Welcome to
Chatcolab 1999

Get the Scoop 0n 1999

CHATCOLAB

JUNE 5-11

1999

Get the Scoop on Chatcolab

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 great river
Enjoy yourself
And be a giver.

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 or foller.

We're Here At Chat

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

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

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

(Repeat 1st verse)

WE'RE HERE AT CHAT
(LAST EVENING OF LAB VERSION)

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

Each day was new 'Twas ours to hold
We gave our love to young and old
And then my friends we all were free
To share and grow in harmony.

To understand our fellow man
To share ourselves as best we can
These were our goal for each new day
As here at Chat we led the way.

(Repeat 1st verse)

Planning Your Chat Week

Chatcolab is a week of fun and learning. There are many activities scheduled for the same times. It will be necessary to set your priorities and plan your week accordingly.

Workshops

A great deal of planning has gone into preparing a program for Chat that will fulfill your needs. It is important to get to workshops on time.

Notebook

You received a notebook when you registered. It is yours to use as you wish. Most of the workshops will be using material found in it. Feel free to write on the pages, rearrange the pages, add more material, etc. For convenience, shelves are available at the ends of the dining room to store them between uses.

Health and Safety

Health and safety is important to us all. With activities going on from 6:00 a.m., when the Larks go for their walk, until 12:00 midnight, when the Night Owls finally go to bed, it's hard to get enough sleep. But sleep is important to learning, so plan it into your day.

Please take time to read the waterfront and pool safety rules before participating in a water activity.

If a band-aid or an aspirin is needed, or if there is a medical emergency, camp first aid personnel will be available.

Health and safety insurance are provided for the time you are here. This includes your trip to and from Chat. Check with Marie Madison for more information.

Store

If you forgot your stamps or you get a hankering for a candy bar, you can probably find them at the Store. Some of the other items carried in the store are T-shirts, anniversary mugs, soft drinks, and Flag books. Take time to check it out. Everything at the store is charged and you pay at the end of the week.

Activity Supplies

There are some tables filled with supplies of one sort or another than can be used for your needs in planning an evening party or some other activity during the day. Feel free to use whatever is there. Help keep the tables orderly. Return items to boxes and containers when you have finished with them.

Challenge yourself to "Get the Scoop" on all the great opportunities open to you this week.

Schedule for Chatcolab 1999 "Get the Scoop"

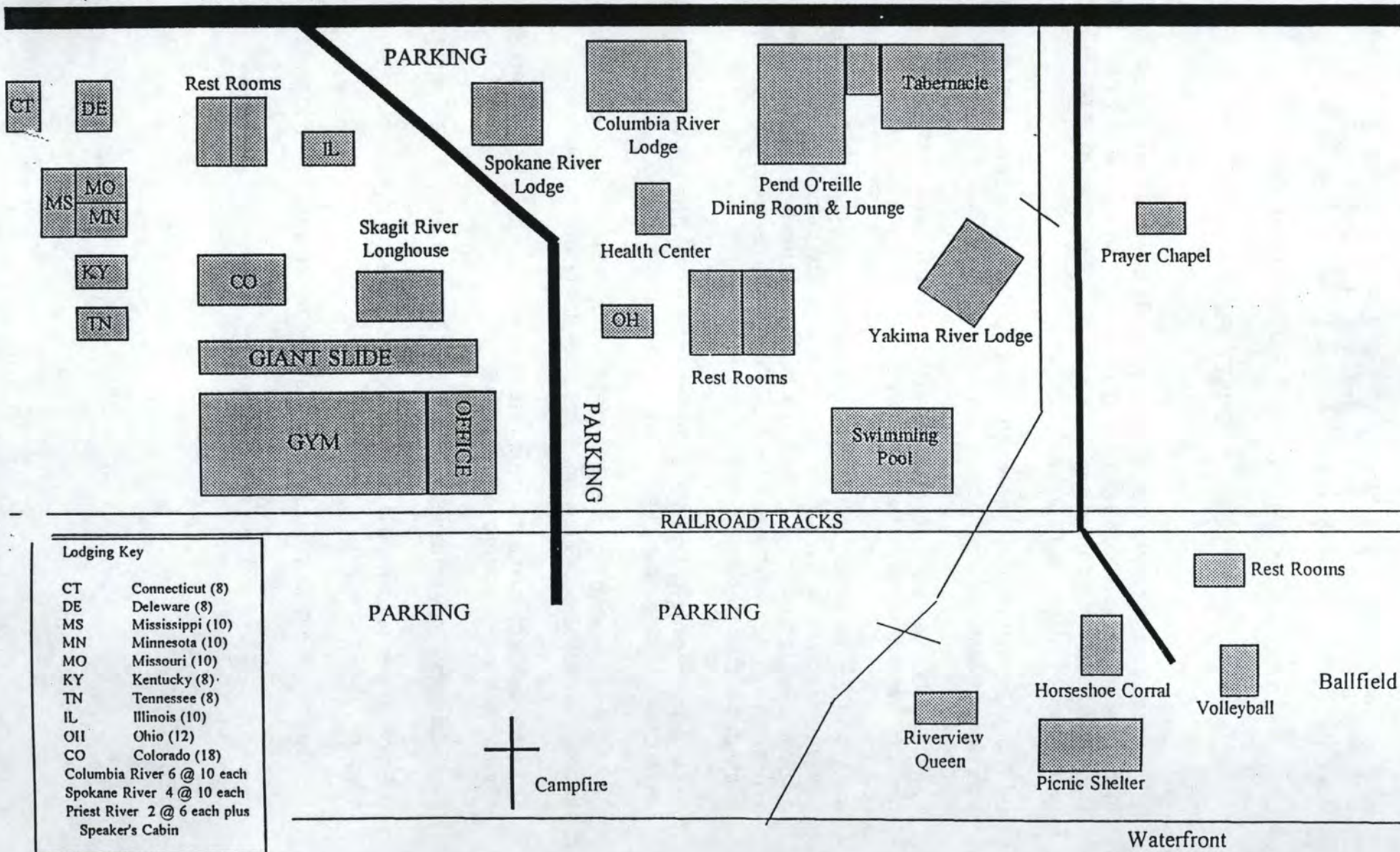| Time	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
6:00 a.m.		Larks Activities					
7:30 a.m.		Breakfast				Annual Meeting	Breakfast
8:30 a.m.		Flag Raising Ceremony					**Clean Camp**
9:00 a.m.		Song Time					
9:30 a.m. to 11:30 a.m		**All Lab Session** Stand up, Sit down. Be quiet. Shout it out. – Anita Raddatz					
12 Noon		Lunch					**Have a safe journey home!**
1:00 p.m.		Nap/Quiet Time		Free afternoon	Nap/Quiet Time		
1:30 p.m. to 3:15 p.m.	Registration Welcoming Activities Swim Pool Open!	In Depth Workshops Trust & Interpersonal Relationships Envision music as a performing art Scrimshaw & Soapstone Carving Basketry & Native American Indian Lore		WASHINGTON	In Depth Workshops Trust & Interpersonal Relationships Envision music as a performing art Scrimshaw & Soapstone Carving Basketry & Native American Indian Lore		
3:15 p.m.	Pool Closed	Break Time			Break Time		
4:00 p.m. to 5:30 p.m.	Registration Welcoming Activities Swim Pool Open 5:00 - All Lab Orientation	Mini Workshops So you're the teacher Scoop on Crafts Journaling Dancing - One scoop at a time Swim Time	Share Fair 4:00 - 5:30 - Recreational Swim	Recreational Swim	Mini Workshops Fly Tying Games Galore Focus on Future: Our Children Your Pool Your Program Dancing - One scoop at a time	Mini Workshops Hawaiian Holiday Music for Relax & Learning What flower is this? Tin Punch Swim Time	Plan for the year 2000!
6:00 p.m.		Dinner					**Come on back!!**
7:15 p.m.	Flag Etiquette	Flag Lowering					
8:00 p.m. to 10:00 p.m.	Evening Activity & Ceremony	Evening Activity & Ceremony	Mini Workshops Astronomy Storytelling Chat Windsock Do me a favor An old time dance	Evening Activity & Ceremony	Share Fair & Auction	Evening Activity & Ceremony	
10-12		Night Owls Activities					

RIVERVIEW
CHRISTIAN CAMP & RETREAT CENTER

408771 SR 20   CUSICK, WA 99119
509/445.1193

Priest River Staff Lodge

SR 20   ENTRANCE

PARKING

Rest Rooms

CT

DE

IL

MS MO MN

KY

TN

CO

Spokane River Lodge

Skagit River Longhouse

GIANT SLIDE

GYM   OFFICE

PARKING

Columbia River Lodge

Pend O'reille Dining Room & Lounge

Tabernacle

Health Center

OH

Rest Rooms

Yakima River Lodge

Prayer Chapel

Swimming Pool

RAILROAD TRACKS

PARKING   PARKING

Campfire

Rest Rooms

Horseshoe Corral

Volleyball   Ballfield

Riverview Queen

Picnic Shelter

Waterfront

Lodging Key

CT   Connecticut (8)
DE   Deleware (8)
MS   Mississippi (10)
MN   Minnesota (10)
MO   Missouri (10)
KY   Kentucky (8)·
TN   Tennessee (8)
IL   Illinois (10)
OH   Ohio (12)
CO   Colorado (18)
Columbia River 6 @ 10 each
Spokane River 4 @ 10 each
Priest River 2 @ 6 each plus
   Speaker's Cabin

RIVERVIEW

CAMPING AND RETREAT MINISTRIES

GUEST POLICIES

1. For health and safety reasons, all guests are to wear shoes or sandals at all times except in the pool area, the fenced-in waterfront area, or the sand-volleyball area. Shirts are to be worn at all times except in the pool area or the fenced-in waterfront area. Swimsuits are not permitted in the dining room or the chapel.

2. The dining room is closed between meals. Guests are not permitted in the kitchen at any time due to Health Code restrictions.

3. Waterfront, pool, and slide activities will be available at pre-announced times. Please do not enter these areas when they are closed.

4. When using the Giant Slide all guests must wear shirts and long pants and follow the safety rules posted, which include: a) Only one person per lane - lane must be cleared before next slider starts down slide, b) Sliding is permitted in the seated position ONLY and must be in constant contact with the slide surface. "Getting air" is not permitted.. , c) Sliders must walk to the end of their lane before exiting.

5. No campfires of any kind are to be kindled by guests. The lighting of other combustible materials - including firecrackers - is prohibited.

6. All guests are asked to use care when crossing the railroad tracks. Walking along the tracks is not permitted. Guests must not place any objects on the rails.

7. Please use extreme caution when crossing the highway. Guests under 18 may cross the highway only when supervised by an adult.

8. Please report any damage to camp equipment or property to the Camp Office immediately.

9. Smoking is not permitted in any building. Use of firearms, alcohol, or non-prescription drugs is strictly prohibited.

10. Guests are required to clean cabins and common areas following posted clean-up procedures.

ON-GOING EVALUATIONS

As the days go on, one by one, things get jumbled up. So, write down your thoughts, comments, likes, dislikes, and suggestions to help improve the lab for future years. At the end of the week, it's hard to think back on all that happened and this page will help us out!

Also, if you are traveling home, you will have more thoughts, do the same thing. Write them down, then mail these ideas to Bonnie Faucett in Utah.

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

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.

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 Jacque

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.

HISTORY
OF
CHATCOLAB

History of Chatcolab

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

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

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

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

The first Recreation Leaders laboratory established five principles, which have served as guidelines for nearly all subsequent groups:
1. This should be a sharing camp, with no distinctions between campers or pupils from teachers.
2. This should be a fellowship separated from any sponsoring institution and be self-perpetuating by democratic process.
3. Goals must be for the enrichment of all life not merely to add skills and information.
4. Recreation Leaders Laboratory would invite attendance from diverse vocations and never seek uniformity for its campers.
5. Those who come assume cooperation in complete sharing as a way of life.

Born in the midst of a depression when time was more plentiful than money, through the war years when both time and money were diverted to other purposes, on to times of economic

growth when money was more plentiful than time, and now a period when we have neither time nor money - recreation laboratories have continued to survive.

The Black Hills Lab drew its registrants from an ever-widening circle in the west, Midwest and southwest. It generated such enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949, established for the Northwest, held in May at Heyburn State Park on Lake Chatcolet.

The Longhorn Recreation Lab was also organized soon after in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan called the Great Lakes Lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec Lab, and even carried the idea to Ireland in 1963.

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got the saying, "Wouldn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho from Havre, Montana. There were a few from southern Idaho who had attended Black Hills Lab and don's move was the incentive to try to start a new lab here in the northwest. Black Hills Labbers contributed $58.00 toward organizational expenses and a committee of six people was formed. A sub-committee made up of people from Oregon, Washington and Idaho who were interested in people and recreation were drafted to complete the new organizational committee. The winter meeting was held during the Christmas vacation (over really icy and snow packed roads) with Al and Louise Richardson at Corvallis, Montana. They blew the $58.00, but enthusiasm was even greater to get this lab off the ground. Resource people from the area were secured and an old C.C.C. camp was chosen as the site. On good authority by an old-timer, the best weather in May was always the second week, so the target date was May 11-18, 1949. This meeting was followed by lots of letters, phone calls and news releases inviting and urging recreation leaders to participate.

This camp was built as a C.C.C. camp in the 1930's. During WWII it was used as a convalescent R & R camp for pilots stationed at Spokane. The camp was in a sad state of disrepair. Don Clayton brought students from Moscow and other individuals in the area contributed much time, materials and money to repair the camp so it could be used. A wall was built between the kitchen and the dining area, and many pictures were painted on the walls to enhance the building. Trays, carts, and many other things were brought from Farragut Naval Training Station on Lake Pend O'Reille.

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

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

In May 1956, the top-most section of the Chatcolab Candle, which represents sharing, was presented to Mary, Kay and Carl for the beginning of the new Redwood Lab. A committee was formed in 1955 and the members met at Camp Sylvester (Stanislaus Co. 4-H Camp) November 12-13, 1955 to set the plans and dates for the first Redwood Recreation Laboratory to be held at Camp O-ONGA in Southern California. The lab was canceled one week before it was scheduled to start due to inadequate registration.

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

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

The first two labs were held in the redwoods, but in 1960 the decision was made to hold the lab at Old Oak Youth Camp. It was also there in 1961 where a free will offering was taken to purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all the moral and financial help and support that they had given this lab.

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

The possibilities of becoming an incorporated group were discussed at the October 1968 board meeting in Moscow, Idaho, with the board accepting the proposal. Vern Burlison was instrumental in getting the corporate matters completed so that on May 15, 1968 during Chatcolab, the articles of incorporation were notarized at St. Maries, Idaho. In 1980 the non-profit status was received from the IRS through the efforts of Betty Schuld.

As can happen in any organization, the plans and expectations were becoming too caught up in the past and "getting into a rut." The "family groups" were getting too strong and activities

were based on duties, rather than people. Don Clayton, one of the original planners of Chatcolab, now in Wisconsin, attended the October 1969 planning meeting in Moscow, Idaho to help re-evaluate the goals of Chatcolab. He reminded us that we learn through sharing, not merely in getting, and labbers need to feel the warmth and love of the group to be ready to learn and experience leadership. Plans were made to create an atmosphere where labbers are more willing to try things on their own. During the May 1970 Lab, when Chat became of age (21) the lab program was people-centered and activities were filled in to suit the needs, rather than an activity program first, filled in by people. This presented a challenge for labbers to use their ideas in self discovery. Chatcolab 1972 saw the introduction of C.H.A.T. (College of Hidden Arts and Talents) classes allowing every labber an opportunity to give more of himself by sharing some ability.

The celebration of the 25th anniversary in 1973 brought 91 labbers to Chat. Mary Fran Bunning Anderson, who, along with her husband, Bill, was instrumental in forming the earlier years lab's leadership growth, attended her 19th lab and shared memories of past labs. Marge Leinum Grier (24), Leila Steckelberg (21), Don Clayton (23) and Vernon Burlison (20) all of whom had attended the last 20 labs, also added their memories. Labbers celebrated by enjoying birthday cake, the anniversary waltz, reminisced, and enjoyed other activities.

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

Vern Burlison and Leila Steckelberg were instrumental in finding a new location, deciding on the Easter Seal Camp (now called Camp Roger Larson) at Worley, Idaho, not far from Heyburn. There was much nostalgia carry-over and yearning for Indian Cliffs, the colorful dining hall, the glorious trees, the daily train, the many memories there, but we found a new home, because Chatcolab is not just a place. More importantly, it is people! The wishing well at Heyburn was purchased at the dispersal auction with the hope that it would some day be rebuilt as a remembrance of our "youthful years." Easter Seal Camp (Camp WSU-Camp Roger Larson) has satisfied our needs since 1976 and has been home ever since, except in 1994 when Chatcolab was held at Camp Gifford, north of Spokane, Washington.

In 1988 the 40th lab was celebrated with a "Ruby Jubilee" with 70 labbers attending. It was a busy week that started with some "Remember when's..." celebrating with good evening programs, each one being better than the night before, ending with a cake-cutting celebration.

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

training experiences, though of lasting value, shall be considered secondary to the foregoing.

These basic objectives were formulated 50 years ago and still hold today. "Participants in Chatcolab Recreation Laboratory have the opportunity to uncover, utilize, and share these talents themselves which are perhaps laying dormant by:
1. Getting to know people with similar interests by working together.
2. Encouraging participation in "trying-out" situations.
3. Sharing recreational experiences and skills with both amateurs and professionals.

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

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

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

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

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

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

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

The original committee and board are as follows:

NORTHWEST RECREATION LABORATORY
CAMP HEYBURN   --   PLUMMER, IDAHO   --   MAY 11 - 18, 1949

1948-49 Committee

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

Elected 1949	Term Exp.
Don Clayton, Chairman	1952
Dan Warren, vice-Chairman	1952
George Gustafson, Treasurer	1951
Louise Richardson, Secretary	1951
Jim Huntley, Olympia, WA	1952
Evelyn Sainsbury, Salem OR	1951
Lillian Timmer, Moccasin, MT	1950
John Stottsenberg, NezPerce, ID	1950
Elizabeth Bush, Okanogan, WA	1950

Past Chairs and Themes

Year	Chair - Location	Theme
1949	Don Clayton - Moscow Idaho	Announcing the First Lab - It Finally Happened
1950	Don Clayton - Moscow, Idaho	Corridor of Nations
1951	Dan Warren - Moscow, Idaho	Being a Real Person
1952	Dan Warren - Moscow, Idaho	Our Heritage
1953	Larry Thie - Couperville, Washington	To Know is to Care - To Care is to Share
1954	Hattie Mae Rhonemus - Eugene, Oregon	Peace Through Participation
1955	Sally Schroeder - Coquerille, Oregon	Menu for Fun (meal tickets)
1956	Mary McKenzie - Ephrata, Washington	Family Fun Fest
1957	Ken Branch - Bremerton, Washington	B.U. Roundup (leather)
1958	Vern Burlison - Moscow, Idaho	S.S. Friendship (ship lifesaver)
1959	Ed Cushman - Yakima, Washington	Logger's Jamboree (wood slices)
1960	John Moore - Moses Lake, Washington	Discovery Days
1961	Glen Dildine - Washington, D.C.	Within Us One World
1962	Don Ingle - Bonners Ferry, Idaho	Bridges to _____
1963	Angelo Rovetto - Yakima, Washington	Expanding Orbits (wood slices)
1964	Doc LaRale Stephens - Moscow, Idaho	From These Seeds
1965	Vern Burlison - Moscow, Idaho	The Music of Friendship (notes)
1966	Vern Burlison - Moscow, Idaho	Leadership, Key to the Future (keys)
1967	Doc Stephens - Moscow, Idaho	Carving a New Image
1968	Vern Burlison - Moscow, Idaho	Countdown for Tomorrow (rockets)
1969	Vern burlison - Moscow, Idaho	Beginnings (masonite shapes)
1970	Vern Burlison - Moscow, Idaho	New Horizons
1971	Alice Berner - Wolf Point, Montana	The Unfolding Process
1972	Alice Berner - Wolf Point, Montana	Leadership is a Process (wood slices)
1973	Alice Berner - Wolf Point, Montana	Because We Care (25th Chat)
1974	Brad Bradley - Seattle, Washington	Kollege of Knowledge (wood slices)
1975	Vern Burlison - Moscow, Idaho	Finding Life's Treasures (puzzle pieces)
1976	Leila Steckelberg - Arlington, Washington	An American Panorama (puzzle pieces)
1977	Dick Schwartz - Milwaukie, Oregon	Prospecting: An Adventure in Discovery
1978	Jackie Baritell - Walnut Creek, Calif. Marianne DuBois - Julian, California	Take Time to Reach Out (hands)
1979	Roy Main - El Centro, California	A Rainbow - Color It You (rainbows)
1980	Sally Heard - Great Falls, Montana	Bloom and Grow (flowers)
1981	Mark Patterson - San Jose, California	Take Time (clocks)
1982	Mark Patterson - San Jose, California	Spread Your Wings (birds and butterflies)
1983	Dock Stephens - Spokane, Washington	Focus on Leadership
1984	Dick Schwartz - Milwaukie, Oregon	Board the "LEADERSHIP" (ships)
1985	Dick Schwartz - Milwaukie, Oregon	Come Out of Hibernation - Come Alive in '85
1986	Jean Baringer - Conrad, Montana	Energize at Chat - Let's Glow Together (leather tags, a bee, glow worms, etc.)

Year	Leader	Theme
1987	Jean Baringer - Conrad, Montana	Follow the Rainbow (rainbows)
1988	Miriam Beasley - Oregon City, Oregon	Ruby Jubilee (40th Chat)
1989	Miriam Beasley - Oregon City, Oregon	A Kaleidoscope of Communication
1990	Jim Schuld - Milwaukie, Oregon	Laughter in Leadership
1991	Miriam Lowrie - Salem, Oregon	Create Harmony in Leadership
1992	Mike Early - Overton, Texas	We Can Make a Difference
1993	Toni Gwin - Corvallis, Oregon	A Journey into Leadership
1994	Jean Baringer - Conrad, Montana	Recipe for Leadership
1995	Dwight Palmer - Spokane, Washington	Stepping Stones to Leadership
1996	Dwight Palmer - Spokane, Washington	Blast Off to New Horizons
1997	Bob (Beaz) Beasley - Seattle, Washington	Blaze Your Trail to Leadership
1998	Jane Higuera - Spokane, Washington	Golden Gates to Leadership (50th Chat)
1999	Marie Madison - Corvallis, Oregon	Get the Scoop on Chatcolab

Logos and Notebook Cover

The old logo of the single hand with the flowing ivy, shown below, was designed and used as stationary in the early years, at least prior to 1955. The candles have always been a central part of the opening and closing ceremonies and represents sharing, with the rays of light representing ideas, knowledge, philosophy, and humor. All of these entwined, given and received, by friendship.
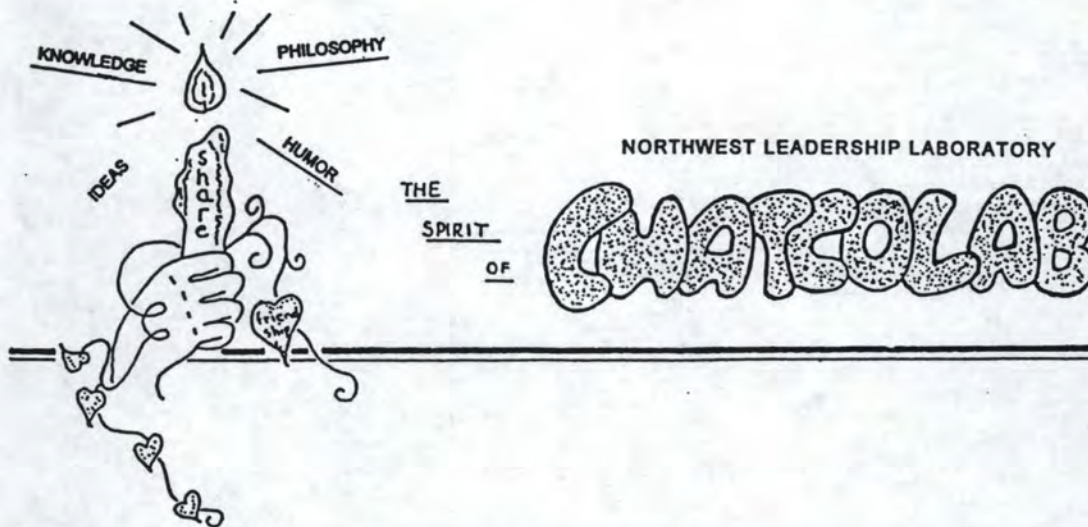
The former notebook cover picture, following page, was from a photograph of the campfire by Lake Chatcolet at Camp Heyburn. After the picture was drawn it was transferred to metal plates and used to print the cover page from 1953 to and including 1989. Leila Steckelberg still has these plates in her possession. This cover was retired in 1989 when we went with the silk-screened three ring binder and has now become part of Chat history.

The new and official logo and lettering, as used on the front of this notebook and on official Chat stationary, was designed by Jaki Svaren, calligrapher, teacher, lecturer, and author. Jaki taught calligraphy at Portland Community College, Portland State University, and Reed College. She is the author of several books on calligraphy and her book "Written Letters" is a much used college textbook. She is past president of the Portland Calligraphy society and of Penultima, a calligraphy production company. We are appreciative of the work Mrs. Svaren has done for Chatcolab.

NORTHWEST LEADERSHIP LABORATORY

CHATCOLAB
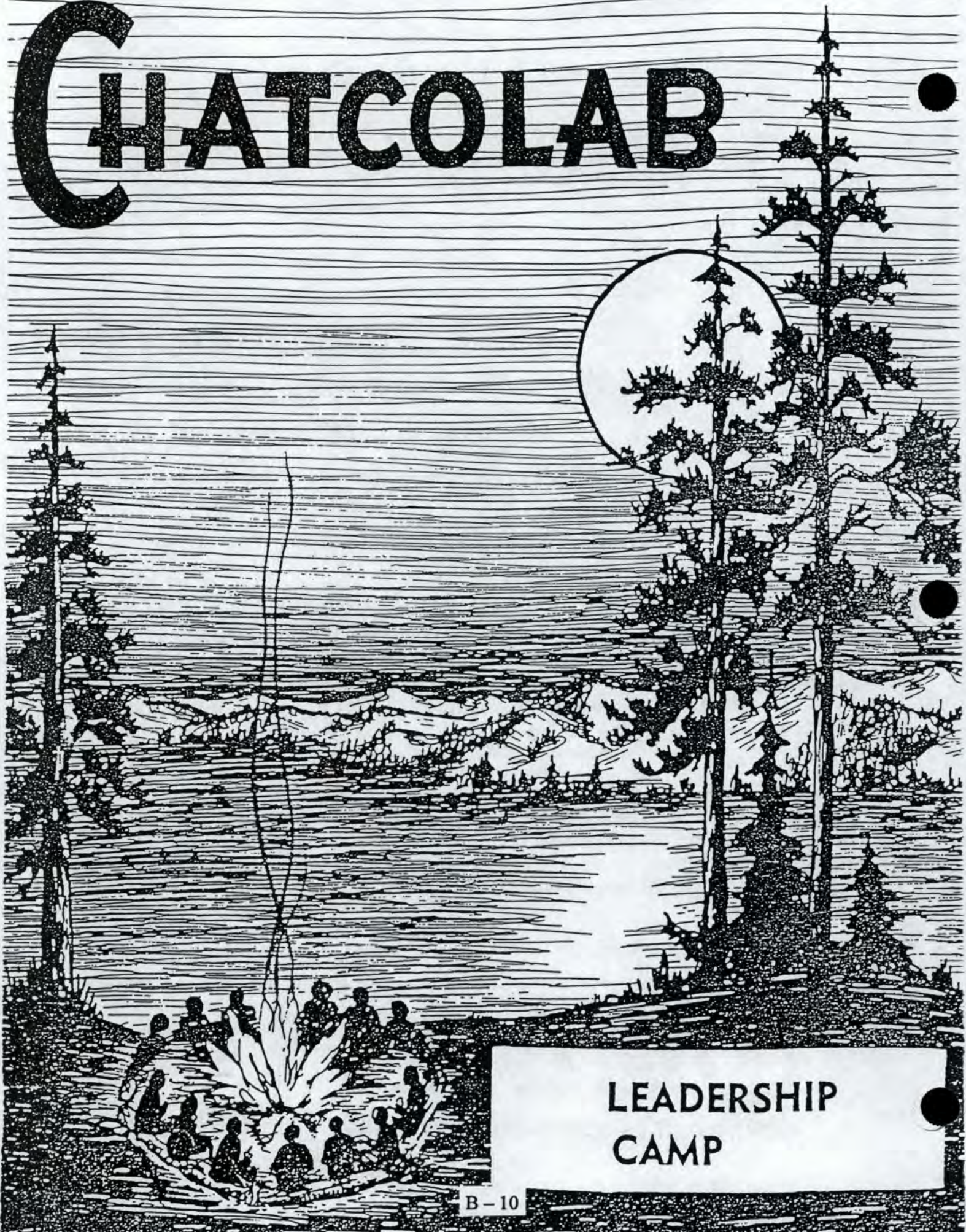
LEADERSHIP
CAMP

STAND UP!
SIT DOWN!
BE QUIET!
SHOUT IT OUT!
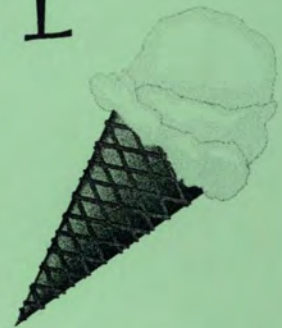
All Lab Discussions

TRUST & INTERPERSONAL
RELATIONSHIPS

ENVISION MUSIC AS A
PERFORMING ART

SCRIMSHAW & SOAPSTONE
CARVING

BASKETRY & NATIVE
AMERICAN INDIAN LORE

In-Depth Workshops

SO, YOU'RE THE TEACHER
SCOOP ON CRAFTS
JOURNALING
DANCING - ONE SCOOP AT A TIME
ASTRONOMY
STORYTELLING
CHAT WINDSOCK
DO ME A FAVOR
FLY TYING
GAMES GALORE
FOCUS ON FUTURE: OUR CHILDREN
YOUR POOL - YOUR PROGRAM
HAWAIIAN HOLIDAY
MUSIC FOR RELAXATION & LEARNING
WHAT FLOWER IS THIS?
TIN PUNCH

Mini-Workshops

TIN
PUNCH

MINI-WORKSHOP

PRESENTED BY

PATTY LOGAN

TIN PUNCH LANTERN

Materials Needed:

One 5"x 5" board 3/4 inch thick   Small hammer or mallet
One piece tin 20 1/2"x 6 1/2"   Patterns if desired
Four small nails   Wire for handle
3/4" carpet tacks   Votive candle
Medium nail (sharp point)   Tape to hold pattern in place

'2 3/4"   5"   5"   5"   '2 3/4"

6 1/2"

2 3/4"◇2 3/4" = 1/2" lap

5"   5"

5"
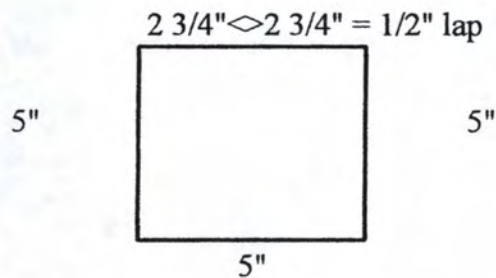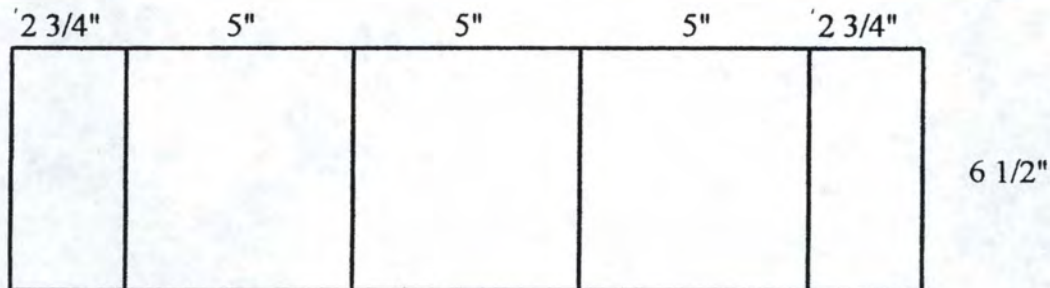
I go to the local newspaper office and purchase 1/2 sheets of used plates at a
cost of 25 cents per sheet 13 1/2" x 22". These are quite easy to cut with tin snips.
I also make small wall hangings by tacking small pieces of tin to 1/2" thick pieces of
board cut to desired dimensions. You can also use juice can lids or smooth cans
but be sure to put something inside the can to keep it from crushing while you
are pounding. Line drawings are the easiest to use. Animals, flowers or patterns
that are used for embroidery transfers are the best.
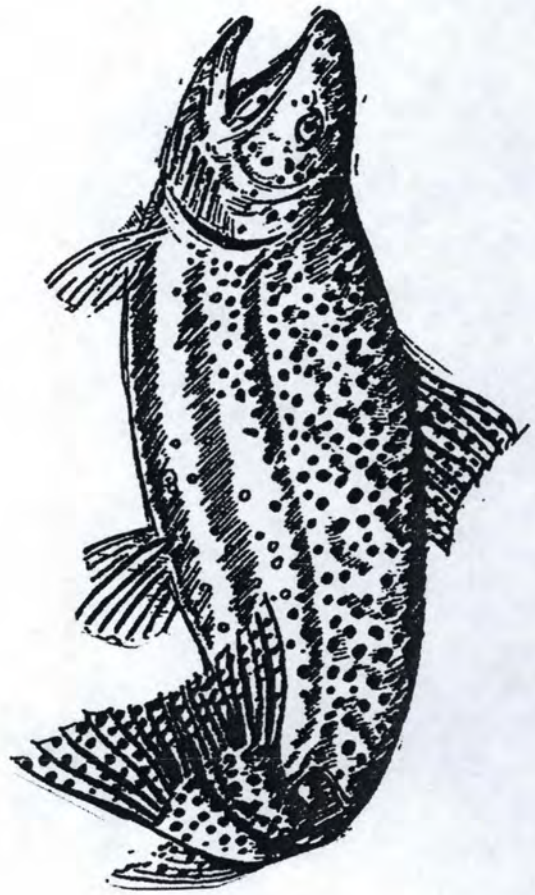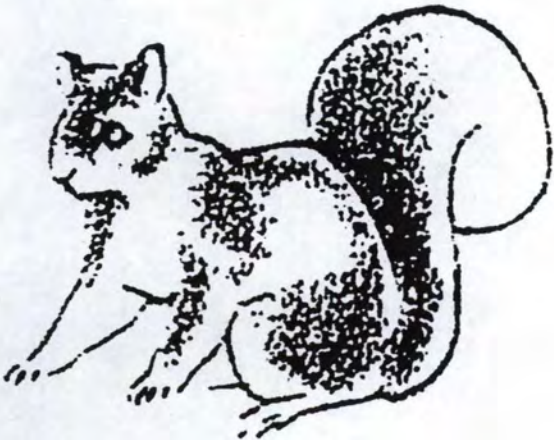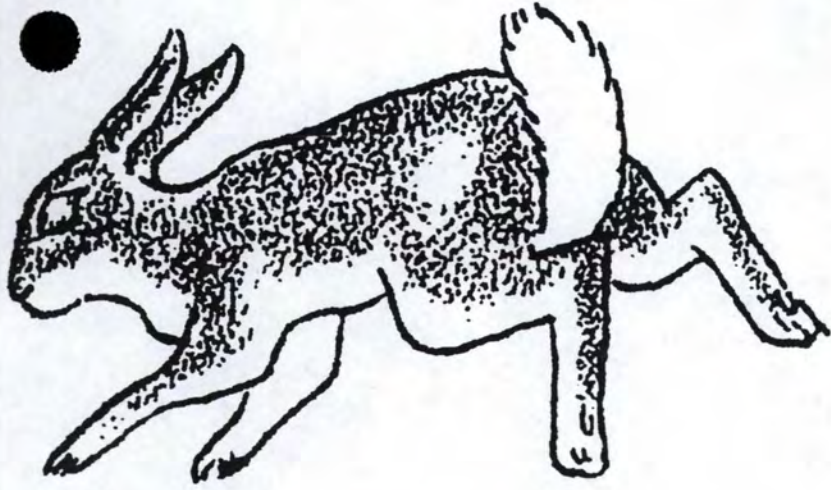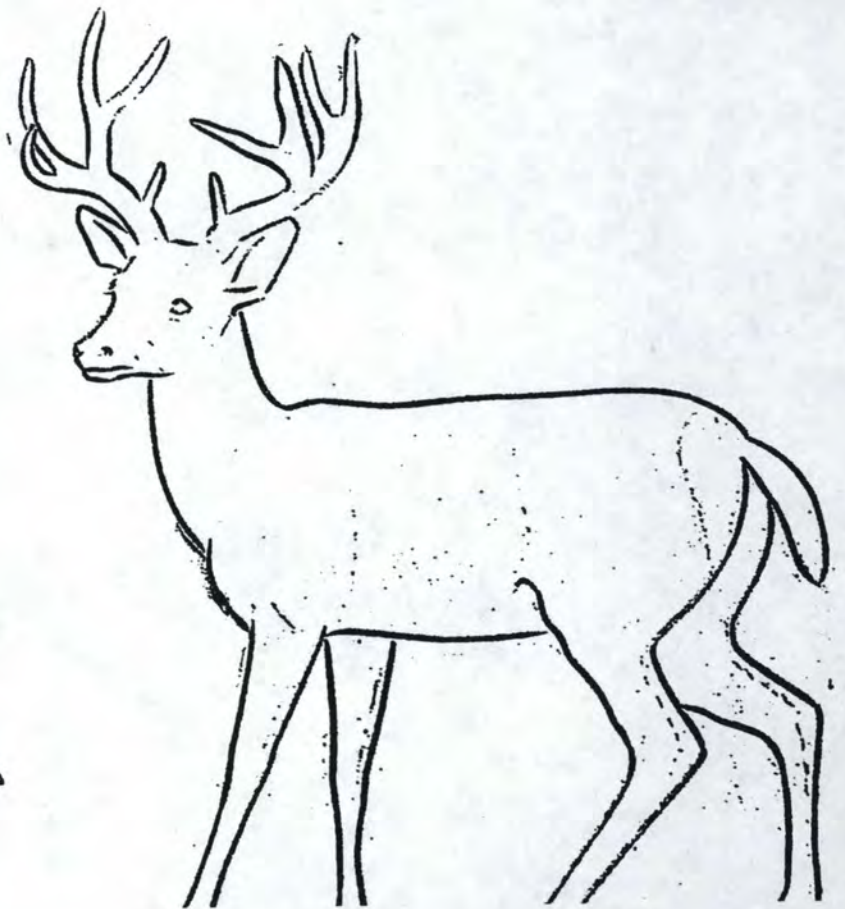Remember that the tin is sharp so use caution while working with it.
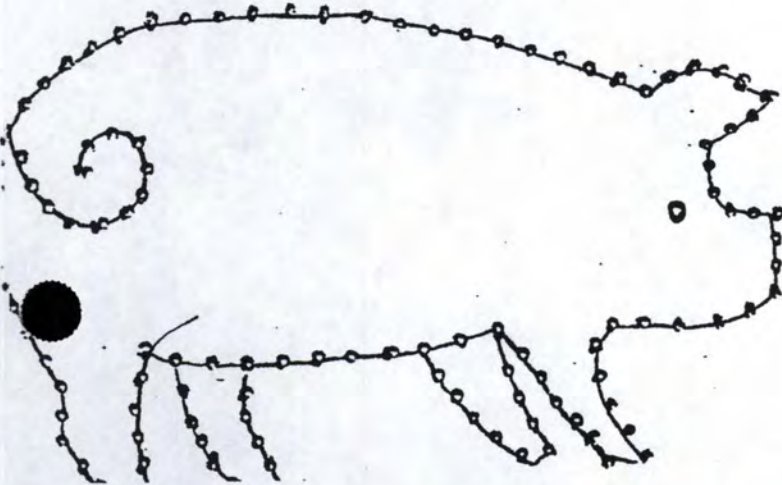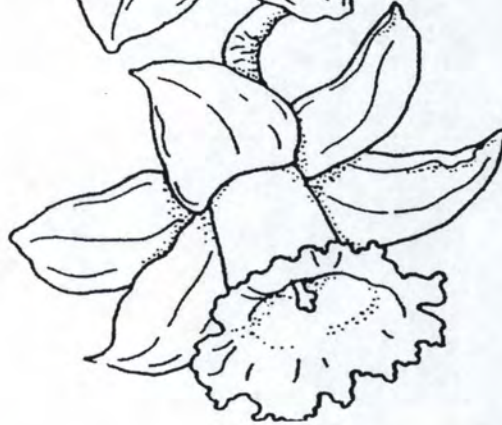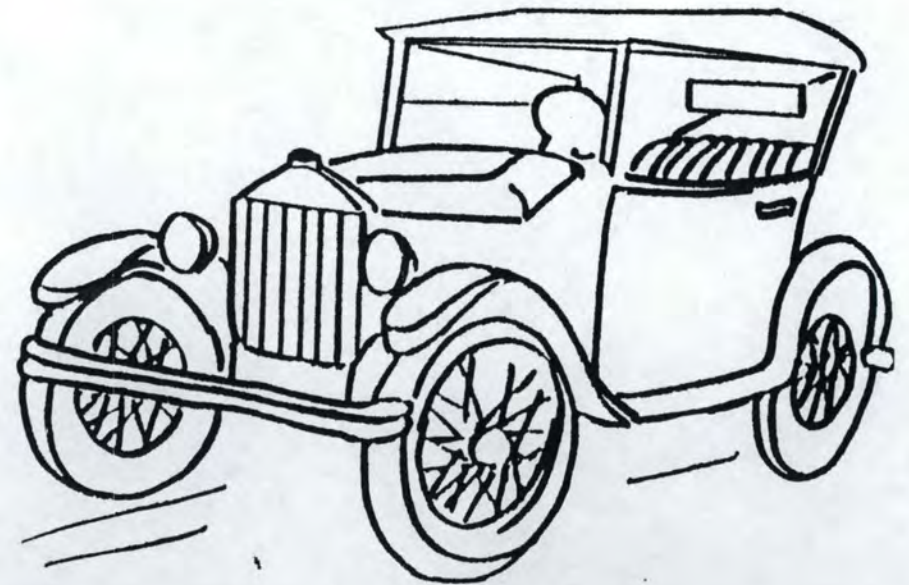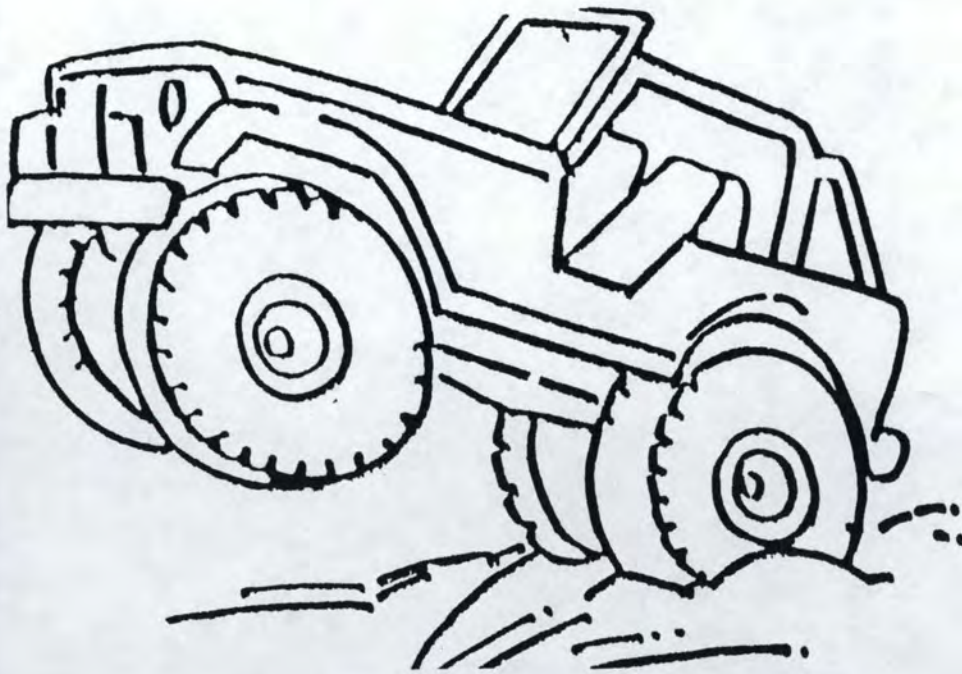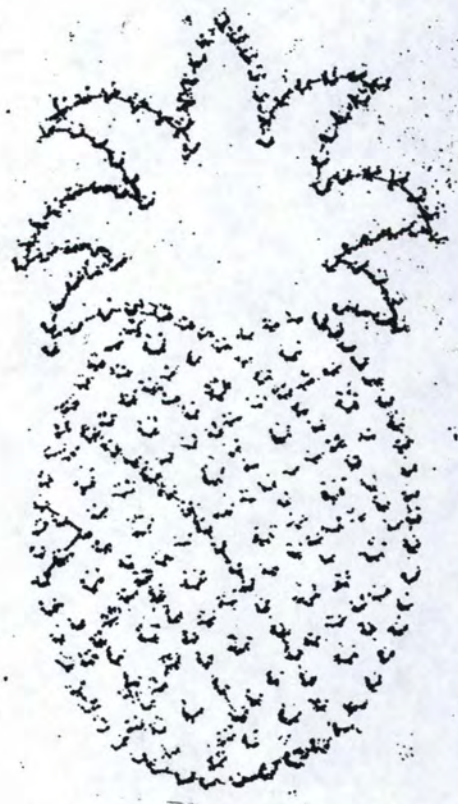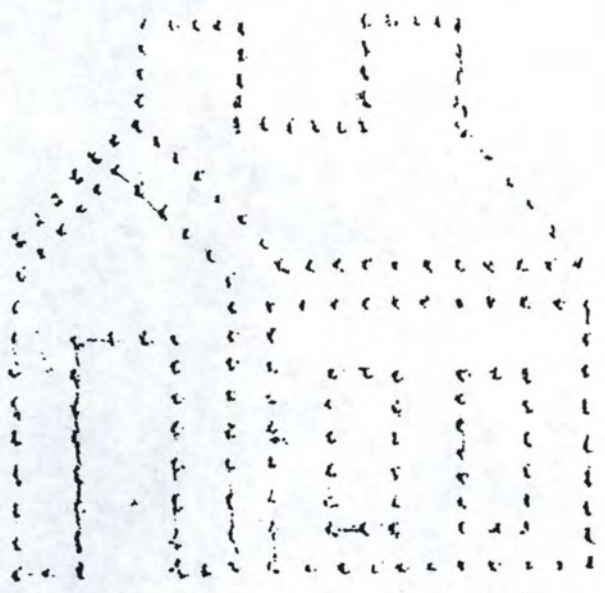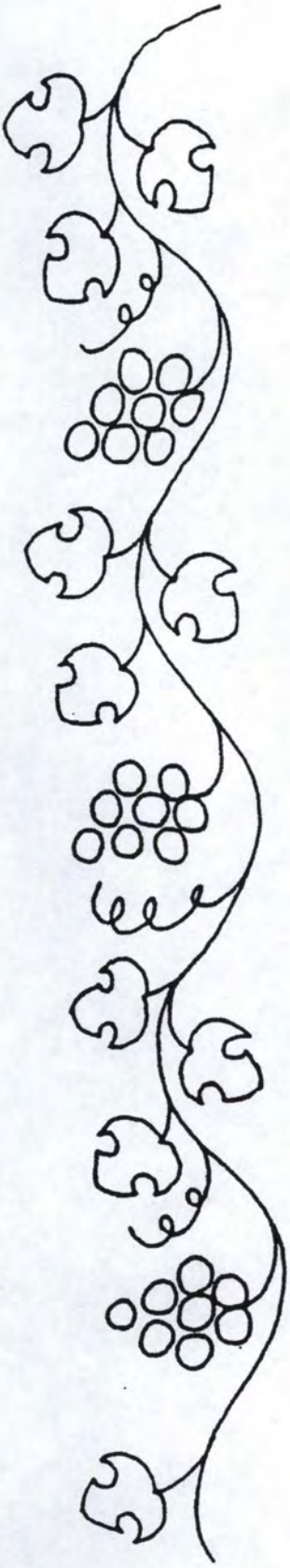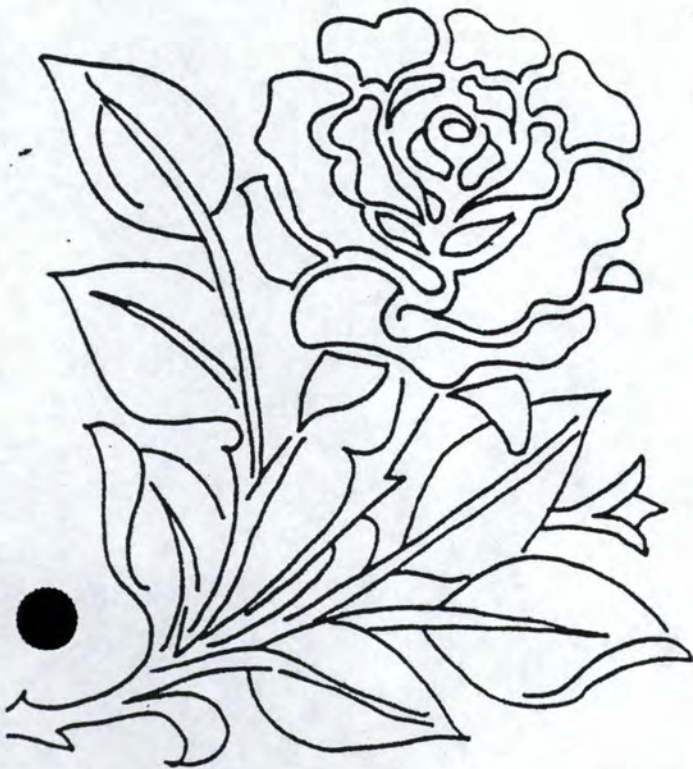
GAMES

GAMES

GAMES

MINI-WORKSHOP

PRESENTED BY

PATTY LOGAN

QUAIL SHOOTER'S DELIGHT

Form a circle with two or more participants that are asked to stand back to back in the center of the circle. Each of the outer circle participants is given two or more soft throwable items: koosh balls, paper balls ect.

The goal of the game is to have the center participants catch as many of the throwables as possible which is not as easy as it looks. Throwers should loft the balls so that they come raining down as fast as possible.

PASS THE BALL

The group sits on the floor in a circle with feet up in the air and toward the center of the circle. Place the ball between the feet of one group member. On the word "go" the ball must be passed all the way around the group using only the feet. Time how long it takes and try to improve each time.

MAGIC BALL TOSS

Imagine that you are holding a magic ball that can be changed at any time . Stand in a circle with one person holding the magic ball. Have that person call someones name and say"I am throwing you a (bowling ball for example) and you must catch it as such". Each time a person catches the imaginary ball it can be changed to whatever the thrower wants it to be. If using this as a name game be sure to include all persons before throwing it to someone who has had a turn.

BACK TO BACK

Divide group into pairs and have them stand back to back. One person in the group is "IT" IT" calls for example Toe to Toe or Elbow toElbow ect. Each pair does as directed by :IT" changing positons as called. When "IT" calls Back to Back every one must find a new partner. Last person left is new "IT"

ELBOW TAG

People are linked elbow to elbow in groups of three with two people left loose to roam the field. One of the two is "IT" and pursues the other. To avoid being tagged the pursued person can run or link up with one of the elbowed groups. When this happens the person on the opposite end of the line is required to break loose from the group and assume the role of being pursued. If tagged, roles are reversed and the game goes on.

WASTE BASKET BARRAGE

Put a waste basket or othe container (box ect) on the floor in the middle of a circle of players standing up. Each person in circle should have two or more paper balls. Have two volunteers lay on their backs with their heads pointing to the waste basket. Each of those two players should have a tube of rolled up newspaper that is fairly sturdy and taped closed. at a signal from the leader everyone in the outer circle attempts to make a "basket" while those on the floor attempt to deflect as many as possible. Take turns seeing which volunteers can deflect the most balls or have two teams trying for the most baskets.

BALLOON VOLLEYBALL

Place two rows of chairs facing a second set of chairs with a net of some sort (can be string, line on the floor, imaginary line ect.) Use a heavy duty balloon. Make up your own rules for the game depending on abilities, ages or agility of the group. Players must stay in chairs.

I LOVE YOU HONEY BUT I JUST CAN'T SMILE

IT is in the center. He/she goes to a person and says "Honey do you love me" HE/she says this up to three times. Each time he/she says that the other person must answer without smiling "I love you Honey but I just can't smile." If the person answering smiles or laughs then he/she becomes IT. IT can make funny faces, say funny things but CANNOT TICKLE or smooch! This is best played with teens or older folks. Most under sixth grade don't like it. The rest of us LOVE IT!!!

ELECTRICITY

Divide group into two even lines. Have them sit on the floor the two lines facing each other.
Have one person at eah end of the facing lines to be facilitators. Facilitator at head of the
line flips a coin. If it is Heads hands are squeezed down the line to where the second facilitator
has placed a fairly sturdy container such as a large closed glue bottle. The pesons at the
bottom end of the line should be sitting with their hand on their knee. When the "Current" reaches
them they grab for the bottle. The first one to get it gets to move to the top of the line.
The facilitator at that end of the line decides which side is first if there is a conflict. Persons
in the lines should all be looking at the glue bottle excepting the two top persons who should
be looking at the coin toss. To make the game go faster, if one side sends the "current" when
the coin is Tails then the other side gets to move one person to the top of the line. Which ever
line moves their first person clear down the line and back to the first place is the winner.

GROUP JUGGLE

In a circle, with participants at arms length, establish a pattern by tossing a kussh ball
among the group. Have everyone remember who the tossed and receive the ball from.
Practice the pattern two or three times to make sure that everyone is included.Then start
adding more balls into the pattern until you have as many balls going that the group can
handle. Be sure to keep the same pattern.

GAME PROTECTOR

Ask your group to circle with 2 volunteers in the center. #1 is the game protector and#2
is the bear. The game protectors job is to protect the bear from the nerf-type ball the players
in the circle will be throwing at them. If the bear is hit, then the game protector becomes the
bear and the person hitting the bear takes the game protectors place.

SPIN THE PLATE

Number each participant and then form a circle with a person in the center who spins a
plastic plate. This person calls out a number and the person with that number tries to catch
the plate befor it stops spinning. If caught, that person becomes the plate spinner.

IT'S A WHAT ????

Sit in a circle, facing the center. One of us starts the action by taking a ball(any obect will do) and handing it to the person on his right, saying , "this is a banana." The person holding the ball is evedently already confused, because she inquires, A what?? The first person repeats, A banana!! Person number two, her confusion temporarily cleared up, hands the ball to the person on her right and says "This is a banana" Now person number three is confused. "A WHAT"??? he asks of number two. She then turns back to number one and asks again "A WHAT??? "A Banana" he says. Whereupon number two turns back to three and confirms it. A Banana"!!! she says. now that person number three is enlightened, he can hand the ball he's been holding to the person on his right, number four, and say, " This is a banana". And when number four asks "A WHAT???" The whole sequence gets played back to number one:"A What??? "A What???" A What???" "A Banana!" "A Banana!" "A Banana!" While number four starts the process all over again with number five, number one takes another ball, hands it to the person on his left and says, "This is a Monkey." "A What?? and the monkey takes off to the left. By the time the two balls collide somewhere in the circle, who will be able to say for sure what's what.

PINK ELEPHANT

players are standing in a circle, with one person in the middle as "it" "It" walks up to someone in the circle and says one of the following "Pink Elephant", "Rabbit" or "Bandit" and counts rapidly to ten. The person at whom "it" is pointingand the people on each side must respond as follows. If the command is Pink Elephant, the person pointed to must put his hands up to his nose imitating an elephant's trunk. The people on either side of him must form the ears by making a circle using their hands and arms and attaching the ears to the elephant. If the command is Rabbit, the person pointed to cups hands behind self(to form cottontail) and the people on either side place their elbow on his shoulders, hands extended to form l-o-n-g ears. If the command is Bandit, the person pointed to puts his hands in the air and the two neighbors hold him up with finger guns pointed at his side. In all formations, the last person to get in the correct position by the count of ten is the new "it"

BLUE BLACK BALONEY

Divide your group in half. Have the two groups form two straight lines, facing each other and about five feet apart. Set up boundry lines about fifteen to twenty feet behind each group. designate one line the Blue line and the other one the Black line. The leader calls one of three words at random--"Blue, Black, or Baloney". If the word Blue is called, the players in the blue line turn away from the players in the black line and start to run to their boundry line. Players in the black line try to tag as many from the blue line as possible before they can reach the boundry line. Tagged players become members of the black line. If the word Black is called the process is reversed with the blue players trying to tag the black players before they can reach their boundry. If Baloney is called NO ONE IS TO MOVE. Players who take a step in any direction must become players for the opposite line. As play continues players will be in both lines many times.

ARE YOU REALLY LOOKING AT ME

Two equal teams stand facing each other several yards apart. one team is IT, and its team members carefully observe the appearance of the players opposite them. They note the way they are dressed, the way their hair is combed,ect. At a signal from the leader, team IT turns around.Then each member of the other team changes something about their appearance-- changing the part in their hair, untying a shoelace, folding a collar ect. When the signal is given the IT team turns around, each of its members trying to find out what changes the player opposite him has made. He has thirty seconds to decide. If he/she names the change correctly he/she scores a point for his/her team. Teams switch, then repeat as above.

TAILS

Need two teams .Each team has colored cloth for " Tails" Hang your cloth in your back pocket or back waistband. Form two lines facing each other about ten feet apart. Whe leader says Go players try to capture the opposite teams "Tails" Need to set a specific amount of time. This should be played in an area where there is room to run around safely.

ROCKS IN THE RIVER

Need one Riverboat Captain one Blindfolded Riverboat pilot and as many Rocks as there are participants. At one end of a fairly long narrow space which will be the river, the rocks need to place themselves in various spots and become silent and nonmovable. The Captain places the blindfolded pilot at the head of the river and then guides him/her down the rocky river by voice commands. The rocks must stay silent unless they are about to be stepped on and then they can only make a noise like a fog horn. Try having several different Captains and pilots. It's not as easy as it looks.

ZIP ZAP ZOOP

Form a circle with a person in the center. "IT" goes to one of the people and says one of the following: Zip, Zap, or Zoop and then counts to ten as fast as possible. The person on the outsidemust respond. If "IT" said Zip, the person on the outside must give the name of the person on his right. If "IT" said Zap, the person on the outside must give thename of the person on his left. If "IT" said Zoop, then the person on the outside says their own name.
If the response is correct and before the count of ten, the "IT" person goes on to another person and trys again. If the answer is wrong or not before the count of ten, the two players exchange places and the new "IT" tries their luck.

MIRRORING

Have group divide into pairs (preferably as close in height as possible). Face each other.
One person is Real the other is a mirror. Real person makes moves such as waving, combing hair, standing on one foot ect. Mirror attempts to do exactly the same thing as the real person at the same time.Start slowly to get the feel of it then move more rapidly. Take turns being the mirror.

MILLING ASSASSIN

Start group out in a circle. Facilitator goes aroung the outside of the circle whispering a word in each persons ear. only one will be named the:Assassin: After all have been whispered to, break the circle and begin shaking hands randomly. The Assassin will lightly press the inside of someones wrist while shaking their hand. That peson will go on for another handshake or two and then creatively die by sounds or gestures. Others in the group try to figure out who the Assassin is and say I Know Who The Assassin Is. If they are wrong, they are out of the game. If they are correct then they get to appoint the new Assassin. Each time a newAssassin is appointed you start out in the circle with the whispers in everyone ear.

Hula

Kaholo- right together right, left together left

Hela- point foot out at a 45 degree angle

Uwehe- knees jutt forward

Lele uwehe- step right, point left, then uwehe

Ami- circle with hips

Ami kuku- 2 slow circles, 3 fast with hips

Maewa- swaying with hips, side to side

Ka'o- high hip sway off ball of foot

Kawelu- two steps to each side, one arm straight out

O'- one step to each side, both arms straight out

Oniu- figure 8 with hips

Ka'apuni- hips like ami, while going around the island

Auana- modern hula

Kahiko- ancient hula

Aloha- breath of life, love, greeting

I lalo- downward

I luna- upward

I hope- back

Imua- forward

Huli- turn

Pau- finished, no more

Ha'ina- end of my story

Hukilau Song
Words by Jack Owens

Oh, we're goin' to the Hukilau,
Huki, Huki, Huki, Huki,Hukilau,
Everybody loves the Hukilau,
Where the lau lau is the kau kau at the Hukilau,
Oh we throw the net out into the sea,
And all the amaama come a swimmin' to me.
Oh, we're goin' to the Hukilau,
Huki, Huki, Huki, Huki, Hukilau.

What a beautiful day for fishin'
The old Hawaiian way,
And the Hulkilau net we're swishin'
Down at old Laie Bay.

Oh we're goin' to the Hukilau,
Huki, Huki, Huki, Huki, Hukilau,
There is romance 'neath Hawaiian skies,
Where the lovely hula hula maidens roll their eyes.
While the silv'ry moon is shining above,
The Kanes and Wahines sing a song about love,
Paradise now at the Hukilau,
Huki, Huki, Huki, Huki, Hukilau.
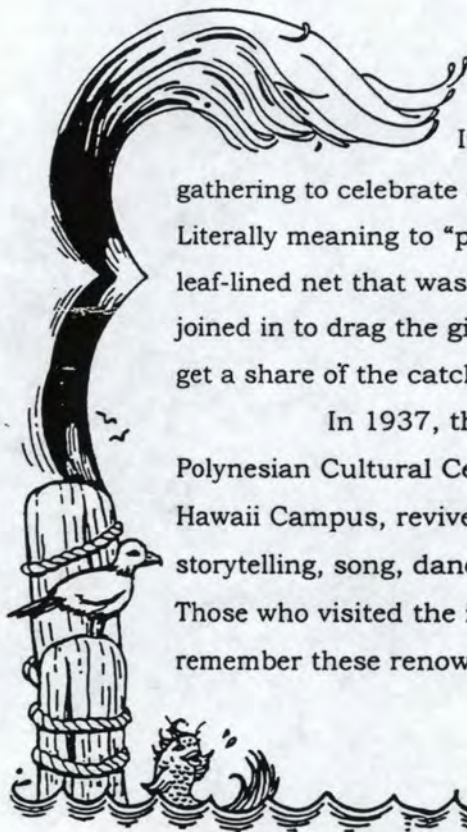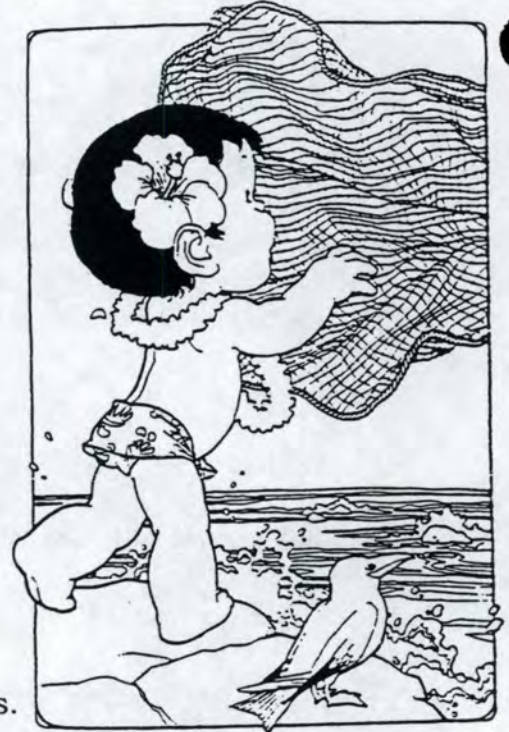
In ancient Hawai'i, the Hukialau was a joyous gathering to celebrate and share the bounty of the sea. Literally meaning to "pull, (huki) the leaf (lau)," it refers to a leaf-lined net that was cast into a bay or lagoon. Those who joined in to drag the giant, fish-laden net onto the beach would get a share of the catch.

In 1937, the La'ie community, home of the Polynesian Cultural Center and Brigham Young University-Hawaii Campus, revived the tradition, adding arts, crafts, storytelling, song, dance and luau elements to the festival. Those who visited the islands in the 40's, 50's and 60's may remember these renowned celebrations, which ended in 1971.

STORY TELLING WITH LITTLE BILL

ARE YOU A STORY TELLER? YES YOU ARE, WHETHER OR NOT YOU
REALIZE IT. WEBSTER DEFINES A STORY AS: "AN ORAL OR WRITTEN
ACCOUNT OF A REAL OR IMAGINED EVENT". WEBSTER GOES ON TO
DEFINE STORY TELLER AS " SOMEONE WHO TELLS OR WRITES
STORIES". YOU SEE, BY DEFINITION THEN THAT EVERYONE WHO
COMMUNICATES ACTUALLY TELLS STORIES.

SOME THINGS TO REMEMBER ABOUT TELLING STORIES NEED TO BE
INCLUDED IN THE STORY. THESE ARE THE WHO, WHAT, WHERE, WHEN
AND WHY, AND SOMETIMES HOW. IF TELLING ABOUT AN IMAGINED
EVENT IT IS MORE EFFECTIVE IF IT IS AT LEAST BELIEVABLE. I
USUALLY TRY TO INSERT SOME REAL AND TRUE FACTS INTO AN
IMAGINED STORY TO MAKE IT MORE BELIEVABLE.

LET'S MAKE UP A STORY. WE WILL START WITH AN OUTLINE.

WHEN? LAST WEEK
WHO? JOHN
WHAT? WENT FISHING
HOW? WITH WORMS
WHERE? IN THE LAKE
WHY? TO GET FISH FOR DINNER

OUR STORY NOW READS : LAST WEEK JOHN WENT FISHING, WITH
WORMS, IN THE LAKE TO CATCH FISH FOR DINNER.

DURING OUR WORKSHOP WE WILL EXPLORE THE ENDLESS POSSIBILITIES
OF RELATING TRUE OR IMAGINED FACTS TO SOMEONE FOR FUN.

Chatcolab

Northwest Leadership Laboratory

USING MOZART FOR RELAXATION AND LEARNING

"Music, together with color, forms the therapy of the future."
Dr. Bernard Jensen

"Music is the mediator between the life of the senses and the life of the spirit."
Beethoven

MUSIC, RHYTHM AND OPTIMAL LEARNING

WHAT IS THE 'MOZART EFFECT'?

MUSIC SUGGESTIONS

BIBLIOGRAPHY

Charlotte Norlin
Albany, OR

Chatcolab

Northwest Leadership Laboratory

"Relaxation, induced by specific music, leaves the mind alert and able to concentrate."

****

Strenuous mental work

Without music	**With appropriate music**
Pulse and blood pressure rise	Pulse and blood pressure decrease
Brain waves speed up	Brain waves slow down
Muscles tense	Muscles relax

****

WHY to use it:

Learning occurs best when the body is relaxed and the mind is alert. This 'advantaged learning state' occurs most often when the brain is in an alpha brainwave state. Most baroque music is timed at **60 beats per minute,** which is the same as the average resting heart rate. Listening to this music encourages the body to 'entrain' or mirror this rhythm and enter to relaxed yet alter state, optimal for learning. The influence of baroque music is not limited to humans, plants grew lush foliage and large roots when baroque music was played to them, and they even leaned towards the music as if towards the sun....when exposed to acid rock music, these same plants shriveled up and died. It has been theorized that in very left-brain situations, such as studying new material, music awakens the intuitive, creative, right brain so that its input can be integrated into the whole process.

WHEN to use it:

- To open the day ....
- To close the day ....
- AHA! moments ....
- With activities ....
- To introduce something (globalization) ....
- To inspire ....
- Provides transition ....

* During review
* For "Brian-Breaks"
* To remove blocks
* To relax and focus
* Brainstorm and creativity
* To change behavior
* To remove blocks

Choosing Music for the Learning Environment

Music Selections that help **Activate**

Paul Winter, Earthbeat
Sousa, Marches
Eugene Ormandy, Fireworks
Soundtrack from "The Sting"
Tomita, Snowflakes are Dancing, Cosmos
The Cambridge Buskers, Not Live From New York
Campbell, Dances for a Sleepwalker
Mannheim Steamroller, Saving the Wildlife
Bach, Well Tempered Kiavier

Music Selections that Help **Concentration**

Campbell, Cosmic Classics
Gregorian Chants
Ranier, Songs of the Indian Flute
Mozart, C Major Piano Concerto
Campbell, Crystal Meditation
Mozart, Allegro moderato, Violin Concerto No. 2 K211
    Variations, Sinfonia K 297b
    Andante, Symphone No17 K182

Music Selections the help **Relax**

Mozart, Voi che sapete from the Marriage of Figaro
    Andante, Cassation K63
    Andante, Symphone No 6 K130
    Concertante, Serenade No 9 K320
Eno, Music for Airports, The Pearl
Relax with the Classics, Adagio & Largo
Campbell, Dolphin Dreams

Music	Period	General Effect	Possible Uses
Pachelbel in D	Baroque	calming, provides structure and grounding balancing energizing	study resting storytelling
Bach: *Brandenburg Concertos*	Baroque	calming balancing Energizing Sharpens mental powers	study / memorization creative writing or projects reading information aloud
Vivaldi *The Four Seasons*	Baroque	energizing tranquilizing motivating Uplifting	for low energy periods play in the morning to set the tone for the day silent work time
Beethoven *Symphony No.6*	Classical	exhilarating stirs creativity Stimulates imagination Awakens tenderness, Feelings of beauty, nature	storytelling or reading music imaging
Mozart *Einekleine Nachtmusik*	Classical	uplifting energizing Inspiring Motivating	use especially with children conducting, movement for motivation adventure-type imagery
Handel: *Water Music*	Baroque	energizing centering Structure	study and focus storytelling reading
Respighi The Pines of Rome	Impression-istic	dreamy Evokes imagery Stimulates fantasy	music imaging activities drawing creative writing

4

Music Activity   <u>Response To Conscious Listening</u>

1. Make yourself comfortable
2. Listen to each of the music selections for 3-4 minutes
3. Notice how each one makes you feel. No need to analyze.
4. Relax and let your body and emotions tell you what they feel.
5. Respond to the questions below.

Music Selection_____
- ❑ Did the music calm you?
- ❑ Did it energize you?
- ❑ Did it put you in a dreamlike state?
- ❑ Did it stir up your emotions?
- ❑ Did it focus your mind?
- ❑ Comments:

Music Selection_____
- ❑ Did the music calm you?
- ❑ Did it energize you?
- ❑ Did it put you in a dreamlike state?
- ❑ Did it stir up your emotions?
- ❑ Did it focus your mind?
- ❑ Comments:

Music Selection_____
- ❑ Did the music calm you?
- ❑ Did it energize you? '
- ❑ Did it put you in a dreamlike state?
- ❑ Did it stir up your emotions?
- ❑ Did it focus your mind?
- ❑ Comments:

Music Selection_____
- ❑ Did the music calm you?
- ❑ Did it energize you?
- ❑ Did it put you in a dreamlike state?
- ❑ Did it stir up your emotions?
- ❑ Did it focus your mind?
- ❑ Comments:

5

Music

The Mozart Effect, Music for Children, Compiled by Don Campbell, Vol. 1,2,3
Springhill Music 800-427-7680

Music for The Mozart Effect, Compiled and sequenced by Don Campbell, Vol. 1.2.3
(similar to the above series, for 'adults')
Springhill Music 800-427-7680

Relax With The Classics, The Lind Institute
An extensive collection of tapes and CDs of Baroque and Classical masterpieces scientifically
selected and sequenced for relaxation, creativity or high energy.
Lind Institute 800-462-3766

Pachelbel: Canon, Baroque Favorites, Handel, Tellemann, Bach, Vivaldi
Delta Music Inc., Los Angeles, Ca 90025

Healing Acoustic Research Series, Four Pioneers Explore The Healing Power of Music
The Relaxation Company 800-788-6670

Sound Body, Sound Mind: music for healing with andrew weil, md. Upaya 800-354-3943

Books

The Mozart Effect, Tapping the Power of Music to Heal the Body, Strengthen the Mind and
Unlock the Creative Spirit. Don Campbell 1997 Avon Books, New York

Mind Music and Imagery, 40 Exercises Using Music To Stimulate Creativity and Self-
Awareness. Stephanie Merritt 1990 Plume Books, New York.

Accelerated Learning. Colin Rose 1985 Accelerated Learning Systems, England

Music to Expand Learning William Duncan 1989 Expanded learning, Denver, Colorado

Completing the Puzzle: The Brain-Compatible Approach to Learning Eric Jensen 1997 The
Brain Store 619-546-7555

Super Teaching Eric Jensen The Brain Store 619-546-7555 "Enough ideas for three years!"

Accelerated Learning with Music – Trainer's Manual – Achieving Success in Learning Through
the Strategic Use of Music Terry Wyler Webb w/ Douglas Webb Accelerated Learning
Systems

ASTRONOMY AND THE BIG SCOOP

UMBRELLA STAR CHART

MATERIALS NEEDED:
umbrella
glow in the dark paint (pen or squeeze bottle)
non glowing paint (squeeze bottle)
blanket or chair
night light (see directions)
paper
pens, pencils

DIRECTIONS:
* On a clear, dark night, find a good stargazing site. Let your eyes adjust to the dark.
* Spread out your blanket, or set up your chair. Use your night-light if needed.
* Open the umbrella.
* Find the Big Dipper to get oriented. Find more constellations, asterisms, planets, etc.
* Using the glow in the dark paint, place dots on the inside of the umbrella at the locations of the stars or planets you want to record. DO NOT CLOSE THE UMBRELLA until the paint dries (minimum 4 hours).
* When you are finished enjoying the night, pack up and go home (where-ever that may be at the time) holding the umbrella OPEN. You can tell curious bystanders that the umbrella is for meteor showers. Let the paint dry over night
* Add the time and date to your star chart.
* Fill in the lines with a non-glowing paint. Let the paint dry overnight.
* On a piece of paper, draw your star chart again. This time, fill in the lines and names for the asterisms, constellations, planets, moon, and large stars that you found. Use references to guide you.
* Take your umbrella home (the permanent one) and hang it up in your room. Remember, the glow in the dark paint needs to be charged with light.

NIGHT LIGHT

MATERIALS NEEDED:
flashlight
red cellophane, tape, scissors
or red nail polish

DIRECTIONS:
For a temporary night light - tape red cellophane over the flashlight lens.
For a permanent night light - paint the flashlight lens with red nail polish.

ASTRONOMY AND THE BIG SCOOP

To find out more about astronomy,

- check out the books and websites listed on the Reference Page
- use the star charts in this notebook
- look with your unaided eyes until you are familiar with the major landmarks (skymarks?)
- use binoculars to see the craters of the moon, the planets and their moons, binary stars
- use a GOOD telescope to see even closer. be sure to find a telescope with a steady tripod and good quality lenses, or you will get discouraged.
- visit your local planatarium, and/or observatory
- go to star parties
- subscribe to astronomy magazines, or look for them in your library
- join an astronomy club
- keep looking at the sky

ASTRONOMY AND THE BIG SCOOP

OBJECTIVES:

➤ Explore the summer night sky with your eyes, using binoculars, and using telescopes,
➤ Learn to recognize constellations, asterisms, planets, comets, and moons,
➤ Learn how to read star charts,
➤ Make your own star charts,
➤ Use references to learn more (books, websites, planetariums, observatories),
➤ Be able to teach basic astronomy to a small group.
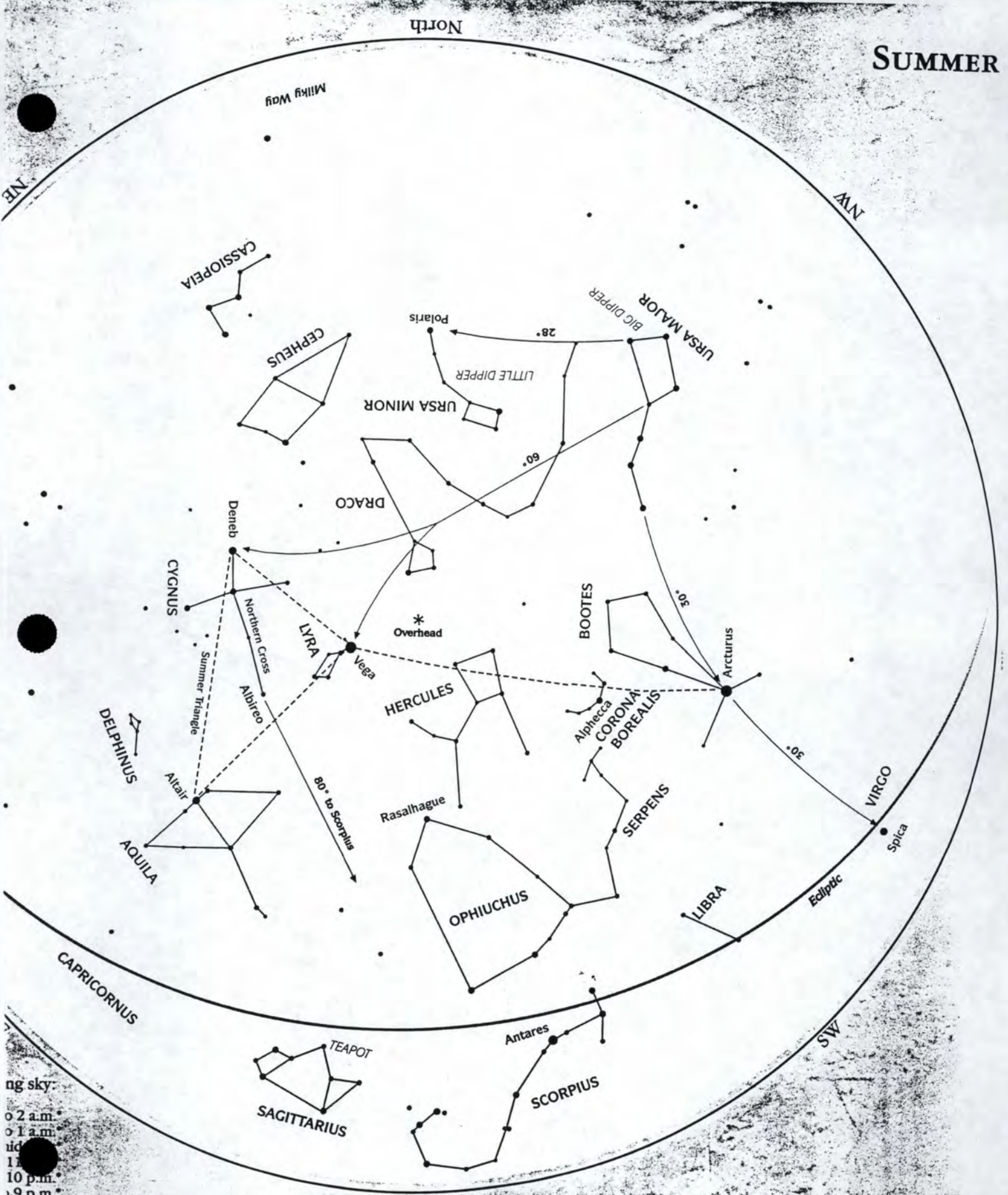
REFERENCES:

BOOKS;

* Find the Constellations
    H.A.Rey
    Houghton Mifflin Company, Boston, 1982
* The ultimate Guide to the Stars, How to find constellations and read the night sky like a pro
    John Mosley, Program supervisor for Griffith Observatory, Los Angels, California
    RGA Publishing Group, Inc. 1997
* A Klutz Guide, Backyard Stars, A guide for Home and the Road
    Paul Doherty, 1998
* Usborne Spotter's Guides, The Night Sky
    Nigel Henbest MScFRAS
    Usborne Publishing Ltd. 1992
* Peterson First Guides, Astronomy, The concise field guide to the stars, planets, and the universe.
    Jay M. Pasachoff
    Houghton Mifflin Company, 1988
* Nightwatch, A practical guide to viewing the universe
    Terence Dickinson
    Firefly Books Ltd. 1998

WEBSITES;

* NASA Homepage
    http://www.nasa.gov/
* Mars Homepage
    http://mars.jpl.nasa.gov/
* Skywatching Center
    http://www.earthsky.com/Features/Skywatching
* Sky and Telescope Magazine
    http://www.skypub.com
* Stars and Constellations
    http://www.astro.wisc.edu/~dolan/constellations

SUMMER

North

Milky Way

CASSIOPEIA

CEPHEUS

Polaris

BIG DIPPER

URSA MAJOR

LITTLE DIPPER

URSA MINOR

28°

60°

DRACO

Deneb

CYGNUS

Northern Cross

Summer Triangle

Albireo

LYRA

Vega

* Overhead

BOOTES

50°

Arcturus

HERCULES

Alphecca
CORONA
BOREALIS

DELPHINUS

Altair

80° to Scorpius

Rasalhague

SERPENS

30°

VIRGO

AQUILA

OPHIUCHUS

Spica

LIBRA

Ecliptic

CAPRICORNUS

SW

Antares

TEAPOT

SCORPIUS

SAGITTARIUS

South

51

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o 2 a.m.
o 1 a.m.
id
1
10 p.m.
9 p.m.

ne hour

Spring

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E  +  W
   S
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North

Milky Way

Deneb

CEPHEUS

CASSIOPEIA

NE

NW

Vega

DRACO

LITTLE DIPPER

Polaris

TAURUS

Capella

28°

AURIGA

URSA MINOR

50°

CORONA BOREALIS

BOOTES

GEMINI

Castor

Alphecca

URSA MAJOR

BIG DIPPER

45°

Overhead ✳

Pollux

40°

Betelgeuse

Arcturus

30°

Beehive

CANCER

CANIS MINOR

LEO

Procyon

Denebola

Regulus

VIRGO

25°

30°

Alphard

Spica

Ecliptic

HYDRA

15°

CORVUS

SE

SW
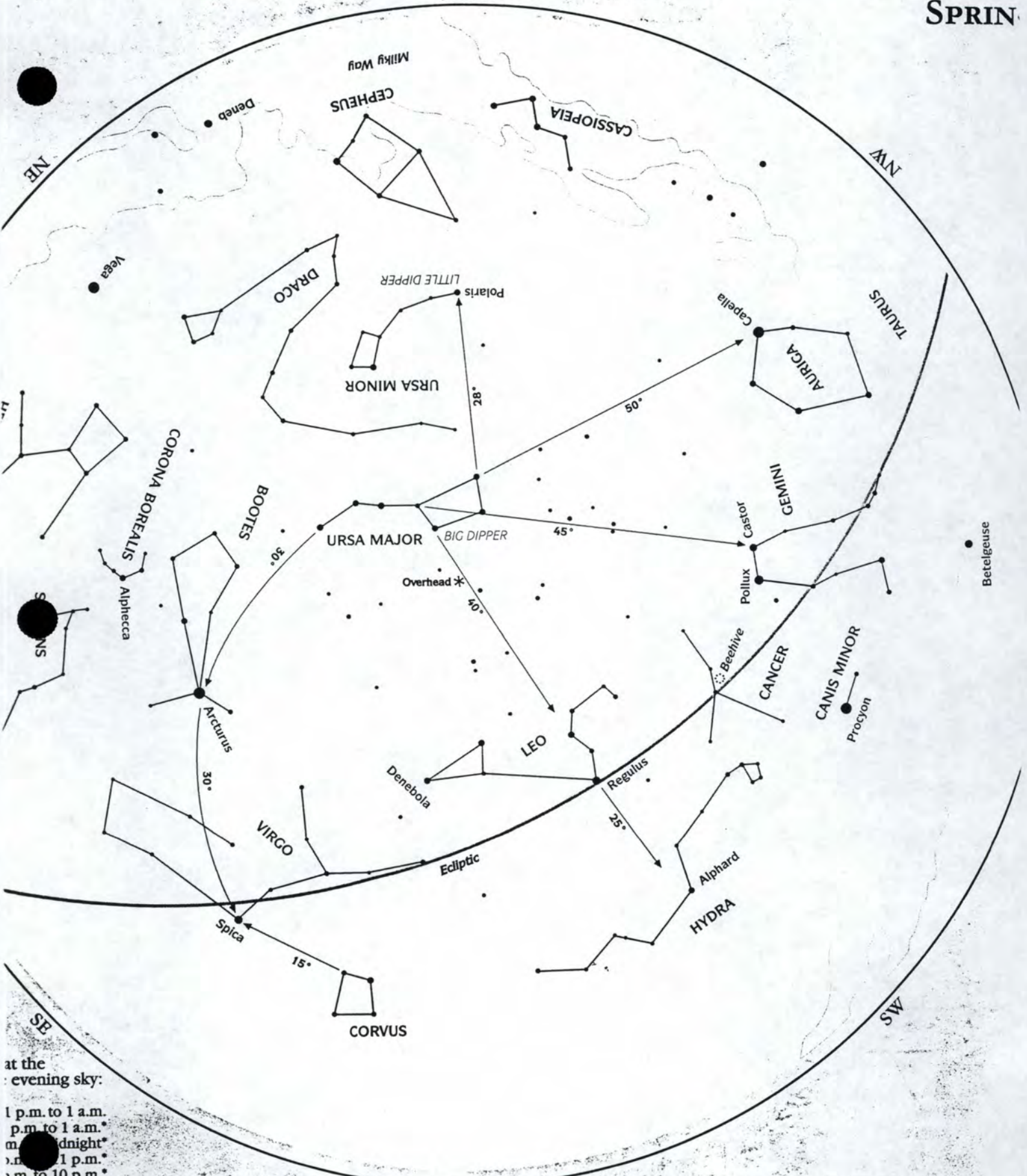
at the
evening sky:

1 p.m. to 1 a.m.
p.m. to 1 a.m.*
m. midnight*
.m. 1 p.m.*
.m. to 10 p.m.*
dusk

tract one hour

South

45

Summer   E ─┼─ W
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SO___YOU'RE THE TEACHER!

by Jean Baringer

So often we are put (volunteered or otherwise) in the position of sharing what we know with others. This might be as informal as helping a child tie a shoe, help a friend arrange flowers in a vase, teach the 4-H club or youth group a new song. Or, you may be a workshop presenter for your scout troop or homemakers club, teaching Sunday school class or helping nursing home residents make tree ornaments.

Whatever the case may be, you want to do a good job so your efforts are not in vain. You hope others have learned by your efforts. The success of what you do depends more on **how** the information is presented than what is presented.

To be effective there are some things to remember - to know - to help put your best foot forward. Some of these ideas are more applicable to a more formal setting, like a workshop, but also helpful on a one-to-one basis.

A. Remember the 5 W's .
  1. Who are you teaching?   Are they normal, blind, hard of hearing, children, adults, women, mixed group, ages????

  2. When? right now, later, 5 minutes or two hours, how long do you have to prepare????

  3. Where? inside, outside, what's room area like, tables, easels, lighting, plug-ins????

  4. What? subject matter, how easy or complex, what do they know about this already???

  5. Why? so they can learn it or teach it, is this a requirement or because they want it ?????

B. Be prepared.

  1. Know your subject matter. If leading a song, know the words and tune; don"t try to teach something you don't know yet.

  2. Have enough supplies ready. Having extra is better than not having enough. Don"t depend on "using what's there" unless you know for sure "it's there" and can be used. Don"t run out of glue, tape, batteries, etc. Have extra parts for incomplete or ruined items or extras to take home.

  3. Prepare samples or examples. If possible have stages or phases , step-by-step examples ready, or diagrams. A picture is worth a thousand words!! To save time in the classroom prepare some materials ahead of time(cut up veggies, cut out patterns or fabric).

  4. When appropriate, have written material available. This might be words to new songs, directions for making a project, recipies. Make sure they are clear, easily understood, and complete.

People learn in different ways, some more by visual, some more by
audio, so have both methods when possible. Show and tell.

5. <u>Practice, do a run-through</u>. This helps you to prepare samples, know
   that you have everything you need, learn where problem areas are
   such as the hard places, safety measures to be taken, how long it
   takes. Make a list of supplies you'll need, etc.

6. <u>Plan for more than you need</u>, but know when to quit. If its a song
   class, have extras to sing if class moves fast, if cooking might
   need something extra if something "flops", might need another game
   to play, etc. Don't underestimate the amount of time some people
   need to complete the task. Some are quick, others are slow.

7. <u>Be ready for problems</u>.   If doing glass cutting or using knives, have
   bandades on hand. If using glue gun, have glass of water handy, or
   wet washcloths, paper towels, newspapers, rags, etc for clean-ups.
   Slowpokes, smart alecks, discipline are problems to be prepared
   for also. What will you do?

8. <u>Set up the area ahead of classtime</u>, if possible. Arrange tables,
   chairs the way you want them, easels, adjust light, heat, fresh air,
   have pencils, paper, examples ready. Have water ready, glue bottles
   unplugged, tape ends started, projector already focused, etc.

c. Help others learn (set the stage).

   1. <u>Be friendly and enthusiastic</u>. Don't carry personal problems into the
      room with you.   Have patience!

   2. <u>Recognize handicaps.</u> (your and/or theirs) If you are left-handed, let
      them know why things look different when shown a process or step,
      if hard of hearing let them know to speak up. Look for their
      handicaps so you can help them more efficiently.

   3. <u>Use samples that are good, some that are not as good</u>, some goofs.
      These can show mistakes and "what happens if", and, they don't feel
      so inadequate or a failure if theirs isn't as perfect as the
      sample.

   4. <u>Keep control of your group</u>. Others may like to talk a lot and use
      up your precious time. Delay them till "after class".

   5. If you use <u>posters</u> they <u>should be clearly seen, large enough</u> to
      be seen at a distance. They help when you can't give close
      individual help, or used for reference.

   6. <u>Don't take anything for granted</u>. Start with the basics and at the
      beginning. Don't assume everyone knows what a larkshead knot is
      or how to harmonize. Define terms and be very precise in directions.
      Written ones should be specific on sizes, amounts, a step-by-step
      process that starts at the beginning.

7. Exaggerate your moves. When showing steps of embriodery or knots, don't use small thread or yarn, use rope or shoelaces and a screen or rug hooking canvas so they can see what you are doing. Or, have samples passed around. In small groups they can get close enough to see easier. Make sure you speak distinctly.

8. When working with children make sure there are enough helpers, or work in small groups.

9. Be sure to emphasize any safety precautions ahead of time for such things as toxic paints, glues, sharp tools, glass, fire, cords on the floor etc.

10. Remember that you are the "expert" and you are teaching them. They will not move as fast or get things done as quickly as you so allow time to catch on, for undoing mistakes, learning how floral tape works, for accidents, for repeating.

11. Don't expect everyone to copy the examples exactly - this stifles creativity. Be appreciative of creative expressions, even if they aren't always to your liking.

12. Praise often. Recognize the good, the creativity, the manners, the helpfulness, good questions, etc.

13. Allow time for interaction, for questions, visiting, etc.

You may have some more suggestions. Write them down here before you forget them!!!

When you are through with your workshop, class or teaching session be sure to clean up your area, save the good stuff you can use again. Make notes for future reference of how things went, or what didn't work, what could be changed, comments or reactions of students, how you felt, what you forgot. etc. It's your personal evaluation as a teacher.

These suggestions have come from my numerous years of experience and are not quoted from any book, although books on teaching will include a lot of what is here.

Nothing learned is worthwhile unless it is shared. What we know and don't share will decay. What we share will grow and grow. Put it in action - success depends on you.

EFFECTIVE TEACHING FOR EFFECTIVE LEARNING

As 4-H leaders and parents, your position as a "teacher" is important to helping others gain important knowledge and skills. Here are some tips on presenting an effective program.

Preparation

Learning is faster and more comfortable when teachers present information in a well-organized way. For the program to proceed smoothly from one point to another, the following questions need to be answered:

* What important points should be emphasized?

* How much of the given material should be included?

* What comes first, second and third?

* What can be done besides talk?

Allow plenty of time for preparation. An effective teacher spends more time preparing than presenting. Time for adequate preparation and practice is essential.

Think about whom you will be teaching. Keep your audience in mind as you plan the session. Remember their needs and interests, likes and dislikes. Decide what you want them to learn from this session and select content and methods to meet their needs.

The first few minutes are the most important ones. You must stimulate audience interest and help them focus on the topic. A strong beginning is important.

Never assume your audience wants to learn what you are teaching. Most learners need an incentive before they are willing to make the effort to learn. A strong beginning gives that "extra push".

Good beginnings gain attention, arouse interest, establish a relationship with the audience, and lead the minds of learners to the topic at hand. What you do is as important as what you say when you begin a meeting.

Once you catch the attention of your audience, explain or show what will be covered in the session and emphasize the value of the information.

Presenting subject matter content is basic to teaching. But it is difficult to sit and listen for an extended time period. When we are interested, we want to get "into the act" and do something. Every teacher is challenged to help the audience do more than listen.

Participation helps individuals practice new ideas, clarify thinking, and develop problem-solving and issue-resolving skills. Audience participation must be planned into the presentation.

The ending is as important as the beginning because it reinforces new ideas. An "effective ending" needs to be planned. It should allow the audience opportunity to review important ideas presented; discuss information and how it can be used and to make comments and ask questions.

Endings tie together what has been covered and brings together the teacher and the audience.

You may think teaching principles are tedious, but they really work. Time spent in preparation pays off in audience satisfaction and your feeling of accomplishment.

FOCUS ON THE FUTURE: OUR CHILDREN

STRATEGIES FOR COPING WITH
CONFLICT AND MAKING
PEACE AT HOME

Charlotte Norlin
Albany, Oregon

C.H.O.I.C.E.S. For Managing Conflict

COMMAND:

Giving clear directions; specifically stating desired behavior in a non-humiliating manner: "Stop hitting your brother *now!*"

HUMOR OR SURPRISE:

Distracting, using non-sarcastic humor or doing the unexpected to divert attention or diffuse an explosive situation: channel kids who are bickering over a toy into a different activity.

OFFER CHOICES:

Giving a choice between two options: "You can _____ or _____," or "When you _____, then you can _____."

IGNORE:

Choosing not to address the conflict or unacceptable behavior by withholding attention.

COMPROMISE:

Seeking a middle ground by finding a solution that partially satisfies both parties: "If you _____, then I'll _____."

ENCOURAGE PROBLEM SOLVING:

Working together to explore the disagreement, generate alternatives, and find a solution which satisfies the needs of both parties: "What can we do to meet everyone's needs?"

STRUCTURE ENVIRONMENT:

Rearranging people, objects, or room structure to reduce conflict: separate kids who are fighting in the car by moving them to different seats.

C.H.O.I.C.E.S.: Uses and Limitations

COMMAND:

Uses: Effective when immediate action is needed, when safety is an issue, or in establishing clear limits.

Limitations: Intimidates people so they are afraid to admit problems or to give you important information. Overuse may result in hidden resentment or rebellion.

HUMOR OR SURPRISE:

Uses: Useful when confronting is too dangerous or damaging, when an issue is unimportant, when a situation needs to be "cooled down;" or when you need more time to prepare.

Limitations: Issues may never get addressed.

OFFER CHOICES:

Uses: Involves child in decision within limits; helpful when children have few problem-solving skills.

Limitations: Difficult when time or energy are too short for adult to generate choices.

IGNORE:

Uses: Useful when issue is unimportant or power or attention are goals.

Limitations: Issues may never get addressed. Unspoken assumption may be that behavior is acceptable.

COMPROMISE:

Uses: When all else fails: for fast decision making on minor disagreements; when two parties are committed to mutually exclusive goals.

Limitations: Losing sight of larger issues and values and possibly not pleasing anyone.

ENCOURAGE PROBLEM SOLVING:

Uses: Learning from another's perspective; helpful when you need a decision that addresses the needs of everyone.

Limitations: Not as helpful for minor decisions or when time is limited.

STRUCTURE ENVIRONMENT:

Uses: Useful when conflict can be reduced by moving people or things.

Limitations: May only solve the problem temporarily; doesn't involve children in addressing the issue.

Anger: A Guide to Keeping Your Cool

Stages of the Anger Cycle

Pre-Anger

- **Check your stress level:**
  Tune into body signs of stress.
  Check for compulsive behaviors or thoughts.
- **Then, take a mini-vacation, mentally or physically.**

- **Check your feelings:**
  Am I angry about an unresolved situation with another person?

  Am I angry about an unresolved problem with this person?
- **Ask yourself, "How can I plan to act on these feelings another time to avoid bringing them with me to this new situation?"**

- **Are there time issues?**

  Am I rushed to keep a commitment or schedule?
  Is this a dangerous time of day for conflict in my family (such as early morning, pre-dinner, bedtime)?
- **When you're relaxed (with partner, friend, at a family meeting), prepare for how you will handle tense times.**

- **Are there environmental clues?**

  Look for sensory evidence of stress (clenched jaw, knot in stomach).
- **Breathe slowly, consciously relaxing your body. Take a time out.**

Heating Up

- **Acknowledge your anger:**

  What is the source of my anger?
  Will the anger fuel a constructive or destructive action?
  Is immediate action necessary (as with safety issues)?
  Is further cooling off necessary?
- **Use self-talk:**

  "I can handle this. I know what to do."
  "I can keep my cool. I don't need to prove I'm in control here."
  "I don't need to make more out of this than it's worth."
  "They may be trying to hook me into being angry, but I'm going to deal with it constructively."

3

- Express your frustrations to your child:

  Avoid blaming, name-calling.
  Use feeling statements: "I'm feeling pretty upset about this."

- **Use your favorite cooling-off strategies.**
  Put the problem on the family meeting agenda.

Before Boiling Over

- **Express your anger, using feeling statements:**

  "I feel irritated when the kitchen is left messy from afternoon snacks because it's hard for me to cook dinner."

  Tell your child, "I'm about to lose my temper!" or "I have just this much patience left!"

- **Use cooling off strategies that work for you. If you need to remove yourself from the situation be sure to tell your child why you are leaving and that you will deal with the problem when you are feeling better.**

After Boiling Over

- **Take time to cool off.**
- **Apologize and make a plan together to solve the original problem.**
- **Let go of your mistakes!**

Making a Plan

- Think it through on your own, or use family meetings or discussions with your partner or friend to problem solve. Address these questions:

  When might this situation occur?

  What will I do?

  How might my child react?

  How will I respond to my child's reaction?

  What are my options if my child does not cooperate?

  If I am getting too angry to deal with the situation constructively, what are my options?

Kids and Anger

Responding to Your Child's Anger
- Name the feeling
- Acknowledge and accept anger
- Help your child channel it appropriately

Stages of Anger

Pre-Anger
- Brainstorm cooling-off strategies.
- Help them recognize times of day or stressful situations when they are likely to be vulnerable to their anger.
- Talk about it at calmer times.

Before Boiling Over
- Help children find acceptable actions to channel angry feelings:
  "Use your words."
  "Tell Katie, 'I don't like it when you take my toy.' "
- With older children, rehearse anger management techniques (self-talk, exit lines).
- Brainstorm and rehearse what to do if using words doesn't help (walk away, get an adult to help).

Boiling Over Strategies
- At this stage intervention is difficult. Make sure the situation is safe, and support your child in cooling down. Manage your own anger.

After Boiling Over
- Check to see that your child is really cooled off before you do anything.
- Help your child reflect on what happened and make a plan for handling the situation better next time.

Questions to ask:
- What happened?
- Why did it happen?
- What was it like for you?
- What might you do next time so things will go differently?

2/11/99

General Tips:

- Sometimes a child's pattern of angry outbursts and physical aggression are expressions of a need for more limits. Renew your commitment to set limits, and make a plan.
- Remember things usually get harder before they get easier. Some parents find family counseling helps to bring a particularly difficult situation back into healthy bounds.
- Notice when your anger gets in the way of dealing effectively with your child's anger. Use self-talk, cooling off strategies, and buy time.
- Avoid problem solving until everyone is cooled off.
- Family meetings provide a place for discussion and problem solving after everyone is calmer.
- If your child has a regular pattern of angry outbursts, check to see if she is using it to manipulate you and/or others.

Some Ideas for Handling Temper Tantrums:

- Give your child a clear message about what behavior is expected: "You need to get in control now. You can choose to act differently."
- Apply follow-through strategies. For example, you might use direct action and gently lead your child to his room. If it goes on for more than a few minutes, you might say to your child, "It's okay for you to be angry, but it's time for you to get in control now. For every five minutes you continue to throw a fit, you'll owe me five minutes of chores later."
- After your child is calmer, sit down and discuss the situation: Problem solve it together. Use the Parent-Child Problem Solving handout as a reference.
- Institute special time.
- Look at how you're managing your own anger and think about ways you can change. You might ask your child to give you some ideas for cooling off.

6

TEMPERAMENT PROFILE

fter over 25 years of intensive research, the following temperament characteristics were isolated, identified, and found to be reasonably stable (not changing much, typically) from the first few months of life through adulthood.

1. **ACTIVITY LEVEL**
(Sheer amount of movement)
Seen 4-8 weeks after birth

LOW (very passive)		HIGH (very active)

2. **RHYTHMICITY**
(Predictability of bodily functions)
e.g., Hungry at regular times
e.g., Sleepy at regular times

VERY ERRATIC		VERY REGULAR

3. **APPROACH TO NEW SITUATIONS**
(comfort in warming up to new situations, people, toys, food, etc.
don't intrude for a child who is slow to warm-up

adaptable

VERY SLOW TO WARM UP *intuitive perceptive* NEED TIME *- don't be controversial*		VERY QUICK TO WARM UP *impulsive*

4. **ADAPTABILITY** *. longer range*
(Ease with which responses can be modified)
e.g., Response to changes in schedules, foods, places, etc.
"whiners" can be terrified of changes

VERY NON-ADAPTABLE		VERY ADAPTABLE

5. **INTENSITY OF REACTION**
(Energy level of response)
Capacity to deal with trauma

VERY LOW INTENSITY (gentle)		VERY HIGH INTENSITY (aggressive)

6. **THRESHOLD OF RESPONSIVENESS**
(Intensity of stimulation needed to get a response)

LOW (very sensitive to stimuli) *noise*		HIGH (very insensitive to stimuli)

7. **QUALITY OF MOOD**
(Overall mood most of the time)

VERY SOMBER, SERIOUS		VERY HAPPY, JOLLY

beyond sensitivity threshold

8. **DISTRACTIBILITY**
(Ease with which extraneous internal or external stimuli will interfere with on-going behavior)
— fix the environment —

VERY DISTRACTIBLE		NOT DISTRACTIBLE

9. **ATTENTION SPAN-PERSISTENCE**
(Length of time an activity is pursued)
Give child more time

SHORT TIME ONLY		LONG TIME

We think of the child as having defects

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10. **EMOTIONALITY**
     (Ease with which emotions   NON-EXPRESSIVE   VERY EXPRESSIVE
     are expressed)

11. **SOCIABILITY**
     (Degree to which person enjoys   NON-SOCIABLE   VERY SOCIABLE
     contact with people)

12. **FEARFULNESS**
     (Tendency to experience and   FEARLESS   VERY FEARFUL
     express fear)

13. **SOOTHABILITY**
     (Ease with which person can   NOT EASILY   VERY EASILY
     be soothed when distressed)

14. **FASTIDIOUSNESS**
     (Tendency to need things to   NON-FASTIDIOUS   VERY FASTIDIOUS
     be neat and orderly)

15. **CUDDLYNESS**
     (Degree to which person   NON-CUDDLER   CUDDLER
     likes to be held closely)

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Selected Publications on *Temperament*

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Chess, S. (1965). *Your Child is a Person.* N.Y.: Viking Press (paperback).

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Buss, A. H. and Plomin, R. (1975). *A Temperament Theory of Personality Development.* N.Y.: Wiley.

Thomas, A. and Chess, S. (1977). *Temperament and Development.* N.Y.: Brunner/Mazel.

Rothbart, M.K. (1977). The temperament dimensions of Fearfulness and Soothability. University of Oregon. Personal Communication.

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Temperament and Behavior

Donald T. Saposnek, Ph.D.

While much has been written about the far reaching importance of "parenting skills" for the healthy emotional development of children, not as much awareness exists about the influences of a child's temperament characteristics ("*styles of behavior*") on his or her development. These temperament characteristics are present at birth or are seen within the first few months after birth, and they are manifested as innate individual differences among infants. Temperament characteristics were re-discovered in the mid-1950s by three researchers at New York University; Alexander Thomas, Stella Chess, and Herbert Birch. These three researchers observed many thousands of infants and became interested in how newborns seemed so different from one another, often from their moment of birth (and even from pre-birth, as reported by the mothers). These differences were seen as *styles* of behavior, such as their activity level, their adaptability, their regularity of bodily functions, their distractibility, and so forth.

Thomas, Chess, and Birch catalogued several hundred characteristics that seemed to differentiate one infant from another and then statistically clustered all the characteristics which seemed related. They ended up with 9 clusters, which they eventually called "temperament characteristics." They then launched a longitudinal research project to study what happens to these individual differences of infants as they get older. They took a group of 141 infants and studied them carefully in a variety of settings, using careful, extensive parent interviews and later, teacher interviews, observing them at home, at school, at doctors visits, and so forth. They observed the children on a regular and systematic basis. Over thirty years, hundreds of published articles, and six major books later, they have accumulated some important findings which have made a significant impact on our thinking about child-rearing and the development of children's behavior problems.

Some of the more important findings are:

1.   The temperament characteristics remain relatively stable and do not change much over time, at least until adolescence, when they tend to change somewhat and tend to be less stable, only to re-stabilize once again in adulthood. This means that, for example, a child who has a high activity level at birth is likely to move around frequently and quickly throughout childhood, regardless

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of what is done to try to slow him or her down. (Certainly, it is possible to change the patterns somewhat. However, a very active child is not likely to ever become a very passive child. And, vice versa, a very passive child will not likely become a very active child.)

2.   While the relative stability of these characteristics is significant, what seems to be the critical influence of these temperament characteristics on development is *the interaction of these characteristic styles of behavior with the tolerances of significant people in the child's life (e.g. parents. siblings, teachers)*. For example, consider what might easily happen if a child with a high activity level were born to a couple who could only tolerate low active, passive, and quiet behavior of children. Perhaps the mother and father both love to sit peacefully and read each evening. When Mother, for example, picks up the baby to feed her, she squirms and wiggles around so much that Mother feels very uncomfortable and perhaps even rejected by the infant. Mother might even feel that she is doing something wrong, that there is something wrong with her, and that she is creating excessive anxiety in her infant. Whereas excessive activity in an infant has traditionally and, unfortunately, mistakenly been considered a sign of anxiety, in this typical situation it is nothing more than the normal expression of a temperament characteristic of the infant. Without the knowledge that her infant's behavior may be perfectly normal, this mother might well tense up even further upon her next encounter with the infant, further escalating the infant's high activity level and thereby perpetuating a negative interactional cycle.

As this child gets older and moves about the house frequently and rapidly, the parents might well begin to yell at the child to "slow down," "stop disrupting the household," "stop being such a trouble-maker!" However, upon hearing such negative comments, the child feels more stressed (since she actually cannot help herself), begins to develop self-doubts and a negative self-image, and begins to live up to the prophecy of a "trouble-maker" or one who "cannot control herself." Then, by the time she is of school age, she is already set up to fail socially, and perhaps academically as well.

3.   When parents' tolerances and their child's temperament characteristics are poorly matched , there is a significantly increased chance of the child developing behavior problems. However, if parents are aware of these mismatched characteristics, they can structure their environment and their expectations about their child to minimize conflict and negative interactional patterns from developing.

4.   There are no intrinsically "bad" temperament characteristics. There are only bad attitudes towards them or non-constructive expectations about them. For example, an active child might be viewed by one parent as a bothersome pain, as seen in the example above. However, another parent (who might be a sports enthusiast) might view the same active child with delight "... at last, a child who can keep up with my needs for active play!" Or, a child who,

temperamentally, is very intense and loud in his responses might be viewed by one parent as a constant source of irritation, harshness, and abrasiveness, while to another parent might be seen positively and proudly as an assertive, strong young man, who stands up for his rights, lets himself be heard and does not cower to anyone.

Hence, the parent's (or teacher's) attitudes toward, tolerances for, and expectations of the child determine whether the temperament characteristics will develop positively or negatively for the child. The interactions between particular temperaments and other's reactions to them exist as an ongoing, subtle process which can be powerfully influential, either positively or negatively, in the emotional and social development of a child.

5.   While there is strong evidence for a genetic influence on the resulting temperament characteristics of an infant, the variation of patterns is so great that a child may have a very different temperament profile from his or her parents. It is not inherited as a single gene, such as eye color, for example, but rather as the effect of multiple genes with much variation possible.

6.   While behavior problems of children have historically been attributed to an internal problem of the child, the concept of temperament offers a different view... that such problems can often be conceptualized as the result of a mismatch between parents and their child's temperament in which the parents struggle to make the child change a basically unchangeable *style* of behavior. The child feels discounted, and the struggle begins, resulting in symptomatic behaviors of the child.

7.   Knowledge of the temperament characteristics and a willingness to work with them (and sometimes work around them) can help parents to avoid long-term, destructive interactional patterns and minimize the development of emotional and behavior problems in their children.

8.   It is very important to remember that it is *not* true t⁺ ᵗt temperament characteristics never change, but merely that they do not change *radically*. It is possible to teach a child to change his behavior somewhat against his temperament, but it is not likely that you could change his behavior style significantly and permanently in the opposite direction. While we all learn to adjust our behavior temporarily to specific situations, our basic temperament characteristics seem to remain relatively stable across development. Adults are much more prone to learning social roles which may give the appearance that one's temperament style has changed; however, children are much more consistent in the expression of their temperament characteristics across time and across situations.

Temperament Questionnaire

Donald T. Saposnek, Ph.D.

These questions may be used as a guide to assist in graphing a person on the *Temperament Profile*. The questions refer to behavior patterns in infancy, in later developmental stages, and in the present. In consider a rating, take the child's developmental stage into account, and try to picture the average response of the child across many situations, so as to partial out a particularly unique situation or interest area that does not accurately reflect the child's actual temperament. (For example, a normally very active child may appear passive if very tired, or temporarily depressed from a traumatic life event. Or, a very distractible child may concentrate well *only* when playing a video game.)

1. Activity Level

As an infant, how much did the baby move around? A lot? Very little movement? In between? Did the baby wiggle constantly during baths, during diaper changes, in bed? Or was the baby still? When he got older, would he rather sit quietly for a long time engrossed in some task, or did he prefer to seek out opportunities for active play? Can he sit still for extended periods of time? Can he sit through an entire meal without seeking an opportunity to move about? Must a long car ride be broken up by frequent stops because of his restlessness?

2. Rhythmicity

As an infant, did she get into a predictable sleeping and feeding schedule by the time she was six weeks old? Or, did she vary her hunger and sleep patterns from day to day? Does she get sleepy or hungry at regular and predictable times now, or can you never tell when she will be hungry? Are her bowel movements generally regular, or erratic in their pattern? Does she have any characteristic routines relating to hunger, such as a need to take a snack immediately after school or during the evening?

3. Approach to New Situations

As an infant, when a new event, new toy, new food, new article of clothing was introduced, how did the baby react? Did he fuss, do nothing special, like it immediately? As an older child, did he immediately and easily take to new clothing, new neighborhood children, new school, or a new teacher, or did he cling, act *shy*, take a long time to warm up to it? Will he try new activities, go easily on new family excursions, or does he withdraw first before warming up to the plan?

4. Adaptability

When having to switch between two equally familiar foods, clothing, schedules, and so forth, how easily did the infant adapt to the change? When given a different (but not new) food or toy, for example, would the infant accept the change with ease or with much fussing? As an older child, does she adjust easily and fit quickly into changed family patterns? Is she willing to go along with other children's preferences, or does she always insist on pursuing only his own interests? Does she let past comforts or frustrations pass, or is she regularly bringing them up and never quite adjusting to the present.

5. Intensity of Reaction

When the infant was hungry, did he let out just a tiny squeak, or roar out a scream, or make noise somewhere in between? When he didn't like a food, did he just quietly turn away and just grimace, or did he scream loudly in a way as to assault the ears of those around him? When he likes something, did he laugh loudly or just quietly smile? As an older child, if something pleasant happens, does he tend to be very mildly enthusiastic, average in his expression of joy, or, yelling and screeching with gleeful ecstasy? When he is angry, does he fuss quietly, or bellow with rage? When he goes across the room to pick up something, does he gently tip-toe and pick it up as if it were delicate glass, or does he come ploughing in full force, Geronimo style?

6. Threshold of Responsiveness

How sensitive was the infant to noises, heat and cold, tastes, textures, light, and so forth. Was she very responsive or only mildly responsive to these things? Did she quickly look towards a sound? Did bright lights make her blink or cry, or did she not even notice them? Did she notice changes on a familiar person, like new eye glasses, or a new hairdo? As an older child, does she show hypersensitivity to noise, visual stimuli, rough clothing, heat, or is she not very responsive to such stimuli at all, or is she somewhere in between?

7. Quality of Mood

When the infant liked or disliked something, was it easy to tell? Did he generally appear content, or did he most often appear discontented? Does the child appear mostly jolly and smiling or mostly somber and serious. Do people frequently ask the child why he looks unhappy, or do people easily assume that the child is always happy? Or, is the child's mood in the middle, neither mostly jolly nor mostly serious?

8. Distractibility

When the baby was sucking a bottle or breast, would she stop if she heard a slight sound or would she continue sucking? If she were hungry or fussy while waiting for a bottle, could she easily be diverted by giving her a rattle or by

(Temperament Questionnaire)   Page 2

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holding her? Does the child start off to do something and then often get side-tracked by something her brother is doing, by a magazine, a toy, a game, or by any number of circumstances that catch her eye or her ear? Or, on the contrary, once she is engaged in an activity, is she unaware of what is going on around her?

9. Attention Span-Persistence

Without any distractions, did the infant stick with some activity for a long time, or just briefly? How long does the child persist in the face of a difficult task, such as difficult school work, a difficult game, puzzle, or athletic activity, or a difficult challenge, such learning to ride a bicycle? And, after overcoming the initial difficulty in mastering these activities, how long is the child's attention span for these activities -- very long, very short, or in between? Without any distractions, will the child read a book, work a puzzle, play a game for a long time, only a short time, or somewhere in between?

10. Emotionality

Was it easy to read the infant's feelings, or did the parents have to guess what the infant was feeling and needing? Does the child easily share what he is feeling, either by actions or words, or does the child most often keep his feelings to himself? Does the child easily and spontaneously cry or laugh, or do you constantly have to ask the child what he is feeling in order to find out? Or, is the child's emotional expressiveness somewhere in-between? Does the child express a wide range of emotions, or are his expressions restricted to very basic and infrequently expressed feelings?

11. Sociability

Was the infant enchanted by the sight of a human being, or did she prefer playing with toys and being alone? Would the infant seek out people over things, or did she try to avoid people? As a child, is she clingy or "needy" and dislikes being alone? Can she play alone for long periods of time, or does she need lots of contact with parents, siblings, friends? When in public, does she easily talk to people, or does she stay by herself?

12. Fearfulness

Did the infant startle easily to and withdraw from unexpected events? Did he show clear fear and avoidance responses to seemingly innocuous people, animals, objects? Would a mildly threatening event produce an exaggerated anxiety response? As a child, does he easily develop phobias and fears, or is he very "brave" and willing to undertake challenging risks? Does he easily become anxious from regular life events, or does he handle them comfortably? Does he seek out physical thrills (motorcycle riding, roller-coaster riding, high diving, downhill skiing, etc.), or does he avoid such activities as "scary?"

(Temperament Questionnaire)   Page 3

13. Soothability

When distressed as an infant, could she be easily comforted to relaxation by holding or caressing her, or would she continue to cry in distress in spite of adequate attempts to soothe her? Would rocking her calm her down, or were parents left totally frustrated by their inability to help her relax? As a child, when frustrated, could she be talked down? Would she be comforted by a hug or words of reassurance, or would nothing help her to calm down except time?

14. Fastidiousness

Did the baby get very fussy if food were smeared on his face, or his diaper was dirty, or his food tray was disordered? As a child, would he get irritable and cranky if his blanket was wrinkled or messed up, or his room was in disorder, or, could the child be quite comfortable in a very messy room? Would the child keep all his toys lined up, his crayons neatly ordered, and his clothes all hung on a rack in tidy fashion, or could the child live in a "pig pen" without complaint? Does the child have rituals that keep order, cleanliness, and neatness in his life, or does he function quite well in a very casual style, or is it somewhere in-between?

15. Cuddlyness

Did the infant mold and cup to the parents' shoulders when held, or did she arch and push away when held closely? Would the child relax more easily when being held closely, or when held at arm's distance? Does the child like to be snuggled closely, or does she prefer keeping her distance, physically? Does the child comfortably give a hug, or does she feel very awkward, stiff, and uncomfortable to do so? (Note: Cuddlyness is a dimension that tends to be at one extreme or another, unlike the dimensions above, which all tend to be on a smooth continuum.)

Items 1-9   Adapted from: Thomas, A., Chess, S., and Birch, H.G. *Temperament and Behavior Disorders in Children.* N. Y.: New York University Press, 1968.

Items 10-15   Extrapolated from the work of the original authors cited on the *Temperament Profile.*

Following Through with Consequences

Natural consequences allow nature to teach children what was wrong with their choices. The natural consequence for failing to eat dinner is to be hungry later in the evening. Children learn that their choices cause specific results that will directly affect them. **Logical consequences** establish cause-and-effect connections for the child for problem behaviors that have no realistic natural consequences: "Since you took off on your bike without a helmet, you'll need to park it for the rest of the day." These consequences require intervention; effective logical consequences can be chosen by the parent, the child, or the family.

Creating Consequences

Use these handy categories to help you think of consequences:

• **Loss of privilege or association:** The child loses the privilege of taking part in certain activities, using certain objects, associating with certain individuals. For example, the teen who leaves the gas tank empty loses the privilege of using the car for a week. The child who hits one of his playmates needs to be removed from the play for ten minutes.

• **Loss of cooperation:** Living in a family is a cooperative venture. Children may lose parental cooperation if they fail to fulfill some aspect of their responsibility. A parent who has spent extra time doing chores the child has neglected to do won't have time left to drive her son to his friend's house.

• **Compensation:** The child replaces a lost or broken object or trades time or work. For example, the child who shows up late, keeping his parent waiting to give him a ride, owes the parent the equivalent amount of time in chores.

3 R's of Consequences (from *Positive Discipline* by Jane Nelsen)

A well-chosen consequence should be **reasonable**, **respectful**, and **related:**

• **Reasonable** consequences are both appropriate and practical. It is unreasonable to ground a child for six months as a consequence for coming home late from a date once, in most circumstances. A reasonable consequence also should be practical for the parent to enforce.

• **Respectful** consequences avoid humiliating, embarrassing, or excessively blaming the child. Forcing a sloppy eater to move his place by the dog's dish is not respectful.

• **Related** consequences are connected to the crime. The child who goes to visit a neighbor without telling her parent of her intentions loses the privilege of leaving the yard for the rest of the day. Finding connected consequences takes time and practice. As you get the hang of it, you'll find those that work best for your child and you'll become more adept at improvising new ones.

Putting Consequences Into Action

Consequences can be decided ahead, at the time of the problem behavior or following the problem. When they are used ahead or at the time of the problem behavior, say "**Either you can_____, or _____will happen.**" This discipline strategy allows the child a choice between a behavior desired by the parent and a consequence: "Decide peaceably which TV show you will watch or the television goes off." As with any other strategy, it is as effective as the follow-through action. Once kids know you really mean to pursue the consequences, they will decide much more efficiently.

Tips for Applying Consequences

• **Give your child a simple direct statement** expressing your concern that she has chosen that behavior and the consequences that will follow, and that you know she will probably choose another behavior next time.

• **If you are very upset or angry, take some cooling off time** before talking about consequences, if possible. Often consequences given in anger are humiliating and unreasonable. Your tone makes all the difference here.

• **If you can't think of a good consequence on the spot, buy time** by saying, "There will be a consequence for this. We will discuss it later." Make a plan when your mind is clear or after you've consulted your parenting partner or a friend. You may decide to enlist your child's help in choosing a consequence, or put it on the agenda for a family discussion.

• **Expect your child to have a negative reaction to consequences,** especially if you are just beginning to introduce them. Consequences are not always pleasant, but they do give children valuable real-life lessons about the effects of their behavior. Your child may react with anger, whining, complaining or crying. This is the child's right. Avoid confusing the situation by reacting to your child's negative response, which may reinforce the child's goal of getting attention. Simply state, "I can see that you are upset. Maybe you will choose differently next time," and then go about your business. Hold firm. It is very likely your child will test you to see if you really mean what you say.

• **Offer a choice between consequences.** This is a strategy you might try for older children. A nine-year-old who arrived home from school two hours late was greeted by an upset and worried mother who had spent the afternoon frantically looking for him. After mother and son had taken some cooling off time, she offered her son the choice of losing the privilege of playing with friends after school for a week or giving restitution for his mother's lost time by doing jobs for her. By making a choice between consequences, he was given some power in the decision. Though he didn't like either choice, he was more likely to cooperate when he helped with the decision.

Consequences Worksheet

Think of natural or logical consequences for the following situations:

1. Timmy, age 3, has just completed a felt pen masterpiece on the dining room wall.

2. Rachel, age 14, borrowed your silk shirt without asking. You find it partially stuffed under her bed with a chocolate stain on the front.

3. Jeff, age 10, needs to be at a party in thirty minutes. While you are busy getting dinner ready he informs you that he "just remembered" that he needs to have a present for the birthday boy.

4. Juan, age 16, borrowed the car the night before to go out with friends. On the way to work the next morning you run out of gas.

5. Carol, age 10, and Brad, age 8, are arguing loudly about which television show to watch. It's 6:30 p.m., and you're in the middle of balancing your checkbook. You've just discovered that you are $105 off in your balance. The children start shoving each other and the yelling gets louder.

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Adult-Child Problem Solving

> ## Before you start:
>
> Make sure you've both cooled off.
> Remember to avoid blaming.

1. *Respectfully* describe the problem as you see it.

   Feeling statement: *"I feel frustrated when _____."*
   "What do I need to know so I can understand how you see it?"

2. Gather information. Speak respectfully and listen attentively.

   "What happened?"
   "How did you feel when_____?"
   "I felt_____when ____."

3. State the problem.

   Summarize what you heard so it expresses what everyone wants.
   Be prepared to listen and reframe your summary.
   "You want_____ and I want_____. Is that right?"

4. Generate ideas.

   Encourage lots of ideas, both crazy and practical. Write them down.
   "What can we do so everyone will be happy?" or
   "Let's think of ideas that will work for both of us."
   - Avoid evaluating.
   - Restate problem as needed for focusing.

5. Evaluate.

   Look at the consequences of each idea.
   "What might happen if we _____?"
   "Will this solution work for both of us?"

6. Make a plan.

   Work out a solution together and decide how it will be carried out.
   Evaluate the plan later and decide if it's working.
   Plan for more problem solving if appropriate.
   Celebrate success!

TIPS FOR PROBLEM SOLVING

• **Acknowledge anger.** Use "I messages" in the information gathering step to help dissipate angry feelings. After this step, take time to cool off if anyone is too angry to proceed constructively with the problem solving process.

• **While brainstorming, you may need to continue restating the problem to keep your problem solvers focused on the issue.** This is especially true with younger children.

• **Keep focused on seeking solutions rather than on blaming.** If your problem solvers are getting sidetracked into blaming or name calling, say,"Let's try looking for a solution rather than blaming."

• **On bigger issues write down your agreement and have your kids sign it,** especially if you have a child who may later try to argue you out of the terms of the solution.

• **If your children refuse to cooperate with the problem solving process you can offer a choice.** Either they can help with the problem solving or you, as the parent, will make the decision.

•**Affirm your children as a peacemakers and a problem solvers.** After your children have some experience with problem solving, give them a vote a confidence: "I'm sure you two can work that out. You're good problem solvers." Point out to your children times when they have successfully solved problems.

Parent-Child Problem Solving Role Plays

Role Play #1
(parent)

Jason, your thirteen-year-old son, has been playing video games most of the weekend. He seems to be spending more and more time in front of the screen. You've been nagging him quite a bit to turn it off, and you're ready to confiscate the video games.

Role Play #1
(child)

Thirteen-year-old Jason: You love to play video games, and this weekend you rented a hot new one. You've been working hard to beat it, and you're getting close to the end. Your parent has been on your back all weekend telling you to turn it off and find something else to do. It's really getting on your nerves. You can't wait to see what happens on screen when you finally beat this game.

Role Play #2
(parent)

Ron, your nine-year-old son, lost one coat already this year. As he went out the door this morning he mentioned that he has no idea where his new coat is.

Role Play #2
(child)

Nine-year-old Ron: As you went out the door to school today, you couldn't find your coat, and you have no idea where it might be. Your parent was steamed because this is the second coat you lost this year. Keeping track of things is hard for you. Besides, this coat was kind of hot and scratchy.

Role Play #3
(parent)

When your six-year-old daughter Beth goes upstairs to get dressed in the morning, she takes forever to get her clothes on. Then once she's dressed there's always a hurried search for the missing shoes. You're getting really frustrated because she's been late for school several times. This morning her tardiness made you late for an important meeting.

Role Play #3
(child)

Six-year-old Beth: Your parent is so cranky in the mornings, nagging you to hurry up and do this and do that. It's hard to get ready by yourself. When you go up to your room to get dressed, the puzzle is so much more fun to do. And your shoes always seem to be missing . . . right when it's time to go.

Family Meetings

Benefits

Family Meetings:
- Establish an ongoing forum to discuss conflicts.
- Create an opportunity to deal with emotional issues after feelings have cooled.
- Give kids a structure for practicing decision making.
- Provide a time for family organization (calendars, allowances, chores, etc.).
- Establish shared responsibility for family decisions, easing the burden for parents.
- Promote family unity and teamwork.
- Enlist cooperation by involving everyone in making decisions.
- Provide opportunities to practice communication skills.

Basic Structure

What?

Family meetings can be used to resolve conflicts, to plan family activities, to organize routines, to communicate important organizational information (calendar, transportation, etc.), to celebrate, to share, to play. Many families end meetings with refreshments, a game, or another enjoyable activity.

When?

Decide on a regular time for meetings (weekly, bi-monthly, monthly). Families who have difficulty finding a regular time to meet sometimes use focused dinner-time discussions as an alternative. The key is to establish a family structure, formal or informal, for resolving conflicts, planning, and decision making. Most families find regularity is essential to successful family meetings.

How?

Decide on a style and format that works for your family. Consider some of these basic ingredients:
- Responsibility for running the meeting can be rotated among family members. The **facilitator** keeps the meeting on track. The **recorder** takes notes to establish an ongoing record of decisions.
- A written **agenda** can be posted for family members to write down issues for discussion as they arise beforehand. The meeting might begin with a request for items to add to the agenda.
- Check in on past decisions. Is the solution working? Is more discussion needed?
- Discuss new items. Use the problem solving process outlined on the next page to resolve coflicts, when appropriate.
- All family members are given the opportunity to express their feelings and ideas on each issue.
- Usually decisions are made by consensus. If agreement can't be reached, the issue is tabled until the next meeting.
- An important element for many families is the opportunity to express appreciation and celebrate accomplishments on a regular basis.

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Getting Started: The First Meeting

• Set up a notebook for keeping written records of your meetings.
• Usually a parent leads the first few meetings. The facilitator role may rotate to all family members as they become familiar with how the meeting runs.
• Keep your first meeting simple. Planning a family fun activity is a good first meeting agenda.
• Establish simple groundrules, such as:
    • No put-downs.
    • Everyone has the right to speak without being interrupted.
    • Avoid blaming.

Tips for Successful Meetings

• Share ground rules as the need arises during the meeting and/or before you begin.
• Strive to keep the meetings short, setting priorities beforehand.
• As a parent, be clear about what issues you're comfortable turning over to the group. Some issues (such as those concerning health and safety) are not negotiable.
• Try to stay away from the role of parent as boss. Be an equal member of the group.
• A light tone will create a positive atmosphere and family members will begin to look forward to future meetings.
• Involvement in the process should be voluntary. However, decisions are binding for all family members.
• Avoid making the meeting a dumping ground for complaints by choosing carefully when and how to approach bigger issues, focusing on solutions rather than blame.
• If agreement is difficult to reach, ask if everyone would be willing to try a new way for a week.

Simplified Problem Solving

• **Identify** the problem. Make sure each person describes the problem and then listens to others as they do the same. Agreement should be reached on how the problem is defined. Write it down.
• **Brainstorm** solutions. Write down as many solutions as you can, *without judging or evaluating*. Crazy or zany solutions are welcome and may spark a creative answer to the problem.
• **Evaluate** the solutions. Cross off solutions that are unacceptable. Ask "What might happen if we choose this solution?" or "Is this solution reasonable? related? respectful?"
• **Agree** to try a solution or a combination of solutions for a period of time. Make sure all parties are in agreement.
• **Make a plan**, being specific about who does what, when they do it, and when you'll check back to see how it's working. Write this in the notebook.

"I DON'T LIKE DON'T -- I DON'T, I DON'T"

I hear a million DONTS a day.
No matter what I do they say...

   Now don't do this,
   And don't do that,
   Don't interrupt,
   Don't tease the cat.
   Don't bite your nails,
   Don't slam the door,
   Don't leave those messes on the floor,
   Don't shout,
   Don't fight,
   Don't spill your food.
   Don't talk back,

And don't be rude.
   Don't let the dog climb on your bed.
And don't forget what I just said.
Don't slip,
Don't run.
Don't lose your cap,
Don't point that gun.
Don't touch the tray,
Don't tear your clothes,
And don't forget to blow your nose.
Don't go too far,
Don't climb that tree,
And don't fall down and skin your knee.
I don't like DONT one little bit.
Look! Now they've got ME saying it!

IDEAS FOR TURNING "DON'TS" INTO POSITIVES

SAY	DO NOT SAY
"Sit down when you slide."	"Don't stand up when you slide."
"Dig in the sand."	"Don't throw the sand."
"Sit in the swing."	"Don't stand in the swing."
"Use both hands when you climb."	"You'll fall if you don't watch out".
"Throw the stick over the fence."	"Don't play with the stick."
"Keep the puzzle on the table."	"Don't dump the puzzle on the floor."
"Turn the pages carefully."	"Don't tear the book.
"Talk in a quiet voice."	"Don't shout".
"Wipe your hands on a paper towel."	"Don't get your dirty hands on things."
"Be sure the ladder is safe."	"Be careful you don't fall."
"Sit on your chair."	"Don't rock the chair."
"Move back on your rug."	"Don't lean in front of others."
"Wipe your brush on the jar."	"Don't drip paint on the floor."
"Put an apron on."	"Don't forget your apron."
"Time to go inside."	"Did you forget what time it was?"
"Wash your hands."	"Don't you see your hands are dirty?"
"Drink your milk."	"Don't leave your milk."
"Drink your own milk."	"Don't drink your friends milk."

DEVELOPING A POSITIVE WAY OF TALKING TO CHILDREN REAPS GOOD RESULTS.
The same is true for talking to adults.

Which do you want to hear?

Killer Phrases

The problem with that idea is...

No way it will work here.

Impossible under our current system.

We just can't get support for it!

It's not a bad idea, but...

We've never done it that way before!

You haven't considered...

We have too many projects now!

A swell idea, but...

It won't work!

We haven't the time!

It's not in the budget!

We've tried that before!

Not ready for it yet!

All right in theory, but can you put it in practice?

It needs more study.

Somebody would have suggested it before if it were any good!

Let's discuss it at some other time.

You don't understand our problem!

Why start anything now?

You know, I think you really ARE dumb!

Has anyone else every tried it?

I just know it won't work!

Let's be practical!

Let's form a committee.

It's been the same for ten years, why change now?

Why can't you come up with something good?

What's the use of trying it?

Ignitor Phrases

I like that!

Keep talking, you're on track.

Go ahead...try it...

Keep going!

We can do a lot with that idea.

That's great, how can we do it?

That's neat, what else do we need?

How can we get support for it?

What else do we need to consider?

I think it will fly!

Gee, why not!

Wow! Let's try it!

Where would we be without you?

Hey, that's a great idea!

How can we build on that idea?

Let's get right on it.

I know it will work!

Why not!

That's the way to go!

How can we help you?

This is going to be fun!

I love challenges like this!

That's like you!!!

I agree!

Let's go!

That would be interesting to try!

That's good!

That's a great idea!

I'm glad you brought that up.

That's an interesting idea.

It's sure nice to have you with us!

Look out world, here we come!

FLY TYING WITH LITTLE BILL

First. let's get something straight. I am NOT an expert on
fly tying nor am I an expert on fishing. I am just a guy who
likes to fish and THOUGHT that when I retired I would have
lots of time to pursue that activity. Boy, was I ever wrong!

I was introduced to fly fishing at a 4-H camp when I was
quite young but I discovered at an early age that I hooked
more trees than fish and usually the tree got away, with my
fly. Since a good fly costs about a dollar and a half, I
decided that I could either give up fishing (no way) or
start making my own flies. I chose the latter. M fly tying
began in 1965 at Chatcolab with a guy named Charlie Scribner
and has escalated from there. again I do not claim to be an
expert but I do have some satisfaction in knowing that a few
fish have been gullable enough to bite on a bunch of feathers
and yarn that I have thrown at them.

Fly fishing dates back at least four hundred years and if
you are curious enough to look in the Bible Matthew 18:27 you
will see where Jesus told Peter to go to the lake and throw
in his line to catch a fish. No bait is mentioned so one
could possibly wonder if maybe Peter used an artificial fly
to catch that fish. ?????

This week I hope that we can learn to tie some basic fish
flies or improve on what we already know about tying flies.

To get started on your fly tying some basic tools are needed.
A beginners fly tying kit can be purchased for about twenty
dollars which includes most of the stuff you need to get
started, but eventually you will want to improve and expand
on this. The things needed are: a fly tying vise, some kind
of hackle pliers (a clothes pin will work) a spool of thread
(#50 sewing thread works but pre waxed fly tying thread is
better) some yarn (I like chenile best) and some feathers,
or animal hair. I am not going into all the directions of
tying a fly now because there are dozens of books for
beginner fly tiers and probably hundreds of more advanced
books that are available through your local library.

FABRIC AND RIBBON WIND SOCK

MATERIALS:

4" embroidery hoop
7"x14" piece of non stretch fabric
8 1/3yds each of 3 coordinating colors of 1/4" satin ribbon
 OR   4 2/3yds each of 3 colors of 1/2" satin ribbon
1 1/8yd of 1/4" ribbon for the hanger
14" of 1/2" ribbon or trim for hoop decoration.(braid or flowers work great)
 fabric or "TACKY" glue

DIRECTIONS

1. Press under 1/2" along one long edge and one short edge of fabric.
2. Glue down pressed edges.
3. Separate outer and inner ring of embroidery hoop. Apply glue to i   d
   of inner ring. Beginning at unhemmed corner, position long edge of
   fabric to inside of inner hoop, keeping top edge of hoop even with
   edge of fabric, and right side of fabric facing in. Allow to dry.
4. Gently pull fabric over outside of hoop, so that outside of hoop is
   completely covered by the fabric. Glue short sides together, making
   a tube of fabric.
5. Mark fabric along outside of hoop into 3 equal sections with a pen.
   This will mark where to place the ribbon hanger. Cut three 13" length
   of 1/4" ribbon. Tie the three ribbons together at one end, forming
   a loop. At markings on the hoop, glue ribbon ends to outside of the
   fabric covered hoop about 1/4" down from the top edge.
6. Place outer ring of embroidery hoop over fabric covered hoop and
   hanger ribbons and tighten.
7. Cut 2ft lengths of the 3 coordinating ribbons. You will need a total
   of 37 1/4" pieces or 20 1/2" pieces. Alternating colors, glue
   edge of ribbon along inside edge at bottom of fabric tube. Leave a
   little space (1/16") between each ribbon.
8. To cover outside of embroidery hoop, glue trim or 1/4" ribbon onto
   hoop.

General features of an emergency action plan.
Most plans have the following general features:

- Staff—What all staff should do in emergencies
- Emergency call—How and when to call EMS personnel and what information to give
- First aid—First aid procedures and designated area for giving first aid
- Communications—Systems and signals used at the facility
- Reports—Any reports a lifeguard must fill out after an emergency
- Working with the public after the emergency—Procedures for working with the public, the media, the local health department, and relatives of the victim. Lifeguards should know what to do or not do when questioned about an emergency and who in the facility is the designated **spokesperson** (see Chapter 12).

Emergency action plans or the facility's operations manual may also include the following information:

- A floor plan of the facility showing hazardous areas
- Equipment—What equipment is used, where it is kept, what is used to open the pool, and whom to tell about needed replacements or repairs

QUESTIONS YOU MAY WANT TO ASK WHEN INTERVIEWING FOR AQUATICS STAFF.

If there is a pool in your program, the most important person on your staff will be the aquatics director. Weather your staff consists of just you or twenty guards, the director sets the rules and standards. Here are a few basic questions you can ask during an interview to help determine the knowledge level of your candidates.

Q. Do you have current Red Cross CPR, Lifeguard certification and/or WSI, or equalavent? (if so, ask to see it and keep a copy on file if you hire the candidate. A WSI certification does not qualify as a certified life guard.)

Q. How would you determine the swimmer capacity of a pool?

A. The rule of thumb is one swimmer per 15 sq ft of pool 5 ft deep or under and 1 swimmer per 20 sq ft of pool over 5 ft deep excluding the diving well.

Q. What temperature should the water be maintained at?

A. 82-84 degrees F for rec.or lap pool, 89-90 for small children or therapy

table 6-1 *Sample Facility Safety Checklist*

	Yes	No	Action Taken	Date of Safety Check	Action Needed
Deck Safety equipment in good repair					
Rescue tubes and straps in good repair					
Backboards with head immobilizers and straps readily accessible					
First aid station clean; first aid equipment and supplies accessible and well stocked					
Telephones working properly					
Deck not slippery and in good repair					
Deck clear of patrons' belongings					
All equipment used by patrons stored properly if not in use					
Lifeguard stands clean and in good repair					
Clear of standing water					
Clear of glass objects					

80
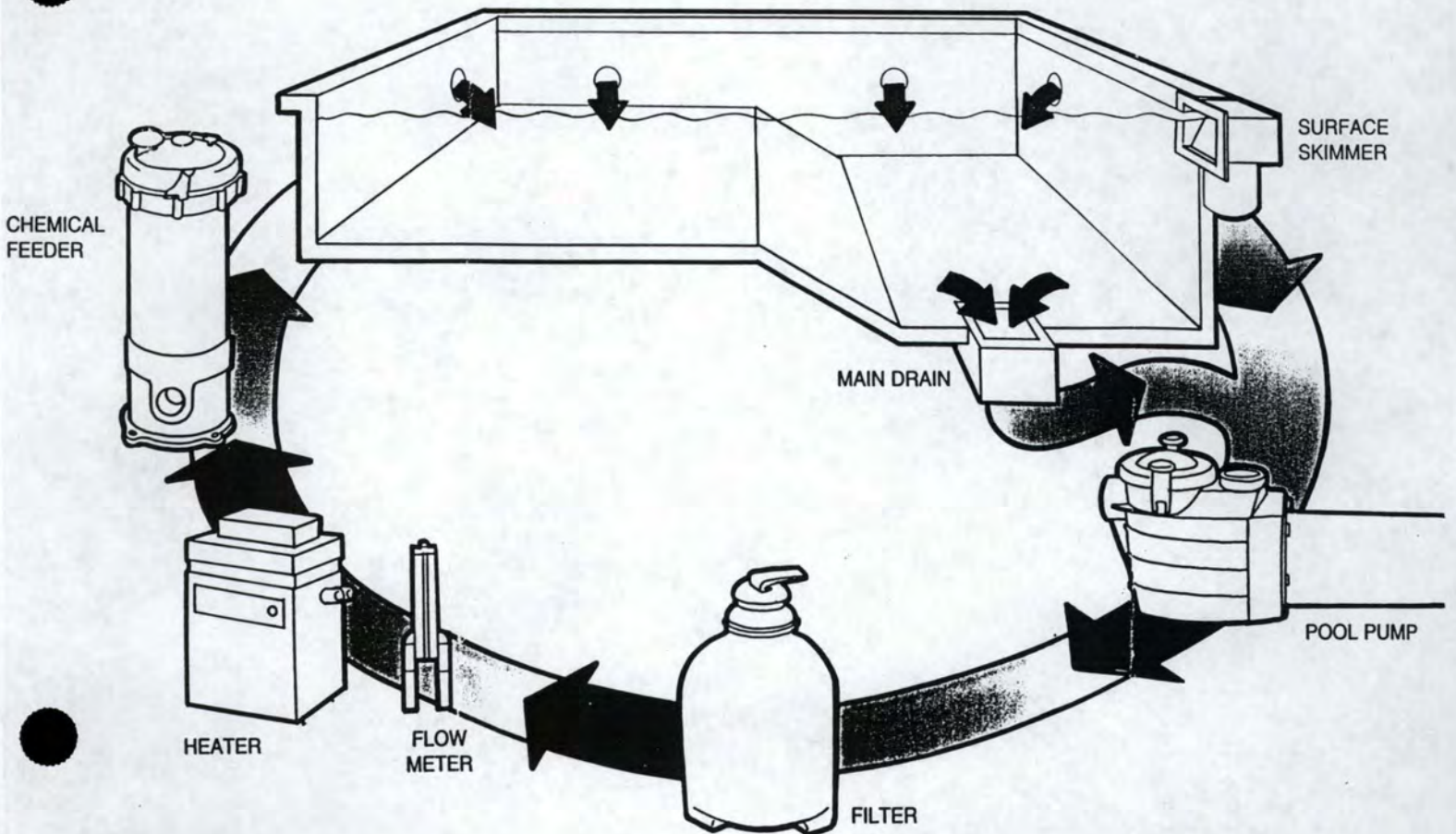
This flow chart illustrates the basics of pool-water circulation. Pool water constantly leaves the pool through bottom and surface outlets, is pushed through a pool filter for cleaning, is heated and ch treated, and is again evenly distributed throughout the pool.

table 6-1 *Sample Facility Safety Checklist—cont'd*

	Yes	No	Action Taken	Date of Safety Check	Action Needed
Pool					
Ladders secured properly					
Ladder handles clean and rust free					
Steps not slippery and in good repair					
Ramp not slippery and in good repair					
Drain covers secured properly					
Drain covers clean					
Suction at drains not excessive					
Lifelines and buoys in order					
Water clarity satisfactory					
Water color satisfactory					
Pool free of debris					
Gutters clean					
Water temperature in pool satisfactory					
Water temperature in spa satisfactory					
Recreational Equipment and Play Structures					
Ladders to diving boards not slippery and in good repair					
Rails at diving boards clean and in good repair					
Diving boards clean and not slippery					
Diving apparatus in good repair					
Movable fulcrums locked in forward position					
Removable starting blocks stored properly					
Access to permanent starting blocks restricted					
Play structures clean, in good repair, and not slippery					
Nonmoving parts on play structures secure					
Joints on play structures move freely					
Removable play structures placed at an appropriate distance from the deck and from other structures					
Removable play structures tethered properly: attachment points secure, hooks and connections in good condition with no sharp edges, tethers not worn or frayed					
Seams on play structures have no gaps or leaks					
Inflatable play structures have the correct air pressure					
"Flow-through" inflatable play structures have pump attached securely, located in a safe place, and plugged into the appropriate electrical circuit					

Continued.

table 6-1 *Sample Facility Safety Checklist—cont'd*

	Yes	No	Action Taken	Date of Safety Check	Action Needed
Recreational Equipment and Play Structures—cont'd Removable play structures stored properly					
Water slides smooth and in good repair					
Water flows properly on slides					
Landing pads under slides in good condition, securely fastened, and with no gaps to cause tripping					
Removable slides placed over water that is deep enough					
Equipment such as kickboards stored properly when not in use					
Chemical Storage Area Chemicals stored properly					
Door labeled properly					
Signs legible and in good condition					
Doors locked					
No suspicious odors					
Showers, Locker Rooms, and Rest Rooms All areas clean and free of algae					
Floors clean and not slippery					
Showers in good repair (no drips)					
Liquid soap available					
Drains clean					
Wastebaskets empty					
Drinking fountains and sinks clean and in good working order					
Signs in good repair and properly displayed					
Walls clean and free of markings					
Toilets and urinals clean					
Mirrors clean and unbroken					
No unpleasant odors					
Toilet tissue available					
Paper towels available					
Doors and windows working properly (including locks)					
No broken pins on locker keys					
All articles removed from lockers daily					
Collapsible shower seats in upright position					
Locker benches clean					
Clear of glass objects					

Q. What major areas should be included in a safety check list?
A. Check the deck area, pool, recreation equip. and play structures, chemical storage areas and locker room, toilets and showers.

Q. What is the normal pH level for a pool?
A. 7.4-7.6 never below 7.2 or over 7.8

Q. What is backwashing and how often should it br done?
A. Backwashing is cleaning of the filter by reversing the flow of water thru the filter and sending that water to the waist system. It should be done when the normal clean pressure of the filter has increased by 8 to 10 psi.

Q. What should the normal residual chlorine level of the pool be maintained at?
A. 1.0-3.0 ppm tested at least daily.

Q. When should the pool be closed to swimmers?
A. Whenever chlorine or pH levels are too high or too low.
Whenever insuficient lifeguards are available for survelence.
Whenever a hazardous situation exhists which cannot be blocked off or safely controled.
Whenever blood or body fluids have been introduced into the pool.
In an outdoor pool, whenever there is danger of lightning or a thunder storm.

RESOURCE BOOKS YOU MAY FIND HELPFUL.

Lifeguarding Today   The American Red Cross 1995, Mosby Lifeline Pub.

Pool Maintanance Manual Terry Tamminen 1996   McGraw - Hill (very detaile

The Swimming Pool   Tom Griffiths   1994 Simon & Schuster (good basics)

What Color Is Your Pool? John M. O'Keefe   1987 Storey Communications

PLANNING AS A GROUP BRINGS US TOGETHER AND MAKES US A FAMILY!

Activity Pages

Planning an Activity (Any Activity)
Presented by Leila Steckelberg

Social recreation is any social occasion where people get together for fun and fellowships; 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 part 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 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.

Activity Planning Guide

Day of activity:_____   Family Group:_____

Type of Activity:

What is the theme of the activity?

How do we create interest and enthusiasm for the activity?

What kind of atmosphere shall we create for the activity?

What is the program?

What is the best way to clean up after the activity?

What went well? What could be improved?

Inspiration Through Ceremonies

Definition - A special time for quiet, inward thinking

Reasons for Ceremonies:
1. Flag
2. Vespers
3. Close of evening program
4. Thought for the day
5. Mealtime graces, songs
6. Presenting awards or recognition
7. Initiation
8. Installation of officers
9. Special ceremony program
   - Burial of a camp challenge
   - New penny (new camper)
10. Sunrise ceremonies

Planning a Ceremony

1. What is the purpose of the ceremony?

2. Decide on a theme or message. It should convey a simple idea or thought.

3. Use a central focus or interest that holds attention - a fire, candles, lights, and object, or picture.

4. Use dramatic techniques (something different) such as:
   - music or other sound effects
   - poetry
   - pantomime
   - dance
   - choral group
   - reading group
   - music in the distance
   - use of a lake (could be swimming pool) or a stream
   - Music instrument such as a bugle, chime, etc.
   - Storytelling

5 Give everyone a chance to participate - by singing, having his very own candle, etc.

6. Lead into the ceremony by setting the mood or atmosphere with:
   - songs
   - walking a "quiet" trail
   - background music
   - silence
   - a special place

7. Rehearse enough to be sure everyone knows what he or she is doing - readers read well, words pronounced correctly, speaking clearly and audible. (Use sound system, if needed.)

8. Use symbolism - a clover for 4-H, a flag for patriotism, a picture in place of the real thing, a candle for important things, a trail.

9. Use music. In singing, be sure songs used are well known. Musical instruments can be used or records.

10. Have all needed supplies or equipment (such as matches to light candles).

11. Think safety. Ceremonies often involve darkness, fire, and youthful enthusiasm.

12. Do not include specific religious philosophy in a vespers or other type ceremony. However, the term Lord and God cannot always be separated from traditional poetry without changing the rhyming patterns.

13. Be sure everyone is comfortable and that all can see and hear.

Theme Ideas for Ceremonies:

Flag raising or lowering	The River	Patriotic
Thought for the day	Nature - trees, wind	Vespers (religious)
Friends	Sharing	Conservation
Opening of camp	Closing of camp	Initiation
Citizenship	Just for today	Achievement
Warm fuzzies	Love	Installation

Ceremony Planning Guide

Day of Ceremony: Family Group:

Type of Ceremony:

What is the theme or message of the ceremony?

How shall we set the mood?

What can be done to get across the theme/message?

If clean up is needed, what is the best way to get it done?

What went well? What could be improved?

Ceremonies Workshop Planning Aid
Outline Form

Ceremonies are an essential retelling of stories that we share as human beings which have been used by mankind since the beginning of community living - many no longer remember. Others have been passed down through the ages from one generation to another.

I.   What is the PURPOSE of the ceremony?

II. What are the needs of the group?

    A. What do we wish to accomplish

III. When were/are ceremonies used?

IV. In addition to the above considerations, what else should a ceremony planner/planners think about?

    A. What setting or props are best for your specific ceremony??

        1. Is the setting accessible to all participants?

        2. What time of day is appropriate?

        3. Does a preplanned ceremony fit our purpose?

a. How can it be adapted?

b. Is it all what you want?

4. Do you need to teach a portion ahead of time? i.e. a song new to the group but fitting the mood you wish to create?

B. WHAT ARE YOU TEACHING? What customs, myths, or mores are you allowing in your ceremony? Is their historic use congruent with the message you want to impart?

1. Are you being SENSITIVE to the group needs? Is the content TIMELY?

2. Are you allowing time for a moment of reflection?

3. Are you allowing time for people to identify their feelings?

4. Is the ceremony clear enough that everyone can understand and can share with one another?

Together at Chat we aim toward being sensitive to group and individual needs using activities, discussions in large and small groups, and committees to explore methods, hopefully being careful to choose ways that enable each one of us to GROW and BECOME the best that we can be! CEREMONIES and ceremonies planning CAN be a tool helping us to achieve this goal.

BOARD MEMBERS

TREASURERS REPORT

BYLAWS

CONSTITUTION

All about Chatcolab

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Vice-Chair	Toni Gwin	2001
Secretary	Sue Ryan	2001
Treasurer	Charlotte Norlin	2001
Board Members	Bob (Beaz) Beasley	1999
	Cee Cee Wieber	1999
	Charlie Swaney	1999
	Bonnie Fausett	2000
	Leona Peterson	2000
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	B.J. Kreiter	
	Jennifer Riphenburg	
	Pat Monforton	

Chat Chat Editor	
Lifetime Member	Leila Steckelberg
Honorary Members	Jean Baringer
	Don Clayton
	Joe (Doc) Stephens
	Miriam Beasley
	Jim Beasley

Chatcolab, Incorporated

* * * * *

Articles of Incorporation

* * * * *

Certified May 21, 1969, Idaho Corporation No. 40921

* * * * *

The undersigned, being persons of legal age and citizens of the United States, in order to form a nonprofit cooperative association pursuant to Title 30, Chapter 10, of the Idaho Code, State of Idaho, do hereby certify as follows:

Article I

The name of said corporation shall be Chatcolab, Inc. hereinafter called the Corporation.

Article II

The principal office of the corporation in the State of Idaho is located in the City of Moscow, County of Latah. The name and address of its resident agent in charge thereof are Vernon H. Burlison, Chatcolab, Inc., P.O. Box 542, Moscow, Idaho 83843.

Article III

The purpose of the Corporation and the nature and objects of its business to be transacted and its activities to be carried on are to any or all of the things herein set forth:

1. To do all things necessary to hold an annual leadership development laboratory of one week duration for its members, including, not limited to, the following:

Make plans for each session of the leadership development laboratory; obtain the use of a group camp or other suitable facilities as a place for holding the lab; advertise the lab and promote attendance; collect registration fees from those who attend; purchase a group medical, health and accident insurance policy to cover those who attend during their travel to and from the lab and during the lab; purchase food and other supplies needed in running the lab; obtain the services of cooks, resource persons for teaching, stenographers and other personnel such as may be needed to carry on the lab; lease, rent or purchase and own equipment, such as a mimeograph machine, typewriters, vacuum cleaners and other items needed in conducting the lab; and to carry out a program of instructional and recreational activities deemed to be helpful to individual volunteer leaders of 4-H, Campfire Girls, Inc., community recreation centers, churches, granges, and other worthwhile organizations to further development of their leadership abilities with the aim that they become more competent leaders and thereby more effective in their respective leadership roles.

Article IV

The Corporation is intended to have perpetual existence; but if it should ever become necessary to dissolve the Corporation, its entire plus assets left over after payments of all obligations will become assets of the Heyburn Youth Camp Association if it is still in existence; and if it is not, the Corporation's plus assets will become assets of the Black Hills Recreation Leaders' Laboratory if it is still in existence; and if it is not, the Corporations' plus assets will become assets of the Redwood Leadership Recreation Laboratory.

Amendment to Article IV, dated May 12, 1980

Upon the winding up and dissolution of the Corporation, after paying or adequately providing for the debts and obligations of the organization, the remaining assets shall be distributed to a non-profit fund, foundation or corporation which has established its tax exempt status under Section 501(c)(3) of the Internal Revenue Code.

Article V

There shall be no capital stock and no shares of stock. The rights and interests of all members shall be equal. No member can have or acquire greater interest than any other member. The Corporation shall issue a membership certificate to each member. No member can assign his membership certificate so that the transferee can by such transfer become a member of the Corporation, except by permission of the Board of Directors and under such regulations as the by-laws may prescribe. The private property of the members of the Corporation shall not be subject to the payment of corporate debts to any extent whatever.

Article VI

The undersigned incorporators shall be members of the Corporation. In addition the undersigned incorporators, any person may become a member in the Corporation by:

(a) Paying in full such membership fee as shall be specified in the by-laws of the Corporation.

(b) Agreeing to comply with and be bound by these Articles of Incorporation and by by-laws of the Corporation and any amendments thereto and by such rules and regulations as may at any time be adopted by the Board of Directors of the Corporation for the general interest of its members; provided, however, that no person except the undersigned incorporators shall become a member of the Corporation without his being accepted for membership by the affirmative vote of a majority of the members of the Board of Directors of the Corporation. No person shall own more than one membership in the Corporation.

Article VII

The Board of directors shall consist of nine members. All directors must be duly qualified members of the Corporation. The first Board of directors shall consist of the undersigned incorporators. They shall hold office until their successors are elected by members of the Corporation in their first annual meeting. In case of any vacancy in the Board of Directors, the remaining directors may elect a successor to hold office for the unexpired portion of the term of the director whose place is vacant.

Article VIII

1. Any person, to be eligible for election as a Director, must be a qualified member of the Corporation and a citizen of the United States at the time of his election.

2. In furtherance (not in limitation) of their powers conferred by statute, the Directors of the Corporation are expressly authorized:

(a) To make, alter or repeal the by-laws of the Corporation;

(b) To set apart out of the funds of the Corporation a reserve for any purpose and to abolish any such reserve;

(c) To acquire by purchase or otherwise any real and personal property for an on behalf of the Corporation in furtherance of its aims and purposes;

(d) To sell or otherwise dispose of any part of the property, assets and effects of the Corporation less than the whole thereof;

(e) To remove at any time any officer of the Corporation, but only by the affirmative vote of at least two-thirds majority of the whole Board of Directors. Any employee of the Corporation may be removed at any time by an affirmative vote of a majority of the Board of Directors, or by any committee or superior officer upon whom such power of removal may be conferred by the by-laws or by vote of the Board of Directors.

(f) Each Director and officer of the Corporation shall be indemnified by the Corporation against reasonable expenses incurred by him in connection with any action, suit or proceeding to which he may be made a party by reason of his being or having been a Director or officer of the Corporation, excepting those instances wherein he shall be finally adjudged to have been derelict in the performance of his duty as such Director or officer. Such right of indemnification shall not be deemed exclusive of any other rights to which he may be entitled as a matter of law.

Article IX

The Corporation may by its by-laws confer upon its Directors other powers and authorities in addition to the foregoing and to those expressly conferred upon them by statute.

Article X

The Corporation reserves the right to change or repeal any provision in this certificate of incorporation in the manner now or hereinafter prescribed by statute. All rights conferred herein on members are granted subject to this reservation.

Article XI

The members of the of the first Board of Directors shall be the following named persons who shall hold office until their successors are elected by the members at the first annual meeting of the Corporation:

James Beasley	Marjorie Leinum	Hazel Beeman
Clarence Stephens	Alice Berner	Ruth Ann Tolman
Vernon H. Burlison	Genie Townsend	Bruce Elm

(Note: Certification of the above Articles of Incorporation issued by the Secretary of State of the State of Idaho on May 21, 1969.)

Article XII, added May 12, 1980

`This Corporation is organized exclusively for religious, charitable, scientific, literary or educational purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code.

Article XIII, added May 12, 1980

Notwithstanding any other provision of these articles, the Corporation shall not carry on any other activities not permitted to be carried on by an organization exempt from Federal Income Tax under section 501(c)(3) of the Internal Revenue code.

Article XIV, added May 12, 1980

This organization is not organized for profit, and no part of the net earning shall inure to the benefit of any private shareholder.

* * * * * * * * * * * * * * * *

The above Articles of Incorporation were transposed verbatim from a copy received from the Secretary of State of the State of Idaho, Boise, ID. Various Certifications issued by the Secretary of State attesting to the authenticity have not been included as a space saving measure but will be made available to anyone who wishes to see them. Additionally, the Corporation is required to submit an annual registration report, that, in effect, verifies the continued existence of Chatcolab, Incorporated.

****
This document composed and edited by Charlie Swaney, Board Member, April 9, 1998
****

CONSTITUTION
OF
CHATCOLAB, INCORPORATED

ARTICLE I   **Name and Nature**

Section 1.   The name of this organization is Chatcolab, Incorporated.

Section 2.   Northwest Leadership Laboratory will be used as a subtitle to Chatcolab, Incorporated.

Section 3.   Chatcolab, Incorporated is a non-profit, educational corporation.

ARTICLE II   **Purpose**

Section 1.   Chatcolab, Incorporated exists for the sole purpose of assisting leaders of youth and adult groups to develop their individual leadership abilities.

Section 2.   The primary means of accomplishing this purpose will be to holed an annual leadership development laboratory in a camping situation.

Section 3.   The objective of the laboratory is to provide instruction, guidance and inspiration in an atmosphere that is made conducive to the development of the individual's leadership abilities through sharing ideas, knowledge and humor, with friendly concern.

ARTICLE III   **Membership and Privileges**

Section 1.   Any person over eighteen years of age who is interested in improving his/her own leadership abilities and/or the abilities of others, who pays the annual membership fee or who is granted the same through action of the Board of Directors, and who attends the annual laboratory session for any given year is a bona fide member of Chatcolab, Incorporated for that year.

Section 1 - 1a. Persons between the ages of 15 and 18 must submit 2 letters of recommendation, one from a parent or legal guardian, and one from another adult (non-relative.) Letters shall accompany pre-registration forms. Attendance shall be subject to approval. Approval means this person is accepted as a bona fide member of Chatcolab, Incorporated for that year.

Section 2.   Each member has the right to vote on all matters of business transacted in the annual meeting, plus the rights to any other privileges that are extended to the Corporation's membership.

Section 3.   There shall be no membership discrimination regardless of sex, race, religious,

political or national origin.

ARTICLE IV   Organization

Section 1.   The executive body of Chatcolab, Incorporated is a Board of nine elected directors.

Section 2.   The Board of Directors annually elects from its membership the following officers who each serve for a term of one year. Chairman, Vice-Chairman, Secretary and Treasurer.

ARTICLE V   Authority

Section 1.   The members in attendance at each annual meeting shall elect three directors, each to serve a term of three years, thus perpetuating a nine-member Board of Directors with staggered three-year terms.

Section 2.   Members in attendance at each annual meeting shall act upon any question(s) of policy that may be presented to the meeting by the Board of Directors or by any member of the Corporation.

Section 3.   The Board of Directors shall transact all business necessary to plan, organize and conduct the annual session of the Northwest Leadership Laboratory.

ARTICLE VI   Meetings

Section 1.   There shall be an annual meeting of the full membership. The Annual Meeting shall be held during the week that is scheduled for the leadership laboratory.

Section 2.   Within the six months following each annual session of the Northwest Leadership Laboratory, the Board of Directors shall hold a meeting to plan the next session of the Laboratory.

Section 3.   During the week of each annual session of the Northwest Leadership Laboratory the Board of Directors may hold as many meetings as its members deem necessary to make the lab program function as smoothly

ARTICLE VII   Provision for Amendment

Section 1.   Any part of this constitution may be amended by a two-thirds vote of the Corporation members present at the annual meeting, providing that notice of any proposed amendment(s) is both posted on the official bulletin board at the

laboratory and is read before the membership during the morning of the first day of the laboratory session wherein will be held the annual meeting that will consider the proposed amendment(s)

Section 2.   Any change that is made in the constitution by the described means will become effective immediately.

This constitution was in effect in 1969 when Chatcolab became incorporated. Amendment up to 1992 have been included throughout this document.

Proposed changes to the Constitution of Chatcolab, Incorporated.

Article III Membership and Privileges

Current wording:

Section 1 - 1a. Persons between the ages of 15 and 18 must submit 2 letters of recommendation, one from a parent or legal guardian, and one from another adult (non-relative). Letters shall accompany pre-registration forms. Attendance shall be subject to approval. Approval means this person is accepted as a bona fide member of Chatcolab, Incorporated for that year.

Proposed change:

Section 1 - 1a. Persons between the ages of 15 and 18 *shall submit a consent form signed by a parent or legal guardian. The consent form shall accompany the registration form.* Attendance shall be subject to approval. Approval means this person is accepted as a bona fide member of Chatcolab, Incorporated for that year.

Current wording:

Section 3. There shall be no membership discrimination regardless of sex, race, religious, political or national origin.

Proposed change:

Section 3. There shall be no membership discrimination *due to age,* sex, race, *religious or political affiliation, disability* or national origin.

Bylaws of Chatcolab, Inc.
1998-1999

Membership

1. In addition to the requirements of membership, persons between the ages of fifteen and eighteen must submit with their registration the name of a responsible person (Chaperone) who must be an adult of legal age and attend Lab concurrently with them.

Directors

1. Quorum: A majority of the elected Board of Directors shall constitute a quorum. A quorum is required to conduct a business meeting.
2. Non-payment of Lab fees is considered just cause for removal. If applicable, registration fees must be reimbursed on a strict dollar to day ration.
3. The Board of Directors shall transact all business necessary to plan, organize and conduct the annual session of Chatcolab, Inc.
4. Directors may make, alter or repeal the Bylaws of the corporation. All Bylaws must be approved by the Directors each year at the annual planning meeting.
5. In case of any emergency that would make it unsafe, highly undesirable or impossible to hold the Lab, the Directors may postpone it until the emergency has passed.
6. Evaluate the laboratory from the standpoint of its effectiveness in accomplishing the purpose of Chatcolab, Inc.

Financial

1. Directors may accept donations and gifts provided there are no donor requirements that would limit their use.
2. Directors shall acquire, manage and dispose of property as is necessary or desirable for the accomplishment of the purpose of Chatcolab, Inc.
3. Special Awards
   a. If funding is available, the award committee may issue honoraria where special needs exist.

Officers

1. Any director is eligible for any office and may be elected to succeed himself in the same office.
   A. Duties of Chair
   1. Preside at the Annual Meeting and all regular and special meetings of the Board.
   2. Fill by appointment any vacancy in the Board of Directors, using as first choice those elected alternates, otherwise will choose from any member of the Corporation. All appointments are subject to approval from the remaining directors.
   3. Fill by appointment any vacancy in the offices of Vice-Chair, Secretary or Treasurer. Directors are eligible for such appointments and are subject to

approval by the remaining Directors.

    4. Appoint a committee of three persons to audit the annual financial records of the Corporation.

    5. Appoint other committees as needed to monitor and assist any and all funded programs, such as the Financial Awards fund.

    6. Sign and date Bylaws each year after approval at the Planning Meeting.

    7. Use Robert's Rules of Order for parliamentary procedure.

    8. Insure annual reports required by the State of Idaho are filed.

B. Duties of Vice-Chair

    1. Preside at meetings when the Chair, for any reason, is unable to do so.

    2. Have charge of public relations including the preparation of all publications and other media that impart knowledge of and promote attendance.

    3. Assume the office of Chair if, for any reason, it is vacated.

C. Duties of Secretary

    1. Keep minutes of the Annual Meeting and of all meetings of the Board of Directors.

    2. Make available a copy of the minutes to each Director within the six weeks following any meeting.

    3. Ensure reports required of the Corporation by the State of Idaho are filed and such other reports as may be necessary.

    4. Be custodian of the central file of minutes and other historical records of the Corporation.

D. Duties of Treasurer

    1. Receive all monies tendered to the Corporation. Open and maintain bank accounts, pay all invoices as approved and keep records of all funds as established by the Board of Directors.

    2. Submit to the Board at the beginning of the Planning meeting a tentative budget for the next laboratory session.

    3. Cooperate with the Secretary in the filing of all taxes, insurance and other necessary reports.

Elections

1. Board of Directors

    A. The members in attendance at each Annual Meeting shall elect three directors, each to serve a term of three years, thus perpetuating a nine member Board of Directors with staggered three year terms.

    B. No Director may be re-elected without an interval of at least one year between terms. This provision does not apply to any director who has been appointed to fill out an unexpired term.

    C. The nominating committee, appointed by the Chair, will contact all qualified members and post those names that will accept a nomination.

    D. All voting will be by secret ballot. A first round election will be held to select the six members receiving the most votes. The second and final round will be held at the Annual Meeting with the three persons receiving the highest votes

elected. The Chair will vote only if necessary to break a tie for third position. The remaining three candidates will be declared alternates and invited and encouraged to attend all Board meetings.

E. If a member of the Board of Directors cannot fulfill his/her term of office and desires to resign as a director he/she must do so in writing to the Secretary or Chair of the Board of Directors.

F. Any Director is eligible for any office except that to be eligible for Chair or Vice-Chair, the candidate should have served at least one year as a director to be eligible for Chair or Vice-Chair.

2. Youth Representative

A. A returning youth under age 21 will be selected by peers to represent this age group during the laboratory. This representative will be invited to the in-Lab Board meetings and further encouraged and aided to attend the Planning meeting.

B. This position does not have voting privileges but the person is encouraged to provide input in the interest of their peer group.

Planning

1. Meeting

A. Meeting place for the annual Planning Meeting will be determined by the Board at the final Board meeting at the end of the laboratory session.

Budget

1. The tentative budget for the next laboratory session as presented by the Treasurer must be reviewed, changed, if necessary, and approved. Further, responsibility for each item of the budget must be assigned to a director.

Fees

1. Fees for attending the laboratory will be established at the Planning Meeting. The deposit amount shall be one-fourth of regular fee.

2. Fee includes charges for food, rent, insurance, supplies, notebook, Chat-Chat and other items necessary to operate the laboratory.

3. Fee categories will include regular (15-64), senior (65+), student, and patron.

4. Patron membership is non-voting, for those who are unable to attend but will include a notebook and subscription to the Chat-Chat. Fees shall be not less than one-fourth of the regular fee.

5. Board members pay their individual tuition the same as other members of Chatcolab, Inc.

6. To get Earlybird discounted rate, registrants pay full fee by May 1st. It does not apply to any other discount.

Part-Time Fees

1. Those wishing to attend part time must send a letter at least 15 days in advance of the laboratory session to the registrar specifying the days they wish to attend and their reasons for not attending full time. Part time does not include membership

and must have full board approval.
2. Fees for part time shall be: For 2 consecutive days, or parts thereof, the fee shall be one-half regular fee. For more than two days full fee shall be charged.
3. Guests of Labbers (such as family members) shall be charged overnight and/or meal rates, as recommended by the Treasurer and set by the Board.

Refunds
1. Applications for refunds received 15 days prior to start of Lab will be fully refunded. After that time the deposit amount is not refundable.

Campships
1. A campship is an award that may be granted to workshop leaders to encourage them to use their leadership skills. Only one award may be issued per workshop and only one award per leader.
2. It is recommended that campships be issued at two levels: ¼ fee for Mini, ½ fee for In-depth.

Financial Awards Fund
1. Scholarships are used for first year members only who would welcome financial assistance and to fund lifetime memberships as designated by the Board.
2. The Financial Awards Fund is accrued from auctions, raffles, donations so designated, and other means.
3. Scholarship recipients must pay at least one-half regular fee with the balance to be awarded by the Financial Awards Committee. No other discounts or categories may be applied.
4. A three-member committee (to include the Treasurer) shall follow these guidelines and act on all scholarship applications.
5. Scholarship applications must be received at least 30 days prior to Lab and should be approved by signature of at least one committee member in addition to the Registrar.
6. Financial Awards committee will work with the Promotion committee to affect senior, student, patron and other discounts.

Resource Personnel
1. Must have full Board approval.
2. May be offered an honorarium and/or travel expenses.

Key Positions
1. Program Chair, Registrar and Chat-Chat editor are some examples.
2. All positions must be supervised by a Board member or by a regular member under the direction of a Board member.
3. Board should provide for each position a list of duties and expectations as well as funding available to them.

Camp Policies
1. All registrations must be accompanied by a signed medical release granting the

Chair permission to seek emergency treatment. Those under eighteen must have a release signed by parent or guardian.
2. All persons must complete registration requirements before using camp facilities.

Fund Raising
1. Fund raising committee will be chaired by the Treasurer

Working Staff
1. As defined here includes cooks, notebook editor, kitchen help and others.
2. Board must identify each position and determine funding available.
3. All positions may be offered an honorarium according to the work performed.

Honorary Board Members
1. May be designated by the Board and act in advisory capacity only.
2. This designation does not limit their capacity to function as a regular member in any way including election to the Board.
3. Honorary Board Members include: Dwight Wales, 1970 (deceased); Marge Leinum Grier, 1971 (deceased); Leila Steckelberg, 1975; Vern Burlison, 1977 (deceased); Don Clayton, 1977 (deceased); Jean Baringer, 1986; Joe "Doc" Stephens, 1989; Jim Beasley, 1992 (deceased); Miriam Beasley, 1992.
4. Lifetime members include Leila Steckelberg, Dwight Wales (deceased).

What is a Rec Lab?
By Ruth Moe (a Rec Lab person)

What is 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 5 days in length.
◆ Almost always for adult groups (about 16 years of age 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 and outdoor
- Dance – square, folk, mixers; calling
- Environmental activities
- Drama, such as clowning, puppetry, skits
- Crafts
- Music/singing
- Party planning
- Ceremony planning
- Discussion – 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 formal—still 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 free-time 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 boar, 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 Promotional 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.

Marketing Rec Labs
by Ruth Moe (a Rec Lab person)

What is Marketing?

It is important to note that our marketing strength lies in the quality of our programs. Without strong programs we cannot hope to achieve marketing goals. Because programs are our "Products," we can draw a comparison to the profit-motivated corporation.

We must have quality products (programs) to market effectively. Our success depends on it.

We have to be good at developing new programs. Need assessment and audience segmentation is critical. We have to be good at managing programs in the face of changing needs, tastes, technologies, and competition.

Doing the good deed isn't enough. People need to know about it!

It's important, from a marketing point of view, that we consider how our products are perceived by non-users as well as users. Often key members of the non-user audience are more important than the people directly receiving products.

The set of all programs offered at any one time to the public by Lab is our product mix. The mix is critical. From the user or observer point of view, the mix forms the image of a Rec Lab. The mix should be a careful balance.

Marketing deals with the concept of:
- Uncovering specific needs;
- Satisfying these needs by the development of appropriate goods and services;
- Letting people know of their availability;
- Offering them at appropriate prices....at the right time and place.

Audiences

Audience segmentation is an important marketing concept.

Target audiences can be divided:
- Demographically – age, gender, education, occupation, income, race, nationality
- Geographically – states people live in, urban/rural, population density
- Psychographics – Personality, lifestyles (health, leisure, vacations, homes, eating, etc.), benefits sought, social class.

In Rec Labs, audience segmentation has many benefits:
- Identify "clients"
- Deliver programs more effectively
- Cut costs by targeting programs an communications
- Survey and identify needs
- Evaluate programs
- Determine "messages" and appeals
- Develop strategies
- Develop and implement an appropriate marketing mix designed to satisfy the chosen market target.

Target marketing through audience segmentation (A product is a program.)
1. Identify needs.
2. Identify market segments (geographic, demographic, psychographic).
3. Match "product" and communications to the market segments.
4. Develop marketing mix for each "product" and each audience segment.
5. Deliver product.
6. Evaluate.
7. Identify new needs.

The program mix of a Lab is important. It should be carefully created and related to client needs.

Image

An organization can get maximum response from the audiences it serves by acquiring (and maintaining) the right image. We cannot assume (by gut response or by intuition) what our consumers think about us. In order to plan and develop strategies and priorities we need to think about consumers' needs, perceptions, and preferences, and to measure satisfaction.

Everything about an organization talks.

Corporations have known, for a long time, that the image people have of their company is determined by outreach items. Every item (tangible and intangible) contributes to (or detracts from) an organization's character. Here is a list of possible items that may add to client perceptions of Rec Lab.

- Physical facilities
- Resource people
- Board members
- Stationery
- Brochures
- Notebook

- Direct mail
- "Products" (programs)
- Employees' dress
- Signs
- Exhibits

- Posters
- Logo
- Static display of pictures

Our Rec Lab image comprises all planned and unplanned verbal and visual elements that we have. Each item adds to (or detracts from) the positive image we want people to have.

Rec Lab's identity is a key element. It separates and identifies our organization from other competitive groups. Our identity is our statement to our clients of who or what we are. It contributes to the way people see us.

Communications

Rec Lab, like any other organization, must direct communications to our markets and publics. We have five major persuasive communications instruments:

- Advertising
- Publicity

- Personal contact
- Atmospherics

- Outreach materials.

Effective communication takes two forms: outreach and feedback. We may be generating communications to create awareness, describe educational opportunities, or describe where services are offered. We need to evaluate feedback to ensure that messages are being understood. The art and science of communications is not a simple endeavor. It requires sophisticated skills and abilities. Most of all it requires a comprehensive understanding or organizational services, objectives, and goals.

Communications methods and systems are a critical part of a Rec Lab's program deliver. Special focus should be placed on communications. Communications should be created to relate to identified audience targets.

A classification of the various promotional tools is desirable to help analysis and planning. Let's examine definitions of the five groups:

1. **Advertising** – any form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor.
2. **Publicity** – non-personal stimulation of demand for a product, service, or business unit by planting commercially significant news about it in a published medium – **newspapers, TV, slide show, videotape.**
3. **Personal Contact** – oral presentation in conversation with one or more prospective clients for the purpose of building good will, or telling about Lab.
4. **Atmospherics** – efforts to design the place of activity in a way calculated to create specific cognitive and/or emotional effects in the customers.
5. **Outreach materials** – printed, audio-visual materials to communicate information to targeting audience(s) – brochures, T-shirts, pencils, stationery, envelopes, buttons, etc. to be effective they must reach a large number of people, many times.

Effective outreach communications by stages.

1. **Identify your audience.** Successful outreach communications are produced by people who have a clear target audience in mind. The audience may be potential users of educational programs, current users, people undecided about using services, or influencers (supervisors of activity programs). The audience may be individuals, groups, particular publics (identified by demographic, geographic, or phychographic characteristics) or the general public.
2. **Relate the message to the target audience.** The target audience will critically influence your decisions on what is to be said, how to say it, when it is to be said, and who is to say it. Effective communications are designed to relate to the potential receiver.
3. **Identify the response you want to achieve.** Once the target audience is identified, the Rec Lab communicator must decide what response is expected. Know what it is you want to happen. The ultimate response is, of course, a commitment to take action. But commitment is the end result of a long process of client decision making. The Rec Lab communicator needs to know in which state the target audience stands at the present time and to which state he or she should progress.

Six states of client status

A present or potential Rec Lab client may be in one of six categories in respect to our organization:

1. Awareness
2. Knowledge
3. Liking
4. Preference
5. Conviction
6. Commitment

Difference between success and failure – a simple idea

Corporations and non-profit organizations that have maintained continued success have clearly understood their products and their products' relationship to consumer needs. The most important person in any organization is the client. Successful organizations put their clients first, their employees second, and everyone (or everything else) third, fourth, and fifth. Unsuccessful organizations focus from the top down, from management to client. The successful organization has a bottom-up point of view. The client comes first!

Maintaining a non-myopic organization

Consistently successful corporations, such as IBM, have clearly defined priorities. From its founding, IBM has been committed to the idea that the customer comes first. Even though IBM is involved in very complex activities, the company has not gotten lost in a sea of technology, organizational structure, processes, hardware, software, products and computer print-outs. It remembers the client; it continues to put the client first.

Every organization needs to ask itself some fundamental questions:

1. Who is our Rec Lab audience? What are their psychographics? What are their demographics? Where do they live?
2. What methods of promotion can we use for Rec Labs? How can we be effective?
3. What type of program should Rec Lab have? What are we now using? What should we add or delete?
4. What image of Rec Lab do our clients have? What image do we want them to have?
5. What are the objectives of Rec Lab?
6. What are the recreation needs of our clients?

Profit-motivated and non-profit organizations need to avoid perceiving themselves as in the product producing and service-producing business. The most successful organizations are in the business of satisfying consumer needs. The product or service is not an end in itself. It is only the vehicle that is developed to meet human needs.

Quality programs aren't enough!

Non-profit organizations are realizing that dedicated program delivery is no longer a guarantee for continued success. Declining purchasing power, an inflationary economy, and limited budgets have threatened many non-profit organizations. Despite dedicated efforts to create and deliver meaningful programs, Rec Labs may find that purse-strings are drawing tighter and tighter. One way to brace against potential problems is to adopt marketing principles that have been successful for other non-profit groups.

Marketing Rec Lab

Many people confuse marketing with promotion, advertising, selling and media activities. Although these are included in a marketing strategy, they are not marketing.

Promotion, advertising, sales, and media focus on the organization. Marketing focuses on the user, client, or target audience. Promotion, advertising, sales and media tend to be inward and are tools used in marketing. Marketing is outward. Creative marketing is a much more global process – a kind of marketing that examines every aspect of an organization. It goes far beyond selling the organization. It examines the organization and its very reason for existence. It studies the organization from the point of view of the user, supporter, and impartial observer. It considers primary, secondary, and tertiary audiences. Marketing, when applied, affects every person inside and outside of Rec Lab. Marketing is a process – not an activity, event, or item.

Our programs are our products, but they are not why we exist. We exist to meet client needs. Our focus should be our clients, users, and observers. We are not in business to plan, create, and execute Rec Lab programs. We are in the business of serving human needs!

Direct Mail Tips

1. Always end a letter or brochure with a "PS" that reiterates your request or stresses an additional benefit to the donor.
2. Remember that you are competing with a considerable amount of "junk" mail. Improve your chances of having the envelope opened by making the envelope stand out.
   a. Use an odd size or color.
   b. Print a "tease" on the exterior that encourages the prospect to look inside for more information.
   c. Occasionally use personal letterhead from a volunteer rather than the standard institution letterhead.
3. Be brief, concise, and interesting.
   Note: There are other schools of thought regarding brevity. Many organizations find 3-4 page letters effective. Experiment with a longer letter if you like. The key is that the letter must be well written, personal, and interesting.
4. Clearly state your purpose, at least once, in the letter or brochure.
5. Remember that your letter or brochure will probably be scanned rather than read thoroughly. Make sure the key points stand out. Use indentation, "bullets," underlining, boldface, or multicolored inks to stress important points.
6. Note your own behavior when you receive direct mail. Which pieces do you throw away? Which ones do you open? Why? Save interesting pieces for ideas?
7. Each letter or brochure should enclose a return card or tear-off. It is not necessary to enclose postage-paid return envelopes.
8. Determine the needs or interests of your market and have the text of your letter or brochure reflect that need. For example, if writing to older alumni you may want to strike a nostalgic mood.
9. Offer something free – a tour, a notebook, services, etc.

TRIBUTE TO CHARLIE

SHARE FAIR IDEAS

POETRY

SONGS

GAMES

MISCELLANEOUS STUFF

Potpourri

"Let your spirit wander across the sky. Let it be free."

Memories are sustenance
no one will deny
always seeking the time
to be found
yet again.

C.K Swaney

Charlie Swaney

1927-1999
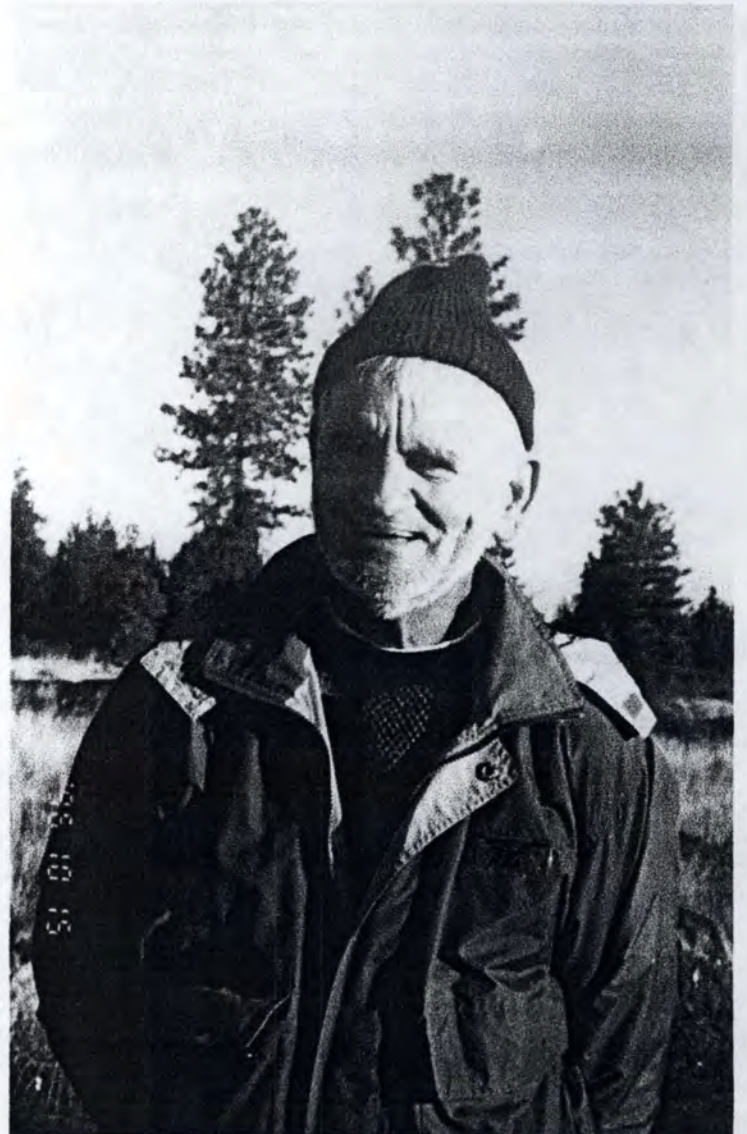
Charlie Notes:

The group photo was taken by Jean Baringer at Chatcolab, 1997.
You see a mini basket-weaving class led by yours truly (on the far
left). I learned this craft on that very lawn in the late 80s from
Lori Chitty Spearman. Between my group and the lake big Kirk is
leading some challenge activities.

My class was well underway when T.J. (striped shirt) showed
up with the desire to participate, but lacking full capability due to
a childhood accident. He needed one-on-one assistance. Out of
nowhere, handsome as always in his blue plaid shirt, Charlie
appeared: a patient gentle helper, just when we needed him!
He proceeded to help TJ complete a basket to take home.

Other labbers shown include Heather Easterly, Kristen H.,
Trudy Moe, Gwen Main, Bonnie Faucett and Nel Carver.

"Let your spirit wander across the sky. Let it be free."

This inspirational message was written by Charlie on my
autograph pages at the end of the first lab we shared:
Black Hills, in 1993. Still works for me!

Although most people who knew him don't know it,
Charlie, our friend, was a pretty good poet! (J.H.)

The verse by Charlie I chose to share with the photos is only part
of a longer poem. It seemed to be the right choice at this time.

Jane Higuera
Mid March, 1999

CHARLIE SWANEY
DIES OF HEART ATTACK

We're sad...so terribly sad...so tragically sad. Charlie is gone. He died from a heart attack while out jogging when on vacation with his wife Jean in Lake Wales, Florida.

Charlie and Jean Swaney were spending six weeks in Florida. They had just spent a fun day with Kathy and Joe Mason, but Kathy called us 2 days later to say that Charlie had died of a massive heart attack while out jogging. This was on March 3rd. Two sons have flown to Florida and will take Charlie home to Ohio.

Charlie had become a well-known friend on the rec lab and workshop trail for many years. He lived in Ohio, but traveled to many labs. He had been to the Black Hills Rec Lab (SD), Chatcolab (Idaho), Hoosier Workshop (Indiana), Buckeye Leadership Lab (Ohio), the Midnight Sun Lab in Alaska, and to the national conference of RLW (Recreation Labs & Workshops). He was a participant, a Board member, an officer. It was his way to give and to share, and he was a true Rec Lab person.

If you want to be in touch with his family the address is:

Jean Swaney
11244 Amherst Rd
Harrod, Ohio 45850
Phone: 419-648-4486

Arrangements for a funeral are probably to be on Tuesday, March 9. If any Lab wants to do a memorial, Jean would appreciate being informed.

Our hearts and sympathy go out to Jean and her family, and to the many, many Rec Lab and Workshop friends. We all loved Charlie Swaney.

Ruth Moe

MAGIC MONEY HOLDER

COVER
THIS SIDE
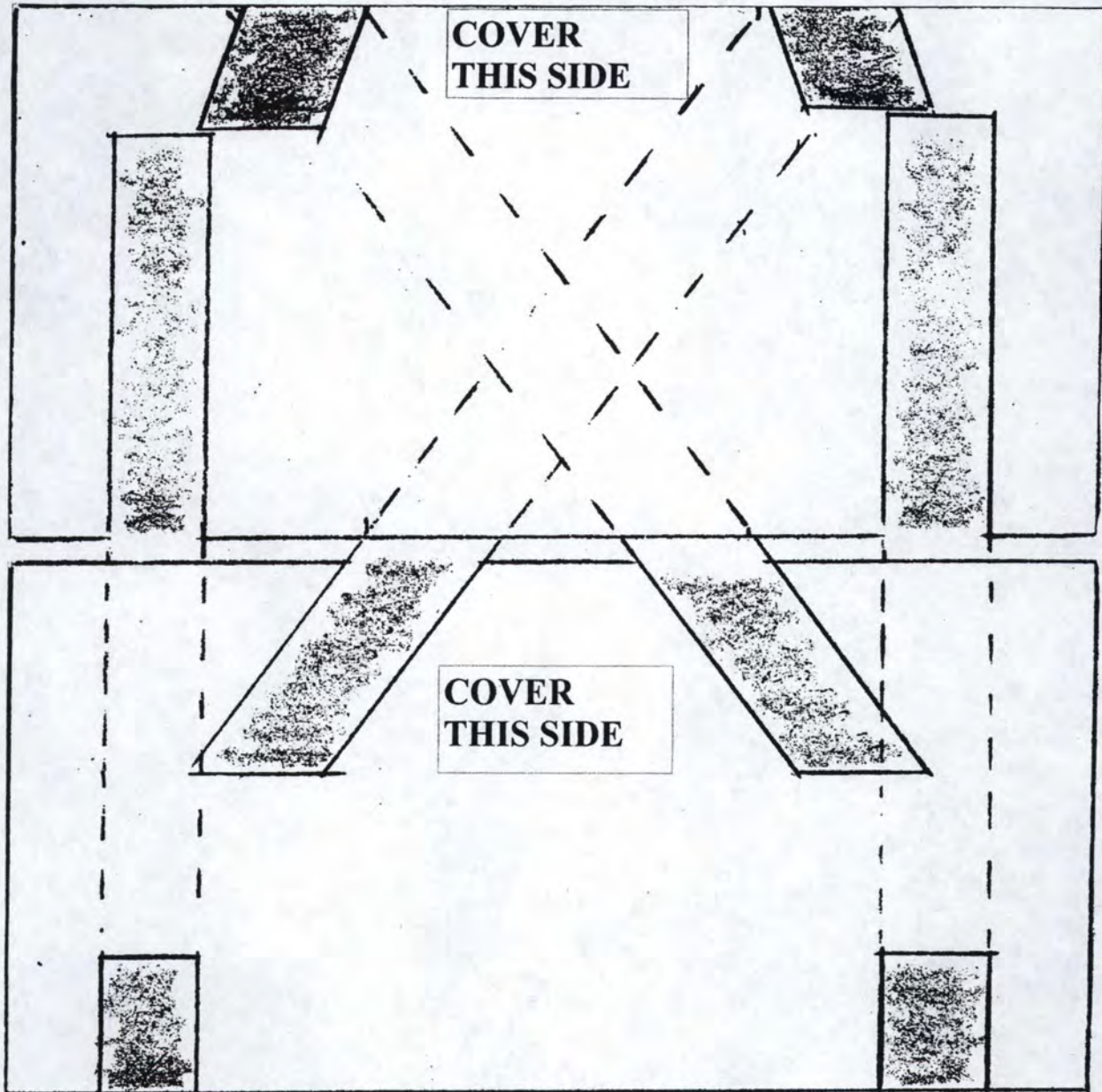
COVER
THIS SIDE

MATERIALS NEEDED

4 PIECES THIN CARDBOARD   6 1/4" X 3"

4 PIECES FABRIC COVERING   7 1/4" X4"

4 PIECES 3/4" GROGRAIN RIBBON 6" LONG

CONTACT CEMENT

PLACE 4 PIECES OF CARDBOARD ON THE BACK SIDE OF 4 PIECES OF
FABRIC, STRETCH SMOOTH AND FOLD OVER APROX 1/2" ALL AROUND &
CEMENT. PLACE TWO COVERED PIECES FABRIC SIDE DOWN, CEMENT
RIBBON ON SHADED AREAS PER DRAWING, CEMENT OTHER TWO FABRIC
COVERED PIECES WHERE IT SAYS {COVER THIS SIDE} . MAKE SURE EDGES
ARE EVEN.

Patty Logan
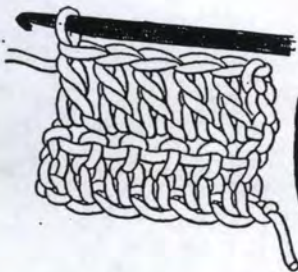
Learn how to CROCHET

compiled by Jean Baringer

WHAT IS CROCHET?

It is a kind of needlework in which loops of thread or yarn are interwoven by means of a single hooked needle. (Knitting uses two needles.) "Crochet (Krō shā') is a French word meaning (small) hook.

Learning to crochet can open a new crafting world for you. There are so many wonderful projects you can make, from small items like 'fridge magnets, coat pins, baby clothes, scarves, pot holders to sweaters, vests to large items as table cloths or afghans and many other items.

These worksheets include a variety of many diagrams to help you understand the basics of crochet as clearly as possible. Each person learns differently, some catch on quickly, others need more specifics.

Directions given in these worksheets are for right-handed persons. For left-handers please "think in reverse" (as you are probably used to doing anyway) and use a mirror if necessary. There are directions available with left-handed diagrams. Some 'learn to crochet' books have directions for both ways.

Crochet is generally easier to learn than knitting because there is only one needle (hook) to learn to use and basically only five stitches (slip, single crochet, double crochet, half-double crochet and tripple) plus increasing, decreasing, joining or changing threads, joining ends to make a circle. But, they all start with a loop and chain stitching. For the end results it just depends on the size of hook, size and type of thread or yarn used and how all these loops are combined!

LET US BEGIN

SLIP KNOT - Crochet always starts with a slip knot. This can be formed by using just your fingers or fingers and crochet hook. See variety of diagrams below to help you.

short end   ball thread
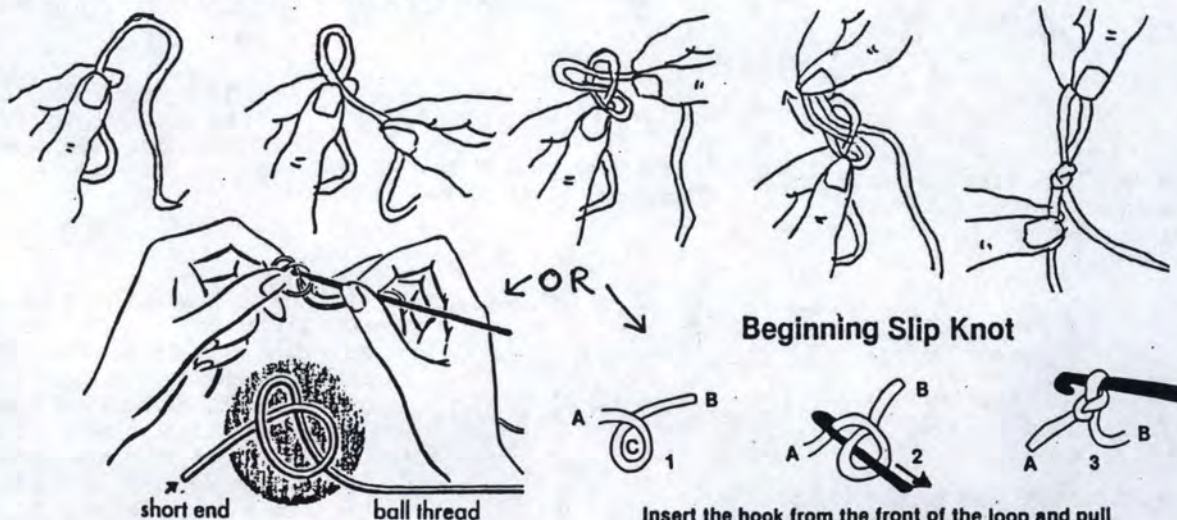
Beginning Slip Knot

Insert the hook from the front of the loop and pull yarn A, the working yarn, through the loop.

CHAIN STITCH - (ch) The chain stitch is the basis of all crocheting. It is used to begin any type of crochet, beginning new rows, or as part of a pattern design. When chain stitches are made in multiples, a foundation chain is formed which looks like a series of V's. The first row or round of all crochet is worked along the foundation chain. (Important to crocheting is the way you hold your hook and the thread.

Everyone has their own style - whatever gets the job done, is convenient or comfortable. As you learn the chain stitch note the "proper position" of the hands in the diagrams.

Hold the hook like a pencil.
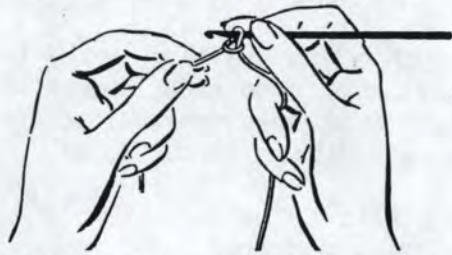
Pull both threads - the loop should be close to the hook, but not tight.

Take hook in right hand, between thumb and second finger with index finger resting near tip of hook.

Arrange ball-thread between fingers like this, wind it once around the little finger of the left hand then over and under the other fingers as shown. This all helps to regulate the tension.
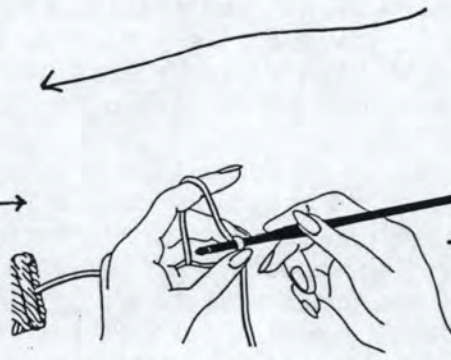
Hold loop on hook between thumb and middle fingers of the left hand as you ---
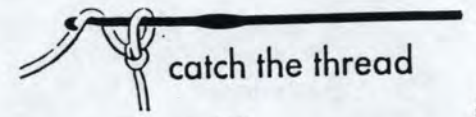
catch the thread

Bring hook under yarn from front to back. This is also known as "yarn over hook - yo ".
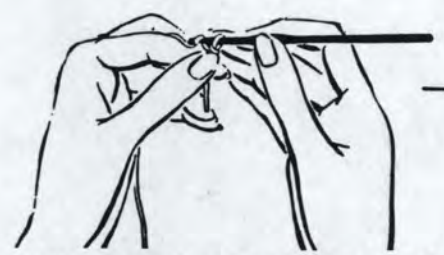
Hold your work with the thumb and forefinger of your left hand near the top stitch.
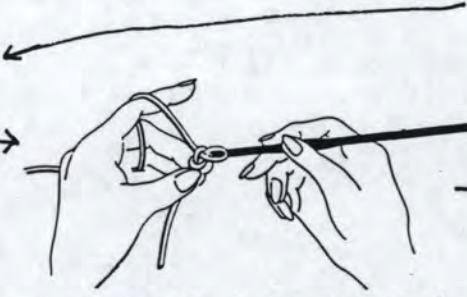
Pull hook back thru loop (1p) on hook - 1 ch st made.

pull through loop (1p)
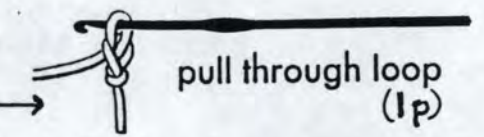
1 ch made - you caught the thread on your finger and brought it through. You made a chain stitch.

Keep repeating the yarn over (yo) and pulling through the loop (1p) for each chain stitch.
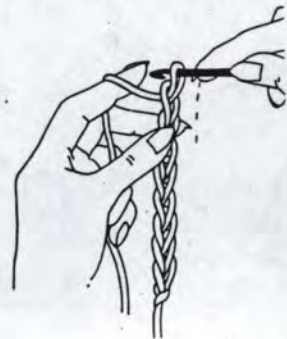
Practice to keep an even tension and to make all stitches uniform in size. Loops should be just loose enough for hook to pass thru easily. One of the most common faults of beginners is either to crochet too tightly or too loosely. Ease will come with practice. One loop always remains on the hook and does not count as a stitch.

SLIP STITCH - (sl st) This versatile stitch is used to join a chai into a ring, to join rounds of crochet, used in fancy patterns, to move yarn across a group of stitches without adding height, and to make a firm finishing edge. When instructions say to "join", use a slip stitch. For practice ch 15, then follow the instructions below to learn the slip stitch.

Insert hook into second ch from hook.

Yarn over (yo) and draw thru all loops on hook - 1 sl st completed.
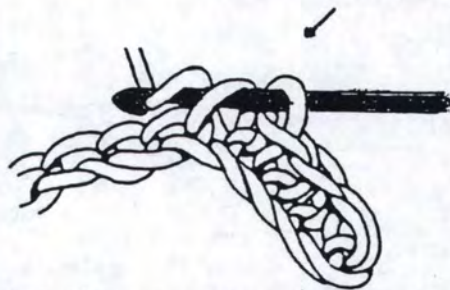
Repeat these two steps into every foundation chain stitch.

At end, chain 1, turn work, make more rows of slip stitch.

Joining to Form a Ring
Many instructions start with a row of chain stitches which must be joined to form a ring. This is done by making a slip stitch into the first chain stitch.

As a finishing edge —
Slip Stitch (sl st): Insert hook in stitch. Catch thread, draw through stitch and loop.

Note - In some of these illustrations you might notice that the hook goes under 2 threads; sometimes illustrations show one thread. Right now it doesn't matter. More on this later.

While you are learning the stitches and practicing, why not make your practice pieces into samples. Crochet enough rows to make your piece a square. Do one square for each stitch you learn.

Nearly all crochet work is made with variations of four different stitches: single crochet, double crochet, half double crochet and triple crochet. The main difference in the stitches is in their height, which is varied by the number of times the yarn is wrapped around the needle.

SINGLE CROCHET - (sc) The single crochet stitch is the shortest and the most basic of all the crochet stitches. For practice ch 15 then follow these instructions to learn single crochet.

Insert hook into second chain from hook under the 2 top loops (do not count loop on hook as a chain).

Wrap yarn over hook (yo).

Draw yarn thru chain stitch - 2 lps on hook.

Wrap yarn over hook again.

Draw yarn thru both lps on hook - 1 loop is on hook and 1 sc is completed.

To make the next sc, insert hook into next ch and repeat process.
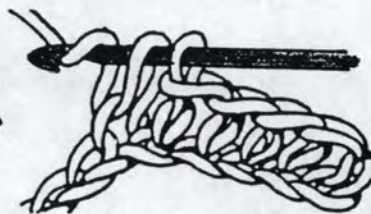
Be sure not to twist the chain. Keep all V's facing you. Insert hook in center of the V each time.
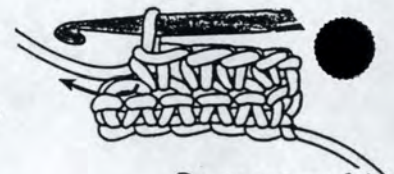
... Be sure to work into the last stitch.
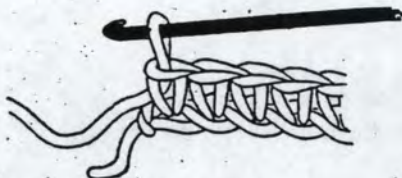
Continue in this manner to make a sc into every chain stitch. If you started with 15 stitches then there should be 14 sc since the first stitch was made in the second ch from hook.
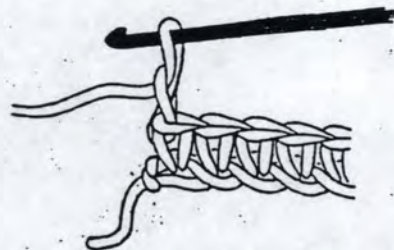
When you reach end of chain, make 1 chain stitch.

Then turn work so that the reverse side is facing you (ch 1, turn).

To start the new row, the first single crochet after turning is made in the last stitch of the previous row.

Some directions will say to insert hook under the V of each stitch rather than through the middle of the V with 1 loop. "Under the V" is the proper way of doing it, although some people prefer to continue crocheting under 1 loop. Directions will say to work "thru back loop" or "front loop only" to give a different look - a ridge stitch. You may want to practice doing all three styles on a sample to see the difference. In the long run, going under only one loop will make your piece longer than by stitching under two loops. Try it and see the difference. These diagrams below help to show a difference.
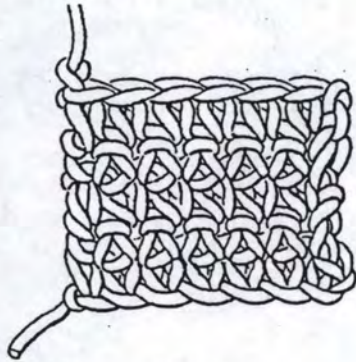
Thru 2 loops

Ridge Stitch

HOW TO INCREASE -(inc)

To Increase 1 Single Crochet
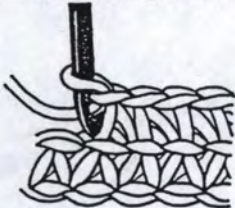
To increase 1 single crochet, work 2 stitches in 1 stitch.

HOW TO DECREASE -(dec)

To Decrease 1 Single Crochet

To decrease 1 single crochet, pull up a loop in 1 stitch, pull up a loop in next stitch (3 loops on hook), yarn over hook, draw through all 3 loops at once.

ENDING WORK -

ENDING WORK - At end of last row, do not make a turning chain. Instead cut the yarn 4-6 inches from your work,
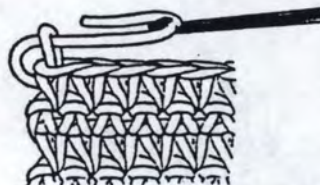
bring loose end thru final loop and pull.

This fastens the end so it won't unravel.

Thread yarn into sewing or darning needle and weave back into work so it is hidden. Trim. In the instructions this is called "end off" or "break off" or "fasten off".

HALF DOUBLE CROCHET - hdc   This stitch is higher than a single crochet and shorter than a double crochet. It is used for in-between spots. For practice, ch 15, then follow these instructions.

Wrap yarn over hook and insert hook into 3rd chain from hook (do not count 1p on hook as a chain)
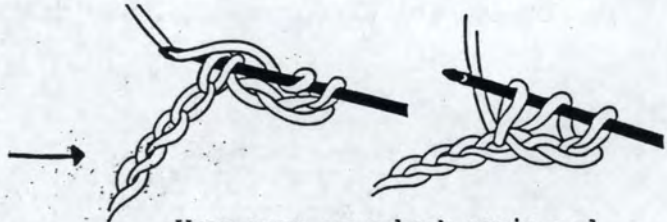
Wrap yarn over hook again and draw yarn thru foundation chain - 3 loops on hook.

Yarn over hook again, draw thru all three loops on hook.

1 loop on hook, 1 hdc completed.
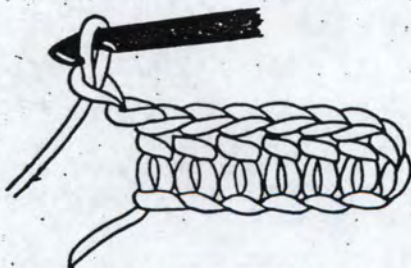
Work 1 hdc into every foundation chain. There will be 14 hdc in the row. (the 2 chain stitches at the beginning of the new row count as 1 hdc).
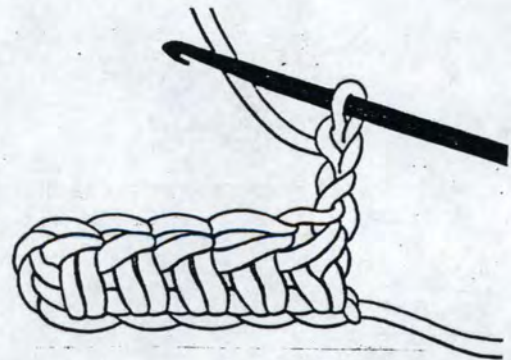
At end of row, ch 2 and turn work.

To begin a new row, make the first hdc of the new row into the second hdc of the previous row by inserting the hook under the 2 top loops.

thread over
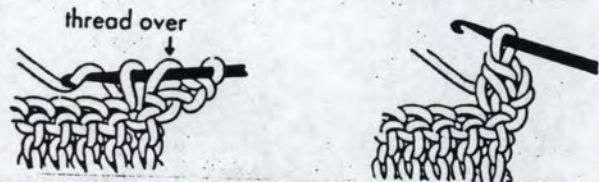
Work a hdc in every hdc across, making last hdc in top of the chain 2.

DOUBLE CROCHET - dc   This stitch takes one more step than hdc, it is twice as high as the single crochet, and is used quite often in many projects.   Chain 15, then follow the directions to learn dc.
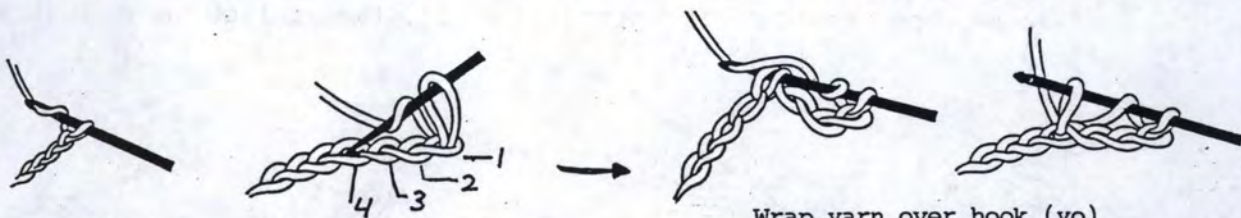
Wrap yarn over hook (yo). Insert hook into 4th ch from hook under 1 loop.

Wrap yarn over hook (yo) again and draw yarn thru found. chain - 3 loops on hook.
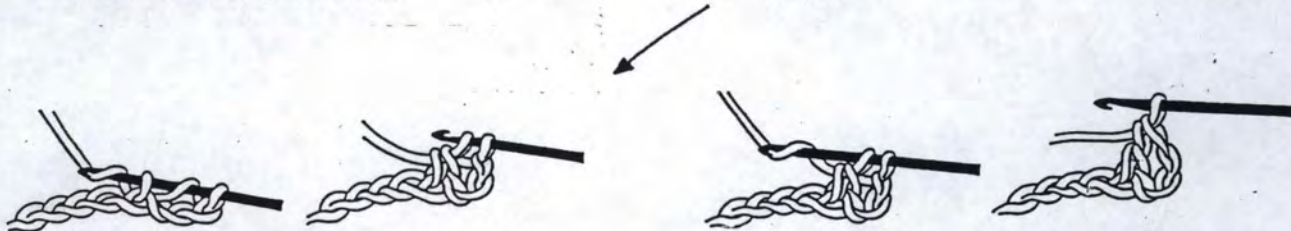
Yarn over hook again, draw thru first 2 loops on hook - 2 loops still on hook.

Yarn over hook again and draw thru remaining 2 loops on hook. 1 1p on hook - 1 dc completed.
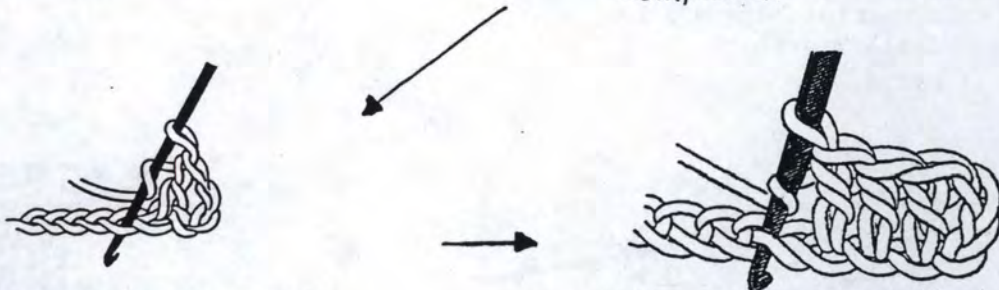
To make next dc, wrap yarn over hook (yo) and insert hook into next found. chain, then repeat rest of process.

Work 1 dc into every found. chain. There will be 13 dc (the 3 chain st. at beginning count as 1 dc).
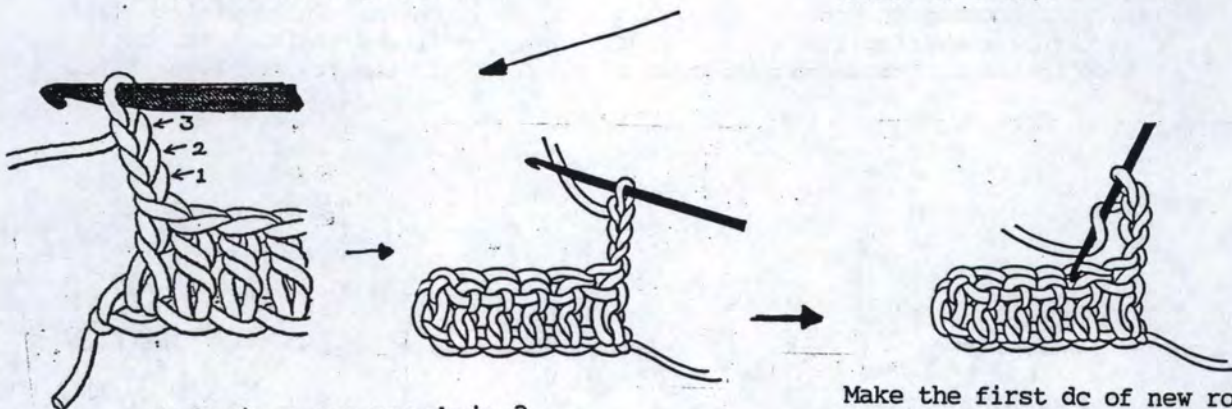
To begin a new row chain 3 and turn work.

Make the first dc of new row into the second dc of the previous row by inserting hook under 2 (picture shows 1) top loops. Continue across, making last dc in top of ch 3.

TRIPLE CROCHET - tr (sometimes called treble crochet) This is made like a double crochet except that you yarn over twice and draw thread or yarn thru one more time. It is higher than double crochet and forms a loose, open design. For practice ch 15, then follow these instructions.
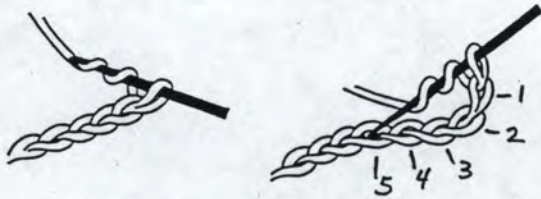
Wrap yarn over hook twice, then insert hook into 5th ch from hook.
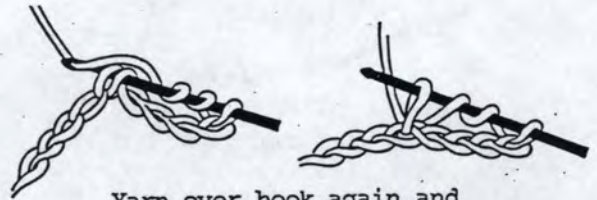
Yarn over hook again and draw thru found. chain - 4 loops now on hook.

Yarn over hook again and draw thru 2 lps - 3 lps still on hook.

Yarn over hook again and draw thru 2 loops - 2 lps still on hook.

Yarn over hook again and draw thru 2 remaining lps - 1 loop on hook, 1 tr done.
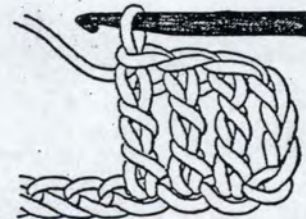
Work 1 tr into every found. chain. There will be 12 tr (the 4 chain st at the beg. of the row counts as 1 tr.
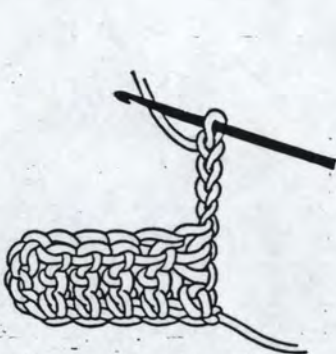
To begin a new row, ch 4 for turning chain, then turn work.
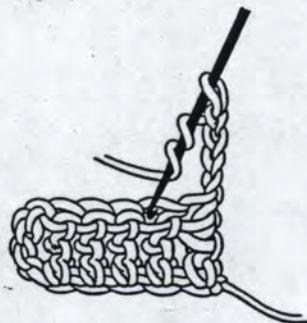
Make the first tr into the second tr of previous row. The turning chain counts as the first tr.
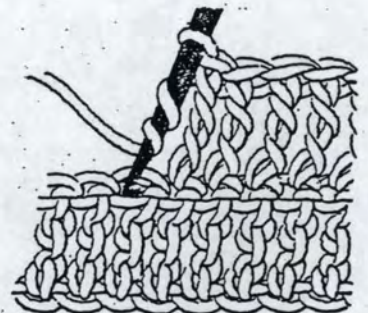
See how loose the rows look.

Increase -(inc) This is easy. An increase is made by taking two or more stitches in one stitch of the previous row. This is necessary for shaping pieces to the contours of the body, for enlarging piecework, and for round pieces to lay flat where needed. The instructions will indicate where to increase (and decrease).
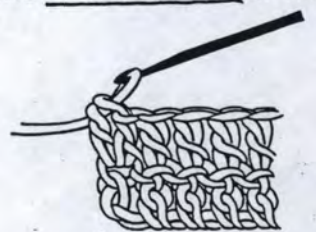
To Increase on Any Stitch

Make two stitches in one stitch. Each time you do this you make an extra stitch on the row.
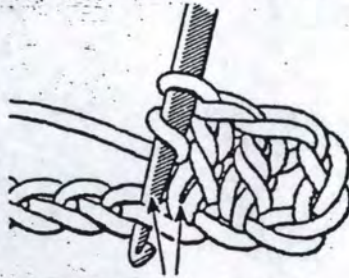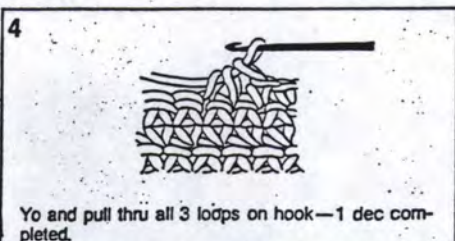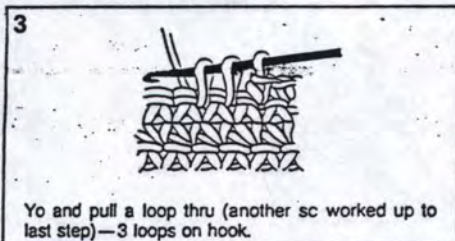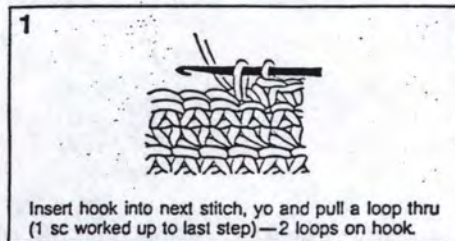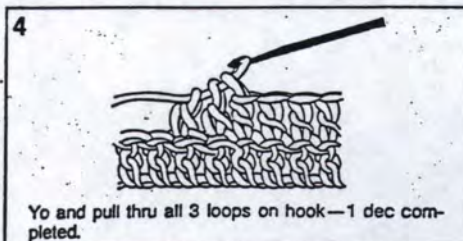
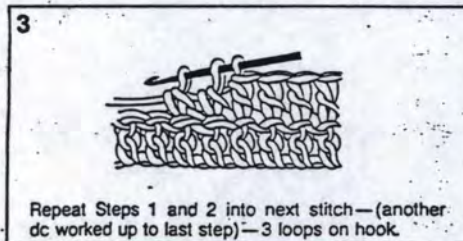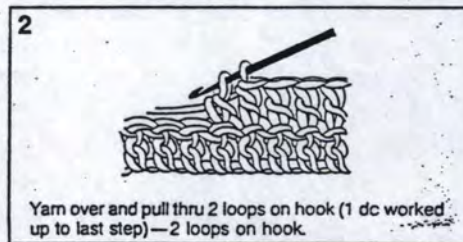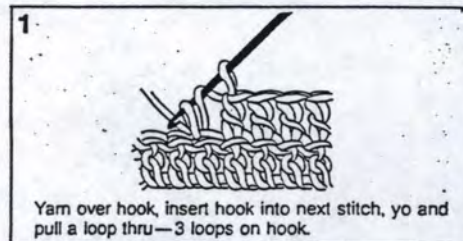INC WITHIN A ROW OR RND   INC AT BEG OR END OF ROW
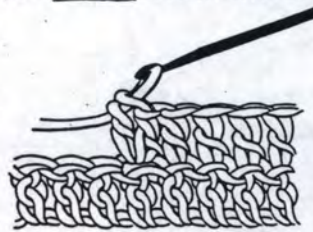
Decrease -(dec) This is subtracting stitches to reduce the width of a piece by skipping a stitch in the previous row. A decrease stitch is worked over 2 stitches, preventing a hole or gap in the work.

When decreasing at the beginning of a row, skip the first stitch instead of working two stitches together. Skip the next to last stitch when decreasing at the end of a row.

TO DEC IN SC	TO DEC IN DC
1 Insert hook into next stitch, yo and pull a loop thru (1 sc worked up to last step)—2 loops on hook.	**1** Yarn over hook, insert hook into next stitch, yo and pull a loop thru—3 loops on hook.
2 Insert hook into next stitch.	**2** Yarn over and pull thru 2 loops on hook (1 dc worked up to last step)—2 loops on hook.
3 Yo and pull a loop thru (another sc worked up to last step)—3 loops on hook.	**3** Repeat Steps 1 and 2 into next stitch—(another dc worked up to last step)—3 loops on hook.
4 Yo and pull thru all 3 loops on hook—1 dec completed.	**4** Yo and pull thru all 3 loops on hook—1 dec completed.

To decrease any other stitch (hdc, tr, etc.) simply work each stitch up to the last step, then yo and pull thru all loops on hook.

CROCHETING IN ROUNDS - rnd (or joining in a circle)
When crocheting in rounds, instead of back and forth, you can use all the basic stitches just learned, but you just use them differently. These usually start with a chain, join ends together and continue stitch in the same direction, around and around.

The traditional granny squares start with rounds as do a number of coat pins, magnets, tree ornaments and more. Usually directions will say to chain so many stitches, "join with a slip stitch to form a ring". This means to make your foundation chain of so many stitches as stated, then work a slip stitch in the first chain stitch.

Insert hook into first loop on chain near tail of yarn.

Yarn over and draw yarn thru both stitches on hook.

One loop remains on hook.

As you work other stitches into this circle it will help to mark the start of each row with a safety pin.

The first round of crochet can now be worked into the chain stitches or into the center of the ring, whatever the pattern directions state. Notice in the pictures here the different looks you can get with various combinations of stitches.
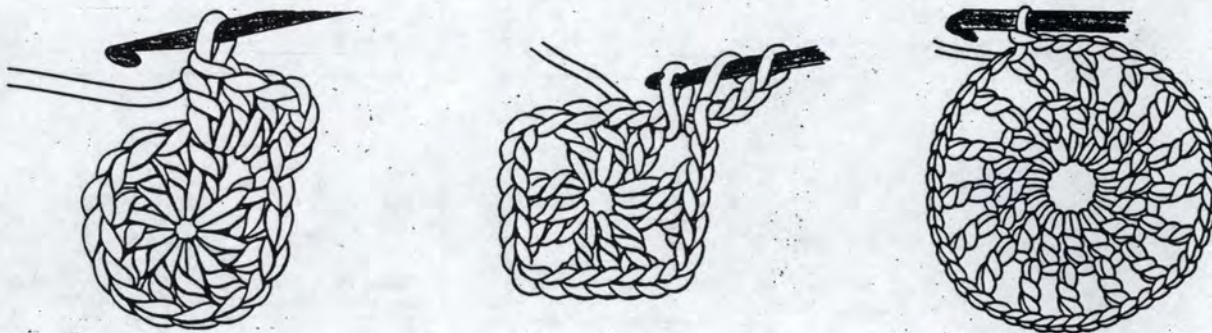
READY TO READ DIRECTIONS

Now that you have learned the basic stitches and perhaps made sample pieces of your work you are ready to start on some projects. When you begin reading instructions for crochet you will find a lot of abbreviations; that's to save space and repetition. You may have noticed that the directions for stitches included some of these abbreviations such as "yo", "rnd", "sc", "dec", and others. See this list below to help you with the most common ones. See also the list of terms.

CROCHET ABBREVIATIONS

ch—chain stitch	sc—single crochet
st—stitch	sl st—slip stitch
sts—stitches	dc—double crochet
lp—loop	hdc—half double crochet
inc—increase	tr—treble or triple crochet
dec—decrease	dtr—double treble crochet
rnd—round	tr tr—treble treble crochet
beg—beginning	bl—block
sk—skip	sp—space
p—picot	pat—pattern
tog—together	yo—yarn over hook

SYMBOLS

* .... Repeat the instructions which immediately follow the * (asterisk) the number of times specified, plus the first time. For example: * sc in next st, ch 1; repeat from * 3 times means that the sc, ch 1 is repeated a total of 4 times.

( ) .... Parentheses may be used instead of an *. Repeat whatever is within the ( ) the number of times specified. For example: (sc in next st, ch 1) 4 times means that the sc, ch 1 is repeated a total of 4 times. Parentheses are also used to list the sizes of garments: Size 10 (12, 14); or to indicate the number of stitches or inches for a corresponding size: 20 (25, 30) sts. 17 (17½, 18)".

[ ] .... Brackets can be used in the same way as parentheses, but are usually used in combination with them. The parentheses in the following example designate women's sizes, the brackets designate men's sizes: 10 (12, 14), 30 [32, 34].

† .... A dagger is used in the same way as an asterisk.

RIGHT OR WRONG SIDE

The "right" side, or "public" side of your work (the side the public will see) is a matter of opinion.
However, a few guidelines are listed below:
1. When working in rounds, the side facing you, as you work, is always the "right" side.
2. When working in rows, the last row usually determines the "right" side!

TERMS

work even .... Continue working in the established pattern over the same number of stitches without increasing or decreasing.

turn .... Turn work over so that reverse side is facing to begin a new row.

gauge .... The number of stitches per inch horizontally and number of rows per inch vertically with recommended yarn weight and pattern stitch.

place markers . Place a stitch marker into work at
put markers ... specified point. Markers usually designate areas of shaping, divide a number of stitches where a certain pattern is to be worked, or indicate the beginning or end of a row or rnd.

blocking ...... Bringing pieces into shape by steaming or pressing.

multiple .... The number of stitches required to complete one pattern design.

right side ..... This refers to the side of the work which will be used as the right side when the article is completed.

end right side . Complete a row with the right side of work facing before proceeding with further instructions.

end wrong side Complete a row with the wrong side of work facing before proceeding with further instructions.

turning chain .. A number of chain stitches worked at the end of a row to make the next row of proper height. Turning chains often count as the first stitch of the next row.

HOW TO TURN YOUR WORK

In crochet a certain number of ch sts are needed at the end of each row to bring work into position for the next row. Then work is turned so reverse side is facing the crocheter. Follow the stitch table below for the number of ch sts to make a turn.

Single crochet (sc)	Ch 1 to turn
Half double crochet (half dc or hdc)	Ch 2 to turn
Double crochet (dc)	Ch 3 to turn
Treble crochet (tr)	Ch 4 to turn

GAUGE

This is actually the most important lesson of all—for if you don't understand gauge, your lovely crocheted garments will never fit properly. Gauge means the number of stitches per inch, and rows per inch, that result from a specified yarn worked with a specified size hook. But since every one crochets differently—some loosely, some tightly, some in between—the measurements of individual work vary greatly even when using the same size hook and yarn. At the start of every pattern, you'll find a gauge given; like this:

Gauge: 7 dc = 2"
3 rows = 2"

To test your gauge, make up a sample swatch about 2 or 3" square, in the pattern stitch specified, then measure it, counting your stitches and rows carefully
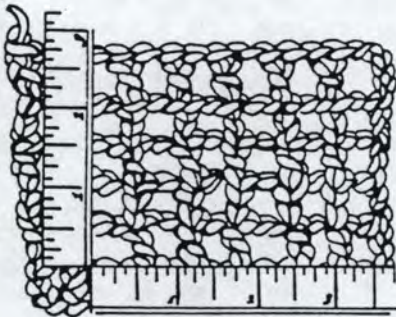
If you get more stitches per inch than specified, try again with a size larger hook; if less, try again with a size smaller hook. Keep trying until you find the size hook that will give you the specified gauge. HOOK SIZES GIVEN IN INSTRUCTIONS ARE MERELY GIVEN AS A GUIDE AND SHOULD NEVER BE USED WITHOUT MAKING A SAMPLE SWATCH TO CHECK GAUGE.

Another factor in making the guage off a bit might be the use of a different size of yarn or thread that is called for in the directions.

YARNS—WEIGHTS AND GROUPS

Many different kinds and textures of yarns are available today; natural or synthetic fibers, thick or thin, fluffy or coarse, solid or tweed. Some are interchangeable with each other so that the finished look and care requirements can be chosen to suit your needs.

The PLY (2-ply, 3-ply, 4-ply) is referred to quite often. This simply means the number of strands which have been twisted together to form the final thickness or weight of the yarn. The WEIGHT is more important than the PLY in choosing a yarn.

Yarns are grouped by WEIGHT into the categories below. Every pattern will specify which weight to use. Only the expert should change the weight called for.

|	
BABY YARN:	Very light weight
FINGERING YARN:	Light weight
SPORT YARN:	Heavier weight than fingering
KNITTING WORSTED:	Medium weight
BULKY YARN:	Heavy weight

Always buy sufficient yarn to make the complete garment. No two dye lots are exactly the same, so to avoid an unsightly streak in the garment, check the yarn labels for the same dye lot number. Also, purchase additional yarn at the same time if you plan to make the garment longer than specified in the instructions.

THREADS

Crochet threads are also available in a range of thicknesses and are most often crocheted with a steel hook. Although 100% Cotton is the most popular, other fibers are available, such as Acrylic, Linen and Metallics.

BLOCKING

This means to press or steam into shape. Your finished work will look a lot smarter if you block the separate pieces before joining them together. If a piece is dirty (this happens to the best of us), wash it first in lukewarm suds, rinse it well, lay it flat between two towels, and mop it as dry as you can. Then pin it to the ironing board with rustproof pins, stretching it gently to the proper shape (and measurements, if any). Press it dry through a cloth. If the article has not been washed, press it through a damp cloth after pinning it to the board.

Joining new yarn –

When a skein or ball of yarn runs out, always try to join the new yarn at the end of the row in the manner as diagrammed. Use this method also when working in rounds. When changing colors along a row or round, join the new color in the same manner. To conceal yarn ends weave them in after the item is completed with a yarn darning needle.
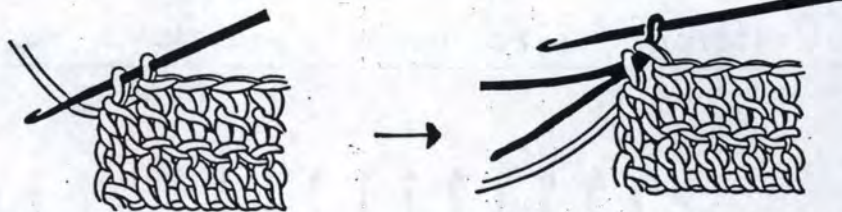
Crochet the last stitch until 2 loops remain on hook.

Leave a 6" end of the new yarn and complete the stitch by drawing a loop of the new yarn thru the 2 loops on the hook. Resume crocheting with the new yarn.

Joining Two Pieces of Crochet

Lay two pieces together with right sides facing. Thread a length of yarn through a blunt tapestry needle. Insert needle through both sts and tie a knot. Catch both pieces of each st with a whip stitch. Continue to match stitch for stitch.

FINISHINGS . . . Finishings are just as important as any other part of your work. Fine needlewomen take as much pride in the back of their work as they do in the front. After you have finished the article on which you are working, cut the thread about 4 inches away from the last loop. Thread this end in a needle and make a secure finish by darning it through the solid part of the crochet. Cut off the remaining thread close to work. The starting ends should be sufficiently long to enable you to finish off these ends in the same manner. When you are sewing pieces together, no knots should appear. Begin with several over and over stitches and if possible by darning the thread through the solid portion for a short distance.

LAUNDERING

Methods for laundering hand made articles are determined by the type of fiber of the yarn; natural (wool, cotton, mohair) or synthetic (nylon, acrylic, polyester). Generally, a blend of fibers should be treated as if it were 100% natural. The following are general methods of laundering, but always check the yarn label for specific instructions. Some of today's natural fibers have been chemically treated making them machine washable.

Natural Fibers: Wash by hand by gently squeezing in cold water with a cold water wash or mild detergent. Rinse thoroughly in cold water. Gently squeeze out excess water, then roll in towel. Spread piece flat on a thick towel and shape to original size. Allow to dry away from direct heat or sunlight.

Synthetic Fibers: If label indicates Machine Washable and Dryable, wash at moderate temperature and cycle with laundry detergent and fabric softener. Do not use bleach. Machine Dry.

This packet was put together in hopes that you could learn to crochet all by yourself with these pages, hopefully answering any questions you may have as you work. This is for beginners and there is more that can be learned.

After mastering these basic stitches and techniques you can make almost anything, with good directions. There are many booklets, pamphlets, pattern books with so many projects you should keep busy crocheting for a long time.

Have fun crocheting!

CROCHET HOOKS—
THEIR SIZES AND USES

Different size hooks for different yarns & projects.
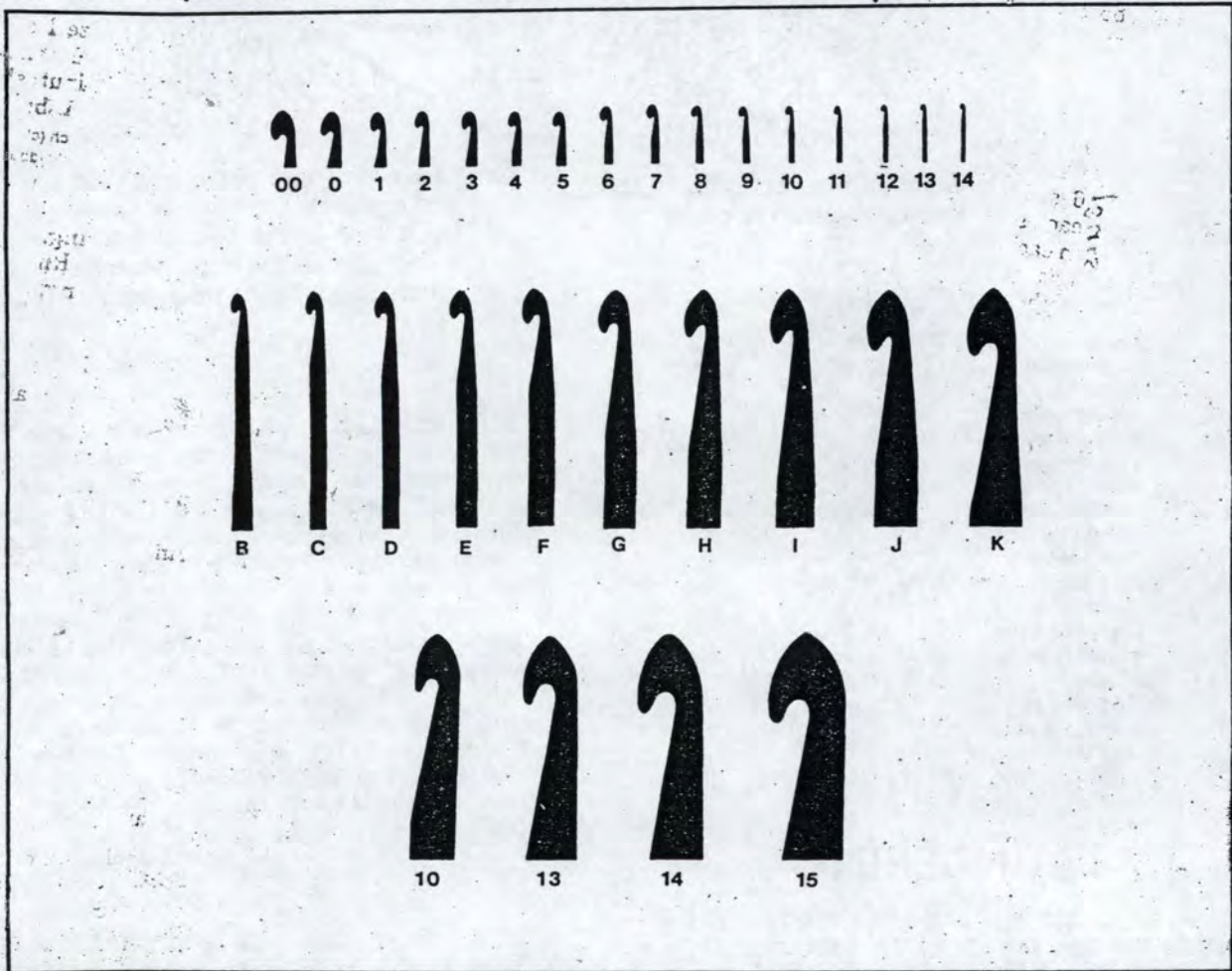
Crochet hooks come in a large range of sizes, from the very fine No. 14 steel hook for fine crochet cotton to larger hooks of aluminum, or plastic for coarser cotton, wool or other yarns.

STEEL CROCHET HOOKS

These are 5" long and come in size 00 (large) to 14 (very fine). Steel hooks are generally used for cotton threads, but the larger sizes are often used for other yarns.

PLASTIC AND ALUMINUM HOOKS

Plastic crochet hooks are 5½" long and come in sizes D to K. These hooks sometimes carry a number, too. The numbers, however, are not standardized.

"Bone" crochet hooks are 5" long and come in sizes 1 to 6, roughly the equivalent of B to G shown in illustration.
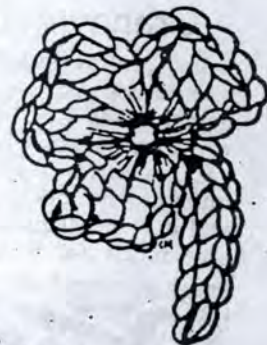
Aluminum crochet hooks are 6" long and come in sizes B to K.

Afghan hooks of aluminum and plastic are 9" to 18" long and have a straight, even shaft. They range from sizes 4 to 10½ and E to K. When afghan hooks are sized by number, the shaft of each hook is roughly equal to the same size in knitting needles. When they are sized by letter, they are equivalent to crochet hooks sized in the same way.

WOODEN CROCHET HOOKS

These are 9" or 10" long in sizes 10 to 16, and are used for jiffy work. For extra bulky crochet, hollow plastic hooks are available in sizes Q and S.

Cobweb Fighter

With knitting worsted and size F crochet hook, ch 5, sl st to form ring, ch 3. Work 13 dc in ring, join with sl st in top of ch-3, ch 3.

Continue working in rnds until desired length (12-14 rnds), fasten off. Make 2 inch pompom for top of cobweb fighter. Slip fighter over broom handle. Sell for $1.00 to $1.50 each.

double

Child's Necklace

With size G crochet hook and worsted weight yarn, ch 3. Work 6 sc in first ch, 2 sc in each sc. Work 3 rows of 1 sc in each sc, join with sl st. Do not fasten off. Ch for 24 inches, join to other side of basket to form necklace. Put small fuzzy, stuffed animal in basket. Sell for 75¢ to $1.25.

single
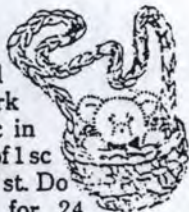
Jack-O-Lantern Favors

These little Jack-o-lanterns are simple to make. They can be used as favors for both children's and adult's Halloween parties. You will need scraps of orange and green yarn, green felt scraps, black embroidery floss and movable eyes or sequins. Model is made using 4-ply yarn. With size E hook, ch 3, sl st to form ring. 2 Sc in each st around until circle is desired size. The number of rounds will depend upon the weight of yarn used. Four-ply yarn makes a circle that will lie flatter than lighter weight yarn. Sew scrap of green felt for stem; embroider nose and mouth; make tie using a scrap of yarn; glue eyes in place.

single

Christmas Wreaths

Scraps of red and green yarn, one plastic milk cap circle and a size J crochet hook are used to make this Christmas wreath. Dc around cap, fasten off. Add a bow or a few French knots as berries for decoration. Attach a small safety pin to the back and wear as a lapel pin. A crocheted chain or ribbon make it a tree or package ornament. These sell for 50¢ or $1.00.

double

Chocolate Chip Cookies

With tan worsted weight yarn and size H crochet hook, ch 5, sl st to form ring, ch 3. Work 19 dc in ring, join with sl st, fasten off. For chocolate chips, randomly work 3 French knots with dark brown knitting worsted around cookie. Work a second cookie and glue together. Put small safety pin or magnet on back. Sell for 30¢ each.

double

Cookie Magnet

With dark brown worsted weight yarn and a size H crochet hook, ch 4, join with sl st to form ring. Ch 3, work 17 dc in ring, fasten off.

Make another dark brown ring and a white ring as directed above.

Glue white ring between dark rings. Glue magnet to back.

double

Butterfly Fridgie

Make a butterfly fridgie using a size I crochet hook, small amount of 4 ply yarn, ½ pipe cleaner and magnetic strip.

Ch 8, join with sl st to form ring.

Row 1: *Work 4 dc in ring, ch 1. Repeat from * 5 more times – 6 set of 4 dc. Ch 2.

Row 2: Sl st to first ch-1 sp, *work 4 dc in ch-1 sp, ch 2, repeat from * in next ch-1 sp and in each ch-1 sp around, join – 6 sets of 4 dc, ch 2.
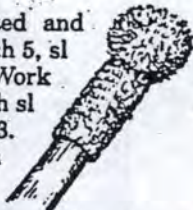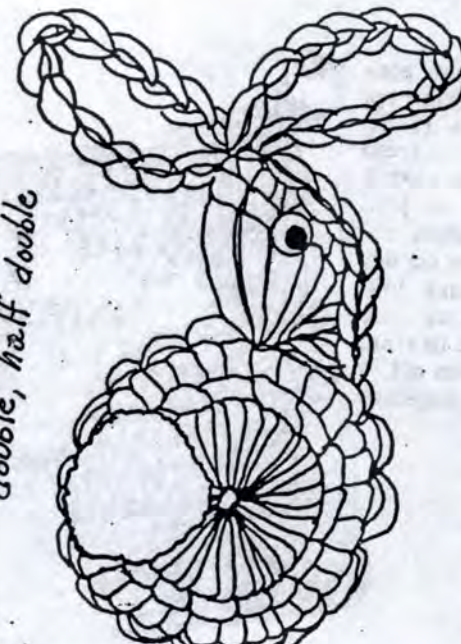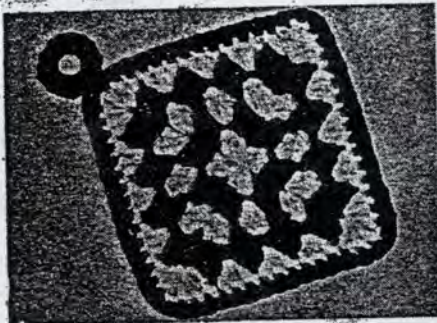
Fasten off.

Fold in half to form butterfly.

Fold pipe cleaner in half through middle of butterfly, twist at head part of butterfly, form antennae. Glue magnet to back. Sell for 60¢ each.

double

double, half double

Crocheted Shamrock Pin

For this snappy shamrock lapel pin you'll need about 3 yards 4-ply yarn, a size I crochet hook, one ¾-inch safety pin and approximately 10 to 15 minutes!

Abbreviations:

ch (chain)	rnd (round)
dc (double crochet)	sc (single crochet)
sl st (slip stitch)	hdc (half double crochet)

Ch 4, join with sl st in first ch to form ring. (This is the center of leaf.)

Rnd 1: *Ch 3, dc, hdc, dc, ch 3, sl st in ring, repeat from * 2 more times. Ch 8, sc in 2nd st from hook, sc in next 6 chs, sl st in ring, fasten off. Work in loose ends of thread. Tack safety pin to back of shamrock.

double, half double

Dainty Valentine Heart

You will need a number 2 steel crochet hook and small amounts of red and white Knit-Cro-Sheen. With red ch 9, join with sl st to form ring, ch 3, turn. Work 9 tr, 4 dc, 2 tr, 4 dc, 9 tr, 1 dc, 1 sc in ring, fasten off. With white, sc in each st around, fasten off. Make a tassle from red and white thread, attach to pointed end. Sell for 50¢.

double, triple

Bunny Pin

The cotton-tailed charmer is made from scraps of pastel worsted weight yarn, small safety pin, a small moving eye, a bit of cotton, white glue and a size E crochet hook.

3½ yd. yarn

Abbreviations:

ch (chain)	sc (single crochet)
dc (double crochet)	hdc (half double crochet)
sl st (slip stitch)	

Ch 4, sl st to form ring. Ch 4, yarn over, *pull up ½ inch loop, work as dc, repeat from * 15 times, join in top of ch 4 with sc. Make a hdc in same st, ch 3, dc in same st as hdc, work a longer dc, a dc that's slightly longer, then another dc that is the longest (this is the back of the head) all in the same st. Ch 12, sl st in top of last dc worked, ch 12, sl st in same place, fasten off. Glue on eye and

double, half double

Granny Pan Holder

The granny motif is an excellent way to use odd pieces of yarn. Pan holder takes about 2 ounces each of white and black 4-ply Orlon Sayelle yarn, a Susan Bates size G aluminum crochet hook, cafe curtain ring and a 7-inch square piece of washable fabric for lining.

Abbreviations:

ch (chain)	rnd (round)
sc (single crochet)	sl st (slip stitch)
dc (double crochet)	sp (space)

With white ch 4, sl st in 4th ch to form ring.

Rnd 1: Ch 3, 2 dc in ring, * ch 1, 3 dc in ring, repeat from * 3 times, ch 1, join with sl st in top of ch 3— (4 clusters), fasten off.

Rnd 2: Join black between clusters, ch 3, 2 dc in same sp, * (3 dc, ch 1, 3 dc) in next sp, repeat from * twice, 3 dc, ch 1 in first sp, join with sl st in top of ch 3—(4 double clusters), fasten off.

Rnd 3: Join white between clusters, ch 3, 2 dc in same sp, * (3 dc, ch 1, 3 dc) at corner sp, 3 dc in next sp, repeat from * twice, (3 dc, ch 1, 3 dc) in last corner, ch 1, join with sl st in top of ch 3, fasten off.

Rnd 4: Join black between corner clusters, ch 3, 2 dc in same sp, * 3 dc in each of next 2 sps, (3 dc, ch 1, 3 dc) in corner sp, repeat from * twice, 3 dc in each of next 2 sps, 3 dc and ch 1 in first sp, join with sl st in top of ch 3, fasten off.

Rnd 5: Join white between corner clusters, ch 3, 2 dc in same sp, * 3 dc in each of next 3 sps, (3 dc, ch 1, 3 dc) in corner sp, repeat from * twice, 3 dc in each of the next 3 sps, 3 dc and ch 1 in first sp, join with sl st in top of ch 3, fasten off.

Rnd 6: Join black between corner clusters, sc in each st around, join with sl st in first sc, pick up cafe curtain ring and make 16 sc in ring, join to motif with sl st, fasten off.
Make two pieces. Sew together with lining.

Pan holder can be made using about 100 yards each of colors A, B and C in light weight rug yarn. Use Susan Bates crochet hook size E and a one-inch bone or plastic ring.

Abbreviations:

st (stitch)	ch (chain)
sc (single crochet)	dc (double crochet)
sl st (slip stitch)	sp (space)
lp (loop)	rnd (round)

Gauge: 5 sts equal 1 inch

Front: Using color C, ch 6, join with sl st to form ring.

Rnd 1: Ch 3 (counts as 1 dc), 2 dc in ring, (ch 3 for corner, 3 dc in ring) 3 times, ch 3, join with sl st in top of beginning ch 3—four corners, fasten off.

Rnd 2: Join color B to any ch 3 sp, ch 3, (2 dc, ch 3, 3 dc) in same sp, * ch 1, (3 dc, ch 3, 3 dc) in next sp, repeat from * 3 times, ch 1, join, fasten off.

Rnd 3: Join color A to any ch 3 sp, ch 3, (2 dc, ch 3, 3 dc) in same sp, * ch 1, 3 dc in next ch 1 sp, ch 1, (3 dc, ch 3, 3 dc) in next ch 3 sp, repeat from * 3 times, ch 1, 3 dc in next ch 1 sp, ch 1, join, fasten off.

Rnd 4: Join color B to any ch 3 sp, ch 3, (2 dc, ch 3, 3 dc) in same sp, * (ch 1, 3 dc in next ch 1 sp) repeated to corner, ch 1, (3 dc, ch 3, 3 dc) in ch 3 sp, repeat from * around, end ch 1, join, fasten off.

Next 3 Rnds: Repeat rnd 4 with color C, color B and color A, fasten off.

Back: In color A, ch 30.

Row 1: Dc in 4th ch from hook and each ch across.

Row 2: Ch 3 (counts as 1 dc), work even in dc across, end dc in top of turning ch—28 dc.

Repeat row 2 thirteen times. Fasten off.

With wrong sides together, sc front and back together around outside edges, working through back lp of only on front piece.

Work 26 sc in ring, join to pan holder with sl st in first sc of edging, fasten off.

POTHOLDER

Materials:
Crochet hook Size H-8
Worsted yarn
One bone ring
Guage 4 st = 1" 4 rows = 1"
This finished item measures abou 7 x 7"   All single crochet

Chain 25.

Row 1: Sc in 2nd ch from hook an in each stitch across, ch 1, turn -(24 stitches.)

Row 2: Sc in ea sc thru back lp to within last st, sc thru both lps, ch 1, turn.

Row 3: Sc in ea sc, ch 1, turn.

Repeat rown 2 and 3 alternately until piece measures 6½", end with row 2.

Finishing: Work 1 row sc entire outside edge working 3 sc in each corner so it lays flat. Join with sl st in 1st sc. Tie off. Sew ring to corner for hanger.