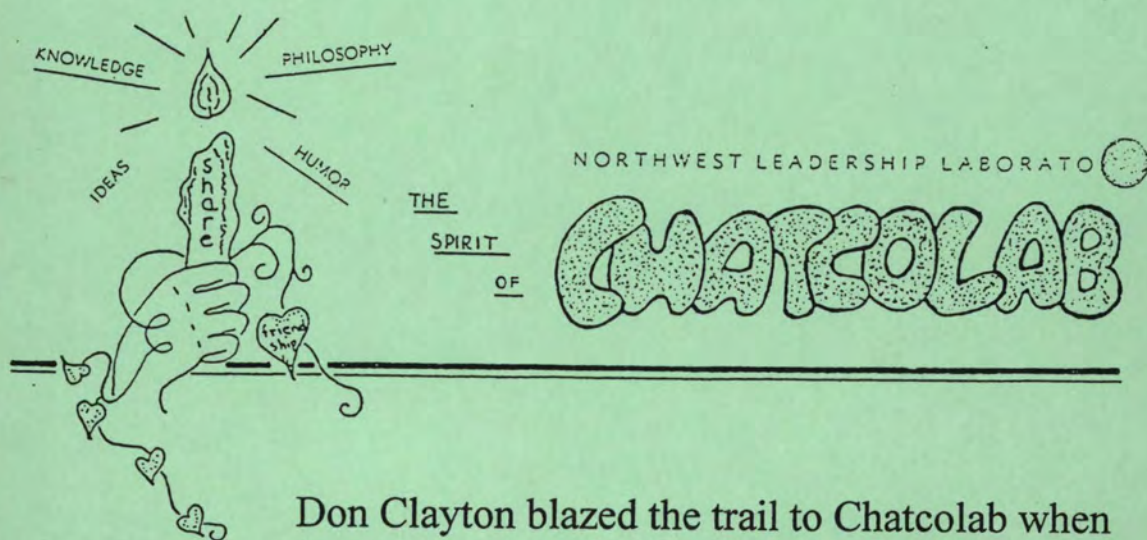


# Blaze Your Trail To Leadership

## All About Chatcolab



Don Clayton blazed the trail to Chatcolab when he and a group of 88 enthusiastic folk met at Heyburn State Park on Lake Chatcolet in May 1949 for the first Northwest Recreation Leadership Laboratory.

## Section A

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**PHILOSOPHY  
OF  
CHATCOLAB**

**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 flows 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.**

## THE SPIRIT OF CHATCOLAB

### NORTHWEST LEADERSHIP LABORATORY

These Western Leaders agree that:

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

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

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

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

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

Now you are a part of Chatcolab.

This NOTEBOOK is the outcome of one week of sharing experiences. The material was gathered and/or assembled during camp.

It is a record of a precious week together.

WITH TRUE APPRECIATION, IT IS DEDICATED TO ALL  
THOSE WHO HAVE HERE ENRICHED OUR LIVES.

# PAST CHAIRMAN 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
1956-MaryMcKenzie-Ephrata, WA	Family Fun Fest
1957-Ken Branch-Bremerton, WA	B.U. Roundup
1958-Vern Burlison-Moscow, ID	S.S. Friendship
1959-Ed Cushman-Yakima, WA	Logger's Jamboree
1960-John Moore-Moses Lake, WA	Discovery Days
1961-Glen Dildine-Washington, D.C.	Within Us One World
1962-Don Ingle-Bonnars Ferry, ID	Bridges to _____
1963-Angelo Rovetto-Yakima, WA	Expanding Orbits
1964-Doc LaRale Stephens-Moscow, ID	From These Seeds
1965-Vern Burlison-Moscow, ID	The Music of Friendship
1965-Vern Burlison-Moscow, ID	Leadership, Key To The Future
1967-Doc Stephens-Moscow, ID	Carving A New Image
1968-Vern Burlison-Moscow, ID	Countdown For Tomorrow
1969-Vern Burlison-Moscow, ID	Beginnin
1970-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
1973-Alice Berner-Wolf Point, MT	Because We Care (25th Chat)
1974-Brad Bradley-Seattle, WA	Kollege of Knowledge
1975-Vern Burlison-Moscow, ID	Finding Life's Treasures
1976-Leila Steckelerg-Arlington, WA	An American Panorama
1977-Dick Schwartz-Milwaukie, OR	Prospecting: An Adventure in Discovery
1978-Jackie Baritell-Walnut Creek, CA	
Marianne DuBois-Julian, CA	
1979-Roy Main-ElCentro, CA	Take Time To Reach Out
1980-Sally Heard-Great Falls, MT	A Rainbow - Color It You
1981-Mark Patterson-San Jose, CA	Bloom and Grow
1982-Mark Patterson-San Jose, CA	Take Time
1983-Doc Stephens-Spokane, WA	Spread Your Wings
1984-Dick Schwartz-Milwaukie, OR	Focus on Leadership
1985-Dick Schwartz-Milwaukie, OR	Board the "LEADERSHIP"
	Come Out of Hibernation-Come Alive in '85
1986-Jean Baringer-Conrad, MT	Energize At Chat-Let's Glow Together
1987-Jean Baringer-Conrad, MT	Follow The Rainbow
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
1991-Miriam Lowrie, Salem, OR	Create Harmony in Leadership
1992-Mike Early, Overton, TX	We Can Make A Difference
1993-Toni Gwin, Corvallis, OR	A Journey Into Leadership
1994-Jean Baringer, Conrad, MT	Recipe For Leadership
1995-Dwight Palmer, Spokane, WA	Stepping Stones to Leadership
1996-Dwight Palmer, Spokane, WA	Blast Off to New Horizons
1997-Bob (Beaz) Beasley, Seattle, WA	Blaze Your Trail to Leadership

## BOARD MEMBERS 1997

Chair	Bob (Beaz) Beasley	1999
Vice-Chair	Marie Madison	1997
Secretary	Cee Cee Wieber	1999
Treasurer	Charlie Swaney	1999
Chat Chat Editor	Toni Gwin	
Board Members	Ruth Moe	1997
	Betty J. Krieter	1997
	Jill Morgan	1998
	Jane Higuera	1998
	Tina Aguilar	1998
Alternates	Bill Headrick	
	Jennifer Riphenburg	
	Lucy Linker	
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Vern Burlison	
	Don Clayton	
	Joe (Doc) Stephens	
	Miriam Beasley	
	Jim Beasley	

## BOARD MEMBERS 1998

Chair	Jane Higuera	1998
Vice-Chair	Bob (Beaz) Beasley	1999
Secretary	Yvonne Teter	2000
Treasurer	Charley Swaney	1999
Board Members	Jill Morgan	1998
	Cee Cee Wieber	1999
	Tina Aguilar	1998
	Bonnie Fausett	2000
	Kevin Laughlin	2000
	Alternates	
	Pebbles George	1998
	Marie Madison	1998
	Sue Ryan	1998
(Chat-Chat Editor)	Toni Gwin	
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Don Clayton	
	Joe (Doc) Stephens	
	Miriam Beasley	
	Jim Beasley	

## Blaze Your Trail to Leadership

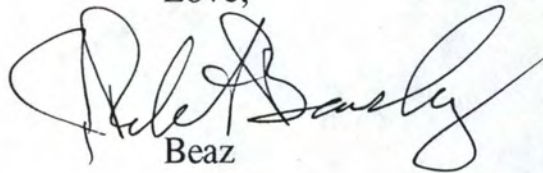
### Chips from the Chair

Chatcolab is indeed in excellent health if we can continue to attract groups with as much enthusiasm, talent and love as those of you who attended this year's lab. You are the greatest!

We have been blessed with exceptional weather for this "water world" edition of Chat...the year the lake came to lab. Thank goodness we possessed exceptional adaptability skills and persistence as we blazed our trail through our 49th year.

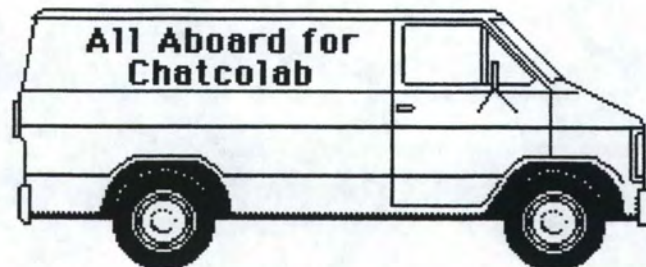
Thank you for all that you have contributed to our successes this year. I hope that we can all be together next year to help Chatcolab turn 50! See you there.

Love,

A handwritten signature in cursive script that reads "Pete Beazley". The signature is written in black ink and is positioned above the printed name "Beaz".

Beaz





**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 holler.  
No more signs  
To read and foller.

# Getting the Most Out of Lab

**Workshops.** A great deal of planning has gone into preparing a program for Rec Lab that will fulfill your needs. You have traveled many miles to come here and we know you'll want to get the most out of Lab that you possibly can. Please get to workshops on time. Your resource leader will bless you mightily if he/she can start on time.

**Library.** There is a reference library of books in the "fireplace room". These books are brought for your perusal by some of the members of Chat. You'll find looking at them will help you as you develop your own personal library. There is a wealth of recreation materials if you just know where it is and how to find it. Spend a little time in the library.

**Notebook.** A notebook has been given to you as you register, and you will be adding more materials to it at the end of the week of the things you are learning. Some of the resource people may want you to bring your notebook to their sessions so you can refer to reference materials or to add something. For your convenience your name has been put on your notebook and you may leave it between times on some shelves at the ends of the dining room.

The notebook is given to you to help you remember all the details of the programs when you get home and want to duplicate the learning for the folks back home.

**The Importance of Sleep.** It's hard to get enough sleep at Rec Lab. If you go to bed early you're afraid you might miss something. **Unfortunately,** our bods scream loudly in protest if we cut them too short on sleep. So, to get the most out of Lab, try to get enough sleep. Activities shut down at about midnight. Some people do get to bed a little earlier, so if you are a nighter, keep the noise level down when you go to your cabin.

This is an adult camp, so there is no chaperone telling you to go to bed, or that you have to get up in the morning, but why waste a perfectly good week in being contrary.

**Your Health and Safety.** Your health and safety is important to us, and we know it is a #1 priority of yours. If you need a band aid, an aspirin, or have a real emergency there are several people in camp who can help you. Bill Headrick is the chief guy, and others are Joe "Doc" Stevens, Charlotte Norlin, Cee Cee Wieber, Jordan Wieber, and B.J. Kreiter. You are also covered by health and safety insurance for the time you are here, including transportation to and from Chat.

With the water so high and the high incidence of debris in the water, all water activities, both swimming and boating have been cancelled for this week of Chat. We hate to do this, but the lake is still most beautiful and we can enjoy looking at and listening to it.

**Lab Store.** A Lab store is maintained for your convenience. It is located in a little brown building just west of the main lodge. Hours that it is open are posted on the building. The things carried in the store include: candy, T-shirts, flag books, Chimes book, pop, stamps, and a little film. Carry a charge tab at the store and pay at the end of the week.

**Auction.** There is an auction on Wednesday evening. There will be items for both a silent and a live auction. If you have items to give to the auction, there is a special table in the corner of the dining room. The auction funds are used primarily to pay for scholarships for first-time labbers.

**Challenge yourself.** By coming to Chat you are well on your way to great recreation leadership and to a better life. Challenge yourself this week to take advantage of all the possibilities open to you.

**Activity Supplies.** In the southeast corner of the dining room there are two tables (maybe three) full of supplies of one sort or another that can be used for your needs in planning an evening party or someother activity during the day. Feel free to use whatever is there.

Help us to keep the tables tidy, returning items to boxes and containers when you have finished with them.

THE DUTY WHEEL  
THE WHEEL OF  
(MIS) FORTUNE

THE DUTY WHEEL IS MOUNTED ON THE WALL IN THE DINING HALL.

IT IS A CHART, OF SORTS, THAT TELLS US WHICH FAMILY IS RESPONSIBLE FOR VARIOUS CAMP JOBS ON EACH DAY OF CHAT.

YOUR FAMILY WORKS COOPERATIVELY AS A TEAM TO SEE THAT DUTIES ARE RESPONSIBILITIES PERFORMED AND COMPLETED.

AFTER 10 P.M. EACH NIGHT, IT WILL ALWAYS TURN TO THE RIGHT, ONE SLOT, (Thus, your family can plan ahead.)



## DUTY WHEEL JOB DESCRIPTIONS

**MORNING FLAG CEREMONY:** Lead our LAB in the morning Flag Raising ceremony at 8:30 a.m.

**MEALTIME ACTIVITIES:** Mealtime activities will be; Grace, Announcements (if any), Table Decorations, and Table Fun. Mealtime is "Fun-Time" here at LAB when your family provides games, contests, special seating arrangements, entertainment, and other special activities. You may need to coordinate with the family clearing tables. Coordinate with chair person of the day.

**CAUTION:** Since we never have enough time at LAB, try to keep it short.

**MEAL SETUP:** On this day your family sets the tables, assists the cooks, and serves the food. **BE THERE 30 MINUTES BEFORE MEALTIME.** Watch for the cook's red flag - when they need help, it will be out. Arrange and wipe the tables, set with plates, silverware, cups, glasses, salt & pepper, etc. Ring the bell when the meal is ready, but not more than 3 times. A more complete list of duties is posted in the kitchen.

**CLEARING TABLES:** Pass out a spatula to each table, (diners are responsible for scraping and stacking the dishes at their table after the meal.) Clear tables, place dishes and utensils in plastic trays on large carts, put away food and wipe the tables. Help with cleaning the kitchen and loading Hobart. A more complete list of duties is posed in the kitchen.

**SWEEP & MOP DINING ROOM & KITCHEN:** Sweep dining room floor after evening meal. Do kitchen after evening activities (before Hooters)

**TEA TIME:** This snack break occurs at 3:00 p.m. each day. Prepare and serve refreshments wherever you choose. You may also provide entertainment, a demonstration or two, or any interesting special activity.

**BATHROOMS:** Clean up the bathrooms after the morning rush. Instructions and supplies are available in each bathroom. Then be alert all that day so the bathrooms stay neat and tidy.

*SWEEP, MOP and the Wipe down SINKS + Toilets.*

**EVENING FLAG CEREMONY:** Lead our LAB in the evening Flag Lowering ceremony at 7:30 p.m.

HAVE A GOOD WEEK!!

## Chairperson Of The Day

- 1.) Be responsible for getting announcements made at meal time. Have people give you the announcements to be made-or let you know they have one before the meal starts.
- 2.) Take control in keeping noise down and in getting labber attention when needed.
- 3.) Attend Board meeting the morning you have duty to see what info needs to be relayed to the labbers.
- 4.) Review the scheduule of what is next for the day.
- 5.) Ring bell for activity changes.
- 6.) Trouble shooter- people come to them with concern or question and he/she takes "it" to the Board if needed.



# WHAT IS REC LAB?

By Ruth E. Moe  
A Rec Lab Person

## WHAT IS A REC LAB?

A **Rec Lab** (or Recreation Workshop as some call it) is a place and time for learning recreation leadership in the field of social recreation. There are 24 of them in the United States, and one in Canada. Rec Labs are:

- ... For those interested in learning how to lead recreation -- youth leaders, church leaders, senior center staff, hospital staff, teachers, therapists, camp counselors, Extension personnel, community recreation staff--anyone interested in learning new recreation skills.
- ... Almost always held in a camp situation.
- ... From 3 to 7 days in length.
- ... Almost always for adult groups (about 16 and over).
- ... Educational, non-profit organizations.

### Rec Lab Philosophy Includes:

- An educational opportunity
- Sharing--knowledge and fellowship
- Leadership techniques
- Communication skills
- Friendships
- Learning the group process
- Getting along with people
- Caring
- Opportunities for leading
- Skilled resource staff
- Learning skills
- Learning how to "teach" those skills
- Experiential learning
- Personal growth
- Creative use of leisure time
- Professional improvement
- Developing self esteem
- Developing a sense of togetherness

### Rec Lab Program: Includes leadership and skill development training in:

- \*\* Games, indoor & outdoor
- \*\* Dance - square, folk, mixers; calling
- \*\* Environmental activities
- \*\* Drama, such as clowning, puppetry, skits
- \*\* Crafts
- \*\* Music/singing
- \*\* Party planning
- \*\* Ceremony planning
- \*\* Discussions--leadership, communications, etc
- \*\* Therapeutic activities
- \*\* Senior activities

## Atmosphere is Important for Learning

People learn better if the "atmosphere" is right. If you want your group to learn, there are some easy ways to help provide motivation.

1. **Informal.** Create an environment that frees group members to feel free to ask questions, and to get involved in learning experiences. This helps create an informal, comfortable learning situation. When a "formal" atmosphere exists, people are fearful, and many times reluctant to ask questions and to get involved in the learning experience. Avoid a formal, stiff atmosphere. Create a pleasant atmosphere for learning related to the concept to be taught.
2. **Hands-on.** Statistics show that true learning takes place only if your "students" actually **do** something instead of just watching or listening. Make your workshop one of "hands-on" activities.
3. **Location.** It is not always possible to do so, but the best learning takes place if you can get away from the "rest of the world". Take your group to a "camp".
4. **Know People.** People learning together should know each other. Knowing each other is more than knowing a person's name. Try to understand and know individual likes and dislikes, strengths, and weaknesses.

## Selling Points of a Rec Lab

1. Program varies every year, depending on planning of Board members, suggestions from Lab participants, and selection of resource people.
2. Learning and practicing "leadership" skills is emphasized.
3. Extra time is allowed in the middle of the week for freetime activities.
4. Sharing knowledge, ideas, and skills between Labbers is encouraged.
5. Cost of attending Lab is held as low as possible--and includes room and board, a notebook of all information given, excellent resource people, health and safety insurance, and an inventory of recreation books, records, party supplies, etc.
6. A money-raising auction is held each year to obtain funds for about 10 half scholarships to help people cover the cost of attending Lab.



### **Specific Promotion Ideas**

1. Use slides to help tell the story of Lab.
2. Personal contact remains the single best method of selling Rec Lab. Talk to groups and all your friends.
3. Promotional brochures are published each year. These are mailed to a list of about 3000 recreation people, but are also available in quantity to any person wanting to give them out.
4. A video tape has been developed to tell the story of Lab.
5. News or feature stories should be written for newspapers.
6. A TV public service ad or interview can be used to tell about Rec Lab.
7. Promotional items are available
  - a. A static display of pictures with velcro on the back of them for displaying easily.
  - b. Rec Lab T-shirts.
  - c. Picture postcards with Rec Lab motif.
  - d. Stationery and envelopes with the Rec Lab logo on them.
8. Make talks to special groups interested in recreation leadership training--senior center staffs, university classes, camp staff people, community recreation staffs, activity staffs of Veterans hospitals, nursing homes, etc.

**Dear Resource Leader:**

You are indeed a special person in the eyes of Chatcolab. We could not hold Lab without competent people such as you who are willing to share your knowledge and expertise with those coming to Lab. The objectives and goals of Lab need to be emphasized by those of us in leadership roles. They include:

1. Teaching *skills*.
2. Teaching others *how to teach those skills*.
3. Preparing written instructions (handouts) of the subject matter of your workshop(s) for participants to take home and use. This means getting your material written up in reproducing form and mailed unfolded to our notebook editor:

**TERRY WEBER 1157 North Highway 195 Moscow ID 83843**

**Please have this information in the mail no later than March 10th.**

This will give Terry adequate time to print all resource materials and prepare the notebooks.

(We print all resource materials, insert them in a hard cover, and give them to all participants at the start of Lab. This is done as a service, included in the Lab fee.)

4. Leadership skills and teaching hints should be included in the written material.

**ADDITIONAL INFORMATION:**

At the **Resource Leader Meeting at 4:00 p.m. on Sunday** you will learn about Lab numbers, where your sessions will be held, equipment available, and you will be informed of other leadership opportunities available during Lab.

**In-Depth Workshops** meet 4 days in a row (Tuesday through Friday) for an hour and twenty minutes each morning, starting at 10:30. (Total class time: 5 hours and 20 minutes). Participants are strongly encouraged to choose one In-Depth Workshop and stay with it for the 4 days.

**Mini-Workshops** are 90 minutes in length and are completed in that one session unless we specify otherwise. They are held in the afternoons, starting at 2:00 or 4:00. If you have a day or time preference, please state same on contract as you return it.

**The Chatcolab Fees Policy, and the Campship / Scholarship Guidelines** are stated on an enclosure. Please contact Jane Higuera if you have any questions.

**Photo of YOU Needed:** A photo of you is needed for publicity purposes at lab. Please send it to Jane as you return your contract.

***WE ARE ASKING YOU TO***

1. Fill out both sides of your contract, sign, and return it to Jane Higuera in the enclosed envelope by February 20th. (Don't forget that photo.)
2. Prepare and mail your workshop materials to Terry Weber by March 10th.

Thank you for your time and attention to these important matters. We're sure glad you're coming to Chatcolab this May to help us **BLAZE OUR TRAIL TO LEADERSHIP.**

Sincerely,

## CHATCOLAB FEES POLICY STATEMENT for 1997

Fees include membership in **Chatcolab, Inc.**, meals and lodging during lab, a resource notebook, a group photo, and a one year subscription to the **ChatChat** newsletter.

<u>Classification</u>	<u>Full Fee</u>	<u>Earlybird</u>	<u>Deposit</u>
Regular Member	195.00	180.00	35.00
Sr. Citizen (over 60)	175.00	160.00	35.00
Disabled Citizen	175.00	160.00	35.00
Full Time Student *	175.00	160.00	35.00
Patron Member	35.00		

- **Earlybird** registrations must be *postmarked* no later than **April 20th**.
- **Scholarship and campship** recipients are **not** eligible for the **Earlybird Discount**.
- **First year labbers** who apply for and are awarded scholarship assistance, will be charged a fee of **\$100.00** for their week at lab.

\***Full Time Student** : A high school student, OR, must have been enrolled as a full time student (12 credit hours minimum per term) for the current academic year.

## CHATCOLAB CAMPSHIP/SCHOLARSHIP GUIDELINES 1997

1. **Campships and Scholarships cannot be combined.**
  - a. **SCHOLARSHIPS** are available to first year labbers.
  - b. **CAMPSHIPS** are available to presenters and returning labbers.
2. **Scholarship recipients pay a minimum of \$100.00. The remainder of their lab fee is paid by the Scholarship Fund account.**
3. **Scholarship and Campship recipients are not eligible for the Earlybird Discount.**
4. **Campships are deducted from full fee only. For 1997 this is \$195.00.**
  - a. **1/4 campship has a value of \$48.75.**  
**Recipient would pay a lab fee of \$146.25.**
  - b. **1/2 campship has a value of \$97.50.**  
**Recipient would pay a lab fee of \$97.50.**
5. **Presenters for the All-Lab Session and In-Depth Workshops:**  
**There is a full campship available. If there is more than one presenter per session or workshop, the full campship would be split among them.**
6. **Presenters for the Mini-Workshops:**  
**For one workshop there is a 1/4 campship available.**  
**For two or more different workshops there is a 1/2 campship available.**  
**As above, campships would be split if there are multiple presenters.**

**1997 RESOURCE CONTRACT**  
**CHATCOLAB - NORTHWEST LEADERSHIP LABORATORY**

Resource Leader \_\_\_\_\_ Occupation \_\_\_\_\_  
Address \_\_\_\_\_ Phone \_\_\_\_\_  
\_\_\_\_\_

NAME OF WORKSHOP(S) \_\_\_\_\_  
\_\_\_\_\_

**Responsibilities of Chatcolab:**

1. Provide facilities for workshop session. What do you need?  
\_\_\_\_\_  
\_\_\_\_\_

(SPACE, TABLES, CHAIRS, SPECIAL EQUIPMENT, ETC.)

2. Provide a full or partial campship, if requested, as explained in enclosed information.  
[If necessary, Chatcolab will assist with actual travel expenses (receipts needed).]  
3. Mail to you the pre-lab welcome letter and workshop schedule for **Chatcolab 1997**.

**Responsibilities of Resource Leader:**

1. Prepare and present "hands-on" workshop for one or more sessions at Chatcolab.
2. Prepare handout for workshop that includes "leadership techniques" so that participants can learn how to "teach" as well as "do".
3. Send 1 copy of your workshop handout to **Chatcolab notebook editor** by **March 10th**.
4. Bring with you needed materials for doing the workshop. You may charge participants for materials if necessary, and /or if they need to bring items (camera, t-shirt, etc.) please send that information to us as you return your contract.
5. Attend meeting of all resource people at **4:00 p.m. on Sunday, May 18th** at Chatcolab.
6. Plan to arrive at the camp earlier in the day (May 18th) or the evening before.
7. **Complete and sign below, and provide requested information on the reverse side of this sheet.** Then return one copy of this contract as requested below.

**PLEASE REFER TO ENCLOSED LETTER FOR MORE DETAILS.**

**As a Resource Leader (workshop presenter) for Chatcolab '97, I agree to the responsibilities and conditions stated in this document .**

\_\_\_\_\_  
RESOURCE LEADER SIGNATURE

\_\_\_\_\_  
CHATCOLAB PROGRAM CHAIRPERSON

Date \_\_\_\_\_

Date \_\_\_\_\_

As a Resource Leader for the workshops listed in this contract, you are entitled to a **FULL 1/2 1/4 Campship**. If a partial campship, an additional fee in the amount of \_\_\_\_\_ will be due on or before registration at camp. Campship may be waived if desired, in which case regular camp fees will apply. Please indicate acceptance and sign below. **I (accept) (waive) the campship .**

\_\_\_\_\_  
RESOURCE LEADER SIGNATURE

**QUESTIONS? Call Jane Higuera at 509-747-1662.**

**E Mail : Hijanew@aol.com**

**Please return one copy in the enclosed envelope by FEBRUARY 20TH.**

**We need the following information to promote your workshop and assist lab participants in deciding which workshops to attend.**

**Name of Workshop** \_\_\_\_\_

**Description of Workshop** \_\_\_\_\_

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**Name of Workshop** \_\_\_\_\_

**Description of Workshop** \_\_\_\_\_

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**Name of Workshop** \_\_\_\_\_

**Description of Workshop** \_\_\_\_\_

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**Your Biographical Sketch: Please write a short sketch of yourself for use in our publicity. Include such things as background in the recreation field, occupation, education, hobbies, experiences with your workshop topic.**

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Last name	First name	Address	City	St	Zip	Home phone	Work phone	Brthdy	e mail
Aguilar	Tina	PO Box 934	Warm Springs	OR	97761	503-553-1960	503-553-3274	Nov 5	
Allison	Carol	200 Southwest D Street	Madras	OR	97741	541-475-2694	541-553-3244	Dec 7	553-1361 fax
Ames	Lela	822 Kenneth	Moscow	Id	83843	208-882-2453		Mar 2	
Baringer	Jean	520 So Maryland	Conrad	MT	59425	406-278-7716		July 5	
Baringer	Jack	520 So Maryland	Conrad	MT	59425	406-278-7716		June 2	
Beasley	Bob (Beaz)	6231 22nd NE	Seattle	WA	98115	206-523-1876	206-431-4038	Feb 21	
Beasley	Jim	14515 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-5027		Feb 13	
Beasley	Miriam	14515 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-5027		Jan 30	
Bohlmann	B. J.	PO Box 337	Hoquiam	Wa	98550	360-533-7628	360-537-6455		
Brendle	Laurie	724 28th Ave S E	Albany	OR	97321	541-917-8546	541-737-2034	May 24	
Burnett	Pam	3637 Teare Rd	Moscow	ID	83843	208-883-0815	208-333-5145	N ov 30	
Carver	Nel	1668 Appaloosa Rd	Moscow	ID	83843	208-883-1533		Sept 10	
Catlin	Eleanor (Rusty)	1014 S Harrison	Moscow	Id	83843	208-882-6262		July 20	
Dolan	Suzette	805 W Harrisville Rd	Ogden	Ut	84404	801-392-6752	801-393-3587	Jan 2	
Duncan	Peggy	OSU, 202 Peavy Hall	Corvallis	Or	97331	541-754-6353	541-737-3408	Mar 19	duncanp@ccmail.orst.edu
Easterly	Heather	15057 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-7159		Dec 11	73125.553@compuserve
Fausett	Bonnie	30 So Skyline Dr 54-6	Roosevelt	UT	84066	801-722-3243	801-722-4598	Nov 5	
Fielding	T. J.	23622 N W Weakly Rd	Camas	Wa	98607	360-834-6081		Jan 12	
Ford	Ellen	2151 West Fair Ave #777	Lancaster	OH	43130	614-654-4046	Same	Oct 11	43130-8820
George	Dorothy (Pebbles)	PO Box 1452	Warm Springs	OR	97761	541-553-1960		Dec 14	
Gomez	Martha	PO Box 1421	Warm Springs	Or	97761	541-553-6142			
Groenig	Jennie	6607 S Waneta	Spokane	Wa	99223	509-448-8626			
Hamilton	Hope	701 S Oak	Townsend	Mt	59644	406-266-5073	406-266-3455	Feb 5	
Hammersmith	Kristen	3125 Oak Knoll Rd N W	Salem	Or	97304	503-363-4872	503-273-5059		paath@teleport.com
Headrick	Bill	18766 S Lower Highland Rd	Beavercreek	OR	97004	503-632-3188		Apr 29	
Heard	Sally	1621 3rd Ave So	Great Falls	Mt	59404	406-453-2088		Mar 27	
Henderson	Rendal	2 Florida Close	Dover, Kent	En	CT1621	1304-214219		Apr 4	ct16.2ba
Higuera	Jane	1015 S Russell Road	Spokane	WA	99224	509-747-1662	99224-9023	Oct 3	HiJanew@aol.com
Kreiter	Betty J.	23404 NE Weakley Rd	Camas	WA	98607	360-834-9087		Feb 2	
Laughlin	Kevin	PO Box 4131	Moscow	Id	83843	208-882-8390	208-885-6358	Apr 14	Laughlin@uidaho.edu
Laughlin	Marvel	5305 N 44th St	Tacoma	Wa	98407	253-752-1619			
Logan	Patty	14694 Silver Falls Hwy	Sublimity	OR	97385	503-769-6837		Feb 13	

1997 Cha... Membership

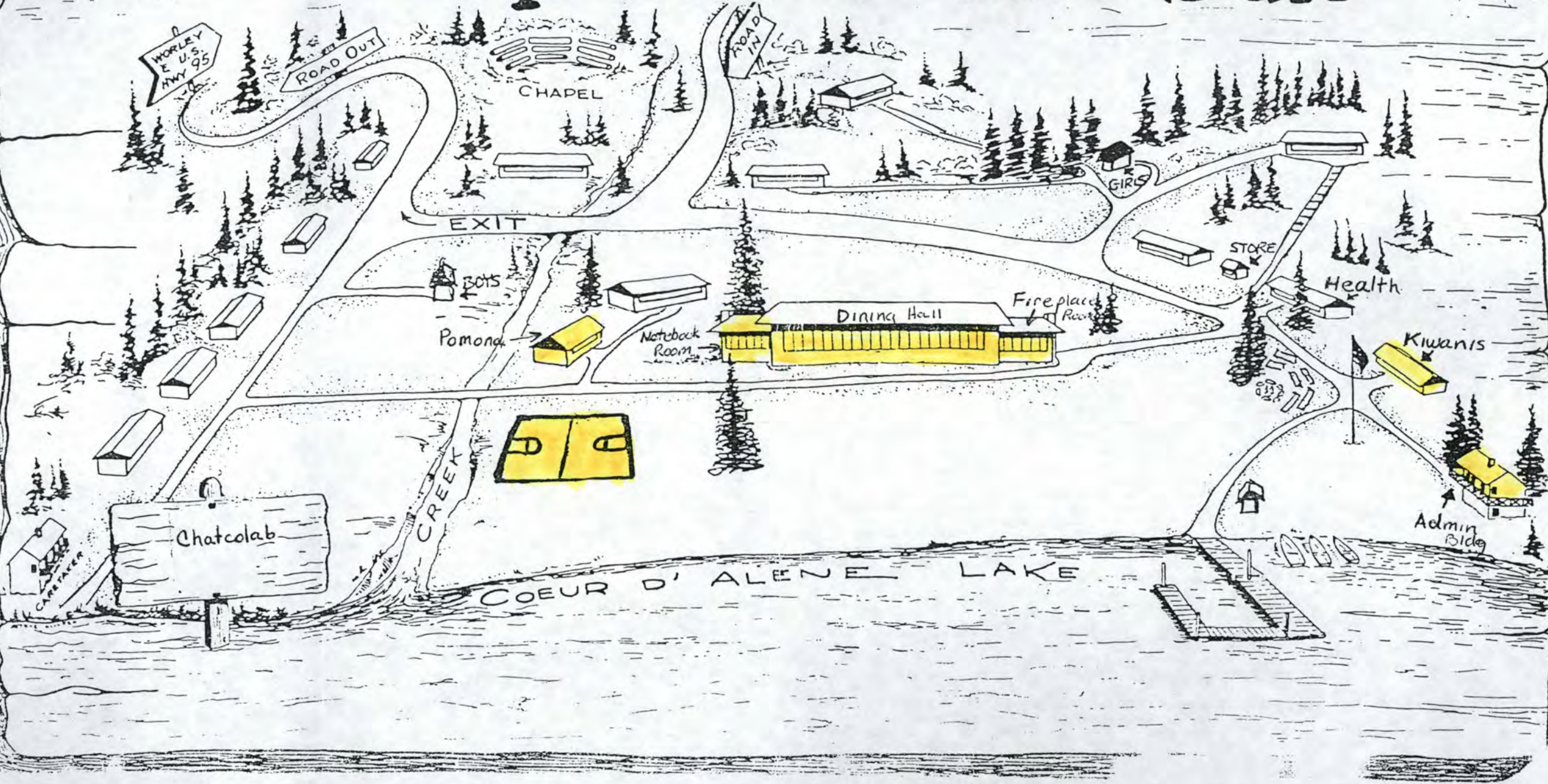
Last name	First name	Address	City	St	Zip	Home phone	Work phone	Brthdy	e mail
Lowrie	Miriam	1895 Evergreen NE	Salem	Or	97303	803-399-7359	803-623-8395	June 27	Lowriem@oes.orst.edu
Madison	Marie	387 NE Conifer #3	Corvallis	OR	97330	541-757-2826	541-757-6750	May 29	MadisonM@oes.orst.edu
Mahaffey	Lane	300 Hargis Dr	Chelsea	Al	35043	205-678-2393	205-678-6512	Mar 26	
Main	Gwen	1749 W Olive Ave	El Centro	CA	92243	760-352-3446		Sept 7	
Marsden	Diana	16 Victoria Park	Dover-Kent-Eng	CT	161QS	01144-1304-2		July	
McLeroy	Jackie	2504 140th St	Lubbock	TX	79423	806-748-0839		June 3	
Moe	Trudy	818 Beaufort	Laramie	Wy	82070	307-745-4238		Jan 1	
Moe	Ruth	205 Corthell Rd.	Laramie	WY	82070	307-745-7227		Sept 3	
Monforton	Pat	110 N 7th St, Box 355	Oakesdale	WA	99158	509-285-4980		Feb 12	
Norlin	Charlotte	3325 NE Canterbury Circle	Corvallis	OR	97330	541-754-8008	541-753-0191	June 18	CNOOrlin39@aol.com
Parnel	Jean	20821 Grade St	Centralia	Wa	98531	360-736-4951		June 9	
Partridge	Charles (Buzz)	PO Box 1562	Lewiston	Id	83501	208-882-4382		Sept 2	
Petersen	Laura	3671 Colonial Ln SE	Port Orchard	WA	98366	360-876-1532		Oct 2	
Peterson	Leone	5605 N Northwood Dr	Spokane	WA	99212	509-922-7283		Aug 14	
Pinch	Molly	1421 W Pinehill Rd	Spokane	Wa	99218	509-466-0640	509-455-9469	Apr 1	Chinook1Me@aol.com
Rippenburg	Jennifer	609 S Michigan	Conrad	MT	59425	406-278-7155		Apr 10	
Ritter	Darlene	1166 Monte Elma Rd	Elma	Wa	98541	360-482-5333	360-538-0349	Dec 20	
Ryan	Sue	PO Box 704	Warm Springs	OR	97761	541-553-1678	541-553-3238	May 4	RyanS@oes.orst.edu
Sacco	Susan	108 S 3rd E	Kaysville	Ut	84037	801-544-2418	801-394-9242	May 29	
Schnur	Esther	16 N Fork Rd	Townsend	Mt	59644	406-266-3515		Jan 18	eschnu@hotmail.com
Steckelberg	Leila	9406 164th Street NE	Arlington	WA	98223	360-435-3075		July 30	
Stephens	Joe (Doc)	1401 E Cambridge Lane	Spokane	WA	99203	509-747-2792		Mar 20	
Street	Joan	Box 427	Lolo	Mt	59847	406-273-6109		May 9	
Swaney	Charlie	11244 Amherst Rd	Harrod	OH	45850	419-648-4486		Aug 29	CKSwaney@aol.com
Taylor	Ruth Ann	10921 NW Holly Rd	Bremerton	Wa	98312	360-830-0179	360-479-4036	Jan 26	
Teter	Donald	Box 68565	Portland	Or	97268	503-659-1716	503-284-5050	Sept 21	
Teter	Yvonne	Box 68565	Portland	Or	97268	503-659-1716		Oct 1	
Tufti-Smith	Jennifer	Box 100	Warm Springs	OR	97761	541-553-1296	541-553-3241	July 7	
Vosen	Brooke Lynn	637 Hy 89 - 220 8 <sup>th</sup> LANE NE	Vaughn - FAIR-FIELD	Mt	59487	406-965-3117		Dec 13	
Weisler	Kirk	887 So 50 East	Orem	Ut	84058	800-865-8263	801-224-7549	Mar 28	Kirk@teamdynamics.co
Wieber	Cee Cee	7527 N Orchard Prairie Rd	Spokane	WA	99207	509-466-2442	509-455-5050	Aug 5	
Wieber	Jordan	7527 N Orchard Prairie Rd	Spokane	WA	99207	509-466-2442		Jan 7	

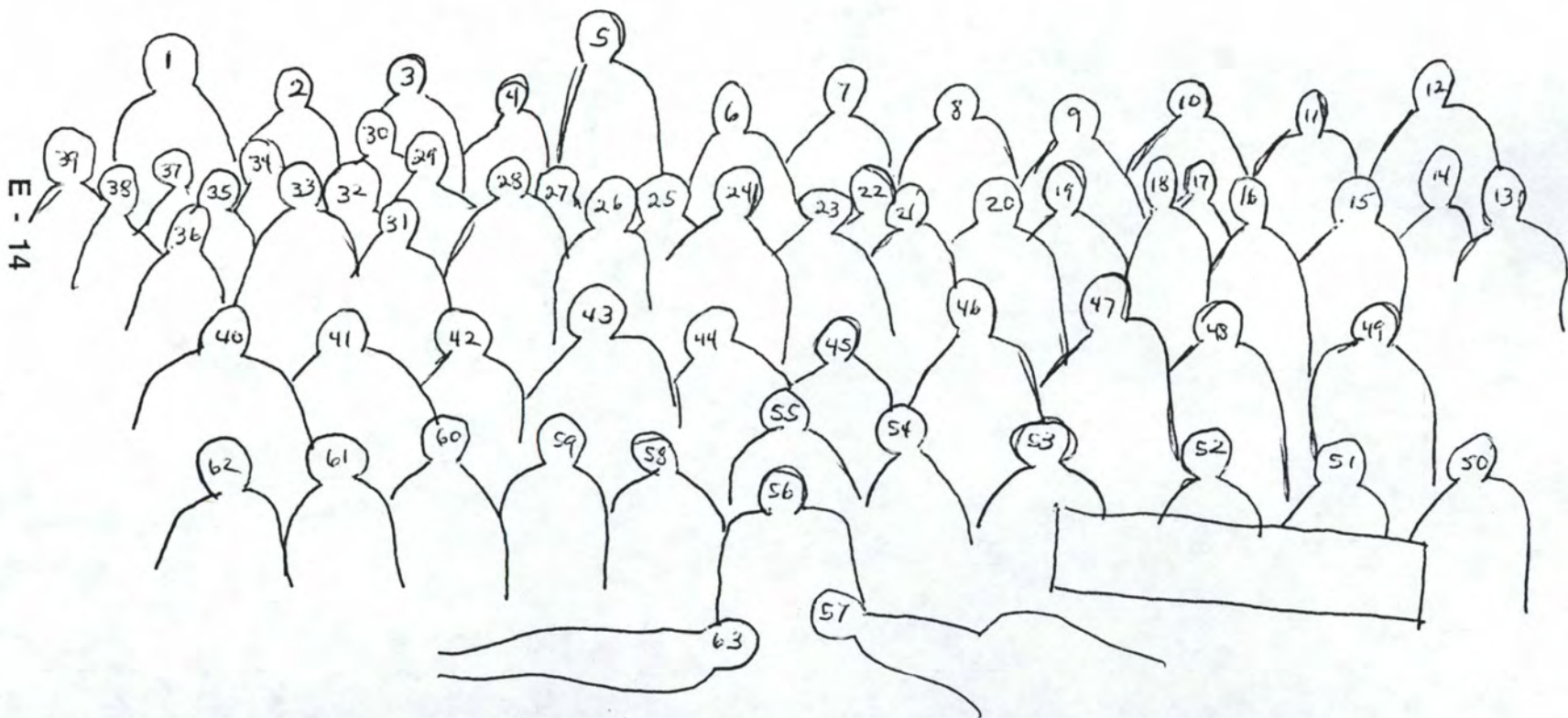
DELL

Last name	First name	Address	City	St	Zip	Home phone	Work phone	Brthdy	e mail
Wilson	Malya	15047 S Clackamas Riv Dr	Oregon City	OR	97045	503-655-3562		Jan 7	
Wycoff	Ernie	3114 Carmichael Rd	Moscow	Id	83843	208-883-0161		Jan 26	
Young	Heather	725 Campus	Pullman	Wa	99163	509-335-7348			
<i>O'DELL</i>	<i>LINDA</i>	<i>P.O. Box 141</i>	<i>LEONARD</i>	<i>TX</i>	<i>75452</i>	<i>903-587-3652</i>		<i>FEB 26</i>	<i>FAX 903-587-292943</i>
	Patron:								
	Toni Gwin	2565 25th Ave SE	Albany	Or	97321	541-924-5742			
	June Puntillo	23404 NE Weakly Rd	Camas	Wa	93607	360-834-2686		Jan 3	
	Kristen Buffington	260 NW Tyler Ave	Corvallis	Or	97330	541-753-2713			
	Susan Bustler	26 SE Coos	Newport	Or	97365	503-265-2060			
	Arlene Boileau	PO Box 430	Warm Springs	Or	97761	503-553-1231			
	Mark Smith	PO Box 5435	Lacey	Wa	98503	360-569-8671			



# Camp Fun In The Sun





## Picture I.D., 1997 Chat

1 Buzz Partridge  
2 Lauri Brendle  
3 Yvonne Teter  
4 BrookeLynn Vosen  
5 Kirk Weisler  
6 Marvel Laughlin  
7 Hope Hamilton  
8 Suzette Dolan  
9 Linda O'Dell  
10 B J Bohlmann  
11 Trudy Moe  
12 Jack Baringer  
13 Rendal Henderson  
14 Kevin Laughlin  
15 Miriam Lowrie  
16 Charlotte Norlin  
17 B J Kreiter  
18 Marie Madison  
19 Kris Hammerschmith  
20 Leona Peterson  
21 Jennie Groenig  
22 Lela Ames  
23 Esther Schnur  
24 Susan Sacco  
25 Heather Easterly

26 Heather Young  
27 Ruth Ann Taylor  
28 Martha Gomez  
29 Pat Monforton  
30 Don Teter  
31 Nel Carver  
32 Malya Wilson  
33 T J Fielding  
34 Bill Headrick  
35 CeeCee Weiber  
36 Leila Steckelberg  
37 Pam Burnett  
38 Bob Beasley  
39 Carol Allison  
40 Jim Beasley  
41 Jean Parnel  
42 Jane Higuera  
43 Jackie McLeroy  
44 Laura Petersen  
45 Tina Aguilar  
46 Ruth Moe  
47 Ernie Wycoff  
48 Patty Logan  
49 Diana Marsden  
50 Darlene Ritter

51 Bonnie Faucett  
52 Rusty Catlin  
53 Sue Ryan  
54 Charlie Swaney  
55 Gwen Main  
56 Miriam Beasley  
57 Molly Pinch  
58 Jennifer Tufti-Smith  
59 Pebbles George  
60 Jennifer Riphenburg  
61 Peggy Duncan  
62 Jean Baringer  
63 Jordan Wieber

Not in picture:  
Sally Heard  
Joan Street  
Lane Mahaffey  
Doc Stevens  
Ellen Ford

## Family Camp Groups

### Match Heads

Laurie Brendle  
Marie Madison  
Jackie McLeroy  
Laura Petersen  
Leila Steckelberg  
Jennifer Tufti-Smith  
Kirk Weisler  
Ernie Wycoff

### Perspectives

Tina Aguilar  
Jim Beasley  
Kevin Laughlin  
Pat Monforton  
Darlene Ritter  
Ruth Ann Taylor  
Molly Pinch  
Malya Wilson

### Jolly 9'ers

Lela Ames  
Carol Allison  
Jack Baringer  
Bonnie Fausett  
Kristen Hammerschmith  
Jean Parnel  
Buzz Partridge  
Heather Young  
Jane Higuera

### Magnificent 7 Plus 1

B.J. Bohlmann  
Peggy Duncan  
Rendal Henderson  
Gwen Main  
B.J. Kreiter  
Sue Ryan  
Charlie Swaney  
Linda Odell  
Sally Heard

### V-8's

Jean Baringer  
Pam Burnett  
Nel Carver  
Heather Easterly  
Jennie Groenig  
Lane Mahaffey  
Trudy Moe  
Jennifer Riphenburg  
BrookeLynn Vosen  
Jordan Wieber

### Trail Blazers, Route 66, Kings of the Road and Trail.

T.J. Fielding  
Bill Headrick  
Miriam Lowrie  
Diana Marsden  
Susan Sacco  
Esther Schnur  
Joan Street  
Becky Weisler  
Cee Cee Wieber

### Crazy 8's

Miriam Beasley  
Rusty Catlin  
Suzette Dolan  
Pebbles George  
Charlotte Norlin  
Leone Peterson  
Doc Stephens  
Don Teter

### 7 Belles & a Bob

Bob Beasley  
Ellen Ford  
Martha Gomez  
Hope hamilton  
Marvel Laughlin  
Patty Logan  
Ruth Moe  
Yvonne Teter

# Demographics

Chatcolab '97

Total registered labbers: 65

Men--14 (not enough) Women--51

## By states:

Oregon	20
Montana	6
Washington	19
Wyoming	2
Idaho	7
California	2
Ohio	2
Texas	1
Utah	4
England	2

## Ages:

15-21	9
22-30	5
31-45	16
46-59	14
60 and over	21

Nine states

One foreign country

New labbers 22

Returning labbers 43

## Parttime labbers:

Linda O'Dell, (4 or 3), Texas, woman, new  
Sally Heard, (5), Montana, woman, return  
Joan Smith, (4), Montana, woman, return

## Occupations:

Produce--wholesale, retail; Retired-deputy sheriff; Administrative Assistant; Extension/4-H Agent; Landlady for 8 lodgers and nurse in training & wife; Domestic engineer; Dishwashing specialist; Retired; Registered nurse; Counseling high risk students; Volunteer; Arts & Crafts & Leisure Arts Coordinator; Schwans foods employee, homemaker (formerly public health nurse); Camp administrator/life guard/wrangler/outdoor ed teacher/wife/grandma; Buttreys head checker/secretary/Buttreys bookkeeper/bartender/waitress/mom/wife; Carpenter and all around handwoman; Student (highschool), horse trainer, barn cleaner, anything else; student (highschool) and miscl stuff; Student (high school), painter, manual labor, mechanic, dogwatcher; Office coordinator; Professional mom; Parent for a living--work for food; Professional care-takes of my mom; Professional office coordinator; School age teacher in day care center; Substitute teacher and nail tech; Preschool program director and teacher; 4-H camp director; Secretary typesetter for newspaper; Extension educator; Homemaker, volunteer for Council on Aging, grandmother; Retired; Give riding lessons, show horses on pro circuit, student; Student, work deli in Thriftway, Creek Family counseling mediator for 7th graders; Peacekeeper; Grandma and starting a computer photographic system; Child care owner/Director 71 children; Head teacher, child entertainer; Student; Retired; Nursing; Model; Domestic goddess; Teacher, musician; Folk life musician/Artist; Student in high school; Fashion Director; Kindergarten teacher; Bus driver; Rec Lab junkie; Gardener; KDG/Preschool teacher, retired; Paper marbler; Retired first grade teacher; Retired high school teacher and Camp Fire district director/camp director; Gem and mineral show displayer and demonstrator; Chemical dependency counselor; Tax accountant/ cattle ranching; Program assistant/college student, retired teacher; teach dancing; Conference assistant; Tour guide; Bus driver.

# Vernon Burlison

November 19, 1914 -- February 28, 1997

Vern Burlison, a friend, indeed!  
A forester -- a special breed!  
His MANY talents, he freely shared  
And for his fellow man he cared.  
For many years he boosted Chat --  
Seven years he CHAIRED -- did this and that.  
At story telling he was past master --  
Trees identified -- jokes told faster.  
There are NO words which can describe  
The knowledge he shared -- more held inside.  
His love of NATURE was contagious  
Sometimes his humor was outrageous!  
He was able to inspire  
Each one his potential to aspire!  
There are few people we have known  
Who have so much compassion shown.  
Always ready to lend a hand  
ENCOURAGER should have been his BRAND.  
Though we won't see him 'round these parts,  
He WILL LIVE ON IN MANY HEARTS!  
Since he's gone on to LEAD the way,  
We KNOW he'll GREET us another day!





# Esther Wycoff

October 26, 1925 -- January 4, 1997

In '90 Esther came to CHAT.  
She came to cook, but MORE than that  
Took time to greet us with a smile-  
Entered our hearts in a short while!  
Esther was an INSPIRATION!  
People were her RELAXATION.  
Her time and energies were spent  
"DOING" for others wherever she went.  
Her eyes sparkled as she shared  
We hope she knew how much we cared.  
Though she's no longer in these parts  
She IS imbedded in our hearts!



# Treasurer's Report

May 22, 1997

Dear Chatcolabbers:

Presented here is the Treasurer's Annual Report. Although state and federal reports are based on the calendar year, this report reflects income and expenses based on the annual meeting. This will give you, hopefully, at least an overview of the income and expenses associated with the lab. Full details are available to any member.

Please note that Chatcolab has had a deficit in the three preceding years and preliminary estimates indicate that 1997 will also be in the red. It is, therefore, incumbent upon the board to remedy this in some manner. All Chat expenses keep spiraling upward and lab fees can be expected to do the same.

Respectfully submitted,  
Charlie Swaney  
Treasurer



CHATCOLAB, INC., Financial Report					
Key	1994	1995	1996	1997	
	Participants	75	87	80	
10	Beginning Balance	\$7,960.76	\$7,232.68	\$5,813.90	\$5,482.53
11	Inventory				
	INCOME **				
20	Interest	\$275.91	\$244.48	\$107.03	
30	Registration	\$6,990.00	\$8,650.00	\$10,613.75	
31	Patron Contributions	\$150.00	\$105.00	\$105.00	
35	Miscellaneous	\$440.50	\$485.00	\$0.00	
40	Auction (Scholarship Fund)	\$1,723.77	\$2,177.34	\$1,781.00	
45	Sales	\$690.55	\$376.00	\$1,072.80	
50	Scholarship Credits *			\$1,572.50	
51	Campship Credits *			\$780.00	
52	Extra nights			\$499.00	
	Totals	\$10,270.73	\$12,037.82	\$16,531.08	
	EXPENSES **				
60	Board Meeting	\$92.95	\$50.00	\$100.00	
61	Bank Fees			\$80.70	
65	General	\$215.74	\$542.64	\$180.71	
68	Resource Leaders	\$394.00	\$390.00	\$290.08	
70	Chat Chat	\$216.28	\$200.00	\$338.50	
71	Brochures	\$263.66	\$683.43	\$600.77	
72	Bulk Mailing Permit	\$75.00	\$75.00	\$85.00	
74	Purchases for Resale			\$947.83	
75	Camp Rent	\$3,080.88	\$3,980.25	\$5,502.00	
78	Food	\$2,616.11	\$2,843.47	\$3,332.25	
79	Cooks Wages	\$450.00	\$650.00	\$650.00	
80	Insurance	\$168.00	\$804.80	\$0.00	
81	Sales Tax	\$187.86		\$154.72	
82	Notebook	\$1,840.58	\$2,635.49	\$1,299.38	
83	copy machine & other			\$651.92	
85	Party and Craft Supplies	\$997.75	\$551.52	\$0.00	
87	Photography	\$400.00		\$96.09	
89	National Lab(RLW)		\$50.00	\$200.00	
90	Scholarships *			\$1,572.50	
91	Campships *			\$780.00	
	TOTAL EXPENSES	\$10,998.81	\$13,456.60	\$16,862.45	
98	Gain/Loss	(\$728.08)	(\$1,418.78)	(\$331.37)	
99	Ending Balance	\$7,232.68	\$5,813.90	\$5,482.53	
	* Memo entries				
	**Key assignment may not be consistent for earlier years.			Total expenses are correct.	
	lswaney\chatcol\ch96AR.spd				

# CHATCOLAB

May 18 - 24, 1997

## THE NORTHWEST LEADERSHIP LABORATORY

at CAMP ROGER LARSON on LAKE COUER D'ALENE in IDAHO

Welcome Rec Lab Friends!

We are pleased that you will be at Chatcolab '97. Thank you for your early registration. We are looking forward to having you with us for a wonderful week of learning and sharing together in fun and friendship. We have planned a week filled with opportunities to expand our leadership skills and knowledge in many directions. Our theme for our 49th gathering this May is

### **BLAZE YOUR TRAIL TO LEADERSHIP!**

Registration at the *trailhead* in camp starts at 2:00 on Sunday afternoon. Our lab *trail* ends with breakfast and cleanup Saturday morning, May 24th. Please arrive at camp in time to complete registration, settle into your cabin, and tour the facilities before our first all-lab meal together at 6:00 p.m.

Casual clothes are recommended for our informal week at lab, with rain gear and warmer clothing often needed for evening campfires and outdoor ceremonies or activities along the trail. Other suggested items to bring include:

- ~ Warm sleeping bag or bedding for a single bed, pillow, towel and toiletries, shower clogs, alarm clock, and hot drink mug
- ~ Musical instruments, costumes, camera with film, tape recorder with blank tapes
- ~ Goodies or trail mix for tea time and evening snacks: *Homemade items* are always greatly appreciated!
- ~ Resource books to share in the library, with your name and address inside
- ~ Stuff for the AUCTION; new, used, or made by YOU!

Since CHATCOLAB is a time for sharing, you are encouraged to bring something to share with some or all of the people at Lab. Some suggestions are:

- a song or two
- a game, activity or contest
- a dance, new or old
- a craft that's worked for you

If special materials or instructions are required, please bring them with you.

We strive to provide a safe environment for any and all to teach and learn in comfort.

Lucy Linker is our liaison person for labbers with special needs.

Please contact Lucy by phone or in writing *before lab* if you have special dietary needs, disabling conditions, or other limitations that are of concern to you.

LUCY LINKER - 244 NE Birch #F College Place WA 99324

Lucy's phone: 509-522-1689

(continued)

The current FEES POLICY STATEMENT, as confirmed at the October 1996 Chatcolab Board Meeting, is included here to help clarify your expectations as well as ours.

**CHATCOLAB FEES POLICY STATEMENT for 1997**

Fees include membership in Chatcolab, Inc., meals and lodging during lab, a resource notebook, a group photo, and a one year subscription to the ChatChat newsletter.

<u>Classification</u>	<u>Full Fee</u>	<u>Earlybird</u>	<u>Deposit</u>
Regular Member	195.00	180.00	35.00
Sr. Citizen (over 60)	175.00	160.00	35.00
Disabled Citizen	175.00	160.00	35.00
Full Time Student *	175.00	160.00	35.00
Patron Member	35.00		

- Earlybird registrations must be *postmarked* no later than **April 20th**.
- Scholarship and campship recipients are **not** eligible for the **Earlybird Discount**.
- First year labbers who apply for and are awarded scholarship assistance, will be charged a fee of **\$100.00** for their week at lab.

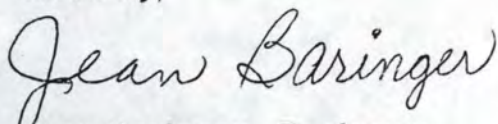
\*Full Time Student : A high school student, OR, must have been enrolled as a full time student (12 credit hours minimum per term) for the current academic year.

\* \* \* \* \*

Enclosed please find a receipt for your registration, and scholarship or campship information *if you requested same*. A second letter will come your way during early May with a list of registrants to assist in carpooling efforts. At that time you will also receive a list of additional items you may need during our week, a current daily lab schedule, and a map to help you find Camp Roger Larson near Worley, Idaho, for a week of sharing, learning and growing with much fun and laughter along our trail to better leadership.

I look forward to seeing YOU at lab. If you have any questions about *anything*, please give me a call.

Sincerely,



Jean Baringer, Registrar  
520 South Maryland

Conrad, Montana 59425 (406-278-7716)

Know of a nurse who'd like to go to chat. We have no nurse! Call Beas!

# C H A T C O L A B

**THE NORTHWEST LEADERSHIP LABORATORY**  
*Camp Roger Larson \* Lake Couer d'Alene \* near Worley, Idaho*  
**Sunday afternoon, MAY 18 to Saturday morning, MAY 24, 1997**

Let's get ready to **BLAZE YOUR TRAIL TO LEADERSHIP** at **Chatcolab!**  
Here's some additional information to help you get the most out of your week at lab.

**Chatcolab** begins with registration **Sunday afternoon**, followed by dinner at **6:00**. If you plan on an earlier arrival, please let us know. Saturday arrivals will pay an extra **\$15.00**.  
~ Please check the enclosed schedule for registration time and much, much more.  
~ A map to Camp Roger Larson and the current list of labbers for carpooling are included.

Possible extra (and optional) expenses not covered by the lab fee are: extra notebook, state group picture, supplies in *some* craft classes, and our entertaining **AUCTION**, which this year will help finance our 50th Anniversary Celebration at next year's lab.

If you are **under 18** years of age please have a **parent or guardian sign** the enclosed **card** **before** you arrive and be sure to **bring it with you** to lab.

**Special note:** *If you have special dietary needs, please pack accordingly.*

### **THINGS TO BRING, OPTIONAL AND OTHERWISE . . . . . YOU DECIDE:**

- warm, casual, comfortable clothes, swimsuit(*very optional*), raingear, shower clogs
- sleeping bag or bedding, pillow, towels, toiletries, coffee mug, alarm clock
- favorite items and ideas for costume parties!
- flashlight, camera, film, batteries, tape recorder, tapes
- musical instruments, books to share in our library (put your name & address in them)
- auction items ... need not be new or expensive
- a craft or display for the Share Fair
- fresh produce, baked or canned goods, jams, teas, cookies, healthy snacks
- assorted beads and twine to use in **or donate to** the **Macrame** class
- dancing, walking, hiking shoes ..... and, **plenty of ENTHUSIASM!**

Please bring item(s) mentioned below if there's a chance you'll take the workshop mention:

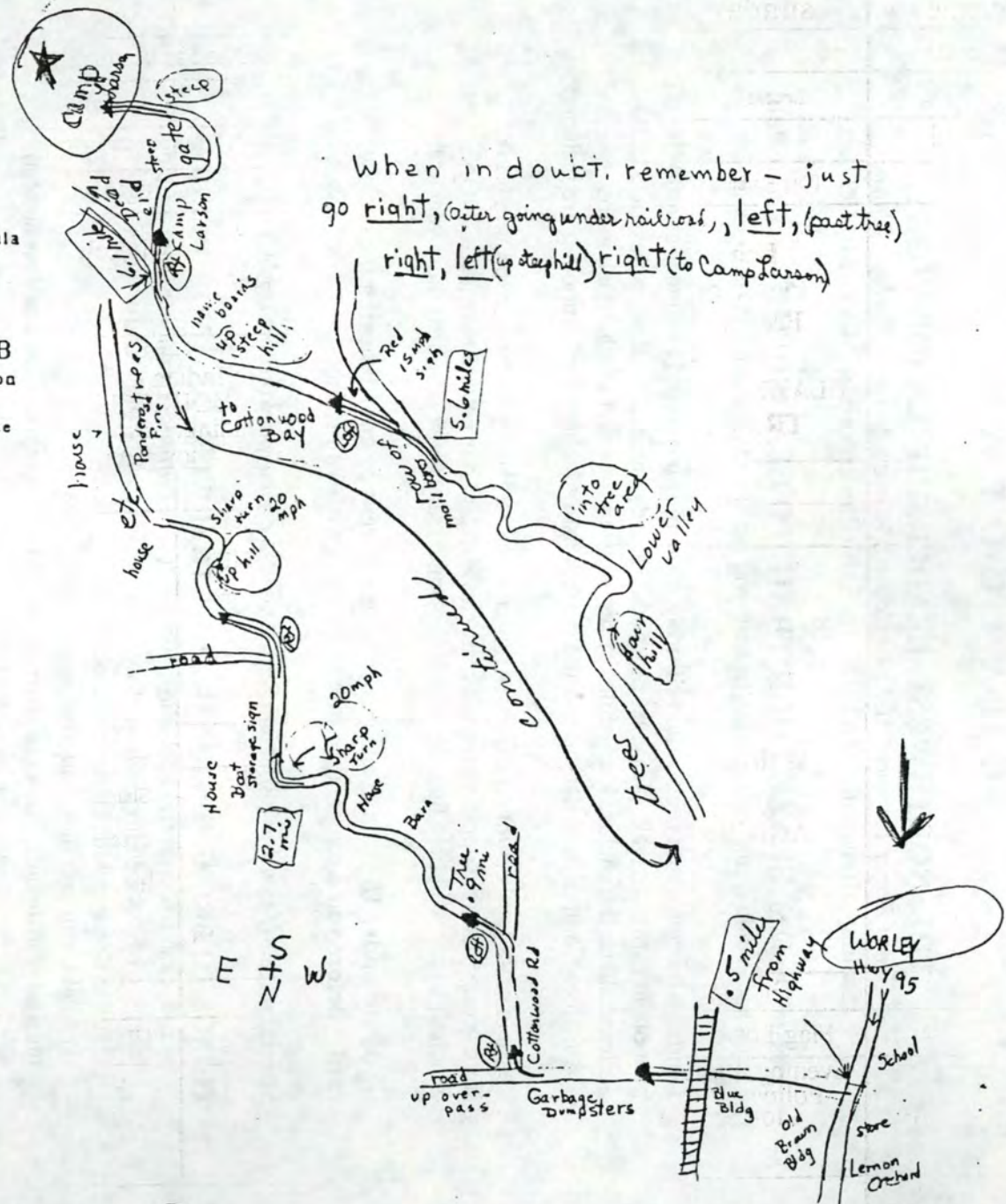
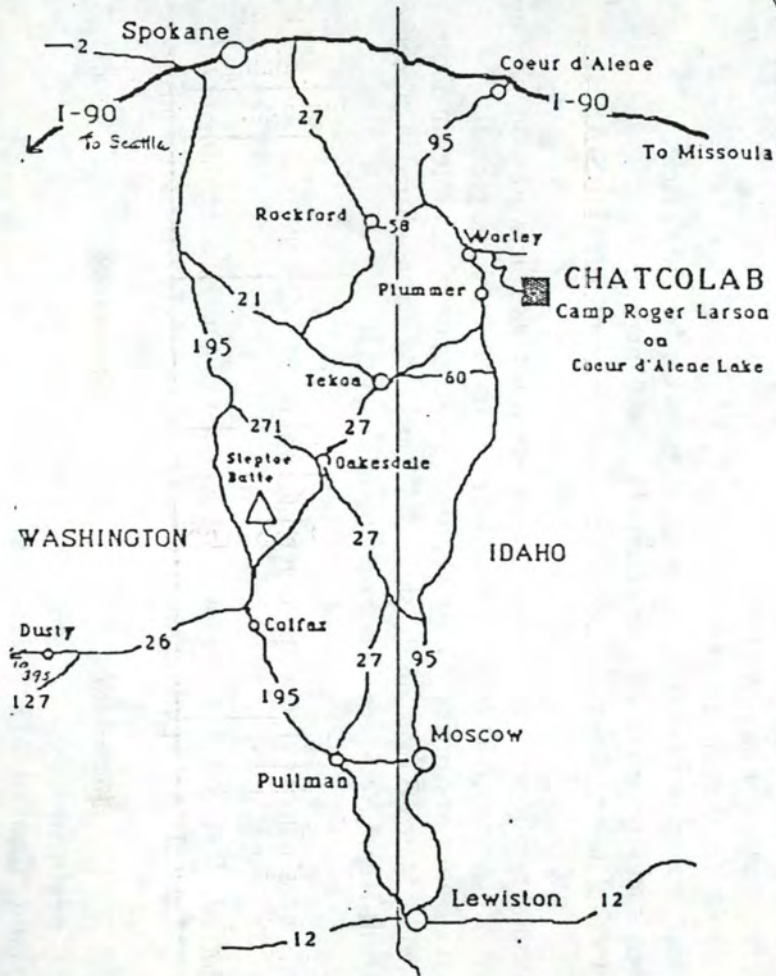
- ..... **Tie Dye** : a pre-washed T-shirt, need not be new (no sweatshirts, please)
- ..... **Children's Books or Stories We Remember**: a discussion of favorite childhood stories led by Mama B.(Miriam Beasley) This workshop was not listed in brochure.
- ..... **Crazy Quilt Heart Necklace** : your own basic sewing kit

The public/pay phone number at **Camp Roger Larson** is **208-689-9950**.

**Do come prepared.** *It's a long ways to town and no one wants to miss anything at lab.*  
**Questions ???** call **JEAN** at 406-278-7716 or **JANE** at 509-747-1662 for answers.

**Jean Baringer, registrar**  
**520 S Maryland Conrad MT 59425**

# HOW TO GET TO CHATCOLAB



When in doubt, remember - just go right, (after going under railroad, left, (past tree) right, left (up steep hill) right (to Camp Larson)

Chatcolab 1997 registration list

Tina Aguilar  
PO Box 934  
Warm Springs, Ore 97761  
541-553-1960  
541-553-3274

Carol Allison  
200 Southwest D street  
Madras, Ore 97741  
541-475-2694  
541-553-3243

Lela Ames  
822 kenneth  
Moscow, Idaho 83843  
208-882-2453

Jack Baringer  
Jean Baringer  
520 So, Maryland  
Conrad, Mt. 59425  
406-278-7716

Bob(Beaz)Beasley  
6231 22 Ave. N.E.  
Seattle, Wa 98115  
206-523-1876  
206-431-4038

Jim Beasley  
Miriam Beasley  
14515 S Clackamas Riv. Dr.  
Oregon City, Ore.97045  
503-656-5027

B J Bohlmann  
P O Box 337  
Hoquiam, Wa 98550  
360-533-7628  
360-537-6455

Laurie Brendle  
724 28th Ave S E  
Albany, Ore 97321  
541-917-8546  
541-737-2034

Pam Burnett  
3637 Teare Rd.  
Moscow, Id. 83843  
208-883-0815  
208-333-5145

Eleanor (Rusty) Catlin  
1014 S Harrison  
Moscow, Id. 83843  
208-882-6262

Nel Carver  
1668 Appaloosa Rd.  
Moscow, Id. 83843  
208-883-1533

Suzette Dolan  
805 W Harrisville Rd.  
Ogden, Ut. 84404  
801-392-6752  
801-393-3587

Peggy Dustman  
OSU College of Forestry  
202 Peavy Hall  
Corvallis, Ore 97331-5707  
541-754-6353  
541-737-3408

Heather Easterly  
15057 S Claskamus Riv. Rd.  
Oregon City, Ore 97045  
503-656-7159

T J Fielding  
23622 N E Weakly Rd.  
Camas Wa. 98607  
360-834-6081

Bonnie Fausett  
30 So Skyline Dr. 54-6  
Roosevelt, Ut. 84066  
801-722-3243  
801-722-4598

Ellen Ford  
2151 West Fair Ave #777  
Lancaster, Oh 43130  
614-654-4046

Dorothy (Pebbles) George  
PO Box 1452  
Warm Springs, Ore 97761  
leave messages at  
541-553-1960

Martha Gomez  
PO Box 721  
Warm Springs, Ore 97761  
541-553-6142  
541-553-3240

Jennie Groenig  
6607 S Waneta  
Spokane, Wa 99223-1938  
509-448-8626

Kristen Hammerschmith  
3125 Oak Hall Rd N W  
Salem, Ore 97304  
503-363-4872  
503-273-5059

Bill Headrick  
18766 S Lower Highland Rd  
Beavercreek, Ore 97004  
503-632-3188

Rendal Henderson  
2 Florida Close  
Dover Kent, England CT 16 2BA  
1304-214219

Jane Higuera  
1015 So. Russell Rd  
Spokane, Wa 99204  
509-747-1662

Betty J Kreiter  
23404 NE Weakly Rd.  
Camas, Wa 98607  
360-834-9087

Kevin Laughlin  
PO Box 4131  
Moscow, Id 83843  
208-882-8390

Marvel Laughlin  
5305 N 44th St.  
Tacoma, Wa 98407-3713  
206-752-1619

Patty Logan  
14694 Silver Falls Hwy  
Sublimity, Ore 97385  
503-769-6837

Miriam Lowrie  
1895 Evergreen NE  
Salem, Ore 97303  
803-399-7359  
803-623-8395

Marie Madison  
387 NE Conifer #3  
Corvallis, Ore 97330  
541-757-2826  
541-757-6750

Diana Marsden  
16 Victoria Park  
Dover, Kent, England CT 16 1Q5  
01144-1304-206350

Ruth Moe  
205 Corthell Rd  
Laramie, Wyo 82070  
307-745-7227

Pat Monforton  
110 N 7th St POBox355  
Oakesdale, Wa 99158  
509-285-4980

Charlotte Norlin  
3325 NE Canterbury Circle  
Corvallis, Ore 97330  
541-754-8008  
541-753-0191

Eraina Palmer  
POBox 918  
Warm Springs, Ore 97761  
541-553-  
541-553-3331

Jean Parnel  
20821 Grade St  
Centralia, Wa 98531  
360-736-4951

Laura Petersen  
3671 Colonial Ln SE  
Port Orchard, Wa 98366  
360-876-1532

Leone Peterson  
5605 N Northwood Dr  
Spokane, Wa 99212  
509-922-7283

Molly Pinch  
1421 W Pinehill Rd  
Spokane, Wa 99218  
509-466-0640  
509-455-9469

June Puntillo  
23404 NE Weakly Rd  
Wenatchee, Wa. 98607  
509-834-2686

Jennifer Riphenburg  
609 So Michigan  
Conrad, Mt. 59425  
406-278-7155

Darlene Ritter  
1166Monte Elma Rd  
Elma, Wa 98541  
360-482-5333  
360-249-4332

Sue Ryan  
PO Box 704  
Warn Springs, Ore 97761  
541-553-1678  
541-553-3238

Susan Sacco  
108 S 3rd E  
Kaysville, Utah 84037  
801-544-2418  
801-394-9242

Esther Schnur  
16 N Fork Rd.  
Townsend, Mt. 59644  
406-266-3515

Leila Steckelberg  
9406 164th NE  
Arlington, Wa 98223  
360-435-3075

Joe (DOC) Stephens  
2401 E Cambridge Lane  
Spokane, Wa 99203  
509-747-2792

Charlie Swaney  
11244 Amherst Rd  
Harrod Oh 45890  
419-648-4486

Ruth Ann Taylor  
10921 NW Holly Rd  
Bremerton, Wa 98312  
360-830-0179  
360-479-4036

Donald Teter  
Yvonne Teter  
PO Box 68565  
Portland, Ore 97268-0565  
503-659-1716  
503-284-5050

Jennifer Tufti-Smith  
PO Box 100  
Warm Springs, Ore 97761  
541-553-1296  
541-553-3241

BrookeLynn Vosen  
637 Hy 89  
Vaughn, Mt 59487  
406-965-3117

CeeCee Wieber  
Jordan Wieber  
7527 N Orchard Prairie Rd  
Spokane, Wa 99207  
509-466-2442  
509-455-5050(CeeCee work)

Malya Wilson  
15047 S Clackamas Riv Rd  
Oregon City, Ore 97045  
503-655 3562

Kirk Weisler  
887 So 50 East  
Orem, Utah 84058  
800-865-8263

Naomi Winslow

Townsend, Mt 59644  
406-266-

Heather Young  
725 Campus  
Pullman, Wa 99163  
509-335-7348

Gwen Main  
1706 Brighton #B  
El Centro Cal 92243  
619-352-3446

Jackie McLeroy  
2504 140th St  
Lubbock Texas 79423  
806-745-4060

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CHATCOLAB BOARD MEETING  
Saturday, May 17, 1997  
Agenda

Sept 20

1. Review assigned responsibilities from October meeting.
2. Cleanup needed before 2 pm Sunday
3. Notebook assistance before 2 pm Sunday
4. Who needs help with responsibilities?
5. Night Owl Activities Chairperson - currently vacant
6. Sunday afternoon activities: who? where? when?
7. Evening activities - on schedule (designate - see Jane)  
(Jane meets with resource leaders at 4 pm.) Jane has a placemat activity (and maybe magic braid bracelets).
8. Sunday Evening program -  
What are the goals of the Board?
  - a. mixer, song, dance activities
  - b. introduce resource people (which ones?, not all)
  - c. closing ceremony
9. Orientation and basic rules: who and when
10. Do we want sign up sheets for workshops? (Jane will do)
11. Wed, pm idea:
  - 1:30 RLW meeting
  - 3:00 Discussion on Chat future: location, dates, etc.

*Complete  
Origami by  
Eric Kenneway*



12. Duty Wheel: which one? pots and pans on or off?

13. Additional items?

14. Next meeting Sunday after breakfast

# Leadership Lab ~ '97



Midnight Sun Recreation Leadership Laboratory

June 28-July 3, 1997

Meier Lake Conference Center, Wasilla, AK

1997 Theme: *Leadership ~ Common Threads*

## Featuring:

- **Songleading, Games and Dance** ~ Ellen Ford, folklife artist from Lancaster, Ohio will teach a variety of games, songs, and dances, all with cultural or historical significance. Ellen will teach you how to lead and teach these activities.
- **Teambuilding and Challenge Activities** ~ Join Tom Morrill, from Anchorage, AK to learn how to lead challenge and teambuilding activities that will help individuals work together as a team.
- **Clowning Around** ~ Shari Griffin, of Craig, Colorado, will help you learn how to develop a clown persona, how to organize a group, make-up techniques and more!
- **Unity and Diversity Through Recreation** ~ Maggie Finefrock is back again after a fantastic "all lab" workshop last year. Don't miss this opportunity to learn more about yourself and others.
- **Other Workshops** ~ Canoeing, Alaska Native Crafts, Environmental Activities, Origami Math, Family History Quilting, Polymer Clay Art, Pipe Chimes, Dance, and more!

**Who can attend?** Anyone interested in recreation, education, and leadership. (Youth participants must be at least 15 years old.) The lab is designed for teachers, volunteer leaders of youth organizations, camp staff, professionals who work in the recreation field, or anyone who works with groups of people!

**How much does it cost?** The early registration fee (before April 21, 1997) is \$190. Regular registration fee (after April 21, 1997) is \$210. This fee includes room and board, resource notebook, and medical insurance. A limited number of \$95 scholarships are available for first time participants. Some workshops have an additional materials fee. Two credits (Education 595) will be offered through University of Alaska Fairbanks and CEU's will be offered through the National Parks & Recreation Association.

**More information?** For more information call Chris Pastro (907) 479-5903 or Liz Sarver (907) 895-4178.

**Registration Form:** Complete and mail to MSRLL, Inc., PO Box 83812, Fairbanks, AK 99708

Name \_\_\_\_\_ **Early Registration** (postmarked by April 21):  
(Must be paid in full with registration) \$190

Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ **Regular Registration** (postmarked after April 21):  
\$210 (Must enclose \$50 pre-registration)

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_ **Make checks payable to : MSRLL, Inc.**

Age: 15-21 \_\_\_\_\_ 21-40 \_\_\_\_\_ 40-65 \_\_\_\_\_ 65 and over \_\_\_\_\_ Crafts, talents, or other interests I can share:

First Time Labber? \_\_\_\_\_ Send scholarship info? \_\_\_\_\_

Interested in Credit? \_\_\_\_\_ CEUs? \_\_\_\_\_

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Interested in Credit? \_\_\_\_\_ CEUs? \_\_\_\_\_



# National Conference Recreation Laboratories and Workshops

**When:** October 19-24, 1997

**Where:** Geneva Center, Rochester, Indiana

**Program:** A two-track program



## All Participant Sessions

**Marketing** -- George Hurst, Texas

**Partnering** -- Several organizations

**Building a Team** -- Dale Adkins, Illinois

**Human Development** -- Deb Jackson

**Music** -- Ellen Ford, Ohio

## Track 1

### Rec Lab Production

**Managing a Lab** -- a panel of experts

**Fund Raising** -- Deb Jackson, Michigan  
and Doug Miller, Wisconsin

**Internet  
and Web Site** -- Carolyn Davidson, Canada  
Jim Cain, New York

## Track 2

### A Super Rec Lab/Workshop

**Dance** -- Glenn Bannerman, North Carolina

**Challenge Activities** -- Tim Borton, Ohio  
Jim Cain, New York

**Storytelling** -- Dotti Siftar, Pennsylvania

**Environmental Education** -- Libby Norris, Virginia

**Creating Decorations** -- Ruby Reed, Indiana

**Games** -- Glenn Bannerman, North Carolina and  
Jayne Roth, Ohio

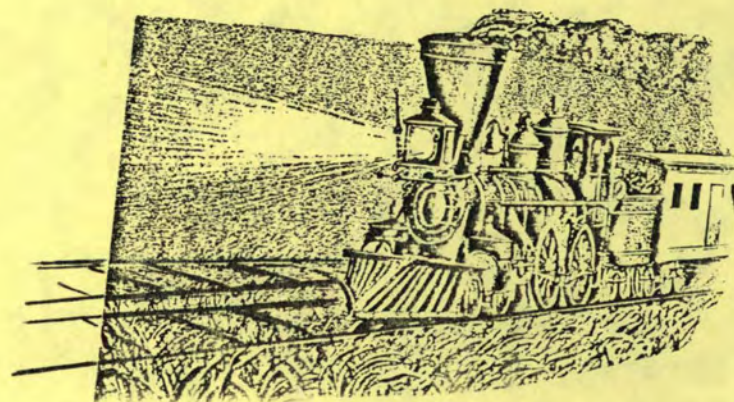
**Theme: Human Development and  
Leadership Skills Through Recreation**

For further information call:

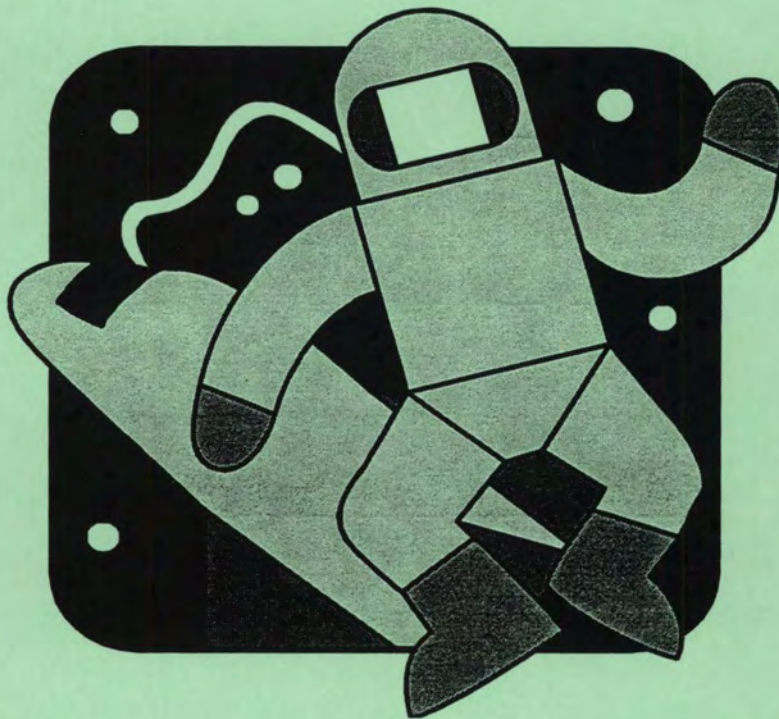
Jim Cain at 716-637-0328

Mary Lou Reichard at 313-676-1120

Ruth Moe at 307-745-7227



# All Lab Discussions



Russia blazed their trail to space by launching the first space-shot to land on the moon on September 12, 1959. Launched from Tyuratam, USSR, the Luna II crashed between the craters of Archimedes and Autolycus in the Mare Imbrium two days later.

## Section B

## Flag Ceremonies

The first part of the hour was presented by Charlie Swaney and gave information about flag ceremonies. How and when to raise and lower the flag, flat etiquette, and a demonstration on how to properly fold the flag. Mama B. gave us some history of the Chatcolab American flag and also spoke of the importance of flag ceremonies to Chatcolab. Ruth Moe gave a history of the Chatcolab flag book. It was also noted that the flag book is in its second printing.

Kirk Weisler completed the hour by building on our loyalty to the flag and its importance to each of us today.



## *Kirk A. Weisler*

Kirk Weisler was an average high school student who decided at the age of twenty to pursue excellence and seek out challenges. He joined the military and became one of the elite U.S. Army Airborne Rangers. During his 4 year enlistment he not only completed Ranger School but went on to instruct at the school itself. Sgt. Kirk Weisler also completed several other military schools during his enlistment, completing both the Light Leaders Course and the Primary Leadership Development Course as the honor graduate. He currently serves in the National Guards 19th Special Forces as a member of their Youth Support Team.

Kirk gave up his promising military career to serve a voluntary two year mission for his church. After his missionary service was complete Kirk wanted to go to college but was rejected by major universities because of mediocre high school performance. Kirk then applied himself at a community college serving first on the student council, then as President of the college's National Honor Society, Phi Theta Kappa, going on to become one of the colleges first Presidential Scholarship recipients.

Kirk is a graduate of **Brigham Young University's Youth Leadership Program**. He is married to Rebecca and has two children, Brittany Marie is age 2.5 and Jacob Douglas 12 months! They weigh the same amount....he's a big boy!

Kirk now works for Team Dynamics an experiential training company that was founded on the belief that real behavioral change doesn't take place solely through lectures and theory, but through the hands on application of correct principles and experiencing the success of seeing those principles applied. Team Dynamics is all about hands on training; some of the organizations that have experienced this training from Kirk are:

Air National Guard  
Alpine Life and Learning Center  
**Aspen Youth Alternatives**  
American Camping Association  
**Black Hills Recreation Leadership Laboratory**  
Boys and Girls Club  
19th Special Forces Youth Support Team  
Boy Scouts of America  
Dixie State College  
Freedom Academy  
Four Corners Mental Health Center  
Girl Scouts, Utah State Council  
Granite School District  
Hunter High School  
Minority Leadership Academy  
National Postal Training Center  
**Outward Bound**  
University of Maryland's MBA Students  
Utah Valley State College  
Utah State University  
Utah County Drug Prevention Center  
Utah Natural High Carnival  
**Wyoming Activity Coordinators Association**  
Q-Comm..... and many church groups!

Team Dynamics 112 S. Mtn Way Dr. Orem, UT 84058 800-865-8263 801-229-1313 Fax 801-221-1730



### **The Team Dynamics Experience**

Team Dynamics is dedicated to behavioral change. Our task is to create experiences and environments that lead participants to learn about themselves and others, try out new behaviors and develop long-term strategies for change. The applications for experiential training are as diverse as human beings themselves. A few of the applications it has been effective in include:

- \*Teambuilding
- \*Communications
- \*Leadership Development
- \*Creativity
- \*Risk Taking & Motivation
- \*Quality Management

### **What is Experiential Training?**

Experience-based training is the oldest form of training known. Learning to walk, vision quests, apprenticeships and on-the-job training are all experiential. Our modern incarnation takes people out of their normal context and asks them to look at themselves in new ways. Learning happens as participants take action and get immediate feedback from others and the environment. Experiential learning is that moment of 'aha!' insight during any activity that changes the way you think and leads to new behaviors.

### **What kind of Experiences?**

Team Dynamics has its roots in adventure-based programming, but calls upon a wide variety of indoor and outdoor training techniques to meet our clients varied objectives. These include:

- \*Experiential challenge courses
- \*High-adventure ropes courses
- \*Public speaking
- \*Rock climbing
- \*Simulations
- \*Improvisational acting
- \*Group problem-solving
- \*Games
- \*Role playing

Pivotal to each experience's value is the participant's active involvement.

### **Creating the Right Experience Involves:**

1) Having a clear understanding of the group, the objectives and the issues involved (the needs assessment). (2) Creating activities that allow for full and open-minded participation while still relevant to the business objectives (the experience). (3) Understanding of group dynamics and both experiential and traditional training techniques. The ability to use these skills to create a safe and trusting environment in which participants are willing to try new behaviors (the facilitator). (4) A commitment to learning as an on-going process and an awareness that the most difficult part of training is transfer to the "real world". The strategies, tools, and a plan to ensure long-term success (the follow-up).



## Our Contract

(Here's my part) I promise to instruct this group in a safe and organized experiential educational session. To teach basic components of each adventure activity and initiative and to assist each participant in successfully learning and accomplishing each activity to the best of my ability. I promise to teach with the basic premise of "Challenge by Choice."

(Now your part) I promise to be open to new ideas, to offer my suggestions and to listen to those of others in the group, and to participate as fully as I can.

If you agree to this contract, signify by grasping your right ankle with your left hand, and hopping counterclockwise while saying, "I will, I will, I will....."

## Thinking Ambiguously

Exercise: in the following line of letters, cross out six letters so that the remaining letters, without altering their sequence, will spell a familiar English word.

BSAINXLEATNTEARS

BSAINXLEATNTEARS

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### ***Butt Shuffle...aka...The Wave, or Butt-Off***

*(If your working with all boys this activity is named the Butt Wiper)*

Equipment needed.....Chairs and chairs are a most common resource!

#### ***How it goes!***

Everybody needs a chair. Flimsy chairs do not work well for this highly active game that involves moving your posterior rapidly from one chair to another.

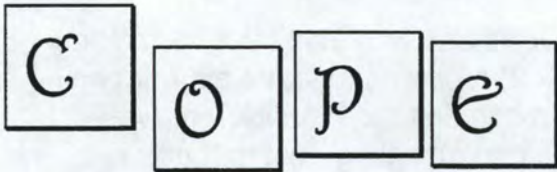
Sit in a circle with the chairs fairly close together. Don't play with less than 15 moving posteriors. Designate (ask for a volunteer — maybe you) a person to leave his/her chair empty and stand within the circle of seated bodies. As soon as the **IT** person moves toward an empty chair, that chair must be filled by the person sitting next to it that will result in a clockwise movement of people. As one person moves, the next person must be in motion, etc., etc., in order to fill the rapidly vacating seat. When this game gets moving, the rapid seat changing results in a flow of people that looks impossibly choreographed.

When the **IT** person finally gets her/his posterior into the appearing/disappearing empty chair, the displaced person must immediately look for and pursue the elusive empty chair. There are no time-outs. If someone becomes too exhausted to continue, let the **IT** person designate his/her own replacement.

Change directions (from clockwise) occasionally in order to confuse and confound a floundering **IT** —you'll know when. Play until quivering quadriceps plead for relief (or you run out of replacement chairs). This is one of those games that has to be played to appreciate the potential for, 1.) fast, physical action, 2.) unselfconscious touching, 3.) copious laughter and a sense of abandon that borders on chaos. Get into it; i.e., onto it.

## 4-Letter Word

A thinking, fast-action game for large groups (30-50+).



Before introducing *4-Letter Word*, obtain a pack of 3"x5" blank file cards (scratch paper works fine). Print the alphabet—one letter per card—on the cards. Print additional cards for those letters used most often in word makeup. A Scrabble game, is a good guide of which letters are used most often.

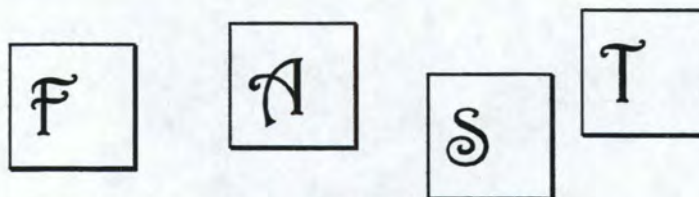
For example, AEIOU should have at least 3 cards per letter; X and Z, only one.

Ask each person in the group to take a card. If the group is small (25-30), have each person take two cards. Mark the corners of a J card and use it as a joker (wild card).

Announce that the task is for each lettered person to get together with other people in the group (on a signal), and form a proper 4-letter word within 45 seconds. If card-carrying players are still fumbling at the end of that time, or: are simply without letter partners, they and the other fumlbers become observers.

Continue until only the last four *4-letter Word* participants remain—the champs.

Alternate 3, 5, and 6 letter word requirements, occasionally, to add variety. The rules are up to you, but using Scrabble guidelines for allowable words is acceptable to most players. Real you-know-what-I-mean 4-letter words are obviously not allowed.



## ***Group Juggling***

For klutzes and non-klutzes alike.

Now, ask the group to re-establish the initial sequenced throw and catch circle. It never ceases to amaze me that groups can do this with little hesitation and seldom a mistake. As an experiment on one occasion, I asked a group to re-establish the *Warp Speed* circle 24 hrs. later. No problem. I'm sure a behavioral scientist has a ready explanation, but I'm still regularly impressed.

Once re-established, indicate that you are going to start a ball in the familiar sequence and continue to add similar balls in a metronome 1-2-3 throwing pattern until there are almost as many balls in motion as there are people in the group. Whether this is actually accomplished or not is of little consequence. The important thing is the cooperation, fun, and satisfaction resulting from the various (usually chaotic) attempts.

After a couple attempts, ask each thrower to make a unique sound when they throw the ball and a different sound when a catch is made. The "symphony" of sound and movement is beyond explanation.

If you have access to a video camera, try to video a *Group Juggling* sequence — very visual, colorful, and funny.

## High Chair adventure

**Topic Area:** Cooperation, Communication, Compromise, Barrier Busting, Teamwork, Problem Solving, Fun etc.

**Concept:** Sometimes we need to look at the big picture and look for other solutions that are often more effective than our current ideas. Sometimes our thoughts and actions are confined to groups we place ourselves in.

**Method:** Anyplace Activity

**Materials Needed:** Chairs

**Activity:** Cross the forbidden zone! That is filled with acidic moldering green cheese that is soaking in a toxic carcinogenic bio waste cesspool of really gross stuff! Yucky yucky poopoo!

### Discussion Ideas:

- ☺ How did your group do in the activity?
- ☺ What kind of strategy did you start with?
- ☺ What were the different techniques utilized?
- ☺ Was there any initial pressure to accomplish the task?
- ☺ Where did the pressure come from?
- ☺ Was the pressure real or perceived?
- ☺ Did anything about the activity change as you began crossing the forbidden zone?
- ☺ When did you realize the objective was for everyone to cross and not just your individual group?
- ☺ What did that realization bring about?
- ☺ How did it feel to be helped or to receive help?

Thank-you Ellen for this real nifty idea?

## ***IMPULSE***

Ask a group of 8-10 students to arrange themselves in a circle and to hold hands. The circle should be of such a diameter that the participants' arms are neither extended nor too loose.

Put yourself somewhere in the group while explaining how a wave impulse can be transmitted along a flexible connector (rope, wire, spring). Actually begin an impulse within the circle by moderately whipping the person's arm to either your right or left. If the proper arm tension has been reached by the group, and with a little subconscious help, the impulse will travel from person to person and finally back to the initiator—you.

You can also begin two impulses simultaneously by shaking the arms of the individuals on your right and left. The interesting result is trying to let both impulses pass through one person somewhere in the circle and end at the initiator. An alternate strategy for a group is to try transmitting one or more impulses with all eyes closed except the leader's. Observe and describe the effect that this technique has on speed and accuracy. Whether accurate transmission is physically possible with a group of people isn't really important—the fun of trying something unique and challenging as a group is reason enough.

*Impulse*, as explained above, may or may not "work" depending upon your group. (If a group wants it to work, it will.) Since you have already broken some ice by getting them to hold hands briefly, try to break some more by introducing:

### ***Impulse II***

Standing in a circle holding hands, a group of 10-50 tries to send a hand squeeze impulse around the circle as fast as possible—a timed event.

Try doing this both with eyes open and closed and compare the times. As a low key finale to your various attempts, ask one person to start a hand squeeze impulse using both hands so that two impulses are sent racing around the circle in both directions. See if the impulses can cross and continue. See if cheating is necessary to make this happen. See if anyone cares.

Use the impulse idea to send whatever type of action, or sound you can think of around the circle. Try clapping, finger snapping, sticking your tongue out, etc., as the impulse impetus.

### ***Janepaulsuefrediradavepeggy, or Hustle Handle***

This is a name game that doesn't accomplish much of anything that's measurable: it's just fun. If you time the upcoming attempt, I think you will spark a competitive interest and perhaps generate enough enthusiasm for "one more try." Include this game as part of the impulse genre.

Arrange everyone in a circle, including yourself. Stand by the ubiquitous Casio stopwatch, announcing this as a timed event. Say your name and start the watch. The person next to you (either way) says his/her name, then the next person says his/hers, etc., etc., as fast as possible until the whole circle is finished; i.e., back to you—stop the watch.

This speed-slurring of what used to be a series of distinct names works best with a larger group, but even a smaller number have some fun with the competitive nonsense. It is impressive how much faster a group can say their names when they start getting competitive with themselves.

If the group is small, go around the circle two or three times. As a variation (that's hard to justify except for the level of laughter) start the name sequence to the left and right simultaneously. Watch the expression and eventual reaction of that person on the opposite side of the circle.



Materials Needed: Popsicle Sticks, masking tape, and maybe some markers....preferably felt tip.

Group Size...hmmm.. how many have you got...I'd say a few to unlimited. I like groups of six to eight any number will work.

Presentable Concepts...: Teamwork, cooperation, creativity, synergy, and more. I personally use it as a great closure activity.

How it Goes Give your group(s) about 12 popsicle sticks and 12 inches of tape with instructions to build a flying machine that they will later have a chance to launch into space....meaning they'll be given a chance to throw this sucker for a gold medal. Give them X amount of minutes groups abilities and program goals should help dictate this 10 minutes should be sufficient

Your groups will build various creative and elaborate craft, with some groups taking great pride in their workmanship and others being just happy to be there. Now you let the groups present their design to the entire group and throw it from a designated line as far as they can. Distances will of course vary. I sometimes mandate that the person who throws the craft be the one who was least dominate in the building phase. ( If you set up this criteria before the building begins you open the door for a resource allocation discussion.) These noble craft will soar 10 to 40 ft and will, depending on the surface, most likely survive the landing.

At this point I usually ask someone from the group to throw a single popsicle stick as far as they can, they don't go far. Then two taped together...again not far. This gives our group a great foundation for discussion relating to how performance is greatly enhanced when a group comes together, often, much more so than working on our own. ( We can relate this to the above mentioned concepts and also to overcoming problems and how )

To make this a closure or goal setting activity, give the groups 2 additional popsicle sticks and some markers and have them write on their sticks some of the things they've learned from their time in the program, or some personal goals they've set because of the training...etc etc. For a lighter session have them write one or two words describing their experience on the extra sticks you gave them. Collect those extra sticks from your groups until you have at least 12. The activity then proceeds as before with the groups building, presenting and throwing their crafts. Now before you close you read your collection of sticks to the entire group, your reading will reflect quite closely the thoughts of everyone and will cause a lot of memories of your time together to surface, usually bringing about a nice feeling for the group. Then explain that these thoughts, feelings, goals and memories are what we want to take with us from this time together. Then wrap the sticks together tightly in a tight brick and throw it. Hopefully it'll sail far beyond theirs and you can further illustrate how coming together as a group with a sharing of feelings, support, ideas, and trust etc can really help our future.....

# Nonsense With Nylons

*Come On,.....Be A HOSIER!*

*Team Dynamics presents one of it's Creativity Workshop Specials....*

*Crazy and Fun things to make and do with recycled panty hose! In this funtastic workshop we'll talk about you can dye, decorate, make Koosh balls, Soccer balls, Volley Balls, Donut Rings....Jump Ropes and MORE!*

*Is that all? NO WAY! We'll Play too! That's right make your own cool toys and learn some AWESOME games as well! These creative cooperative games will have your sides splitting and your hose running! Swell, you'll be the life of the party and you can rest assured they won't call you a party, panty pooper.*



## The Lycra Tube

The LYCRA TUBE can be used to teach communication, teamwork, damage control, conflict avoidance, cooperation, trust and whatever else fertile minds use it for. It is a great teaching tool and an awesome toy!

LYCRA TUBE (**LT**) is made of five yards of 100% lycra /spandex. Bigger or smaller is fine(five is best for this guy). Lycra/spandex is typically used to make swimwear and sporting type stuff. You can usually find it at most fabric stores ranging in price from \$6.99 to \$11.00 per yard. Off season sales can result in significant savings!

Safety Issues are always an issue but with the LYCRA TUBE the potential for injury is greatly impacted. I say impacted because of the materials potential to launch bodies into shallow orbit. Obviously every activity has different safety considerations so let us begin there.

**Stretch & Set!** - Everyone in the tube as evenly spaced as possible. With backs to the LYCRA TUBE spread it from the back of your to your calves(height of individual will be a factor here). Then back up slowly until the **LT** is very tight then sit into the tube like it is a chair. Wow this is great, neat, keen, fab etc. Their trust in the fabric is built by a couple of these types of activities.

**Go & Give** - How much will this thing stretch? The **Go** part. Find out by having the group step backwards until they just can't anymore. Verbal guidance might go like everyone take a step back, now a baby step, now one inch etc. Now the **Give** part. Giving into the pull of the fabric the group does a controlled launch toward the center really coming together in an impactful way. Common sense and good supervision are actually required here.

**Tootsie Roll / Static Man** - stretch the **LT** just enough to keep from falling off your group. Now one person at a time will back up stretching the **LT** as far as they feel comfortable then begin rolling inside the tube around the outside of the group until they come back to start. Participants should be encouraged to roll at their own pace. I have seen out of control rollers crash and burn here as the tube slipped instantly to their ankles. Ouch! Spotters on the outside of the tube is a possibility.

**SLINGSHOT / Crossover** - a four person exercise involving, preferably people in the same weight class. (Heavy weight and feather weight are not good partners for this one.) Even spacing gives your **LT** four corners with opposite corners facing each other and acting as teams. One team then trades places with each other, hitting opposite corners with some momentum. This slingshots the other team into action and it gets better from there on in. Watch **OUTch!** Players must know in advance which side they pass each other on to avoid painful, sometimes messy collisions. Also **CBC** applies here if it starts to get scary simply stop moving.

**Slinging with Six** - involving more people and decreasing the momentum is accomplished with this activity. Six enter the **LT** making two teams(spacing evenly and in an every other mode) and each group thinks of themselves as rotating triangles. This is much easier to do than describe, so let's do it!

## **To Be Alive**

N. Scott Mommaday

### ***Kiawa Tribe***

You see me, I am alive. I am in good relation to the earth.  
You see me, I am alive. I am good relation to God.  
You see me, I am alive. I am in good relation to all that is beautiful.  
You see me, I am alive. I am in good relation to the you

It is necessary to ask these questions:

Why am I alive?

Is it because you see me?

Is it because you see me?

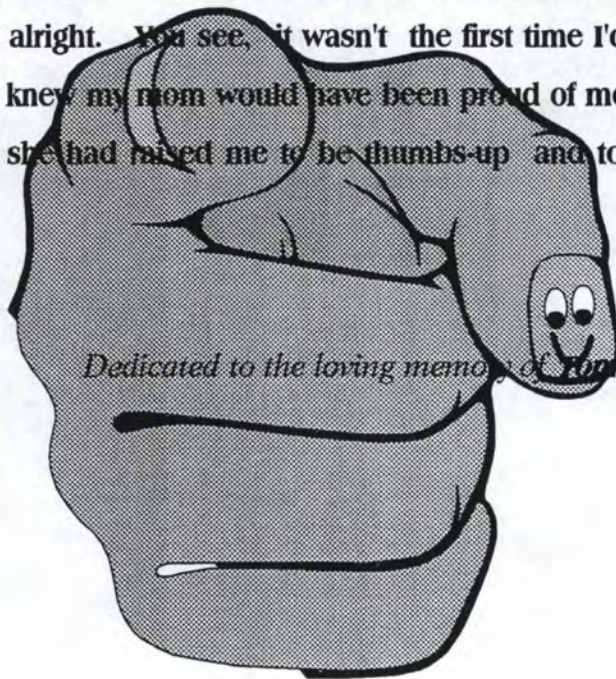
Is it because I am in good relation to these things?

Do I walk in balance?

How does the fact that you see me, keep me in good relation?

Why is the phrase "you see me" included in this analogy?

Once upon a time as I was thumbing through the yellow pages of life and I got to thumbking that maybe I needed some thumbshine. So I thumbed a ride down to Palm Beach, which is thumbwhere along the wrist coast and watched thumbbabes, thumbbathing as I sat in the shade of a palm. Then I spotted her, this major thumb- babe hangnailing out under a thumbrella, she was one perfect digit. I could tell she was a press-on, perfectly manicured and the hitcher,... she was wearing nothing but clear polish. It was enough to make palms sweat. I finally decided to make my move and handed her thumb line she had never been handled with before. We left the beach thumb in thumb(entwined) and went to a thumbwrestling match in a bar for nails only . Afterwards we went out for a knuckle sandwich and some nailpolish in this nice little glove box I knew about. We were twiddling nicely when she pulled out the thumbscrews. You could have hit me with a hammer, she was one of the kinky sucked thumbs I read about and I didn't even have a rubber glove. I was no dumb thumb and I knew I had to snap fast before she left her print on me. So I clipped her to the cuticle, thumbtacked her to the wall and thumbskiddadled right out of there. It was thumb kind of night and I felt like I handled things alright. You see, it wasn't the first time I'd had to trim some dirty thumbs nail. I knew my mom would have been proud of me, you see, even though she was green she had raised me to be thumbs-up and to never ever go out with dirty nails.



*Dedicated to the loving memory of Tom (Thumb of course)*

*Written by: Kirk A. Weisler  
887 So. 50 East  
Orem, Ut 84058*

# REINCARNATION

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WALLACE McRae

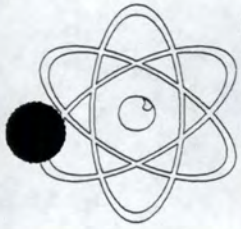
*What does reincarnation mean?"  
A cowpoke ast his friend.  
His pal replied, "It happens when  
Yer life has reached its end.  
They comb yer hair, and warsh yer neck,  
And clean yer fingernails,  
And lay you in a padded box  
Away from life's travails.*

*"The box and you goes in a hole,  
That's bee dug into the ground.  
Reincarnation starts in when  
Yore planted 'neath the mound.  
Them clods melt down, just like yer box,  
And you who is inside.  
And then yore just beginnin' on  
Yer transformation ride.*

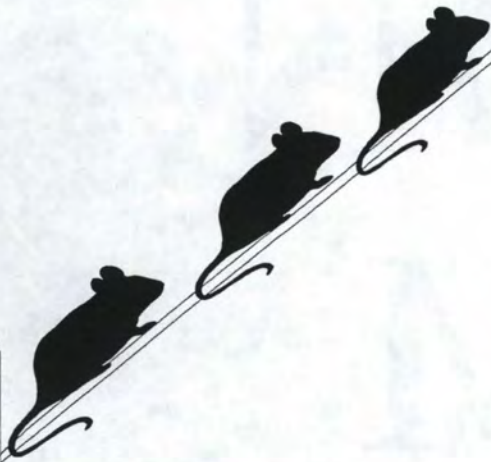
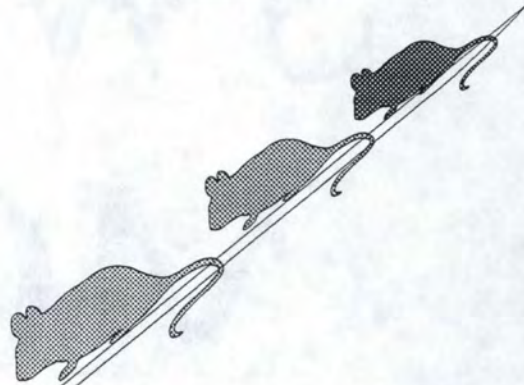
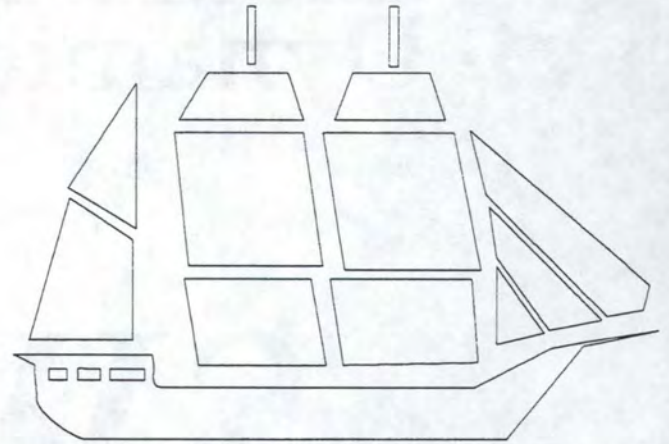
*"In a while the grass'll grow  
Upon yer rendered mound.  
Till some day on yer moldered grave  
A lonely flower is found.  
And say a hoss should wander by  
And graze upon this flower  
That once wuz you, but now's become  
Yer vegetative bower.*

One of my favorite of all times

Kirk

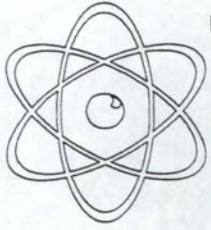


# Team Dynamics



Three rats descending the mooring rope after a long sea voyage meet up with three rats ascending the same rope. One rat can jump over another, but will fall if he tries to either jump over more than one rat at a time, or walk backwards along the rope.

Is it possible for the trios to exchange places without any rat falling or leaving the rope?



**Team**  

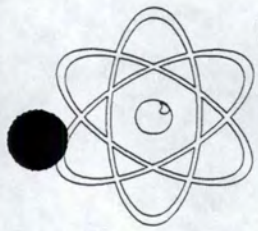
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**Dynamics**

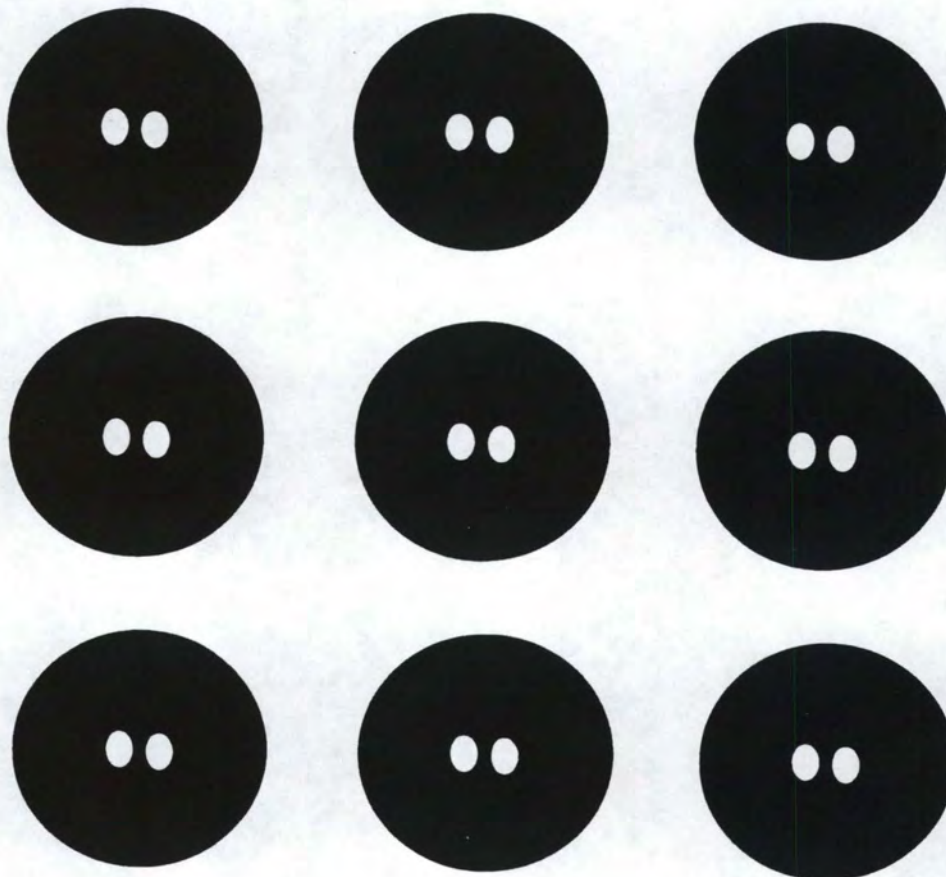
**SWIMS**  
**MOW**  
**NOON**  
**WIM**

What do these apparently unrelated words have in common?





# Team --- Dynamics



*Arrange the nine buttons in such a manner that they form ten rows, with three buttons in each row.*

	a	b	c	d	e	f
1	you just me <i>Just between</i>	belt hitting <i>hitting below the belt</i>	lo head heels <sup>ve</sup> <i>Head over heels</i>	V I O L E T S <i>shaking violet</i>	B A E DUMR <i>Bermuda Triangle</i>	agb <i>Wiped bag</i>
2	cry milk <i>Don't cry once spilt milk</i>	<i>---□ ≡ ≡ ---</i> <i>laying in wait</i>	Symphon	<i>jujuggle</i> eppdæpnd cake <i>upside down cake</i>	arrest you're <i>you're under arrest</i>	timing tim ing <i>time after</i>
3	0 TV	night fly <i>flies by night</i>	S T I N K <i>think up</i>	injury + Insult <i>adding injury to insult</i>	r o rail d	my own heart a person <i>a person after my own heart</i>
4	at the • of on	dothepe	wear long <i>long underwear</i>	strich ground	lu cky	the corner

5	worl	the x way	word YYY	search and	go off coc	no ways it ways
6	oholene	t o e a r t h	ooo circus	1 at 3:46	<i>betler late then never</i> late n <sup>e</sup> ver	<i>get a word in edgewise</i> get a word in
7	gone gone let by gone gone	a chance n	0 MD BA PhD	wheather	world world world world	lo ose
8	lines reading lines <i>reading between the lines</i>	chicken	y fireworks	L D Bridge	pace <sup>k</sup>	danc t e s c etno

# Planning an Activity (Any Activity)

Presented by Leila Steckelberg

Social recreation is any social occasion where people get together for fun and fellowship; to play, to dance, to laugh, to compete in the spirit of a game, to join in the theme of a party.

This social occasion may be at any age level from two to one-hundred two. It may be any age separately, or all ages together. It may be any size from a handful of friends at home to a group of several hundred at a conference or camp. It may be any length from thirty minutes of games to a three-hour dance or rally. All have one thing in common - a group of people who have the same general interest in sharing some time together in one or more activities.

The party-type recreation is not a special luxury for the few far down on some priority list. Rather, it is one of the most needed mediums for healthy personality development in our modern day. It offers a necessary balance to one's work life, as it promotes and teaches wholesome self-expression in a group, encourages the development of creative talents, gives constructive release of tensions, offers many opportunities to gain a sense of being accepted just for what you are, and all in a gay and friendly atmosphere. A good party may not always be an educational program as far as providing intellectual stimulation and factual knowledge, but a good party never fails to educate one's emotions by helping the participant to experience more confidence in right human relationships with others and with himself. And who of us can deny this need for people to learn cooperative, friendly, intermingling socially. It is an art that requires much practice and participation in wholesome, friendly, and democratic situations.

Having a party doesn't mean that you have to spend a lot of money or hours making decorations and favors, nor does it have to come on some special day. A good party is merely any social recreation centered around one idea or theme. It is a program of events that is unified, has movement, gives new twists to old games, stunts, or dances, provides friendly mixing, offers variety in group participation, comes to a climax and tapers off to a mellow close.

When you volunteer, (or someone asks you), to help plan a party, you need not be apprehensive. One of the great educational experiences in democratic living is to serve on a party-planning committee. Many committees have more fun getting the ideas and doing the planning than those who finally attend the "super" affair itself. This fact in itself reveals one of the key secrets to get those attending the party to help make it, the more fun they will have! The success of a party is to a large degree dependent upon how many people are involved in "putting it on."

The only prerequisites for being a successful and productive member of a party-planning committee are a genuine interest in, and love for all people, a liking for parties, and, most of all, boundless enthusiasm!! A knowledge of the principles and techniques of planning and conducting social recreation will be a great help in bolstering confidence in your abilities and capabilities. In order to be a relaxed leader, it helps to be aware of leadership techniques for planning well, choosing and arranging materials carefully and the conducting of activities for the enjoyment of all. Only you can provide the prerequisites.

Good parties are not automatic - they don't "just happen." Just getting people

together is not enough. Good parties need to appear relaxed and effortless. This means planning down to the smallest detail. A well-planned party agenda, with dependable and enthusiastic people on hand to help, and everything ready to go well before the party begins, means security for the leader and results in a relaxed, smiling, happy person who can proceed with confidence. The result will be a genuine enjoyment for the guests and the leader as well. It is also the responsibility of the leaders to create an atmosphere where the guests will be at their best. Under certain circumstances and atmospheres, people are shy, self-conscious, afraid, or inhibited. Under other circumstances and different atmospheres, these same people are friendly, relaxed, and cooperative. They are happy contributing, and spontaneous. It is the objective of the planning committee to find the right combination of circumstances to set the stage. Planning for, and with, each specific group of people is the magic formula for any party-planning committee. Finding the right circumstances is a matter of answering a few questions and building the party around the questions.

- I. The type of activity will be determined by:
  - A. Who will be attending?
  - B. What is the occasion for the activity?
  - C. When is the activity being held?
  - D. Where will the activity be held?
  - E. How much is the budget?
  
- II. Theme (The theme is an idea or hook on which to hang a variety of spontaneous and interesting ideas and events.)
  - A. Where does the theme originate?
  - B. How is the theme arrived at - where do the ideas come from?
    1. Sometimes already determined by the occasion.
    2. Brainstorming. List lots of ideas. This can only happen when there is lots of enthusiasm and each idea is accepted as good - never "that's no good," "that wouldn't be any fun," etc.
  
- III. Parts of an activity
  - A. Build-up - to create enthusiasm, to stimulate interest to want to come to the party.
    1. Invitations
    2. Posters, Signs
    3. Announcements
    4. Advertisements
    5. News articles in newspapers, etc.
    6. Skits
    7. An element of mystery - surprise - question marks to build up excitement so people "simply do not want to be left out."
  - B. Atmosphere - to create more enthusiasm
    1. Decorations - should accent the theme and be appropriate; need not be elaborate, gaudy, or expensive.
      - a. May be done before party or as a pre-party activity.
      - b. Physical arrangements - to help people become a part of a small group.

- c. Lighting - one of the most effective means of setting an atmosphere.
  - d. Costumes - allows everyone to get out of their everyday selves into a "party personality" with amazing results.
  - e. Refreshments - it is well to relate them in some way to the party theme.
- C. Program - The program is the party!
1. The program is concerned with:
    - a. Choice of activities - what kind, how many, order of events.
    - b. Transition from one activity to another.
    - c. Relation of activities to the theme.
    - d. Appropriate activities according to "who" is attending.
    - e. Fun! Fun! Fun!
    - f. ENTHUSIASM! ENTHUSIASM! ENTHUSIASM!
  2. The program may be made up of any, or all, of the following activities:
    - a. Games
    - b. Dances
    - c. Pre-party activities - something easily and readily provided to participants, with very little explanation necessary, as they arrive.
  3. Preparation of the program - some leadership suggestions pertinent to the general selection of activities for it.
    - a. Have a definite program planned.
    - b. An hour and a half is plenty of time for a program of organized social recreation activities - especially if the activities are quite active.
    - c. Always plan more activities than you can use, for something may not prove popular and you may want to change activities sooner than you expected, or some may not take as much time as you had planned. On the other hand, some activities may take longer than you had planned, so be willing to drop or skip some of the program.
    - d. A pre-party type of activity should come first in an organized program and should be the type which involves everyone - individually or in groups - as they arrive. When the first person arrives, the party has begun!
    - e. The second activity should be one which includes everyone together as a group.
    - f. The next activity should be in a similar formation but contrasting in terms of action - more lively or more quiet.
    - g. Vary the program.
    - h. A climax activity should bring the whole group back together.
    - i. The closing activity should be snappy and gay, including everyone.
    - j. Be sure that the closing activity is done in such a way that people are aware that this is the last activity without having to say "That's all, folks!"
- D. Refreshments - tied in with the theme.
1. When served?
  2. What served and how.
- E. Clean-Up - Everyone can be involved with this if planned well. Don't leave one person with the entire job.
- F. Party Post-Mortem - Evaluate what went well and what might be changed another time. (Apples and worms....Three stars and a wish)

*E. O. Harbin, an outstanding American recreationist, says that "A good recreation occasion ought to be enjoyed three times - in anticipation, in realization, and in retrospect."*

IV. How will this material improve your activity planning? I have given you the "whole load" as the saying goes. Now you must sift through and use the things which apply to your situations. There is much to learn about social recreation - I have only scratched the surface here. **PLANNING EXCITING ACTIVITIES IS EASY --- HAVE FUN, BE ENTHUSIASTIC!!!** These principles apply to all kinds of planning. Don't limit yourself to parties.

# Evening Activity Report

\_\_\_\_\_  
(Day of the Week)

Name or theme \_\_\_\_\_

Names of committee members \_\_\_\_\_

Advance publicity (Tell method used, when given, costumes, ideas used, visuals, etc.) \_\_\_\_\_

Decorations used: (what they were, how to make, etc.) \_\_\_\_\_

Games used: (List here--and attach instructions) \_\_\_\_\_

Dances used: (List and tell how they were adapted to theme) \_\_\_\_\_

Description of costumes: \_\_\_\_\_

Refreshments: (What they were, and how and when served) \_\_\_\_\_

Anything else of interest: \_\_\_\_\_

Resource materials used: \_\_\_\_\_

Reported by \_\_\_\_\_













## A Recreation Planner for Games & Activities, 3rd ed.

by Jane Harris Ericson and Diane Ruth Albright

*File o' Fun: The Leader's Planner for Games and Activities—3rd Edition* by Jane Harris Ericson, formerly of Washington State University, and Diane Ruth Albright, Washington State University

*File o' Fun* is a set of reference cards for over 200 activities plus a *Leadership Booklet* to assist recreation leaders during the planning and implementation of occasions where people get together for fun and fellowship. It consists of a lifetime collection of the authors' favorite, field-tested activities for a variety of groups. The activity descriptions in this third edition incorporate game modifications, classifications, new technologies, social norms, and participant feedback from the previous editions. It is still designed in a standard 4" x 6" card format with section dividers that mark specific subject areas so that users may continue to add new activities to the file as they find, learn, or develop new activities.

The *File o' Fun* is not only appropriate for leadership training programs at the college level, but also for all types of professional and nonprofessional recreation settings found within groups such as scouting, 4-H, senior centers, care centers, and where leaders are called upon to design activity programs for parties, holidays, and/or special events. Many cards include specific suggestions for adaptations to accommodate individuals with disabilities.

The *Leadership Booklet* includes practical, tested methods and techniques for working with people based on the knowledge of what people are like and how they prefer to be treated.

The booklet now provides a section on general concepts of leadership and group dynamics to assist the prospective leader(s) in the understanding of leader-group interactions. The booklet also guides the leader through the selection and organization of materials, facilitates planning of formations, equipment and transitions from one activity to the next, provides guidelines for a safe environment, and considers the individual participant's needs and desire for a relaxed, enjoyable time.

A time-honored choice of recreation leaders in various settings, *File o' Fun* is an indispensable resource for anyone who plans recreation events.

### Leadership Booklet Contents

Preface

Chapter I—A Philosophy of Recreation Leadership

Chapter II—Leadership Techniques in Working With People

Chapter III—Program and Party Planning

Chapter IV—Specific Leadership Techniques

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Resources

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### Activity Card Categories

Pre-party, Defrosters, and Get Acquainted Activities; Stunts;

Mixers, Musical Mixers, Line Dances, and Novelty Dances;

Patio and Game Room Activities; Table Games and Card

Games; Tricks and Puzzles; Party Relays; Inactive Games; Active

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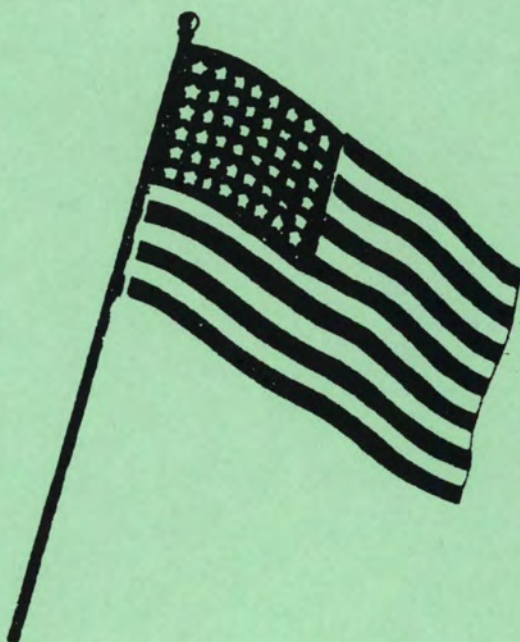
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# Activities



A trail was blazed to observing Flag Day in 1914 when Mrs. Harold George's children requested something with which they could play at soldiers. She obtained some red, white and blue ribbons and, cutting them into small pieces, made them into miniature flags with the aid of matchsticks. The milkman, arriving while she was making the flags, pointed out that the little flags could be sold to raise money for a National Relief Fund in aid of dependants of servicemen.

## Section C

## Sunday Evening Activity

Purpose: Sunday evening's activity was to help Labbers become acquainted with each other, to introduce Resource Leaders, and to form Family Camp Groups.

Committee members included: Kirk Weisler, Jane Higuera, Miriam (Mama B.) Beasley, Bob (Beaz) Beasley, Ellen Ford

Decorations: None

### Activities:

Ellen led us in a formal introduction dance and then a circle-stop-talk-share dance. Jane introduced resource leaders, some of whom led the following activities for all: Kirk - "I'm Groovy Man" partner tag; Mama B. - passed rocks and read about "everyone needs a just right feeling stone"; Ruth Moe showed off her pipe chimes by having a group play "Happy Birthday" on the chimes; Charlie Swaney took us on a silent indoor hike; Gwen Main taught us all a "HOOT" Western line dance; Ellen Ford shared two ham-bone chants; Kevin Laughlin had four groups do impromptu skits defining the days of his leadership workshop; Charlotte Norlin helped us introduce ourselves to someone we did not know; Kirk Weisler explored some fun grouping possibilities; dominant thumb, eye, dog illustration and then demonstrated family camp bonding. Finally, we moved into family camp group and created a name and cheer to present to the lab. Kirk then taught and led a "smooth transition" pantomime and we slid into the fireside room for closing ceremony.

# Sunday Opening Ceremony

Theme of Ceremony: Opening Ceremony

Committee members: Ellen Ford, Jane Higuera, Leila Steckelberg, Mama B.

Setting: Fireplace room -seated in rows in semi-circle formation.

What happened: Jane Higuera and her aides (Miriam Lowrie, Charlie Swaney, and Jane with her autoharp sang We're Here at Chat. Mama B gave a brief explanation of ceremonies at Chat and how they have become a tradition.

Don Teter spoke of an "Explosion of Ideas." Chatcolab (CHAT) began as an idea in 1948 when a group of people got together at Heyburn State Park on Lake Chatcolet in May 1949. Heyburn State Park was a former CCC camp. The first Chat was spearheaded by Don Clayton and 88 enthusiastic people. Their theme (refer to p. A-5 in the '97 Chat notebook) was "Announcing the First Chatcolab! It Finally Happened!" and has been happening every year since.

Each year since 1949 has been an explosion of ideas - All you need do is look at the Themes for each year up to and including 1997. 1996 was Don's first year at Chat. He came not knowing what to expect; what was going to happen; what he was supposed to do; what it was all about - all the way from Portland; he wasn't sure why he was going. The whole week was filled with events that challenged the creative part of everyone and everyone had a lot of fun doing it. What a unique learning experience it was. What does Chat mean to Don now? It means he is accepted by a group of people he didn't know but was accepted without question - a place where he could be himself, give of himself, be a part, and continue to be a part, of a real family organization. Don lit the candle of Ideas.

Mama B pointed out that Knowledge is something that each of us brings to Chatcolab. We all come from different areas and a variety of backgrounds and enrich one another as we learn new games, new songs and dances. Leadership skills evolve in the process and as we try our hands at the crafts available, knowledge is gained by each Labber and a week of Chat creates individual growth. Mama B. lit the candle of Knowledge.

"Little Bill" Headrick spoke of Humor. Humor is the best medicine according to some very learned persons. In fact the Reader's Digest devotes a monthly column in their magazine entitled "Humor is the Best Medicine."

Here at Chat we can use and practice humor without the fear of being made fun of. We can learn to be humorous even when we are serious. Look around you and see how many smiles you see that are the result of someone seeing and recognizing the humor in any situation. Humor allows us to laugh at ourselves...with others and become a real person in an unreal world that we would like to be in the real world back home. Bill lit the candle of Humor.

Leila lit the candle of Philosophy having stated that "At Labs we are REAL people in an artificial world. At home we are often put in boxes and are artificial people in the real world. Part of the Philosophy from the very beginning was caring and sharing. Here we can try



things we never dared try and if we fail, we may laugh with but not be laughed at and encouraged to try again." Because of Chat Leila had the nerve to go back to school and get her degree.

Bonnie Fausett lit the candle of Sharing saying "To me, I felt like sharing is the key to Chat. Everybody was very special and brought a special gift of themselves - whether it was sharing a talk or meeting a new friend, sharing a walk, working in crafts or singing or dancing. To me, when you share, you bring the best out of people. Sharing is like love - the more you give, the more you receive."

The ceremony ended with the singing of "Each Campfire Lights Anew."

## Monday Evening Activity

Theme: Express your wild side.

Committee members included: B.J., B.J., Marvel, Sue, Suzette, Heather, Martha, Molly, Malya, T.J.

Decorations: None

Activities:

1. Cabin skits were developed around a bag of randomly chosen objects the committee put in each bag. Each bag contained different items and cabin groups were given 15 minutes to develop a skit. The skits that were made around these objects expressed wonderful creativity.

2. Since guests were asked to come in costume, we had a fashion show to complete the activity time. Everyone, whether in costume or not, participated.

Description of costumes: Outrageous!

## Monday Evening Ceremony

Theme of ceremony: Friendship

Committee members: B.J., B.J., Marvel, Sue, Suzette, Heather, Martha, T.J., Molly, Malya

Setting: Fireplace room.

What happened: Transition from the evening activity was accomplished by walking guests out through the north door of the dining hall and encouraging them to howl at the full moon as they walked beside the dining hall and back into the Fireplace Room through the south door. As people entered the Fireplace Room, they joined hands in a circle. Once everyone was gathered, we sang "Make New Friends" as a round.

## Tuesday Evening Activity & Ceremony

Theme: "Collage of Camps" (Share Fair)

Committee members included: Tina, Pebbles, Martha, Ellen, Cee Cee

Advance Publicity: Sign up sheets for talent, entertainment, crafts or other contributions were placed on tables during mealtime.

Decorations: A "stage" was made by draping decorative paper from the ceiling to floor in the shape of a stage. A few streamers were added for accent.

What happened: After flag lowering everyone was asked to proceed to the basketball court where Martha and Ellen led us in a grand march. This ultimately took us into the Dining Room for the beginning of the evening's event. Tables had been set up in a horse-shoe pattern with a sign on each one telling what was being shared at that table. Craft tables included:

- Chocolate Rosebuds and Corn Candy Carrots - Nel
- Geckos - Darlene
- Beaded purses - Martha
- Limbertoy - Jane
- Alaska Rec Lab - Charlie, Jane, Jean, Leila, Cee Cee
- Quilted calendar - Jackie
- Scarves & jewelry - Yvonne
- Yoga relaxation - Rusty
- Ute opera - Bonnie
- Fun with Frisbees - Kevin

After everyone had an opportunity to make some of the crafts and talk to the artisans who had tables, they were asked to be seated for the talent portion of the evening.

Talent contributions included:

- Opening - Esther
- Joke - Jennifer R.
- The Raggedy Jam's - Leone & Jane
- Cow Patty - Kirk & Patty
- Cow parts story - Leila
- Tater Story - Kirk
- Dance - Gwen & class
- Song - Kevin & Diana
- Humorous - Esther
- Laughing Dance - Tina & Pebbles and everyone who wanted to join in.

At the conclusion of the Laughing Dance everyone continued into the Fireplace Room for evening ceremony. Everyone joined hands and sang "Family." Ellen shared the "Moon Story." The evening was concluded with a second singing of "Family."

## Wednesday Evening Activity

Theme: Auction - "Chattaby Traveling Auction"

Committee members included: Jennie, Leone, Jean, Jackie, Pat, Diana, Gwen, Trudy, Molly

Advanced publicity: Announcements were made during meals and mock appraisals were made of auction merchandise.

Decorations: Streamers and signs

Games:

"No" ice breaker -

Each person was given a yellow slip of paper and were to ask another person for their paper. If "no" was said, then you take their paper. The one with the most papers at the end of the game was the winner.

Alphabet Game

Give large alphabet cards to each group, the same letters to each side. Then words are called out and players must quickly dash into position to spell the words properly for the audience and judges. First team finishing the word properly spelled gets one point. Double letters are represented by swinging the letter from side to side.

Words include: paintbrush, quickly, children, doxology, horizon, education, alphabet, sandwich, distinguish, treasure.

Costumes: Auction members wore hats and official badges.

Refreshments: Popcorn and punch served during a break in the auction.

Other: Bill and Charlotte were auctioneers. Door prizes were given, and prizes were given to game winners.

Resource materials used: Diana spearheaded the idea of an English country auction which usually take place outside under a marquee with appraisals of possibly valuable items.

## Wednesday Evening Ceremony

Theme of ceremony: "Being me" and "Friendship"

Participants: Diana, Pat, Trudy

Setting: Fireplace room that has been darkened. Participants enter with votive candles which have been lit.

What happened: Participants entered the room singing "Peace is Flowing Like a River." After they were seated the following was read:

### The Joy of Being Me

Thank you, God, for the joy of being me, in spite of all my faults. Here at Chat I can do just that: "Be Me."

Maybe I'm not as pretty as I'd like to be, not as witty, not as smart. I do so many things I disapprove of and make many mistakes; I sometimes think I'm hopeless.

And yet . . . and yet I sort of like myself.

I like this body you gave me. I've even gotten fond of my face. (What a miracle to look in the mirror and realize it's *me*, really me, looking back!)

A sense of wonder overcomes me sometimes.

Sheer amazement that I'm alive at all, able to look around and see other people, talk to them, confront them, love them. Able to laugh or to cry, to be happy, and even to be hurt.

Hard as things often are, God, I wouldn't want to be anybody else. Whatever pains and problems I have they're no worse than anybody else's and they're mine, they're all mine!

And all the good things that happen to me too. How could anybody else appreciate them the way I do, enjoy them so much? I'm so grateful sometimes, God, I want to shout and dance and sing. Grateful just for being myself.

Thank you, Lord, for the joy of being me.

After the reading, the song "I want to sing, I want to shout" and "When the Saints go marching in" were sung.

A second reading was read:

For All the People

Thank you for my friends, God. And thank you for my family, and my new extended family here. Thank you for all the people whose lives mingle with mine. Sometimes so frantically, causing so many challenges but sometimes so joyfully, wonderfully too.

Sometimes, for no good reason, my heart just fills up with love for them. I want to hug them, tell them, show them, even stage a kind of grand love demonstration!

I don't, because I don't want them to think I'm too crazy. Yet the sense of love and wonder and gratefulness is almost too much to hold.

Thank you, God, for all these Labbers brought here together at Chat. Amen.

The ceremony was ended with the participants singing "Make New Friends, Keep the Old."

# Chatcolab Bootcamp

## THURSDAY NIGHT PLANNING COMMITTEE IDEAS

We made three rounds of the table and requested folks to bring forth as many ideas as possible. After three rounds we had exhausted all ideas for the planning period. All committee members were asked to list their top three choices for Thursday night. Two committee members tabulated the choices while the remainder of the group circulated a name list, determined program assignments, times, and who can do what. We worked for consensus and tried to involve all committee members. We used thumb signals up, side, and down. Members agreed to a theme, then began planning, divided assignments into six component parts and agreed to subsequent meeting times.

### BRAINSTORMING ACTIVITY:

COSTUME PARTY	JUNGLE PARTY
70'S RETRO NIGHT DISCO	MURDER MYSTERY
FASHION SHOW- UGLY CLOTHES	NIGHT AT FREDRICOS- MAKE OWN PIZZA
MOONLIGHT PARTY	POW WOW
INCENSE CEREMONY/PARTY	HOBO PARTY
CHRISTMAS IN _____	MOONLIGHT SERENADE
ANYTHING GOES	RODEO
IT WILL TAKE TIL THURSDAY	STORY TELLING AROUND THE CAMPFIRE
SNOWBALL FIGHT	FLOATING CAMPFIRE
SLUMBER PARTY	LIARS CLUB
CLOWNING AROUND	MINORS CAMP
GYPSIES	BARNYARD BOGEY
CLUE PARTY - DINNER THEATER	WESTERN HOEDOWN
TREASURE HUNT	JAZZ CELEBRATION
A NIGHT AT THE OPERA	MAKE YOUR OWN DESSERT
BUBBLE GUM PARTY	CHATCO BOOTCAMP
SCHOOL DAZE	INTERNATIONAL FESTIVAL & BAZAAR
TRAIL BLAZE	WHAT IS IT PARTY

### COMMITTEE:

Yvonne Teter, Carol Allison, Bonnie Fausett, Peggy Duncan, Laurie Brendle, Ruth Ann Taylor, Darlene Ritter, Jean Parnel, Susan Sacco, Bill Headrick, Jordan Wieber, Kevin Laughlin.

### SUB COMMITTEES:

Publicity-	Ruth Ann, Bill, Bonnie, Peggy and Jean
Set-Up-	Yvonne, Susan, Jordan
Evaluation-	Bill, Ruth Ann, Kevin
Decoration-	Carol, Darlene, Laurie
Clean Up-	All





## Friday Evening Activity

Theme: Blaze on - 1997 Showcase and Beyond

Committee members: Charlie, Rusty, Patty, Heather Y., Mama B., Nel, Lela, Leila.

Advance publicity: Thursday announcements about names and remembrances to be turned in by family group.

Decorations: Gold paper chain of all Labber's names.

Games: Kirk Weisler's Adventure class will present their closing game outside to start the program. All participants are invited to join in.

Dances used: Ellen Ford's class will give folk dance demonstration.

What happened: A show case of what was done during the week was presented. Included were Kusudama, Crazy Quilt, Heart necklace, Copper enameled beads, Baskets.

Refreshments: All the snack foods left from the snack shelf.

Anything else of interest: Demonstrations: Ellen Ford's class on leading singing; Ruth Moe's pipe chimes; Charlotte Norlin's class on Clowning; Stories by Tina Aguilar, Dream Catchers, Grandmas beading lesson.

## Friday Evening Ceremony

Theme: Blaze on - 1997 Showcase and beyond.

Committee members included: Charlie, Rusty, Laura, Patty, Heather, Mama B., Nel, Lela, Leila

Setting: Fireplace room with fire burning in fireplace. Chatcolab candle is lighted with chairs placed in a semi-circle in front of the candle.

What happened: The ceremony began with all participants singing a song led by Miriam. Patty lead the group in prayer. Tina and Pebbles conducted the Indian Naming Ceremony. New board members were presented. A closing song, "Make New Friends," was sung and the Chatcolab candle extinguished.

## Monday Evening Flag Ceremony

Participants: Pebbles, Don, Leona, Doc, Suzette, Rusty, Mama B., Little Bill, Yvonne.

Ceremony: Chatcolabbers stood near flag pole holding hands in friendship. Taps was sung as flag was lowered.

## Tuesday Morning Flag Ceremony

Participants: BrookeLynn, Jordan, Heather, Nel, Lane, Jennifer R., Jean, Trudy, Jennie

Ceremony: After the flags were raised and the "Pledge of Allegiance" was said, the following verses were recited:

Nel: Freedom is a breath of air,  
Pine-scented or salty like the sea  
Freedom is a field of new plowed  
Furrows of democracy.

Jennie: Freedom is a forest  
Trees tall and straight as men!  
Freedom is a printing press...  
The power of the pen!

Trudy: Freedom is a country church  
A cathedral's stately spire;  
Freedom is a spirit  
That can set the soul on fire!

Jean: Freedom is man's birthright,  
A sacred, living rampart  
The pulsebeat of humanity  
The throb of a nation's heart.

The ceremony was concluded by the group singing "America the Beautiful."

# Tuesday Evening Flag Ceremony

## Now the Day Is Over

MARSHAL

Sabine Baring-Gould, 1865

Joseph Barby, 1897

1. Now the day is o - ver; Night is draw-ing nigh;  
 2. Je - sus, give the wear-y Calm and sweet re - pose;  
 3. Grant to lit - tle chil - dren Vis - ions bright of Thee;  
 4. When the morning wa - kens, Then may I a - rise

Shad - ows of the eve - ning Steal a - cross the sky.  
 With Thy ten - drest bless - ing May our eye - lids close.  
 Guard the sail - ors toss - ing On the deep blue sea.  
 Pure and fresh and sin - less In Thy ho - ly eyes.

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## American's Creed

I believe in the United States of America as a government of the people, by the people, and for the people; a sovereign nation of many sovereign states; a perfect union, one and inseparable established upon those principles sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it; to support it's Constitution; to obey its laws; to respect its flag; and to defend it against all enemies.

## Battle Hymn of the Republic

Julia Ward Howe, 1861

William Steffe, 1852

1. Mine eyes have seen the glo - ry of the com - ing of the  
 2. He has sound - ed forth the trum - pet that shall nev - er call re -  
 3. In the beau - ty of the lil - ies Christ was born a - cross the

Lord, He is tram - pling out the vin - tage where the grapes of  
 treat; He is sift - ing out the hearts of men be - fore His  
 sea With a glo - ry in His bos - om that trans - fig - ures

wrath are stored; He hath loos'd the fate - ful light - ning of His  
 judg - ment seat; Oh, be swift, my soul, to an - swer Him, be  
 you and me; As He did to make men ho - ly, let us

ter - ri - ble swift sword, His truth is march - ing on.  
 ju - bi - lent, my feet! Our God is march - ing on.  
 die to make men free, While God is march - ing on.

Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!

Glo - ry, glo - ry, hal - le - lu - jah! His truth is march - ing on.

## No Man Is An Island

No man is an island  
 No man stands alone  
 Each man's joy is joy to me  
 Each man's grief is my own  
 We need one another  
 So I shall defend  
 Each man as my brother  
 Each man as my friend

I saw the people gather  
 I heard the music start  
 The song that they were singing  
 Is ringing in my heart

No man is an island  
 Way out in the blue  
 We all look to One above  
 Who our strength will renew

When I help my brother  
 Then I know that I  
 Plant the seed of friendship  
 That will never die.

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## Silver and Gold

St. Peter (Acts 3:6)

6-part Round

*Moderately*

Max V. Exner

Sil - ver and gold have I none, But such as I have, give I thee.

## Thursday Morning Flag Ceremony

Participants: B.J., B.J., Peggy, Charlie, Sally, Gwen, Sue, Rendal

Ceremony: After the flags were raised and the "Pledge of Allegiance" was said, the following reading was recited:

### Hugging

Hugging is healthy: It helps my body's immune system, it keeps me healthier, it cures depression, it reduces stress, it induces sleep, it's invigorating, it's rejuvenating, it has no unpleasant side effects. Hugging is nothing less than a miracle drug.

Hugging is all natural: It is organic, naturally sweet, no pesticides, no preservatives, no artificial ingredients and 100% wholesome.

Hugging is practically perfect: There is no movable parts, no batteries to wear out, no periodic checkups, low energy consumption, high energy field, inflation-proof, non-fattening, no monthly payments, no insurance requirements, theft-proof, nontaxable, non-polluting, one-size-fits all and, of course, fully returnable.

# Friday Morning Flag Ceremony

Participants: Mama B., Suzette, Charlie, Rusty, Don, Leona

Ceremony: Flag was raised followed by the reading of the poem "Let It Rise."

Let it Rise 'till it meets the sun in his coming  
Let the earliest light of the morning gild it,  
And the parting day linger and play on its summit.

## FLAG LOWERING

Done by Route 66, AKA Trailblazers, AKA The Kings of the Road or Trail

Song sheets were handed out. Diana led singing, all four verses of "Now the Day Is Over". Miriam read *American's Creed* while we hummed to the tune of "Now the Day Is Over" while the rest of the family lowered the flag.

### Now the Day Is Over

MERIDIAN

Sabine Baring-Gould, 1868

Joseph Barry, 1876

1. Now the day is o - ver; Night is drawing nigh;  
2. Je - sus, give the wear - y Calm and sweet re - pose;  
3. Grant to lit - tle chil - dren Vis - ions bright of Thee;  
4. When the morning wa - kens, Then may I a - rise

Shad - ows of the eve - ning Steal a - cross the sky.  
With Thy ten - drest bless - ing May our eye - lids close.  
Guard the sail - o's toss - ing On the deep blue sea.  
Pure and fresh and sin - less In Thy ho - ly eyes.

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### American's Creed

I believe in the United States of America as a government of the people, by the people, and for the people; a sovereign nation of many sovereign states; a perfect union, one and inseparable established upon those principles sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it; to support its Constitution; to obey its laws; to respect its flag; and to defend it against all enemies.



# In-Depth Workshops



Dr. Gorlitz blazed the trail for guide dogs for the blind. One of the doctor's patients, a young partially paralyzed war veteran, was left stranded in the middle of the sanatorium grounds during a daily walk. The Dr.'s Alsatian dog watched his faltering progress then disappeared in the direction of the sanatorium building and returned with the veteran's walking stick. Dr. Gorlitz observed the dog gently leading the patient over the lawn to the house. Experiments in training dogs for guide service began in 1916.

## Section D

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Blaze Your Trail to Leadership  
Chatcolab 1997

Discover YOURSELF in  
Leadership

Person, Patterns and People

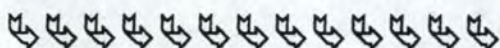
*Appreciating Diversity in Leadership & Education*

Kevin M. Laughlin  
Department of Agricultural & Extension Education  
University of Idaho  
Moscow, Idaho 83844-2040

## Diversity in Leadership

For many people, leadership means power, honor, or personal advantage. A true leader is one who thinks, prays and acts in service of their fellow man. Seeking to serve others, rather than to dominate them and showing initiative when tempted to do nothing, in justice, peace and freedom and daily living are loving and leading qualities. Living and leading in the community requires a person to explore self, to ascertain personal strengths and weaknesses, to appreciate one's own diversity and richness while showing the same appreciation for those one teaches and abides with. Living each moment, rather than existing, is what educational communities are asked to do. As individuals in leadership and education, we must ask the leadership questions and then have the courage to find answers within and without.

Chatcolabbers as leaders or teachers work with many program areas, clientele and with a diversity of providers to meet the life long learning needs of the people with whom we abide. Each individual needs a transformation tool kit. Through individual, directed, incidental, formal and nonformal leadership learning experiences, we must develop our personal educational leadership skills so that we can cope with the transforming society we live in. Only then can we embrace the logos of the responsibility of education and share it. Most do not have either the time or sufficient expertise in leadership education to implement the type of analysis, preparation and monitoring required of truly individualized their learning. One of the tools for our kit is an understanding for thinking and learning diversity of our clientele.



## The 'Diversity' Game

The *Diversity Game* may be one of the assessment tools to pack into our kits if we are to be educational leaders of understanding persons, patterns and people.

There is a connectedness in education, business, youth, volunteer and leader development, strategic management, family relations and other relationship building experiences to this game. The process skills applied in the game focuses primarily on facilitation, presence, humor, participation, creative thinking, discussion and several forms of collaboration.

To view this game in light of individual efforts to balance spiritual, social, work and personal commitments is helpful. If others have as many groups to be in relation with during a given period, as I do, just maintaining and being present in various communities can be a challenge. Its' not surprising then, that in educational settings, the complexity of each individuals relationships can determine his/her availability to participate in any one aspect of that community.

Appreciating this *Diversity* of thinking styles can steer priority setting processes and may help to:

1. focus upon the status of groups you are in relation with.
2. to place a value in each area of connectedness.
3. to determine which groups are very important, important, maintaining, or superficial to be in relation with.

From the game, we can see many opportunities to improve leadership approaches to the groups we are educating or in relation with. It helps and encourages

us to make informed choices, prioritize, gain better balance and maintain vitality in life. We can not be better leaders if we do not give ourselves time to grow.

## Multiple Intelligences (MI)

In *Frames of Mind* Howard Gardner replaces the standard view of intelligence with the idea that human beings have several distinct intelligences. Using an elaborate set of criteria—including evidence from studies of brain damage, prodigies, developmental patterns, cross-cultural comparisons, and various kinds of tests—Gardner identifies eight intelligences.

Gardner reaches several conclusions about these “intelligences”, which he is willing to call intellectual competencies, thought processes, cognitive capacities, cognitive skills, forms of knowledge, or even useful fictions:

- Human beings have evolved to have several distinct intelligences and not one general intelligence;
- Each intelligence is relatively independent of the others;
- Any significant achievement involves a blend of intelligences;
- These intelligences are valued by cultures around the world, though not always to the same degree.

In Gardner’s view, every human achievement is permeated by intelligence of a kind far more supple and complex than commonly believed. These multiple intelligences “are present in virtually every realm of human activity” and not just in the verbal and analytical activities commonly called “intelligent”. This conclusion leads Gardner to criticize our educational system for its bias toward the linguistic and logical-mathematical intelligences—

the two components of “IQ” as it is commonly understood.

Others with similar objections have proposed that the verbal and analytical intelligences are “left brain” functions which need to be balanced through a development of “right brain” methods, such as spatial and holistic thought. Gardner gives us a long look at the next level of complexity beyond the simplicity of the left-brain/right brain concept. In fact, he derives many of his conclusions from reexamining the same studies of brain damage that have been used to derive the “two-brain” theory. Looked at from this perspective, there are, in effect, eight “brains” instead of two—except Gardner divides the mind into functional, not anatomical, units. From the perspective of *Frames of Mind*, the two-brain theory lumps together some faculties that are not connected; two intelligences are not necessarily related just because they happen to share the right hemisphere. Such lumping is understandable; “in ordinary life,” Gardner writes, “...these intelligences typically work in harmony, and so their autonomy may be invisible.” And the theory of left-right brain—whatever its shortcomings—has led to some intriguing work on the nature of creativity, such as Rico’s *Writing the Natural Way* and Edwards’ *Drawing on the Right Side of the Brain*.

Even though it was first published in 1983, Gardner’s theory has not made an impact on the teaching of adults the way it has the processes of teaching children—though it has influenced some innovative research like John-Steiner’s study of creativity. This article introduces Gardner’s now 8 part theory of mind with the hope that it will stimulate new ways of thinking about adult education and the teaching of adults.

The theory of multiple intelligences does not deal with such concepts as motivation, attention persistence, learning strategies, learning styles, adaptability, practical intelligence, inspiration, and wisdom, though Gardner discusses how the theory might relate to some of these. Because it is concerned primarily with cognitive operations, Gardner's theory is strong on intellectual operations and weaker in accounting for emotional, creative, and spiritual life. And like most Western theories, it does not consider altered states of consciousness. There are loose ends; yet confronted by the magnitude and originality of Gardner's synthesis (as well as his remarkable humility about it), one is not bothered by loose ends. Gardner's thought is richly and responsibly speculative. He marshals page after page of intriguing evidence, proposes bold ways to synthesize it, and views the entire enterprise with passionate detachment. He even insists that there is not, and there can never be, a single irrefutable and universally accepted list of human intelligences. His approach enriches our view of mind without overwhelming us with unrelated bits of data. The theory might not be the last word on the subject, but some theory of such magnitude is needed to account for the evidence he discusses.

## MI Reflections

Howard Gardner's work has significant implications for leaders and educators. By matching client profiles, goals and intents to particular curricula and styles of learning MI practitioners can make a difference. Those in education must become "Public Curriculum Brokers" in this new age of information. Interactive technologies provide great opportunities for some learners and great barriers to

others. Approaching adult education using the 8 intelligences can create a bridge to learning by a broader spectrum of learners. Doing this right will ensure that the complex client-assessment-curriculum community equation is balanced appropriately.

## MULTIPLE INTELEGENCES



**Linguistic**



**Logical- Mathematical**



**Spatial**



**Bodily-Kinesthetic**



**Musical**



**Interpersonal**



**Intrapersonal**



**Naturalistic**

## Leadership Experiences

The major leadership approaches (traits, skills, behaviors, processes types and styles) presented in education studies can help us to understand approaches that each of us use. Whether the knowledge, attitudes and future focus of our lives becomes transformational or transactional depends on our level of commitment, energy and the time available.

The perspective of rational, human, systems, political and cultural leadership organizational frames, combined with management, and ending in logos will be helpful. With most groups we are in relation with, the political frame of resources, enduring differences, power and conflict are central features of organizational life. Basic assumptions and beliefs of culture play a key role as learned responses to group issues.

Leadership is a gift confirmed by the community for the service of others and upbuilding of the family, profession, community and/or region. We must show integrity - in making sure it can become a reality; vision - through discovery and articulation; teamwork - which must be built and within a culture that communicates with symbols and traditions.

Transformational leadership is one that evolves through stages (boxes) where your world falls apart as your box dissolves and you gain new operating logic. Changing paradigms and making the choice is the hard part. This metamorphosis is painful. It requires a shift or change in followers that allows leaders in relationship to gain new or different forms. The transformational leader will ask the right questions and always envision a goal one step further than the group is operating in. What do you need to do? By not telling them the answer, growth will occur and logos can be achieved for the moment, day or a period of time.

The task of leadership is change. Leaders inspire others to their best efforts in order to do better. Leaders must understand how to create and guide innovation. As change masters, they help groups of people journey through stages of vision formation, idea achievement and momentum maintaining. This process of change cannot be done by one individual alone. I like how Rosabeth Moss Kanter puts it, "Leadership does not exist within a person; it resides in the

relationship within persons". A better understanding of individual and leadership styles, frames and approaches in relationship structures can move individuals from administrative or managerial jobs...to a balanced leadership. If we view each group we are in relation with as a community, perhaps it can grow toward partnership among members when a diversity of personal styles and people can truly come together as lifelong learners.

## Making Sense of YOURSELF in Leadership

The key to understanding ourselves and to understand others is to look beyond behavior for the underlying gratification's being sought. How I act, versus why I act, in particular patterns. Spending time determining thinking styles or frames of intelligence is important. "And in understanding me you might come to prize my differences from you, and from seeking to change me, preserve and nurture those differences (Keirsey/Bates). Some change is possible, but it is a twisting and distortion of the underlying form. Our attempts to change others (in education, professional groups, churches, community groups, friends or family members) can result in change, but the result is a scar and not a transformation (Keirsey/Bates).

Our drums beat differently based on the environment we are living and working in. Our home, work, social and spiritual spaces bring out differing characteristics, traits and organizational frames. We do violence to others when we assume their differences to be flaws and afflictions. Living and leading is learning to look at someone as a different person; someone you don't quite understand, but someone you can with some puzzlement, gradually come to appreciate. Using the *Diversity Game* or MI approaches for appreciating differences in working together, or to stimulate creative

interaction is a transformational tool. It can be beneficial for intact work groups, for adult educators, managers, or administrators seeking to replace people, enhance youth learning, for career exploration or personal development.

Regardless of the group, to show vision is what leaders as educators are called to do. The process of visioning is neither simple nor easy. It takes a long time to shape, and when it emerges, it does not come forth fully formed. Furthermore, it takes even longer to be able to put it into action. It is only by personal engagement (relations) with groups in specific situations that one comes to realize what is both bold and realistic within that context. Extraordinary vision comes from ordinary sources. Setting high goals of creativity, imagination, intuition and discernment brings out the best in people.

Accomplishing logos with specific leadership education groups may require:

1. others to participate in testing, to be honest in their answers and assumes one will remember their own styles or traits as well as others...a big task.
2. educational leaders to be more effective by sharing insights rather than theories or techniques.
3. change masters or transformational educational leaders to make a list of things that will internally motivate them to do the right things in the face of adversity.



## Conclusion

Being on the road to educational or recreational leadership one will have failures. Finding new structures or creating an environment for change will be the formidable task. Realizing fundamental options are there and finding them is the challenge. This can be accomplished when working beyond one's comfort zone. Being in "relationship" requires patience, perseverance and love. The problems and issues within will not go away. Educational leaders can not have agendas that are not connecting. They must be woven, fluid and in relation to their community, with the ability to step back in conversation to change. The truth should come from within the group one is educating with or for. By developing appreciation, understanding and coping mechanisms for dealing with ones own learning and leading style (Multiple Intellegences, Right/Left brained, Color Group) and respecting others styles, skills and differences, we can best provide for underlying gratification of self, and gratification of individuals, communities, groups, organizations or businesses we are in relation with. Educational leaders need to focus their energy on the process of service to self, lifestyle and community. Enabling a personal metamorphosis of style or form in their communities to happen rather than a preconceived product of an individual to happen will be the difference. In leadership, we need to use different styles and frames to enlighten and see people as objects, as community, as energy, as resources and as meaning in seeking the best for those adults we educate.

**Have you ever wondered why....**

- **some groups work well together and others don't?**
- **some groups are productive and fun to work with and others are unproductive and boring?**
- **the same person can do extremely well in one job and poorly in another?**

**Many of the answers to questions like these are connected to people's thinking style preferences.**

Playing Diversity will give individuals and groups you work with a picture of their thinking style preferences and point the way toward working together more effectively and productively.

**CHATCOLAB** presents participants with an outstanding opportunity to review our own thinking and learning styles. This handout will enable you to watch how participants react to the game. You may wish to answer the following questions:

1. What reactions did the players have when they were trading cards? When they had to give cards back?
  2. Look at the groups most prevalent color, what does it say about the strengths of this group? What might be the blind spot?
  3. If you were playing this game which color do you think you would be and why?
  4. How could you use this game in leadership or recreation programs and why would you use it?
- 

What does brain dominance have to do with managing and leading? There are differences in the way people think about planning, job design, supervising, teamwork, volunteer management, training, group culture, communications, creativity, career aspirations and retirement. At any age, once you've identified the patterns in others, you can meet their needs better in communications and relationships. By redefining the differences we can learn to see others as positive and creative. Where unique is normal, and appreciating and using mental differences makes change easier to deal with, is where any family, organization or learning community wants to be. As we appreciate the full spectrum of mental gifts--ours and those of others--we can make better choices in our lives, especially in selecting educational, recreational, leadership and even retirement approaches! *Diversity* and *The Creative Brain* are tools for managers and leaders. This process will help you *SHARE!*



*Although the game is meant to be played with a sense of fun, discovery and adventure, it has serious goals:*

- \* to provide valuable information on the thinking style preferences of individuals and groups, and an opportunity.
- \* to discuss those preferences and their implications.
- \* to give people a chance to get to know each other.
- \* to give people an understanding that there is no right or wrong thinking style preference.
- \* to build acceptance and understanding of those with different thinking style preferences.
- \* to help groups look at their thinking style strengths and blind spots.

## **Personal Patterns**

From E.H. Porters strength deployment inventory, and the Keirsey Temperament Sorter one can gain a perspective for different thinking and learning styles. Howard Gardener presents seven areas of multiple intelligence in a capacity format to better understand how we think. Clearly different drums and different drummers, a familiar phrase, applies to these and other personal growth development instruments. However, the format that has been easiest to present creative thinking to the majority of (Gardeners' linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal and intrapersonal) learners is the whole brain model developed by Ned Herrman.

As part of my work in strategic management, youth career exploration and Extension volunteer training I have used the thinking styles tool, *Diversity*, produced by the Ned Herrman Group. This adaptation from the whole brain model uses practical discriptors to define individual types. I recommend Ned's book *The Creative Brain* for additional information on the Herrman model and it's implications and applications. After working with over 15 different groups in playing the game, participants have found this instrument useful in exploring their personal types, energy and strengths. It gives insights that have major influences on ones ability to be an effective leader, partner and team member.

Not quite wanting to place too much emphasis on one instrument, the Diversity game, I have explored and researched left and right brain theory and the Brain Dominance and Energy test developed by Ann McGee-Cooper. Results of this test help individuals recognize patterns that will release positive energy from learning to call on both hemispheres of the brain as supportive partners in working, playing, socializing and developing spiritually. The trick is to balance types of activity to provide energy so that we can best serve the folks we are in relation with. You may want to pick up McGee-Cooper's book *You Don't Have To Go Home From Work Exhausted* if you want to further explore balancing the right and left brain given your particular thinking style.

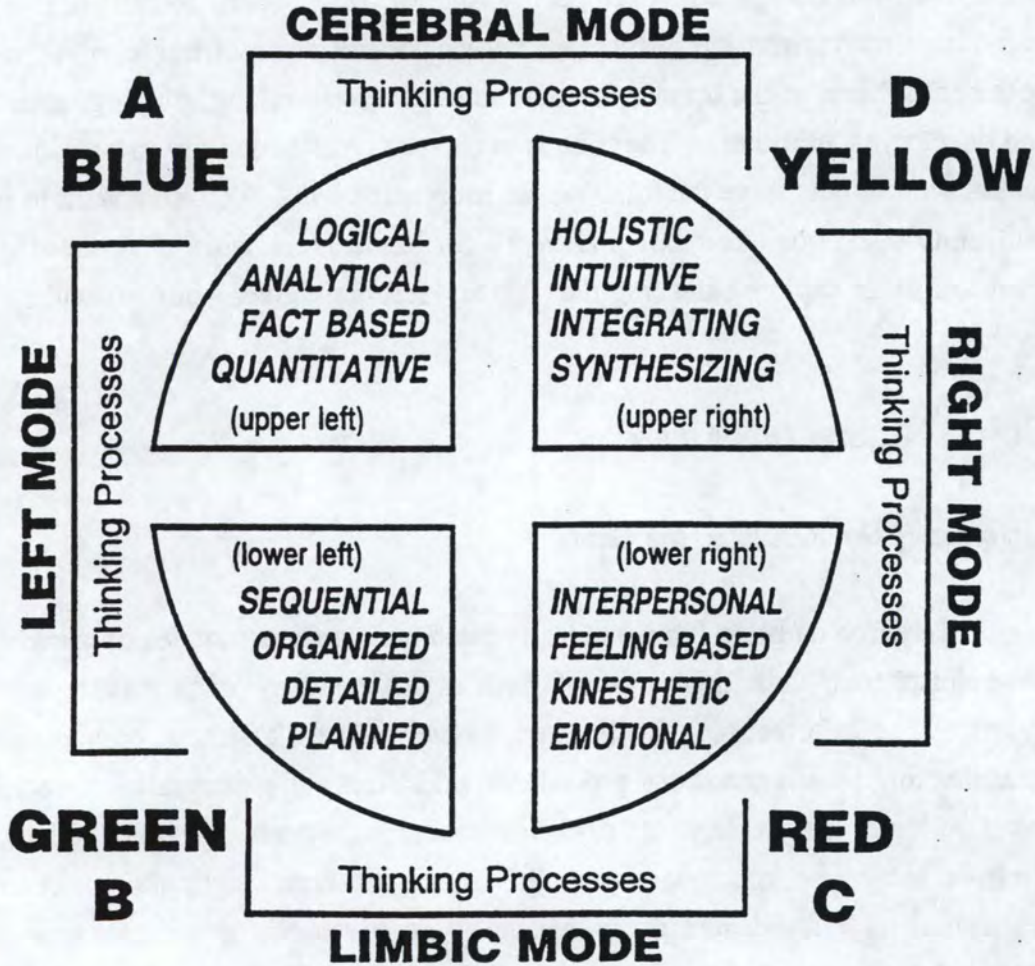
## Color Characteristics

### *Interpreting the Results of the Game*

Research on brain function clearly establishes different modes of thinking into two hemispheres. This "double brain" gives us different ways of processing and understanding information. The left hemisphere analyzes, abstracts, computes, measures time, plans sequential procedures, verbalizes and makes rational decisions based on logic. Conversely, the right hemisphere is the center for imaginative, intuitive, subjective, relational, symbolic, holistic and time free thinking. The right hemisphere understands metaphors, has the ability to visualize and create new combinations of ideas. This right hemispheric mode of thinking is essential in creativity and innovation.

Within each hemisphere are two different brain systems, the cerebral and the limbic. The cerebral system is the outer part of the brain where more abstract, intellectual thought takes place. Beneath it lies the limbic system where more concrete and emotional processes go on. These four parts of the brain which process and make meaning out of information provide the four quadrant model.

# DIVERSITY



Adapted from the Ned Herrmann Whole Brain Model

**The Power of Diversity - For most tasks, especially creative problem solving, diverse groups with all colors represented are best. After all when everyone is thinking alike, there's not a whole lot of thinking going on! A heterogeneous group can be challenging to work with because of it's diversity; yet once members learn to appreciate their differences and work together, creative magic can happen!**

# BLUE

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Groups with lots of blue cards enjoy analyzing complex situations and are good at solving technical problems. When confronted with a problem, they tend to approach it in a logical rational manner. This group may ignore or overlook the emotional and interpersonal aspects of the situation. "Ice breakers" and socializing in meetings are often considered a waste of time. They become frustrated with people who don't get enough facts, carefully think their way through a problem, and get to a point quickly.

*This group is good at:*

\* Gathering facts; \* Analyzing issues; \* Problem solving logically; \* Arguing rationally; \* Considering financial aspects; \* Measuring precisely and \* Understanding technical elements.

# GREEN

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Groups with lots of green cards enjoy organizing, planning and attending to details. They are also "good" at implementing ideas and following through with plans. They tend to approach problems in a step by step, controlled, procedural manner. Completing tasks is very important. This group may have difficulty seeing the "big picture," doing "blue sky" thinking, and accepting innovative ideas. They often get frustrated when others work in a non-sequential way, bend rules, or ignore organizational policies and procedures.

*This group is good at:*

\* Finding overlooked flaws; \* Approaching problems practically; \* Standing firm on issues; \* Maintaining a standard of consistency; \* Providing stable leadership and supervision; \* Reading fine print in documents and contracts; \* Organizing and keeping track of essential data; \* Developing detailed plans and procedures; Articulating plans in an orderly way; and \* Keeping financial records straight.

# RED

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Groups with lots of red cards enjoy the interpersonal aspects of their work. They are "good" at developing and expressing ideas and understanding the interpersonal climate of work groups and organizations. They enjoy and value team building activities and interacting with group members on a more personal level. They approach problems in an intuitive manner using feelings than a data base to make decisions. This group may

become frustrated with people who ignore the human elements in a problem and place logic above feelings.

*This group is good at:*

\* Recognizing interpersonal difficulties; \* Anticipating how others will feel; \* Intuitive understanding how others will feel; \* Picking up on non verbal cues of interpersonal stress; \* Engendering enthusiasm; \* Persuading; Teaching; \* Conciliating; \* Understanding emotional elements; and considering values.

## **YELLOW**

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Groups with lots of yellow cards enjoy conceptualizing, synthesizing, and creating new ideas. They are "good" at exploring possibilities, innovating and in seeing the "big picture." Because they enjoy novelty, they get bored with ordinary thinking and restless in routine meetings. When confronted with a problem, they approach it in an experimental, intuitive manner. This group can become frustrated with details and those who operate in a sequential conservative, safekeeping manner.

*This group is good at:*

\* Reading signs of coming change; \* Seeing the "big picture"; \* Recognizing new possibilities; \* Tolerating ambiguity; \* Integrating ideas and concepts; \* Bending or challenging established policies; \* Synthesizing unlike elements into a new whole; \* Inventing innovative solutions to problems; and Problem solving in intuitive ways.

**...Leadership is not simple, learning about leadership is only the beginning and leadership is a lifelong journey filled with continual growth or stagnation with those we choose to be in relation with!!!**

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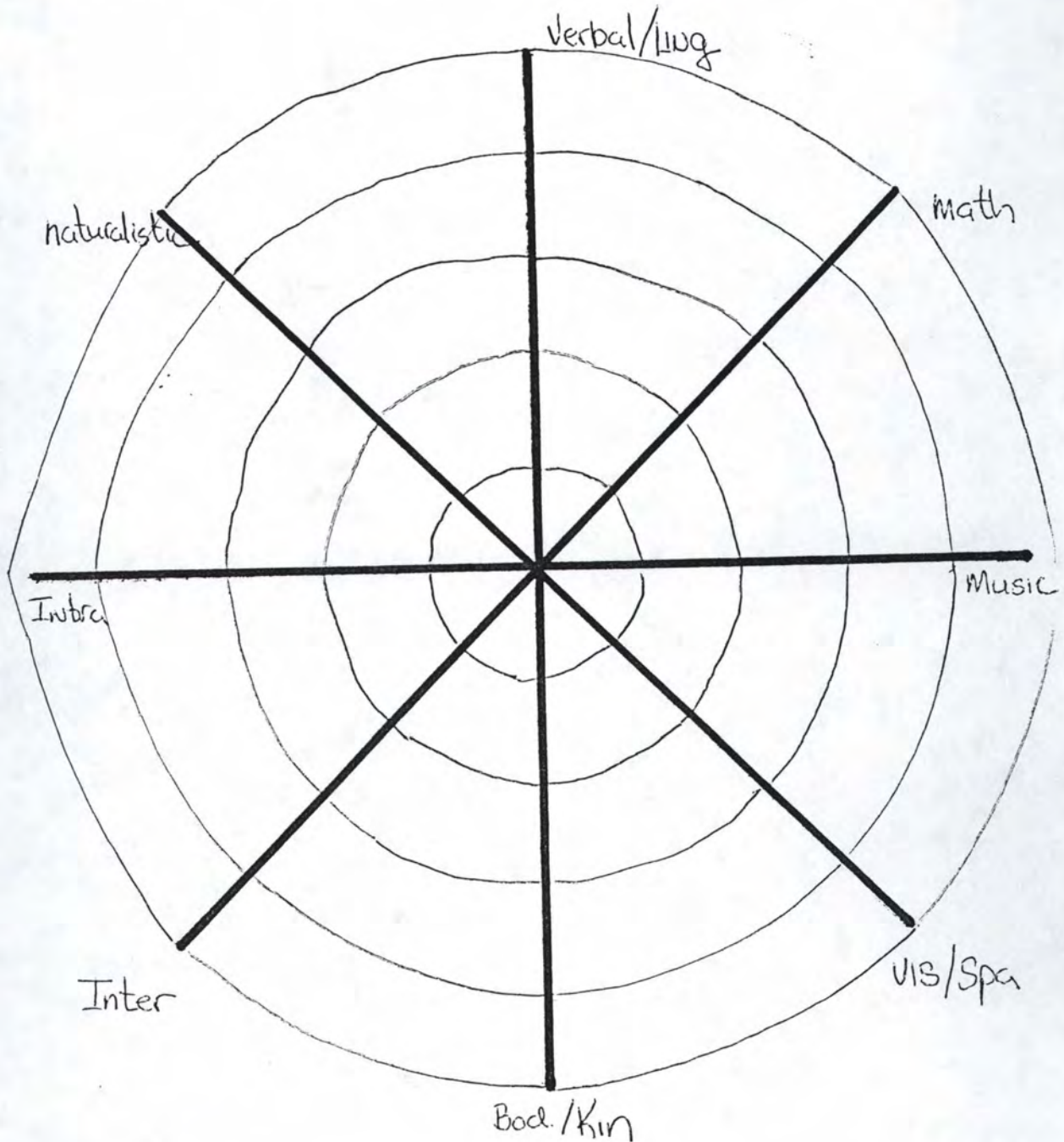
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Zepher Press, 3316 N. Chapel Ave.  
P.O. Box 6606-C Tucson, Arizona 85728-6006 Phone 520-322-5090 Fax 520-323-9402 <http://www.zephyrmi.com>

**Other Products:** Understanding the HBDI Video (personal profile package journey), Diversity (the game to explore thinking style preferences), Herrmann Brain Dominance Instrument (assessment tool), International Brain Dominance Review (biannual journal), Presentation Graphics (transparencies, custom graphics & catalog), The Brain Boutique (materials and tools to supplement your teaching) **To order contact:** The Ned Herman Group, 2075 Buffalo Creek Rd \* Lake Lure, NC 28746 \*PHONE 704-625 9153 \* FAX 704-625-1402.

# M. I Umbrella

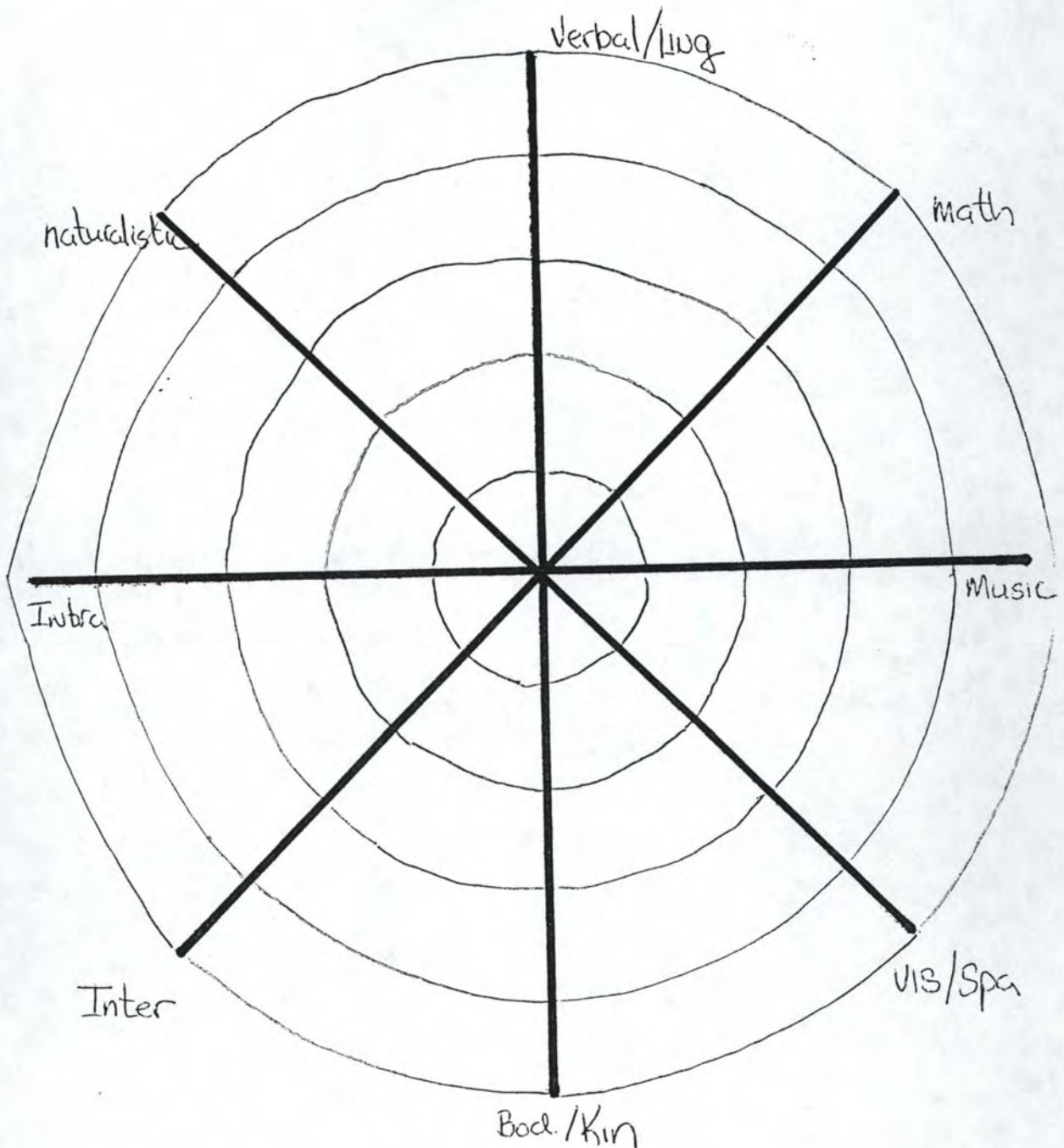


Complete MI Inventory. Check only those areas in each MI section which you very strongly believe in. Record the number by counting from zero in the center of the circle - in the middle of each section put a dot, then connect the dots and color the circles of the umbrella.

Take a look at your very strong tendencies and those that are not you - you are unique and that's okay.

Good Luck.  
Kevin

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Good Luck.  
Kevin



## An MI Inventory for Adults

Check those statements that apply in each intelligence category. Space has been provided at the end of each intelligence for you to write additional information not specifically referred to in the inventory items.

### Linguistic Intelligence

- Books are very important to me.
- I can hear words in my head before I read, speak, or write them down.
- I get more out of listening to the radio or a spoken-word cassette than I do from television or films.
- I enjoy word games like Scrabble, Anagrams, or Password.
- I enjoy entertaining myself or others with tongue twisters, nonsense rhymes, or puns.
- Other people sometimes have to stop and ask me to explain the meaning of the words I use in my writing and speaking.
- English, social studies, and history were easier for me in school than math and science.
- When I drive down a freeway, I pay more attention to the words written on billboards than to the scenery.
- My conversation includes frequent references to things that I've read or heard.
- I've written something recently that I was particularly proud of or that earned me recognition from others.

Other Linguistic Strengths:

### Logical-Mathematical Intelligence

- I can easily compute numbers in my head.
- Math and/or science were among my favorite subjects in school.
- I enjoy playing games or solving brainteasers that require logical thinking.
- I like to set up little "what if" experiments (for example, "What if I double the amount of water I give to my rosebush each week?")
- My mind searches for patterns, regularities, or logical sequences in things.
- I'm interested in new developments in science.
- I believe that almost everything has a rational explanation.
- I sometimes think in clear, abstract, wordless, imageless concepts.
- I like finding logical flaws in things that people say and do at home and work.
- I feel more comfortable when something has been measured, categorized, analyzed, or quantified in some way.

Other Logical-Mathematical Strengths:

### Spatial Intelligence

- I often see clear visual images when I close my eyes.
- I'm sensitive to color.

- I frequently use a camera or camcorder to record what I see around me.
- I enjoy doing jigsaw puzzles, mazes, and other visual puzzles.
- I have vivid dreams at night.
- I can generally find my way around unfamiliar territory.
- I like to draw or doodle.
- Geometry was easier for me than algebra in school.
- I can comfortably imagine how something might appear if it were looked down upon from directly above in a bird's-eye view.
- I prefer looking at reading material that is heavily illustrated.

Other Spatial Strengths:

### Bodily-Kinesthetic Intelligence

- I engage in at least one sport or physical activity on a regular basis.
- I find it difficult to sit still for long periods of time.
- I like working with my hands at concrete activities such as sewing, weaving, carving, carpentry, or model building.
- My best ideas often come to me when I'm out for a long walk or a jog, or when I'm engaging in some other kind of physical activity.
- I often like to spend my free time outdoors.
- I frequently use hand gestures or other forms of body language when conversing with someone.
- I need to touch things in order to learn more about them.
- I enjoy daredevil amusement rides or similar thrilling physical experiences.
- I would describe myself as well coordinated.
- I need to practice a new skill rather than simply reading about it or seeing a video that describes it.

Other Bodily-Kinesthetic Strengths:

### Musical Intelligence

- I have a pleasant singing voice.
- I can tell when a musical note is off-key.
- I frequently listen to music on radio, records, cassettes, or compact discs.
- I play a musical instrument.
- My life would be poorer if there were no music in it.
- I sometimes catch myself walking down the street with a television jingle or other tune running through my mind.
- I can easily keep time to a piece of music with a simple percussion instrument.
- I know the tunes to many different songs or musical pieces.
- If I hear a musical selection once or twice, I am usually able to sing it back fairly accurately.
- I often make tapping sounds or sing little melodies while working, studying, or learning something new.

Other Musical Strengths:

### Interpersonal Intelligence

- \_\_\_\_\_ I'm the sort of person that people come to for advice and counsel at work or in my neighborhood.
- \_\_\_\_\_ I prefer group sports like badminton, volleyball, or softball to solo sports such as swimming and jogging.
- \_\_\_\_\_ When I have a problem, I'm more likely to seek out another person for help than attempt to work it out on my own.
- \_\_\_\_\_ I have at least three close friends.
- \_\_\_\_\_ I favor social pastimes such as Monopoly or bridge over individual recreations such as video games and solitaire.
- \_\_\_\_\_ I enjoy the challenge of teaching another person, or groups of people, what I know how to do.
- \_\_\_\_\_ I consider myself a leader (or others have called me that).
- \_\_\_\_\_ I feel comfortable in the midst of a crowd.
- \_\_\_\_\_ I like to get involved in social activities connected with my work, church, or community.
- \_\_\_\_\_ I would rather spend my evenings at a lively party than stay at home alone.

Other Interpersonal Strengths:

### Intrapersonal Intelligence

- \_\_\_\_\_ I regularly spend time alone meditating, reflecting, or thinking about important life questions.
- \_\_\_\_\_ I have attended counseling sessions or personal growth seminars to learn more about myself.
- \_\_\_\_\_ I am able to respond to setbacks with resilience.
- \_\_\_\_\_ I have a special hobby or interest that I keep pretty much to myself.
- \_\_\_\_\_ I have some important goals for my life that I think about on a regular basis.
- \_\_\_\_\_ I have a realistic view of my strengths and weaknesses (borne out by feedback from other sources).
- \_\_\_\_\_ I would prefer to spend a weekend alone in a cabin in the woods rather than at a fancy resort with lots of people around.
- \_\_\_\_\_ I consider myself to be strong willed or independent minded.
- \_\_\_\_\_ I keep a personal diary or journal to record the events of my inner life.
- \_\_\_\_\_ I am self-employed or have at least thought seriously about starting my own business.

Other Intrapersonal Strengths:

### Naturalistic Intelligence

- \_\_\_\_\_ I like to spend time in the woods, tromping around, thinking and figuring out how it all works together.
- \_\_\_\_\_ I can tell when things are going wrong or right with the things of nature, plants, animals, critters and stuff. I just know.
- \_\_\_\_\_ I like to climb mountains, crawl around caves and swim in the sea or lake.
- \_\_\_\_\_ I can see the principles at work in the florets of a sunflower.
- \_\_\_\_\_ I see patterns of perfection in the three-dimensional aspects of animals.
- \_\_\_\_\_ I can easily make a plant grow, heal a wounded animal or restore a broken environment.
- \_\_\_\_\_ I like to listen to the song of a bird, the wind in the trees and the night sounds of all critters big and small.
- \_\_\_\_\_ My life would be poorer if there were no weather in it. I love the seasons.
- \_\_\_\_\_ I receive inspiration and gain contentment walking on the beach, hiking on a trail or studying by a pond.
- \_\_\_\_\_ I sometimes think in terms of animals, plants, wind, sea and sky.

Other Naturalistic Strengths:

Adapted By Kevin M. Laughlin for Chatcolab (1997): from 7 kinds of Smart by Thomas Armstrong. (1993) by Thomas Armstrong. Used by permission of Dutton Signet, a division of Penguin Books USA Inc.

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- When I drive down a freeway, I pay more attention to the words written on billboards than to the scenery.
- My conversation includes frequent references to things that I've read or heard.
- I've written something recently that I was particularly proud of or that earned me recognition from others.

Other Linguistic Strengths:

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Other Logical-Mathematical Strengths:

### Spatial Intelligence

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- I'm sensitive to color.

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- I enjoy doing jigsaw puzzles, mazes, and other visual puzzles.
- I have vivid dreams at night.
- I can generally find my way around unfamiliar territory.
- I like to draw or doodle.
- Geometry was easier for me than algebra in school.
- I can comfortably imagine how something might appear if it were looked down upon from directly above in a bird's-eye view.
- I prefer looking at reading material that is heavily illustrated.

Other Spatial Strengths:

### Bodily-Kinesthetic Intelligence

- I engage in at least one sport or physical activity on a regular basis.
- I find it difficult to sit still for long periods of time.
- I like working with my hands at concrete activities such as sewing, weaving, carving, carpentry, or model building.
- My best ideas often come to me when I'm out for a long walk or a jog, or when I'm engaging in some other kind of physical activity.
- I often like to spend my free time outdoors.
- I frequently use hand gestures or other forms of body language when conversing with someone.
- I need to touch things in order to learn more about them.
- I enjoy daredevil amusement rides or similar thrilling physical experiences.
- I would describe myself as well coordinated.
- I need to practice a new skill rather than simply reading about it or seeing a video that describes it.

Other Bodily-Kinesthetic Strengths:

### Musical Intelligence

- I have a pleasant singing voice.
- I can tell when a musical note is off-key.
- I frequently listen to music on radio, records, cassettes, or compact discs.
- I play a musical instrument.
- My life would be poorer if there were no music in it.
- I sometimes catch myself walking down the street with a television jingle or other tune running through my mind.
- I can easily keep time to a piece of music with a simple percussion instrument.
- I know the tunes to many different songs or musical pieces.
- If I hear a musical selection once or twice, I am usually able to sing it back fairly accurately.
- I often make tapping sounds or sing little melodies while working, studying, or learning something new.

Other Musical Strengths:

### Interpersonal Intelligence

- \_\_\_\_\_ I'm the sort of person that people come to for advice and counsel at work or in my neighborhood.
- \_\_\_\_\_ I prefer group sports like badminton, volleyball, or softball to solo sports such as swimming and jogging.
- \_\_\_\_\_ When I have a problem, I'm more likely to seek out another person for help than attempt to work it out on my own.
- \_\_\_\_\_ I have at least three close friends.
- \_\_\_\_\_ I favor social pastimes such as Monopoly or bridge over individual recreations such as video games and solitaire.
- \_\_\_\_\_ I enjoy the challenge of teaching another person, or groups of people, what I know how to do.
- \_\_\_\_\_ I consider myself a leader (or others have called me that).
- \_\_\_\_\_ I feel comfortable in the midst of a crowd.
- \_\_\_\_\_ I like to get involved in social activities connected with my work, church, or community.
- \_\_\_\_\_ I would rather spend my evenings at a lively party than stay at home alone.

Other Interpersonal Strengths:

### Intrapersonal Intelligence

- \_\_\_\_\_ I regularly spend time alone meditating, reflecting, or thinking about important life questions.
- \_\_\_\_\_ I have attended counseling sessions or personal growth seminars to learn more about myself.
- \_\_\_\_\_ I am able to respond to setbacks with resilience.
- \_\_\_\_\_ I have a special hobby or interest that I keep pretty much to myself.
- \_\_\_\_\_ I have some important goals for my life that I think about on a regular basis.
- \_\_\_\_\_ I have a realistic view of my strengths and weaknesses (borne out by feedback from other sources).
- \_\_\_\_\_ I would prefer to spend a weekend alone in a cabin in the woods rather than at a fancy resort with lots of people around.
- \_\_\_\_\_ I consider myself to be strong willed or independent minded.
- \_\_\_\_\_ I keep a personal diary or journal to record the events of my inner life.
- \_\_\_\_\_ I am self-employed or have at least thought seriously about starting my own business.

Other Intrapersonal Strengths:

### Naturalistic Intelligence

- \_\_\_\_\_ I like to spend time in the woods, tromping around, thinking and figuring out how it all works together.
- \_\_\_\_\_ I can tell when things are going wrong or right with the things of nature, plants, animals, critters and stuff. I just know.
- \_\_\_\_\_ I like to climb mountains, crawl around caves and swim in the sea or lake.
- \_\_\_\_\_ I can see the principles at work in the florets of a sunflower.
- \_\_\_\_\_ I see patterns of perfection in the three-dimensional aspects of animals.
- \_\_\_\_\_ I can easily make a plant grow, heal a wounded animal or restore a broken environment.
- \_\_\_\_\_ I like to listen to the song of a bird, the wind in the trees and the night sounds of all critters big and small.
- \_\_\_\_\_ My life would be poorer if there were no weather in it. I love the seasons.
- \_\_\_\_\_ I receive inspiration and gain contentment walking on the beach, hiking on a trail or studying by a pond.
- \_\_\_\_\_ I sometimes think in terms of animals, plants, wind, sea and sky.

Other Naturalistic Strengths:

Adapted By Kevin M. Laughlin for Chatcolab (1997): from 7 kinds of Smart by Thomas Armstrong. (1993) by Thomas Armstrong. Used by permission of Dutton Signet, a division of Penguin Books USA Inc.

1997 SONG LEADING

ELLEN FORD  
2151 WEST FAIR AVENUE #777  
LANCASTER OH 43130-8820  
614-654-4046



*Don't worry if it's not good enough for anyone else to hear*

## SING, SING A SONG

Studies have shown that laughter relieves stress, lowers blood pressure and reduces tension. SINGING acts in a similar way. It is a form of aerobic exercise, reduces muscle tension and the act of joining voices together in song, creates an unbeatable sense of community!

*If you can talk, you can 'sing'*

*If you can speak in a whisper or shout, you understand dynamics*

*If you can speak in a high or low voice, you understands pitch*

*If you can speak quickly or slowly, you understand rhythm!*

## WE ALL CAN SING!!

### Preparing to Sing

#### Body Anchoring

1. posture, including feet
2. dowel rods under arms to raise chest
3. flair nostrils to raise upper palette

#### Breath Support

1. deep breath filling abdominal cavity

#### Vocal Warm-up

1. warm-up
  - a. whining sob to letter "e"
2. stretch
  - a. "boom" on ascending scale
  - b. "whoop" on descending scale
3. strengthen
  - a. with a soft, light tone sing "old" up and down scale

### Leading a Song

1. Sing starting note (PITCH) using 'la'
2. Say "one, two ready sing..." (SETTING RHYTHM AND TEMPO)

# EXPANDED MELODIES...WEAVING HARMONY INTO SONG

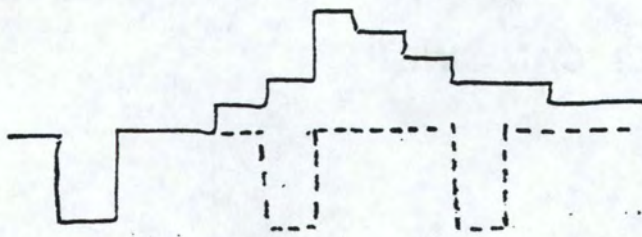
MELODY



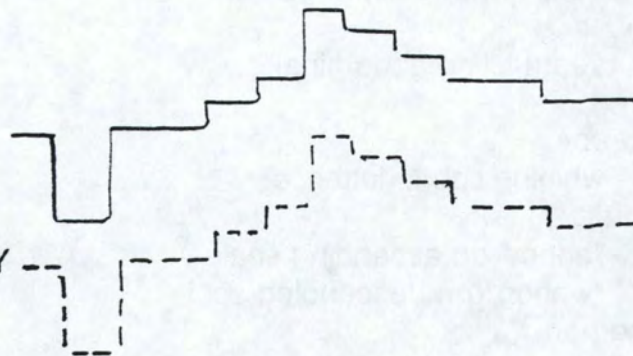
ROUNDS



BASS PATTERNS



THIRDS



WEAVING MELODY



# ACCOMPANING A SONG WITH INSTRUMENT & STYLE

## Forming Chords

	1	4 5	1	4 5	1
C major	C	D E F G A B C	D E F G A B C	D E F G A B C	
D major	D	E F# G A B C#	D E F# G A B C#	D E F# G A B C#	
G major	G	A B C D E F#	G A B C D E F#	G A B C D E F#	
	1	4 5	1	4 5	1

## Culture and Sound

*Native American--music integrated in daily life in ceremonies developed to honor the earth, rain, wind and fire*

Melody

no harmonies

Rhythm

2/4 & 4/4

Texture

solo/unison

Form

—

Instruments

drum, shaker, bull-roarer, ankle bracelet



*African American--the process of making music is more important than result.  
Dance & music combined for specific reasons: harvest, hunt*

<u>Melody</u>	<u>Rhythm</u>	<u>Texture</u>	<u>Form</u>	<u>Instruments</u>
blues note	syncopation	singing & hand-jive	call & response	shaker, drum

### PEACE LIKE A RIVER

I've got peace like a river in my soul.  
I've got pain like an arrow in my soul.  
I've got strength like a mountain in my soul.  
I've got joy like a fountain in my soul.  
I've got love like the sunshine in my soul.  
I've got determination in my soul.

### DON'T STAY AWAY (1870)

<p>Solo</p> <p>My Je-sus says there's room e-nough My Je-sus says there's room e-nough. My Sis-ters My Broth-ers My El-ders</p>	<p>Response</p> <p>My Je-sus says there's room e-nough. Don't stay a-way. Don't stay a-way. Don't stay a-way Don't stay a-way Until the judge-ment day!</p>
---	---

1 There's a star-ry crown in a heav'n for you.  
2 There's a long white robe in a heav'n for you.

### BEAUTIFUL RIVER

Shall we gather at the river, where bright angel feet have trod  
With its crystal tide forever, flowing by the throne of God

Ere we reach the shining river, lay we every burden down  
Grace our spirits will deliver, and provide a robe and crown

Soon we'll reach the silver river, soon our pilgrimage will cease  
Soon our happy hearts will quiver, with the melody of peace.





## AMAZING GRACE (John Newton 1725-1800)

A-maz-ing grace! How sweet the sound, That saved a wretch like me!  
I once was lost, but now am found, Was blind, but now I see.

Twas grace that taught my heart to fear, and grace my fears re-lieved.  
How pre-cious did that grace ap-pear, the hour I first be-lieved.

Through man-y dan-gers, toils, and snares, I have al-ready come.  
'Tis grace hath brought me safe thus far, and grace will lead me home.

The Lord has prom-ised good to me, His word my hope se-cures.  
He will my shield and por-tion be, as long as life en-dures.

## BURDEN DOWN LORD

Burden down, Lord, burden down, Lord, Since I lay my burden down.  
Burden down, Lord, burden down, Lord. Since I lay my burden down.

2 Wonder will by sister know me                      Since I lay my burden down.  
3 Wonder will by brother know me                     Since I lay my burden down.

## STEAL AWAY

Steal away, steal away, steal away to Jesus.  
Steal away, steal away home. I ain't got long to stay here.

1 My Lord calls me, He calls me by the thunder, The trumpet sounds within-a my soul.  
2 My Lord calls me, He calls me by the lightning, The trumpet sounds within-a my soul.

## MY LORD, WHAT A MOURNIN'

My Lord, what a mournin', My Lord, what a mournin', My Lord, what a mournin',  
When the stars begin to fall.

1 You'll hear the trumpet sound, To wake the nations under-ground.  
Lookin' to my God's right hand, When the stars begin to fall.

## NOBODY KNOWS THE TROUBLE I'VE SEEN

Oh, nobody knows the trouble I've seen, Nobody knows my sorrow  
Nobody knows the trouble I've seen, . Glory Hall-le-lu-jah!

1 Sometimes I'm up, sometimes I'm down, Oh, yes, Lord  
Sometimes I'm almost to the ground, Oh yes, Lord  
Although you see me going along so, Oh , yes, Lord  
I have my trials here below, Oh, yes, Lord!



## OH! SUSANNA

I come from Al-a-ba-ma with my banjo on my knee,  
I'm goin' to Lou'-si'an-a my true love for to see.  
It rain'd all night the day I left, the weather it was dry,  
The sun so hot I froze to death, Susanna don't you cry.

Oh Su-San-na, oh don't you cry for me  
For I come from Al-a-ba-ma with my banjo on my knee

I had a dream the other night, when everything was still,  
I thought I saw Susanna a comin' down the hill.  
A buckwheat cake was in her mouth, a tear was in her eye,  
Says I, I'm comin' from the south, Susanna don't you cry.

## OLD FOLKS AT HOME

Way down upon the Swanee River, Far, far away.  
There's where my heart is turning ever, There's where the old folks stay.  
All up and down the whole creation, Sadly I roam.  
Still longing for the old plantation. And for the old folks at home.

All the world is sad and dreary, everywhere I roam  
Oh, how my heart grows e-ver wea-ry. Far from the old folks at home.

## CAMPTOWN RACES

The camptown ladies sing this song, do-dah do-dah.  
The camptown racetrack five miles long, oh do-dah-day  
I come down here with my hat caved in, do-dah do-dah.  
Goin' back home with a pocketfull of tin, oh do-da-day.

Gwine to run all night. Gwine to run all day.  
I'll bet my money on a bob-tail nag, Somebody bet on the bay.

De long-tail filly and the big black horse  
They fly around the track and they both cut across  
The blind horse stickin' in a big mud hole  
Can't touch bottom with a ten-foot pole.

Old muley cow come on-to the track  
The bobtail fling her over his back  
Then fly along like a railroad car  
Runnin a race with a shootin' star.



## MUSIC FOR THE "LAST" TURN OF THE CENTURY

### QUILTING PARTY

In the sky the bright stars glittered, On the bank the pale moon shone  
And 'twas from Aunt Dinah's quilting party, I was seeing Nellie home

On my arm a soft hand rested, rested light as ocean foam

On my life new hopes were dawning, and those hopes have lived and grown.

### WHEN YOU AND I WERE YOUNG MAGGIE

I wandered today to the hill, Maggie\_\_\_to watch the scene below.

The creek and the creaking old mill, Maggie\_\_\_as we used to long ago.  
The green grove is gone from the hill, Maggie\_\_\_where first the daisies sprung.  
The creaking old mill is still, Maggie\_\_\_since you and I were young.

### IN THE GLOAMING

In the gloaming, oh, my darling\_\_\_when the lights are dim and low  
And the quiet shadows falling\_\_\_softly come and softly go  
When the winds are sobbing faintly\_\_\_with a gentle, unknown woe  
Will you think of me and love me\_\_\_as you did once long ago.

In the gloaming, oh, my darling\_\_\_think not bitterly of me  
Tho I passed away in silence\_\_\_left you lonely, set you free,  
For my heart was crushed with longing\_\_\_What had been could never be  
It was best to leave you thus, dear. Best for you and best for me.

### LOVE'S OLD SWEET SONG

Once in the dear dead days beyond recall,  
When on the world the mists began to fall.  
Out of the dreams that rose on happy throng,  
Low to our heart Love sang an old sweet song.  
And in the dusk where fell the fire-light gleam\_\_\_softly it wove itself in to our dream

Just a song a twilight, when the lights are low,  
And the flickering shadows, softly come and go  
Tho the heart be weary, sad the day and long,  
Still to us at twilight comes Love's old song\_\_\_comes loves' old sweet song.

Chase, Gilbert. "America's Music." Chicago: University of Illinois Press, 1987.

## OUR COMING OF AGE

### ADDAMS FAMILY THEME

They're creepy and they're kooky, mysterious and spooky  
They're altogether ooky, the Addams Family.  
Their house is a museum, where people come to see'em  
They really are a screem, the Addams Family.

### BRADY BUNCH

Here's a story of a lovely lady who was bringing up three very lovely girls  
All of them had hair of gold--like their mother, the youngest one in curls.  
Here's a story of a man named Brady who was busy with three boys of his own.  
They were four men living all together, yet they were all alone.

Till the one day when the lady met the fellow,  
and they knew that it was much more than a hunch.  
That this group must somehow form a family.  
That's the way we all became the Brady Bunch.



### GILLIGAN'S ISLAND

Just sit right back and you'll hear a tale, a tale of a fateful trip  
That started from this tropic port aboard this tiny ship  
The mate was a mighty sailin' man, the skipper brave and true  
Five passengers set sail that day for a three hour tour--a three hour tour.

The weather started getting rough, the tiny ship was tossed.  
If not for the courage of their fearless crew, the Minnow would be lost--the Minnow  
would be lost

The ship ran 'ground on the shore of this uncharted desert isle  
With Gilligan, the Skipper too, the millionaire and his wife, the movie star, the  
professor and Maryann. Here on Gilligans Island.

## SUMMER IS A COMIN' IN!

### MAY DAY CAROL

O, we were up as soon as day, to fetch the summer home-a;  
For summer is a-coming on, and winter is for-lorn-a.

Sing al-len-to, s-ing mer-ri-o  
Wi-th al-len-to sing merry.

We've been ramblin' half the night, and almost all the day-o;  
And now, returning back again, to bring you a branch of May-o.

O Robin Hood and Little John, they both come to the fair-o;  
And we will to the merry green wood to

My song is done and I must be gone, no lon-ger can I stay-o;  
God bless you all both great and small, and send you a joy-ful May-o.



### RAMBLE IN THE NEW MOWN HAY

I like to rise when the sun she rises, earl-y in the mor-ning;  
I like to hear them small birds sing-ing, mer-ri-ly upon their labors.  
And hur-rah for the life of a country boy, and to ram-ble in the new mown hay.

In win-ter when the sky is gray, we hedge and we ditch our time away;  
But in the summer when the sun shines gay, we go ram-bl-in' in the new mown hay.

In spring we sow at the harvest low, and that's just how the sea-sons round they go  
But of all the time to chose I may, tw'd to ramble in the new mown hay.

### ONE MAN SHALL MOW

One man shall mow my meadow,      Two men shall gather it together.  
Two men, one man and another      shall shear my lambs and ewes and rams  
and gather my wool together.

MUSIC FOR THE "NEXT" TURN OF THE CENTURY  
"ONE WORLD"

STEP BY STEP

Step by step the longest march--can be won--can be won.  
Many stones can form an arch--singly, none--singly, none.  
And in union what we will, can be ac-com-plished still.  
Drops of water turn a mill--singly, none--singly, none.

PLEASE DON'T WALK

by Dotti Siftar Words: American Indian

1 Please don't walk in front of me. I may not follow.  
Please don't walk in back of me. I may not be fit to lead.  
2 Just walk be-side me and be my friend. You're just what I need. (2X)

THE EAGLE

By Jan Harmon

v1: Moun-tain high, near-est to the moon. On the brink\_\_of the sky is born  
and the eagle knows my song. And the ea-gle knows my song.

v2: Wings of dawn, thru the can-yons soar. Eyes alone touch the ruby flame  
and the eagle knows my name. And the ea-gle knows my name.

v3: On the wind, sha-dow on the ledge. From the sea\_\_hears the siren call  
and the eagle knows my soul. And the ea-gle knows my soul.

DANCE FOR THE NATIONS

by John Krumm

Round and round we turn we hold\_\_each oth-ers' hands and  
weave our\_\_\_\_seives in a cir\_\_\_\_cle. The  
time is gone the dance goes on.\_\_\_\_

**GIVE TO ME YOUR HAND**

16th c Netherlands

1 2

3 | Give to me your hand! I will tell the sto-ry  
| He-ros in our land, Tales of faith and glo-ry.

Detailed description: This block contains the musical notation for the song 'Give to me your hand'. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). It starts with a common time signature 'C'. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a measure with a quarter note B4, a quarter note A4, and a quarter note G4. The second staff continues the melody with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics are written below the notes.

**DERRY DING DING DASON**

English weaving round

1 Der-ry ding dong da-son, I am John Ches-ton, We  
2. Wee-don we woo-den, We wee-don, we woo- don, Bim  
3. Boom, Bim boom, Bim boom, Bim boom.

Detailed description: This block contains the musical notation for the English weaving round 'Derry Ding Ding Dason'. It consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It starts with a common time signature 'C'. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a measure with a quarter note B4, a quarter note A4, and a quarter note G4. The second staff continues the melody with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics are written below the notes.

**GOO'-NIGHT, AYE, GOO'-NIGHT, O**

Guiana Folk song

Goo'-night, aye, goo'-night, O. We com' com' tell you, Goo'-night, O;  
Goo'-night, aye, goo'-night, O. We com' com' tell you, Goo'-night, O.

Detailed description: This block contains the musical notation for the Guiana Folk song 'Goo'-night, aye, goo'-night, O'. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). It starts with a common time signature 'C'. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a measure with a quarter note B4, a quarter note A4, and a quarter note G4. The second staff continues the melody with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics are written below the notes.





## MUSIC OF THE SPHERES

*The ancient Greeks believed that a soul passed through a seven step initiation to gather strength, wisdom and attain bliss.*

<u>Planets*</u>	*	<u>Modes</u>	<u>Element</u>	<u>Muse</u>
Saturn	Father (Pater)	'g'	lead	Polihymnia sacred song
Jupiter	Runner of Sun (heliodromus)	'f'	tin	Euterpe flute music elevates the mind to plane of Jupiter
Mars	Persian (daring & audacity)	'e'	iron	Eratho lyric & erotic poetry
Sun	Lion (Leo) (realm of intellectual arrogance & power)	'd'	gold	Melpomene, the tragedy who purges & illuminates with fire & light of sun
Venus	Soldier (miles)	'c'	copper	Terpsicore dance & choral song
Mercury*	Hidden Master	'b'	quick-silver	Caliope heroic poetry
Moon	raven*	'a'	silver	Clio History

1 Our days of the week are named after these seven planets.

\* Name given to initiate when passing to a higher level.

2 Modal notes form an 'a minor' scale.

3 Mercury (also known as the Greek Hermes; Egyptian Thot; Germanic Woden & Othin) believed to have the occult power of magic and the wisdom of rebirth.

4 Raven represents waxing and waning of life-round of birth and death.

\*\*Point to Ponder- - - also seven branches of learning:

	rhetoric (trivium)	logic	arithmetic	
grammar	music	geometry	astronomy	(quadrivium)

### Joseph Campbell- - - Oriental Mythology (Han period, China)

ELEMENTS:	earth	metal	wood	fire	water
DIRECTIONS:	center	west	east	south	north
SEASONS:	all	fall	spring	summer	winter
COLORS:	yellow	white	green	red	black
VIRTUES:	wisdom	justice	goodness	propriety	good faith
NOTES:	kung--C	shang---D	chiao--E	chih--G	yu--A
GODS:	Hou Tu	Ju Shou	Kou Mang	Chu Jung	Hsuan Ming
EMPERORS:	Hunag Ti	Shao Hao	T'ai Hao	Yen Ti	Chuan Hsu

## THIS IS A SONG FOR ALL THE GOOD PEOPLE

chorus

This is a song for all the good people,  
All the good people who touched up my life.  
This is a song for all the good people,  
People I'm thanking my stars for tonight.

This is a song for all my companions,  
Who knew what I needed was something they had  
Well food on the table, a heart that was able,  
Able to keep me just this side of sad.

This a song for all of my good friends  
Who shared of their time, the good and the bad.  
We sang in the kitchen, held no competition,  
Each knowing the other a good friend to have

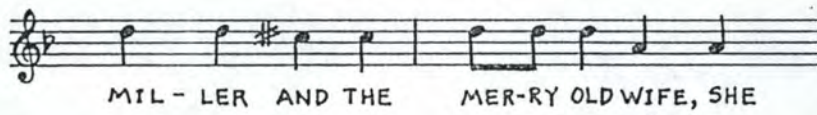
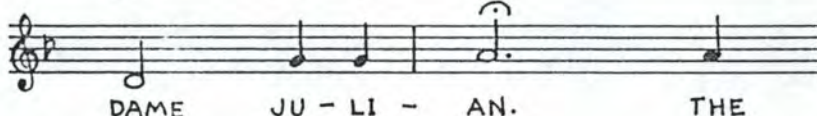
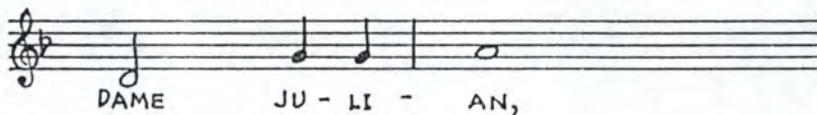
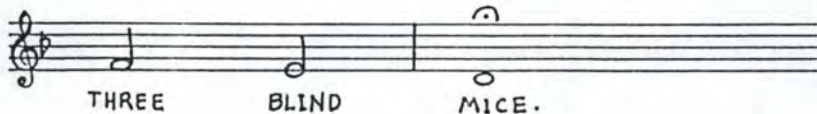
This is a song for all the good travelers,  
Who passed through my life as they moved along.  
Well gypsies and tinkers, poets and thinkers,  
Each took the time to sing me their song.



# THREE BLIND MICE

MODERATELY FAST

Ravenscroft 1583





# HUMPTY DUMPTY

RATHER FAST

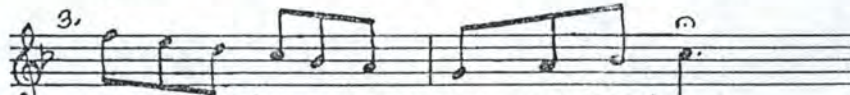
Edwin A. Finckel



HUMP-TY DUMP-TY SAT ON A WALL.



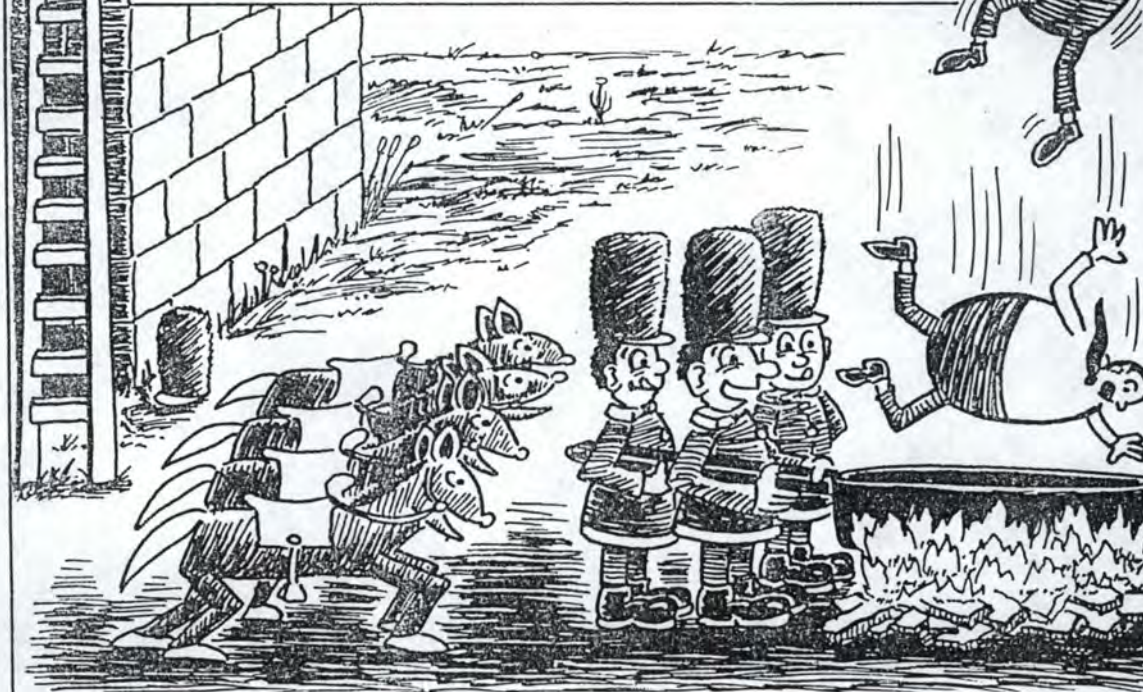
HUMP-TY DUMP-TY HAD A GREAT FALL.



ALL THE KING'S HOR-SES AND ALL THE KING'S MEN,



COULD-N'T PUT HUMP-TY TO - GETH - ER A - GAIN.



## 17 What Hap Had I to Marry a Shrew?

Thomas Ravenscroft  
from *Pammelia* (1609)

1 What hap had I to mar - ry a shrew?  
2 For she hath giv'n me man - y a blow.  
3 And how to please her, a - lack, I do not know!

## 18 Grasshoppers Three

Unknown

1 Grass hop - pers three a - fid - dl - ing went;  
2 paid no mon - ey to - ward the rent, But  
3 fid - dled a tune called ril - la - by, ril - la - by,  
Hey! Ho! Nev - er be still. They  
all day long with their el - - bows bent They  
Fid - dled a tune called ril - la - by - ril.

## 19 Illúmina Oculos Meos

Giovanni Pierluigi da Palestrina  
(1525-1594)

1 2 3  
Il - lú - mi - na ó - cu - los me - - - os, ne  
un - quam ob - dór - mi - am in mor - - - te:

*Cherdion*

There are certainly many talented women among the ranks of rounds compo in no particular order.

TOSSI AARON, of the American Orff-Schulwerk Association, is actively involved in the promulgation of music through teaching, publications and workshops. She enjoys sharing this music that we all love, and has written some excellent rounds. Here are a few. Enter at the asterisks.

Up to 8 equal parts **The Bumble Bee** © Tossi Aaron, 1971

Here comes a bum-ble bee from a-round the barn  
car-ry-ing a bag-pipe un-der his arm.

**Zipper Round** © Tossi Aaron, 1969

Sing-ing, sing-ing, sing-ing rounds with all our friends is such a ve-ry mer-ry plea-sant pas-time...  
(or other verses: drinking wine/eating pie/sailing boats...)

Yiddish/English **Filling the Pot** © Tossi Aaron, 1986

A' bis-sel, a' bis-sel, bald macht a' full-em schis-s'l, ten  
"lit-tles" make a lot, and soon we fill the pot! A'  
(A little, a little, now makes a full dish...)

A delightful example of the folk process in action is this exuberant and anonymously extracted from an 11-page choral work, a "Calypso Carol For Joyous Occasions." Composer **NATALIE SLEETH** (1930-1992) scored the original piece for voice, piano, whistle, maracas, and percussion, and encouraged the choral director to freely make imaginative changes and additions. Suggestion: Though the English words are fine, try the wonderful Latin words, and keep it lively. This little gem should swing! (Credit: From **GAUDEAMUS HODIE** by Natalie Sleeth, c. 1972 by Carl Fischer, Inc., New York. Reprinted by permission. All rights secured. International copyright secured.)

## Gaudeamus Hodie

Words: Traditional

"Let Us Rejoice Today"

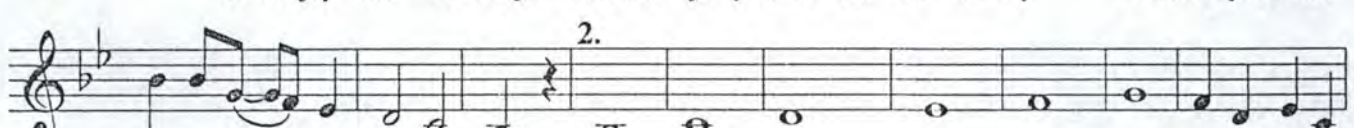
Music: Natalie Sleeth

1.



Gau-de-a-mus, gau-de-a-mus, gau-de-a-mus ho-di-e. Gau-de-a-mus,  
O be joy-ful, O be ju-bi-lant, put your sor-row far a-way. Come re-joice and

2.



gau-de-a-mus ho-di-e. Gau-de-a-mus, gau-de-a-mus ho-di-  
sing to geth-er this hap-py day. O be joy-ful, O be joy-ful on this

3.



e. Gau-de-a-mus, gau-de-a-mus, gau-de-a-mus ho-di-e, ho-di-e.  
day. O be joy-ful, O be joy-ful, O be joy-ful, put your sorrow a-way.



# 14 The Air of May

B. Askwith

Hungarian folk round

1  
Sweet, the eve - ning air of May; 2 Soft, my cheek ca - ress - ing.  
3  
4  
Fine  
Sweet, the un - seen li - lac spray With its scent - ed bless - ing. White and ghost - ly  
D.C. al Fine  
in the gloom, Shine the ap - ple trees in bloom, ap - ple trees in bloom.

1  
2  
3  
4

# 15 Ave Maria

Wolfgang Amadeus Mozart  
(1756-1791)

1  
A - ve Ma - ri - a, A - ve Ma - ri - a!  
2  
A - ve, A - ve Ma - ri - a! A -  
3  
- ve Ma - ri - a, Ma - ri - a! A - ve,  
4  
A - ve Ma - ri - a. A - ve, A - ve!

1  
2  
3  
4

# 16 Masters in This Hall

William Morris

Unknown

1  
Mas - ters in this hall. 2 Hear ye news to - day. 3  
4  
Brought from o - ver sea. And ev - er I you pray:  
Now - ell! Now - ell! Now - ell! Now - ell! sing we clear! Hol - pen  
are all folk on earth. Born is God's Son so dear.

Text by

1  
2  
3  
4



in's feel- in' some-thing like a song. So I wrote these words to try to say how to say



why I like to sing this way. The singing is the feeling is the song.

Now, two more very adroit rounds celebrating John's other loves, singing and dancing.

### Dance for the Nations For Kate and Craig Nation

© John Krumm

Allegro



Round and round we turn we hold each oth - ers' hands and

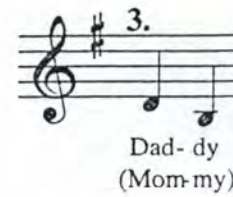


weave our - selves in a cir - cle. The



time is gone the dance goes on.

find the best.



Next, four rounds of a classic; the exuberant, earthy "Spring" popping up helter

## A Philosophy of Sorts

Dorian Mode

Dotti Siftar  
Words: Traditional

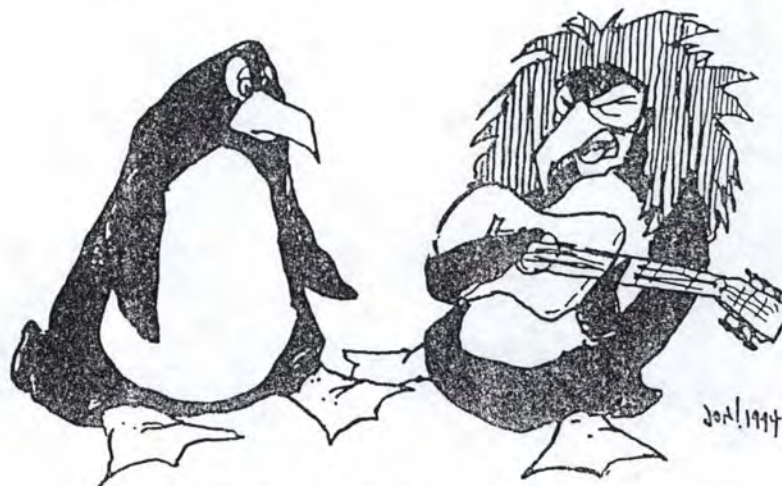
1.

When you act like a pen - guin, stay with oth - er pen - guins, and

2.

think of your - self as part of the flock, oth - ers will treat you

just like a pen - guin. Dare to be - lieve in you! When you



## Please Don't Walk

Dotti Siftar  
Words: American Indian

1.

Please don't walk in front of me. I may not fol - low.

Please don't walk in back of me. I may not be fit to lead.

2. (Repeat 2.)

Just walk be - side me and be my friend. You're just what I need.

# The Eagle

© Jan Harmon

1. 2.

Verse 1: Moun-tain high, near-est to the moon. On the brink of the sky is born, & th  
 Verse 2: Wings of dawn thru the can-yons soar. Eyes a-lone touch the ru-by flame, & th  
 Verse 3: On the wind, sha-dow on the ledge. From the sea hears the si-ren call, & th

3.

V.1: ea - gle knows my song. And the ea - gle knows my song.  
 V.2: ea - gle knows my name. And the ea - gle knows my name.  
 V.3: ea - gle knows my soul. And the ea - gle knows my soul.

From her book, "Rings and Circles," here's the witty "John Doth Loveth Mary," and the tongue-in-cheek "Lions" (which works very well).

# John doth loveth Mary

© Jan Harmon

for Anne 1. 1.

John doth lov - eth Ma - ry. Ma - ry lov - eth Joe.

2.

Joe doth lov - eth A - ga - tha, who now doth lov - eth Flo.

3.

Flo doth lov - eth Ed - ward. Ed - ward doth lov - eth me. And

4.

Me I lov - eth laugh - ter and thy good com - pa - ny! Oh

# Lions

© Jan Harmon

Mixolydian Mode 1. 2.

Bump-i-ty, bump-i-ty, bump-i-ty bay. Li - ons went to the ma-tin-ee

3. 4.

said they en-joyed the vi-o-lin-ist ev-en though she was the thin - nest!

## Magic Penny

- V. 3 So let the sunshine and rain come down  
Let the rainbow touch the ground  
For magic pennies make a lovely sound  
As they roll all over the floor.

CHORUS

*from Mama B.*

- V. 4 Money's dandy and we like to use it  
But love is better if you don't refuse it  
It's a treasure and you'll never lose it  
Unless you lock your door, for

CHORUS

- V. 5 It's just like a loaf of rye bread  
Hold it tight and it ends up dry bread  
Pass it around and it ends up inside  
'Til everyone is full bread

CHORUS

Food tastes better if you pass it around  
Pass it around, pass it around  
Food tastes better if you pass it around  
It always seems like more

## Hale, Hale the Bopps Out There

Tune: Hail, Hail the Gang's All Here

Hale, Hale the Bopps out there  
Such a special lighting  
Every night exciting  
Hale, Hale the Bopps out there  
Don't forget to look tonight!

from Jane Higuera

# The History Of Clowning

Some of the earliest clowns were court jesters. They performed for royalty during the Middle Ages, wearing gay costumes trimmed with tinkling bells. They made the king and courtiers laugh at their funny stories and wild antics.

Harlequin clowns came after the jesters, appearing on the scene in an Italian theater of the sixteenth century. They always wore tight-legged, full-sleeved costumes that were bright with color in diamond-shaped patterns. They also wore black half-masks and white ruffled collars.

Then came the Pierrot clowns. They had big pompons, like huge buttons, down the front of their loose-fitting white tunics and on the peaks of their pointed hats. They usually wore ruffled collars, and they were the first clowns to use white makeup. The clown suits worn to Halloween parties today are like the Pierrot's costumes.

The first great clown of the modern-age circus was Joseph Grimaldi. He appeared in London, England, in the early 1800's. At that time circuses were very small and had only one ring, thus, clowns were able to talk or sing directly to the fans. One of Grimaldi's great songs was called "The Oyster Crossed in Love." He sang it tenderly to an oyster, then ate the oyster. Joseph Grimaldi was so famous that clowns since then have been known as "Joeys."

One of America's first great clowns was Dan Rice. He worked with performing pigs and stubborn mules. His funniest act was called "Pete Jenkins from Mud Corners." The act started when the ringmaster announced sadly that the great bareback-riding star was sick and could not perform.

Then Dan stumbled down from the stands. He bragged that he would take the place of the star. The audience laughed at this, for Dan looked so funny in his baggy clothes. Then Dan rushed at the loping horse and snatched at its tail. He slid around the

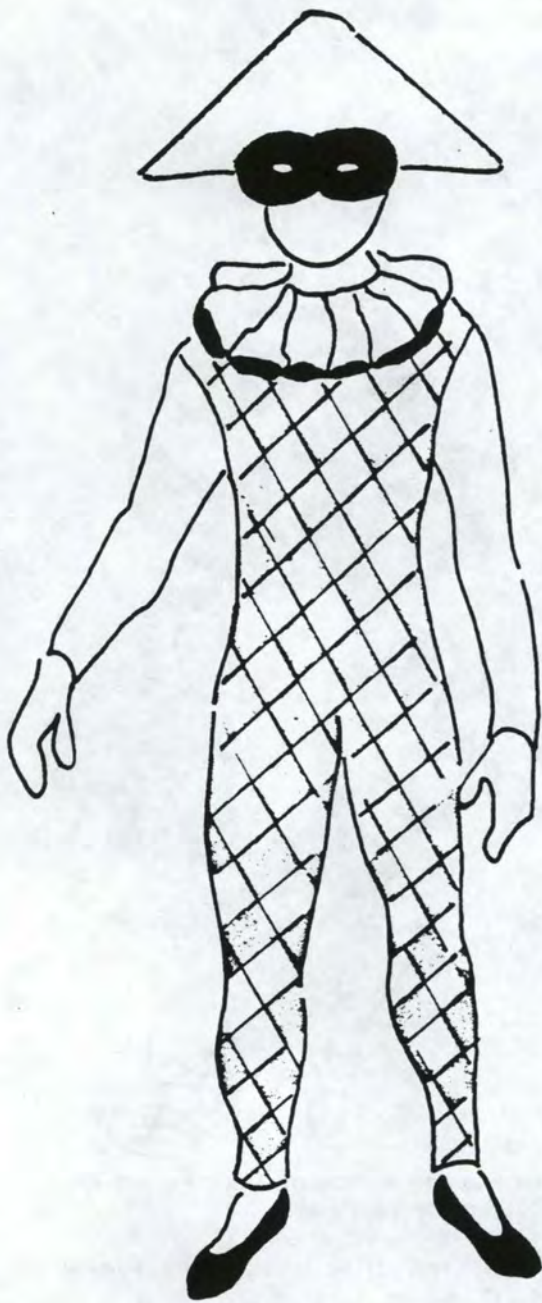


The court jester was one of the earliest clowns and entertained royalty during the middle ages.

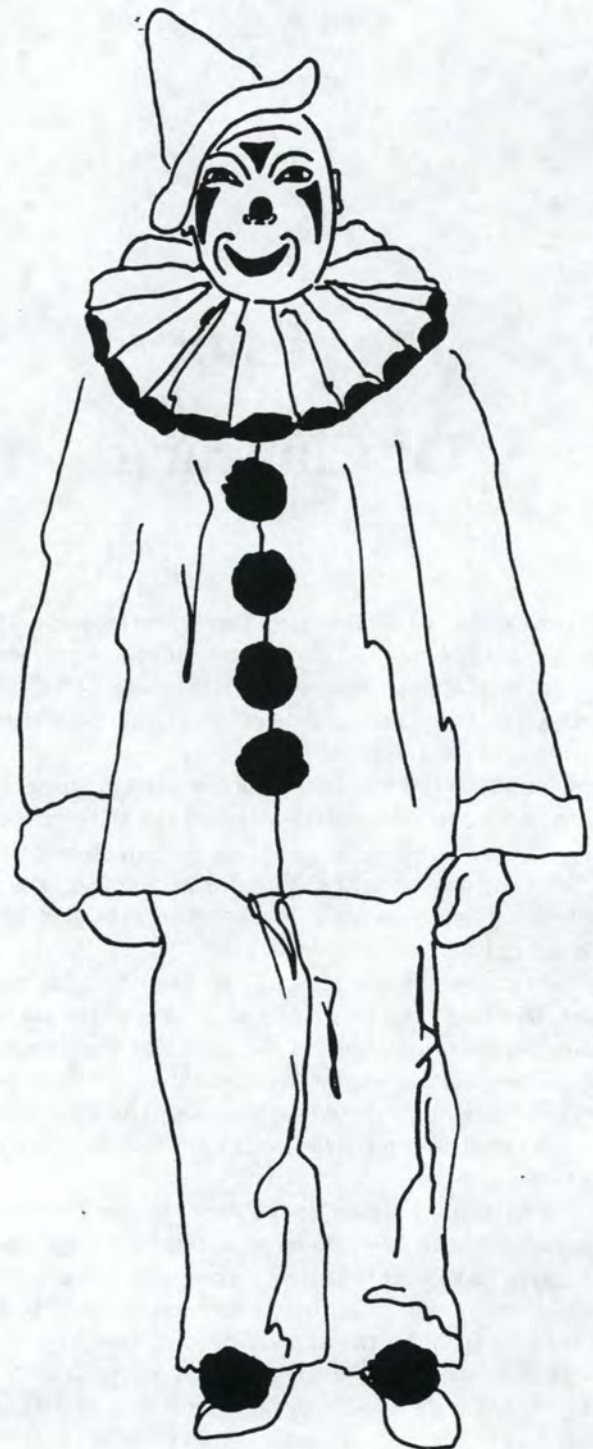
horse's back and fell off clumsily. The audience laughed louder than ever. But then Dan began to shed his clothes, and soon he was dressed only in spangled tights. He would then ride like an expert.

As circuses became larger, three rings were too big for singing and talking clowns. So they began to develop skits that called mostly for action. The trained dog was put in a machine. When a crank was turned, a chain of hot dogs came out the other end! The clown policemen brandished rubber clubs and walloped other clowns. When a clown was hit, a big bump, really a red rubber balloon, swelled on his head. There were midget clowns and animal clowns. There were sad-faced clowns. There were clowns with high, pointed heads. There were clowns with stomachs so big with padding that midgets had to prop them up.

"Carpet" clowns marched around the track, stopping every so often to put on their act.



The Harlequin clown (above) soon followed the jesters, appearing in the Italian theater during the sixteenth century. The Pierrot clown (right) came next and was the first clown to use white face makeup.



Part of the clown's job was to fill in time. Performances had to keep moving, so when riggers put up apparatus for aerialists or wire-walkers, the clowns ran into the Big Top and went into their acts. The audience was kept busy watching their antics, while the other work was going on. The moment the rigging was finished, the clowns chased each other out of the tent, with cap pistols banging away.

At times the clowns were called upon in emergencies as there were bad accidents even in the best of circuses. A beautiful lady on the flying trapeze might take a nasty fall into the net. Or a daring horseback rider might slip under a horse's hooves. At that point the clowns came tumbling out to take the people's minds off the accident. The show went on as if nothing had happened.



As circuses became larger, clowns began to take on different looks for audience appeal. Clown varieties, such as midget clowns (above), clowns with pointed heads (right), and clowns with large padded stomachs (lower right), became very popular.



"Clown Alley" was a special part of the circus set aside for the clowns. It wasn't really an alley but was simply a strip of the backyard alongside the Big Top. It was covered with a canopy that extended from the Big Top itself and was close to the back door of the main tent. The back door had to be easily available, because the clowns were in and out of the tent so many times during the show.

In a dressing tent in "Clown Alley," the clowns put on their special costumes and makeup. First they put on white stocking caps to protect their hair. Then they smeared their faces with a grease paint known as "clown white." After that each clown was on his own. No two clown faces could be alike. A clown began to create his own face when he was just a "First of May," as he was called during his first season with the show. Even as a "Johnny Come Lately," in his second season, he made changes. Finally he found just the face he wanted. Each clown had his own special makeup and no other clown would ever dare copy it.

The clown was the only kinker (circus entertainer) who could eat in the cookhouse while wearing his makeup. He was allowed this privilege because it took him so long to put it on and take it off.

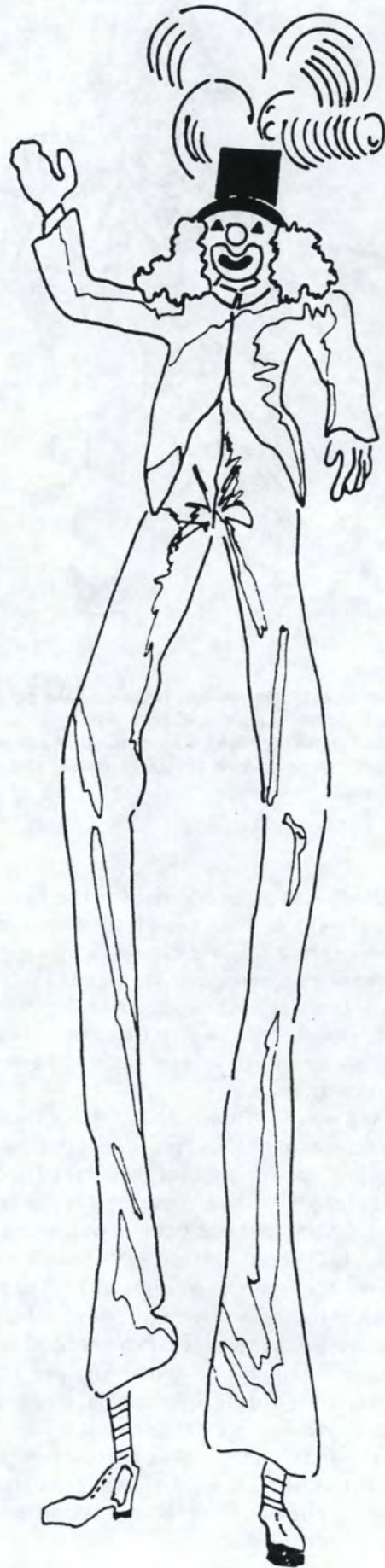


"Clown Alley" was also a storage place for the larger props needed in the acts. There were the stilt walker's ten-foot-long legs, the funny carts, and the tiny fire wagon. There were the man-sized razors that turned up in the barbershop act. There were bicycles, hoops, and collapsible chairs.

The clowns spent a great deal of time in Clown Alley. There was always laughter, for the clowns loved to play jokes on each other. Clown Alley was no place for someone who couldn't be a good sport.

It was there, too, that young clowns learned the art of clowning from their elders. Many of the older clowns had once been great performers. When they grew too old for acrobatics or swinging high above the crowds, they turned to clowning. They could not bear to give up the life of a trooper.

Sawdust was in their shoes and the circus was in their blood.



Clowns make use of several props, including funny carts, tiny wagons, and ten-foot-long stilts.



# Communicating As a Clown

Communicating as a clown can be a very rewarding experience—but there are special considerations a clown must face in a communications situation. In this section clowning refers to the act of presenting a message while dressed as a clown. Although clowns follow a strict code of ethics and have rules about their costumes and makeup, just about anything goes as far as the messages they can present. Clowns can perform skits, give demonstrations, supervise exhibits, appear on television and videotape, and use just about any other communication method they choose. There are some special challenges clowns face though, and they will be discussed here.



**A clown must often use good judgment when deciding if a child is being entertained or frightened.**

## The Clown's Audience

A clown's performance will be more effective when aimed at a particular audience, so try to find out some things about your audience before you begin to plan your act. In addition to the basic questions a clown should ask about the audience, such as its size, age, group, or educational background, a clown must also consider these questions:

**How does the audience feel about clowns?** Young children who have never seen clowns may be frightened by their exaggerated features. Many adults are uneasy around clowns—perhaps because of scary childhood experiences, or because the clowns "humanity" is hidden behind makeup.

**How far away from the audience will you be?** A general rule of thumb is the farther away the audience, the more exaggerated should be the features and gestures you use. Wildly swinging arms and whoops of noise may be very funny ways to express mock fear from a distance, but up close they may be more distressing than funny.

**Does your audience have any special features?** Clowns often perform for special audiences—children in hospitals, elderly nursing home patients, etc. Ask yourself how your clowning act can be tailored to fit the audience's special needs. Sick children might appreciate a quieter humor than kids of the same age at

a birthday party. People with sensory handicaps such as blindness or deafness will get more from your performance if you bear their handicaps in mind.

## Purpose

It's true that clowning can be a great way to present lots of messages, but don't get carried away in your enthusiasm. Clowning is not always an appropriate communication tool. Whether or not you should use clowning will depend a lot on the purpose of your message. Here are some basic do's and don'ts.

### DO USE CLOWNING IF:

**Your message is humorous.** A funny skit or puppet show that is meant to entertain can usually use a clown.

**Your serious message can be illustrated in a humorous or exaggerated way.** Hunter safety, for instance, is a very serious topic—but your message may sink in just as well by showing a clown experiencing a series of accidents because of carelessness.

**You are tired of doing the same old thing,** and you think clowning would add some life to your message. If you think clowning will fit in—try it.

### DO NOT USE CLOWNING IF:

**You don't intend to rework your message to make it a clowning message.** For instance, it's not enough to

deliver the same old demonstration while dressed up as a clown (more about this later)

**You want to make a serious impression.** Think of how you want the audience to view you. It's hard to convince a group that you are a serious sophisticated problem-solver if you approach them as a clown.

**You want to establish a person-to-person contact.** Remember, when you are dressed as a clown, you are no longer you—you are a clown. Your features are hidden or distorted by makeup; people expect you to act like a clown; you will attract a lot of attention. If you want your audience to get a feel for you, the person—don't meet them as a clown.

**Your intentions could be mistaken.** Because people expect a clown to be funny, they often take everything a clown says in a funny way—even when he's trying to be serious. Make sure your message won't be misinterpreted.

## Message

If you've decided that working as a clown will please your audience and suit your purpose, your next step is to make your message a clown's message. You may use clowning with a variety of communication methods including demonstrations, skits and exhibits—but here are some rules to follow for any message you choose.

**Exaggerate.** It's not enough to give the same old speech or demonstration while dressed as a clown. Make your words and gestures fit your character. If you're showing how to make a salad, for instance, use oversize utensils, search the area for rabbits, or use other gags to make the demonstration part of a clown act.

**Decrease the words, increase the action.** Try to illustrate ideas by your clowning actions instead of relying on words. Act out ideas instead of talking about them.

**Keep it simple.** Most people enjoy watching clowns. If your message is too detailed or complicated, they may miss a lot of what you say because they may be concentrating on your funny shoes instead of on your words.

In addition to these basic rules, follow some tips for working as a clown for a variety of media.

## Clowning and the Media

### Newspapers

Contact the paper if you will be performing in public. They may be interested in a story and pictures.

### TV

If your clown act will be performing in public, contact your local stations' news editors. Remember to make use of TV community calendars to advertise your performances.

### Radio

A lot of a clown's effectiveness is visual; but if your clown character has a distinctive voice or accent, you might be able to use radio as a part of your act. Talk to your local radio station program manager about possibilities for interview shows, public service announcements, etc.

### Videotape

Videotape can help you perfect your act. Tape rehearsals and check for flaws; watch your costume and makeup to see the effect they produce. You could also consider giving tapes of your performances to shut-ins or others who wouldn't be able to see your live performances.

### Newsletters

Use newsletters to keep in touch with other clowning groups and to share ideas and experiences. Let other 4-H groups know how your clown group can help with their activities by contacting them through their newsletters.

### Live Performances

Demonstrations, skits, exhibits, public speaking, and puppet shows are live performances that can usually substitute clowns wherever actors and speakers are used. Just be sure you alter your message to accommodate clowning.

# 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. (Also see pages 17 and 20)

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.

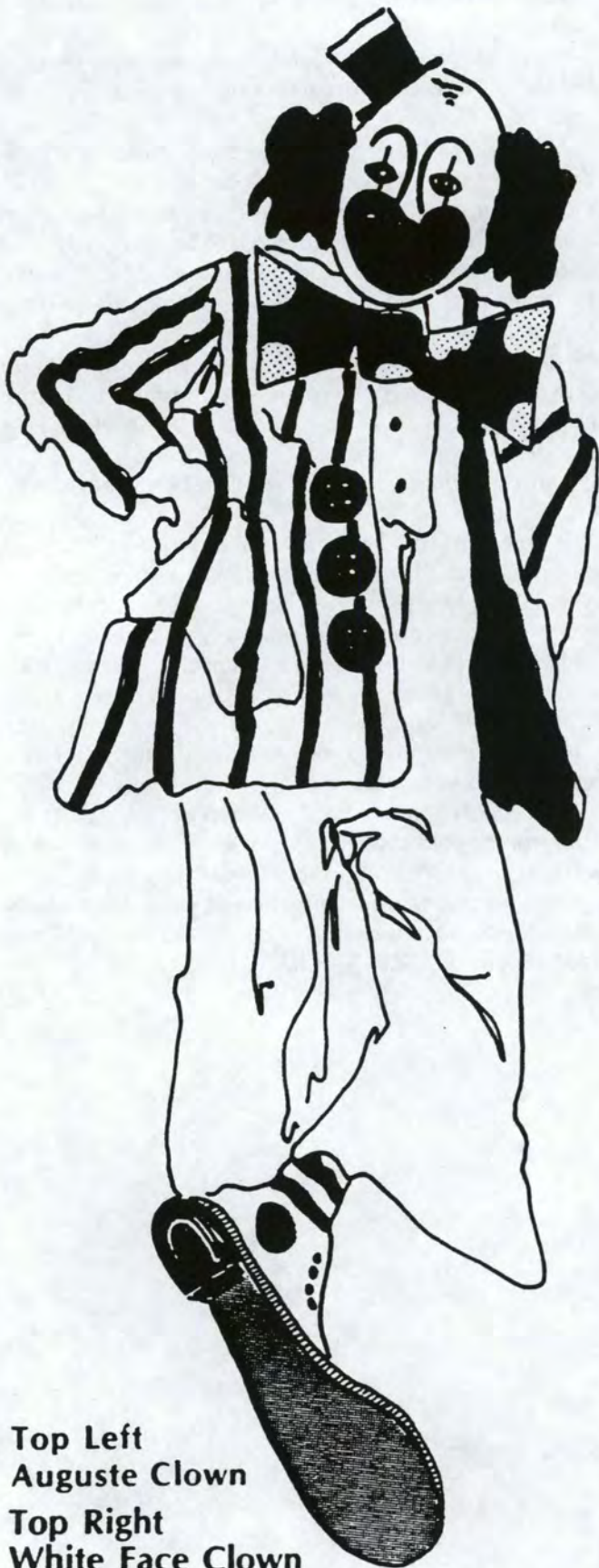
Outline colored features with black eyebrow pencil.

If you want to add a nose you can use an artificial bulb nose, small pom-pon, 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!*



Top Left  
Auguste Clown

Top Right  
White Face Clown

Lower Right  
Hobo (tramp) Clown

Welcome to the Native American crafts & lore class. To begin, I would like to share with you a brief history of our reservation. We come from the Warm Springs Reservation in Oregon.

Years ago, we all lived along the Columbia River, there is no record of our lives before the white man came. So our history begins with the mention by explorers, particularly in the Journals of the Lewis & Clark Expedition. These tribes living near Celilo Falls were called by settlers the Indians of Middle Oregon and later the Confederated Tribes. There were members of several small bands of Walla Walla and of Wascos.

We were put on the piece of land now known to us as the Warm Springs Reservation on June 23, 1855. After three days of discussion they signed the treaty, giving us about 600,00 acres of land in exchange of 10 million acres to the United States.

In addition to this safeguard for our future, the federal government would give us \$150,000 and numerous other benefits.

The money would be paid on the basis of \$8,000 a year for five years, \$6,000 for the next five, \$4,000 for another five and \$2,000 a year for the final five years. This was \$1000,000. Another \$50,000 would be put into buildings, fencing, farms, teams, farm implements, seeds, payment of employees and subsistence for the first year we were on the reservation. The government also agreed to build a sawmill, flouring mill, hospital, school, blacksmith shop, plow and wagon shop and engage a doctor, schoolteacher, miller, sawyer and farming instructor. It also was to build four residences for chiefs and give \$500 a year for 20 years to the head chief.

The bands of Walla Wallas (who became known as the Warm Springs Tribe) and the Wascos, were all settled on the reservation well before Congress ratified the treaty in 1859.

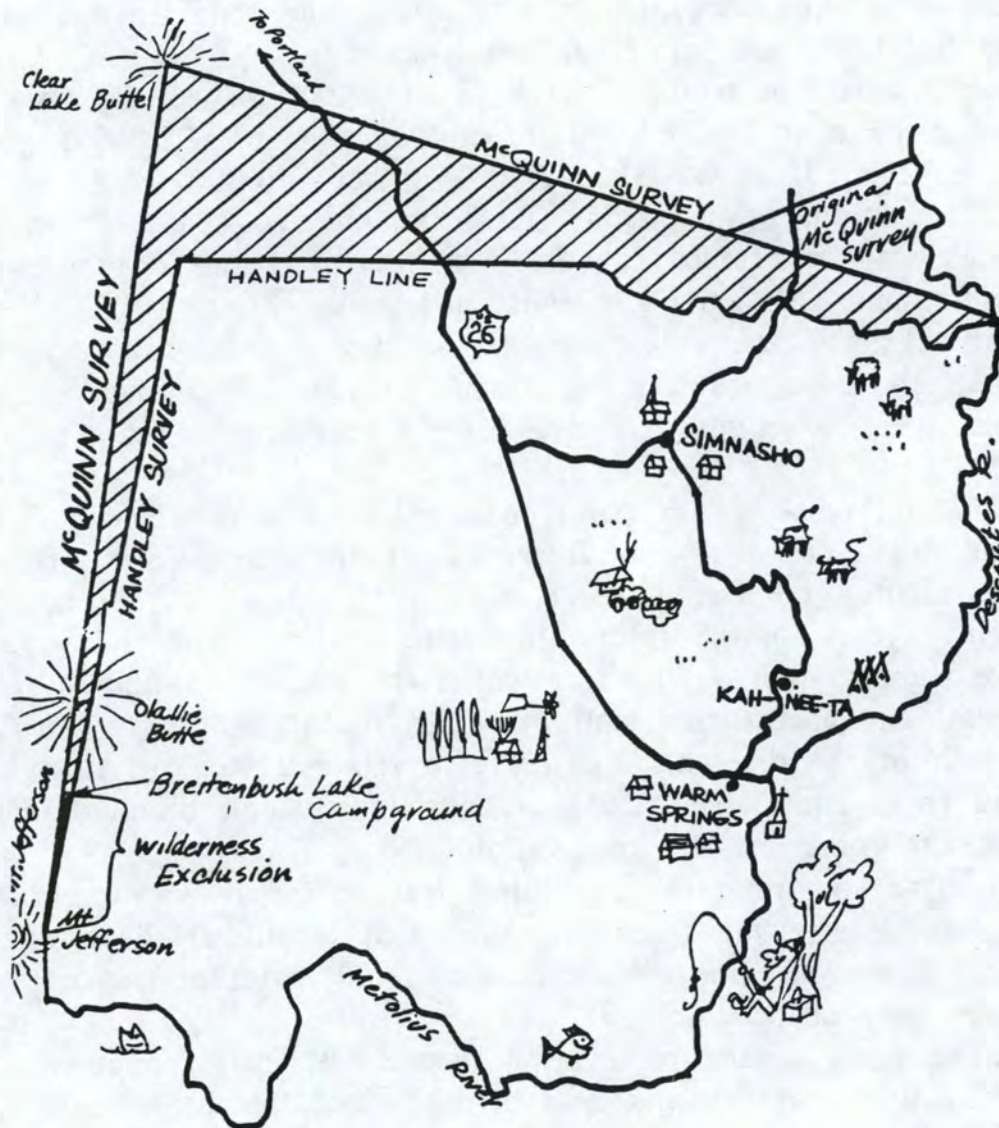
Those early years on the reservation were difficult. The treaty said we had exclusive right to fish on the reservation and could continue to fish "at all other usual and accustomed stations." This meant fishing in the Columbia, miles north of the reservation. They also retained "the privilege of hunting, gathering roots and berries and pasturing their stock on unclaimed lands", which meant going off the reservation.

Objection was so strong by the whites leaving the reservation that a supplemental treaty was signed in 1865 that rescinded these rights. We could only leave only for a brief time and only with a written permit, which was very difficult to get.

The Paiutes came to the reservation from 1879 from Vancouver barracks where they were held as prisoners of war since the 1866-68 fighting. This completed the establishment of the three tribes as part of the Warm Springs Reservation.

In 1938 the United States gave all Indian Tribes a chance at self-government. The Confederated Tribes elected to accept self-management, retaining the Bureau of Indian Affairs in only an advisory capacity. This proved to be a decision opening the way to major changes. Management was in the hands of the Tribal Council, eight elected members and the three hereditary chiefs.

The big break came with World War II and the incessant demand for more and more timber. The tribes entered into their first contract for timber sales in 1942. In 1943, they began making small per capita payments to tribal members (we do not get money from the government).



Warm Springs Indian Reservation... Old and New North and West Boundaries



## Beadwork

There are many ways to work with beads. The more you work on projects the better you become. It isn't something you pick up and presto, you have a nice beaded item. It takes practice and patience. Not all beads are the same size.

Before beads, the native American Indians used quills, bones, seeds, animal teeth, shells and various pieces of wood to decorate garments and other articles. Now, these items are added to the beaded pieces to make a garment fancier and "one-of-a-kind."

The project chosen are simple, yet challenging enough for the beginner. There will be key chains, daisy chain necklaces, two different types of necklaces and different samples of earrings and beadwork will be displayed. Also if you feel the challenge, a mini cradle board can be made.

### IMPORTANT NOTES:

**Never use cotton thread for beading.** It breaks easily and will not hold up. Glass beads sometimes have a sharp edge and will fray the thread. Beading thread is designed to hold up longer and will not fray as much. When attaching beadwork to leather, always remember that the leather needle is a small knife and will cut the threads. Never pass a leather needle through the beads of a finished piece of beadwork. It will cut the threads. Use beeswax to coat the thread before beginning. It will keep the thread from tangling as much and reinforce the strength of the thread.

### Keychain

Supplies needed: one keychain, strip of buckskin and pony beads. Scissors to cut the buckskin narrow for the beads to fit on the strip.

Take the strip of buckskin and put it on the keychain so that there will be two strips hanging down. Take your pony beads and start stringing them on the strips. You can string as many or as little as you want. When you get to the end, tie a knot on the ends of the strips.

### Loombeading

This is very easy and popular. Hair barrettes and belts can be made along with other items. Loom beading is easy and fun. Easy because you can make a loom from a piece of wood and small nails or screws. Door springs, combs and plastic zippers can be used to separate the warp threads. The warp threads are the threads placed stationary on the loom. In most places they represent the length of the beadwork project. You will see the different illustrations of two looms below.

To begin stringing the loom, you must tie the thread onto the outside nail, depending on how wide you wish to bead your strip. If it is an inch wide, use the center of the loom. If you are using 12 beads wide, you will need to string 13 strings, then double the outside edge strings. Keep the string tightly drawn, allowing no slack while stringing.

Now you are read to begin beading.

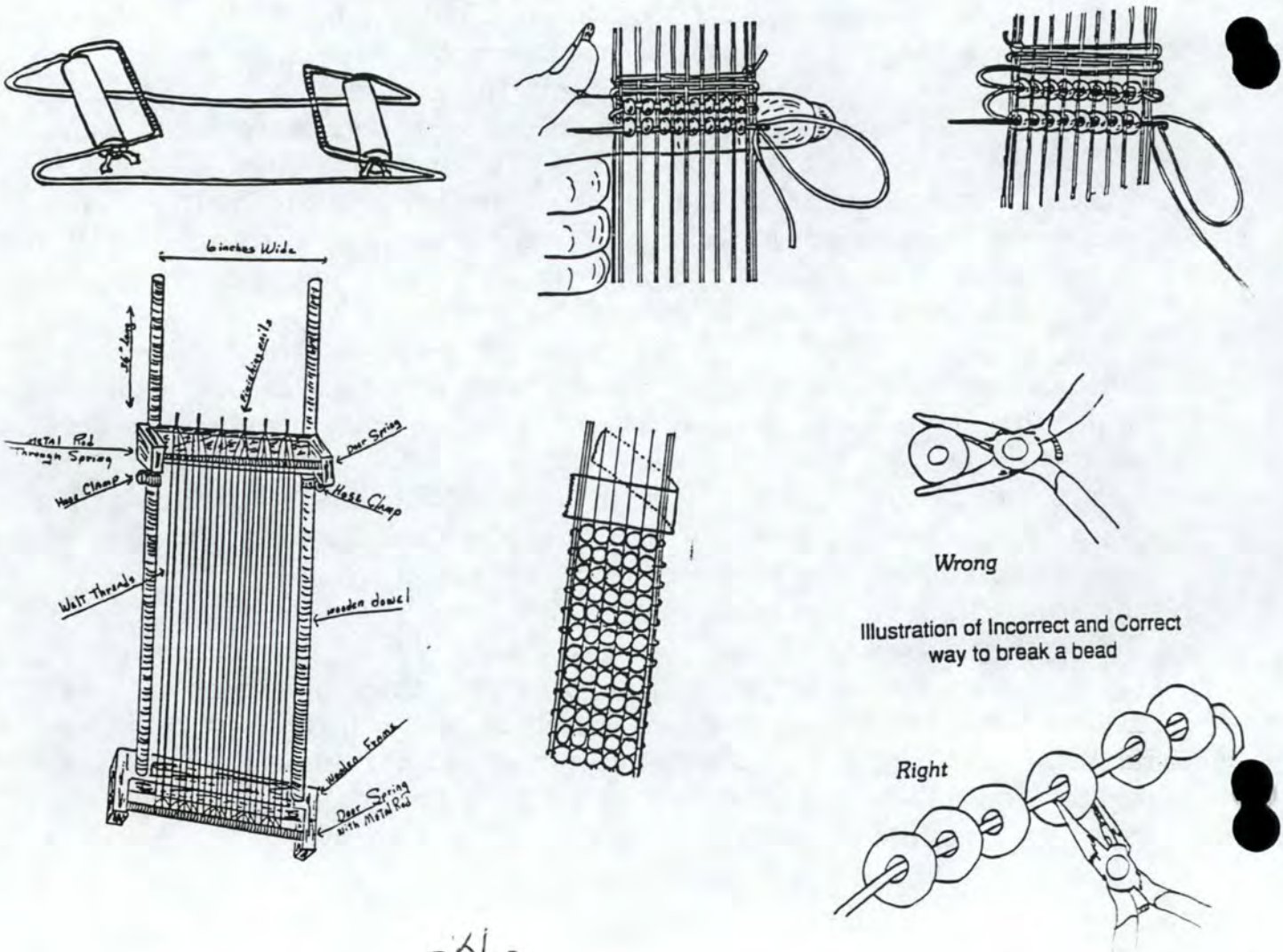
Thread your beading needle with about one yard of thread, using it doubled. Attach to the doubled left outside edge warp threads, tying a firm knot. This thread will be called your welt thread on which the bead will be strung. With your needle pick up the first row of beads your pattern calls for, going across the pattern from left to right.

From the back side of the warp threads, the beads are placed between the warps and held in place the forefinger. Then the welt thread is brought back through the beads on the top side of the warp threads. Be sure your needle stays on the top side of each warp thread as it passes through each bead for this is what holds each bead in place.

Beaded strip patterns are not difficult to do. Once you have become comfortable with the pattern, it goes fast. Most patterns repeat themselves within a few inches of the loom.

The finished bead strip can easily be sewn onto leather or fabric backing, depending on your choice. Tape the loose end strips together with cloth tape or use a little glue and glue them to a small piece of leather or fabric and tuck them under between the beading and backing.

Always work under good direct light. It is sometimes difficult to tell the color of the beads under artificial light.



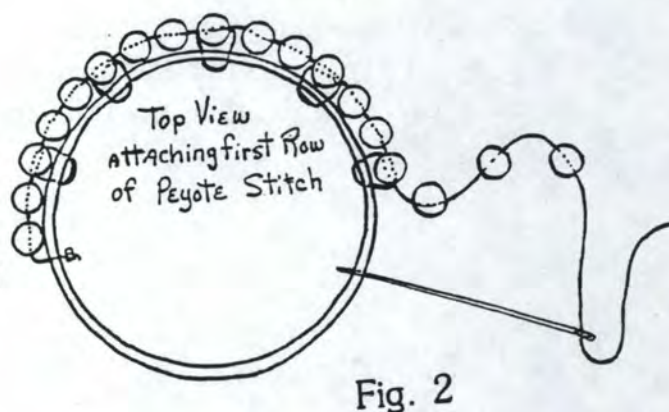
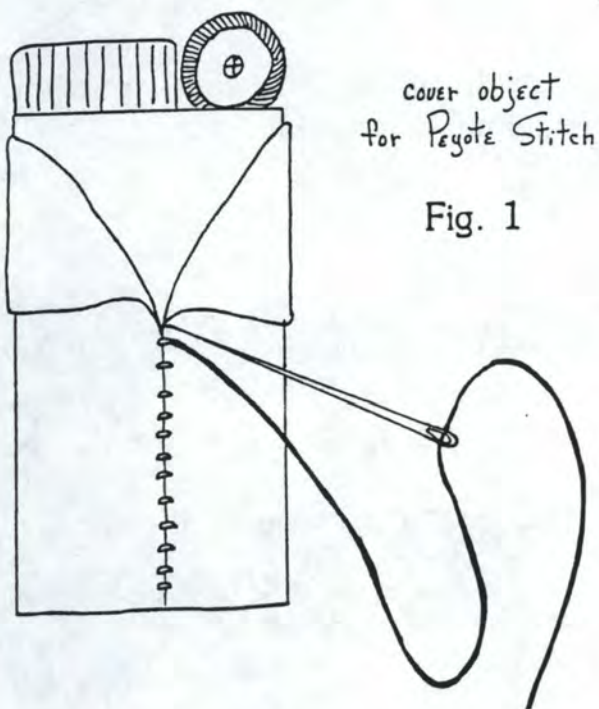
## The Peyote Stitch

When beading a round object, the Peyote stitch seems to be the best method, such as bolo tie ropes, earrings, cigarette lighters, comb handles etc., its use is unlimited.

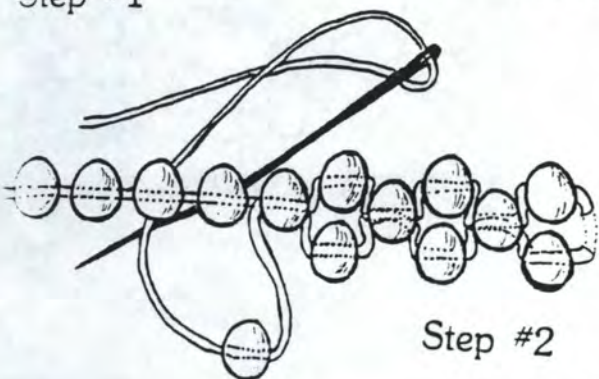
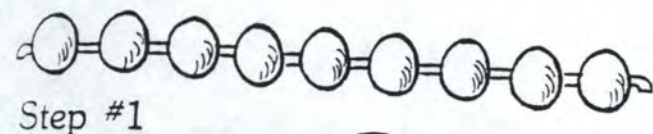
When beading a cigarette lighter or key chain, the best thing to do is cover the object with leather, felt or baby wet pad. All work fine.

Step #1: Attach knotted thread to object at top of pattern, bring beads around the object, to connect the circle, pass the needle through the first bead.

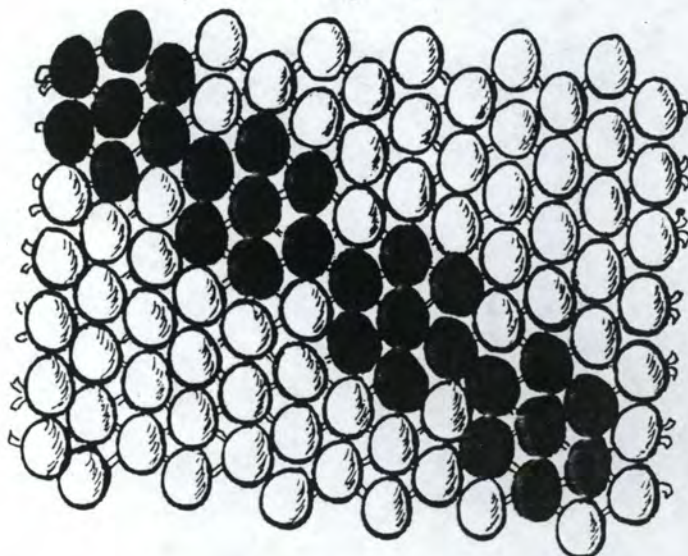
Step #2 & 3: Pick up one (two, three) bead. Bring needle through the second bead of first row. Continue attaching beads until the pattern is completed



### Peyote Stitch



### Step #3



## Lazy Stitch

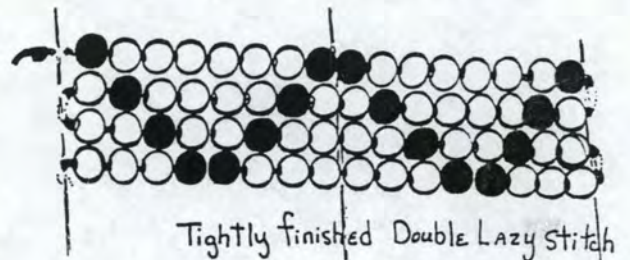
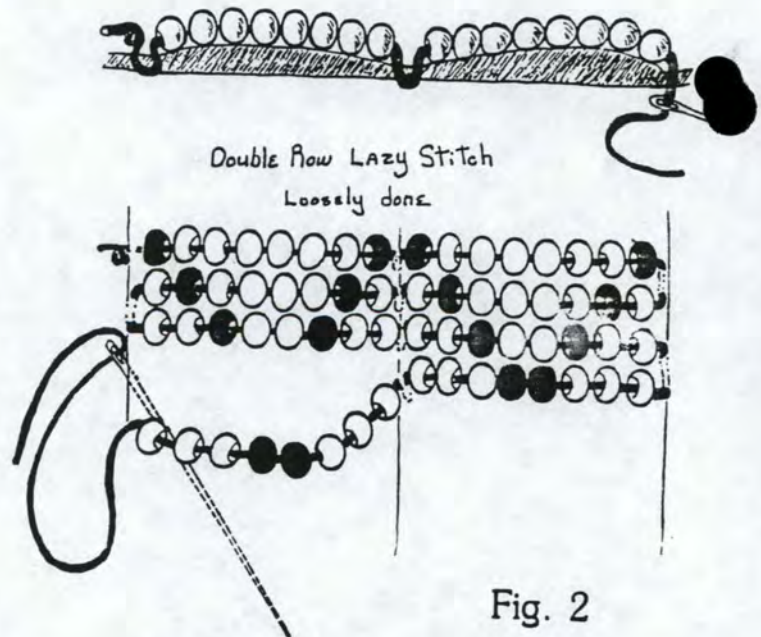
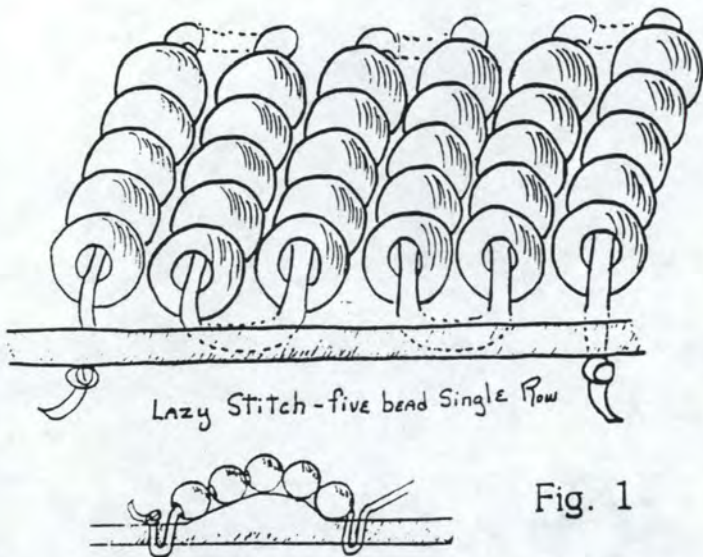
The lazy stitch is a quick method of covering a lot of area in the shortest period of time. As many as eight to ten beads can be sewn on with one stitch. The lazy stitch is basically done in straight lines. The tightness of the beaded stitch determines how well the beadwork holds and how long it will last. Loose stitches have a tendency to catch and break the string.

Step #1: Tie firm knot in the end of your thread. Leave the knot on the top side of the lined paper and felt. At the finish of each threading always tie a firm knot.

Step #2: Each square in the pattern represents a bead. Pick up six beads on the needle.

Step #3: Trim finished bead work, leaving about 1/2 inch of felt around the whole project. Fold felt to back side of beadwork taking tuck where necessary and spot glue in place.

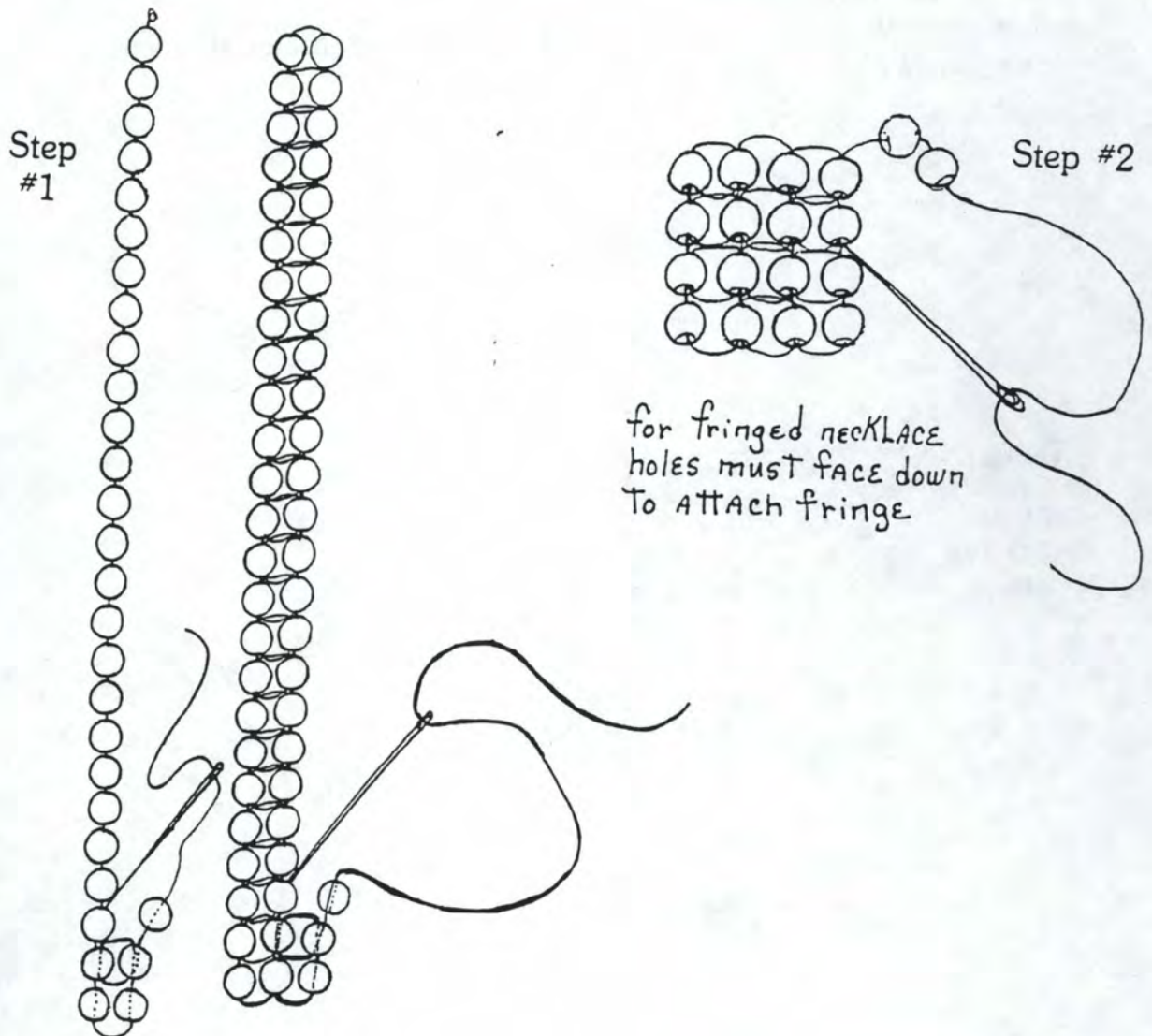
Step #4: To protect the stitches on the back side of the beadwork, spot glue a thin piece of leather or felt and stitch around the outside edge.



### Loom Beading without a loom

Step #1: After choosing a pattern, string the full length of beads on the first row going down the pattern. Starting back up the second row, pick up the first two beads of the second row. Attach as illustrated in Step #1. Continue attaching one bead at a time. When you reach the top of row two, pick up two beads and attach the same as row two. Each time you start a new row, begin with two beads then go to one for the rest of the row.

Step #2: Certain patterns call for beaded fringe hanging. In order to hand beaded fringe, the hole must be facing down. So do the same stitch as above only sideways, bead across the pattern instead of up and down.



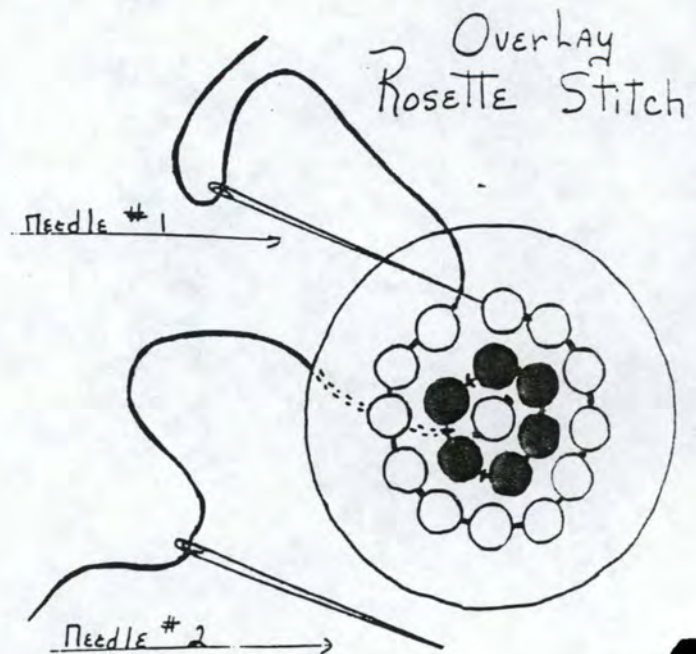
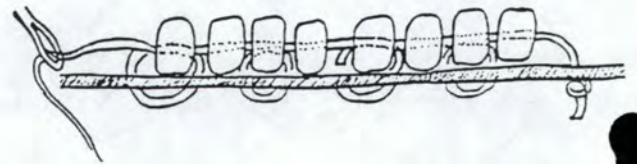
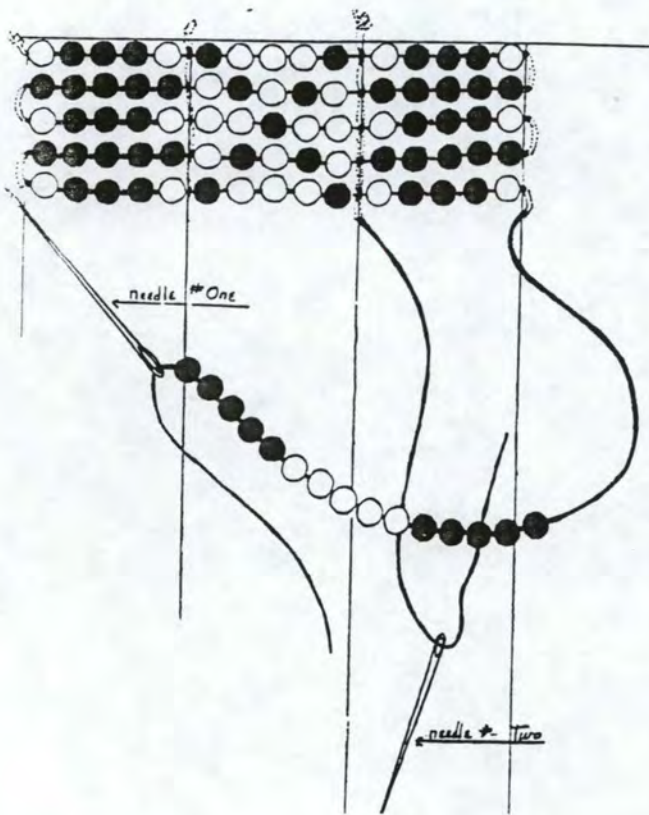
## Overlay or Appliqué stitch

The overlay stitch is sometimes confused with the lazy stitch. The finished beadwork appears to be the same but the technique is different. This is used with two needles.

Step #1: To keep your stitches straight, tack a piece of lined notebook paper to the material you have your pattern on (canvas, felt, wetpad).

Step #2: Thread two beading needles. Tie a firm knot in the end of the thread; push needle through the material, with lined paper on top and using lines vertically, pick up the first row of beads the pattern calls for with your needle. Lay strung beads across the vertical lines on the paper. When beads are straight, take a stitch to the back side of the felt, make five rows across, following each pattern row. With second needle, stitch down the vertical lines of the notebook paper.

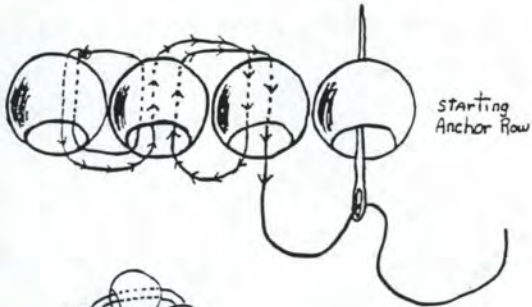
Step #3: When pattern is complete, trip the material about 1/2 inch from beadwork.



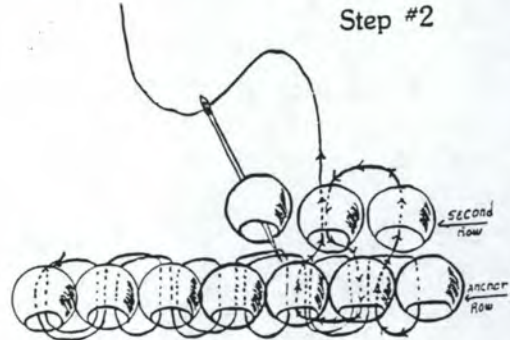
## The Brick Stitch

This stitch is more complex in appearance, but rather simple to do with a little patience and practice. This stitch is usually in making earrings. It might be easier if you use bugle beads for the anchor row when you first begin.

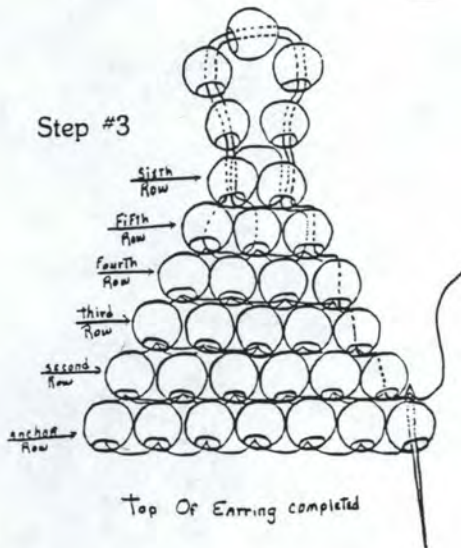
Step #1



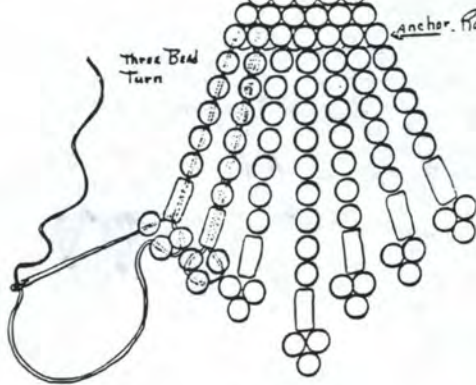
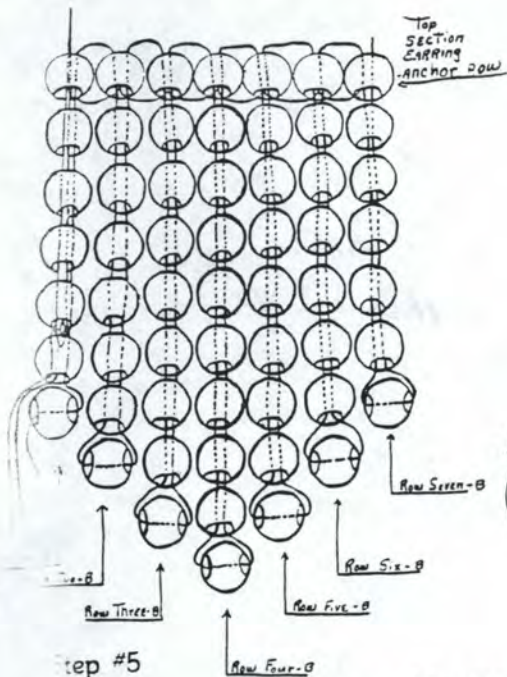
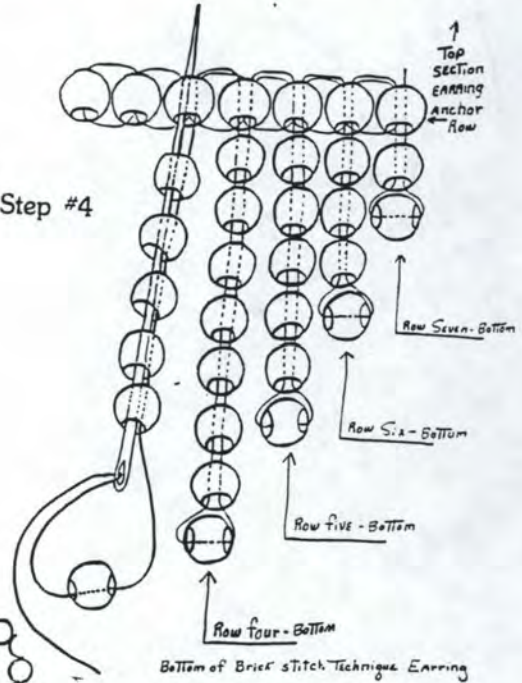
Step #2



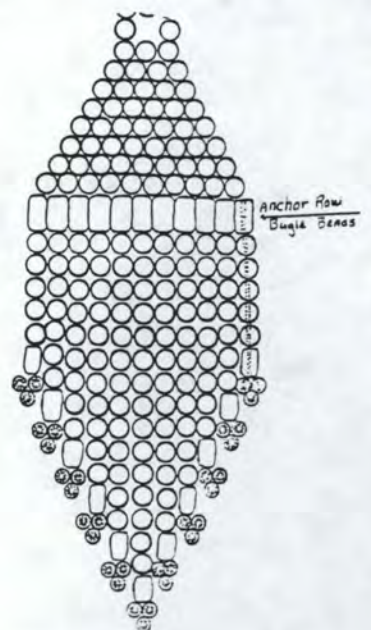
Step #3



Step #4



Step #5  
(variation)



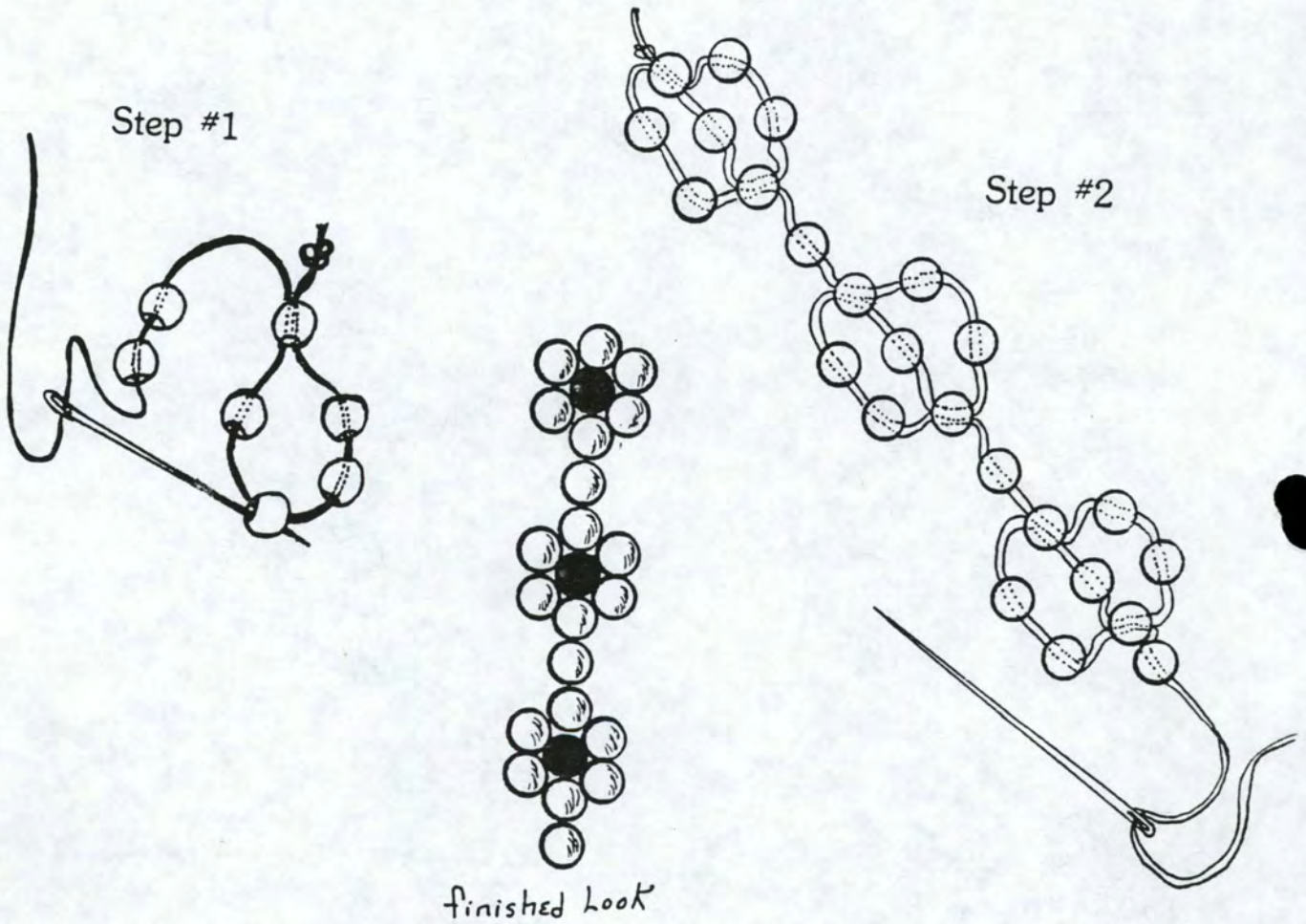
Bottom of Brick ST,itch Technique Earring


### The Daisy Chain

This can be used to attach a necklace together.

Step #1: Thread needle with about 25 inches of doubled thread. Pick up five beads with needle on thread. Bring needle through first bead

Step #2: Pick up two beads (the second bead could be a different color because it will be the center of the daisy); bring needle through fourth bead. Continue until you reach desired length.

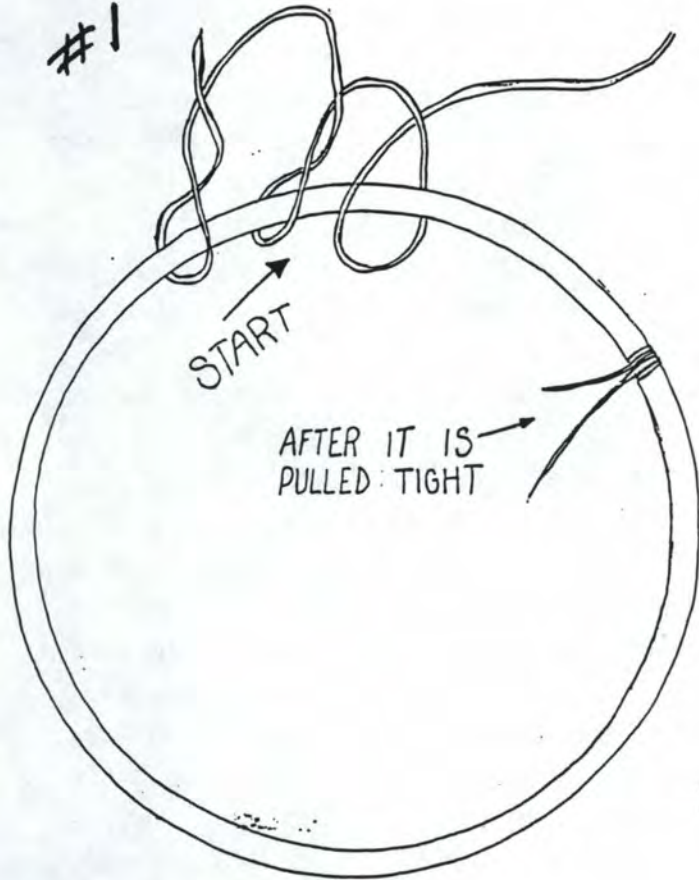


Ladder necklace - 1 pink, 3 green, 1 pink, 3 green to begin.  
- 3 green, 1 pink, 3 green - through pink  
in last line 



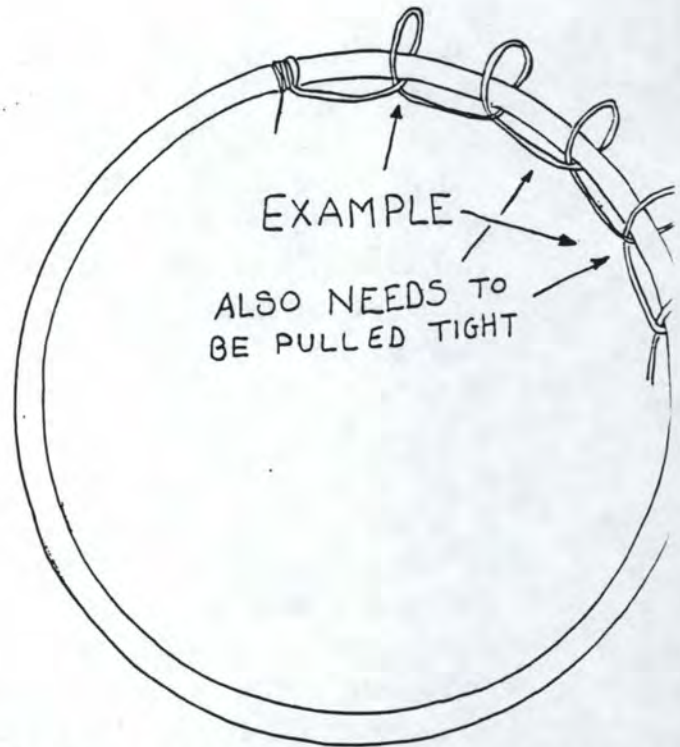
The Dream Catcher

#1



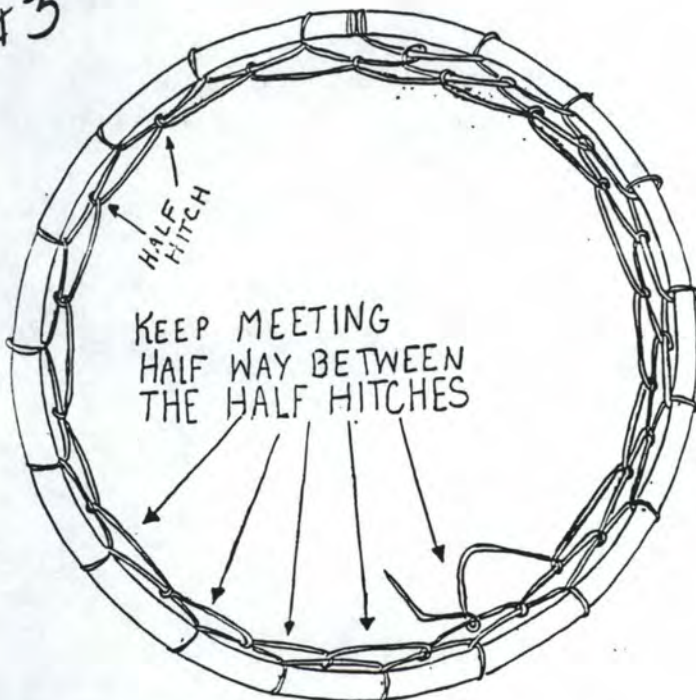
HALF HITCH 3 TIMES  
AT THE START, PULL TIGHT.

#2



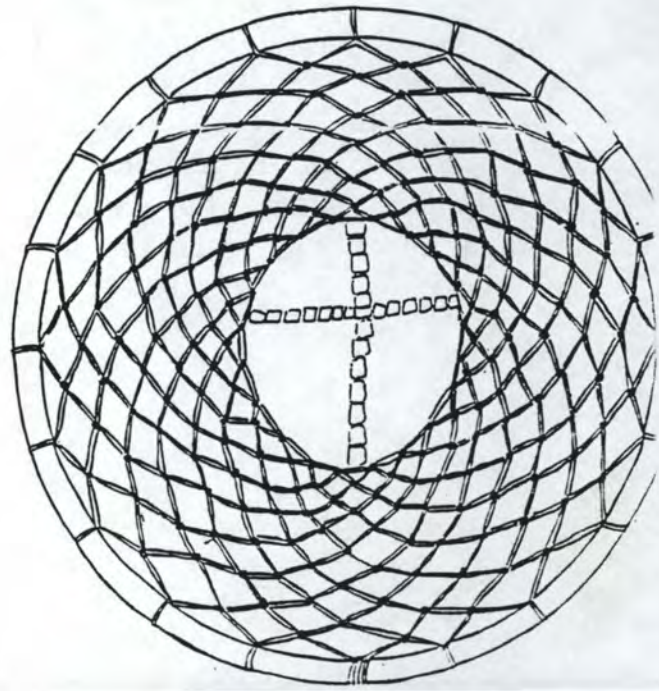
CONTINUOUSLY HALF HITCHING  
UNTIL YOU HAVE MET WITH  
THE START.

#3



KEEP GOING ROUND AND ROUND  
KEEP HITCHING

#4



## Cradleboards and development

(by Ed Edmo)

In the old days, Indian mothers of many tribes used cradleboards or wrapping. The board kept the baby safe while sleeping and helped keep the mother and child together. Mothers would often nurse their babies while rocking them in the cradleboard. The boards make it easy for the mother to move the child around safely; and the child could sleep or just watch while the mother worked. Babies were not left alone, and the bond between mother and child grew strong.

The cradleboard was and is still a useful tool in Indian parenting; not only is the board useful, but it is practical. The baby gets the message that it is time to sleep. Wrapping makes the child feel safe and taken care of.

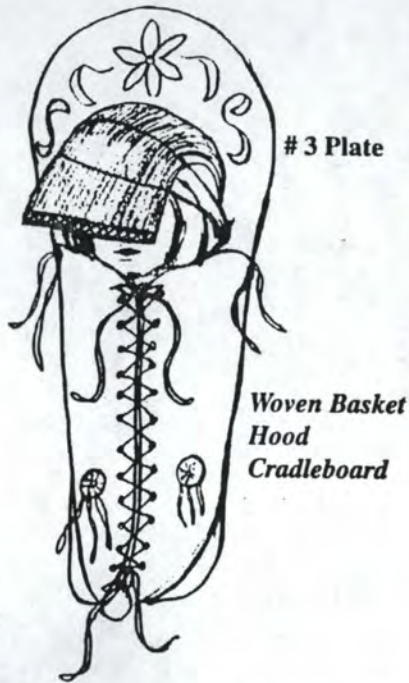
Wrapping and placing the baby in the board was done right from birth. If a baby is not wrapped and placed in a board at birth and the parents later decide to use a board, the baby might protest.

A cradleboard is also a bonding element between the women of the family. In some tribes the women get together after the baby is born and make the board. Designs on the board might designate that the baby is either a boy or girl. The older women instruct the young mother in how to wrap and place the baby in the board. "You do it this way" is the usual saying. "It is done that way". Teaching was very precise and the practice was passed on to the next generation in the same way.

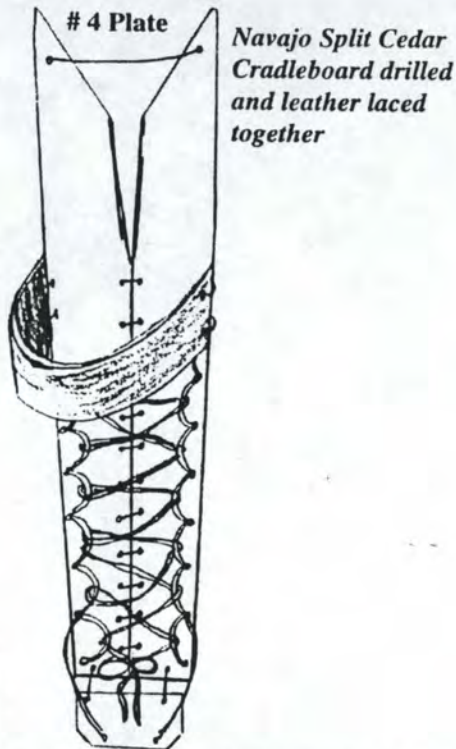
The baby in the board has a chance to use their eyes more, because they are tied. They cannot move their hands, and so they use other senses to explore the world. That sense is sight. Also by looking around the child will have to use their brain to try and figure out what they see. The child brought up in a board seems to wait and look over situations before fully reacting.

When a baby is wrapped, they get the message to calm down. It is difficult to try and get a baby to calm down by jostling and bouncing the baby up and down on your knee. But restraining the baby by wrapping and snuggling, so that it cannot flail his or her arms, helps the baby know that it is time to calm down.

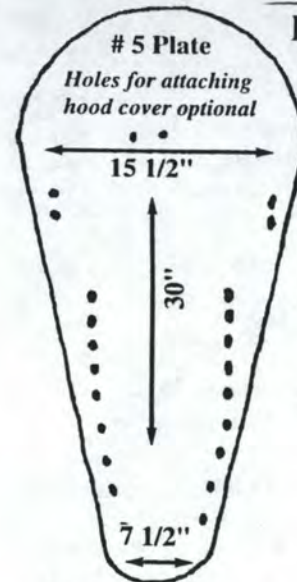
The use of the cradleboard brought the family together for a common goal, to help nurture the child in a cultural sense and to help the child develop skills on their own that they would need later on in life.



The inside frame of the basket hood cradleboard is usually woven wicker also. However, the hood can be attached to a wooden frame. It's important that the attachment is not made behind the head area, but four to five inches above where the head lies. A split is made across the buckskin cover for the head basket to go through, then the buckskin is glued and attached securely to cover the basket attachment.



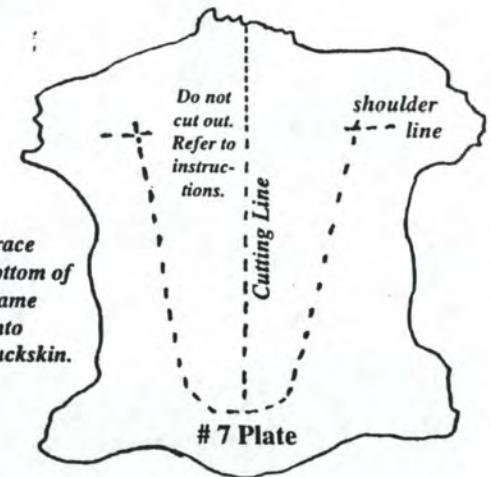
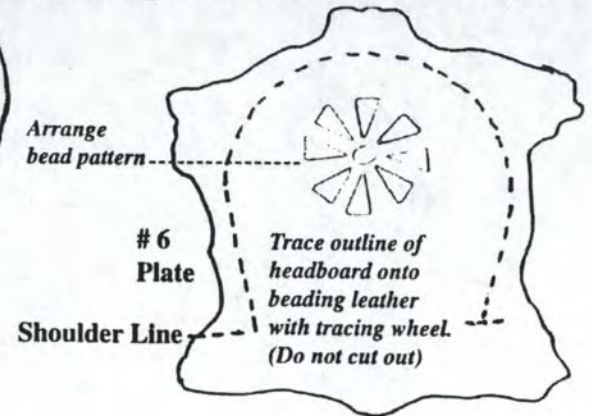
The split cedar is made of four pieces of wood. Two long, pointed pieces, 30 inches long graduating from 15 1/2" top to 7 1/2" bottom. One, 30" long by 3" wide for bow of the head canopy. To form bow, soak canopy board in water. Gradually bend to bow. Secure bowed position and allow to dry. One piece 6" x 3" for the support of the feet. All pieces are drilled and laced together with leather.



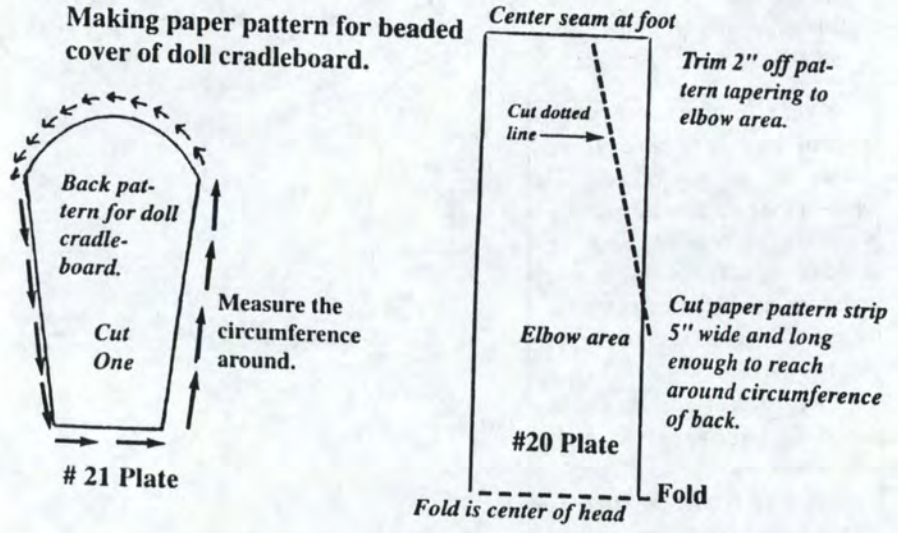
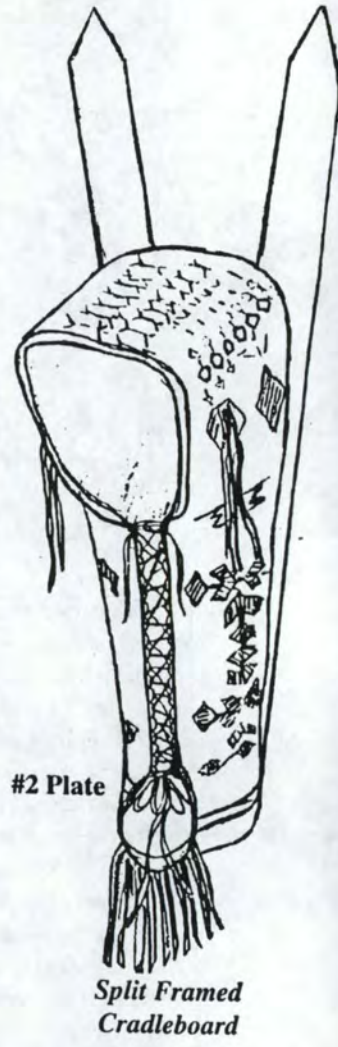
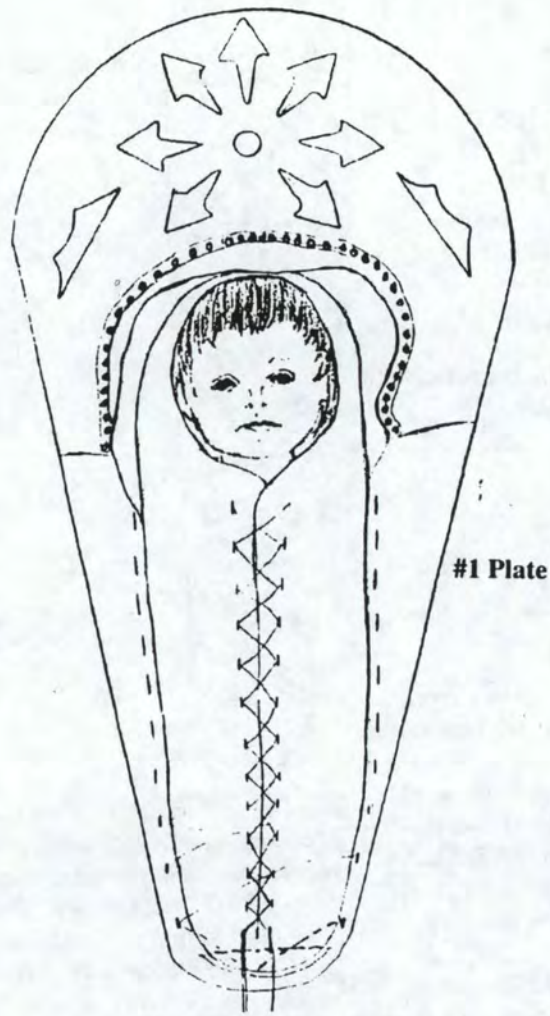
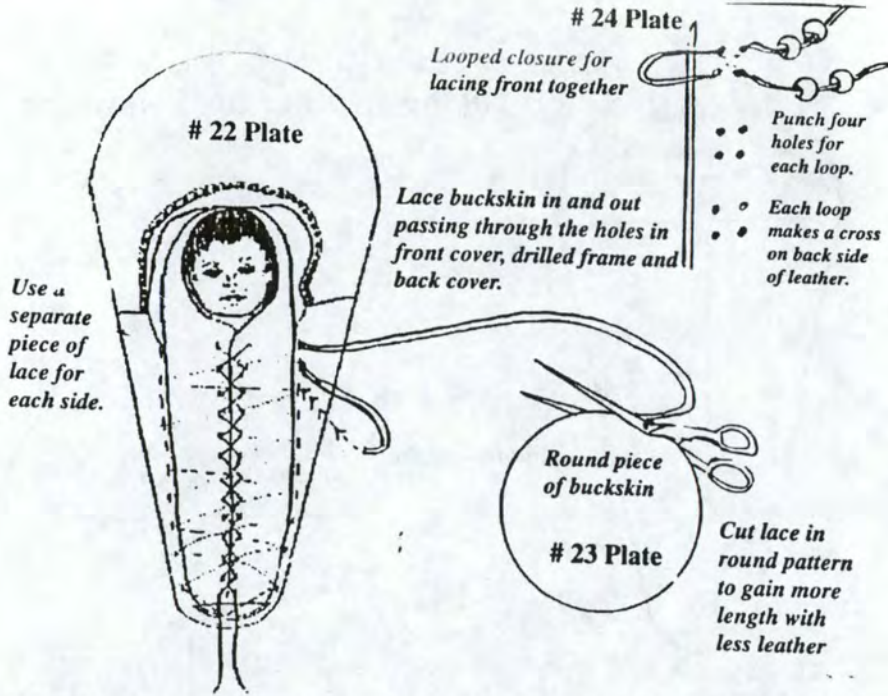
Cut out wooden frame and drill holes. Sandpaper all edges smooth.

It is very important that you do not cut out the outlined frame on the buckskin. You may want to use the edges while still attached for fringe or decor later or you may need a little slack as you cover the frame. It is easier to attach the beadwork before cutting. When you do cut, be sure and leave at least an extra inch or two of leather outside the traced line for tucking and gluing around the edge of the frame.

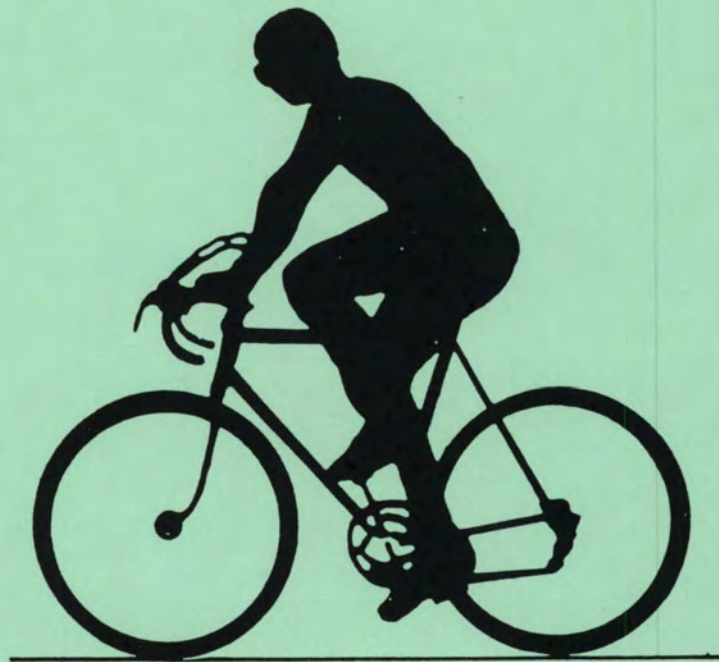
## Preparing Leather for Beadwork



Trace bottom of frame onto buckskin.



# Mini-Workshops



In 1839 Kirkpatrick Macmillan, a blacksmith, blazed the trail to bicycle transportation when he constructed a curved wooden framed vehicle adorned by a carved horse's head in the front. The 57-pound vehicle had iron-tired wheels: 32" in the front and 42" in the back. A forward and backward motion of the feet operated the pedals, connected by cranks to the rear wheel.

## Section E

We asked our Resource Leaders to give us some information about themselves. Here is what some of them said:

**Jean Baringer:** From Conrad, Montana, Jean shares CHAT '97 with husband, **Jack**, and daughter, **Jennifer**. Ever since she was in 4-H giving demonstrations and working with craft projects with her family through the years, Jean has been steadily involved in sharing of herself by teaching others new crafts and techniques. She is an enthusiastic artisan who enjoys handicrafts with small project emphasis, especially new items at low cost. After college she was an extension agent working with youth and adults. She has been involved in Rec Labs for over 30 years! She is presently a 4-H project leader for crochet, knitting, and embroidery and supports Sr. Citizen activities as well. At this lab Jean will teach **KUSUDAMA**, which she learned at the Midnight Sun Rec Lab last August in Alaska.

**Miriam "Mama B" Beasley:** WHO AM I? A retired teacher of enthusiastic 6 and 7 year olds who provided the opportunity to delve into the world of children's books AFTER my four children were beyond that age. 12 grandchildren added to that indulgence, and NOW as a volunteer at the local elementary school which all 4 children and 11 grands have attended, I continue to share this love. I am a LOVER of people - especially children and "the young at heart". As a LOVER of the outdoors, Clackamas County 4-H Camp allowed me to share with campers and staff for 30 years.

Mama B lives right beside the Clackamas River in Oregon City, Oregon, and will facilitate the **CHILDREN'S BOOKS or STORIES WE REMEMBER** workshop.

**Nel Carver:** Just down the highway in Moscow, Idaho is where you'll find cheerful Nel when she's not 4-H ing, or visiting family or another Rec Lab. (*Her house is full of frogs!*) She is a long time rec labber who loves to play, and a 4-H leader for 20 years! She has taught many crafts including **KALEIDOSCOPE MAKING** to children of all ages. Nel taught elementary school for 8 years before deciding to stay home with her family. Shortly after that she became, and remains, a full time volunteer.

**Heather Easterly:** From Oregon City, Oregon, Heather is attending Chat for the second time. She is currently a sophomore at Metropolitan Learning Center in Portland. She enjoys art, nature, and all this fun "camp stuff". Heather will help us blaze our way through some basic **MACRAME** skills. Sounds like knotty good time!

**Ellen Ford:** All the way from Lancaster, Ohio, Ellen is a folklife artist who creates programs to remind us of our past. Her programs take one back to a time when families sang songs in the parlor, games were made of paper and string, and dancers skipped over the grass. When brought forward in time, these amusements are the activities that create a feeling of community among today's families and neighborhoods. Ellen has a background in music, counseling and special education. She is currently a member of a 19th century repertory company specializing in the music, dance and theatre of the Civil War. As she teaches **SONG LEADING** and **FOLK DANCE** this week, she will help you learn the joys of leadership, as well as participation.

**Bill Headrick:** I am known as "Little Bill", not because of my stature, but because of a camp I attended many years ago. I have been involved in camping since 1944, including 4-H camps, scout camps, Chatcolab, and even campfire and girl scout camps. Why was I involved with these girls' camps? Ask me! I have developed my own method of story telling that I like to share. "Little Bill" leads the **CREATIVE STORY TELLING** workshop for us this week. He hails from Beaver Creek, Oregon.

**Jane Higuera:** Jane is from Spokane and has been at Chat since 1985. She's answered the call of several other Rec Labs, also. A long time 4-H camp leader, she has volunteered with 4-H for over 25 years. Chatcolab taught her that she could be a song leader, and that an autoharp works well for her, also. She frequently leads sing-a-longs at care centers and with young students. Jane learned how to make **MINI BASKETS** right here on the lawn with Lori Chitty Spearman in the late eighties. Since then she's shared this neat weaving experience at 4-H camp many times with great participation and success.

**Kevin Laughlin:** Kevin is an Associate Extension Professor at the University of Idaho in the Agricultural and Extension Education Department. He has a B.S. in Ag Ed from WSU, a M.S. in Hort from NDSU, and presently is undertaking graduate studies in Adult Education at U of I in Moscow. He has worked as a teacher trainer, as a Peace Corp Volunteer (Central America), as a MSU County Extension Agent in north central Montana, and as a U of I Extension Educator in the panhandle of Idaho for the last 18 years with major emphasis on agricultural and natural resource education, leadership, volunteer and youth development, windbreak forestry and urban horticulture. He enjoys music (I can hardly wait to hear his fine voice blending with ours), gardening, backpacking and hiking (and people). Join Kevin at **DISCOVER YOURSELF in LEADERSHIP.**

**Gwen Main:** Gwen flew up from El Centro, California, to help us learn and polish our **WESTERN LINE DANCING** skills this week. "I'm a retired elementary teacher who used dance extensively in classroom and school. The past 15 years I have taught non-credit classes at the local junior college in line, ballroom, folk dancing and clogging. I still square dance and line dance every week, and am currently teaching line dancing at a local women's club."

**Jackie McLeroy:** Rec Labs have been a very special part of Jackie's life for the past 35 or 40 years! As a teacher, Rec Lab ideas came in handy in her homemaking classes. She also directs an adult church camp. She has taught classes in quilting, crafts, and calligraphy at labs in Texas, New Mexico, South Dakota and here. As a native Texan (Lubbock, now) Jackie feels that the sharing time and caring friends at Rec Labs is what life is all about.

At CHAT '97 she'll teach us how to make a **CRAZY QUILT HEART NECKLACE.**

**Ruth Moe:** If you haven't done the **MUSICAL PIPE CHIMES** thing with this Wyoming woman, you have missed out on some **real** fun! Ruth Moe has 37 years of Rec Lab experience at 12 different labs. She is the current president of RLW, the national Rec Lab association. Her career included 40 years with the state 4-H staff in Wyoming. Her hobby list starts with Rec Labs (founding and maintaining), reading, boating, and much, much more. Just ask Ruth. She has many exciting adventures to share with you.

**Charlotte Norlin / Muffins the Clown:** Muffins was created in the fall of 1977 when her creator took a clown class at the local community college and *they graduated with flying feather dusters!*

Muffins has worked the Oregon State Fair and 5 county fairs. She's also worked at least 13 company picnics and Christmas parties. "My favorite is the Head Start Project Clowns at Christmas time. I've also done the Downtown Corvallis Assoc. Crazy Days, DiVincie Days, Corvallis Fall Festival and taught clowning at OSU 4-H Summer Week, OSU Experimental College and CHAT '93 (my first year)." Muffins is semi-retired but still does teaching and special occasions like the Albany Heritage Mall Breakfast with the Easter Bunny. Learn about Muffins' ingredients at **THE ART OF CLOWNING** workshop.

**Jennifer Riphenburg:** Jennifer tells us that she's been at Chat for 6 years and is 22 yrs old. She was a 10-year 4-H member and demonstrator in Conrad, Montana. She is now head checker and secretary at Buttreys (grocery) and bartender at the Durango Dining Room. Her hobbies include a variety of crafts, singing, AVON, snowmobiling, softball, mothering 3 yr old Kyla, and *sleeping!!* She's been around crafts all her life and will share her skills with others as she leads **IT'S A RUBBER STAMP-EDE.**

**Leila Steckelberg:** From Arlington, Washington, Leila has been a 4-H Leader or Resource for 52 years, Cub Scout den mother, Sunday school teacher, Campfire District Director, and Camp Kirby Director for 10 years. She is a retired Home Ec teacher and has studied at many schools in the Pacific Northwest and at San Diego State. She is a *very* long time labber and a mineral and gem specialist. This week she'll teach the **TIE DYE** sessions and help us make **COPPER ENAMEL BEADS** using her very own well practised and often demonstrated techniques.

**Charlie Swaney:** A little Ohio town near Lima is 'home' for Charlie, a Rec Lab junkie. He credits the people, the singing, the dancing and the sharing at labs for putting so many Rec Labs on his calendar. Having served many years as a 4-H and scout volunteer, he is also an accredited facilitator for Projects Wet, Wild, Aquatic Wild and Learning Tree. Charlie also volunteers as a teacher for the local Soil and Water Conservation District. "**HIKING** in various parts of the country has always been one of my favorite activities. Perhaps I can show others how hiking can fit into their recreational program."

**Cee Cee Wieber:** Cee Cee and her husband, Fred, live on a small farm just east of Spokane, Washington. She works full time as an administrative assistant and is also active in her church, 4-H, homemakers club, doberman club, Scottish Society Twisted Threads Spinning Guild, and the Spokane Bike Club. At this lab Cee Cee will share her **KUSUDAMA** skills which she learned and practised at the very first Midnight Sun Rec Lab in Alaska during August of 1996.





## *Kirk A. Weisler*

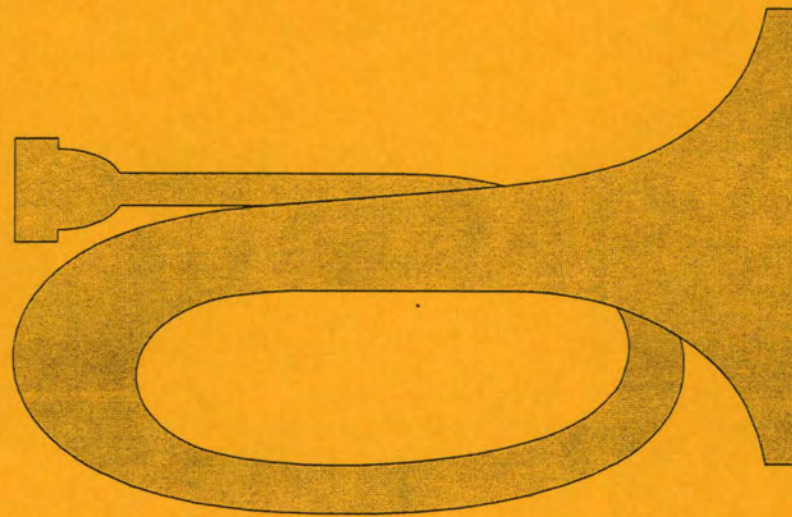
Kirk Weisler was an average high school student who decided at the age of twenty to pursue excellence and seek out challenges. He joined the military and became one of the elite U.S. Army Airborne Rangers. During his 4 year enlistment he not only completed Ranger School but went on to instruct at the school itself. Sgt. Kirk Weisler also completed several other military schools during his enlistment, completing both the Light Leaders Course and the Primary Leadership Development Course as the honor graduate. He currently serves in the National Guards 19th Special Forces as a member of their Youth Support Team.

Kirk gave up his promising military career to serve a voluntary two year mission for his church. After his missionary service was complete Kirk wanted to go to college but was rejected by major universities because of mediocre high school performance. Kirk then applied himself at a community college serving first on the student council, then as President of the college's National Honor Society, Phi Theta Kappa, going on to become one of the colleges first Presidential Scholarship recipients.

Kirk is a graduate of **Brigham Young University's Youth Leadership Program**. He is married to Rebecca and has two children, Brittany Marie is age 2.5 and Jacob Douglas 12 months! They weigh the same amount....he's a big boy!

Kirk now works for Team Dynamics an experiential training company that was founded on the belief that real behavioral change doesn't take place solely through lectures and theory, but through the hands on application of correct principles and experiencing the success of seeing those principles applied. Team Dynamics is all about hands on training; some of the organizations that have experienced this training from Kirk are:

Air National Guard  
Alpine Life and Learning Center  
**Aspen Youth Alternatives**  
American Camping Association  
**Black Hills Recreation Leadership Laboratory**  
Boys and Girls Club  
19th Special Forces Youth Support Team  
Boy Scouts of America  
Dixie State College  
**Freedom Academy**  
Four Corners Mental Health Center  
Girl Scouts, Utah State Council  
Granite School District  
Hunter High School  
Minority Leadership Academy  
National Postal Training Center  
**Outward Bound**  
University of Maryland's MBA Students  
Utah Valley State College  
Utah State University  
Utah County Drug Prevention Center  
Utah Natural High Carnival  
**Wyoming Activity Coordinators Association**  
Q-Comm..... and many church groups!



Buddy Bolden blazed his trail by establishing the first Jazz band about 1900 in New Orleans. Besides Bolden on trumpet, it comprised a cornet, clarinet, trombone, violin, guitar, string bass and drums.

Song/Music

# Musical Pipe Chimes

By Ruth Moe  
Laramie, Wyoming

Who would ever think that electrical conduit could turn into music? But that is just what happens when you take 20 pieces of pipe, cut to particular lengths, hang them on strings, and strike them with another piece of pipe. We call them "dingers".

Each piece of pipe is a particular note, including the sharps and flats. The length of pipe determines its note, and they range in length from 7 1/2 inches to 13 3/8 inches. The shortest pipe is "F" and the longest one "B flat". But here is the nice thing about them. Each pipe (note) is given a number, and the music is written up by number, so a person doesn't even have to be able to read music in order to play a tune. All one has to do is strike "your" pipe when a "conductor" points to that number in the tune.

Unbelievably, without even any practice, a tune is quite recognizable, sometimes even sound quite good. Sometimes its a little ragged, and a second time around sounds better.

**But the nicest thing about this whole musical pipe chime business is that its a team effort--you are playing a tune together.**

Last year, the Rocky Mountain Leisure Workshop decided to see if they could get the "Pipe Chime" booklet copyrighted, and make some funds by selling it. So that is what happened! It is now copyrighted, and sells for \$5.00 per copy. In this booklet it tells how to make the pipes, how to write up the music, and has music for many, many songs.

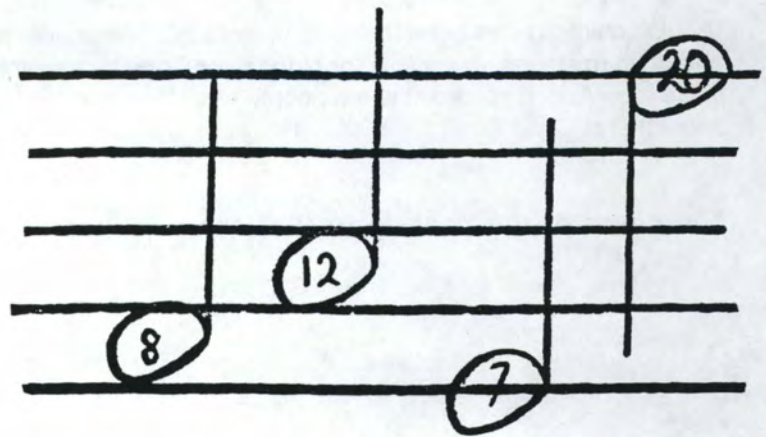
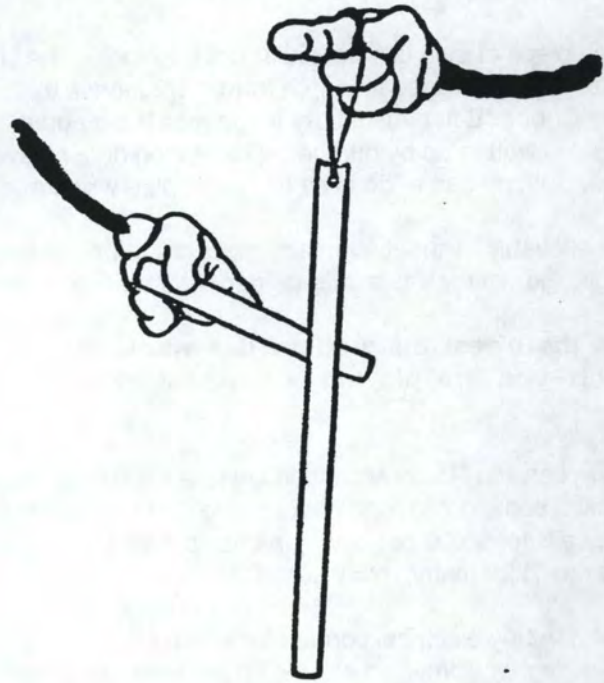
One can buy electrical conduit for about \$3 to \$5 per 10 feet, with 20 feet being enough to make a set of pipes, or many times an electrician will have scrap pipe he will give you. It takes about 2 hours to make a set. And the nice thing about them is that they are sturdy. You can drop a pipe and it doesn't affect its tune.

My pipe chimes have been the most useful tools I have ever had. Someone is always wanting me to come and bring my pipes, especially for birthday or Christmas events. They are especially nice for religious times too. And, if you want to tell people what "Rec Lab" is all about, just haul out your pipe chimes and show them.

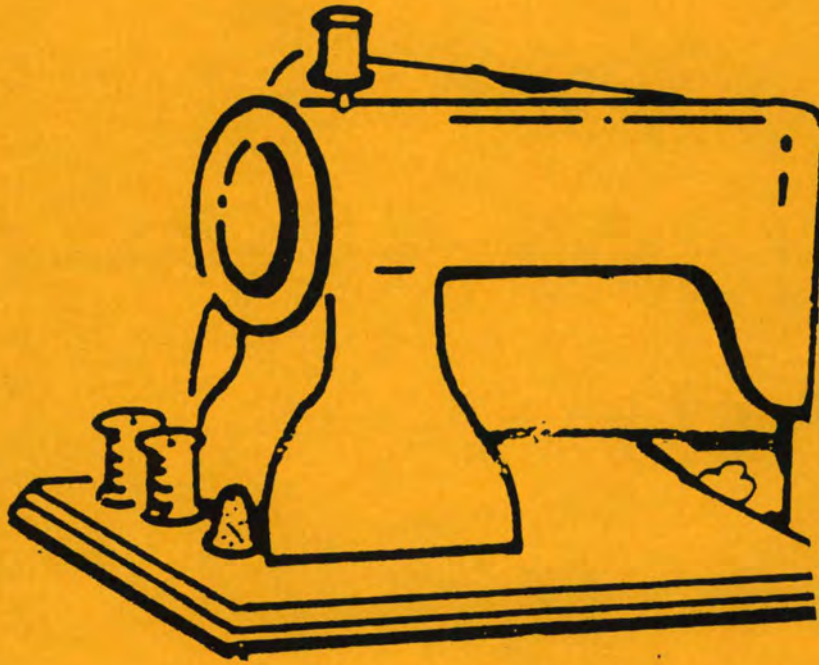
**The cover of the book looks like the next page.**

# Musical Pipe Chimes

for a Group to Play



by Ruth E. Moe, Laramie, Wyoming  
Burton Olsen, Brigham Young University, Provo, Utah



Barthélemy Thimmonier, a poor tailor saw the commercial value of sewing machines and constructed a prototype in 1829. Two years later he received an order for 80 machines from a Paris clothing factory making military uniforms. The tailors, seeing Thimmonier's machines as a threat to their livelihood, incited a mob to destroy them. One model survived which Thimmonier exhibited as a sideshow curiosity to earn a few dollars

## Crafts





# KUSUDAMA

くすだま

Presented by  
Jean Baringer and  
Cee Cee Wieber

In pre-modern Japan, it was the custom to suspend a *kusudama* of sweet-smelling herbs above the bed of a sick person. Nowadays they are used for their decorative qualities.

This project was presented in 1996 at the first Midnight Sun Rec Lab in Alaska by Chris Greenfield-Pastro. She learned this skill while on a Japanese exchange program, and passed it on to others.

This was shared at Chatcolab '97 by Jean Baringer and Cee Cee Wieber. Directions prepared by Jean Baringer.

These balls may be hung for decoration. With glow-in-the-dark features the children like these in their rooms at bedtime! Or think of the surprise you'll find when you take a night run to the bathroom and use the light with one of these in there!! Red, white, green balls with mistletoe add to Christmas decor. Pastel colored balls would be pretty for Easter. Beads can be added to the center of the flower or leaves in between the flowers. Just make one flower, add a handle and have your May Day flower basket. Add candy. Use a flower for tree decoration at Christmas time.

**TEACHING HINTS:** Because these take a while to make, it helps to have several people making one together. Use as a group project; each person making flowers and sharing in putting it together. Then each person could make a flower to keep as a sample. Group ball can be used as door prize or put in auction or \_\_\_\_\_.

\* This is a good "pass it on" teaching craft (one person learns, passes it on to new person, who passes it on; this relieves teacher of repeating) and parts can be worked on between or out of class in spare time.

## SUPPLIES

\* Paper: origami paper preferably, both sides a different color. Some paper has white backing. Light weight colored bond paper will suffice also.

Perfectly cut squares of 3 inches to 5 inches work best.

Need 60 squares per ball. 12 "flowers" of 5 "petals" each.

Could use 12 colors, 5 squares each color

6 colors, 10 squares each color

4 colors, 15 squares each color

3 colors, 20 squares each color

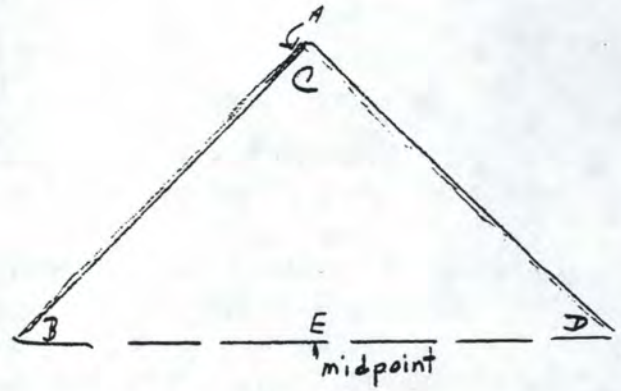
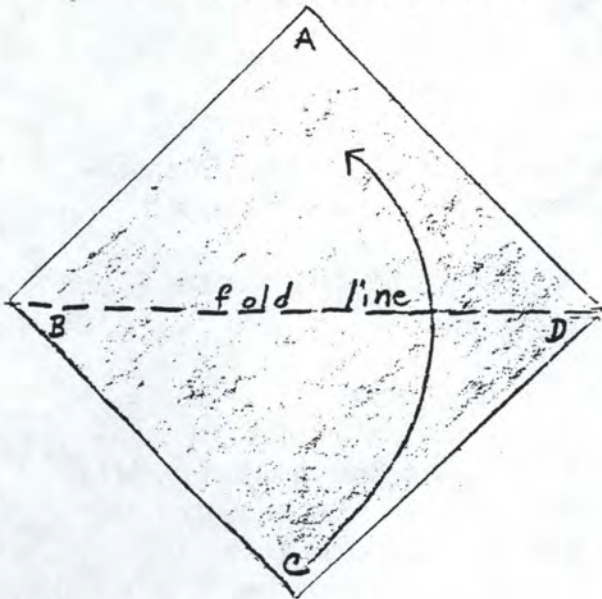
If you use regular size paper 8 1/2 x 11 you can get 4 squares of one color, 5 pages of same color gives 20 squares. A nice even number.

- \* tacky glue
- \* paper clips
- \* yarn or embroidery thread for hanger and tassels.
- \* glow-in-the-dark paint (optional)
- \* spray glitter (optional)
- \* patience (not optional)

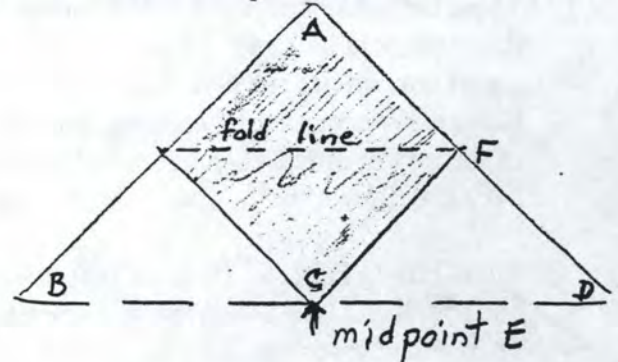


Directions

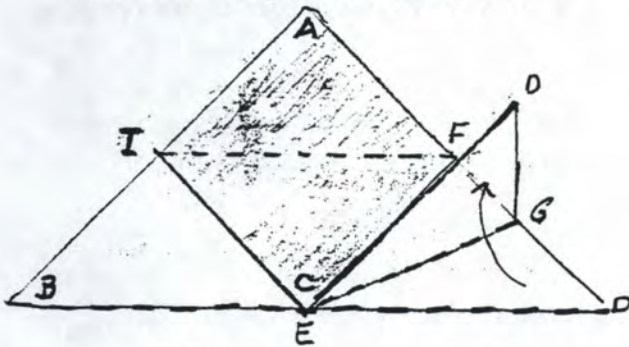
1. Fold square in half diagonally.  
(point C up to point A)



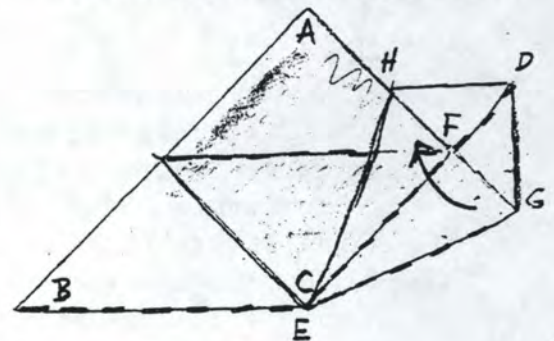
2. Fold point C down to midpoint E.



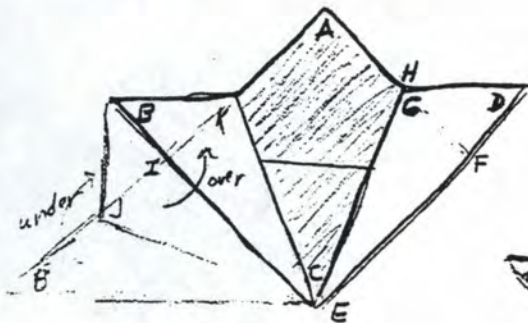
3. Make a fold line of E-G by bringing fold line D-E up even with line C-F.



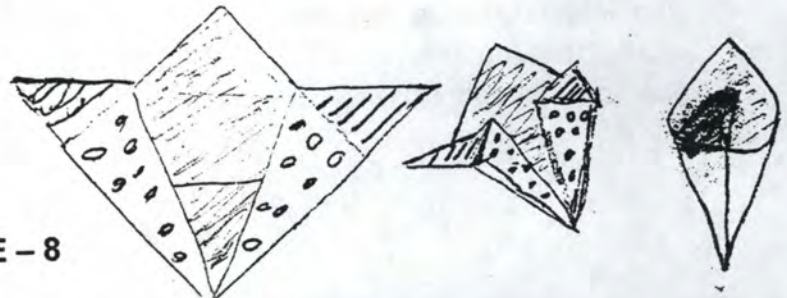
4. Make another fold (on line C-F-D) by folding point G up to point H.



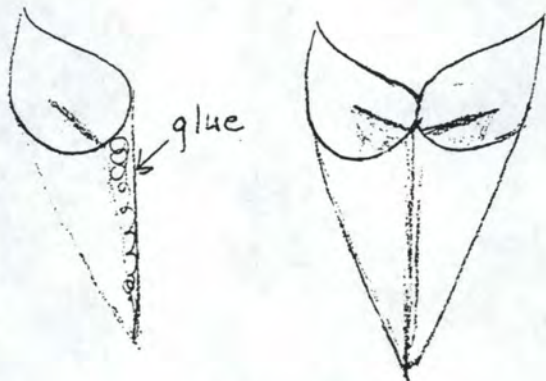
5. Make folds on other side somewhat like steps 3 and 4 **except** make fold 3 by folding flap (fold line B-E) under up to line I-E. Then fold step 4 back on top.



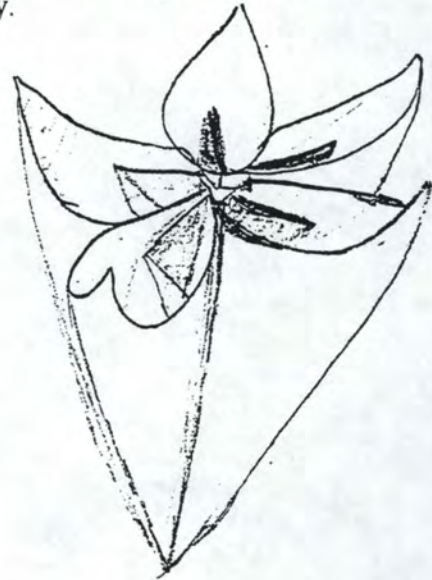
6. Curl piece so "spotted" areas come together. Put dab of glue on stripped" area, fold down inside to the left and press tight. Hold with paper clip.



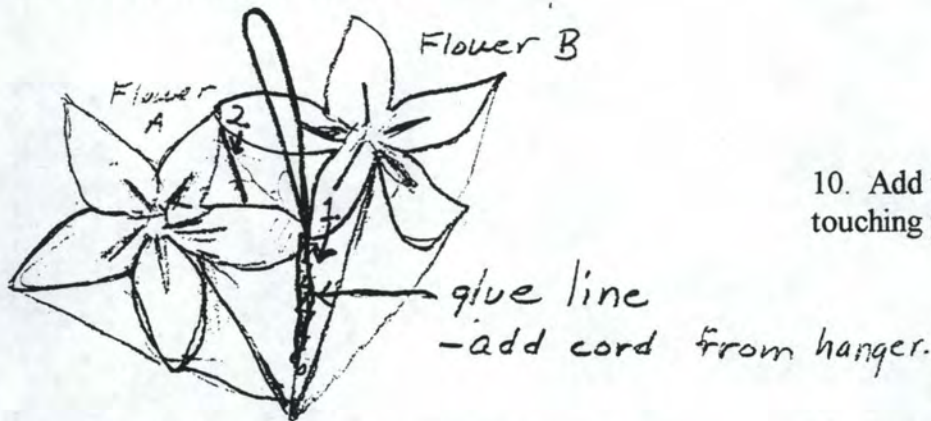
7. Gather five petals for a "flower".  
Run a thin line of glue down side of  
"seam line" and butt another petal up to it,  
hold or paper clip till set.



8. Add the other 3 petals to form a "flower".  
Make sure top abutted edges of petals are  
even and points all come together, glued  
securely.



9. Have the hanger cord ready.



10. Add third flower and glue in 3  
touching points.

Run a line of glue down outside of petal point  
lay cord lines (or tassel lines) on glue, add more  
glue on top of cord. Affix petal from second  
flower. Hold till set. Glue point 2 and hold or clip till set.  
Make sure points are glued too.

11. Inset other 3 flowers and glue  
where points touch.

12. Repeat steps 8-10 with other 6  
flowers.

13. Fit both halves together and glue together.  
Hold or clip together till set.

14. Squirt on glow paint to areas  
desired on flowers.



15. Spray on glitter to highlight. Enjoy!



# COPPER ENAMELING

SHARED BY  
LEILA STECKELBERG

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

## **BASIC STEPS OF ENAMELING ON COPPER**

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

## DECORATING IDEAS

### **LUMP AND THREAD ENAMEL**

Place a few small lumps and/or threads on this unfired coat of enamel--put them in a kiln and fire until lumps, threads and sieved-on coat of enamel all fuse together and smooth down. (Lumps and threads are enamel before it has been ground to 80-mesh for sieving.) Remove from kiln and repeat Step 5.

### **STENCILING**

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

### **SGRAFFITO**

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

### **SLUSH (also known as crackle)**

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

### **SOLDERING**

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

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

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

## ENAMEL BEAD MAKING

Leila Steckelberg

The ultimate in fashioning your own jewelry.

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

### TOOLS AND MATERIALS REQUIRED:

- TORCH:** Propane torch is my first choice. Alternates are a butane torch or an acetylene torch with a #4 tip. The oxy-acetylene torch is NOT suitable as it is too hot.
- TORCH HOLDER:** This may be made from a heavy wire coat hanger or styrofoam to hold the torch firmly laying in a cradle slightly elevated at the nozzle end (2 or 3 inches) -- it is easier to use this way than if the torch is sitting upright. An alternative could be clamping the torch to a board.
- BEAD TOOL:** The bead tool or holder is made of 1/16" low-carbon stainless steel welding rod for 1/8" copper tubing; 1/8" low-carbon stainless steel welding rod for 3/16th" copper tubing; larger welding rod or a welding rod "Fork" (two tines) for larger tube.
- TWEEZERS:** Tweezers serve as a bead removal tool. It works best because both sides of the bead are pushed at the same time.
- OLD PARING KNIFE:** May be preferred as a bead removal tool. It may also be used to flatten or shape the bead.
- ALUMINUM FOIL:** Small aluminum foil squares to serve as enamel trays. (Paper squares may be used).
- BEAD RECEIVER:** A heavy crockery dinner plate or oven-wear pie dish.
- WORK SURFACE:** A stove hot pad or cookie sheet (with newspaper padding underneath) to protect your work surface from hot beads if dropped.
- COPPER TUBING:** 1/8th" to 3/16th" copper tubing serve as the base upon which the bead is built. The length of the tubing determines the length of the bead.
- TUBE CUTTER:** Available in hardware, auto parts, plumbing or discount stores.
- ENAMELS:** Various colors (opaque or transparent) of 80 mesh enamel (ground glass) and 6/20 mesh enamel (small lumps). Enamel threads may also be used to decorate beads.

### SAFETY INFORMATION;

All enamel products are glass of one form or another. Care should be taken not to ingest them. These products can be used quite safely if you follow the following housekeeping and hygiene rules:

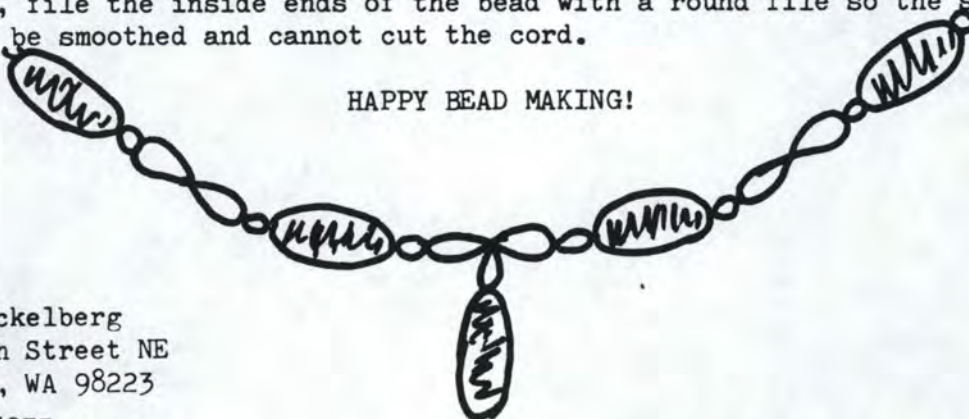
1. Keep your work area neat and clean. Keep your cloths clean.
2. Use your enamels in a well ventilated work area. Wear a protective dust mask if you are working with enamel powders for an extended period of time.
3. Wash your hands before eating. Do not smoke or handle food when working with enamels.

PROCEDURE:

1. Pour small amounts of the powders and enamel lumps and/or threads on the aluminum squares (one color per square) you desire to make your beads. Line up the squares so they are easily reached and in the sequence to be used.
2. Place the bead receiver and a container (tin can) of water in a convenient and easy to reach location.
3. Cut the copper tubing into 1/2" to 5/8" lengths. If round beads are desired, cut the tubing shorter.
4. Insert stainless steel rod into a copper tube base for a snug fit. Make sure the rod extends a bit beyond the end of the tube (about 1/8") to assure a nice clean hole from one end to the other. Press the tubing on the rod firmly enough to prevent it from turning but not so hard that you will have difficulty in removing the completed bead.
5. Secure the torch in the torch holder so when lighted, the flame is directed away from anything combustible.
6. Place the bead tool with the copper tubing tipped end in the flame 1/2" to 1" away from the pointed end of the blue center part of the flame (this is the hottest part of the flame) and heat until the copper tubing is hot - red in color, rolling the rod at all times. Remove from the heat as soon as the copper turns red for if over-heated, it will melt the rod or the copper.  
NOTE: When heating the tubing, hold the rod between the thumb and fingers of both hands so that you can rotate the rod. The rotating is important in applying the enamel as it distributes the heat around the tubing and prevents the melted enamel from dropping off the rod.
7. Rotate the hot copper tubing in the flux (clear transparent powdered enamel) taking care not to get the flux on the bead tool as this will cause the tubing to stick to the rod and will be difficult to remove. Rotate until the rod is well covered. Remove any flux from the rod with the paring knife before reheating. Work on a heat-resistant surface such as the stove hot pad.
8. Reheat copper tubing, rotating continuously, until the flux melts and the tubing is red in color again. Flux is used to assist the enamel in adhering to the copper tubing. You probably will want to put on a second coat of powdered glass since this is the base coat and you want an even covering. Quickly rotate the hot tubing in the powder and melt as before.
9. Now add additional layers of a base color such as white opaque enamel to build up the shape of your bead. Use four or five layers if your base is to be white. If your base is to be a color, use two or three layers of white and then two or three layers of the color desired. Slow rotation will form a round or barrel shaped bead if the rod is held level. If the rod is tipped, the enamel will run toward the lowered end and bead will be tear drop or pear shape. Enamel build up is what determines the diameter of the bead but too many layers (over 10 or 12) will become unmanageable.
10. Different colored 6/20 lumps, threads or powders may be added as the final layer for decoration purposes. Dab the hot bead into the lumps, etc., so you do not pick up too many pieces, return the work to the flame and begin rotating. You have an almost unlimited choice of glass colors to use, so you can be as creative as you know how.
11. At this point you can control the texture of the bead to suit your taste. Just a small amount of heating will leave the bead surface rough or lumpy, a little more will smooth it, and more will make it all smooth.

12. While in the molten state, the glass bead can be given a variety of shapes with very simple tools. The tip of a discarded ball point pen may be used to create artistic grooving. The paring knife may be used to create flat surfaces. Flat, square or triangular shaped beads may be made by simply touching the melted bead to the clean knife blade or a spatula to flatten into the desired shape.
13. When the bead has reached the state of perfection you desire, remove it from the heat and continue rotating slowly so that the bead will retain its shape while cooling.
14. When cool enough for the enamel to be firm (a few seconds), use the tweezers or paring knife to remove the bead from the rod by sliding the tweezers or knife on the rod and against the tubing pushing the bead onto the plate. If the tweezers or knife hits against the enamel and the enamel is not firm, the bead will be marked. If this happens, reheat to remove the mark. Also, if the enamel is not firm when removed from the rod the bead will flatten on the down side from its own weight or will go pear shaped if the bead is standing on end. I have found that you have better control of the bead if you hold the rod at right angles to the plate when removing the bead. In this way the bead will not roll or jump out of control as it leaves the rod. If the bead should stick to the rod, reheat and force the bead off with the tweezers or knife. Knowing just when to remove the bead comes with practice and experience. Don't give up if it takes several tries! Reasons for the bead sticking may be from the flux or enamel between the tubing and the rod or because it was pressed too tightly on the rod.
15. The enamel bead is still super hot so do not touch for some time. A crockery dish or oven-wear pie dish is best because the hot bead will cool more slowly than if removed to an aluminum foil pan. Beads seem more prone to chipping if they cool too rapidly.
16. After the bead is removed, place the hot rod into the beaker of water to cool it and remove the residue. You may need to reheat the rod sometimes to soften and clean off excess enamel on it. Now you are ready to begin the process all over again.
17. DECORATION HINTS: Many pleasing patterns and color combinations will result from the simple process of adding different colored lumps or threads. Swirling is another technique that may be used. Swirling is accomplished by adding a few lumps of different colored enamel and heating. This time do not rotate the bead but allow the enamel to droop slightly and then roll it back up and rotate for a time to allow the bead to resume its round shape.
18. These beads are very effective used on leather thongs or spaced between gold or silver chain lengths such as shown. If the beads are to be strung on bead cord, file the inside ends of the bead with a round file so the sharp edges will be smoothed and cannot cut the cord.

HAPPY BEAD MAKING!



Leila Steckelberg  
9406 164th Street NE  
Arlington, WA 98223  
206-435-3075

# TIE-DYE A T-SHIRT

Shared by Leila Steckelberg

Tie-dye was the great young fashion of the 1970'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 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 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 shades.
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 fabric 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.

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**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)

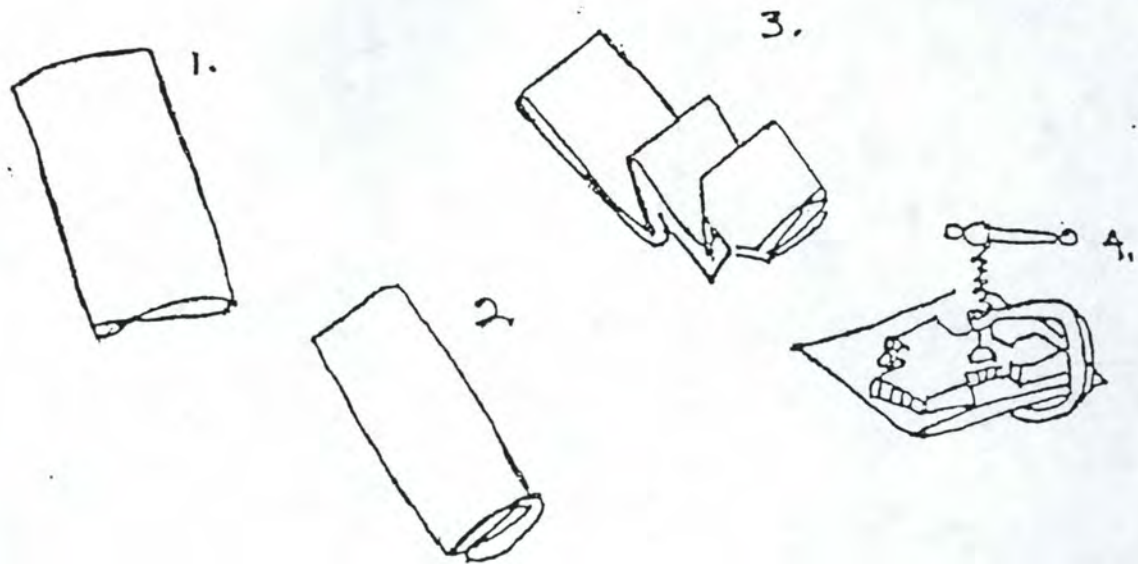
Liquid dye in color of your choice.

Note: Wooden blocks may be cut with a jig or saber saw, from 1" thick pine, or 1/2" or thicker plywood. The cutting can be done by a local lumberyard if you lack tools.

Tie-Dyeing - page 3

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 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.

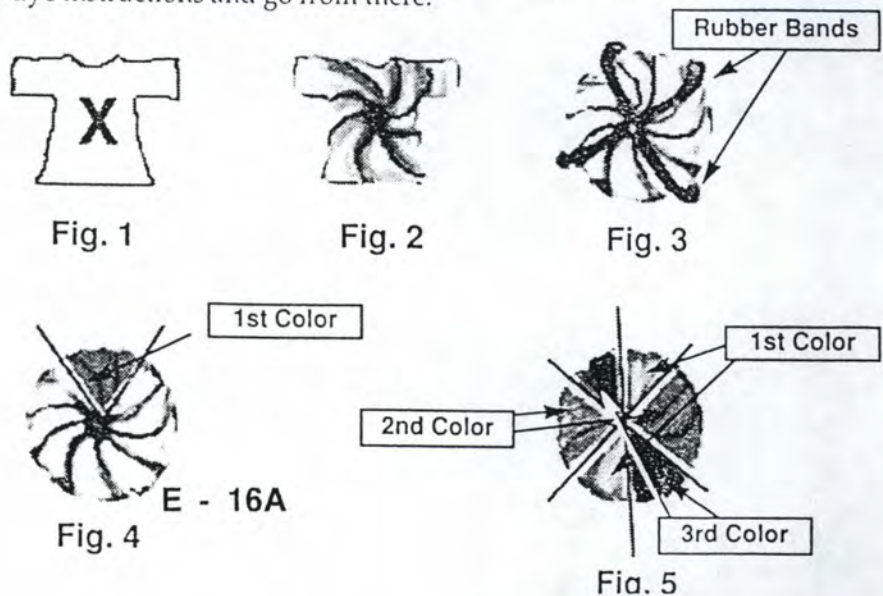




**SPIRALS:** Lay fabric on tying surface.

- Fig. 1.* Grab fabric in the center (*see the X*) with your thumb and index finger.
- Fig. 2.* You should have both the front and back layers of the fabric together. Carefully begin twisting the fabric in a clockwise direction leaving the fabric basically flat with the twisting folds about  $\frac{3}{4}$  of an inch thick. Alternate twisting fabric in a clockwise direction with grabbing the outer edge of the fabric and pulling it around the middle in a counter clockwise direction until the fabric is a disc shape about 8 inches across and  $\frac{3}{4}$  of an inch to 1 inch thick.
- Fig. 3.* Place 2 or 3 long thin rubber bands around the fabric across the middle to hold the fabric together and the folds in place. The rubber bands should not bind or squeeze the fabric, simply hold it in place so it will not unravel.
- Fig. 4.* To apply dye, start with one color and apply dye in a wedge shape like a piece of pie, straight from the middle of the tied up disc to the edge. Saturate this wedge of fabric with dye.
- Fig. 5.* Next, using the same color, saturate another wedge of fabric straight across from the first colored piece. Take a second color and apply it in another piepiece shaped wedge next to the first color. Saturate the wedge with dye. Using second color still, saturate wedge of fabric straight across from the one you just colored.

Using a third color, saturate the last 2 remaining wedges. Where colors meet each other they should just touch or slightly overlap. If you wish, flip tied up fabric over. Apply the same colors in exactly the same way in exactly the same areas on the back side of the fabric. You should not see any white spaces on the tied up fabric. Do not untie fabric. *See step 7* of tie-dye instructions and go from there.



# KALEIDOSCOPIES

presented by Nel Carver

As a kaleidoscope collector and crafter, I am excited to share my love of Kaleidoscopes with you. It is my hope that I can share my enthusiasm and passion for these magical, mystical, glorious "toys". I also hope that after mastering the basics of Kaleidoscope making, you will bring your own talents and imagination to this art form and create new and wonderful, unique scopes.

The Kaleidoscope was first patented in 1816 by Sir David Brewster, a Scottish scientist, who studied the principles of light. Although his work resulted in many discoveries, he is best remembered for the kaleidoscope which has brought countless hours of enjoyment to many, many people, young and old alike.

When Brewster developed the Kaleidoscope, he followed the fashion of the time using Latin and Greek since educated people were expected to know these languages.

**He put together three Greek words:**

**kalos** - meaning beautiful  
**eidos** - meaning form  
**skopeo** - meaning I see

So, Kaleidoscope really means "*I see a beautiful form.*"

There are some truly amazing variations of the original "parlor scope" which have been made by artisans in almost every medium.

## KALEIDOSCOPE CONSTRUCTION

There are four basic parts to a Kaleidoscope -- the exterior, the mirror system, the object chamber, and the eye piece. There are any number of variations to each of these basic parts.

### **Exterior--**

Naturally we want the outside of our kaleidoscope to compliment the wonderful images we see inside our scopes. There are numerous choices for the tube: cardboard, brass, PVC pipe, stained glass, etc. The shape can be round, oval, square, triangular, and of different widths and lengths. It doesn't matter what kind of tube you start with, the external presentation can be truly unique -- you are only limited by your imagination.

### **Mirror System--**

The mirror system is what creates the magic.

Considerations are:

1. The shape of the mirror - equal sizes or tapered.
2. The number and angle of mirrors used -- the three mirror system can be arranged in any form or triangle and will produce a continuous field of honeycomb-like patterns so long as the sum of the three angles equal 180 degrees. An easy way to make a big change in the view inside your kaleidoscope, is to make a two-mirror system by substituting a dark panel for one of the mirrors. With the two-mirror system you'll see a centered, six-part figure (the angles must still total 180 degrees.)
3. The length of the mirrors (should be at least 2 1/2 times the width.)

Mirrors can be 2nd or 1st surface. For optical quality, 1st surface mirrors are worth the extra investment. Other mirror systems can be made by using white or black mat board and thin acetate. Spray an even coat of adhesive - not too much on the mat board. Press clear acetate on mat board and cut to correct size. Another option is to spray clear glass with black enamel paint. Experiment with metal, acetate, foil and mylar, especially if you are creating a cylindrical mirror system.

### **Object Chamber --**

The object chamber is just what it says, the chamber in which you put objects such as beads, buttons, etc. that provide the unique shapes for viewing. What you place in the object chamber is another area that provides unlimited creativity. The most basic type of object chamber is located in the last inch or so of the barrel. It can be stationary or turnable. The object chamber can be filled with tumbling items; be liquid-filled with floating items; empty, to allow you to change items; or you may leave the object chamber off creating a teleidoscope.

**Objects** -- Tumbling objects that are small, colorful, translucent and textured are considered to be the most appropriate, although again this is an individual choice. The possibilities are endless - beads, bits of glass, buttons, paper clips, lace, scraps of shiny paper, tiny springs, plastic chips, discarded photographic slides or film negatives, shells, small pine cones, feathers, popcorn, neck chains, safety pins, uncooked pasta shapes, seeds, clear or colored crystals, costume jewelry pieces, sequins, mirror fragments, and on and on .....OR how about gently placing an ant, beetle, or a firefly inside your scope. They will give you a very unusual living picture! After a minute or two of watching your insect actors (not longer), take them out and let them go free -- they have earned it!

**Optional** -- You may wish to make a stand or holder to show off your creation.

## **PLASTIC PIPE SCOPE**

### **Materials List:**

PVC Pipe: 1 1/2" diameter, 9" long

PVC End Cap: 1 1/2" diameter

PVC Female Adapter with Threaded End: 1 1/2" diameter

1 Sheet 0.03" Butyrate Plastic: 2" by 4 1/2"

3 Mirrors (2nd Surface): Each 2 1/8" by 10"

Styrofoam Chips or Packing Materials

Drill: 1/8" and 5/16" bit

Safety Glasses

Gloves

Glass Cutter

Fine-tooth Blade (hack saw or coping saw) and Sandpaper: If cutting your own PVC Pipe

Steel Wool or Cloth with Vegetable Oil: To remove lettering on PVC pipe

Duct Tape

Masking Tape

Glue

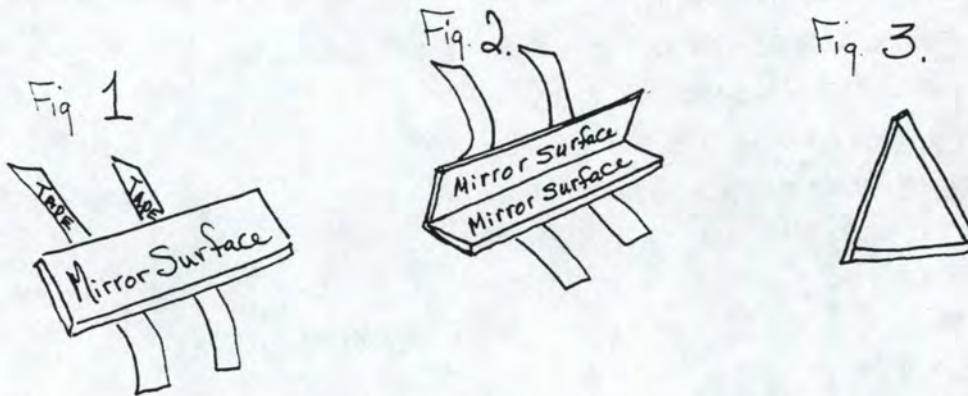
Fine Sandpaper

Window Cleaner and Cloth

### **Steps in Construction:**

1. If you are cutting your own length of PVC pipe, you'll need to use a fine tooth blade, such as a hack saw or coping saw. Smooth the edges of the cut with a fine sandpaper. Any ink lettering on the pipe can be rubbed off with steel wool or a cloth with vegetable oil.
2. In the center of the end cap, drill a 1/8" diameter hole to start the eye piece. Then change to a 5/16" bit and widen the hole.
3. From the sheet of butyrate, cut two circles, each 1 13/16" in diameter, and a third circle 1/2" in diameter. Remove backing, if any.
4. Using plastic cement or other suitable glue, glue the small circle inside the end cap to shield the eye hole. Glue one of the larger circles inside the rim at the threaded end of the female adapter. Allow them to dry.

5. Cut and clean the three mirror strips with window cleaner. Lay one of them on two strips of masking tape (Figure 1). Position a second mirror (Figure 2), apply the tape and fold the mirror into a 60 degree angle. Position the third mirror so that the edges are aligned (Figure 3), then wrap the tape all the way around. Seal the assemble with duct tape, covering all the seams.



6. Place the end cap onto one end of the pipe, but not too tightly yet. Insert the mirror system partly into the pipe, and begin stuffing styrofoam chips equally around the three sides as you gradually insert mirrors further. When the mirrors are fully inserted and packed, they should not slip when inverted. Mirrors should now be flush with the open end of the tube. Adjust the end cap (eye piece) to achieve this, if necessary.
7. Place objects in the object chamber until they fill up about 2/3 of the space to the inner rim. Now place the remaining butyrate circle onto the inner rim, covering the objects.
8. The tube can now be joined to the object chamber by inserting it into the smooth end of the object chamber, completing the scope. You may want to glue the eye piece permanently in place. The object chamber can be removed any time with a twisting motion, and opened to fill with new objects. It can also be removed to use your scope as a teleidoscope.
9. Sign, date and number your kaleidoscope -- Enjoy!

**Variations:**

The eye hole can be larger and though it is usually centered in respect to the mirror system, you can vary the placement, size and shape. The pipe can be longer and/or larger diameter. It can be painted, carved, or accessorized with glue-on objects, wrapped with twine, etc. The mirror system can be varied in many ways. The removable butyrate circle in the object chamber can be interchangeable with other sorts of tinted or textured pieces -- even faceted discs or curved lenses.

## POTATO CHIP CAN SCOPE

### Materials List

Potato Chip Can (e.g. Pringles): 9 3/4" tall, 3 1/8" diameter

2 Plastic End Caps (the end cap from another chip can)

2" by 2" Piece of Plastic

3" by 3" Piece of Plastic

3 2" by 8 5/16" Mirrors

1/2" by 8 1/2" Strip Corrugated Cardboard

Pacing Material (Styrofoam Sheet or Thick Fabric)

Making Tape

Objects for Viewing

Can Opener

Small Scissors

Glass Cutter

Safety Glasses

Gloves

### Steps in Construction:

1. To prepare the potato chip can, remove (and eat?) the chips. Cut out the bottom with a can opener. This end will be used for the eye piece cap. Wipe out the inside of the tube so that it is as clean as possible.
2. Decorate the exterior of the tube by painting, wrapping with wallpaper, etc.
3. Make the eyepiece using one of the plastic end caps. Cut a hole, traced from a dime in the center with small scissors or utility knife. Then cut a 2" by 2" piece of thin plastic and tape it to the inside of the cap to cover the hole. This will prevent the possibility of any loose objects from the other end falling in your eye. Now snap it onto one end of the tube. You may wish to glue it in place.
4. Cut three mirror strips 2" by 8 15/16".
5. To assemble the mirror system, clean mirrors then lay the three mirrors, shiny side down next to each other with 1/16" gaps between each long edge. Then tape the mirrors together with three 8" strips of masking tape, so that you can fold the mirrors together to form a triangle and tape the last seam.

6. Wrap the assembled mirror system on the outside with packing material until it fits snugly into the tube. Push until it fits flush with the eye piece.
7. To create the object chamber, cut a 2 3/4" diameter circle from the thin plastic with scissors. Then place it in the end opposite the eyepiece on top of the mirror system. Form the 1/2" strip of corrugated cardboard into a circle and place it on top of the plastic disc.
8. Place some objects into this chamber, but leave about 1/3 of the space empty so they can move around when the kaleidoscope is turned. Snap the other end cap over the end to seal the objects chamber. This cap can be removed to change the objects, or even left open to view the world through a teleidoscope. But for the kaleidoscopic effect, rotate the tube and watch the patterns change as the objects tumble.
9. Sign, date and number you kaleidoscope -- Enjoy!

Variations:

Optional eyepiece - cut a hole directly in the metal bottom of the can. Use a quarter to draw a circle in the center of the metal bottom. Take a punch, or a large nail, and make a hole through the metal where you have drawn the circle. Insert scissors into the hole, created by the punch, and begin to cut around the circle forming the opening. The metal edges can be very sharp so take great care in cutting this circle. The edges will remain rough so it is necessary to smooth the edges with sandpaper. Roll up course sandpaper and insert into cut hole, rotating around until the edges feel smooth.

Next, take contact paper and cut a circle equal to the size of the metal bottom with a slightly smaller hole cut out of the center than the hole for the eyepiece. Make slight slits in the contact paper around the opening so it folds over more smoothly. Fold the edges of the contact paper over and under the edges of the eyepiece hole to finish it. Insert and glue the clear plastic inside to protect eyes and keep mirror system clean.

Glass circles can also be used in place of the plastic, be sure to use appropriate glue.

To make a cap for any size tube, trace a disk the diameter of the tube end into clear, stiff plastic and cut out. For a "frosted" look, scruff it with sandpaper. Lay the disk on top of the tube end. Wrap tape (at least 3/4" wide) around the top edge of the tube so that 1/4" sticks up above the rim. Snip the tape evenly all around (snips should be about 1/4" apart). Now, one at a time, fold the tabs over onto the disk (tape will overlap).

### CARE AND FEEDING

Keeping your kaleidoscope in good condition can be a challenge. Woods lose their luster, metals tarnish, and glass becomes foggy. Bright light is the worst culprit, so it is best to keep your kaleidoscopes out of direct light. Humidity is also an enemy as too much moisture causes wood to swell and mirrors fog. Too little moisture and wood may dry out and crack or split at the grain.

For those metal scopes use a quality metal polish. Apply with a clean cloth and rub until all tarnish is gone, then polish with another clean soft cloth.

Most glass cleaners on the market will work with glass scopes, but be careful to apply the cleaner to a clean cloth rather than right on the kaleidoscope. For those foggy eyepieces, barely moisten one end of a Q-tip to clean.

Keep the glass products away from Lucite and other plastic scopes as they can permanently dull the finish. Look for cleaners specifically made for cleaning plastics. Be sure to test before using on your expensive scopes.

Lacquered or varnished wood is fully sealed and needs only an occasional wipe with furniture polish. If your wood scopes have gotten dry and brittle apply a little furniture cream.

### Resources:

Baker, Cosy. "Kaleidorama" Beechcliff Books, 1990

Baker, Cosy. "Kaleidoscope Renaissance" Beechcliff Books, 1993

Bennett, Carolyn. "The Kids' Book of Kaleidoscopes", Workman Publishing, 1994

Boswell, Thom. "The kaleidoscope Book: A Spectrum of Spectacular Scopes to Make", Sterling Publishing Company, 1992



**Teaching Hints:**

- \* Be enthusiastic - you have something worth sharing.
- \* Be prepared - be as familiar as possible with your subject.
- \* It is important that you have enough space for students to work. If necessary, limit the size of the class so everyone has a successful experience (Including the instructor.)
- \* Make sure you have all the supplies you need for a particular project (enough for all participants.) It is a good idea to have any optional supplies that can be used as substitutions.
- \* Have a table or area to set up supplies so you can easily show them. Even if you have pre-made kits for each participant, it is helpful to be able to present the supplies one at a time to the entire group. The more you can reinforce the steps in making the kaleidoscope the more successful everyone will be.
- \* Provide a space to set up an attractive display of some of your homemade and purchased kaleidoscopes.
- \* Have samples of the item you are making in various stages of construction.
- \* Utilize your samples to illustrate points you wish to make; for example -- various materials to use for your mirror systems.
- \* Stress safety in construction of your kaleidoscope - use proper safety equipment.
- \* Present steps orally and/or on posters as you construct the kaleidoscope - remember everyone has their own learning style.
- \* Have individuals sign, date and number their kaleidoscope!

**Other ideas which may enhance your presentation:**

- Provide a little history about kaleidoscopes
- Discuss value of kaleidoscopes - reduce stress, stimulate imagination, appropriate for all ages, etc.
- Cost comparisons
- Provide information on where kaleidoscopes and construction materials may be purchased
- Provide a list of resources where more kaleidoscope instructions are available
- Poems, stories, sayings related to kaleidoscopes
- Provide an opportunity for sharing
- Encourage creativity, experimentation and fun

# Stamp Art

## Rubber Stamping and Embossing

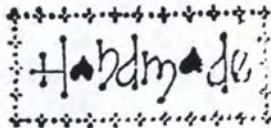
shared by  
Jennifer Ripenburg

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 care to a friend, stationery, wrapping paper, lunch sacks, party napkins, bookmarks, book covers, file folders, or invitations. 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. There are a wide variety of types and "topics": bears, birds, cats, ducks, rabbits, other animals, country, fantasy, flowers, hearts, sports, trees, birthdays, holidays, school and teacher's notes, messages, labels, addresses and more.



Some stamps have 2-3 inch long attached handles, some have a smaller contoured block as handles. These attached to a cushion and glued on 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 or covering larger areas such as 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 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 bad 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. You will 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 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 of cheap sources of paper. Colored paper offers an interesting effect with some inks.

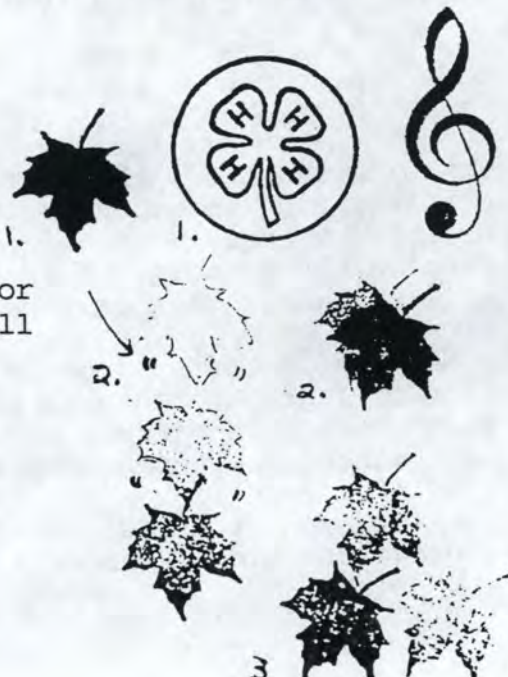
Experiment with different types of paper to see which you prefer and how they react. Generally, the smoother the paper, the better the impression.

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, re-inking each time, or alternate a full ink, no re-ink, full ink, etc.



6. **Masking** - Block out a part of the stamp 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.

9. **Other ideas** - Be creative.

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 are combinations of all.

10. **Doubling** - Use one stamp, print once in one color, re-ink in another color and stamp-over first, offset just a little.

11. **Create A Scene** - Combine several stamp designs, maybe add pen lines.



12. **Image coloring** - Stamp image on paper in one color ink, use another color or colors to fill in the spaces.



13. **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 dampen the stamp.

14. **Multi-Colored 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 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 metallic, white, magenta, turquoise, clear, pearl, and sparkle which show the colored ink through the embossing.

The heat source, preferably be a stove burner, set on medium to medium high heat, 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 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 gently blow off 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 a fun and festive way to add sparkle. It comes in a squeeze bottle so you can add it easily - squeeze it over the design where you want and let it dry.



Prisma is 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/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 washcloth 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 using a number of samples of powders, they may get carried away with having fun and not be as careful with the powders as you are. 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 follows:



- 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, on 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!



page 7 - Stamp Art

Rubber Stamp Businesses

All Night Media, Inc.  
San Anselmo, CA 94960

Rubber Duck Stamp Company  
P.O. Box 3055  
Granda Hills, CA 91344

Arden Stamp Co.  
413 Main St.  
P.O. Box 353, Dept. CA 90  
Evansville, IN 47703  
(Send \$2.50 for 30 pg. Catalog)

Sonburn  
11103 Indian Trail  
Dallas, TX 75229

Embossing Arts  
P.O. Box 626 - C3  
Sweet Home, OR 97386  
(Send \$2.00 for Catalog of supplies &  
400 stamps.  
receive 1 free stamp with first order)

Stampendous  
Fullerton, CA

Co-Motion  
Tucson, AZ

First Impressions  
2100 N.E. Broadway #3F  
Portland, OR 97232  
(Send \$2.00 for Catalog)

Other Companies

(Please send me any addresses  
you know or may come across)

Hero Arts Rubber Stamps  
P.O. Box 5234  
Berkley, CA 94705

Clearsnap  
Emerald City  
Good Stamps  
Graphic Rubber Stamp Co.  
Graphistamp  
Posh Impressions  
Rubber Stampede  
Rubber Stamps of America  
SonLight Impressions  
A Stamp in the Hand  
Wizard of Ah's Stamps

Inkadinkadoo, Inc.  
Dept. A, 105 S. Street  
Boston, MA

Personal Stamp Exchange, Inc.  
Petaluma, CA 94952

Quarter Moon  
P.O. Box 883  
Campbell, CA 95009  
(Send \$2.50 [refundable with first  
order] for 68 page catalog [2,000  
stamp catalog])



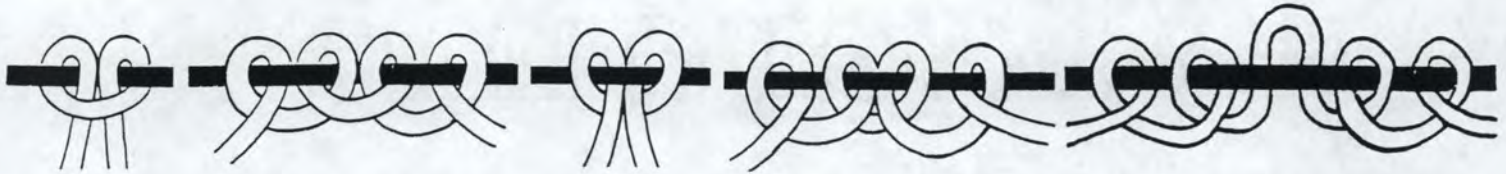
# Macramé Basics

**Presented by**

Heather Easterly  
And  
Malia Wilson

# GENERAL KNOTTING SECTION

Basic Knots and variations are defined in this section for your reference. Half Knots and Square Knots are shown using Right Hand knotting techniques. When tying these knots use either Right or Left Hand techniques as preferred. Just be consistent with the technique chosen unless otherwise specified within the individual pattern.



Lark's Head

Lark's Head plus a Half Hitch with each cord

Reverse Lark's Head

Reverse Lark's Head plus a Half Hitch with each cord

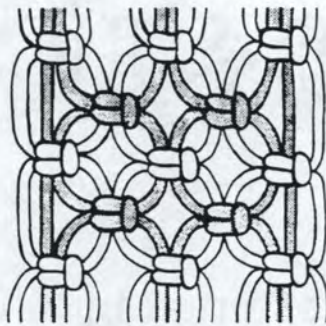
Reverse Lark's Head plus Half Hitch with each cord with picot loop at center.

## SQUARE KNOT

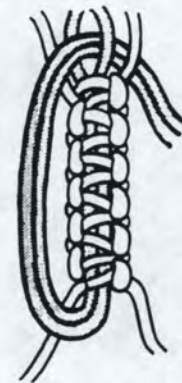


Right Hand Square Knot

Left Hand Square Knot



Alternating Square Knots



Square Knot Button



Tie a Square Knot directly under button to secure in place. Number of Square Knots to form Button indicated in patterns.



Square Knot with no Filler Cords



Adding a Cord



with Half Knot



with Square Knot



Half Knot



Square Knot Sinnet



Half Knot Twist Sinnet



Exchange Knotting Cords and Filler Cords.

## OVERHAND KNOT



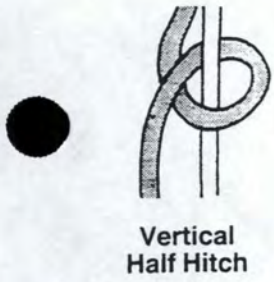
1.



2.



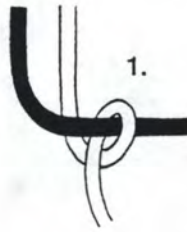
Multiple Cords



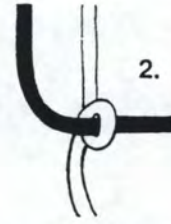
Vertical Half Hitch



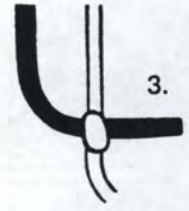
Alternating Half Hitches



1.



2.



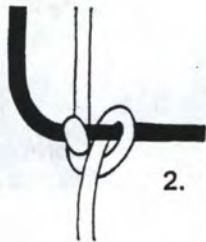
3.

Single Half Hitch

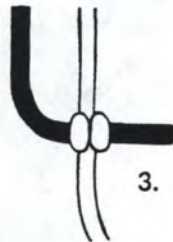
Double Half Hitch



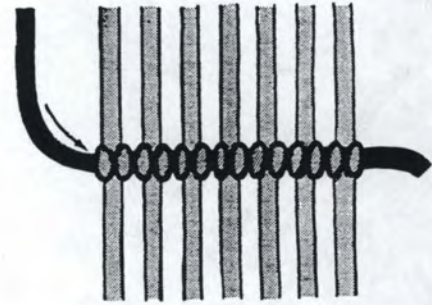
1.



2.

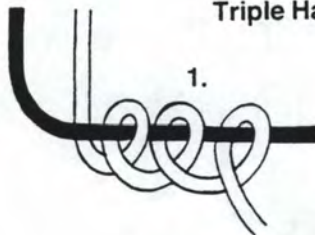


3.

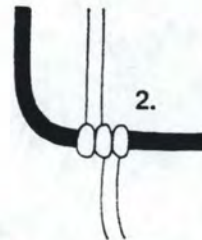


Horizontal Double Half Hitch

Triple Half Hitch



1.

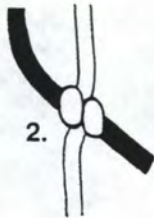


2.

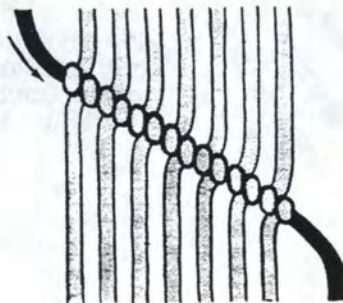
Right Diagonal Double Half Hitch



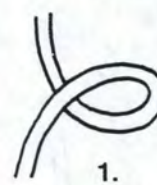
1.



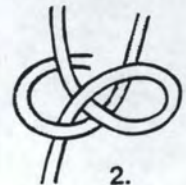
2.



JOSEPHINE KNOT



1.

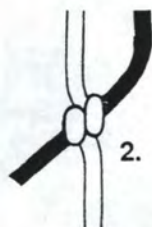


2.

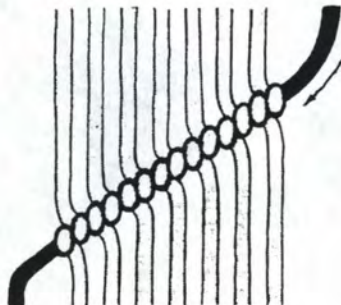
Left Diagonal Double Half Hitch



1.



2.

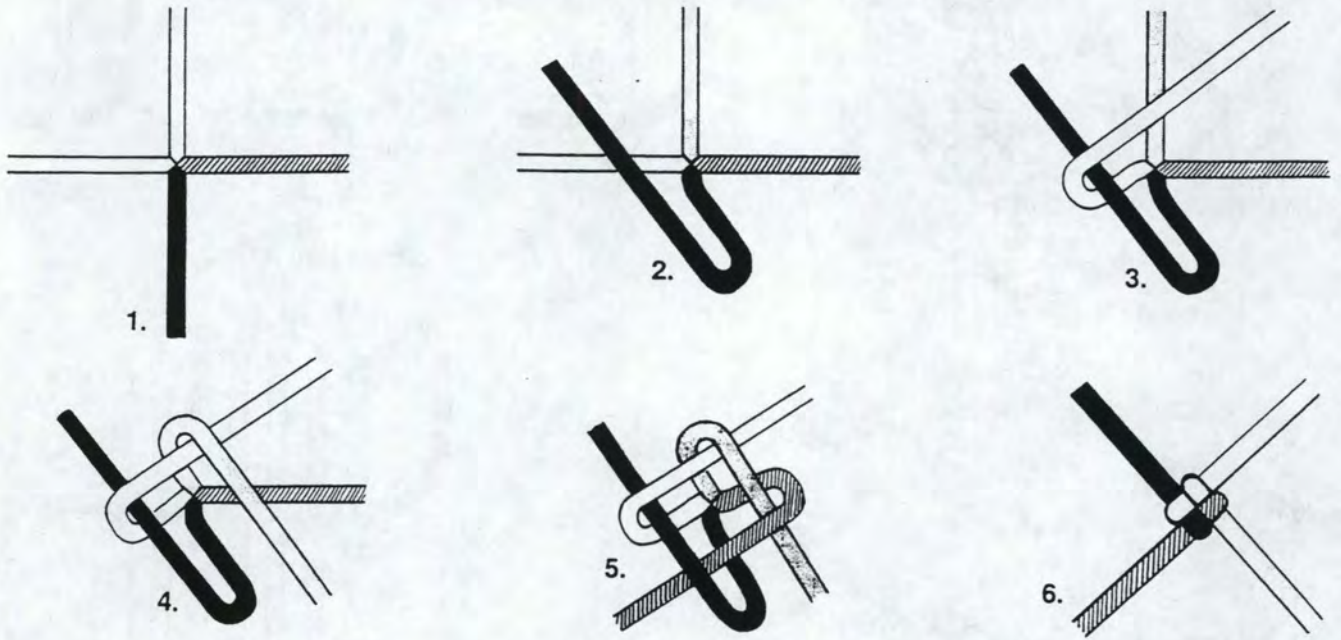


3.



Josephine Knot Multiple Cords

CHINESE CROWN KNOT — to form round sinnet



Complete — Pull taut.  
Repeat Steps 2-6 for desired length.

BERRY KNOT

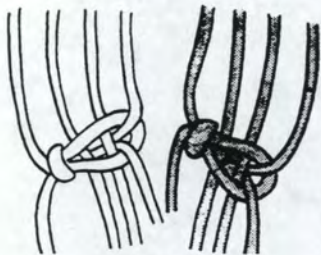


Fig. 1 - Square Knots may be either left or right hand.

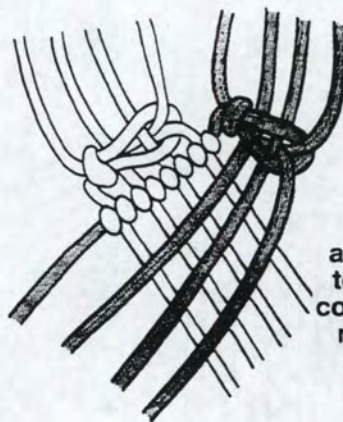


Fig. 2 - Place next shaded anchor cord on top of knotting cords and tie 2nd row of Double Half Hitches.

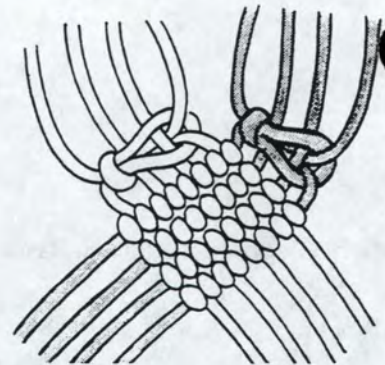


Fig. 3 - Four rows completed.

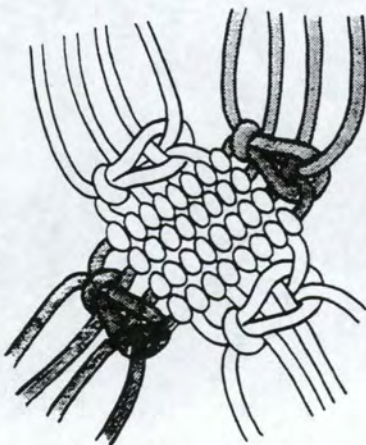
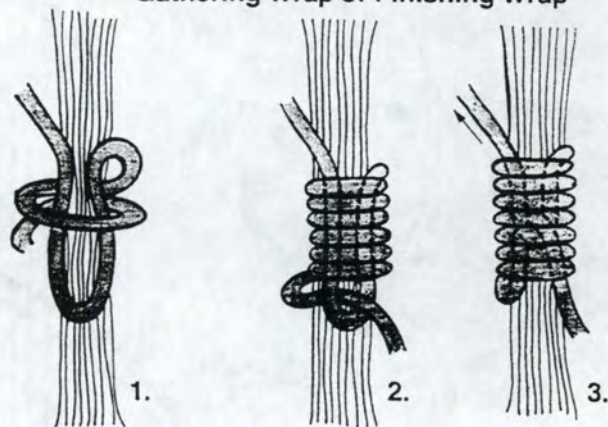


Fig. 4 - Completed Berry Knot.

Gathering Wrap or Finishing Wrap



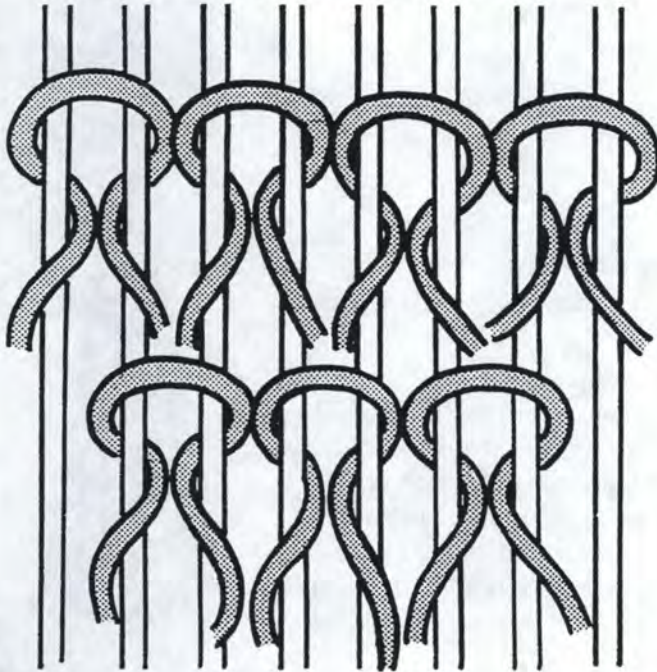
Pull top cord to bury loop inside wrap.

**GENERAL WEAVING** — Thread a large eye needle with a piece of soft cord or yarn 1½ to 2 yards long. Leave a tail approximately 4" long and start weaving on the bottom working upward (outside working inward on mirror designs).

Allow plenty of ease and push rows together with fingers so warp cords do not show. When cord length runs out, thread end back through weaving before removing needle. Then go back and thread the 4" tail to bury it also.

### RYA WEAVE

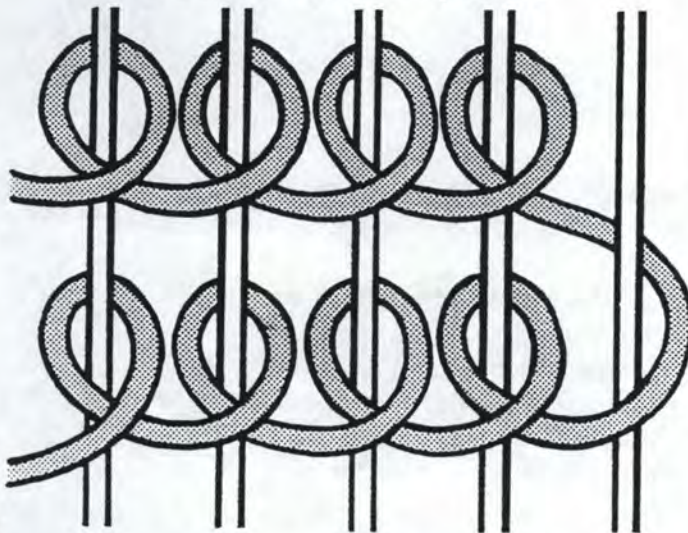
Vertical Cords — Warp Cords



Place cut length over two cords (warps). Push ends under and up between the two warp cords. Grasp ends and pull down to bottom of piece. Alternate warps used when filling in circles.

### SOUMAK WEAVE

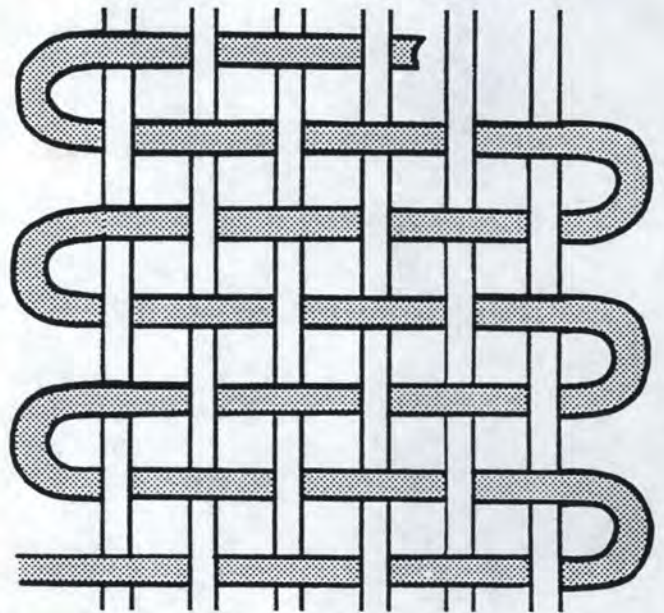
Vertical Cords — Warp Cords



Wrapping each cord with the cord or yarn moving across the top (over two warps and back under one).

### TABBY WEAVE (Over one — Under one)

Vertical Cords — Warp Cords



Tabby — for mirror designs. After completing a row of tabby weave around, go over two warps or under two warps to make the next row opposite as shown in drawing. This does not effect the overall appearance of the piece.

Black and White Photos appearing on the pattern pages are for your convenience and for the purpose of showing detailed knotting techniques with the actual instructions. Therefore, decorations are usually removed and fringes pushed aside to reveal more of the actual knotting.

### YARDS TO METERS

1/3 yd — .3m	3-1/2 yd — 3.2m	7 yd — 6.4m
1/2 yd — .5m	3-2/3 yd — 3.4m	7-1/3 yd — 6.7m
2/3 yd — .6m		7-1/2 yd — 6.9m
		7-2/3 yd — 7m
1 yd — .9m	4 yd — 3.7m	
1-1/3 yd — 1.2m	4-1/3 yd — 4m	8 yd — 7.3m
1-1/2 yd — 1.4m	4-1/2 yd — 4.1m	8-1/3 yd — 7.6m
1-2/3 yd — 1.5m	4-2/3 yd — 4.3m	8-1/2 yd — 7.8m
		8-2/3 yd — 7.9m
2 yd — 1.8m	5 yd — 4.6m	
2-1/3 yd — 2.1m	5-1/3 yd — 4.9m	9 yd — 8.2m
2-1/2 yd — 2.3m	5-1/2 yd — 5m	9-1/3 yd — 8.2m
2-2/3 yd — 2.4m	5-2/3 yd — 5.2m	9-1/2 yd — 8.7m
		9-2/3 yd — 8.8m
3 yd — 2.7m	6 yd — 5.5m	
3-1/3 yd — 3m	6-1/3 yd — 5.8m	10 yd — 9.1m
	6-1/2 yd — 6m	
	6-2/3 yd — 6.1m	

## MINI WEED POUCH



Finished length - 7"-8" including tassel

*Use as lapel pin, bulletin board decoration, or gift package trim. Perfect for Valentine's Day, Mother's Day, Happy Birthday Lapel Pin, or as a Party Favor.*

### MATERIALS

13 yards 2mm cord  
 1¼" ring or 2½" stick or 2" wood dowel  
 with two 3/8" beads on ends  
 1" pinback if desired  
 Small amount of accent yarn or soft cord if desired

### PREPARATION

CUT 6 cords 1½ yards long  
 9 cords 22" long

Use [ ] to check off steps as they are completed.

1. Fold the 6 longer cords in half and Lark's Head (LH) one at a time to ring or wood. [ ]
2. Tie an Alternating Square Knot pattern for about 2½", beginning and ending with 3 Square Knots (SK) across. [ ]
3. To form pocket-pouch: Pick up the first and last cords and bring them together, crossing them on top of the other cords, thereby switching the position of the outermost cords. Fold in half and LH eight of the 22" cords (save the 9th cord) onto the two crossed cords forming the oval opening for the pocket. [ ]



4. One each side of pocket, pick one cord from the back, the cord that was crossed over, and 2 cords from the added LH, and tie a SK with the four cords. Continue tying SK with each group of 4 cords until all cords have been used. Then tie about 5 more rows or 1½". If weaving, leave out SK in center row 3, two center SK in row 4 and center SK in row 5. Thread needle with small amount of accent yarn and weave

- in and out on cords left in rows 3, 4, and 5. Leave center open and fill in with another color. [ ]
5. Bring all cords together and wrap with the remaining 22" cord. Trim as desired. [ ]
6. Glue beads on dowel if desired. Glue on pinback if using as a lapel pin. Fill with tiny dried materials or a few small silk flowers. [ ]

## Child's Bracelet



Finished Length: 8"

### MATERIALS

2 yards 2-3mm cord  
 1 or more beads as desired

1. Fold the 2 yard cord in half and tie an Overhand Knot leaving about ½" loop for closure. **Note:** Loop must be large enough to fit over closure bead or Overhand Knot at end of bracelet.

2. Tie Alternating Half Hitch sinnet for 3¼". Add a bead if desired.
3. Repeat Step 2 for 3".
4. Slide bead onto both cords or tie an Overhand Knot to finish.
5. Trim ends and secure knot.

This bracelet is good for a quickie gift, grab bag, party favor, or gift package tie-on. Can be adjusted to fit adult or make a matching choker using the same technique.

## LOVE KNOT NECKLACE



Finished Length: 17"

### MATERIALS

8 yards 2mm cord (I used Pepperell Brite Cord)

Jewelry finding of your choice for ends

1. CUT 1 cord 1 yard long. CUT 2 cords 3½ yards long. Place ends of all cords together and tie an Overhand Knot 1" from ends.

2. Pin to macramé board. Using the 2 long cords as knotters, tie 26" of Square Knots (SK) around the shorter filler cord.

3. When sinnet of SK is completed, measure 7½" from one end of sinnet and pin to macramé board at this point.

4. Using the long end of the sinnet, tie a Josephine Knot (Love Knot). Adjust knot so it is in the center and the free ends are the same length. Note: Necklace may be shortened or lengthened at this point. Adjust knot to center after any alterations.

5. Clip ends to ½". Apply glue and press the 3 cord ends together to form 1 end. Add findings to the cord ends. Trim as needed.

## Macramé Cross Necklace

### MATERIALS

10 yards 1½-2mm cord

To make neck chain: CUT 2 cords each 4 yards long. Mark the center of the cords with a paper clip or T pin and attach to clip board or macramé board.

With the two cords on one side of center tie Alternating Half Hitches for 11½". Repeat on other side of center to complete neck chain.

Bring the 4 cords together and tie a sinnet of 5 Square Knots to start cross.

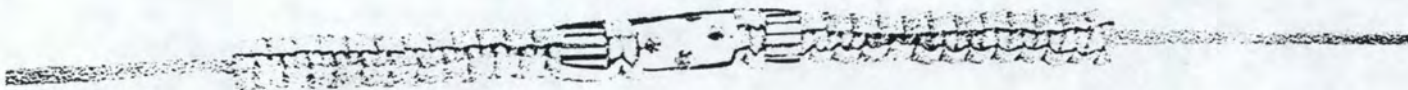
CUT 4 cords 18" long. Lay these 4 cords cross-wise between the filler cords and knotting cords to be used later to form arms of cross. Continue with vertical section of cross by tying 7 more Square Knots. Then tape down one group of cords to be used for arms of cross. Tie the other group of cords into a sinnet of 3 Square Knots. Remove tape and repeat for other arm.

Trim excess and either glue or use clear fingernail polish to keep ends from unraveling.



# MEN'S LEATHER CHOKERS

ALL TIE AT BACK OF NECK

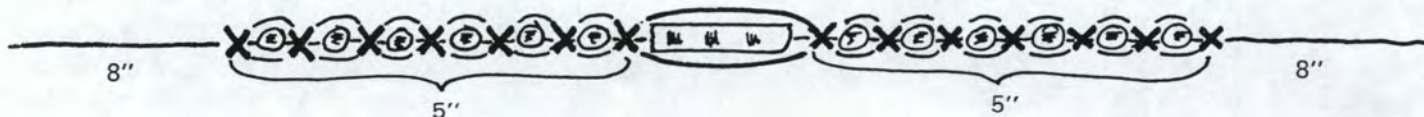


**FINISHED LENGTH – 28" including Tie**

**SUPPLIES**

2mm Goat Leather (round) – 2 $\frac{3}{5}$  yards  
 12 Beads with 3 to 4mm holes  
 1 special interest Bead for center

Cut 1 cord 28" for center "carrier". Cut 1 cord 1 $\frac{1}{2}$  yards long for "knotter". Pin 28" cord "carrier" to Macramé board – find center of long length and measure down 8" from end of "carrier" and tie sk around that "carrier". Follow DETAILED DIAGRAM. Wrap ends to backside and secure with glue.



**FINISHED LENGTH – 28" including Tie**

**SUPPLIES**

2mm Goat Leather (round) – 3 yards  
 1 Bead with 2mm hole  
 Cut 1 cord 28" for center "carrier". Cut 1 cord 2 $\frac{1}{2}$  yards long for "knotter".

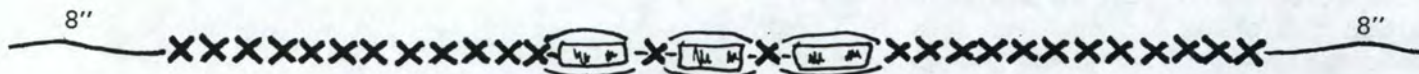
Pin 28" "carrier" to Macramé board – note 1 "carrier". Find center of long length – measure down 8" on "carrier" and tie sk around that "carrier". Pull all knots taut. Tie sk for 5 $\frac{1}{2}$ ". String bead on center cord. Continue with sk for 5 $\frac{1}{2}$ ". Wrap ends to backside and secure with glue – allow to dry.

**FINISHED LENGTH – 26" including Tie**

**SUPPLIES**

Leather Thong – 3 $\frac{1}{2}$  yards  
 3 Beads with large holes – at least 5mm

Cut 1 cord 26" for center "carrier". Cut 1 cord 2 $\frac{3}{5}$  yards long for "knotter". Pin 26" cord "carrier" to Macramé board – find center of long length and measure down 8" from end of "carrier" and tie sk around that "carrier". Follow DETAILED DIAGRAM. Wrap ends to backside and secure with glue.



× – sk – Square Knot



# Ming Maze Necklace

## ORIENTAL KNOT

Finished Length: 15"

### MATERIALS

- 11 yards 2mm cord (I used Berlon Mini Cord)
- 2 yards 2mm cord of contrasting color for wrapped trim

1. CUT two cords 3 $\frac{3}{4}$  yards long and CUT two cords 1 $\frac{3}{4}$  yards long. Hold the four cords together with ends even, tie a loose Overhand Knot (OK) 22" from end.

2. Beginning close to OK, use the 2 long cords as knotting cords and the 2 short cords as filler cords and tie a Square Knot (SK) sinnet 18 $\frac{1}{2}$ " long.

3. Pin sinnet to macramé board through OK and tie an Oriental Knot.

4. Untie the OK. With the contrasting color CUT 6 cords 12" long, bring the sinnets together below Oriental Knot and tie a  $\frac{1}{2}$ " wrap with a 12" cord directly below SK.

5. Divide cords into 2 groups of 4 cords each. Measure down 2" from wrap on one group and tie a  $\frac{1}{2}$ " wrap with another 12" cord. Repeat with other group.

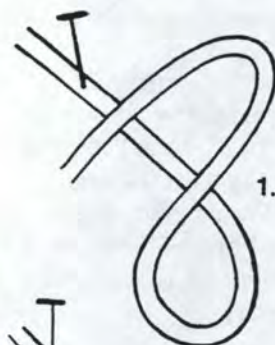
6. With one group measure 8" from last wrap and tie a  $\frac{1}{2}$ " wrap as before.

7. Directly below wrap, tie a SK sinnet of 3 SK. Glue cords at last SK, let dry and cut off the 2 knotting cords. Repeat with the other group.

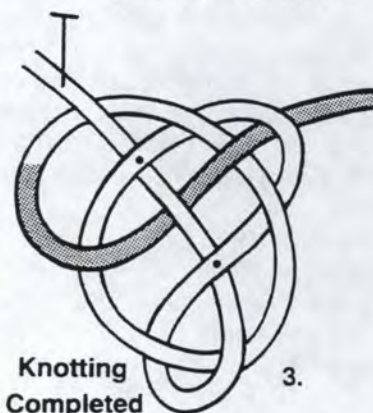
8. Join necklace at center back by overlapping the filler cords of the 2 groups leaving a  $\frac{1}{2}$ " space between the 2 groups of SK. (At this point necklace can be lengthened by leaving a larger space between the SK.)

9. Tie a  $\frac{1}{2}$ " wrap around the 4 filler cords with the remaining 12" cord.

10. Glue all wrap cords, let dry and trim excess close to wrap. Glue the 4 filler cords close to wrap, let dry and trim close.



Pin cord to macramé board at point specified in pattern and continue to place pin according to drawing as you progress.



Knotting Completed 3.



Shaping Complete 4.



# KEY KEEPER

Finished Lengths: Large 17", Small 11", Mini 6"

Instructions are written for **Large Key**. Changes for **Small Key** are in ( ). Changes for **Mini Key** are in [ ].

## MATERIALS - Large (Small)

25 yards 6mm (19 yards 3½-4mm) cord

¾" diameter × 9½" (6") dowel rod

Paint to match cord

**Optional:** 4 cup hooks for Key Holder

Decorations of your choice

## MATERIALS - Mini

12 yards 2mm cord

**Optional:** Split key ring

Paint entire dowel rod for Large or Small Key.

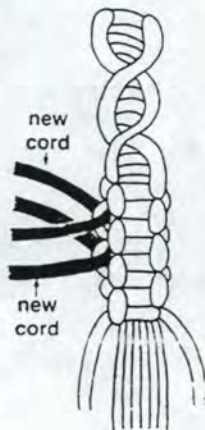
Use [ ] to check off steps as they are completed.

1. CUT 2 cords 8 (6) [3½] yards long. [ ] CUT 2 cords 2 (1½) [1] yards long. [ ] Hold the 4 cords together with ends even and tie a loose Overhand Knot (OK) 12" (12") [6"] from that end. [ ] Using the 2 long cords as knotting cords and the 2 short cords as fillers, tie a Square Knot (SK) sinnet 46" (30") [18½"] long. [ ] Pin to knotting board through OK, tie an Oriental Knot keeping sinnet flat (see General Knotting Section). The last 3 SK of each sinnet should extend below completed knot. Untie the OK. [ ] **Large and Small Keys ONLY:** Glue the filler cords of each sinnet at last SK. [ ] Lay dry and cut off the 4 fillers. [ ] **Mini Size:** Do not cut off fillers. Omit Step 2 and go to Step 3. [ ]

2. **LARGE and SMALL KEYS:** Bring the 2 sinnets together below center of Oriental Knot and place the dowel behind the 4 cords. [ ] CUT a wrap cord 24" long and tie a 1" (½") wrap around the 4 cords and dowel directly below last SK. [ ] Pull carefully on dowel until end of dowel is even with top of wrap. [ ] Cut off the 2 short cords close to wrap. [ ] Using the 2 long cords as knotting cords and the dowel as filler, tie Half Knots (HK) close together until 1¾" (1½") of dowel remains [ ] Tie a SK. [ ] Pin key vertically to board with Oriental Knot at top. [ ] Omit Step 3 and go to Step 4. [ ]

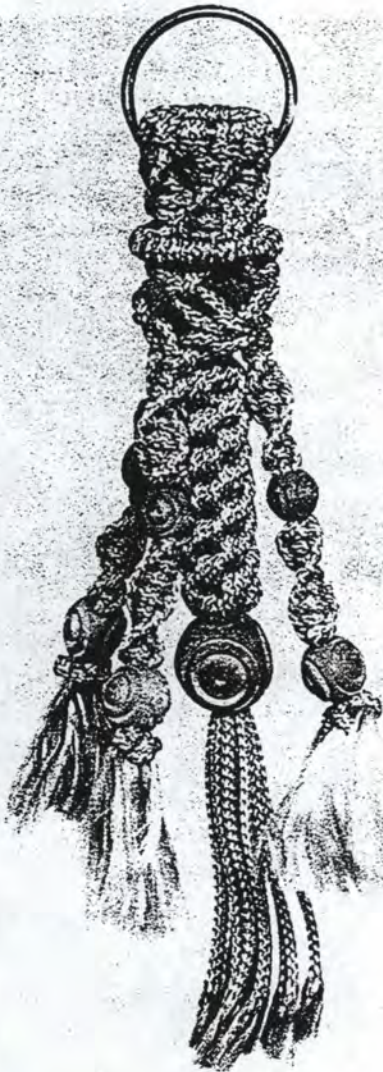
3. **MINI KEY:** CUT a wrap cord 18" long. [ ] Bring the 2 sinnets together below center of Oriental Knot and tie a ½" wrap directly below SK. [ ] Using the 2 long cords as knotting cords and the other 6 cords as fillers, tie a Half Knot (HK) twist sinnet 2" long. [ ] Tie a SK. [ ]

4. CUT 2 cords 24" (18") [18"] long. [ ] Loop the center of one cord over the left knotting cord. Tie a SK. [ ] Loop the center of the other cord over the left knotting cord, and tie 2 SK. [ ] If necessary, adjust HK twists to cover dowel. Glue the right knotting cord close to SK, let dry and cut off ONLY the right knotting cord. **MINI:** Cut off the 6 fillers close to last SK and glue ends. Do not unpin Key, turn board so the added cords and the left knotting cord hang down. Make sure ends of added cords are even. [ ]



5. CUT a knotting cord  $2\frac{1}{4}$  ( $1\frac{2}{3}$ ) yards [27"] long.  
 Pin cord at right side of the last cord leaving a 2" tail at right.  **ROW 1:** Working right to left, tie a row of Vertical Double Half Hitches (VDHH) around each of the 5 cords.  
 **ROW 2:** Use the same knotting cord and tie a row of VDHH from left to right around the 5 cords.  **ROW 3:** Use the same knotting cord and tie a row of VDHH from right to left.  **ROW 4:** Lay the knotting cord across to the right and using it as an Anchor Cord (AC) DHH the 5 cords onto it.  **ROW 5:** Lay AC across to the left and tie a second DHH row close to first.  Glue all cords, including AC close to DHH, let dry and cut off close. **LARGE KEY:** Decorate as desired or screw cup hooks into dowel spacing evenly between wrap and the SK at end of dowel.  **SMALL KEY:** Add cup hooks same as for Large Size, if desired.

## KEYCHAIN



Finished Length: 10½" Overall

### MATERIALS

One 1" (outside diameter) ring  
 One 1¼" (outside diameter) ring  
 One 1½" (outside diameter) split keyring  
 Two 1" beads with large hole  
 Three ½" beads }  
 Three 5/8" beads } OR 6 beads either ½" or 5/8"  
 16 yards 3mm cord (I used Knot Craft No. 3 by Wellington Puritan)

Use  to check off steps as they are completed.

### PREPARATION

CUT 12 cords each 1-1/3 yards long

1. Fold each in half and Lark's Head onto 1" ring.
2. Tie 6 Half Knots (HK) with each of the 6 groups of 4 cords.
3. Position split keyring around ring — 3 groups of knots on each side of ring.
4. Double Half Hitch (DHH) the knotting cords only from each group of HK onto the 1¼" ring — 12 cords. Add a third Half Hitch (HH) as needed to fill ring.
5. Thread a 1" bead onto the center 12 cords.
6. Divide the center 12 cords into 4 groups of 3 cords each and tie 2½" Chinese Crown Knots.
7. String a 1" bead onto the center 12 cords below the Crown. Secure with glue or an Overhand Knot or as desired.
8. Go back to the 12 cords that were DHH onto the 1¼" ring.
9. Tie a Square Knot (SK) with each of the 3 groups of 4 cords directly below the ring.
10. Alternate cords and tie another row of SK leaving about ¼" between rows.
11. Alternate cords and repeat for third row.
12. Directly below one of the SK just tied, using the same 4 cords, tie 6 HK. Repeat below each of the other SK from the third row. This forms a total of 3 sinnets of HK.
13. String a ½" or 5/8" bead onto each sinnet onto all four cords OR onto the center 2 cords depending on bead hole size.
14. Continue sinnets of HK below the beads just added for approximately 1".
15. Add another bead onto each sinnet — either ½" or 5/8" bead.
16. Secure beads with glue OR tie an Overhand Knot with all four cords OR tie an Overhand Knot on each of the 4 cords directly under each bead.
17. Trim all cord ends to desired length.

Always read instructions through carefully.  
 When cord lengths are specified, is the cord length noted in inches, feet, or yards?

## Heart Necklace by Jackie McLeroy

You can make heart pendants in complimentary colors to set off any outfit. When you've made one, chances are you'll want to make more! It's a perfect gift and a beautiful ornament that always attracts notice, it can be made with an embroidery or punchneedle motif of a flower, spider web, or free form tree. Embroidered initials make each pendant uniquely personal.

Finished size 3" X 3 1/4"

### Materials Needed

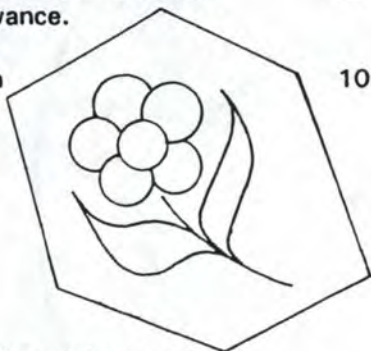
#### Fabrics —

- Small scraps of 5-8 fabrics for crazy quilting
- Two 5" squares of prewashed muslin
- 8" square dark cotton for embroidered center
- 5" square leather backing

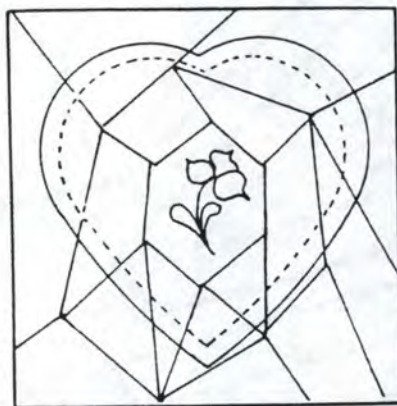
#### Other Materials —

- 5"x15" fleece or needlepunch
- 31" rat-tail cord for neckcord
- 12" rat-tail cord (another color) for edging
- Fabric Glue
- Embroidery floss or silk buttonhole twist
- Darning needle and strong thread
- 5" square heavy artboard
- Beads, beading needle and nymo thread

1. Trace the heart shape provided onto your materials. cut one heart of muslin, three of fleece, one of artboard and one of leather. Do NOT add seam allowance.
2. Trace a flower or some other embroidery design onto a square of dark cotton. First work the out-lines of the shape, then fill in.



3. Cut out the finished design with enough fabric around it to cut 4-5 angles to start crazy quilting.
4. The remaining muslin square is the base for the crazy quilting. Position the embellished center one it, and begin sewing down small fabric scraps. Work around, clockwise, until the square is filled in. Press the completed square.

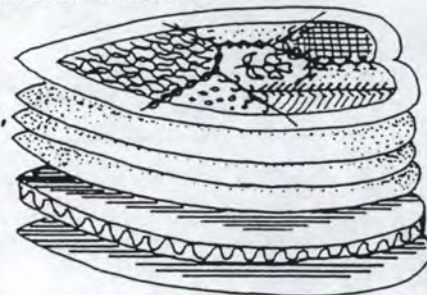


5. Lay the heart template on the crazy quilting and move it around until you find a design placement that you like. Mark the heart shape on the fabric. Measure out 1/2" all around the heart outline, as illustrated, then cut

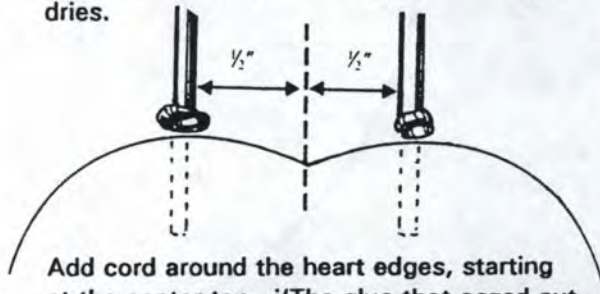
out the shape on the outer line. You need the extra fabric for sewing it to the back.

6. Outline each seam with decorative stitches. Finish off the stitches with beads, French knots or other decorative details.

7. Stack all the cut hearts in order, from the bottom: muslin, artboard, three fleece, and, on top, the crazy quilt heart (this is larger than the others).

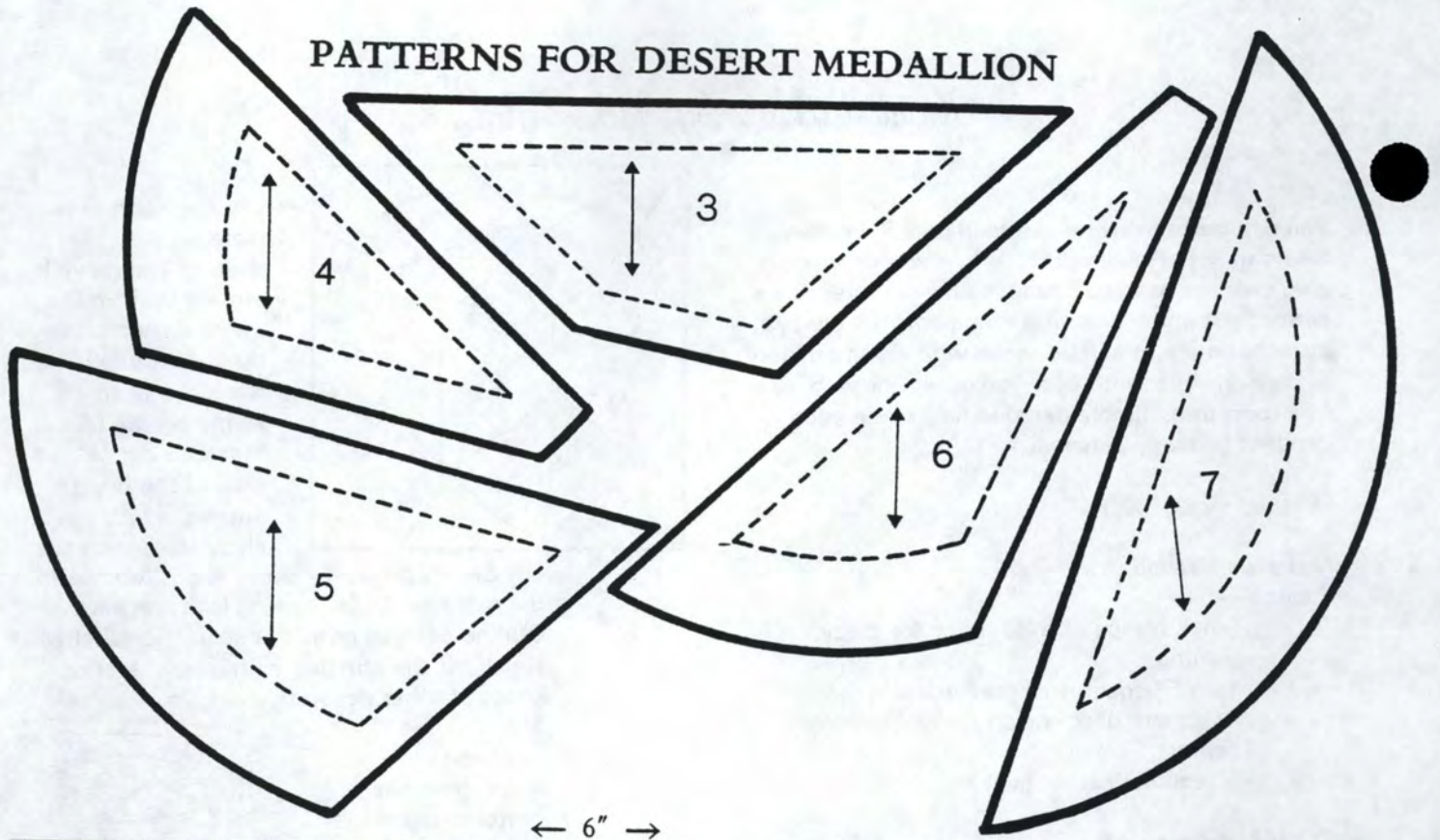


8. With a darning needle and strong thread, whip stitch the crazy quilt heart over the fleece and artboard, using the bottom muslin as an anchor. Sew around twice; on the second round, stitch deeper into the muslin to pull the assembly taut and even.
9. Cut the rat-tail for the neck cord to a length you like, Tie a slip know at both ends, leaving a 1/2" tail.
10. Glue leather backing to heart. Let some glue ooze out of the seam. While the glue is still wet, insert the tails of the neck cord between heart and leather, measuring out 1/2" to either side of the heart center (Illustrated below). Hold tight until the glue dries.



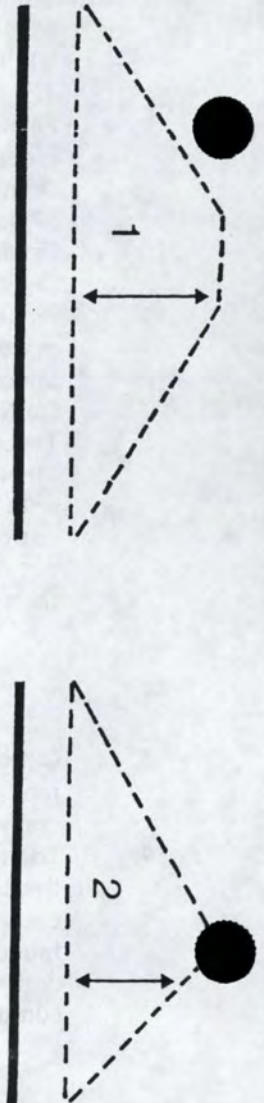
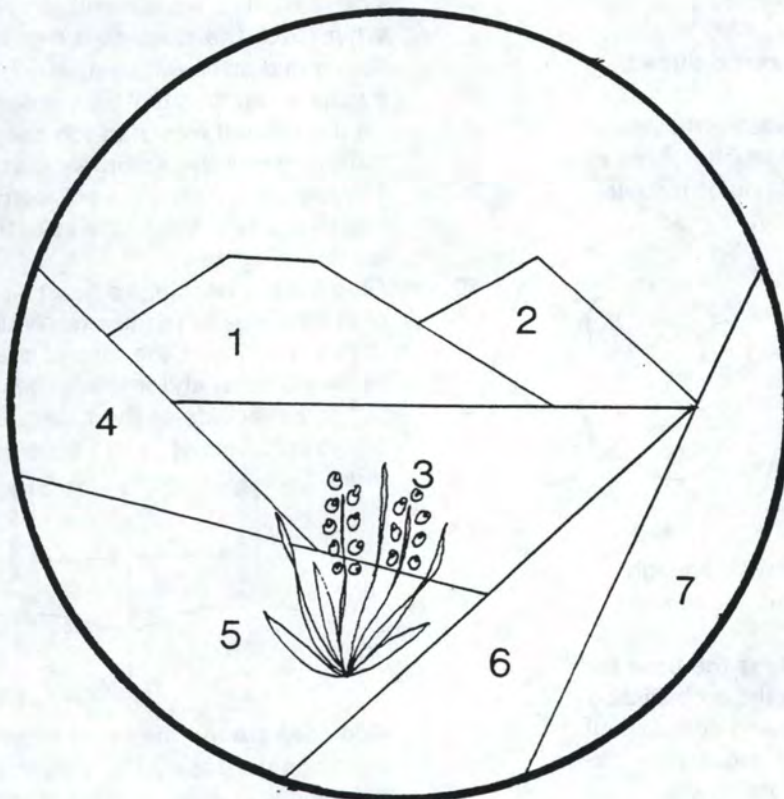
11. Add cord around the heart edges, starting at the center top. (The glue that oozed out will hold it in place.) Whip stitch the cord down with buttonhole twist.

# PATTERNS FOR DESERT MEDALLION

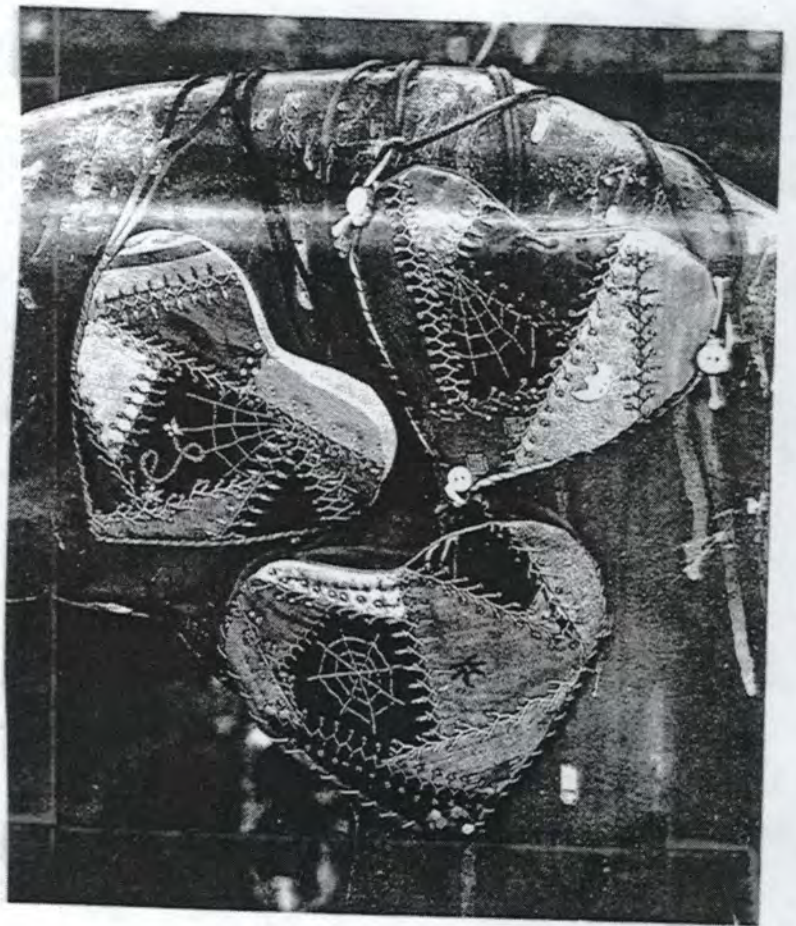
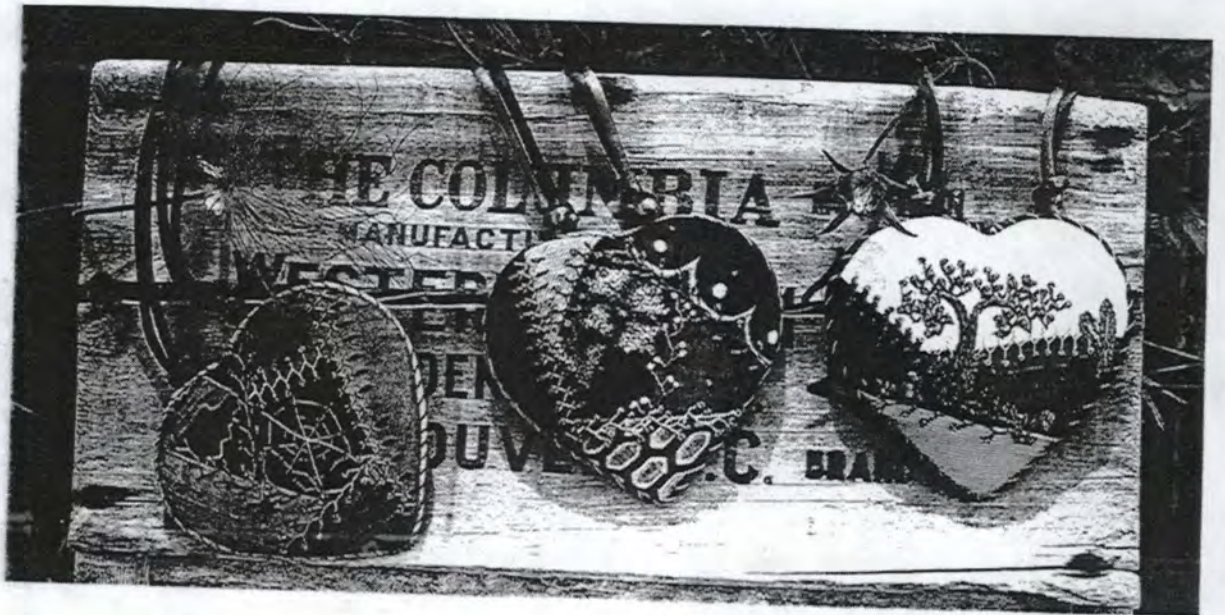


Make a plastic window template with a 4" round window.

↑ 6" ↓



#1 and #2 are Prairie Points, sewn into the seam with #3.



# MINI BASKETS

with Jane Higuera

>> a fine weaving activity for ages nine and older <<

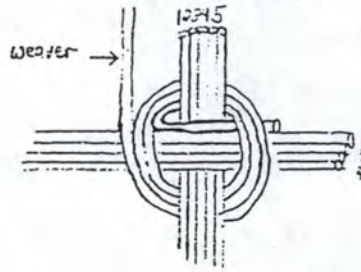
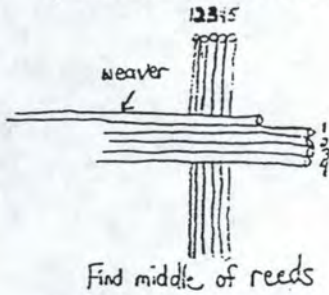
LEARN THE BASIC METHOD AND THEN GET CREATIVE.

Supplies needed: Size 0 round basketry reed

Scissors

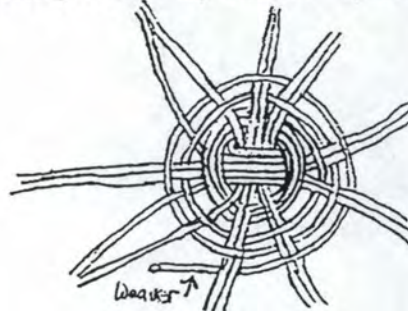
Water (warm if it's winter, cold if it's summer)

Cut 9 lengths of reed 18 inches long and soak for a minute or two until pliable. Also soak a long piece of reed to use as weaver.



Very popular craft class at 4-H camp!

Place 4 lengths of reed across remaining 5 reeds at right angles. These are the spokes. Take a long weaver and lay it next to the 4 spokes leaving about 1/2 inch at the end. Wrap weaver under 4 spokes and back over the end to secure it. Continue weaving over 5, under 4, over 5, under 4, until there are 3 or 4 rows.



Dye some lengths of reed for variety

Separate spokes into groups of 2 and start over 2, under 2, over 2, under 2, etc. until you have the size of base you want. Turn up spokes and keep weaving while trying to keep sides forming. Continue to weave over and under until the desired height is reached. Group spokes into groups of 4 and 5 and bend into handle. Wrap a strand of reed around all the spokes to anchor. Take a sharp instrument (such as an ice pick) to make a path under the wrapping. Pull the end through and clip it off close.



Coiled round reeds are available from Cane & Basket Supply Co.  
1283 S. Cochran Ave. Los Angeles, CA 90019 (213-939-9644)  
Catalog available. One coil - under \$10 - makes many baskets.

## Chocolate Bouquet of Rose Buds

Shared by Nel Carver

### Materials:

3 to 5 Rose Leaves  
Floral Wire  
Floral Tape  
6 Hershey Kisses  
Glue  
Foil  
Colored Saran Wrap

1. Glue flat sides of 2 kisses together to form rose bud.  
Make 3 buds.
2. Push floral wire into bottom of each bud - cover each bud with a 4" by 4" square of Saran Wrap and secure with floral tape.
3. Add in 1 or 2 leaves as you wrap with floral tape.
4. Join buds together for small bouquet.
5. Wrap with foil and tie with ribbon.
6. Present to someone special.





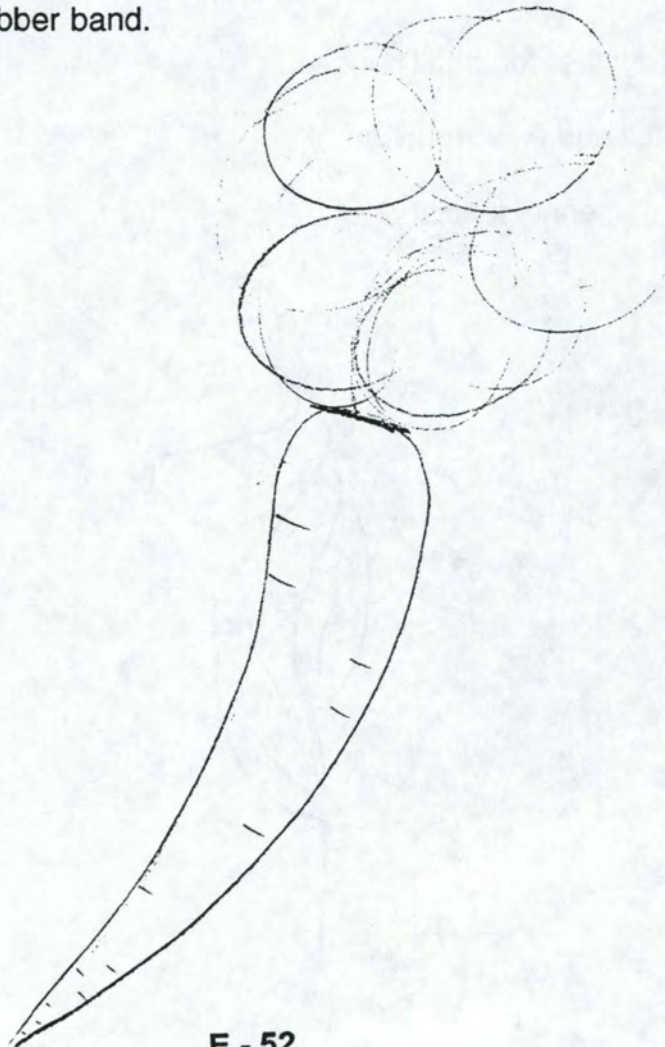
# Candy Carrot

Shared by Nel Carver

## Materials:

Cellophane  
Tape  
Candy Corn  
Easter Grass  
Green Rubber Band

1. Cut a square of cellophane (size depends on size of carrot you wish to make.)
2. Roll square into a cone and tape to hold.
3. Fill with Candy Corn.
4. Stuff top with green Easter grass.
5. Wrap with a green rubber band.



## "MAGIC BRAIDING"

Most of us can braid three strands of hair, string, twine, or whatever. But we usually require loose ends to do it. "Magic Braiding" starts with one strip of leather with two slots in it, and ends up looking like FIG. 1 below. The patterns accompanying the illustration are designed with proportions that will work with leather. If you need longer or shorter patterns, simply enlarge or reduce on a photocopier. To make a wrist band, the leather blank before braiding should be  $\frac{1}{4}$  to  $\frac{1}{3}$  longer than the distance around the wrist.

I would suggest that you make up patterns, in various sizes, from flexible plastic sheets to use for your craft sessions. Manilla folder stock will work, but just not last as long. Reasonably sharp scissors will cut the leather. X-acto knives will also work, but tend to be a higher risk with children.

To Braid: Begin braiding as you would with loose ends. Bring an outside strand over the strand in the center. Follow that with the opposite outside strand over the center. Each time an outside strand crosses the center strand, count one. When you have counted six braids stop, and hold that braid. (Do not allow the strands to twist. Keep the shiny side of the leather up.) While holding braid number six, untwist the strands below the braid you have just made. With a little imaginative twisting, the strands will lay flat and in the proper order. You will then repeat the six braids in the second half. It will be more difficult as you are rapidly running out of room, but with care and a little more imaginative twisting the braid will lay down flat.

Usually, the braids are tighter at the beginning end than at the finish end. Simply work the braid until the individual braids look even from one end to another.

The secret to braiding closed ended strips is making combinations of six braids, then straightening out the strip. The patterns accompanying this description have been tried and will work with light to medium weight leather or vinyl. Longer lengths and wider strips are possible, but will require experimentation. Believe me, all combinations of length and width will not work!

If you are interested in using this as a craft at your camp, let me know. I can help you locate leather, at no cost, and I can help you make patterns.

William E. Henderson  
Northwest District Specialist, 4-H

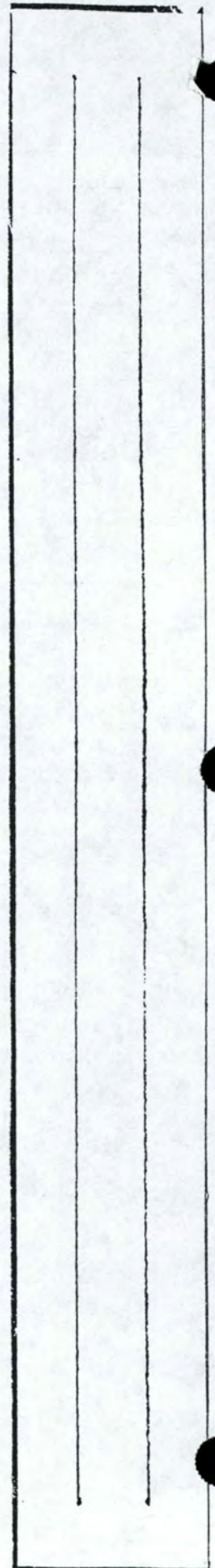
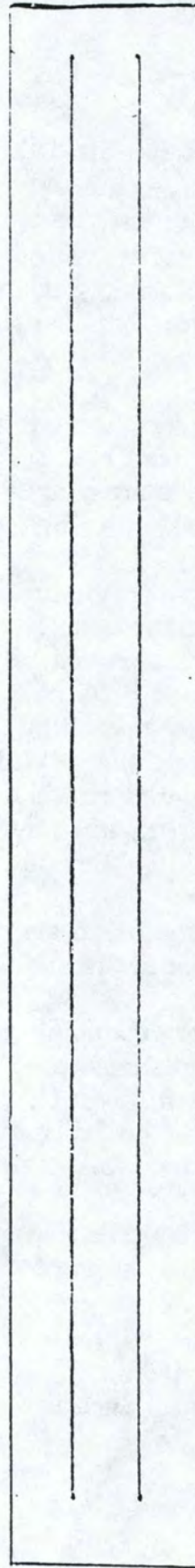
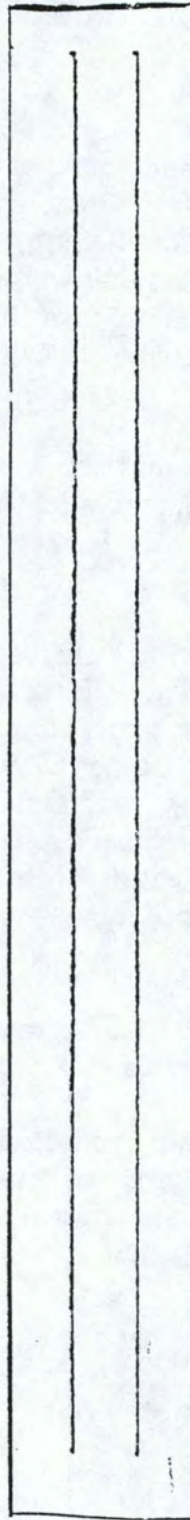


Figure 1

E - 52b

## GECKOS

This is a very popular craft among the teens and younger children in our area. They make them according to school colors, to use on rear view mirrors, or as key chains.

Some have even been clever enough to make them into earrings. The ideas for these are endless!

To start with you need to measure out 3 feet of a type of yarn, beading thread, elastic thread or any other type of material you may want to use. You will also need 80 beads for the big version, and 40 for the small.

**Row 1:** Put one bead on the string in the center. Go back through the bead with both ends to secure your bead.

**Row 2:** Thread on two more beads on your right side thread. Thread the left sided thread through.

**Row 3:** This is the row that adds your eyes. Put on a colored bead, another bead, and then a colored one. Thread material through the bead.

**Row 4:** Add 2 more beads onto your thread. Cross the other thread through.

**Row 5:** Add 3 more beads. This will be the start of the front legs.

**Row 6:** With the right side thread, place four beads of your choice of color and three more beads of another color. Put the same thread back through the first 4 beads that you put on this side.

Row 7: Repeat row 6 only on the left side.

Rows 8,9,10, 11,12,13 Add three beads of your choice,

Row 14: With right side thread add 4 colored beads and three more beads of another color. Thread back through the first 4 beads.

Row15: Same as row 14 only on the left side.

Row 16; Add 3 beads.

Row 17: Add 2 beads

Row 18, 19, 20, 21, 22, 23,24, 25: These rows make the tail.  
Add 1 bead per row.

Tie off or it can be put on a key ring.

Submitted By: Darlene Ritter

# Skillet Stationery

*Leila Steckelberg*

## Items needed:

Skillet  
Foil  
Paper for stationery (can get this at a printing company)  
Crayons  
Foil  
Newspaper  
Envelopes  
Rubber Cement  
Paper Towels

## Directions

Fold stationery paper in half.  
Cut paper for printing smaller than stationery paper.  
Place foil in skillet.  
Heat skillet to 200 - 250 degrees.  
Lightly press crayons on foil, making your color design.  
Press the paper for printing on the melted colors until it picks up the colors.  
Pull paper out of skillet and set it aside to cool and dry on the newspaper.  
When the paper is dry, cement the paper to the stationery.  
Use paper towels to wipe off foil when changing the color design.  
You can dip the edges of the paper in silver or gold to create a border.  
Tearing the edges of the paper sometimes creates a nice border effect.

*Use a  
wadded  
paper towel  
to press the  
paper down.*



The world of dance blazed a trail when, in 1717, John Weaver's *The Loves of Mars and Venus* ballet, presented at the Theatre Royal, relied on mime and gestures to the exclusion of either speech or song.

Dance

Oh, You Can't Do a Thing ---

If You Ain't Got That Swing

DO WOP!

DO WOP!

DO WOP!



---

1997 DANCE

ELLEN FORD  
2151 WEST FAIR AVENUE #777  
LANCASTER OH 43130-8820  
614-654-4046



*Dance is the Mother of the arts.*

*Music and poetry exist in time  
Painting and architecture in space.*

*But the dance lives at once in time and space.*

Dance bridges the chasm between this and the other world. In its essence, dance is simply life on a higher level.

## EARLIEST TIMES

The Greeks believed that dance was the medium through which the total integration of mind, body and spirit could be achieved. Early dance was used to evoke blessing, appease anger and to communicate our needs to the outside powers.

Rhythm is the magic power of dance. Our bodies are rhythm --- our heart beat, lungs, movement --- we radiate rhythm to our surroundings.

The first purpose of all early art forms was to increase food supply rather than to please the senses. Dramatic ritual games, Fisherman's Creel arose from survival ceremonies created by early peoples.



## Mediaeval Ages

In the Middle Ages, people learned to explain any event with great intensity. Catholicism moved people away from their beliefs in witches, elves and fairies, but modern science and medicine were just beginning. When the Black Plague swept across Europe, Danse Macabre and the St. Vitus dance reflected both the times and the fear in people's minds.

The opulent Orient was rediscovered and people began a change from a psychological-bewildering, austere outlook on life to a sensuous-emotional, sensual erotic. A breakthrough occurred in the 12th century with the realization that "*God could be reached through beauty*" This was the beginning of passion plays, ballads, Gregorian chants, madrigals and the age of chivalry.

Mediaeval Dance began with stories:

- Mystery plays --- treated orthodox scriptural events with picturesque tableaux from old and new Testament
- Miracle plays --- told legends of saints
- Morality plays --- allegorical personifications of virtues, vices and qualities

Trade guilds were often responsible for these plays and inserted their own occupational dances into the scripts: The Shoemaker, The Blacksmith; The Tailor, The Butcher.

Figures in early dance:

**Processionals** represent the influence of religion on dance. Even today a religious service often begins with a processional and ends with a recessional. The processional also represents the *gathering* of people who then go to the village green to celebrate special days.

**Star figure** represents morning and evening. People circle right to welcome the sun in the sky and left in the evening to prevent the sun from going away.

**Vortex** which represents a snake is a sign of fertility.

**Arches and Bridges** determine one's salvation or destruction. London Bridge originally represented heaven and hell --- the connection between this present life and the hereafter.

**Virginia Reel** is an example of weaving. The first movement represents shooting the shuttle from side to side---the passage of the woof over and under the threads of the warp. The last movement indicated tightening the threads and the bringing together of the cloth.

## Dance Comes to America

To the Puritans of 1625 religious dance was acceptable, but *Maypole wantonness* was not encouraged. Because manners were a part of morals, Puritans allowed the use of John Playford's "English Dancing Master" published in 1651. Early New Englanders liked democratic circles, but were nervous about mixed dancing.

After the revolution, a new friendship developed with France and dance masters were brought to America. One of the most famous was John Griffin, 1785. From that time on, America became a dancing, singing nation.

Dance reflects society.

American play-party games defined courtship.

The French voyeurs clogged and spun about.

African Americans took the Irish jigs, reels and clogs and developed buck and wing, tap and jazz.

The Quadrille gave way to our western square dancing.

Appalachia lived with poverty but created the Kentucky running set and big circle.

Immigrant groups settled in our country and enhanced our culture with their music, songs and dances.

The Talmud says "Dancing is the principal amusement of the angels!"

***And to Sing, one must learn to Dance  
Because all of the life is a Dance  
All of life is a tune  
And the feet of men know the tune  
Though many have forgotten  
out of sickness and are clumsy into their souls.***

By Billy Edd Wheeler



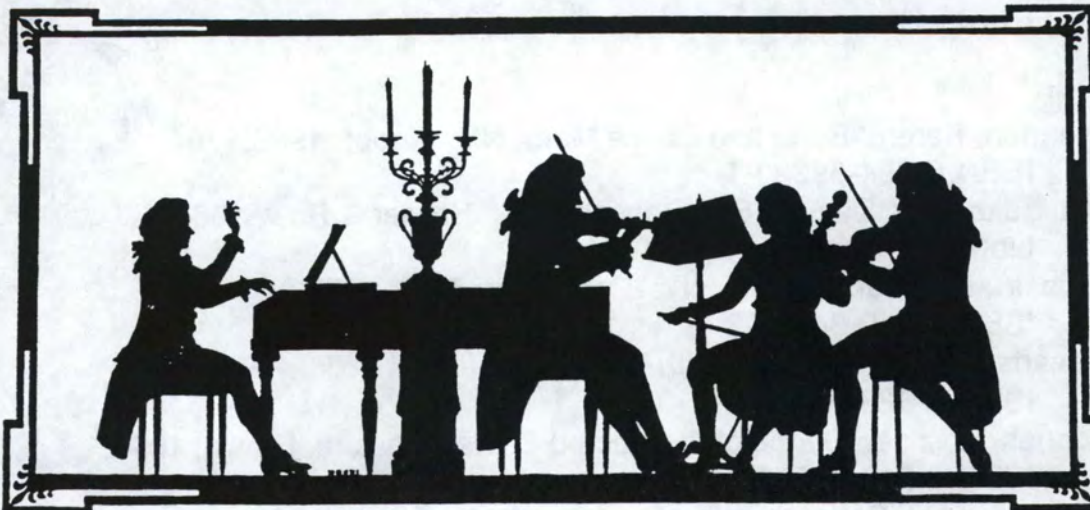
Locomotor Movement, Dances Level I

Big Circle  
Count 64  
Fjaskern  
Little Shoemaker  
Te Ve Orez  
Troika  
Two Part Dance  
Zigeunerpolka

Locomotor Movement, Dances Level II

Ajde Noga Za Nogama  
Alley Cat  
Amos Moses  
Bannelou Lambaol  
Bele Kawe  
Close Encounters  
Cumberland Square 8  
Djurjevka Kolo  
Erev Shel Shoshanim  
Gaelic Waltz  
Good Old Day

Hora Medura  
Kendime  
Kjurjevka Kolo  
Pljeskavac Kolo  
Pravo Horo  
Spanish Coffee  
Topsy  
Twelfth St. Rag  
Urgros  
Ve David  
Zemer Atik



## Subjects enhanced by the study of dance concepts.

### ART

motifs found in the world of art

- a. sun
  1. Sally in the Alley
- b. straight lines
  1. Grand March
  2. contra dancing
- c. vortex
  1. Grand March
- d. half moon
  1. Needle's Eye
- e. zig-zag
  - 1.
- f. flame
  - 1.
- g. wave
  - 1.

### MATHEMATICS

- a. Brunelleschi and study of geometry
- b. addition
  1. Jump Jim Jo
- c. multiplication/division
  1. Skating Away
- d. figure eight
  1. Virginia Reel
- e. star figures
  1. Skating Away

### SCIENCE

1. climate
2. geography
3. rhythm/beat--heart

### MUSIC

1. Cultures and Dance
  - a. Anglo--emphasize first beat
  - b. African--emphasize second
  - c. Musical Instruments
    - Hammered Dulcimer, Banjo
    - Fiddle, Pianoforte-1709, Guitar
2. Musical Elements
  - a. phrasing
  - b. form
  - c. repetition

### HISTORY

1. manners
2. courtship
3. trade guilds



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- Rodanas, Kristina. Dance of the Sacred Circle. Boston: Brown, 1994.  
ISBN 0-316-75358-0
- Ryder, Joanne. Dancers in the Garden. Sierra Club, 1992  
ISBN 0-87156-410-6

Integrated Curriculums in Dance and Singing Games  
for

Young People

--- and ADULTS with two left feet!

TO DANCE, ONE MUST START WITH:

BEAT AWARENESS

*the ability to feel and  
indicate beat with a  
simple movement like  
a "pat"*

BEAT COMPETENCY

*the ability to walk a steady  
beat while engaged in weight  
bearing movement*

BEAT COORDINATION

*the ability to move with  
others to a common beat*



THESE CREATE THE SKILL  
NEEDED IN ORDER TO LEARN  
TO DANCE

## Teaching Lesson

*SPECIAL ACKNOWLEDGEMENT TO PHYLLIS WEIKART AND HER TWO WEEK INSTITUTE "MOVEMENT THROUGH EDUCATION --- BUILDING THE FOUNDATION.*

### Warm-Up

1. hop
2. walk
3. backwards

### Two-Part Dance

1. Locomotor --- move in space with weight transfer
2. Non-Locomotor --- clap, pat, snap

### Large Circle (no partners --- no hand-holds)

### Beginning Dances should have:

1. 2/4 or 4/4 timing patterns. (3/4 waltz time is harder for beginners)
2. strong, identifiable beat
3. 8 or 16 beat phrases
4. no left or right foot requirement
5. a change of feet on every beat
6. not require sideways movement for beginning dancers

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World History of Dance. NY: W W Norton, 1965.  
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Dance Has Many Faces. NY: Columbia Univ Press, 1966.

### RECORDS:

Phyllis Weikart      High Scope Press 600 N. River St. Ypsilanti, MI 48198  
Lloyd Shaw Foundation. PO Box 11      Macks Creek, MO 65786  
World of Fun      Melody House Pub. 819 N.W. 92nd Okla City, OK 73114  
Int'l Folk Rhythms      Joan Amsterdam      1106 Dell Rd Northbrook, IL 60062



## ANYWAY BOOGALOO

Taught by Gwen Main

Choreographer: Barbara Wright

Level and type: Beginning (very easy line dance)

### SET 1 - RIGHT HEEL AND TOE TOUCH/FORWARD

#### SHUFFLE

- 1,2 Touch R heel forward on 1, hold on 2
- 3,4 Touch R toe back on 3, hold on 4
- 5,6 Step forward R, Step L beside R
- 7,8 Step forward R, hold on 8

### SET 2 - LEFT HEEL AND TOE TOUCH/FORWARD

#### SHUFFLE

- 1,2 Touch L heel forward on 1, hold on 2
- 3,4 Touch L toe back on 3, hold on 4
- 5,6 Step forward on L, step R beside L
- 7,8 Step forward on L, hold on 8

### SET 3 - RIGHT HEEL AND TOE TOUCH/FORWARD

#### SHUFFLE

repeat set #1

### SET 4 - LEFT HEEL AND TOE TOUCH/FORWARD

#### SHUFFLE

repeat set #2

### SET 5 - POINT CROSS

- 1,2 Point R toe side on 1, hold on 2
- 3,4 Cross R foot over L on 3, hold on 4
- 5,6 Point L toe side on 5, hold on 6
- 7,8 Cross L foot over R on 7, hold on 8

### SET 6 - POINT AND FREEZE/STEP TWICE

- 1,2 Point R toe side on 1, hold on 2
- 3,4 Touch R heel forward with toe angled 45 to the R,  
pull R shoulder back, and look to the R on 3,  
hold on 4
- 5,6 Hold that pose (with attitude) on 5 and 6
- 7 Step loudly R beside L on 7
- 8 Step loudly L beside R on 8

Begin again...good luck!

Anyway Boogaloo This dance is reminiscent of the old "Bunny Hop" or "Conga". Line up single file with left hand on shoulder of person in front and right thumb hooked over belt. The leader goes down line of dance with two-steppers or snakes the line around in center of the floor, around tables, out the parking lot - "anyway the wind blows!" Few can resist laughing at the point where all the dancers in the line suddenly freeze in place with heels stuck out in an "attitude" pose and take a look at spectators. Now you too can join in the fun with this "new country" dance done with Cowboy flair and lots of attitude!

#### Suggested Songs:

"Anyway the Wind Blows" by Brother Phelps;

"Adelida" by George Strait

or any good "2-Step" song

## ELECTRIC SLIDE

Taught by Gwen Main

Grapevine R ----(R,L,R)

Grapevine L ----(L,R,L)

Step bkwd. R,L,R -- Touch LF (or Hitch)

- \* Rock fwd. on LF - Stamp RF
- \* Rock bkwd. on RF --Touch LF (or Hitch)

Rock fwd. on LF

Pivot 1/4 on LF Scuffing RF at same time

- \* A lot of personal styling makes this dance more fun  
The dance progresses 1/4 L for each sequence

## SHOTGUN

(CROSSLINE DANCE)

Taught by Gwen Main

**START**            Right Grapevine. Stomp  
                    Left Grapevine, 1/4 turn, Stomp.  
                    Right Grapevine with 3/4 Turn Right  
                    4 Stomps Left-Right-Left-Right  
                    2 Right Fans  
                    2 Right Front Taps  
                    2 Right Back Taps

**START OVER**

## SIDEWINDER

Taught by Gwen Main

2 fans with RF

Cross LF over right leg - step back - triple step

Cross RF over left leg - step back - triple step (RLR)

Basketball turn R

Grapevine left - hitch - turn L 180

Grapevine right - hitch

Heels R - center - L - center

## SKI BUMPUS

Taught by Gwen Main

Touch right toe to right side

Cross step RF over LF

Touch left toe to left side

Cross step LF over RF

Repeat all of the above

### KICK BALL CHANGE

Kick RF fwd. - step R,L

Repeat

Step fwd. on RF

Pivot 1/2 L

Repeat from Kick, ball change

Shuffle R - Shuffle L

Step fwd. R - Pivot 1/2 L

Shuffle R - Shuffle L

Step fwd. RF - Pivot 1/2 L

### DEWEY STEP

Cross step RF over LF - Step back with LF

Step back with RF - Step slightly fwd. with LF

Repeat

## RAMBLER

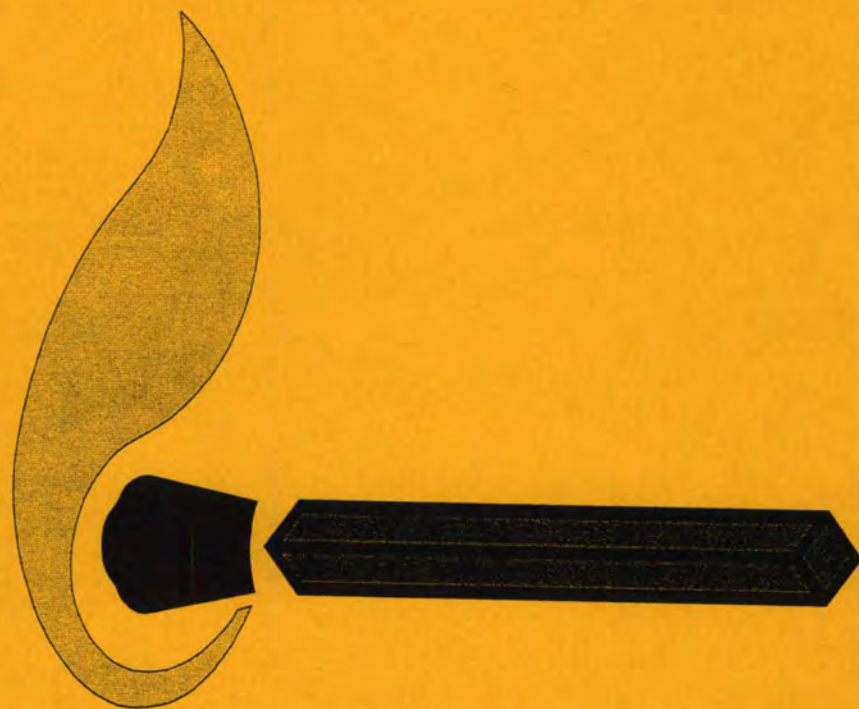
Taught by Gwen Main

Formation: Lines

### Count

- 1 - 4 Buttermilk  
Heels apart  
Heels together  
Heels apart  
Heels together
- 5 - 12  
Slide RF Fwd.  
Bring it back & touch beside LF  
Slide RF Fwd.  
Step RF beside LF  
  
Repeat with LF lead
- 13 - 20 "L"  
Slide RF Fwd.  
Touch beside LF  
  
Slide RF to R side  
Step one RF beside LF  
  
Repeat with LF lead
- 21 - 28 Diamond  
Slide RF Fwd.  
Point RF to R side  
Point RF behind LF  
Stomp RF beside LF  
  
Repeat with LF lead
- 29 - 32 Rambler  
R  
Feet together, turn heels Right  
Toes Right  
Heels Right  
Toes Right
- 33 - 36 Rambler  
L  
Toes Left  
Heels Left  
Toes Left  
Toes Right
- 37 - 40  
Touch RF back  
Stomp RF Fwd.  
Pivot L 90 degrees on balls of feet  
Stomp RF next to LF

Start over with buttermilk step facing 1/4 Left or beginning position each time.



In 1826, John Walker, a chemist, blazed the trail to friction matches when experimenting with combustible materials for fowling pieces. His first match was a stick, which he had been using to stir a mixture of potash and antimony; it burst into flame when he scraped it against the stone floor to remove the blob on the end.

## Assortment

# Hiking for Everyone

by Charlie Swaney

## How to lead a hike:

Keep the pace slow (slower than the slowest person). You don't want to wear anyone out, and you all see more that way.

Count everyone before and after to make sure you didn't lose anyone.

Be sure to make eye contact with as many people as you can while you talk.

Try to walk and talk with each person individually for a part of the hike to make them all feel important and involved.

Explain a bit about the hike before you begin to ease any worries. This will help people decide if they are willing and capable for the hike.

## Be prepared for your hike.

On most hikes, even short ones, the leader of the group should carry: **water, sunscreen, insect repellent, a first aid kit, and a backpack** for extra items of yours or the participants.

## Nature Hikes

Be aware of:

Plants: trees, grasses, flowers, bushes

Animals: birds, insects, mammals, amphibians, reptiles

Weather: what is it now, what might be like throughout the year.

Geology: rocks and minerals, valleys, hills, river beds

**Use the 5 senses:** What can you see, smell, hear, feel, and taste in the outdoors?

You might want to bring **field guides** for those who want to learn details. (Beware, these can take up a lot of time if you are not familiar with them.)

## "Activity" Hike Ideas

**Orienteering:** Using a map and or compass to find your way.

**Scavenger hunt:** Searching for items in a team while reaching a destination.

**Cooperative transportation:** This might involve crossing a stream (real or artificial) without anyone getting wet, hopping on rocks across a make-believe lava flow,

**A night hike:** See following pages.

### **Brainstorm ideas from participants of 1994 activity hike**

Trust fall - pass the "injured" person down the line

Delayed cues - devise clues so that they are not figured out right away

Group map makers - divide the group and have them make their own treasure maps

Rocks in the river - beeping rocks - have some of the participants act like rocks in the river, blindfold the rest and have them cross, only guidance in the "beeping" of the rocks.

Silent King throne - the silent king will only give up the treasure if you can get to him/her without making a noise.

Simon says - you can only move down the trail when Simon says

Chariot race

Lap sit - can be used as a "rest stop"

Sacred ground / Human bridge

## **References:**

ACC Walks - excellent book in "notebook form" with pull-out instructions to various types of hikes.

Outdoor Education - A manual for Teaching in Nature's Classroom -

Michael Link - very good over-all info and ideas

Humanizing Environmental Education: Guide for Leading Nature and Human

Nature Activities - Clifford Knapp

Eco-scetch Ideas for Environment Education - Russell Bachert

Tips and Tricks in Outdoor Education - Malcolm Swan

The local library - a very inexpensive way to learn things

Dan Moe: 818 Beaufort St. Laramie, WY 82070

## Hikes

No matter what kind of hike you take, do not let it degenerate into a dull walk or you will have a group of bored, disgruntled campers on your hands. With younger campers, the simpler and less time consuming hikes are best, with increased difficulty as age and abilities rise. Always be looking for interesting places to return to for other program ideas and uses.

Never let the hike or games destroy the animals, trees, flowers, or anything else used or it will spoil it for the next people.

A.B.C. Hikes Divide into groups which attempt to find natural objects beginning with each letter of the alphabet. The group finding the most wins.

Baby Hike Use in early spring to find the first signs of baby birds, buds, etc.

Bird Walk Group writes down the characteristics of each bird they see along the way to identify back at the camp site.

Breakfast Hike Go to a good vantage point to watch the sun rise and cook breakfast. Start at daybreak if you want to see birds at their best.

Camera Hike On a hike, see who can snap the most interesting photo. Polaroid cameras are good for this activity.

Conservation Hike Hike out to discover examples of poor conservation such as erosion. Go back later to take corrective measures.

Fishing Trip Hike out to fish in a nearby stream or lake. Take a lunch to supplement the fresh fish you hope to catch.

Hansel and Gretel Hike See how many wild plants you can find that are edible. Use a good book or someone that is knowledgeable for identification.

Hold the Front The participants draw for positions in line and arrange themselves in single file. The object is to get and keep the head position. As they hike along, the leader picks out some nature specimen and asks the head player to identify it. If successful, he keeps his place; if not, he moves to the end of the line and each succeeding person is given an opportunity to answer. If correct, they retain their positions; if not, they go the end of the line. The leader then asks a question of the person behind the one who answered correctly. If he misses, those behind him are given the same chance to move up into his position. The person at the head of the line when the game ends, wins.

Incher Hike The object is to collect as many objects as possible that are one inch high, wide, around, long, etc. Measure treasures on return and see who brought in the largest number of one-inch objects. This will help campers notice the little interesting things usually overlooked.

Moonlight Hike Go out to note nature's different night life.

Monogram Hike Each camper tries to find all the nature objects beginning with their initials along the way.

Nature Hike Give each a list of nature specimens, (flowers, trees, animals, or insects) to collect and identify, or see who can collect the most interesting pieces of driftwood or other items to use in the craft shop or add to the nature collection in camp.



Rain Hike Waterproof yourself completely and splash about watching how animals and plants conduct themselves in the rain.

Rainbow Hike Find and list as many colors in nature as possible. Good any time but especially after a rain. Use as a contest.

Roadside Cribbage Give each player ten to twenty counters (small pine cones, pebbles, or such.) Give each a list of objects, such as specific kinds of birds, trees, or flowers. As they hike along, each looks for the specific objects and the first to see one calls, "pegs" and drops one of his counters. The object is to be the first player to dispose of all his counters. If a player doubts the one who called "pegs" really saw the object, he may challenge him; if wrong, the challenger receives the other's counter; if not, the player must retrieve his own and also accept one of the challenger's.

Sealed Orders Hike Give the group a set of sealed directions with new ones to be opened at each spot along the way, or distribute orders so that campers find a new one each time they have successfully followed the last. Give instructions in compass directions and distances as "Go 5 paces at 75° and look under the three rocks piled below the big pine tree; then go straight east and look inside the big hollow cottonwood tree off to the left." For variety, give clues in rhymes, riddles, or codes. Make the clues challenging, but not so difficult as to cause campers to lose interest or be completely baffled. It is best not to have more than five or six in a group.

Star Hike Go to a hill on a clear evening to study the stars and their legends. Take sleeping equipment for an overnight sleep-out.

Stop, Look, and Listen Hike Hike for a designated time or distance. Stop and write down all the objects you see or all the sounds you hear. Five stops are enough for this hike.

Tracking and Trailing Using a variety of trail signs, one group of campers prepares a trail others can follow.

Trail Clearing Hike Find and Clear a new trail and establish an outpost camp at the end. Leave a supply of wood for the next group.

Treasure Hike Lay a trail with treasure at the end.

"What Is It?" Hike Give each camper a list of objects he might see along the way, such as a particular kind of bird, tree, moss, or flower. Assign points to each according to its rarity. The hiker who first sees and correctly identifies an item on the list scores the allotted points for himself or his team. Penalize him in points if he makes an incorrect identification.

Hare and Hounds One player, the "hare" is given a ten-minute start on the "hounds" and lays a trail by dropping corn, acorns, leaves, etc. The hounds attempt to trail and catch the hare.

Tree Trailing Hide messages in various places and send out groups 15-30 minutes apart. The first message may read, "Take the valley trail to the east until you see a large yellow willow" with messages of this kind following in order. The object of the game is not to complete the trail in the fastest time, but to follow the trail the greatest distance, so the trail should grow more difficult as it goes along.

## Night Hikes

Night is a very exciting time to be outdoors and in the woods or forest. The most active period in many animals' daily life is during the nighttime, and much can be learned about them if we chance into the outdoor night ourselves. Yet, the mere thought of venturing into the woods at night strike fear into the hearts of most kids (and adults), for that matter.

Night hikes with small groups of 8 or 10 youngsters are a way of overcoming these fears. It is much more than a star walk, though astronomy can play an important part on a clear night. Night hikes give a chance to exercise senses other than our eyes, especially the senses of hearing and feeling (with hands, cheeks, and feet.)

**Mood.** It is MOST IMPORTANT to set the proper mood right from the beginning by talking very quietly. Members catch on quickly that they should do the same. Just one "giggler" or "loud mouth" can spoil it for the rest. In some cases, it may be necessary to demand silence, though I have rarely found it necessary.

After explaining the need for silence, begin by asking why people are afraid of nighttime. Their answers are always interesting, often very revealing, and set an atmosphere of openness about fears we probably all have at one time or another. This done, begin your hike. Always proceed slowly--it's safer and much quieter. I recommend taking only one flashlight along and that should be used only in an emergency. Point out that they are learning to walk with their feet and not their eyes. Human eyes adjust slowly to the dark, but adjust better eventually than a

deer's. Ask members not to look at any lights, as night vision is then quickly spoiled.

**Listen carefully.** Without eyes one becomes acutely away of other senses. Ask members to listen carefully for various sounds. Bats, insects, owls, deer, mice, raccoons, and flying squirrels are all commonly heard nocturnal animals. The night migration of flocks of geese and other birds may be heard in fall and spring. But ask them to listen for more than just animals--creaking trees, wind, and water are magnificent night sounds, often ignored at other times.

**Temperature.** As you proceed, ask members to be aware of the temperature changes. They may use their cheeks or the backs of their necks as "thermometers." On calm nights, they will notice that it is cooler in valleys than on ridges, (cold air is heavier than warm air), especially so by running streams (nature's air conditioner.) Likewise, it is often warmer in the forest than in fields, as the trees act as a huge umbrella, holding in the warm air. On foggy nights, the umbrella effect may be seen (felt) in reverse with the forest tending to initially hold out the fog.

**Odors.** Odors are very often more apparent at night in small areas. The heavy cold air tends to hold them close to the ground, a fact which gives another reason for many small mammals to be nocturnal.

**What do you feel?** Participants also often become aware of trail compaction by feeling through their feet. The comparatively spongy feel of the ground if you veer from the trail immediately tells you that you are no longer on



the trail. There are many other things to feel as well; bark differences between trees, mosses, fungi, rock outcrops. For some of these you would do well to explore the trail beforehand in the daylight.

**Eyes.** As eyes adjust to darkness, many things become apparent. In summer, phosphorescent fungi and glow-worms are often visible. With some groups, it is often interesting to sit or lay in a spoke fashion (head in) and talk quietly of the stars, the distance and numbers they represent, and other unfathomables. The shapes of the light between the tree branches is a topic which stretches the imagination at night.

Many kids that would not do so in daylight, express ideas and thoughts they have not verbalized in a group before. A variation on this is to sit in an area (preferably near an animal trail) absolutely quiet, allowing about 5 feet or so between people, for 5 to 15 minutes. (The length of time depends on the group, of course.) I find this is most effective towards the end of a night hike.

All of these ideas are intended to help kids (and adults) overcome their fears of the night, come to see it as an exciting time to be outdoors, and add to their knowledge and understanding of their environment.



## Hiking



### Hiking for Recreation:

A hike is a walk with a definite goal. It combines vigorous exercise with instruction, relaxation, and pleasure. Mental and social activity during the hike make it more enjoyable and profitable.

The leader plans the successful hike orienting it toward some educational, interesting, entertaining, or otherwise refreshing goal at the other end. The hike must be a reasonable distance at a moderate pace. Two leaders are necessary to keep hikers as a unit -- one at the front to hold back speeders and the other at the end to speed up the plodders.

Pointing out interesting sights along the way adds to hikers' enjoyment and makes the miles seem shorter. A camera in the hands of the hiker adds interest, and pictures preserve memories for rainy days.

### Observation Hiking

Divide hikers into two equal groups and give them a list of plants and animals that may be seen on the road or within a limited distance. Give points for objects discovered. For example: A squirrel 3 points; a camp robber, 1 point; an aspen, 3 points; poison ivy, 4 points.

Players record objects seen and the side with the highest score wins. The plan may be used in many ways.

Keep the crowd together on the way home. Chants and marching songs will cheer and encourage heavy footed and weary hikers.

### Tracking and Trailing

Hikers like to trail and track, which are wholesome interests inherited from pioneer days and our country's hunting period.

One of the most popular trailing activities is the Hare and Hounds Race.

### Hare and Hounds Race

Divide the crowd into two equal groups. One goes ahead of the other by 20 to 25 minutes and leaves a trail of confetti or small bits of paper -- to be followed and picked up by the second group. This race is usually run from the starting point and back.

### Trailing and Hiding

Plan an exciting hunting and trailing race by having the trail-making party go in any chosen direction. When their supply of confetti is gone, they mark the end of the trail by laying the bag on the ground in plain sight. All players hide within 100 paces of the bag. The second group has a time limit to follow the trail to the end and find all hidden players. The groups may exchange places and repeat the race.

When the trail is laid through a public park or in cultivated sections, it is best to make the trail by marking a small arrow on the ground or, with chalk, at every turn. Another plan is to give the second group a handicap by requiring them to pick up every bit of the trail laid by the first group.

### Progressive Supper Hike

Plan a three-stop hike with "eats" and recreation at each stop. Direct everyone to meet at a certain place, at a certain time, and hike to:

**Stop 1:** Play circle and mixing games here and serve fruit (in summer) or soup. Hikers then go on to:

**Stop 2:** Hold races and tag games here. Serve sandwiches, steak, or hotdogs. Hikers then proceed to:

**Stop 3:** Build a big bonfire here and serve cocoa, coffee, doughnuts, cake and marshmallows. Close the entertainment with stunts and a storytelling hour.

Many state and national parks have hiking trails for everyone. Usually well marked on a topographical map with points of interest included. Extensive hikes such as the Continental Divide or the Appalachian Trail are available for the serious hikers.



SOURCE: USGS

Staff graphic: Warren Huskey

### Hiking trip notes

**Access:** From U.S. Highway 95 at Plummer, Idaho, drive 6½ miles east on State Highway 5 and turn north at well-signed road toward Chatcolet. Follow paved road north 1½ miles to trailhead, passing Hawleys Landing Campground, and bay of wild rice. Park on left just after crossing railroad tracks.

Before beginning hike, consider driving 100 yards farther, turning right into Heyburn State Park headquarters to pick up interpretive brochure for Indian Cliffs nature trail (Out of stock until spring).

**Optional trailhead:** Hike can be extended by hiking lake-shore trail that begins at Hawleys Landing and runs 1½-miles to Indian Cliffs trailhead.

**Attractions:** Well-groomed trail gains 520 feet elevation to excellent views of "river in a lake," where St. Joe River separates Round and Chatcolet lakes. Route incorporates nature trail with interpretive stations, plus variety of habitats ranging from dark cedar groves to high, open Ponderosa pine meadow. No motor vehicles, horses or bicycles or camping allowed on this route.

**Comments:** From Indian Cliffs trailhead, route parallels road, through Oregon grape, ocean spray, snowberry, grand fir and ponderosa pines. Behind park buildings, cross footbridge and take left-most trail at junction. Cross another footbridge and turn right onto nature trail. With accompanying brochure, numbered posts help hikers distinguish natural features and trees such as white pine, Douglas fir, western larch and cedar.

Look for shelf fungi, known as "conks," especially prolific here. These hoof-shaped mushrooms form on the trunks of dead and living trees.

fittered with yellow needles of larch that shed onto trail like leaves and form a path of gold in early November.

Head uphill and skirt below cliffs where scree is covered with moss and fascinating mounds of white lichens. Meanwhile, "old man's beard" lichen hangs from tree branches above.

Nature trail eventually joins Indian Cliffs trail. Signs point downhill to left, which leads back to trailhead. However, to continue route, turn right and head uphill. Steep grade eventually moderates during ¾-mile climb through thimbleberries and ferns to grassy slope of open ponderosa pine stand. Expect to see deer tracks on trail.

At switchback, sign tells of 30-acre burn in August 1994. Fire cleared brush, producing excellent hiking and forage for wildlife, ranging from deer and elk to ruffed grouse. Look for rows of woodpecker borings going up lower sections of charred pines.

Trail tops out above Indian cliffs, so named because early whites noticed tribal members spent considerable time at high areas for spiritual ceremonies. Route offers glorious views of Lake Chatcolet, wild rice bogs and St. Joe River.

Pass junction with horse trail and notice boat houses at Rock Point to the southeast.

Eventually trail angles down and into brushy haunts of white-tailed deer. In spring, listen for drumming of ruffed grouse. Trail passes through cedar grove then drops to main junction. Continue across foot bridge for short walk to trailhead.

Hunting not allowed on land portion of park, but wearing blaze-orange vest or hat recommended in autumn, since hunting occurs nearby.

Park day-use hours, dawn to 10 p.m. No fees for day use. Pets allowed, but must be on leash. Campgrounds, water and restrooms closed November-March. Trails open all year.

# STORIES WE REMEMBER

## MY FAVORITE CHILDREN'S BOOKS AND WHY

Presented by Miriam Beasley (Mama B)

Children's books are here to stay!  
Which are our favorites??  
HOW can we say??  
Does there HAVE to be a reason  
Or does THAT depend upon the season?  
Come join our workshop as we explore--  
And check out OUR MEMORY STORE?

SOME in my family were OFTEN read--  
Generally when 'twas time for bed.  
SOME WERE REPEATS -- TRUE TESTS OF TIME --  
Many were in prose -- others were in rhyme.  
Have YOU discovered any way  
To tell which will be the choice today??  
COME WALK WITH ME DOWN MEMORY LANE --  
AS WE DUST COBWEBS FROM OUR BRAINS!

A BIBLIOGRAPHY of some of my favorites:

Aesop's Fables:	BELLING THE CAT THE GRASSHOPPER AND THE ANT
Anderson, Hans Christian	THUMBELINA
Baylor, Byrd	I'M IN CHARGE OF CELEBRATIONS THE OTHER WAY TO LISTEN
Blackfeet Heritage Foundation	NAPI STORIES
Brett, Jan	TROUBLE WITH TROLLS
Brown, Margaret Wise	PUSSY WILLOW
Brown, Richard	A PERFECT DAY FOR TAJAR TAJAR TALES
Ciardi, John	JOHN J. PLENTY AND FIDDLER DAN
Freeman, Don	CORDUROY
Horwitz, Elinor	THE STRANGE STORY OF THE FROG WHO BECAME A PRINCE WHEN THE SKY IS LIKE LACE
Kantor, MacKinlay	ANGLEWORMS ON TOAST

Kellogg, Steven	CAN I KEEP HIM?
Lund, Doris	ATTIC OF THE WIND
McGinn, Maureen	I USED TO BE AN ARTICHOKE
Monzell, Helen	PADDY'S CHRISTMAS
O'Neill, Mary	HAILSTONES AND HALIBUT BONES
Paulus, Trina	HOPE FOR THE FLOWERS
Perkins, Al	THE DIGGINGEST DOG
Piper, Watty	THE LITTLE ENGINE THAT COULD
Regan, Mary	PADDY'S MOON
Seuss	MARCO COME LATE OH, THE PLACES YOU'LL GO YOU'RE ONLY OLD ONCE
Silverstein, Shel	THE GIVING TREE
Stang, Wendy Richards, Susan	HUBERT
Stolz, Mary	CHARLOTTE'S WEB
Yashima, Taro	THE VILLAGE TREE

# Potpourri

## CHEWING GUM

Thomas Adams, a Staten Island photographer, blazed a trail to chewing gum when he chewed on a lump of surplus chicle he was using as a substitute for rubber in molded goods in 1870. By adding flavor he was able to sell it. Warned that the product was bound to fail, Adams built a small factory in 1872. Within 20 years he was operating from a six-story plant employing 250 people.

Section F



## TABLE GRACES

### 1 JOHNNY APPLESEED

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

Here am I, clear blue sky.  
Doing as I please;  
Humming with the hummingbird  
Buzzing with the bees.

\*And every seed that grows  
Will grow into a tree.  
And someday there'll be apples there  
For everyone in the world to share.  
The Lord is good to me.  
(\*or; and every seed I sow)

### 2 THANK THEE

Tune: Jacob's Ladder

Thank thee, thank thee, heavenly  
Father

For thy blessing as we gather  
Give us strength and understanding  
Bless us, all, O Lord.

### 3 GOD OUR FATHER

Tune: Frere Jacques

God our Father. God our Father.  
Once again, once again  
We would ask your blessing  
We would ask your blessing  
A-men. A-mennnnnnn.

### 4 NORWEGIAN GRACE

Some hae meat and cannot eat  
And some hae nay that want it  
But we hae meat and we can eat  
And so the Lord we thank it.

### 5 MORNING HAS COME

Morning has come.  
The board is spread.  
Thanks be to God.  
Who gives us bread.  
Praise the Lord.

### 6 THANK YOU

"Thank you--for giving us this moment  
Thank you--for teaching us to share  
Thank you--for giving us each other  
Thanks for being there."

*Nancy J. Rice*

### 7 BLESS OUR FRIENDS

Tune: Edelweiss

Bless our friends  
Bless our food  
Come, dear Lord and sit with us.  
Make our hearts  
Glow with peace  
Bring your love to surround us.

Friendship and love  
May they bloom and grow  
Bloom and grow forever.  
Bless our friends  
Bless our food  
Bless our friendship forever.

### 8 LET THERE BE PEACE

Let there be peace on earth  
and let it begin with me;  
Let there be peace on earth,  
The peace that was meant to be.  
With God as our father,  
Brothers all are we  
Let me walk with my brother  
In perfect harmony.

Let peace begin with me,  
Let this be the moment now  
With every step I take  
Let this be my solemn vow;  
To take each moment  
And live each moment  
In peace eternally.  
Let there be peace on earth  
And let it begin with me.

**9 BE PRESENT**

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

AMEN

**10 PRAISE**

Praise God from whom all blessings flow,  
Praise Him all creatures here below,  
Praise Him above ye heavenly host,  
Praise Father, Son, and Holy Ghost.

AMEN

**11 BACK OF THE BREAD**

Back of the bread is the flour,  
And back of the flour is the mill,  
And back of the mill is the wind  
and the rain,  
And the Father's will.

AMEN

**12 FOR HEALTH AND STRENGTH**

For health and strength and daily food  
We praise thy name, O Lord.

**13 MORNING HAS BROKEN**

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

**14 NEATH THESE TALL GREEN TREES**

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

**15 MORNING GRACE**

God has created a new day  
Silver and green and gold,  
Live that the sunset may find us,  
Worthy has gifts to hold.

AMEN

**16 SIMPLE GIFTS**

'Tis a gift to be simple, 'tis a gift to be free  
'Tis a gift to come down  
where we ought to be.  
And when we find ourselves  
in the place just right  
'Twill be in the valley of love and delight.  
When true simplicity is gained  
To bow and to bend  
we will not be ashamed.  
To turn and to turn will be our delight  
'Til by turning and turning  
we come around right.

## **Through the Eyes of a Child**

Mealtime reading by Jean Parnel

After a holiday break, the teacher asked her small pupils how they spent their holiday. One little boy's reply went like this:

We always spend Christmas with Gramma and Granpa. They used to live up here in a big brick house but Granpa got retarded and they moved to Florida. They lived in a park with a lot of other retarded people. They all live in tin huts and ride tricycles that are too big for me.

They all go to a building they call the wrecked hall, but it is fixed now. They all play a game with big checkers and push them around on the floor with sticks. There is a swimming pool but I guess nobody teaches them; they just stand there in the water with their hats on.

My Gramma used to bake cookies for me, but nobody cooks there. They all go to restaurants that are fast and have discounts. When you come to the park, there is a dollhouse with a man sitting in it. He watches all day so they can't get out without him seeing them. I guess everybody forgets who they are because they all wear badges with their names on them.

Gramma says that Granpa worked all his life to earn his retardment. I wish they would move back home, but I guess the man in the dollhouse won't let them out.

Author Unknown

## **Thought for Wednesday**

Provided by Pat Monforton & Yvonne Teter

"One of the greatest forms of wisdom is seeing people as they are, not as we want them to be, but most often they will rise to the level of your expectations, so never think of them as less than they really are."

# Tounge Twister

Mealtime contribution 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 wofe.

“The potential in all of us to grow and become is tremendous. Our task will be to create experiences and environments that lead participants to learn about themselves and others, try out new behaviors and lay the foundation for change.

We’re going to break down barriers, plant seeds for growth, and fertilize with fun. Let’s play and let the learning happen.”

Kirk Weisler, describing All Lab General Session, Chatcolab ‘97

## Blazing A Trail

A trail can be blazed from camp either on trees or brush. In some areas the defacing of living timber is prohibited so you must blaze the brush. (Blazing means to cut a strip of bark from a tree every so often along the route of travel to mark the trail for your return.) A blaze 6 inches long is sufficient, and if the strip of bark is left hanging it helps later to denote the age of the blaze.

When blazing brush, the tips are cut and bent over in the direction of the route. Brush should be blazed as near to your height as possible for easy visibility. It should also be done on twigs large enough not to be mistaken for the work of browsing moose.

Hardwood trees, or trees growing in arid climates, will retain blazes longer than trees growing in humid country. Also, larger trees will show blazes longer than small trees. Small, fast-growing trees will grow around the blazes, sealing them partially over. The foliage in Canadian and Alaskan bush country, because of the rank, humid growth, won't retain blazes too long. I have traveled along Canadian trails blazed by Tahltan Indians where only faint scars remained here and there on the scrub aspen or silver poplar. On the other hand, I have ridden over the trails made by Sheep Eater Indians in Idaho's rugged interior where their blazes on the big Ponderosa pines were as plainly visible as the drawings they left in surrounding caves. These were made before the white man's settlement.

Too much blazing defeats the purpose and becomes confusing. This is especially true if two travelers happen to be in the same area and both blaze. In any case, blazes should be uniform in size and similar in characteristic. Then the maker can identify them as his own.

From Outdoor Life's  
Complete Book of Outdoor Lore  
by Clyde Ormond  
Shared by Don Stephens

# Stamping Grounds ★

In an effort to pad sales, the Rubber Stamp Manufacturers Association has launched a campaign illustrating some new uses for those old, familiar imprints. Each of the nine illustrations below shows a situation that the association says calls

for one of the words and phrases we've stamped at the bottom of the page. Matching all nine correctly earns you a rating of FIRST CLASS.



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 2 SPECIAL DELIVERY

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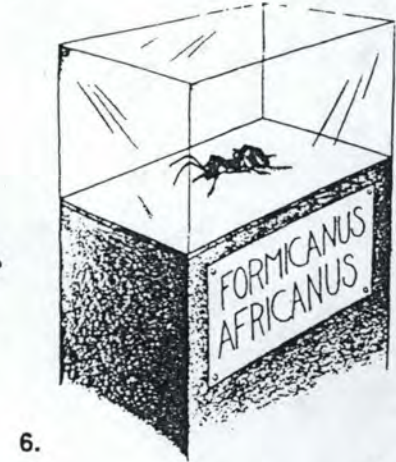


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 FILE SPECIAL DELIVERY THIRD CLASS MAIL IMPORTANT  
 DO NOT BEND

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C.O.D.

FILE

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IMPORTANT

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# ons for Splendor Beading

## Basic Materials:

Plastic canvas cord, Pony beads  
 Conchos, Metallic leaves  
 527 Clear craft cement, E6000 or Goop glue  
 #16 tapestry needle, Scissors  
 Measuring tape, Needle nose pliers, Twist ties

8 cords 50 inches in length

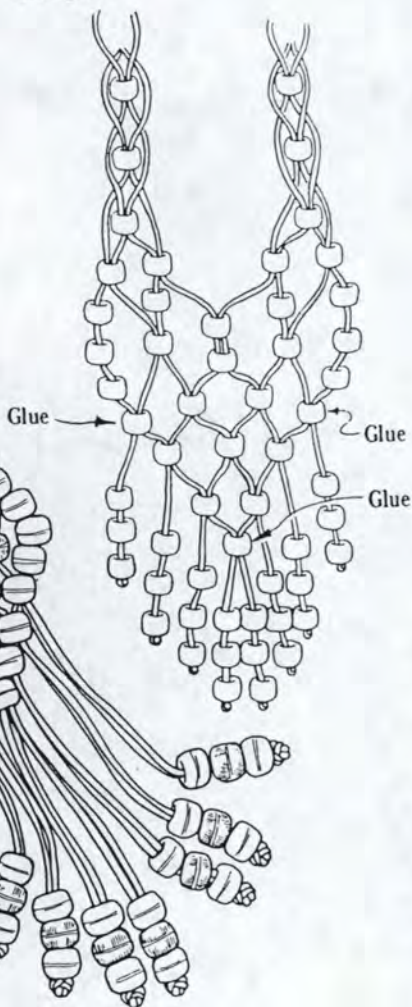
Each line in the illustration  
 below represents one cord.

## Lavender/Green Heart Necklace

BACK COVER PHOTO

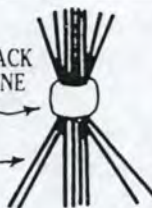
MATERIALS NEEDED: Green/Silver,  
 cord, pony beads (Green, Lavender).

INSTRUCTIONS: Thread beads and  
 braid following Basic Instructions.  
 Referring to illustrations thread  
 beads in heart shape. Glue beads as  
 shown. Thread beads on tails, knot  
 and glue.



## Braid

BEAD IS  
 CENTER BACK  
 OF NECKLINE  
 DIVIDE  
 CORDS



### 1. Prepare Cords.

Thread 8 cords through  
 one bead. Push bead to  
 center making sure all  
 cord ends are even. Sepa-  
 rate cords: two on each  
 side and four in center.

### 2. Thread Beads.

Thread 18 beads (color 2)  
 on 4 center cords and 18  
 beads (color 1) on 4 side  
 cords. Repeat on other  
 side of center bead. Push  
 beads to 3" from center.

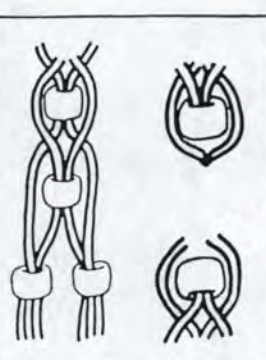
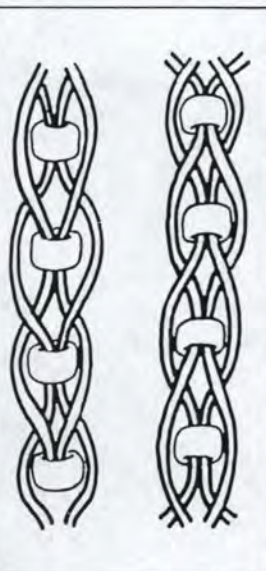
### 3. Start Braid.

Separate  
 side cords by dividing  
 cords into groups of 2.  
 Push up a bead on center  
 cords. Bring all beads and  
 center cord through open-  
 ing. Open center cords.  
 Push up a bead on side  
 cords, bring all beads and  
 side cord through open-  
 ing. Repeat to end. Braid  
 other half of necklace.

### 4. End Braid.

The braid  
 will look like a down or up  
 heart depending on the  
 side worked. End with 2  
 beads.

**Note.** Pull the same  
 cords each time. To find  
 correct cord, tug gently.  
 Use cords that pull on the  
 same side of bead.



Blue  
 BACK  
 MATE  
 cent  
 two 1  
 Silver  
 INSTI  
 cut tw  
 Threa  
 tion.  
 cho, g  
 of cor

I work at a community children's center where I work with one and two-year old children. Finding new things to do and coming up with new ideas that are appropriate for this age group can be challenging. Here are some ideas that are inexpensive and safe.

Scarves, grocery store, doctor/nurse, and beauty parlor items can be obtained from Moms and Grandmoms, purchased at yard sales, at the Goodwill, etc. Make sure the play items are washable and have no sharp edges.

These activities will develop large and small motor skills as well as their cognitive skills. And they are great because they can be done indoors and outdoors. Enjoy!

Charlotte Norlin

## THE MAGIC SCARF

by Barbara F. Backer

***When a child uses a scarf in a special way, his imagination takes him to another world.***

Enjoyment of music comes naturally to young children. Without prompting, a toddler will sway and dance to music, smiling all the while. As children develop imaginative play, they enjoy using simple props to support their play. They use a block as a car, an airplane, a road, a pet mouse, or a building.

In the same way, they enjoy using a prop to support their

creative interpretation of music. Just like the block, a musical prop, like a scarf, can serve many purposes.

A scarf is a versatile prop for music time. Scarves are easy to store and they are soft. Children can swing them around while dancing without causing injury! Buy scarves at garage sales or make them inexpensively from discarded sheer curtains. Cut the curtain into 24-inch squares and zig-zag stitch the edges to prevent unraveling.

Start with a quiet activity, then build to more vigorous ones. At the end of movement time, help children calm down

for the class's next activity with a quiet, musical adventure.

Children have invented the activities described below and on the following page. The musical selections are merely suggestions. Any music, whether recorded or sung by children, invites movement.

After trying a few of these activities, your children will think of many more. How could they make a ballet skirt? How would the dancer move? How would giant move, and what would he wear? The possibilities are as unlimited as children's imagination and their ability to believe in a scarf's magic.

### Fairy

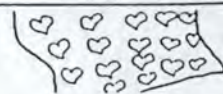
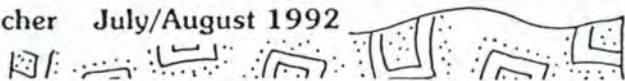
Place the scarf flat against your back. Reach back and take the top two corners, one in each hand. Raise arms and dance on tiptoe to light, running music.

MUSIC: "The Dance of the Sugar Plum Fairy" from Tchaikovsky's *Nutcracker Suite*.



### Autumn Leaves

Hold the scarf as for Fairy. Float in wind. The scarf can also be held in front of the body as the leaves swirl around and to the ground. MUSIC: "Autumn Leaves."





### Butterfly

Gather the scarf at the middle. Pin the gathered middle to the center back of the child's shirt with a safety pin. Or, gather the scarf and secure the gathers with a small clothespin. Let the child hold the top two corners, one in each hand and float like a butterfly to ethereal music.  
MUSIC: "Canon in D" by Pachelbel.



### Superhero

Tie scarf as for King.  
MUSIC: soundtrack to "Superman."



### King

Place the scarf flat against the back. Bring the top two corners around the neck and tie them loosely to form the king's regal robe. A construction paper crown adds to the effect as the child stands tall and walks proudly to royal music.  
MUSIC: "Pomp and Circumstance" by Elgar.



### Cowboy or Cowgirl

Fold the scarf diagonally, then tie it around the neck like a bandanna. Let children pretend to ride galloping horses or slow donkeys on a trail.  
MUSIC: "William Tell Overture" by Rossini or "Grand Canyon Suite" by Grofe.



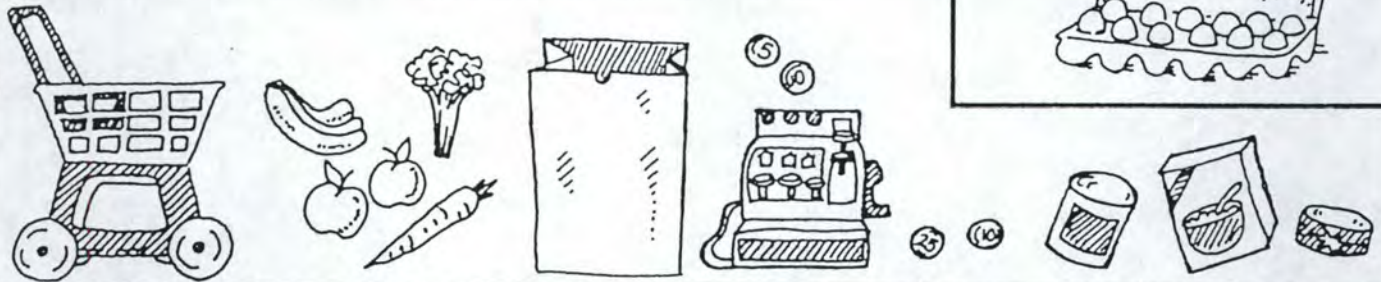
# DRAMATIC LEARNING

by Edna Wallace

Children enjoy learning about their own bodies through dramatic play. These centers are easy to set up in a corner of a room props are readily available and children learn independent skills as they play! Poems, chants, and songs fit right in as children learn about the world around them; there's a special one for each dramatic play center.

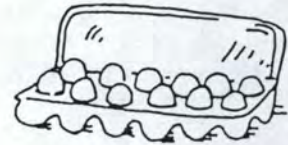
## GROCERY STORE

Strong bodies need good food. Discuss the kinds of food that make children grow and stock the shelves of this health store with all kinds of nutritious food. Save cereal and gelatin boxes. Bring in real fruit like apples and bananas and vegetables like carrots and broccoli. Later children can help prepare the food they bought at the store. Provide a shopping cart, grocery bags and a cash register, of course!



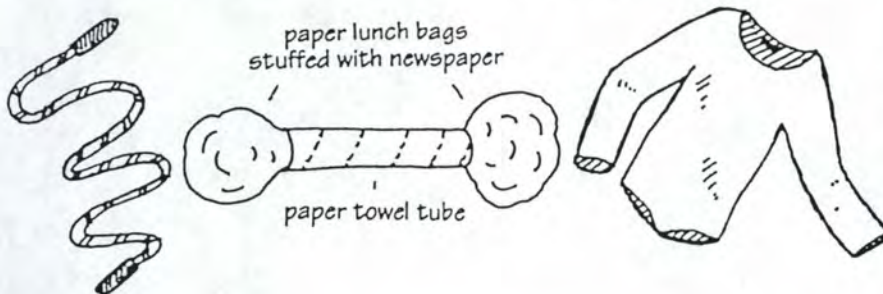
### SHOPPING

Push the cart down every aisle  
That will make your parents smile!  
When it seems to you like play  
Don't forget that someone pays!



## FITNESS CENTER

Provide leotards, sweat pants, mats, jump ropes, weights made from paper towel tubes, scales, and balance beams. Show children how to do simple leg lifts and other exercises in their special fitness center. Workout videos and fitness records complete this fun dramatic play center.



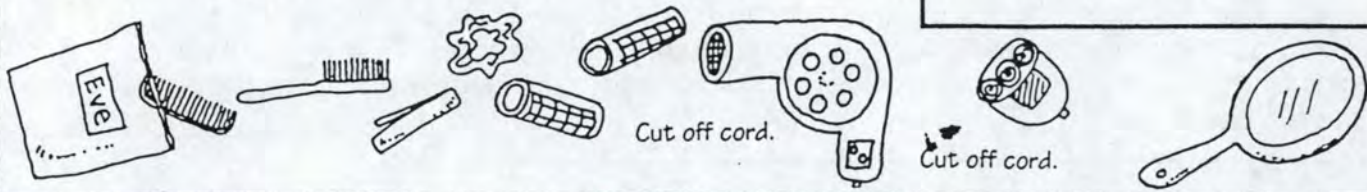
### MOVING YOUR BODY

Jump up high  
Squat down low  
Bend at the waist  
Stand on your toes.  
Wiggle your body  
Wave your hand  
Swing your partner  
Around the land!



# BARBER SHOP AND BEAUTY PARLOR

For hygienic purposes, children should have their own little baggie labeled with their name. Packed in the baggie provide a comb and brush, some clips, and hair rollers. Old hair dryers provide lots of fun as well as old electric razors. Be sure to cut the cords off so children won't be tempted to plug them into sockets. Set this center up near a large mirror and provide hand mirrors also.



## SNIP, SNIP

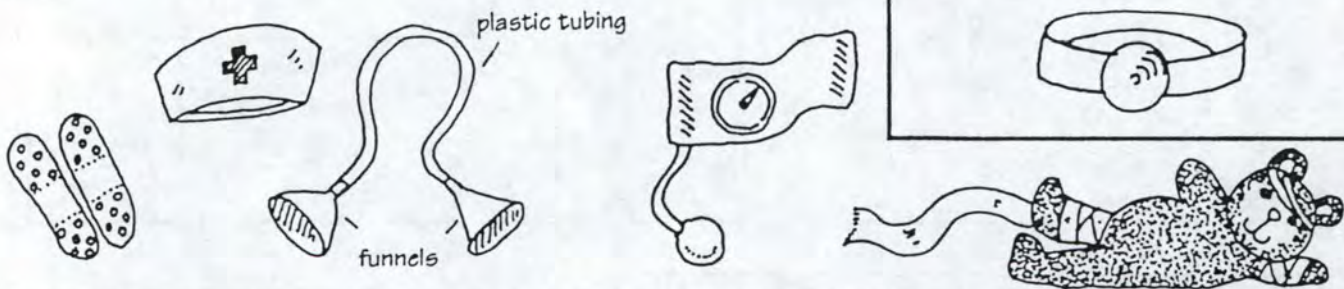
I need to visit the barber  
Everyone agrees  
My hair is much too long  
And I can hardly see!



Now I look in the mirror  
And what do you think I see?  
A neat and nifty person  
Looking back at me!

# DOCTOR'S OFFICE

Provide either a toy commercial kit or collect bandages, stethoscopes, doctors lights, and nurses hats and aprons. This dramatic play area may be extended by opening an animal hospital. Children have lots of fun bandaging their stuffed animals.



## DOCTOR, DOCTOR (Chant)

Doctor, doctor, can you tell  
What's the matter with Billy?  
(Insert children's names)  
He has a head ache (hold head)  
He has a tummy ache (hold tummy)  
And you can make him better!

# RESTAURANT

Provide tables and chairs, aprons, dishes and silverware, tickets, booster chairs, and menus. Children may enjoy making "readable" menus by placing cut out pictures of food next to the word.



## EATING OUT

Eating out is lots of fun  
You can eat a hot-cross bun  
You can even have a steak  
But don't forget to clean your plate!



*If we develop a relationship with  
God, we will always be  
comfortable with ourselves. Any  
questions of self-esteem and  
self-worth will diminish and we  
will have a quiet confidence that  
will see us through any trial.*





One of the best things about life is friends. You find them wherever you go.

Friends are essential because they help bring out the best in you. When they see your worst, they still care. They just accept.

Friends are the stars in your happy memories. In your sad memories, they are the shoulders you leaned on and the hearts that listened. They just care.

Friends help you in your times of need. When things are going smoothly, they are content to be your friend. They just know.

Friends help create all your fun times, always there to spread laughter and joy. When you need tears, friends provide these, too. They just understand.

You, my friend, are all of these. And most of all, when you need it, remember friends just love, as I do you.

Maria Elena Najera

# A Hundred Years From Now

... it will not matter what my bank account was,  
the sort of house I lived in, or the kind of car I drove...

... but the world may be different because I was  
important in the  
life of a

CHILD



© Kathy Davis Design

From Sally's Sweatshirt

It was a little hard to get her in  
the copier but we made it.

# The Princess Pat

(sung to the tune of "There Was a Bear")

The Princess Pat  
The Princess Pat  
Lived in a tree  
Lived in a tree  
She sailed across  
The Seven Seas  
The Seven Seas

She sailed across  
She sailed across  
The channel two  
The channel two  
And brought with her  
A rick of bamboo  
A rick of Bamboo

## CHORUS

A rick of bamboo  
A rick of bamboo  
Now what is that  
Now what is that  
It's something made  
It's something made  
By the Princess Pat  
By the Princess Pat  
It's red and gold  
It's red and gold  
And purple too  
And purple too  
That's why it's called  
That's why it's called  
A rick of bamboo  
A rick of bamboo

The Captain Jack  
The Captain Jack  
Had a mighty fine crew  
Had a mighty fine crew  
He sailed across  
The channel two  
The channel two

But his ship sank  
But his ship sank  
And yours will too  
And yours will too  
If you don't take  
If you don't take  
A rick of bamboo

## CHORUS

# Chatcolab Autographs

for

**Leila Steckelberg**



Laslo Biro blazed his trail to writing efficiency in 1938. While visiting a print shop, this Hungarian hypnotist, sculptor and journalist, was struck by the advantage of a quick-drying ink for use in pens and constructed the prototype ballpoint pen.

## Section G

Leila, Here's to a lady  
whom I'll call, "Lady with  
all trades." You know so  
much. Love to learn from  
you. Just keep it up.

Love & Hugs  
Rebecca

Mom  
A friend loves  
at all times.  
Proverbs 17:17

Jean B  
I love you

heila,  
It was wonderful to  
be in Chatcolab with you.  
Great afternoon - Enjoyed  
selling tickets for it.  
Susan Sacco

Thank you  
for sharing all  
your talents with  
us all. You help make Chat  
what it is for me!  
Mahya W.

Leila,  
you are a sweet  
person and I've  
enjoyed meeting you and  
being taught how to make beads.  
I'll be looking for you at  
Kitap County Fair in Silverdale in Aug.  
You're such a gem!  
Anna

Thanks for a  
very rewarding  
time in your class  
Leila. I'll try  
and arrange for you to be  
coming down our  
way your friend  
from that  
Rennie

Dear Leila  
As usual, you are  
such a vital part of  
Chat. - always sharing  
so much. Thanks for  
the music, the crafts,  
the stories - so  
much. Love  
Anna

heila,  
It was nice being in a  
family with you.  
Jennifer Subti-Smith

Leila - Thanks  
for the class - your  
actual first hand knowledge  
examples & enthusiasm -  
Kris H.

Leila -  
I learned so much  
from you at this year's  
lab! The ceramic bead  
enameling was great & so  
was the tie-dyeing! Thanks  
for giving me the confidence  
to try these classes on  
my own back home.  
Sue Ryan

Leila see you helps  
great to see you  
again at Chat.  
Your perseverance  
me to push on. Pat

Leila, thank you for sharing your  
beading craft with me. I am  
anticipating years of enjoyment  
making beads & jewelry!  
Pat & Ann Taylor

49 years of Chat and your  
enthusiasm is just as fresh.  
Thank you for being you.  
Marie

Dear Leila,  
Thank you for post  
in making this a fantastic  
experience for me. Brightness  
& smile & kindness made each day  
so pleasant.  
With love,  
Rudal Hudson

Leila-  
Thanks for  
Teaching me to  
Tie Die-  
You have some  
wonderful ideas  
to teach others  
Suzette Dolan

Leila,  
your talents and  
creativity were truly an  
inspiration to me. I  
hope I can pass on some  
of the knowledge you  
shared with me. you are  
a wonderful woman.  
- Martha

Leila —

Thanks for all the stuff  
you did, I enjoyed all your  
workshops, and really want  
to learn more. Can't wait to  
see you again, maybe in Alaska.

😊 Heather Easterly





Leila  
Always great to see you  
& share lab with you. Hll

Leila -  
Looking forward  
to our 50<sup>th</sup>. Thank  
you for all your work  
the year - Love & E's  
Alena

Another great year  
Thank Leila for being  
you and all your share  
Jill

Leila  
See you in Alaska!  
Ellen

Leila, Tell Dale Hi. Good to  
see you again. God bless & keep you.  
Nice to see you here  
at Chat. Thanks for  
the help with  
Copper  
Green  
Parrot



# Skillet Stationery

## Items needed:

Skillet  
Foil  
Paper for stationery (can get this at a printing company)  
Crayons  
Foil  
Newspaper  
Envelopes  
Rubber Cement  
Paper Towels

## Directions

Fold stationery paper in half.  
Cut paper for printing smaller than stationery paper.  
Place foil in skillet.  
Heat skillet to 200 - 250 degrees.  
Lightly press crayons on foil, making your color design.  
Press the paper for printing on the melted colors until it picks up the colors.  
Pull paper out of skillet and set it aside to cool and dry on the newspaper.  
When the paper is dry, cement the paper to the stationery.  
Use paper towels to wipe off foil when changing the color design.  
You can dip the edges of the paper in silver or gold to create a border.  
Tearing the edges of the paper sometimes creates a nice border effect.

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Last name	First name	Address	City	St.	Zip	Home phone	Work phone	Brthdy	e mail
Aguilar	Tina	PO Box 934	Warm Springs	OR	97761	503-553-1960	503-553-3274	Nov 5	
Allison	Carol	200 Southwest D Street	Madras	OR	97741	541-475-2694	541-553-3244	Dec 7	553-1361 fax
Ames	Lela	822 Kenneth	Moscow	Id	83843	208-882-2453		Mar 2	
Baringer	Jean	520 So Maryland	Conrad	MT	59425	406-278-7716		July 5	
Baringer	Jack	520 So Maryland	Conrad	MT	59425	406-278-7716		June 2	
Beasley	Bob (Beaz)	6231 22nd NE	Seattle	WA	98115	206-523-1876	206-431-4038	Feb 21	
Beasley	Jim	14515 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-5027		Feb 13	
Beasley	Miriam	14515 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-5027		Jan 30	
Bohlmann	B. J.	PO Box 337	Hoquiam	Wa	98550	360-533-7628	360-537-6455		
Brendle	Laurie	724 28th Ave S E	Albany	OR	97321	541-917-8546	541-737-2034	May 24	
Burnett	Pam	603 West Palouse River Dr.	Moscow	ID	83843	208-882-4382	208-333-5145	N ov 30	
Carver	Nel	1668 Appaloosa Rd	Moscow	ID	83843	208-883-1533		Sept 10	
Catlin	Eleanor (Rusty)	1014 S Harrison	Moscow	Id	83843	208-882-6262		July 20	
Dolan	Suzette	805 W Harrisville Rd	Ogden	Ut	84404	801-392-6752	801-393-3587	Jan 2	
Duncan	Peggy	OSU, 202 Peavy Hall	Corvallis	Or	97331	541-754-6353	541-737-3408	Mar 19	duncanp@ccmail.orst.ed
Easterly	Heather	15057 S Clackamas Riv Dr	Oregon City	OR	97045	503-656-7159		Dec 11	73125.553@compuserve
Fausett	Bonnie	30 So Skyline Dr 54-6	Roosevelt	UT	84066	801-722-3243	801-722-4598	Nov 5	
Fielding	T. J.	23622 N W Weakly Rd	Camas	Wa	98607	360-834-6081		Jan 12	
Ford	Ellen	2151 West Fair Ave #777	Lancaster	OH	43130	614-654-4046	Same	Oct 11	43130-8820
George	Dorothy (Pebbles)	PO Box 1452	Warm Springs	OR	97761	541-553-1960		Dec 14	
Gomez	Martha	PO Box 1421	Warm Springs	Or	97761	541-553-6142			
Groenig	Jennie	6607 S Waneta	Spokane	Wa	99223	509-448-8626			
Hamilton	Hope	701 S Oak	Townsend	Mt	59644	406-266-5073	406-266-3455	Feb 5	
Hammerschmith	Kristen	3125 Oak Knoll Rd N W	Salem	Or	97304	503-363-4872	503-273-5059		paath@teleport.com
Headrick	Bill	18766 S Lower Highland Rd	Beavercreek	OR	97004	503-632-3188		Apr 29	
Heard	Sally	1621 3rd Ave So	Great Falls	Mt	59404	406-453-2088		Mar 27	
Henderson	Rendal	2 Florida Close	Dover, Kent	En	CT1621	1304-214219		Apr 4	ct16.2ba
Higuera	Jane	1015 S Russell Road	Spokane	WA	99204	509-747-1662		Oct 3	HiJanew@aol.com
Kreiter	Betty J.	23404 NE Weakley Rd	Camas	WA	98607	360-834-9087		Feb 2	
Laughlin	Kevin	PO Box 4131	Moscow	Id	83843	208-882-8390	208-885-6358	Apr 14	Laughlin@uidaho.edu
Laughlin	Marvel	5305 N 44th St	Tacoma	Wa	98407	253-752-1619			
Logan	Patty	14694 Silver Falls Hwy	Sublimity	OR	97385	503-769-6837		Feb 13	

## 1997 Chatcab Membership

Last name	First name	Address	City	St:	Zip	Home phone	Work phone	Brthdy	e mail
Lowrie	Miriam	1895 Evergreen NE	Salem	Or	97303	803-399-7359	803-623-8395	June 27	Lowriem@oes.orst.edu
Madison	Marie	387 NE Conifer #3	Corvallis	OR	97330	541-757-2826	541-757-6750	May 29	MadisonM@oes.orst.edu
Mahaffey	Lane	300 Hargis Dr	Chelsea	Al	35043	205-678-2393	205-678-6512	Mar 26	
Main	Gwen	1749 W Olive Ave	El Centro	CA	92243	760-352-3446		Sept 7	
Marsden	Diana	16 Victoria Park	Dover-Kent-Eng	CT	161QS	01144-1304-2		July	
McLeroy	Jackie	2504 140th St	Lubbock	TX	79423	806-748-0839		June 3	
Moe	Trudy	818 Beaufort	Laramie	Wy	82070	307-745-4238		Jan 1	
Moe	Ruth	205 Corthell Rd.	Laramie	WY	82070	307-745-7227		Sept 3	
Monforton	Pat	110 N 7th St, Box 355	Oakesdale	WA	99158	509-285-4980		Feb 12	
Norlin	Charlotte	3325 NE Canterbury Circle	Corvallis	OR	97330	541-754-8008	541-753-0191	June 18	CNOOrlin39@aol.com
O'Dell	Linda	PO Box 141	Leonard	Tx	75452	903-587-3652		Feb 26	Fax 903-587-292943
Parnel	Jean	20821 Grade St	Centralia	Wa	98531	360-736-4951		June 9	
Partridge	Charles (Buzz)	PO Box 1562	Lewiston	Id	83501	208-882-4382		Sept 2	
Petersen	Laura	3671 Colonial Ln SE	Port Orchard	WA	98366	360-876-1532		Oct 2	
Peterson	Leone	5605 N Northwood Dr	Spokane	WA	99212	509-922-7283		Aug 14	
Pinch	Molly	1421 W Pinehill Rd	Spokane	Wa	99218	509-466-0640	509-455-9469	Apr 1	Chinook1Me@aol.com
Rippenburg	Jennifer	609 S Michigan	Conrad	MT	59425	406-278-7155		Apr 10	
Ritter	Darlene	1166 Monte Elma Rd	Elma	Wa	98541	360-482-5333	360-538-0349	Dec 20	
Ryan	Sue	PO Box 704	Warm Springs	OR	97761	541-553-1678	541-553-3238	May 4	RyanS@oes.orst.edu
Sacco	Susan	108 S 3rd E	Kaysville	Ut	84037	801-544-2418	801-394-9242	May 29	
Schnur	Esther	16 N Fork Rd	Townsend	Mt	59644	406-266-3515		Jan 18	eschnu@hotmail.com
Steckelberg	Leila	9406 164th Street NE	Arlington	WA	98223	360-435-3075		July 30	
Stephens	Joe (Doc)	1401 E Cambridge Lane	Spokane	WA	99203	509-747-2792		Mar 20	
Street	Joan	Box 427	Lolo	Mt	59847	406-273-6109		May 9	
Swaney	Charlie	11244 Amherst Rd	Harrod	OH	45850	419-648-4486		Aug 29	CKSwaney@aol.com
Taylor	Ruth Ann	10921 NW Holly Rd	Bremerton	Wa	98312	360-830-0179	360-479-4036	Jan 26	
Teter	Donald	Box 68565	Portland	Or	97268	503-659-1716	503-284-5050	Sept 21	
Teter	Yvonne	Box 68565	Portland	Or	97268	503-659-1716		Oct 1	
Tufti-Smith	Jennifer	Box 100	Warm Springs	OR	97761	541-553-1296	541-553-3241	July 7	
Vosen *	BrookeLynn	220 8th Lane NE (after June	Fairfield	Mt	59436				
Vosen *	BrookeLynn	637 Hy 89	Vaughn	Mt	59487	406-965-3117		Dec 13	
Weisler	Kirk	887 So 50 East	Orem	Ut	84058	800-865-8263	801-224-7549	Mar 28	Kirk@teamdynamics.com



Last name	First name	Address	City	St:	Zip	Home phone	Work phone	Brthdy	e mail
Wieber	Cee Cee	7527 N Orchard Prairie Rd	Spokane	WA	99207	509-466-2442	509-455-5050	Aug 5	
Wieber	Jordan	7527 N Orchard Prairie Rd	Spokane	WA	99207	509-466-2442		Jan 7	
Wilson	Malya	15047 S Clackamas Riv Dr	Oregon City	OR	97045	503-655-3562		Jan 7	
Wycoff	Ernie	3114 Carmichael Rd	Moscow	Id	83843	208-883-0161		Jan 26	
Young	Heather	725 Campus	Pullman	Wa	99163	509-335-7348			
	Patron:								
	Toni Gwin	2565 25th Ave SE	Albany	Or	97321	541-924-5742			
	June Puntillo	23404 NE Weakly Rd	Camas	Wa	93607	360-834-2686		Jan 3	
	Kristen Buffington	260 NW Tyler Ave	Corvallis	Or	97330	541-753-2713			
	Susan Bustler	26 SE Coos	Newport	Or	97365	503-265-2060			
	Arlene Boileau	PO Box 430	Warm Springs	Or	97761	503-553-1231			
	Mark Smith	PO Box 5435	Lacey	Wa	98503	360-569-8671			

Welcome to the Native American crafts & lore class. To begin, I would like to share with you a brief history of our reservation. We come from the Warm Springs Reservation in Oregon.

Years ago, we all lived along the Columbia River, there is no record of our lives before the white man came. So our history begins with the mention by explorers, particularly in the Journals of the Lewis & Clark Expedition. These tribes living near Celilo Falls were called by settlers the Indians of Middle Oregon and later the Confederated Tribes. There were members of several small bands of Walla Walla and of Wascos.

We were put on the piece of land now known to us as the Warm Springs Reservation on June 23, 1855. After three days of discussion they signed the treaty, giving us about 600,00 acres of land in exchange of 10 million acres to the United States.

In addition to this safeguard for our future, the federal government would give us \$150,000 and numerous other benefits.

The money would be paid on the basis of \$8,000 a year for five years, \$6,000 for the next five, \$4,000 for another five and \$2,000 a year for the final five years. This was \$1000,000. Another \$50,000 would be put into buildings, fencing, farms, teams, farm implements, seeds, payment of employees and subsistence for the first year we were on the reservation. The government also agreed to build a sawmill, flouring mill, hospital, school, blacksmith shop, plow and wagon shop and engage a doctor, schoolteacher, miller, sawyer and farming instructor. It also was to build four residences for chiefs and give \$500 a year for 20 years to the head chief.

The bands of Walla Walla (who became known as the Warm Springs Tribe) and the Wascos, were all settled on the reservation well before Congress ratified the treaty in 1859.

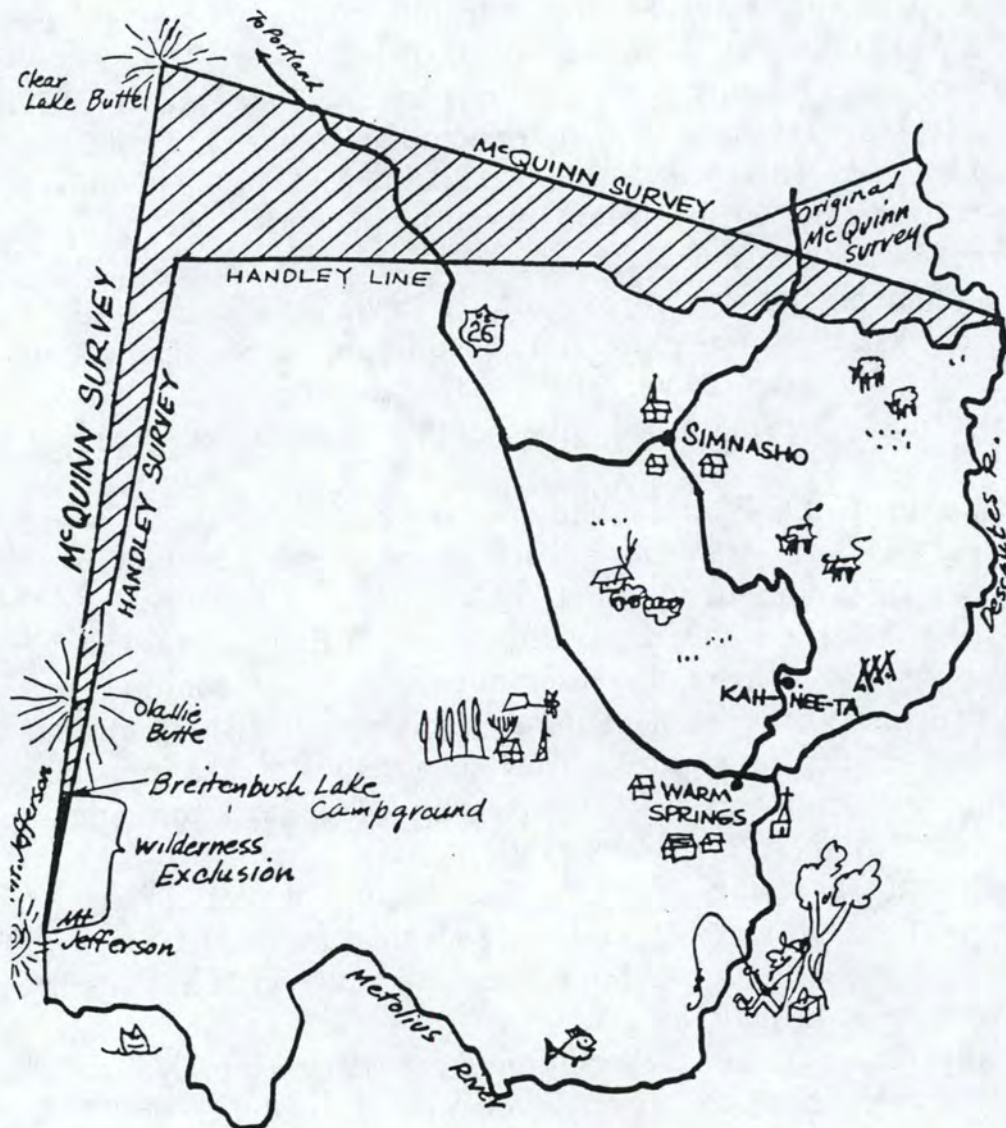
Those early years on the reservation were difficult. The treaty said we had exclusive right to fish on the reservation and could continue to fish "at all other usual and accustomed stations." This meant fishing in the Columbia, miles north of the reservation. They also retained "the privilege of hunting, gathering roots and berries and pasturing their stock on unclaimed lands", which meant going off the reservation.

Objection was so strong by the whites leaving the reservation that a supplemental treaty was signed in 1865 that rescinded these rights. We could only leave only for a brief time and only with a written permit, which was very difficult to get.

The Paiutes came to the reservation from 1879 from Vancouver barracks where they were held as prisoners of war since the 1866-68 fighting. This completed the establishment of the three tribes as part of the Warm Springs Reservation.

In 1938 the United States gave all Indian Tribes a chance at self-government. The Confederated Tribes elected to accept self-management, retaining the Bureau of Indian Affairs in only an advisory capacity. This proved to be a decision opening the way to major changes. Management was in the hands of the Tribal Council, eight elected members and the three hereditary chiefs.

The big break came with World War II and the incessant demand for more and more timber. The tribes entered into their first contract for timber sales in 1942. In 1943, they began making small per capita payments to tribal members (we do not get money from the government).



Warm Springs Indian Reservation... Old and New North and West Boundaries

## Beadwork

There are many ways to work with beads. The more you work on projects the better you become. It isn't something you pick up and presto, you have a nice beaded item. It takes practice and patience. Not all beads are the same size.

Before beads, the native American Indians used quills, bones, seeds, animal teeth, shells and various pieces of wood to decorate garments and other articles. Now, these items are added to the beaded pieces to make a garment fancier and "one-of-a-kind."

The project chosen are simple, yet challenging enough for the beginner. There will be key chains, daisy chain necklaces, two different types of necklaces and different samples of earrings and beadwork will be displayed. Also if you feel the challenge, a mini cradle board can be made.

### IMPORTANT NOTES:

**Never use cotton thread for beading.** It breaks easily and will not hold up. Glass beads sometimes have a sharp edge and will fray the thread. Beading thread is designed to hold up longer and will not fray as much. When attaching beadwork to leather, always remember that the leather needle is a small knife and will cut the threads. Never pass a leather needle through the beads of a finished piece of beadwork. It will cut the threads. Use beeswax to coat the thread before beginning. It will keep the thread from tangling as much and reinforce the strength of the thread.

### Keychain

Supplies needed: one keychain, strip of buckskin and pony beads. Scissors to cut the buckskin narrow for the beads to fit on the strip.

Take the strip of buckskin and put it on the keychain so that there will be two strips hanging down. Take your pony beads and start stringing them on the strips. You can string as many or as little as you want. When you get to the end, tie a knot on the ends of the strips.

### Loombeading

This is very easy and popular. Hair barrettes and belts can be made along with other items. Loom beading is easy and fun. Easy because you can make a loom from a piece of wood and small nails or screws. Door springs, combs and plastic zippers can be used to separate the warp threads. The warp threads are the threads placed stationary on the loom. In most places they represent the length of the beadwork project. You will see the different illustrations of two looms below.

To begin stringing the loom, you must tie the thread onto the outside nail, depending on how wide you wish to bead your strip. If it is an inch wide, use the center of the loom. If you are using 12 beads wide, you will need to string 13 strings, then double the outside edge strings. Keep the string tightly drawn, allowing no slack while stringing.

Now you are read to begin beading.

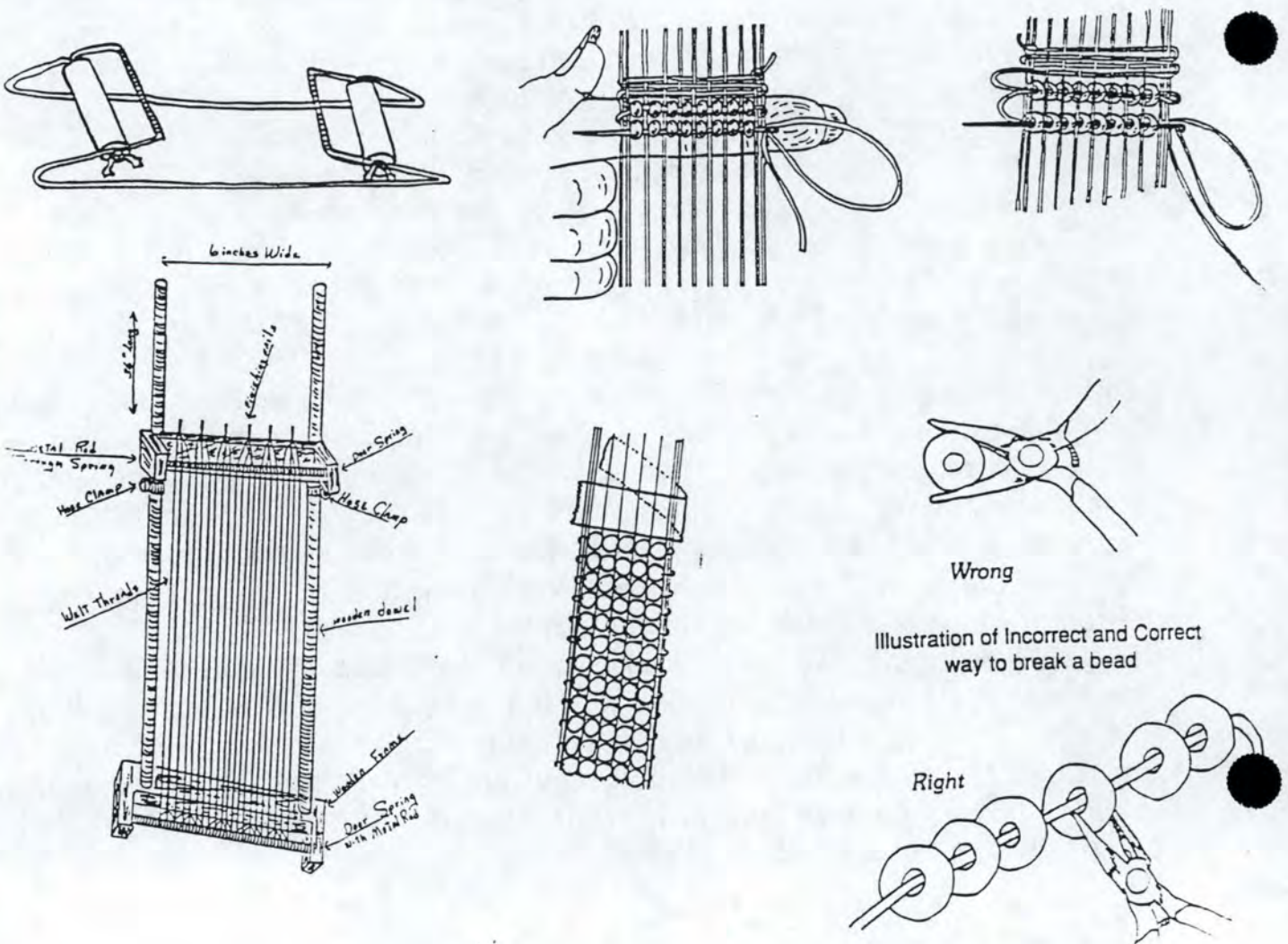
Thread your beading needle with about one yard of thread, using it doubled. Attach to the doubled left outside edge warp threads, tying a firm knot. This thread will be called your welt thread on which the bead will be strung. With your needle pick up the first row of beads your pattern calls for, going across the pattern from left to right.

From the back side of the warp threads, the beads are placed between the warps and held in place the forefinger. Then the welt thread is brought back through the beads on the top side of the warp threads. Be sure your needle stays on the top side of each warp thread as it passes through each bead for this is what holds each bead in place.

Beaded strip patterns are not difficult to do. Once you have become comfortable with the pattern, it goes fast. Most patterns repeat themselves within a few inches of the loom.

The finished bead strip can easily be sewn onto leather or fabric backing, depending on your choice. Tape the loose end strips together with cloth tape or use a little glue and glue them to a small piece of leather or fabric and tuck them under between the beading and backing.

Always work under good direct light. It is sometimes difficult to tell the color of the beads under artificial light.



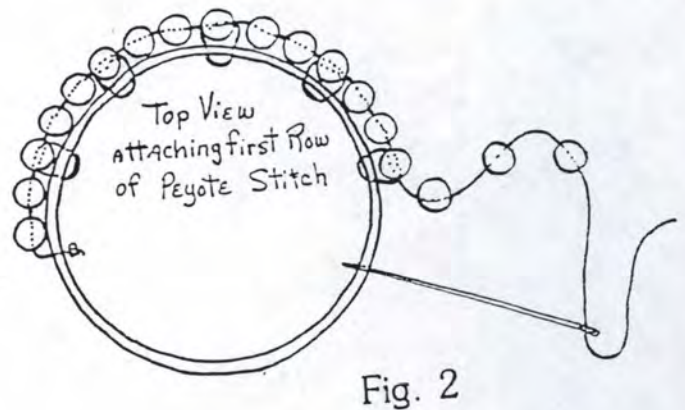
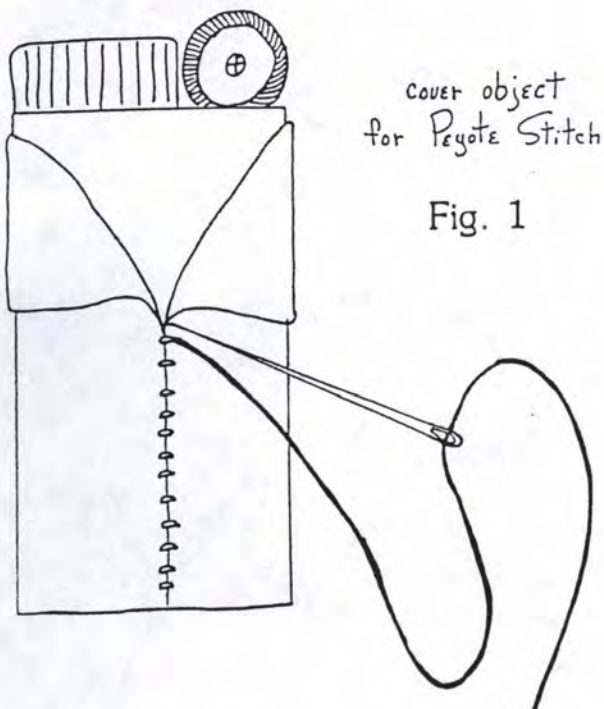
## The Peyote Stitch

When beading a round object, the Peyote stitch seems to be the best method, such as bolo tie ropes, earrings, cigarette lighters, comb handles etc., its use is unlimited.

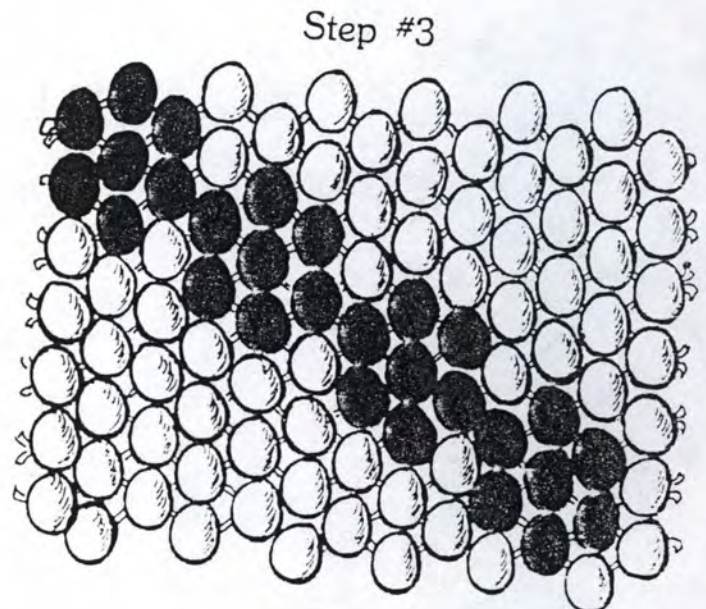
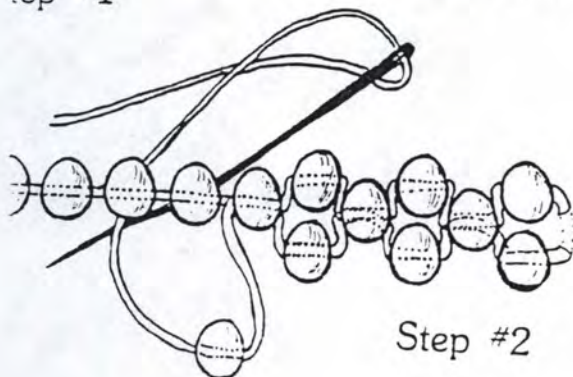
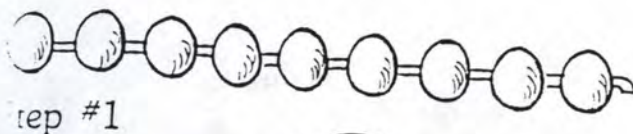
When beading a cigarette lighter or key chain, the best thing to do is cover the object with leather, felt or baby wet pad. All work fine.

Step #1: Attach knotted thread to object at top of pattern, bring beads around the object, to connect the circle, pass the needle through the first bead.

Step #2 & 3: Pick up one (two, three) bead. Bring needle through the second bead of first row. Continue attaching beads until the pattern is completed



### Peyote Stitch



## Lazy Stitch

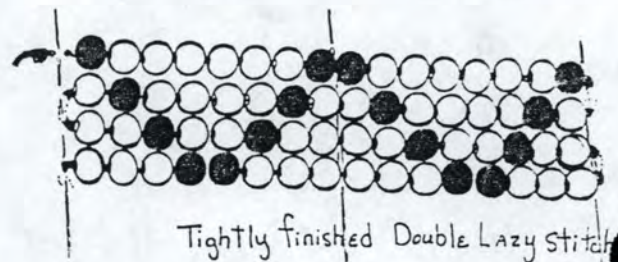
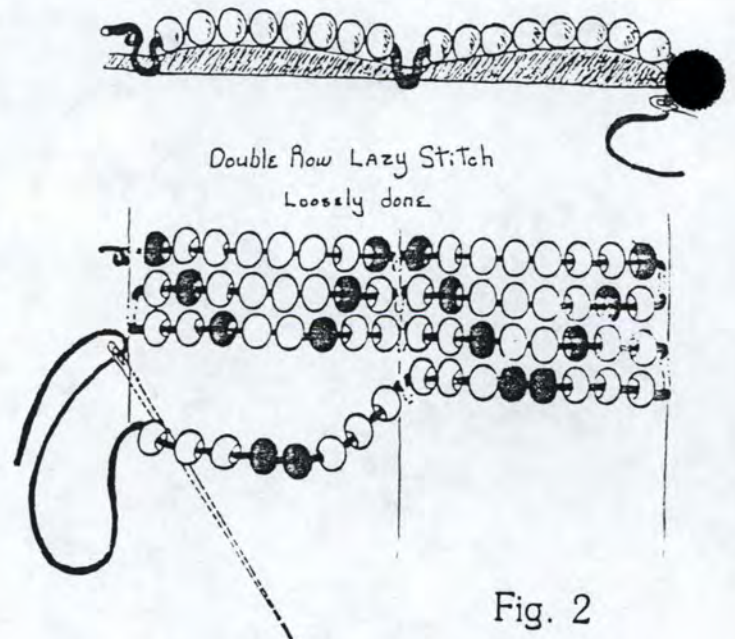
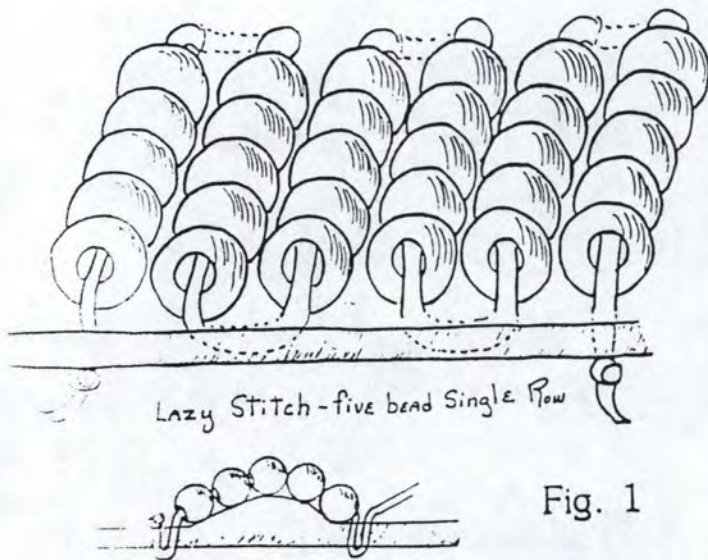
The lazy stitch is a quick method of covering a lot of area in the shortest period of time. As many as eight to ten beads can be sewn on with one stitch. The lazy stitch is basically done in straight lines. The tightness of the beaded stitch determines how well the beadwork holds and how long it will last. Loose stitches have a tendency to catch and break the string.

Step #1: Tie firm knot in the end of your thread. Leave the knot on the top side of the lined paper and felt. At the finish of each threading always tie a firm knot.

Step #2: Each square in the pattern represents a bead. Pick up six beads on the needle.

Step #3: Trim finished bead work, leaving about 1/2 inch of felt around the whole project. Fold felt to back side of beadwork taking tuck where necessary and spot glue in place.

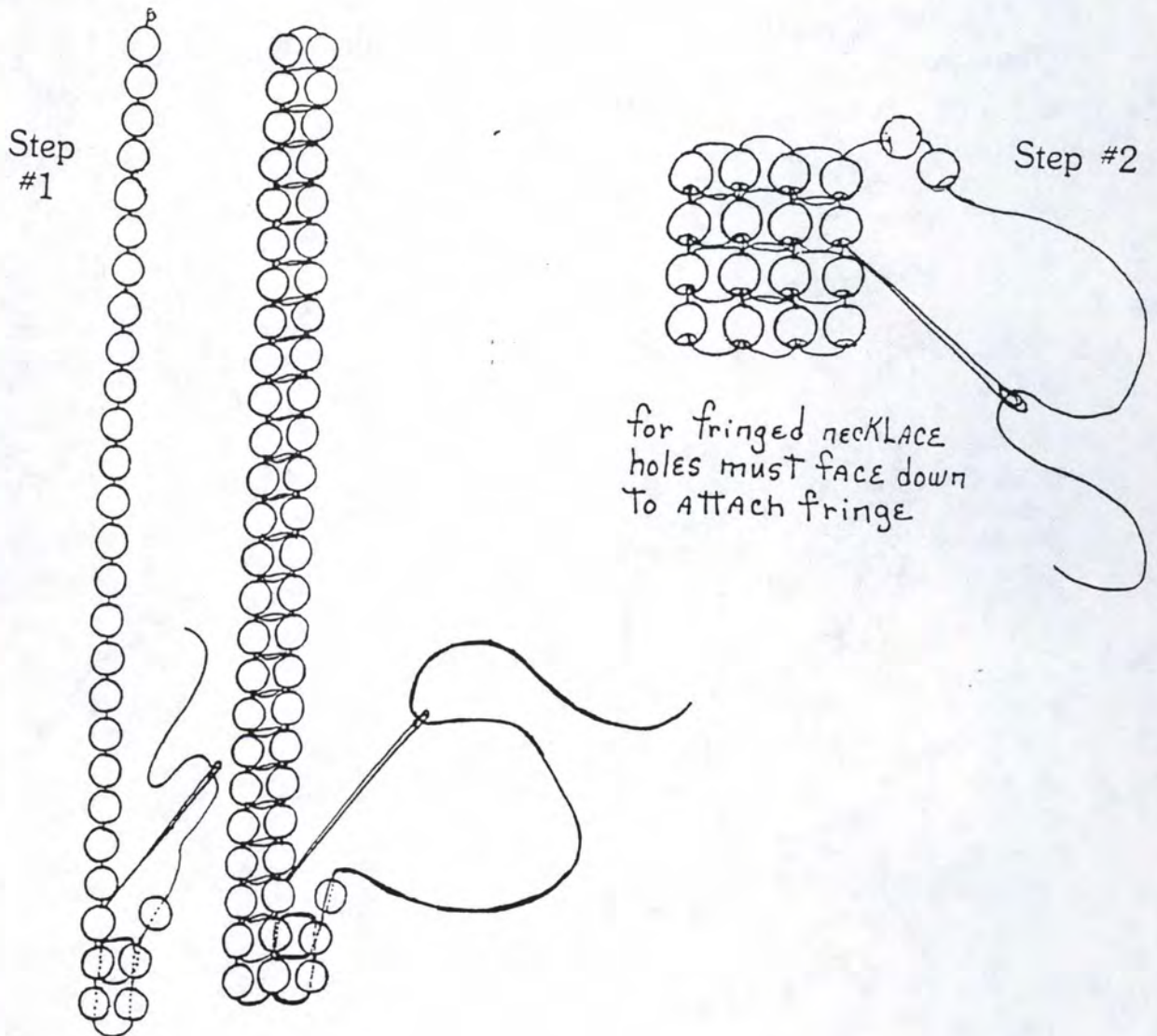
Step #4: To protect the stitches on the back side of the beadwork, spot glue a thin piece of leather or felt and stitch around the outside edge.



### Loom Beading without a loom

Step #1: After choosing a pattern, string the full length of beads on the first row going down the pattern. Starting back up the second row, pick up the first two beads of the second row. Attach as illustrated in Step #1. Continue attaching one bead at a time. When you reach the top of row two, pick up two beads and attach the same as row two. Each time you start a new row, begin with two beads then go to one for the rest of the row.

Step #2: Certain patterns call for beaded fringe hanging. In order to hand beaded fringe, the hole must be facing down. So do the same stitch as above only sideways, bead across the pattern instead of up and down.





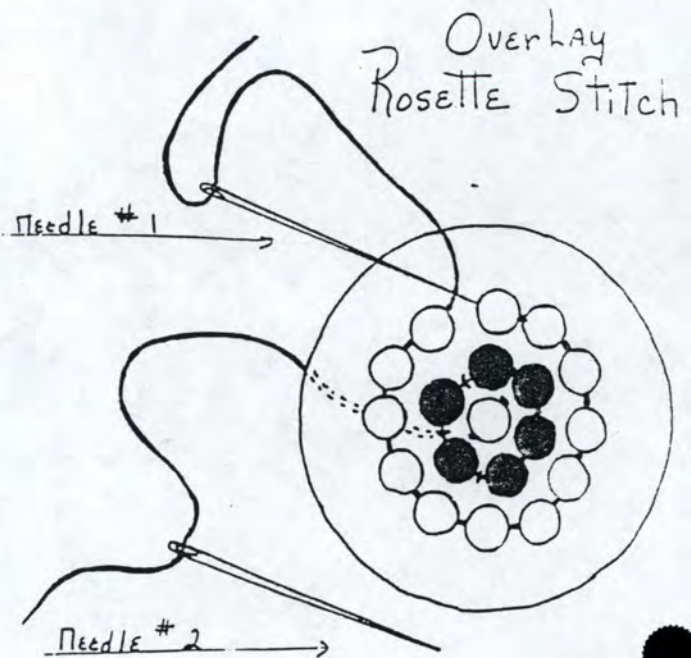
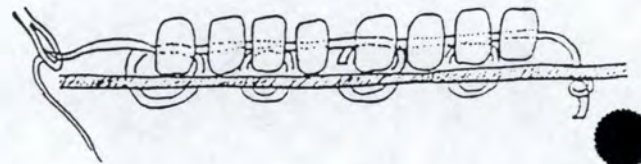
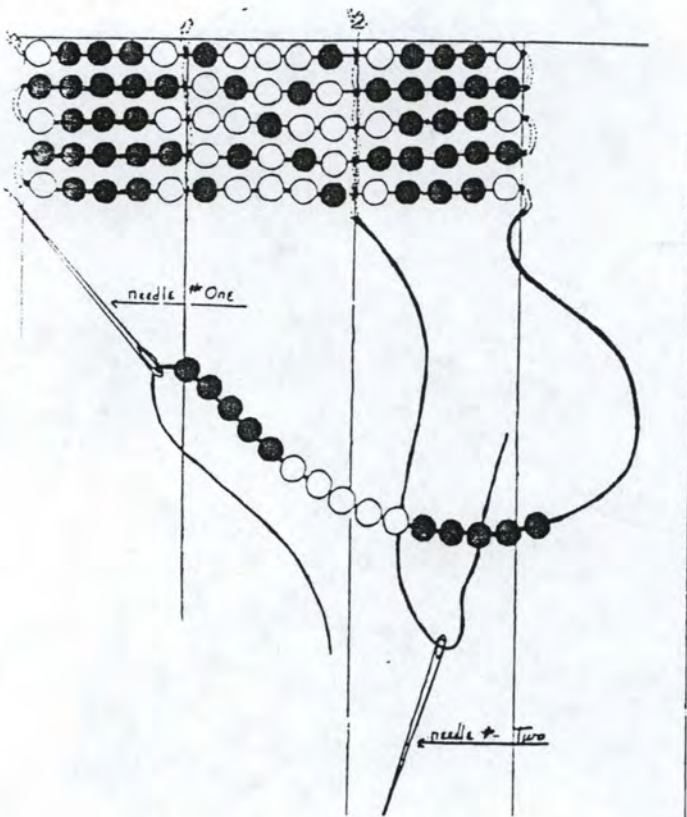
## Overlay or Appliqué stitch

The overlay stitch is sometimes confused with the lazy stitch. The finished beadwork appears to be the same but the technique is different. This is used with two needles.

Step #1: To keep your stitches straight, tack a piece of lined notebook paper to the material you have your pattern on (canvas, felt, wetpad).

Step #2: Thread two beading needles. Tie a firm knot in the end of the thread; push needle through the material, with lined paper on top and using lines vertically, pick up the first row of beads the pattern calls for with your needle. Lay strung beads across the vertical lines on the paper. When beads are straight, take a stitch to the back side of the felt, make five rows across, following each pattern row. With second needle, stitch down the vertical lines of the notebook paper.

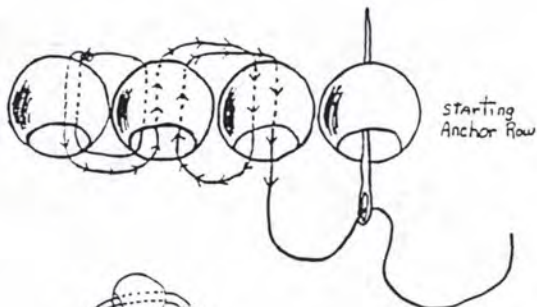
Step #3: When pattern is complete, trim the material about 1/2 inch from beadwork.



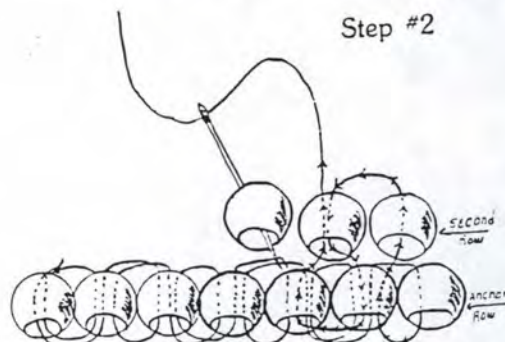
## The Brick Stitch

This stitch is more complex in appearance, but rather simple to do with a little patience and practice. This stitch is usually in making earrings. It might be easier if you use bugle beads for the anchor row when you first begin.

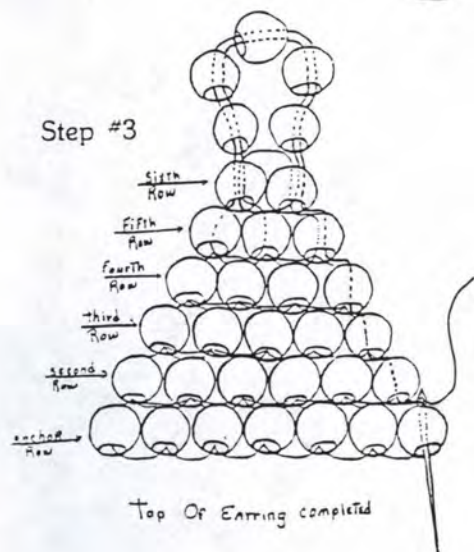
Step #1



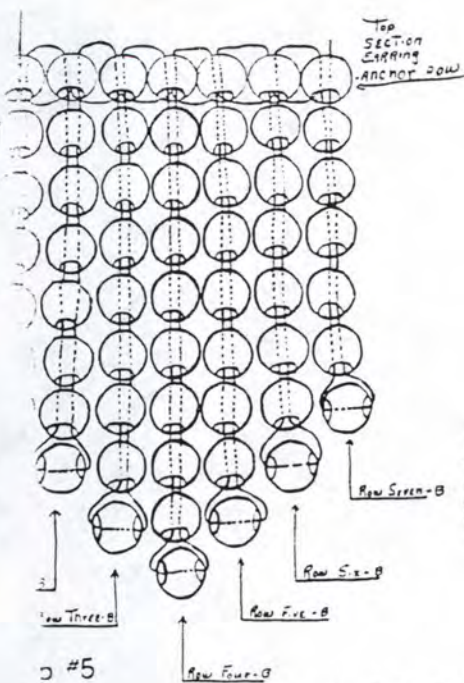
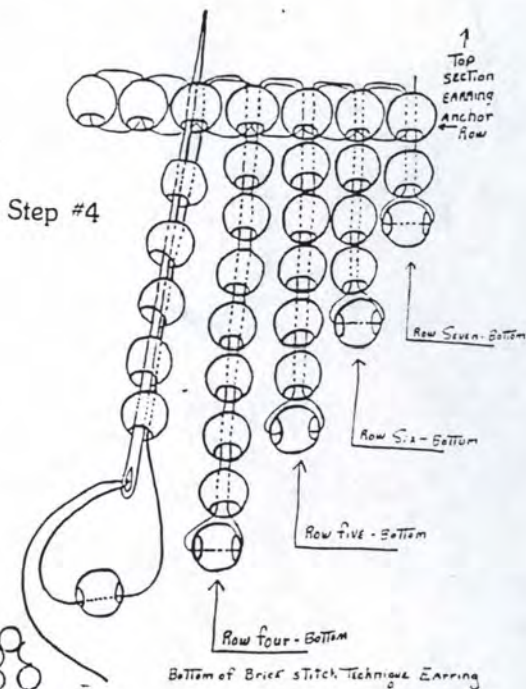
Step #2



Step #3

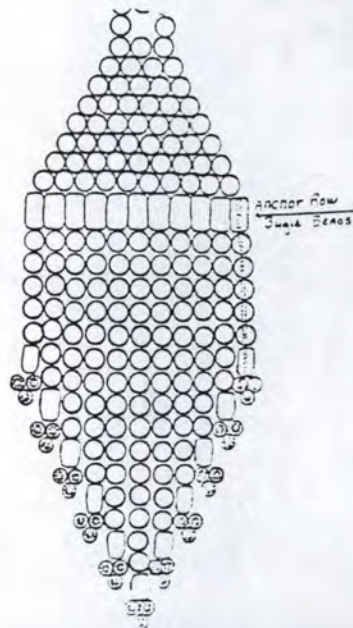
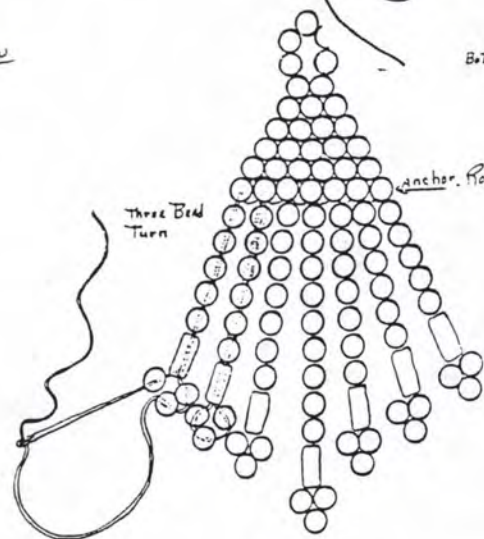


Step #4



Three Bead Turn

Step #5  
(variation)



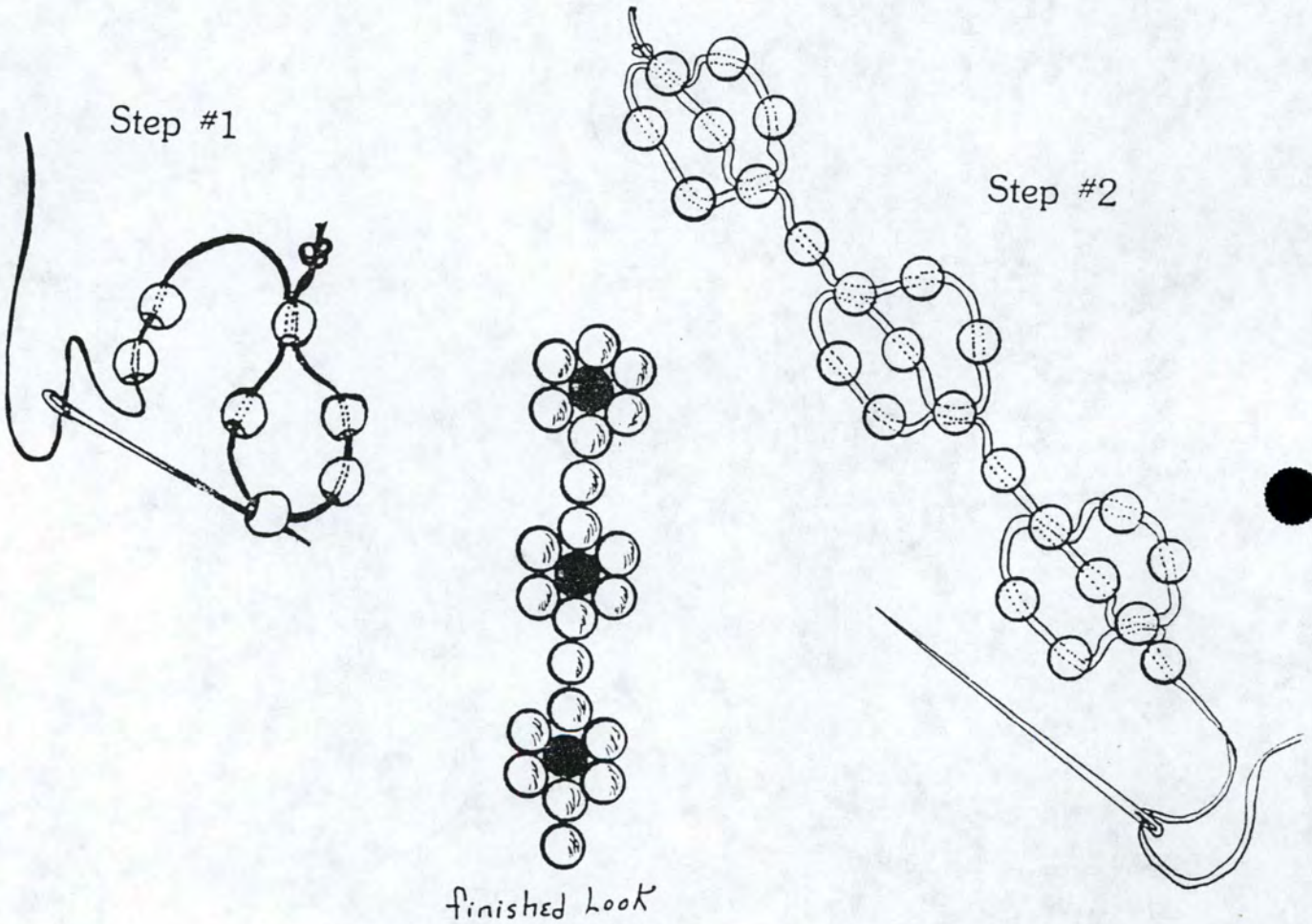
Bottom of Brick Stitch Technique Earring

### The Daisy Chain

This can be used to attach a necklace together.

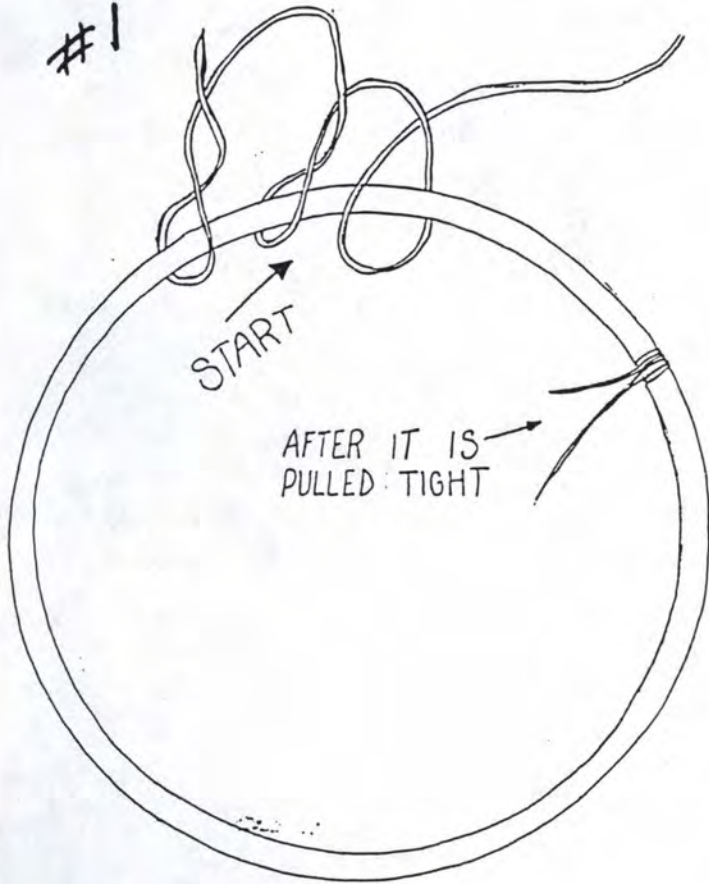
Step #1: Thread needle with about 25 inches of doubled thread. Pick up five beads with needle on thread. Bring needle through first bead

Step #2: Pick up two beads (the second bead could be a different color because it will be the center of the daisy); bring needle through fourth bead. Continue until you reach desired length.

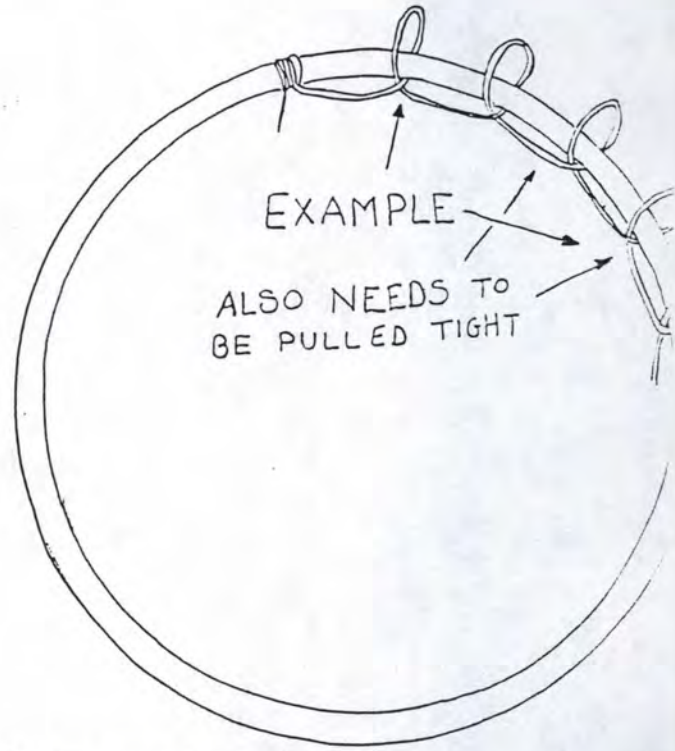


The Dream Catcher

#1



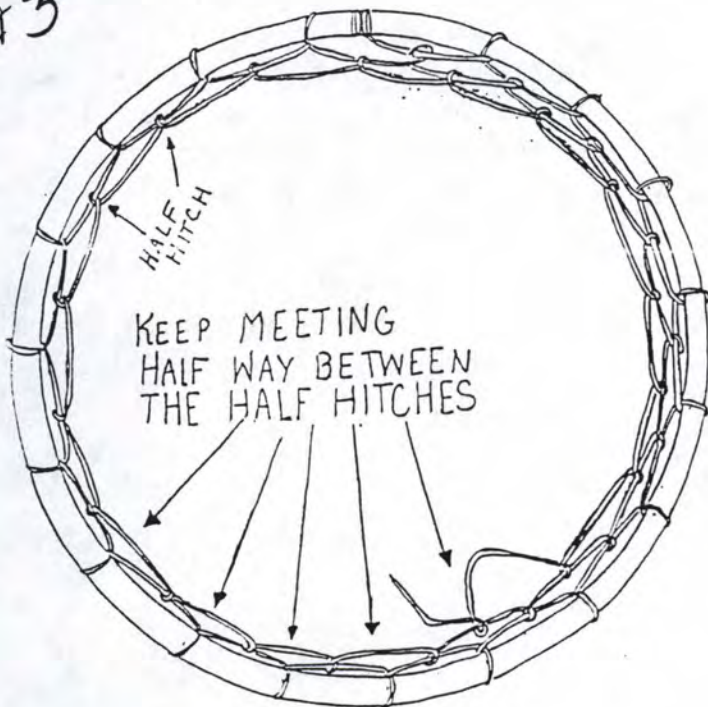
#2



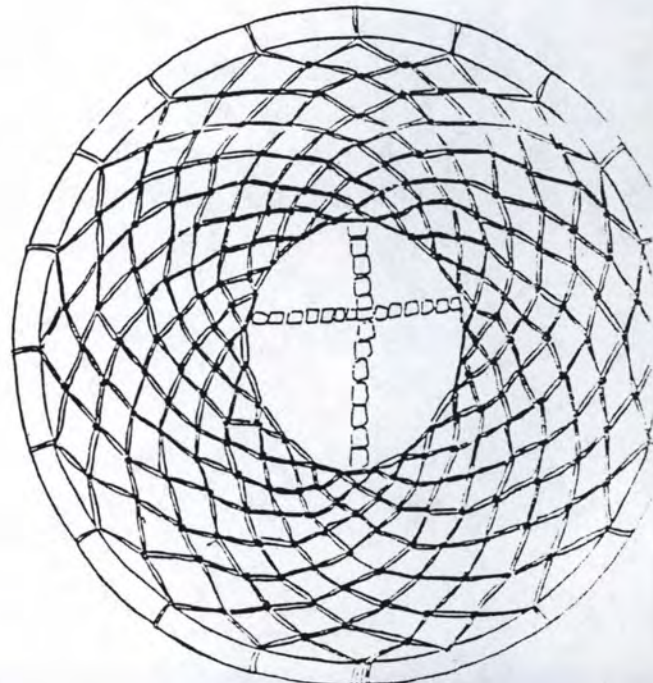
HALF HITCH 3 TIMES  
AT THE START, PULL TIGHT.

CONTINUOUSLY HALF HITCHING  
UNTIL YOU HAVE MET WITH  
THE START.

#3



#4



KEEP GOING ROUND AND ROUND  
HALF HITCHING

## Cradleboards and development

(by Ed Edmo)

In the old days, Indian mothers of many tribes used cradleboards or wrapping. The board kept the baby safe while sleeping and helped keep the mother and child together. Mothers would often nurse their babies while rocking them in the cradleboard. The boards make it easy for the mother to move the child around safely; and the child could sleep or just watch while the mother worked. Babies were not left alone, and the bond between mother and child grew strong.

The cradleboard was and is still a useful tool in Indian parenting; not only is the board useful, but it is practical. The baby gets the message that it is time to sleep. Wrapping makes the child feel safe and taken care of.

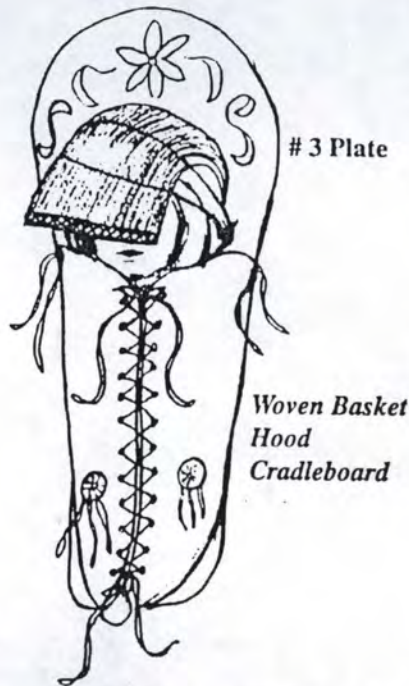
Wrapping and placing the baby in the board was done right from birth. If a baby is not wrapped and placed in a board at birth and the parents later decide to use a board, the baby might protest.

A cradleboard is also a bonding element between the women of the family. In some tribes the women get together after the baby is born and make the board. Designs on the board might designate that the baby is either a boy or girl. The older women instruct the young mother in how to wrap and place the baby in the board. "You do it this way" is the usual saying. "It is done that way". Teaching was very precise and the practice was passed on to the next generation in the same way.

The baby in the board has a chance to use their eyes more, because they are tied. They cannot move their hands, and so they use other senses to explore the world. That sense is sight. Also by looking around the child will have to use their brain to try and figure out what they see. The child brought up in a board seems to wait and look over situations before fully reacting.

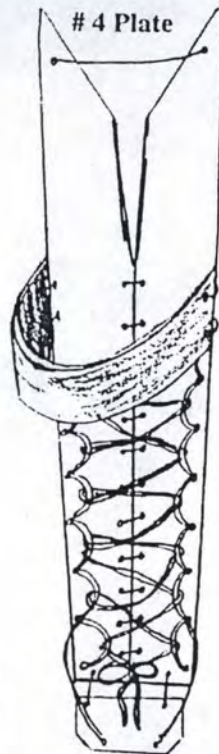
When a baby is wrapped, they get the message to calm down. It is difficult to try and get a baby to calm down by jostling and bouncing the baby up and down on your knee. But restraining the baby by wrapping and snuggling, so that it cannot flail his or her arms, helps the baby know that it is time to calm down.

The use of the cradleboard brought the family together for a common goal, to help nurture the child in a cultural sense and to help the child develop skills on their own that they would need later on in life.



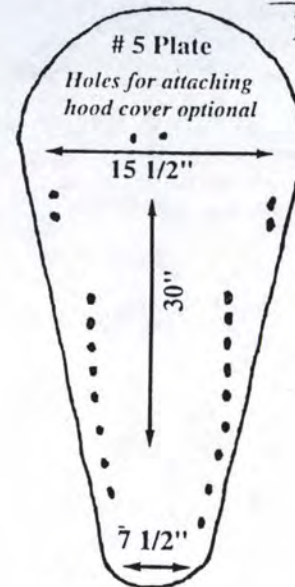
# 3 Plate  
Woven Basket Hood Cradleboard

The inside frame of the basket hood cradleboard is usually woven wicker also. However, the hood can be attached to a wooden frame. It's important that the attachment is not made behind the head area, but four to five inches above where the head lies. A split is made across the buckskin cover for the head basket to go through, then the buckskin is glued and attached securely to cover the basket attachment.



# 4 Plate  
Navajo Split Cedar Cradleboard drilled and leather laced together

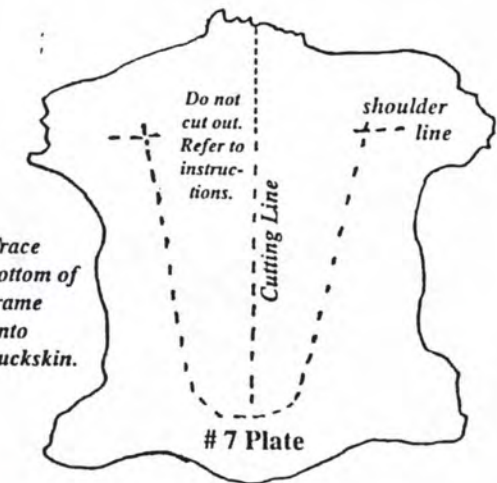
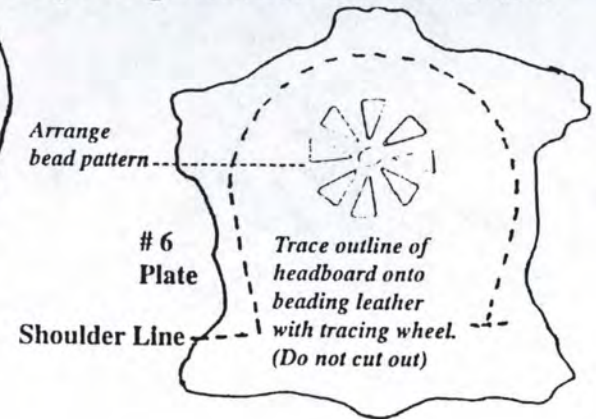
The split cedar is made of four pieces of wood. Two long, pointed pieces, 30 inches long graduating from 15 1/2" top to 7 1/2" bottom. One, 30" long by 3" wide for bow of the head canopy. To form bow, soak canopy board in water. Gradually bend to bow. Secure bowed position and allow to dry. One piece 6" x 3" for the support of the feet. All pieces are drilled and laced together with leather.



# 5 Plate  
Holes for attaching hood cover optional  
Cut out wooden frame and drill holes. Sandpaper all edges smooth.

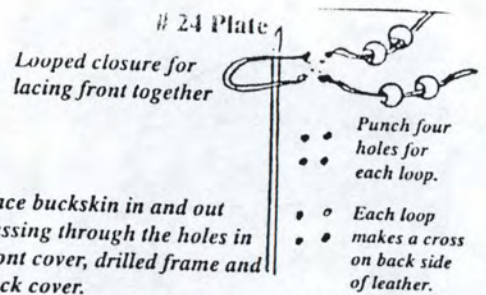
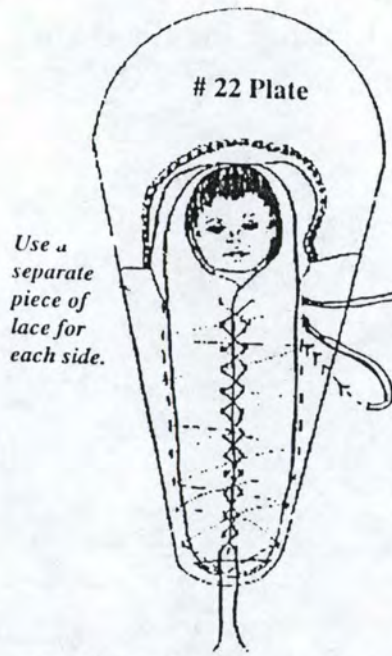
It is very important that you do not cut out the outlined frame on the buckskin. You may want to use the edges while still attached for fringe or decor later or you may need a little slack as you cover the frame. It is easier to attach the beadwork before cutting. When you do cut, be sure and leave at least an extra inch or two of leather outside the traced line for tucking and gluing around the edge of the frame.

## Preparing Leather for Beadwork

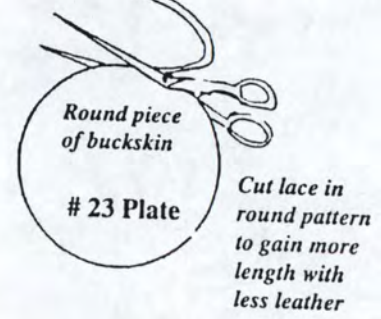


# 6 Plate  
Shoulder Line  
Trace bottom of frame onto buckskin.

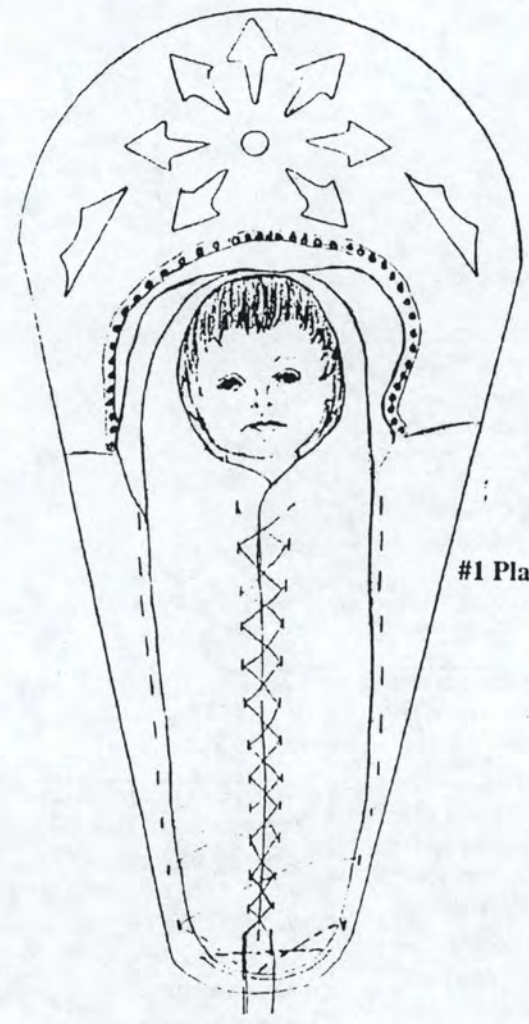
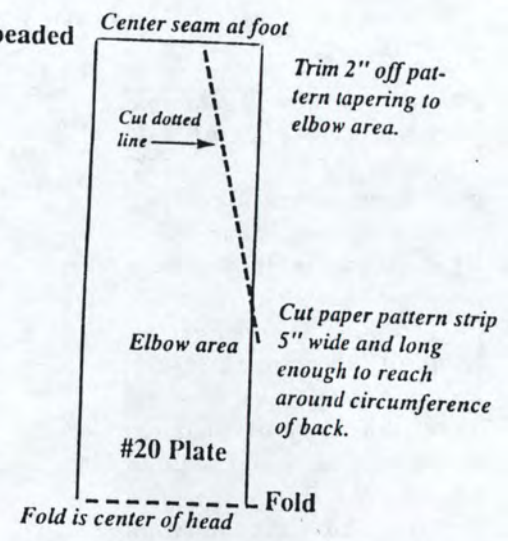
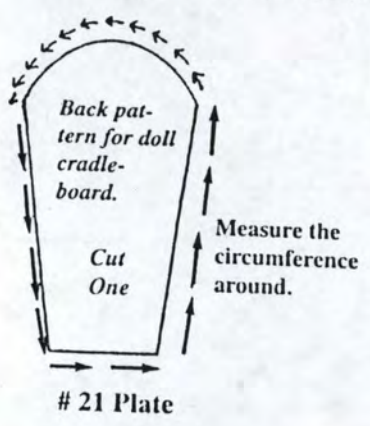
# 7 Plate



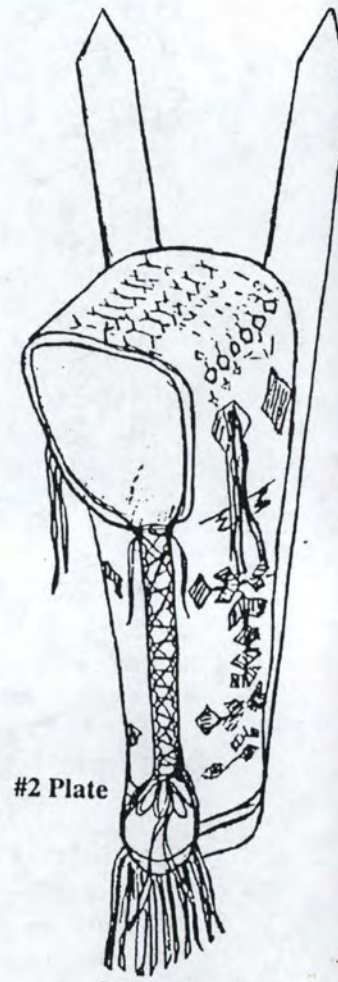
Lace buckskin in and out passing through the holes in front cover, drilled frame and back cover.



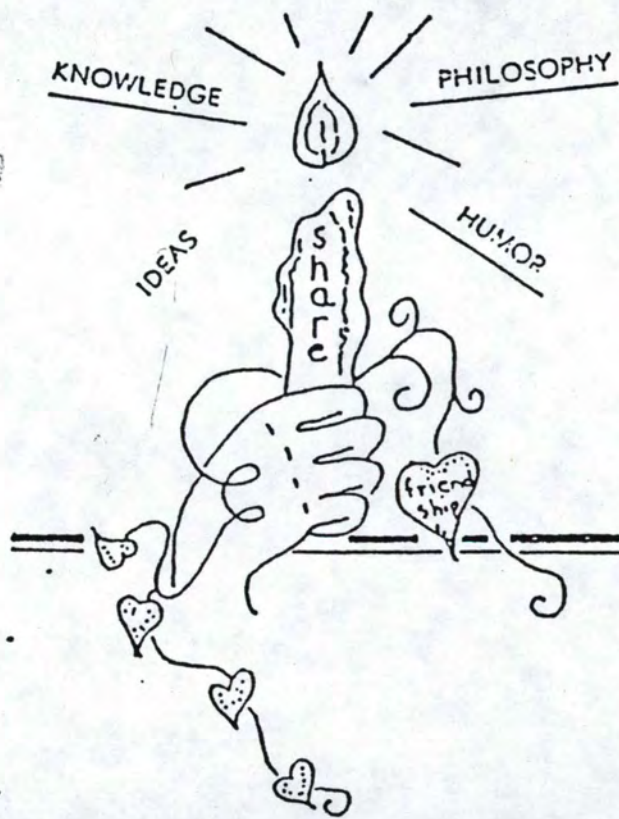
Making paper pattern for beaded cover of doll cradleboard.



Buckskin Covered Solid Board-Framed Cradleboard



Split Framed Cradleboard



NORTHWEST LEADERSHIP LABORATORY

THE  
SPIRIT  
OF

GNATCOLLAB



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National Conference  
**Recreation Laboratories and  
Workshops**

**Tentative Daily Schedule**

8:00 Breakfast  
9:30 Music - Ellen Ford, Ohio  
10:00 - 12:00 General Sessions

*Partnering Organizations - A National Panel*  
*Team Building - Building Teams that Last*  
*(Dale Adkins, Illinois)*  
*Human Development - The Power of You*  
*(Debbie Jackson, Michigan)*  
*Marketing - Connecting with Audiences*  
*(George Hurst, Texas)*

12:30 Lunch

**TWO-TRACK PROGRAMS AND OPTIONS**

1:30 - 3:00 Workshops A & C

3:00 Tea time

3:30 - 5:00 Workshops B & D

5:30 Supper

8:00 - 10:00 Enjoyable Evening Programs  
by Various labs/workshops

10:00 Niteowls

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**Two-Track Programs**

**Track I - Lab Production**

***Managing an Effective Lab***

Board and resource roles, hospitality, program planning, scheduling, bookstore, notebook, registration issues, and many other key functions for a dynamic lab.

Panel to include Ruth Moe, Alex and Ruth Sherman, Paula Keller, Kathy Mason and others

***Raising Funds***

Proven fund-raising strategies and grant writing tips for successful labs/workshops.  
Doug Miller, Wisconsin and Debbie Jackson

***Internet and Web Site***

Info at your fingertips, instant resources. A how-to session in building web pages and using the internet.

Carolyn Davidson, Canada and Jim Cain, New York

***Insurance at a Lab***

*(Liability, Health and Safety)*

An insurance rep will join us to clarify different types and costs of coverage based on organizational needs.



**Track II - A Super REC LAB**

***Dance***

Keeping up with the modern world while rekindling old favorites. Emphasis will be on "teaching" skills and dance leadership.

Glenn Bannerman, North Carolina

***Games***

New innovative games. Participatory and positive.

Glenn Bannerman and Jayne Roth, Ohio

***Challenge Activities***

Personal and Group building activities for different audiences.

Tim Borton, Ohio and Jim Cain

***Storytelling***

The art of effective storytelling and using stories to complement programs.

Dotti Siftar, Pennsylvania

***Environmental Education***

Teachable activities about our environment.

Libby Norris, Virginia

***Creating Decorations***

Creating exceptional decorations for many types of events.

Ruby Reed, Indiana



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## Registration

Name \_\_\_\_\_  
Lab/Workshop \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Daytime Phone \_\_\_\_\_  
Evening Phone \_\_\_\_\_

- \_\_\_ \$35 Pre-registration, members  
\_\_\_ \$50 Pre-registration, non-members  
\_\_\_ \$275 Full fee for members (pre-registration included)  
(\*After September 15, \$285)  
\_\_\_ \$285 Full fee non-members (pre-registration included)  
(\*After September 15, \$295)  
\_\_\_ \$25 Part time participants, daily conference fee  
(Extra Charges for membership, meals and lodging)

Pre-registration due now. Balance payable on October 19th.

Transportation information to and from South Bend or Indianapolis airports will be mailed in September.

Registrar out of country from mid-July to mid-August.  
For questions during this time, call Ruth Moe at (307) 745-7227.

Make checks payable to: RLW, Inc.

Mail to Karen Tormoehlen, Acting Registrar  
6660 S. Meridian Rd.  
Oxford, Indiana 47971

For further information call:

Charlie Bradley at 219-892-5115  
Mary Lou Reichard at 313-676-1120  
Karen Tormoehlen at 765-869-4236  
Ruth Moe at 307-745-7227

**Recreation and Laboratories, Inc.**  
Mary Lou Reichard  
21983 Crosswick Ct.  
Woodhaven, MI 48183-1512

FORWARD & ADDRESS CORRECTION REQUESTED

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# 7th National Conference Recreation Laboratories and Workshops

October 19 - 24, 1997  
Geneva Center, Rochester, Indiana

*"Human Development and Leadership Skills Through Recreation"*



# National Conference Recreation Laboratories and Workshops

**When:** October 19-24, 1997

**Where:** Geneva Center, Rochester, Indiana

**Program:** A two-track program



## All Participant Sessions

**Marketing** -- George Hurst, Texas

**Partnering** -- Several organizations

**Building a Team** -- Dale Adkins, Illinois

**Human Development** -- Deb Jackson

**Music** -- Ellen Ford, Ohio

## Track 1

### Rec Lab Production

**Managing a Lab** -- a panel of experts

**Fund Raising** -- Deb Jackson, Michigan  
and Doug Miller, Wisconsin

#### Internet

**and Web Site** -- Carolyn Davidson, Canada  
Jim Cain, New York

## Track 2

### A Super Rec Lab/Workshop

**Dance** -- Glenn Bannerman, North Carolina

**Challenge Activities** -- Tim Borton, Ohio  
Jim Cain, New York

**Storytelling** -- Dotti Siftar, Pennsylvania

**Environmental Education** -- Libby Norris, Virginia

**Creating Decorations** -- Ruby Reed, Indiana

**Games** -- Glenn Bannerman, North Carolina and  
Jayne Roth, Ohio

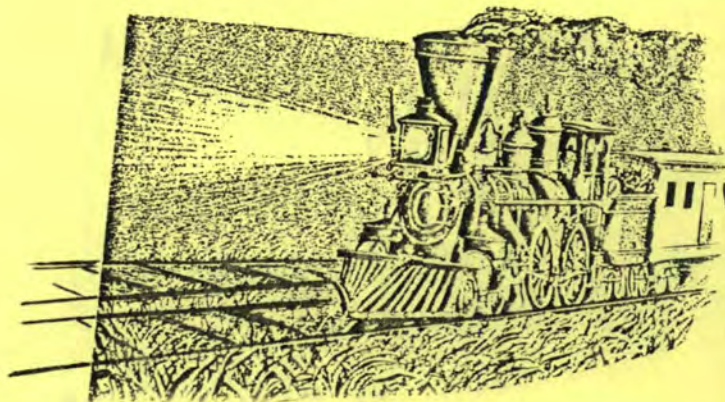
**Theme: Human Development and  
Leadership Skills Through Recreation**

For further information call:

Jim Cain at 716-637-0328

Mary Lou Reichard at 313-676-1120

Ruth Moe at 307-745-7227



# Leadership Lab ~ '97



## Midnight Sun Recreation Leadership Laboratory

June 28-July 3, 1997

Meier Lake Conference Center, Wasilla, AK

1997 Theme: *Leadership ~ Common Threads*

### Featuring:

- **Songleading, Games and Dance** ~ Ellen Ford, folklife artist from Lancaster, Ohio will teach a variety of games, songs, and dances, all with cultural or historical significance. Ellen will teach you how to lead and teach these activities.
- **Teambuilding and Challenge Activities** ~ Join Tom Morrill, from Anchorage, AK to learn how to lead challenge and teambuilding activities that will help individuals work together as a team.
- **Clowning Around** ~ Shari Griffin, of Craig, Colorado, will help you learn how to develop a clown persona, how to organize a group, make-up techniques and more!
- **Unity and Diversity Through Recreation** ~ Maggie Finefrock is back again after a fantastic "all lab" workshop last year. Don't miss this opportunity to learn more about yourself and others.
- **Other Workshops** ~ Canoeing, Alaska Native Crafts, Environmental Activities, Origami Math, Family History Quilting, Polymer Clay Art, Pipe Chimes, Dance, and more!

**Who can attend?** Anyone interested in recreation, education, and leadership. (Youth participants must be at least 15 years old.) The lab is designed for teachers, volunteer leaders of youth organizations, camp staff, professionals who work in the recreation field, or anyone who works with groups of people!

**How much does it cost?** The early registration fee (before April 21, 1997) is \$190. Regular registration fee (after April 21, 1997) is \$210. This fee includes room and board, resource notebook, and medical insurance. A limited number of \$95 scholarships are available for first time participants. Some workshops have an additional materials fee. Two credits (Education 595) will be offered through University of Alaska Fairbanks and CEU's will be offered through the National Parks & Recreation Association.

**More information?** For more information call Chris Pastro (907) 479-5903 or Liz Sarver (907) 895-4178.

**Registration Form:** Complete and mail to MSRLL, Inc., PO Box 83812, Fairbanks, AK 99708

Name \_\_\_\_\_ **Early Registration** (postmarked by April 21):  
(Must be paid in full with registration) \$190

Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ **Regular Registration** (postmarked after April 21):  
\$210 (Must enclose \$50 pre-registration)

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_ **Make checks payable to : MSRLL, Inc.**

Age: 15-21 \_\_\_\_\_ 21-40 \_\_\_\_\_ 40-65 \_\_\_\_\_ 65 and over \_\_\_\_\_ Crafts, talents, or other interests I can share:

First Time Labber? \_\_\_\_\_ Send scholarship info? \_\_\_\_\_

Interested in Credit? \_\_\_\_\_ CEUs? \_\_\_\_\_



# National Conference Recreation Laboratories and Workshops

**When:** October 19-24, 1997

**Where:** Geneva Center, Rochester, Indiana

**Program:** A two-track program



## All Participant Sessions

**Marketing** -- George Hurst, Texas

**Partnering** -- Several organizations

**Building a Team** -- Dale Adkins, Illinois

**Human Development** -- Deb Jackson

**Music** -- Ellen Ford, Ohio

## Track 1

### Rec Lab Production

**Managing a Lab** -- a panel of experts

**Fund Raising** -- Deb Jackson, Michigan  
and Doug Miller, Wisconsin

**Internet  
and Web Site** -- Carolyn Davidson, Canada  
Jim Cain, New York

## Track 2

### A Super Rec Lab/Workshop

**Dance** -- Glenn Bannerman, North Carolina

**Challenge Activities** -- Tim Borton, Ohio  
Jim Cain, New York

**Storytelling** -- Dotti Siftar, Pennsylvania

**Environmental Education** -- Libby Norris, Virginia

**Creating Decorations** -- Ruby Reed, Indiana

**Games** -- Glenn Bannerman, North Carolina and  
Jayne Roth, Ohio

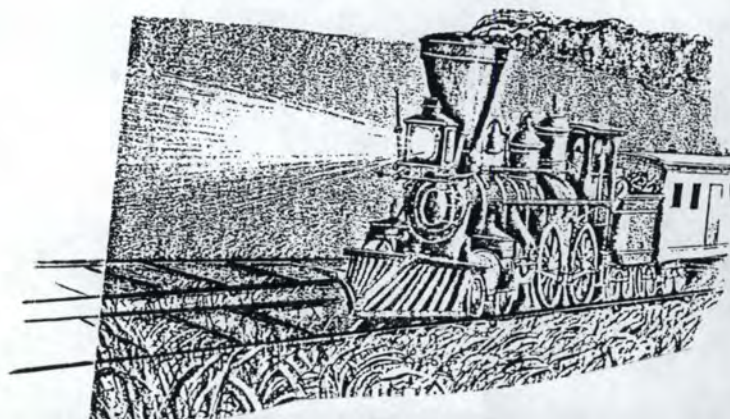
**Theme: Human Development and  
Leadership Skills Through Recreation**

For further information call:

Jim Cain at 716-637-0328

Mary Lou Reichard at 313-676-1120

Ruth Moe at 307-745-7227





# Bradford Institute on Americans Outdoors

The Bradford Institute on Americans Outdoors is an annual conference within the fields of:

**Therapeutic Recreation**  
**Environmental Education**  
**Challenge Education**  
**Camping**

Their sessions and presenters this year will be:

Facilitator Effectiveness—Dr. Michael Gass  
Developmental Stages of Group Activities—Sylvia Dresser and Christine Lupton  
Run With the Extraordinary Circumstances All Around You— Teresa Jex and Jennifer Pop  
Group Counseling Skills—Dr. Dene Berman and De. Jennifer Davis-Berman  
Adventure Based Field Placements for Therapeutic Recreation Students—Dr. John Henry Pommier  
Quality Connections Between Organizational Issues and Program Content—Brett Hodge  
The Principles of Negligence—Dr. Daniel G. Yoder, Dr. Dean Zoerink and Dr. Lawrence Ham  
The environmental Challenge—Dominic Marten and John Hayes  
Risk Management—Margarita Solis and Eric Knueve  
Minimum Risk for Maximum Fun—Mike McGinty and Paul Chapman  
Toward Environmental Literacy—Jason Kay  
Fundamentals of Wilderness Safety—Dr. Michael McGowan  
A Community of Leaders—Chris Niles  
Extraordinary Activities with Ordinary Materials—Dr. Jim Cain

It is held at Bradford Woods, Indiana, and this year will be October 17-19. Since the location is near where the RLW Conference will be, and the dates are back-to-back, we thought you might like to know about it and possibly to attend. The cost is \$170 or \$115 for students (\$100 for IU students). Send your registration to:

Institute Coordinator  
Professional Development Center  
5030 State Road 67 North  
Martinsville, In 46151

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## “Duct Tape” & “Film” Mania explodes from lower 48 to Alaska



**BECOME AN**  
IMPORTANT LINK!!  
**ATTEND THE 7TH**

R.L.W. CONFERENCE

SUNDAY - FRIDAY  
OCTOBER 19 - 24

**GENEVA CENTER,  
ROCHESTER, IN.**

**“HUMAN DEVELOPMENT  
& LEADERSHIP SKILLS  
THRU RECREATION”**





# Rec Lab Production

Rec Labs and Workshops don't just happen. They take a lot of creative planning, and a lot of hard work. A Board of Directors or Committee of each Lab takes on that responsibility--and what great fun it is!

Your National Conference this year offers some workshops to give the "Boards" some help in putting on a successful Lab or Workshop. They are:

## Managing a Lab--to include information on:

- ...Registration
- ...Marketing
- ...Fund Raising
- ...Notebook preparation
- ...Bookkeeping
- ...A balanced program
- ...Securing resource people
- ...Responsibilities of Board of Directors

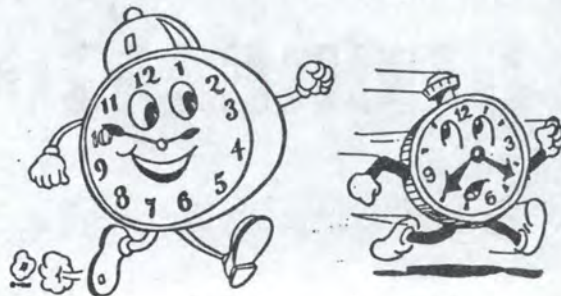
Two sessions will be included, and a panel of knowledgeable Lab or Workshop people will be on hand to help. They are: **Alex and Ruth Sherman**, New York, of Eastern Cooperative Recreation School, **Kathy Mason**, Mahomet, Illinois, of Leisurecraft and Counseling Camp, **Danny Castro**, Austin, Texas, Longhorn Recreation Lab, and **Tommy Yessick**, Nashville, Tennessee, Baptist Rec Lab.

These will be discussion sessions, and questions and knowledgeable info from everyone there will be included.

**Raising Funds --** by **Doug Miller**, Dodgeville, Wisconsin, of Folklore Village and **Debbie Jackson**, White Lake, Michigan, of Great Lakes Rec Lab. Unfortunately money, or lack thereof, is often a problem for Rec Labs and Workshops. We expect Doug and Deb to give us all the answers to becoming millionaires so our Labs don't have to struggle anymore.

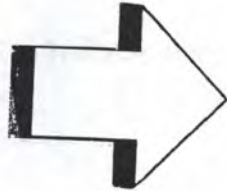
**Insurance --** by **Tim McCoy** of **K & K Insurance Group**, Ft. Wayne, Indiana. We all know something about health and safety insurance, but not too much about liability insurance. We've asked Tim McCoy to make us knowledgeable so that when camps start talking about us needing a million dollars worth of liability insurance we'll know how to respond.

**Internet and Web Site --** **Carolyn Davidson**, Guelph, Ontario, Canada from Mapleleaf Lab is helping us get online for the future. Yes, there should be a home page for each lab, telling when and where. **Jim Cain**, Brockport, New York, will tell us how he has used the Internet for Rec Lab promotion. You'll want to participate in this session to find out how to use this marketing tool to best advantage.



# *New Program Ideas*

*At National Conference  
this year, get new program  
ideas from "experts" --*



*Dance -- Glenn Bannerman  
Environmental -- Libby Norris  
Storytelling -- Dotti Siftar  
Challenge -- Jim Cain and  
Tim Borton  
Creating Decorations--Ruby Reed  
Games -- Glenn Bannerman and  
Jayne Roth*

**Glenn Bannerman** -- Montreat, North Carolina; from Presbyterian Recreation Workshop. Glenn is the one that introduced the "creative nylon hoseplay", and now he has more. He and his family have written books, produced tapes, and hold workshops and special events in dance, recreation, puppetry and camping and outdoor education. If you don't know Glenn, now is a good time to get acquainted.

**Libby Norris** -- Now living in Toano, Virginia, but was at Omaha. She's a 4-H person and her husband is with Fish and Game. Libby is most knowledgeable about the outdoors, but what is more important is that she has activities up her sleeve that make her invaluable as an educator. Her enthusiasm for the out of doors soon rubs off on you. Libby has been at the Black Hills Lab and at the Midnight Sun Lab in Alaska. We love her!

**Dotti Siftar** -- Dottie's home is in Pennsylvania, and she hails from the Eastern Cooperative Recreation School. Her strong background in folk music, dramatics, games and dance enriches the telling of stories with vivid imagery, drawing and developing audience participation. She has delighted audiences all over the northeast with her engaging and warm style for telling tales. And she knows how to teach others to tell stories too. Meet Dotti Siftar and be delighted.

**Ruby Reed** -- Ruby lives at Kewanna, Indiana and comes to us from Hoosier Workshop. She is a most talented person and I doubt there is anything in this world she couldn't do, if she set her mind to it. She will be doing not a traditional crafts workshop but one in "Creating Decorations". We all need to know that skill at some point in our life.

**Jayne Roth** -- Games are games are games, but not when played with Jayne. She and Glenn Bannerman will both show us a world of games that will be different than what we have known before. Jayne lives at Bowling Green, Ohio and is a member of Buckeye Leadership Workshop.

**Jim Cain**, lives at Brockport, New York--Buckeye Leadership Workshop

**Tim Borton**, lives at Powell, Ohio--Buckeye Leadership Workshop

These two combine their expertise to give you some exciting new challenges for use at your lab or workshop.



# Major Sessions at Nat. RLW Conference

**Marketing** -- Learn marketing skills with **George Hurst, Hidecrafter Productions, of Ft. Worth, Texas**

**Partnering** -- Meet and get acquainted with partners whose goals and programs are similar to ours --



**National Park and Recreation Association**  
**American Camping Association**  
**Elderhostel**  
**Lloyd Shaw Foundation**  
**Folklore Village**  
**Kentucky Heritage Institute**

**Building a Team** -- Focus on the role of values in your leadership style, with **Dale Adkins of Macomb, Illinois**

**Human Development** -- **Debbie Jackson of White Lake, Michigan** will convince you of the "power of you".

**Music** -- Music is powerful, and **Ellen Ford of Lancaster, Ohio** uses it in its many forms to show you that your rec lab and your life will not want to be without it.

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## Things to Bring to RLW Conference



1. The Most Important -- **YOU**
2. An exhibit telling about your Lab or Workshop
3. This year's Lab notebook to put with a display of all notebooks of all labs
4. Any unique name badges you have acquired over the years for one big display of name badges
5. Your Lab or Workshop flag
6. A copy of your logo, 4-5 inches in size



**MARIANNE ALKIRE** -- wife, mother, grandmother, relative, good friend, puppeteer, country dance leader, gardener, creative cook, (The list goes on) -- died the 13th of July in her home.

A celebration of her life was held in the Wooster Methodist Church where she and her husband, Bill, were members. Marianne attended Ohio Wesleyan and graduated from Ohio State with a degree in Education. After teaching several years, Marianne became a Teacher's Aide in the Wooster School System.

The impact which Marianne had in puppetry will continue with those under her leadership in workshops. As well as, in country dance, singing, clogging -- Marianne's virtual enthusiasm in these fields will continue to thrive.

Thank you so much, Marianne, for being a part of our lives!

**LARRY EISENBERG** -- Author of *Make a Joyful Noise*, *The Public Speakers Handbook of Humor, Skits & Stunts*, *The New Pleasure Chest*, and *Omnibus of Fun* died in June of 1997. He, along with his wife Helen, lived in Tulsa, Oklahoma and attended the Will Rogers United Methodist Church there.

"When we lived in Africa at Old Umtali Mission we saw values which we had been proclaiming for years come alive. Every four to six weeks we celebrated birthdays of workers with a party to which everyone came. We played African games and "our" games. Although we sometimes didn't understand each other's language or culture, there was a tremendous sense of leveling and camaraderie through the magic of playing together. Play is a universal language. Play in America has changed since we put together the first *Pleasure Chest* in 1949. (We're grateful for the circulation of 50,000 copies of the original book. In this revision we've tried to preserve the standard content of the first one, but have emphasized creativity, international games, sharing, serving others, Bible games, and have included three of our best "big party" ideas. We hope you will like the new one.)"

-A quote from Larry and Helen some forty years ago when assembling the New Pleasure Chest. All of the resources shared by Larry (et. al.) will continue to be well used by all of us in the leisure & recreation field.



## Recreation Resource Directory

The **National Association of Recreation Laboratories and Workshops** will be publishing a directory of resource people that are knowledgeable in the field of social recreation. These could include:

**Folk and square dancing**

**Music and singing**

**Challenge activities**

**Crafts of all kinds**

**Party planning**

**Sports, indoor and outdoor**

**Photography**

**Games, indoor and outdoor**

**Drama and skits, clowning**

**Environmental education activities**

**Art in all media**

**Ceremony planning**

**Camping**

**Etc. etc.**

Help us compile this directory by completing the form below or by submitting names of others you know who are good resource people.

**Name** \_\_\_\_\_

**Address** \_\_\_\_\_

**City, State, Zip** \_\_\_\_\_

**Phone(s)** \_\_\_\_\_

**e-mail (if any)** \_\_\_\_\_

**Primary skill area** \_\_\_\_\_

**Secondary skills** \_\_\_\_\_

**Leadership experience** \_\_\_\_\_

**Rec Lab/Workshop affiliation** \_\_\_\_\_

Return form to Mary Lea Bailey, 2859 West SR 37, Delaware, Oh 43015

# Important

## Registration for Conference

Name \_\_\_\_\_  
Lab/Workshop \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Daytime Phone \_\_\_\_\_  
Evening Phone \_\_\_\_\_

- \_\_\_\_\_ \$35 Pre-registration, members
- \_\_\_\_\_ \$50 Pre-registration, non-members
- \_\_\_\_\_ \$275 Full fee for members (after Sept 15, \$285)
- \_\_\_\_\_ \$285 Full fee non-members (after Sept 15, \$295)
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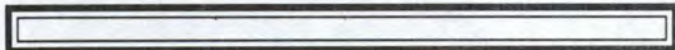
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6660 S. Meridian Rd  
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For further information call:

Charlie Bradley at 219-892-5115  
Mary Lou Reichard at 313-676-1120 (out of country from  
July 15 until late August)  
Karen Tormoehlen at 765-869-4236  
Ruth Moe at 307-745-7227



## Membership

## Application

for National Association of  
Recreation Laboratories  
and Workshops

Name \_\_\_\_\_  
(Individual)

Organization \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Phone \_\_\_\_\_

### Dues:

- \$10.00 Annual, individual
- \$100.00 Life, individual
- \$25.00 Annual, organization

\_\_\_\_\_ Donation



Make check payable to RLW, Inc.  
(U.S. funds)

Send to Membership Chair:

Anita Scofield  
619 N. Scofield  
Mears, Mi 49436



Dear Friends:

In 1983 a group of "Rec Lab" people got together at Walden Woods, Michigan for several days of fun and learning--and this first national gathering proved to be the inspiration for a national organization known as **Recreation Laboratories and Workshops, Inc., or RLW for short.** The next meeting wasn't until 1986, and it was at that time that the group really got serious about having a national association. A Board of Directors was elected and the decision made to have a national conference every two years.

We have had those conferences in many places in the United States, and though not a large group attended each one, the participants that did attend were dedicated Rec Labbers and enthusiastic about the "Rec Lab industry" as an effective means of training people in the field of social recreation and of enriching lives through human development.

In a recent meeting in Ohio of an interested group of Rec Labbers, it was felt that the "Rec Lab movement" had a place and need in this modern world, and that the National Association should continue to exist as a coordinating and networking entity for all the Rec Labs and Workshops and their members in the United States.

**There will be a new national conference to be held at Walden Woods, Indiana, October 19-24, 1997. It will be hosted by Buckeye Leadership Workshop, Hoosier Recreation Workshop, and Great Lakes Recreation Leaders Laboratory.** In this newsletter there is a special page telling about that Conference. Put it on your calendar now, and plan to be there.

**Other action items that are planned by your national Board include:**

1. **A Resource Directory.** This will be an updated list of persons in the United States available as resources for your Labs in the various fields of social recreation.

2. **World Wide Web promotion.** A home page for RLW with a list of all Labs and Workshops and their dates and places is being prepared for the Internet, and it is planned to include another page for each Lab each year with your current program, if you want to participate.

3. **An RLW membership drive.** We think you'd like to be an active member of this organization. You can do so by sending \$10 annual dues to Anita Scofield, membership chairman, at 619 N. Scofield, Mears, Mi 49436. Your Lab or Workshop can be a member by paying \$25 annual dues. This dues structure supersedes the 2-year structure that was in effect and was hard to keep track of.

4. **Central Library Repository.** Plans are to gather together the millions of old Lab notebooks together in one location. It is felt that most of these are now gathering dust in someone's basement. To make them usable and available for reference, we'd like to categorize and put them in a central location. You'll hear more about this project at the national conference. We're going to actively work on getting some funding for this important job. If you have some thinking on this job, please write to me.

5. **Operation Manual update.** Several years ago your national association produced an operation manual that was given to RLW member Labs in the United States. We know these need updating, and that many of you have never seen or used one of them. We want to remedy that situation, so we'll be working on that Operation Manual. Come to national conference to find out more about it.

**Help us to make an active, viable national association of RLW!**

Your interim president of RLW,

**For further information about RLW  
write or call your interim Board members**

Ruth Moe, Interim President  
205 Cortwell Rd.  
Laramie, Wyoming 82070  
Ph: 307-745-7227  
e-mail: RuthMoe@aol.com

Martha Hampton, Interim Vice President  
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Dotti Siftar  
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Ph: 610-789-7289

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Brockport, NY 14420-9713  
Ph: 716-637-0328  
e-mail: JCain@su438252.Kodak.com

**Organizational Members**

- Buckeye Leadership Workshop
- Eastern Cooperative Recreation School
- Folklore Village
- Great Lakes Recreation Leaders Laboratory
- Northland Recreation Laboratory
- Ozarks Creative Life Laboratory
- Showme Recreation Leaders Laboratory
- Winter Creative Life Laboratory



L-R Back Row: Ellen Ford, Carrie Minnich, Roy Hampton, Daleine Eilers, Charlie Swaney, & Mary Lou Reichard. Middle Row: Susie Smithers, Ruth Moe, Anita Scofield, Martha Hampton, & Mary Lea Bailey. Front Row: Carla Van Sickle & Tim Honesto.



1997 RLW Current Members

Bill Alkire  
Mary Lea Bailey  
Warren Bailey  
Dave Bone  
Jim Cain  
Daleine Eilers  
Ellen Ford  
Jane Gering  
Harriet Goslin  
Martha Hampton  
Roy Hampton  
Helen Hardin  
Mark Harvey  
Tim Honesto  
Virginia Houtz  
Mel Johnson  
Jim McChesney  
Jackie McElroy  
Jan Malone  
John Malone  
Kathy Mason  
Susan Michalakes  
Doug Miller  
Ruth Moe  
Mary Lou Reichard  
Anita Scofield  
Alex Sherman  
Ruth Sherman  
Dottie Siftar  
Bob Smithers  
Susie Smithers  
Charlie Swaney  
Carla Van Sickle  
Kirk Wattles  
Karen Wisnia  
Jack Worthington



RECREATION LABORATORIES & WORKSHOPS

"A non profit sharing network system"

NEWS ABOUT REC LABBERS

Lori Chitty (having been a widow for 12+ years) married Ray Spearman construction company owner, and is expecting a baby this August.

Chris and Marianne (DuBois) Burton and their 9 month old child live in San Ysabel, CA.

Frank Harris died in July '96.

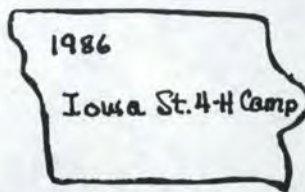
Dave Bone's present address:  
119 Timberbrook Lane  
Gaithersburg, MD 20878  
(301)947-0294

Dave is working with Nasdaq

Larry Eisenberg, Tulsa, OK, 81+ yrs worked with his wife, Helen, in the recreation field 50 years. They had many recreation publications some of which are still in print.

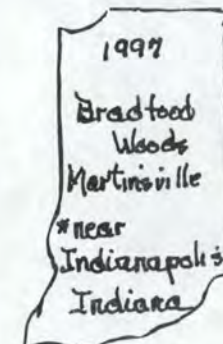
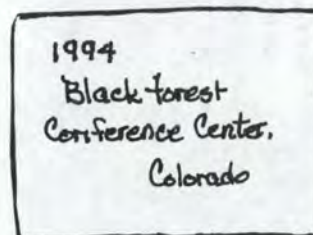
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NATIONAL CONFERENCE OF RECREATION LABORATORIES AND WORKSHOPS INC WILL BE HELD OCTOBER 19-24, 1997 AT BRADFORD WOODS RECREATION CENTER NEAR INDIANAPOLIS, IN. The Conference will be hosted by Buckeye, Hoosier, & Great Lakes and is situated on Indiana University's outdoor and leadership-development center. Also, this facility is headquarters for American Camping Association.

This Conference will be a unique opportunity to involve all of us in experiences which will benefit the entire organization. Your input on advertising and brochures, programming, displays, resources (people, places, 'n things) are most important!! More information about the Conference will be arriving this summer. SEE YOU IN OCTOBER



## Recreation Laboratories and Workshops

Lab or Workshop	Facility	Location	Dates	Fee	Contact Person	Address	City	St	Zip	Phone
Badger Recreation Laboratory	Folklore Village	Dodgeville, WI	1st Lab planning							
Baptist Rec Labs	Lake Yale	Florida	Jan 3-9 '97	\$398	John Garner	127 Ninth Ave N	Nashville	TN	37234	(615) 251-2712
Baptist Recreation Labs	Glorieta	New Mexico	Feb 21-17 '97	#398	John Garner	127 Ninth Ave N	Nashville	TN	37234	(615) 251-2712
Black Hills Rec Ldrs Lab	Camp Judson	Rapid City, SD	Sept 27-Oct 3 '97	\$175	Ruth Moe	205 Corthell Rd	Laramie	WY	82070	(307) 745-7227
Buckeye Leadership Workshop	Rec.Unlimited	Ashley, OH	Mar 26-Apr 1 '98	\$230	Dorothea Mengert	PO Box 217	Arcadia	OH	44804	(419) 894-6976
Chatcolab	Camp Larson	Coeur d'Alene, ID	May 17-24 '97	\$195	Jean Baringer	520 So Maryland	Conrad	MT	59425	(406) 278-7716
Eastern Coop Rec School	Watson Homestead	Painted Post, NY	Dec 27-Jan 1 '98	\$320	Alex Sherman	27 Tappan Terrace	Briarcliff	NY	10510	(914) 941-7325
Eastern Coop Recreation School	Sunny Oaks	Woodridge, NY	Aug 17-14 '97	\$370	Alex Sherman	27 Tappan Terrace	Briarcliff	NY	10510	(914) 941-7325
Great Plains Arts & Crafts Lab	Camp Comeca	Cozad, NE	Apr 17-20 '96	\$150	LaRae Attebery	1906 West Third	North Platte	NE	69101	(308) 532-9559
Great Lakes Recreation Ldrs Lab	Camp Cavell	Lexington, MI	Apr 25-30 '97	\$190	Daleine Eilers	Rt 1, Box 32	Mears	MI	49436	(616) 861-4696
Hawkeye Recreatory	Dayton Oaks Camp	Dayton, IA	May 2-5 '96	\$125	Harriet Goslin	Rt 1	Ames	IA	50010	(515) 233-1782
Hoosier Recreation Workshop	FFA Ldr Center	Trafalgar, IN	Apr 11-13 '97	\$75	Charles Bradley	112 W. Jefferson	Plymouth	IN	46563	(219) 935-8545
Laurel Highlands Creative Life	Jumonville Tng Ctr	Uniontown, PA	May 1-5 '97	\$207	Jack Harting	1203 Malinda Rd	Oreland	PA	19075	
Leisure/Recreation Workshop	Warren Willis Camp	Leesburg, FL	Mar 31-Apr 5 '97	\$290	Al Hammer	1800 Cyprus Gardens	Wntr Haven	FL	33884	(941) 324-6347
Leisurecraft & Counseling Camp	Camp Greisheim	Hartsburg, IL	May 4-7 '97	\$55	Kathy Mason	1006 S Division	Mahomet	IL	61853	(217) 585-5784
Longhorn Recreation Laboratory	Texas 4-H Center	Brownwood, TX	Mar 10-13 '95	\$155	Faith Ballard	Box 152	Hamilton	TX	76531	
Mapleleaf Recreation Workshop	Non in session	Toronto, Canada								
Midnight Sun Rec Ldr Lab	Meier Lake Center	Wasilla, AK	June 27-July 3 '97	\$170	Chris Pastro	Box 83812	Fairbanks	AK	99708	(907) 479-5903
Northland Recreation Laboratory	Camp Onomia	Onamia, MN	Apr 24-May 1 '97	\$225	Jo Hecht	3420 48th Pl	Des Moines	IA	50310	(515) 276-8045
Ozarks Creative Life Lab	Rickman Center	Jefferson Cty, MO	Oct 12-17 '97	\$250	Margaret Ranford	40 Patterson Cr	St. Louis	MO	63146	(314) 993-8622
Presbyterian Recreation Workshop	Conference Center	Montreat, NC	May 5-10 '97	\$350	Glenn Bannerman	PO Box 399	Montreat	NC	28757	(704) 669-7323
Redwood Recreation Ldr Lab	Rancho ElChorro Env. Educ. Cntr	San Luis Obispo, CA	May 24-26 '97	\$165	Rae Harn	385 Harn Ranch Rd	Soquel	CA	95073	(408) 475-1802
RLW National Conference	Bradford Woods	Martinsville, IN	Oct 19-24 '97		Mary L. Reichard	21983 Crosswicvk Ct	Woodhaven	MI	48183	(313) 676-1120
Rocky Mountain Leisure Wrkshop	Farmers Union Ctr	Bailey, CO	Apr 3-7 '97	\$165	Lori Spearman	PO Box 1934	Casper	WY	82602	(307) 234-6127
Showme Recreation Ldrs Lab	Camp Jo-Ota	Clarence, MO	Mar 12-16 '97	\$120	Becky Washburn	401 Castle Drive	Jefferson City	MO	65109	
South Atlantic	RockEagle 4-H Ctr	Eatonton, GA	Feb 22-27 '97		Deb Guess	2421 Ashley Rvr Rd	Charleston	SC	29414	(803) 851-3104
Winter Creative Life Lab	Camp Onomia Ctr	Onamia, MN	Jan 25-30 '98	\$170	Jan Malone	3502 Larchwood Dr.	Minnetonka	MN	55345	(612) 476-1413



If dates are not current it is due to not having the current brochure

RESOURCE PERSON DIRECTORY  
FOR RECREATION LABORATORIES AND WORKSHOPS

One of the goals for the RLW organization is to produce a directory of persons who are skilled teachers for rec labs. Many different activities have been or could be included such as folk dancing, singing, indoor and outdoor games, water games or sports, cross country skiing, informal dramatics, party planning, puppetry, clowning, kite making and flying, drawing, water color painting, outdoor camping skills, journaling, quilting, calligraphy, just to name a few. What do you have to share? How much teaching experience do you have?

\*\*\*\*\*

FORM for updated or new RESOURCE person

Recreation leadership laboratories, workshops, rec labs, creative life labs, recreation schools all need people to teach skills. RLW as a networking organization is acting as a clearinghouse for resource persons. If you are able to teach a recreation skill and willing to share your talent with others, please complete the form below.

Send to: Mary Lea Bailey 2859 West SR 37 Delaware OH 43015

Questions? write to Mary Lea Bailey or telephone 614 369 4153

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RESOURCE PERSON FOR REC LABS & LEADERSHIP TRAINING WORKSHOPS  
and other related events.

YOUR NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

PHONE NUMBER(S) \_\_\_\_\_

E-MAIL ADDRESS (if any) \_\_\_\_\_

PRIMARY SKILL AREA \_\_\_\_\_

SECONDARY SKILLS \_\_\_\_\_

REC LABS OR OTHER AFFILIATION \_\_\_\_\_

TEACHING EXPERIENCE \_\_\_\_\_



# Leadership Lab ~ '97

Midnight Sun Recreation Leadership Laboratory

June 28-July 3, 1997

Meier Lake Conference Center, Wasilla, AK

1997 Theme: *Leadership ~ Common Threads*

## Featuring:

- **Songleading, Games and Dance** ~ Ellen Ford, folklife artist from Lancaster, Ohio will teach a variety of games, songs, and dances, all with cultural or historical significance. Ellen will teach you how to lead and teach these activities.
- **Teambuilding and Challenge Activities** ~ Join Tom Morrill, from Anchorage, AK to learn how to lead challenge and teambuilding activities that will help individuals work together as a team.
- **Clowning Around** ~ Chris Montross, a member of "Clown Connection" in Iowa will help you learn how to develop a clown persona, how to organize a group, make-up techniques and more!
- **Unity and Diversity Through Recreation** ~ Maggie Finefrock is back again after a fantastic "all lab" workshop last year. Don't miss this opportunity to learn more about yourself and others.
- **Other Workshops** ~ Canoeing, Alaska Native Crafts, Environmental Activities, Origami Math, Family History Quilting, Polymer Clay Art, Pipe Chimes, Dance, and more!

**Who can attend?** Anyone interested in recreation, education, and leadership. (Youth participants must be at least 15 years old.) The lab is designed for teachers, volunteer leaders of youth organizations, camp staff, professionals who work in the recreation field, or anyone who works with groups of people!

**How much does it cost?** The early registration fee (before April 21, 1997) is \$190. Regular registration fee (after April 21, 1997) is \$210. This fee includes room and board, resource notebook, and medical insurance. A limited number of \$95 scholarships are available for first time participants. Some workshops have an additional materials fee. Two credits (Education 595) will be offered through University of Alaska Fairbanks and CEU's will be offered through the National Parks & Recreation Association.

**More information?** For more information call Chris Pastro (907) 479-5903 or Liz Sarver (907) 895-4178.

**Registration Form:** Complete and mail to MSRLL, Inc., PO Box 83812, Fairbanks, AK 99708

Name \_\_\_\_\_ **Early Registration** (postmarked by April 21):  
(Must be paid in full with registration) \$190

Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ **Regular Registration** (postmarked after April 21):  
\$210 (Must enclose \$50 pre-registration)

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_ **Make checks payable to : MSRLL, Inc.**

Age: 15-21 \_\_\_\_\_ 21-40 \_\_\_\_\_ 40-65 \_\_\_\_\_ 65 and over \_\_\_\_\_ Crafts, talents, or other interests I can share:

First Time Labber? \_\_\_\_\_ Send scholarship info? \_\_\_\_\_

Interested in Credit? \_\_\_\_\_ CEUs? \_\_\_\_\_

# A National Recreation Library

For a long time there has been a vision of a working repository for the reference materials that have been produced for recreation laboratories and workshops since they first started. If such a wonderful place is ever going to happen, we must get started. Here is my thinking, but I need to know your thoughts too.

1. **A Place.** We've talked with Doug Miller of Folklore Village in Wisconsin. He has the beginnings of a recreation library there, but doesn't have much space, and no funds for cataloging Rec Lab things. Jim Cain of New York has a place where we can store books, tapes, etc. We still need funds for someone to catalog and make such a library useful. For it doesn't make much sense to just store things in a dead file.

2. **What.** In my personal library (Ruth Moe) I probably have about 100 old Lab notebooks, plus 300-400 recreation reference books. What will happen to them when I am no longer around? Surely my relatives won't want them.

Right now I have my niece Trudy tearing apart old notebooks and sorting them into categories, such as games, dances, music, etc. etc. Then we'll index them so they make sense. (I have saved one complete set of Black Hills Rec Lab notebooks and one complete set of Rocky Mountain Leisure Workshop notebooks, plus the National Conference notebooks.)

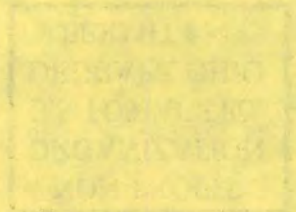
What notebooks or other references do you know of that should be added to this library?

3. **Funding.** I think funds are needed for someone to take this national library in hand and make a working library out of it. If presidents can do it, why can't we? I am going to the university library to investigate Foundations or ??? who might be interested in such a project. Do you have any ideas?

**Comments.** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Where are old notebooks from your Lab or Workshop?** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Please forward to:  
Ruth Moe



**RECREATION LABORATORIES & WORKSHOPS**

**"A non profit sharing network system"**

It is time to renew your membership in RLW. As of Jan. 1997, dues are payable in Jan. and are ten dollars annually.

Name or organization \_\_\_\_\_

Address \_\_\_\_\_ Phone(\_\_\_\_) \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

- \_\_\_\_\_ Annual individual      \$10.00
- \_\_\_\_\_ Additional donation
- \_\_\_\_\_ Life membership      \$300.00
- \_\_\_\_\_ Organizational
- \_\_\_\_\_ Annual membership      \$25.00

Make checks payable to  
RLW, Inc. (U.S. funds)

Mail to Membership Chair  
Anita Scofield,  
619 N. Scofield,  
Mears, MI 49436