes and sweet memories continue to nourish and renew the Chat philosophies in many distant places.

Much love,
 Diana Mark Sperber

Virginia Kinch
 4402-39 SW
 Seattle, WA 98116

3-1-88

Dear Leila;

It was good to hear about Chatcolab and I wish mother and I could attend. It just isn't possible to attend, however. I wish we could at least be there for a day and will try to work something out. Mother is doing well--she will be 85 in April. She gets very ill whenever she is around anyone who smokes--even passing some one on the street who is

smoking can upset her for a day or two. She has to miss many things because of this; even shopping is hard. Don't know where Zilda and Mel will be - they travel more than anyone I know! We saw them last year, I think it was. I know they were here in August of 1987! My husband will retire this summer and then I hope we can do some traveling -- maybe with Zilda and Mel.

Please say "hello" to those people we met the years we were at Chat. They were very good years and the people are great.

Sincerely,
Virginia Kinch

Opal Hoofnagle
Rt. 1, Box 75
Cove, OR 97824
(503)568-4614

March 1, 1988

Dear Leila:

Do I remember Chatcolab? Sure do - and I'd love to come again, if we can juggle the places we want to go for the summer.

I was there 2 sessions. One time, we went looking for garnets (6 of us got about a gallon bucket full) the other time, we went on a boat trip around Lake Coeur d'Alene. I made some fish lures - we sang about everything we did; like picking up the leaves for our book, to keep, about all the crafts we worked on. The Doctor that had dentist's equipment, was there, to drill holes in garnets. I thoroughly enjoyed both of my visits there. My, that has been a long time ago. But, I still need craft ideas. I give first aid at a 4-H camp each year out of Island City near LaGrande. I teach some kind of a class, usually, also.

Oh yes, I went up on the mountain and slept over beside an outdoor fire in a sleeping bag.

Please send me the information on this Chatcolab. I'll try to come.

Sincerely,
Opal Hoofnagle

Loni Hodge (LaDonna Boehm)
35 Barker Blvd.
Winnipeg, Manitoba, Canada

Dear Miriam:

I was glad to hear Chatcolab still exists - I would have enjoyed having been able to attend. However, my husband Dan has transferred to Winnipeg, Manitoba, Canada. He works for U.S. Immigration.

We currently live outside of Helena, Montana and my 2 sons and I will be leaving Montana on May 27th to join Dan.

Nice to hear from you and hope everyone has a wonderful time.

Sincerely,
Loni

Sue (Yoeman) Riley
209 Cedar Lane
Corvallis, OR 97330
(503)745-7445

Dear Leila:

I cannot come to Chat this year as family and work are my priorities in life now. I would like to remain on the mailing list and be informed of upcoming Chats and Little Chats. I'll pass the info on to others who may be interested.

I've been involved in a Resident Outdoor School Program the last three years as their camp nurse and have kept my love for camps alive. Hope Chat is a success this year -- will keep your spirit in my heart and will be thinking good thoughts for everyone there.

Please find enclosed \$10.00 for use of camp purposes.

Sincerely,
Sue Yoeman

Ken and Genevieve Branch
P.O. Box 913
Benson, AZ 85602

April 8, 1988

Dear Miriam:

We were excited to get the invitation to Chat's 40th and we would be there if Gen's physical energy would allow--we both received so much during our years at Chat and share in its continued vitality.

We are so far fortunate to have our own "activity area" that we can share with "dropins"---

Life begins at 40 at Chatcolab.

Love, Ken

420

Sally and Walt Schroeder
95102 Rogue River Heights
Gold Beach, OR 97444

Dear Leila:

It has been such a long time since we last saw you or heard from you. Our memories of the days and our friends at Chat and Redwood and fond ones.

It doesn't seem possible that we were at Chat so long ago but we refresh our memory by noting that we still have the notebooks from those years. Remember, our son John was just a toddler when we brought him with us in 1960 or 61. He will be 28 this Friday, so it has been along time.

We wish we could make it to see many of the old gang and meet the many who have come since. But it doesn't look possible again this year. The enclosed Christmas letter will give you some idea as to our schedules now.

On one of my (Walt's) five trips to Arizona in the past nine months, I had a chance to visit with Mary Fran Bunning. (Now Merrifran Ingvolstad.) Sally and I visited with her a year or so earlier shortly after her husband, Ken, passed away. I had met him on a previous trip and they were a delightful couple.

Mary Fran moved recently into a condominium in Sun City and it is decorated just as you would expect a home of hers. We went out for dinner and had a very nice, though too short, visit. She is in contact with Ken and Gen Branch who live in another city in Arizona.

Please give our regards to our old friends at the Ruby Jubilee.

Sincerely,
Sally and Walt

Bettie Mickelson
39200 SE Lusted Road
Sandy, OR 97055

April 6, 1988

Dear Leila:

Was glad to get all the information that you sent me.

I don't think I will be able to attend in June as my health isn't the best anymore so don't think I can make it.

But would like the material you send me.

Am not doing much, only take care of my garden and flowers. I lost my husband in 1982.

Enjoy our Senior Citizen of Sandy and go with them when I am able.

Sincerely,
Bettie

April 8, 1988

Dear Leila:

I often think of my first time at Chatcolab. When I met you--also a first timer.

Would it be possible to have a copy of the whereabouts of old labbers (if you print it) without the whole notebook?

We would be there if I could navigate the terrain. We will be there in spirit!

Shalom,
Genevieve

Heartfelt Greetings to Ruby Chat!

As serene seniors, our wealth in living is enhanced by our many sessions shared with our loved ones at Chatcolab--though physically unable, we are both very much with you as we celebrate this Ruby Jubilee.

We are now firmly rooted in the Sonoran Desert, enjoying the energy flowing from a section of the good earth. We urge Chatcolabbers to visit us here in Benson, Arizona, 50 miles east of Tucson, as you tour the southwest -- we would share the wealth that truly enriches all.

Gylfe Matt--is now living in East Berlin and working as a psychologist in a large mental hospital. We are still in touch-

Ken and Genevieve Brabh '54-'72

Branch

Maryanna Moore
6422 Caldwell Road
Gladstone, OR 97027
(503)659-1683

Widowed 7-85; Cancer treatment 1985 and then again most of 1987. Seems in control -- feeling wonderful!

Quit working March 1986 and spent 3 months traveling in New Zealand. Went to Taiwan to be with son, Dwight, and family for Christmas 1986 and going again May 5-July 2, so won't be able to be with you. Expecting 7th grandchild to be born while I'm there.

Busy!! Always. Have a great Chat.

Love,
M.

Betts Staecks

(she has moved, so if you want an address please contact MaMa B!)

Dear Miriam and Jim:

Your wish that I am well and doing what makes me happy has come true!

Thank you for your concern and support because I really feel I am doing the right thing.

Best wishes for a successful CHAT.

Love and E Hugs to
you both, your family
and the Chat family,
Betts

Theresa and Bill Murray
5670 SW Menefee Drive
Portland, OR 97201

May 31, 1988

Dear Ruby Jubilee Chatcolab:

Congratulations on this milestone!

I first attended lab in 1974 at Camp Heyburn. I participated in three full labs, several part labs and many "Little Chats". My husband Bill attended part of a lab with me in the early 1980's. Each year my heart goes with you and I know someday I will return.

My days are now filled with a delightful 2 1/2 year old son, Billy. He is a real gem and this August my husband and I will add another one to our family. We're all looking forward to welcoming our newest addition.

Since 1974 I finished college with a teaching degree. I then taught 6th grade for two years and 8th grade for four years. I was home for two years influencing our son Billy, then back to teaching 6th grade this year. I look forward to being home again with our two children this fall. I was also very involved in Clackamas County 4-H camp program until this year.

Bill and I share racing automobiles for our April to September hobby. When not racing, we enjoy water skiing or motorcycling. In the winter, we seem to spend a lot of time working on our 1929 Portland Hights home.

I look forward to the time when I will return to Chat, but with a young family, it is nearly impossible.

Enjoy this Ruby Celebration! E-hugs to you all!

Lovingly,
Theresa and Bill

(Theresa wrote a poem and you'll find it in the Inspiration section.)

Brad and Margaret Bradley
 9112 284th Street NE
 Arlington, WA 98223

May 31, 1988

Hi!

Thanks this time for the pictures of the Leucadia "Little Chat" you recently sent--they are great and we do appreciate your thoughtfulness! Enclosed are a few I thought you might like to add to your.

Know you are busy getting ready for the big Ruby Jubilee. This may not even reach you until you get back but our thoughts are with you. Know it will be a super one. Billie Marie stopped by today all "rev"ed up for it. She called Leila from here and arranged to get a scholarship, at least a partial one.

We are dreadfully busy trying to get everything done before our guests arrive and then our departure for the east on June 16. It's almost a losing battle to get rid of the weeds which are thriving in our alternating rain and sunshine.

Must rush this out to the mail box as our mail lady is due to arrive momentarily.

Enjoy Chat in spite of your awesome responsibilities.

Love & Hugs,
 Margaret (and Brad)

Roy & Gwen Main
 660 W. Main Road
 El Centro, CA 92243
 (619)352-3446

(NOTE: Roy and Gwen were on their way with their motorhome. First, the axle broke, then electrical problems which forced them to stay in a Texaco service station over night. They made it 150 miles and had \$1,200 in repairs and were forced to return home.)

May 30, 1988

Dear Miriam:

Thanks for all the notes keeping us informed about "Chat"--what plans! You folks have done a tremendous amount of work--shows good leadership!

This has been a hectic spring (what else is new!) but think I have about finished up those things that need to be done before we leave this Thursday for Chat.

I hope to bring my little portable sewing machine and will work on the curtains if you still need someone. Is Evelyn Sutton coming? She would be great for this. Since our space is so limited in the motor home, card tables are out. We do have a long narrow table for camping that perhaps we can squeeze in.

Roy spent yesterday sorting and re-filing records now that his classes are finished. We hope to do some of the "oldie but goodies" dances as well as some new ones.

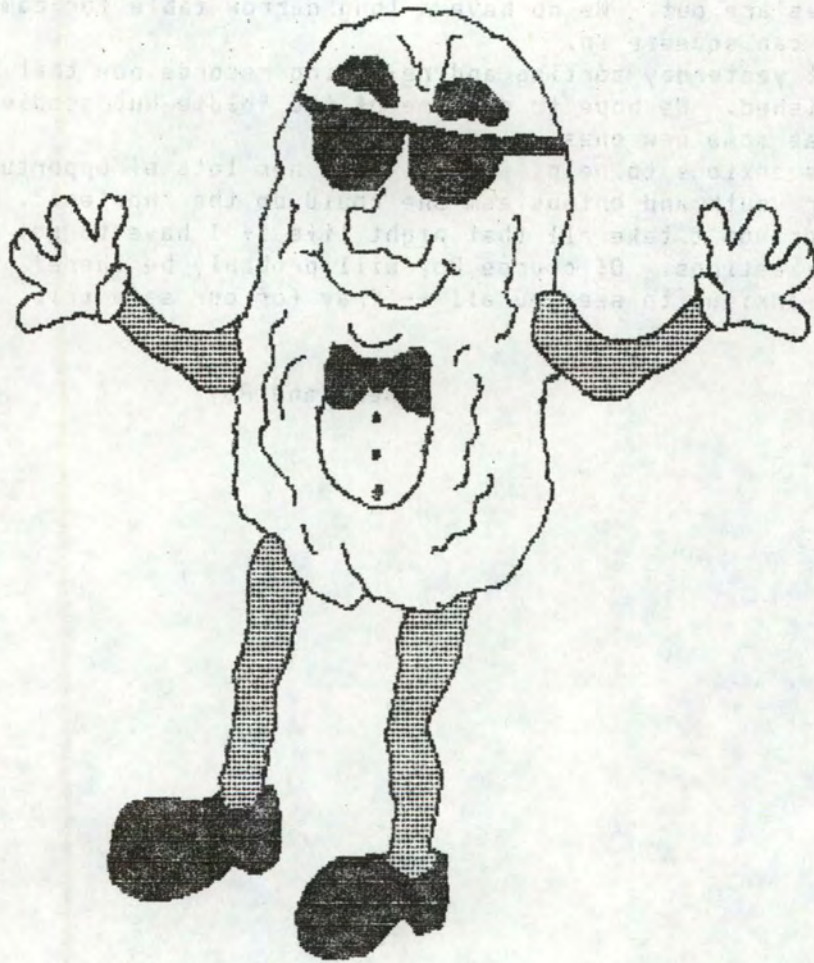
Dawn-E is anxious to help, so will give her lots of opportunity. Perhaps with her youth and enthusiasm she could do the "hooters". I know my old bones won't take all that night life if I have to get up early for board meetings. Of course Roy will probably be there!

We're so anxious to see you all -- Pray for our safe trip.

Love,
Gwen (and Roy)

CHATFIELD STATE COLLEGE

LIBRARY



CHAT'S WHERE IT'S AT !!

BY DONNA HARTLY

Debby Lovel Carlson
P.O. Box 70
Troy, ID 83871
208-835-4449

Debby was the typist for the notebook several years back at the old location at Heyburn Youth Camp. She said to say "Hi" to everyone! She has 2 children - a 5 year old daughter Kendra and 10 month old Atle. Debby works full time at W.S.U. in the Budget Office. She is Active in an Old Time Fiddling Group and recently took up riding 2-wheel horse carts.

A. Loise Redman
1829 Vaughn Drive
Manhattan, KS 66502
913-537-1692

Dear Leila,
My goodness, you are still Chatcolabing! Thats great. Thank you for the news about the 40th Jubilee. I would be very interested in coming. I am retired now so I have more time to do the things I like to do. Please send me more details. When does it start on the 5th of June? If we flew into Moscow, would there be transportation on to camp, or are there closer airports? When is it over on the 11th?What are the costs?

I'll be in Georgia just before this so my timing will be rather tight, so that is why I am wanting specific times.

Sincerely,
Lois

Cpt. Eric E. Hungerford
27 Arnold Avenue Apt. 23
Ft. Riley, KS 66442-1150

17 Apr 88

Hi,

I cannot attend the Ruby Jubilee at Cahtcolab full time, but would like to stop in one afternoon, or maybe stay one night. It would be Monday, 6 June eve if I stayed overnight.

I'm getting married 14 May, and will be returning from my honeymoon at this time. My new wife Diane and I would be driving in from Portland, headed back to Ft. Riley, KS. I would like to share with her some of the good times I had at Chatcolab. Enclosed is \$10.00 for a patron member fee, and a request for a price for:

- Supper Monday
 - Overnight
 - Breakfast Tuesday
- For 2.

Hattie Mae (Rhonemus) Nixon
M+HM Metal-Fiber
2497 Mission
Eugene, OR 97403

1987-1988 UPDATE:

VOLUNTEERING as a DOCENT in the University of Oregon Art Museum and ATTENDING University LECTURES have been my primary recreation for several years. Since last September I've taken over 30 groups--one kindergarten group, an Elderhostel group and all ages in between--for an hour or two tours. Groups wishing speciality tours; such as, computer art, Oriental embroidery, Faces in Art, artistic portrayal of fish, etc. are most interesting because I can research for hours in the Museums and libraries. Lectures have ranged from "Education in a Stressed World" to "Planning Parks in Portland" to "Islamic Perception of Russia's Christian Conversion"--part of a 10-lecture series to celebrate 1000 years of Christianity in Russia--to "Marine Art/Marine Science" to "History of the Gabelon" with concert, etc.

This year I've had an exhibit of Oriental Textiles with a Question-Answer-I D booth at the Annual Asian Celebration, taught a creative knitting class for older women, conducted a workshop on "Making International Knots" etc.

Highlight of the year was a train trip to Ohio at Christmass Vacation-- yes, Max is still teaching part-time--to visit my almost 90-year old mother and visit nine museum during the stop-overs.

How I wish I could have been to "CHAT" for more sharing and refueling!
Can 40 yhears really have passed! Best wishes to you all.

Hattie Mae

This is an open letter to all Chatco-labbers:

Dear All;

I am writing this letter to all of you here at Chat this year because I would like to say some things that might not get said in open discussion, and I cannot repeat it to all of you individually.

I have been asked or have had it remarked upon several times this week that some of you are surprised (mildly or otherwise) that I would spend the time and money to come all this way to attend CHAT.

It is true that I have spent time traveling through several countries of the world, and have seen a good portion of this fair country of ours, but I wish to stress emphatically that there is no better group of people to be found in one spot, anywhere, for any period of time.

Unfortunately, I missed almost twenty years of your fellowship, and I did not realize what a genuine loss I was suffering until I had the opportunity to once again see your smilin' faces and feel your hugs.

The wealth of resources available at CHAT goes far beyond the crafts offered; the people themselves (and I mean YOU) are the real treasures of Chatcolab, and I want all of you to know I value your friendship.

Perhaps I have not become involved in all the activities this week, but I am still learning how to un-coil and stretch my limitations; perhaps after another two or three or twenty CHATs I will become the person I wish to be. Please bear with my eccentricities - I'm trying.

I hope to attend CHAT every year, though as we all know, circumstances don't always allow us to accomplish our desires. Rest assured that I wish to be with you in the future, and will be, God willing and the creeks don't rise!

Love,
Michael Early

SHARE A PICTURE WITH A FRIEND

The following people took pictures at Chatcolab '88 and will happily share with those who did not have cameras. And they would love to hear from you!

JEAN BARINGER

JACKIE BARITELL

BETH WELCH

THAYER FANAZICK

APRIL COOK

TWYLA SMITH

MICHAEL EARLY

BARB SCHARFF

MARGE CHRISTENSEN

JANET EDWARDS

TERRY CARSON

AWARDS AND RECOGNITION

A questionnaire was distributed at the registration table at the beginning of lab. This was used as a basis to get some idea as to who the labbers were and what kind a awards would be needed, especially in the beginning.

All of the first year labbers were presented with a red carnation on the first day before breakfast. After breakfast they were all asked to stand and give their name and where they were from.

Meal times became the basis of when awards were given, although we did not plan to do this in the beginning.

A list of the awards given throughout the week are as follows:

1. Scarlet O'Hara Basket.....Leila Steckelberg, because she has so much to contribute to the Lab she needed a basket to carry it all.

2. A bucket full of warm fuzziesApril Cook for spending so much time in the book room, Lane Mahaffey because she had so much to do on Thursday and DawnE Warner for Hooters as they didn't have time to get their buckets filled on their own.

3. Pure heart..... Angelo Rovetto who has so much love to spread around he needed another heart so that he could wear one on his sleeve.

4. Little Angel.....Jean Baringer who is a real angel when it comes to being always there when we need her and Terry Carson for her dedication to the note book.

5. Polar Bear..... Kearsten Edwards and Jim Morrison for being brave enough to swim in that cold, cold lake.

6. Lots O' Balloons.....Diana and Eric Marsden and Mike Early for coming such great distances. Now they can fly home under their own balloon power.

7. Big Jewell.....Billie Marie Studer for being the inspiration of so many.....Amy and Lucy Linker for guiding the frog jumping contest to such heights....Ruth Moe and Jackie Baritell because they are sucj jewels to all of us.

8. String of Pearls.....Cristine Sacks, Diana Marsden, Tracy Thomas, and Beth Welch for following Doc's directions on making Batons and then strutting their stuff in the Parade.

9. Crazy Cup....Jim Beasley so that he will not need to use his pipe for

a coffee cup.

10. Burma Shave.....Jane Hugeria and Thayer Fanazick because they did such a beautiful job guiding us into camp.

11. Total Nothing.....Doc Roc Stephens for the man who has everything and Miriam Beasley, the woman who is everything to us.

12. Lucky Horse Shoe.....Stewart White because this is his 13th year at the lab.

13. Surprise package.....Caryl Kester and Beth Mitchell surprising us all with the great band that they put together for the parade.

14. Bright Star..... our trio of ladies who are busy sewing up a storm making curtains for the cabins....Betty King, Florence Wells and Marge Christiansen.

15. Shrinking Violet.....Mary Swan who never volunteers for anything or that is what she tried to tell us.

16. Itsy Bitsy Spider..... Mary White who is our itsy bitsy labber and we love every inch of her.

17. Dinosaur.....our dinosaur song lady, Jane Higuera.

18. American Flag pinsDale King and Eric Marsden for bring themselves.

19. Bubbles.....Janet Edwards and Donna Hartly who are both so bubbly.

20. Ruptured Duck.....Jim Schuld for whatever.

21. Strawberry Freckles.....Kathy McCrae who has been an inspiration to all of us.

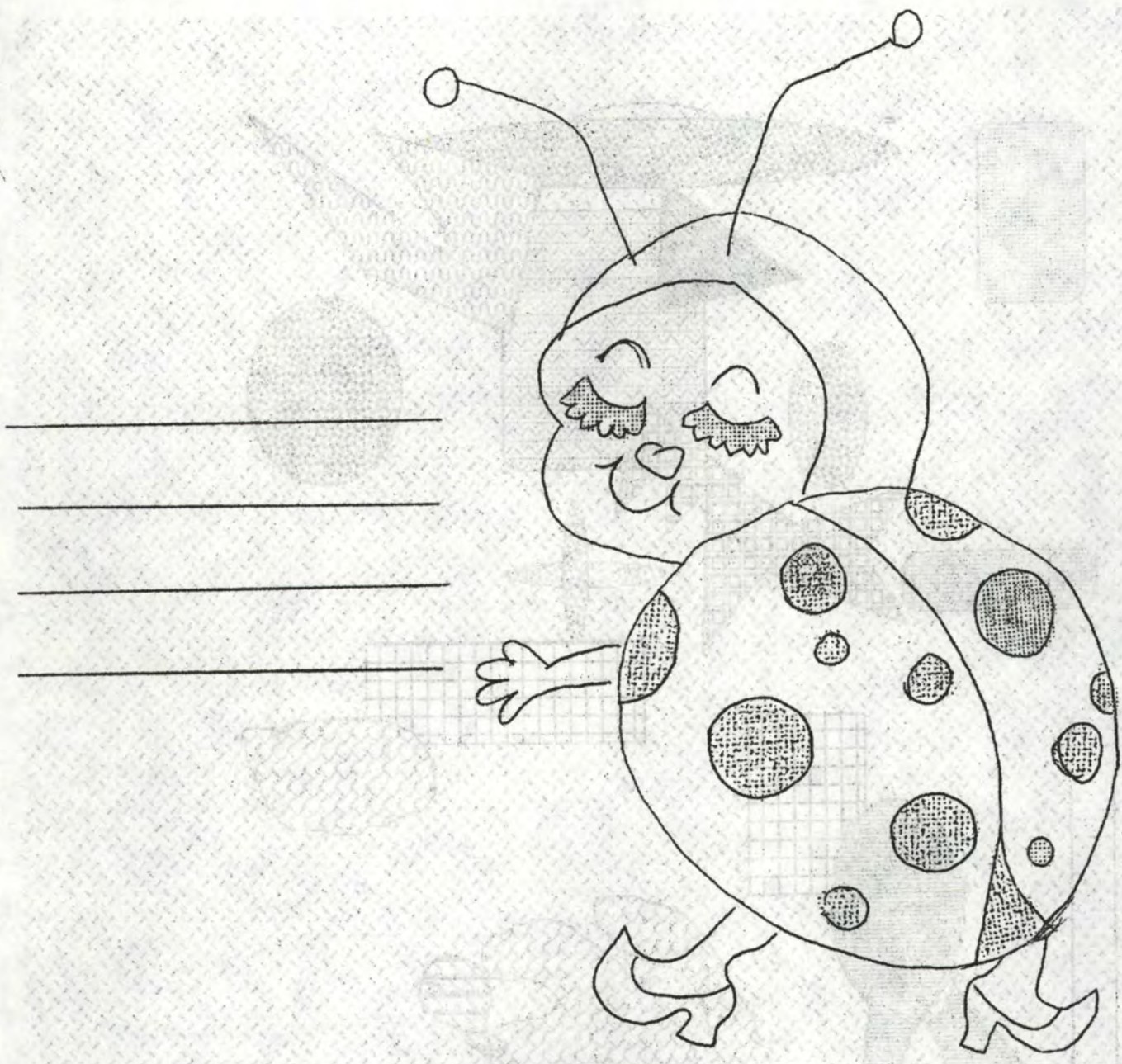
22. All Seeing Owl..... Larrie Easterly for recording and taping us for prosperity.

23. Trumpet.....Twyla Smith who is so great that she needs her own horn to blow.

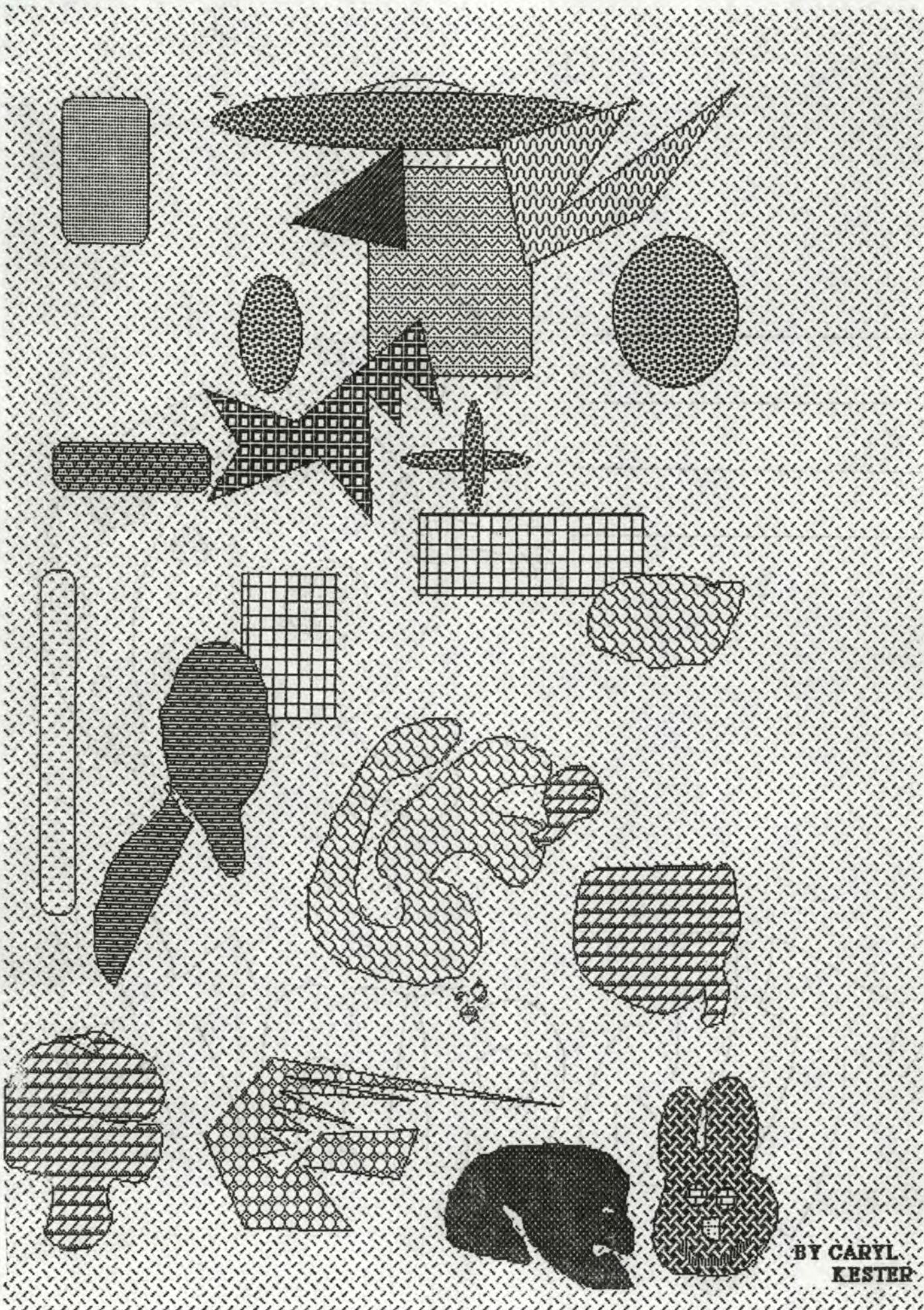
24 Sweet Pea Basket.....Evelyn Fournier was a real asset in the dishwashing detail. A nasty job with not much recognition. Thank you.

25. Red carnations.....Gloria Flower who is our flower.

26. Birthyday present.....Jean Parnel who's birthday we celebrated on Thursday.



"Thank"



BY CARYL
KESTER

PHILOSOPHY

What is it-- Webster says! The thinking of the group which best expresses the ideal goal of mankind (what a pill to swallow - what a goal to meet.

Angelo says! You are your own philosopher

Do you want to see it.

1. Think of yesterday, review it in your mind.
2. Think of last week, review it in your mind.
3. Think of last month, review it in your mind.
4. Think of last year, review it in your mind.
5. This is your philosophy -- think of it -- it is you -- is what your fellow man sees and feels of you. Now you know all your tomorrows will follow in lock step. This is not bad. At your desire more can come to your life -- review it once again.

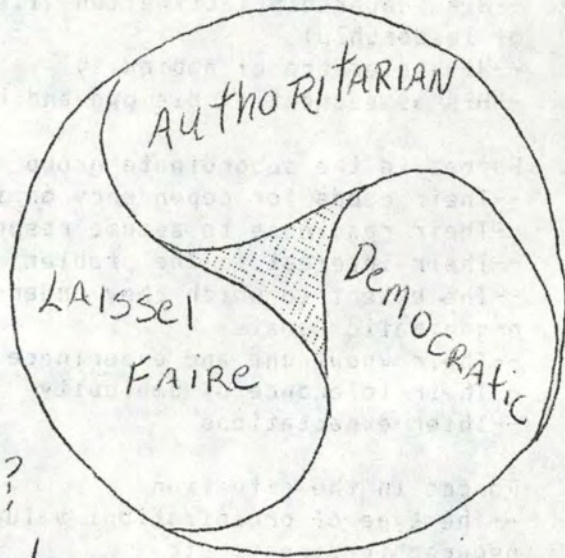
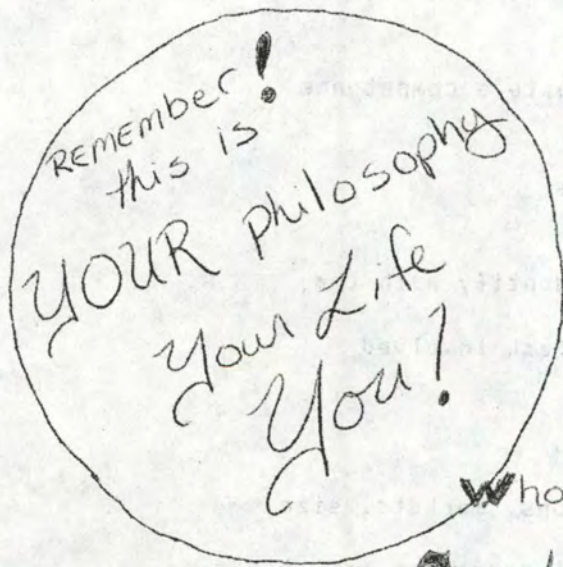
1. Forces in the leader.
 - His value system
 - His leadership inclination (i.e.; his comfort with different style of leadership)
 - His tolerance of ambiguity
 - His assessment of his own and his subordinate's competence
2. Forces in the subordinate group
 - Their needs for dependency or independence
 - Their readiness to assume responsibility
 - Their interest in the problem
 - The extent to which they understand and identify with the organization goals
 - Their knowledge and experinece about the task involved
 - Their tolerance of ambiguity
 - Thier expectations
3. Forces in the situation
 - The type of organization: values, traditions, markets, size, geographic spread, etc.
 - The nature of the task: complexity, requirement for many kinds of experience, need for creativity, etc.
 - The pressure of time

From this model it is possible to draw some generalizations.

1. There is probably no single right style of leader behavior.
2. An effective leader is probably one who is sensitive to, and able to assess, the various forces that might influence his behavior in a given situation.

- 3. An effective leader is probably one who can behave comfortably along the whole range of the leader continuum, (i.e.; he can modify his leadership style to fit the demands of the situation.)
- 4. Generally, there is confusion and frustration when a leader behaves at a different point on the continuum than his group perceives him to be.
- 5. An effective leader of a relative permanent group considers long-range objectives as he chooses his leadership style by trying to operate as near to the subordinate-centered end of the continuum as is possible in the situation.

Angelo's updated circular model and description of authoritarian democratic and laissez-faire leadership. All forms use some of each of the others.



Who says?
Angelo says!

Please tell us some things about yourself.

Name Generic Labber

What kind of transportation did you use to get here?Auto, Bus, Train,
Plane, Wheelchair

How far did you come?All the way from 30 miles to 5500 miles

How many people did you bring?.....Me, Myself and I

How long has it been since you were last here?.....364 days

When was your first year at Chat?.....1948 -1988

How many years have you been to Chat?1 to 36

How many are there in your family?.....each family has 8

How many mountains have you climbed?.....many----in my dreams

How many books have you written?who can count?

Do you smoke a pipe?a what?

Do you like to wear funny hats?.....no--yes--sometimes

Do you live under a palm tree?.....Yes and I wear grass skirts too!

Have you ever ridden on a dog sled?.....NOPE

How many pets do you have?1 dog, 3 cats, 1 rabbit and 1 guinea
pig. (but don't tell my land lady)

How many grandkids do you have?.....25

Are you carrying a rubbing rock, rubbing stick or good luck charm?.....yes

If yes. which one or ones?.....My heart is my good luck charm

Can you fly a plane?.....especially well-----paper

Can you yodel?.....Nope---can't even sing

Do you sing in the shower?Nooooooooooooooooo!

Do you play a musical instrument?.....yes----my radio

Can you dance a jig?.....could be - but not with a pig!

Do you need a hug?.....ABSOLUTELY!!!!!!!!!!!!

Other comments you would like to make about yourself.....I'm British,
I like simple pleasures, I'm bull headed - stubborn as a mule and glad to be
here, I'm from Missouri, I'm a teacher, a learner and a lover of life!!

There's more energy in one hug between caring people
than there is in all the megatons upon megatons of
firepower in the entire U.S. Nuclear arsenal.

Donald Tobkin
(Dec. 1987)

Humpty Dumpty sat on a wall--
but wasn't that after he had his great fall?
He and the King's horsemen in all of their pride
 Couldn't see Humpty was broken inside,
 In carefully polishing his outer shell
He'd completely forgotten his innermost cell
With a new understanding of where he had erred
 All damage could gradually be repaired
And then as he picked himself up from his fall
 He realized he didn't want that old wall,
 And now it is time once again to begin,
 Know life planted in true LOVE
 sustains from within.

DIETING UNDER STRESS
shared by Terry (Typist) Carson

This diet is designed to help you cope with the stress that builds up during the day.....

- 1. BREAKFAST
1/2 grapefruit
1 slice whole wheat toast, dry
8 oz. skim milk
- 2. LUNCH
4 oz. broiled chicken breast
1 cup steamed spinach
1 cup herb tea
1 oreo cookie
- 3. MID-AFTERNOON SNACK
rest of the oreos in package
2 pints rocky road ice cream
1 jar hot fudge sauce
nuts, cherries, whipped cream
- 4. DINNER
2 loaves bread w/cheese
large combo pizza
4 cans or 1 lg. pitcher beer
3 milky way candy bars
- 5. LATE EVENING SNACK
entire frozen cheesecake eaten from freezer

RULES FOR THIS DIET

- 1. If you eat something and no one sees you eat it, it has no calories.
- 2. If you drink a diet soda with a candy bar, the calories in the candy bar are cancelled out by the diet soda.
- 3. When you eat with someone else, calories don't count if you don't eat more than they do.
- 4. Food used for medicinal purposes NEVER counts, such as hot chocolate, brandy, toast and Sara Lee cheesecake.
- 5. If you fatten up everyone else around you, then you look thinner.
- 6. Movie related foods do not have additional calories because they are part of the entire entertainment package and not part of one's personal fuel, such as Milk Duds, buttered popcorn, Junior Mints, Red Hots and Tootsie Rolls.
- 7. Cookie pieces contain no calories. The process of breaking causes calorie leakage.
- 8. Things licked off knives and spoons have no calories if you are in the process of preparing something. Examples are peanut butter on a knife making a sandwich and ice cream on a spoon making a sundae.
- 9. Foods that have the same color have the same number of calories. Examples are spinach and pistacio ice cream, mushrooms and white chocolate.

NOTE: Chocolate is a universal color and may be substituted for any other food color.

- 10. Clear booze has no calories (gin, vodka, tequila, rum) because you can see right through it. Colored booze has calories, however, Dewars is OK because it is very pale.

439

To Wonder Woman and Captain Marvel (when they know they're not, but think they're supposed to be)

Everybody knows

You can't be all things to all people.
You can't do all things at once.
You can't do all things equally well.
You can't do all things better than everyone else.

Your humanity is showing, just like everyone else's.

So---

You have to find out who you are, and be that.
You have to decide what comes first, and do that.
You have to discover your strengths, and use them.
You have to learn not to compete with others, because
No one else is in the contest of "being you".

Then---

You will have learned to accept your own uniqueness.
You will have learned to set priorities and make decisions.
You will have learned to live with your limitations.
You will have learned to give yourself the respect that is due
And you'll be a most vital mortal.

Dare to believe

That you are wonderful, unique person.
That you are a once-in-all-history event.
And it's more than a right - it's your duty to be who you are.
That life is not a problem to solve, but a gift to cherish.
And you'll be able to stay one up on what used to get you down.

By

Robert W. Lind
Human Development Specialist
Cooperative Extension Service
Montana State University
December 1, 1978
Shared by Jean Baringer

I NEVER THOUGHT OF IT THAT WAY

Shared by: Terry "Typist" Carson

Asked to solicit funds in my neighborhood for a charity drive, I wanted to refuse. I hate to impose on friends and I dread approaching strangers. I was about to say no...when I thought of that scared little girl who came to my door.

She'd stood on my front porch, fidgeting, looking nervously back to her mother parked at the curb in a station wagon jam-packed with boxes and cans. What was it she said about collecting canned goods for her food drive? It wasn't a polished appeal. In fact, she said was so nervous her words ran together. Ant yet, in an effort to help her, I laterally emptied my cupboards, giving her canned peas, soup, tuna, rice and spaghetti. When my husband came home, he jokingly accused me of going on food binge. Why was her request so successful with me?

"I'm here to ask for some canned foods," she'd sputtered. "I'd like to offer you the privilege of giving."

The privilege of giving. Couldn't I give that to the people in my neighborhood too?

Linda Neukrug, Walnut Creek, CA
Guideposts, September, 1987

A LITTLE STORY

This is a story about four people named Everybody, Somebody, Anybody, and Nobody.

There was an important job to be done and Everybody was sure that Somebody would do it.

Anybody could have done it but Nobody did it.

Somebody got angry about that because it was Everybody's job.

Everybody thought Anybody could do it, but Nobody realized that Everybody wouldn't do it.

It ended up that Everybody blamed Somebody when Nobody did what Anybody could have done.

Shared by,
Evelyn Fournier
because of "Bogie"

MONDAY DINNER

If you could grow a watermelon large enough to hollow out and make a boat and you were to put it in the lake and go for a ride, what would you be doing?

A - Sailing on the Rind!

Stew

INDIVIDUAL DIFFERENCES
shared by Miriam Beasley

Once upon a time, the animals decided that they must do something heroic to meet the problems of a "new world", so they organized a school. They adopted an activity curriculum consisting of running, climbing, swimming and flying, and, to make it easier to administer, all the animals took all the subjects.

The duck was excellent in swimming, better in fact than his instructor, and made passing grades in flying, but he was very poor in running. Since he was slow in running, he had to stay after school and also drop swimming to practice running. This was kept up until his web feet were badly worn and he was only average in swimming. But average was acceptable in school, so nobody worried about that, except the duck.

The rabbit started at the top of the class in running, but had a nervous breakdown because of so much makeup work in swimming.

The squirrel was excellent in climbing until he developed frustration in the flying class where his teacher made him start from the ground up instead of from the top down. He also developed charlie-horses from over-exertion and then got "C" in climbing and "D" in running.

The eagle was a problem child and was disciplined severely. In climbing class he beat all the others to the top of the tree, but insisted on using his own way to get there.

At the end of the year, an abnormal seal that could swim exceedingly well, and also run, climb, and fly a little had the highest average and was valedictorian.

The prairie dogs stayed out of school and fought the tax levy because the administration would not add digging and burrowing to the curriculum. they apprenticed their child to a badger and later joined the groundhogs and gophers to start a successful private school.

By: Dr. C. B. Reavis
Assistant Supt. of Schools
Cincinnati, Ohio

An open letter to the incorporated members of Chatcolab.

And a less formal introduction, my dear friends;

I've returned to Chat after a period of years without an expectation of what may come. Chatcolab has not changed, though I have. As I come back with a different mindset I still find acceptance, love and no irreparable conflict. This is a world view we all dream about and we find here once a year. This is where we learn the lessons to bring peace in our world. And, if one is interested in making an investment in the future of not only our culture, but also our world, Chatcolab is a wonderful place to start.

I want to thank all of you for the investment you've made in my life this week and the past weeks I've attended. I am still happy to find no generation gap here.

Happy and very healthy trails to you as you venture back to the world.

Most Sincerely and Much Love,

Nancy Eusterman

The Mysterious Two
Rosemary Gouchenour

They are a fearsome duet
A deadline they had to meet
Stayed up all night to do it
To make the notebook elite
How come these dedicated servants
Try so hard to please
We don't know-but love em so
They're like a swarm of bees.
Thanks April 'N' Terry!

Handwritten signature



RUBY RAG



444

Volume 1 No. 1

Ruby Jubilee

Ruby red was everyone's favorite color at Chat 88 on Wednesday, as campers prepared to celebrate the lab's 40th anniversary with a Founder's Day picnic by the lake. Those who could not get red shirts or pants wore rosettes or ribbons in jubilee colors.

The 1949 founders are to be honored in a tree-planting ceremony and a grand parade of 1988 labbers. A day of high jinks will also feature a three-legged race, shuffleboard contest and mock frog-jumping, leading up to a barbecue and singalong.

Three of the founders will be on hand - Don Clayton, the lab's first chairman 40 years ago; Emil Eliason, the first treasurer; and Mary Fran [Bunning] Ingvolstad. Don, predictably, will lead the

late night singalong.

In between the fun and games the lab's regular activities go on, with sessions on crafts and leadership, autograph-book compiling and gifts to secret pals.

Chatcolab started in 1949, at the old CCP camp, with 88 campers who had raised \$56 between them [the dollar was worth a lot more in those days]. This year there are 74 at the lab, and the costs have risen somewhat.....

But over the years the spirit has remained the same, with the emphasis on friendship and sharing.

At the opening in 1949 Bill Bunning inaugurated the ceremony of the five candles - for creative activity; laughter, dancing and singing; tolerance and friendship; and wisdom and kindness through sharing.

The candles were lit

again this week, and their meaning was unchanged.

Don Clayton

Don Clayton is one of the few whose memory spans the full life of Chatcolab, and who can assess how it has developed.

His general conclusion is upbeat, though he has some reservations. He would like to see more young people at the lab, and a stronger emphasis on leadership programs "as well as friendship and hugging, important as that is".

Don already had wide camp leadership experience before helping found Chatcolab in 1948. In 1945 he started the Northlands lab in Minnesota and Black Hills, and later helped launch labs in New Mexico, Nebraska, Texas,

Michigan, Iowa and Redwoods, Calif.

Recalling Chatcolab's start, he says: "In the late forties and early fifties the folk movement was much stronger and more popular than it is today. We put great emphasis on folk dancing and singing, and on folk crafts - we had a big crafts show at the end of labs.

"There were dance-learning sessions every day, and we danced into the wee small hours most nights.

"We also had a lot more international food, with a huge smorgasbord at the end with a program designed into it. That got to be a bit too much.

"In those days we used the outdoors a lot more. We had more outdoor hikes, slept in the hills, had breakfast by the lake.

"Our groups were bigger, often nearly 100. We had more high school junior and senior kids, and college kids, and 4-H extension used the lab to train older youths.

"Younger people were a good part of the camp. That was a problem for

some people, but a lot of us liked it. I wish we could get back to that.

Despite his reservations, Don says he is optimistic about Chatcolab's future. "The basic sharing philosophy is still strong, and we can build on that. The really amazing thing is that the lab has lived this long without outside help. here are still great times ahead".

Leila Steckelberg

Leila Steckelberg missed the lab's first four years - she hadn't heard about it - but since then she has set a unique record of 36 continuous years of service, mostly as a leading committee member.

She was chairperson during the great crisis of 1976, when the lab leaders found out to their consternation, in late spring, that the health authorities had closed the CCP camp they had used for 27 years.

We had to look for another site within a few weeks", Leila recalls. "It was a rough year. There

was a lot of sentiment about the old place and a lot of grumbling, but most people still came.

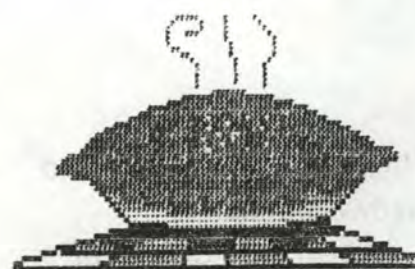
"It took years in some cases, but we were able to convince everyone that the lab is not the place but the people".

Leila says the lab has transformed her own life. "The first year I came I was shy and found it hard to join in things. It's helped me to overcome my fears and live a fuller life. Many others have had the same experience".

Leila believes many people find their true selves at the lab. "At home and in our jobs we are often put in compartments. We live like artificial people in the real world. Then, for a week, we move to an artificial world and become real people."



RUBY RAG



Volume 1 No.

Ruby Jubilee

Ruby red was everyone's favorite color at Chat 88 on Wednesday, as campers prepared to celebrate the lab's 40th anniversary with a Founder's Day picnic by the lake. Those who could not get red shirts or pants wore rosettes or ribbons in jubilee colors.

The 1949 founders are to be honored in a tree-planting ceremony and a grand parade of 1988 labbers. A day of high jinks will also feature a three-legged race, shuffleboard contest and mock frog-jumping, leading up to a barbecue and singalong.

Three of the founders will be on hand - Don Clayton, the lab's first chairman 40 years ago; Emil Eliason, the first treasurer; and Mary Fran [Bunning] Ingvolstad. Don, predictably, will lead the

late night singalong.

In between the fun and games the lab's regular activities go on, with sessions on crafts and leadership, autograph-book compiling and gifts to secret pals.

Chatcolab started in 1949, at the old CCP camp, with 88 campers who had raised \$56 between them [the dollar was worth a lot more in those days]. This year there are 74 at the lab, and the costs have risen somewhat....

But over the years the spirit has remained the same, with the emphasis on friendship and sharing.

At the opening in 1949 Bill Bunning inaugurated the ceremony of the five candles - for creative activity; laughter, dancing and singing; tolerance and friendship; and wisdom and kindness through sharing.

The candles were lit

again this week, and their meaning was unchanged.

Don Clayton

Don Clayton is one of the few whose memory spans the full life of Chatcolab, and who can assess how it has developed.

His general conclusion is upbeat, though he has some reservations. He would like to see more young people at the lab, and a stronger emphasis on leadership programs "as well as friendship and hugging, important as that is".

Don already had wide camp leadership experience before helping found Chatcolab in 1948. In 1945 he started the Northlands lab in Minnesota and Black Hills, and later helped launch labs in New Mexico, Nebraska, Texas,

Michigan, Iowa and Redwoods, Calif.

Recalling Chatcolab's start, he says: "In the late forties and early fifties the folk movement was much stronger and more popular than it is today. We put great emphasis on folk dancing and singing, and on folk crafts - we had a big crafts show at the end of labs.

"There were dance-learning sessions every day, and we danced into the wee small hours most nights.

"We also had a lot more international food, with a huge smorgasbord at the end with a program designed into it. That got to be a bit too much.

"In those days we used the outdoors a lot more. We had more outdoor hikes, slept in the hills, had breakfast by the lake.

"Our groups were bigger, often nearly 100. We had more high school junior and senior kids, and college kids, and 4-H extension used the lab to train older youths.

"Younger people were a good part of the camp. That was a problem for

some people, but a lot of us liked it. I wish we could get back to that.

Despite his reservations, Don says he is optimistic about Chatcolab's future. "The basic sharing philosophy is still strong, and we can build on that. The really amazing thing is that the lab has lived this long without outside help. There are still great times ahead".

Leila Steckelberg

Leila Steckelberg missed the lab's first four years - she hadn't heard about it - but since then she has set a unique record of 36 continuous years of service, mostly as a leading committee member.

She was chairperson during the great crisis of 1976, when the lab leaders found out to their consternation, in late spring, that the health authorities had closed the CCP camp they had used for 27 years.

"We had to look for another site within a few weeks", Leila recalls. "It was a rough year. There

was a lot of sentiment about the old place and a lot of grumbling, but most people still came.

"It took years in some cases, but we were able to convince everyone that the lab is not the place but the people".

Leila says the lab has transformed her own life. "The first year I came I was shy and found it hard to join in things. It's helped me to overcome my fears and live a fuller life. Many others have had the same experience".

Leila believes many people find their true selves at the lab. "At home and in our jobs we are often put in compartments. We live like artificial people in the real world. Then, for a week, we move to an artificial world and become real people."

HI-5

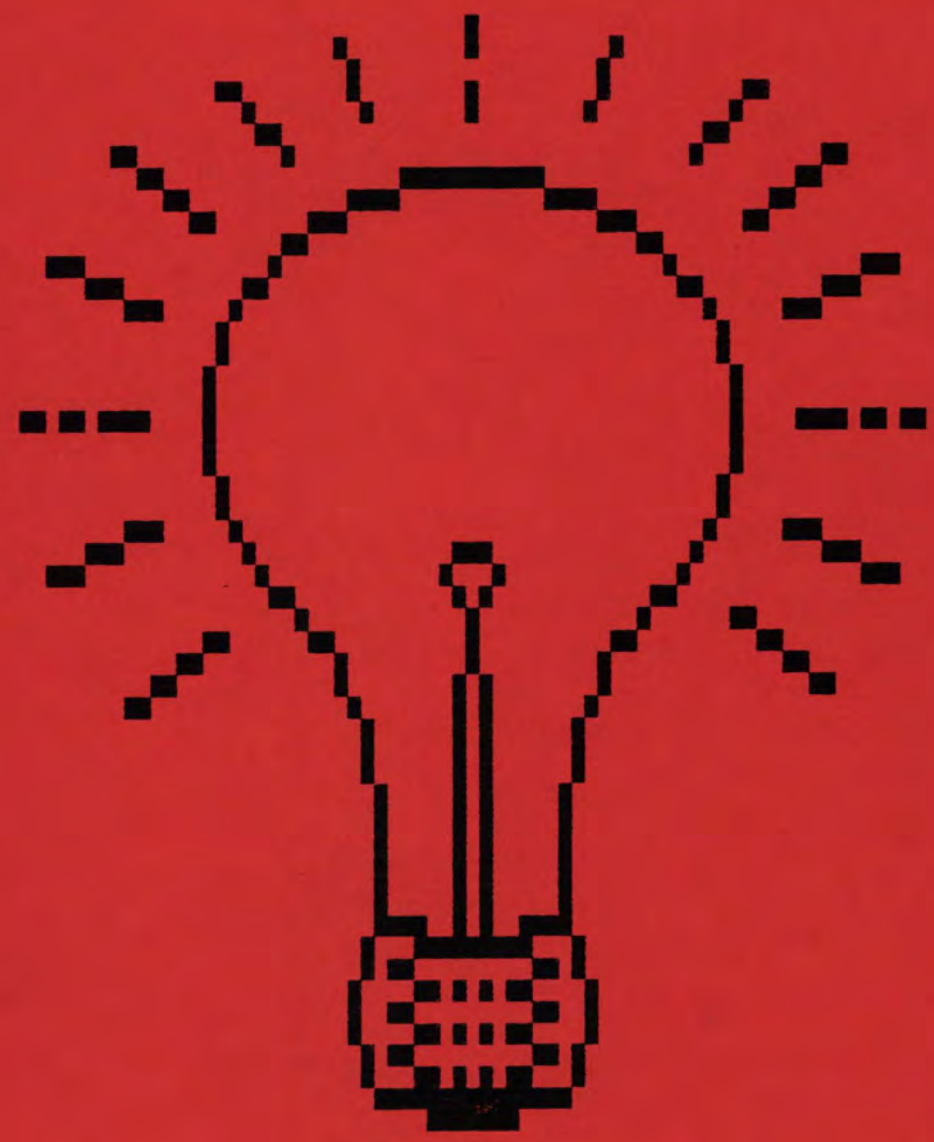
Hi-5⁴⁵⁰



POSITIVE Pat-on-the-Back!

Conclude a get-together, or party - OR.
Following a meeting or seminar Gimmicks:
Pin sheets with hand outline To Backs and
CIRCULATE - Autograph only with a positive
WORD or uplifting phrase Brief & FUN!
Tape To Bedroom or Bathroom mirror or Refridge.
To Inspire Self frequently/ **BMC**

EVALUATIONS



CHAT 1988

1988 CHATCOLAB
FINAL EVALUATION

- 1. We have tried to offer a wide variety of sessions. Which sessions do you feel should be repeated? Which resource people would you like to see return?

- 2. Please list any new ideas or programs you would like to see offered. If you have any ideas for new resource people, please list them.

- 3. What changes would you make for next year's lab?

- 4. Have you enjoyed the general sessions with Nancy? What can we do to improve on the general session? What topics would most interest you?

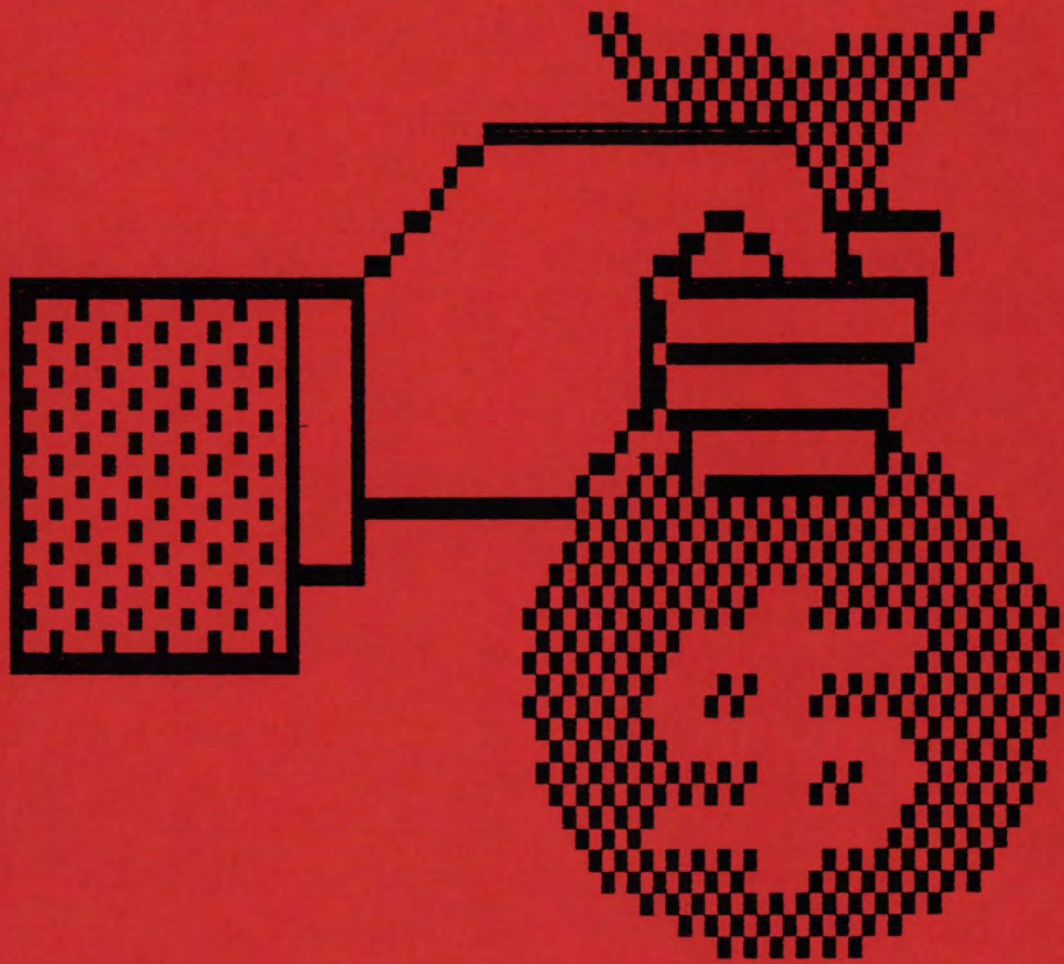
- 5. Was Chatcolab helpful to you? YES___ NO___ Why or why not?

- 6. If possible, will you try to come back next year or in the future?
 YES___ POSSIBLY___ NO___

- 7. If you have any other ideas, comments, or suggestions you would like to share with the Board, they would be greatly appreciated.

THANK YOU FOR COMING TO CHATCOLAB. WE HAVE APPRECIATED YOUR BEING HERE AND SHARING WITH US!! WE HOPE THAT YOU HAVE ENJOYED AND BENEFITED FROM THE SESSIONS THAT WERE OFFERED, AND REMAIN IN CONTACT WITH THE NEW FRIENDS YOU HAVE MADE. HAVE A WONDERFUL YEAR LEARNING NEW SKILLS AND SHARING THE ONES YOU ALREADY POSSESS.

FUND RAISERS



Fund Raisers

Camp Store

The Chatco Store was organized this year by Evelyn Fournier and Lane McHaffey. Supplies were purchased through Burnie's Last Resort, and provided at wholesale cost. All income derived was Chatcolab's. Leftover merchandise was taken back by the providing vendor, thereby eliminating any inventory carryover problem.

Supplies included pop, candy, fruit, stamps, stationery, shampoo, chips, etc. Also, people who had craft supplies could put them in the store where they were readily available, and charge could easily be made. It also provided a central location for supplies such as shirts and notebooks.

Workers volunteered for shifts. Great appreciation goes out to Velma, Doc, Jim Schuld, and Ruth Moe.

Auction

Items for the auction were many and varied. So many, in fact, that silent auctions were held 3 different days during lab. Each time the committee looked someone had donated new items to be auctioned. Some things included hug buttons, t-shirts, games and hand made items that included pottery, an afghan, a pillow and paintings.

Thanks to the auction committee Virginia Black, Janice Stimpson, Twyla Smith and Clarice Reiley. The verbal auction was called by Stew White and Dale King. Thanks to them also.

Special thanks to all who donated the many useful, (and some not so useful) wonderful items.

457

CHINESE AUCTION

Bidders use script or coin to bid on an item that is being viewed from the front of the group. The items were on display before the auction. (similar to open or oral auction) The bids are timed.

Script bids:

- 1) A certain amount of money buys a certain amount of script before the auction. (i.e. \$10.00 buys 50 pieces of script.) (similar to Reno night) Bidders use the script to bid on items by raising their hands with the script in them. Runners come and collect the bids as the bids are placed. The person who

puts in the last bid when the timer goes off gets the item.

(Bidders only pay for their purchases of script. They can buy before and during the auction.)

- 2) Or bidders use script that has been handed out during the auction. Each script is worth a certain amount of money. (i.e. \$.50) Again, the person who puts in the last bid when the timer goes off, gets the item. Everyone pays for the bids they have made. (In an oral auction, only the last and highest bidder pays. In a Chinese auction, the last bidder may have only bid that once and only raised the bid by one script (.50 cents). Other people may have bid five or ten times and may have to pay dollars more.) Again runners have collected the script during the bidding. It helps to have bidders write their names on the script so a complete and accurate accounting of all bids can be kept.

(The money is collected after the auction.)

Money bids:

- 1) Actual money is used instead of script. A bid can be raised by a penny or a dime or five dollars. Again the last person placing the bid when the timer goes off, wins the item. This method is simpler than the script version because you don't need to collect money on the script. But money (especially coinage) is not always plentiful in a camp situation. Again everyone has paid for the item up for bid.

(The money is collected during the auction.)

LITTLE



CHATS



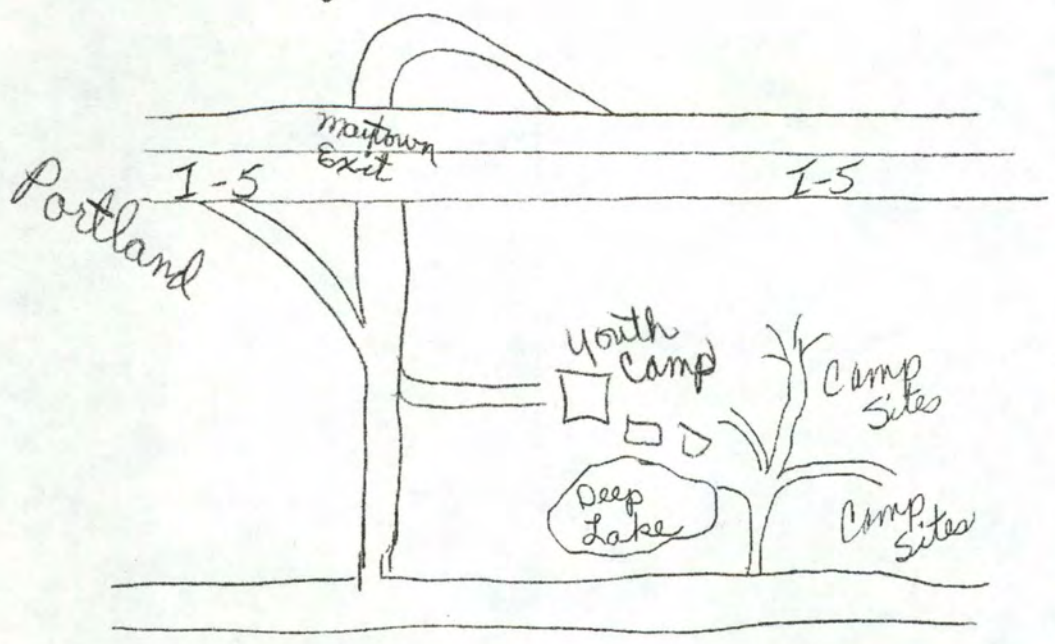
Oregon ~

Washington

LITTLE CHAT

y'all
come!

July 15, 16, 17. - 1988



... ..
... ..
... ..

HOOFING HOOTERS RAP

We R the HOOTERS
 and we have fun!
 We invite U to join us
 EVERYONE!
 We dance and we sing
 and we laugh and we hug.
 And sometimes we even do
 the jitterbug!
 We R the HOOTERS
 and we have fun
 Whoo ooo ooo poo
 Whoo ooo ooo!



THE TYPOGRAPHICAL ERROR

The typographical error
is a slippery thing and sly
You can hunt until you're dizzy
but somehow it gets by.

Till it's run through the duplicator
it's strange how still it keeps
It shrinks down in a corner
and never stirs or peeps.

The typographical error
too small for human eyes
Till the ink is on the paper
when it's grown to mountain size.

The editor stares in shock;
she grabs her head in terror
She'd read the copy o'er and o'er
and never saw the error.

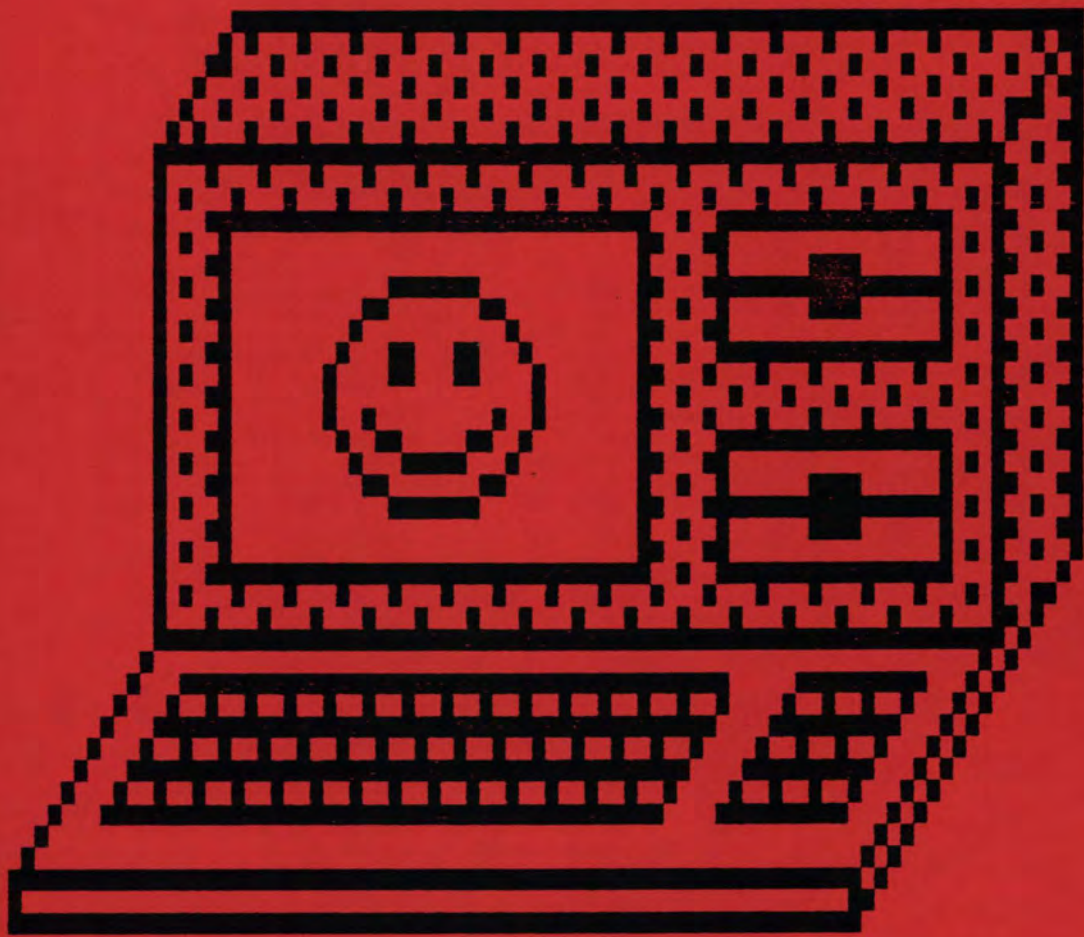
The remainder of the issue
may be clean as clean can be
But that typographical error
is the only thing you see....

A very special thanks to all the "NoteBook Room Elves" who kept
ever so busy, in their spare time, helping out in the Notebook
Room. It's your efforts that help make this book well
illustrated, colorful and complete.

Terry "Typist" Carson

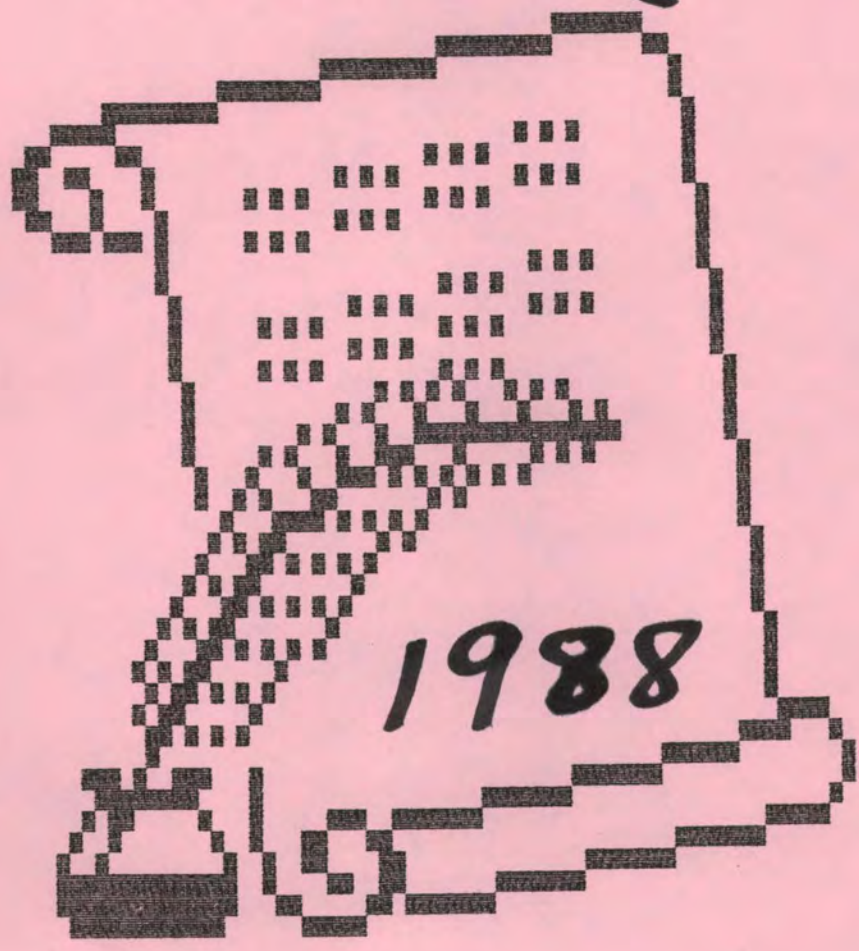
Another special thanks to everyone who kept the "Notebook" crew
warmed with hot coffee and loving encouragement!

NOTEBOOK
PRODUCED WITH



THE ASSISTANCE
OF APPLE IIe

AUTOGRAPH
LEILA



BOOK

Leila -
you're still my
favorite redhead. Thanks
for all you do. It is such
a pleasure to know folks like
you and Dale! Love you always!
Rosemary G.

Leila,
I love you
now and always
Doc R,

You got him here and
it is wonderful - our
maturing years are the
fulfillment of life lets keep
a firm hold on the bottle.
Angels

Friends are flowers
in the garden of life.
Evelyn Fournier

Good to see
Dale and Ysself
accomplishing much
and enjoying life
Billie Marie

Zeila,
I don't think I thanked
you for my a/can, it was
beautiful. The perfect size &
color. Thanks loads
Maureen

Thanks Zeila,
for your cheer &
caring way. Wonderful, too,
for you to have brought Dale
to chat this year. You two are
definitely a pair of "Roses in the Rough!"
I love, Lucy

See you around
Arlynn
Best to you always
Gillie Marie

Zeila

You did another wonderful
job this yr. Both w/ the board &
with your projects - so glad you
brought Dale along.
Thanks so much!

Love
Kearstin
Edwards

Zeila -
Thanks for all the
time and effort you have
put into this week. You
are wonderful and well
loved, blossoming person.
Take care, Thayer

Heila,
 It's been great to
 know you, even better at CHAT
 '88. You've been a big help at camp.
 Keep up the great work and that
 great smile!
 Love always,
 Bettine Touchenour

Dear Heila -
 The part you have played ever since
 1953 has been tremendous! - As I
 stated in the verse about you in
 the "History", you were so many
 hats, it's HARD to know WHAT you
 do best! However, we need to make
 way - both of us - for younger
 people - who will be here 40
 years from now -

In the meantime PLEASE
 join us at the Fall Board meeting
 October 7-8-9! - If you are
 interested in sharing your input
 regarding a new brochure there
 is a brochure committee meeting
 during the day October 7th some-
 where in Spokane - yet to be
 decided! I'll keep you posted!

You ARE a member of our
 board no matter what! - LIFETIME - (yours - not
 transferred)
 my heartfelt thanks for all
 you have added through the years -
 especially this one!
 Much love & hugs (MANY)
 Miriam

474

Though it's
been 21 years since
I'd been at Chat. You
haven't changed, you're
still great. Jean Paul.

Dear Feila,
You are a jewel
in your own right.
You need to relax
and enjoy ~~sub~~ doing
those things that
give you pleasure.
I love you -
Betty

Leila,
 I really enjoyed
 meeting you and sharing
 the Chatco experience. I certainly
 hope to be able to come back,
 Keep smiling 😊
 Donna Hartly
 Libby, Mt.

Dear Leila -
Are there any words
that I can say
How much I care
in evry way?

You add so much
to all our joy

This year as well
as past ones too -
Your talents are
so very great

Please know with
all of us you rate!

Love and "E" hugs!
Miriam



"ThankX"