

## U.S. PRESIDENTS

In the following 5 paragraphs you can find the last names of 26 United States presidents.

For example, "Eisenhower" can be found in the first paragraph. Can you find all the others? (Hint: The number after each paragraph is the number of presidents last name hidden in it.)

1. I used to think the easiest letter to write is "en." How erroneous of me! I shall forever stay lorn. (2)

2. "Fall in!" Col. Nelson yelled. "John's on duty tonight and Jack's on duty tomorrow." (3)

3. Madam spotted a tear in her polka dot dress and will mend it after the washing tonight. (4)

4. I'm a nomad and a nomad is on the go. I was in Phoenix on Sunday and in Omaha yesterday. Now I'm bushed and I don't know whether to stop off or drive on. If it stayed cool I'd get going again. (6)

5. The local area gang ran to fill more cups with hot rum and sugar. Field music was heard to echo over the orchard in grand style. Reading and music art erupted on a basic level and made for a happier celebration. (11)

PRESIDENTS: Adams (John & John Q.), Buchanan, Bush, Carter, Cleveland, Coolidge, Eisenhower, Fillmore, Ford, Garfield, Grant, Harding, Harrison (William and Benjamin), Hayes, Hoover, Jackson, Jefferson, Johnson (Andrew & Lyndon), Kennedy, Lincoln, Madison, McKinley, Monroe, Nixon, Pierce, Polk, Reagan, Roosevelt (Theodore & Franklin), Taft, Taylor, Truman, Tyler, Van Buren, Washington and Wilson



ENVIRONMENTAL AWARENESS

"The earth does not belong to man, man belongs to the earth. All things are connected. Whatever befalls the earth befalls the sons of the earth. Man did not weave the web of life, he is merely a strand in it. Whatever he does to the web, he does to himself."

-Chief Sealth (Seattle)

The Nose Knows

Ages: Primary; Intermediate; Advanced  
Subjects: Science; Animal Survival

Nature Scope

Sound Off

Ages: Primary; Intermediate; Advanced  
Subjects: Games/Simulation; Animal Communication

O.B.I.S.

Web of Life

Ages: Primary; Intermediate; Advanced  
Subjects: Science; Fine Arts; Life support Systems

PLT #65

Birds 'n' Worms

Ages: Primary; Intermediate  
Subjects: Science; Math; Life Support Systems

PLT #69

Fair Share

Ages: Intermediate; Advanced  
Subjects: Math, Science, Interdependence

Living Lightly

A Closer Look

Ages: Intermediate; Advanced  
Subjects: Language Arts; Math

PLT

Tree Cookies

Ages: Primary; Intermediate; Advanced  
Subjects: History; Math; Science; Language Arts

PLT #37

Colors From Nature

Ages: Primary; Intermediate; Advanced  
Subjects: Fine Arts; Language Arts

PLT #29

Ripple Effect

Closure

PLT

" We have not inherited the earth from our parents;  
We are borrowing it from our children."



"PACKAGED" AND COMMERCIAL SCIENCE AND  
ENVIRONMENTAL EDUCATION PROGRAMS

1. O.B.I.S. (OUTDOOR BIOLOGY INSTRUCTIONAL STRATEGIES)

Developed by Lawrence Hall of Science, University of California, Berkely (1975). Copyrighted. Now owned by Delta Education, Box M, Nashua, NH 03061. \$6.80-\$14.40 per module (set). Twenty six different modules available each with 6-10 activities. Duplication of the same activity in several modules.

Some typical modules include:

-Animal Behaviors	-Games and Simulations	-For 8-11 Year Olds
-Adaptations	-Human Impact	-For Large Groups
-Bio-crafts	-Desert	-For Small Groups
-Backyard	-Forest	-Schoolyard

Generally designed for 4th-6th grade kids but easy adaptation for 3rd grade through junior high. About one-third are games, one-third are arts/crafts, and one-third are investigations. All are keyed to making the study of biological concepts fun, challenging and concrete. Equipment and material needs are minimal usually involving things normally found in the classroom.

2. PLT (PROJECT LEARNING TREE)

Developed by teachers for The American Forest Foundation and the Western Regional E.E. Council, it's co-sponsors, in 1976. Includes a K-6th grade curriculum guide containing 89 activities, and a 7th-12th grade guide containing 88 activities. The activities in both guides teach basic skills in science, social studies, math, language arts, health and fine arts.

The activities are organized around seven principles or themes:

- Environmental Awareness
- Diversity of Forest Roles
- Cultural Contexts
- Societies Perspectives on Issues
- Management of Resources (including interdependence)
- Life Support Systems
- Lifestyle Modifications

A guide is provided free to those who attend a one-day workshop. Forty six states have "official" programs including a state coordinator usually within the State Department of Education or the State Foresters Office. Workshops available in each state. A new computer learning "game" called "FOCUS ON FORESTS" was developed for upper elementary and junior high. Cost is \$20.00 and is for Apple II e & f computer use. USDA Forest Service, Society of American Foresters & National Association of State Foresters are associate co-sponsors. PLT is currently being updated and new workbooks should be available in 1991.



### 3. IYE (INVESTIGATING YOUR ENVIRONMENT) .

Developed by resource professionals for the U.S.D.A. Forest Service in 1970 and modified continuously since then. Packet (FS-349) contains 6-four hour long investigations made up of short tasks and activities designed to help people learn more about local environments. Many tasks can be done indoors, most can be done on the school ground or in the neighborhood, and some would involve a field trip. All are designed so the student collects and interprets data and then comes to some conclusion about its meaning.

Investigations include:

- |          |                            |
|----------|----------------------------|
| -Forests | -Developing Investigations |
| -Animals | -The Human Environment     |
| -Plants  | -Water/Streams             |
| -Soils   |                            |

Materials are in the "public domain" so they may be copied. Available through most Forest Service offices free. Detailed lesson plans are designed to be used with 3rd grade students to adults. Equipment maybe purchased from supplies, or may be borrowed from Forest Service Regional Headquarters, Forest Service (info. Office) 324 25th St., Ogden, UT 84401 (801) 625-5348

### 4. GREENBOX (NEWLY UPDATED)

Developed and sold through Humboldt County Office of Education, 901 Myrtle Ave., Eureka, CA 95001 (701) 445-5411 Extension 265. Box contains hundreds of activity cards of three different types:

- 1) "Do" cards - mental and/or physical activities.
- 2) "Think" cards - conceptualization and transfer.
- 3) "Show" cards - communication and synthesis of what is learned.

Complete set is \$60.00. Several teacher preparation booklets included. Cards are organized by topics such as:

- |         |                 |                  |
|---------|-----------------|------------------|
| -Energy | -Plants/Animals | -Music and Dance |
| -Water  | -Adaptation     | -Numbers         |
| -Land   | -Building       | -Mapping         |
| -Air    | -Change         | -Values          |

Appears to be appropriate for K-8th grade. Conceptually very good. Copyrighted.

### 5. PROJECT WILD

Developed through a joint effort of the Western Association of Fish and Wildlife Agencies and the Western Regional Environmental Education Council (WREEC). Inquiries should be directed to local wildlife agencies or the Department of Education in your state.



PROJECT WILD CONT.

Project Wild is a K-12 environmental education program emphasizing wildlife. The program is supplementary and intradisciplinary. WILD activities are designed to fit and enrich the subjects, concepts and basic skills already taught, including language arts, science, math, social studies, art and PE.

Upon completion of a six-to sixteen hour workshop, (depending upon requirements in your state) participants receive free of charge a basic Project WILD Guide appropriate for their grade level and an Aquatic WILD Guide. Each guide is cross-referenced by grade level, subject area, skills and topic.

The guides are based on the following conceptual framework:

- Trends, Issues and Consequences
- People, Culture and Wildlife
- Diversity of Wildlife Values
- Management and Conservation
- Awareness and Appreciation
- Responsible Human Actions
- Ecological Principles

6. CLASS PROJECT

The CLASS PROJECT is a series of investigations and projects covering six content areas:

- Forest/Watershed Management
- Environmental Issues
- Energy Use
- Wildlife Habitat Management
- Hazardous Substances
- Wetlands

The investigations are designed as supplementary materials for existing curricula. There is no prescribed order either for the content areas or for many of the investigations. Sponsors have tried to make the materials as "hands-on" as possible, reducing lecture time and increasing the amount of time students are actively involved in learning.

Through the CLASS PROJECT, students learn environmental and natural resource management concepts by conducting activities and investigations in the classroom and on the school grounds. The skills students acquire through these activities will lead them toward involvement in community action projects.

Available for \$15.00, plus \$2.75 postage and handling, by writing National Wildlife Federation, 1412 16th St. N.W., Washington, D.C. 20036 or by attending workshops on the use of the material.

Materials include:

- Three-ring binder
- Three hundred pages of illustrations
- Student worksheets
- Teacher transparency worksheets
- Six colored posters



## 7. NATURESCOPE

Developed in 1985 by the National Wildlife Federation, 1412 16th Street N.W., Washington, D.C. 20036. Single issues are available for \$7.00, 6 pack set for \$35.00, and the 16 set library for \$79.00.

Each issue focuses on a single theme such as:

- Weather
- Insects
- Forests
- Deserts
- new for 1990 - Pollution
- Endangered species
- Astronomy
- Animals
- Birds

NATURESCOPE is packed with page after page of activities kids love-- experiments, demonstrations, puzzles, games, plays-- that save you time and complement any textbook, grades K-7. It makes science fun for kids. The activities combine science with language arts, math, and other subjects, and are designed to encourage kids to think, observe and investigate.

- \*\* Also developed by the National Wildlife Federation are two monthly magazines designed for children which assist youngsters thinking, doing, learning, questioning and reading topics related to nature.
- \* BIG BACKYARD Ages 3-5 yrs. Contents include colorful photos and illustrations with simple to follow stories, games, puzzles and poems. Each issue is accompanied by a helpful parent-teacher letter with ideas and activities to increase the learning value of the issue. 1 year subscription is \$10.00.
- \* RANGER RICK Ages 6-12 yrs. Each issue is filled with stories, wildlife adventures, poems, colorful photos and illustrations, puzzles, student contributions. Subscription also includes membership with card, decal, etc. to the Ranger Rick Club. 1 year subscription is \$14.00.

## 8. WOODSY OWL ENVIRONMENTAL EDUCATION LEADER'S KIT

The new (May 1986) packet is available from participating U.S.D.A. Forest Service Offices around the nation. If your local office has none, contact U.S. Forest Service (I.O.), 324 25th Street, Ogden, UT 84401, Packets are free (1 per instructor) and are not copyrighted.

The kit is designed for preschool to grade 2 and was developed to fill a void in environmental awareness materials for that age group. The packet contains a leader's guide to the activities, and phonograph record of songs and sounds, 2 posters, a sheet of stamps and activity sheets for kids. Sheet music is also provided.

The materials and lessons are organized into four sections and include:

- Environmental Awareness
- Environmental Solutions
- Environmental Problems
- Resources



## 9. LIVING LIGHTLY SERIES

Developed by the National Audubon Society, Schlitz Audubon Center, 1111 East Brown Deer Road, Milwaukee, WI 53217. Copyrighted. Developed and written for students in both suburban and urban communities.

LIVING LIGHTLY IN THE CITY VOL. I Grades K-3 \$17.00 is action oriented stimulating children to explore their surroundings and develop a positive image of themselves and their environment. 6 units.

LIVING LIGHTLY IN THE CITY VOL II Grades 4-6 \$17.00 curriculum contains 11 units covering a broad range of topics including:

- Land Use
- Water Resources
- Transportation
- Nature in the City
- Native American Philosophy

Volume II includes 60 transparencies, mystery cards and student activity sheets designed to help infuse environmental studies into the existing curricula.

LIVING LIGHTLY ON THE PLANET VOL. I Grades 7-9 \$17.00 The investigations give students the opportunity to encounter a variety of viewpoints, examine and clarify their own values, and evaluate some possible alternatives for solving environmental problems. Investigations include issues such as:

- Global Population
- Land Use
- Groundwater
- Urban Ecology and Lifestyles

LIVING LIGHTLY ON THE PLANET VOL. II Grades 10-12 \$17.00 The senior high guide is designed to help students apply knowledge of ecological concepts to human interaction with the land. The investigations are designed to foster creativity, critical thinking and problem-solving skills. The result--a heightened sense of responsibility for the Earth's resources. Investigations include global concerns such as:

- Famine
- Rain Forest Conservation
- Maintaining Peace
- Alternative Energy
- Acid Rain
- Hazardous Waste
- Nuclear Power
- 21st Century Lifestyles

## 10. WATER EDUCATION

Developed by Dr. Donald R. Dausgs and Dr. C. Earl Israelson, Utah State Univ., Logan, UT 84322 (1985). Copyright by International Office for Water Education

Teaching staff are encouraged to attend training workshops prior to receiving the supplemental book of water related activities. Contact Mardell Parrish, c/o the USU International Office for Water Education (801) 750-3175 to arrange for a workshop. Workshops are free, books are \$2.75.

The K-6 book is designed to offer background information for each topic unit. Book is a collection of lesson plans which indicate grade level, related subjects areas, vocabulary, materials, length of time and procedures; (illustrated). General content includes:

- Physical and Chemical Properties of Water
- Dependence of Living Things on Water
- The Hydrologic Cycle
- Water; Essential for Human Activity



11. THE NATIONAL ENERGY FOUNDATION: RESOURCES FOR EDUCATION

During National Energy Foundation's more than 15 years history, the organization has created numerous instructional resources for educators. They have also developed and implemented thousands of teacher training programs. National Energy Foundation has materials for every grade level and most disciplines. These include:

- Activity Guides
- Lesson Plans
- "Energists"
- Books
- Resource Documents
- Simulations
- Posters
- Kits

New materials are being developed all the time. Recent additions to the product line include: Decisions For Today and Tomorrow ( an outstanding new STS Program) The Harnessed Atom Program, and Nuclear Education.

Four new energy projects for Young Scientists and teachers has been created dealing with Earth Science, Chemistry, Biology, and Physics.

The National Energy Foundation's very popular poster and Energist series include:

- Electrical Generation
- Natural Gas
- Nuclear Energy
- Oil
- Renewable Energy Resources
- Water
- Coal

The National Energy Foundation also provides the complete K-12 water education curriculum originally developed by the Water & Man organization. This popular collection of materials has proven very successful. For more information about the National Energy Foundation or Water & Man's complimentary resources, and other helpful teaching information contact:

National Energy Foundation  
5160 Wiley Post Way, Suite 200  
Salt Lake City, UT 84116 (801) 539-1406

12. EXPEDITION: YELLOWSTONE

Developed by the United States Department of the Interior, National Park Service, Yellowstone National Park, Wyoming 82190. Copyrighted. The Expedition Yellowstone series consists of two parts; the storybook (Expedition Yellowstone: A Mountain Adventure) and a teacher workbook. The storybook, by Sandra Chisholm Robinson is a fictional account of the natural and human history of Yellowstone as seen by the central character, mountain man Joshua Grimes, and his acquaintances and descendants. It was written specifically to be used with the workbook, and each chapter of the storybook is based on one of the major themes or concepts of the workbook:

- Earth Science: "Geologic Story of Yellowstone National Park"
- Life Science: "The Diversity of Life in Yellowstone"
- Social Science: "Man and Yellowstone"
- Social Science: The National Park Idea

By purchasing the curriculum, you are also eligible for participation in a "Booshway" Expedition for your class or group. The National Park service will host you for a weeks visit including the service of a park ranger guide.



# THE SPOKANE FLOOD

PRESENTED BY JOE "DOC" STEPHENS

In 1923, J. Harlon Bretz first proposed that certain erosional features on the Columbia Plateau were caused by the great "Spokane Flood." Though many geologists at the time scoffed at Bretz's proposition, it is now widely accepted that this flood not only occurred some 12,000 to 16,000 years ago during the great iceage, but that it is one of the greatest floods ever recorded by man. Bretz's involvement with the Spokane Flood was initiated in 1923 with his first published paper on the subject which appeared in the *Journal of Geology* and culminated with a final publication in the same journal in 1969 -- his many publications on the subject spanned a remarkable 46 years.

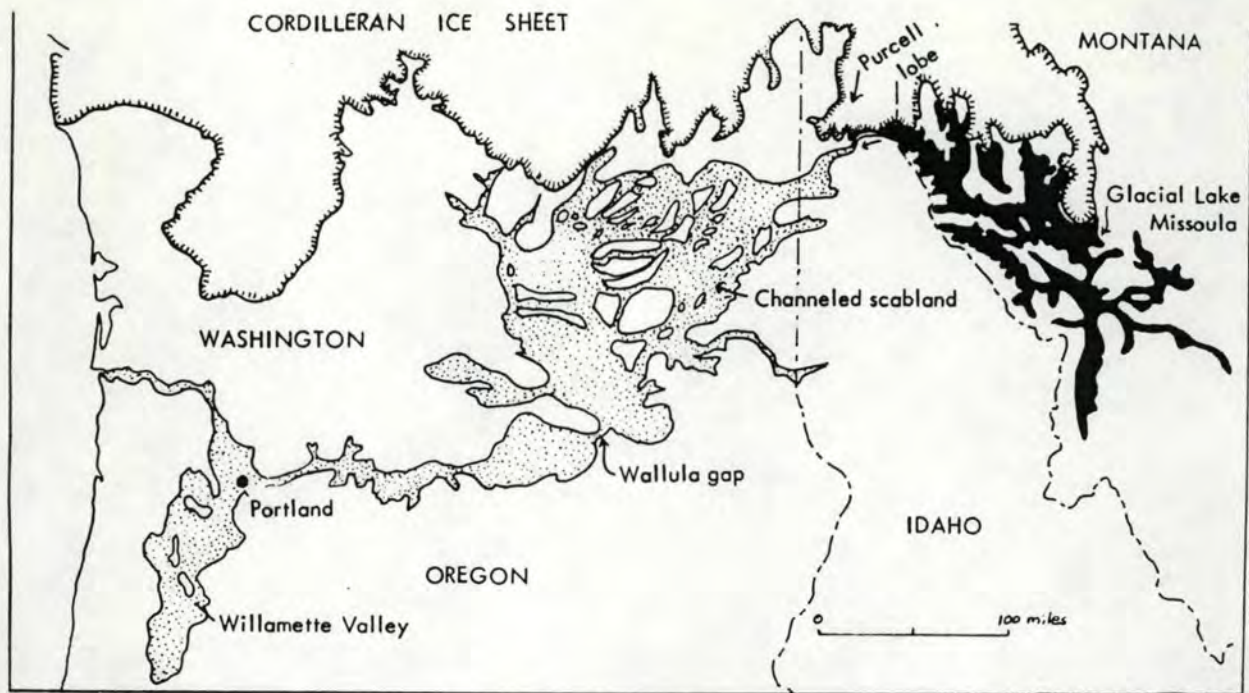
The area called the "channeled scablands" is an oval-shaped area of about 15,000 square miles in southeastern Washington. The bedrock of this area is composed of the extensive flows of the Columbia River Basalt erupted during the Miocene epoch, between 30 million and 10 million years ago. This area has low relief, is situated at an elevation of 2,500 feet and is surrounded by mountains. After the last flow of lava, a blanket of windblown silt or loess accumulated on the lava field. Where these silts still exist west of Moscow, they make up the very fertile soils of the Palouse country of southeastern Washington. This mantle of loess ranges in thickness from less than a foot to several hundred feet and forms many low hills.

The story of the Spokane Flood began about 100,000 years ago when continental glaciers were moving southwest from the great ice fields in British Columbia. The Purcell lobe of the ice sheet moved southward in the Purcell Trench and plugged the Clark Fork Valley. The ice dammed the water of the Clark Fork River near the place where it runs into the Pend Oreille Lake. The impounded water filled many tributary valleys to the east and formed the largest lake in the Pacific Northwest during the great ice age.

## Glacial Lake Missoula

Glacial Lake Missoula covered approximately 3,000 square miles and had an estimated 500 cubic miles of water. The lake was about 2,000 feet deep near the ice dam and about 950 feet deep at Missoula. Prominent wave-cut shorelines of glacial Lake Missoula can be easily observed on Sentinel Mountain from the city of Missoula. Wave-cut shorelines are generally not well developed indicating the lake did not remain at any one level for a long time. The successive terraces indicate a gradual filling of the lake. Meltwater from both alpine glaciers and the continental ice sheet fed the lake and raised the lake level.





Map shows area in the northwest affected by the Spokane Flood. Maximum area covered by glacial Lake Missoula is shown in black. Stippled area indicates lands swept by flood waters. Modified after Waitt and Johnston (1985).

### Release of Flood Waters

When the lake level reached the top of the ice dam it is probable that little time passed before the entire dam was breached. An overflowing stream rapidly cut down through the ice and increased the volume of water and the size of the channel. The ice dam could have been breached and the dam destroyed within a day or two of the first overflow.

When the flood waters were suddenly released, the immense amount of water ran south and southwest out of the mouth of the Clark Fork Valley, through Pend Oreille Lake across Rathdrum Prairie and down the Spokane Valley. Current velocities are calculated to have reached 45 miles per hour in the narrow parts of the Clark Fork Canyon. Calculations also indicate that the maximum rate of flow was 9.5 cubic miles per hour or 386 million cubic feet per second. This rate of flow represents about ten times the combined flow of all rivers of the world.

The Purcell lobe of the ice sheet probably advanced four to seven times to block the Clark Fork River and impound water. By far the largest lake formed was accomplished 18,000 to 20,000 years ago. The flood from this lake destroyed most of the evidence of all earlier floods.

### Giant Ripple Marks

Giant ripple marks can now be found in many places swept by flood waters. These ripple marks are so large that their pattern and shape cannot be detected on the ground; however, aerial photography, which has provided convincing evidence of many flood-caused erosional features, also helped identify the giant ripple marks. The best examples of these ripple marks can be seen on the south side of Markle Pass just north of Perma, Montana. These ripple marks cover a six-square mile area and have a relief of 20 to 30 feet. The individual ridges are approximately two miles long and 200 to 300 feet apart. Compare these immense



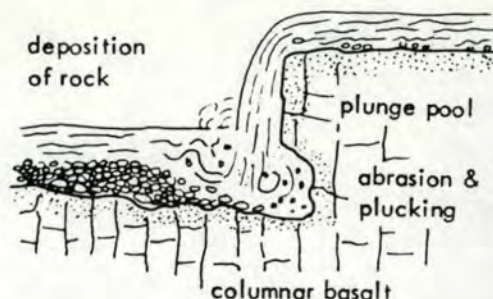
features with standard ripple marks one might see in a stream bed or lake shore with ridges measuring less than one inch high and separated by several inches.

### Channeled Scablands

The large oval-shaped area in southeastern Washington carved by the flood is essentially a large, flat lava field mantled by loess and slightly tilted to the southwest. When the flood moved over the lava field, the huge volume of turbulent water stripped away several hundred feet of loess down to bedrock and carried off blocks of basalt the size of a truck.

The flood carved immense erosional features in the surface of the plain. Canyons more than 200 feet deep and running for many miles were ripped out of the basalt. Plunge pools, cataracts, and many other unusual erosional features formed during the flood.

Most of the flood water swept over the lava field in three major rivers: the eastern most river was up to 20 miles wide and 600 feet deep; the middle channel was approximately 14 miles wide; and the western most and largest river carved the Grand Coulee which measured 50 miles long and 900 feet deep. The Grand Coulee was eroded by a process called cataract retreat. In this process water runs over a cliff into a plunge pool where the turbulent swirling water erodes the rock at the base of the falls and undercuts the rock on the upstream side. This undercutting causes the overhanging wall to cave and collapse thus moving the falls and plunge pool continuously upstream.



Cross section illustrating the formation of falls, under-cutting, and cataract retreat. Water in the plunge pool at the base of the falls undercuts the rock on the upstream side, causing the lip of the falls to collapse and a new lip to form farther upstream.

Jointing in the basalt greatly enhanced the ability of the flood waters to pluck and remove the basalt. Therefore, as erosion progressed upstream, a series of falls and plunge pools were developed along the way. Dry Falls was the last falls to form at the end of the flood.

The three temporary rivers, along with many interconnected smaller ones, flowed simultaneously across the lava field. At the Pasco Basin in the southwest corner of the lava field, all the flood rivers converged and formed a huge lake that backed up into the Snake River Valley. This lake caused the water at the confluence of the Snake and Clearwater Rivers at Lewiston to be 600 feet deep.

### Through Columbia River Gorge to Willamette Valley

All water from this lake was forced to pass through the Wallula Gap and then westward down the Columbia River Gorge to Portland, Oregon. In the Willamette Valley, remnants of the flood waters formed a lake 400 feet deep. When the lake level quickly dropped, large ice bergs rafted from Lake Missoula were emplaced on the shoreline. Melting of the ice left boulders which can still be seen on this ancestral shoreline.



The Spokane Flood covered 550 miles in its traverse across three states. An estimated 500 cubic miles of water was released from glacial Lake Missoula; the water then crossed northern Idaho on its journey to the Willamette Valley in Western Oregon.

### **Duration of the Flood**

Duration of the flood, starting when water was first released from Lake Missoula to the time streams in the flood path returned to normal, is estimated to have been about four weeks. However, most of the water passed in about two weeks. At the ice dam where the flood was released, the maximum rate of flow is estimated to be 9.5 cubic miles per hour. This rate of flow would have drained the lake in two days. Farther along the flood path at Wallula Gap, the maximum rate of flow is estimated at 40 cubic miles per day.

### **Proposal for Numerous Floods**

Waitt and Johnston (1985) have recently proposed that glacial Lake Missoula periodically discharged numerous colossal jokulhlaups (glacier-outburst floods). They published detailed evidence demonstrating that the erosional and depositional features of the Columbia Plateau were not caused by a single flood but rather 40 or more huge floods. In fact, their evidence suggests that the number may be close to 100 floods. Waitt and Johnston (1985) refer to this proposal as the "scores-of-floods" hypothesis.

### **Graded Beds or Rhythmites**

Their hypothesis is primarily based on field evidence that more than 40 successive flood deposited graded beds or rhythmites accumulated in

back-water areas. In back-water areas it can be expected that each flood would be represented by a single graded bed. A graded bed or rhythmite is an arrangement of particle sizes within a single bed, with coarse grains at the bottom of the bed and progressively finer grains toward the top of the bed.

Loess and volcanic ash layers separate the rhythmites and represent deposition of material not related to the flood. The more recent the rhythmite, the thinner the bed is and the finer the rhythmite. This indicates that in general the floods were successively smaller and more frequent, possibly because the flood water was discharged at progressively lower lake levels.

### **Date of Flood**

On the basis of radiometric dates of ash deposits and shell material interbedded with the rhythmites, it is estimated that Lake Missoula existed for 2,000 to 2,500 years between 15,300 and 12,700 years B.P. (before present).

### **Mechanism for Flood**

Waitt and Johnston (1985) also gave a convincing explanation as to how each flood occurred. Lake water did not rise to a level allowing it to spill over or around the ice dam. Before the water reached such a level, the ice dam became bouyant and the glacier bed at the seal broke, causing underflow from the lake below the glacial dam. Subglacial tunnels expanded rapidly and a short time later catastrophic discharge occurred. Calculation of the water budget for glacial Lake Missoula indicates that the lake filled every 30 to 70 years.



# WE CAN MAKE A DIFFERENCE

Words by Jack Pearse  
 Music by Joanne Bender  
 © 1986 Jack Pearse Limited

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "By the width of our smiles - Peo - ple know we are there - By the depth of our love - We show o - thers we care - We can make a dif - ference - you and I - We can make a dif - ference - if we try -".

For as much as we give  
 People know we are there  
 For as long as we live  
 We show others we care  
 We can make a difference, you and I  
 We can make a difference if we try.

Not a minute to lose  
 People know we are there  
 And the hour has come  
 To show others we care  
 We can make a difference, you and I  
 We can make a difference if we try.

When our love multiplies  
 People know we are there  
 When we add to their lives  
 We show others we care  
 We can make a difference, you and I  
 We can make a difference if we try.

Repeat first verse.



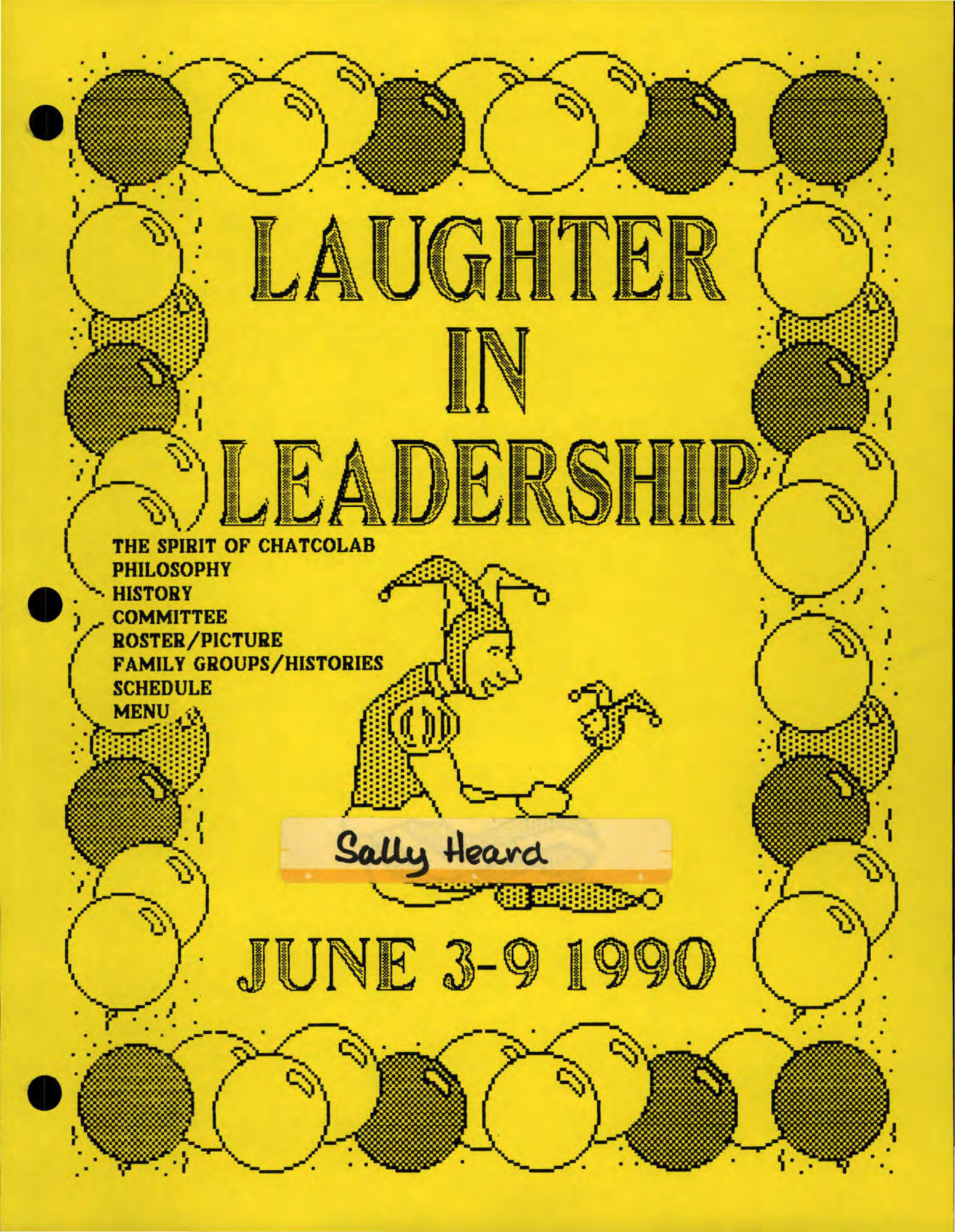
Sally

Thought you might  
like this song.

With love,

SP





# LAUGHTER IN LEADERSHIP

THE SPIRIT OF CHATCOLAB  
PHILOSOPHY  
HISTORY  
COMMITTEE  
ROSTER/PICTURE  
FAMILY GROUPS/HISTORIES  
SCHEDULE  
MENU



*Sally Heard*

JUNE 3-9 1990



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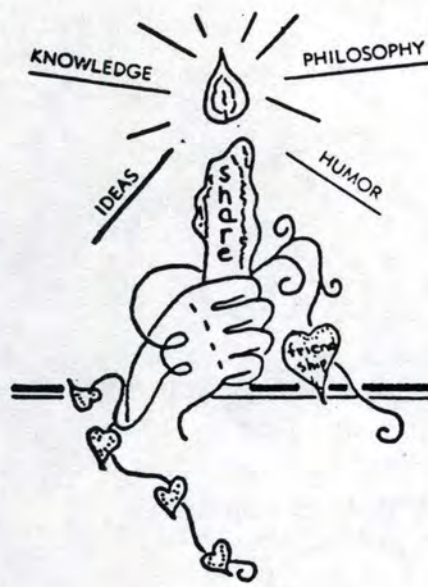
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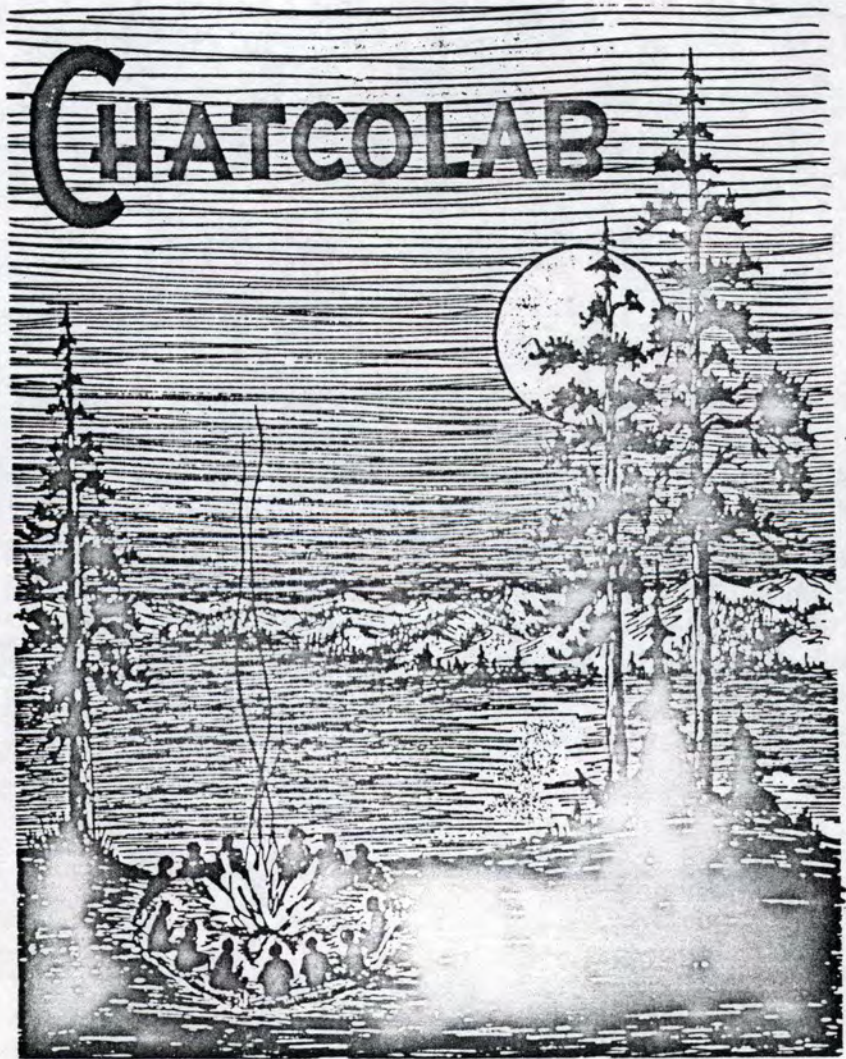




NORTHWEST LEADERSHIP LABORATORY

THE  
SPIRIT  
OF

CHATCOLAB





## HISTORY OF THE CHAT LOGO

The candle, held by a single hand with the flowing ivy, was designed (possibly by Mary Fran Bunning) and used as stationery logo in the early years, at least prior to 1955. Vernon Burlison had the plates for this for some time and gave them to Leila Steckelberg. The candles have always been a central part of Chat ceremonial opening and closing sessions. The main candle represents sharing, highlighted by the rays of ideas, knowledge, philosophy and humor. All these are entwined -- given and received -- by friendship.

## THE HISTORY OF THE NOTEBOOK COVER PICTURE

The Notebook cover picture was designed from an actual photograph taken of a campfire by Lake Chatcolet at Camp Heyburn. The photo was possibly taken by Dan Warren in the first years of Lab. After the picture was drawn it was transferred to metal printing plates used to make the cover page of the notebook used up to and including 1989. Leila Steckelberg still has these plates in her possession. She also has the plates for the symbols used as divider pages in the notebooks.



CHATCOLAB  
CAMP ROGER LARSON  
GENERAL DELIVERY  
WORLEY, ID 83876  
208-689-9950

## 1990 ROSTER

### LAUGHTER IN LEADERSHIP

JIM & LANA SIFFORD  
CAMP ROGER LARSON  
GENERAL DELIVERY  
WORLEY, ID 83876

AGUILAR, TINA  
P.O. BOX 934  
WARM SPRINGS, OR 97761  
503-553-3238  
BD: 11-5

AMEND, DEE  
589 DOWNS CIRCLE  
RIVERTON, WY 82501  
307-856-9442  
BD: 12-5

AMEND, EDDIE  
589 DOWNS CIRCLE  
RIVERTON, WY 82501  
307-856-9442  
BD: 7-17

BANKS, VELMA  
639 S. 3RD #51  
KENT, WA 98032  
206-852-4002  
BD: 4-3

BARINGER, JEAN  
520 S. MARYLAND  
CONRAD, MT 59425  
406-278-7716  
BD: 7-5

BARINGER, JENNIFER  
520 S. MARYLAND  
CONRAD, MT 59425  
406-278-7716  
BD: 4-10

BARITELL, JACKIE  
2912 TERILYN ST.  
SACRAMENTO, CA 95826  
916-383-0336  
BD: 8-27

BEASLEY, JIM  
14515 S. CLACKAMAS RIVER DR.  
OREGON CITY, OR 97045  
503-656-5027  
BD: 2-13

BEASLEY, MIRIAM  
14515 S. CLACKAMAS RIVER DR.  
OREGON CITY, OR 97045  
503-656-5027  
BD: 1-21

BENNETT, LILAH  
1335 S.W. CLAREMONT TERRACE  
PORTLAND, OR 97225  
503-646-5968  
BD: 3-20

BLACK, AMY  
920 - 3RD AVE. N.  
GREAT FALLS, MT 59401  
406-452-6888  
BD: 11-27

BOILEAU, ARLENE  
P. O. BOX 430  
WARM SPRINGS, OR 97761  
503-553-1231  
BD: 7-29

CARSON, TERRY  
1086 MIX RD.  
MOSCOW, ID 83843-8711  
208-882-3017  
BD: 10-2

CLARKE, ETHELINE  
22 ALDERBROOK RD  
BALHAM, LONDON, SW128AE  
011-44-81-673-6291  
BD: 11-14

COOK, APRIL  
P.O. BOX 7242  
SPOKANE, WA 99207-0242  
509-928-5812  
BD: 6-28

EARLY, MIKE  
412 HUNTER HILL RD. #2  
HUDSON, WI 54016  
715-386-1607  
BD: 3-17

EASTERLY, LARRIE  
15057 S. CLACKAMAS RIVER DR.  
OREGON CITY, OR 97045  
503-656-7159  
BD: 3-30

EDWARDS, JANET  
N. 19812 YALE RD.  
COLBERT, WA 99005  
509-238-6045  
BD: 11-4

EDWARDS, KEARSTIN  
2060 E. EDGEWOOD DR.  
WHITEFISH, MT 59937  
406-862-5801  
BD: 2-14

ELIASON, EMIL  
BOX 328  
HAVRE, MT 59501  
406-265-4816  
BD: 1-18

HAMMERSCHMITH, KRIS  
3125 OAK KNOLL RD. N.W.  
SALEM, OR 97304  
503-363-4872  
BD: 10-2

HEARD, SALLY  
1621 - 3RD AVE. S.  
GREAT FALLS, MT 59405  
406-453-2088  
BD: 3-27

HIGUERA, JANE  
S. 1015 RUSSELL RD.  
SPOKANE, WA 99204  
509-747-1662  
BD: 10-3

HOPPIN, JO  
127 BROOKHILL CT.  
SANTA ROSA, CA 95409  
707-539-0194  
BD: 10-31



HOWARD, NANCY  
15987 S. HILLTOP RD  
OREGON CITY, OR 97045  
503-656-6928  
BD: 3-6

LINKER, LUCY  
244 N.E. BIRCH #F  
COLLEGE PLACE, WA 99324  
509-522-1689  
BD: 8-8

LOGAN, PATTY  
14694 SILVER FALLS HWY  
SUBLIMITY, OR 97385  
503-769-6837  
BD: 2-13

LOWRIE, MIRIAM  
P. O. BOX 640  
DALLAS, OR 97338  
503-628-8395  
BD: 6-27

MAHAFFEY, LANE  
W. 17207 MEDICAL LAKE-4 LKS RD.  
MEDICAL LAKE, WA 99022  
509-299-7273  
BD: 3-26

MAHAFFEY, TERRA  
W. 17207 MEDICAL LAKE-4 LKS RD.  
MEDICAL LAKE, WA 99022  
509-299-7273  
BD: 1-12

MARSDEN, DIANA  
16 VICTORIA PARK  
DOVER, KENT CT16 1Q5  
ENGLAND  
0304-206350

MATHEWS, SARAH  
1090 F ST. W.  
VALE, OR 97918  
503-473-2075  
BD: 9-17

MILLER, JANICE  
806 - 6TH AVE. N.  
GREAT FALLS, MT 59401  
406-452-9479  
BD: 1-23

MOE, DAN  
708 STEELE ST.  
LARAMIE, WY 82070  
307-745-4375  
BD: 7-15

MOE, RUTH  
205 CORTHELL RD.  
LARAMIE, WY 82070  
307-745-7227  
BD: 9-3

OLVER, JOYCE  
22000 S. TONYA CT.  
BEAVERCREEK, OR 97004  
503-632-6596  
BD: 1-26

PALMER, DWIGHT  
N.E. 1820 WHEATLAND DR.  
PULLMAN, WA 99163  
509-332-0867  
BD: 11-6

PARNEL, JEAN  
P.O. BOX 1539  
OCEAN SHORES, WA 98569  
206-289-2209  
BD: 6-9

PATTERSON, MARK  
809 PASSIFLORA AVE.  
LEUCADIA, CA 92024  
619-943-7621  
BD: 12-24

PETTIT, KATEY  
NW 210 CORYELL CT.  
PULLMAN, WA 99163  
509-332-8225  
BD: 10-18

SANTEFORD, MARGIE  
9213 - 45TH PL. S.E.  
SNOHOMISH, WA 98290  
206-334-1071  
BD: 7-15

SCHULD, BETTY  
5603 S.E. ALDERCREST RD.  
MILWAUKIE, OR 97222  
503-654-3608  
BD: 8-8

SCHULD, JIM  
5603 S.E. ALDERCREST RD.  
MILWAUKIE, OR 97222  
503-654-3608  
BD: 9-26

SMITH, JOAN  
4306 MAPLE ROAD  
LYNNWOOD, WA 98037  
206-774-6301  
BD: 5-9

STECKELBERG, LEILA  
9406 - 164TH ST. N.E.  
ARLINGTON, WA 98223  
206-435-3075  
BD: 7-30

STEPHENS, JOE (DOC)  
4808 S. HELENA  
SPOKANE, WA 99223  
509-448-0329  
BD: 3-20

SWIFT, ERMA  
21814 PACIFIC HWY S. SP. 62  
SEATTLE, WA 98198  
206-878-2697  
BD: 11-19

WYCOFF, ERNIE  
3114 CARMICHAEL RD.  
MOSCOW, ID 83843  
208-883-0161  
BD: 1-26

WYCOFF, ESTHER  
3114 CARMICHAEL RD.  
MOSCOW, ID 83843  
208-883-0161  
BD: 10-26

#### PATRON MEMBERSHIPS

BUSLER, SUSAN  
26 S.E. COOS  
NEWPORT, OR 97365  
503-265-2060

FARRAR, JEANNIE  
101 S. VIRGINIA  
CONRAD, MT 59425  
406-278-5657



GWIN, TONI  
RT.2, BOX 194  
GRAYLAND, WA 98547  
206-268-9369

HAYNES, TERRI  
902 AVENUE C N.W.  
GREAT FALLS, MT 59404  
406-453-1286

HEADRICK, JOHN & DAWN E  
11540 S.W. HALL BLVD. #A  
TIGARD, OR 97023  
503-684-9283

KENNEDY, NANCY(EUSTERMAN)  
314 SOUTH CASS #2E  
WESTMONT, IL 60559  
708-964-3315

PASTRO, CHRIS  
P. O. BOX 83812  
FAIRBANKS, AK 99708  
907-479-5903

SCHWARTZ, PHIL & TERI  
PSC 1, BOX 20433  
APO SAN FRANCISCO, CA 96230

STUDER, BILLIE MARIE  
5512 CANFIELD PL. N.  
SEATTLE, WA 98103

WELLS, FLORENCE  
RT. 4, BOX 1603  
HOQUIAM, WA 98550  
206-532-2287



## FRONT ROW

Jim Beasley, Jean Parnel, Joe Stephens,  
Sarah Mathews, Dan Moe, Jennifer Baringer,  
Patty Logan, Larrie Easterly, Leila Steckelberg.

## ROW 2

Jackie Baritell, Margie Santeford, Sally Heard,  
Mark Patterson, Tina Aguilar, Terra Mahaffey,  
April Cook, Miriam Lowrie, Jean Baringer,  
Miriam Beasley.

## ROW 3

Lane Mahaffey, Jo Hoppin, Emil Eliason,  
Nancy Howard, Jim Schuld, Kris Hammerschmith,  
Velma Banks, Erma Swift, Joan Smith,  
Diana Marsden, Etheline Clark, Ruth Moe,  
Terry Carson, Esther Wycoff.

## ROW 4

Lilah Bennett, Jane Higuera, Betty Schuld,  
Janice Miller, Arlene Boileau, Amy Black,  
Lucy Linker, Velvetene Rabbit,  
Joyce Olver, Kearstin Edwards, Dwight Palmer,  
Dee Amend, Eddie Amend, Mike Early,  
Ernie Wycoff.



# Chat Families 1990

## CHAT-CO-LAFFERS

Jim Beasley  
Jo Hoppin  
Lucy Linker  
Ruth Moe  
Joyce Olver  
Katey Petit

## FAMOUS FICTITIOUS FEMALES

Jean Baringer  
Janet Edward  
Sally Heard  
Miriam Lowrie  
Diana Marsden  
Esther Wycoff

## CHIT-CHATS

Jennifer Baringer  
Miriam Beasley  
Kearstin Edwards  
Emil Eliason  
Kris Hammerschmith  
Terra Mahaffey  
Leila Steckelberg

## FABULOUS FUNSTERS

Jackie Baritell  
Amy Black  
Jane Higuera  
Nancy Howard  
Dan Moe  
Ernie Wycoff

## PI-UNE-SHA'S

Tina Aguilar  
Velma Banks  
Lilah Bennett  
Ariene Boileau  
Janice Miller  
Jim Schuld

## PATTY'S PLAYMATES

Terry Carson  
Patty Logan  
Sarah Mathews  
Mark Patterson  
Betty Schuld  
Joe "Doc" Stephens

## APRIL'S FOOLS

Dee Amend  
April Cook  
Etheline Clarke  
Mike Early  
Dwight Palmer  
Jean Parnel

## JOLLY GREEN GIANTS

Eddie Amend  
Larrie Easterly  
Lane Mahaffey  
Margie Santeford  
Joan Smith  
Erma Swift



## CHATCO-LAFFERS

### Jim Beasley

Miriam is my wife. Refer to her sheet for the number of children, and grandchildren that we are related to. I am retired. My interests include going to Church, going to Chat, people, and gardening.

### Jo Hoppin

My husband is deceased. I have two children; Tom 39, and Andy 31. I also have two grandchildren; Danielle 8, and Kristine 4. I am retired, but I work as a part time Superior City Secretary. My interests include reading, traveling, and autobiographical writing. I live in a mobile home park (seniors) where there are many recreational and social activities. I take adult short courses at Santa Rosa Junior College, including one for seniors to encourage autobiographical writing.

### Lucy Linker

I am a social worker working at our community mental health center, specializing in work with head injured individuals and running a crafts program for our day treatment program. I fill my free time with kites, my cats, church, playing trombone in symphony and working for world peace. I live with my two cats in my apartment, enjoying evenings at home with friends or, in summer, congregating at our complex's swimming pool.

### Ruth Moe

I live in Laramie, Wyoming, with my husband, Ray. We have a son, Roger, whose daughter, Jennifer, has given us a great-grand-child, a two-year-old named Tyler. I am retired although I am busy with my half-time volunteer job with Wyoming State 4-H Foundation. My main hobby is Rec Labs, as evidenced by the fact that I have been to 12 different labs logging a total of 34 years of Rec Lab participation. I am a member of the National Board for New National Lab Association.

### Joyce Olver

I lead a busy life, listing my occupation as college student, housewife, mother and dance teacher. My husband, Dennis, and our two younger children, Tammy and D.J., enjoy our acreage in Beavercreek, Oregon. Our older children, Loren and Leanne, are frequent visitors. My hobbies are dance, art, kids and 4-H. I am the newly elected PHI THETA KAPPA honors program & president of Clakamas Community College. This is my third year at Chat.

### Katie Lee Pettit

It's my first year at Chatcolab. LaRele Stephens (Doc Roc) is my grandfather and I have one younger sister and two younger brothers. I enjoy creative writing and interesting art. I am in high school in Pullman, Washington.



## CHITCHATS

### Jennifer Baringer

I am a Jr. Counselor this summer for a Presbyterian camp. I enjoy singing, dancing, and drawing. I am a track member and a volleyball team starter. I'm interested in soccer, softball, and football. I did a solo and an emsemble in the Montana district and state choir festival. I am also a 4-H club member and a new Chatcolabber.

### Mama B (Miriam)

Jim B is my husband. We have four children; Ann, Bob, Katherine, and John. We have twelve grandchildren; Christine, Bryan, Tyas, Mya, Tanya, Wyatt, Malya, David, Heather, Ryan, James, Andrew, AND... we have two great grandchildren, Jourdan, and Andre (4 mo.) Plus all of my grandchildren at Chat. I am retired. My hobbies are walking, swimming, music, and gardening.

The many things I like to do,  
May be too numerous for you-  
But then again our children, grand,  
Are truly spread throughout the land.  
However, I am glad to say  
Most of them are nearby to stay!  
Our family Sunday's we enjoy-  
Grandma's dinners are the ploy.  
Volunteering at our schools  
Cheers our grandkids- uses M's tools!  
Chat is a must each year for me  
A recreation time, you see!

### Kearstin Edwards

At this point marriage, kids and grandkids are only in the picture if they are someone elses. I am currently a full time student at the University of Montana working for a degree in Forestry and Recreation Management. I enjoy any outdoor activities, especially mountain biking, hiking, swimming and canoeing or kayaking. I also like to draw, play the guitar, sing, ride and train horses, sew, cook and work with wood. Once again I am overjoyed to be at this special place for my fourth year! I use this one week to relax and re-energize for the rest of the year. I am open to all of the hugs and backrubs available. I look forward to meeting some new polar bears and smiling faces!

### Emil Eliason

My wife is deceased. I have three children, ages 51, 48, and 40. I am now retired. My hobbies are taking part in crafts and recreation. I was an original member at the Black Hills Lab in 1946 and also the first treasurer at Chatcolab in 1948. (I am currently somewhat fossilized according to some experts.)



Kris Hammerschmith

I just graduated from North Salem High School June 1st, 1970. I will go on to attend college for the next four years, studying nursing. Playing the flute, piano, and reading are my "hobbies".

Terra Mahaffey

I am still a full time student. I like to swim, play basketball, act, and work on my creative writing.

I came to camp to learn to play

I stayed a couple nights and a couple days,

And when I left I was proud to tell-

everyone where I'd been at.

Because I'd found a little place

that they call Chat.

Leila Steckelberg

Dale and I have one son, David. I am a retired teacher (home economics) and a Campfire District Director-Camp director, accredited ACA, and recreation specialist. I enjoy social recreation, rock-hounding, faceting and silversmithing, copper enameling, square and folkdancing, creative hand arts, rosemaking, candlemaking, scrimshaw, basketry, and many others. Dale and I enjoy traveling in our Monaco Moterhome and have been guest displayers at many gem and mineral shows, including two national shows in the U.S. and two Canadian National Shows (last year on Vancouver Island and this year at Moosejaw, Sask). Our son, David, lives in Tujunga, California, and we visit him several times a year. One of our most interesting experiences each year is working at the world's largest wholesale gem and mineral show in Tucson, Arizona, where we meet buyers from all over the world.



Pi-Ume-Sha's

Tina Aguilar

Easton, my husband, and I have three children Aaron 18, Perry 21, and Martin 20 (deceased 1 yr in March). We also have one grandchild, Shanell, 1 year. My job is a 4-H aide. I enjoy sports, music, reading, beadwork, crocheting, and photography. I also enjoy meeting people. My husband and I are both ministers, and love working with young people, and traveling. We recently gained permanent custody of our granddaughter whom we raised since she was 6 weeks old. June first was my first day as a 4-H Aide. Before I was hired as an aide, I worked in our local newspaper as a reporter/photographer. I am hoping to get a lot of ideas to help Arlene B. in the 4-H program, getting the young people to feel good about themselves and to keep busy doing positive things.

Arlene Boileau

My husband, Mickey and I have five children, ages; 33, 29, 26, 22, and 22. We also have seven grandkids, ages; 18, 17, 14, 9, 9, 6, and 2 1/2. I work in the OSU Extension Office. I enjoy reading, sewing and learning more about my tribe and my culture since last year. Chat made a very wonderful change in my life - I learned to really get to know myself. My self esteem, and courage have gained strength and direction. I would like to thank all of you for so much love and hugs.

Deb Scott, from Warm Springs, Oregon, says hi to all her friends.

Velma Banks

I have 5 children, 17 grandchildren, and 31 great grandchildren. I work as a volunteer. I still volunteer at Kent Senior Center, and do all of the bookwork for the boutique at the center. I also like to walk in the mall with others.

Lilah Bennett

I have four children; Bill 34, Vicki 33, Sharyl 32, and Steve 23. And I have three grandchildren; Jason 8, Rachel 10, and Christine 9. My work is in restaurant management (supervision). I enjoy photography, pottery, knitting, hiking, horticulture, and geology. I am trying to retire from the restaurant and I am retiring from my husband, so I can pursue my own interests. It's time for Lilah!!

Janice Miller

I have eight children; ages 27, 24, 22, 21, 20, 17, 17, and 13. I also have four grandchildren; ages 3, 1 1/2, 1 1/2, and 3 1/2 months. I am a domestic engineer, a teacher, and a paramutual cashier. My hobby is aspiring to be a clown. It's great to be back. Since last here, I've graduated as



official Montessori teacher and became a new parent to two half raised girls, my nieces. It is interesting and challenging to become the mother of girls after mothering five boys and my own independent daughter. I am helping get my daughter's wedding flowing smoothly this summer. I am also painting my new house.

Jim Schuld

Betty and I have three children, and two grandchildren, 10 and 11. I am retired. I enjoy ceramics, painting, and lapidary. Betty and I have been married for 42 years and enjoy travelling in our trailer. Next year we are looking forward to a long winter trip to Florida.



## APRIL'S FOOLS

### Dee Amend

My husband is Eddie. We have four children; Mary 39, Noel 37, Carol 35, and Chris 33. We also have seven grandchildren, ages 13, 11, 10, 8, 8, 5, 3, and one on the way. I am a housewife, and Eddie's better half. I enjoy my family, travelling, photography and sewing.

### Etheline Clarke

I am married to Philip Clarke. I have a niece, Angela Knight who is 40 years old. My granddaughter, Shana Nesbith is 5. My occupation is a leading rail woman. I like to cook, dance and read. This is my first trip to Chatcolab- Chat was recommended and introduced to me by Diana Marsden. I was born on the island of Barbados and immigrated to the U.K. in 1955. I have worked for the British Rail for 23 years. This is my first trip to the Pacific Northwest. I met Joan Smith and Diana in London. Yahoo is my "mate"- that is British-English for friend! Many thanks to all concerned at Chat, but especially to Miriam B and April for their welcome.

### April Cook

SPOUSE- Wishful thinking!

I have no children or grandchildren. I am a retail sales manager for Tandy Leather Co. My interests and hobbies include: leathercraft, singing, violin and fiddle, piano, needlepoint and computers. I have two older brothers. Steven, 38, is a top-notch cabinet maker. Mathew, 35 is house pianist at Eureka Inn. Nephews include; Toby 16, Shimshai 8, Aaron 5, and Kaimana 2 months. Nieces include; Kalista 14, and Rose 5. I am currently active in Washington Citizens for Death with Dignity. Business is booming with gains nearing 40%. When this is all over, I'm going to Disneyland.

### Michael Early

My wife's name is Jennifer. She attended Chat last year, but was unable to attend this year due to job considerations. My occupation is that of a professional pilot. I enjoy working with computers, reading, playing golf and woodworking. I recently returned to the U.S. with my wife after four years in Germany. I have attended Chat since 1968, with a 15 year gap from 1971 to 1988.

### Dwight E. Palmer

Together with my wife Twila, we have three children, ages 31, 33, and 34. We also have five grandchildren ages; 3 months, 7 months 1 1/2, 2, and 3 years old. Currently I am temporarily retired. My interests include photography,



reading, visiting historical places, strumming the autoharp, spoiling my grandkids and just puttering around.

Jean Parnel

I have three kids, ages 44, 42, and 32. I have six grandkids and two great grandchildren; ages 27, 26, 16, 13, 10, and 5. My occupation is titled Grandma of Ocean Shores. Kids and 4-H are my main interests. I am a camp director for Gray's Harbor 4-H camp. There are approximately 250 4-H kids over the age of 9. I am hoping to pick up some good activities to take back with me. I am raising 3 grandchildren. My life is filled with children!



## Famous Fictitious Females

### Jean Baringer

My husband's name is Jack Baringer. We have two children, Jeff, 11 1/2, and Jennifer 15. I am a wife and mother, a "laundress", "cook", "taxi driver", "janitor", and domestic engineer. My interests include crafts (cross stitch, crochet knit, ceramics) singing, and dancing. I enjoy helping other people to enjoy life while I am too. Jack and I took a Caribbean cruise this past spring. During the year I keep busy with church activities, Eastern Star (will be Assoc Matron), 4-H leader, my friends, and attending the kids sports events. Chatcolab is an important part of my life.

### Janet Edwards

Carl is my spouse. We have one girl, Alyson, who is 14. GRANDCHILDREN- Don't be ridiculous- I'm too young! I work as a 4-H program assistant, and a substitute teacher in the Satellite Education program. I enjoy volunteering and cooking. 4-H consumes a large part of my life, both work and play. The week-ends are full of horse shows with my daughter. She has four horses that she lovingly works with daily and shows on weekends at open and Quarter Horse shows. Of course we are proud of all she has learned and accomplished- much of it thanks to 4-H.

### Sally Heard

I have six grandchildren and eight grandchildren. I am a Montessori Directress. I like to draw, paint, walk, travel, and collect friends, tapes, and books. I also enjoy leading workshsops. I hope to do much more of this.

### Mirriam Lourie

Dan and I have one boy, Jed, who is six years old. I work as the OSU Extension Agent and I am involved with 4-H. I enjoy sewing, needlework, reading, and walking. How great to be back with by CHAT family again this year - a welcome break from a busy home and family schedule! If I am absent minded during the week, I'm probably thinking about Jed on the T-Ball field, or his dad coaching, or my parents 50th wedding anniversary the day after Chat.

### Diana Marsden

My husband is Eric. I have 4 children; Kathleen ?, Terry ?, Marilyn ?, and Carolyn ? I also have two grandchildren, Brian, and Grace. I am a homemaker and an interior designer. Singing, and writing fall under my hobby categories. I once had a suppressed desire to be a singer- now it is becoming unsuppressed!

### Esther Wycoff

Ernie, is my husband. We have 4 children; ages, 27, 38, 42, and 44. We also have 10 grandchildren; ages, 25, 22, 21, 20, 19, 18, 11, 10, 7, and 1 greatgrandchild who is 1 year. My occupation is a cook. I like canning pickles and salsa, and I like to sew. Baby sitting my great granddaughter is the highlight of my week-ends.



## FABULOUS FUNSTERS

### Jackie Baritell

My spouse is non-existent and my children are two dogs, ages 6 and 4, and one cat, age 3. I hope I don't have any grandchildren (puppies or kittens). I am currently an unemployed elementary teacher with a master's in marriage, family and child counseling. My special interests and talents are writing, photography, people, children's literature, dogs, cats, rabbits, outdoors, water, travel, metaphysics, dream work, communicating, and eligible males. This is like my 12th or so Chatcolab. Black Hills Lab, Chapparal lab, and National Lab gatherings have also been part of my delightful life as a labber. My other life as a teacher in Merced terminated in June 1989, in favor of student life once more. I'm in love with my life in Sacramento, where I am a full time student working toward an M.F.C.C. degree and license. I will be starting my internship this summer.

### Amy Black

I am retired. I enjoy reading and outdoor activities. I am continuing in the elder hostel learning experience.

### Jane Higuera

Steve is my husband. I have seven children ages 14, 21, 23, 25, 27, 28, and 30. And I have five grandchildren, ages 5, 4, 3, 3, and 1. I am a volunteer. My interests include birds, N.P.R., postage stamps, playing the autoharp, sing-a-longs, walking, and being outdoors.  
IT IS GOOD TO BE HERE AGAIN!

### Nancy Howard

I have nine children, ages 31, 35, 36, 39, 40, 43, 46, and 49. And I have 14 grandchildren ranging from 3 weeks to 21 years old. I am retired. I enjoy appreciating "the arts" symphony and art exhibits, and especially drawing and painting. I participate in the "Loaves and Fishes" nutrition program in the Portland, Oregon City area. I am involved in the League of Women Voters, the grange, some church activities, and some college courses. I travel with/or to families.

### Dan Moe

SPOUSE, CHILDREN, and GRANDCHILDREN- Maybe someday. I am a photographer. My hobbies include backpacking, world travel, and rock climbing. I like to call myself an "Adventurist." My biggest adventures include traveling in Europe for two months, hiking from Mexico to Canada along the Continental Divide, mountain biking from Mexico to Canada, climbing 23,000 FT, Mt. Aconcagua in Argentina, mountain biking across Australia, and exploring Africa with climbs of Mt. Kenya, and Mt. Kilimanjaro. Other interests include: swimming, running, caving, kayaking, and rec. labs.

### Ernest Wycoff

Ester Wycoff is my wife. We have four children; Don 44, Wanda 42, Stan 38, and Larry 27. We are the grandparents of ten grandchildren and one great granddaughter, who is a year old. I am a mobile home manager and cook. I enjoy bronzing baby shoes and building custom cases. In my former years I was a carpenter and electrician.



## Patty's Playmates

### Terry Carson

My husband is Wayne. We have seven children; Mike 32, Chris 31, Mitch 28, Kevin 26, Lori 24, Cathy 24, and Shelley 19. I have three grandchildren; Tyler 2, Erin 2, and Adam 1. I have started a Bandana/Sweatshirt Creations Business!. My hobbies include, sewing, children (all ages), and my bandana creations. Lori is getting married June 23. That's 4 down and 3 to go.

### Patty Logan

George Ed Logan is my husband of 37 years. We have four children; Wendy 35, Cherri 32, Colleen 30, and Laurie 28. We also have six grandchildren; Sarah 10, Joshua 9, Jake 8, Jeremy 7, Johnathan 3 1/2, and Gutherie 1 1/2. I am a homemaker and domestic engineer. I enjoy fishing, reading, camp kids, and dancing. I have been a 4-H leader for 22 years.

### Sarah Brown Mathews

I have two boys, Ric age 4 and Mike age 3. My grandchildren are twinkle-1 and twinkle-2. I am a teacher for talented and gifted children from kindergarden to the eighth grade. I enjoy playing the banjo, swimming, skiing, and teaching and learning outdoor education. As a child I took a certain amount of delight in "ringing and running" at Ruth and Ray Moe's home. They were the only people in the neighborhood who actually came out to search for us - with flashlights no less! They were often successful, and took as much delight in catching us as we took in hiding from them.

### Mark Patterson

SPOUSE- Are you offering? I don't have any children, but I do have two wonderful nephews and one fantastic niece.

GRANDCHILDREN- Please!

I am in management at a computer company. My hobbies include swimming, bicycling, bodysurfing, TRAVELING, music, pen and ink art and northwest indian design. I was dragged kicking and screaming up here to Chat for the first time in 1971 by Diana McRae-Marsden and haven't been the same since! (Thank You Diana!) I have been absent from Chat since 1983 and I am SO glad to start the 1990's right by coming back this year. I love you all!

### Betty Schuld

Jim Schuld is my husband. We have three children; Susan 35, Roger 34, and Janice 30. We also have two grandchildren; Mary Brit 10, and Scott 9.

OCCUPATION- As little as possible, not too often.

I enjoy gardening, people watching and traveling.

### (Doc) Joe Stevens

Yes, I have a spouse, her name is Velma. We have three children, ages 40, 45, and 48. I am a retired physician. People are my interest and my hobbies are gardening and wood-working.



## Jolly Green Giants

### Eddie Amend

This is my second year at Chat. I work in Educational Administration where I live in Riverton Wyoming. My wife is Dee, who is at Chat with me. We have 4 children and seven grandchildren. My hobbies are music, golf, aviation, and traveling. As a family, we have travelled extensively, and plan to continue doing so in retirement.

### Larrie Easterly

Ann (Beasley) Easterly is my wife. We have two children; Heather Rose Easterly, 9, and Christine Bryle, 21. We also have two grandchildren; Jourdan, 2, and Andre, 4 months. I am at present on sabbatical. My interests include making videos, kites, and enjoying the beach.

PERSONAL NOTES: If it ain't broke, don't fix it  
Don't Panic  
Follow your inner guidance

### Lane Mahaffey

My husband is Bernie, "the infamous Bernie of Bernie's Last Resort". We have three children, Melanie 17, Terra 14, and Oly 11, plus we have had 23 foster children. I work as Community Involvement Program Coordinator in Medical Lake. I enjoy singing, acting, clowning, and sewing. I LOVE CHAT! It's the one time I get to let the child in me play. In my business (corrections) I'm usually dead serious. It's great to take off the shirt and tie and clown around.

### Margie Santeford

I have four children; Ron 41, Bruce 39, Glenn 38, and Lynnette 33. I have eight grandchildren; Ryan 17, Mathew 16, lisa 15, Leslie 14, C.J. 14, Lorinda 11, Seth 10, and Kelsey 7. I have many interests that include; people, gardening, sewing, crafts, music, swimming, aerobics, square dancing, and literature.

### Joan Smith

I have two children ages 32 and 29. I also have two grandchildren ages 5 and 1. I work with the State of Washington Special People Program. I like travelling, sewing, and working with people. I also enjoy going to Montana with my friends after Chat to have a summer Christmas.

### Erma Swift

I have three children ages 41, 47, and 51. Plus, I have four grandchildren ages 23, 23, 22, and 26. I am retired. I spend my time working on crafts, oil painting, and working on genealogy. After my husband died in 1974, I discovered the joys of living alone and having no responsibilities for anyone but myself. I have been to England, Ireland, and France with our local community college. I have also travelled all over the western U.S. I learned oil painting, arts and crafts, and numerous other classes. Hope to add to my knowledge this week.



# MENUS

COOKS: ERNIE AND ESTHER WYCOFF

## BREAKFAST

## LUNCH

## DINNER

SUNDAY

SAUSAGE, EGGS,  
HASHBROWNS,  
TOAST

HAM AU GRATIN,  
VEGETABLE BOWL,  
FRUIT, BISCUITS

FRIED CHICKEN,  
RICE PILAF, CORN,  
GREEN SALAD,  
ROLLS, APPLE PIE

MONDAY

PANCAKES, EGGS,  
BACON, CEREAL,  
FRUIT JUICE

TUNA CASSEROLE,  
TOSSED SALAD,  
BREAD, BUTTER, JAM

ROAST BEEF, GRAVY,  
MASHED POTATOES,  
GREEN BEANS,  
FRUIT SALAD, BREAD  
CAKE

TUESDAY

BISCUITS, HAM,  
HASHBROWNS,  
FRUIT

SLOPPY JOES,  
SALAD BAR,  
COOKIES

ROAST TURKEY,  
STUFFING, SALAD,  
MIXED VEGETABLES,  
CRANBERRY SAUCE,  
PUMPKIN PIE

WEDNESDAY

HOT CEREAL, EGGS.  
FRENCH TOAST,  
HASHBROWNS  
JUICE

CHILI, CORNBREAD,  
VEGGIES, CHIPS,  
FRUIT

CHINESE DINNER

THURSDAY

PANCAKES,  
BACON, EGGS,  
APPLESAUCE

FRENCH DIP SAND.,  
SALAD BAR,  
KRISPY TREATS

BARBECUE SPARE RIB  
TOSSED SALAD,  
MUFFINS, COOKIES,  
ICE CREAM

FRIDAY

EGGS, SAUSAGE,  
HASHBROWNS,  
TOAST, JUICE

TUNA SANDWICHES,  
COLD CUTS, CHIPS  
FRESH FRUIT

HAMBURGERS,  
HOT DOGS,  
POTATO SALAD,  
BAKED BEANS

SATURDAY

CEREAL, EGGS,  
LEFTOVERS



# Chatcolab

Northwest Leadership Laboratory



## THE SPIRIT OF CHATCOLAB

This NOTEBOOK is the outcome of one week of sharing experiences. The material was gathered and/or entered into the computers and assembled during 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 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 notebook 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!



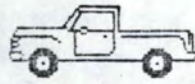
## 1990 Committee

Chairman	Jim Schuld	1991
Vice-Chairman	Lane Mahaffey	1990
Secretary	Terry Carson	1991
Treasurer	April Cook	1990
Board:	DawnE Warner	1990
	Clem Brigl	1991
	Ruth Moe	1992
	Larrie Easterly	1992
	Miriam Lowrie	1992
Alternates	Amy Black	
	Kearstin Edwards	
	Jean Baringer	
	Gloria Flower	
Lifetime member	Leila Steckelberg	
Honorary members	Jean Baringer	
	Vernon Burlison	
	Don Clayton	
	Joe Stephens	

## 1991 Committee

Chairman	Miriam Lowrie	1992
Vice-Chairman	Larrie Easterly	1992
Secretary	Mike Early	1993
Treasurer	Ruth Moe	1992
Board:	Clem Brigl	1991
	Jim Schuld	1991
	Arlene Boileau	1993
	Terry Carson	1991
	Jackie Baritell	1993
Alternates:	Janet Edwards	
	Kearstin Edwards	
	Amy Black	
Lifetime member	Leila Steckelberg	
Honorary members	Jean Baringer	
	Vernon Burlison	
	Don Clayton	
	Joe Stephens	





## ROADSIDE RHYMES, 1990

### CHATCOLAB

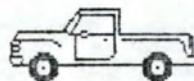
Spring has sprung  
Summer's a comin'  
Down at CHAT  
Things are a hummin'.

Told a story? Learned a dance?  
Join in song, here's your chance.  
Leadership ideas are shared and lent  
As at this Lab we experiment.

At CHATCOLAB  
on this grand lake  
Enjoy yourself  
for heaven's sake.

One week at this dandy place  
Good cheer and hugs a change of pace  
Will show U just how great U R  
Make U smile from here to thar.

HOORAY. U R HERE.  
Let out a hoiler.  
No more signs  
To read and foller.





# 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 not merely to add skills and information.
4. Recreation Leaders Laboratory would invite attendance from diverse vocations 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, Buckeye 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. The Longhorn Recreation Lab was also organized soon after 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. Trays, carts, and many other things were brought from Farragut Naval Training Station on Lake Pend O'reille.

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 start 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 people 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.



Since the center section of our original candle became the base of the Redwood Candle, in 1958 the remaining part 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 Schuld 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 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 self discovery.

Chatcolab 1972 saw the introduction of C.H.A.T. (College or camp of Hidden Arts and Talents) 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, it is 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 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

Don Clayton, Moscow, ID--Chairman  
Emil K. Eliason, Havre, MT--Treasurer  
Louise Rhciardson Corvallis, MT--Sec.  
Ruth Radir, Pullman, WA  
A.L. Richardson, Corvallis, MT  
Dan Warren, Moscow, ID  
George Gustafson, Bozeman, MT  
Evelyn Sainsbury, Great Falls, MT  
Esther Teskerud, Corvallis, OR

### 1949 Committee-served 1950

Don Clayton, Chairman 1952  
Dan Warren, Vice-Chairman 1952  
George Gustafson, Treasurer 1951  
Louise Richardson, Secretary 1951  
Jim Huntley, Olympia, WA 1952  
Evelyn Sainsbury, Salem, OR 1951  
Lillian Timmer, Moccasin, MT 1950  
John Stottsenberg, Nez Perce, ID 1950  
Elizabeth Bush, Okanagan, WA 1950

### Term Exp.

(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".)

## CHATCOLAB

The annual Northwest Leadership Laboratory called CHATCOLAB, currently 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, Schools, 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  
Post Office Box 7396  
Spokane, WA 99207-0396

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 write to the above-listed address.



## PAST CHAIRMEN AND THEMES

1949-Don Clayton-Moscow, ID	Announcing The 1st LAB - It Finally Happened
1950-Don Clayton-Moscow, ID	Corridor Of Nations
1951-Dan Warren-Moscow, ID	Being A Real Person
1952-Dan Warren-Moscow, ID	Our Heritage
1953-Larry Thie-Couperville, WA	To Know Is To Care-To Care Is To Share
1954-Hattie Mae Rhonemus-Eugene, OR	Peace Through Participation
1955-Sally Schroeder-Coquerille, OR	Menu For Fun (mealtickets)
1956-Mary McKenzie-Ephrata, WA	Family Fun Fest
1975-Ken Branch-Bremerton, WA	B. U. Roundup (leather)
1958-Vern Burlison, Moscow, ID	S.S. Friendship (ship-lifesaver)
1959-Ed Cushman-Yakima, WA	Logger's Jamboree (wood slices)
1960-John Moore-Moses Lake, WA	Discovery Days
1961-Glen Dildine-Washington D.C.	Within Us One World
1962-Don Ingle-Bonnors Ferry, ID	Bridges to _____
1963-Angelo Rovetto-Yakima, WA	Expanding Orbits (wood slices)
1964-Doc LaRale Stephens-Moscow, ID	From These Seeds
1965-Vern Burlison-Moscow, ID	The Music Of Friendship (notes)
1966-Vern Burlison-Moscow, ID	Leadership, Key To The Future (keys)
1967-Doc Stephens-Moscow, ID	Carving A New Image
1968-Vern Burlison-Moscow, ID	Countdown For Tomorrow (rockets)
1969-Vern Burlison-Moscow, ID	Beginnings (masonite shaped)
1070-Vern Burlison-Moscow, ID	New Horizons
1971-Alice Berner-Wolf Point, MT	The Unfolding Process
1972-Alice Berner-Wolf Point, MT	Leadership Is A Process (wood slices)
1973-Alice Berner-Wolf Point, MT	Because We Care (25th Chat)
1974-Brad Bradley-Seattle, WA	Knollege Of Knowledge (wood slices)
1975-Vern Burlison-Moscow, ID	Finding Life's Treasures (puzzle pieces)
1976-Leila Steckelberg-Arlington, WA	An American Panorama (puzzle pieces)
1977-Dick Schwartz-Milwaukie, OR	Prospecting: An Adventure In Discovery
1978-Jackie Baritell-Walnut Creek, CA	Take Time To Reach Out (hands)
Marianne DuBois-Julian, CA	
1979-Roy Main-El Centro, CA	A Rainbow - Color It You (rainbows)
1980-Sally Heard,Great Falls, MT	Bloom And Grow (flowers)
1981-Mark Patterson-San Jose, CA	Take Time (clocks)
1982-Mark Patterson-San Jose, CA	Spread Your Wings (bird and butterflies)
1983-Doc Stephens-Sprkane, WA	Focus On Leadership
1984-Dick Schwartz-Milwaukie, OR	Board The "LEADER"SHIP (ships)
1985-Dick Schwartz-Milwaukie, OR	Come Out Of Hibernation - Come Alive in '85
1986-Jean Baringer-Conrad, MT	Energize At Chat - Let's Glow Together (leather tags, a bee, glow worms, etc.)
1987-Jean Baringer-Conrad, MT	Follow The Rainbow (rainbows)
1988-Miriam Beasley-Oregon City, OR	Ruby Jubilee (40th Chat)
1989-Miriam Beasley-Oregon City, OR	A Kaleidoscope of Communication
1990-Jim Schuld-Milwaukie, OR	Laughter in Leadership



**EDDIE AMEND  
COMMUNICATION & YOU  
FROM IDEA TO ACTION  
MANAGING CHANGE**

# **LEADERSHIP DISCUSSIONS**



WYOMING  
AGRICULTURAL  
EXTENSION  
SERVICE

COMPUTE  
READ OUT - TERMINAL

PROFESSIONAL  
COMPUTER

30 MINUTE  
GOURMET

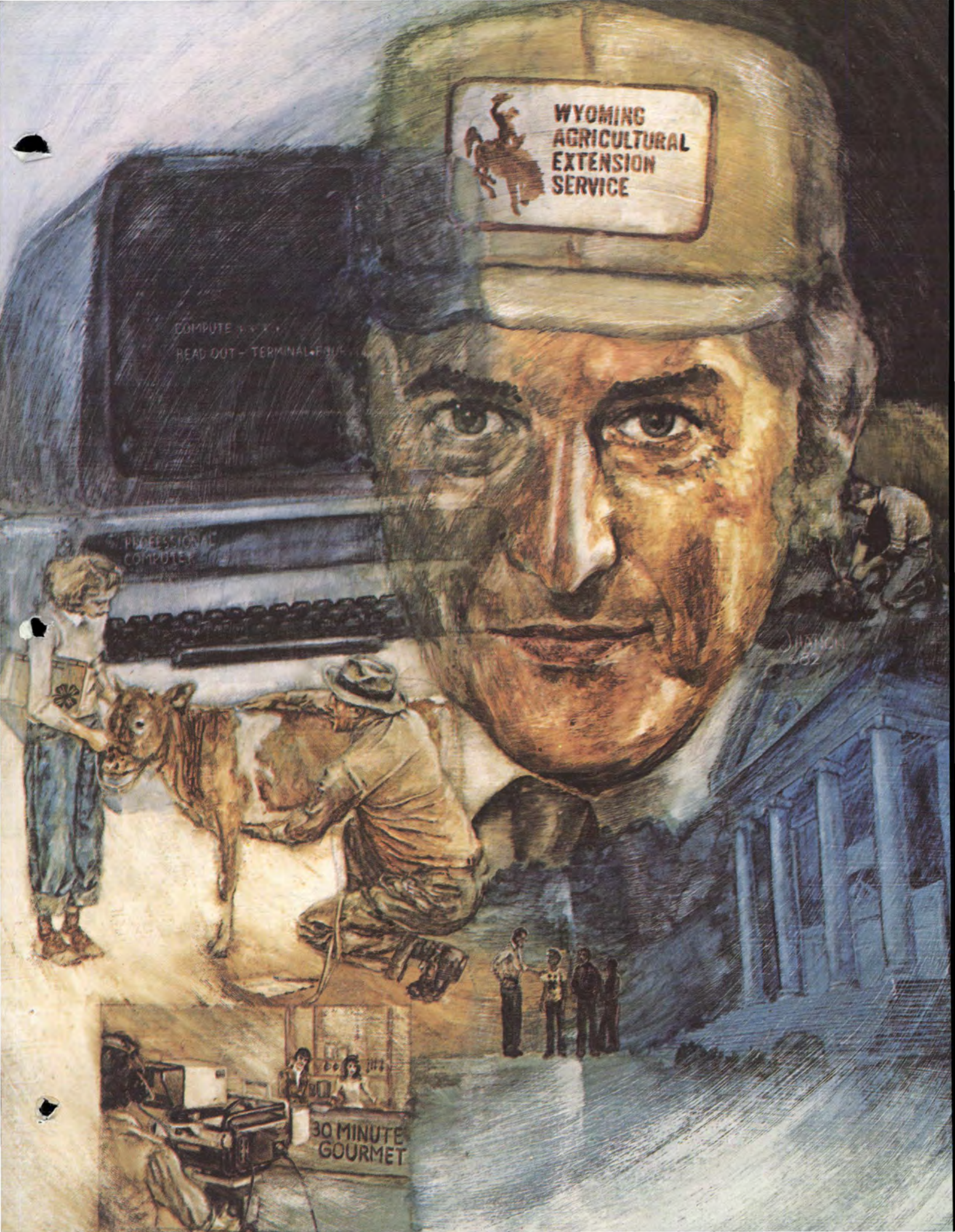




FIGURE 1-2 The Nonverbal Sensitivity Test.





## answers to "right-right"

On the basis of available clues, the best guesses for the "Right"-  
"Right" questions are as follows:

- |        |        |        |
|--------|--------|--------|
| 1 a. T | 5 a. 4 | 9 a. 2 |
| b. F   | b. 5   | b. 4   |
| c. 5   | c. 3   | c. 3   |
| 2 a. F | 6 a. 1 | d. 4   |
| b. F   | b. 5   | e. 5   |
| c. 4   | c. F   |        |
| 3 a. 4 | 7 a. 4 |        |
| b. 4   | b. 3   |        |
| c. F   | c. 5   |        |
| d. F   | 8 a. 2 |        |
| 4 a. 3 | b. F   |        |
| b. 4   | c. F   |        |
| c. F   | d. 4   |        |

As the picture is progressively revealed, some of these early inferences prove to be "wrong." Strictly by chance, you should have been able to guess five true-false and four multiple-choice questions. Most people, however, do better than nine right. Whatever your score, the important observation is: you made a complex set of inferences on the basis of very simple nonverbal cues—and possibly without much awareness.



## NONVERBAL CUES

THE QUESTIONS BELOW ARE KEYED TO FIGURE 1-2. For complete instructions, turn back one page.

### Part I

1. What do you know now about the message in the figure?  
How do you know that?
  - a. Both words are being spoken rather than thought. T  F
  - b. The "RIGHT" on the left is being said loudest. T  F
  - c. "Right" here means  
 (1) Correct; \_\_\_ (2) A political leaning; \_\_\_ (3) Starboard;  
\_\_\_ (4) A just claim; \_\_\_ (5) It's impossible to say.
2. What do you know now? How do you know that?
  - a. The individual on the left is under 30. T  F
  - b. The individual on the right is a female. T  F
  - c. This is going to be  
\_\_\_ (1) Two soldiers marching; \_\_\_ (2) A policeman giving instructions to a motorist; \_\_\_ (3) Two motorcyclists making a turn;  (4) A conversation;  (5) A political rally.
3. What do you know now? How?
  - a. The individual on the left is  
\_\_\_ (1) Happy; \_\_\_ (2) Surprised; \_\_\_ (3) Disgusted;  (4) Angry; (5) Sad.
  - b. The individual on the right is  
\_\_\_ (1) Surprised; \_\_\_ (2) Happy; \_\_\_ (3) Alert;  (4) Sad;  
\_\_\_ (5) Angry.
  - c. The individual on the right is under 30. T  F



4. What do you know now? How?
- The individual on the left is  
 (1) Happy;  (2) Angry;  (3) Fiendish;  (4) Sad;  
 (5) Sleepy.
  - The man on the right is  
 (1) Dumb;  (2) Bright;  (3) Happy;  (4) 1 and 3;  
 (5) 2 and 3.
  - The verbal expressions seem to agree with the pictures. T F
5. What do you know now? How?
- The individual on the left is  
 (1) Well-to-do;  (2) Dominant;  (3) Over 35;  (4)  
 All of these;  (5) None of these.
  - The individual on the right is  
 (1) A policeman;  (2) A bellhop;  (3) A fireman;  
 (4) A student;  (5) None of these.
  - The scene is aboard ship.  
 (1) True;  (2) False;  (3) Maybe.
6. What do you know now? How?
- The man on the left is  
 (1) In agreement;  (2) In mourning;  (3) Incurri-  
 ble;  (4) All of these;  (5) None of these.
  - The man on the right is  
 (1) In disagreement;  (2) In mourning;  (3) Intelli-  
 gent;  (4) All of these;  (5) None of these.
  - The man on the right is a snappy dresser. T F
7. What do you know now? How?
- The man on the left is  
 (1) Trustworthy;  (2) Honest;  (3) Hopeful;  (4)  
 A sneak;  (5) None of these.
  - The man on the right is  
 (1) Married;  (2) A Mason;  (3) Forgetful;  (4)  
 All of these;  (5) None of these.
  - The sign on the right is  
 (1) A stop sign;  (2) A RR Crossing sign;  (3) A  
 tavern sign;  (4) An astrological sign;  (5) None of these.
8. What do you know now? How?
- The man in the background is  
 (1) A bellhop;  (2) A policeman;  (3) A fireman;  
 (4) A student;  (5) None of these.
  - The star on the car is the Star of David. T F
  - The light on the vehicle means it's a Good Humor wagon. T F
  - The object to the right is  
 (1) A still;  (2) A machine for generating Indian smoke



- signals; \_\_\_(3) A Good Humor wagon; \_\_\_(4) A space vehicle;  
\_\_\_(5) None of these.
9. What do you know now? How?
- a. The briefcase to the left has the symbol of  
\_\_\_(1) The U.S. Treasury; \_\_\_(2) The Internal Revenue  
Service; \_\_\_(3) The Justice Department; \_\_\_(4) The Toledo  
Scales Corporation;  (5) None of the above.
- b. The suitcase to the right has the symbol(s) of  
\_\_\_(1) American Airlines; \_\_\_(2) Pan Am; \_\_\_(3) *Playboy*;  
 (4) All of these; \_\_\_(5) None of these.
- c. The time on the clock suggests  
\_\_\_(1) This is a social meeting; \_\_\_(2) This is a business  
meeting; \_\_\_(3) It's time for a real blast; \_\_\_(4) All of these;  
 (5) None of these.
- d. The man on the left is  
\_\_\_(1) Competent;  (2) Untrustworthy; \_\_\_(3) Dynamic;  
\_\_\_(4) All of these; \_\_\_(5) None of these.
- e. The man on the right is  
\_\_\_(1) Competent; \_\_\_(2) Trustworthy; \_\_\_(3) Dynamic;  
\_\_\_(4) All of these;  (5) None of these.

### Part II Summary

1. What can you infer about the individuals from their (a) Postures?  
(b) Use of space? (c) Apparel? (d) Expressions? (e) Body types?  
(f) Gestures? (g) Possessions?
2. What specific cues are you using to make these inferences?
3. Final thought: Is violence (or the threat of violence) nonverbal communication?

*For the most frequent answers to the questions in Part I, see Appendix A.*



"CHANGE!! ... WHO, ME?"

Edwin H. Amend, Ph.D.\*

Abstract of Comments

CHATCOLAB

Camp Roger Larson - Worley, Idaho

June 7, 1990

Research indicates that ideas are diffused through society and are adopted by individuals at different rates. Changing of behavior is not an instantaneous act. Rather, it is a process that occurs over time and consists of a series of actions.

The decision/adoption process has been described as occurring in five phases: Awareness; Interest; Evaluation; Trial; and Adoption. Before an individual can adopt a new practice, (s)he must first become aware of it. (S)he must then develop an interest in the idea, to the extent that (s)he seeks further information about it. The individual will then mentally evaluate the idea. If it seems to be a good idea, the individual may then give it a trial. If the results are favorable, (s)he may then adopt the practice.

Within a given population, the rate of adoption of a new practice varies greatly, according to the individuals involved. Some individuals are very quick to adopt a given new idea or practice, while others are very slow or may never adopt that particular idea. The rest of the population will fall between these two extremes.

Differing adoption rates have led researchers to describe five categories of adopters: Innovators; Early Adopters; Early Majority; Late Majority; and Laggards. Innovators constitute approximately 2.5% of a given population; Early Adopters 13.5%; Early Majority 34%; Late Majority 34%; and Laggards approximately 16%. (Note that these are categorical descriptions of human behavior, not value judgements as to whether adoption of the idea is inherently "good" or "bad.")

- We are programmed/patterned individuals--creatures of habit and training.
- We don't see what's really there--we see what we think is there. Our perceptions and expectations influence our thinking and behavior.
- We are influenced by our surroundings, including peers, group settings and group pressures. Leaders must consider their followers and what has influenced them.
- We are the products of the sum total of all our previous experiences--we respond to those things most important to us.

---

\* Assistant Director, Cooperative Extension Service  
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Because we are creatures of habit and captives of our own humanness, the introduction of something "new" contains the potential of threat as well as progress.

When we talk about doing something differently, we are talking about change. As we approach crossroads and consider new program directions, we must also consider how people cope with change.

There are two categories of change:

- Unplanned  
(no control) - reactive change - (your idea)
- Planned  
(our responsibility) - pro-active - (my idea)

Not only must we consider the category of change, but we must also recognize that people are faced with different levels of change:

- Knowledge
- Skill
- Attitude
- Values

Researchers tell us that knowledge is relatively easy to impart. It is three times harder to change skills than knowledge; five times harder to change attitude than knowledge; and seven times harder to change values than it is to change knowledge.

People resist change when:

- The purpose is ambiguous or general.
- They have inadequate information.
- They are not involved in change which affects them.
- The request is based on a personal appeal.
- There is lack of trust in the change initiated.
- Work group norms are ignored.
- They are satisfied with the status quo.
- Rewards for making change are inadequate.
- Change is simply for sake of change, or made too rapidly.
- It creates excessive work pressure.



There are reasons--good reasons--for every situation. These reasons constitute barriers to change. If change is to occur, both the barriers and the reasons behind the barriers must be considered and overcome.

People are more likely to respond to creative leadership when:

- The change is specific.
- They have sufficient information.
- They are involved in bringing about the change which affects them.
- They understand how the change will affect them, and how they may benefit from it.
- Present norms are taken into account.
- They perceive a need for change, and feel that they will be adequately rewarded for making the change.
- Timing of the change is appropriate.
- Change can be accommodated without undue work pressure.

Individuals need sufficient time and information to work their way through the decision/adoption process for themselves. For widespread adoption of a new idea to occur within a given population, consideration must be given to human aspects of society, as well as the technical aspects of the practice.



**Working With Our Publics**

Module 7: Techniques for Futures Perspectives

# Learners' Packet

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Published by the North Carolina Agricultural Extension Service  
and the Department of Adult and Community College Education  
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## Handout 1

# Touring Futures II — A Literature Guide to Futures Studies for Cooperative Extension

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By Michael Marien

## Introductory Note

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“Touring Futures: An Incomplete Guide to the Literature,” was originally published in *The Futurist* (April 1983, pp. 12–21). Toward the end of the essay, I predicted that “unlike a street map of London or a field guide to trees or birds, a guide to futures literature is likely to become obsolete in only a few years.” Regrettably, I was correct. This updated and revised guide bears little resemblance to the 1983 edition. In part, it reflects a slanting to the Cooperative Extension audience. And I am older and, hopefully, somewhat wiser. But it also reflects how much our thinking about the future has changed in the past four or five years, as new issues and ideas crowd out the old.

Two diametrically opposed but towering figures in futures studies, Herman Kahn and Buckminster Fuller, both died in 1983, within six days of each other. The high-tech, corporate-centered culture of the 1980s has superseded the appropriate tech, back-to-the-land 1970s. The image of American farmers serving as breadbasket to the world—the basis of agricultural policy in the late 1970s—has been turned upside-down by the reality of food surpluses in many countries. The fearsome spread of AIDS, a development that was utterly unanticipated by anyone in any way, now threatens to be a—if not *the*—major problem of the 1990s. The reader, therefore, is warned that this literature guide, in turn, may be outdated by the early 1990s. But it is the best that can be done, at this time, to assess the books that give us a “big picture” of what is changing, where we may be headed, and what we should do.

## Touring Futures II

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The loosely defined “field” of futures studies (or future studies, or futures research) is supported by a vast literature covering a wide variety of topics, and an equally wide variety of people who have something to offer, whether or not they are “futurists.” Thus, there are many answers to the questions of “what is good futures reading?” and “Where should I start?”

Touring futures is similar to touring a foreign country. One can take a short trip or a long trip. One can take a packaged tour (a course or program), or discover it oneself in ad hoc fashion. One can spend a lot of money, or relatively little. And one can have a fabulous learning experience, or end up wasting time, getting ripped off, and feeling cheated.



## Seven Tips for Tourists

---

To make the most of whatever time or money you spend, consider the following tips:

**1. There are no qualifications to be a “futurist.”** For better or worse, a futurist is someone who says that he or she is a futurist, or is seen as such. There are no Ph.D. programs and no “bar exams”—it is a wide-open game, played by a variety of rules. Some who call themselves futurists have wise and intelligent things to say about what is happening; where we are headed; and what we must do. Others, in my opinion, are selling trivial or half-baked ideas, if not outright “snake oil.” At the same time, there are many people who do not call themselves futurists who also have worthwhile contributions. In other words, you cannot tell the good players by their labels.

**2. There is no futures “field.”** Let us quickly demystify the so-called “field,” and notions of a “priesthood” of computer modelers or think-tank geniuses. There are only several hundred “professional futurists” in the United States (see *The Futures Research Director: Individuals*, World Future Society, 1987), with widely varying backgrounds, interests, and credentials. Futures studies is not a “field” in the traditional sense (such as the field of nutrition), because its practitioners do not have a common educational background, nor common interests. The great majority of these futurists do not use computer models or arcane quantitative techniques (doing so does not necessarily make one wiser). And the people in think tanks (which are mere offices, not “tanks” of any sort) are simply specialized researchers (sometimes specialists in certain generalities) who are not notably smarter than people in universities, schools, and businesses. Thinking about the future can be seen as a “horizontal speciality,” or specializing in breadth instead of depth. If you encounter someone who claims to know all the answers, it is virtually certain that he or she is playing guru and, in fact, has little to offer. Many people seek gurus with all the answers; in our uncertain age, religion is as strong as ever. But good futures thinking often has more to do with generating the right questions, rather than making predictions or forecasts.

**3. There are no magic techniques.** To the uninitiated, it might seem that the quick way to capture some insight into the future is through some technique such as computer models, Delphi, cross-impact analysis, or econometric forecasting. As already stated, only a few futurists use computer models. If interested in the problems and promises, look at Donella Meadows, John Richardson, and Gerhart Bruckmann (1982), *Groping in the Dark: The First Decade of Global Modeling*. The Delphi technique is frequently associated with futurists, and potentially can elicit collective judgment in certain areas. But, regrettably, it is not, in fact, used very often because it is tricky and expensive. If interested in the technical details, see Harold A. Linstone and Murray Turoff (1975), *The Delphi Method: Techniques and Applications*.

To understand future problems and possibilities, the most elementary and fundamentally important “technique” is simply to read a variety of good books and to stay up to date. Reading and common sense may lack the dazzle of elegant technique, but too often the “techno-dazzlers” are ignorant of any basic literature. After reading at least a sample of books (do not let any single author be your guru), you might consider



sketching a handful of contrasting scenarios: positive and negative, probable and preferable. A good, up-to-date introduction is provided by Steven P. Schnaars (1987) in, "How to Develop and Use Scenarios."

Learning about future problems and possibilities is the same as learning about any professional field or academic discipline: there is much to learn; there is a vast literature; and one should not expect any sudden expertise. One does not become a doctor, a chemist, or a mechanic without considerable learning. Any adult can and should know something about health, drugs, and automobiles. Similarly, any adult can acquire some basics about the future of organizations, communities, the United States, and the world.

**4. Distinguish between forecasts and proposals.** The world of futures thinking can be loosely divided into descriptive futures (forecasts of what is possible or probable) and prescriptive futures (advocacy of what is preferable in the future, or what future condition we would like to realize). Both are important. Indeed, one without the other diminishes our sense of possibilities. Mere forecasting of what may happen (which is frequently heavily biased) deflects attention from preferable or normative futures that could be realized. But focusing only on preferable futures can make us lose sight of future realities that are not necessarily desirable.

To illustrate in the highly controversial area of future energy, any forecast on the future of nuclear power is likely to be highly biased, depending on whether or not one favors this option. Pro-nuke people envision an important role for nuclear power in the twenty-first century (perhaps with modifications for improved safety), while anti-nuke opponents say that the industry is dying and on the path to oblivion because it is too costly and inherently unsafe. Pro-nuke people see little role in renewable energy and ignore possibilities for conservation, while anti-nuke people see great potential for both, if given a mere fraction of the subsidy and research and development support that has been given to nuclear power. As a *preferable* future, is it better to emphasize nuclear power or conservation and renewables? And better for whom? But realizing the immense investment and lobbying power of the nuclear power industry, which option is *likely* to prevail?

**5. Avoid Pollyanna and Cassandra.** The appeals of both techno-utopians and social-utopians are attractive. We frequently hear that such-and-so technology will be upon us in only a few years, with "revolutionary" consequences. Or such-and-so movement is rapidly gaining adherents (such forecasts are invariably made without mentioning any numbers) and will be a major force very soon. The Pollyanna view is especially embraced because Americans, in particular, are prone to think positive and avoid the negative. There is also a market for the dire forecast, e.g., that economic collapse will take place in the next few years [Ravi Batra (1987), *The Great Depression of 1990*]. Most people would agree that such a calamity is *possible*, but neither probable nor likely. Both Pollyanna and Cassandra exaggerate and simplify to make their case and, therefore, are more prone to gain media attention. But both are generally less likely to be accurate as forecasters. An excellent review of techno-utopian thinking is provided by Joseph J. Corn (1986). *Imagining Tomorrow: History, Technology, and the American Future*. Corn concludes that the vision of the future as a technological paradise has been a central theme in American culture. Even now, many think that Star Wars will be the technological fix for the arms race!



**6. Futures thinking is subversive, conserving, and amusing.** Nearly two decades ago, Neil Postman co-authored a book entitled, *Teaching As a Subversive Activity*. Several years later, he published *Teaching As a Conserving Activity*; and in his most recent book, *Amusing Ourselves to Death* (Postman, 1985), he describes education as an “amusing activity” in order to emulate TV. Similarly, thinking about the future can be subversive of established notions, conserving of our values, and amusing (as an escape from the real world, for better or worse). The entire science fiction industry can be seen as an amusing diversion into the future, with only an occasional idea that might help us to anticipate real-life futures or shape desirable futures.

Despite the small number of professional futurists and college programs in futures studies, many people think about the future because they must. Futures thinking can be found in some form, for better or for worse, in every discipline, profession, and industry: there are alternative futures (possible and desirable) for education, law, agriculture, health care, communities, families, and Planet Earth. Some of these ideas are conventional “establishment” ideas; others are unconventional, from outside the establishment. Our era of uncertainty and multiple transformations itself is unconventional and subversive. And thus some establishment ideas are necessarily unconventional. And, conversely, some counterestablishment ideas are tired, conventional, out of date. Like any wise traveler in foreign lands, those who tour the futures landscape should stay alert.

**7. Most forecasts are likely to be wrong.** To reiterate, the times are uncertain and changing rapidly. Even weather forecasters are wrong some of the time. Forecasts of social, economic, political, and cultural futures are wrong much of the time. This does not mean that we should cease thinking about the future, but only that we must approach the topic with modesty and reasonable expectations. We do not expect a baseball player to get a hit every time at bat; a good player hits only three times in ten (.300), while a poor player hits less than two times in ten. If a good futurist does make a forecast (he or she is just as likely simply to be raising questions about the present), the forecast is more likely to be accurate than that made by someone who has not reflected on the forecasted topic. But futurists are by no means infallible—nor do they ever make such claims. Some thinking about the future is better than no thinking; just remember that constant revision of outlook is required.

## **Four Tours**

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Armed with these tips for successful touring, four general areas should be considered for at least a short visit: overviews, society and technology, natural resources, and human resources.

### **1. Bird's-Eye View: Overviews and Introductions**

---

When visiting a city for the first time, many tourists take an overview tour of the highlights to “get the lay of the land.” Similarly, in touring futures literature, it might be wise to start with several overviews and introductions.



The best place to start may well be with *Future Survey Annual 1986* (the latest edition available), which brings together abstracts of books, reports, and articles on trends, forecasts, and proposals that have been published in the monthly *Future Survey*. More than 8,000 abstracts have been published since 1979 in seven annual volumes (available from the World Future Society, 4916 St. Elmo Avenue, Bethesda, Md. 20814). Another 1,000 abstracts will have been published as of December, 1987, most of them to be included in *Future Survey Annual 1987*, due in early 1988. Basic categories in the annual volume include World Futures, International Economics, World Regions and Nations, Defense and Disarmament, Energy, Environment and Resources, Food and Agriculture, Society and Government, The U.S. Economy, Work, Spatial Affairs (communities, housing, transportation), Justice, Health, Families and Education, Communications, Science and Technology, and Methods to Shape the Future. These 17 basic categories are subdivided into 67 subcategories.

After a quick tour of this directory to get some idea of the variety of futures-relevant literature, you will be ready to read some individual volumes. Some readers of "Touring Futures II" may be using the *Future Survey Annual* and copies of the monthly *Future Survey* not yet incorporated into the annual, which gives them the option of looking at the longer abstract or review of the book before attempting to acquire the book itself. (Many of the books mentioned here are available from the World Future Society Book Service, 4916 Elmo Avenue, Bethesda, Maryland 20814. WFS publishes a free annual catalog listing several hundred titles for sale.)

The standard introduction to futures studies, and still a good starting point, although a bit outdated, is *The Study of the Future* by Edward Cornish (1977), president of the World Future Society. Cornish is editor of *The Futurist*, a general bimonthly magazine sent to all members of WFS (membership open to anyone). Another good starting point still worth considering is *The Art of Conjecture*, by the late Bertrand de Jouvenel (1967), a French political philosopher. Unfortunately, this seminal volume has been out of print for many years, but you can doubtless get it through interlibrary loan. Another "oldie-but-goodie" is the massive 822-page *Handbook of Futures Research*, edited by Jib Fowles (1978), who amassed 41 essays on a variety of methods, along with somewhat dated overviews of substantive areas.

The most recent noteworthy literature on futures methods includes *What I Have Learned: Thinking About the Future Then and Now*, edited by Michael Marien and Lane Jennings (1987). This unique volume features 16 essays by leading thinkers such as Kenneth Boulding, Amitai Etzioni, and Willis Harman, as well as a selected bibliography of the "classics" of futures literature over the past 20 years. Also worthwhile is *Ideas About the Future: A History of Futurism, 1794-1982*, by Burnham P. Beckwith (1986), which offers critical essays on 25 futurist writers. The best recent introduction to methods is provided by three Swedish futurists: *Methods in Future Studies*, by Brita Schwartz et al. (1983).

Thinking about the future is not the same as acting to shape the future, and much recent literature has stressed the essentials of good action: leadership, strategic planning, and problem solving. John W. Gardner (1981), the author of *Self-Renewal* and other seminal volumes, is now the director of the Leadership Studies Program at Independent Sector (1828 L Street NW, Washington DC 20036). As of this writing, he has issued seven highly recommended *Leadership Papers*, surely to become an important book in a



year or so. The last chapter of *Families in Peril: An Agenda for Social Change*, by Marian Wright Edelman (1987), offers wise advice for would-be leaders in any area. *Thinking Strategically: A Primer for Public Leaders*, by Susan Walter and Pat Choate (1984), is an excellent primer on five components of strategic management: foresight, goal setting, strategic planning, operational management, and evaluation. *The IDEAL Problem Solver: A Guide for Improving Thinking, Learning, and Creativity*, by John D. Bransford and Barry S. Stein (1985), also focuses on five "IDEAL" elements: identifying problems; defining them; exploring possible strategies; acting on them; and looking back and evaluating.

Acknowledging and understanding social change is increasingly important. Many readers of this essay are undoubtedly familiar with two best-sellers from the early 1980s: Alvin Toffler's frenetic *The Third Wave* (1980) and John Naisbitt's (1982) immensely popular, upbeat, but highly superficial *Megatrends: Ten New Directions Transforming Our Lives*. This feel-good tract was later complemented by the highly pessimistic views of former Colorado governor Richard D. Lamm (1985) in *Megatraumas: America at the Year 2000*. Two recent contributions, both focused on managing change and crisis, are *Mastering Change: The Key to Business Strategy*, by Leon Martel (1986), and *The Rapids of Change: Social Entrepreneurship in Turbulent Times*, by Robert Theobald (1987). Martel's book is bland in style, but is valuable for distinguishing between irreversible structural changes and temporary cyclical changes. Theobald takes a more worried view, in his popularized introduction to diversity, complexity, and uncertainty.

## **2. Society and Technology**

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The second recommended tour is only slightly less general in its outlook, bringing together broad views of society and technology.

Start with some general works on social trends. A British consulting group, Oxford Analytica (1986), offers a balanced view of social, political, and economic trends in *America in Perspective: Major Trends in the United States Through the 1990s*. *The American People*, by Bryant Robvey (1985), describes 10 demographic trends, such as the maturing baby-boom generation, a widening earnings gap, new living arrangements, and women as an increasingly important force. Two recommended books concentrating on the changing role of women are *The Economic Emergence of Women*, by Barbara R. Bergmann (1986), and the somewhat overstated *The Feminization of America: How Women's Values Are Changing Our Public and Private Lives*, by Elinor Lenz and Barbara Myerhoff (1985). Broad trends in crime are described in *Crimewarps: The Future of Crime in America*, by Georgette Bennett (1987), e.g.: older criminals, more white-collar crime, legislation of some "consensual crimes," and more effective crime-fighting strategies that displace some civil liberties.

The newest pattern of settlement is at the outer fringes of metropolitan areas and around small towns removed from large cities, as described by John Herbers (1986) in *The New Heartland: America's Flight Beyond the Suburbs and How it is Changing Our Future*. Focus on the new suburbia is provided by *Trouble in Paradise: The Suburban Transformation in America*, by Mark Baldassare (1986). *The Malling of America*, by William S. Kowinski (1985), describes flourishing shopping malls as the new town



center. Normative works or prescriptive futures focusing on communities include *Regenerating America: Meeting the Challenge of Building Local Economies*, by Medard Gabel et al. (1985); *Reviving Main Street*, edited by Deryck Holdsworth (1985); and *Sustainable Communities: A New Design Synthesis for Cities, Suburbs, and Towns*, edited by Sim Van der Ryn and Peter Calthorpe (1986), which places priority on long-term social and ecological health.

Many changes also are taking place in the workplace. William E. Halal (1986) describes *The New Capitalism* as democratic free enterprise with more participation in decisionmaking. Colin Gill (1985) warns that full employment can no longer be guaranteed, in *Work, Unemployment, and the New Technology*, similar to an earlier overview by Australian Minister for Science Barry Jones (1982) in *Sleepers, Wake! Technology and the Future of Work*. For those concerned with human services, *The Self-Help Revolution*, edited by Alan Gartner and Frank Riessman (1984), explores issues of how professionals can best interact with emerging self-help and mutual-aid groups in a wide variety of areas. On a more normative level, *Future Work: Jobs, Self-Employment, and Leisure After the Industrial Age*, by James Robertson (1985), advocates a "sane, humane, ecological future," in which paid and unpaid work are shared more equally among men and women, and small-scale technology enables people to do more for themselves in the nonmeasured "informal economy."

Technology is booming in the 1980s, and will surely have many impacts on our future society. Information technology is the most visible of several broad techno-revolutions. A good introduction is *The High-Tech Society: The Story of the Information Revolution*, by Tom Forester (1987). Forester (1985) also edited *The Information Technology Revolution* on the computer revolution and its impact on work and society. *Silico Sapiens: The Fundamentals and Future of Robots*, by Joseph Deken (1986), offers an authoritative and provocative view of robotics as the final step in computer evolution. *The Silicon Society*, by David Lyon (1986), is a thoughtful primer addressed to Christians on ethical questions introduced by the microchip.

The biotechnology revolution also has raised a host of ethical questions, thoroughly addressed by a British panel in *A Question of Life: The Warnock Report on Human Fertilisation and Embryology* (1985). A more general view of the expanding horizon of biological understanding can be found in *Bioburst: The Impact of Modern Biology on the Affairs of Man*, by Richard N. Re (1986). A lush but acritical coffee-table book, with more than 150 color photographs of recent developments, is provided by Elizabeth Antebi and David Fishlock's (1986) *Biotechnology: Strategies for Life*; this book is rather present-oriented, though. A stunning future-oriented view of possibilities, also with more than 150 photos and drawings, is offered by Brian Stableford (1984) in *Future Man*.

The new technology in these areas and others is awesome, for better or for worse. But how can we get a grip on science and technology and encourage good applications while discouraging questionable developments? Technology is too important to be left to the political, commercial, and scientific elite, argues former presidential science advisor Edward Wenk, Jr. (1986), in *Tradeoffs: Imperatives of Choice in a High-Tech World*. Wenk asserts that citizens do not need a background in science to understand



how it affects their lives—and there is no evidence that technical knowledge freely translates into social wisdom. Citizen involvement in science policy also is promoted by *Citizen Participation in Science Policy*, edited by James C. Peterson (1984).

### 3. Natural Resources

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All of the aforementioned books on society and technology have a serious blind spot: they ignore the growing incursion of humanity on the natural environment through pollution, deforestation, desertification, soil erosion, climate alteration, and growing demands for previously abundant resources, such as fresh water. Increasingly, the environment and resources dimension to human affairs will demand attention. (Ignoring these matters simply pushes the problem into the future, at which time it will be even worse.)

It may be useful to start with at least one of several global overviews. *Our Common Future* (1987), issued by the UN-initiated World Commission on Environment and Development, warns of the growing gap between rich and poor nations and of environmental trends that threaten to alter the planet radically, and clearly makes the case for “sustainable development.” *State of the World 1987: A Worldwatch Institute Report on Progress Toward a Sustainable Society*, an annual effort by Lester R. Brown et al. (1987), also warns of many systems vital to the earth’s habitability that are out of equilibrium simultaneously, and that living conditions are deteriorating for one-half of the world’s population. *World Resources 1987: An Assessment of the Resource Base That Supports the Global Economy*, (1987), an annual effort by the International Institute for Environment and Development and the World Resources Institute, provides up-to-date data and analyses of population, food and agriculture, forests and rangelands, wildlife, energy, fresh water, and human settlements. The World Resources Institute also has sponsored the Global Possible Conference that focuses on necessary action for sustainable development. This is summarized in *World Enough and Time: Successful Strategies for Resource Management*, by Robert Repetto (1986), who emphasizes five basic areas: a priority on least-cost options and basic services, managing common resources, proper resource pricing, designing for efficiency, and building management capability.

On domestic issues, the *State of the Environment* (1984), report from the Conservation Foundation is thorough and well balanced (a new edition is expected in late 1987). *Renewing America: Natural Resource Assets and State Economic Development*, by William E. Nothdurft (1984), describes actions that states can take to halt soil erosion, groundwater depletion, deforestation, and salinization of cropland. The Office of Technology Assessment, an agency of the U.S. Congress, has issued important reports on *Protecting the Nation’s Groundwater From Contamination* (1984), *Transportation of Hazardous Materials* (1986), and *Superfund Strategy* (1985) on cleaning up the 10,000 toxic waste sites in the United States. The Worldwatch Institute in Washington has also issued a number of important papers on environment and resource issues, such as *Electricity’s Future: The Shift to Efficiency and Small-Scale Power*, by Christopher Flavin (1984), *Conserving Water*, by Sandra Postel (1985), *Mining Urban Wastes: The Potential for Recycling*, by Cynthia Pollock (1987)), and *Reassessing Nuclear*



*Power: The Fallout from Chernobyl*, by Christopher Flavin (1987), on the declining nuclear power industry worldwide, and the growing hazard of aging plants that are showing signs of deterioration.

Our energy problems, unfortunately, are far from over. *The Power Makers*, by Richard Munson (1985), describes how one-third of all Americans will soon experience rate shocks. Economist John O. Blackburn, (1987), in *The Renewable Energy Alternative*, clearly demonstrates how the United States and the world can get to a renewable energy future without increasing their reliance on coal or nuclear power. *Beyond Oil: The Threat to Food and Fuel in Coming Decades*, by John Gever et al. (1986), warns that world oil production will probably peak around the year 2000, and that oil-dependent U.S. agriculture can only be sustained if land degradation is reversed.

But will land abuse be halted? *Eroded Soils: The Off-Farm Impacts*, by Edwin H. Clark, II, et al. (1985), warns that America's lands are eroding at substantial rates, requiring more effective economic incentives and regulation. In *Soil and Survival: Land Stewardship and the Future of American Agriculture*, Joe Paddock et al. (1986) advocate a spiritual and ethical vision of interconnectedness with the land. A similar view of the small-scale healthy farm is advocated by poet and farmer Wendell Berry (1977, 1986) in *The Unsettling of America: Culture and Agriculture*. This may be desirable, but the more likely future is that an additional one million farms will disappear by the year 2000, according to the Office of Technology Assessment report, *Technology, Public Policy, and the Changing Structure of American Agriculture* (1986). In contrast to the humane, ecological view of agriculture, acritical high-tech visions of the future are described in *Agriculture 2000* (1983), by the Battelle Memorial Institute, and *Agriculture in the Twenty-First Century*, edited by John W. Rosenblum (1983). A responsible and readable critique of technology and agriculture is made by Jack Doyle (1985), in *Altered Harvest: Agriculture, Genetics, and the Fate of the World's Food Supply*.

Are these broad issues studied and debated in schools of agriculture today? If not, will they be a required or an elective part of tomorrow's curriculum so as to encourage better-informed citizens? As a descriptive forecast, it does not seem likely; as a prescription of a desirable future, though, it would certainly seem as important as anything now taught. (Perhaps this seed of thought might help to create a better future; sometimes, it happens that way!)

And let us not forget one additional dimension: even as we experience a world food glut and a massive and painful shakeout in U.S. agriculture, up to 20 million Americans may be hungry at some time in any monthly period, according to the Harvard-based Physician Task Force on Hunger in America in their report on *Hunger in America: The Growing Epidemic* (1985). In an update of this book, Task Force Chairman J. Larry Brown (1987) suspects that the problem of hunger in America has grown worse.



#### 4. Human Resources

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The topics of food and hunger lead to the fourth and final "tour" of literature on human resources.

Millions of Americans are poor and hungry, but the great majority is not. Of this well-fed majority, some are overfed, but many are increasingly concerned about their health and dietary practices. Complementing this growing interest in self-care and preventive health practices, modern medicine has brought forth a plethora of tools and techniques to cure illness and affliction. But these come at great and growing cost, and health-care expense remains as a major issue.

Former HEW Secretary Joseph A. Califano, Jr. (1986) lucidly describes these problems in *America's Health Care Revolution*, and prescribes changes, such as staying out of the sick-care systems, consumer cost-consciousness, hospital efficiencies, and a redirection of research. In *Medical Care, Medical Costs*, Rashi Fein (1986) forecasts that inflated health-care costs, once an obstacle to national health insurance, will become its catalyst. The American Assembly volume on *Health Care and Its Costs*, edited by Carl J. Scramm (1987), recommends a strong public and private effort to reduce the long-term growth of health-care spending.

Cost control in health care will become even more urgent with the added burden of AIDS. Dozens of books are already available on AIDS (none, however, are particularly futures-oriented). Two of the best are *AIDS: Facts and Issues*, edited by Victor Gong and Norman Rudnick (1986), and *What to Do About AIDS*, edited by Leon McKusick (1986). Many more AIDS books are in the pipeline, however, offering updated views. Keep your eye on this problem: the worldwide AIDS epidemic could be the major issue of the 1990s. A forthcoming article in *The Futurist* will warn that America's net population could decline in the 1990s as a result of deaths from AIDS.

"The future of a society may be forecast by how it cares for its young," according to Senator Daniel P. Moynihan (1986), in *Family and Nation*, and there is much to worry about, in that one child in five lives in poverty. With more women in the labor force, a national family policy is advocated in *Family and Work: Bridging the Gap*, edited by Sylvia Ann Hewlitt et al. (1986). In *Support of Families*, edited by Michel W. Yogman and T. Berry Brazelton (1986), is the warning that the number of children in circumstances of high risk is increasing. David Elkind (1984) points to a "staggering" number of teenagers who have not made a healthy transition to adulthood, in *All Grown up and No Place to Go: Teenagers in Crisis*. One disturbing result is more than one million teenage pregnancies each year in the United States, more than one-half out of wedlock. According to *Preventing Teenage Pregnancy*, by Susan E. Foster (1986), preventive action could be the single most important measure a state could take to avoid future expenses. A long-term view of these issues is offered by *Marriage and the Family in the Year 2020*, edited by Lester A. Kirkendall and Arthur E. Gravett (1984).

Our era of multiple transformations will demand more and better learning, both in and out of schools and colleges. Several national reports, in recent years, have urged excellence in education. These reports and various other issues, pro and con, are brought together in *The Great School Debate*, edited by Beatrice and Ronald Gross (1985).



*Last Chance for Our Children*, by California School Superintendent Bill Honig (1985), applies much common sense in arguing for the need to upgrade our level of learning. *Teaching and Learning in a Microelectronic Age*, by Harold G. Shane (1987), offers a simply written and well-balanced introduction to education in a high-tech society. And the report of the Study Commission on Global Education, *The United States Prepares for Its Future: Global Perspectives in Education* (1987), emphasizes four curricular areas so that Americans can participate more effectively in the world of the future: better understanding of world systems, world civilizations, diverse cultural patterns, and how to analyze domestic and international issues.

Children are no longer the only Americans who must learn. The Commission on Higher Education and the Adult Learner, in its brief report on *Adult Learners: Key to the Nation's Future* (1984), argues that the ongoing pursuit of learning by adults through their years of competence is now a necessity for the public interest. Not only is there a need for renewing employability skills and upgrading the 25 to 45 million functionally illiterate American adults, but there is a need for knowledgeable citizens in our technological society.

Touring alternative views of probable, possible, and preferable futures may be one of the most important learning projects for any American to take. Think about it!

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## Handout 2

### Self-Assessment Instrument — Knowledge of Techniques for Futures Perspectives

**RATING SCALE:** Please use the following scale in rating your present knowledge for each item.



#### KNOWLEDGE OF FUTURES LITERATURE:

1. Am able to locate quickly abstracts, reports, and articles on trends, forecasts, and projections. . . . . \_\_\_\_\_
2. Know several useful books that describe futures research techniques. . . . . \_\_\_\_\_
3. Know several important books on the future of society and technology. . . . . \_\_\_\_\_
4. Know several important books on futures thinking about natural and human resources. . . . . \_\_\_\_\_
5. Am able to locate a variety of classical and contemporary works of fictional futures literature. . . . . \_\_\_\_\_
6. Am familiar with general, introductory futures literature in at least one problem area of the future (e.g., housing, world food supply, biotechnology, energy, communications, health care). . . . . \_\_\_\_\_

#### TECHNIQUES FOR FUTURES PERSPECTIVES: COOPERATIVE EXTENSION'S ROLE

7. Am able to explain why Cooperative Extension should apply techniques for futures perspectives to its own programs. . . . . \_\_\_\_\_
8. Am able to explain why Cooperative Extension should be capable of teaching techniques for futures perspectives to its publics. . . . . \_\_\_\_\_
9. Understand why it is important for members of society, Cooperative Extension's publics, to be involved in futures study. . . . . \_\_\_\_\_

#### DEFINITIONS AND PURPOSES FOR FUTURES PERSPECTIVES TECHNIQUES

10. Am able to define the term "techniques for futures perspectives." . . . \_\_\_\_\_



11. Am able to distinguish and explain the differences among the four major types of techniques for futures perspectives. . . . . \_\_\_\_\_

**TIME PERSPECTIVES AND RESISTANCE TO FUTURES STUDY**

12. Recognize variables that affect one's perspective on time. . . . . \_\_\_\_\_
13. Recognize why some persons may resist or avoid thinking about the future. . . . . \_\_\_\_\_
14. Am able to explain a variety of incentives for engaging in futures study. . . . . \_\_\_\_\_
15. Am able to explain the qualities of a person who has developed a futurist perspective. . . . . \_\_\_\_\_

**ANTICIPATORY LEARNING TECHNIQUES FOR FUTURES PERSPECTIVES**

16. Understand the distinction between "learning by shock" and "anticipatory learning," and am able to explain the mental capacities required for anticipatory learning. . . . . \_\_\_\_\_
17. Am able to describe purposes and procedures for using future-oriented visual media in anticipatory learning activities. . . . . \_\_\_\_\_
18. Am able to describe purposes and procedures for using future-oriented fiction in anticipatory learning programs. . . . . \_\_\_\_\_
19. Am able to describe purposes and procedures for using future-oriented games and simulations in anticipatory learning activities. . . . . \_\_\_\_\_

**PROJECTION AND FORECASTING TECHNIQUES FOR FUTURES PERSPECTIVES**

20. Understand the assumptions upon which projection and forecasting techniques are based, and the limitations of these forecasting techniques. . . . . \_\_\_\_\_
21. Am able to describe a typical activity sequence for the use of forecasting techniques. . . . . \_\_\_\_\_
22. Am aware of sources for obtaining data and consultants for conducting forecasts, and where the major futures research centers are located. . . . . \_\_\_\_\_
23. Am able to describe purposes and procedures of Delphi analysis. . . . . \_\_\_\_\_
24. Am able to describe trend extrapolation advantages, steps, and key considerations in the use of trend extrapolation techniques. . . . . \_\_\_\_\_
25. Am able to describe cross-impact analysis, its steps, and its advantages. . . . . \_\_\_\_\_



26. Know some limitations and potential usefulness of computer projection and forecasting. . . . . \_\_\_\_\_

**PREVENTION AND ADAPTATION TECHNIQUES FOR FUTURES PERSPECTIVES**

27. Am familiar with the history of impact or risk assessment. . . . . \_\_\_\_\_

28. Am able to describe the major content categories for technological, environmental, and social impact assessments. . . . . \_\_\_\_\_

29. Am able to describe the general purposes and procedures of impact assessments. . . . . \_\_\_\_\_

30. Understand dilemmas and typical conflicts that are inherent in impact and risk assessments. . . . . \_\_\_\_\_

**INVENTION AND CREATION TECHNIQUES FOR FUTURES PERSPECTIVES**

31. Am familiar with the generic approaches that reduce obstructive patterns of thinking, as well as those that increase brainstorming and reflection on preferences and values. . . . . \_\_\_\_\_

32. Am able to describe the general purposes and procedures of preference surveys. . . . . \_\_\_\_\_

33. Am able to describe the general purposes and procedures of value audits. . . . . \_\_\_\_\_

34. Am able to describe the general purposes and procedures of imaging the future. . . . . \_\_\_\_\_

35. Am able to describe the general purposes and procedures of scenario building. . . . . \_\_\_\_\_

36. Am able to describe the general purposes and procedures of futures history writing and action planning. . . . . \_\_\_\_\_

**SELECTING TECHNIQUES FOR FUTURES PERSPECTIVES**

37. Understand the major variables in choosing among the various techniques for futures perspectives. . . . . \_\_\_\_\_

38. Am able to describe a variety of situations in which techniques for futures perspectives have been used to further Cooperative Extension's own programming. . . . . \_\_\_\_\_

39. Am able to describe a variety of situations in which techniques for futures perspectives can be introduced to Cooperative Extension's publics. . . . . \_\_\_\_\_







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## Handout 3

### In Search of Futurists — Futures Quotient (FQ)

#### Self-Assessment Instrument

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By Michael Quinn Patton

When you think about planning for the future, what's your time horizon? Next week's meeting schedule? Your annual work plan? A three-year, long-range plan? A five-year strategic plan? Next century (now only 14 years away)?

Do you think of yourself as having a futures orientation? Can you identify Extension colleagues you consider to be futurists? Is anyone you know really thinking in a visionary way about Extension's future? Or, are your colleagues finding it hard to think beyond the next legislative session?

This article is the beginning of a series on bringing a futures perspective to Extension. In future articles, we will explore how futurists approach the study of the future. We will examine the implications for Extension of some futurist predictions and visions. We will review some efforts already under way to prepare Extension for the twenty-first century. This article begins by examining the qualities and characteristics of a good futurist.

Suppose you want to bring together some people to form an "Extension Futures Group." You are looking for people who are interested in and capable of peering into Extension's future in the next century. You want to assemble a group that can stretch the collective vision of Extension from the now to the then.

The first question is whether you would nominate yourself for this group. How high is your futures quotient? To help you reflect on the qualities of a good futurist, and to assess the extent to which you possess those qualities, I have designed a Futures Quotient (FQ) Self-Assessment Instrument.

The FQ instrument represents a quantitative summary of the characteristics I associate with futurism. It is not meant to be taken as a scientifically valid and reliable measure of futurism, but rather as a tool for stimulating reflection and discussion—and having some fun with the idea of a Futures Quotient (FQ). Let me suggest that you complete the self-assessment and compute your FQ *before* reading the discussion that follows on the 15 qualities represented in the instrument.



## Futures Quotient (FQ) Self-Assessment Instrument

Each line is a continuum. Mark the space on the continuum that most closely fits your honest assessment of yourself. Mark only one space in each line.

1. Do you tend to be

Very optimistic.	_____	_____	_____	_____	_____	_____	Very pessimistic.
	F	U	T	U2	R	E	

2. How interested are you in statistics on trends?

I love statistics on trends.	_____	_____	_____	_____	_____	_____	I hate statistics on trends.
	F	U	T	U2	R	E	

3. How much control do you believe human beings have over the future?

Great control over the future.	_____	_____	_____	_____	_____	_____	No real control over the future.
	F	U	T	U2	R	E	

4. Which statement best describes you?

I love trying new things.	_____	_____	_____	_____	_____	_____	I hate trying new things.
	F	U	T	U2	R	E	

5. When the conversation turns to the future of the world,

I am easily bored.	_____	_____	_____	_____	_____	_____	I am really stimulated.
	F	U	T	U2	R	E	

6. I tend to examine things from

A global perspective: worldwide impacts	_____	_____	_____	_____	_____	_____	A local perspective: my own backyard.
	F	U	T	U2	R	E	

7. Ambiguities and uncertainties

Make me uncomfortable.	_____	_____	_____	_____	_____	_____	Challenge me to think.
	F	U	T	U2	R	E	

8. Situations I've never encountered are

Easy for me to imagine.	_____	_____	_____	_____	_____	_____	Hard for me to imagine.
	F	U	T	U2	R	E	



9. When it comes to predicting the future, I'm

Very confident  
about making a  
prediction.

     F         U         T         U2         R         E

Very reluctant  
to make a  
prediction.

10. I get information from

A few very  
dependable  
sources.

     F         U         T         U2         R         E

Lots of different  
sources.

11. I would describe myself as someone who

Welcomes  
risks.

     F         U         T         U2         R         E

Avoids  
risks.

12. I prefer to focus on

Details.

     F         U         T         U2         R         E

The big  
picture.

13. I prefer to work with

Definite end  
points: jobs  
that can be  
finished.

     F         U         T         U2         R         E

Open-ended  
processes: jobs  
that have no end.

14. I think of myself as

Creative.

     F         U         T         U2         R         E

Uncreative.

15. I think of myself as

A futuristic  
in orientation.

     F         U         T         U2         R         E

Here-and-now  
in orientation.

—Patton, 1986



## Calculating Your FQ

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Circle the point score for each answer. Your total point score is your FQ.

	F	U	T	U2	R	E
1.	0	3	5	5	2	0
2.	5	4	3	2	1	0
3.	3	5	3	2	1	0
4.	5	4	3	2	1	0
5.	0	1	2	3	4	5
6.	5	4	3	2	1	0
7.	0	0	1	3	4	5
8.	5	4	3	2	1	0
9.	0	3	5	4	2	0
10.	1	2	3	3	4	5
11.	2	4	3	2	1	0
12.	1	2	3	4	5	5
13.	0	0	2	3	4	5
14.	5	4	3	2	1	0
15.	5	4	3	2	1	0

Total the scores.

My FQ is

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## Interpreting Your FQ Score

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Your FQ is interpreted as follows:

**61 or higher:**

*Potential futurist marathoner.* Capable of going great distances in the mind. Board the thought-machine for the year 2000 and beyond!

**51-60:**

*Potential long-distance enthusiast.* You have excellent potential as a futurist, especially able to add solid doses of reality to discussions of the future.



**41-50:**

*Recreational futurist runner.* You are capable of taking a futures perspective, if you want to, but you will need some further work to develop and realize your potential for longer distances.

**31-40:**

*Out of shape.* You have some serious work to do, if you want to get into mind-shape for the future.

**21-30:**

*Slow mover.* You are doing well to keep up with the present. For you, thinking about the future means figuring out next week.

**Under 21:**

*Couch potato.* Your strong suit is hindsight. Your idea for long-range planning is predicting the past.

### ***A Futurist Orientation***

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The first quality I would look for in a futurist is a balanced perspective—neither extremely optimistic nor extremely pessimistic (FQ item 1). Overoptimism reduces the ability to deal with real problems and dangers. Overpessimism smothers hope. My ideal futurist is *realistically hopeful*.

The next quality is an empirical perspective. Futures study is *study*—and is thus data-based. The visions generated and analyzed by futurists are grounded in the study of long-term trends and patterns (FQ item 2). Futurists look for information from a variety of sources in constructing these trends and patterns, distrustful of the limited perspective and fallibility of any single data source (FQ item 10).

My ideal futurist believes that human beings have an important and meaningful amount of control over the future. This belief is tempered by a clear recognition that there are forces, conditions, and events beyond human control. But, fundamentally, the futurist is interested in *creating the future*—not just studying it (FQ item 3).

Futurists are time explorers and, therefore, in love with the frontiers of new human experiences, new ideas, and newness itself. There is a passion to such exploration; thus the quite deliberate use of that sadly overused word “love” in FQ item 4.

Intellectual and emotional stimulation accompany exploration. Boredom falls victim to the futurist’s sense of awe at the very notion of future (FQ item 5). One of the most important characteristics that separates homo sapiens from other animals is understanding even the possibility of future.

Futurists explore not only time, but also space. The globe, the universe—these are the territories of the futurist (FQ item 6). Diogenes was expressing his futurist understanding and vision when he said, in the fourth century, B.C., “I am a citizen of the world.”



The futurist's openness to the world is an openness of mind. Thus, the futurist is at ease with and challenged by ambiguities, uncertainties—and the unknown, in general (FQ item 7). Futurists are also "imagineers," able to mind travel to and through the unknown, and unknowable, to imagine situations hitherto never encountered (FQ item 8).

Yet, it is this very sense of and respect for the unknown and unknowable that makes my ideal futurist modest about predicting the future. Overconfidence in one's ability to predict the future can lead to arrogance, orthodoxy, and inflexibility. However, a complete reluctance to make predictions is avoidance of the futurist's responsibility to play seer. Balance, then, is desirable, tending toward a belief in the possibility of prediction, but tempered with a healthy respect for the fallibility of human prognostication (FQ item 9).

FQ item 11 also emphasizes balance, this time with regard to risk taking. Time explorers necessarily take risks, but calculated risks. The overzealous risk taker can be a danger to the species, willing to gamble everything for one something. Any vision of the future must be conditioned by a clear sense of our potential for irreversible self-destruction.

In weighing the relative risks and benefits of various future scenarios, my ideal futurist is able to see the big picture. This means bringing a holistic perspective to futures analyses—a combination of technical, ethical, social, economic, and psychological considerations (FQ item 12).

With so many unknowns, so many possibilities, so many visions to be spun, and with the future an ever-expanding frontier, always beyond our grasp, the work of the futurist is an ongoing process, a truly never-ending story. Those who need concrete endpoints, definite parameters, and finished jobs need not apply (FQ item 13).

The final two dimensions of the FQ deal with self-definition. Are you creative? Are you a futurist? These are not genetic characteristics. People who say, "I'm not creative" have established a self-fulfilling prophecy of self-limitation; likewise, a futurist orientation. The first step in being a futurist is deciding to be one. Developing a futurist orientation begins when you decide you value and want to cultivate your already existent, but perhaps underdeveloped, futurist quotient.

Having decided to be a futurist, and to bring a futurist orientation to Extension, you can then cultivate and strengthen those qualities that undergird the futurist perspective. The qualities you identify may differ substantially from my summary list. The point is to develop a list, and to cultivate those qualities of mind and habit that will help transport you—and all of us—into a created future.

### **Summary: Futurist Qualities**

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1. Balanced perspective—not overly optimistic or overly pessimistic.
2. Empirical perspective—follows statistical trends and qualitative patterns.



3. Believes in the possibility of creating the future.
4. Innovative—likes to try new things, try on new ideas.
5. Intellectually and emotionally stimulated by consideration of futures.
6. Global, universal perspective.
7. Comfortable with and challenged by ambiguities, uncertainties, and the unknown.
8. Imaginative.
9. Modest about, but willing to make predictions.
10. Seeks information from multiple and diverse sources.
11. Calculated and careful risk taker.
12. Holistic, big-picture perspective.
13. Process-oriented, without need for definitive endpoints and precise answers.
14. Creative.
15. A Futurist—by self-definition.

—Reprinted from *Journal of Extension*, Summer, 1986.







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## Handout 4

### Glossary of Futures Study Terminology

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**Alternative futures.** A tenet of futures research is that little is inevitable about the future, so it makes more sense to refer to “futures” as plural rather than to a single, set-in-concrete “future.” The future is best described as a cluster of possibilities, known as alternative futures. The alternative that becomes the reality can be the result of choices and plans made now.

**Anticipatory learning.** A future-oriented learning process aimed at liberating persons from socially imposed notions and unexamined expectations regarding the future, and enhancing their capabilities to think with a future orientation.

**Brainstorming.** A process for freeing the mind from its ties to traditional patterns of thinking. Brainstorming encourages the free generation of novel ideas, limits negative analysis and criticism, and stimulates spontaneity and interactive group synergy.

**Cross-impact analysis.** A forecasting technique used to examine and estimate the results of interactions among future events and to uncover potential damages or opportunities that might be expected to occur if events happen in a particular sequence.

**Delphi technique (or method).** A forecasting procedure used to obtain a convergence of opinion from a panel of experts through a series of questionnaires. Questions are distributed to individual experts, and the responses are summarized. Between question rounds, the panel members are informed of the group’s previous distribution of opinion. Rounds of questioning are repeated until agreement is reached. The technique also can be used to encourage divergent thinking and to estimate potential consequences of alternative policies or other interventions.

**Discontinuity.** An abrupt change in features or trends of human life through natural catastrophes, new technologies, or changes in the use of major resources. Discontinuities “break” trends and limit their accuracy in forecasting the future.

**Environmental impact assessment.** A process, defined by the National Environmental Protection Act, that is intended to protect the quality of environmental and social conditions through assessing the potential intended and unintended consequences of specific plans, categories of which are specified in legislation.

**“Future shock.”** As described in Alvin Toffler’s book of this title, “future shock” is the disorientation brought on by rapid social change.

**Futures history writing.** A learning process in which persons are motivated to write the history of what they want to see happen as if it had already happened, thus enabling them to discover what would have to occur for it to happen.



**Global modeling.** The creation of future forecasts or predictions by using computers to simulate trends in world conditions.

**Images of the future.** Visions of ideal conditions that could become realities in the foreseeable future. Images of the future elicit interest in working for an improved future.

**Imaging potential: goals to action.** A learning process that emphasizes the creation of achievable goals through projecting oneself into the future and describing, in detail, a specific vision of the way one then views the situation using the present tense. Goals are selected and analyzed, and strategies are created for their achievement.

**Invention and creation techniques.** Learning processes in which emphasis is placed on the capacity of individuals, groups, and organizations to invent and create preferred conditions and states, or impelling goals and images, as the basis for influencing the future, through choice.

**“Learning by shock.”** The failure to anticipate consequences which result in persons being forced to learn unexpectedly in a reactive, rather than in a proactive, mode.

**Participatory research and planning.** The inclusion of nonprofessional researchers, planners, the public, and lay persons in planning efforts by having them contribute data; learn about the results of studies; provide feedback on alternative possibilities and choices; collaborate with experts in the creation of visions and images of the future; and, in some cases, undertake studies that they initiate, control, analyze, and act upon themselves.

**Personal time perspectives.** The relative differences in how individuals judge the importance, eventfulness, and length of time spans when they think of the past, present, or future. Individuals, age groups, organizations, communities, and societies can differ in the way they view the future and the importance they give to doing so.

**Postindustrial society.** The next stage in societal evolution, according to Daniel Bell. The primary activity will be the production of knowledge, and a majority of the labor force will work in the service sector of the economy.

**Projection and forecasting techniques.** A future-oriented learning process in which methods are used to project information into the future, based on historical regularities, patterns and cycles, or theories of causality to determine what is likely to happen.

**Preference survey.** A technique used to solicit peoples' opinions, desires, wishes, or values with regard to particular future situations or environments.



**Prevention and adaptation techniques.** Future-oriented learning processes that focus on specific proposed interventions; environmental, health, or social hazards; or alternative plans, policies, construction, and technology use, and then proceed with an assessment of risk of potentially undesirable, hazardous, or unintended consequences of each specific proposal or scenario. Plans for adaptations are formulated, if necessary.

**Risk assessment.** A research process, primarily associated with public health concerns, in which the focus is upon determining the extent of risk and acceptable standards associated with environmental or technological conditions that are or could be hazardous to persons.

**Scenario building.** A narrative sketch of a hypothetical sequence of future events. Herman Kahn, to whom this device is credited, emphasizes that a scenario is constructed for the purpose of focusing attention on casual processes and decision points.

**Simulation gaming.** A projective activity in which players imitate the components of real-world systems, and act out, in a game, various alternative futures and their consequences.

**Simulation or computer modeling.** A forecasting method in which attempts are made, usually with the aid of a computer, to replicate the behavior of a system and to trace its changes through time.

**Social indicator.** A data series used to measure social features of interest, such as educational trends, housing, or quality of life.

**Social impact assessment.** The examination of potential impacts of a proposed change on the well-being of individuals, organizations, groups, neighborhoods, or communities. The assessment usually accompanies an environmental or technological impact assessment.

**Spaceship Earth.** An image suggested by Buckminster Fuller to indicate the unity and fragility of the world as it moves through the universe.

**Techniques for futures perspectives.** Any systematic activity or process that is used to increase our motivation to think about the future; improve our understanding concerning implications of trends, consequences of present intended or unintended behaviors, decisions, and policies; or enhance our vision of a desirable future toward which our activities can be directed.

**Technology impact assessment.** The examination, often by means of quantitative methods, of the potential effects on social and physical environments into which the proposed technology will be introduced.



**Technological (or technology) forecasting.** The quantitative projection of advances in a particular technology, and their acceptance in the marketplace. Application examples include the production, sale, and adoption of computers, videodiscs, and solar energy technology.

**Trend extrapolation.** A forecasting method in which repeated measurements of data are made and then compared, across time, and projected into the future.











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## Handout 6

### Developing a Future Time Perspective— Variables of Interest to Educators

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By Thomas J. Sork (1980)

On the surface, the concept “time” appears to be rather straightforward and unambiguous. It is, some would say, that which is measured with clocks—the measured period during which the experiences of life occur. Yet industrial man’s fixation on objective time, as measured by using clocks and other devices for establishing and standardizing the periodicity of events, has resulted in a benign neglect of subjective time: time as experienced by people.

The purpose of this paper is to provide a foundation for exploring the implications that variations in the development of a personal time perspective—more specifically, a future time perspective—have for individuals involved in the enterprise of education. To accomplish this purpose, the following major topics are addressed sequentially (indicating an expected temporal order of presentation): (1) the nature of time perspective, (2) the results of selected theoretical and empirical studies of time perspective, and (3) implications of research findings to those involved in education.

#### The Nature of Time Perspective

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In a recent essay on time and a sense of the future, McHale (1978, p. 2) stated that

... individuals, cultures, and societies may be modally oriented toward the past, the present, or the future. This major orientation has a strong value component, which influences the direction of personal and collective actions. Apart from the value placed on time itself, on its duration, or on recording its periodicities, the prevailing temporal perspective will determine to a considerable degree how time is invested. Time, space, energy, and other resources may be allocated, with varying emphasis, to the service of past traditions, to present needs or to future prospectives.

But what are the origins of man’s temporal perspective? What is it that causes individuals, cultures, and societies to develop a primary orientation to the past, present, or the future? Whitrow (1961, p. 52) believes that

... the psychological origin of the concept of time is to be found in the conscious realization of the distinction between desire and satisfaction. The sense of purpose and associated effort is the ultimate source of the ideas of cause and effect; but it was only by a series of scientific abstractions that man eventually arrived at the concepts of a uniform, temporal sequence and a definite casual process.

Once the intellectual bridge was built joining action today with results tomorrow, it became necessary for humans to begin ordering their experiences into the three categories of things that have happened (past); things that are happening (present); and things that will happen (future). No longer was the idea of a predes-



ted existence, in which random or uncontrollable forces orchestrated the life of the individual, the only possible conception of human reality. Realization that some control over life's events was possible may have had a tremendous liberating effect on primitive humans. They were now able to fabricate tools and weapons that could be put to use in acquiring food or defending territory. The cause/effect connection allowed them to become planners. And those who identified important cause/effect relationships (i.e., lunar movements and changes in tides, formation of certain cloud types and precipitation) were given high, almost mystical, status in their social groups because of their ability to make predictions.

But, time perspective is clearly a more complex concept than this sequence of developments may suggest. Contemporary analysts of the concept have identified a number of discrete dimensions that, together, provide a much more complete understanding of temporality.

A number of authors, including Kastenbaum (1960), Bortner and Hultsch (1972), Hultsch and Bortner (1974), O'Rand and Ellis (1975), Trommsdorff and Lamm (1975), and Lamm et al. (1976), refer to the concept of *extension*. This dimension accounts for the size of the time span (usually measured in years) within the consciousness of the individual.

Size of the time span is measured several ways. Frequently individuals are asked to identify a number of important events (past, present, or future) in their lives and to associate a date with each event. Degree of extensionality is then determined by measuring the time interval between the most distant past and future events. Alternatively, if the assessment concerns only the future perspective, extensionality is determined by identifying the most distant future event anticipated by the individual.

Another method that was used, first by LeShan (1952) and later by Barndt and Johnson (1955), to assess extensionality is to direct the individual to complete a story for which a standardized "root" is provided. The resulting stories are then analyzed and a scoring system is devised to represent the maximum extension of time projected by each subject. The point of maximum extension into the future is referred to as the *time horizon*.

A second dimension of time perspective identified in the literature is *density*, which accounts for the perceived eventfulness of time in the person's past, present, and future. Kastenbaum (1961) measured density by asking subjects to list as many events as they could that were likely to occur in their personal future. Lamm et al. (1976) measured density by asking subjects to list, within a prescribed time period, events whose occurrence a person hopes for or fears. An index is then developed that allows comparison of density across individuals.

A third dimension is *direction* or *directionality*, which is intended to assess the relative importance of the past, present, and future. Cottle (1976) refers to his dimension as temporal dominance. His measurement technique involves having



subjects draw three circles representing the past, present, and future. The relative size of the circle is indicative of the direction of the subjects' temporal orientation. If the largest circle drawn represents the future, then theoretically the subject will exhibit a future directionality. Kastenbaum (1961) did an experimental analysis, using the Time Metaphors Test developed by Knapp and Garbutt (1958). This instrument provides subjects with a group of metaphors. Their task is to select the metaphor that most nearly represents what the concept of time means to them. The subjects' directionality is then determined, based on the selected metaphor.

Little agreement is found in the literature on what other dimensions of time perspective are important. The three enumerated appear to represent those on which a moderate amount of agreement has been achieved.

### **Research on Time Perspective**

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Singer (1974) provided a useful concept to which the findings of several other researchers can be related. This concept is the "future-focused role-image" (FFRI), defined as one's self-image projected into the future. Singer presents the FFRI as an important goal toward which educators should work. The FFRI is developed concurrently with a future-oriented time perspective. However, as the following findings demonstrate, not everyone is necessarily a candidate for a developed future-focused role-image.

### **Age and Time Perspective**

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Green (1975) proposed a series of developmental stages that individuals must go through on their way to temporal maturity. Her proposed stages and corresponding age ranges are as follows:

- 1. Permanence of objects and persons (during year 1).** During this stage the infant comes to accept that people and objects have permanence; that they exist even though they are out of the immediate perceptual range of the child.
- 2. Clock time (1–3 years).** Children must next adjust to arbitrary time as accounted for with clocks. During this stage the child's patterns of eating and sleeping are governed more by external clock time than by internal subjective time. The child can anticipate adult behavior because both adult and child are using cultural time.
- 3. Restriction time (3–5 years).** Children of this age find there are times when interests can be safely expanded, and times when it is necessary to stop, obey, and accept a dependent status. Because of this dichotomy of time, the child must learn to tolerate larger and larger periods of frustration.



**4. Causal sequences (6–11 years).** At this stage of development, the child, through observation and exploration of the environment, identifies causal sequences that produce both positive and negative outcomes. The child begins to realize that doing things in a particular order produces desired results with the least expenditures of effort.

**5. Personal time (12–15 years).** Adolescents can see themselves in past time and project their potentialities in the future. They can think about their thoughts. Prior to this stage, the self has been an unconscious, cohesive force lacking an overt sense of the self in time. However, the time perspective, as well as the perception of self, is not projected very far into the future.

**6. Mutual time (15–25 years).** Quoting Green (1975, p. 7), “the problem here is the search for intimate compatibility with another person for no other purpose than the complete sharing in time of experience. It may be the mutuality in time of two lovers or of two intimate friends, or the rapport of a younger person with a significant adult. The sense of personal isolation is forever reversed.”

**7. Alternatives in time (18–25 years).** As individuals enter adulthood they are forced to make choices that will determine the kind of future they will experience. This task calls for an analysis of one’s past and an exploration of alternative futures. The future pursued is determined solely by the individual.

**8. The uses of time (25–40 years).** Green (1975, p. 9) describes this period as “the period of greatest convergence between external or objective time and subjective time. One comes to grips with reality, so to speak, by no longer upholding the dichotomy between personal time and clock time. Behavior is brought into line with the consensual validation of group time in order to get things done. Commitment to job, marriage, children, and property finally focuses the use of time toward establishing and securing these goals.”

**9. Reconsidered time (40–50 years).** Evaluation of one’s life-to-date takes place at this stage, and a decision is made as to whether or not changes in life plan should be made. The now-in-vogue “mid-life crisis,” when the individual decides that a change in life plan is necessary, is a consequence of this analysis.

**10. The foreshortened future (50–60 years).** During this stage, realization of one’s mortality, coupled with the rapid passage of subjective time, leads the individual to covet what time remains. Emphasis is on achieving unattained goals and conserving, through more efficient use of clock time, the time remaining in one’s life. According to Green (1975, p. 12), “to disguise the signs of aging often becomes a preoccupation of both sexes, for it comforts the self to avoid recognizing the foreclosure of time.”

**11. The rich past (beginning at about age 65).** The process of life review requires individuals to recount events of their past and to pass judgment on their actions. Subjective time passes quickly, and the focus of attention is on the past.



These problems of time, encountered by individuals as they develop, show that developing a personal time perspective, of which FFRI is a part, begins at birth and probably does not take full form until the ages of 12 to 15 years, when personal time develops. Further, this theoretical framework, rich in hypotheses, suggests that each stage of development involves a somewhat different orientation to time. Research on time perspective at each stage would seem to require discrete, conceptual frameworks and psychometrics.

Studies with adults suggest that directionality favors a future orientation from the twenties to the fifties. Hultsch and Bortner (1974, pp. 836-837) wrote that “through the early 50s, people think that they have made and will continue to make progress. By the early 60s, the past seems better than the present, and the present seems better than the future.” Directionality, then, appears to favor a future orientation up to the fifties, at which time a shift begins, first, to equal directionality, and then to a dominance of the past.

### **Social Class and Time Perspective**

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LeShan (1952), in one of the pioneering studies relating time orientation to social class, found that time orientations between lower-class and middle-class 8–11-year-olds were significantly different. Children from the middle-class told stories that were more future-oriented than the children from lower-class backgrounds.

In a study designed to compare the temporal outlooks (primarily *extension*) of lower-class and middle-class youth of college age, O’Rand and Ellis (1975) found that the middle-class youth had a significantly greater extension of time perspective into the future than did lower-class youth.

Lamm et al. (1976) reported on both density and extension. They hypothesized that lower-class adolescents would evidence more hopes and fears (*density*) concerned with private matters than with public matters. In addition, they hypothesized that middle-class adolescents have a more widely extended future orientation than do lower-class adolescents. Both hypotheses were confirmed by their research.

These studies suggest that there is indeed an important relationship between social class and time perspective. Consequently, if educators accept the task of assisting youth to develop an FFRI, then youth from lower socioeconomic groups will require more attention than youth from other groups.

### **Sex and Time Perspective**

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Little research has focused specifically on variations in time perspective by sex. Lamm et al. (1976) reported that males voice significantly more hopes and fears (density) than females in the occupational domains, while female adolescents of



both lower and middle classes voice more hopes and fears in the private domain. Further, lower-class boys have a more extended future orientation than do lower-class girls. Bart (1974, p. 55) offers explanations for these findings.

From the moment of birth, external and constraining forces, many arising from the education process, have shaped us, interacting with and molding our original biological sexual identity, to make us into first boys and girls and then men and women fitted to be citizens of the past. The future is part of the present. Yet education sex-types us for obsolete roles by imposing sharply different expectations on boys and girls, and has reinforced this sex-typing through stereotypes in the books students read.

Her challenge to educators seems formidable.

### **Cultural Differences and Time Perspective**

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Cross-cultural studies, limited in number as they are, seem to point to clear distinctions in time perspectives among various cultures. Nakamura (1966, p. 80) draws comparisons between Indian and Japanese notions of time. Indians have developed a static conception of time which makes it difficult to develop a future time perspective. More specifically,

The persistent Indian conception of a transcendent reality as more important than the phenomenal world it underlies and sustains results in a kind of paralysis of the individual's sensitivity to time, if we understand "time" to mean the passage and flow of specific events in our experience. This paralysis manifests itself in a characteristic lack of time concepts which non-Indians regard as common sense.

Nakamura (1966, p. 85) continues:

Japanese Buddhism also emphasizes the transience of the phenomenal world. But the Japanese attitude toward this transience is very different from the Indian. The Japanese disposition is to lay a greater emphasis upon sensible, concrete events, intuitively apprehended, than upon universals. It is in direct contrast to the characteristic Indian reaction to the world of change, which is to reject it in favor of an ultimate reality, a transcendent absolute in which the mind can find refuge from the ceaseless flux of observed phenomena.

Shannon conducted research with Anglo-American, American Indian, and Mexican American youth from 10 to 17 years of age. Expected significant differences were found in the time perspectives (extensionality) between the Anglo-American and other groups. Shannon (1975, p. 114) explains the differences:

The increase in future orientation for Anglo-Americans is consistent with previous findings for this group and reflects the absence of conflict between a cultural focus on future achievements and the expectations of future reward. A quite different picture emerges for Indian and Mexican Americans. By adolescence, their growing awareness that members of disadvantaged subcultures are not likely to realize substantial reward in the future is in conflict with the more affluent majority-culture norms of future orientation. In spite of considerable exposure to middle-class attitudes toward time, they maintain their present orientation.



Poussaint (1974, p. 45) makes a similar case for the black American child:

In large part, a child's image of the future is a reflection on his socioeconomic background, i.e., does he belong to the in-group as opposed to the out-group in the current status hierarchy; is he poor; is he rich; and to what ethnic group does he belong? Clearly, the future of a slum child will differ vastly from that of his peer in suburbia. In the United States, it is undoubtedly the color-caste system that is the most decisive element in the black child's perspective on his future life-changes and his self-image.

Givens studied Navajo temporality, and determined that their temporal orientation (ordering of past, present, and future based on cultural preferences) was essentially to the *present*. Further (Givens, 1977, p. 45), "the majority of the Navajo today value the present over the past and are only beginning to develop a Westernized concept of the future."

It seems clear from the foregoing that cultural differences do account for variations in future perspective. But the type of response educators should make to this realization remains unclear.

### **Questions for Further Inquiry**

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The foregoing research findings provoke a number of important questions that beg the attention of educational futurists. Indeed, without satisfactory answers to those questions, the basic assumptions upon which the educational futures movement has developed may be open to serious conceptual and theoretical challenge.

**1. How much responsibility should educators assume for assisting learners in developing a futures perspective?** Much research evidence suggests that a futures perspective is affected by multiple psychological and sociological variables. In some social groups and cultures, the dominant time orientation is to the past or present rather than to the future. The educational enterprise has accepted responsibility for providing basic education, discipline, child care, socialization, sex education, and nutritious meals, along with other responsibilities. Is it also education's responsibility to develop a future-oriented populace? If educators do not accept this responsibility, who will? What are the potential consequences of continuing to have a small segment of the population (primarily white, upper middle-class males) dominating the associations, conferences, and publications dealing with the future?

**2. Under what circumstances should educators avoid helping learners develop a futures perspective?** It seems there are compelling ethical questions that must be faced by educational futurists. Research suggests that there are sociocultural differences in time orientation. Should educators be attempting to develop future-oriented time perspectives in individuals who will live in a past-oriented or a present-oriented social system? What are the social-psychological consequences for a future-oriented person living in a past-oriented or a present-oriented milieu? If the rewards for developing a futures perspective are culturally



biased, then what right or responsibility do educators have to foster delayed-gratification, goal-oriented behavior of those who are least likely to reap the benefits of such behavior? There appear to be some negative consequences associated with a futures perspective. How can educators eliminate these consequences or know when they are destined to occur and thereby avoid them?

**3. What factors are most responsible for retarding the development of a futures perspective, and how can they be overcome?** Through research, the determinants of a futures perspective are beginning to be identified. As research progresses, a predictive model should emerge that identifies and explains variables that affect a futures perspective. Clearly, some variables will have much more power in the formula than others. Educators must face the prospect that some variables may effectively block the development of a futures perspective, while others, although providing a formidable barrier, can be overcome by using educational or other means. Deciding when the barrier can be overcome with education and when it cannot be is an essential question during the period of scarce resources ahead in the 1980s.

**4. What techniques seem to be most effective in promoting the development of a futures perspective?** Researchers are beginning to report results produced by various curricula and instructional devices. As with most educational outcomes, there is likely a wide variety of techniques that are effective in promoting a futures perspective. But as available resources continue to constrict the range of alternative approaches that can be used, those techniques found to be *most* effective will gain wide acceptance. Until the *best* techniques emerge, educators must devise strategies based on experience and sensation from the viscera. Documenting outcomes produced by such strategies is an important responsibility for all educators. For without such data, it will be quite difficult to determine which, if any, of the extant techniques are producing the desired results at least cost.

**5. How can the degree of development of a futures perspective be best assessed?** Futurists extol the virtues of an orientation to the future. Yet, the available literature clearly shows that considerable conceptual housecleaning is in order before an agreement is reached on what it means to have a futures time perspective. Clearly, there are multiple dimensions to the concept of time orientation, and most researchers choose to develop their own means of measuring it. Such psychometric diversity is important in any research involving a relatively new concept. But, before research results can be compared and a body of useful knowledge formulated, some comparability of measurement must be attained. As more and more researchers struggle with the problem of futures perspective, the concept will be focused and refined so that all eventually will use a similar vocabulary and means of measurement.



## Closing Challenge

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The reader is now charged with a responsibility. Educational futurism is in its infancy. If it is to reach its adolescence with some degree of grace and respectability, a big job lies ahead. Difficult if not embarrassing questions must be asked of this emerging field of study. What evidence exists that its basic assumptions are correct? Is there a clearly developed conceptual and theoretical framework for this field? Are research activities designed to build on one another and thereby produce a validated body of useful knowledge? Is action based on something other than whim or fancy? Is educational futurism here to stay, or is it simply another "trendy innovation" that soon will be relegated to the junkheap of discarded social inventions? These and other questions must be addressed, if this field is to avoid the criticism that proponents of the field level at so many others: that it is simply an opportunistic special-interest group promoting simple solutions to complex problems, with neither a rational basis for action nor with clear consideration of consequences.

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## Handout 7

### Could a Computer Replace Your County Agent?

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Visualize, if you will, a quiet office in a rural setting with several computer terminals. Signs at the various terminals identify them as: "Extension Entomologist," "Extension Beef Cattle Nutritionist," "Extension Crops Specialist," and so forth. The sign near the front door of the building identifies it as the County Extension Service Office.

Inside, a technician hurries about checking paper in the trays of word processing printers, changing printer heads, and handling other mechanical duties. The only person around is a retirement-aged fellow sitting outside in the shade of a young tree.

"Yes, I was one of the county agents here, until we turned it over to the computers," the retiree notes. "Matter of fact, there were four of us agents and two secretaries when we had the office at the courthouse in town.

"But, that is all changed, now. That's progress. A farmer can get more price information from one of those terminals than any four of us could have given him on our best days."

This scene is a figment of a writer's imagination, but there are those who feel such a situation could develop in the not-so-distant future. For the time being, however, computers are thought of as more of a tool or assistant of the County Extension agent than as a potential replacement for him or her.

### Tool of the Trade

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"At the present time, we view computers and the communications technology they offer as an effective way of increasing the efficiency of county agents," says Iowa State University Associate Dean of Extension Vivian Jennings. "Computers are a tool, a good one, of the county agent's trade." For instance, last winter, the Iowa Extension Service used computers to help some 3,000 financially troubled farmers determine what they needed to do to stay in business.

"Using a portion of the Minnesota FIN-LRB program—that's a financial package—we were able to analyze the situation for a farmer in 12 to 15 minutes," Dr. Jennings says. "It would have taken us three to four hours to do the same thing by hand. We probably couldn't have served even 1,000 farmers if we hadn't had computers."



Computers probably will become an even more important part of the county agent's service in the years ahead, a Nebraska farmer says. He was quoted in the University of Nebraska *Farm, Ranch, and Home Quarterly* article, which details results of an attitude survey conducted by graduate student Charlotte Murphy.

The farmer said: "It used to be if we had an insect problem or a disease problem, we'd run down to the county agent. I think we have a lot more potential answers to those problems today. The county agent no longer can be an expert in entomology or an expert in animal nutrition; he [or she] is a people person.

"He [or she] can work with young people or old people on general problems. But specific answers are more valuable coming from someone who is an expert in that field. The answers can be more quickly and accurately attained directly from the university system through the computer or through educational television transmission."

This person was described as being among the "seasoned farmers" who have adopted and are making good use of modern agricultural communications technology. Another group, identified as "traditional farmers," was depicted as being aware of but unwilling to adopt such technology. The article quoted one traditional farmer.

### **Eye Contact Helps**

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"There is a lot to be said for just going in, eyeball-to-eyeball, and discussing a problem. It's kind of like serving on a committee. You're surprised by how many ideas you come up with that you wouldn't think of sitting by yourself."

Another traditional farmer put it this way: "I just can't picture pushing a button and getting that much good out of it . . . or walking away with as much confidence and information as you get from just talking to the man."

Kenneth R. Bolen, Assistant Director of Extension at the University of Nebraska, feels there will always be a place for county agents in the dissemination of technical information:

I believe in high touch as well as high tech. We're going to need good minds in people to interpret data and to provide additional analyses of information transmitted by computers.

— From *Farm Computer News*,  
September-October, 1985



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## Handout 8

### A Word From the Global Computer Modelers

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At the end of the proceedings of the Sixth Symposium of the International Institute for Applied Systems Analysis, Laxenburg, Austria 1982, this final word about the globe was recorded (Meadows et al., 1982, pp. 289-291):

The most basic message of the global models is not new  
and should not be surprising.

We do not need a computer model to tell us that:

we must not destroy the system upon which our sustenance depends.  
poverty is wrong and preventable.  
the exploitation of one person or nation by another degrades  
both the exploited and the exploiter.  
it is better for individuals and nations to cooperate than to fight.  
the love we have for all humankind and for future generations  
should be the same as our love for those close to us.

if we do not embrace these principles and live by them, our  
system cannot survive.

our future is in our hands and will be no better or worse  
than we make it.

These messages have been around for centuries.  
They reemerge periodically in different forms  
and now in the outputs of global models.

Anything that persists for so long and comes from such diverse  
sources as gurus and input-output matrices must be coming  
very close to

truth.

We all know the truth  
at some level  
within ourselves.

We have only to look honestly and deeply  
to find it.

And yet we don't live as if we knew it.

Some of us actively deny messages like the ones from the global models.  
Others try very hard not to think about them.

Most of us  
feel helpless  
shrug our shoulders  
wish things were otherwise  
assume we can do nothing  
and go on living.



Meanwhile, on this planet,  
twenty-eight people starve to death each minute  
one species of life disappears forever every day  
and one million dollars are spent each minute on armaments.

The current condition of our globe is intolerable  
and we made it so.

It is changing  
because of what we decide.

It could be beautiful.  
If we would only  
decide to get along together  
be open to each other and to new ways of thinking  
remember what is really important to us  
and what is less so  
and live our lives for that which is important.

As sophisticated, skeptical, scientific Westerners  
We always react to statements like that by saying

It sounds too simple  
And is in fact impossible.  
How could we ever decide to get along together?  
You don't just decide things like that.  
And how could we get everyone else to decide it?

When everyone is so sophisticated  
that they can't believe it could be simple to be honest  
and to care

And everyone is so smart  
that they know they don't count  
so they never try

You get the kind of world we've got.

Maybe it's worth thinking another way  
as if we cared and we made a difference,

Even if it is just groping in the dark.



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## Handout 9

### Worksheet on Types of Impacts

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**INSTRUCTIONS:** Select one of the following familiar technologies (radio, television, telephone, automobile, airplane, computer) and identify a primary, secondary, or indirect impact for yourself, for your local community, and for global society. Use the spaces to record your ideas.

**Myself:**

Primary	Secondary	Indirect

**Local Community:**

Primary	Secondary	Indirect

**Global Society:**

Primary	Secondary	Indirect







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## **Handout 10**

### **Steps to Consider While Selecting Techniques for Futures Perspectives**

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This activity is to be undertaken with the use of example situations described in the Sourcebook for Module 7. These steps also can be used with any situation identified by you while considering which techniques for generating futures perspectives to use.

1. Consider, for each example situation, which of the four approaches or purposes (anticipatory learning, projection and forecasting, prevention and adaptation, and invention and creation) are most relevant.

2. Consider, for each example situation, whether combinations of the four approaches might be helpful; if so, in what sequence?

3. Consider, for each example situation, how each of the other aspects, in addition to purpose, is relevant to making a decision about the selection of a technique or a combination of techniques (problem characterization, nature and extent of available information, scope of the situation, urgency of the situation, time frame, level of participation).



4. Select technique(s) for the example situation that you are considering, noting your rationale for each choice.

5. Specify Cooperative Extension's role in each of the example situations.

6. Test your judgment by reporting your selections to other participants and getting their reactions.



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# Handout 11

## Workshop Evaluation—

### Module 7: Techniques for Futures Perspectives

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PLACE: \_\_\_\_\_

DATE: \_\_\_\_\_

#### I. MODULE ASSESSMENT

(A) How useful will this training be for you?

- \_\_\_\_\_ Critical
- \_\_\_\_\_ Highly
- \_\_\_\_\_ Moderately
- \_\_\_\_\_ Not much or not at all

(B) How interesting was this in-service training to you?

- \_\_\_\_\_ Very
- \_\_\_\_\_ Moderately
- \_\_\_\_\_ Somewhat
- \_\_\_\_\_ Not much or not at all

(C) How would you rate the exercises or activities you completed?

- \_\_\_\_\_ Excellent
- \_\_\_\_\_ Good
- \_\_\_\_\_ Acceptable
- \_\_\_\_\_ Poor
- \_\_\_\_\_ None were used

(D) How would you rate the quality of the audiovisual aids?

- \_\_\_\_\_ Excellent
- \_\_\_\_\_ Good
- \_\_\_\_\_ Acceptable
- \_\_\_\_\_ Poor
- \_\_\_\_\_ Don't Know

(E) Based on a scale of "A" to "F," what grade would you give this workshop?

\_\_\_\_\_ is the grade I would give

#### II. OTHER COMMENTS

(A) What do you judge to be best about this workshop?

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(B) How interesting was this in-service training to you?

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(C) How would you rate the exercises or activities you completed?

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(D) How would you rate the quality of the audiovisual aids?

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(E) Based on a scale of "A" to "F," what grade would you give this workshop?

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LEILA STECKELBERG & RUTH MOE  
PLANNING ACTIVITIES  
SONYA WATTS & LUCY LINKER  
PLANNING CEREMONIES  
LAB ACTIVITIES  
CEREMONIES

# PLANNING ACTIVITIES CEREMONIES



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.

### **Party Theme Ideas**

Hobo	Circus/Clown	Birthday for all
Carnival	Western	Comic Characters
Outer space	Kid	Family
School Days	County Fair	Gypsy
Aloha	Land of Make Believe	Round the World
TV Land	Pajama	Fiesta of foreign land
Party of the 20's, 30's, 40's, 50's	Bon Voyage	Sock Hop
Las Vegas Casino	Nursery rhymes	Beach Party
Shipwreck	Treasure hunt	Olympics
Games tournament	Balloon	Pioneer/Heritage
Puppets		
Holidays: New Years, St. Patrick Day, Easter, 4th of July, Halloween, Thanksgiving, Christmas		



# Party Organization Plan

Date \_\_\_\_\_ Time \_\_\_\_\_ Number expected \_\_\_\_\_ Age span \_\_\_\_\_

Party theme \_\_\_\_\_ General chairman \_\_\_\_\_

**Committees:** The committees you'll need are--Interest Promotion; Atmosphere; Program, and Refreshments. You'll want some sort of closing ceremony too, but there is a separate committee for that. (You'll want to coordinate with them though on theme, etc.) All of your party committee serves on a cleanup committee.

**Interest Promotion Committee.** Chairman \_\_\_\_\_  
(Invitations; build up; posters, etc.) Others: \_\_\_\_\_

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**Atmosphere Committee.** Chairman \_\_\_\_\_ Others: \_\_\_\_\_  
(Decorations, costumes, facilities, etc.) \_\_\_\_\_

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**Program Committee:** Chairman \_\_\_\_\_ Others: \_\_\_\_\_  
(Games, dances, entertainment, leaders, etc.) \_\_\_\_\_

	Who to lead:
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____
6. _____	_____
7. _____	_____
8. _____	_____
9. _____	_____
10. _____	_____

**Refreshments Committee:** Chairman \_\_\_\_\_ Others: \_\_\_\_\_  
(What to have, coordinate with theme) \_\_\_\_\_

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## CEREMONIES: A WORKSHOP TO AID PLANNING

by Miriam Beasley and Lucy Linker

(GROUP BRAINSTORM) Think back, if you will, to the ways we use ceremony. Ceremonies have been used by mankind since the beginning of community living. Many ceremonies have passed beyond remembrance, while other ceremonies have been passed from generation to generation.

Let's list those occasions for which we have ceremonies now-a-days as well as those rites from ancient times of which we have knowledge:

(birthdays: ie. baby's first, 16th, 21st, 100th; anniversaries, especially the 25th and 50th; religious holidays; coming of age and rites of passage; retirement; national holidays; recognition and awards ceremonies; rites of petition before the hunt or planting; celebrations of thanksgiving after the hunt or harvest; celebrations of season change; funerals and wakes)

Together with Lucy you Labbers have listed purposes/reasons to plan a ceremony. HOW does a committee or group of people go about planning a ceremony once the reason for the ceremony has been established? There are several ways to go:

#1 (my favorite) gather interested people and brainstorm: where, when, HOW?

ASCERTAIN THE ATMOSPHERE you would like to achieve, taking into consideration the beauties of the natural setting, the accessibility, the ease with which the group might move from the evening activity to the chosen place.

REMEMBER THAT THE TIMING of the ceremony does not necessarily need to be ONLY in the evening. A ceremony may occur at anytime of the day. i.e. Flag raising obviously happens in the morning. Once a place has been chosen, there are many aids for setting the stage -- creating a mood. i.e. votive candles, tapers, luminaries, etc.

A CEREMONY DOES NOT NEED TO BE COMPLEX OR LENGTHY. In fact some of the simplest may be the most memorable. An example is the closing



ceremony of a 4-H Leaders' Conference held in Corvallis many years ago in which each person was given a birthday sized candle. A few inspirational words were spoken, the 4-H pledge recited, GOD BLESS AMERICA was sung and we were challenged to carry our LIGHTS home to our clubs and communities. This was achieved in a large hall merely by turning off electric lights and lighting those candles.

BE SENSITIVE TO YOUR GROUP (both the planners and those for whom the ceremony is intended). A tailor made ceremony for a specific group or occasion may be created by using the creativity of those who are planning the ceremony whether their own words are chosen or their favorite inspirational bits of poetry or prose are woven together. UTILIZE COMMON elements from your lives together or teach elements in advance to be used during ceremony thus maintaining the common experience of your group.

#2 In most camp or lab libraries one generally will find access to ceremonies used in the past or are there for the choosing. Unless the one you choose contains an authentic story OR YOU REALLY find it JUST RIGHT for your occasion, feel free to adapt it to your purposes. In other words, make the ceremony YOURS.

Whatever way you go about putting YOUR ceremony together, REMEMBER a ceremony like a GOOD STORY NEEDS to have a carefully planned beginning, middle and ending. Simply stated, you begin by utilizing some means for getting from activity into the appropriate mood, build your ceremony to its climax and then employ a suitable ending which will lend itself to bringing your people back into their daily activity

#### CEREMONIES EXPRESS FOR ALL

HOPES, DREAMS, REFLECTIONS -- large and small.

They're old as mankind -- not really new

Some may be formal -- some out of the blue.

In my reading about ceremonies as the above was prepared, I found many references to informative articles and books on ceremonies written by two of our favorite Chatcolabbers -- Mary Fran and Bill Bunning. This week be sure to check the complete loose leaf references that Ruth Moe has provided in our own CHAT library to found in the Fireplace Room. BE CREATIVE!



**CLOWNING  
DANCE & PERFORMING ARTS  
EARLY GEOLOGY OF THE NW  
ENVIRONMENTAL AWARENESS  
FABRIC PAINTING  
GAMES  
KITE MAKING & FLYING  
LEATHERWORK: MOCCASINS  
NEW AGE CONCEPTS  
RECREATION OF NATIVE AMERICANS  
SONG LEADING  
TIE DYEING  
TREASURE MAPPING YOUR GOALS  
WATER ACTIVITIES & SAFETY**

# **WORKSHOPS**



# 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 fire. He gets knocked down, punched, run over by a steamroller.

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

clown \ˈklaʊn\ *n* [perh. fr. MF *coulon* settler 1. a person able to create laughter from inner pathos. Effectively represents the indomitable human spirit.



## Clown Etiquette

Being a clown is more than painting on a face and wearing a funny costume. Professional clowns have a strict code of ethics. The following are suggestions that will make you a better clown and help you maintain a professional image.

### Check List for Clowns

1. Allow ample time to apply your makeup and to start thinking about your clown character. Mentally become the character you represent as a clown.
2. Be sure to stay in clown character when clowning in public.
3. Practice—perfect your skits, routines, pantomime and use of props.
4. Never use bad language, smoke, drink alcoholic beverages or advertise these products.
5. Always to be on time for any activity for which you are clowning.
6. Always be considerate of others and in full control of yourself.
7. Make others feel good!
8. Demonstrate good sportsmanship.
9. Be understanding and “back off” from someone who doesn’t wish to be approached by a clown.
10. Be at a child’s eye level when talking to them.
11. For safety reasons never throw candy or other items into a crowd. Pass candy or other items directly to people on a one-to-one basis.
12. To avoid getting overheated in a parade—slow down and sit on the curb if necessary, and have someone meet you at the end of the parade with transportation and a refreshing drink.
13. Take care of yourself—be in good physical and mental condition.
14. Be neat, clean and well groomed.
15. Costumes should be neat, clean and appealing to the eye.
16. Wear white gloves and carry an extra clean pair to change when necessary.
17. Remember that, as a clown, you are a representative of all clowns throughout history when you perform.



# Application of Clown Makeup White Face Clown

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

Now that you're ready to design your face, use the makeup worksheets at the end of this section to draw several sketches of your clown face on paper. Take into consideration the natural lines of your face, especially the laugh lines. Include glasses if you plan to wear them as a clown. Use your favorite sketch as a guide to help you remember your design.

## Equipment and Supplies Needed for White Face Makeup (Check for Sensitivity to Supplies)

- A. Hair covering to keep hair out of face and eyes\*
- B. Smock or cover-up (optional)
- C. Self-standing mirror, 8" x 10" — magnified on one side
- D. Baby oil, mineral oil or cold cream for makeup removal.
- E. Tissue
- F. Talcum powder—must be white
- G. Shaving brush or soft brush—one for white and one for color
- H. Large powder puffs or powder socks\*\* —at least

\*Hair covering—Can be made from the top of pantyhose. Cut and remove legs from pantyhose. Use the top portion for a head covering. Gather the excess at the crown and tie or sew together.

\*\*Powder sock—Can be used instead of a powder puff to apply powder. The powder sock is made by using a white cotton sock and filling it about ¼ full with white talcum powder. Tie open end into a knot. It is slapped or patted lightly on the face. This is especially handy to carry for quick touch-up jobs when performing. Keep the sock in a closed jar with powder so that the powder is on the outside as well as the inside of sock.



White Face clowns wear a white background upon which other features are drawn, usually in red, blue, or green, or another bright color.



one for powdering white and at least one for powdering colors

- I. Clown grease white
- J. Color grease paint in sticks or jars
- K. Swab sticks or makeup brushes for applying color grease paint
- L. Eyebrow pencil—black
- M. Eyelashes, glitter, bulb nose, etc. (optional)
- N. Latex glue or spirit gum for application of eyelashes, glitter nose, etc. (optional)

Assemble supplies before you apply your makeup.

## Applying the White Face Makeup

Cover your hair or tie it back away from your face. To apply the white face, first make sure your face and hands are clean and dry; men should be smooth shaven. If you have dry skin, oil should be applied first and wiped off.

Apply clown white with fingers, starting with your forehead and applying to just below the neckline of your costume. To get a smooth look, "pat and slap" your face and neck using fingers. **NO NATURAL SKIN COLOR SHOULD SHOW** after your wig and costume are on.

Next, powder your face and neck with a powder sock or powder puff that has been generously dusted with white talcum powder. Don't be stingy with the powder. The powder sets the clown white so it will not fade or run, especially in warm temperatures. **POWDER ENTIRE WHITE AREA.** Let the powder set

for a minute or two before removing excess powder with brush.

Refer to your sketch and, using eyebrow pencil, lightly draw facial features—mouth, eyes, etc., on your face.

Now you're ready to fill in your features with the desired color. The color may be applied over the clown white with color grease paint or the clown white can be removed in the area to be colored. If you choose to remove the clown white, use oil to remove the white and apply color directly onto the skin in the area to be colored. To apply color, use a colored stick, or, for better control, use a swab stick or makeup brush. Powder the colored areas generously to set the grease paint. Wait a moment, then brush off excess powder.

Outline colored features with black eyebrow pencil.

If you want to add a nose you can use an artificial bulb nose, small pom-pom, button, etc., and apply it with latex glue, spirit gum or with clear fishing line. (Make sure the nose does not have any sharp edges which can cut your face.) You can also draw a small circle or design on the end of your own nose.

Next apply your eyelashes, glitter, etc., with latex glue or spirit gum. You may wish to do this after you have put on your costume.

Thoroughly remove your makeup each time. Apply either oil or cold cream, remove with tissue, and then wash as usual. Put on a moisturizer if needed.

Keep practicing the application of your clown makeup until your face is exactly the way you want it. Once your face is on, **DON'T TOUCH IT!**



## Make a Crocheted Loop Wig

Material: 4 oz. skein, Knitting Worsted Yarn is recommended. Sayelle yarn has a tendency to stretch. Or 1½-3 oz. skein rug yarn.

More than one color can be used for a more attractive wig by using 2 skeins and alternating colors. Size F crochet hook.

Cardboard of desired width for loops.

(Recommend double crochet as wig will be cooler and more comfortable.)

Chain 5. Join with a slip stitch to form a ring.

Chain 3. (Yarn over hook, insert hook in ring. Yarn around cardboard [of desired width] clockwise.)

Pick up with hook, work off 2 stitches, work off 2 more stitches (Double Loop Crochet made).

Repeat 11 times. Join and Chain 3-12 loops made.

Row 1. Work 2 DLC in each st around. Join.

Row 2. Ch 3. \*Work 1 DLC in 2 sts, 2 DLC in next st\*, Continue around. Join and ch 3.

Row 3. \*Work 1 DLC in 2 sts, 2 DLC in next st.\* Repeat around, join and ch 3.

Row 4. \*Work 1 DLC in 3 sts, 2 DLC in next st.\* Repeat around, join and ch 3.

Row 5. \*Work 1 DLC in 4 sts, 2 DLC in next st.\* Repeat around, join and ch 3.

You should have 72 sts. Now you put 1 DLC in each st around, join and ch 3. Repeat this until wig covers your ears. You will have from 13 to 15 rows, depending on the yarn you use.





## Clown Costumes

Designing your clown costume is very important. It should fit the "clown character" you are creating, so there are several things to consider before designing a costume. It should be appealing to look at, roomy—large enough to wear over a sweater or coat—comfortable, and practical. If you choose a one-piece outfit, consider putting the zipper in the front. This makes the costume easier to get into and out of. However, a two-piece costume can be more convenient. Your costume can also have a high collar or ruffle collar with elastic or a drawstring. Whichever style you choose, make sure your costume covers you completely.

Clown costumes are as individual and unique as clown faces and should complement each other. Costumes have different styles, materials, and color combinations. The costume you select will depend on whether you're going to be a Hobo, White Face, or Auguste Clown. If you are a Hobo, you may want to obtain old clothing and sew on patches and have a burn hole or some paint "spilled" here and there. Rummage sales, thrift stores, or clothes salvaged from friends, neighbors, or relatives are sources for clown outfits; but remember that your costume must always be clean.

Most places that sell yard goods will have pattern books containing one or more traditional patterns for clown costumes; however, it is not necessary to buy a clown pattern. A nightgown, pajamas, smock, or dress pattern can be used for the top; and the bottoms can be made to match or coordinate. They do not have to come all the way down to the ankles and can be worn short like knickers with either brightly colored socks or unmatched socks or tights. Remember, **NO SKIN SHOWING!**

Sources for materials are: yard goods, sheets, curtains, dresses, pajamas, etc. Once again, visit that thrift shop or rummage sale. Choose materials that are durable but not too heavy and not transparent.

A great resource manual is put out by Michigan State University. These can be ordered through Janet Edwards at the Spokane County Extension office.

THE ART OF CLOWNING 4-H 1116  
\$2.25

LEADER'S GUIDE 4-H 1117  
\$ .75

You will need lots of pockets for your props and personal items. Pockets should be large enough for easy access and coordinated with your costume. If you plan to do balloon artistry, try to have a separate pocket for each type of balloon you'll be using. A hidden pocket with a zipper, snap, or hook and loop closing is especially nice for carrying personal items such as money or car keys.

Costumes are much more colorful when trimmed with coordinating patches, rickrack, ribbons, lace, ball fringe, ruffles, fancy stitching, pom-poms, or buttons, etc. Insert a long shoe lace or elastic in ruffled collars.

Most clowns wear something on their heads to cover their hair. You may choose either a colorful crocheted wig, hair wig, or skull cap; or if you prefer, change or restyle your own hair. To complete your costume, wear a hat of some kind, or decorative head covering.

Wear gloves at all times. Clean white gloves are most attractive, but they may be dyed to match your costume. They should always be clean, so it is wise to carry an extra pair. If you are a Hobo, or work with balloons, you will have to cut the fingertips out of your gloves in order to work.

Your name tag is a part of your costume. It identifies you. Your name should be short and easy for kids to read and say.

Shoes should be comfortable. Clowns walk a lot! Remember that shoes that are too large or too small can cause discomfort. Shoes can be old ones but, again, make sure they are comfortable. Shoes can be dyed, painted, or patches may be glued on them. Oftentimes, clowns wear their regular shoes inside a much larger pair, although this can be very painful. **PLEASE DON'T FORGET YOUR SOCKS.**

If you must wear a ring, watch or other personal jewelry, don't let it show. The best policy is to leave valuable items at home.

If you wear glasses, decorate them and/or design your face to be worn with your glasses.

Remember, when selecting your costume look neat and clean. Appearance is always the audience's first impression by which to judge a clown.



SOME 3 BALL JUGGLING VARIATIONS

1. Cascade (normal)
2. Reverse cascade (outside in)
3. Cascading clockwise (counter clockwise)
4. Mixing (every third ball over the top)
5. The pause ( One ball up the center, then two balls straight up)
6. Knee bounces  
Fore-arm bounces  
Foot bounces  
Head bounces  
Teeth bounces (not recommended if you still have teeth)  
General body bounces (You have 206 bones, find them)
7. Half-claw right-hand  
Half claw left-hand
8. Full claw (theoretically you can do all the normal cascade variations claw style)
9. Under leg tosses  
Left hand under left leg  
Left hand toss under right leg  
Right hand toss under right leg  
Right hand toss under left leg
10. Behind the back tosses  
Right hand toss behind the back to left hand  
Left hand toss behind the back to right hand
11. Floor bounce juggling
12. Off the wall juggling
13. Rapid 3 balls clockwise  
Rapid 3 balls counter clockwise
14. Variations on 3 ball starts:  
2 balls up - then one up the center  
3 balls up at same time

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# THE SPOKANE FLOOD

PRESENTED BY JOE "DOC" STEPHENS

In 1923, J. Harlon Bretz first proposed that certain erosional features on the Columbia Plateau were caused by the great "Spokane Flood." Though many geologists at the time scoffed at Bretz's proposition, it is now widely accepted that this flood not only occurred some 12,000 to 16,000 years ago during the great iceage, but that it is one of the greatest floods ever recorded by man. Bretz's involvement with the Spokane Flood was initiated in 1923 with his first published paper on the subject which appeared in the *Journal of Geology* and culminated with a final publication in the same journal in 1969 -- his many publications on the subject spanned a remarkable 46 years.

The area called the "channeled scablands" is an oval-shaped area of about 15,000 square miles in southeastern Washington. The bedrock of this area is composed of the extensive flows of the Columbia River Basalt erupted during the Miocene epoch, between 30 million and 10 million years ago. This area has low relief, is situated at an elevation of 2,500 feet and is surrounded by mountains. After the last flow of lava, a blanket of windblown silt or loess accumulated on the lava field. Where these silts still exist west of Moscow, they make up the very fertile soils of the Palouse country of southeastern Washington. This mantle of loess ranges in thickness from less than a foot to several hundred feet and forms many low hills.

The story of the Spokane Flood began about 100,000 years ago when continental glaciers were moving southwest from the great ice fields in British Columbia. The Purcell lobe of the ice sheet moved southward in the Purcell Trench and plugged the Clark Fork Valley. The ice dammed the water of the Clark Fork River near the place where it runs into the Pend Oreille Lake. The impounded water filled many tributary valleys to the east and formed the largest lake in the Pacific Northwest during the great ice age.

## Glacial Lake Missoula

Glacial Lake Missoula covered approximately 3,000 square miles and had an estimated 500 cubic miles of water. The lake was about 2,000 feet deep near the ice dam and about 950 feet deep at Missoula. Prominent wave-cut shorelines of glacial Lake Missoula can be easily observed on Sentinel Mountain from the city of Missoula. Wave-cut shorelines are generally not well developed indicating the lake did not remain at any one level for a long time. The successive terraces indicate a gradual filling of the lake. Meltwater from both alpine glaciers and the continental ice sheet fed the lake and raised the lake level.





Map shows area in the northwest affected by the Spokane Flood. Maximum area covered by glacial Lake Missoula is shown in black. Stippled area indicates lands swept by flood waters. Modified after Waitt and Johnston (1985).

### Release of Flood Waters

When the lake level reached the top of the ice dam it is probable that little time passed before the entire dam was breached. An overflowing stream rapidly cut down through the ice and increased the volume of water and the size of the channel. The ice dam could have been breached and the dam destroyed within a day or two of the first overflow.

When the flood waters were suddenly released, the immense amount of water ran south and southwest out of the mouth of the Clark Fork Valley, through Pend Oreille Lake across Rathdrum Prairie and down the Spokane Valley. Current velocities are calculated to have reached 45 miles per hour in the narrow parts of the Clark Fork Canyon. Calculations also indicate that the maximum rate of flow was 9.5 cubic miles per hour or 386 million cubic feet per second. This rate of flow represents about ten times the combined flow of all rivers of the world.

The Purcell lobe of the ice sheet probably advanced four to seven times to block the Clark Fork River and impound water. By far the largest lake formed was accomplished 18,000 to 20,000 years ago. The flood from this lake destroyed most of the evidence of all earlier floods.

### Giant Ripple Marks

Giant ripple marks can now be found in many places swept by flood waters. These ripple marks are so large that their pattern and shape cannot be detected on the ground; however, aerial photography, which has provided convincing evidence of many flood-caused erosional features, also helped identify the giant ripple marks. The best examples of these ripple marks can be seen on the south side of Markle Pass just north of Perma, Montana. These ripple marks cover a six-square mile area and have a relief of 20 to 30 feet. The individual ridges are approximately two miles long and 200 to 300 feet apart. Compare these immense



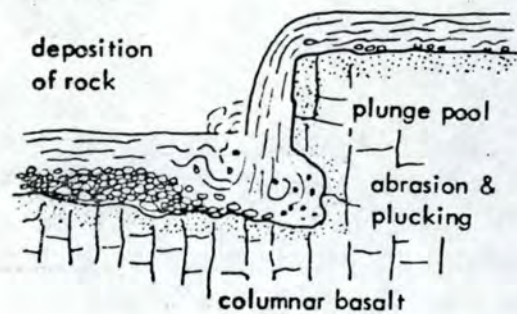
features with standard ripple marks one might see in a stream bed or lake shore with ridges measuring less than one inch high and separated by several inches.

### Channeled Scablands

The large oval-shaped area in southeastern Washington carved by the flood is essentially a large, flat lava field mantled by loess and slightly tilted to the southwest. When the flood moved over the lava field, the huge volume of turbulent water stripped away several hundred feet of loess down to bedrock and carried off blocks of basalt the size of a truck.

The flood carved immense erosional features in the surface of the plain. Canyons more than 200 feet deep and running for many miles were ripped out of the basalt. Plunge pools, cataracts, and many other unusual erosional features formed during the flood.

Most of the flood water swept over the lava field in three major rivers: the eastern most river was up to 20 miles wide and 600 feet deep; the middle channel was approximately 14 miles wide; and the western most and largest river carved the Grand Coulee which measured 50 miles long and 900 feet deep. The Grand Coulee was eroded by a process called cataract retreat. In this process water runs over a cliff into a plunge pool where the turbulent swirling water erodes the rock at the base of the falls and undercuts the rock on the upstream side. This undercutting causes the overhanging wall to cave and collapse thus moving the falls and plunge pool continuously upstream.



Cross section illustrating the formation of falls, under-cutting, and cataract retreat. Water in the plunge pool at the base of the falls undercuts the rock on the upstream side, causing the lip of the falls to collapse and a new lip to form farther upstream.

Jointing in the basalt greatly enhanced the ability of the flood waters to pluck and remove the basalt. Therefore, as erosion progressed upstream, a series of falls and plunge pools were developed along the way. Dry Falls was the last falls to form at the end of the flood.

The three temporary rivers, along with many interconnected smaller ones, flowed simultaneously across the lava field. At the Pasco Basin in the southwest corner of the lava field, all the flood rivers converged and formed a huge lake that backed up into the Snake River Valley. This lake caused the water at the confluence of the Snake and Clearwater Rivers at Lewiston to be 600 feet deep.

### Through Columbia River Gorge to Willamette Valley

All water from this lake was forced to pass through the Wallula Gap and then westward down the Columbia River Gorge to Portland, Oregon. In the Willamette Valley, remnants of the flood waters formed a lake 400 feet deep. When the lake level quickly dropped, large ice bergs rafted from Lake Missoula were emplaced on the shoreline. Melting of the ice left boulders which can still be seen on this ancestral shoreline.



The Spokane Flood covered 550 miles in its traverse across three states. An estimated 500 cubic miles of water was released from glacial Lake Missoula; the water then crossed northern Idaho on its journey to the Willamette Valley in Western Oregon.

### **Duration of the Flood**

Duration of the flood, starting when water was first released from Lake Missoula to the time streams in the flood path returned to normal, is estimated to have been about four weeks. However, most of the water passed in about two weeks. At the ice dam where the flood was released, the maximum rate of flow is estimated to be 9.5 cubic miles per hour. This rate of flow would have drained the lake in two days. Farther along the flood path at Wallula Gap, the maximum rate of flow is estimated at 40 cubic miles per day.

### **Proposal for Numerous Floods**

Waitt and Johnston (1985) have recently proposed that glacial Lake Missoula periodically discharged numerous colossal jokulhlaups (glacier-outburst floods). They published detailed evidence demonstrating that the erosional and depositional features of the Columbia Plateau were not caused by a single flood but rather 40 or more huge floods. In fact, their evidence suggests that the number may be close to 100 floods. Waitt and Johnston (1985) refer to this proposal as the "scores-of-floods" hypothesis.

### **Graded Beds or Rhythmites**

Their hypothesis is primarily based on field evidence that more than 40 successive flood deposited graded beds or rhythmites accumulated in

back-water areas. In back-water areas it can be expected that each flood would be represented by a single graded bed. A graded bed or rhythmite is an arrangement of particle sizes within a single bed, with coarse grains at the bottom of the bed and progressively finer grains toward the top of the bed.

Loess and volcanic ash layers separate the rhythmites and represent deposition of material not related to the flood. The more recent the rhythmite, the thinner the bed is and the finer the rhythmite. This indicates that in general the floods were successively smaller and more frequent, possibly because the flood water was discharged at progressively lower lake levels.

### **Date of Flood**

On the basis of radiometric dates of ash deposits and shell material interbedded with the rhythmites, it is estimated that Lake Missoula existed for 2,000 to 2,500 years between 15,300 and 12,700 years B.P. (before present).

### **Mechanism for Flood**

Waitt and Johnston (1985) also gave a convincing explanation as to how each flood occurred. Lake water did not rise to a level allowing it to spill over or around the ice dam. Before the water reached such a level, the ice dam became buoyant and the glacier bed at the seal broke, causing underflow from the lake below the glacial dam. Subglacial tunnels expanded rapidly and a short time later catastrophic discharge occurred. Calculation of the water budget for glacial Lake Missoula indicates that the lake filled every 30 to 70 years.



# Environmental Activities

By Sarah Mathews

"The earth does not belong to man, man belongs to the earth. All things are connected. Whatever befalls the earth befalls the sons of the earth. Man did not weave the web of life, he is merely a strand in it. Whatever he does to the web, he does to himself."

-Chief Sealth (Seattle)

## The Nose Knows

Ages: Primary; Intermediate; Advanced  
Subjects: Science; Animal Survival

Nature Scope

## Sound Off

Ages: Primary; Intermediate; Advanced  
Subjects: Games/Simulation; Animal Communication

O.B.I.S.

## Web of Life

Ages: Primary; Intermediate; Advanced  
Subjects: Science; Fine Arts; Life support Systems

PLT #65

## Birds 'n' Worms

Ages: Primary; Intermediate  
Subjects: Science; Math; Life Support Systems

PLT #69

## Fair Share

Ages: Intermediate; Advanced  
Subjects: Math, Science, Interdependence

Living Lightly

## A Closer Look

Ages: Intermediate; Advanced  
Subjects: Language Arts; Math

PLT

## Tree Cookies

Ages: Primary; Intermediate; Advanced  
Subjects: History; Math; Science; Language Arts

PLT #37

## Colors From Nature

Ages: Primary; Intermediate; Advanced  
Subjects: Fine Arts; Language Arts

PLT #29

## Ripple Effect

Closure

PLT

" We have not inherited the earth from our parents;  
We are borrowing it from our children."



"PACKAGED" AND COMMERCIAL SCIENCE AND  
ENVIRONMENTAL EDUCATION PROGRAMS

1. O.B.I.S. (OUTDOOR BIOLOGY INSTRUCTIONAL STRATEGIES)

Developed by Lawrence Hall of Science, University of California, Berkely (1975). Copyrighted. Now owned by Delta Education, Box M, Nashua, NH 03061. \$6.80-\$14.40 per module (set). Twenty six different modules available each with 6-10 activities. Duplication of the same activity in several modules.

Some typical modules include:

-Animal Behaviors	-Games and Simulations	-For 8-11 Year Olds
-Adaptations	-Human Impact	-For Large Groups
-Bio-crafts	-Desert	-For Small Groups
-Backyard	-Forest	-Schoolyard

Generally designed for 4th-6th grade kids but easy adaptation for 3rd grade through junior high. About one-third are games, one-third are arts/crafts, and one-third are investigations. All are keyed to making the study of biological concepts fun, challenging and concrete. Equipment and material needs are minimal usually involving things normally found in the classroom.

2. PLT (PROJECT LEARNING TREE)

Developed by teachers for The American Forest Foundation and the Western Regional E.E. Council, it's co-sponsors, in 1976. Includes a K-6th grade curriculum guide containing 89 activities, and a 7th-12th grade guide containing 88 activities. The activities in both guides teach basic skills in science, social studies, math, language arts, health and fine arts.

The activities are organized around seven principles or themes:

- Environmental Awareness
- Diversity of Forest Roles
- Cultural Contexts
- Societies Perspectives on Issues
- Management of Resources (including interdependence)
- Life Support Systems
- Lifestyle Modifications

A guide is provided free to those who attend a one-day workshop. Forty six states have "official" programs including a state coordinator usually within the State Department of Education or the State Foresters Office. Workshops available in each state. A new computer learning "game" called "FOCUS ON FORESTS" was developed for upper elementary and junior high. Cost is \$20.00 and is for Apple II e & f computer use. USDA Forest Service, Society of American Foresters & National Association of State Foresters are associate co-sponsors. PLT is currently being updated and new workbooks should be available in 1991.



### 3. IYE (INVESTIGATING YOUR ENVIRONMENT)

Developed by resource professionals for the U.S.D.A. Forest Service in 1970 and modified continuously since then. Packet (FS-349) contains 6-four hour long investigations made up of short tasks and activities designed to help people learn more about local environments. Many tasks can be done indoors, most can be done on the school ground or in the neighborhood, and some would involve a field trip. All are designed so the student collects and interprets data and then comes to some conclusion about its meaning.

Investigations include:

- |          |                            |
|----------|----------------------------|
| -Forests | -Developing Investigations |
| -Animals | -The Human Environment     |
| -Plants  | -Water/Streams             |
| -Soils   |                            |

Materials are in the "public domain" so they may be copied. Available through most Forest Service offices free. Detailed lesson plans are designed to be used with 3rd grade students to adults. Equipment maybe purchased from supplies, or may be borrowed from Forest Service Regional Headquarters, Forest Service (info. Office) 324 25th St., Ogden, UT 84401 (801) 625-5348

### 4. GREENBOX (NEWLY UPDATED)

Developed and sold through Humboldt County Office of Education, 901 Myrtle Ave., Eureka, CA 95001 (701) 445-5411 Extension 265. Box contains hundreds of activity cards of three different types:

- 1) "Do" cards - mental and/or physical activities.
- 2) "Think" cards - conceptualization and transfer.
- 3) "Show" cards - communication and synthesis of what is learned.

Complete set is \$60.00. Several teacher preperation booklets included. Cards are organized by topics such as:

- |         |                 |                  |
|---------|-----------------|------------------|
| -Energy | -Plants/Animals | -Music and Dance |
| -Water  | -Adaptation     | -Numbers         |
| -Land   | -Building       | -Mapping         |
| -Air    | -Change         | -Values          |

Appears to be appropriate for K-8th grade. Conceptually very good. Copyrighted.

### 5. PROJECT WILD

Developed through a joint effort of the Western Association of Fish and Wildlife Agencies and the Western Regional Environmental Education Council (WREEC). Inquiries should be directed to local wildlife agencies or the Department of Education in your state.



PROJECT WILD CONT.

Project Wild is a K-12 environmental education program emphasizing wildlife. The program is supplementary and intradisciplinary. WILD activities are designed to fit and enrich the subjects, concepts and basic skills already taught, including language arts, science, math, social studies, art and PE.

Upon completion of a six-to sixteen hour workshop, (depending upon requirements in your state) participants receive free of charge a basic Project WILD Guide appropriate for their grade level and an Aquatic WILD Guide. Each guide is cross-referenced by grade level, subject area, skills and topic.

The guides are based on the following conceptual framework:

- |                                  |                             |
|----------------------------------|-----------------------------|
| -Trends, Issues and Consequences | -Awareness and Appreciation |
| -People, Culture and Wildlife    | -Responsible Human Actions  |
| -Diversity of Wildlife Values    | -Ecological Principles      |
| -Management and Conservation     |                             |

6. CLASS PROJECT

The CLASS PROJECT is a series of investigations and projects covering six content areas:

- |                              |                              |
|------------------------------|------------------------------|
| -Forest/Watershed Management | -Wildlife Habitat Management |
| -Environmental Issues        | -Hazardous Substances        |
| -Energy Use                  | -Wetlands                    |

The investigations are designed as supplementary materials for existing curricula. There is no prescribed order either for the content areas or for many of the investigations. Sponsors have tried to make the materials as "hands-on" as possible, reducing lecture time and increasing the amount of time students are actively involved in learning.

Through the CLASS PROJECT, students learn environmental and natural resource management concepts by conducting activities and investigations in the classroom and on the school grounds. The skills students acquire through these activities will lead them toward involvement in community action projects.

Available for \$15.00, plus \$2.75 postage and handling, by writing National Wildlife Federation, 1412 16th St. N.W., Washington, D.C. 20036 or by attending workshops on the use of the material.

Materials include:

- |                                       |                                  |
|---------------------------------------|----------------------------------|
| -Three-ring binder                    | -Teacher transparency worksheets |
| -Three hundred pages of illustrations | -Six colored posters             |
| -Student worksheets                   |                                  |



## 7. NATURESCOPE

Developed in 1985 by the National Wildlife Federation, 1412 16th Street N.W., Washington, D.C. 20036. Single issues are available for \$7.00, 6 pack set for \$35.00, and the 16 set library for \$79.00.

Each issue focuses on a single theme such as:

- |                           |                     |
|---------------------------|---------------------|
| -Weather                  | -Endangered species |
| -Insects                  | -Astronomy          |
| -Forests                  | -Animals            |
| -Deserts                  | -Birds              |
| -new for 1990 - Pollution |                     |

NATURESCOPE is packed with page after page of activities kids love-- experiments, demonstrations, puzzles, games, plays-- that save you time and complement any textbook, grades K-7. It makes science fun for kids. The activities combine science with language arts, math, and other subjects, and are designed to encourage kids to think, observe and investigate.

\*\* Also developed by the National Wildlife Federation are two monthly magazines designed for children which assist youngsters thinking, doing, learning, questioning and reading topics related to nature.

\* BIG BACKYARD Ages 3-5 yrs. Contents include colorful photos and illustrations with simple to follow stories, games, puzzles and poems. Each issue is accompanied by a helpful parent-teacher letter with ideas and activities to increase the learning value of the issue. 1 year subscription is \$10.00.

\* RANGER RICK Ages 6-12 yrs. Each issue is filled with stories, wildlife adventures, poems, colorful photos and illustrations, puzzles, student contributions. Subscription also includes membership with card, decal, etc. to the Ranger Rick Club. 1 year subscription is \$14.00.

## 8. WOODSY OWL ENVIRONMENTAL EDUCATION LEADER'S KIT

The new (May 1986) packet is available from participating U.S.D.A. Forest Service Offices around the nation. If your local office has none, contact U.S. Forest Service (I.O.), 324 25th Street, Ogden, UT 84401, Packets are free (1 per instructor) and are not copyrighted.

The kit is designed for preschool to grade 2 and was developed to fill a void in environmental awareness materials for that age group. The packet contains a leader's guide to the activities, and phonograph record of songs and sounds, 2 posters, a sheet of stamps and activity sheets for kids. Sheet music is also provided.

The materials and lessons are organized into four sections and include:

- |                          |                         |
|--------------------------|-------------------------|
| -Environmental Awareness | -Environmental Problems |
| -Environmental Solutions | -Resources              |



## 9. LIVING LIGHTLY SERIES

Developed by the National Audubon Society, Schlitz Audubon Center, 1111 East Brown Deer Road, Milwaukee, WI 53217. Copyrighted. Developed and written for students in both suburban and urban communities.

LIVING LIGHTLY IN THE CITY VOL. I Grades K-3 \$17.00 is action oriented stimulating children to explore their surroundings and develop a positive image of themselves and their environment. 6 units.

LIVING LIGHTLY IN THE CITY VOL II Grades 4-6 \$17.00 curriculum contains 11 units covering a broad range of topics including:

- Land Use
- Water Resources
- Transportation
- Nature in the City
- Native American Philosophy

Volume II includes 60 transparencies, mystery cards and student activity sheets designed to help infuse environmental studies into the existing curricula.

LIVING LIGHTLY ON THE PLANET VOL. I Grades 7-9 \$17.00 The investigations give students the opportunity to encounter a variety of viewpoints, examine and clarify their own values, and evaluate some possible alternatives for solving environmental problems. Investigations include issues such as:

- Global Population
- Land Use
- Groundwater
- Urban Ecology and Lifestyles

LIVING LIGHTLY ON THE PLANET VOL. II Grades 10-12 \$17.00 The senior high guide is designed to help students apply knowledge of ecological concepts to human interaction with the land. The investigations are designed to foster creativity, critical thinking and problem-solving skills. The result--a heightened sense of responsibility for the Earth's resources. Investigations include global concerns such as:

- Famine
- Rain Forest Conservation
- Maintaining Peace
- Alternative Energy
- Acid Rain
- Hazardous Waste
- Nuclear Power
- 21st Century Lifestyles

## 10. WATER EDUCATION

Developed by Dr. Donald R. Daugs and Dr. C. Earl Israelson, Utah State Univ., Logan, UT 84322 (1985). Copyright by International Office for Water Education

Teaching staff are encouraged to attend training workshops prior to receiving the supplemental book of water related activities. Contact Mardell Parrish, c/o the USU International Office for Water Education (801) 750-3175 to arrange for a workshop. Workshops are free, books are \$2.75.

The K-6 book is designed to offer background information for each topic unit. Book is a collection of lesson plans which indicate grade level, related subjects areas, vocabulary, materials, length of time and procedures, (illustrated). General content includes:

- Physical and Chemical Properties of Water
- Dependence of Living Things on Water
- The Hydrologic Cycle
- Water; Essential for Human Activity



## 11. THE NATIONAL ENERGY FOUNDATION: RESOURCES FOR EDUCATION

During National Energy Foundation's more than 15 years history, the organization has created numerous instructional resources for educators. They have also developed and implemented thousands of teacher training programs. National Energy Foundation has materials for every grade level and most disciplines. These include:

- Activity Guides
- Lesson Plans
- "Energists"
- Books
- Resource Documents
- Simulations
- Posters
- Kits

New materials are being developed all the time. Recent additions to the product line include: Decisions For Today and Tomorrow ( an outstanding new STS Program) The Harnessed Atom Program, and Nuclear Education.

Four new energy projects for Young Scientists and teachers has been created dealing with Earth Science, Chemistry, Biology, and Physics.

The National Energy Foundation's very popular poster and Energist series include:

- Electrical Generation
- Natural Gas
- Nuclear Energy
- Oil
- Renewable Energy Resources
- Water
- Coal

The National Energy Foundation also provides the complete K-12 water education curriculum originally developed by the Water & Man organization. This popular collection of materials has proven very successful. For more information about the National Energy Foundation or Water & Man's complimentary resources, and other helpful teaching information contact:

National Energy Foundation  
5160 Wiley Post Way, Suite 200  
Salt Lake City, UT 84116 (801) 539-1406

## 12. EXPEDITION: YELLOWSTONE

Developed by the United States Department of the Interior, National Park Service, Yellowstone National Park, Wyoming 82190. Copyrighted. The Expedition Yellowstone series consists of two parts; the storybook (Expedition Yellowstone: A Mountain Adventure) and a teacher workbook. The storybook, by Sandra Chisholm Robinson is a fictional account of the natural and human history of Yellowstone as seen by the central character, mountain man Joshua Grimes, and his acquaintances and descendants. It was written specifically to be used with the workbook, and each chapter of the storybook is based on one of the major themes or concepts of the workbook:

- Earth Science: "Geologic Story of Yellowstone National Park"
- Life Science: "The Diversity of Life in Yellowstone"
- Social Science: "Man and Yellowstone"
- Social Science: The National Park Idea

By purchasing the curriculum, you are also eligible for participation in a "Boosway" Expedition for your class or group. The National Park service will host you for a weeks visit including the service of a park ranger guide.



# Nose Know-How

**Identify certain odors and play some "sniffing" games.**

**Objectives:**  
Explain how a mammal's sense of smell works. Describe some ways that smell is important to mammals.

**Ages:**  
Primary, Intermediate, and Advanced

**Materials:**

- several different scents (vanilla, peppermint, lemon, maple, and so on)
- empty film canisters
- cotton balls
- paper and pencils
- yarn
- markers
- reference books
- masking tape
- cardboard
- rubber bands
- paper punch
- stockings (optional)

**Subject:**  
Science



**S**mell is the most important sense for most mammals. They use their noses to detect predators or prey, to distinguish between family and non-family members, to find mates, and to recognize their territories and those of other mammals. In this activity the kids in your group can put their own noses to "work" to learn how and why a sense of smell is important to mammals.

Begin by discussing how a mammal's sense of smell works. Tell the kids that deep inside a mammal's nose is an area called the *olfactory* (ol-FAC-tor-ee) region. And the olfactory region has lots of "smelling" nerves. When people or other mammals breathe air through their noses, odors in the air "turn on" these special smelling nerves. Biologists aren't exactly sure how the brain identifies the different odors, but they do know that mammals can distinguish among thousands of different ones.

An odor isn't always easy to smell and identify. Sometimes odors are very faint and mammals must sniff (get more air into the olfactory region) to get a better idea of what an odor is and where it's coming

from. Some mammals also snort to clear all of the "old" air out of their noses so they can get a better whiff of a new odor.

Next discuss the specific ways mammals use their sense of smell. Tell the kids that mammals may use their sense of smell to detect predators, smell food, and taste food. But smell is also important for many other reasons. For example, most male mammals can tell if a female is ready to mate by detecting a certain odor she gives off (dogs, horses, wildebeests). And many mammals mark their territories with urine or feces (wolves, cats, dogs, rhinos, most primates) and special scents from anal glands (beavers, hyenas) or glands in their feet (wildebeests) or other parts of their bodies.

Smell also helps some mammal family members recognize each other. When most mammals meet they identify each other by sniffing. And many mother mammals learn to recognize the sight, taste, and smell of their young as soon as they're born.

Now give the kids a chance to "work" their own noses. Here are a few ideas that you can try:

## THE NOSE KNOWS

Before you get started with this activity, make ten different scent containers using empty film canisters and cotton balls. First soak each cotton ball in a different flavoring or scent (such as lemon, orange, maple, vanilla, coconut, root beer, chocolate, cinnamon, peppermint, and so on) and put each one in a different canister. (You can also use chocolate chips, orange peel, pine needles, and other fragrant items—but cover them with a cotton ball so the kids can't see them.) Then number each canister on the bottom and top with masking tape and a marker. (These numbers will be used in "Keeping Track of Baby," on the next page.)

Tell the kids that they're going to get a chance to see how well they can recognize

different odors. First have them sit in a big circle. Then pass each canister around one at a time. Tell the kids not to let anyone else know what they think each smell is. After everyone has had a chance to smell what's in a particular canister, talk about what the odor was before passing around the next canister.

To wrap up the activity, discuss how a good sense of smell is important to mammals. Explain that most mammals, including people, are able to identify thousands of different odors. Ask the kids what could happen if a wild mammal failed to recognize a particular odor. (It could become a predator's dinner, lose its chance to catch a meal, mistake an intruder for a relative, eat food that is rotten enough to make it ill, and so on.)



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## KEEPING TRACK OF BABY

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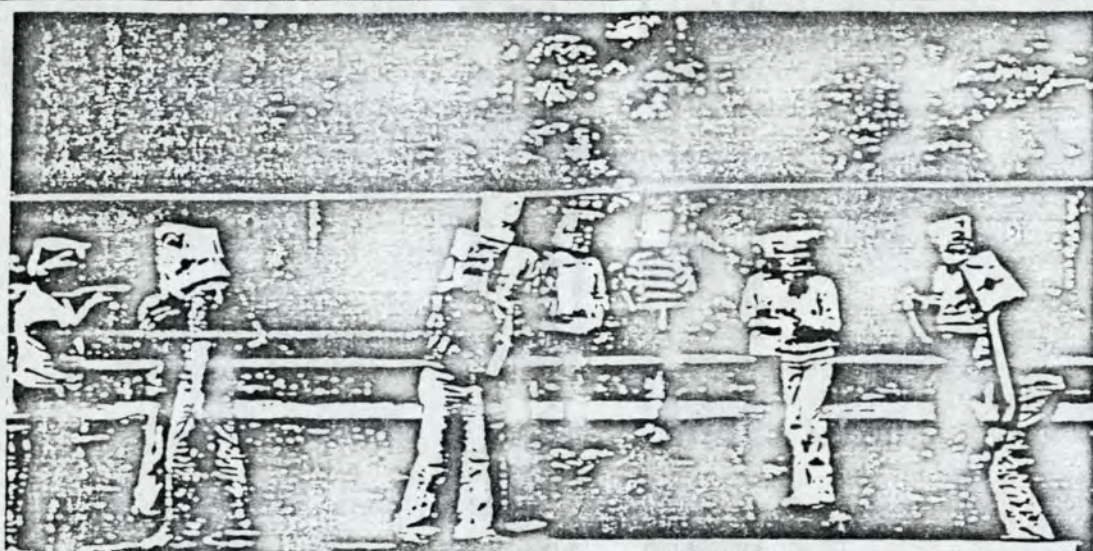
Divide the group into two teams. Tell one team they are mammal mothers and tell the other they are mammal babies. Explain that each species of mammal has a scent that is different from those of all other mammals. Also tell them that each mammal mother instinctively knows its baby's scent.

Now have the "mothers" stand at the front of the room and the "babies" stand at the far end of the room. Give each of the mothers a film canister with a scent in it. (See "The Nose Knows," on page 8.) For a group of 30 children, you will need 15 different scents. Tell the mothers to try to memorize their particular scents. Then

have them take the caps off their canisters and hold onto them while you collect the bottoms, mix them up, and give one to each baby. Explain that each mother must now try to find the right baby by sniffing the canisters and finding the correct scent. (Have the kids of the "baby" team stand still, holding their canisters out for the mothers to sniff.) You can have each mother take a turn, one at a time, or have all the mothers sniff out their babies at the same time. After all the mothers find their babies, have everyone check to make sure their numbers match. Then switch roles and play again.



# SOUND OFF!



## OVERVIEW

The youngsters pretend to be animals that communicate by sound and try to find their secret partners before being "captured" by a "predator." After this game, the youngsters listen to real animals.

## BACKGROUND



Many animals communicate with members of their own kind, as well as with other kinds of animals, by means of sound. Crickets chirp, frogs "ribbit," rattlesnakes rattle, crows caw, wolves howl, and whales and dolphins "sing." What do these sounds communicate? With frogs and crickets, the sounds are male mating calls intended to attract females and warn male rivals. The crow's caw is often an alarm signal triggered by the sighting of a predator. (A **predator** is an animal that captures and eats other animals.) The rattlesnake's rattle warns possible predators to stay away. The wolf's howl may communicate the location of the pack's

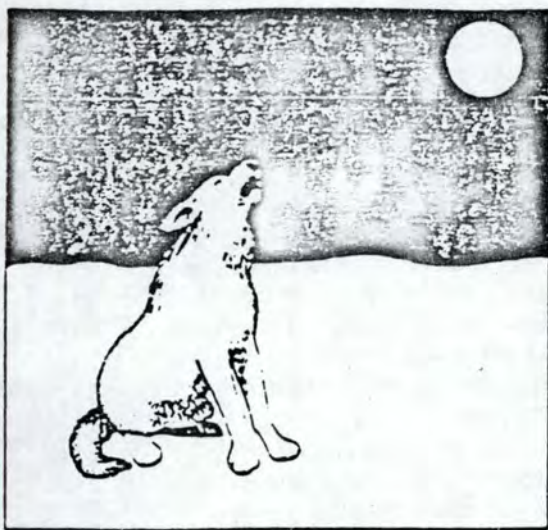
members or that a prey has been found. (A **prey** is an animal that predators eat.) Whales and dolphins have a repertoire of "songs" and "clicks" that they use to attract mates, keep family groups together, navigate, signal the location of prey or danger, and apparently to express feelings and moods.

The other half of communicating by sound involves the ability to hear and understand the sounds. A keen sense of hearing is particularly important to animals with poor vision; to animals active at night; and to animals living in dense forests, under water, or in other habitats that restrict vision.

BIO  
KEY  
Animal Communication  
Game / Simulation  
Predator / Prey



**CHALLENGE: FIND YOUR SECRET PARTNER BEFORE A "PREDATOR" CAPTURES YOU.**



## MATERIALS

### For each youngster:

- 1 mask\* † (a brown paper bag large enough to fit over the head)
- 1 noisemaker\* †

### For the group:

- scissors\*
- several index cards (for predator signs)
- 1 pencil
- 1 box for carrying the noisemakers
- crayons\* or colored markers\* (optional)

\* Available from Delta Education.  
† See the "Preparation" section.

## PREPARATION

**Group Size.** This activity requires a minimum of ten players and works even better with fifteen to thirty players. We recommend one leader and an assistant for groups of twenty or more.

**Time.** Plan on thirty to forty minutes to play three or four rounds of the game.

**Site.** Choose a large open site (about 40 m x 40 m) that is free of holes, ruts, or obstacles. Grass- or asphalt-covered playfields are excellent sites. The site should be in a fairly quiet area so the youngsters can hear the noisemakers.

**Noisemakers.** Noisemakers must be obtained in pairs. Each pair of secret partners must have identical noisemakers that are different from those of the other pairs. If you have an odd number of "prey," you will need three of one kind of noisemaker for one group of three secret partners. Whistles, horns, rattles, bells, clickers, drums and other party favors are noisemakers that you can buy or make. You can also make shakers that sound different by putting rocks, beans, marbles, or gravel in milk cartons, beverage cans, or film canisters. Have a few extra noisemakers on hand for rule changes. (See the "Action" section.)



**Predators.** For groups of up to fifteen participants, write "Predator" on one index card. For sixteen to thirty participants, make two "Predator" cards. Distribute the card(s) at the same time you distribute the noisemakers.



**Masks.** Cut out ear holes in the creased sides of the bags. If the bags are too long, have the kids roll up the open edges.

## ACTION

1. Ask the participants to imagine they are animals either with poor vision or active only at night when visibility is restricted. Ask what other senses they might rely on. Ask the group to name animals that communicate with sounds. Mention some of the examples from the "Background" section.

2. Tell the youngsters that they are going to pretend to be animals that communicate by sound. Explain that they will be wearing masks so they will have to rely on their sense of hearing.

3. Display and demonstrate some of the noisemakers. Mention that most of the participants will be "prey," but one or two people will be "predators." Discuss with the group the meaning of *predator* and *prey*. (See the "Background" section.) Explain that every prey will have a secret partner with the same kind of noisemaker. The object of the game is for prey to sound their noisemakers and find their partners before being captured by a predator.

4. Show the group how to wear the bag masks. Mention that the bag masks will allow them to look down at their feet but not straight ahead. Pass out the masks.

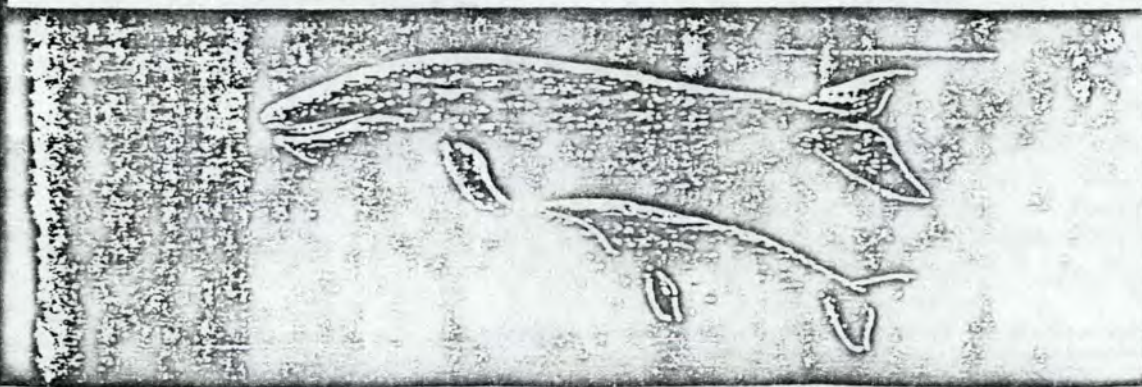
5. Point out the boundaries of the game zone, and select two areas along the edge to serve as CAPTURED and SAFE areas. Go over these rules with the group:

- Everyone may move freely, but no running is allowed!
- No peeking!
- If the predator tags you, take off your mask and move to the CAPTURED area. Predators must be sure the prey know that they have been tagged.
- Prey that successfully find their secret partners should take off their masks and go to the SAFE area to watch the rest of the game.

6. Have the youngsters line up and put their masks on. Ask everyone to be silent and to keep the noisemakers you give them a secret from the other players. Randomly distribute noisemakers to the youngsters. If you have more than twenty youngsters, ask them to form two lines, and have an assistant pass out the noisemakers to the other line of players. Give one or two youngsters a "Predator" card.

7. Have the participants, with masks in place, each place one hand on the shoulder of the person in front of him. Start a "snake walk" in which, one by one, each youngster drops out of the line as you lead the group over the entire area. Start with the first person in line.

8. When everyone is situated, shout "Sound Off!" to start the first game.



# SOUND OFF!

BIO  
KEY

Game/Stimulation  
Predator/Prey  
Animal Communication



**9. Rule Changes.** Play the game a number of times, trading noisemakers and picking a new predator or predators for each game. After each game, encourage the youngsters to modify the rules. Some suggestions are:

- Each predator can capture only certain animals, (making certain sounds).
- Prey can "sound off" only when standing still.
- Predators must make noise whenever they are moving. (Select a suitable predator noisemaker, label it "predator," and include it in the distribution of the noisemakers. Everyone must be able to recognize the predator's sound.)
- Increase the number of predators.
- Change the distribution of the predators and prey (i.e. the way they are scattered over the area).
- Give prey that successfully find their partners the ability to free another prey that has been caught. This simulates reproduction for prey that find a mate.

10. After playing the games, listen for real animal sounds around the activity site. Discuss with the group what the animals might be communicating.



## MORE SOUNDING OFF

1. What was it like to have restricted vision and depend on your sense of hearing to find your partner?
2. What happened to prey who made lots of noise all the time?

3. Which noisemakers worked best for attracting partners?

4. What listening techniques did you use to find your partner? Did you use other techniques?

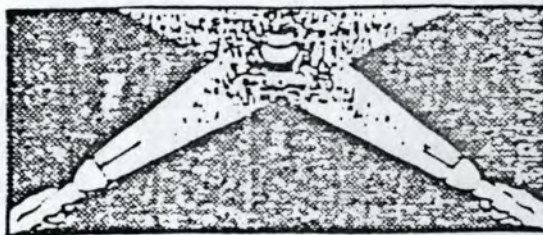
5. How did you avoid being eaten?

6. Was it easy or hard to walk towards your partner's sound? Why?

7. People are basically vision oriented. Imagine that you are going to live in a dark forest or deep in the ocean where it is difficult to see very far. What changes in your body or brain do you think would help you to survive?

## BRANCHING OUT

1. Go to a forest, field, or pond on a warm evening and listen to animal sounds. Try to locate the animals that are making the sounds. If you hold a flashlight at eye level, you can often locate animals whose eyes reflect the flashlight beam. If two people with flashlights stand about three to five meters apart and point their flashlight beams in the direction a sound is coming from, they will usually find the animal near the point where the two flashlight beams cross.



2. Record the sounds that different animals make. Play the sounds back to the animals that made them. How do the animals react to the recorded sounds?

3. Try to mimic a call or animal sound to see if you get a response. For example, when you hear a croaking frog, or a hooting owl, try "nbbetting" or "hooting" back.



# Web of Life

# 65

## OBJECTIVE

Students will be able to describe the interdependence of various forest organisms with other components of the forest.

## ACTIVITY

### Materials:

Enough large sheets of cardboard box materials to construct a mural 4 feet by 8 feet (1 meter by 2 meters).

### Procedure:

Ask each student to select a particularly interesting forest animal (mammal, insect, bird, or reptile). If duplicates occur, the students may differentiate by labeling the animals young, old, male, and female.

Ask each student to collect as much information about the animal as possible, attempting to respond to each of these questions:

Where does the animal live? Why does it live there?

What must it have available in order to live successfully? (In other words, what are its habitat requirements?)

What does it prey upon (eat)? How much does it eat?

What shelter (cover) does it require?

Where does it perch, hibernate, breed, sleep?

Does it live on the ground, in trees, at the edge of the forest, in the forest?

Where does it get its water?

Does it migrate? If so, when and where?

What animals prey (eat) on it?

What animals does it live with? What plants?

How does the animal influence its environment?

## SUBJECTS

Science  
Fine Arts

## GRADES

4-6

## PLT PRINCIPLES

6. Life-Support Systems
5. Management and Interdependence of Natural Resources

## CONCEPTS

- 6.3 Interdependence of Living Things and Their Environment
- 6.11 Dynamic Forest Community
- 6.42 Carrying Capacity
- 6.22 Changes in Living Things
- 5.1 Interdependence of Resources
- 5.2 Depletion Dangers
- 6.25 Humans' Effect on Environment

## SKILLS

- I. Gaining Information
- II. Communication





Ask your students to try to find photographs or drawings of each animal. Those showing the animal in its natural habitat are especially desirable. Photographs taken by the students can be excellent.

Now ask the students to create a mural of a forest ecosystem on the cardboard sheets. They may use pictures cut from magazines or their own drawings to show hills, valleys, streams, and other topographical features. They could cut paper silhouettes to resemble trees and other forest plants and add them to indicate forests and meadows.

When the mural is finished, students could glue or pin on pictures or drawings of the animals they have studied. The animals should go in appropriate habitats and each student should tell the class his or her reasons for placing the animal in a particular spot. While the students are sharing the information they have gathered, you might ask them, and they might ask each other:

What did you discover about the animal which surprised you the most? Why did you select the species you did? Have you ever seen the animal you selected before? Would you know where and when to look for it? Did you know before you studied it?

Is it a member of an endangered species? If so, what reasons are there for its being endangered? Is anything being done to help or harm it?

When all the animals are in place, discuss the "web of life" concept which can be described as "who eats whom?" Saying there is a web of life is to suggest that all living things are connected to all others. No matter how distant the relationship may seem, all things are connected.

Place a push pin or tack next to each animal. Then use yarn to connect each animal to the other animals and plants with which it "interacts" (for example, eats, is eaten by, needs for habitat). Students can help by acting as wildlife experts on the species they have researched.

Ask each student to make sure that his or her animal is directly attached to all of the other *appropriate* components of the forest ecosystem depicted on the mural. Each animal can be connected using a different color or size of yarn or heavy thread. Upon completion, you will have a "web of life" for this forest ecosystem.



(Continued)

65

#### EXTENSION or VARIATION

Ask each student to sit on the floor and choose from the mural an animal or plant he or she would like to be. (Again, if duplicates occur, have them be young or old, male or female, or select another role) Ask the students to make a visual name tag, picturing and labeling the role they are playing. Then, starting with one "plant," ask that student to hold on to the end of a spool of string. Using the mural as a guide, connect a second student to the first. The second student wraps the string around his other hand and passes it along to a third. This process is continued until each "organism" is linked to the ecosystem, and the spool is given back to the first student.

Now, have students move back and out until all of the slack is taken up and then jiggle the string to feel the system's "vibrations."

Ask students to decide which link in the system is the least important and have that link drop out. Take up the slack again.

Continue to remove links which the students feel are unnecessary to the system or which cannot survive when other links are removed.

As the links are removed, discuss:

What happens when we remove a link in the ecosystem?

Can the system withstand the loss of these links forever? Why or why not?

What will eventually happen to a system which becomes less and less complex? Why?

Were the changes more dramatic when the system was composed of many parts (links) or when it had fewer parts?

What generalization might we make about the relationship between a system's complexity (diversity) and its stability?

Can you think of any systems which people have or are creating which might be considered ecologically unstable because of their lack of diversity? What might be done to reduce the hazards of such systems?

What other webs of life might there be? What about webs of life within your school? Within your community? What about economic webs of life? Cultural webs of life? World-wide webs of life?



**SUBJECTS**

Science  
Mathematics

**GRADES**

3-6

**PLT PRINCIPLES**

- 6. Life-Support Systems
- 5. Management and Interdependence of Natural Resources

**CONCEPTS**

- 6.22 Changes in Living Things
- 6.2 Constancy of Biological Change
- 6.3 Interdependence of Living Things and Their Environment
- 6.32 Heredity and Environment
- 5.22 Wildlife As a Renewable Resource

**SKILLS**

- I. Gaining Information
- IV. Critical Thinking

**OBJECTIVE**

Students will be able to describe the value of protective coloration to living organisms.

**ACTIVITY**

Introduce students to the meaning of the words "camouflage" and "protective coloration."

Obtain colored (green, red, blue, yellow, brown) pipe cleaners from a local store or craft shop. Cut each cleaner into three pieces. Ask the students to twist or bend these into "worms."

Scatter a known number of pipe cleaner "worms" of each color over an area on the playground, in the grass, on the parking lot, or on bare soil. Give each student the name of a bird to impersonate. Suggestions are: robin, thrush, meadowlark, bluebird, flicker, and crow.

Then, one at a time, call out the names of these birds. As each species is called, the student representing the species can "fly" out over the area where the "worms" were scattered and pick up the first worm which catches the "bird's" eye.

As students return from their flights, ask them to lay out on a large piece of white butcher paper their worms in the order picked up. Repeat this process until all the students have made at least one "flight" returning with the first worm they see.

Then ask the students to consider the color sequence of the "worms" captured and placed on the paper. Discuss with them any trends or patterns that occur. For example, if the worms were scattered on grass, one would expect the green "worms" to be picked up toward the end of the game rather than in early flights. If the "worms" appear to be too visible, you may wish to conceal them deeper in the grass rather than just on its surface. Be sure the students discuss the relationship between coloration and the usual habitat of the worms. Can they suggest similar relationships for other animals? After some discussion, ask each of the students to describe the value of protective coloration to living organisms.

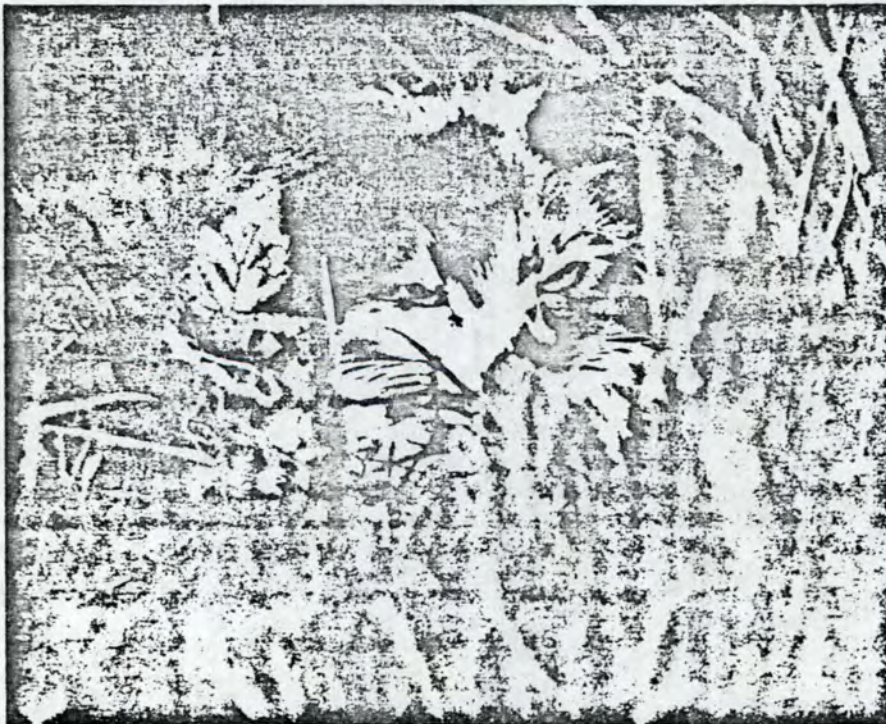


(Continued)

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#### VARIATIONS

1. After explaining to students how to play "Bird 'n' Worms," ask them to predict what colors they think will be picked up first. Then play the game as described and compare their predictions with what actually occurs.
2. This activity can also take place in a classroom. One way is to use a hole-punch to make a number of small circles of bright- and muted-colored paper, or cut small strips of different colored paper with a scissors. Scatter these different paper "worms" on the classroom floor, and proceed as described above.



D-28



## A CLOSER LOOK

### A Selection of Elementary Activities from PROJECT LEARNING TREE

Objective: To accurately describe a tree and its habitat so that anyone can find it from your written description.

Purposes:

- To take a closer look at a tree and its habitat, viewing it from a variety of perspectives.
- To accurately convey information in a written form.
- To try out a variety of PLT activities.

#### Activity:

- A. (5 mins.) Go out and find a tree that looks interesting, unusual, pleasing, etc. in some way to you. Spread out and enjoy the space the out-of-doors provides. Describe and identify the tree's location from our starting point so that someone can find your tree. You may want to use a word map to tell how you got there.
- B. (~~20~~<sup>15</sup> mins.) Now choose any or all of the following activities:
1. (PLT #1) POETIC: Write down 10 or 15 adjectives that describe your tree. Weave these together to form a poem about your tree.
  2. (PLT #66/68) OBSERVATION: a) Describe its trunk--color, the way it feels, the pattern of its bark, any odors, scars, or other unusual features. b) Describe and/or draw any mammals, birds, or insects that are living in, on or around your tree.
  3. (PLT #15) CLASSIFICATION: Describe the branching pattern. Is it an opposite, alternate, or whorled pattern?
  4. (PLT #10) ARTISTIC: Sketch the tree.
  5. (PLT #36) ANALYTICAL: Estimate its height. Measure the circumference at various places off the ground.
  6. (PLT #66) RECORDING: Do a chalk or crayon rubbing of the bark pattern. Is the bark the same all around the tree? At all heights?
- C. (10 mins.) Return to your starting place. We'll pair you up with a partner. Exchange packets of information about your trees. See if you can find each other's tree.
- D. (5 mins.) Summary and Evaluation.



## FAIR SHARE

An activity from the "Living Lightly on the Planet" Vol. I curriculum.

Principles: Management and Interdependence of Natural Resources and Lifestyles.

Objective: Students will be able to explain the "Fair Share" concept of Food, land and natural resource management.

### Instructions:

Divide the group into teams of 4. Each group is given a fish pond containing 16 fish. Explain that each person owns 1/4 of the fish pond which has a carrying capacity of 16 fish. Each time the leader signals, the members of the group will have the opportunity to harvest as many fish as they wish from the pond by simply picking the fish up out of the pond. For every 4 fish an individual harvests, that individual receives \$1.00. At the end of each round the leader will come around and pay each person for their fish (you can only be paid for groups of four) and replenish each fish pond by replacing one fish for every fish left in the pond. (Maximum # of fish in the pond at all times is 16) At the end of 4-6 rounds, (allow approximately 30 sec. per round) the groups should stop and evaluate the health of their pond.

### Discussion Questions:

How many fish are left in your pond?

How did your group approach the fish harvesting?

How did you feel when you received money for your fish?

How did you feel when one member of the group took more fish or received more money than you did?

Is there a way that you can manage your pond and make it so that everyone in the group receives the same amount of fish/money at the end of the session?

What is the concept of "fair share"? How does it affect you personally?  
...as a nation? ...as a member of the global community?

### Variations:

Other "fair share" situations can be set up using the amount of food or energy consumed by different nations; the population in comparison to the amount of land/resources of different nations; local land use problems; school district funding etc.....



# Tree Cookies

# 37

## OBJECTIVE

Students will be able to perceive time from the perspective of tree growth.

## ACTIVITY

Obtain a large cross section of a tree which has recently been cut. Using large map pins, mark the annual rings and connect by string to a bulletin board indicating important events in a particular year of the tree's growth. How large was the tree when the school was built? When the class entered school? When the last president of the United States was elected? When the students were born? Identify differences in sizes and spaces between tree rings. Discuss with the students various reasons for these differences (drought, lack of light, etc.).

*Note:* The more sophisticated the class, the greater the time span that might be dealt with in this lesson.

## SUBJECTS

Social Studies  
Mathematics  
Science

## GRADES

K-6

## PLT PRINCIPLE

3. Cultural Contexts

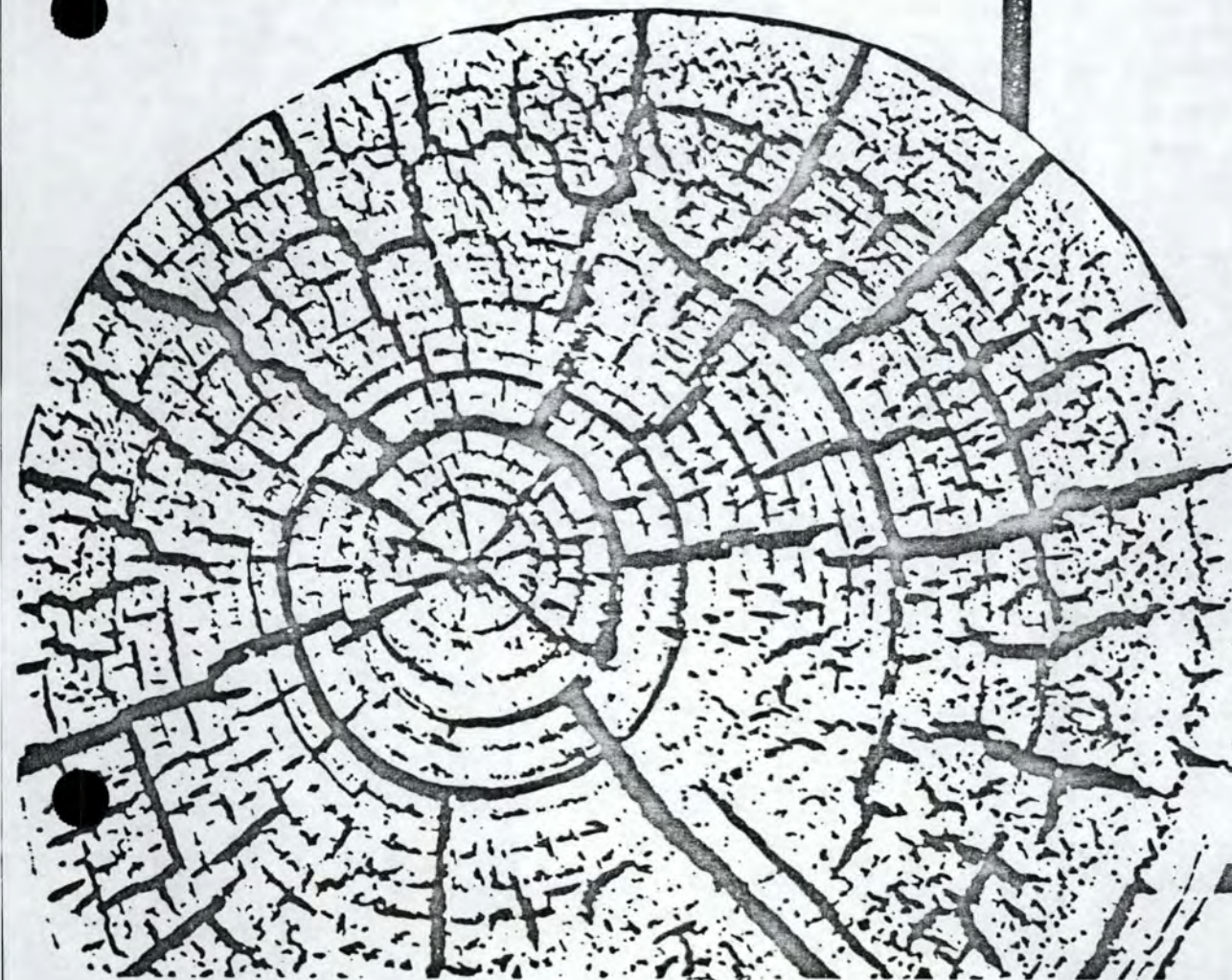
## CONCEPTS

3.3 History and  
Environment

3.33 Forest Influence on  
U.S. History

## SKILL

1. Gaining Information







#### VARIATION (Especially Appropriate for Younger Students)

Using 2 to 3 inch (5 to 8 centimeter) diameter tree limbs (cross section), ask students to count the rings. (Use polished pieces with no more than 10 rings.)

Explain that each ring equals approximately one year of growth for the tree or tree limb, depending on where your tree section was located on the tree. Ask:

- How old is the tree (or limb)?
- Do we have a tree (or limb) as old as you?
- How many rings would you have if you were a tree?
- Is the cross section you have "more than" or "less than" the number of rings you are old?

#### EXTENSION

Foresters often use a tool called an increment borer to extract a core of wood from standing trees, logs, poles, or timbers. Students could also take such cores for study. Using the technique of taking a core of wood, the age and condition of trees can be determined without destroying the tree. Students could also study such cores and analyze growth rate of trees or the penetration of wood preservative solutions on posts, pilings, or timbers. For information about the increment borer and suggestions for its use, write to: Forestry Suppliers, Inc., 205 W. Rankin St., Jackson, MS 39204.

#### RESOURCES

A tree (or limb) cross section can usually be obtained from a local tree-trimming service, forest industry, or utility company that is clearing or trimming trees for power or telephone lines.



# Colors from Nature

# 29

## OBJECTIVE

Students will be able to list a variety of colors that can be obtained from natural materials.

## ACTIVITY

Ask your students to draw their adopted tree using colors obtained from natural materials available in the environment surrounding the tree. (Again, take care to do no damage to the environment when gathering these natural materials.) For example, instead of commercial charcoal, the students might use burnt wood they find nearby to sketch a simple outline of their tree. Grass or leaves of various plants could be used to rub shades of green onto the picture. Soil or rotting wood could be used for the grays and browns in the tree trunk and branches. Soft, rather rough-textured paper often works best for these drawings.

Once all of the students have completed their drawings, ask them to list the natural materials they used to obtain the colors for their drawings.

## SUBJECTS

Fine Arts  
Science

## GRADES

K-6

## PLT PRINCIPLES

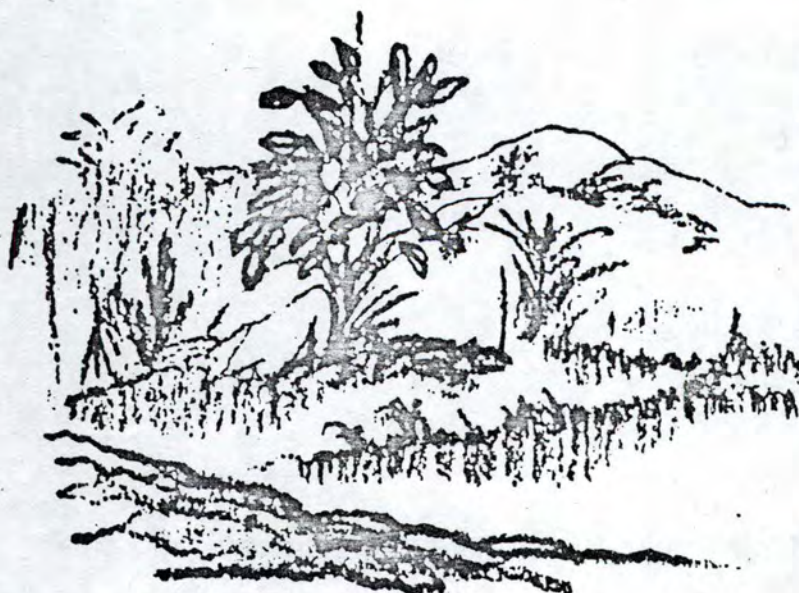
2. Diversity of Forest Roles
4. Perspectives on Societal Issues
7. Lifestyles

## CONCEPTS

- 2.112 Forest as Resource Pool
- 4.311 Influence of Artistic Expressions
- 7.4 Creative Expression and the Environment

## SKILLS

- V. Problem Solving
- II. Communication



D-33



## THE RIPPLE EFFECT (Forwards and Backwards)

1. Do you want to be a positive influence in the world?
2. First, get your own life in order.
3. Ground yourself in principle....
4. ..so that your behavior is wholesome and effective.
5. If you do that, you will earn respect and be a powerful influence.
6. Your behavior influences others through a ripple effect.
7. A ripple effect works because each of us influences everything else.
8. Powerful people are powerful influences.
9. If your life works....
10. ..you influence your family.
11. If your family works....
12. ..your family influences the community.
13. If your community works....
14. ..your community influences the nation.
15. If your nation works....
16. ..your nation influences the world.
17. If the world works....
18. ..the ripple effect spreads throughout the universe.
19. Remember that your influence begins with you and ripples outward.
20. So be sure that your influence is insightful and honest.
21. How do I know this works?
22. All growth spreads outward from a fertile and potent nucleus.
23. You are a nucleus.
24. If your environmental education offerings have a vision....
25. ..new teammates will join you.
26. If new teammates have a vision....
27. ..they will influence teachers.
28. If teachers have a vision....
29. ..they will influence children.
30. If children have a vision....
31. ..they can save the planet.
32. SO TEACH YOUR CHILDREN WELL!!

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Adapted from materials developed by Maine PLT Coordinator, Tom Driscoll. This was used as the closing ceremony at the 1989 PLT Coordinators Conference in New Hampshire.



# Guideposts for Game Leaders

## Choosing Games

1. Think carefully about the types of games your particular group would enjoy.
2. Consider primarily games and activities appropriate for the age and interest level.
3. Consider the physical and mental skills required and be sure they are appropriate for your group.
4. Refresh your collection of games by continued search for new and different activities.
5. Choose games that will, sometime during the period, capture the interest of all present.

## Preparing for the Game Period

1. Plan a variety and be able to switch from one game to the other with ease.
2. Plan an abundance, more than are necessarily needed, so that if one game should not be accepted enthusiastically, another might be easily started.
3. Study each game thoroughly, learning action involved and calls, if any.
4. Plan a method for teaching the game or dance.
5. Always consider the physical requirements of the game, such as space, accommodations, equipment, and comfort of player. Take care of these things before the game period.
6. Practice the instruction and calls, if any.
7. Plan logical sequences in formations for the games. Follow a brief outline to move swiftly from one activity to the next.

## Leading the Games

1. Get in position so as to be seen and heard by the entire group.
2. Get the undivided attention of the whole group before explaining the activity--wait for natural pauses. Be jovial and pleasant.
3. Inspire group action by genuine enthusiasm of both voice and manner.
4. Get players into formation, if any, before instructions.
5. Make instructions clear but brief. Demonstrate when possible.
6. Briefly practice or "walk through" the difficult parts of the game or dance.
7. Give the participants a chance to ask questions, but do not give lengthy dull explanations.
8. Direct the game enthusiastically; the joy of leading comes from the ability to share with others.
9. If necessary, stop, make corrections, and then begin again. No game is fun unless *all* are having a good times.
10. Make it fun for everyone; play the game yourself whenever possible. The leader must direct the joy of the game to the activity itself and not to himself.
11. Stop the game at the height of enthusiasm. Always stop so that they will "ask for more".

This leadership information is from Dr. Israel Heaton, past Director of Rocky Mountain Regional Center for Community Education at Brigham Young University in Provo, Utah.



# Indoor Games

By Ruth Moe

## Tip Your Hat to Your Neighbor

Need as many hats as you have people participating. Have everyone sit in a close circle facing one another. Place one hat on the head of each player. 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.

"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.

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

## 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 50-50 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.



## Alphabet Scramble

**Supplies:** 2 or more complete sets of alphabet cards (one large letter on each 3 x 5 inch card)  
Different colors

**Directions:**

The players are divided into equal teams standing one behind the other. A complete set of alphabet cards is laid on a chair about 10' away from the teams. Draw a base line 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 (such as in 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, going 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.

## Square Relay

**Equipment:** Each player should have a chair, but benches can be used if necessary.

**Formation:** Divide the group 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.

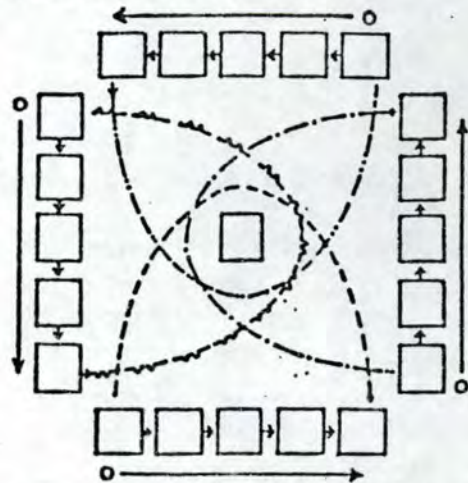
One chair or table is placed in the center of the room, equi-distant from each line of chairs.

**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.





## **Aan, Pon, Clap**

All players sit in a circle. The leader turns either to the left or right neighbor and says "Aan". As he says this he puts the palm of his right or left hand under his chin so the fingers point to the person he addresses. The player addressed puts his hand on the top of his head and says, "Pon". He either points his fingers so the action passes to the third player or so it goes back to the first player (the one that said "Aan"). The one pointed to then gives the third motion but does not say anything. The third motion is a clap of the hands with the fingers pointing to the one he wishes to pass the action to.

The order of action is always the same (1) Under the chin (Aan); (2) Top of head (Pon) and (3) Clap (No speaking). The direction of the "passing on" can change. Those making a mistake become a one-third, two-thirds, and finally a whole ghost. Later the ghosts have to pay a forfeit.

## **The Pretzel**

Description won't suffice. "The Pretzel" has to be played to find out what it's like.

Formation: Circles of 8 to 10 players. Each circle constitutes a separate "pretzel".

Action: One player from each circle volunteers to "untwist" the pretzel after it is formed. He leaves the room so he does not see the pretzel being formed.

The remaining players in the circle, without dropping joined hands, maneuver themselves into a twisted mass of humanity. This is done by lifting arms over heads, by stepping over another player's arm, going between a player's legs, ducking under another's arms, etc. The ingenuity of the players will provide for more methods for creating new convolutions that can be outlined here.

As players maneuver themselves into position, the circle is inevitably drawn closer together into a tight knot of people with hands and arms protruding all over the place.

The player who volunteered to untwist "The Pretzel" returns and physically moves players in the circle until he has restored the group to its original circle formation. He must be careful not to cause a player to drop hands with his neighbor.

Those finishing first can offer advice to other "Pretzels". The hilarity of untying is the major focus of the game.

## **Buzz**

Formation: Players are seated in a circle.

One person begins to count by saying "one", the player at his left says "two", and so on until the number seven is reached, when the word "buzz" is substituted. The next player says "eight", and so on around until a number containing a seven, such as seventeen, or a multiple of seven, such as fourteen, twenty-one, twenty-seven, etc. is reached, then the word "buzz" is substituted for the right number. For 71, the players say "buzz one", for 72, "buzz two", and for 77, "buzz buzz". If a player says a number when he should say "buzz", or says "buzz" in the wrong place, the counting must begin again with that person.



The object of the game is to reach 100. The counting should be done quickly.

A variation of this game is to say "fizz" for numbers containing the number 5 or multiples of 5, in addition to numbers containing 7 and multiples of 7. This game is called "Buzz, Fizz".

### **Categories**

Formation: Seated in a circle.

Start rhythm: claps hands together twice, snaps fingers on third count. The third count is accented. The leader starts the rhythm, then names a category such as colors, cars, states, etc. The next person on the right on the count of "three" says "red" (for example, if the category is color". The next person says the name of another color, and on until someone cannot name a color in rhythm, or says a name of a color already named. If a person misses he is out, but continues to do the rhythm. You must remember who is out or you'll miss the next time around. If a person misses, the next person names a new category. The game can be educational. For example, you could name types of materials (cloth), breeds of cattle, types of grain, etc.

### **Quick Line-Up**

Formation--Space depends on the number of people playing. Can be played outside or in. Players are divided into four teams, each team's players standing side by side with their backs to one wall, facing the center of the room. All teams must be equidistant from the leader who stands in the center.

Each team has its players standing in order of height, with the shortest player on the right and the tallest on the left.

Action--Leader faces team #1, team #2 is to his left, team #3 faces his back, and team #4 is on his right. Each team must always be in this order with respect to the leader. The leader pivots in place, being careful not to reveal in what position he will end up. As soon as he completes turning and faces one team, all teams race to gain their proper position, lining up in order of height as outlined above. The first team completely in place and in proper position scores a point. It helps to know the name of the people you are standing beside. Teams must move individually. Team members are not permitted to hold hands.

Judges should not assume that the team whose hands are up first are properly in place. Players frequently find themselves in the wrong line or on the wrong end of the line.

### **Scooter Slalom**

Equipment: At least two scooters. Two pairs of scooters will keep things moving faster; i.e., less standing and waiting.

This aerobic activity requires that the participants work in pairs. They will be "scooting" through a slalom course set up in an attempt to establish a time. Each additional attempt offers a chance to better their record. Emphasize pair self-satisfaction, because time comparisons with other pairs is inevitable.



The rider sits on a scooter and puts his/her feet on top of a second scooter. The second member of the pair stands behind the rider and provides the GO, by pushing. The slalom course, a sample of which is shown here, should include a few right angle turns, a couple "hair pins" and a straightaway--be inventive (tough, but realistic).

A couple of people in the group with digital watches can be timers until their turn comes up. As the pair attempts to make their fastest trip through the slalom markers, it becomes obvious that the pair which works together (the rider uses his/her hands as outriggers to aid balance and turning), shows the most improvement. There is an infectious quality to this activity, because each pair is sure they can "do it faster next time."

#### Rules:

1. One pair on the course at a time.
2. For each pylon or cone touched, a second is added to the total time. If a marker is knocked over, add two seconds.
3. If the rider's feet come off the front scooter and touch the floor, the ride may continue. If the rider's posterior hits the floor, the ride is over.
4. Slingshotting the rider is not allowed.
5. Rider and pusher must maintain physical contact throughout the run--particularly over the finish line.
6. Riders should wear a helmet.
7. Riders should wear gloves to protect their palms during turns.

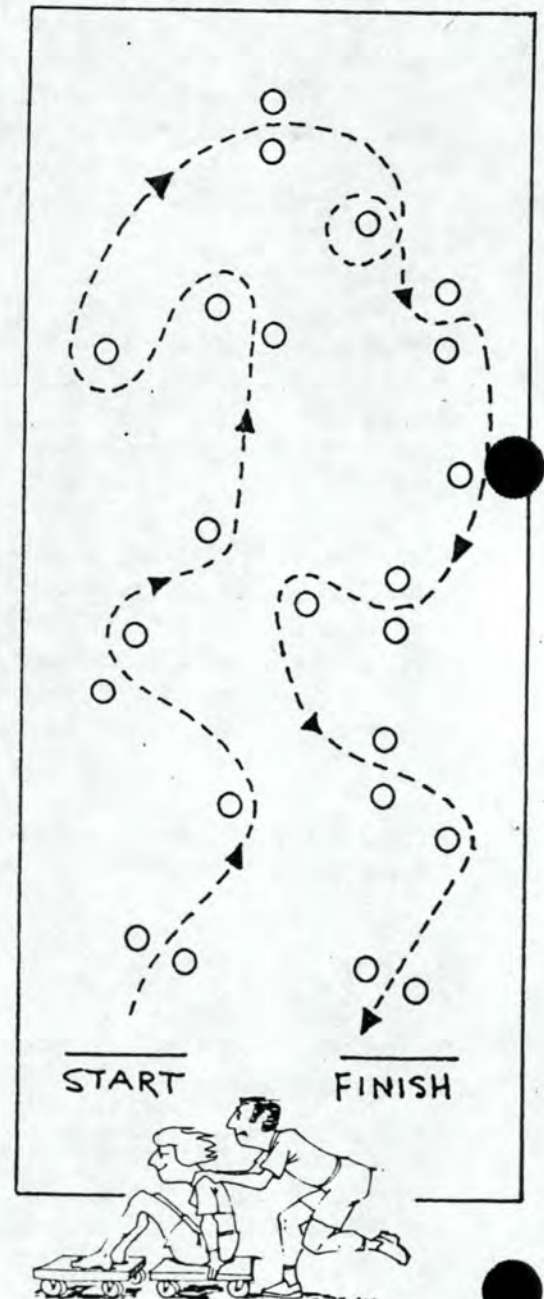
Try to set up the slalom cones (using the entire floor), so that the start and finish is at the same end of the room.

As this activity uses up a lot of energy, a pair should be encouraged to switch roles as rider and pusher. This suggestion is usually well received by the pusher.

#### Geography Relay

Equipment: Large outline map of United States, with state's outlined, major lakes, and cities indicated but not titled, two sets of place names with a different color for each team and thumbtacks.

Game: Each player on a team, in turn, chooses a place name and puts it in proper place on the map. If he fails, he returns the slip to the box and chooses a name he can place. First team finished correctly, wins.





## Body English

A group tries to spell out the words to a well-known proverb by using their bodies as letters. (Forming letters with the fingers is not allowed--too easy.) Another group tries to decipher what the first group is trying to say. The groups switch roles from time to time so that everyone gets the chance to be histrionic and contorted. Body English encourages discussion, decision making, and cooperation.

Or, you might ask the groups to make a circle, make X's, numbers, or to just spell words.

Some proverbs might be:

Brown as a berry  
Good as gold  
Limp as a dishrag  
Warm as toast

Fit as a fiddle  
Happy as a lark  
Playful as a kitten  
Cold as ice

White as a ghost  
As slow as molasses  
Clean as a whistle  
As pleased as punch

## People Island

In order to get from "Here" to "There" your group must cross these dangerous waters. From this peninsula to this island to this peninsula.

But--you must all be on the island at one time while 10 cagy crocodiles swim by. I will count them as they go by. They generally swim by about one every second.

Don't touch the water with any part of your body or--chop--the crocodiles will see that you don't get to "there".

Make island size according to number of people. A 2 1/2 foot diameter island is about the right size for a group of 10-12 people.



## Map Painting

With felt pens or crayons draw a map of the United States, putting in as much detail as you can--rivers, lakes, states with names, etc.

You may not talk or communicate in any way.

## Paper Airplanes

Folding paper airplanes is fun and challenging. There are many patterns, some flying better than others. See the end of this game section for one pattern that is simple and guaranteed to fly well.

Have everyone fold a plane, then have a contest to see who's will go the farthest. Using different colored paper helps know your own plane, or you might ask each to put his/her name on the plane.



# Titi-Toria

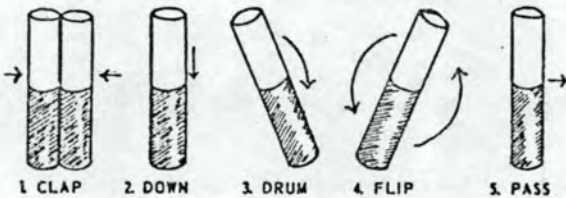
## MAORI STICK GAME

(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

A 1 2 3 4  
 E - pa - pa wai - a - ri ta - ku nei ma - hi

5 6 7 8  
 ta - ku nei ma - hi - he tu - ku roi - ma - ta

B 9 10 11  
 tu - ku roi - ma - tu. E au - e e ka - ma - te au

12 13 14 15 16 Fine  
 E - hi - ne ho - ki i - ho ra.

C 17 18 19 20  
 Ma - ku - e kau - te - o hi - koi ta - nga,

21 22 23 24  
 Ma - ku - e kau - te - o hi - koi ta - nga,

CODA 25 26  
 Hu - ri, hu - ri, hu - ri, hu - ri, o ma hu - ri e

27 28  
 Ki - te ta ki - te ta e o re ra ri e

29 30  
 Ko ra ra wa ko ra ra wa o ma ha ki e

31 32 33 34  
 Kia ko ra e hi ne kia ko ra e hi ne.

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### 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."



## Coordination Exercises

Ask each person to stand and do the following relaxers:

1. Grasp nose with right hand and right ear with left hand. Then grasp nose with left hand and left ear with right hand. Change back to first position and repeat the exercise several times, increasing speed.
2. Make a circle with right arm and at the same time make a figure eight with right foot.
3. With hands at sides, raise right hand shoulder high; then left hand shoulder high; right hand above head; then left hand above head. Move hands back to side in same manner and repeat several times with left hand always following the right.

## All On One Side

Materials needed: Balloons and a volleyball net

All the players stand on one side of the net and pass the balloon among themselves in volleyball fashion. After each player taps the balloon, he scurries under the net and waits for the others to join him. The last player to receive the balloon volleys it over the net before he joins the others to begin the game again. The team tries to change sides as many times as possible without letting the balloon touch the floor.

Variation: Use two different color balloons at once. Each must tap each balloon before going under the net.



## Wild Beast Whistles

Wild beasts belong outdoors and so do Wild Beast Whistles. By simply folding a strip of paper in a special way, you can make a whistle that will imitate the loud roars of wild beasts in the jungle. What's nice is that you can make the whistle in a minute almost anywhere--and without tools. But never blow a wild beast whistle, or anything that makes a loud sound, near someone's face. Ears are very sensitive, and they can be hurt by harsh or loud sounds.

You'll need: thin paper; scissors

How to do: Each wild beast whistle you make will give a slightly different roar. Cut a long strip of thin paper. The length or width of the paper strip does not seem to make much difference, but thin-paper wild beast whistles make deep sounds and are easy to blow. Heavy paper will make a higher pitched sound, but will be more difficult to blow.

Fold the paper strip in half lengthwise and crease (Fig. 1). Fold one end of the strip up and the other end down and crease (Fig. 2). Now cut or tear a notch in the middle of the folded end (Fig. 2). The notch allows the air you blow to pass through--if it is too small you will have to blow harder. To make the whistle work, hold the wild beast whistle loosely between two fingers close to the folded ends. Put the paper ends up against your lips and blow hard between the folded strip. The air you blow causes the paper to vibrate, making the wild beast roar. It is easy once you get the hang of it, but you might need a little help or practice at first. If you have trouble making the roar, be sure that you are holding the paper loosely. You might also try using a thinner piece of paper, or making the notch a bit larger.

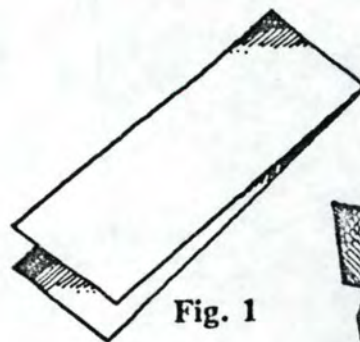
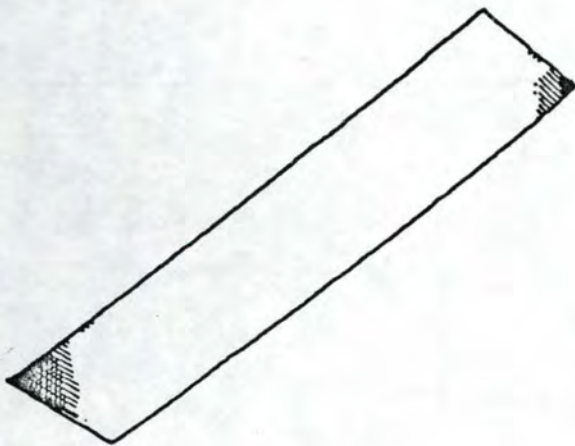


Fig. 1



Fig. 2



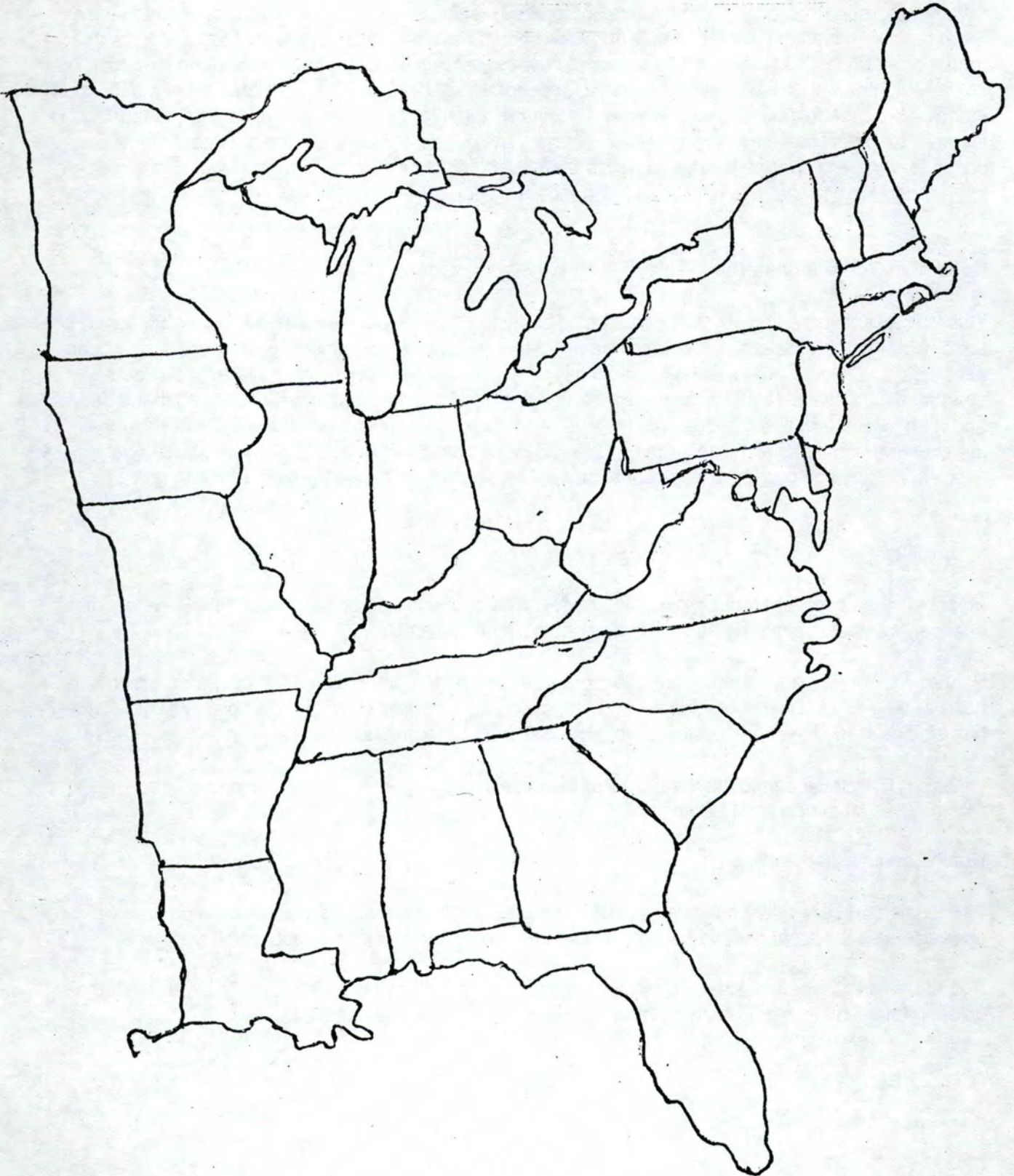
# United States



D-46



**of America**



D47 **Name the States**



# Outdoor Games

By Ruth Moe

## Frisbee Relay

Divide the group into equally sized teams of 5 or 6 per team. Any number of teams can play at once. Each team will need a frisbee. The playing area should have plenty of length, such as a road (without traffic) or a large open field. Each team should spread out in a line with players about 50 feet apart or so. The first person throws the frisbee to the second, who allows the frisbee to land. That person then stands where the frisbee landed and throws it towards the third person, who throws it to the fourth, and so on. The object is to see which team can throw it the greatest distance in the shortest time. Award points for throwing it the farthest, and points for finishing first. For added fun, have the guys throw left-handed (or right-handed if they are left-handed).

## Collective-Score Monsterball Volleyball

This is a collective-score volleyball game using a gigantic hollow, canvas-covered rubber ball called a pushball, or monsterball. You can also use a weather balloon (see your local weatherman) or a bunch of beach balls in a large mesh sack or "potato sack), or you can order a pushball through your local sporting goods store. In this game players on each side of the net continuously bat or push the ball back and forth. Each time the ball goes over the net a collective point is scored. If the ball touches the floor, the counting begins again. The large ball increases the number of people directly involved in getting it over the net, as one player usually cannot move the ball alone but needs help from teammates.

## 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 Electric Fence

Object: To transport a group over an "electrified" wire or fence using only themselves and a conductive beam.

### Rules:

1. If a participant touches the fence (rope), he is "zapped" and must attempt the crossing again. Any person touching the hapless victim as he/she touches the wire must also return for another crossing.
2. If the conductive beam (a small diameter log) touches the wire, all those in contact with that beam are "zapped" and must attempt another crossing.
3. An "electric force field" extends from the wire to the ground and cannot be penetrated.
4. The trees or other supports which hold up the "wire" are ironwoods (an excellent conductor) and cannot be safely touched.

### Cautions:

- a. Be careful not to let the more enthusiastic people literally throw other participants 7' to 8' in the air over the ropes. Injury will soon result.
- b. Do not let the last person perform a headfirst dive into a shoulder roll. Trust dives, using spotters are OK even though such a dive seldom works and predictably zaps many catchers.
- c. Encourage spotting.

### Construction

- A. The "electric fence" can be a length of nylon slash rope or any substantial rope tied off in a triangular configuration to three support trees or poles. The electric fence problem can be accomplished with a single rope between two trees, but I've found that a triangular set up is more visually challenging and safer. Safer because participants cannot get a running start in order to jump over the rope, and thus are less apt to take a chance.
- B. A sturdy 8' pole, log, or 2" x 4".

Note: Cut all the limbs or limb stumps from the 8' log to prevent injury. Dig up any and all protruding roots or rocks from the ground near the rope to prevent injury.

Vary the height of the rope as to the skill or age level of the group with whom you are working. 5" should be considered a maximum height.

## Tent Erection

Equipment: One tent  
Blindfolds

Location: Any open area

Problem: The group must put a tent up. All but one of the group are blindfolded. The unblindfolded member of the group cannot touch either his group members or any of the equipment, but can and must direct the proceedings.



## Quail Shooter's Delight

If you know you are going to fail, it makes trying less of a trauma. The object of this throw and catch game is to grab as many of the thrown objects as possible and hold onto them. The not-so-obvious rationale is to provide a low-key vehicle for unselfconscious participation.

Ask 2 or 3 people to stand back-to-back in the center of a people circle that measures about 30' in diameter. The number of people in the middle and the circle size will vary according to the numbers playing.

Using easily throwable and comparatively innocuous objects (frisbees, foldable saucers, nerf balls, knotted towels, etc.), ask each person on the circle's periphery to pick up one or two of the "balls". On the count of 3, the group simultaneously lofts the throwing object toward the 2-3 waiting targets. The catchers attempt to see how many of the flying objects they can hold onto. The results are predictably bad, and some worse than others, but everyone expects it (after the first few tries) and the sequential ineptness adds to the fun. The people who haven't tried think they *must* be able to do better than their predecessors. Techniques and attempts abound with pretty much the same result--much grasping, no grabbing.

Set daily world records. With 30 people throwing and two catching. I have yet to see 8 objects caught. It's not uncommon for all 3 catchers to end up empty-handed..

## People Express

**Materials needed:** Objects with which to create obstacles  
Rope to tie group together  
Blindfolds

### How to do:

Set up obstacles in an open area or in a forest with not much underbrush. Obstacles might include:

- Logs to step over
- A rope maze through some trees
- A bench to wiggle under
- A wide plank propped on a log to climb
- A hill to climb
- A smooth flat area where all must run

A rope links all together, but not so closely they can't walk easily. All are blindfolded except the leader. Or you might blindfold every other person.



## Spider Web

This initiative problem is becoming more popular, and rightly so. It's inexpensive, fits almost anywhere, can be made portable, and has the right mix of challenge and fantasy.

The object is to move your entire group (about 6 or 8) through a nylon fabricated web without touching the web material (nylon cord). Four or five small bells can be tied anywhere on the web so that movement of the cords (a touch) is transferred to the bells. A sounding of a bell indicates that the participant has been felt by the spider and he/she must begin again to keep from being eaten, or wrapped in silken cords to be eaten later. Try to find one of those horrible looking rubber spiders and dangle it threateningly from one of the nylon threads--a touch of the bizzare to add fantasy and fun.

To make the event more challenging, the rule exists that a body can pass through a web opening only once. This obviously adds to the group commitment and the necessity of working together. Number your group so that there are at least as many web openings as there are bodies to pass through.

### Some tips

1. Use nylon cord. The stretch characteristic of this tying material allows the web to remain taut (under tension).
2. Place 6 anchor points in the two vertical support posts or trees. These anchors can be any type of substantial eyescrew. The anchor points are placed at about 7', 4', and 1'.
3. Tie one end of the nylon cord to any one of the anchor points and begin reeving the free end through the other anchors in sequence, to make a rectangular outline with the cord. While doing this, take a turn around each anchor and pull the cord tight (play-a-tune-on-it tight).
4. The loops (figure 8 or butterfly knots) must be tied while stringing the cord to ensure proper placement of the loops (symmetry). The loops serve as anchor points for the "web" strands, and allow practically an unlimited variety of web patterns.
5. Using the loops and anchors, tie up a unique web arrangement, remembering that people of all sizes must be able to fit through the web gaps. If you haven't tried this initiative problem before, you will be surprised at how small an opening a person can get through (with help).

### Safety Consideration and Ponderable Possibilities

1. Do not allow people to dive through the web. There is the distinct possibility of neck injury, cord burn, and web destruction.
2. Allow participants to go under the web, but not over.
3. Try to fabricate a web that will allow a put-up/take-down function.
4. Try using waxed nylon cord for the actual web strands. It's thinner than the periphery parachute cord and has a more web-like look. The waxed cord also holds a knot well.



## **Put and Run**

**Equipment:** Several like balls--basketball, soccerball, beach balls, etc., but must be the same for all players. Need an open field of some distance, 120 feet or more.

**Players:** Divide group into teams of about 3, but depends on total group size.

**How to do:** The game title is based on the athletic event called the "Shot Put", but the game itself is entirely dissimilar. Mark off a starting line.

The players line up about 10 feet apart behind the starting line, and each team is given a ball of approximately the same size and weight. Instruct them to "put the ball" straight ahead and as far as possible, with the **left** hand. When it has rolled to a full stop the second team member puts the ball again. Then the third, etc. The team with the greatest distance is the winner. They must have covered the longest distance, in a straight line from the starting point, in the shortest time. The combination of distance and time is what adds to the uncertainty and fun in this event. Puts which are not fairly straight and the ball rolling off course will spoil a team's chance, as they will reduce the total distance covered in a straight line. The next contest can begin at the finish end of the first one and work back toward the starting line.

Or, frisbees can be used, either as a separate game, or even in the same game.

## **TP Shuffle**

**Materials needed:** One 30 foot telephone pole, or a long log will do.

Ask a group of about 20 people to halve themselves (or just about any number), and with their newly formed group to stand (balance) on opposite ends of the TP so that the two groups are facing one another in single file. Establishing this face-to-face queue is not the problem. The essential difficulty lies in having the two groups exchange ends of the pole without touching the ground. Time the entire procedure and assign a 15 second time penalty for every touch with the turf. After a completed attempt, encourage the group to talk things over and give it another try.

As with all these timed initiative problems, it is important to attempt the problem more than once. The first attempt establishes a time to beat. Additional attempts invariably result in a faster time as the result of cooperation, planning, individual effort, etc. Beating a PB (personal best) is the best kind of competition. Let it happen by allowing enough time for more than one effort.



## Trolley

The object of this initiative problem is to move your entire group from a safe area over a designated poisoned peanut butter plot to the far safe side using only the provided props. A grassy area works best for safety and aesthetics, but a gym floor or parking lot are also usable.

If anyone touches the taboo area while trying to cross over, assign a time penalty of 15 seconds per touch. Such a minor penalty keeps the participants honest, but also allows continued movement and momentum. Returning to the starting line because of each flub might result in an overnight camping situation.

### Trolley Construction and Use

Needed: Two 4 x 4's, can be from 2 feet long up to 16 feet, depending on how many people will be involved. Don't use 2" x 4's--they won't work because you can't countersink the holes for the ropes.

Using a square, draw a line across the 4" x 4" board every 12", and on this line, find the center of the board. Using a 1 1/2" drill bit, drill each one of these center marks to a depth of 2". Using a 3/4" bit, drill through each large countersunk hole on center.

Cut 20 five-foot long pieces of half inch polypropylene rope. Reeve a cut section of rope through each hole. Tie an overhand knot in the rope end existing from the large countersunk hole. Tighten the knot as close to the end of the rope as possible without dissolving the knot. Pull the knot into the countersunk hole with a jerk on the other end of the rope. Any part of the knot which sticks above the plane of the board must be tapped into the hole with a hammer.

Either tie another overhand knot in the opposite end of the rope, or if you have the time and patience, perform a back splice in each rope end. This end knot or splice provides the participants with a handle.

For Further Information. If you need further information on construction or use of these trolleys, see the Silver Bullets book by Karl Rohnke. You can buy this book in most bookstores or get it direct from the publisher (Wilkscraft Creative Printing, Beverly, Massachusetts)

## Poison Yogurt

The challenge to the group is to get members over a poison yogurt field without anyone falling in. (The poison yogurt will eat them up.) Ask the members to find rocks, plants, or whatever to use as stepping stones to cover about 50-75 feet. Only allow enough "stones" for one less than the number of participants.



# "I FLY" KITE KIT

## How To Make & Fly Your Paper Sled Kite

This Kite Kit Comprises: Kite skin with printed assembly instructions; 10 adhesive rectangles; bridle line (cut to length); thread for flying; 2 plastic tubes.

### MAKING YOUR KITE:

- 1 Open out the kite and place it on a flat surface this side up.
- 2 Place one piece of plastic tube along each dotted line. Flatten tube ends with finger and stick down each end of each tube with one adhesive patch placed on the printed outline.
- 3 Place the bridle line as shown. Fix with one adhesive rectangle at each wingtip, leaving a tail of approximately 20 mm as shown. Make sure the bridle lines are placed exactly on the dotted lines.
- 4 Now fold these extra pieces back, and stick another adhesive patch over the top of the first one, to secure the bridle firmly.
- 5 Hold the wingtips together, draw the bridle out and tie a loop exactly at its mid-point. Tie the flying thread to this loop.
- 6 You can decorate your kite (on the other side) with colored pencils or felt pens. Paint tends to wrinkle the paper, and may effect its flying.
- 7 You can add tails, but they're not essential for flying. Wool works well.

### FLYING YOUR KITE

- \* Wind range for this kite is from 5 km/h (5 mph) to 25 km/h (17 mph).
- \* To launch, ask a friend to carry the kite downwind until all your thread is out. (You will need to tie the end onto a stick to hold while flying, and to wind the thread back onto.) Gently pull the kite away from your friend, and up into the wind.
- \* Remember to fly safely, away from trees, buildings, and over-head lines.

### WHAT NOW?

Your kite is flying well, and you enjoy kite making and kite flying! There are many hundreds of kite designs that you can experiment with. Get a kite book from your local library, talk to other kite fliers, start a kite group. Most countries have national kite associations that will be pleased to help you.

GOOD FLYING!!

Peter Lynn Ltd., 105 Alford Forest Rd, Ashburton, New Zealand

TOTAL COMMITMENT TO KITE FLYING

NOTE: YOU  
MAY SCALE  
THIS  
TEMPLATE  
UP TO A  
LARGER  
SIZE!

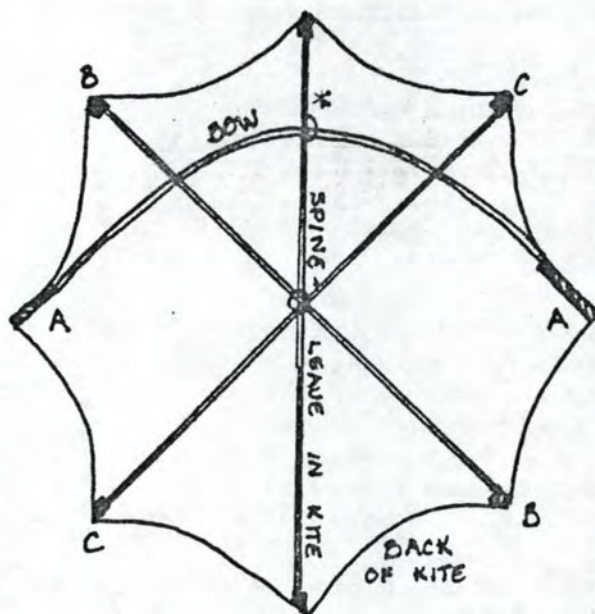


D-54



# STAR KITE

TO ASSEMBLE, LAY THE KITE OUT FLAT, FACE DOWN, AND MAKE SURE THE BOW (LONGEST ROD) PASSES THROUGH THE LOOP AT \*. SLIP THIS BOW STICK INTO THE TWO SLANTED SIDE POCKETS (A, A'). THE TWO REMAINING RODS SHOULD POINT DIAGONALLY ACROSS THE KITE, PASSING THROUGH THE CENTER RING AND INTO POCKETS B, B' AND C, C'.



THE FRONT SURFACE SHOULD BE CURVED OUT TOWARD YOU, NOT IN LIKE A DISH!

THE ARIEL STAR OR SUPER STAR IS A PLAYFUL, DANCING KITE. ITS LARGE FLAT SURFACE GIVES THE KITE A STRONG PULLING POWER AND A RESPONSIVE NATURE. THE NYLON STAR KITE, ORIGINATED BY WHITE BIRD, IS BASED ON A BAMBOO AND RICE-PAPER DESIGN TRADITIONALLY FLOWN IN CHINA.

TO FLY,

FASTEN YOUR FLYING LINE (30-40 LB. TEST) TO THE BRIDLE LOOP ON THE FRONT. IF THE KITE LOOPS OR DIVES, TIE A SECOND SMALL BRIDLE LOOP  $\frac{1}{2}$ "-1" LOWER. IF IT FAILS TO CLIMB WELL, A LOOP  $\frac{1}{2}$ " HIGHER WILL HELP. THE STAR KITE IS ESPECIALLY SENSITIVE TO DIFFERENT WIND CONDITIONS, AND DELICATE TINKERING WITH THE BRIDLE POINT WILL BE REWARDED BY STRONG, STEADY FLIGHT. IT'S A GOOD IDEA TO LET YOUR NEW KITE OUT ONLY 50' OR SO AT FIRST, TO BE SURE IT'S ADJUSTED RIGHT.

CHRIS LOCHMAN  
HELOISE LOCHMAN  
Kitemakers

White Bird Kites

P.O. Box 342  
Kailua, Hawaii 96734  
(808) 262-2662



# The Zeta Wing™

© 1989 Gellert/Gellert

## SAFETY FIRST!

Be aware that there are risks involved in flying a stunt kite. Before you fly a stunt kite you must learn these safety rules.

- Fly in open areas
- Know the wind conditions you and your kite can handle.
- Avoid the rocky, obstacle-strewn fields; they can trip you up.
- Use only equipment that is in good repair.
- Avoid electric wires.
- Stop flying when a thunderstorm approaches.
- Don't use wire as a flying line.
- Don't lend your equipment to an inexperienced flier.
- Never fly a hard-pulling kite without wearing gloves.
- Don't leave your kite staked out and unattended.
- Fly downwind from single-line fliers.
- Gain permission before flying near another stunter.
- Think ahead. Plan for that worst-case emergency.
- At all times, be courteous and use common sense.

## BUILD THE ZETA WING

The Zeta Wing was designed for The Stunt Kite Book by American inventors Don and Peter Gellert. This revolutionary new stunt kite design combines a pair of canard jib-wings with a negative dihedral delta, creating a kite that performs extraordinarily well.

## YOUR KIT CONTAINS

- 12 (7" x 3/16") spars of wood doweling
- 8 plastic spar ferrules (connectors)
- 2 extra plastic spar ferrules
- 1 nosepiece
- 1 yellow plastic sail
- 4 permanent self-adhesive stickers (unprinted) for attaching the sail to the spar ends
- 6 extra permanent self-adhesive stickers
- 10 regular self-adhesive stickers (printed) for securing the sail folds
- 1 (120") bridling line
- 2 grips with nylon line
- assembly instruction sheet

Please keep these materials out of the reach of young children!

## 1 ASSEMBLE SPARS

Following the diagram (Figure 1) assemble the spars using the dowels, 8 of the ferrules (connectors), and nosepiece. Carefully insert the plastic ferrules over the dowels. Just in case—two extra ferrules are included. Use them if any of the other ferrules break or if the ferrule in the nosepiece cracks. The ferrules must fit snugly. If they are loose, secure them with a little white glue.

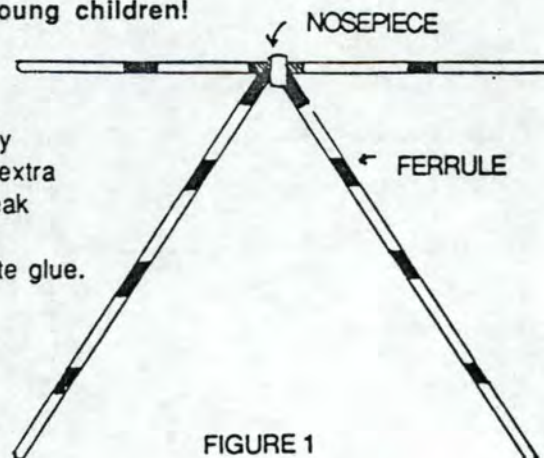


FIGURE 1



## The Zeta Wing™

### 2 SECURE TOP SPAR TO SAIL

Lay your sail on a flat surface and place the top spar in the position shown (see Figure 2). Insert the top spar into the nosepiece tube openings. Line up the ferrules so that they pass over the holes punched in the sail. Fold the top edge over so that the nosepiece projects through the oval hole. Secure the fold with the printed adhesive stickers (see Figure 2.) Now fasten the end of each spar to the sail with the unprinted stickers so that the sail is stretched tightly between the nosepiece and the end attachment (Figure 2).

### 3 SECURE SIDE SPARS TO SAIL

Fold the remaining sail edges over the lower two spars and secure with the enclosed printed adhesive stickers. Make sure the ferrules are lined up so that they pass over the holes punched in the side of the sail. Once the folds have been secured, use two unprinted labels to secure the sail to the spar ends (Figure 3).

### 4 BRIDLING YOUR KITE

Cut the 120" bridling line into two 60" pieces. Secure the line at the bridling points indicated in Figure 3. Make sure you use the secure know (see The Stunt Kite Book, page 21.). Make sure that the knots are an equal distance from the bridling points.

### 5 ATTACH YOUR GRIP LINES

Using the overhand loop as indicated in the book, secure your lines to the bridle points. (Note: We have included a red and blue grip in order to separate left and right hand grips.)

### NOW YOU ARE READY TO TAKE TO THE SKIES!!!

Note: It is recommended that you don't fly your kite in winds greater than 10 knots (about 12 mph)! Use the Beaufort Scale on page 28 of The Stunt Kite Book to calculate wind speed.

Refer to The Stunt Kite Book, Chapter 2 "Time to Fly," and wrestle the wind!

*The authors and publishers are not responsible for accidents or injuries resulting from the use of this or any stunt kite or from the use of the information in The Stunt Kite Book.*

For more information about Gellert/Gellert kites, write to:  
Gellert/Gellert Kites  
Birchwood #9 South Down Shores  
Laconia, NH 03246  
(603) 528-4341

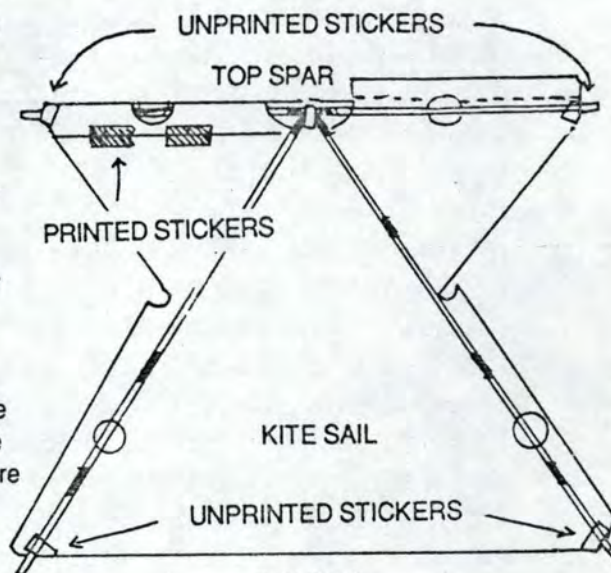


FIGURE 2

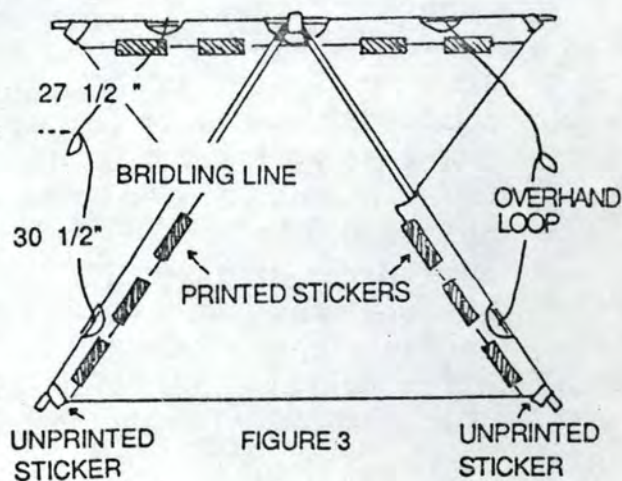


FIGURE 3



# MOCCASIN WORKSHOP

presented by April Cook

The generic name "Moccasin" came about from the early white settlers' interpretation of the Algonquin people's word for their footwear, and now generally refers to the leather footwear of most of the Indian people in North America. Scientists have spent much time studying this early footwear. In fact, the military has cut many samples from the soles of moccasins in the archives of the Smithsonian Museum in an effort to come up with a longer lasting material for soldiers' boots and shoes. It would seem that the Native Americans were able to do something that modern technology could not; to make a sole which could withstand marching over all types of terrain without showing extreme wear. Some people would have us believe that the earliest moccasins started with a sandal. However, the general concensus has agreed that the first moccasins were most likely a simple foot-wrap of soft skins, which would protect the feet from the rough terrain and temperatures. From this simple wrap came a stitched skin in the shape of the foot. Sandals are worn by tribes that are known for weaving, while moccasins are worn by tribes that perfected early tanning processes. In fact, some eastern tribes such as the Iroquis did use sandals woven of corn husk.

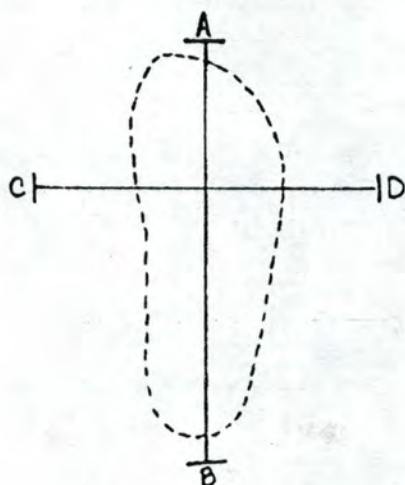
Most moccasins were made of soft tanned leather. For the most part, tanning techniques were basically the same for all tribes. The fleshing (removal of fat, tissue, and meat from the inside of the hide) was the same for all, and was absolutely necessary. If the hair was to be removed, it was cut or scraped off, removing the outer "grain" of the leather to produce a hide which was sueded on both sides which is typical of Indian tanned hides. The natural "chemicals" used to cure the hides varied because of geographical location. In areas of the continent where trees were plentiful, tribes were able to use tannin extracted from local vegetation. In plains areas the people developed what is still known as "brain tanning"; cooking the brain of the killed animal into a liquid which could be applied to the hide. Brain tanned leather is most sought after even today by those who prefer the "old-style" craftsmanship.

Moccasin styles varied from culture to culture, but with similarities crossing over. The "Center Seam" as a basic design seems to have the greatest distribution and is the most predominant design. The "Gathered Toe", "Side Seam", "Two Piece", and "Shaped Sole" fall into similar areas of less distribution, depending on the specific problems presented by location such as cactus, rocks, hard prairie ground, etc. This seems to indicate cultural interaction of tribes.



The following instructions are general information which may be followed for any moccasin design.

1. Trace around either foot with normal body weight on it.
2. Draw a straight line from heel to toe down the center of the foot, adding  $\frac{3}{4}$  inch to the heel and  $\frac{1}{2}$  inch to the toe. Mark this line A-B.
3. Draw a second line across the widest portion of the foot, perpendicular to line A-B. Mark this line C-D.
4. Use a string or sewing tape to measure the circumference of the foot at its widest point.
5. Mark this measurement on line C-D, centering it on line A-B.



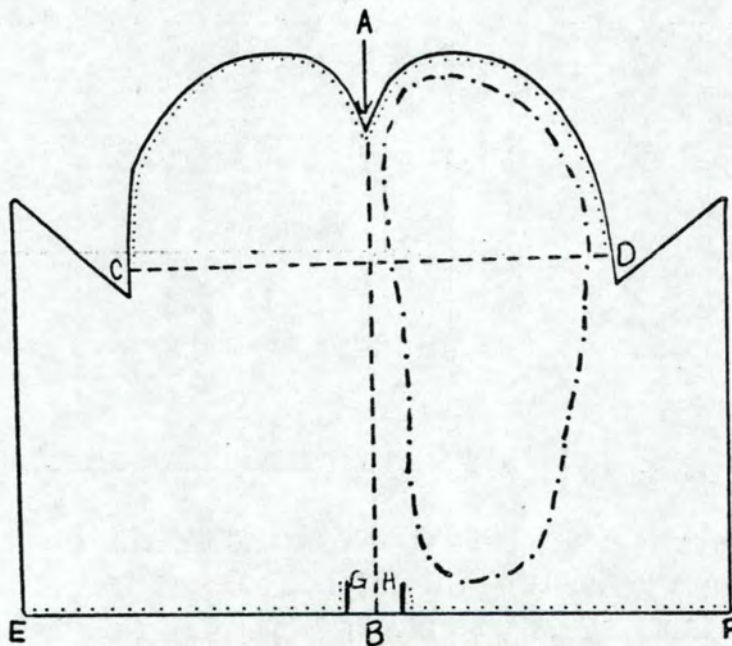
6. Select your moccasin style, and transfer these measurements to your choice.
7. When making a style which calls for a left and a right, be sure to flip the pattern over when cutting the second foot.
8. To conserve leather, lay pattern pieces as close together as possible, remembering that the stretchiest areas will be from the belly portion of the hide. Place pattern so that the arch to toe of the moccasin will not be in these belly areas. Be sure to check leather for scars and cuts.
9. NEVER USE INK TO MARK CUTTING LINES, SINCE INK CANNOT BE REMOVED FROM LEATHER EXCEPT BY CUTTING IT OFF. It is recommended that tailors chalk or pencil be used.
10. Cut out pattern using sharp scissors, rotary knife, or razor knife.
11. All soft-soled moccasins are made to fit snug, as they will loosen with wearing.



# ONEIDA - IROQUOIAN

## Special Instructions

1. A-B is 1-1/4" longer than foot tracing.
2. C-D is full circumference.
3. Side flaps can vary from one to three inches.
4. Cut two identical pieces from leather.
5. Fold leather inside out on A-B. Sew from A to C-D. Leave foot opening large, more than 1/2 the length of moccasin.
6. Sew G-H to E-F.
7. Turn moccasin right side out and straighten out tab.



I would like to thank the Museum of Native American Cultures , authors of The Indian How Book, and George M. White (Craft Manual of North American Indian Footwear) for providing research background for this project.



May 14, 1990

Arlene Boileau  
Resource Person  
Warm Springs, Ore

NAME OF WORKSHOP:

Recreation and Leisure Activities of Native Americans.

Course Outline:

- ~ 1:30 PM, BRIEF STATEMENT ABOUT THE CLASS AND WHAT WE ARE GOING TO SHARE.
- ~ 2:00 PM, VIEW VIDEOS, AND READ HANDOUT.
- ~ 2:15 PM CLASS DISCUSSION AND DECISION .

I do not claim to be a expert on Native American Recreation and Leisure Activities, but I will share with you, what I know.

Recreation and Leisure Activities of Native Americans  
Past and Present. Can't leave the past out , for with out the past the present would not be as good as it is. (any discussion)

Native Americans are hard workers and for long periods of time, and when the time is right, they celebrate,they celebrate the very best way they know how, by singing and drumming and dancing and sharing their talents,with all their might. They call this Celebration a Pow-Wow, they name it, date it, put up posters and add some prize money to the dancing and then start getting their regalia made, ordered, borrowed, and then start for the grounds to set up their tee-pee and set up camp for the next FEW days.

I thought for a long time, about how I was going to share this information with students and have the students learn and come to some kind of understanding about Native Americans and how they relax and have fun. then a very good Idea came to me, let them experience their own pow-wow. Let us put together The 1st

CHATCOLAB POW-WOW ( Discussion ). Ideas and lots of input from the fellow members of the class. What do you think ? Is this something you would like to do or not .



# Switch on the Fashion Brights--With Dye!

Shared by Leila Steckelberg

Tie-dye was the great young fashion of the '70's and is becoming very popular again! It's the great color explosion...kaleidoscopic flashes of color, turning everything you dye into a special one because it's completely your own thing! Dye supplies the brightest, grooviest colors ever...and you supply the imagination! It's so easy..you just tie off sections of the fabric, then dip into dye. The tied-off sections are prevented from absorbing the dye, giving you an uncolored pattern on a colored ground. There's no limit to the combinations of knots and colors you can use. Have a "dye-in" with your friends...a wild color happening with each of you turning out a wild color happening with each of you turning out the grooviest young clothes you've ever worn! Tie-dyeing can be combined and enhanced by using other techniques such as silk screening, puff and glitter paints, sequins, rhinestones, etc. Just let your imagination be your guide and have fun!!

## MATERIALS:

**Clothing to be tie-dyed:** You can dye all washable fabrics, except some polyesters and acrylics. For best color results, fabric to be dyed should be white or pale neutral. Wash all clothes before dyeing to remove sizing.

## RUBBER-BANDS:

Use wide bands for heavy strips, thin bands for fine, cobwebby lines.

## DYE:

1/4 cup liquid dye or 1/2 package regular powder dye to each quart of water.

## PANS (GLASS, METAL OR ENAMEL):

They should be large enough to hold a completely immersed article of clothing without crowding.

## STOVE OR HOT PLATE:

Dye solution should be kept simmering throughout dyeing process but never allowed to boil.

## RUBBER OR PLASTIC GLOVES

## GENERAL INSTRUCTIONS

1. Wash all clothes or yardage before dyeing to remove sizing.
2. Make all knots on wet on wet fabric laid on a flat surface.
3. When making knots on thin fabric be sure to band very tightly. When instructions specify "band loosely," it means you are only banding to secure folds, not for design lines. If you leave gaps between each strand of the rubber band, you will achieve a different pattern than if the band covers a wide area.
4. Dyeing time varies with each article. In general, 15 to 20 minutes is sufficient. Give heavy fabrics (denim, canvas) and fabrics with several thick folds an extra 10 minutes dyeing time.
5. Fabrics appear several shades darker when wet. If possible, test color on a piece of scrap first to determine exact time needed to reach desired shade.
6. When desired shade is reached, squeeze excess dye from fabric and rinse in cold running water. Unband knots and re-rinse until water runs clear.
7. Iron faric while damp, or dry in a drier or in the sun.
8. Laundry Hint: Be sure to wash tie-dyed garments separately in cool water.



## DO-IT YOURSELF NAVAJO BLOCK TIE-DYE

**MATERIALS:** 3 Yards unbleached muslin, 45" wide (or any lightweight, 100% cotton fabric)

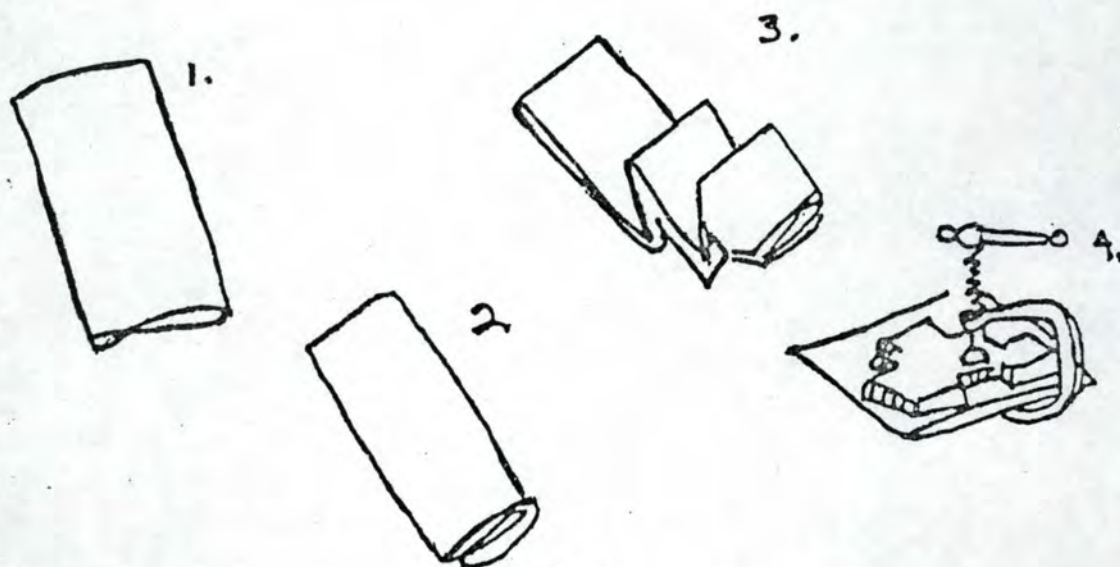
- 1 very large pot (3-5 gallons)
- 2 wooden blocks cut as per diagram (or designs of your choice.)
- 3 6" C clamps (available at hardware store)
- Liquid dye in color of your choice.

**NOTE:** Wooden blocks may be cut with a jig or sabre saw, from 1" thick pine, 1/2" or thicker plywood. The cutting can be done by a local lumberyard if you lack tools.

1. Wash the fabric to remove any sizing or finish. While still wet, lay fabric out flat. Following diagram 1, fold the fabric in half (working on the width of the muslin.) Then fold in half again as in diagram 2 (the length is still three yards.) Working lengthwise on the folded fabric, make 10" pleats from one end to the other (see diagram 3.)

2. Place wooden block on top of the pleated fabric. Align the second block directly below the first, sandwiching all the fabric between them (see diagram 4.) Clamp in place as tightly as possible, making sure blocks remain aligned. If you want the design to have color, squirt dye on the fabric where the block will be clamped and rub it in so the dye will penetrate all layers.

3. In a large pot containing enough hot water to completely cover the clamped fabric, dissolve 1/2 bottle liquid dye. Dye must be kept simmering but should never boil. Submerge fabric in block and still damp into the hot dye bath for one hour, stirring occasionally. Remove from dye bath. Rinse in cold running water until the water runs clear. Unclamp. Rinse thoroughly again. Iron while still slightly damp or dry in the sun or clothes drier.





# TREASURE MAPPING

Jackie Baritell

Treasure mapping is a way of focusing positive attention on what you want in your life. A treasure map pictures in words and pictures what you desire: a job, a home, a relationship, possessions, prosperity, health, success, a move, or peace on earth. A treasure map helps you focus on desires you need now and then helps you focus your thoughts and feelings on them until they come to pass.

The treasure map is a physical representation of your desires. It can be any size and put on any material you choose. You may choose magazine pictures and sayings arranged in a collage. It is good to have a focal point which is a symbol of importance to you. You may affirm in your own words exactly what you are mapping. Examples might be : "I am ready for a new and better home;" "I accept increased prosperity in my life;" "I am finding harmony in my friendships." Once your treasure map is made, place it somewhere where you can remind yourself frequently of your goal.

Sometimes when you begin to do a treasure map, you might be uncertain of your focus. You will be amazed to find patterns in the phrases and pictures you begin to cut from magazines. Focus comes. Strength and conviction come. Trust yourself to find and know your direction.

POSSIBLE SUPPLIES: construction paper or cardboard, old magazines, marking pens, scissors, glue, road maps, blank checks, newspapers, sheet music, photos, etc.



# Safety at the Waterfront

By Dan Moe

A qualified lifeguard should be on duty when there are swimmers in the water.

The lifeguard should have whistle, flotation device on a rope, and a long pole for use as a rescue device.

Use the buddy system. Never go into the water or a boat when there is no one else around. (no one to help you if you get in trouble)

If possible, mark off the deep end with a flotation rope for non swimmers.

Check swimming area thoroughly before setting up a swimming area. Peer off the dock, look around underwater with a mask if possible.

A lifejacket must be worn at all times while riding in a boat. Even if you're a good swimmer, boating accidents can knock a person unconscious

Of course there should be no boating in a storm because of lightning danger.

No boating in the swimming area.

Remember to pull in boats at night so a storm doesn't drag them out to sea.

Tell everyone where the safety equipment is.

Stress and enforce the rules.

## **Rescue techniques:**

**In this order:** reach with a long pole or with your arm or body , **throw** a flotation device on a rope, or one without a rope, **row** out there in a boat, **go** in after them (remember, this can be dangerous if you're not an accomplished swimmer and have some lifesaving training)

## **Resources:**

Lifesaving: Rescue and Water Safety - The American National Red Cross

The Water Safety Instructors class (WSI)

The Red Cross Lifesaving class



# Photography Basics

presented by Dan Moe

(A copy of this material, or some of your own, should be handed out to each student.)

## SUGGESTIONS FOR TEACHING PHOTOGRAPHY:

Ask your group what they like to take photos of. This is a good way to get started. It can help break the ice, and you can get an idea of what the students will want to learn more about.

Show a slide show and let everyone get involved by critiquing the photos. Point out what is good and bad about each photo, and how it might have been shot differently. You may be surprised at all the things people can find wrong with a photo. Showing slides works better than showing prints because the image is much larger and easier for a group to see. Use two projectors and two screens if possible to show comparison photos side by side. Show as many different techniques as you can. Be sure to include some really great and some not so great photos. If you don't have enough great shots of your own, find some in magazines and show them or pass them around

Give simple assignments to shoot. Some examples:

\*Emphasizing the subject (probably the most important thing you can teach someone about photography) Some of the ways: Having your subject fill most of the frame (This often means getting in close), lighting the subject and not the background, framing the subject, throwing everything but the subject out of focus, using a non-distracting background.

\*Portraits (group, couple, and single) Group portraits are always fun and get the whole group involved. Have each student shoot a photo of the rest of the group. Let them get creative!

\*People having fun (don't forget to get in close)

\*Landscapes (remember, don't include a lot of sky unless the sky is what you're photographing)

\*Still life (gather things together in a creative way)

\*Close-ups (find out how close your camera can get)



\*Using high and low angles for a different perspective (shoot some from lying down on the ground, and some from up on the roof)

\*Using backgrounds that relate to the subject

If not everyone has a camera, share one with the group (this works just fine for taking group photos of each other) or have them pretend to take photos by using rectangular frames made of poster paper. This is a good way to teach the idea of shooting both horizontal and vertical images. Take photos of each other, the building, etc. Show them how vertical photos can work better in some situations than horizontal ones, and vice versa.

### **TYPES OF CAMERAS**

110 instamatic - \$15 - \$50, inexpensive, small, light, simple, no need to focus, flash only works up to about 15 feet, subjects closer than four feet will not be in focus.

35mm instamatic - \$15 - \$60, similar to the 110, yet uses a larger film size for sharper photos.

35mm Auto-everything cameras - \$50 - \$350, simple, more versatile than above

35 mm SLR (single lens reflex) - \$130 - \$700, very versatile, has interchangeable lenses, can do just about anything with one of these

Polaroid - \$50 - \$150 - great for giving photos to people on the spot, Instant gratification, lets you know immediately if your photo came out, film is expensive,

Probably the most unbiased opinion in rating cameras is by "consumer reports magazine. They publish articles on all types of popular cameras, lenses and flashes. They also list prices.



## **WHERE TO BUY CAMERAS**

Camera shops are the most expensive, yet occasionally have good sales. If your camera breaks down, you can take it back to the store. They'll take care of getting it repaired for you.

Discount stores, such as K-Mart are about the same as camera shops, but are sometimes less expensive.

Mail order (from special catalogs and the back of photography magazines) are much less expensive, sometimes up to half of regular retail price, but may not be as dependable. Orders may take a long time to receive.

## **TYPES OF FILMS**

Prints - Advantages: easier to show than slides - just pull out the ol' photo album, film has a greater exposure latitude (your exposure doesn't have to be perfect to get a good looking print) Disadvantages: can't show them to a large group at once.

Slides - Advantages: can be shown to a large group of people at once, the image can be greatly enlarged on a screen, magazines and newspapers prefer these. Disadvantages: a projector or small viewer is needed to view them properly, exposure must be right on.

SLIDES CAN BE MADE FROM PRINTS

PRINTS CAN BE MADE FROM SLIDES

BLACK AND WHITE SLIDES OR PRINTS CAN BE MADE FROM COLOR SLIDES OR PRINTS. Ask your local photo store.

Films come in several different speeds, from ASA (or ISO) 25 to 3200. (not all speeds are available for every type of camera) The higher the number the the more light sensitive the film. This means that it will work better in low light situations. The lower the number, the less light sensitive, yet the better the photo quality (sharper, and better colors). The faster films (higher ASA) are used typically for indoor photography without a flash. The slower films (lower ASA) are used typically for outdoor photography, or indoors with a flash.



### **MISCELLANEOUS:**

If your print comes back too light (overexposed), take it back to the printer, it can usually be darkened to look look fine again. This doesn't work well with prints that are too dark (underexposed).

If a slide comes back too dark, take it back, as it can usually be copied lighter to look acceptable. This doesn't work well with slides that are too light.

\*\*\*If your camera takes batteries, keep spares in a small pocket sewn into camera strap.\*\*\*

Load your camera in the shade, out of direct sunlight.

Store film in a cool, dry place (not in the glove compartment). A refrigerator is a great place if film is still in its' can or foil package.

So many times in your life you will be saying, "I wish I had a photo of that", or "I wish I'd have taken a photo of them." **Take your camera with you on trips and use it!**

### **REFERENCES:**

National Geographic Photographers' Field Guide, by Albert Moldvay

Picturing people, by Don Nibbelink

Kodaks' Library of Creative Photography (series of books)

Kodak's "How To" books

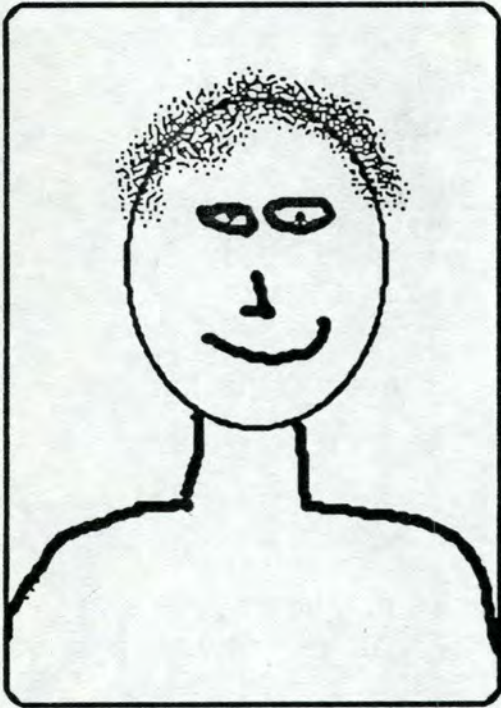
HP photobooks (How to Compose Better Photos, How to Select and Use Minolta Cameras, etc.)

Consumer Reports magazine

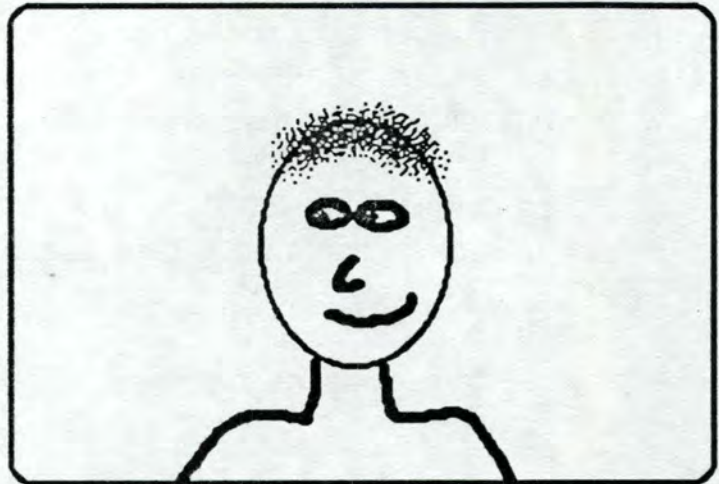
The Library

The instructions that came with your camera. (If you've lost them, write to the company for another set.)

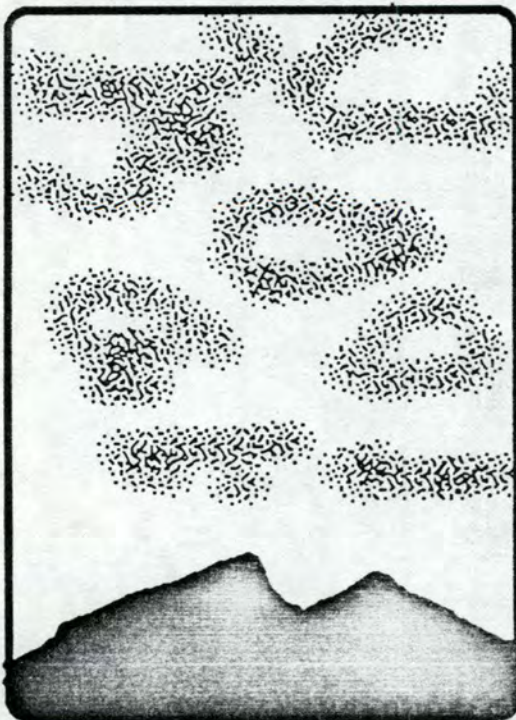




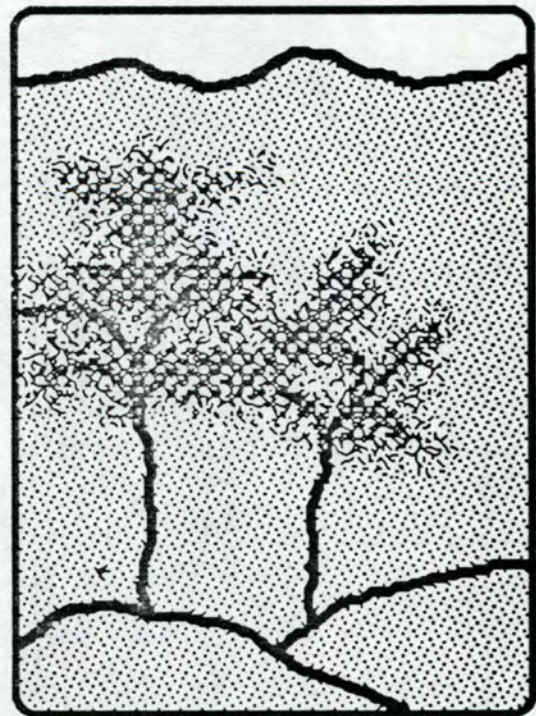
the right way



the wrong way



when the sky is the best part of your landscape it should take up most of the photo



when the land and vegetation are the best part of your landscape they should take up most of the photo



## TWELVE QUALITIES OF A GOOD LEADER

1. Sets a good example.
2. Gets results through other people.
3. Treats everyone as an individual. Lets them know they are important.
4. Suggests or requests rather than commands.
5. Asks questions before reprimanding. Criticizes in private.
6. Leads rather than bosses.
7. Gives credit where credit is due.
8. Welcomes suggestions for improvement.
9. Explains why. Lets people know in advance about changes that affect them.
10. Lets people know how they stand. Suggests ways to improve.
11. Praises good performance rather than criticizing the bad.
12. Keeps all promises.



## How to become a 4-H DANCE LEADER

The first thing to remember that you don't have to be a professional dancer to be a dance leader all you have to be is willing to learn. There are videos at the library that show aerobic routines, & tap dance along with many books on different type of dance. You can also get costume books.

Another resource to check is in the phone book under dance.

Square Dance

Clogging

Jazz

Tap

Western Swing

Ballet

Aerobic

Check with the High Schools to see if they have a dance team. Most schools that do have competitions, go and watch to pick up ideas. Then go home and practice, if you fall or are clumsy don't give up keep working on it.

Contact the dance studios because many have recitals. It's an excellent way to get ideas.



LISTEN TO MUSIC AND BLOCK OUT HIGH POINTS FOR TRAVEL, KICKS, ETC.  
BLOCK OUT COUNTS HIGH AND LOW POINTS TO CHOREOGRAPH.

FORMATION



OUTLINE OF A PRACTICE SCHEDULE

This is how I would probably run a 2 1/2 hour rehearsal for my team at the beginning of the year. It is helpful to write out plans like this for each practice so that you can accomplish what needs to be accomplished.

I.	Warm-up	20 mins.
	Aerobics	5 mins.
	Stretching	15 mins.
II.	Conditioning	25 mins.
	Kicks	15 mins.
	Sit-ups, Push-ups	10 mins.
III.	Technique	15 mins.
	In place	5 mins.
	Across floor	10 mins.
IV.	Review	20 mins.
	Run through	
	Break down, bad spots	
	Run through 2-3 times	
V.	Learn new material	35 mins.
VI.	Warm down	5 mins.
	Stretching	



TEAM ATTITUDE: Develop a positive team attitude and even if it is hard to get along with the girl standing next to you outside of drill- don't ever let that conflict show in your performance. Keep things running smoothly within your team and your working together on the floor will reflect that attitude. The whole team will benefit from friendliness among members.

SPARKLE: Sparkle from within will reflect in your body carriage. It is important to keep your body and head erect. This posture show pride and confidence. If your body is in control, you can start thinking about adding the all important smile! This should come easily because you are feeling good about yourself, your team, and your activity.

Showmanship is not just something you do- it is something you feel. It comes from individual, and it comes from a feeling of unity within the team. It involves your smile, your carriage, and a good feeling from inside that says you know who you are, what you want, and that you love performing. You can win over any audience, and any set of judges, as long as you have great showmanship!



TEAM MEMBER EXPECTATIONS:

The following are some areas to consider in striving toward excellence in your team.

**BE INTENSE:** There is no shortcut to success. Strive for perfection. Train enough that you have the right to be proud of your performance. Be confident of your condition and ability.

**DANCE WITH CONSIDERATION:** Unselfish team effort and team spirit are the foremost essentials of a successful team.

**BE A STUDENT FIRST:** An education is essential for what ever plans you might have in the future, especially if you are considering a career in dance.

**WE EXPECT YOUR BEST:** The greatest athlete in the world is the one that gives their all. Expect the best-and accept nothing less.



I MUSIC

A. TEMPO

B. DYNAMICS

C. APPROPRIATENESS

1. TO THEME

2. TO AGE LEVEL

D. LENGHT

E. RECORDING

1. CLARITY

2. BACK UP

II DANCE CHOREOGRAPHY

A. NEW IDEAS

1. DANCE SHOWS

2. CLINICS

3. OTHER TEAMS

B. LEVEL OF DIFFICULTY

1. GOOD FOR YOUR TEAM

2. CHALLENGING ENOUGH



### III TYPE OF ROUTINE

- A. DRILL
  - 1. MILITARY
  - 2. DANCE
- B. DANCE
  - 1. JAZZ
  - 2. MODERN
- C. SHOW OR NOVELTY
  - 1. THEME ONLY
  - 2. PROP

### IV THE SHOW

- A. BRIANSTROM
- B. BE REALISTIC
  - 1. CAN THEY PULL IT OFF
  - 2. CAN YOU AFFORD IT
  - 3. DO YOU HAVE SUPPORT
- C. GET HELP
  - 1. NEW IDEAS
  - 2. USE OTHERS EXPERTISE
- D. MAP OUT YOUR SHOW
  - 1. MAP OUT MUSIC
  - 2. PLAN ENTRANCE
  - 3. PLAN EXIT
- E. CARRY THEME BEGINING TO END
- F. BALANCE
- G. CREATE MOOD FEELING
  - 1. DRAMATIC
  - 2. FUNKY
  - 3. PEPPY
  - 4. CLASSICAL



V FORMATIONS

A. USE VARIETY

1. SMALL GROUPS

2. DIAG

3. CIRCLES

4. ETC.

B. USE ENTIRE FLOOR

1. STAY AWAY FROM FRONT

2. USE MORE THAN CENTER

C. FLEXIBLE

D. CONSIDER FORMATIONS ABILITY TO ENHANCE STEPS

E. FLOW FROM ONE FORMATION TO ANOTHER



## TAKE CHARGE OF THE FLOOR (ENTRANCE)

If you have less than 24 members on the floor do not split group in routine for exit.

Music should build

You should have a strong beginning, your first 30 seconds of judging are important the in the middle as something else powerful. Your ending should once again grab the attention of the audience.

## SHOWMANSHIP:

In my opinion, showmanship is easily 50% of a teams performance. It is as important as the costumes you choose, the difficulty of your team has developed. Without the extra sparkle, your team will be "just another team!"

**SELF ATTITUDE:** This is the beginning of a great showmanship. Feeling good about yourself, your grades, your weight and appearance, and your relationship with others will reflect in your performance. You are someone special and that and that special feeling must show through in your performances. Put your best self forward—feel good about you— and it will make a difference in your showmanship!

**INCLUDE YOUR AUDIENCE:** Always remember that you are performers! We are entertainers. Hopefully, your music selection will appeal to the audience. Help them get into your performance. Eye contact is a great way to involve the audience. Let them feel the energy, enthusiasm, and excitement that you do!



Dance and Drill teams are not a seasonal activity but usually involve the total school year and often the summer as well to prepare for the year's activities.

Dance and drill team participation can involve some or all of the following activities:

- I. REHEARSALS:
  - A. striving for precision and personality projection
  - B. learning and practice routines
  - C. learning or participating in choreography, costume design and music selection.
  - D. physical conditioning
- II. PERFORMANCES:
  - A. to entertain the audience
  - B. at athletic events
  - C. at school assemblies
  - D. at variety stage shows
  - E. at community events
- III. COMPETITIONS:
  - A. provide a goal and incentive to improve total team performances
  - B. to obtain feed-back from impartial judges, as all score sheets are received by each team advisor
  - C. at local, state, and out-of-state location
- IV. INSPECTIONS:
  - A. take place before the first competition performance, in a stationary line formation
  - B. take pride in personal appearance and grooming
- V. PARADES:
  - A. usually a group performance including the band and majorettes
  - B. provides a new dance/drill event, not experienced in other performances
- VI. SOCIAL ACTIVITIES:
  - A. to get better acquainted with advisors and team members
  - B. award banquets
  - C. parent and team member dinners, teas, etc.
  - D. slumber parties
  - E. social exchanges with other dance/drill teams
- VII. SCHOOL-RELATED ACTIVITIES:
  - A. to be represented as a club as part of the student body
  - B. student council
  - C. service projects
- VIII. FUND RAISING:
  - A. used for uniforms, traveling expenses, competition fees, clinics, etc.
  - B. car washes, dinners, concession stands, garage sales, etc.
- IX. DANCE/DRILL CLINICS
  - A. functions open to team members of many schools which are conducted by professionals in the dance and drill fields
  - B. to learn new routines and techniques
  - C. observation of other teams
  - D. to make new acquaintances



TECHNIQUE VOCABULARY - BEGINNING

- Turnout - -Position of legs to the hips - rotating outward
- Arm positions -Round arms from shoulders eliminating the pointed look of the elbows.
- Plie -A bending of the knees due to increased rotation of the legs in hip sockets, and at the same time supporting your weight.  
Demi plie - heels remain on the floor  
Grand plie- heels are forced up by a deepening of turnout and increased lowering of the body.
- Releve -Raising the body on the demi pointe
- Saute -Springing into the air in first position and landing in plie in the same position.
- Tendu -An exercise to force the instep well outward. The working foot slides from 1st or 5th position through 4th or 2nd before reaching a full point without lifting the toe off the ground.
- Arabesque -One leg extended behind creating the longest line possible.
- Rond de jambe-A circular motion of the leg clockwise or counterclockwise in which the working leg makes a figure "D" on the floor passing through the 4th front and arabesque and 2nd.
- Chasse -A glide into an open position which is finished in demi-plie with the feet in 5th position.
- Step ball change -Three steps
- Pas de bouree -Jump ball change
- Lindy -Chasse - back ball change
- Chaines -Chains - links - a series of rapid turns on the demispointe.  
(Step - together - turn)
- Lunges -One leg straight - one leg bent (flat foot and pointed)
- Jazz Diamond -Cross back side front
- Jazz Square -Front cross back side
- Jazz Walks -Straight walk
- Jazz Runs -Bent knee-movement forward
- Back Side Front Knee
- Back Stag -Front leg straight - back bent





INTERMEDIATE - ADVANCED

Changements - Springing steps in fifth position - changing feet in the air and landing in fifth with the other foot forward.

Grand Rond de jambe - rond de jambe lifting the leg in the air moving it through second and raising the leg gradually to a high arabesque.

Passe - This is an auxilliary movement in which the foot of the working leg passes the knee of the supporting leg.

Grand Battement - The working leg is raised from the hip, using the power of the hamstring, and brought down again. (No movement from the rest of the body.)

Waltz - 3cts/ Jazz - up, up down

Spotting - This is a term given to the movement of the head in pirouettes, chaines, piques and fouettes. In these turns the dancer chooses a spot in front and the turn is made away from that spot, the head is the last to leave and the first to arrive as the body completes the turn. This rapid movement or snap of the head gives the impression that the face is always turned forward and prevents the dancer from becoming dizzy.

Pique Tourne - Step directly into demi point raising the other leg to any given position.

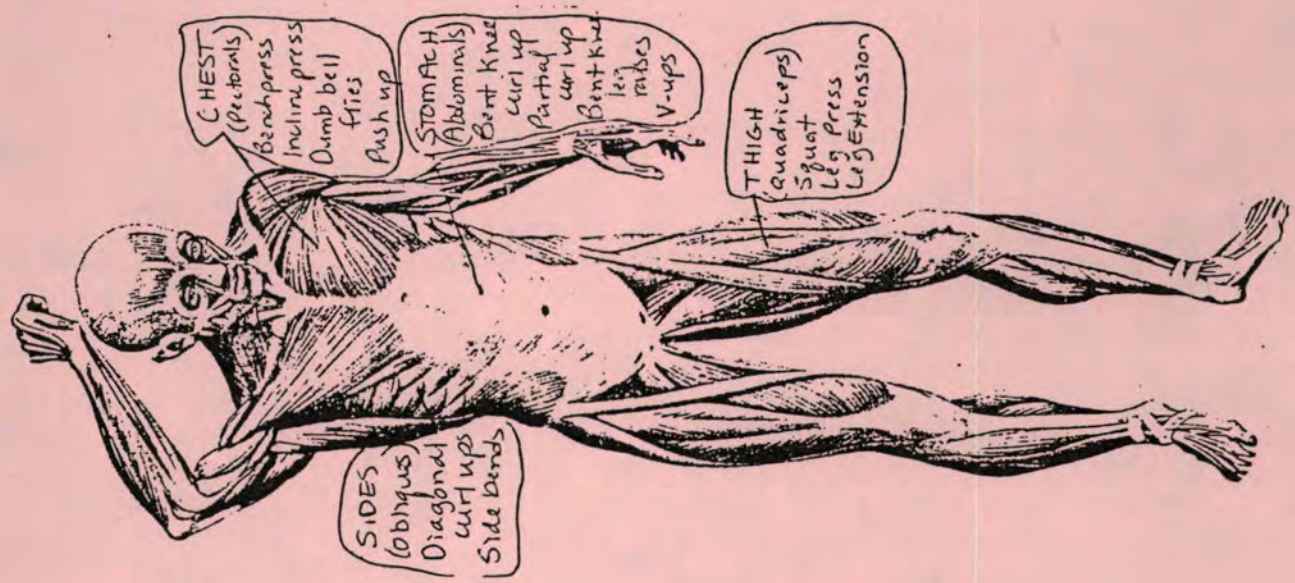
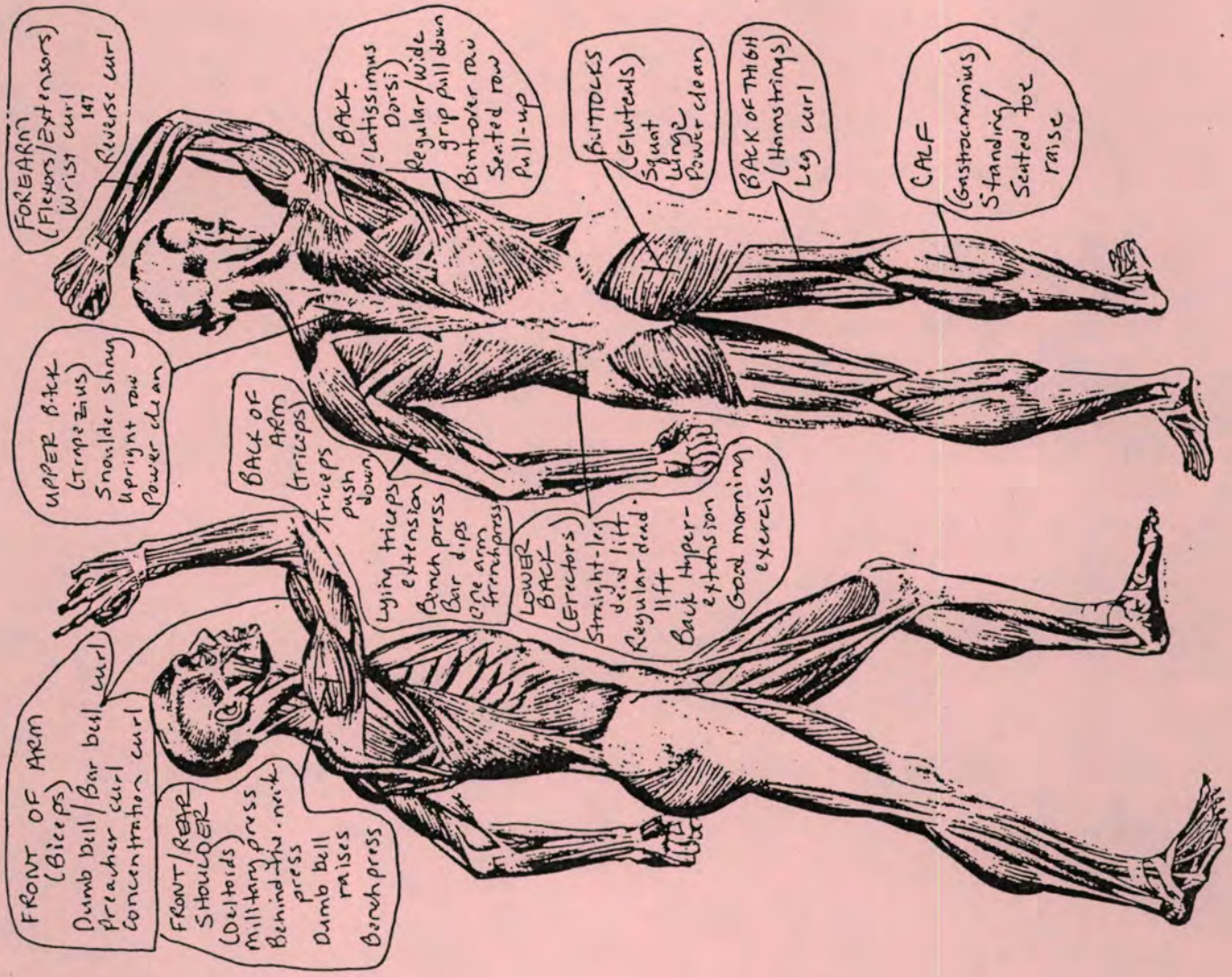
Fouette - A complete turn is made on the supporting leg while the other foot whips around the supporting knee, then opens to either fourth or second position.

Pirouettes - A complete turn of the body on one foot on demi-pointe. Usually done from fourth or fifth position. Body is absolutely vertical with working leg in passe position.

Tour Jete - Battement one leg and switch legs in air landing on opposite leg in arabesque.

Assemble - (Assembled or joined together) One foot brushes into air then the other foot pushes off the floor and both feet are brought together in the air so that they land simultaneously in 5th demi-plie.







# SONG & DANCE



Tant' Hessie  
(South African Folk Dance)

Formation: Double Circle  
Position: Facing Partner, men's  
          backs to center  
Footwork: Left Foot  
Pronunciation: Tahnt-Hessy

Music: Tant Hessie  
Record: Folkraft 337-006B  
Measures: 24

<u>Meas.</u>	<u>Call</u>	<u>Step Description</u>
	READY <u>Walk left</u>	<u>WALK LEFT</u> = Beginning with L foot, walk 4 steps towards partner slightly to the left so that the right shoulders come adjacent. Walk 4 steps back to place.
1-2	1 2 now back-up	
3-4	1 2 <u>walk to your right</u>	<u>WALK RIGHT</u> = Same as above except move slightly to the right so that the left shoulders come adjacent, then back up four steps.
5-6	1 2 now back-up	
7-8	1 2 do-sa-do	<u>DO-SA-DO</u> = Start as in the walk left, but move a little farther, go back to back with partner continue around and back to place.
9-12	1 2 3 4 5 6 <u>see-saw now</u>	
13-16	1 2 3 4 5 6 <u>swing now</u>	<u>SEE-SAW</u> = Start as in the walk right, but move all the way around as in the do-sa-do above. Back up to original position on the last step (ct. 8) shout HEY!
17-22	(Let dancers swing for seven measures then say -)	
23-24	take a new girl and start from the first	<u>SWING</u> = Take shoulder-waist position, and then step so that R sides are adjacent. Man moves L hand up to hold woman's upper R arm. Starting on R ft, buzz-step turn cw with a slight dip on the R ft. End swing with man's back to center of circle.

Note: when the dance is repeated, the man should walk forward to a new partner to his left.



## MISIRLOU

Misirlou, based on the Greek Kritikos, was originated by Greek-Americans. It has many variations and has found great popularity in America.

Nationality: Greek-American

Record: Standard 5-131A

Meter: 4/4

Steps: Grapevine, two-step

Formation: Single broken circle with hands joined at shoulder height

### Pattern in Brief

1. Step R, point L.
2. Grapevine R.
3. Two-step fwd cw.
4. Two-step bwd ccw.

Repeat entire dance.

### Pattern

#### Meas.

- 1-2 Introduction, no movement.
- 1 Step R ft R (ct 1,2), point L toe fwd (ct 3), swing L ft around behind R ft(ct 4).
- 2 Step L behind R ft, step R to R side, step L in front of R (resembles a grapevine and body turns with foot movement). On ct 4 body pivots from facing ccw to cw. (Count: Step L, R, L, pivot L.)
- 3 Facing cw take 1 two-step starting with R ft. On ct 4 lift L ft to beside knee
- 4 Without turning body, take 1 two-step backward, starting with L ft. On ct 4 turn to face front (R)

Repeat entire dance.

### Hints for Learning

Practice the sequence of a two-step fwd starting with R ft and a two-step bwd starting with L ft. Work to turn the body naturally to follow the pattern of the feet. On the step and point, the body faces center of circle. On the grapevine, face cw, then center, then ccw. On the two-step, pivot to face cw.



THE LITTLE SHOEMAKER

This is an easy, quickly taught Circle dance enjoyed by all ages. The tune Originally came from South Africa. It became a popular song in Italy then migrated to the USA where it became a top tune on the hit parade.

Record: THE LITTLE SHOEMAKER

Windsor 4141-A

Formation: Double Circle, L shoulders together.

PART I

2 meas. (8 ct.) Intro.

4 meas. (16 ct.) W march CCW around circle  
M march CW around circle  
Reverse-

4 meas. (16 ct.) M march CCW around circle  
W march CW around circle  
M find a new partner by  
stopping at W in front of  
original partner -- face partner

PART II

2 meas. (8 ct.) Clap Own hands  
Clap partner's RH  
Clap own hands  
Clap partners LH  
Clap own hands 5 times

2 meas. (8 ct.) Swing partner around  
2 times-

(Leader may indicate type of swing to be used)

REPEAT - PART II

\* \* \* \* \*

As a variation, different types of walks may be used on Part I.

\* \* \* \* \*



"WHITE SILVER SANDS MIXER"

BY: Manning & Nita Smith, College Station, Texas

POSITION: Open, facing LOD

FOOTWORK: Opposite throughout, Directions M

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 traveling in LOD walk backwards four steps.

5-8 WALK, 2; 3, TURNAROUND; BACK UP, 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...



**BOSSA NOVA MIXER**  
(American Round)

**Record:** Columbia ZSP 58839, "Blame It on the Bossa Nova", Eydie Gorme

**Formation:** Line, Single Circle, double circle, couple mixer

**Notations:** Novelty dance, great dance to build from one formation to another. As taught by Burton Olsen

**Measures**

- Introduction, -- counts, hold.
- 1-2 **SIDE (L) TOGETHER, SIDE TOUCH. SIDE (R) TOGETHER, SIDE TOUCH.** Step on Left foot to Left side, step on right foot next to Left foot, step on Left foot to Left side, hold count 4. Repeat with right foot going right.
- 3-4 **FORWARD, TOGETHER, FORWARD, TOUCH. BACK TOGETHER, BACK, TOUCH.** Step forward on L foot, step on right foot next to Left foot, step on Left foot forward, hold count 4. Repeat with right foot going back.
- 5-6 **CHARLESTON.** Step forward on Left foot, swing Right foot forward in air, step back on right foot, swing left foot back. Repeat step.
- 7-8 **CROSS AND POINT.** Cross left foot over right foot, point right foot to right side, cross right foot over left foot, point left foot to left side. Repeat.

**REPEAT DANCE STEPS.**

**HALLELUJAH**  
(American Line Dance)

**Record:** Hit Parade, WBS 8877, "Hallelujah", Parker & Penny

**Formation:** Line

**Notations:** A simple line dance taught at the Contra Holiday in Binghamton, Thanksgiving, 1980, by Bill Kattke, Mineola, New York. The song and words are beautiful and lend themselves easily to group singing and feeling.

**Measures**

- Introduction, -- counts, hold.



- 1 SWAY LEFT, RIGHT, LEFT, RIGHT. Sway left, right, left, right. Hands sway as body moves.
- 2 WALK RIGHT, WALK, WALK, WALK. Walk to right starting on left foot, right foot, left, right.
- 3 SWAY LEFT, RIGHT, LEFT, RIGHT. Sway left, right, left, right. Hands sway as body moves.
- 4 WALK LEFT, WALK, WALK, WALK. Walk to left starting on left foot, right foot, left, right.
- 5 WALK FORWARD, FORWARD, FORWARD, TOUCH. Walk forward starting on left foot, right foot, left, touch right heel forward.
- 6 WALK BACK, BACK, BACK, TOUCH. Walk backward starting on right foot, left, right, touch left toe backward.
- 7-8 WALK FORWARD, AND, CROSS. REPEAT. Walk forward on left foot, right, cross left over right, step back on right foot. Repeat.

**NEW YORK, NEW YORK**  
(American)

**Record:** MCA 60194, "Theme from New York", (Roger Williams)

**Formation:** Line dance, no contact, all facing same direction

**Notations:** Neil Pogsley's version of 1983 as taught by Burton Olsen.

**Measures**

- 1-8 Introduction, 32 counts, hold.
- 9-12 STEP (L), KICK, STEP (R), KICK, STEP (L), KICK, STEP (R), KICK. (1) Step on left in place, (2) kick right diagonally in front of left with most of action from knee. (3) Step on right, besides left (4) kick left diagonally in front of right. Repeat.
- 13-14 BACK, 2, 3, TOUCH. FORWARD 2, 3, TOUCH. Walking backward (1) left, (2) right, (3) left, (4) touch right forward.
- 15-16 TWO STEP LEFT & RIGHT. REPEAT. (1) step to left side with left (2) close right to left taking weight (3) immediately transfer weight back to left (4) hold. Repeat with right foot.
- 17-18 TURN (L), 2, 3, TOUCH. TURN (R) 2, 3, TOUCH. Turn one complete left face turn in three steps, then hold on 4th count. Turn one complete right turn in three steps, hold on 4th count. (Variation: turn one and 1/4 turn to right, face new direction each time dance is repeated.)

REPEAT STEPS.



## SPANISH FLEA

Right kick  
Left kick  
Grape-vine on right foot (turn 180 on last  
kick and kick left foot)  
Grape-vine (start on left foot)  
Right kick  
Left kick

## RAWHIDE

An easy no-partner country western dance for most groups - teens to seniors.

Music: ELVIRA - other country western tunes may also be used if you like a faster tempo.

Formation: Lines all facing same wall. Thumbs hooked into belt or in back jeans pockets.

### cts

- I. 1-8 Touch R heel fwd, step on R foot beside L.  
Touch L heel fwd, step on L foot beside R.  
Repeat
- II. 1-4 Feet together, turn toes of both feet out.  
Turn heels out.  
Turn heels in.  
Turn toes in so that feet are together.
- III. 1-4 Touch R heel fwd, to L of L foot.  
Touch R foot beside L foot.  
Touch R heel fwd, to L of L foot.  
Step on R beside L foot.
- IV. 1-4 As you turn 1/4 turn R kick L foot fwd.  
Step backward 3 steps L, R, L.

Repeat dance facing different wall.



## TEXAS FREEZE

### cts

- 1-4 Grapevine R, hop (or scoot your boot)
- 5-8 Grapevine L, hop (or scoot your boot)
- 9-12 Step backward R, L, R - Hop
- 13-16 Lift R knee across left leg making 1/4 turn L at the same time.
- Begin dance again facing different wall.

Variation I Steps same as above except on cts 13-16 pretend you are roping a steer--right hand circling as if throwing a lasso.

Variation II On cts 13-16 (freeze part) put hands on hips, index fingers pointing like guns, as if you are shooting from the hip.

We usually do each part once around the square then start the dance from the beginning again.

## D'HAMMER SCHMIEDS G'SELIN

Pronunciation: D'hammer-schmitt Gzellin. Nationality: German

Meaning: The Blacksmith's Apprentice

Steps: step-hop, waltz

Formation: Two couples side by side facing their own partners.

1. Clap pattern with partner.
2. Circle left and right.
3. Clap pattern: M1 with W2 and M2 with W1 (diagonally across).
4. R and L hand star.
5. Clap pattern; M2 and W1 leading off.
6. Waltz anywhere.



DANCE - Page 4

Chiapanecas (Mexican)

Formation: Double Circle

Position: Full-open

Footwork: Opporsity

Music: Chiapanecas

Record: MacGregor 603, OT/8100

Rhythm: 4/4 and 3/4 Measure: 4 of 4/4, 16 of 3/4

<u>Meas.</u>	<u>Call</u>	<u>Instructions</u>
--------------	-------------	---------------------

Walk and clap

READY WALK

Walk and Clap: Beginning with outside foot, walk forward three steps. On third step, turn to face partner, clap own hands twice. Repeat against line of dance.

1 One two three reverse

1 One two three balance

1 Away together AWAY  
clap-clap together,  
away around rock

Balance: Facing each other with both hands joined, both put R ft back, balance away from each other, balance together, balance away. Clap hands twice. Both hands joined, balance together, away, together as a man places arms around and behind partner's waist. Clap hands twice. Girl places arms around man's neck and claps twice.

4 Forward, back forward,  
back

4 Forward, back, forward,  
back

Rock Turn: 12 times, Take closed dance position and in twelve measures, rock forward and back, as to make two complete revolutions in the twelve measures turning left, in place on the spot. Men raise L hand, turn girls under arm. Ladies go ahead to next man.

4 Forward, back, forward,  
back

2 Under the arm, clap  
twice

2 Take a new girl,  
NOW TALK



**SAVILA SE BELA LOZA**  
(Serbia)

**Record:** Lloyd Shaw Foundation, Record #: E-43

**Formation:** A line dance. Lines, or a broken circle, no partners.

**Notations:** Hands down at sides, joined with adjacent dancers, leader with right hand free.  
All start on R. foot.

**Counts:**

- 1-20      **RUN RIGHT 19 STEPS.** Starting on right foot, facing slightly right and moving  
            . . . . . right, dance 19 small, light and easy running steps and hop on right foot 9 on ct. 20.
- 21-40      **RUN LEFT 19 STEPS.** Starting on left foot repeat cts 1-20 in opposite direction  
            . . . . . and hop on left foot on ct 40.
- 41-48. . . . **SCHOTTISHCHE RIGHT, SCHOTTISCHE LEFT.** Starting on right foot, facing  
            . . . . . slightly right and moving right, dance one schottische step. Then, starting on left  
            . . . . . foot, turn to face slightly left, and dance one schottische step. Schottische step: 3  
            . . . . . short, lgith, almost running steps followed by a hop.
- 49-56. . . . **SCHOTTISCHE RIGHT, SCHOTTISCHE LEFT.** Repeat cts 41-48.
- 57-64. . . . **SCHOTTISCHE RIGHT, SCHOTTISHCHE LEFT.** Repeat cts 41-48

**TZADIK KATAMAR**

**Record:**

**Formation:** circle, hands held at shoulder level. Meter: 4/4

**Notations:** Israeli circle dance by Jonathan Gabalt

**Measures:**

- 1            Moving in LOD, step on R, L, R, L (1-4)
- 2            Face ctr. Sway on R to R (1). Sway on L to L (2). Sway on R to R (3). Sway on  
            L to L (4)
- 3-4          Repeat action of meas. 1-2
- 5            Facing ctr, step on R to R (1). Cross L in front of R (2). Step on R to side (3).  
            Step on L crossing in back of R (4)
- 6            Make complete CW (right) turn with two steps R, L (1,2). Step on R to R (3). Step  
            on L crossing in front of R (4).
- 7            Step on R in place (1). Step on L to L (2). Step on R crossing in front of L (3).  
            Step on L in place (4).
- 8            Repeat swaying action of meas 2
- 9-12        Repeat action of meas 5-8



JUST A BOY AND A GIRL  
(Shared by Terra Mahaffey)

Just a boy and a girl in a little canoe  
With the moon shining all around.  
He plied his paddle so,  
You couldn't even hear a sound!  
So they talked and they talked  
Till the moon grew dim.  
He said, " You better kiss me,  
Or get out and swim!  
So what ya gonna do in a little canoe  
With the moon shining all around.

(sing a second time through with this ending)

So what you gonna do in a little canoe  
With the moon shinin all a-  
Boys paddling all a-  
Girls swimming all around!

Cookie, Cookie  
(Shared by Jane Higuera)

Cookies, Cookies, listen while we sing to you.  
Cookies, Cookies, you're a part of our camp to!  
Anyone can take a swim, anyone can sleep,  
But it takes a cookie to make good things to eat!  
So Cookies, Cookies, listen while we sing to you.

Did You Ever?  
(Shared by Patty Logan)

Did you eever, iver, ever in your leif, life, loaf  
See the deevil, dival, devil kiss his weef, wife, wofe?  
No I neever, niver, never in my leif, life, loaf  
Saw the deevil, dival, devil kiss his weef, wife, woaf!

God Has Created a New Day

God has created a new day  
Silver and green and gold.  
Live that the sunset may find us  
Worthy his gifts to hold.



## I Think You're Wonderful

I think you're wonderful

When somebody says that to me

I feel wonderful ,as wonderful can be      REFRAIN

It makes me want to say

The same thing to somebody new

And by the way I've been meaning to say  
I think you're wonderful, too.

verse:

When we practice this phrase in the most honest way .

Find something special in someone each day

We lift up the world one heart at a time

It all starts by saying this one simple rhyme

REFRAIN

VERSE 2

When each one of us feels important inside

Loving and giving and glad we're alive

Oh , what a difference we'll make in each day

All because someone decided to say

REFRAIN

ENDING WITH REPEAT

And by the way, I've been meaning to say  
I THINK YOU'RE WONDERFUL , TOO.



# WE'RE HERE AT CHAT

Musical notation for the song "We're Here at Chat". The notation is arranged in three staves. The first staff is in G major (one sharp) and contains the first line of music. The second and third staves are in Bb major (two flats) and contain the second and third lines of music. Chord symbols (C, F, Bb, C7) are placed above the notes to indicate the harmonic structure.

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.



# Songs We Sang

**April's Fools--Wednesday lunch--Tune: Wabash Cannonball**  
Original composition contributed by Dwight Palmer

From the Northeast of this nation  
To the wide Pacific shore  
From the Heartland of the country  
To the Southland door-to-door  
It's Rec Lab time at Chatcolab  
We're here and having fun  
It's Leadership and Laughter  
And it is all well done.

**White Socks**  
(to the tune of White Wings)

White socks that never get dirty,  
The longer you wear them, the stiffer they stay.  
Night comes, my toes all get curly,  
I stand up my white socks, and sleep far away.

**Wednesday night sharing song**  
(as performed by Kearstin Edwards)

When I was born, my Ma and Pa  
Looked at me and said "Oh shaw".  
The doctor said, "It's a girl I think."  
And Pa went out and got a drink.  
Pa said I looked like Ma,  
Ma said I took after Pa.  
Brother said I looked like a quince,  
And I've been a stepchild ever since.  
But I know what I'll do by and by  
I'll eat some worms and then I'll die.  
And when I'm gone you wait and see --  
They'll all be sorry that they picked on me.



VOWEL SONG  
taught by Jane Higuera

A E I O U Apples, Let's eat!  
I like to eat, eat, eat apples and Bananas " (repeat)  
" (repeat)  
I like to Ate, Ate, Ate Apples and Bananas " (repeat)  
" (repeat)  
I like to Eat, Eat, Eat Eeples and Beeneeeenes " (repeat)  
" (repeat)  
I like to Ite, Ite, Ite Ipples and Bininis " (repeat)  
" (repeat)  
I like to Ote, Ote, Ote Opples and Bononoos " (repeat)  
" (repeat)  
I like to Ute, Ute, Ute Upples and Bununus  
A E I O U A E I O U Bananas! Yeah!

GLOOP - GLOOP  
taught by Patty Logan

Gloop Gloop went the little green frog one day  
Gloop Gloop went the little green frog.  
Gloop Gloop went the little green frog one day  
Gloop Gloop went the little green frog.

But we all know frogs go  
La de da de da  
La de da de da  
La de da de da

We all know frogs go  
La de da de da  
La de da de da  
La de da de da

They don't go gloop gloop glop



# FUN & GAMES

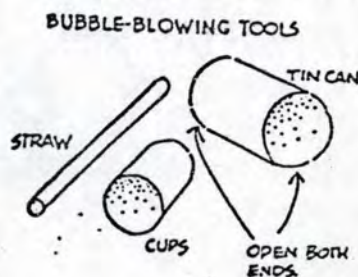


# Giant Bubbles

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 (The higher priced soap seems to make the strongest bubbles.)
- Glycerine (may be found in any drugstore)
- Plastic drinking straws
- Several large juice or coffee cans
- String
- Roll of electric tape



## Area

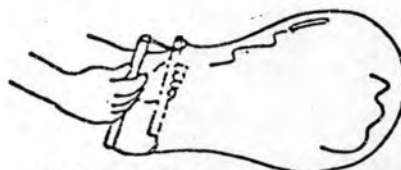
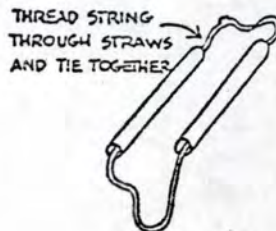
Flat surface (picnic or other table), preferably outdoors, but may be indoors if you are prepared to scrub the floor when you have finished. Spread newspapers or shavings to help absorb the mess.

## Bubble Solution

To make the soap solution, fill a clean plastic container with a quart of warm water and mix in about 8 tablespoons of soap. To give bubbles more elasticity, add 2 to 3 tablespoons of glycerine to the mixture. (More glycerine will make the bubbles more elastic.) Stir well and pour into the pans.

## Directions

One 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.

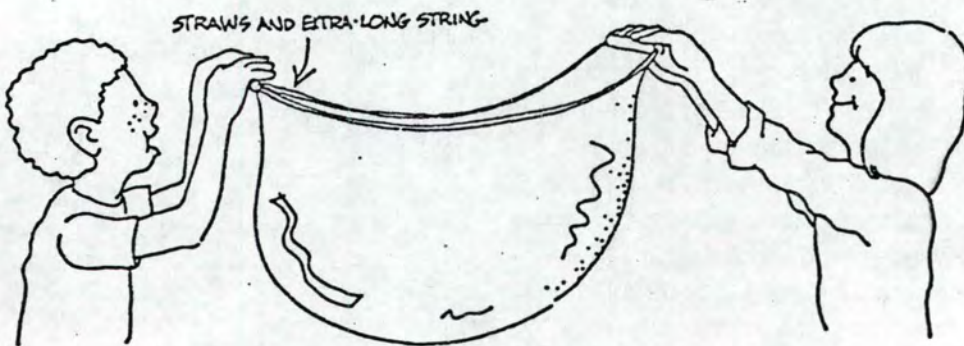
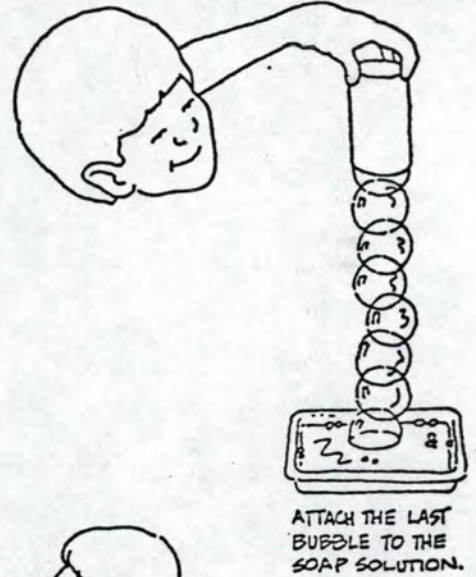
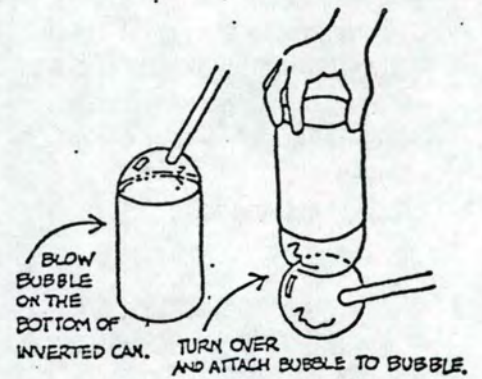
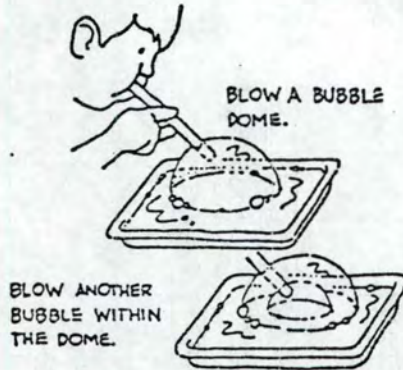
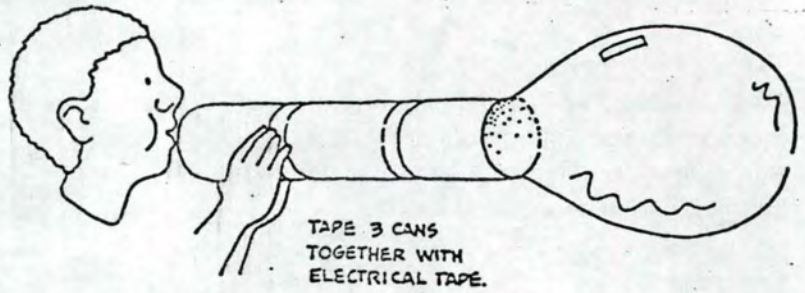


\*\* From "Outrageous Outdoor Games"



**Other Bubble Makers**

1. Three cans and electrical tape
2. Bubble dome
3. Tape straws together
4. Inverted can
5. Bubble chains
6. Extra long string





## **There are Many Good Bubble Solutions**

There is no perfect bubble solution. But depending on what you want from your bubbles--lightness, strength, longevity, etc.--there are different ones to use. Here are some suggestions.

**Bubble Solution #1** – This is the easiest--a jar of Mr. Bubbles TM bubble solution. One bubble-ologist says, "Through my experiments, I've discovered that Mr. Bubbles TM is the best commercial bubble solution in the U.S....there's no fuss...and it's a guaranteed success." It's made by TootsieToy.

**Bubble Solution #2**--Start with an 8-ounce container of Mr. Bubbles TM bubble solution. Mix in:  
--1 ounce of Dawn or Joy liquid dishwashing detergent.  
--6 ounces of water (preferably distilled, but not hard water; that will actually retard the solution.)  
--1 ounce of glycerine. This is available at any drugstore. It's a thickening agent that makes the bubble walls last longer.

**Bubble Solution #3**--This is the Industrial Strength variety. For super-strong bubbles, add another ounce of Dawn dishwashing detergent. Then keep on playing with the solution, adjusting it as you like.

**Bubble Solution #4**--Additives worth trying in addition to Mr. Bubbles TM, glycerine, and soap are:

...Karo syrup  
...Jello  
...Certo

Start with a small amount, then add more to make the consistency you want.

## **Tips for Good Bubbles**

1. Use cotton string. Nylon isn't absorbent enough.
2. Roll up your sleeves and plan to get your hands wet, at least up to your wrists. Anything dry that a bubble touches will break it.
3. Aluminum dishes are particularly good to use with the bubble frame because they're deep enough for the bubble solution, and wide enough for the straws. Plus, when you're done, you can bend the corner into a little spout and pour the solution back into the bottle.
4. If you're outside, the wind might be blowing the bubble out. Hold your frame so the wind blows across, not into the film as you open it.

## **Here is a Cheap, Easy-to-Make Bubble Wand**

1. Take a pliers and bend the hooked end of a coathanger so it's flat. This is going to be the handle.
2. Hold onto the top of the hanger (the handle), and pull the bottom (the long end) out, making the hanger into a square, or into a circle.
3. Huge bubbles need a lot of solution though, and bare wire just can't hold enough. So we need to wrap string around the hoop. String is absorbent, adds more surface to the hoop, and creates pockets which hold extra solution, so...
4. Cut off a length of cotton string about 3 feet long.
5. Tie one end of the string onto the handle, and begin wrapping it around the hoop. It doesn't have to be tight, but don't leave it hanging too loose, either.
6. When you get back to the handle, wrap it too, for wire will get too slippery by itself; string makes handle easy to hold on to.



## Another Bubble Recipe

This recipe comes from Nubo Bubble Wand, Inc., RR 1, Box 178A, Epworth, Iowa 52045

### Recipe

2 cups Joy dishwashing detergent  
6 cups water  
3/4 cup Karo light corn syrup

Combine, shake, let settle 4 hours. Store covered in refrigerator to extend suds shelf life. Allow to warm before using.

Non-toxic--but not for human consumption

### Bubbling Tips

1. Do not stir wand in suds to avoid foaming.
2. If foam develops scrape off with stiff card.
3. Keep suds clean--avoid dirt, grass, bugs, etc.
4. Rotate play area around yard to avoid damage to plants.
5. 9 x 13 cake pan or a round skillet or 1 1/2" deep pizza pan works well.
6. Bubbles are best on humid days.
7. Bubble in sheltered areas on windy days.
8. Joy and Karo work best. Other brands don't work as well.
9. Protect suds from direct sun--sun weakens suds.
10. As with other similar products, if bubbles get in eyes, wash thoroughly with water.
11. Soap is an eye irritant. Use common sense.
12. Avoid walking on slippery surfaces that are wet with bubble solution and wash slippery surfaces down afterwards. Avoid bubbling near roads and distracting motorists.



# SAND PAINTING

Supplies needed: for 10 to 15 participants

100 pounds salt (any kind; buy least expensive)

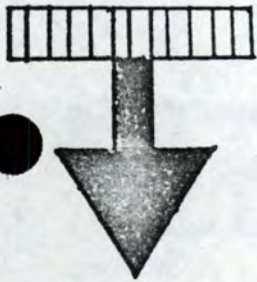
6 jars powdered tempera (red, blue, white, black, 2 yellow--mix to get secondary colors or other mixes)

6 tablespoons (for mixing)

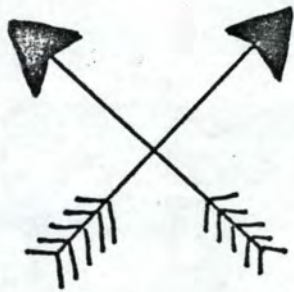
1 package small brown paper lunch bags (good quality)

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



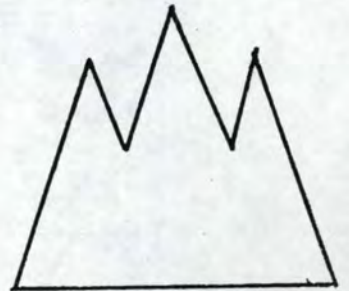
DRAGON FLY  
Plenty Water



CROSSED ARROWS  
Friendship



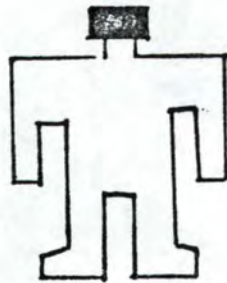
ARROWHEAD  
Alertness



BIG MOUNTAIN  
Abundance



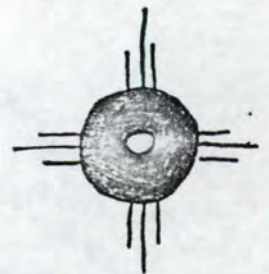
CACTUS FLOWER  
Courtship



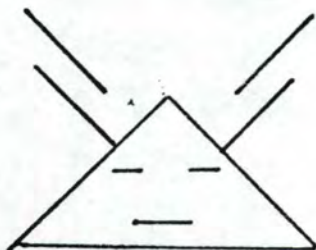
MAN  
Human Life



BEAR TRACK  
Good Omen



SUN SYMBOL  
Happiness



MORNING STAR  
Guidance

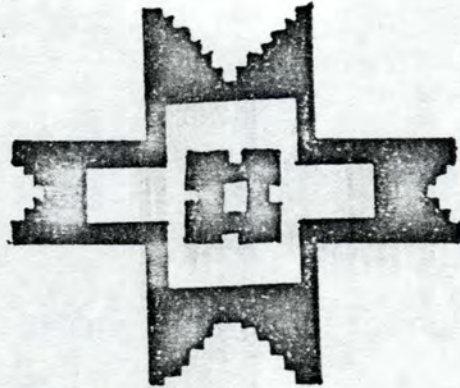


HORSE  
Journey

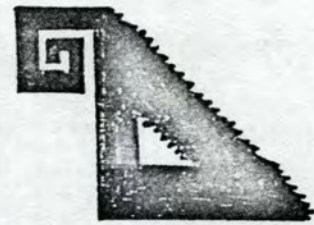




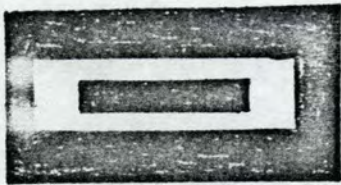
TENT



GYPSY STAR



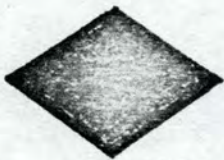
INVENTOR



EYE



THUNDERBIRD  
Sacred Bearer of  
Happiness



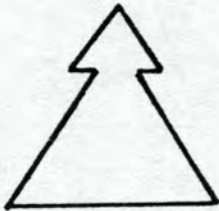
PERSON



TO  
SPARKLE  
OR SHINE



FLYING



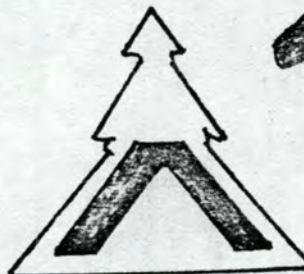
WOMAN



ABOVE



THOUGHT



ON THE HILL



TO BE A LITTLE BETTER



MESA



## PAPER CREATIONS

shared by Jean Baringer

Many things can be done or made with paper - some ideas which may conjure up many happy memories - long paper chains, a string of paper dolls, the paper hat or boat, intricately cut snowflakes, making and delivering May baskets, lanterns of different sizes, or the Christmas tree decorations.

This is being presented to recall some techniques and present some new ones for your enjoyment. If you are in need of quick, inexpensive, colorful and fun decorations then this may help in your creating the right mood. Or, perhaps you may find these useful for gift wrapping, tree-trimming, or other projects.

### Have Fun

The type of paper you use is not limited. Depending on the type of decorations you make, you will need to decide if a heavier or lighter paper would be best. Experiment with papers and patterns till you get the desired results. Size is limited only by supply of paper.

Items to help you besides the various types of papers would be:

- pencils, erasers,
- rulers, compass
- sharp-pointed scissors, razor blade,
- paper punch
- staplers, clothespins
- brads, paper clips, glue, tape
- string, fishing line, yarn, etc.

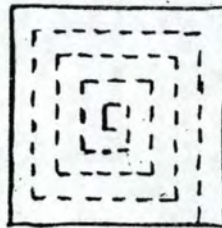
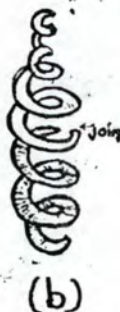
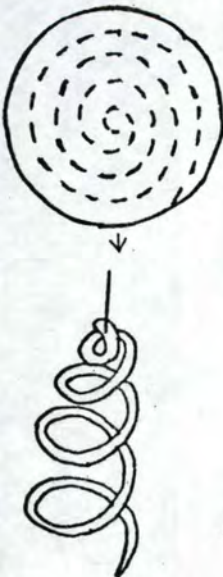
### I Cutting

#### Quick Decorations

##### A. Expand the surface - stretching the paper

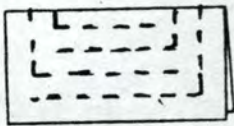
1. Spirals are made by cutting continuously around the shape from outer edge, around the outside, moving towards center. (See diagrams.) Fasten string to center portion and let hang down.

Variation: Fasten 2 similar patterns together. (b)

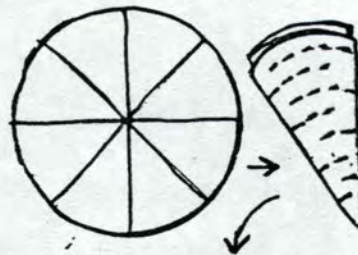




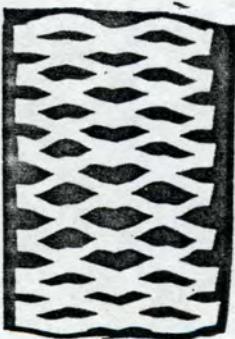
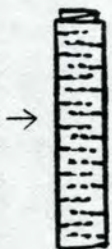
2. Fold and Cut  
a. One-fold will result in:



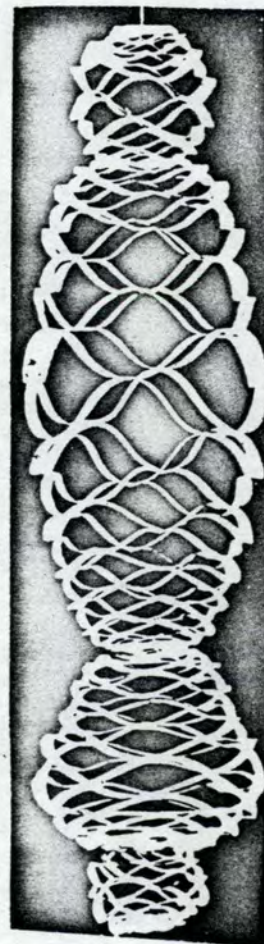
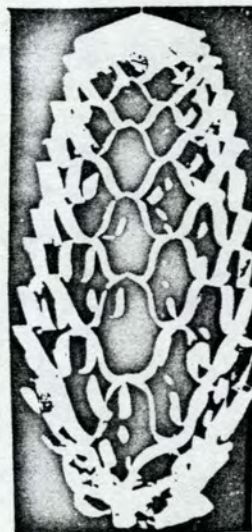
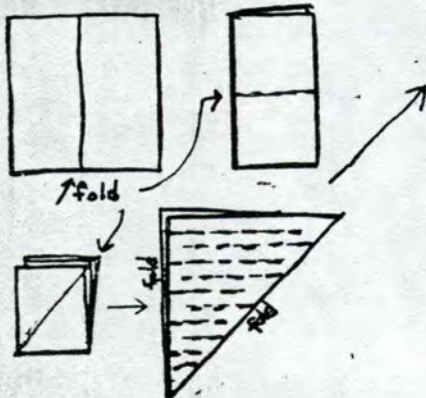
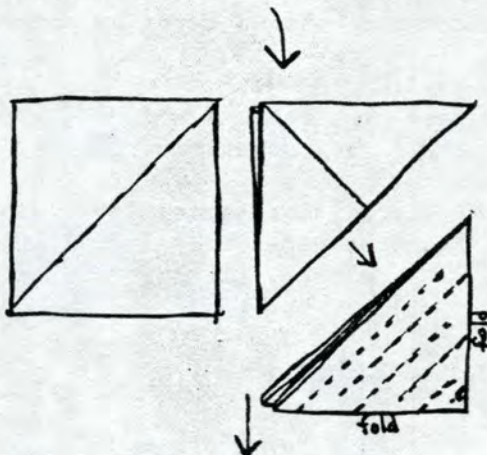
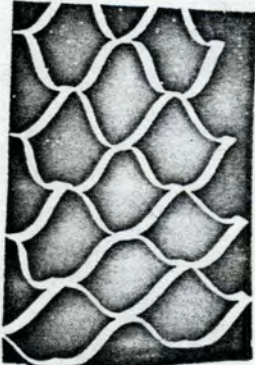
cut lines ----



b. By making several folds as shown here, making cuts alternately from each fold side, you can have some interesting decorations. Try fastening several similar shapes together, hang glass or styrofoam balls inside for added effect.



or





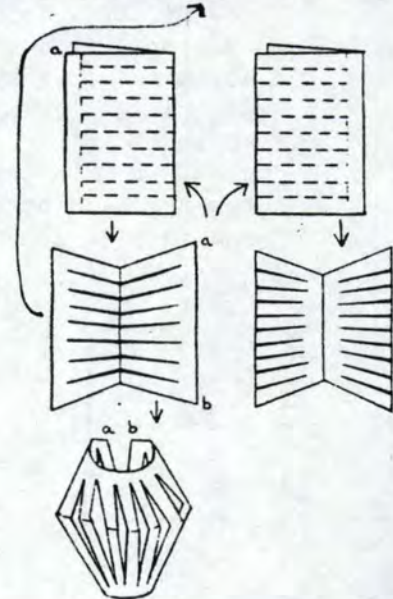
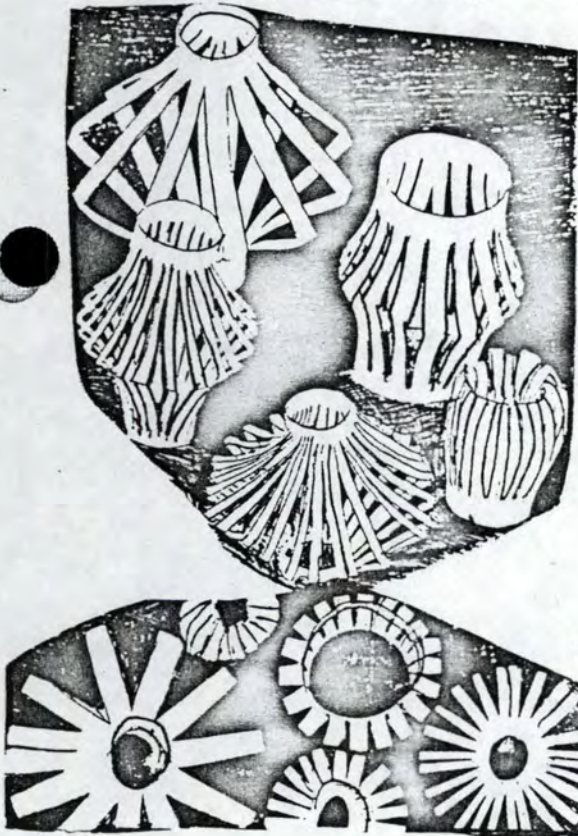
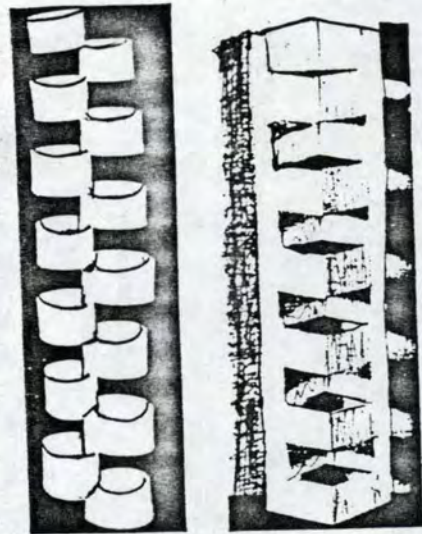
B. Re-shaping  
1- Cut and fold

a. One-fold cutting ideas:



These resulting forms come from varying the outline shape, direction and depth of cuts, and different ways of refolding and fastening the results. Different types of paper will result in different effects.

Remember the lanterns? These are one-fold cuts. Try cutting different widths. Fasten several together in a line.



Fasten ends together by using tape or staples.

May add a loop for handle on lantern.

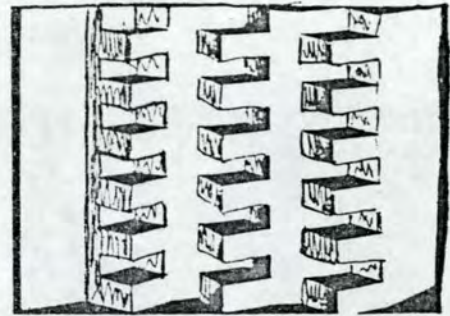
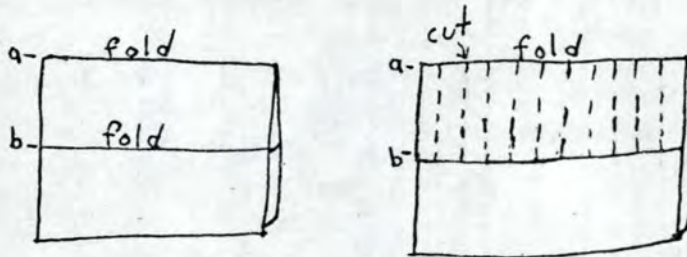
These all would look nice setting on tables or the lanterns hung overhead.

Be careful not to put them around candles or lights that give off heat.

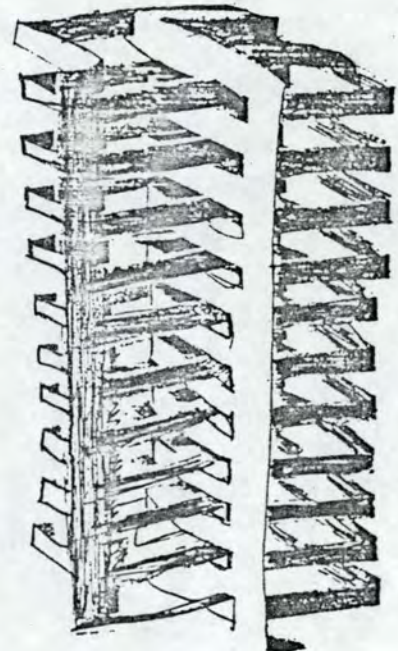
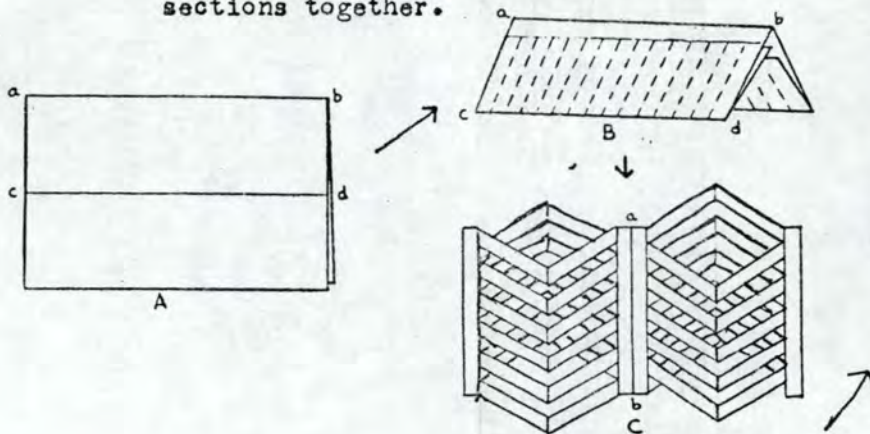


b. More than one fold

Make two folds as shown, unfold last fold (line b), cut slits through both papers from line a to b fold lines, open up and spread strips as shown.



To make this interlocking structure you make two folds, then refold the ends inwards towards the middle fold. Cut slits as shown by dotted lines in the diagram. Open up and spread strips as in above structure, and in diagram C. Then move the two "boxed" sections towards each other and dovetail the sections together.



You can have fun trying different types or weights of papers to see which work out the best. Construction paper is better than typing paper for designs that stand up; whereas the typing paper may work better for the lanterns, and the expanding creations.

Of course, there's the paper chains with strips of any length or width fastened together in loops. These would be pretty in a rainbow of colors, or with lanterns hung along the chain.

To hang these creations you might use yarn, string, or fishing line so it can't be seen. Or, they can be taped to walls, windows or doors, being careful to not pull off paint or wallpaper or leave the windows dirty from tape.

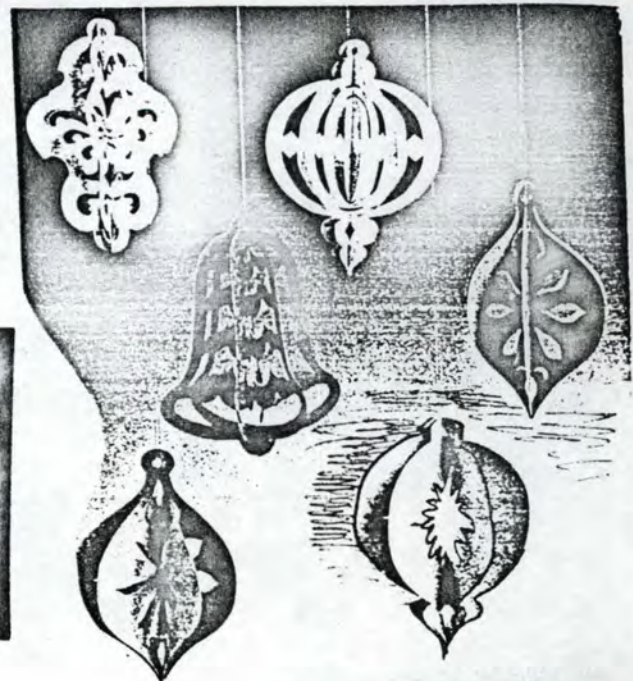
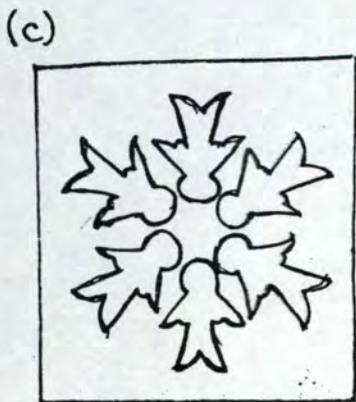
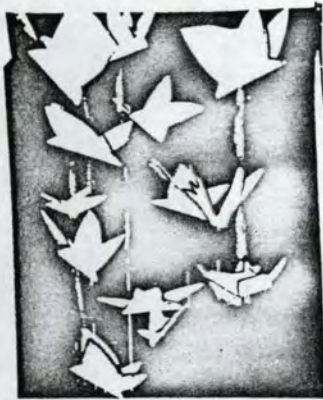
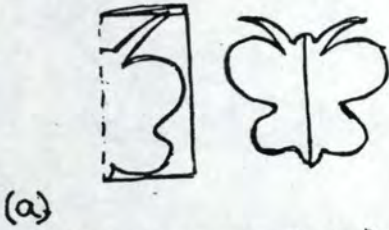


0. Cut outs

1. One fold - symmetrical designs where one half is opposite of the other half. Make center fold, cut away areas to be left open or empty, being careful to leave necessary connecting lines to hold design together. See below the birds or butterflies (a) for mobiles, cathedral windows (b), or to be repeated in making designs as in repeated bird (c). Cut duplicates of same symmetrical design to make 3 dimensional ornaments as shown in (d). These may be slashed (if using 2 planes - one slit from top of design to middle ① and one slit from bottom to center on other piece ② to be fit together) or they may be staples or glued together on the center fold.

SYMMETRICAL CUTTING

WINDOW CUTOUTS



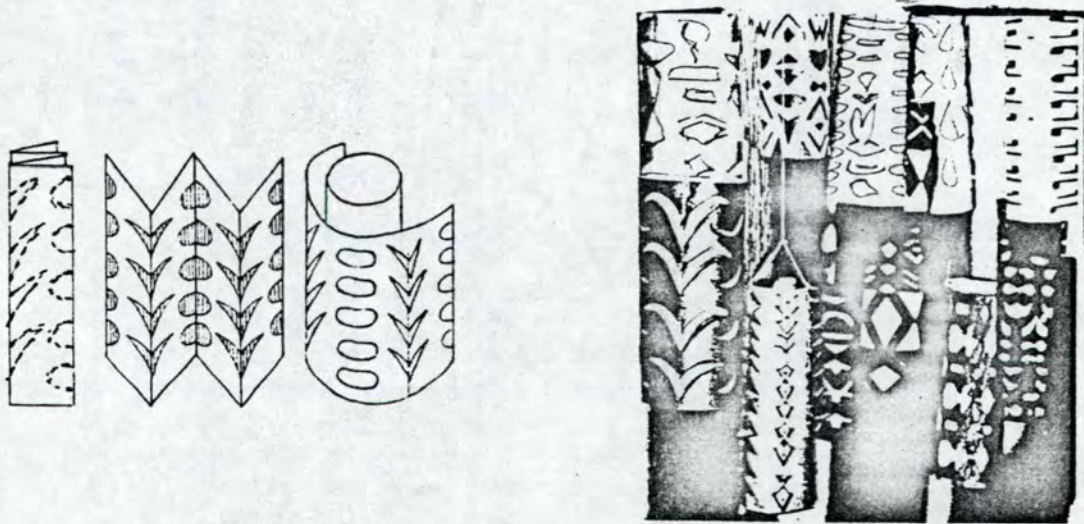


2. Multiple folds - the way the paper is folded dictates the outcome
- a. repeated line-straight folds as in paper dolls. Paper is folded repeatedly, design cut, remembering to keep enough fold line to retain strength in the shapes made (people, trees, animals, flowers, etc. designs).

MULTIPLE-FOLD CUTTING



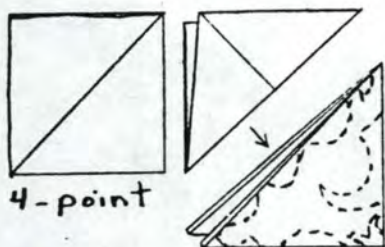
Or Cut designs in strip as in paper dolls, wrap around in a tube. These may be fit over another color of paper tube, or left plain to perhaps be hung for decoration, set on a table, or maybe placed around no-heat or cool-lights like on Christmas trees - ones that won't burn!



Try experimenting with different types of paper to see which hold up the best for each project. Think of other ways you can use them.



b. in circles - Fold paper (several ways to do it) so pointed end is the center of the paper. Being careful to remember the fold lines, cut out the excess paper to form designs. (as in snowflakes or lace doilies). The sharper the scissors, exacto knife or razor blade is, the more intricate your design can become.



4-point



PAPER SNOWFLAKES -6 point



Diagram 1

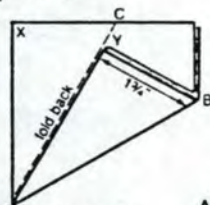


Diagram 2

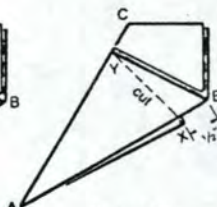
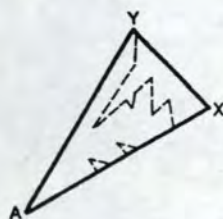
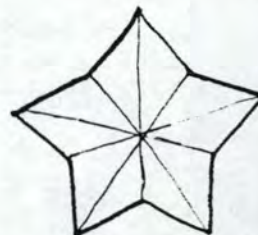


Diagram 3



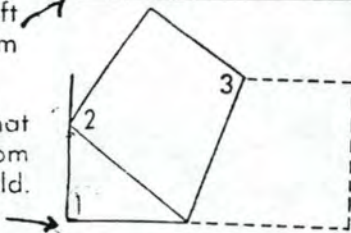
5-point Star



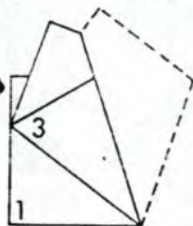
1. Start with a very thin piece of paper 6 inches square. Fold it exactly in half; lay it on your desk with the folded edge next to your body. Number the points on the folded edge 1 and 2. On the left edge of the paper mark off 1 inch from the top.



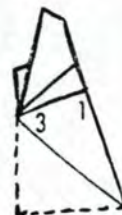
2. Now take corner 2 and bring it to that mark, which is 1/3 the distance from the top of the edge to the bottom fold. The right-hand corner is No. 3.



3. Now fold corner 3 over to corner 2. Crease with your fingernail or a pencil.



4. Take corner 1 and fold it over the folded paper until it lies flat.



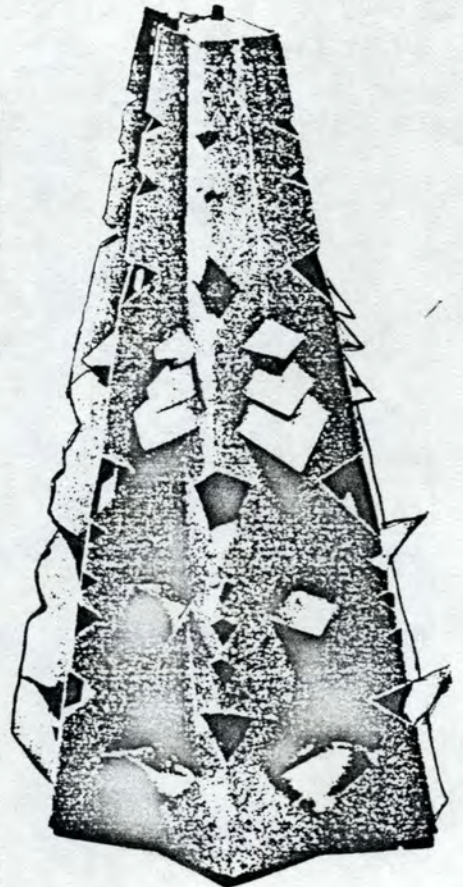
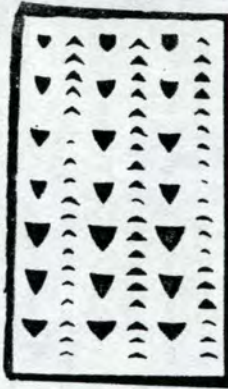
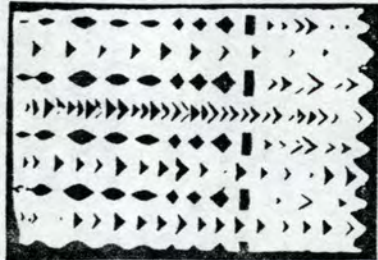
5. Take your scissors and cut across the folded paper from corner 1 to about half the distance from corner 3 to the tip. You may cut either nearer to 3 or nearer to the tip, depending upon how pointed you want your star to be. Try it.





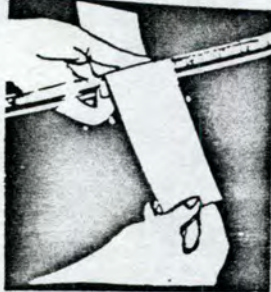
**II Surface Treatment** - This adds another dimension by changing flat surfaces to ones with texture. These can be used in combination with any of the treatments mentioned before this.

**A. Cut slits and bend** - Make several folds in the paper, cut slashes or scrolls (do not cut out area), unfold and where desired, fold up or down, in or out the areas cut. See diagrams and examples.

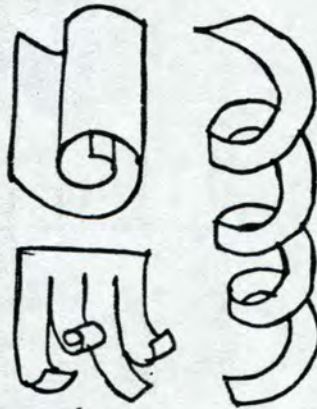


**B. Add ons** - Dots or pieces of paper may be glued, taped or stapled on the papers

**C. Curling paper** - Some papers curl better in one direction than another. Several ways to curl paper are shown here.



Full paper tightly over edge of a ruler



Wrap paper around a pencil



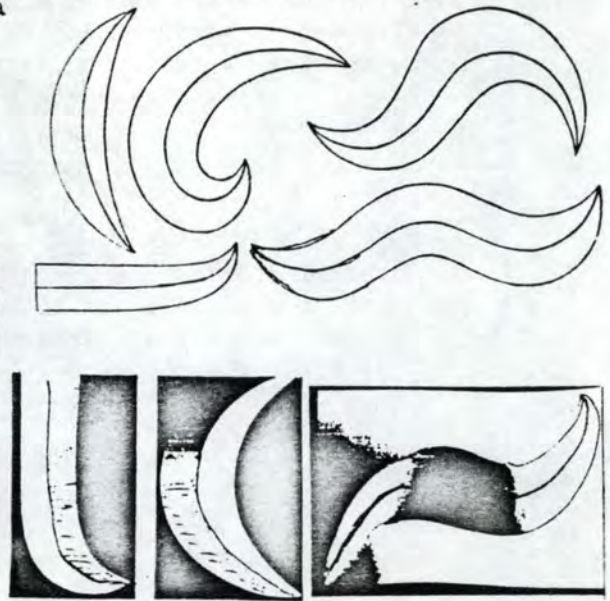
Full paper over edge of table or desk



Full scissors blade over side of paper to be curled

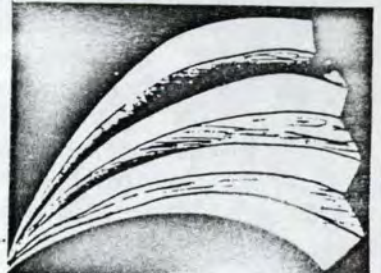
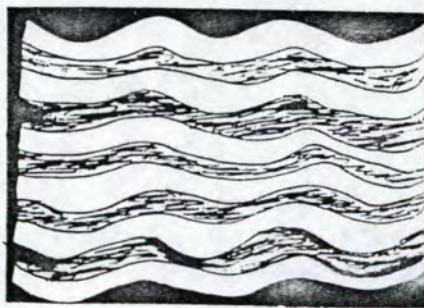
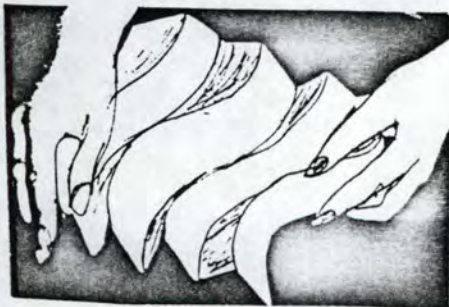
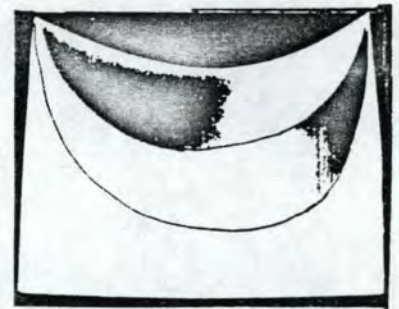


D. Scoring - reshaping paper from a flat surface to one of dimension by marking a line on the paper without cutting or folding. You will need a tool (sharp, hard pencil or a dull knife, nail file or such) to make a line on the paper that will break down the fibers so paper will bend but not break. Experiment! Score lines alternately on one side of the paper and the other to get folding effect shown in diagrams.



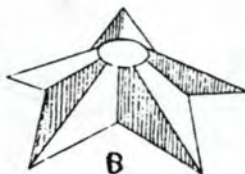
Curves turn out really neat. The curves can't be folded like straight lines. Practice with simple curves, then try S curves.

Curves can't be creased without being scored first to permit the direction of a line to be changed.



Once you master the art of scoring paper you can make some beautiful projects. This technique can be used to make bird feathers or tails, flowers, leaves, and others.

The star can be creased across the points or scored through the points (diagram A). The center can be cut out (diagram B) and a candle inserted. Stars can be used for the top of the Christmas tree, on packages, for mobiles, and for ceiling decorations.

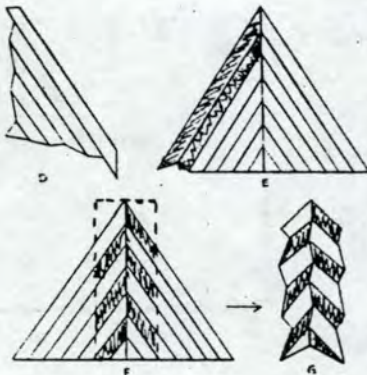
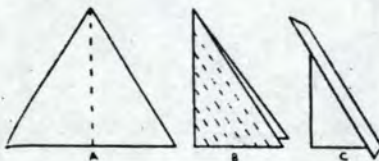
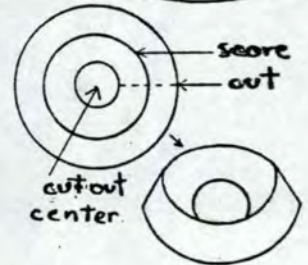
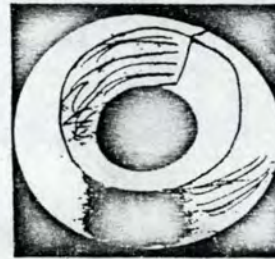
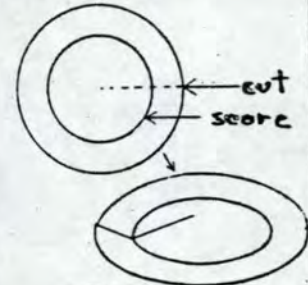




Circles can be scored into 3-D structures. After the circle is cut out, score the lines, alternately on front and back, cut a slit from outer edge to center of circle, bend the scored lines, overlap slit edges and secure into a cone shape.



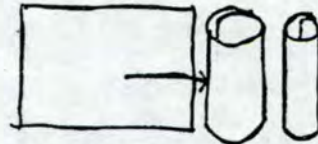
Diagonal scoring and folding can become complicated but produces beautiful effects. This isn't shown here, as such.



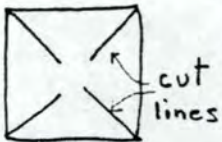
A simple fold problem will help clarify the principle of changing directions in diagonal scoring. An isosceles or equilateral triangle is folded in half (diagrams A and B) and then accordion-pleated. When completely collapsed, it is opened up and creased so that the lines alternate upward and downward (diagram E). When the whole triangle is again collapsed as a flat strip, the short vertical lines through the center will automatically go inward and outward as diagramed. This can be seen more easily if a section in the center is cut out (diagrams F and G).



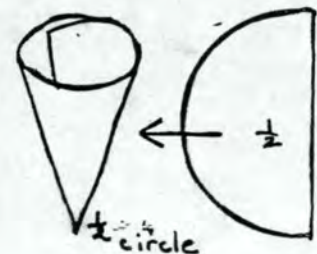
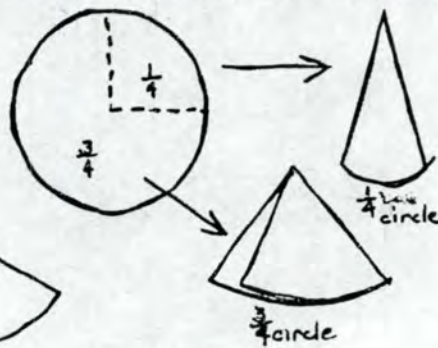
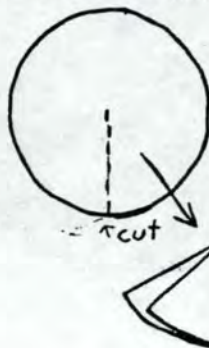
### III Shaping to Volume



A. Bending - is different from scoring and folding as the paper is re-shaped with no permanent lines; and these form shapes. These are done by rolling and bending paper into a volume shape - like a cone or tube. Different shapes can be obtained by varying the surface you start with. A full circle makes a big dome, a half circle into a cone, a straight piece into a tube, or when you cut certain lines you can make a pinwheel. Cones can be made into trees or hats, for animal shapes, or put on a handle for a basket. Tubes are used for arms, legs, tree trunks, poles, etc. Fasten with tape, glue or staples.

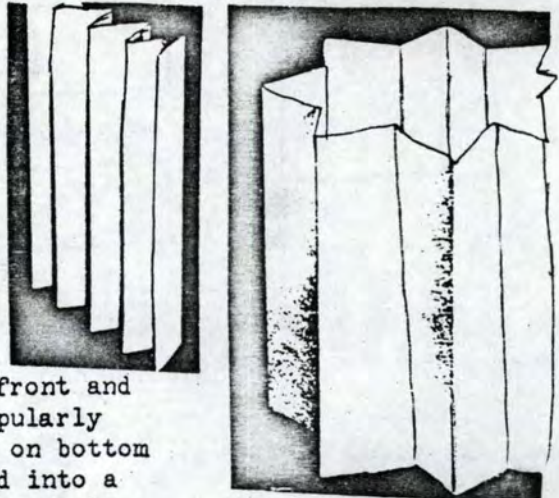
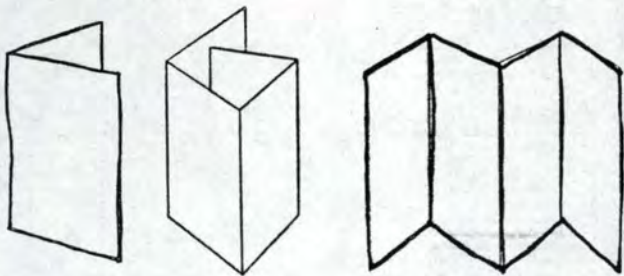


Pinwheel - Poke pin into center, wheel, push into straw or pencil.

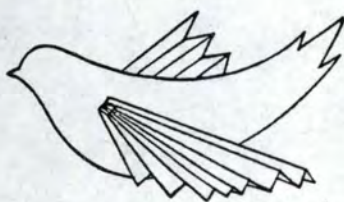
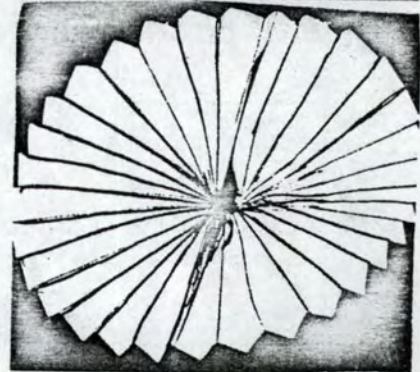
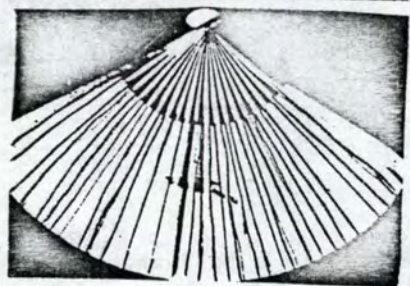
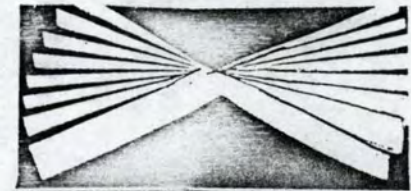
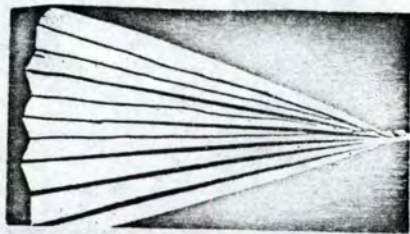
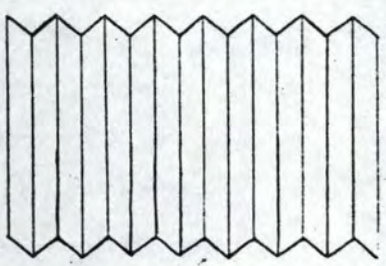




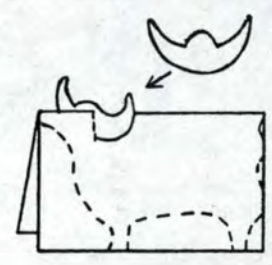
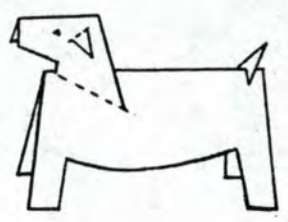
B. Folding (only) gives exciting dimension to the paper. These designs can be folded, creased with fingernail or dull knife edge to make a sharp crease; when released will "hold" their fold lines. (as are - they can be used as backgrounds in displays or on bulletin boards.



1. Accordion pleats - are alternated front and back folds as in diagrams, most popularly used as fans. Staple in middle to on bottom edge for various effects, or turned into a pleated tube or cone for a standing angel base. Or, fold them for bird wings.



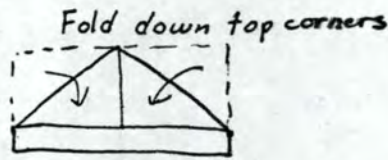
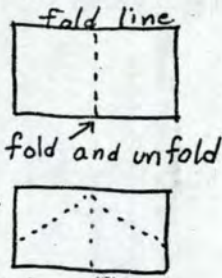
2. Folding can also become complicated, but with beautiful effects. Origami falls in this department (not shown here)
3. Other fun folding projects could be as shown or described hereafter.





3. folding projects cont.  
 Folded hat - to boat - to shirt!

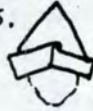
Start with rectangle - not square



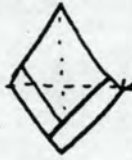
Fold bottom flaps up - HAT!



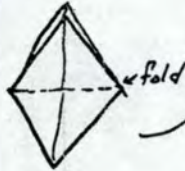
Open hat - turn so "brim corners" are now front and back centers.



Flatten to look like this



Fold, Flip up front



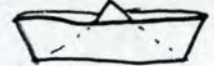
Turn over, flip up other side to look like



Open up, turn 90°, fold flat.



Pull on both sides, points will come up. Now you have a Boat!



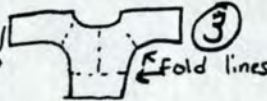
2

Unfold back to hat 1

Cut off both boat points and top

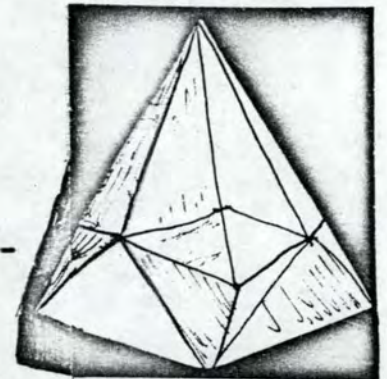


Open up for tee-shirt!

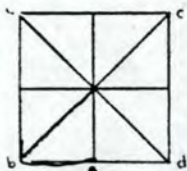


3 Fold lines

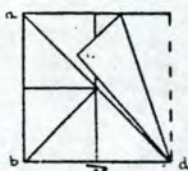
or Sailors Hat!



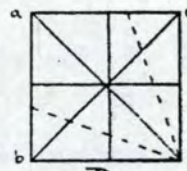
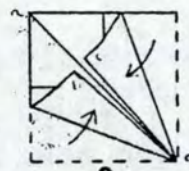
The German bell is a fold and shape project - no cutting!



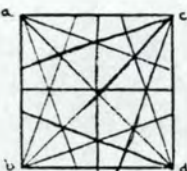
A. Crease a square on diagonal, vertical, and horizontal lines.



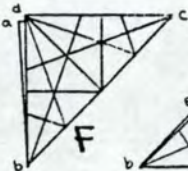
B. Fold corner c along diagonal ad. Fold corner b along same diagonal, as in making a paper airplane.



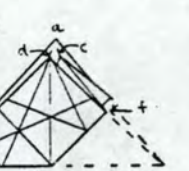
D. Open the folds and note creases radiating from d.



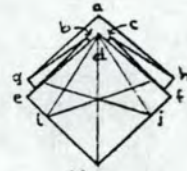
E. Do the same from a, b, and c. The creases will appear as above.



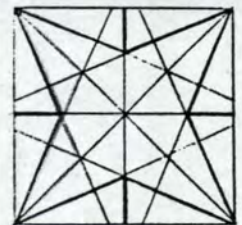
F. Fold square on one diagonal.



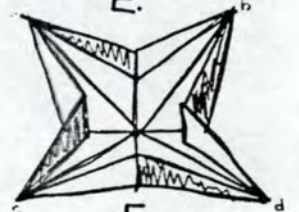
G. Grasp point c and push it up and in between points a and d.



H. Do the same with point b, pushing it in to meet point c.



E.



F.

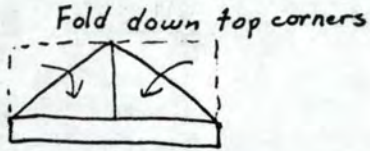
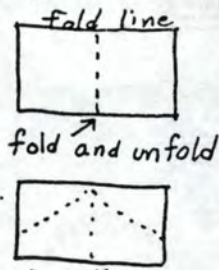
OR  
 not F, G, H  
 but E →

bring points up together



3. folding projects cont.  
Folded hat - to boat - to shirt!

Start with rectangle - not square



Fold bottom flaps up - HAT!



Open hat - turn so "brim corners" are now front and back centers.



Turn over, flip up other side to look like



Flatten to look like this



Fold, Flip up front

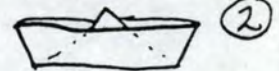


Open up, turn 90°, fold flat.



Pull on both sides, points will come up.

Now you have a Boat!

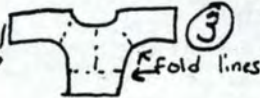


Unfold back to hat ①

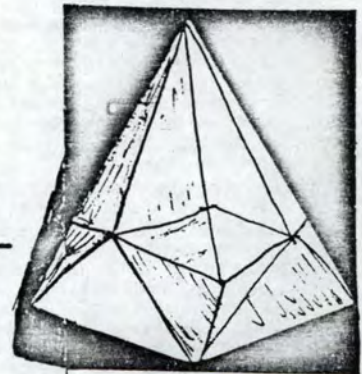
Cut off both boat points and top



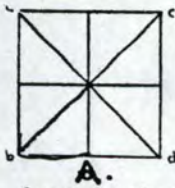
Open up for tee-shirt!



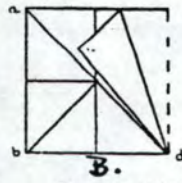
or Sailors Hat!



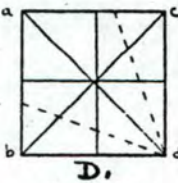
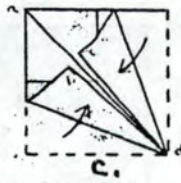
The German bell is a fold and shape project - no cutting!



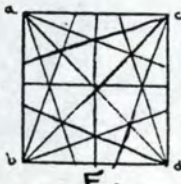
A. Create a square on diagonal, vertical, and horizontal lines.



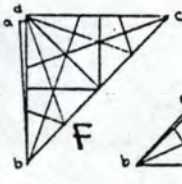
B. Fold corner c along diagonal ad. Fold corner b along same diagonal, as in making a paper airplane.



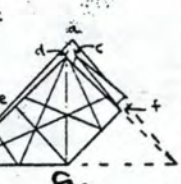
D. Open the folds and note creases radiating from d.



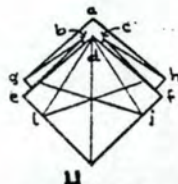
E. Do the same from a, b, and c. The creases will appear as above.



F. Fold square on one diagonal.

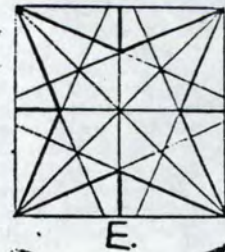


G. Grasp point c and push it up and in between points a and d.

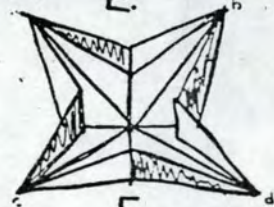


H. Do the same with point b, pushing it in to meet point c.

OR  
not F, G, H  
but F →



E.



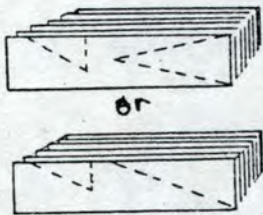
F.

bring points up together



C. Fold and cut combo -

1. A folded (pleated) "fan", cut with designs like snowflakes, fastened securely on one end (punch a hole, run a yarn or thread through the hole and fasten) and spread out, fasten edges together with tape or glue.



2. Try making this heart shaped basket

**HEART-SHAPED BASKET**

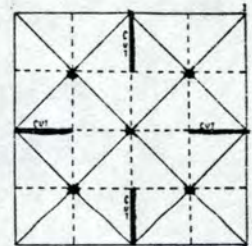
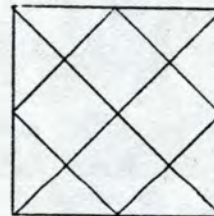
A traditional Swedish Christmas decoration, this gay little basket symbolizes hospitality. Fill it with candies or small cookies, if you like.

Use glazed gift wrap or Flint paper in green and blue (or choose your own colors). From a sheet of each color, cut a 1 7/8" by 7" rectangle; fold each in half crosswise; round off, at unfolded end, and cut as shown in top sketch below (use a compass for a perfect curve). In folded end of each, make 4 slits, 2 inches long and 3/8 of an inch apart.

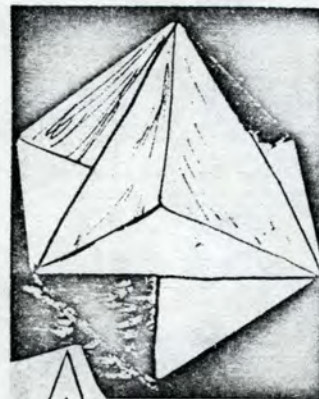
Now take the green cutout in your right hand, the blue in your left, with rounded edges facing away from you. Holding them at right angles to each other, weave together as follows (see second and third sketches below): Insert first blue strip through inside of green strip; then insert same green strip into inside of second blue strip; insert third blue strip into inside of same green strip; insert same green strip into inside of fourth blue strip; insert fifth blue strip into inside of same green strip. Push first completed row to top of slits, then repeat with second row, this time starting with second green strip; insert it inside first blue strip; insert second blue strip inside of same green strip; insert same green strip inside of third blue strip; insert fourth blue strip inside of same green strip; insert same green strip inside of fifth blue strip. Repeat for remaining three rows, alternating the color of the starting strip, until whole basket is woven. Cut blue (or green) strip 6 1/2" by 3/8"; fold in half lengthwise and glue ends to insides of basket to form handle.



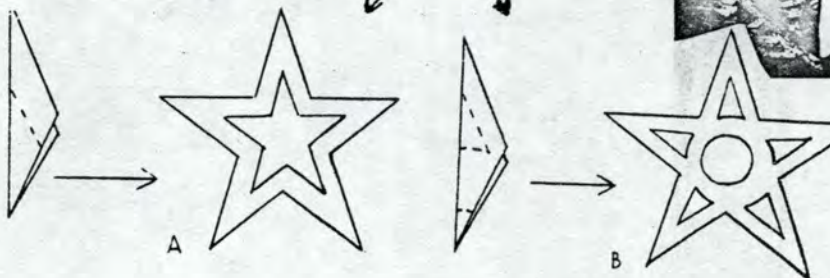
3. Try this prism - fold a square along both diagonals, fold each corner to center, crease. Turn paper over, fold in half vert. and horiz., fold each edge to center to form 16 squares. Crease well. Cut on lines indicated. (heavy lines) Pop up the points indicated by the dots, shape gently, fasten with tape.



PRISM

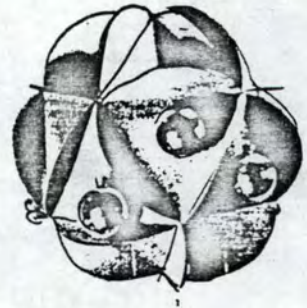
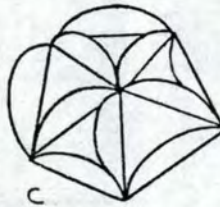


4. Or cut out stars

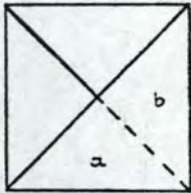




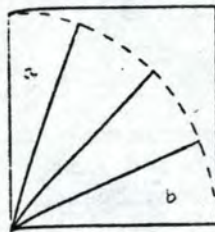
4. Make a petalball - Cut out 20 circles the same size, (A) Cut out a triangle that just fits the circle, lay it on the circle and draw around it on each one. (B) Fold back and crease the flaps along this line just drawn. (C) Staple or glue the flaps together on five circles to form the top of the ball. Add the others to make complete ball.



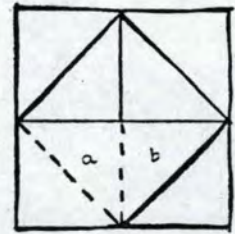
5. GEOMETRIC SOLIDS



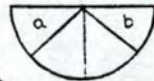
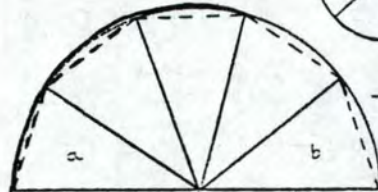
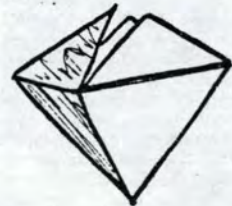
Cut dotted line. Lap a over b.



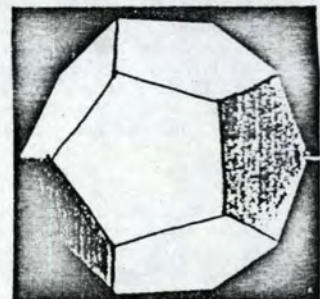
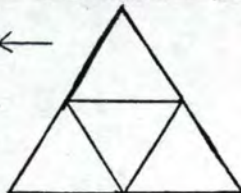
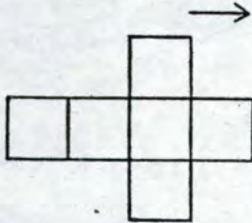
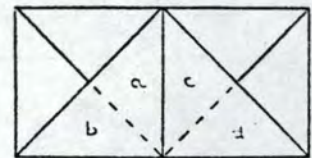
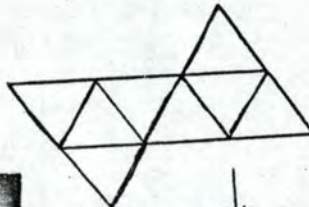
Draw an arc in a square to form a quarter circle. Divide into four or five equal parts. Cut on dotted line. Fold on lines and lap a over b. To vary proportions, use a half circle.



Fold vertical and horizontal lines of square. Fold each corner to the center, then open again. Cut dotted lines. Lap a over b.

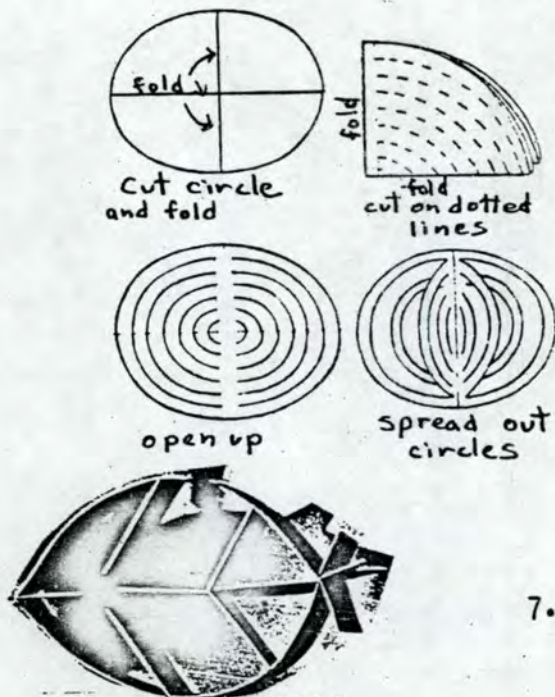


There are five regular geometric solids, including: (1) tetrahedron (four sides); (2) hexahedron or cube (six sides); (3) octahedron (eight sides); (4) dodecahedron (twelve sides); (5) icosahedron (twenty sides). Whether with open surfaces or closed, these volumes can be the basis for paper structure.



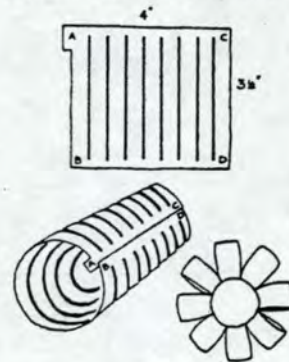
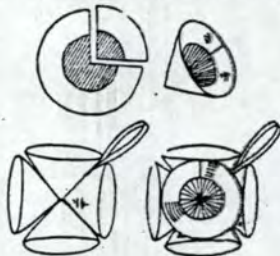


6. Make tree ornaments or shapes for mobiles!



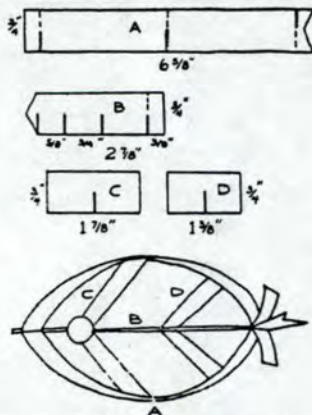
**CIRCLE OF CONES** (page 119). From paper of one color, cut out 6 circles 3" in diameter. From paper of a different color, cut out 6 circles 1 1/4" in diameter. Paste small circles onto big circles, centering each. Then cut out wedge (about 1/4 of circle) from each; discard. Form each notched circle into cone; secure with rubber cement or cellophane tape (see top sketches, below). Glue cones together as shown, inserting loop of yarn between two of cones to hang ornament by.

**FLOWER** (page 119). Cut out 4" by 3 1/2" paper rectangle from paper that is a different color on each side; leave 1/2" tab at end of one long side, as shown below. Using razor blade or sharp knife, make crosswise cuts 1/2" apart, leaving 3/8" margin at top and bottom, as shown. Roll up paper lengthwise; paste edge AC to edge BD. Then form roll into circle, keeping seam on the inside; use tab to glue ends together. Cut out paper circle approximately 1 1/2" in diameter; push gently into center of flower.



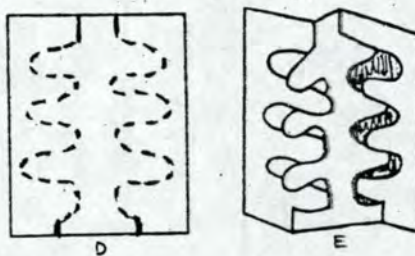
7. Interlocking planes - Cut a continuous line leaving top and bottom attached, fold as below.

**FISH**. Cut strips A and B from paper of one color, strips C and D from paper of another color. Make cut along solid lines as shown; fold along dotted lines. Lock tail section of strip A by slipping cut at straight end into cut at notched end. Insert pointed end of strip B at nose of fish outline formed by A; insert straight end at tail (in such a way that notched end of A becomes center of tail section). Insert folded strips C and D at cuts in center of strip B. Punch out paper dot for eye; glue on. Tie on loop of yarn for hanging.

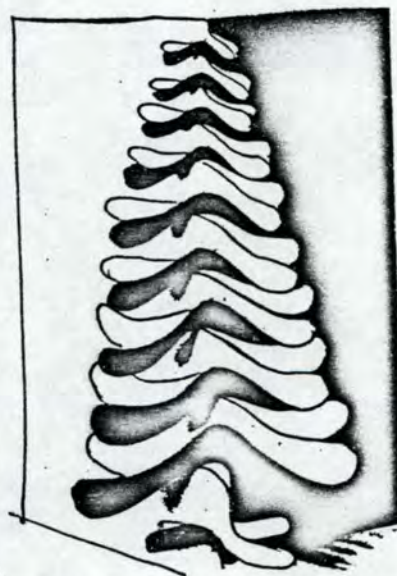
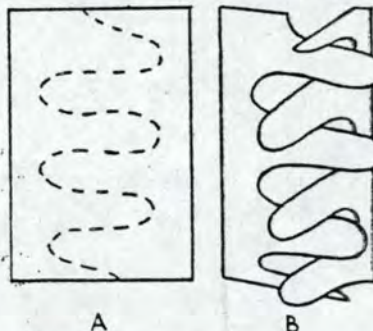


You will need: Medium-weight paper brightly colored on both sides—use stationery, gift-wrap foil or Flint paper (available at art-supply stores). If paper colored on just one side is the only kind available, select two light-weight sheets; thoroughly cover back of each with rubber cement; let dry; then press papers together firmly. (For some ornaments, glue together two differently colored papers, for sheet that is one color on one side, another on the other.)

You will also need: Paper punch, white glue, cellophane tape, colored plastic straws, yarn scraps, scissors, straight pins, single-edged razor blade in holder, pencil, ruler.

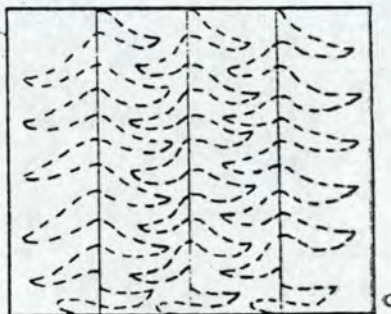


Cut continuous line all through paper, re-align

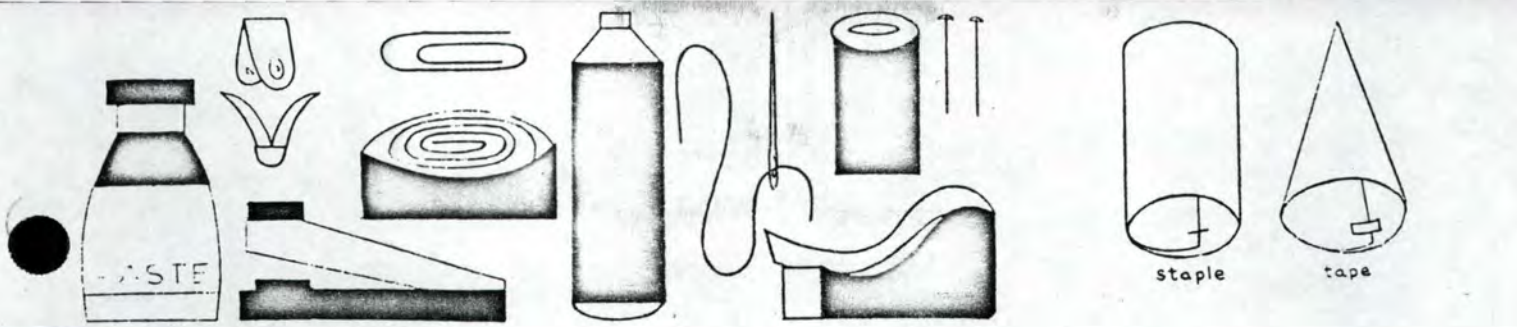


both parts to interlock and let stand.

Might cut design out of two different colors to interchange for effect shown above.

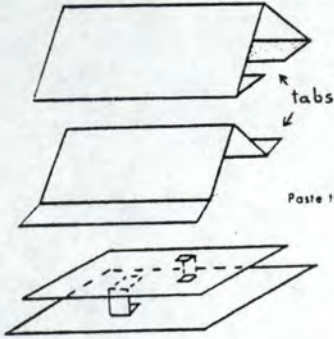






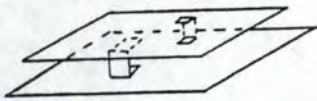
## WAYS TO FASTEN THINGS TOGETHER

There are a number of ways of attaching one piece of paper to another. Brads, pins, paper clips, needle and thread, and staples are among the mechanical means available. Tiny staplers are helpful for reaching into unusually small openings, while long staplers are advisable for more extensive spaces. An average size and a long stapler are shown on page 2. Sometimes it is more convenient to use pieces of tape, especially in inaccessible places where a stapler will not reach. Tape is handy for securing parts for temporary purposes or for expediency when working for quick results. A double-coated masking tape is also useful. Paper can be fastened by tabs, shown on this page, and slits, illustrated on the facing page. There are some very fine pastes and glues, and rubber cement is excellent for certain problems.

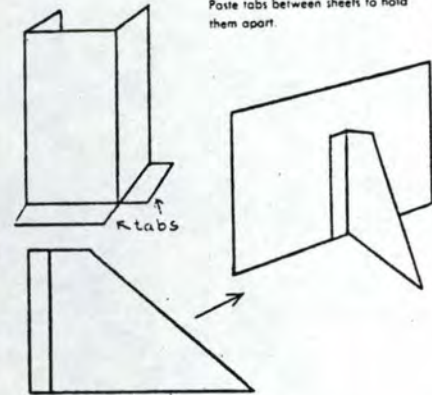


tabs

Paste tabs down.

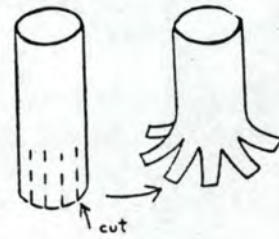


Paste tabs between sheets to hold them apart.



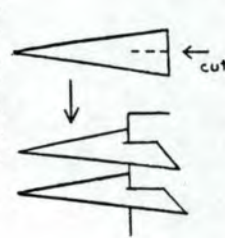
rtabs

Braid paper to form tabs.

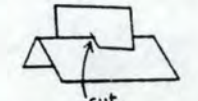


cut

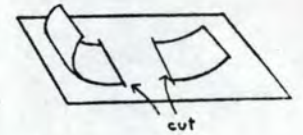
Push cylinder through hole in paper. Paste tabs.



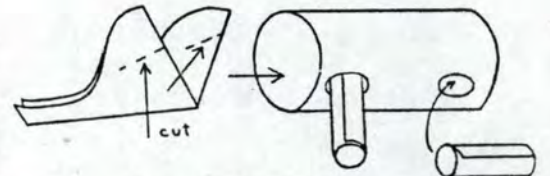
cut



cut

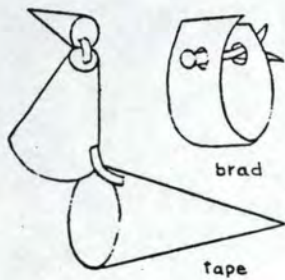


cut



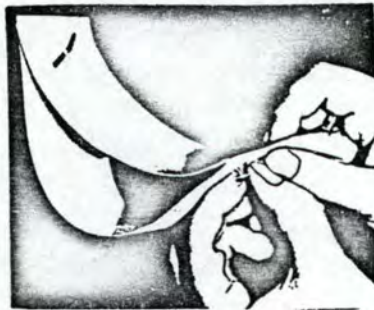
Cut slits on dotted lines and slip onto edge of big cylinder.

Insert cylinders into holes.

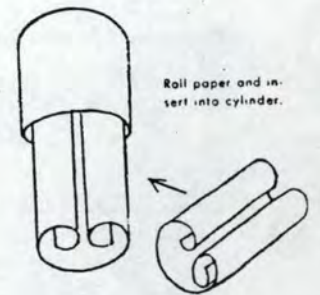


brad

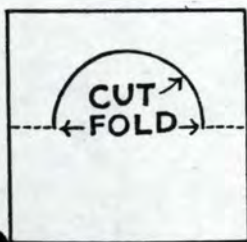
tape



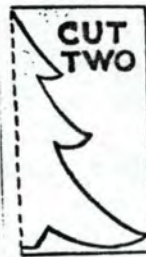
Insert tabs into slits. Use paste to hold.



Roll paper and insert into cylinder.

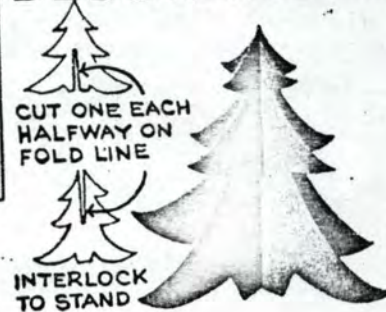


### PLACE CARDS



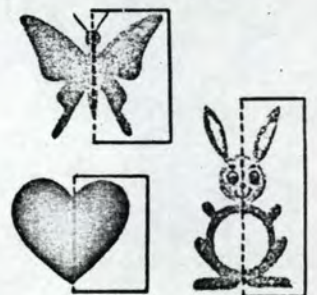
CUT TWO

### DECORATIONS



INTERLOCK TO STAND

### FAVORS





## Let's Get Acquainted Party

### Sunday Evening

Committee: Ruth Moe  
Miriam Lowrie  
Joyce Olver  
Dan Moe

All of the Games used (plus a few extra's) are described on the following pages. Those marked with an asterisk (\*) are below.

1. Get Acquainted with Your Neighbor
2. First Name/Last Name
3. Where Were You Then?\*
4. Personal Descriptions
5. Birthday Get Together\*
6. Name Plus
7. It's TP Time\*
8. Dancer's Special or "Yes, Virginia's Reel"
9. Decorated Cookies

#### Where Were You Then?

Outline an imaginary United States. Starting with an appropriate year ('30's?) ask people to move to that spot where they were in that year. Observe and share briefly. Call out 5 year increments and have people move. Observe and share each time. At CHAT we end with today's date and place and give a group hug!

#### Birthday Get Together

Find the people who share your birth month. Get in a group and share whatever! To get even groups for small group activities, ask birth months to join other birth months.

#### It's TP Time

Give each small group a roll of toilet paper. Ask each person to take as much as they need. After each person has their supply, ask them to tell something about them self for each square they have taken. Go around the group so each person can share.



# Get Acquainted Mixer

## (Sunday Evening)

### Get Acquainted With Your Neighbor

When you find a person who fits the description (see next page), have them sign your paper.

### First Name/Last Name Get Togethers

Have everyone get in groups of people with the same number of letters in their first names. Then they each tell their names and where they are from (within the group).

Then, have everyone get in groups of people with the same number of letters in their last names. They each tell their names and how far they have come.

### A Name Plus

Everyone sits in a circle (in groups of about 10). The leader says his or her name aloud. The player next to the leader must repeat the leader's name, and then say his or her own name. (Use first names only for this game.) The third player repeats the names of the leader and the first player, then adds his or her own name. This goes around the entire circle until the last player has called out everyone's name, including his or her own.

### Personal Descriptions

Give each person a 3 x 5 inch card and a pencil. Then ask them to each fill out this information about himself or herself.

1. Hair color
2. Eye color
3. Height
4. Short hair or long hair
5. Wears glasses or not?
6. Thin, medium, or husky
7. Other distinguishing characteristic

Pass cards around until no one knows where his/her own card is. Then call time and send everyone to find the person on the card he has. They exchange names and where they are from. Then move into a circle again and pass cards again.

### Introduce Your Neighbor

Pair up your group and have them learn as much as they can about their partners in a few minutes. Then have each person introduce his/her partner to the rest of the group and tell them a little bit about him/her.

### Memory

All persons have received name tags as they arrived. Within a certain time limit, they are to memorize as many names of others as possible. They are given pencils and paper and are to write down as many names as they can remember. After five minutes, the one with the most names wins.



## Conversation Circle

Players march in concentric circles in opposite directions--doesn't matter whether male or female in either circle. When the music stops all players stop and face each other. Players directly opposite each other discuss whatever topic the leader calls. Some suggested topics:

- What is your favorite TV program?
- What do you think of the present-day fashions?
- What do you think of the world situation?
- What is your favorite group?
- What is your favorite football team? Basketball team?
- What do you think of the present-day space attempts?
- What is the best book you've ever read?
- What magazines do you regularly read?
- Why or why not would a woman make a good president of the United States?
- If you could live anywhere in the world, where would it be?
- What would you do if you inherited a million dollars?

## Who Are Your Neighbors?

The entire group sits in a single circle. Each person should learn the names of the people on either side of him/her. There is one person in the middle of the circle.

The leader in the center approaches someone and asks, "Who are your neighbors?" The person has a number of replies from which to choose:

1. He may reply with the names of his two friends on either side.
2. He may call "boys left" or "boys right" whereupon all the boys shift to the next vacated position in the appropriate direction. Learn the new names quickly.
3. He may call "girls left" or "girls right". This time girls make the move. Don't forget the new names.
4. He may call "scramble". Everyone moves to a different position in the circle. Name please!
5. His last option is to pass by saying "Ask \_\_\_\_\_" (e.g. Tom) Tom must be identified by his neighbors (the two on either side). They point to him and shout "Here's Tom". If there are two or three Toms in the circle it only adds to the fun. Tom then has all the options of the first person except that of passing to someone else.

If anyone makes a mistake then the leader takes his place and that person is the new leader. The leader may sneak into a seat during a boys or girls left or right call, or during a scramble call.

The game continues with the new leader approaching someone else and asking "Who are your neighbors?"

## Poison Pass

Equipment: Lively tune, and some item to pass in each set of six.

Formation: Groups are arranged in threes, three facing three around the room.

Action: When the music starts, all three's zig-zag around the room, as in a grand right and left. All those facing clockwise starting to outside, those facing counterclockwise moving toward inside first. When music stops, all stop facing another three. They learn the names of all six in their group, and as the music plays again they pass an object around the little circle of six. When the music stops this time, whoever has it must introduce those in this circle to the rest of the group. When the music starts, the game is repeated from the zig-zag.



## Square Dancer's Special

Equipment: Square dance caller and music, some funny items of apparel or equipment for each person.

Formation: 4 couples square a set.

Action: Dancers are to follow the call and dance as best they can while dressed in or using whatever is given to them. Prop suggestions:

1. Scuba face mask, snorkel tube, wet suit mittens and booties
2. Ski boots, face mask, scarf
3. One snow shoe
4. Back pack
5. Chicken booties and face mask
6. Bucket of water (very little water)
7. Mop, sunbonnet
8. Frying pan with an egg (in the shell) in it
9. Big, big pants with hillbilly cap
10. Doctor's robe, mask, gloves, and stethoscope
11. New Year's blow pipes
12. Night shirt and cap--carry unlighted candle
13. Policeman's hat, whistle, and siren
14. Cowboy hat, lasso, spurs, and rope
15. Santa Claus hat, mask, and jingle bells
16. Flower girl's basket of rose petals

Leadership suggestions: It is more of a surprise to bring out the props after square is all set up. It takes several people to help set all props out. The caller should make calls very simple so that dancers can have fun with their props and still keep the dancing going. A 4-minute call is enough. People will rise to the occasion and make use of these few props they have in high style. This will be hilarious for the dancers as well as the audience. If the audience is not too far away, they will become involved in some of the action.

## Decorated Cookies

For a different refreshment break at the end of a party, try decorating cookies with cake decorating tubes. Buy several different colors. Or, you can make your own icing and tubes. Use at least 4" sugar cookies so they will be large enough so everyone can be creative. Since our Lab theme this year is "Laughter in Leadership", making happy faces can be fun and not take too much skill.

You'll also want something to drink to go with the cookies, so have on hand a cold punch of some kind.



## Get Acquainted With Your Neighbor

When you find a person who fits this description, have him/her sign your paper.  
A person can only sign once. Twenty five cents will go to the persons with the  
name of the mystery person on your papers.

1. A person wearing contact lenses \_\_\_\_\_
2. A person with painted fingernails \_\_\_\_\_
3. A person whose first name begins with the initial of your last name \_\_\_\_\_
4. A person wearing wire-framed glasses \_\_\_\_\_
5. A person with red hair \_\_\_\_\_
6. A person with a pretty smile \_\_\_\_\_
7. A person with braided hair \_\_\_\_\_
8. The person with the shortest name \_\_\_\_\_
9. A person who has a son \_\_\_\_\_
10. A person with blond hair \_\_\_\_\_
11. Someone with a birthday in April \_\_\_\_\_
12. The same first name \_\_\_\_\_
13. A birthday same month \_\_\_\_\_
14. The same height (measure) \_\_\_\_\_
15. The same color eyes \_\_\_\_\_
16. Someone from the same state as you are \_\_\_\_\_
17. Someone who rode in a Ford to get here \_\_\_\_\_
18. A person who has a cat for a pet \_\_\_\_\_
19. Someone who has the same initials as yours \_\_\_\_\_
20. Someone who is left handed \_\_\_\_\_



## SUNDAY EVENING -- OPENING CEREMONY

After the evening activities Labbers filed single file into the Fireplace room, being given a lighted vigil candle as they entered.

What is the magic Labbers find?  
How COME those ties that closely bind?  
How CAN we know JUST what's in store?  
Together we will all explore.

We're gathered here from far and near  
To share a week -- THAT fact is clear!  
Each one of us has different needs --  
Our thoughts, ideas provide the seeds --  
Here nourished by the tall, tall trees,  
And symphony of birds and breeze.  
Absorbing beauty from the lake --  
Marvelling at the give and take.  
A sense of awe within us grows  
And soon our inner spirit glows.

Each one of us will play our part  
And, thus, become CHAT'S inmost heart!  
Labbers'll discover by week's end  
CHATCOLAB'S A SPECIAL BLEND!

HUMOR (Jim Schuld and Lane Mahaffey)

Why did we pick the theme "Laughter in Leadership"? I'm not sure that I know. It was one of many suggested themes. I liked the theme because as a 4-H leader there were times when I wish I had lightened up a little. I should have laughed more and been less serious.

At this time Lane Mahaffey (self-proclaimed chairman in charge of vice) interrupted Jim and let him know he needed to let down his hair (as she put a rag mop wig on his head), put some color in his life (as she put on a rainbow colored necktie), and look at the world through rose colored glasses (as she put a pair of ski goggles on him). He needed to lighten up and put some laughter in the ceremony!

PHILOSOPHY (Doc Stephens)

The philosophy of CHATCOLAB is a learning experience achieved through the fellowship of Labbers from diverse vocations and backgrounds sharing with one another the planning of games, recreational activities, discussions, crafts and ceremonies, etc. I light the candle of Philosophy.



IDEAS (Jane Higuera)

I light the IDEA candle, and by the way, those ski boots were NOT a good IDEA!

Ideas come and ideas go, and here at Chat there's a steady flow.

This IS the IDEA place. TAKE ADVANTAGE OF IT!

KNOWLEDGE (Dan Moe and Sarah Mathews)

For most of us, going to Chatcolab is like opening a door to a long neglected friend. That friend is the world. Not the world of tall buildings and paved streets, nor the world of barn and farmyard, nor even the world of the ploughed field. For these are but small parts of the great natural world that has surrounded and sustained man since his earliest beginnings. And these small parts of the whole world become so drearily familiar to us as we plod through our daily rounds that we begin to forget the strong bonds that have always tied us to that world. Little by little, we let the door close; and as it closes, we find that our lives are somehow a little narrower, a little less meaningful.

At Chatcolab we have come out to meet the world again -- the whole world, face to face, and here we try to renew our ties with that old, old friend. Our feet welcome again the springy floor of pine needles, our faces tingle to the keen wind, and we start with pleasure at the sight of the small but perfect wood flowers that nestle among the gnarled roots of a giant tree. The trees, themselves, seem like stalwart and trusty friends, and we feel that we have been too long away.

So, this week, let us open all our senses to the wonder of the world about us -- the smell, the sound, the feel, and the taste of it. And as the power and the mystery of this forest world steals over us, let wonder and awe give way to a deep gratitude that we can be so closely a part of this power and this mystery if we will open our hearts to it. We light the candle of Knowledge.

SHARING (Mark Patterson)

Sharing is what makes humor, philosophy, ideas and knowledge come alive. What is especially great about sharing is that it never leaves you where it found you. We have a wonderfully unique opportunity here at Chat to share with each other. I invite you to the candle of sharing.

The ceremony concluded with the singing of MAKE NEW FRIENDS BUT KEEP THE OLD, led by Jennifer and Jean Barringer.

Lucy Linker and Mama B.



# "Hobo Jungle"

## Monday Party and Ceremony

At Supper, the committee members were dressed in costume to get the party started off in fine order. All the members ate at the same table, and acted as we thought good "Hobos" would; we stole food, secreted it about our persons or in our bindles, and acted outrageously. The point was to draw attention to our evening activities and get the other campers interested in being involved.

The members of the committee were introduced as follows:

King of the Road (King for short) - Mike Early  
Mildred - Dee Amend  
Perfessor - Eddie Amend  
Sweet Thang - Jennifer Baringer  
Pink Princess - Miriam Lowrie  
Hobo Joe - Joan Smith  
Sweet Sally - Sally Heard  
Stovepipe Bill - Leila Steckelberg

After introducing the members of the committee by their Hobo names, "King" told the assembled campers that even though they had been in good circumstances lately, there had been a terrible stock market slump recently and the good times had come to an end here in Chatcolab. Consequently, the good campers were told that there would be freight train "making up" to leave the town of Flaglowérin' at 7:45 sharp and that they should not miss it out of town, as it was the last chance for an escape from their circumstances. They were also told not to come to the train in clothes that were too nice, as the Railroad Bulls would roll them in the mud if they did.

Upon completion of the Flag Lowering Ceremony, the committee distributed copies of the song "Freight Train", which was sung to music provided by Jane Higuera on her autoharp. The "train" left on time for the Hobo Jungle, to be set up in the main building.

On entry into the main building, the campers were divided into their respective Family groups. They were told to build a shelter, think about the food they would need for the night, and come up with a flag or nameplate for their Family for the remainder of the week. The campers had ten minutes to assemble the necessary materials and 15 minutes to do the work on a shelter and nameplate.

At the end of the allotted time, King and his retinue toured the camp and decided who had done the best job getting ready for the night. It was decided that Patty's Playmates had won, and were awarded a "road kill" (a balloon toy) dog for their stewpot and a tin can of candy from the dumpster down at the A&P as their prizes.

The families were then directed to write a brief synopsis of how they individually came to be in the Hobo Jungle, which was to be presented at the Closing Ceremony.



Upon completion of the Family histories, the group was led in the "Hobo Pokey" (Hokey Pokey) and the "Bummy Hop" (Bunny Hop) by Sally Heard. The Bummy Hop ended up in the Fireside Room, where the Closing Ceremony was conducted around individual family "campfires". The campfires were bark and sticks on the floor, with votive candles set around the wood products.

Each family read their respective fictitious histories, after which "King" gave a closing remark that included "regardless of the circumstances or economic situation, each person feels a common bond with his cohorts, and enjoys a feeling of belonging to a family. Each person deserves our empathy and acknowledgment of their human feelings and each needs someone to care about in their lives".

The ceremony closed with the song "I love to go a-wandering" and refreshments were served afterward.

#### Bum Histories

##### **\*\*CHIT-CHATS\*\***

I remember when Mama passed away. I was walking down the tracks after the funeral where I met up with "Gramma Mama B." We got to being a family and slowly along came "Antie Leila" and "Cousin Jenn." Later on "Unkie Emil" and "Cousin Kris" became one of us by trying to steal our grub.

I remember when we come "Cousin Kearstin" in an amnesia attack. Couldn't remember us and of course we didn't know her and brought her along for show.

Somehow we heard about a town stop called Flaglowerin' and hopped a freight right into all yu hearts.

##### **\*\*FAMOUS FICTITIOUS FEMALES\*\***

I remember when we came together. We cared about each other and still do. Each came from a different place. One (Di) from the big house and met with two black eyes, so left. One, (Mim) wanted to be a princess, but she's still well bread. Sam can't tell us cuz she has alz - old timers disease. Jay had tuberculosis and was in a home. The government couldn't keep it up -- so out Jay went, out to the elements.

They was all around the area of Flaglowerin' and - - well, here we is!



**\*\*CHAT-CO-LAFFERS\*\***

I remember when we went to that party in college and I remember we were all dressed real funny and so we left and went to a bar and I remember we spent all our money. I remember we never could find our way back home even though we were educated bums. I remember we got drunk and hungry and I remember we went down to the railroad tracks and that's where we met all our relatives and we bin here ever since!

**\*\*PATTY'S PLAYMATES\*\***

I remember when Grandpa first found Grandma long side of the railroad tracks -- She done rolled off the flat car of the Ol' UP and Pa knowed by the way her head lay wedged between the ties, and that special smell of creosote in her hair, that she were the one for him.

Now me and Yo Brother don't rightly know where we came from - Ma and Pa ain't rightly sure they know neither, but we hear tell we got us some high class relatives back east somewhere livin' in some white style house with some Bush's or some such. We're just hanging out here waitin' for our invite to some - what's that called - Kenny's Bunk Fort (no bunk house) -- why I hear they got 1000 points of light -- them must have some wing dinger 'lectric bill!

**\*\*JOLLY GREEN GIANT\*\***

I remember when we rode in with Casey Jones and got off before the wreck at Flagraisin' which is just up the road from Flaglowerin'.

I remember when we were in swamp city on Chatcolete. That was the night Aunt Malaria died and it rained cats and dogs all week. It was the most food we et in months.

I remember when we were in the giant white pines and we grew into the Jolly Green Giants from eatin' all them cats and dogs.

**\*\*APRIL FOOL'S\*\***

All "brothers and sisters" grew up on the "Prairies of Elberte" and left for the following reasons:

1. On the first Christmas one of the girls got her first beautiful dress, but it was lost so she left to look for it.
2. Another of the girls thought it was too cold, so she went south to warm up.
3. The third "girl" got amnesia and still can't remember why she left -- but she's here.



4. One of the "brothers" had a real good job driving an outdoor toilet truck, but got tired of working and quit.

5. The other "brother" wanted to find his fame and wealth and found it right here.

**\*\*PI-UNE-SHA'S\*\***

I remember when I had a big business and the gal from Hawaii and the gal from the Rez and a couple of tag-alongs and one tall man who is lost. I thought I could help - I thought we could be a family - then came the big blow. I remember when the mountain blew and took everything - we just wandered from here to there. "Just Looking Home"(2) (Tina), "Just Looking Home"(2) (Tina).

**\*\*FABULOUS FUNSTERS\*\***

We remember when that stray meteorite hit our castle.

W.R.W. the crocodiles all ran away from their cozy digs in the moats around us.

W.R.W. those little green dudes (not the crocs, but the dudes from the meteorite) that had 1 eye, 4 lips and 3 digit hands, swarmed over the smouldering ruins of our possessions and transformed them into golf balls.

W.R.W. - Golf balls sold for 1 cent apiece - so destitution was our fate.



# "Light"

## Tuesday Ceremony

Committee: Kearstin Edwards, Katie Pettit, Joe (Doc) Stephens, Janice Miller, Jean Baringer, Jo Hoppin

The group was led from the main room by our leader. All were asked to grasp the string of tree lights. (We originally had two strings which would have been enough, but while untangling them we unplugged one and forgot to add it on again.) People filed around in a circle. The leader plugged in the tree lights with oohs and smiles.

The evening had been around lights, and the ceremony was kept light. A few people spoke on lights and their value, which led to others spontaneously speaking on their coming to Chat, and their feelings.

In closing, two songs were sung--"Each Campfire Lights Anew" and "Let Me Call You Sweetheart". The last speaker recalled the evening being light and fun as well as being about light. We were reminded that the luminarios had been lit for everyone's enjoyment, to take a walk in the fresh air and to enjoy them.

**Good evening -- and we unplugged!**

## 10,000 Points of Light

### Tuesday Party

Committee: Dock Rock, Katey Pettit, Kearstin Edwards, Jo Hoppin, Janice Miller, Jean Baringer

Setting: In the dining room and in the fireplace room. Ceremony lighting was Christmas lights, and everyone stood.

Advertising: Sign on podium, poster on wall, and statement by Kearstin.

We started by walking up from the flagpole with liminarios lighting the path to the lodge. As each person entered the lodge we (Kearstin) gave them a piece of paper and pencil and asked them to write down the name of any song with the word light in it. To divide the group into smaller groups we asked people with similar songs to join together. Next we (Katey) handed each group a paper bag with a few articles inside (spoon and pinecone) and asked the group to come up with a commercial from the articles and present it for us. We then circled up the chairs for a game of "Smile If You Love Me". Following this moving activity Jean led the "Bag of Clothes Pass" whereby the players in the circle passed the bags around till the music stopped; the one holding the bag puts on one item from the bag. After all items were used, a style show-parade commenced. Dancing, led by Janet, included the Bird Dance, Hokey Pokey, Bunny Hop. People were then led into the fireplace room for the ceremony by a string of lights.

**Songs with the word "Light" in them:**

This Little Light of Mine  
You Light Up My Life  
Moonlight Serenade  
Each Campfire Lights Anew  
I Love the Mountains



**Barges**

By the Light of the Silvery Moon  
Lead Kindly Light  
Light My Way, Lord  
Harbor Lights  
Jeannie, With the Light Brown Hair  
Let Me Call You Sweetheart  
Keep Your Love Light Burning  
Beautiful Dreamer  
Let's Turn Off My Lights and Go to Sleep  
Flicker of a Campfire  
When the Lights Go On All Over the World  
Star Light, Star Bright  
Give Me a Light of the Campfire

**Commercial--Group #4**

Articles we received: arthritis pain tablets, bubble gum, a biscuit, Louis Sherry tin box, paper money, Empty film box

Our commercial "This is station C-H-A-T". "Burp", "You should buy Doc's light, blue ribbon buttermilk biscuits baked in Beverly Hills on Rodeo Drive. They're packed in the beautiful "Louis' Sherry tins. They're worth a million bucks, chewable as bubble gum, and pretty as an invisible picture.

Eat 2 biscuits, followed by 2 anacin tablets, and call Doc in the morning." (All groan)



# WEDNESDAY NIGHT PARTY

The Chatcolab Humortorium

Committee: Dan Moe, Sarah Mathews, Mark Patterson, Jackie Baritell, Patty Logan and Betty Schuld, assisted by Terri Haynes.

Pre-party: People gathered in the fireplace room to watch a video while the committee was setting up the dining room for the Humortorium.

1. Mark was the Guru greeter. He asked each person for a word to fit into a mad-lib story and gave each one a balloon and masking tape for decoration, and a dance card. Sarah also greeted everyone as the good laughing fairy. Jackie and Betty tied couples into infinite circles while we listened to a tape of belly laughter. Clowns and jugglers floated around the room.

2. Everybody gathered in a circle. First we read around the circle the HE, HA, or HO on our dance cards as quickly as possible. Odd words were occasionally thrown in so the sequence might sound like: "He, ho, ho, ha, he, bang, ho, ho, ha."

3. Everyone remained in the circle and Sarah taught us to sing and dance "Have-a-good-time-a" to the tune "Hava Nagila." She then explained the booths and how the dance cards worked. The booths were Joke booth manned by Mark, hug room manned by Dan, volleyball manned by Betty, music manned by Jackie, and face painting manned by the clowns. As the people returned to circle one best joke was told and a musical composition was demonstrated. Then the song/circle dance to the next booth until all the booths were visited.

4. The grand finale was BACK TO BACK DANCING.

5. Dirt dessert was then served. It had been prepared by Jackie, Sarah and Dan. It consisted of Chocolate pudding with oreo cookies ground up over the top and gummy worms embedded in it.



## WEDNESDAY CEREMONY

Everyone joined hands and we went into the fireplace room and sat in a tight circle. Sang Kum-By-Ya, changing the words to reflect the different activities that had experienced during the party. We then did the WEB OF LAUGHTER tossing a ball of yarn from person to person until everyone was included. There was then a moment of silence. The committee then sang TAPS.

### TAPS

The Party's done

We had fun

From the beginning

To the middle

To the end.

It was swell.

Fare thee well.

Go to bed.

---

### MASSAGE BOOTH

STAND IN A CIRCLE SHOULDER TO SHOULDER. RIGHT FACE. RAISE ARMS, PLACE HANDS ON BACK IN FRONT OF YOU. BEGIN MASSAGE. AFTER SEVERAL MINUTES TURN AND REPEAT PROCESS.

### MIRROR BOOTH

CHOOSE THE PAINTS THAT YOU LIKE. CHOOSE A BRUSH. PAINT ON A HAPPY FACE. HELP EACH OTHER.

### JOKE BOOTH

TELL YOUR FAVORITE JOKE. YOU CAN'T THINK OF ONE? DON'T PANIC. TAKE A FORTUNE COOKIE. READ THE MESSAGE AND ADD "IN BED".

### HUG BOOTH

GET A PARTNER. BEGIN WITH AN 'A' HUG. GO TO A 'B', THEN TRY A 'C' AND ALSO A 'D'. PROCEED TO AN 'E'. THEN ON TO A 'K-nee' AND ALSO A 'T-ickle'. AND END WITH A 'G-roup'.

### MUSIC BOOTH

USE THE INSTRUMENTS AND YOUR VOICES TO CREATE A FUNNY GROUP SONG THAT YOU WILL SHARE WHEN WE RETURN TO THE CIRCLE.

### BALLOON VOLLEY BALL

DIVIDE INTO TWO TEAMS, SIT IN THE CHAIRS AND BEGIN PLAYING.









HE HA HO

HA HA HA

HE HE

HO HO

HA HA

GIGGLE

GIGGLE



You are playfully  
invited to an  
evening of  
laughter and fun  
at the Chatcolab  
**HUMORATORIUM**  
**WEDNESDAY**  
**7:45 P.M.**  
**BRING YOUR**  
**FUNNYBONES**



# OUT WEST ROOF RAISING (AND scholarship auction)

Thursday Evening Activity and Ceremony

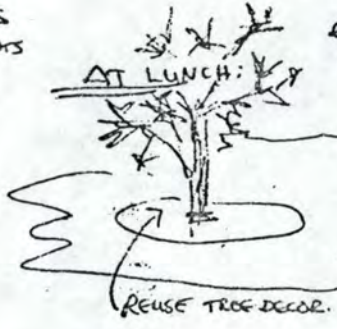


## AUCTION NIGHT

INVITATION!  
SUPPER BEFORE  
ADVERTISMENT!  
"DOC" HOLIDAY'S PERILS  
PLAY DURING ANNOUNCEMENTS

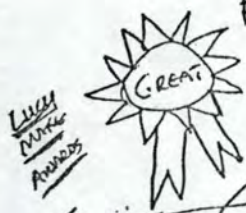
JANET  
ON  
FAMILY TABLES -  
WHAT TO WEAR?

THURSDAY EVE  
ending ceremony thanking  
for addition to scholarship  
fund... \$\$\$



\$BILL FROGS  
FROG JUMPING  
CONTEST  
LUCY MAKE

AT SUPPER  
FAMILY BRANDS  
DESIGN CONTEST



LUCY  
MAKE  
AWARDS

CHAT

JUDGING

CALF JUDGING  
CONTEST



DECOR

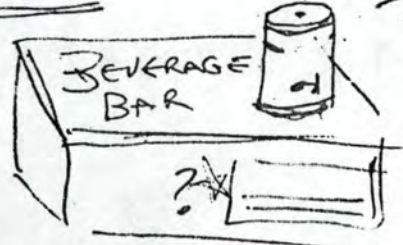


LUCY POSITION PHOTODUPLICATION  
AUCTION  
JIM WILSON - AUCTIONEER  
SALOON  
GIRL ASSISTANTS  
WILD WEST  
LINE DANCE  
JOYCE  
ASSISTANTS



DANCING  
DEMONSTRATION  
& TEACHING

SNACKS



SONGSTERS  
DIANA  
EDDIE

PONY EXPRESS (SECRET  
PAC DELIVERIES)

RUNNING  
THROUGH

REPRISE OF  
"DOC" HOLIDAY'S  
PERILS  
DOC, LARLE, TINA



HOWDY PARDNER!



Y'ALL POLISH UP YER BOOTS, DUST OFF YER HAT, TIE YER BANDANA 'ROUND YER NECK AND COME ON DOWN TO THE "OUT WEST ROOF RAISIN'" AND WESTERN AUCTION FOLLOWIN' THE OK CHAT CORRAL BAR-B-QUE.

*THURSDAY EVENING AT 7:30 P.M.*

PONY EXPRESS WILL DELIVER SPECIAL MESSAGES TO  
SECRET PALS



SEE YOU THAR PARDNER!



# FRIDAY EVENING ACTIVITY AND CEREMONY

The theme of this evening is the first Chat Indian Pow-Wow, Pi-Ume-Sha "Let's Celebrate".

Committee members are Arlene, Tina, Lilah, Dwight, Margie, Terra, Nancy, Jim, Betty, and Amy. Depending on weather conditions this activity can be held either indoors or outdoors.

Discover and enjoy yourself, when you start to experience one of the ways native Americans relax and have fun. Discover for yourself the true experience of a native American Pow-Wow. Participants will create for themselves their very own native American Pow-Wow, from start to finish. So come on in and join the rest of us.

On the agenda are dance instruction and contests, and gift giving to special friends during ceremony time. The announcer for the Pow-Wow will be Terra Mahaffey.

Decorations for the inside of the building as an out-of-door scene with trees, etc. Participants will be asked to join in with or without costumes, and prizes will be awarded.



**Grand Entry** — The parade of dancers that lead off each session of the powwow. Sometimes contestants' numbers are recorded and they receive points for participation.

**Arbor** — The dance circle, usually surrounded by bleachers and shaded by tree boughs on a framework. An announcer's stand usually is to the west and there are four entry points. Drummer's locations are marked with numbers.

**Contest Dances** — Categories of contestants defined by age, gender and dance style, from tots to elders.

**Fancy Dance** — A dance style characterized by colorful, flashy costumes and beadwork with brilliant-hued hackle-feather bustles for men and by fancy, embroidered shawls with long fringes to accentuate movement for women. Dancers of both sexes use intricate, fast acrobatic motions with knee bells keeping time.

**Traditional Dance** — Men dancers wear hawk and eagle feather bustles and bone breastplates. Leather, traditional bead colors and design predominate. Women wear beaded buckskin dresses.

The traditional dancer is proud and deliberate: A male dancer thrusts out his chest, bends low and carefully moves his head and body; female dancers carry themselves erect with dignity and grace. Their subtle and precise dance steps cause the long buckskin fringe to sway in gentle harmony with their bodies.

**Grass Dance** — A men's dance that originated in the Plains tribes. Dancers wear brightly colored yarn fringe on their costumes. They move their hips, arms and shoulders, rocking and shaking their bodies with strenuous movements and intricate footwork.

**Exhibition Dance** — Usually consists of solo or limited group performances such as the Hoop Dance, tribal cultural dances from the Southwest, Northwest Coast or East Coast. Sometimes a team or dance style exhibition.

**Honor Dance** — A dance to honor a person or event. Participants usually are family members and friends, and dancers circle the arbor.

**Singer/Drum Groups** — The music of the powwow circuit, usually five to 10 members, sometimes entire families, with a lead singer and various members who can "second," or repeat the lead line with melody on a different or similar key. Dancers key their movements to the melody of the song; their footwork keeps time to the drumbeat. Singers have a variety of song styles used for dancers to show their styles. There are trick songs, fast and slow Grass Dance songs, Shake songs, Crow Hops, Sneak Ups. Song structure consists of chorus and verses.

Certain groups are known for their quality and the dancers will honor these drum groups by whistling for them to repeat the song.



SHEPARD & TELL



# Share and Tell

Committee: Lucy Linker, Joan Smith, Jean Parnell, Emil Eliason, Jim Schuld, Joyce Olver

The "Show and Tell" sharing time included:

1. A stampede, with Jennifer and Jean Baringer -- a stampede (use of stamps and ink pads)
2. Balloon Animals -- with Jean Parnell
3. Hopping Paper Frogs -- with Lucy Linker (see Lucy, Miriam B, or Leila for instructions)
4. Dream Workshop -- with Jackie Baritell
5. Avon Face and Nails -- with Diana Marsden and Joan Smith
6. Quick Crafts -- with Patty Logan
7. Sketching -- with Nancy Howard
8. Mini Kites -- Lucy Linker (Instructions for kites are included under "Workshops")
9. Yarn Spindles -- Jean Parnell
10. Communication Through Creative Expression -- Jackie Baritell

**Information about these Show and Tell  
Sharing Times is  
included here**

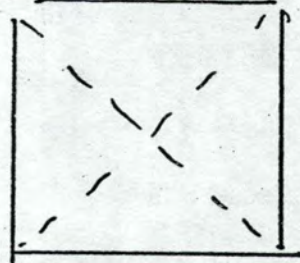


# Card Boxes

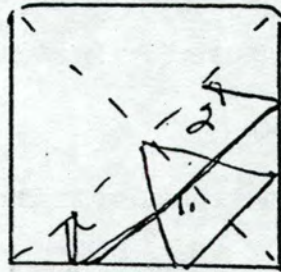
## Box Top

1. Make a square - top of card

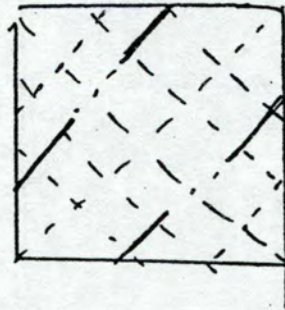
2. Draw an X on inside



3. Fold - corner to point  
then again - use ruler to get a fine fold



4. Open and cut



5. To Make BOTTOM - make  $\frac{1}{4}$ " smaller square - same process.



## RUBBER STAMPING and EMBOSSING

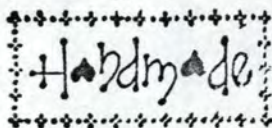
shared by Jean and Jennifer Baringer

Rubber stamps have been around for quite a while, mostly used for addresses and signatures. Now, they are becoming as popular as the sticker craze. There is so much more you can do with them now. You can personalize almost anything.

You can have fun and be creative at the same time while personalizing a note card to a friend, stationery, wrapping paper, lunch sacks, party napkins, bookmarks, book covers, file folders, or invitations. And, with a permanent ink you might try stamping clothing, coffee cups, and who knows what!

Naturally, you will need 3 basic items: rubber stamp, ink and paper.

Rubber stamps - There are quite a number of sources or companies that sell stamps and supplies. (see footnote at end of directions) There is a wide variety of types and "topics" - bears, birds, cats, ducks, rabbits, other animals, country, fantasy, flowers, hearts, sports, trees, birthdays, holidays, school and teachers notes, messages, labels, addresses and more.



Some stamps have 2-3 inch long attached handles, some have a smaller contoured block as handles. These are attached to a cushion, glued on to the rubber stamp. There are individual stamps and some in sets.

When stamping out the image, ink the stamp then press it straight down on the flat surface. Don't rock the stamp as it may blur the design or give unwanted lines from the cushion edges. Don't press too hard, either. Putting a few sheets of paper or paper towels under the item stamped gives a cushion effect and perhaps a better impression.



If you use a stamp on different color ink pads you may wish to wipe it on a damp cloth so you don't re-color your ink pad.

When you are through using your stamps you may want to clean them. Most ink will rub off with a damp rag, then dry gently. Some colors (inks) are more staining than others. Try using a window cleaner, toothbrush or liquid soap and water. Whatever you do, DO NOT SOAK IN WATER, Do not get the cushion and mounting glue wet or they will separate from the wood. If color still remains, use denatured alcohol or a special stamp cleaner.

"Wheels" offer another dimension to the rubber stamp. The tool, a 3 part rollagraph, has a handle, continuous stamp wheel and ink pad all in one, with changeable parts. It is good for making borders, covering larger areas like on wrapping paper.

To protect the stamps from dirt and dust, store stamps in a covered storage container, rubber side down and out of direct sunlight.



Inks - This provides a way of coloring the stamped image. There is a variety of ways you can do this. The most popular method is using a pre-inked stamp pad. They come in a wide variety of colors, and even in large sizes to accommodate the larger stamps.

Felt ink pads are longer lasting and the best quality, and have re-inking bottles available. Some companies offer color cubes with a pigment-type ink and are smaller than the regular ink pads. There are multi-colored ink pads with 3-5 color pads in one with water-base inks that eventually blend together. Or, there is a non-re-inkable pad of water based "paints" that don't blend that make nice images.

One resource said to store ink pads in a sealed plastic bag in the refrigerator to give it a longer lasting life. DO NOT FREEZE. Older stamp pads may be stored upside down to bring the ink to the surface for brighter images.

Also popular for coloring stamps and images are water color felt pens or markers. (Do NOT use permanent ink markers!!) They can be used for coloring on the rubber stamp or on the stamped image, or with the embossed designs.

Paper - You can use almost any kind of paper - typing, notebook, tissue, construction, paper bags, tagboard, etc. But, you would want to use a good quality paper - poor quality paper allows the ink to feather or bleed, leaving a blurry stamp image. Some companies sell a variety of items to stamp on including blank stickers, puzzles, gift tags, note cards and envelopes, bookmarks, etc. You might even check with any printing company in your area for cut-off ends of projects (notepads, brochures, etc.) for a variety and cheap source of papers. Colored paper offers an interesting effect with some inks also.

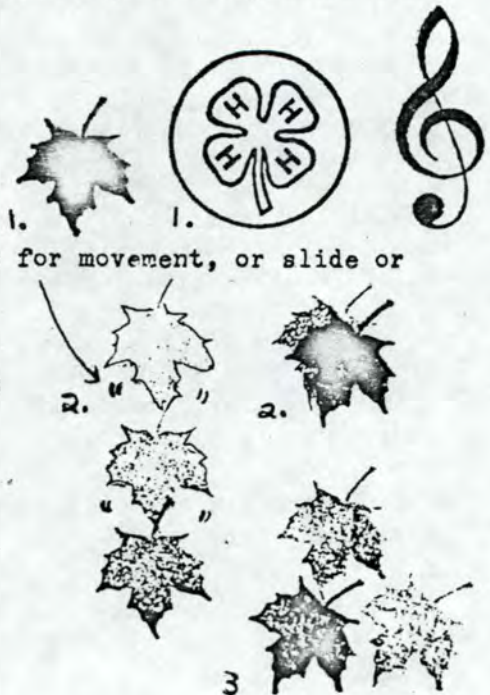
Experiment with different types of paper to see which you prefer and how they react. Generally, the smoother the paper, the better the impression.

You now know the basics of materials to use. Now the fun begins as you experiment with stamping, combining stamps and colors, and just being creative.

What can you do with them?

By using one stamp and one ink pad you can:

1. Plain stamp - on white or colored papers
2. Show motion - stamp image and add pen lines for movement, or slide or move stamp on paper (will blur image)
3. Fade out - stamp image on paper, and then, without re-inking, stamp several more times progressively away from first image.
4. Ghosting - same as fade-out except using only a part of the stamp for repeating instead of full image.

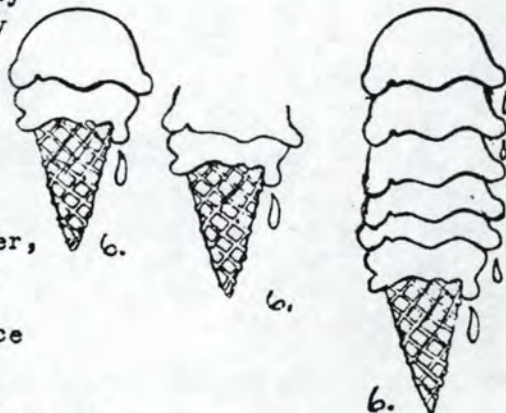




5. Bordering - Stamp same design side by side, reinking each time, or alternate a full-ink, no re-ink, full ink, etc.



6. Masking - block out a part of the stamp by using masking tape over stamp, or ink (by pen) only a part of the rubber stamp, and press on paper. Or, lay a scrap of paper over area where design will be stamped to block out part of the design you don't want to show.



7. 3-D effect - Stamp the image on the paper, stamp another image on a scrap of paper, cut it out close to the border, affix a roll of tape to back of cut-out and place directly on top of first print.

8. Add ons - Make a stamp print. Add wiggle eyes, tiny ribbons, fabric pieces, flowers, etc.

8. You may have some other ideas, too.

By using more than one stamp and more than one color of ink or felt pen you can do all of the above, the suggestions below and combinations of all.

9. Doubling - Use one stamp, print once in one color, re-ink in another color and stampover first, offset just a little.

10. Create a scene - Combine several stamp designs, maybe add pen lines

11. Image coloring - Stamp image on paper in one color ink, use another color or colors to fill in the spaces.

12. Stamp coloring - begin with a clean stamp, use water base felt pens to color different areas different colors, then press stamp on paper (no need to use ink pad) If ink dries while you are painting on them breathe on the stamp like you do on eye glasses so the moisture will wetten the stamp.

13. Multicolored stamp pads - Use the designs on different colors of paper for a variety.







## Embossing with Stamps

What is it? This is perhaps the "ultimate" look for stamping - by creating a raised image. It's a quick and easy process to give a professional look to your invitations, correspondence or artwork.

For this you need paper, stamp, embossing ink (clear glue-type liquid) and ink pad, embossing powders, and a source of heat. The powders come in gold, silver, copper metallics, white, magenta and turquoise; and clear, pearl and sparkle which show the colored ink through the embossing.

The heat source would preferably be a stove burner set on about medium to medium high heat, something that provides a fast and even heat. If a stove is not available then you might use a separate hot plate, the heating element or bottom (burner) of an older model of a popcorn popper, toaster, iron, warming tray, light bulb, or even a candle, (not preferred as open flame can burn the paper). All these added items (besides stove) take different lengths of time to melt the powders so it's best to experiment.

To do the embossing follow these simple steps.

1. Press stamp on embossing ink pad, then on paper.
2. Pour embossing powder over image. The powder sticks to the ink on the image.
3. Gently pour off the excess powder onto another paper (to be put back into the bottle for re-use). Might need to blow off (gently) unwanted specks of powder.
4. Hold the image over the heat source ( a few inches above) for a few seconds. You should see the powder change, melting to a raised, shiny design. It should take only 5 - 10 seconds. If not held long enough the image will still look powdery. If it's too long, the design may become less distinct.
5. Allow the design to cool for half a minute.
6. May wish to color in the embossing for added effect.

If using the clear, pearl or sparkle powders, follow the same process except first use a colored ink pad, then embossing pad. This allows for the image to show off the color, as they are transparent.

Also, you may use a special pen (Eraser Mate 2) in place of a stamp to write your message (a few words at a time), sprinkle on metallic powder, tap off excess, hold over heat, cool.

## Other Enhancements

Glitter glue is fun and a festive way to add sparkle. It comes in a squeezable bottle so you can add it easily - squeeze it over the design where you want and let it dry.

Prisma is a glitter to be poured on over area marked with a glue pen, excess poured off, allow to dry.

You can think of more ways to use your stamps. Try cutting around the stamped edges on stationery borders, using paper punches, cutting holes in top layer of card, etc. Let your imagination be your guide to your creativity. The more you make, the more ideas you get! Have fun stamping your art out.





## Demonstrating - Teaching this to Others

If you want to make a presentation on this, here are some helpful suggestions and hints.

- \* Get a few rubber stamps, a few colors of ink pads and/or pens, some paper, and practice, play around to see what you can do.
- \* Make some samples or examples of the various techniques.
- \* Have some type of table or working surface so you can spread out your supplies attractively.
- \* Have a damp wachcloth handy to wipe off stamps.
- \* If you are going to do the embossing make sure you have all the supplies you need, including papers to pour the powder onto, and a heat source, with an extension cord if needed.
- \* When working with a group of people and you are using a number of samples of powders, people may get carried away with having fun and not be as careful with the powders as you may be with them. Have some kind of supervision so they don't get mixed, or spilled, or wasted. You may want to charge a small fee to pay for the supplies used.
- \* Posters enhance your presentation. On these you might have listed the items used, techniques, ways of using stamps, or have a variety of examples of different processes.
- \* A suggested outline might be as such:

### I. Introduction

- A. New popularity - reduce cost vs buying commercial
- B. What you can make - stationery, invites, thank you's

### II. Body

- A. Three basic items
  - 1. Stamps
  - 2. Inks
  - 3. Papers
- B. Techniques
  - 1. One color, one stamp
  - 2. Two or more colors and stamps
  - 3. Embossing
  - 4. Other ideas

### III. Summary

- A. Making own can reduce cost
- B. Simple and easy steps
  - 1. Stamp and color
  - 2. Stamp and emboss
  - 3. Other
- C. Be creative, experiment and have fun



Footnote. There are a number of companies that offer rubber stamps and accessories. I did not include them here, but would be willing to share them with you if you contact me - Jean Baringer, (see Roster for address)



Rubber Stamp Businesses

All Night Media, Inc.

San Anselmo, Calif 94960

Arden Stamp Co.

413 Main St.

2 P.O.Box 353, Dept CA 90  
Evansville, Ind 47703

Send \$2.50 for  
30 pg catalog

Embossing Arts

3 P.O.Box 626 - 03

Sweet Home, Ore. 97386

Send \$2.00 for catalog  
of supplies & 400 stamps.  
Receive 1 free stamp with  
first order

First Impressions

4 2100 N.E. Broadway #3F  
Portland, Ore. 97232

Send \$2.00 for  
catalog

Hero Arts Rubber Stamps

5 P. O. Box 5234

Berkeley, Cal 94705

Inkadinkadoo, Inc.

6 Dept. A 105 So. St.

Boston, Ma. 02111

Personal Stamp Exchange, Inc

7

Petaluma, Cal 94952

Quarter Moon

8 P.O. Box 883

Campbell, Cal 95009

Send \$2.50 (refundable  
with first order) for  
68 pg, over 2000 stamps  
catalog

Rubber Duck Stamp Co.

9 P.O.Box 3005

Granada Hills. Cal 91344

Other companies

Please send me any addresses you know or may come  
across

Sonburn

10 11103 Indian Trail

Dallas, Texas 75229

Clearsnap

Emerald City

Good Stamps

Graphic Rubber Stamp Co.

Graphistamp

Kidistamps

Posh Impressions

Rubber Stampede

Rubber Stamps of America

SonLight Impressions

A Stamp in the Hand

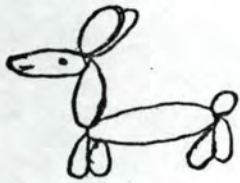
Wizard of Ah's Stamps

Stampendous

11

Fullerton, Cal





# Balloon Animals

Shared by Jean Parnell



Equipment: Long Qualatex Balloons  
Balloon Pump

The easiest animal to start with is a dog, so I will try and explain how to make a dog. We start by blowing up our balloon leaving a 3 inch tail. This tail allows us to make the twists necessary to make our dog.

When making balloon animals ALWAYS twist in the same direction.

Slip the neck of the balloon off the pump and tie a knot in the balloon.

Pinch the balloon 3 inches from the knot and twist around 2 or 3 times. This makes what is called a bubble. The bubble is our dog's head.

While holding this bubble with one hand, make another bubble 3 inches long.

Lay the body of the balloon along side this bubble and pinch and twist where the 2 bubbles meet. This will make a 3rd bubble the same size as the 2nd bubble. This makes what is called a locking twist. We now have the head and ears of our dog. We no longer need to hold on to these 3 bubbles since our locking twist will hold them.

Next we make a neck, about 3 inches down the balloon. Squeeze and twist making a bubble. Holding this bubble, make the dogs legs as we did the ears finishing off with a locking twist.

Make a bubble for the body and 2 more legs as we did the front ones, being sure to finish with a locking twist. The rest of the balloon is our dogs tail.

Straighten the animal out with a few twists and you have a dog!

There are many animals that can be made the same way by differing the size and length of the bubbles. Balloon animals are simple and fun to make and take so little equipment. Children love them. I buy my balloons at a costume store. I use the book Balloon Animals, by Hsu-Flandus, printed by Contemporary Books.



# Avon Face and Nails

By Diana Marsden and Joan Smith

The farthest traveling Ding-Dong Avon ladies arrived at Chat 1990 in a "Studer" Studebaker guaranteed to give 1st class face and nail care--if you can find us in this federated classy lakeside resort.

We can give you eyes that make hot lips cool, strengthen your nails, and file the rough spots.

We are strictly certified from Folkstone, England to give you high class foot job with "E" hugs guaranteed on delivery.



## DREAM WORKSHOP with Jackie Baritell

Everyone dreams. In fact, we dream four to five times every night, spending about 20% of our total sleep time in a dream state. This means an average of one-and-a-half hours each night is spent dreaming or about four years of our lifetime. Dreams serve a compensatory purpose in our lives. They bring balance, healing, health, and guidance. People can look at dreams for direction. Dreams may be controlled and used creatively.

This workshop was a brief introduction to dream study. We discussed basic levels of dream interpretation, keeping a dream journal, ways to enhance dream recall, how to control dreams, and how to receive answers in dreams. Individuals shared dream experiences and the group worked with one member's dream to practice dream work through associations.

### LEVELS OF DREAM INTERPRETATION

We can look at a dream on three levels. Many dreams include all these levels.

1. PHYSICAL--Look at what the physical information is giving you through things, body, etc. Dreams at this level get you to pay attention to physical needs, to things you are noticing on the peripheral level but to which you are not attending.

2. SYMBOLIC--The various aspects of the dream symbolize parts of the dreamer or something important to the dreamer.

3. "THE REALLY WEIRD DREAMS"--These are the big dreams about your life purpose, dreams of meetings with your higher self, expanding consciousness dreams, and precognitive dreams.

### LOOKING AT YOUR DREAMS

Pay attention to your associations to aspects of your dreams. Others may help you, but what resonates with you is what's important. Keep a dream journal. Write your dream when you first awaken before any distractions occur. Write all you remember. Then go back and write down associations to different parts of your dream.



1. Look at the SETTING. Where the dream takes place will tell you about the issue of the dream. Free associate to parts of the setting: day/night, location, environment, time.

2. Free associate to CHARACTERS in your dream. See if they represent to you parts of yourself.

3. Associate next to OTHER SYMBOLS (e.g. car, pet, bridge, colors).

4. Consider the ACTION, what's happening in the dream. Ask "How am I in this dream and how does that relate to what's going on in my life right now?" For example, if you are stuck in the dream, check out where you feel stuck in waking life.

5. Relate your FEELINGS in the dream to waking feelings.

6. Give your dream a TITLE. This helps you focus on what the dream really means to you and makes it easier to recall the essence of that dream.

#### SUGGESTED DREAM BOOKS FOR BEGINNING STUDY OF DREAMS

THE DREAM WORKBOOK by Jill Morris

CREATIVE DREAMING by Patricia Garfield, Ph.D.

DREAM POWER by Dr. Ann Faraday

WORKING WITH DREAMS by Montague Ullman, M.D. and Nan Zimmerman

LUCID DREAMING by Stephen LeBerge, Ph.D.

GETTING HELP FROM YOUR DREAMS by Henry Reed, Ph.D.

DREAMS AND SPIRITUAL GROWTH by Savary Berne Williams

NIGHT AND DAY by Jack Maguire

LET YOUR BODY INTERPRET YOUR DREAMS by Eugene T. Gendlin, Ph.D.



# Landscape Art

By Nancy Howard

## Form

Light -- Shade

Cast shadows

Reflected light

Construction lines

Clear/blurred edges

Aerial perspective

**Don't forget:** Strong initial dark-light statement: use of contrast  
Overlapping planes  
Movement

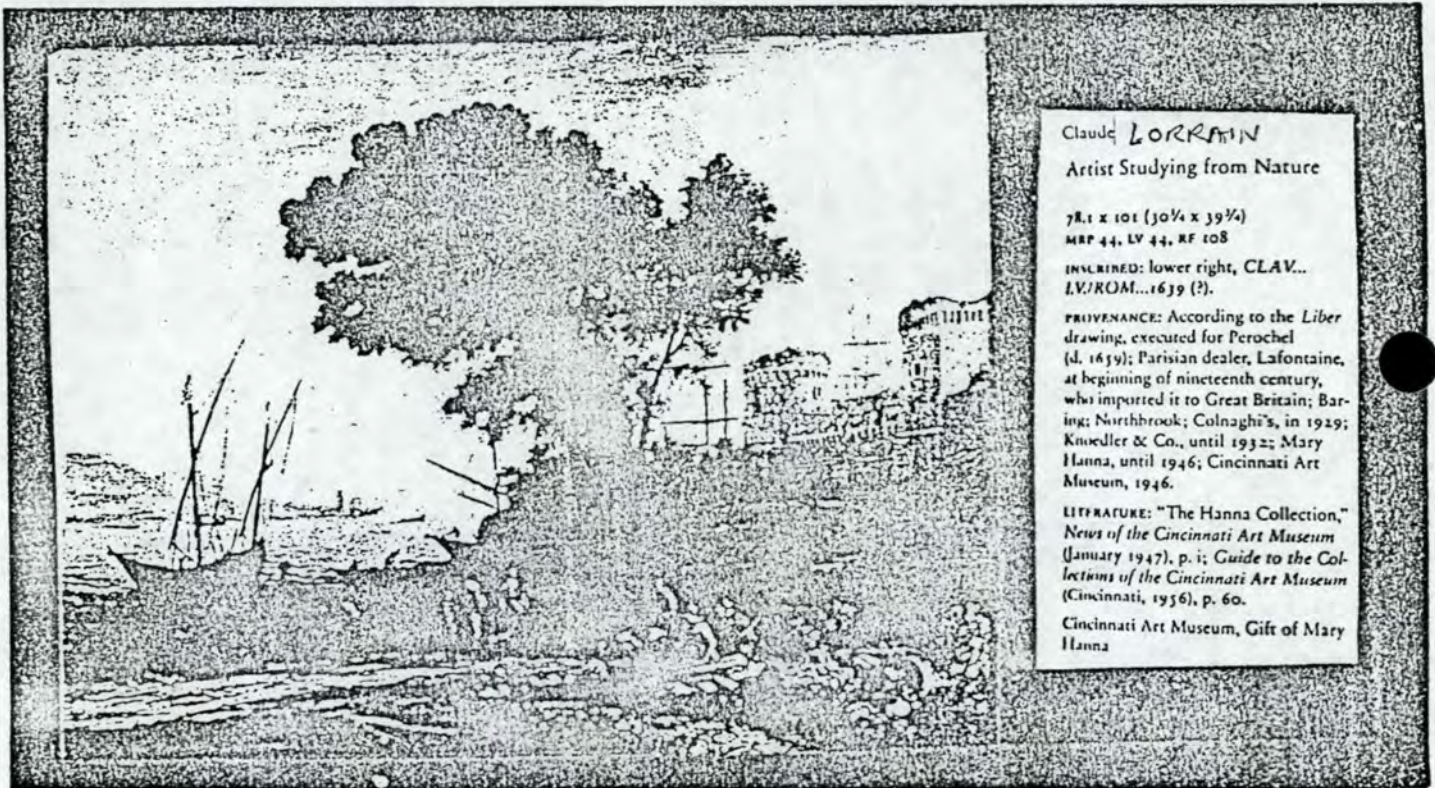


fig. 33 Paul Bril. *Cephalus and Procris*, 1621. Oil on canvas, 45 x 62 cm. Galleria Nazionale d'Arte Antica, Rome.



THE CLASSICAL LANDSCAPE

This idea involves the blending of subject matter into simple overlapping spacial planes. Understanding the concept will help you to organize all the confusing subject matter found in actual landscapes without limiting your ability to enjoy each landscape painting as a fresh, new, personal experience, while avoiding endless reworking and mediocre composition.

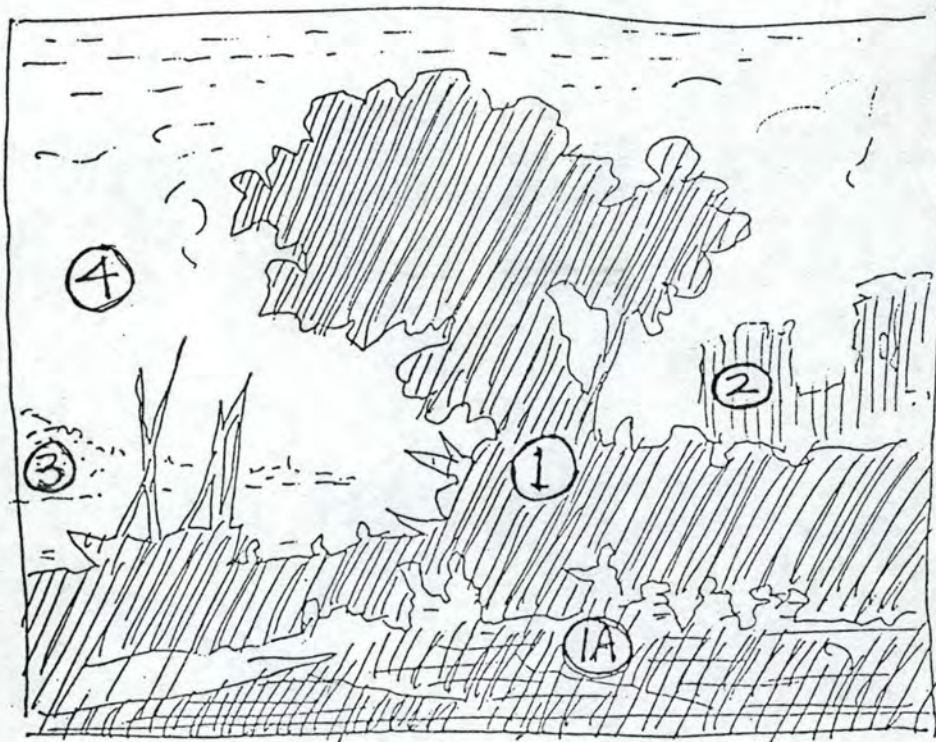


The classical landscape derives its major impact from a dark, warm, very energetic and memorable land silhouette set off against a light, cool sky. If you practice squinting at landscapes; painted and real; disregarding all detail, and composing, in your mind, the shape of the land mass against the light sky, you will begin to understand how this works, and why some landscapes are so much more satisfying than others.



## A SIMPLE DESCRIPTION OF A "CLASSICAL" LANDSCAPE

This is based on a painting by Claude Lorraine, the greatest of the classical landscape painters. It has at least four distinct planes.



Plane 1) Strong, dark, assymetrical silhouette near the foreground made up of many different objects; trees, houses, ground, people, vehicles, etc. all blended together into one very powerful and artistically interesting shape. This plane can include sub-planes such as (1A) or can be preceded by a warm, light plane. Usually this foreground plane(s) will have much detail and some bright colorful accents such as clothing of red, blue, yellow, and white, but all objects will be firmly rooted in the plane and will not float free.

Plane 2) Because of aerial (or atmospheric) perspective, all contrasts of color, value, and edge clarity are diminished in this plane. Details can still be seen but they are blurrier and colors are greyer. As in the first plane, details blend into an interesting silhouette.

Plane 3) Dense aerial perspective pushes these planes back into the painted space, eliminating detail and turning them into light bluish silhouettes.

Plane 4) The sky usually has a noticeable gradation in color and value: cooler and darker at the top, moving diagonally down to lighter and warmer colors at the skyline. It often has dramatic cloud patterns and is very beautiful in itself, but it must be blurrier and lighter as a whole in order to complement and silhouette the principle ground shape. It is this dramatic contrast that provides the initial impact of the classical landscape.





**Figure Drawing --notes from Leland John, artist-teacher,  
Clackamas Community College**

1. Becoming familiar with the general proportions of the body.
2. Study of the details--eyes, ears, nose, mouth, hands, feet.
3. Giving the figure tactile values or form.
4. Giving the body life through movement.
5. Setting the figures in space through perspective, foreshortening, cast shadows.
6. Learning techniques to make your work easier and your drawings more expressive.
7. Practicing from live models and studying the masters.



COMMUNICATION THROUGH CREATIVE EXPRESSION  
with Jackie Baritell

This is an art therapy exercise which effectively bonds group members. It is, as well, an opener for individuals to discuss personal issues and receive group support.

MATERIALS: Large paper (construction, art, butcher...)  
Pencils, writing paper  
Pastels, chalk, crayons, markers (any or all)

PROCEDURE: 1. The group leader leads group members in a visualization exercise. Have everyone get comfortable, close eyes, relax, and breathe deeply. Have each go on a journey to a special place which is his/hers alone. Have participants tap into sensual and emotional information as they go. (approx. 5-10 minutes)

2. After the leader gently brings members back to the room, each will draw a picture of his/her journey including him/herself somewhere in the picture. Allow creativity to flow. Don't give extra instructions. Group members should work without sharing at this point. (20-30 minutes)

3. Each person now writes a short description of his/her journey. These should not be shared yet. (15-20 minutes)

4. Next, individuals exchange pictures and write about one other person's journey using only the other person's picture. (15-20 minutes)

5. Finally, one members shows his/her picture to the group and reads the accompanying story. The individual to whom that picture was passed will now share his/her writing about that same picture. This continues until all have shared.



# LEADERSHIP LABS OF PORTLAND





# Inter-Lab Quarterly

## Recreation Laboratories and Workshops Cooperative

Hi--

Your name has been given to us as one who is a vital person involved with a Recreation Laboratory or Workshop. You have shown your continued interest, and we know you'll want to be involved with our new national association--the Recreation Laboratories and Workshops Cooperative. (You may already be involved.)

Here is the sixth newsletter your Board of Directors has published since the first national conference in 1983 at Waldenwoods, Michigan. Since that time there have been two more conferences-- the second one in Iowa in 1986 and the third in Wisconsin the fall of 1988. The fourth is scheduled for October 17-21, 1990, near Kansas City, Missouri.

Also, the decision was made to organize a National Association, and this has been done. It is now a fact--and we hope you'll want to be a member, either as an individual, or as a Lab or Workshop.

Read further to see what has been happening, and what the future holds for the new Association.

Your Board of Directors

1. Great Lakes Recreation Leaders' Lab
2. Showme Recreation Leaders' Lab
3. Buckeye Recreation Workshop
4. Leisurecraft and Counseling Camp
5. Northland Recreation Lab
6. Winter Creative Life Lab
7. Hawkeye Recreatory
8. Kansas Recreation Workshop
9. Black Hills Recreation Leaders Lab
10. Baptist Recreation Lab, Florida
11. Missouri Recreation Workshop
12. Hoosier Recreation Workshop
13. Ozarks Creative Life Lab
14. Chatcolab (NW Leadership Lab)
15. Longhorn Recreation Lab
16. Baptist Recreation Lab, New Mexico
17. Great Plains Arts & Crafts Workshop
18. Presbyterian Recreation Workshop
19. Redwood Recreation Leadership Lab
20. Methodist Leisure/Recreation Workshop
21. Eastern Cooperative Recreation School
22. Laurel Highlands Creative Life Lab
23. Maple Leaf Recreation Workshop
24. Southwestern Recreation Leaders' Lab
25. Rocky Mountain Leisure Workshop





# Let's Look to the Future

## Recreation Laboratories and Workshops, Cooperative

### Membership Opportunities

Join your new Association--you won't be sorry!

There are four kinds of membership--

Individual	\$10.00
Lab/Workshop	\$25.00
Supporting	\$50.00
Patron	\$100.00

Membership dues are for a period of time between two national conferences (probably 2 years).

### Reasons for Belonging to RLWC:

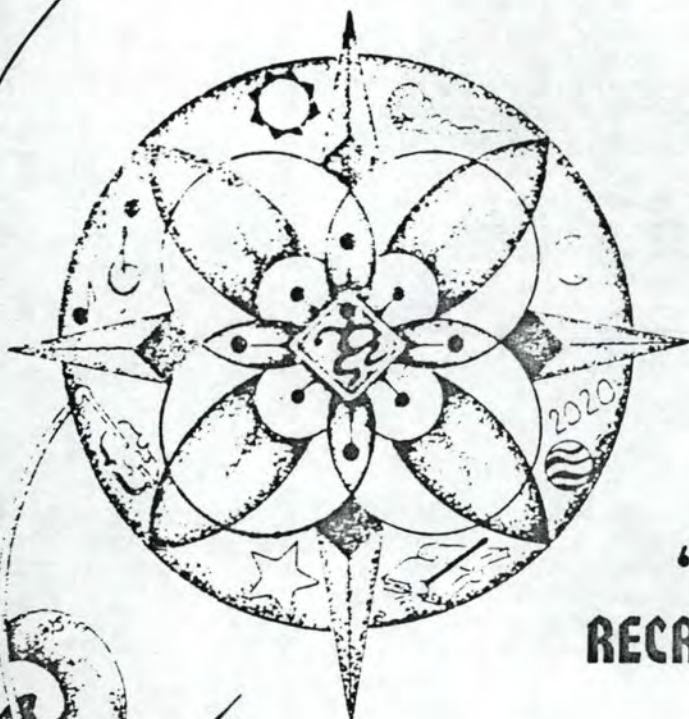
1. Each individual member will receive:
  - Membership card and pin
  - Discount on national conference
  - Quarterly newsletter
2. Each Lab/Workshop who joins will receive:
  - National resource person list
  - Certificate of membership
  - Planning calendar
  - National insurance policy information
  - Free exhibit space at national conference
  - Quarterly newsletter
  - History of Labs/Workshops

### Objectives of the Recreation Laboratories and Workshops, Cooperative

1. Share philosophy, programs, and resources of recreation.
2. Improve recreation lab or workshop administrative skills.
3. Facilitate further development of existing and new labs or workshops.
4. Develop communication and exchange between labs and workshops.
5. Provide the highest quality leadership and participation in leisure education activities.
6. Provide an opportunity for interested people to get together about every two or three years:
  - for inspiration
  - to exchange ideas
  - to learn lab administration



# The 4th INTERNATIONAL CONFERENCE



**RECREATIONAL  
LABS  
&  
WORKSHOPS**

**"PIONEERS OF  
RECREATION FUTURE"**

**WEDNESDAY THRU SUNDAY  
OCTOBER 17 - 21, 1990**

**CAMP DONIPHAN CONFERENCE CENTER  
LODGING • MEALS • RESOURCE MATERIALS  
\$200.00**



**KANSAS CITY, MISSOURI**

LONGHORN\*TEXAS • CHATCOLAB\*IDAHO • HOOSIER LAB\*INDIANA • GREAT LAKES\*MICHIGAN • BUCKEYE RECREATION WORKSHOP\*OHIO •  
OZARKS\*MISSOURI • BLACK HILLS\*SOUTH DAKOTA • SHOWME\*MISSOURI • NORTHLAND\*MINNESOTA • ROCKY MOUNTAIN\*COLORADO • MAPLE  
LEAF\*ONTARIO • LAUREL HIGHLAND\*PENNSYLVANIA • PRESBYTARIAN\*NORTH CAROLINA • REDWOOD\*CALIFORNIA • GREAT PLAINS\*NEBRASKA •  
BAPTIST\*FLORIDA • KANSAS RECREATION WORKSHOP\*KANSAS • EASTERN COOPERATIVE\*PENNSYLVANIA • BAPTIST\*NEW MEXICO • SOUTHWESTERN\*NEW  
MEXICO • WINTER CREATIVE LIFE\*MINNESOTA • HAWKEYE\*IOWA • METHODIST LEISURE RECREATION\*ALABAMA • MISSOURI RECREATION WORKSHOP\*  
MISSOURI • LEISURECRAFT AND COUNSELING\*ILLINOIS

-----**REGISTRATION**-----

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Make Checks Payable to: R.L.W.C.

- \_\_\_\_\_ \$25 Pre-Registration (Non-refundable)
- \_\_\_\_\_ \$190 Full Fee for RLWC Members (Includes pre-registration)
- \_\_\_\_\_ \$200 Full Fee for Non-members (Includes membership and pre-registration)
- \_\_\_\_\_ C.E.U. Credits Available . . . Check if interested

Transportation at Kansas City being coordinated through:

Twyla Smith (Mrs. Michael)  
2509 Bittersweet Lane  
St. Joseph, Missouri 64503  
(816) 233-3506

Mail To: Mary Lou Reichard - Registrar  
21983 Crosswick Court  
Woodhaven, Michigan 48183  
(313) 676-1120

H-3



## MAY WE PRESENT:



**JACK PEARSE** is the owner/director of Camp Tawingo in Huntsville, Ontario, Canada. He is the Canadian representative to the International Camping Fellowship and the current vice-president of the American Camping Association — Private/Independent Camps. Jack is the author of ten camping books and one album/cassette recording and was awarded the Province of Ontario's Corps D'elite Award in 1988. Jack has led singing all around the world and was asked to lead singing for Mrs. Reagan in 1987 at the Second International Camping Congress in Washington, D.C.

**JANE McCUTCHEON** is the business manager and coordinator of development for Camp Tawingo. She is the chair for the Third International Camping Congress, to be held in Toronto in 1994. Jane has a masters degree in Business Administration, and has conducted sessions on camping and recreation all over North America as well as Japan. She developed the Camp Tawingo Publications series, and has co-authored six of the books. In 1988, she was awarded the Ontario Camping Association's "Dorothy Walter Award" for her outstanding contribution to camping in Ontario.



**MAGGIE FINEFROCK** is an instructor at the University of Missouri, Department of Education. She is also instrumental in sensitizing communities about human issues through the "Harmony in a World of Difference" Program. She is a former Peace Corps Volunteer to Nepal, 1982-84 and a Training Director with the U.S. Peace Corps, 1985-86. Maggie has a master's degree in Educational Administration.

**ALLAN SMITH** is a Program Leader: 4-H and Youth, for the Federal Extension Service, U.S. Department of Agriculture, in Washington, D.C. He was a former state 4-H Staff person at the University of Missouri and a Youth Director of Farmland Industries at Kansas City. He was the originator of Showme Rec Lab, in Missouri, served on the Board for Longhorn Lab in Texas, and has participated in 7 different labs across the country. Allan has a Ph.D. in Educational Psychology from the University of Missouri.



**JANE FARWELL** is the founder and director of Folklore Village Farm in Dodgeville, Wisconsin. She is internationally known for her dance leadership and innovative program planning techniques. Jane has done extensive teaching in Germany and Japan and has also founded many dance camps across the United States. She is the author of numerous dance, folklore and recreation books and records. She is truly one of the original pioneers of recreation leadership in North America.



## CONFERENCE INFORMATION

The 1990 Conference Site, Camp Doniphan, is located 45 minutes northeast of Kansas City, just outside the town of Excelsior Springs. You'll appreciate the fine modern accommodations: Each room, which will house 2-4 persons, contains a private bath and individual heating and cooling units. All lodging and meeting facilities are located in the 2-story lodge overlooking the lake. The lodge is handicap accessible and elevator equipped. Nestled on the rolling hills of Missouri, Camp Doniphan is the perfect place for our 4th Conference.

For additional information call (307) 745-7227 or (313) 676-1120.

\$200.00 includes all this:

- \* Suite Accommodations for 4 evenings/Linen Service
- \* 11 hearty home-style cooked meals, snacks, and continuous beverage service (Please notify registrar of any special dietary needs)
- \* Free transportation from Kansas City International Airport to the camp
- \* All resource/program fees
- \* Conference Syllabus and Materials
- \* Welcome Packet



## OBJECTIVES OF R.L.W.C.

1. Share philosophy, programs and resources of recreation
2. Improve recreation lab or workshop administration skills
3. Facilitate further development of existing and new labs or workshops
4. Develop communication and exchange between labs and workshops
5. Provide the highest quality leadership and participation in leisure education activities
6. Attract and increase new membership on a national level
7. Sponsorship of a biannual conference for the purpose of personal and professional growth, inspiration, an exchange of ideas.



## BOARD OF DIRECTORS

President . . . . .	Jim McChesney
	Minnesota
Vice President . . . . .	Mary Lea Bailey
	Florida
Registrar/Secretary . . . . .	Mary Lou Reichardt
	Michigan
Treasurer . . . . .	Martha Hampton
	Wisconsin
Marketing/Promotion . . . . .	Debbie Jackson
	Michigan
Bookstore/Conference . . . . .	Susie Smithers
Liaison . . . . .	Ohio
Newsletter Publisher . . . . .	Ruth Moore
	Wyoming



## Advance Information

### About the 1990 Black Hills Recreation Leaders' Laboratory

**When --** September 23-29, 1990

**Where --** Placerville Camp, in the Black Hills, near Rapid City

**Who can go --** Anyone 16 or over interested in recreation leader training:  
4-H adult and junior leaders, teachers, Extension professionals,  
youth leaders, geriatric leaders, therapists, camp counselors,  
activity directors, etc.

**Cost --** \$140--includes room and board, free reference book, tour of the Hills.  
Discounts for seniors 65 and over and full-time students.  
Scholarships available.

**1990 Program:**

- Recreation for Classroom Teachers
- Adapting Activities
- Dance Leadership--square, folk, basic steps, etc.
- Environmental Activities
- Sign Language
- Crafts: woodcarving, stained glass, glass etching, small
- Song Leadership
- Challenge Games
- Nursing Home Activities
- Indoor Games
- Indian Lore
- Outdoor Survival
- Communications
- Program Planning
- Project Wild

**Special Activities:** A chance to share your talents and knowledge (sharing time)  
Theme party -- Theme is: Hats Off to Recreation

**You'll go home from "Lab" with:**

- New skills
- New friends
- Self confidence in leadership
- The most fun you've had in ages



# POTPOURRI



Dear Labbers, ALL;

How do I thank each one of you  
For all the things you say and do??  
You've rallied round -- made me a part--  
You're firmly shrined within my heart.  
I'll remember this year's CHAT  
And how you all have come to bat.  
You've battled bugs but even so  
CHAT'S MAGIC through each one did show!  
Fantastic parties all week long--  
GREAT workshops, too, with sing alongs.  
Sometimes it seems for time we're pressed --  
But even then, we're at our best.  
THANK YOU, EVERY ONE OF YOU!  
I am grateful through and through!!!

With much love and many E Hugs,  
Mama B



**CHATCOLAB 1988**  
**The Ruby Jubilee Year**  
**June 5th through June 11**

Now you can relive the love and harmony  
felt during that joyous time on the

**Chatcolab 1988**  
**VIDEO**

The cost of the video is \$20.00 with half  
of which will be donated to Chatcolab.

Fill in the order form below and send it to: Larrie Easterly, 15057 S. Clackamas River  
Drive, Oregon City, Oregon 97045. Please make checks payable to: Punkin Productions.

**ORDER FORM**

NAME: \_\_\_\_\_

Street: \_\_\_\_\_

City/St./Zip \_\_\_\_\_

Number of videos wanted: \_\_\_\_\_ at \$20.00 each

Postage: \$ \_\_\_\_\_ 2.50  
Total: \$ \_\_\_\_\_

Send to: Larrie Easterly, 15057 S. Clackamas River Drive, Oregon City, Oregon 97045.  
Please make checks payable to: Punkin Productions.



# 1989 Chatcolab 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 Eddie and Burton? What can we do to improve on the general sessions? 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\_\_\_  
What dates for Chat are good for you? Middle May?\_\_\_ Late May?\_\_\_ Early  
June?\_\_\_  
Do you think a return to dates in May would be better for others back home?\_\_\_  
For students?\_\_\_ Professionals?\_\_\_ Others?\_\_\_
  
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 benefitted 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.





## U.S. PRESIDENTS

In the following 5 paragraphs you can find the last names of 26 United States presidents.

For example, "Eisenhower" can be found in the first paragraph. Can you find all the others? (Hint: The number after each paragraph is the number of presidents last name hidden in it.)

1. I used to think the easiest letter to write is "en." How erroneous of me! I shall forever stay lorn. (2)
2. "Fall in!" Col. Nelson yelled. "John's on duty tonight and Jack's on duty tomorrow." (3)
3. Madam spotted a tear in her polka dot dress and will mend it after the washing tonight. (4)
4. I'm a nomad and a nomad is on the go. I was in Phoenix on Sunday and in Omaha yesterday. Now I'm bushed and I don't know whether to stop off or drive on. If it stayed cool I'd get going again. (6)
5. The local area gang ran to fill more cups with hot rum and sugar. Field music was heard to echo over the orchard in grand style. Reading and music art erupted on a basic level and made for a happier celebration. (11)

PRESIDENTS: Adams (John & John Q.), Buchanan, Bush, Carter, Cleveland, Coolidge, Eisenhower, Fillmore, Ford, Garfield, Grant, Harding, Harrison (William and Benjamin), Hayes, Hoover, Jackson, Jefferson, Johnson (Andrew & Lyndon), Kennedy, Lincoln, Madison, McKinley, Monroe, Nixon, Pierce, Polk, Reagan, Roosevelt (Theodore & Franklin), Taft, Taylor, Truman, Tyler, Van Buren, Washington and Wilson





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## TUESDAY TEATIME

Hosted by the FABVLOUS FICTITIOUS FEMALES

Chicken Little, Anne Oakley, Fairy Godmother, Madame Butterfly and Wilma Wilke from Worley.

Refreshments: Tea and Cookies

Entertainment: Madame Butterfly - singing  
Wilma Wilke - The Theory of the Dipper and the Bucket

Publicity: Attached poster placed in strategic places in all the bathrooms -- Monday night late.

Understand this is Bucket Day--  
THE THEORY of the DIPPER and the BUCKET

You have heard of the cup that overflowed. This is the story of a bucket that is like that cup, only larger; It is an invisible bucket. Everyone has one. It is always with us. It determines how we feel about ourselves, about others and how we get along with people. Have you ever experienced a series of very favorable things which made you want to be good to people for a week? When this happens your bucket is full to overflowing.

A bucket can be filled by a lot of things that happen. When a person speaks to you, recognizing you as a human being, your bucket is filled a little -- even more if he calls you by name. If he compliments you on your dress or on a job well done, the level in your bucket goes up still higher. There must be a million ways to raise the level in another's bucket. I understand you have secret pals around here. That's a way to fill ones bucket.

But remember, this is a theory about a dipper and a bucket. Other people have dippers and they can get their dippers in your bucket. Let's say I am at a banquet. Nice tablecloth, china, real silver; everyone is dressed up -- had a bath. While I am visiting I inadvertently upset my coffee. A big, brown spot appears with steam coming up from it. I'm embarrassed, I turn redder than I am usually red. The coffee keeps crawling right toward the lady across from me. Finally it does it! Dribbles on her. She just jumps a little, but she is really just being nice because it is HOT!

Now I am so embarrassed I would like to stop the world and get off. The "Bright eyes" right down the table from me says: "You upset your coffee." I made a mistake! I knew it first! Then he said, "You upset your coffee." HE GOT HIS DIPPER IN MY BUCKET!

Think of some of the times a person makes a mistake, feels terrible about it, only to have someone tell him about the mistake as though he did not know it had happened.



Buckets are filled and buckets are emptied. When a person's bucket is empty, he is very different than when it is full. You say to a lady whose bucket is empty; "That's a pretty dress you are wearing today," and she may reply in an irritated way: "What was wrong with the dress I wore yesterday?"

The story of our lives is the interplay of the dipper and the bucket. Everyone has both. The mystery of the dipper and the bucket is that the only way we can fill our own bucket is to fill someone else's bucket.

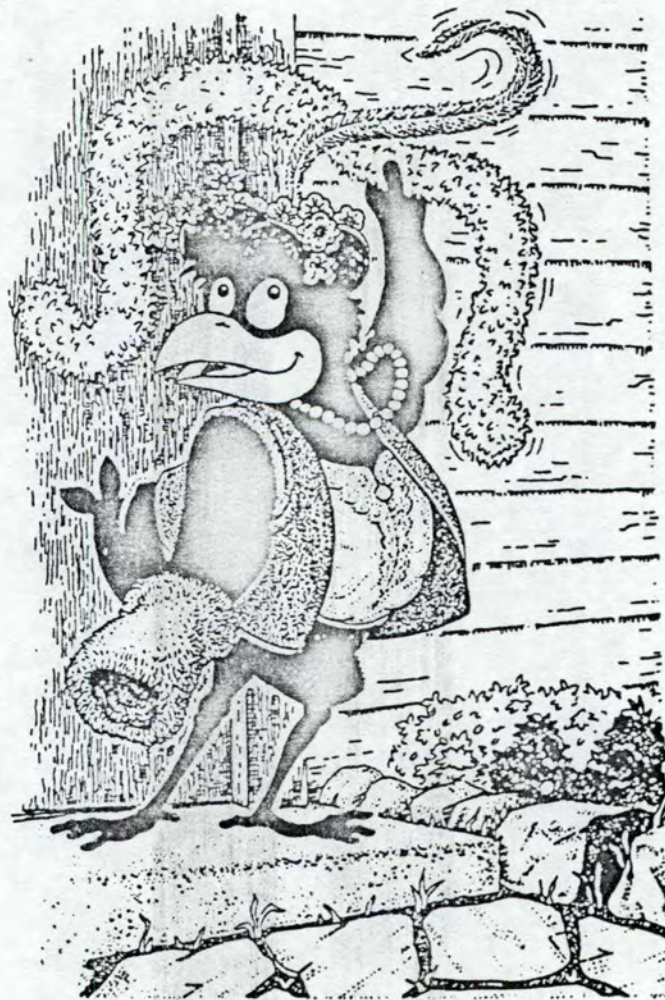
The next time someone is right about what is wrong with you, and you already know it, you can say, "Hey, you have your dipper in my bucket." Or better yet, when you hear others "dipping" somebody else you can say, "We are getting our dippers in his bucket. We ought to be filling his bucket instead of keeping," and in doing this, you can experience the mystery of the dipper and the bucket.

Miriam Beasley

One of the best things about Chat is making sure that everyone goes home with a full bucket, full and overflowing. Betty Schuld.



**You are invited to a  
Fabulous Fun Fair  
at 3:00 Tuesday  
in the dining hall  
hosted by the**



**Famous Fictitious Females**



LAUGHTER LINES: A VISION OF CHATCO  
(Tea-Time with the Fabulous Funsters - Thursday)

Although several Funster members are funnin on a field trip, the rest of the family carries on.

When each person partakes of tea and cookies, a large piece of cardboard will be waiting: each person will be invited to draw "A Vision of Chatco", using a marking pen of a chosen color, with one continuous line.

A typical crazy artiste, Nancy, sings the following with everyone:

Happy Daze are here again  
Happy Chatco Daze are here again,  
Happy Chatco Daze are here again,  
Happy Daze are here again!  
and

Beautiful, Beautiful Chatco --  
Beautiful, Beautiful Chatco Lab  
Beautiful, Beautiful Chatco --  
We'll never leave Chatco again!

Then Joyce's tape of Mozart was played with Tea Time.

Jackie, the Hippie; Dan, The Wild Photographer and Amy, the organizer are family helpers, with any volunteer cousins joining in.



AIN'T IT THE TRUTH!

shared by Billy Marie Studer

Things are moving too fast when we're told we can microwave minute rice.  
(Robert Orben in "The Wall Street Journal")

Some people are born on third base and go through life thinking they hit  
a triple. (Barry Switzer, quoted in "Kansas City Times")

Few things have a shorter life than a clean garage. (Funny Funny World)

One of life's small satisfactions is copping first place on a newly  
opened checkout line. (Libbie Fundim)

The sum of the parts can be greater than the whole, especially when it  
comes to repacking a vacation suitcase. (Dan Bennett)

-----

There are some people  
to whom you can say "hello"  
and get a cherished smile

there are some people  
with whom you can talk  
and get laughter rich and free

and then  
there are special ones  
with whom you can cry

it pleases me, my friend,  
that you are all three

--Sharon T. Salter  
shared by Billy Marie Studer

The following are from Better Homes and Gardens "The Man Next Door"  
shared by Billy Marie Studer

Without telling Chris or me, Burt, Jr., coaxed my folks into giving him  
an oral history of their lives. He recorded it on our video camera on  
days while Chris and I were out.

It's a bit rough in spots, and way too long for anyone but family to sit  
through, but my folks told him things I have never even suspected.

Dad's stories of his youth revealed a wild and crazy side totally at  
odds with my view of him.



I also learned that he refused a wonderful promotion because it would have meant late nights at the office. "I wanted to watch my kids grow up," he explained.

And I discovered that my mom once pawned her wedding band to buy me a beat-up old secondhand bike I had my heart set on.

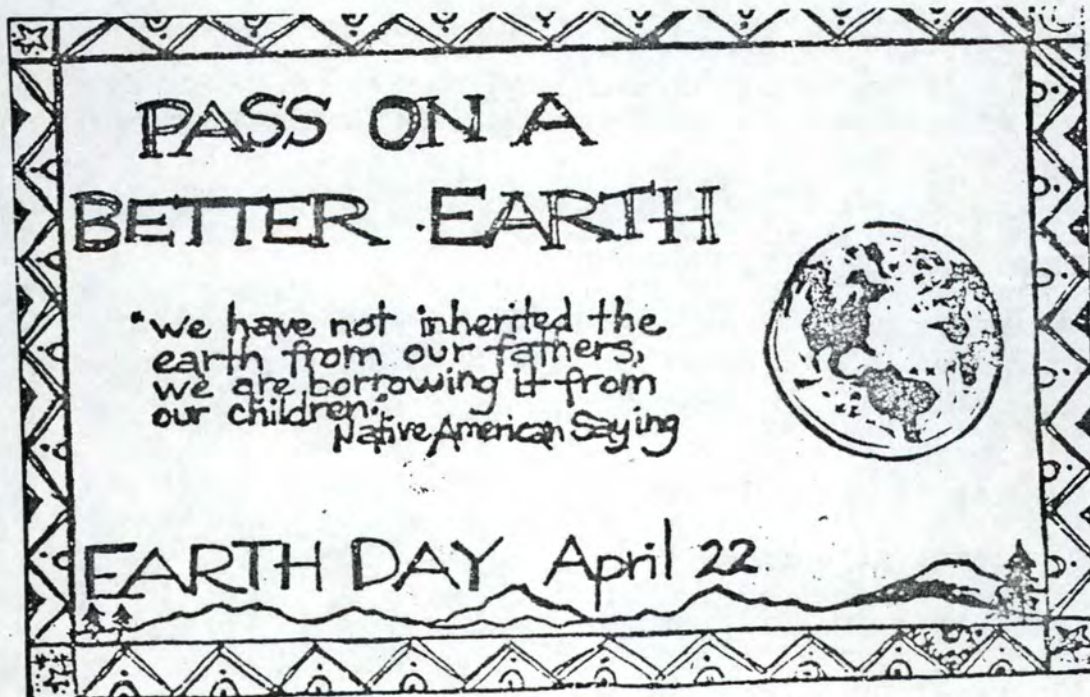
I had a tough time fighting back a tear. But, as a parent myself, I know that "sacrifices" like these aren't sacrifices at all, but simple acts of love.

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\*\*Grandma Hillis claims there's nothing particularly modern about phone answering machines. They were around a half-century ago, she says, except that then, they were known as party lines.

\*\*Grandma Hillis says that the people who live in the past have one thing going for them -- it's a lot cheaper.

Isabel Norman pointed out that if you bought all the labor-saving appliances available on the market today, you'd have to work the rest of your life to pay for them.





## Tuesday Flag Ceremony

Committee - "The Fabulous Funsters" - Dan Moe, Jackie Baritell, Ernie Wycoff, Jane Higuera, Amy Black, Nancy Howard

The marching tune "Stars and Stripes Forever" was played while people arrived at the flagpole.

Jane explained that the march was written by John Philip Souza, and that it was recently voted in as our National March.

The flag was lowered by Ernie, Amy, Nancy and Jackie as Dan played taps on the harmonica.

We all joined in and sang "America the Beautiful".

## Sunday Night Flag Ceremony

Committee: Jackie Baritell, Dan Moe, Mark Patterson, Sarah Mathews, Lucy Linker

We all gathered around the flag pole and Jackie started the proceedings by remarking that the flag was above all a symbol, and that it meant different things to each of us. Each of the committee members remarked on the special significance of the flag in their lives.

Dan Moe accompanied on the harmonica as the group sang "Taps", during which Sarah lowered the flag. Lucy and Sarah folded the flag, after which the entire group sang "This Land is Your Land".

## Thursday Night Flag Lowering

Committee: Joe Stephens, Betty Schuld, Patty Logan, Mark Patterson, Sarah Mathews, Terry Carson

Doc Stephens share with us the history of the flag raising at Iwo Jima. The flag was lowered by Mark while we paid tribute to the Marines at Iwo Jima by singing the Marines Hymn. Patty and Betty assisted Mark in folding the flag. The ceremony was closed with "The Battle Hymn of the Republic".

## WEDNESDAY FLAG RAISING CEREMONY

CHATCOLAFFERS COMMITTEE: Jim Beasley, Lucy Linker, Jo Hoppin, Joyce Olver, Katey Pettit, Ruth Moe

### Program:

1. Raising of flag with bugle call "To the Colors"
2. Pledge of Allegiance
3. Thoughts on Patriotisms by Katey
4. "America" sung as a round



THURSDAY MORNING FLAG CEREMONY

FAMOUS FICTITIOUS FEMALES

Gather around the flag pole.

Mention the fact that June 14 is Flag Day and lest we forget--let us be reminded of some facts about our flag.

Janet read: THE VOICE OF OUR FLAG  
by Hosea W. Rood

To him who listens well, our flag floating up yonder hanging on the walls of our schoolrooms, wherever it may be, speaks to us.

Its STRIPES bid us remember the colony days, and the brave people who in their love of liberty, laid for us the foundations of our great government; they urge us to maintain honestly, earnestly and fearlessly the principles of liberty, made safe by law, as they bequethed them to us.

Its STARS call upon us to consider the wonderful growth of our country from thirteen states and stars to our present fifty; growth in territory, richness of resources, and in beauty, yet better still in what is good economically, educationally, fraternally and morally. They plead with us to make still greater progress in all that makes for true national greatness.

Its RED bids us be brave and courageous, conquering what is bad, strengthening what is good; for righteousness exalteth a nation.

Its WHITE bids us be clean in motive and manner, pure in thought and purpose, clean in language and behavior.

Its BLUE says to us all the time, "Be loyal, be true, be honest and law-abiding in all your relations with one another and your country." As ye would that all men should do unto you, do you even unto them"

Jean lead the PLEDGE OF ALLEGIANCE.

Diane lead the group in singing the STAR SPANGLED BANNER

Miriam commented on the significance of the Chatcolab flag.

Sally read the words of Dwight's new song about CHATCOLAB.

From the Northeast of this nation  
To the wide Pacific shore  
From the Heartland of the country  
To the Southland door-to-door  
It's Rec Lab time at Chatcolet  
We're here and having fun  
It's Leadership and Laughter  
And it is all well done



FLAG LOWERING CEREMONY - Tuesday, June 5 , 1990

WHAT IS AN AMERICAN

An AMERICAN is one who believes in the right of men and women of whatever creed, class, color, or ancestry to live as human beings with the dignity of becoming the children of God.

An AMERICAN is one who believes in the right to be free; not only from crushing coercions and dictatorship and regimentation, but free for that way of life where men may think and speak as they choose and worship God as they see fit.

An AMERICAN is one who believes in the right to vote, the right to work, the right to learn, the right to live, and -- what is equally important -- the right to be different; for he knows that if we ever lose the right to be different we lose the right to be free.

An AMERICAN is one who believes in democracy, not only for himself but for all the fellow Americans. By democracy he means not simply the rule of the majority but the right of minorities, and those minorities have rights, not because they are minorities, but because they are human beings.

An AMERICAN is one who believes in the responsibility of privilege. What he asks for himself, he is willing to grant to others; what he demands from others, he is willing to give himself. His creed is not "Live and let live," but "Live and help live."

An AMERICAN is one who acts from faith in others, not fear of others; from understanding, not prejudice; from good will, not hatred. To bigotry he gives no sanction; to intolerance no support.

The only question the TRUE AMERICAN ever asks is not, are you a protestant or catholic, gentile or Jew, white or colored, but are you an American? If you are, then give me your hand, for I am an American, too.

Harold W. Ruopp  
Minister at Large  
Minnesota Council of Churches.



# WARM FUZZY GRAM

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Presented To

Thank You for being you.  
The love and caring,  
laughter and sharing  
has made life  
much brighter  
for those  
around you.







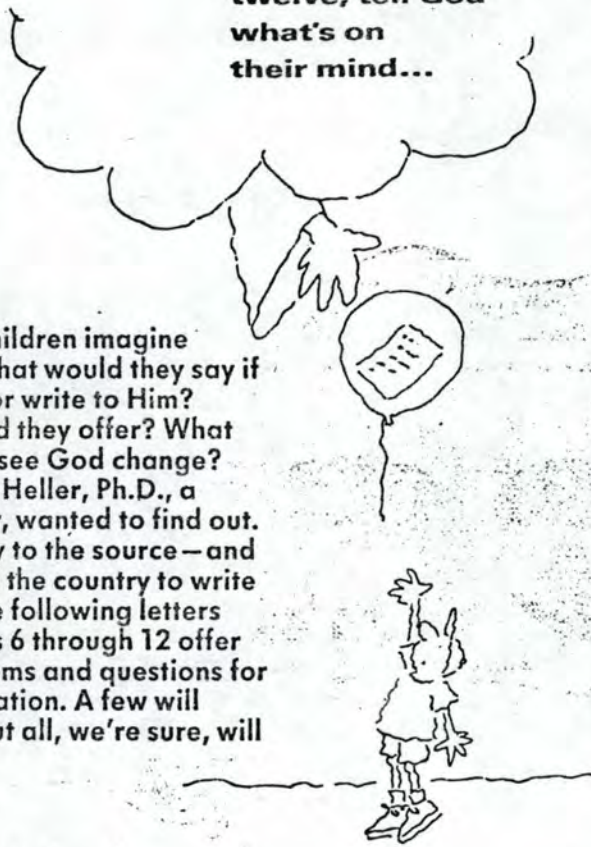
Joyce Olver  
Jennifer Baringer  
Margie Santeford  
Miriam Lowrie  
Jean Parnel  
Nancy Howard  
Sarah Mathews  
Patty Logan  
Kearstin Edwards  
Jackie Baritell

Terra Mahaffey  
Leila Steckelberg  
Kris Hammerschmith  
Jean Baringer  
Kathy Petit  
Dan Moe  
Mike Early  
Larrie Easterly  
Janice Miller



# Dear God, What religion were the dinosaurs?

You'll laugh  
as kids, ages  
six through  
twelve, tell God  
what's on  
their mind...



**H**ow do children imagine God? What would they say if they could speak or write to Him? What advice would they offer? What would they like to see God change? That's what David Heller, Ph.D., a Harvard professor, wanted to find out. So he went directly to the source—and asked kids around the country to write letters to God. The following letters from children ages 6 through 12 offer up insights, problems and questions for Ultimate consideration. A few will make you think, but all, we're sure, will make you laugh!

Dear God,  
How long did it really take you to make the first people? Do you feel you rushed too much?

Keith, Age 10

BIG G,  
Hi out there! I have only one request: MORE RIGHTS FOR NINE-YEAR-OLDS. I am sick of hearing wait till you're ten.

George, Age 9

Dear God,  
Thanks for all the memories I had in my life. You must have a lot of notebooks to keep track of what happened to everybody. So long for now.

Les, Age 9

Dear God,  
What country has produced the most angels? How are we doing?

Celeste, Age 7

Dear Great One,  
Now that I am ten, I want to have a talk with you, please. I am just about a hole decade. And you may not believe this, but I have never been waterskiing. I think it is Time. Tell my dad to loosen up.

Love,  
Cheryl, Age 10

Dear God,  
I read somewhere that you know what we are going to do before we do it. How much advance notice do you get?

Sheila, Age 10

Dear God,  
Why are grandparents so much nicer than parents? Is it their experience? Or is it that they just give up being mean?

Jamie, Age 12

Dear Lord,  
Thanks for the bike last Christmas. It has made me very happy. Except for May 13 at 4 o'clock when I rode into a big ditch that I did not see. I am okay now.

Spenser, Age 10

Dear God,  
I think of you in my prayers. Along with my mom and my dad, my sister Paula, my grandma, my two grandpas, my aunt Jenie, my aunt Gloria, my uncle Sid, my uncle Jack and my cousins Billy and Sherie.

I spend at least three minutes on you every night!

Love,  
Terry, Age 8

Dear GOD,  
What happens if you do a few bad things and say you are sorry, but are not sure if you really are?

Does it matter if you are only 10?  
Jan, Age 10

Dear God,  
I am taught to love my neighbors but some days I find it hard. Please help me love old Mrs. Crayton even if she is a crab.

Raymond, Age 10

Dear God,  
Is the world thousands of years old?  
If it is, what religion were the dinosaurs?

Terry, Age 10

To God,  
Thanks for helping me out of that jam in social studies. My grades will get better now. You are a true lifesaver.

Cris, Age 10

Dear God,  
My mother and father honk for Jesus—and cars that are in the way, too.

Love and sweet thoughts,  
Cherie T., Age 8

Dear God,  
My grandfather died this year, as you know. I felt very sad. Maybe you did not know,

My grandfather likes ice cream a lot. Please make sure he is taken care of.

Your friend,  
Ian, Age 6

Dear God,  
I am a boy. You need to know that to help. My girlfriend Fran is one year older than me. Do you think that's okay?

Her mom does not know about us.  
Thank you,  
Bryan, Age 8

God,  
My heroes are You, Martin Luther King, Chris Columbus, and Ghost Busters.

You are my second favorite. Honest.  
Melanie, Age 7

God,  
Was the sky difficult to color? Did you consider anything else besides blue? Maybe purple? Boy, you must have been glad when you were finished coloring.

Barbara, Age 9

God,  
What is life for? I want to know what the purpose is. Let me know when you have a chance to figure out an answer.

Sincerely,  
Daniel, Age 11



## Wednesday Table Activities

The Famous Fictitious Females presented each table at breakfast a THOUGHT FOR THE DAY.

Most of the successful people I've known are the ones who do more listening than talking.

Bernard M. Baruch

Language was given to us that we might say pleasant things to each other.

Christian Bovee

If you want to get across an idea, wrap it up in a person.

Ralph Bunche

Men are born with two eyes, but only one tongue, in order that they should see twice as much as they say.

Caleb C. Colton

Have something to say; say it and stop when you're done.

Tryon Edwards

Blessed is the man who, having nothing to say, abstains from giving wordy evidence of the fact.

George Eliot

A good listener is not only popular everywhere, but after awhile he knows something.

Wilson Mizner

Teach the young people how to think, not what to think.

Sidney Sugarman



## FRIDAY MEALTIME ACTIVITIES

### Famous Fictitious Females

In keeping with our discussions on communications, we followed the theme of the value of reading and the written word. We started the day with a thought for the day. At lunch, bookmarks were given to each Labber. The table centerpieces featured books from the CHAT library. We were entertained with the following Dr. Seuss story read by Sally.

Oh, the Places You'll Go!

by Dr. Seuss

You have brains in your head.  
You have feet in your shoes.  
You can steer yourself any direction you choose.  
You're on your own. And you know what you know.  
And YOU are the guy you'll decide where to go.

You'll look up and down streets. Look 'em over with care.  
About some you will say, "I don't choose to go there."  
With your head full of brains and your shoes full of feet,  
you're too smart to go down any not-so-good street.

And you may not find any you'll want to go down.  
In that case, of course, you'll head straight out of town.  
It's opener there in the wide open air.

Out there things can happen and frequently do to people as  
brainy and footsy as you.  
And when things start to happen, don't worry. Don't stew.  
Just go right along. You'll start happening too.

OH! THE PLACES YOU'LL GO!

You'll be on your way up! You'll be seeing great sights!  
You'll join the high fliers who soar to high heights.

You won't lag behind, because you'll have the speed.  
You'll pass the whole gang and you'll soon take the lead.  
Wherever you fly, you'll be best of the best.  
Wherever you go, you will top all the rest.

Except when you don't. Because, sometimes, you won't.  
I'm sorry to say so but, sadly, it's true that Bang-ups and  
Hang-ups can happen to you.  
You can get all hung up in a prickly perch.  
And your gang will fly on. You'll be left in a lurch.



You'll come down from the Lurch with an unpleasant bump.  
And the chances are, then, that you'll be in a Slump.  
And when you're in a Slump, you're not in for much fun.  
Un-slumping yourself is not easily done.

You will come to a place where the streets are not marked.  
Some windows are lighted. But mostly they're darked.  
A place you could sprain both your elbow and chin!  
Do you dare to stay out? Do you dare to go in?  
How much can you lose? How much can you win?

And IF you go in, should you turn left or right...  
or right-and-three-quarters? Or, maybe, not quite?  
Or go around back and sneak in from behind?  
Simple it's not, I'm afraid you will find,  
for a mind-maker-upper to make up his mind.

You can get so confused that you'll start in to race  
down long wiggled rounds at a break-necking pace  
and grind on for miles across weirdish wild space,  
headed, I fear, toward a most useless place.

The Waiting Place..

...for people just waiting.  
Waiting for a train to go, or a bus to come, or a place to  
go, or the mail to come, or the rain to go, or the phone to  
ring, or the snow to snow, or waiting around for a Yes or  
No, or waiting for their hair to grow.  
Everyone is just waiting.

Waiting for the fish to bite, or waiting for wind to fly a  
kite, or waiting around for Friday night, or waiting,  
perhaps, for their Uncle Jake, or a pot to boil, or a  
Better Break, or a string of pearls, or a pair of pants, or  
a wig with curls, or Another Chance.  
Everyone is just waiting.

NO! That's not for you!  
Somehow you'll escape all that waiting and staying.  
You'll find the bright places where Boom Bands are playing.

With banner flip-flapping, once more you'll ride high!  
Ready for anything under the sky.  
Ready because you're that kind of a guy!

Oh, the places you'll go! There is fun to be done!  
There are points to be scored. There are games to be won.  
And the magical things you can do with that ball will make  
you the winning-est winner of all.  
Fame! You'll be famous as famous can be, with the whole  
wide world watching you win on TV.



Except when they don't.  
Because, sometimes, they won't  
I'm afraid that some times you'll play lonely games too.  
Games you can't win 'cause you'll play against you.

### All Alone!

Whether you like it or not,  
Alone will be something you'll be quite a lot.  
And when you're alone, there's a very good chance you'll  
meet things that scare you right out of your pants.  
There are some, down the road between hither and yon, that  
can scare you so much you won't want to go on.

But on you will go though the weather be foul.  
On you will go though your enemies prowl.  
On you will go through the Hakken-Kraks how.  
Onward up many a frightening creek, though your arms may  
get sore and your sneakers may leak.

On and on you will hike.  
And I know you'll hike far and face up to your problems  
whatever they are.

You'll get mixed up, of course, as you already know.  
You'll get mixed up with many strange birds as you go.  
So be sure when you step.  
Step with care and great tact and remember that Life's a  
Great Balancing Act.  
Just never forget to be dexterous and deft.  
And never mix up your right foot with your left.

And will you succeed?  
Yes! you will, indeed!  
(98 and 3/4 percent guaranteed.)  
KID, YOU'LL MOVE MOUNTAINS!

So...  
be your name Buxbaum or Bixby or Bray or Mordecai All Van  
Allen O'Shea, you're off to Great Places!  
Today is your day!  
Your mountain is waiting.  
So...get on you way!



Chatcolab Memories  
of Mount Saint Helens Big Blast

It all seemed ordinary enough. We'd stayed up way too late, hanging on to those last precious moments of Chat when no one wants to go... when no one dreams of sleeping... and everyone spends as much time as possible with the final visits, the final hugs, and the final thoughts written in someone or others' notebooks.

But the morning of Sunday, May 18, 1980 held some surprises (to put it mildly) for all of us planning our travels home after a fantastic Chat week. Mother Nature decided to give us leaders a little reminder of who's really in charge....

So, what do you get when you mix 60 or so Chatcolabbers, a seemingly ordinary Sunday morning, and an angry cubic mile of vaporized mountain? Read on and see.

These mostly first hand accounts comprise our "Ten Year Anniversary" memoir of our date with St. Helens. The stories included here are from Jean Baringer, Betty Schuld, Burl Winchester, Sally Heard, Erma Swift, Lilah Bennett, Nancy Howard, Leila Steckelberg, Jackie Baritell, Dick Headrick, me (Mark Patterson), Roy and Gwen Main, Nora Neff, Elaine and Angelo Rovetto, Howie Lowe and Daphne Anne Richardson.

Our story actually starts several days before that fateful Sunday with Jean Baringer's account:

"I left lab early Wednesday, May 14, 1980 due to my father's death that morning. Jack was here that year - to be able to drive her home. We had the memorial services Saturday and Sunday; we were at relatives and saw the news about the eruption on TV! Sally [Heard] brought home my things left at camp and my notebook. When she brought them to our house Monday, May 21 she was wearing a blue face mask to be able to breathe. I can still see her at the front door - the eerie color of the day and ash falling -- in Great Falls, Montana! It was Tuesday before we could go 50 miles up the road to complete the memorial services and even then weren't sure about the effects of the dust on our car's operation. "

Betty Schuld left Chat on Thursday, May 15, 1980 because her daughter Janice was having surgery: "I flew back to Portland that day. The plane had landing gear problems so we circled the Portland area for about a half hour. My seat on the plane was situated such that every time we flew past Mt. St. Helens, I could see spitting and spewing ash even then. I was among the worriers a few days later on Sunday -- particularly about the Chat plane travelers."



Many of us remember our good Chat friend Burl Winchester; Sally Heard relates this story he told her about his St. Helens experience: "I was tired so I stopped my car before heading back to Montana and spread my sleeping bag out under a tree in the old Indian cemetery near Chat [Camp Larson] and took a much-needed nap. Upon awaking, I found myself covered with dust. It seemed a little strange, but I just shook myself off, got into my car and started driving up to Coeur d'Alene. It was dark outside, so I looked at my watch and saw that it was 1:30 in the morning. Boy, I must have been really sleepy to nap for 12 hours! At some point about half way there from Worley, I flipped on the radio. The news said something about Highway 95 being closed. I was driving on Highway 95 and though it was dark and dusty, it didn't make any sense to me that it should be closed....Then by the time I got to Coeur d'Alene, the news started talking about Mt. St. Helens having blown.... in the course of the broadcast, I suddenly realized that it wasn't 1:30 in the morning....it was 1:30 in the afternoon! And it wasn't pitch dark out because it was night; it was pitch dark out because the ash cloud had blotted out the sky! It was one of the strangest feelings I'd ever had."

Sally's own story: "I was on the way home thinking a storm was coming from the west when we pulled into the 4Bs at Missoula. A friend from home came running up to us pointing to the black cloud crying out "Mt. St. Helens blew! We beat the cloud home and then watched the ash start to fall about 9:00 pm"

Erma Swift's story: The date is solid in my mind because it happened on my daughter's birthday. In fact I didn't know anything about it till she called and was so excited "It blew, it blew! and on my birthday! Turn on the TV!"

"In Seattle we only had a slight ash fall, so watching what was happening on TV was unbelievable although everyone had been speculating about a big blow for weeks.

"About a month later on June 28, I wanted to drive down around Morton and get some ash to send home for souvenirs. I and my sister took off and found the huge piles that the town had scooped off their streets. I had brought paper bags and a shovel and was amazed at how heavy it was -- I couldn't easily lift over 1/2 a bag full. Also that it was so fine, like talcum powder.

"Before we went home, we decided to go sightseeing and drove to Toutle and up to the Toutle River campground and saw close-up the devastation, high water marks on trees, cabins tipped and covered with silt, picnic tables stuck in trees -- everything covered with grey silt. We walked through the park down toward the river and I saw what to me was a miracle -- all over that area were tiny green plants coming



up. They were only an inch or so high. The miracle of Mother Nature re-newing itself."

Lilah Bennett's memories: "When Mt. St. Helens blew on Sunday morning, my husband, son, and I were just finishing breakfast in Missoula, Montana. We had attended my nephew's wedding the day before and were all three expected back on the west coast by Monday morning. By 3:30 in the afternoon, we were traveling between Coeur d'Alene and Spokane when we spotted an ominous black cloud to the southwest. The dark cloud rapidly traveled northeast and by 4:00 to 4:30 pm it was like dusk all around us and ash was falling as thick as a blizzard. We were forced to spend the night in Spokane and managed to arrive in Portland the next evening by driving north to Colville, then traveling the northern-most route through Washington. By the time we had reached the Toutle River, the I-5 bridge over this river had just reopened. I think all of us felt a little cheated that the mountain we had been watching for months had blown while we were away...but then we really had a closer, scarier contact with the ash fallout than those home safe in Portland."

Here is a contribution from Nancy Howard: "I was correcting Senior High School English research papers at a card table outside on the lawn that morning. I looked north to see the spectacular sight. I hollered to the fellows to the south, but they were too busy cutting brush. I watched all morning; finally they did too and we decided to drive on #205, where cars were lined up along the sides and on the overpass at Clackamas (Oregon). I didn't get many papers corrected!"

Here's a real hair raiser from Lella Steckelberg:

"Do I Remember May 18th, 1980? Boy! Do I!"

Several weeks before Chat in May 1980, Mt. St. Helens had been bulging about 5 feet a day on the north side of the mountain toward Spirit Lake. It seemed to me that this could not continue for long, but many people didn't seem to be too concerned. I had asked the caretaker to let me know of any new developments during the [Chat] week. He gave me a report every morning -- except Sunday, May 18th when there was nothing!!! Nothing on TV or radio!

"The fellows loaded Dwlght Wales' pickup with all of the notebook equipment etc. to go to my house -- mimeograph, mimeoscapes, 3 typewriters, boxes of mimeograph paper, the Chat Library, several boxes of craft supplies and tools plus our sleeping bags, etc. It was a beautiful sunny morning so the fellows had opened the windows in the back of the pickup and forgot to close them (we learned several days later).



"Dwight (who was over 80 years old at the time) and I left Camp Larson at 11:00 am (I was driving). I had 2 bananas, Dwight ate one and I the other. After we left Rockport, we could see a DARK DARK cloud to the west. We talked about what a beautiful day to be spoiled by a terrible summer storm -- and we were headed for the middle of it. It was noon when we got to Spokane and I asked Dwight if we should stop to see Marge Grier (former Chat cook for years, Honorary Board Member, and former Treasurer) or get something to eat. Dwight was a diabetic and as we had eaten breakfast early, I knew it was time that he was eating again. I don't think that Dwight felt very well as he decided we should go on and get gas and eat at Ritzville 50 miles west. We had no radio in the pickup so had heard nothing.

"Just after we left Spokane, we met cars with their headlights on, and the highway lights were on too. I began to get uneasy. A little farther on (before the Medical Lake exit) we came under the leading edge of the cloud -- it was instantly dark. Then I KNEW -- it had to be Mt. St. Helens! It was dark where we were but to the north and south we could see the sun shining as bright as ever beyond the edge of the cloud. It was just a narrow band of bright light on both horizons -- very eerie!!! And then came the ash. As soon as we were under the cloud, I headed for the next exit to turn around and try to get to Doc and Velma Stephens', but it was too late. We could barely see the car in front of us -- the highway reflectors showed when we got right beside them -- too late to be of much help. I could not see out of the windshield at all; the wipers couldn't move the ash fast enough. Dwight watched the taillights ahead of us and I watched the slight indentation at the side of the highway as we CRAWLED along. It was like a snow white-out -- only worse! The ash came down in waves and was so heavy I thought we might be buried alive! I was afraid to stop for fear someone would run into us. When the ash would let up a little, someone would pass and then the whole line would have to stop because the ash swirled up around us besides coming down. Soon the tail lights were nearly covered by ash, so I knew our headlights were too. It was so dark and the gray ash was everywhere! I began to worry about Dwight because we didn't have a thing to eat with us. I didn't even have a stick of gum I could give him if he needed something. The farther we went, the more cars, trucks, etc. we saw stalled along the highway and then we began to see the taillights of cars that had gone into the deep ditch on the left side of the highway. There was no way of knowing where we were or how far we had come. I did check the odometer shortly after we got into the ash, but didn't know how far we were from Spokane when I checked it. All I knew for sure was that Dwight's and my life depended on my keeping my wits about me! And there are many deep ditches along that highway (Interstate 90).



"I thought of all the places where we could get off the highway, but could see none of them. Four and a half long hours later, we crawled to the only lighted exit after leaving Spokane and the first one we could see. No one will ever know how WELCOME that faint glow was!!! We pulled into the restaurant parking lot, and all I could think about was getting Dwight something to eat. The place was FULL and we learned later that they had had their doors locked for several hours because there was no room for more people. The only food they had left was milk. Thank goodness for milk! And THANK GOD we were ALIVE!!!

"Another wonderful surprise for us was finding Florence Wells, Nora Neff, Laurie Smith and Pat Sudderth [fellow Chatcolabbers] in that crowded restaurant! They had left several hours before us, so they did not have quite as traumatic a trip as we had had. And now we were not alone!

"Before we got to Ritzville, I had stopped in front of a stalled motor home because it was impossible to see. I thought no one would hit us if we stopped there. We could smell the ash, but were reasonably clean -- Dwight's truck cab was very tight and little ash was getting to us. But when I opened the door, we were instantly covered from head to foot -- in our noses, our mouth, etc. There was at least 6 inches of the fine fluffy stuff on the road. I uncovered our headlights -- yes, they were nearly completely covered -- and it was so DARK. So frightening! I prayed a lot that afternoon!!!

"In a short time after arriving at Ritzville, they started caravaning people and cars to the local high school. The churches were already full. They took us into their gym and we could see all that ash ruining that beautiful floor. Nora found the janitor, obtained 2 vacuum cleaners and Florence and I spent the next 4 hours vacuuming volcanic dust off the grey bodies and luggage [of the other travelers]. It was a long day.

"We were more fortunate than most. We had sleeping bags! When I went to get ours, I found a truck filled with ash! Most had nothing -- they had just been out for a Sunday drive and got caught in the mess. The school people were nice enough to open up the kitchen and we were served hot dogs, soup and pancakes. (By Monday night, there was not a loaf of bread or bottle of milk in all of Ritzville -- their population had more than doubled on Sunday!) A few people were inconsiderate, but for the most part, people put up with stepping over bodies and vacuuming everything in sight, and eating dusty food. There were two school TVs and Dwight spent most of his time in front of them. He didn't want to miss anything. They wanted Dwight to sleep in the bed in the nurse's office. I don't know if he ever went to bed, but after that LONG LONG day, I did.



"The school librarian was concerned about Dwight and offered to let him stay with her, but we didn't want to be separated because we still didn't know what was going to happen. Monday we really couldn't tell whether the ash was still falling or if it was being stirred up by the few cars moving around. Fred and Maxine Schwisow then invited all 6 of us to their home. Showers, clean clothes, and good food were very welcome. Florence, Nora, and I helped them brush ash out of their shrubs and shoveled 10 to 12 inches off the roof, lawn, and sidewalk on Tuesday afternoon. We kept hearing conflicting advice also, which didn't help -- wear a mask (none available), cover face with a scarf, have the scarf wet, DON'T have the scarf wet! The people were concerned too, that if they didn't get the ash cleaned out of the electrical transformers before it rained and get roofs cleaned off, they would have worse problems. So we all pitched in to help. Wednesday morning they said we could leave. The fire department escorted us to the station and blew the dust out of our engines -- I had already cleaned the air filter. We could leave one car every 10 minutes and were cautioned not to go more than 10 to 15 miles per hour.

"There was no east bound traffic, I90 was one lane driving in very narrow ruts. If I got out of the ruts -- total invisibility! Even 10 MPH was too fast, but at least we were headed home! But we didn't get far. By Moses Lake, the wind had come up and we were stopped again by the blowing ash (10:00 AM). Finally around 6:00 PM, the police led a caravan of hundreds of cars and trucks north toward Euphrata. When we finally got to Wenatchee, we stopped and cleaned off the ash from the cars, air filters, and ourselves with air hoses. Dwight bought all of us dinner and shortly afterward, we hugged Florence, Nora, Laurie, and Pat and headed over Stevens Pass. Florence could travel faster than we could so we didn't stay together any longer. Dwight and I arrived home in the wee hours of Thursday -- ALIVE! It was an experience I shall never forget!"

Following are the photocopied (from the 7/1/80 ChatChat) stories of Jackie Baritell, Dick Headrick, Mark Patterson, Roy and Gwen Main, Nora Neff, Elaine and Angelo Rovetto, Howie Low and Daphne Anne Richardson.

But FIRST! An addendum to her old ChatChat contribution by Jackie Baritell: "I believe there are no coincidences. I will never forget that just as we came out of the ash cloud and into the light, 'the Hallelejah Chorus' on the radio greeted us back to the world."



Jean Baringer

July 1, 1980

# Chat-Chat

Following is Jackie Baritell's article which appeared in the Milwaukie Junior High School Newspaper:

MY VOLCANO SAGA or

HOW I ALMOST MISSED CAREER AWARENESS DAY

THE afternoon of Sunday, May 18, 1980 will always be, for me, a vivid memory evoking fear and awe. I had an experience with another world -- a Twilight Zone -- which nearly prevented my presence at our Career Awareness Day.

Four friends (editor's note: Jim and Miriam Beasley, Stewart White and Elsie Lucore and Jackie had watched The flying foursome -- Pilot Dick Headrick, Navigator, Mark Patterson and passengers Shelly Riback, and Maureen Murphy -- take off from the airstrip at Tekoa -- as had Bob and Chris Beasley.) and I innocently left a camp on Lake Coeur d'Alene in Northern

Idaho around 1 P.M. We were tired and anxious for the end of the eight hour drive home. We noted darkening skies: a storm was coming, we thought. We learned at a small airport that an everyday storm was not what that sky held. Panic covered the faces of friends who were to fly home in a light plane. They had just learned of the morning eruption of Mount St. Helens and were told that they had twelve minutes to get out. We raced around transferring luggage as the smell of sulphur penetrated our senses.

The story of how our friends in the plane tried to outrun the black cloud of ash is a long one for another time. They did make it home safely the next day after putting down in a rutted field before being swallowed in darkness.

Our car, on the other hand, forged ahead through deserted rural towns. All was still and it seemed the world had died and perhaps, we were the last people on earth. The disappearing sun played with the darkening sky, causing brilliant bands of light and oddly illuminated hills against blackness. The sight was awesome, but also frightening as the early afternoon moved through late evening into a starless, moon-



less midnight.

We traveled over two hours in a world blacker than night. The darkness was denser than the worst ground fog. Ash fell steadily in this horror time and our top speed was 15 m.p.h. We drove on empty country roads, hearing on the radio that this route we traveled was supposed to be closed. But here we were, driving on with no place to stop. Right hand navigators strained to see the edge of the road to prevent us landing in a ditch. The car grew hot and stuffy as ash seeped in. Our throats grew scratchy and tight. Oh, to be able to open an air vent!

At this time we were unaware that Portland was clear and that we would actually get home that night. My mind raced to school . . . school might be closed in Milwaukie and, after six weeks of work and preparation, Career Awareness Day might be cancelled. If not, would I be able to get through on the jammed phone lines to tell of my plight and let someone know where student tickets were and how to carry on without me? Why, oh why, was Career Day tomorrow? Couldn't the volcano have waited another day?

We did not know how soon, if ever, we would see light again. It was a miracle, a rebirth, to come into gradual dawn at 4:30 in the afternoon. When we could once again see, the land looked as if there had been a heavy snowfall everywhere, only the snow was gray.

In Walla Walla it was light as twilight again and we drove home in normal conditions from there. I made it to Career Day after all -- and it was wonderful to be here, even after only four hours of sleep!

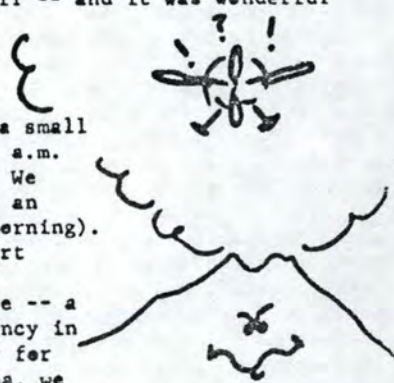
HOME  
FROM CHAT with Dick Headrick

Well, Mark Patterson, Larry Hill and I decided to take a small detour on our way home from Chat. We left camp about 4 a.m. with Nancy (Eusterman) to go to Bozeman for breakfast. We arrived at Lewiston to gas up and had to wait for about an hour before we could get any (being EARLY on a Sunday morning). While we waited we visited with the people in the airport control tower.

6:30 a.m. -- On to Bozeman nonstop via Missoula and Butte -- a beautiful flight and a fantastic breakfast. We left Nancy in Bozeman and winged our way back to Tekeo to trade Larry for Shelly and Maureen. About the time we got back to Tekeo, we saw a dark cloud coming at us. The forecast was for nice weather, and I wondered what was up. A call to Spokane Flight Service on the radio told me about St. Helens being on its way to meet us.

A quick stop to load baggage and passengers and off again hoping we could outrun it to the south. I wanted to return to Lewiston for fuel, but the cloud forced us farther and farther east. About an hour later we were still right along the edge, traveling southeast and running out of fuel, open airports, and headed for the Bitterroot Mountains. Landing in the mountains with no gas didn't sound like a very nice option so I headed for the nearest town, spotted an uncomplete dirt strip, made a pass over it -- circled looking for something better and decided it was time to be on the ground while I still had a choice.

After we touched down we were met by the Lackeys -- the family that owned the strip, coming out to see if we were o.k. We assured them we were and were just making a precautionary stop and "Where are we?" We had landed in Weippe, Idaho -- about 60 miles east of Lewiston -- not far from where we had figured. The Lackeys took us in and let us try to use the phone -- "all circuits are busy - please try again later" became a tiresome recording! They also fed us a great dinner and we stayed at their daughter and son-in-law's place in Pierce for the night. It had gotten dark about 3 p.m. because of the ash, but cleared enough to see by 7 - dark again at night, and the next morning looked pretty clear (and gray on the ground and everything that didn't move!)





We loaded up the plane -- said our thank yous and goodbyes and headed for Kamiah -- about six minutes away. As our luck would have it the small valley the town was in was full of fog. On to Nez Perce -- another 4 minutes away. We landed there, but they didn't have the kind of gas we needed.

Seeee -- unload everything and everyone to keep the weight down to conserve what gas I have left and on to Craigmont -- another 8 minutes. SUCCESS -- GASOLINE! Much relieved, I returned to Nez Perce to reload and we are on our way to Muline, Oregon via the southern route over Enterprise, La Grande and Madras. Mark made a great navigator and did a good job of keeping us on course during about 100 miles that he flew. He should be a pilot! We reached Muline after gassing at Madras to a warm welcome -- VERY GLAD TO BE HOME!

AND NOW MARK PATTERSON'S VERSION OF THE FLYING FOURSOME!

Dear Mama B and Chat-Chat,  
Here I am, late as usual, but I hope not too late. I've been working so many shifts since I've gotten back I've hardly had time to do my laundry let alone write all the letters that I want to. But today, I put on my "high priority list" getting this letter off to you. Here's more or less my version of what happened to Dick Headrick, Shelly Riback, Maureen Murphy and me on our way back from Chat. Sunday Morning Dick, Larry Hill, Nancy Eusterman and I flew out to Bozeman for breakfast (and to take Nancy home). We'd left at about 4:30 a.m. and the weather reports were for clear sailing from the coast to clear across Montana. What a beautiful morning of flying it was. Flying over the Rockies was spectacular enough to keep most of us all awake (quite an accomplishment considering we totalled 5 hours of sleep between the four of us.) Anyway you can imagine our dismay when we saw what we thought was a big wall of weather to our west when we flew back to Idaho at about 1 p.m. Dick called Spokane weather Service and asked for a report on weather to Portland. That's when we found out that what we saw wasn't just an ordinary front ahead of us; it was a wall of volcanic ash 63,000 feet high, spreading north of Spokane and south of Pendleton, and travelling at us at about 63 m.p.h. Weather Service told us to put down immediately. Well, we were scheduled to land at Tekoa (near the Idaho/Washington border) to drop off Larry so he could drive back to Bozeman and pick up Shelly and Maureen for the flight home to Portland. To make a long story a little shorter, we made the pick up and delivery, learning more gruesome details of the "cloud" all the time. (Tekoa was becoming a ghost town as people bought out the store and hurried home). We had about 15 minutes before the cloud of ash was scheduled to hit. I kept getting these images of Pompeii in my head. SWELL! We figured we could out run the cloud (the plane cruised at about 130mph), head south to Lewiston, refuel, skirt farther south around the cloud, then head west to Portland. Our only two real problems were getting south fast enough, and getting refueled. These turned out to be our Achilles Heel. We took off from Tekoa leaving 3 car loads of Seattle, Portland, and Montana bound labbers behind. I'll never forget looking back, and seeing them -- wondering how long it would be before we met up again. (Ed. note -- Mark, that same thought was running through the heads of the majority of those of us on the ground as we watched that plane take off!) As we headed south, Dick tried to keep us out from under the leading edge of the cloud. It wasn't long before we were heading southeast, off course, more or less lost, and Lewiston and its fuel pumps hopelessly out of reach under the blanket of ash. Dick homed in on some directional signals (VOR's) and found out about where we were -- approaching the Clearwater River where it's dammed up. The fuel gauges read: 5 gallons in the right wing tank and about 2 or 3 in the left. Translation: about 40 minutes left before we drop like the proverbial rock. We searched the chart for places nearby to put down, at first hoping to refuel, then when things



were getting skimpy and us less fussy, just a strip to land on. We scouted out the logging roads -- it would be easier to land in the tree tops. Dick said he was pretty sure that if we had to, we could ditch in the trees and no doubt the cockpit (and us) would survive intact. It was clear to us that all the airstrips that were within our limited range (growing more limited by the minute) were all already under that dark monstrous wall of ash. We had little to aim for: the Bitterroot Mountains to our east, the 7 Devils to our south, and the ash covering our west and north. We were sure that to fly into the ash cloud would stall out our engine -- if not that, we'd never be able to see where we were going. (We found out that a crop duster went down not far from us that afternoon). Believe me the tree tops didn't look like LAX to me. It's funny how you get real religious in situations like this. I don't know what Dick, Shelly and Maureen were doing, but by this time I was praying up a storm (so to speak). We kept hoping to find some agricultural area -- bound to be an ag strip around any place with a lot of fields to dust. We searched the landscape below; already we could feel the dust in our lungs, making it raspy breathing. Then Dick spotted a little town about 10 miles to our southeast. He thought it looked big enough to maybe have an ag strip. As we approached, we saw it -- a bright orange cut in the ground. Could have been the start of a new logging road, but no, as we came closer, we saw that it actually looked like an air strip -- though primitive. Believe me, we weren't going to be too choosy (though we did look around - a little). We all buckled down tight. Dick said "Are you ready? Everybody buckled down?" I wondered, where are the parachutes? We made our approach (actually Dick was doing everything -- we were just clutching our knuckles). Down we went, in between two dirt banks -- narrowly missing one with our left wing -- headed right for a runway crisscrossed with gullies. It was too late to do anything but land -- Dick brought us down hard on our main landing gears (had we caught one of those gullies with our nose wheel we would've cartwheeled like a cheerleader). Have any of you driven a car at 80mph down a ski jump in summer???? (or maybe a bicycle down a staircase?) That's sort of what our landing was like. But Dick held on, kept the plane to the smoothest part of the runway, and we were down. Do you know how I spell relief? G-R-O-U-N-D! Well, the hair raising part of the story could've ended here, but it didn't. We had some truly wonderful people take us in (Arden and Willa Lackey and their daughter and son-in-law, Jim Herby, P.O. Box Weippe, Idaho.) We didn't really know where we were, but they told us we were in Weippe, Idaho. They also told us that their runway wasn't finished (let alone maintained) and that no one except a crop duster the year before had ever landed there. They sat us down to a big pot of what became known as volcano goulash, and lots of Pepsis to wash away the grit in our throats -- then a peaceful night, showered and fed, at the Herby's house. Oh . . . it wasn't more than 40 Minutes or so after we landed that it became pitch dark, darker than midnight -- so weird. Only those of you who experienced it can fully appreciate what I mean. Anyway, we were on the ground, being cared for, and safe.

Now the next day dawned hazy but clear. We'd gotten south enough of the main dust fall, that we only had about  $\frac{1}{2}$  -  $\frac{1}{4}$  an inch. And a lot had settled out of the sky by morning. After a fantastic breakfast and saying out goodbyes, we set off for the plane. It was about 7:30 a.m. on Monday, the 19th. We still had to refuel before we could head home, but now that the cloud was gone we could head west to Kamiah-- about 10 air minutes away and fuel up there. It was in the part of the Clearwater Canyon where it widens out so we figured: no problem. We managed to take off from Weippe International in an unbelievably short distance owing to the downhill pitch of the runway, and Dick's skill. So we set off to Kamiah. As we approached, we saw it. -- FOG. The whole canyon was filled with fog. We were cruising very slowly to conserve fuel as we pushed on to Nez Perce. -- the next closest airstrip. All the time we were scouting out the fields for landing sites should we have to ditch. Both fuel gauges read nearly empty at this point. Finally NezPerce came into view.



We landed. (Ah, a paved strip!) No 100 octane fuel; only diesel and 80 octane. BLAST! Dick had us unload the plane and we three stayed at Nez Perce with the luggage -- while Dick added 4 gallons of the 80 (only slightly better than risking running out -- the 80 could stall out the engine, besides ruining it in general) and flew off to Craigmont, another 10 minutes away. When he left he said, "if the plane goes down, there's no reason all four of us should go with it. You stay here and I'll be right back -- with less weight, I'll get farther." Now that is guts for you. And love. I found out later that when Dick filled up in Craigmont he'd had only one gallon left. With a plane, it's not like you can just pull off to the side of the road, you know.

Anyway, I was never so glad to see anybody as when Dick flew back to Nez Perce to pick us up. We repacked the plane, and us, and headed south; climbing to 10,000' to get above the ash. We headed for LaGrande, and by the time we got there, the ash was far behind -- only the dust streaked wings reminded us of how recent it all was. Dick even let me fly the plane for about an hour (that's bravery, too!) so he could check the chart and get us headed the right direction. We landed at Madras, Oregon in the shadow of the Cascades, refueled, washed the plane off, and had a candy bar, 7-up lunch. Only 80 more miles and we were home. I was never so glad to see Portland. We could see that blasted (blasting?) Mount St. Helens on the horizon still spewing out its cloud as we came down to land. The ash cloud had turned Mt. Adams snow cap black. Dick's parents met us at Mulino (where we landed) and shuttled us home. Mrs. Headrick said: "We know who's hand you were in the whole time." Amen to that. But how can we ever thank Dick, too, for his skill in bringing us all through such an experience? I want you all to know, I'm grateful beyond words.

Right now as I sit in San Jose with the foggy morning breaking into another summer day, it's hard to believe it all really happened. Ash cloud?? Weippe?? Mount St. Helens?? Cherokee 150?? No, I'll never forget . . . . I wonder what'll happen next year to top this??

My love to you all, Mark

ROY AND GWEN MAIN SENT WORD:

and an article from THE SAN DIEGO UNION entitled FEAR SWEEPED DOWN FROM THE MOUNTAIN which reminded us that Mount St. Helens is often called the "Mt. Fuji of North America" and closes with: "We are more aware of our vulnerability than ever before. Like the survivors of Southern California's earthquakes, we may suffer psychologically long after the dust has been swept from our streets. For an unknown period our part of the Evergreen State has turned gray."

And Roy says: We never thought we'd see the day that you great and beautiful people would make "ashes" of yourselves! You are on our minds constantly and we are just a little provoked with dear old Mother Nature: The very idea! -- breaking the Sabbath two Sundays in a row! Of course, we think of dear friends in Walla Walla, Yakima, Spokane, Great Falls as well as the Portland area and pray that all will return to normal as soon as possible. I'm sending along a clipping, dateline Spokane, and have underlined one of the last sentences about earthquakes in southern California. Would you believe we had a real "roller" just last night? (June 8) Nothing here fell down, but the lamps sure did swing back and forth for a long while. It was centered about 100 miles south of us in Mexico.

It was so thoughtful of Papa B to call that Tuesday after the first eruption! (Actually Roy, it was more like Saturday -- otherwise we wouldn't have had ALL the info yet.)

We were just getting ready to call the Rovettos, and were so glad to hear that all arrived home safely. Coming home ourselves, we kept listening to the radio and heard that the road to Yakima had been closed. We know that you will be in contact with most all of the Labbers who live in that part of the country. Please give everyone our very best, and tell them that they are in our thoughts and prayers. We hope to see some of you in late August or early September.



CHAT - CHAT July 1, 1980

NEWS FROM THE GRAY'S HARBOR AREA VIA NORA NEFF. (dated May 29, 1980)

## GREETINGS!

I'm playing catch-up this week and I leave to go to my sister's wedding Friday, June 6th.

After departing Camp WSU and all these huggable arms of wonderful people, the four (Florence Wells, Pat Sudderth, Laurie Smith and Nora) of us from Aberdeen-Hoquiam area of Washington started out on what we thought would be a nice drive across the stat. Eight hours of driving is not always a pleasant adventure, but the day seemed to promise blue skies and puffy clouds. We left around 11:30 a.m. and settled in for some snoozing and thinking about the past week. A pleasant ride all the way through Spokane. All I remember was looking through half open eyelids and decided we were in for a big thunderstorm. It was just some black cloud on the distant horizon. I opened my eyes a little later and the cloud was to the North as far as I could see. The west and the south, too. Not like any thunder cloud I'd ever seen. So we discussed with Florence what was going on and we thought perhaps a dust storm was brewing. It was just the eeriest feeling I think I've ever encountered. By this time only a small area in the east remained light and we turned on the car lights. The radio we'd been listening to was Canadian. We had no report. Florence then decided it had to be that Mount St. Helens blew. So we changed the radio and a Spokane station mentioned -- just mentioned that the air show was postponed due to the mountain blowing up. By this time we began to see little swirls of wind currents twisting the dust. The next hour was indescribable. We inched westward and could not see 90% of the time. Finally we pulled to the shoulder of the road and I reached out and gathered some of the stuff in a bag bringing more into the car than the bag. It was almost an inch deep and as we drove on, we could barely see the windshield wipers on the car. Cars would pass and leave us blindly going forward with only the ditches on either side to guide us, and occasionally red tail lights five (5) feet (maybe) in front of us. Believe me we all sat on the edge of our seats and after an eternity of blackness on a sunny Sunday afternoon we realized we were on a ramp to Ritzville. We spied a Perkins, parked; and they wouldn't open the door. We were at quite a loss gathering gray hair and gray eyelashes outside the door. The place was packed and had no more room. We just stood there and motioned or yelled or something that they had no right to refuse us shelter. They finally let us in and Pat and Laurie waited in line for the phone while Florence and I crammed into a booth with some other people.

Then I looked across the room and something caught my eye -- a red and black plaid coat and a silver (gray) hard hat. Dwight. We gathered he and Leila into our booth until they started caravaning people and cars to the local schools and churches. Somewhere along the way we dropped the car muffler. Terrific. Once inside the school, I approached the janitor and asked for a vacuum cleaner and Florence and Leila spent the next 4 hours vacuuming volcanic dust off of gray bodies and baggage. A long, long day.

We were fortunate we had sleeping bags. Many did not. Although it was hot enough we did not need cover. Dwight slept in the nurses office. The people were nice enough to open up the kitchen and people were served hot dogs and soup and pancakes. In general people were cooperative. A few were inconsiderate, but for the most part people put up with stepping over bodies and vacuuming and dusty food. There were two school TV's and several decks of cards to help occupy time. The local school librarian offered to let Dwight stay stay with her and then all of us, too. So we were transported to the home of Fred and Maxine Schwisow. Showers and clean clothes and good food. Pat made some wonderful bread and some card games helped pass time. Three of us helped Fred and Maxine shovel 6 inches of the stuff off the roof, lawn and sidewalk on Tuesday afternoon. The next morning they said we could leave. We rolled out early and the fire department escorted us and air-hosed out engines and sent us on our way every 5 minutes. (except we spent a good amount of time pushing the muffler back in place -- in vain).



On our way home at last. Interstate 90 was a joke -- only one lane driving in very narrow ruts. Any variance from these ruts resulted in total invisibility. Well, by the time we got to Moses Lake at 10:00 a.m. we decided we really needed to take the muffler off. Bummer. It was twisted and heavy and the jack wasn't high enough. Not more than 45 minutes passed and the highway officials said no one could go on. The wind picked up.

Later that day a few guys with a wrecker hoist picked up the back end of the car and three of us laid on our backs in inches of dust while we twisted and wrenched and pounded and finally got the dust laden muffler out from under the car. Finally around 6:00 p.m. the police led a caravan of hundreds of cars and trucks North toward Euphrata -- I thought it was quite ridiculous because the road conditions were 100 x better than 90 and they had to escort us. Oh Well!

Wenatchee appeared soon and we stopped and cleared off the car, air filters and bodies with the air hose. Dwight treated us to dinner and shortly afterwards we hugged Leila and Dwight "So long".

I looked out the window a few times and saw snow on Steven's Pass and the lights of Seattle and finally awoke around 2:00 and read a sign that said "Satsop: 1 mile." "Wow, we're in Satsop already". "Yep", said Florence. Then it started to rain and I was convinced. I don't know about anyone else but I made it to work around noon. Since then it's rained and on Sunday, Aberdeen got mud fallout. I have a dust mask to help when I walk around town. It's drying up and these logging trucks refuse to slow down.

I've heard they've thought about dropping the 'W' from Washington State. We're all o.k. now and have clean hair, dirty shoes and dust masks.

God bless you all and let's hope the mountain keeps its lid from now on. Take care!

See you soon, Nora

Another quickie note from Nora, dated June 25 indicates that she has returned from her sister's wedding and needs to spend some time -- consecutive time -- in the Aberdeen area. Nora plans to "collect my air time with Dick Headrick and Stew" sometime soon.

HELLO to everyone from Chat. Nora's home address: 1508 Belaire  
Aberdeen, WA 98520.

#### NEWS FROM YAKIMA -- ELAINE AND ANGELO ROVETTO.

Dear Chat Chat, We DID HAVE TREACHEROUS run home the day Chat ended! The experience we had was nightmarish in its 3½ hour drive in the swirling, roiling ash. We wanted to get home, but stopped at Washtucna to fill the gas tank to prevent being stranded a few miles from home. We were the last to do so, as the power went off. We got a huge sense of relief when we were able to talk to Mark and found he was at home -- not enroute to school. We suddenly realized we were exhausted and decided to follow the tail-lights ahead of us to the shelter of the school. Only we found ourselves in a private home and as we sat in the basement recreation room, listening to the radio for details of the awesome event taking place, we couldn't help feeling so much more comfortable than in the choking dust of the car. There were probably 20 other people from around the state -- one family had a toddler and Grandpa with them and the dust was very hard on his breathing .... another family had three small children and one had 3 teenagers. The day wore on until about 6 p.m. when we decided to lie on our sleeping bags and sleep would mercifully blot out the wonder, wonder, wonder of the situation. In the early hours -- about 5 a.m. we found a quiet, ash covered world outside and decided to go home. A deputy sheriff told us we could travel at our own risk and we shook out the air filter before starting. He said to do it every 20 miles, but we found so little coming out of it, we just drove home and had no problem. The horror of meeting another car was enormous -- we would stop and as soon as I could see the shoulder I'd say right or left, because the car would sometimes be in the middle of the road or near the guard rail . . . The open road at that hour was the best place, but near the freeway we encountered a lot of traffic and were glad to be away from it and finally past Othello. Another nightmare was the 10 miles home to home.



CHAT - CHAT July 1, 1980

We were there by 8 a.m., bid farewell to Mark and his two friends as they headed back to school --fearing that they would get further behind in studies, with finals coming. When they got there, they found school closed up tight. Mark got an early release and is home now. He has a job as census enumerator. They're trying to get a more accurate count than the original one showed -- too many unreturned reports, etc. The ash has been a menace, but none of us became ill, so we're doing OK. The cleanup is complete in Yakima and the worst dust has gone. Life is pretty normal. It was interesting to experience the news reports of devastation in Yakima and find the place we'd been -- 150 miles away -- had really had more ash! It was a different kind -- fine, powdery -- and was about 4 inches deep in Washtucna and in Yakima we had a sandy textured ash along with the powdery kind. I must say, it is good to have less turmoil -- though the excitement still may not be over. The further eruptions that are possible do perplex us. Meanwhile, Angelo continues to work on readying of the venture he is to manage -- the bowling business. 4-H camp is to open for 4-Hers next week (June 23). I'll be there as crafts leader. There'll be some moments by beautiful Clear Lake. I guess one of the best parts of having the volcano go, is knowing everyone got wherever OK and that we care no matter where we are... Love, Elaine, Angelo & Mark.

AND NOW FROM HOWIE AND DAPHNE ANNE:

Dear Chat Chat,

Hello -- Our trip home -- detour via Drummond, Montana -- very uneventful trip except ... Just after we departed -- one near head on -- Just call me Mario -- oh please! Then on to Drummond 'cause of a missed turn -- I was too busy talking to Daphne. Should we stop at Cy and Chloe's? Why not. Screeeeech, turn, and we are on our way to Cy's house.

"As I live and breathe, it's Howie and DAPHNE," said Chloe with great enthusiasm. "What's going on?" "Just comin' back from Chat and Daph wanted to see some mountains." (She never even slept).

"Let's go change irrigation water, How," said Cy. OK. -- decked out with raingear 'cause it looked like it would storm, we saddled up two Suzuki's and were off. (It's amazing how cautious one gets after a bad injury!) Water changed and back at the house. "Hey, Daphne, you wanna go look at an oil well being drilled?"

"Sure, why not." It was impressive to say the least. Cy proceeded to explain all about it to us. Then we climbed 3 stories up and found ourselves standing on the main drilling floor. Nervous -- no hard hats and a guy working another 4 stories over our heads. (They were lowering new drill stem back into the hole.) As we watched, little flecks of something kept falling in our eyes. At that time I thought it was just me noticing it and, being tough, wasn't about to say anything. When we'd had enough of watching, we went to the Geologist's million dollar trailer house. After he explained the gadgetry, we still didn't understand it. Then, the BIG QUESTION. "With all the faults running through this country, would your instruments read out the explosion of St. Helens if it was to happen?" "I don't know," replied the Geologist. "Well, let's go home to Cy and Chloe's." Back to the truck -- semi covered with dust -- presumably from the dirt roads.

When we got to Cy and Chloe's, Chloe said, "St. Helens erupted this morning and the ash is falling." Fall it did -- kinda like a quiet winter snow. With the TV on to watch the news, Daphne in a minor panic, me trying to call home, a bowl of popcorn and a glass of pop, we settled in for a quiet evening at the Corlett's.

DON'T DRIVE IF YOU DON'T HAVE TO. HIGHWAY I 90 CLOSED DUE TO POOR VISIBILITY.

Fine! we'll spend the night here. The next morning on to Great Falls in a cloud of dust. A stop at Helena to pick up surgical masks and Homeward bound (Daphne still in a minor panic.) How are all our friends doing? How am I going to get home? Well, after a bunch of phone calls, everyone was found and safe. (Relief to both of us.) A few more calls and Daphne got emergency leave from school. YEA! 4 days later: By now cabin fever was setting in and Daphne had to get home. Being



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a guest and not knowing what to do gets to a person fast. Finally a flight and Daphne is home. Things are back to the norm. What now?? Howie gets a case of ice feet. Yep! - - - a trip to Portland to slow things down considerably. OH, MISERY! After much discussion it was decided the best thing to do: Daphne will be coming to Montana after June and 4-H Camp in Clackamas County to try out a different life style and figure things out from there. Sorry about throwing a wrench in everyone's plans, but we both decided August was just plain too soon.

Love ya all,

Howie and Daphne Anne.

CHRISSEY REPORTS ON THE SEATTLE BEASLEY CONTINGENT.

Dear Chat Chat,

Bob and I are doing just fine. He is in Seattle right now and I am in Oregon City until the 4th of July weekend.

Like some of the rest of you, we had kind of a long trip home from Chat with a nice three day stay in downtown Sprague, Washington. It took us about 5½ hours from Worley to Sprague. The ash was so bad that they had closed the freeway while we were on it. We did meet some very nice people. We stayed with a couple and their two boys plus another girl who was trying to get to Lewiston. They had about 3½ to 4 inches of ash where we were, but we made it home safely.

If you're around Seattle this summer, I could be home. My place of employment burned down last week so it will be about 6 months before it is rebuilt. So, poor Bob has to work all summer while I get to play.

Jeff Lucas did come to see us on his way to Canada. We spent some time with him at Mathilda Utzman's. She sure is a neat person.

Anyway we hope to see some of you this summer (if we ever get one here.)

Love to all,

Bob and Chris

NEWS FROM RIVER HOME --

The Clackamas is still mighty cold -- (Jim doesn't even try it until August) -- Mom is hoping to do more than wade before the week is out. Rob Fischer came by yesterday morning -- complaining about how hard it is to find us from the river -- and putting on a Ski-doodle show for Chrissy and M. He certainly gets a lot of pleasure from his "toy". Try as he might, neither Chrissy nor I were to be persuaded to give it a try. IF for no other reason (and there were some) than Rob was decked out in his wet suit and he didn't even volunteer its use.

Joe Matteo has stopped by several times since Chat, and seems to be keeping busy with his SOD venture. He looks well, and is planning to enroll at OSU's AG school winter term, and maybe the full year beginning the fall of 1981.

Sally and Terril Heard send their best to all of you via phone. -- as do Margaret and Brad Bradley. Sally, too, has had 4-H Camp in Montana -- theirs runs three days. Brad has been trying to condition himself with 25 mile pack trips to ready himself for climbing Glacier Peak. The Bradleys are thoroughly enjoying their cabin across from Dwight's house in Arlington and are looking forward to hosting all available Chatcolabbers at Little Chat the weekend of July 18, 19, and 20.

An update on happenings since Clackamas County 4-H Camp includes get togethers with Schults, Pam and Bill, Stewart, Jackie, Daphne, Chrissy and Mama and Papa B. Also, saying farewell to both Jackie and Daphne at least for the summer. Jackie left early on Monday, June 30, with her parents, and Daphne left July 1 - Tuesday - accompanied by her Dad. Do please remember that you -- everyone of you -- are welcome at River Home ANYTIME!

Much love, Jim and Miriam



CHATCOLAB 2000

Come by air.  
All food will be microwaved.  
Some long term activities will be available.  
Production room will be on audio-computors that will  
turn out the notebook.  
These kind of activities will free up labbers.

Same place - Roger Larson - or the Moon or Mars.  
Hot air balloon - mode of travel.  
Campfires - Cleaner.  
People of all ages.  
HUGS.  
Conveniences will be different.  
Pill for rest.  
Larks will be Hooters and vice-versa.  
No illness.  
Unstructured.  
Eddie will bring the other one-third.

Young folks (20-40) need to be a larger part of the  
group--up to 50% of the total.  
Perhaps find a later week to hold Chat, in order to  
accomodate teachers and students. May be necessary to  
change locations to get a later time.

The development of the concept of the "Environment of Self".  
The intricate web that will be created through development  
of more rec-labs nationwide and the strong-cohesive force of  
the National Rec-lab concept.

Future won't be different enough to be scary.  
The notebook will be a little easier to produce.



## 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....







# CAMP RULES

## **SUGGESTED QUIET HOURS:**

**In cabins - 10:30 pm to 7 am**

**In dining hall - 12:30 am to 6:30 am**

Please be considerate of early sleepers by completing your evening showers and other bathroom activities **before 10:30 pm.**

For courtesy and safety, please limit your **smoking** to the waterfront area. For safety's sake, do not smoke in cabins, dining hall, or the forest.

There should be **no alcoholic beverages or illegal drugs** at Lab.

If you need something from out of camp, contact April Cook at or shortly after breakfast, and he will see to it that it is taken care of.

**First Aid** assistance is available.

After you have unloaded your luggage, please move your vehicles away from cabin entrances into designated parking areas. Cars should be parked facing out for a quick departure in case of fire.

You are covered by **insurance** while at Chat, including travel to and from.

There is a pay phone outside the dining hall. Calls coming into camp can be made to (208) 689-9250. We will make every effort to find you before taking a message.

Jim and Lana Sifford, camp caretakers, reside on the camp property, and are responsible for all camp operations. This includes handling routine camp maintenance problems and acting on behalf of the Camp Director. Jim and Lana have the authority to make decisions affecting the security, sanitation, safety, and welfare of campers and camp property. If you have a problem which needs their attention, please tell one of the following people: Jim Schuld, Lane Mahaffey, April Cook, or Terry Carson.

Rules and Regulations are posted in each cabin. Please read them and ask questions if you do not understand them.

Fireplace wood is cut where trees are felled. Any stacked wood may be burned. Please chop it outside, **NOT IN THE BUILDINGS.** Axes may be secured from the caretaker. Camp fires in the fire ring should use beach wood, not the split firewood.

Fireplaces and established fire rings are the only places in which fires may be built.

Water should, at **no time**, be used to wash motor vehicles. Please use water sparingly in order to conserve supply.



Bathroom supplies may be secured from the caretaker.

Camp Larson has shuffleboard, volleyball, and softball equipment to check out.

**NO GUNS OR AMMUNITION ARE ALLOWED IN CAMP.** Flammable liquids, power tools, and hand tools can be furnished by the caretaker, and should be cleared and checked out through him.

**No candles are permitted in cabins.** All cabins have electric heat and electric lights. It is necessary that all lights and heat be turned off when cabins are not in use. **PLEASE TURN OFF HEATERS DURING THE DAY TO CONSERVE ELECTRICITY.**

Beds, mattresses and furniture **may not be moved.** Facilities are adequate for 150; therefore moving equipment is not necessary. Mattresses may **not** be taken out of doors or used on the floor.

Cutting of trees or brush may be done only under the direction of the caretaker.

No pets will be allowed in camp, or be kept in cabins or cars during lab.

## **WATERFRONT RULES**

A WATER SAFETY INSTRUCTOR MUST BE PRESENT WHEN SWIMMERS ARE IN THE WATER. Swimming is restricted to the dock area. Night swimming is **NOT** permitted.

**IF YOU USE BOATS OR CANOES, YOU DO SO AT YOUR OWN RISK.** Coast Guard and camp rules state that **EACH PERSON** in a boat **MUST HAVE A LIFE JACKET.** You are responsible for returning boats and canoes to their storage areas. Floatboats and motors stored at camp **MAY NOT BE USED** unless special arrangements are made with the Director.

Boats from camp are to remain in the Cottonwood Bay inside an imaginary line drawn from the two points prominent at the entrance of the bay.

## **KITCHEN AND DINING HALL**

We are responsible for every cup and kitchen utensil, and will be charged for any missing items. **PLEASE KEEP TRACK OF ANYTHING YOU REMOVE FROM THE DINING HALL, AND RETURN IT BEFORE LEAVING CAMP.**

Trash containers are labelled for paper, cans, and garbage. Your assistance in keeping these items separated will be greatly appreciated.

## **BELL RINGING**

A bell is provided for signalling meals and meeting times. This bell is heard throughout the bay, and excessive ringing of it, over five times, is a prearranged signal to nearby home owners of danger or disaster in the area; ie: fire, volcano, etc. It is not a toy.



## K.P. DUTIES

### MEAL SETUP:

Coordinate with the Mealtime Activities group for any special Table Fun instructions.

SEND ONE PERSON TO THE DINING ROOM 45 MINUTES BEFORE MEALTIME.

THE REST OF THE CREW SHOULD ARRIVE NO LATER THAN 30 MINUTES BEFORE MEALTIME.

Watch for the cooks' 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, and butter, jelly, etc.
4. RING THE 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. Place one person at each door.

### CLEARING TABLES:

1. Pass out a spatula to each table
2. Scrape all plates onto one
3. Get everything stacked together - plates, glasses, etc.
4. ONE person "runs" from each table
5. All leftovers return to kitchen
6. Wipe tables
7. Assist washing dishes
8. Sweep floors if necessary



# PLANNING YOUR CHATCOLAB WEEK

Chatcolab is a week of fun and learning. Your days will be very busy, but you can get a lot out of them if you:

1. Study the **program** to see what is offered.

Workshop sessions are:

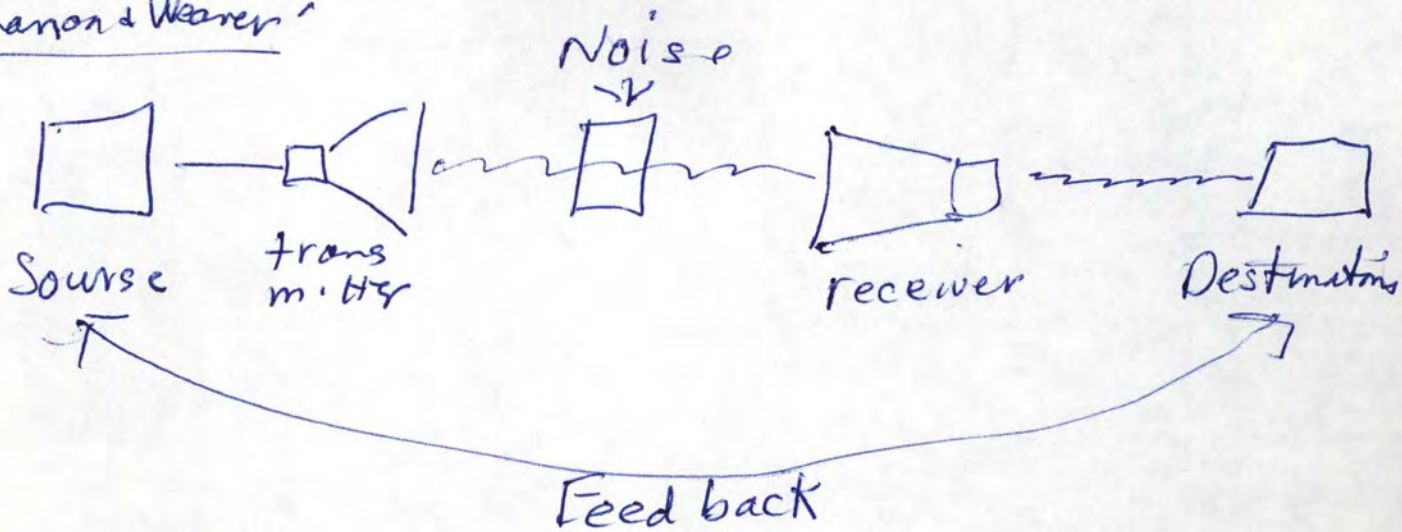
- a. Song Leading
- b. Early Geology of the NW
- c. Treasure Mapping Your Goals
- d. Environmental Awareness
- e. Recreation & Leisure Activities of Native Americans
- f. Clowning
- g. Dance and Performing Arts
- h. Indoor and Outdoor Games
- i. Kite Making and Flying
- j. Basics of Moccasin Making
- k. Photography
- l. Tie Dyeing
- m. Water Activities and Water Safety

2. Study the **time slots** assigned to each workshop. Check to see if the session is **repeated**.
3. Listen during the **first All-Lab Session** Monday morning to hear the resource person explain what will be taught in the session.
4. Use a pencil to mark your workshop selections on your schedule to plan your week.
5. Sign up for "evening activities" or "ceremony" **committees** during the Monday afternoon **All-Lab Session**. You learn by participating in the **planning**. Be careful not to sign up for two committees in one day since meeting times are limited.
6. Decide if you want to be involved in "**hooters**". These are late-night activities: dancing or otherwise. You'll want to go to bed early once in a while, or you will be exhausted before the week is over. (Be warned that this is a common malady at Lab!!)
7. Watch the daily **calendar** for changes in the program. Chatcolab maintains a fairly flexible schedule.



We communicate w/ people  
thru the holes in their head.

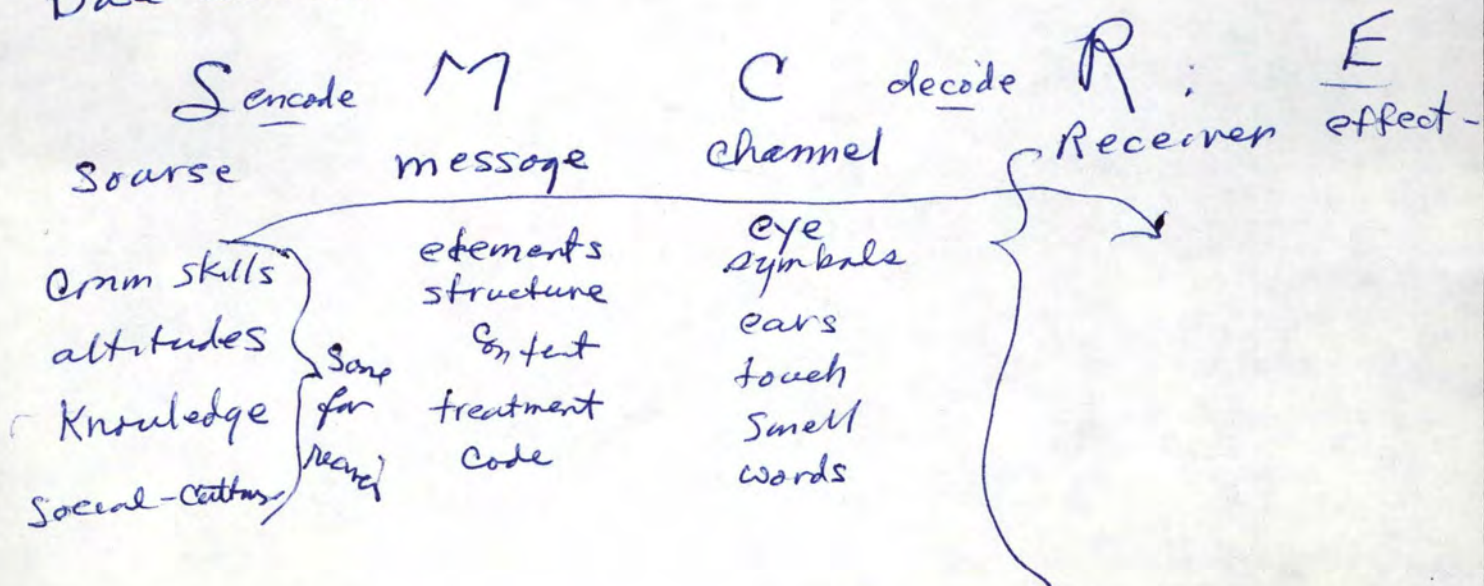
Shannon & Weaver



Noise - anything distraction -

Better communication - remove or eliminate  
as much Noise as possible.

Dave Burlow





Chatco Lab 2000

- More technical -

-



- The World is a Rainbow -

The World is a Rainbow

Filled with many colours

Yellow black + white + brown

You see them all around -

The world is a rainbow

Filled with many people