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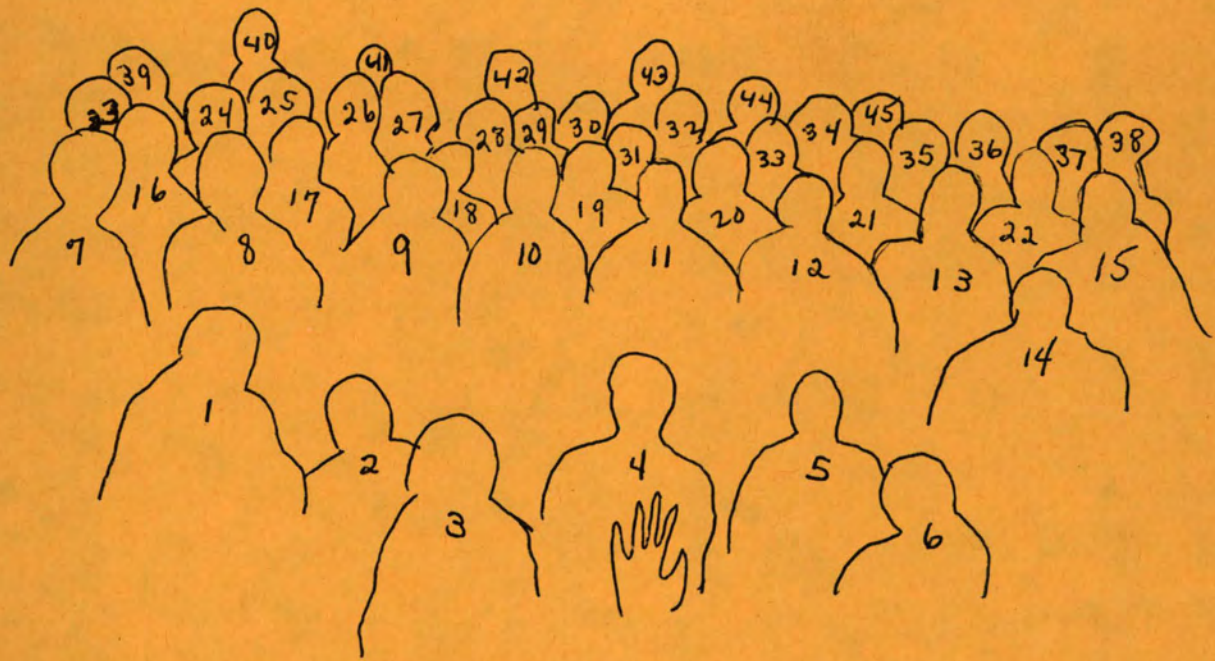
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5. Denise Beasley
6. Miriam "Mama B." Beasley
7. Cheryl Ovard
8. Sue Ryan
9. Judy Seabert
10. Nel Carver
11. Patty Logan
12. Peggy Duncan
13. Leila Steckelberg
14. Terry Dwyer
15. Dolly Dwyer
16. Charlotte Norlin
17. Bonnie Fausett
18. Micki Goldstein
19. Pam Burnett
20. Diana Marsden
21. Casey Garrison
22. Colleen Lulf
23. Sue Witherow
24. Gwin Main
25. Marie Madison
26. Rendal Henderson
27. Linda O'Dell
28. Diane Holzgraf
29. Heather Easterly
30. Bob "Beaz" Beasley
31. June Fricke
32. Little Bill Headrick
33. Kathy Lussier
34. B.J. Kreiter
35. Carolyn Williams
36. T.J. Fielding
37. Judy Cresey
38. Pat Monforton
39. Ginny Houtz
40. Brendan Fitzgerald
41. Paul Hammons
42. Monty (William) Bryant
43. Jackie Mullins
44. Maleah Hammons
45. Toni Gwin

Photographer: Tim Witherow

Not Pictured:

1. Tim Witherow
2. Betty Schuld
3. Mark Fricke
4. Jean Baringer
5. Al Puntillo
6. Carrie Puntillo

Chatcolab Northwest Leadership

Chatcolab 2000

Catch Ideas

&

Release

Knowledge



Historical Marker

First
Northwest
Recreation
Leadership
Laboratory
occured May, 1949,
at Heyburn State
Park on
Lake Chotcolet..
Led by Don Clayton

Humor

Knowledge

Share

Philosophies

Ideas

Enjoy and grow through:

- *Stimulating new experiences
- *Group Living
- *Retreat from daily routine
- *Joy and fellowship
- *New knowledge and abilities
- *Sharing one's self freely

All about Chatcolab

THE SPIRIT OF CHATCOLAB

NORTHWEST LEADERSHIP LABORATORY

These Western Leaders agree that:

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

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

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

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

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

Now you are a part of Chatcolab.

This notebook is the outcome of one week of sharing experiences. The material was gathered and/or completed 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.

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.



A Splinter from the Chair

Thank you, everyone, for taking the time to come to Chatcolab. Your presence was invaluable to our experience of “catching ideas and releasing knowledge.”

We’ve had a fantastic week of catching new ideas, catching different messages, catching the beginnings of new relationships, catching up with long standing relationships, and catching lots and lots of fun.

With Judy Seabert we learned of priority setting, relation building, the effects of change, and much more using a variety of techniques and tools. Some of us spent time learning about plants, some learned to carve soapstone and tagua nuts, some learned different techniques for working together, and others learned to value ourselves. Many of us taught workshops. We’ve sung together, told stories, and learned new crafts. We’ve planned activities, made activities happen and evaluated activities. We’ve shared outstanding meals together. We’ve played together. It’s been a very busy week.

As we leave this time of re-creation and return to our homes, families and jobs, may we take a few more moments to synthesize what we have learned here, so that we may release better, happier, more joyful energy into our daily routine.

Have a safe journey home and come back again.

Marie Madison, Chair
Chatcolab Board of Directors

front page

Officers and Board Members 2000

Chair	Marie Madison	2000
Vice Chair	Toni Gwin	2001
Secretary	Jean Baringer	2000
Treasurer	Charlotte norlin	2001
	Sue Ryan	2001
	Bonnie Faucett	2000
	BJ Kreiter	2002
	Patty Logan	2002
	Sue Witherow	2002

Alternate Board Members

Laurie Brendle
Bill Headrick
Pat Monforton

Honorary Board Members

Miriam Beasley
Dock Stephens
Jean Baringer
Leila Steckelberg

Life Member

Seila Steckelberg

Chat Chat Editor

Lucy Linker

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 hold 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 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.
- 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 due of sex, race, religious or political affiliation, disability 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 and was last amended in 1999.

Bylaws of Chatcolab, Inc.

1999-2000

Membership

1. In addition to the requirements of membership, as stated in the Constitution, 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. **Qualifications:** Any Chatcolab, Inc. member who is 18 years of age or older, who has attended at least one previous full session of the Northwest Leadership Laboratory who can, barring unforeseen circumstances, attend the planning meetings of the Board of Directors and the annual sessions of the Northwest Leadership Laboratory for the next three years is qualified to be nominated for director.
2. **Nominations**
 - A. The nominating committee, consisting of the three persons retiring from the board, will contact all qualified members.
 - B. A list of names of all those eligible for election will be posted the day after registration.
 - C. The names of those who will accept a nomination shall be posted
3. **Elections**
 - A. All voting will be by secret ballot. Ballots to be counted by two members of the board appointed by the chairman.
 - B. A first round election will be held to select six candidates to appear on the final ballot. The six members receiving the most votes will be candidates for a second and final vote.
 - C. The second and final vote will be held at the annual meeting.
 - D. The three candidates receiving the most votes will become board members with the remaining three candidates becoming alternate board members. (Alternate board members are invited and encouraged to attend all board meetings.) Chair will vote only to break a tie.
4. **Term of office**
 - A. All directors shall assume the duties of their office on the last day of the Lab session at which they were elected. Their three-year term ends on the last day of Lab. Retiring officers will complete necessary business to conclude current Laboratory session, including such duties as distribution of annual meeting minutes, paying all invoices and preparing required financial reports.
 - 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. Alternates serve for a one-year term.

5. **Quorum:** A majority of the elected Board of Directors shall constitute a quorum. A quorum is required to conduct a business meeting.

6. **Authority**
 - A. Select a meeting place for the annual planning meeting before the end of the current Laboratory session.
 - B. Set policies and make decisions not specifically determined by the full membership.
 - C. Amend, add or repeal these by-laws to any extent that is judged by at least two-thirds of the elected, or appointed, directors to be in the best interest of Chatcolab, Inc. and not be in conflict with the Articles of Incorporation, the Constitution, the statutes of the state of Idaho concerning non-profit corporations, or the U.S. Treasury.
 - D. All Bylaws must be approved by the board of directors each year at the annual planning meeting.
 - E. 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.
 - F. Evaluate the laboratory from the standpoint of its effectiveness in accomplishing the purpose of Chatcolab, Inc.
 - G. The Board of Directors shall transact all business necessary to plan, organize and conduct the annual session of Chatcolab, Inc.
 1. Decide on the date and place for the next lab.
 2. Plan the program, making it of such nature as is deemed to be highly effective in accomplishing the purpose of Chatcolab, Inc.
 3. Set Lab tuition at a level expected to maintain the corporation on a solvent but non-profit basis.
 4. Obtain competent resource personnel to teach, to assist and to make lab successful.
 5. Secure working staff necessary to the operation of the lab. These include cooks, kitchen staff, notebook editor and others.

7. **Resignation/Removal:**
 - A. 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.
 - B. A Board member may be removed from office in accordance with the statutes for the State of Idaho non-profit organizations.

8. **Youth Representative**
 - A. A returning youth, under age 18, may 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.

Officers

1. Any director is eligible for any office and may be elected to succeed himself in the same office, except that to be eligible for Chair or Vice-Chair, the candidate should have served at least one year as a director.

2. **Duties of Chair**
 - A. Preside at the annual meeting and all regular and special meetings of the Board.
 - B. 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.
 - C. 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.
 - D. Appoint a committee of three persons to audit the annual financial records of the Corporation.
 - E. Appoint other committees as needed to monitor and assist any and all funded programs, such as the Financial Awards fund.
 - F. Sign and date by-laws each year after approval at the planning meeting.
 - G. Use Robert's Rules of Order for parliamentary procedure.
 - H. Ensure annual reports required by the State of Idaho are filed.

3. **Duties of Vice-Chair**
 - A. Preside at meetings when the Chair, for any reason, is unable to do so.
 - B. Have charge of public relations. This includes the preparation of registration brochure, other publications, and any other media that imparts knowledge of and promotes attendance to Chatcolab.
 - C. Assume the office of Chair if, for any reason, it is vacated before the term is expired.

4. **Duties of Secretary**
 - A. Keep minutes of the Annual Meeting and of all meetings of the Board of Directors.
 - B. Make available a copy of the minutes to each Director within the six weeks following any meeting.
 - C. Ensure reports required of the Corporation by the State of Idaho are filed and such other reports as may be necessary.
 - D. Be custodian of the central file of minutes and other historical records of the Corporation.

5. **Duties of Treasurer**
 - A. Receive all monies tendered to the Corporation. Open and maintain bank accounts, pay all invoices, as approved, and keep accurate records of all funds, as established by the Board of Directors. Maintain financial records as required by law.
 - B. Submit the financial records for audit at the board's planning meeting for the next Lab.
 - C. Present an annual financial statement to the board of directors at the planning meeting for the next lab.

- D. Submit to the Board at the beginning of the planning meeting a tentative budget for the next laboratory session.
- E. Cooperate with the Secretary in the filing of all taxes, insurance and other necessary reports.
- F. Be chair of the Financial Awards and Fundraising committees.
- G. Shall make available a complete list of names and addresses of Labbers and Patron members for the current year.

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: If funding is available, the award committee may issue honoraria where special needs exist.
4. Fundraising committee will be chaired by the Treasurer.
5. Expenses incurred by members need to be submitted on vendor (supplier) receipts within 30 days of purchase. To receive reimbursement, all receipts for current year's lab must be submitted to the treasurer within 30 days of the last day of the laboratory session of that same year. Refunds will not be made after that date.
6. Purchases of \$50 or more, that are not included in the budget, must be approved by a majority of the board of directors.

Budget

1. The tentative budget for the next laboratory session, as presented by the Treasurer, must be reviewed, changed as needed, and approved by the Board at the planning meeting. Board members must limit spending to budgeted amounts.
2. Budget shall include honoraria and/or travel reimbursement for resource people and working staff. It is recommended that teaching honoraria for resource people be offered at no less than one-fourth of the regular fee for Mini-workshops, one-half regular fee for In-depth workshops, and full fee for All-Lab workshop.

Fees

1. Fees for attending the laboratory will be established at the Planning Meeting and announced no later than four months prior to the Laboratory session. The deposit amount shall be one-fourth of regular fee.
2. Fee includes charges for food, camp rent, insurance, general supplies, paid resource and working staff, publicity, notebook, a one-year subscription to the *Chat-Chat* newsletter 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*. For board members who cannot attend the annual laboratory session, this maintains their place on the board. 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. Earlybird registration fee must be paid in full 30 days prior to the start date of Chatcolab. All registration fees received/postmarked after that date will be the full registration fee. This 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.
2. Fees for part time shall be prorated by the board as specified at the planning meeting.
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.
2. If monies are allocated in the budget, a board member may be reimbursed for reasonable travel expenses to the Planning meeting, not to exceed \$100. A two-thirds majority vote of the Board of Directors present at the planning meeting is required.

Financial Awards (Scholarship) Fund

1. A three-member committee (chaired by the Treasurer) shall follow the ensuing guidelines and act on all scholarship applications.
2. Scholarships are used for first-time participants who would welcome financial assistance, and for lifetime members.
3. Scholarship recipients are encouraged to 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. 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 Treasurer.
5. Camperships may be awarded to returning members in need of financial assistance. This includes Board members. Camp duties may be assigned in exchange for this financial assistance.
6. The Financial Awards Fund is accrued from auctions, raffles, donations so designated, and other means.
7. The James Robert Beasley Scholarship fund shall award one full scholarship annually to a first-time Labber. The applicant shall submit a letter of application addressed to the Treasurer/Financial Awards Committee.
8. An honorarium is the monetary award that is paid to a designated resource person, or working staff out of the general fund. Those receiving honorariums are members of Chatcolab.

Key Positions

1. These positions may include Program Chair, Registrar and *Chat-Chat* editor.
2. All positions shall be appointed by the Board of Directors.
3. The board shall provide each position a list of duties, expectations and budget.

Working Staff

1. Working staff includes cooks, notebook editor, kitchen help, waterfront person(s), nurse and others.
2. Board must identify and establish a budget for each position.
3. All positions may be offered an honorarium according to the work performed.

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 including payment of appropriate fees.
3. Policies of the camp shall be included in the notebook and posted. Policies include use of facilities, curfew (if any), leaving the grounds, and any other rules and regulations necessary for a safe Lab experience.

Fund Raising

1. Fund raising committee will be chaired by the Treasurer

Honorary and Lifetime Board Members

1. Honorary board members are those individuals who have attended Laboratory sessions for several years, who have demonstrated wisdom and whose advice is deemed beneficial to the Board of Directors in making judicious decisions.
2. Any current board member may nominate honorary board members.
3. A two-thirds vote of the board of directors is required to elect an honorary board member, whose term of office is indefinite.
4. Honorary board members are invited to attend all board and planning meetings and act in an advisory capacity. They may also be called upon to fill a vacated office.
5. This designation does not limit their capacity to function as a regular member in any way, including election to the Board.
6. Honorary Board Members currently include: Leila Steckelberg, 1975; Jean Baringer, 1986; Joe "Doc" Stephens, 1989; and Miriam Beasley, 1992. Former members include: Dwight Wales (1970), Marge Leinum Grier (1971), Don Clayton (1977), Vern Burlison (1977), Jim Beasley (1992) – all deceased.
7. Lifetime membership is in recognition of outstanding contributions to Chatcolab, Inc. and currently includes: Leila Steckelberg (1982). Former Lifetime Member includes: Dwight Wales (1981) – deceased.

The effective date of these bylaws is September 19, 1999.

Marie Madison

Marie Madison, Chair

Emil K. Eliason

HAVRE — Longtime Hill County Coroner and former funeral director Emil K. Eliason, 92, died of natural causes Friday at a Havre care center.

His funeral is 3 p.m. Saturday at the Van Orsdel United Methodist Church, with burial in Highland Cemetery. Holland & Bonine Funeral Home is in charge of arrangements. Memorials are suggested to the Shriners Children's Hospital, P.O. Box 2472, Spokane, WA 99210-2472.

He was born Jan. 18, 1908, in Ozark County, Mo., and grew up in the Opheim-Glasgow area. He attended school in Opheim and graduated from Glasgow High School, then taught at a country school and worked for John Dahl's Bakery in Glasgow.

He married Beulah Paul Aug. 15, 1931, in Nashua. They moved to Havre so he could attend Northern Montana College for his teaching certification. While attending college, he worked for Holland & Bonine Funeral Home in Havre and decided to obtain his mortician's license. He enrolled in the University of Minnesota Mortuary Science program in 1935 and went to work for Holland & Bonine after graduating. He later purchased an interest in the firm, which he held until retiring in 1969.

He also served as Hill County coroner from 1947 until resigning in 1988.

He was a member, Sunday School superintendent and past trustee of Van Orsdel United Methodist Church, past director of the Havre Chamber of Commerce and was past president, director and secretary of the Havre Junior Chamber of Commerce. He was a member of the Masons, serving as Grand Master of the state of Montana in 1968. He was a member of Eastern Star and held several offices in the I.O.O.F. and Rebekah Lodge.

He also belonged to the AARP, Retired Teachers Association, Elks Club, Eagles Lodge, Sons of Norway, Kiwanis Club, Red Cross and the Boy Scouts. He was chairman of the Havre Band Festival for six years and a member of the Black Hills Recreation Leaders Lab. *and Chatcolab.*

His wife died in 1987.

Survivors include sons, Orland Eliason of Redwood City, Calif., and Leon Eliason of South Havre; a daughter, Bettyruth Burdette of Wilsall; a brother, Henry Eliason of Pendleton, Ore.; a sister, Lillian Von Eschen of Fort Peck; eight grandchildren, six great-grandchildren and three great-great-grandchildren.

Thanks to Emil

for enthusiastic
contributions

in our earliest
beginnings--

Emil, a special friend to us all, helped me from my beginning years at Rab (in the 40's) to know the true value of Bee Rab. What does it do to your life and to your thinking!! You'll be, as "I" was, changed forever. Emil was the greatest person I've ever known.

Ruth

Emil Eliason was Treasurer of the very first Chatcolab Board - 1948-1958. He had been one of the organizers of CHAT. ~~from the very beginning~~ It was my privilege to meet him in 1988 when we celebrated our Ruby Jubilee (40th anniversary) & Emil kept in touch with us from then on even after he no longer was able to attend. Many of us enjoyed sharing with him at Chat '88, '89, & '90. After that, our contacts with him were by phone! Chatcolab is grateful for his enthusiastic contributions in our earliest beginnings and certainly for the wisdom he shared with us as we celebrated our 40th anniversary and the years thereafter! -
Miriam

Emil attended Lab. 38' 89 and 90 which was the last time he was able to come, due to his health. At that time he wrote that he ~~was~~ started attending Black Hills Rec Lab in 1946 and worked on the '48 planning committee for Chateolab ~~Lab~~ (called Northwest Leadership Lab) as the treasurer. In '90 his wife was deceased, his children were then 51, 48 and 40, he was retired, and his hobbies were crafts and recreation. Labs have been a "grand experience and made precious memories that will stay with me as a shadow follows its upright form on a sunny day. My hope is that many others will have the same joys and memories as they travel along."

I visited with Emil on several occasions at Eastern Star functions and he always asked how Chateolab was doing.

Thanks, Emil, for getting us started!

Jean Saenger

Catch Ideas

&

Release

Knowledge



• At
CAMP

RIVERVIEW
•

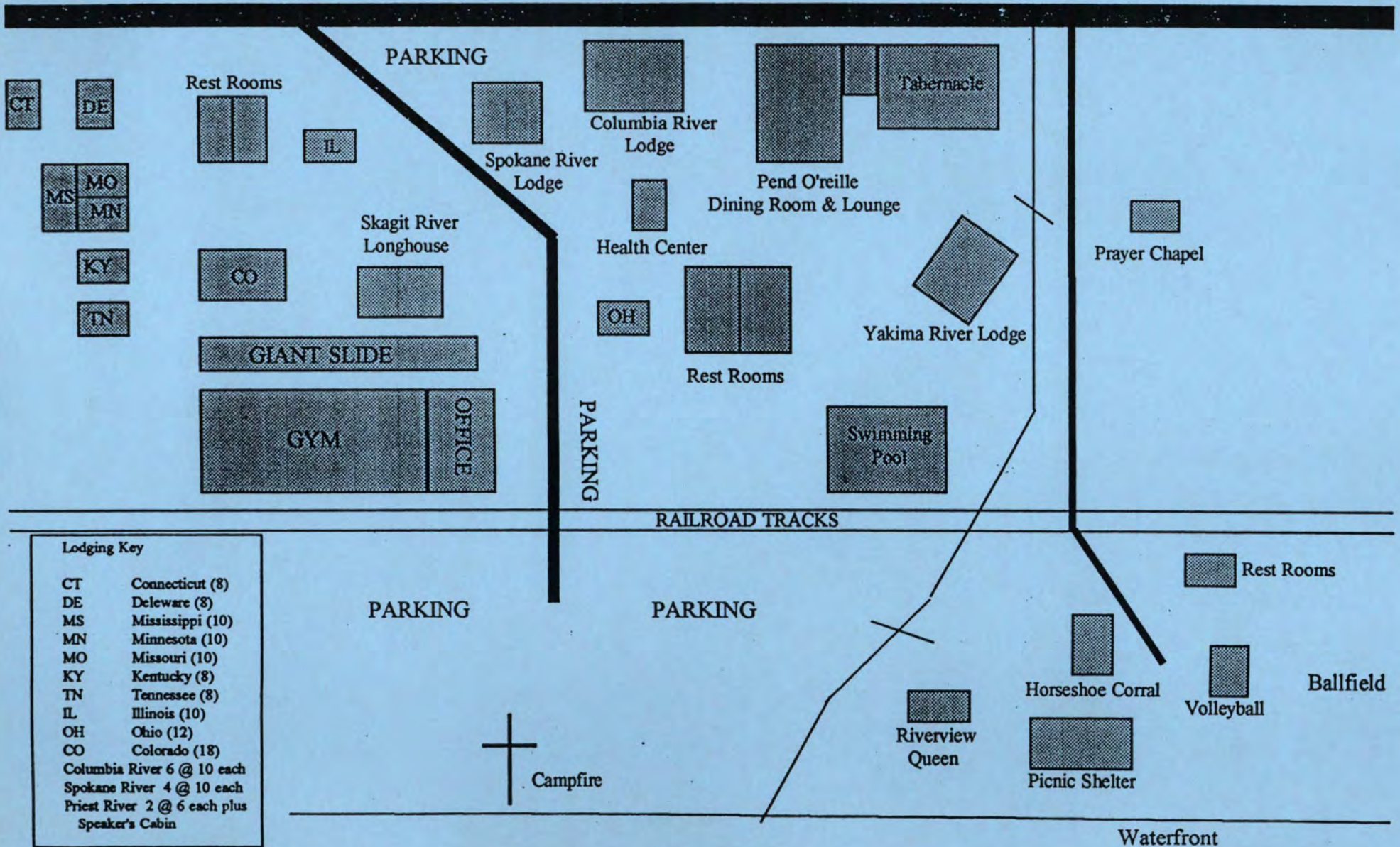
RIVERVIEW

CHRISTIAN CAMP & RETREAT CENTER

408771 SR 20 CUSICK, WA 99119
509/445.1193

Priest River
Staff Lodge

SR 20 ENTRANCE



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	

Schedule for Chatcolab 2000

Time	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
6:00 a.m.		Larks activities (Swim pool open on request.)					Annual Meeting Power Breakfast	Clean Camp
7:30 a.m.		Breakfast & Flag Raising						
9:00 a.m.		Song time						
9:30 a.m. to 11:30 a.m.		All Lab Session <i>Stone Soup for Your Organization's Soul – Judy Seabert</i>						
12 Noon		Lunch						
1:00 p.m.		Nap/Quiet time/Planning time						
1:30 p.m. to 3:00 p.m.	Registration Welcoming activities Swim pool open	In Depth Workshops 1. Sharing Plants with People-Toni 2. Scrimshaw & soapstone carving - Leila 3. Anything is possible – Cheryl 4. Challenge/ropes - Judy Break time		Free Afternoon	In Depth Workshops 1. Sharing Plants with People 2. Scrimshaw & soapstone carving 3. Anything is possible 4. Challenge/ropes - Judy Break time		Have a safe journey home	
4:00 p.m. to 5:30 p.m.	4:00 New Labber Orientation 5:00 Workshop Leader Orientation	Mini Workshops 1. Self Esteem- Cheryl 2. Character Building-Anita 3. Speak Easy-BJ 4. So You're the Teacher-Jean	"Catch & Release" An informal time to share talents and crafts and ideas.		Recreational swim	Mini Workshops 1. Fly tying-Bill 2. Photography- Tim 3. Canoeing-Sue 4. Maskmaking- Charlotte 5. Horseshoes- Bonnie		Mini Workshops 1. Golf-Beaz 2. Outdoor Games- Patty 3. Windsocks-BJ 4. Song leading-Al
6:00 p.m.	Dinner & Flag Lowering Ceremony					Come back next year!!		
8:00 p.m. to 10:00 p.m.	Evening activity & Ceremony	Evening activity & Ceremony	Evening activity & Ceremony	Mini Workshops 1. Astronomy-Denise 2. Ballroom Dancing-Gwen 3. Night Games- Patty 4. Campfire Stories- Bill	Auction & Talent Show		Evening activity & Ceremony	
10-12	Night Owl activities							

Planning your week (including some rules)



Workshops

Workshops are a wonderful place to learn, to share, and to grow. Each workshop leader has information and activities you won't want to miss. Please be at the workshop site and ready to begin at the appointed hour so the workshop can begin on time. Your resource leader will bless you mightily!



Notebook

The material in this notebook is for you. Add to it, write on it, read it, copy it. Some workshop leaders may ask you to bring your notebook to their session so you can refer to materials contained in it.

Additional pages summarizing the activities that take place during the week will be given to you at the end of the week.



Health & Safety

Your health and safety is important to us. We know it is a priority of yours.

Sleep seems to be a commodity that goes in short supply at Chat. Morning alarms are totally annoying and, doing without that last TV program that tells us it's time for bed makes it easy to lose track of time and make do with less sleep than our bodies need. At the same time, lack of sleep makes for grumpy folk and that's not good either. So please arrange adequate sleep time in your schedule.



If you need a band-aid, aspirin, or other **minor first aid**, go to the Nooksack River Health Center. A first aid kit is available there. If you have a medical **emergency**, Carolyn Williams, our camp nurse can help you. Others with First-Aid qualifications include B.J. Kreiter, Sue Ryan, Charlotte Norlin, and Bob "Beaz" Beasley.

You are covered by limited health and accident insurance while at Chatcolab. This includes you travel to and from Lab.

Riverview is an "alcohol-free, drug-free" facility. **Smoking is not permitted in any of the buildings. No pets are allowed.**



Campfires provide a wonderful ambience for evening activities. They need to be lit in appropriate fire circles and fire safety needs to be practiced at all times.

If you leave the camp, write your name, your destination, the time of leaving and the anticipated time of return on the sign-out sheet posted on the bulletin board. When you return, please sign back in.



Use care when crossing the **railroad tracks**. They are used; therefore, walking along the tracks is not permitted, nor is placing objects on rails.

Use extreme caution when crossing the **highway**.

Waterfront



Boating is available. Be sure to sign out before you leave and sign yourself back in when you return.

The **swimming pool** is available for recreational use daily. Check the posted schedule for times. Either BJ Kreiter and Sue Ryan, our lifeguards, must be present when the pool is used.

Giant Slide



Shirts and long pants must be worn. Here are the rules for use (They are also posted):

- Only one person per lane – lane must be clear before next slider starts down slide,
- Sliding is permitted in the seated position **ONLY** and slider must be in constant contact with the slide surface.
- Sliders must walk to the end of their lane before exiting.
- Youth must be supervised by two adults.

Activity Supplies



Some tables, filled with a wide array of miscellaneous supplies, are available in the Tabernacle for your use. Take whatever you need for your activities, and/or ceremonies. Please, take a few moments to tidy things up before you leave.

Library



There is a reference library of books in the Pend Orielle Lounge. Take time to look through them. You may find something interesting to use for an activity you are planning here at Chat or an idea to take home.

Store



Our Chatcolab Mini-Store is available on request. It has Chatcolab T-shirts, sweatshirts and coffee mugs. There are also flag books, pipe chime books, stamps, some film, toothpaste, Kleenex, etc.

Auction



Chatcolab's annual auction will be held on Thursday evening. Proceeds are used primarily to provide scholarships to first-time Labbers. If you have items to donate to the auction, there is a special table in the corner of the Tabernacle.

Rules at Riverview

Emergency assistance

Nurse: Carolyn Williams

Emergency telephone number: 911

- Smoking is not permitted in any of the buildings.
- No alcohol or illegal drugs
- No pets are allowed.
- Only cooks and kitchen help with food handler's license are allowed in the kitchen.
- Grounds curfew is 11:30 p.m.
- No boating
- Daily recreational swimming is available. Certified lifeguard (BJ Kreiter or Sue Ryan) must be present.
- Giant Slide rules:
 - Shirts and long pants must be worn.
 - Only one person per lane – lane must be clear before next slider starts down slide.
 - Sliding is permitted in the seated position ONLY and must be in constant contact with the slide surface.
 - Sliders must walk to the end of their lane before exiting.
 - Must be supervised by two adults when in use.
- Telephone for camp use
 - Pay phone.
 - It uses only credit cards only.
 - Calls must be limited to 10 minutes.
 - The telephone number is (509) 445 9900.

PLANNING AS
A GROUP
BRINGS US
TOGETHER

Activity Pages

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?

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?

Fishing for Ideas

Sunday Night Activity

As part of the challenge for Sunday night the program committee was give the charge to teach a bit of program planning as well as welcoming the participants. The task was to make this fun and informative. This "fishing" activity was dreamed up.

How to organize this activity:

- Split into planning groups
- Have large fishing pole marked with ideas and containing lots of string
- Make phrases in prentices into fish (print out words on paper, add heads and tails)
- Use a stapler to attach fish to line.

As the story below was read each group was prompted to bring up their fish and staple it to the line on the pole of ideas. Colors were awarded for presentation of "fish". The fish were numbered on the back to enhance the flow of the event. Fish (Believe in Yourself) was one, Fish (Ask names of Seasoned Labbers) was two, etc.

At the end the group with the most reds picked first for the event they wanted to plan.

In order to plan a program you must – (*Believe in Yourself*) you can do it.

First form a working group.

Next plan!

Always plan more then you think you will need. Keep all involved.

How do you hook ideas?

- Look to the Past, What have we done. (*Ask Names of seasoned Labbers*)
- Look to the Future
- Compare and (*Find a pattern*)

Ask yourself what kind of a program would I like to go to if I was from Mars or blind or 12. (*Change viewpoints*)

One day a group of Labbers was planning an afternoon tea when a bear ran through camp. They incorporated the bear into their program. They (*heard the knock of opportunity*)

You will hear negative comments about you fledging ideas. Heck you may not want to even contribute to the group but (*Use your shield*) and do it anyway.

I've sang "Going on a Lion Hunt", "Going to the Soda Shop", "Going on a Bear Hunt", "Going to College", "Going to visit the Scrooge" Yes, to fit the theme you can (*Change its Name*)

Run the event. Clean up and evaluate.

This week you will have the opportunity to plan, execute and evaluate several events.
Here are some additional resources outside of the library.

Bonny flag

Leila party

Chairperson of the day keeper of the schedule

Notebook ?????

And everyone else around you.....

Tuesday night Activity

HOORAY FOR LAUGHTER AND PLAY

Lady Bugs:

Jean Baringer, Judy Cresey, Bonnie Fausett, Dianie Holzgraf,
Batty Logan, Gwen Main, Ruth Moe, Betty Schuld and Mama B.

As labbers entered, each was assigned a word on his/her back and with questions which could only be answered by yes or no, was to find out WHAT AM I? Games played were finding commonalities in pairs, fours eights, etc. until the whole Lab decided their commonality was being a labber. In circle, holding hands two hula hoops were to go over each labber, and stepped through etc. Patty with a variety of activities led us through several ways of mixing groups into a number of different sizes. SCRAMBLED EGGS. When the group became divided into four, Dianie led us in a form of treasure hunt called a Scrounge Game. Ruth led a name game and then had each group choose one labber to name each one in the group along with what the labber had indicated that he/she enjoys. Gwen led us in a dance called POPCORN., and it was time for the ceremony.

MAKE NEW FRIENDS Opened the ceremony and then the inside/outside circle. Each read a short sentence or two about Friends. The ceremony ended with music by Bonnie Fausett on the saxophone, Micki Goldstein on the flute and Brendan Fitzgerald on guitar.

&
A friend
is
what
the heart needs
all
the time.

We attract hearts

by the qualities we

display; we retain

them by the qualities

we possess.

The essence of true
friendship is to make
allowance for another's
little lapses

Life is to be fortified by

many friendships. To

love and to be loved is

the greatest happiness

of existence.

To be trusted is a
greater compliment
than to be loved

Without true friends

the world is but a

wilderness

*The best and most
beautiful things in the
world cannot be seen or
even touched. They
must be felt with the
heart*

Getting to Know You

In this ice-breaking activity, try to find a classmate who fits each description below, then write that person's first name in the space provided. Even if you don't fill in all the lines, see how many different names you can use and how much you can learn about others in this class. Please approach people individually, however. Do not yell out questions to the class.

FIND SOMEONE WHO ...

1. is taller than you _____ (how tall? _____)
2. is left-handed _____
3. walks to school _____
4. has naturally curly hair _____
5. has no brothers or sisters _____
6. was born in this city _____
7. went camping this summer _____ (where? _____)
8. is the oldest child in the family _____
9. has an unusual pet _____ (what kind? _____)
10. has blue eyes _____
11. wears colored contact lenses _____
12. is involved in extracurricular activities _____
13. has been to an amusement park more than five times _____
14. has had a broken arm _____
15. has an eight-letter name _____
16. has a birthday this month _____
17. has a birthday in the same month as yours _____
18. has traveled to five states _____

(continued)

THREE'S COMPANY

This alphabetical list of seemingly unrelated words actually contains 15 groups of three related items. Your job is to sort them out into those 15 groups using each item only once. The trick is that some of the items could be used in more than one list, but only one arrangement of all the items will work. Remember, use each item only once and have exactly three items in each group.

Basin	Complimentary	Free	Pastrami	Spar
Belfry	Cower	Gratis	Power	Steeple
Bologna	Deflate	Hit	Release	Strength
Box	Drain	Hour	Rome	Strike
Brawn	Emancipate	Juice	Salami	Tower
Carton	Empty	Liberate	Skate	Turkey
Case	Exhaust	Liverwurst	Soda	Venezuela
Century	Faucet	Milan	Sour	Water
Champagne	Flower	Milk	Spain	Week

1. Lunch meat _____
2. Beverages _____
3. Scour rhymes _____
4. Deplete _____
5. Ice followers _____
6. Let go _____
7. Come to blows _____
8. Sink parts _____
9. Italian cities _____
10. Might _____
11. Units of time _____
12. Countries _____
13. Spire _____
14. Crate _____
15. On the house _____

THREE'S COMPANY

1. Liverwurst, Pastrami, Salami; 2. Champagne, Juice, Soda; 3. Cower, Flower, Sour; 4. Deflate, Empty, Exhaust; 5. Milk, Skate, Water; 6. Emancipate, Liberate, Release; 7. Hit, Spar, Strike; 8. Basin, Drain, Faucet; 9. Bologna, Milan, Rome; 10. Brawn, Power, Strength; 11. Century, Hour, Week; 12. Spain, Turkey, Venezuela; 13. Belfry, Steeple, Tower; 14. Box, Carton, Case; 15. Complimentary, Free, Gratis.

SEPTEMBER 1995

WORD QUEST

Ten common English words have been split apart and scattered through the diagram. Your quest is to locate the correct first letter for each word and then follow the given course through the diagram to spell the answer. For example, when you have located the right letter to start the first word, move three boxes west to get the second letter, then two boxes north from the second letter for the third letter, and so forth. Each letter will be used only once.



1. ? 3W 2N 4E 1N 2W

2. ? 2N 3E 3S 2E 1N

3. ? 4N 4E 1N 2E 2S

4. ? 1N 4E 2S 3W 2S

5. ? 1S 3W 3N 2W 2S

6. ? 2W 1N 3W 4S 3E

7. ? 4E 1N 3E 2N 2W

8. ? 2N 3W 2S 1W 3N

9. ? 4E 2N 2W 3S 1E

10. ? 1S 3E 4N 2S 1W

Shuffle

Two 6-letter words with their letters in the correct order are combined in each row of letters. To solve the puzzle, separate both words. There are no extra letters, and no letter is used more than once.

Example: S D Y E S T A T E M C H (SdYeStaTEMch) = SYSTEM, DETACH

1. S H I R E N T W A D C T

2. A J O L C M O K N E Y D

3. B A W I L S L D O A M D

4. C L A E A R P V E E S T

5. D E M A P G U T N E Y T

6. F N R I E S B U K L Y A

7. T U P R R I N T L C E E

8. V A Y N O G I T U Y R T

SHUFFLE

1. Shrewd, Intact; 2. Almond, Jockey; 3. Ballad, Wisdom; 4. Carpet, Leaves; 5. Deputy, Magnet; 6. Frisky, Nebula; 7. Turtle, Prince; 8. Vanity, Yogurt.

WORD QUEST

1. Expend, 2. Charge, 3. People, 4. Almost, 5. Please, 6. Strong, 7. Reduce, 8. Ground, 9. Thirty, 10. Window.

FRIDAY NIGHT



Dress up style/talent show

Time: 8 p.m.

When: Friday, June 23, 2000

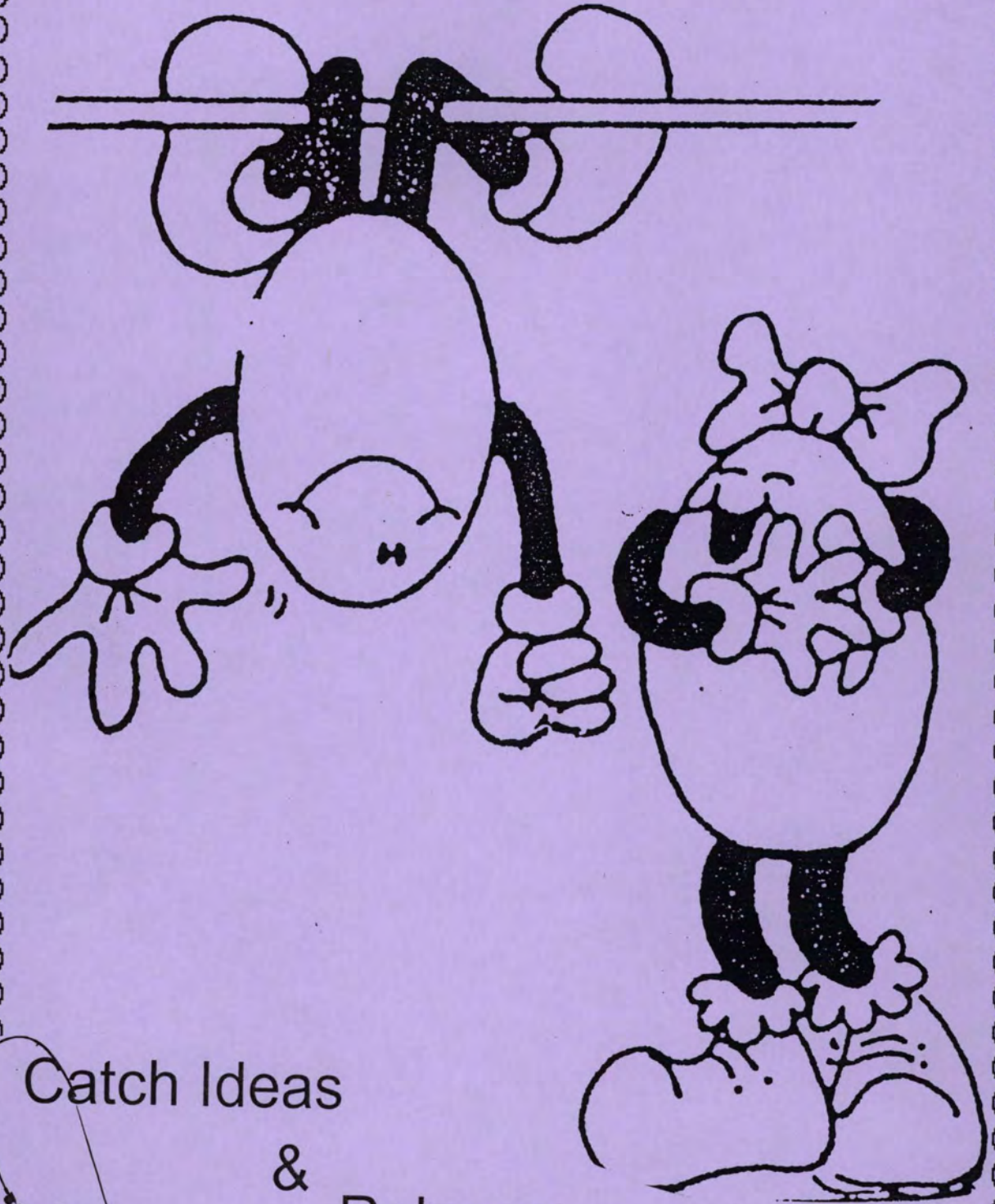
Where: the Tabernacle

Sign up with sue Witherow

Come one! come all!

Dress in your best costume and we'll see you there!

In-Depth Workshops



Catch Ideas

&

Release

Knowledge



Chatcolab Resource Leaders 2000

Name & Address	Phone Number	E-mail Address	Session Type	Title of Workshop
Jean Baringer 520 S Maryland Conrad MT 59425	((406) 278-7716		Mini	So You're the Teacher
Denise Beasley 16147 S Apperson Blvd Oregon City OR 97045	(503) 650-0704	beasleyde@aol.com	Mini	Catch & Release Astronomy
Bob "Beaz" Beasley 6231 22 Ave NE Seattle WA 98115	(206) 523-1876	jrbz@webtv.net	Mini	Golf
Arlene Boileau PO Box Warm Springs OR 97761		arlene.boileau@orst.edu	In-Depth & Mini	Diversity
Peggy Duncan 1410 NW Forest Dr Corvallis OR 97330		peggy.duncan@orst.edu	Mini	Nail Art
Bonnie Fausett 30 S Skyline Dr 54-6 Roosevelt UT 84066	(435) 722-3243		Mini	Horseshoes
Toni Gwin Pacific County Extension PO Box 88 Poulsbo WA 98577	(360) 875-9331 (541)924-5742 weekends	zajcek@gateway.net	In-Depth	Sharing Plants with People
Bill Headrick 18766 S Lower Highland Rd Beavercreek OR 97004	(503) 632-3188		Mini	Fly tying & Storytelling
B.J. Kreiter 23404 NE Weakley Rd Camas WA 98607	(360) 834-9087	bjkreiter@hotmail.com	Mini	Speak Easy Chatcolab Windsocks + Lifeguard
Patty Logan 14694 Silver Falls Hwy Sublimity OR 97385	(503) 769-6837		Mini	Games for Young and Old & More Games
Gwen Main 1749 West Olive Ave Unit A El Centro CA 92243	(619) 352-3446		Mini	The S's & Q's of Ballroom Dancing
Charlotte Norlin 422 Railroad St SE Albany OR 97321	(541) 967-6892	CharNor39@aol.com	Mini	Make your own mask
Cheryl Ovard PO Box 128 Henefer UT 84033	(435) 336-5302		In-Depth & Mini	Anything is Possible & Anything is possible - in a nutshell
Al Puntillo 900 SW City View Pullman WA 99163	(509) 332-1540	puntillo@earthlink.net	Mini	Singing & Leading Songs 101
Anita Raddatz Spokane County-WSU Ext. 222 N Havana Spokane WA 99202	(509) 477-2048 x109 (work) (503) 448-5901 (home)	anitaradd@aol.com	Mini	Character building

Name & Address	Phone Number	E-mail Address	Session Type	Title of Workshop
Sue Ryan 1441 Ferry St #1 Eugene OR 97401	(541) 431-0314	moneybun@pond.net	Mini	Canoeing + Lifeguard
Judy Seabert 525 Valley River Rd Aberdeen WA 98520	(360) 532-7877	jseabert@seanet.com	All-Lab	Stone Soup for Your Organization's Soul
Leila Steckelberg 9406 164 St NE Arlington WA 98223	(360) 435-3075		In Depth	Scrimshaw & Soapstone Carving
Tim Witherow 1078 Kensington Dr Merced CA 95340	(209) 725-1487	witherow@cyberlynk.com	Mini	Photography Workshop

Sharing Pants with People In-Depth Workshop

With Toni Gwin, PO Box 1355 South Bend WA 98586

After this session you will

- Be more familiar with plants.
- Understand the fundamentals of plant identification.
- Be able to guide a plant walk.
- Have plant-based activities to share.

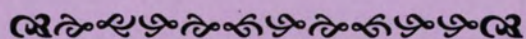
Day One	Book <i>Fairy Dusters & Blazing Stars</i> Why are you here – receive your plant. What to do. Getting to know your hands Leaf Identification games Build a leaf Pigment separation Common Name Stories	Introduction day! To get us familiar with the vocabulary get interested in the world of plants!
Day Two	Colored Celery “tree” Carrot necklace Leaf casting Leaf rubbing Leaf stenciling Leaf Printing T-shirt Dark T-shirt Light Vegetative Reproduction play	Hands on activities to get us familiar with plant parts. For that don’t enjoy the outdoors and still want to see plants up close.
Day Three	Wild Seed Game Story Vocabulary Skits Seed Activity Hug a Tree Green Walk	Intermediate day!
Day Four	Plant walk <i>Whatever we missed</i> Final projects	A day to keep the enthusiasm going.

Plant Activities

Plant Bingo

A Seed	4 Different kinds of Green	A white Flower	A stem
A Compound Leaf	A Plant growing in Water	A Seed	FronD
A Brown Leaf	A pattern In A Plant	2 similar But different Plants	A plant Part that Will Change
A useful Plant	2 Plants that depend on Each other	Plant shorter than your thumb	Plant partially eaten by an insect

1. Pass out a pencil and a bingo card
2. Have participants look for the item and fill in the designated area when found.
3. Have participants show you the item instead of bringing it to you.
4. A win can be designed any way the leader decides: 4 corners, vertical row, horizontal row, diagonal row and or full card. (How much time do you have?)



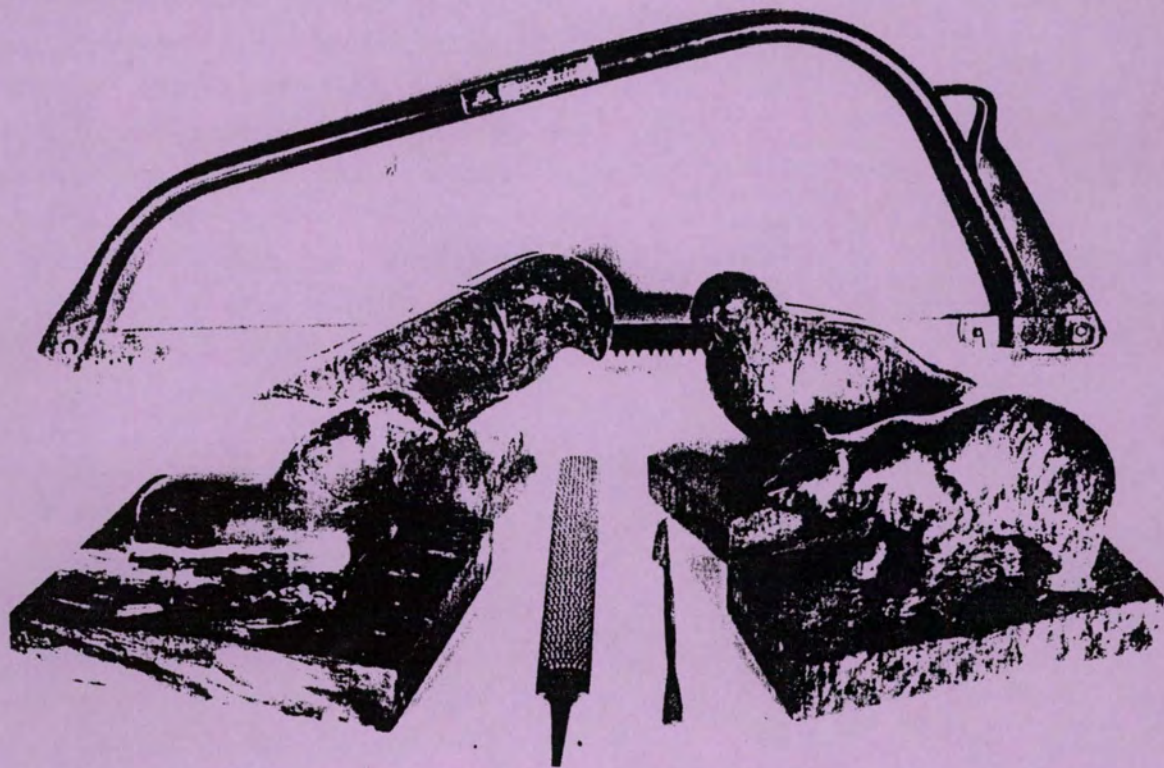
STORM, how many tree names can you think of starting with the letters to this word?

Possible Answers:

Spruce, Teak, Oak, Redwood, Maple

BASIC SOAPSTONE CARVING

LEILA STECKELBERG



SO YOU WANT TO CARVE GEMS

The Purpose of Gem Carving

The major purpose of carving gems and other allied materials is to develop self expression beyond that which can be shown through other lapidary forms. It provides relaxation and the stimulating pleasure of work for the carver. It conveys his feelings and concerns to those who look at his finished pieces of work. It utilizes beautiful materials, greatly enhancing their natural color and charm, bringing out many interesting things about them. Gem carving is the crowning step of advancement and the final lapidary achievement. Through gem carving expression and symbolism we achieve a better understanding of art and craft so necessary in our present day mode of living.

Necessary Ability

Lack of ability should be of little concern to those who wish to carve. If your talents have supported you in cabochons, faceting, flats, spheres, etc., you will find you are ready to advance into carving. Many of us who have failed in work requiring symmetry principally will find great ease in doing artistic shapes and contours. The carver may well be much more concerned about the *meaning* and *idea* of his work than the perfection of mechanical procedure.

Requirements For Carving

The requirements for some simple but effective carving projects are largely time in proportion with the estimated extent of the job, material of quality worthy of the effort, a shop or place to work, facilities, such as most of us already have, plus a small amount of reasonably priced special carving equipment which is generally available to the hobbyist through the various lapidary suppliers. The most important requirements of all are *interest* and *desire*.

Preface

Soapstone is an ideal material for sculpting. It is easy to shape, it comes in a variety of colors, textures, and forms, and it looks like marble when it is polished. Working with soapstone demands no knowledge of sculpture and requires no previous experience. Expensive tools are not needed, nor is extraordinary physical strength. Anyone who is willing to devote a little time and use a bit of sensitivity can create with this soft, silky-feeling material.

Working with soapstone can have a therapeutic effect. Analysis of the interior and exterior form of the stone, coupled with one's feelings for the stone and the design ideas the stone inspires, leads to an intense dialogue with the stone. This dialogue, in turn, soothes the spirit. It is not surprising that, in recent years, creative work with soapstone has been introduced in art and crafts classes, in schools and adult education courses, and in workshops for the disabled.

Enthusiasm for shaping and working with the stone comes not from imitating existing sculptures, but from one's own imagination. A sculpture, no matter what it means to others, always brings more joy when it was created from an original idea. With increasing skill and familiarity with materials and techniques, the sculptor gains confidence and develops freedom of expression. It is helpful to know about the various kinds of soapstone and the tools used to work it.

What Is Soapstone?

The scientific name for soapstone is talc-chlorite slate, or steatite (from the Greek *stear* or *steatos*, meaning "grease"). It belongs to the family of greenstones. This crystalline-metamorphic rock consists largely of the minerals talc and chlorite, both of which contain magnesium and iron. In addition, soapstone may contain slightly harder minerals such as serpentine (dark green), carbonate (white or brownish), magnetite (black, metallic and shiny), pyrite ("cat's gold"), and rarely quartz (white or glassy looking).

The hardness and appearance of soapstone is determined by the mineral content. Soapstones rich in talc are the softest kinds; those with a high content of carbonate and serpentine are hard. In its fresh state it is mostly whitish or greenish gray. Contact with rainwater colors it brownish due to rust formation. Soapstone has a high specific gravity—approximately 3 grams per cubic centimeter—making it significantly heavier than most rocks. A fist-size piece weighs about 2.2 pounds.



Work at a soapstone mine in the Swiss Alps, 7500 feet above sea level.

There are few rocks that have been given as many names as steatite. Depending on the stone's use, it may be called soapstone, ovenstone, potstone, gold stone, seal stone, pipe stone, Comer stone, lavez stone (from the Italian *laveggio*, meaning "boiler"), *pietra ollare*, from the Latin *olla*, for "pot," *pierre tendre*, or "soft stone," and grease stone.

When polished, soapstone looks remarkably like genuine marble, yet it is among the softest of all solid minerals. On the Mohs scale, the standard hardness scale for minerals, talc is graded 1, with diamonds, the hardest mineral, numbered 10. Soapstone, which looks slightly greasy and feels silky, can be scraped with a fingernail and can be shaped with simple tools such as a knife, saw, rasp, or file.

Other highly valued characteristics are its fire-proof quality and its ability to retain heat. Unlike other rocks which burst when exposed to high temperatures, soapstone lasts for decades without damage. Once heated up, it stays warm for hours. Because of these qualities it was a much sought-after material for ovens, lamps, and cookware. Like other minerals, however, it is brittle. It can take stress only in the form of pressure, not tension; it is not resistant to blows, and it breaks when it is bent.

Soapstone exists almost everywhere in the world. It exhibits a wide variety of color schemes. The palette ranges from pure white to ivory, yellowish, light to dark green, pink, reddish, brown, light to dark gray, and even a charcoal gray. Often it is marbelized, speckled, streaked, or veined with other colors. In its raw and dry state, however, it is more or less white. The colors and patterns appear only when it is wet or polished.

For the use of sculpting, materials from Egypt, Australia, Brazil, China, India, and East Africa are among the most suitable. Soapstone found in Switzerland and Germany is often too hard for such work, and because of its popularity there, even the smaller deposits are mostly depleted.

Soapstone in History

Soapstone vessels and sculptures have been found all over the world, some dating back to 3000 B.C. This indicates that soapstone, together with alabaster, is one of the oldest rocks—possibly the oldest rock—used for utilitarian objects and sculptures. By the Stone Age, people had already learned to shape steatite with simple tools for many different purposes. Mesopotamians made it into drum-shaped roll seals. In the Indian Republic of Burma it was used as a pencil or stylus for writing on slate; in Asia it served as soap. African cultures mixed the ground stone meal into their foods.

Vessels made from soapstone were also used in Persia and in Greek cultures as long ago as 3000 B.C. Well-preserved vases and artifacts from this time are exhibited today in the museum of Heraklion on Crete.

According to discoveries in the United States, Canada, and India, we can assume that in these areas soapstone carving had its place in craftsmanship 400 to 500 years ago. The Inuit people,



Steatite vases from the Minoan culture (3000 to 2000 B.C.), showing historically important relief illustrations. From the museum in Heraklion, Crete.

Inca figurines made of gray-black soapstone, handmade in the Cuzco, Peru, area.



who used to use soapstone only for making oil lamps, are now well known for their exquisite miniature sculptures. The Zuni of New Mexico have a long tradition of using soapstone or serpentine for their hunting fetishes. The Shona sculptures of Zimbabwe are of similar origin, and are still being produced for the tourist trade.

In Europe's Alpine regions, this soft, acid-resistant and fireproof material was traditionally used for pots, oil lamps, ovens, molds, and melting pots. Modern lifestyles have just about put an end to this centuries-old artisanry. Soapstone pieces have also been found in other locations—Peru, Egypt, Syria, and the Urals, to name a few—indicating the importance of soapstone in the past.

In recent times, people have become reacquainted with soapstone, and are learning again to appreciate its diverse qualities. It is used increasingly not just as an artistic medium, but for commercial purposes as well. We encounter the rock daily in the form of talcum powder, ointment, make-up, toothpaste and pharmaceuticals. It is used in grease and sealing material, insulation material, pest control substances, and for many other manufactured products.

It is also pleasant to note that in the past few years creating with soapstone has become popular in art and crafts classes, and as therapy in schools for the disabled.

Working with the Stone

Ideally, stone should be free of seams and other imperfections. As a practical thing, few stone pieces are without some imperfections. Generally, the harder the stone the tighter the seams and the less likely the stone is to break.

If the real color of the carving is of importance, this can be determined in the store by putting a drop or two of linseed oil on the raw stone. Rough and sawed blocks in the store are generally covered with dust, thereby masking the real color. Licking the stone will not reveal the true color unless one does not plan to use a soaked oil finish. Licking may be distasteful to some carvers for several reasons in addition to not revealing the true color of the final carving. On the other hand, some store owners may not appreciate linseed drop spots on their stone although it does no harm.

INITIAL STEPS

No matter what you plan to carve, the initial steps are the same. First, the grain of the stone should be determined. Generally, the grain of the stone should run from head to the tail of the animal being carved. The grain can be determined by washing the stone completely. The grain is then easy to discern on a cut block but less so on a rough block unless the bottom is cut. With no cut surface to examine, life becomes much more difficult. Unless the stone seller can determine the grain for the buyer of a rough block, the beginning carver should not buy it.

With the grain determined, the carver should draw the profile of his chosen design on the block he is carving. This can be done by transferring the chosen design from this pamphlet to another page by carbon paper or by holding the design up to a window. With the design transferred to another page, it can then be cut out. The profile thus obtained can then be transferred to the stone by drawing around the outside of the profile with a soft lead pencil on that side that parallels the grain.

The last of the initial steps for any carving is to get a good, solid, flat base. Usually, blocks purchased from a store have been cut with a stone saw with a circular blade. This gives a good flat base. If any other type of saw was used, a slight curve may exist in the base. This can be flattened out by resawing - something a novice may have trouble doing - or just taking the flat side of the cabinet rasp and filing off the curve in the base. This can be tricky, too, and requires some good thinking by the carver before he takes off and starts grinding off the stone. Whichever method is used, the base must be made flat before going any further on the carving.

Now choose a carving to make by proceeding to the following sections. Trace the profile given in this pamphlet onto a clean sheet of paper and cut it out. Use this as a template in making your carving. After completing the carving, follow the steps given in the section, "Finishing Soapstone Carvings." Read over all the steps before starting so that you understand how to make the carving before you start.

Encouragement Through History

To be sure, gem carving is not a modern fad, but dates back beyond written history to the Stone Age. It is mentioned in the Bible and it has played an important part in the religions of many ages of civilization. The true carving of most prehistoric people was done in materials softer than seven on Moh's scale. However, many pieces of harder materials have been unearthed showing ingenious utilization of the material; the natural shape with some carving. In many such cases the technique used is still a mystery.

The history of the carving art may be divided into two main categories: the expression of a message or culture and the making of utility pieces. Combination of the two is prevalent in some cases, especially in our present day living. In early history useful pieces were of greatest necessity. It was then learned that much meaning could be expressed through decoration, for early Man was capable of decorative expression and was able to influence other people peaceably and thereby to trade to advantage with them. Carving through the ages has been favored as the most permanent representation of the unwritten history of man. It has been responsible for the development and meaning of symbols understood by people of all ages all over the world.

Creating with Soapstone

Unlike modeling compounds like clay and polymers, where a shape is created by adding material, soapstone objects develop as layers are removed. Once the material has been removed, it cannot be put back. And unlike a painting, a sculpture is a three-dimensional object that has to be shaped all around and must be visually appealing from every side.

It is a good idea to start with easy shapes and progress step by step. Since raw soapstone is relatively inexpensive, a not-quite-successful attempt is not a great calamity. If you have removed too much material at one point or another, or if a splinter breaks off, it does not mean that the piece is ruined. With a little imagination it is still possible to create a pretty shape, perhaps a pendant or a hand-soothing rock. There really are no bad pieces.

No previous experience with stone work is required to shape soapstone. To create sculptures, however, it is helpful to be able to visualize

in three dimensions and to be able to reduce figures to their essentials.

It is easier to allow the shape of the raw stone itself to dictate a design than to force a preconceived shape onto the stone. Although soapstone is easy to shape, every piece has its own character. It would not be appropriate, for example, to start with a raw piece that looks like a fish and try to make it into something different. This quality is an advantage more than a disadvantage. Not every creation has to be made according to a specific plan, nor does the original plan have to be followed through to the end. Many successful pieces have been created accidentally when the sculptor has simply followed the shape of the raw stone.

For a beginner, it is a good idea to work this way and to concentrate on shaping techniques rather than on a pre-planned design. This method will help develop familiarity with the tools and materials.

Soapstone is not always compact; it is frequently veined and may contain bits of rough, harder minerals. The piece may break easily in an area of uneven hardness. In the raw stone or rough-hewn state, such hard spots cannot always be seen. For this reason, it is highly important to select the raw material carefully since it will determine the results. To get an idea of what the piece will look like when it is polished, wet the stone to bring out its color and pattern.

Despite the fact that soapstone is easy to work, even the smallest raw stone has its own distinctive character. The carver may not impose just any shape on a piece of stone. If you choose a raw stone only by looking at the color or the pattern, and fail to consider veins or badly joined layers, the piece may fall apart during the final steps of the shaping. This happens most often with free-standing parts such as handles, wings, arms, or legs. It is always best to choose a raw stone with a shape that coincides to some extent with the piece you have in mind.



Above: The powdery grayish surface of a piece of raw soapstone reveals little of the stone's true character.

Right: When a spot on the face of the stone is smoothed and polished, the stone comes to life, its rich color and texture now apparent.



CHOOSING A DESIGN

Your first carving should be simple, particularly if you have never carved anything previously. Too often a student new to carving stone will try to carve a difficult subject and lose interest when things don't come out right. I think perhaps the subjects with the simplest lines are birds sitting in a resting position. Once the student has learned the mechanics of carving by creating one of these, he can then apply his new-found knowledge on a more difficult subject such as seals and bears.

Once a design is chosen, a trip to a library or a review of nature books is advisable to locate several good side, top, front and rear view pictures of your subject. While I will tell you how to carve your subject, a few pictures really help out. In this pamphlet I have drawn the profiles of a ptarmigan, falcon, sea lion and a grizzly bear. On the pages in the back are five sizes of each subject. The largest profile was used to carve the birds and animals shown in this pamphlet, and all dimensions given in this pamphlet are for the largest subject, denoted as #1 - 100%. When carving scaled down versions of these subjects, a percentage must be taken of the full-sized animal to obtain the dimensions for the smaller version. For example, if you choose to carve ptarmigan #3, you must multiply all measurements given in the text by 0.78. So the width of this bird will be $3" \times 0.78 = 2.34$ or $2 \frac{3}{8}"$. A Measurements Table on page 29 shows the scaled-down measurements for all subjects. Reading across on 3" to column #3, you will find the measurement $2 \frac{3}{8}"$.

CHOOSING STONE

Soapstone is sold in hobby shops, rock shops and art supply stores. It comes in a variety of colors. Probably the most common color is green, but blacks, browns, reds and grays can also be found. In my experience, the blacks and some greens can be quite hard, requiring chiseling or power tools to remove the stone. Greens can range in hardness from very soft to very hard. Some soft greens can be easily scratched with a fingernail; others can be scratched only with great difficulty. Brown stones tend to be soft.

Stone is sold as rough pieces or in blocks. Rough pieces are cheaper, but there is greater waste as all points and narrow parts must be removed before carving can commence. Blocks are more expensive because the quarrier or wholesaler has removed a fair amount of unusable stone, suffered some breakage of stone, and expended some of his own time for which he must be compensated. I prefer rough pieces because I like a natural-looking base for my carving to sit upon. I find getting a cut base to come out really square is nearly impossible. In this age of mass production, we humans are used to seeing near perfection in squared corners on things we buy. Carvings which are handmade cannot achieve this perfection, and often the finished carving suffers in appearance because the base isn't square as we have come to expect it to be.

A drawing or sketch can be helpful when you want to create a specific form. The drawing need not be a masterpiece, but will serve as a guide to form and direction. A drawing will also help you gain an understanding of spatial relationships. Spatial thinking can be developed, too, if you try to recognize the shape of a sculpture or a rock by touch whenever possible. The sense of touch allows us to experience the shape much more intensely than is possible with the eye. If the touching is done with closed eyes, there are no visual distractions to interfere with concentration on the shape of the rock.

Observations in nature are also helpful. Every imaginable line and shape can be found somewhere in the natural world. When we experience nature with all senses alert, we find inspiration in blossoms, buds, leaves, birds, and animals that can easily be transferred to rock. It may also be helpful at first to try small practice pieces in geometric shapes.

As you can see, there are plenty of possibilities to train the sense of form. To close this chapter, here is a thought which may help overcome any mental obstacles.

Don't be afraid!

It is still

The creative spirit

Which

Invents ideas,

Decides the final shape

Or representation,

Guides hand and tool

Independent

Of the medium.

Significant

Is our courage and our creativity

Which we have to allow

To have enough freedom.



GENERAL REMARKS

Use newspapers to carve upon. That keeps the mess confined.

When sawing with a bow saw, put the carving on a wood block or board; then you can saw through the stone without cutting the table top.

If you carve stone often or for more than three hours at one time, use a painting mask with a disposable filter. A mask is a definite necessity (as is a separate room) when using power tools because of the dust created. An exception is the use of a drill for boring holes.

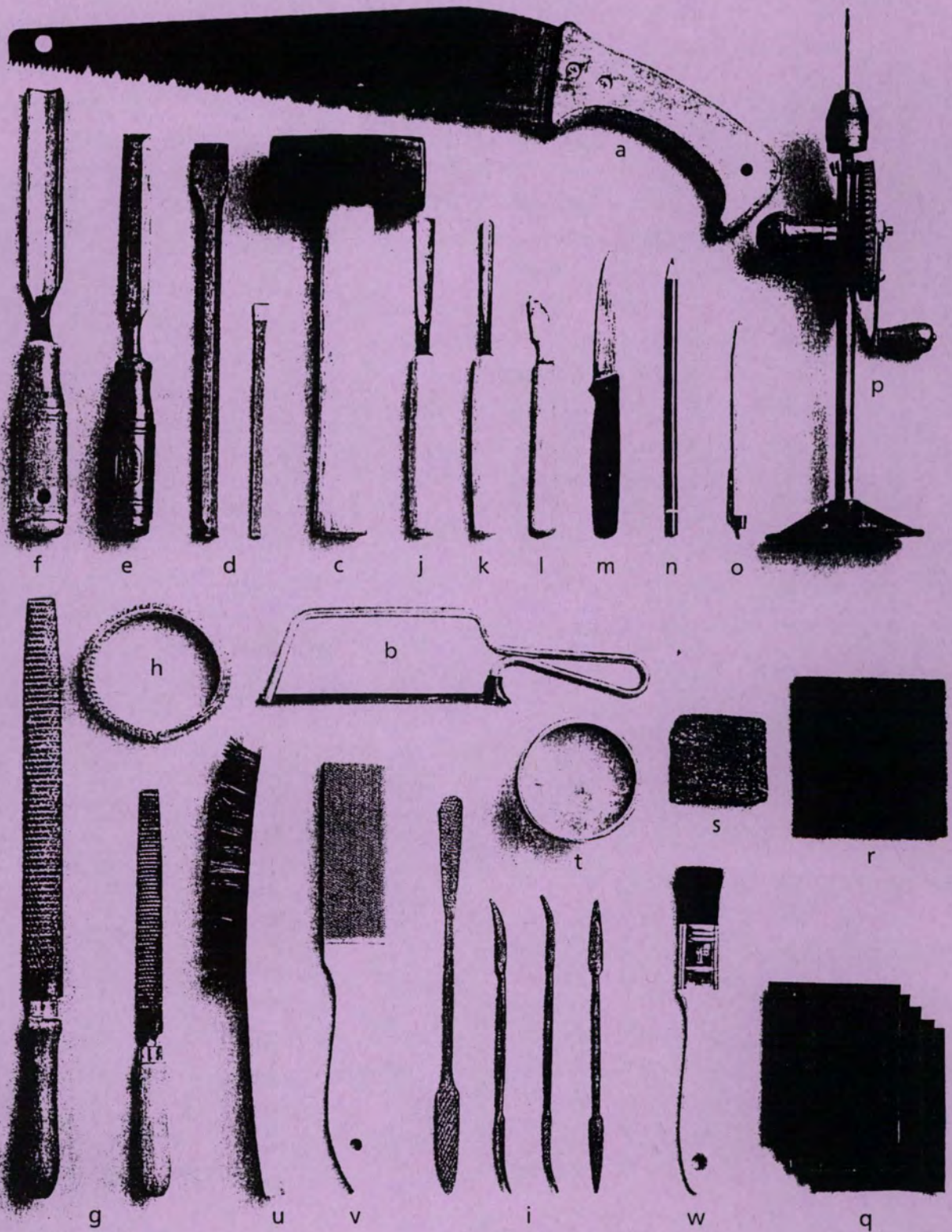
When putting a design on the side of a stone block, I prefer to put it on one side only and concentrate on filing straight across and level. To keep track of my progress, I measure up from the table top on both sides of the block as I progress downward. You can put the design on both sides of the block, but doing so does not guarantee the carving will be square. It is very difficult to get the design lined up on both sides as the stone is usually not square.

Stone will crack and break. When it looks like a crack is forming, generally breaking the stone along the crack is advisable. Once a piece is nearly finished, repairs are more difficult because a jagged, broken edge will form making any repair look messy. So if a crack develops, breaking the stone and gluing it is advisable as soon as possible.

For gluing I prefer a clear, two-part epoxy. Use sparingly, covering each side of the area to be glued. Press the broken pieces together and hold tightly, preferably with clamps or perhaps by laying the carving in such a position that books can be laid on it pressing one broken piece to the other. Although some epoxies set up quickly, I prefer to let it dry overnight.

When holes occur in the stone, they can be filled with clear glue. A mixture of clear glue and stone dust may be put in the hole, but the resulting patch will probably appear lighter than the surrounding solid stone. Sometimes a hole can be filled using coarse stone chips and clear glue. Holes, unlike cracks, should be repaired as late as possible, for you may be able to file through them.

TOOLS



For rough work

Hand saw (a), small hacksaw (b)

For the first steps of shaping the raw piece, the hand saw is very useful. The design of the blade is more important than the saw itself: most effective is a coarse-toothed, cross-cutting blade that will remove stone meal with both the push and pull strokes. A small hacksaw or frame saw with a removable blade is suitable for finer work: the modelmaker's saw, coping saw, jeweler's saw, and the like. For some jobs, you will want to use just the blade. Stone meal will clog a saw blade quickly and must be removed frequently. Always saw slowly and with light pressure.

Shaping tools

Hammer (c), Flat chisel (d), Straight edge chisel (e), Gouge chisel (f)

To split a raw piece or to remove edges, the flat chisel or the straight edge chisel is best; if these tools are not available, a wide screw driver or a flat piece of steel can be used instead. To remove uneven spots in rounded hollows, a gouge chisel is better.

Rasps (g)

Collectively, the teeth of a rasp are called the "cut." For rough shaping, half-round and round rasps are recommended. Wooden handles are more comfortable to use than plastic. Rasps can

be purchased in various lengths. The tool should be comfortable to hold and of a size that is suitable for the piece that will be made. Work with rasps only on dry material; wet soapstone clogs the cut and causes rust.

Rasp ring (h)

Rasp rings, half-round rasps shaped into circles, are available in various sizes and are excellent for forming hollows and dips, as in bowls and sculptures. Instead of the ring, you can use a gouge (j), and create the hollow by chiseling or shaving.

Riffler rasps (i)

Not absolutely necessary, but riffler rasps are quite valuable for some shaping tasks. They are available in a wide assortment of shapes: round, half-round, rectangular, square, triangular, knife, spoon, lens, or oblong.

Files

When shaping soapstone, sandpaper can often be substituted for a file. Files often have criss-crossed cuts. Since the cuts are finer than those of rasps, less material is taken off per stroke, which also means that file work leaves finer scratch marks on the stone. Files are used, then, after rasps. The finer the cut of the file the more quickly it clogs with stone meal and the more frequently it will have to be cleaned. A file filled with stone dust is ineffective. As with rasps, files should not be used with wet material.

Carving tools

Gouge (j), veiner tool (k), carving knife (l), paring knife (m)

Soapstone can be carved with any shorter knife that can be handled well. Old kitchen knives are just as suitable for certain types of work as gouging knives or linoleum tools. A blade dulls very quickly when working with stone, so you will need a sharpening stone. Always sharpen wet.

Drawing and etching tools

Charcoal pencil (n), ballpoint pen (o)

For drawing outlines of figurines, contours, etc., a charcoal pencil or a pointed nail is suitable. Felt tip pens will absorb the stone dust and become useless. To etch designs onto finished work, try an old ballpoint pen that has run out of ink. It handles easily, an asset when applying pressure for a length of time. In addition, the rounded tip will not catch at small dips or protrusions in the stone.

Drilling tools

Hand drill (p)

For smaller holes like those in jewelry, and even for larger ornamental holes in sculpture, a hand drill is usually adequate. A power drill with a small bit can be used, of course, if you have one. Conical holes can be made with a bodkin or a paring knife.

Sanding and polishing equipment

Dry and wet sandpaper (q), sanding cloth (r), steel wool (s)

Use dry sandpaper ranging in coarseness from 60 to 400 grit. For wet sanding, use grits of 400, 600, 800, and for the final smoothing, 1000 grit. Wet sandpaper remains usable for a long time, especially the fine grades.

Sanding cloth is synthetic and can be used for dry or wet sanding. It is available in coarse, medium and fine grit. Steel wool, grade 000, can be substituted for sandpaper for the final smoothing of a piece. The disadvantage is that it tends to rust.

Wax (t)

A final surface treatment will give the finished piece a smooth, silky shine, and bring out the color and pattern of the stone. Butcher's wax, paste wax, or even neutral shoe polish will work. Natural larch resin balsam, if available, is excellent. Rub wax over the piece, then buff it with a soft cloth.

Cleaning

Steel wire brush (u), file brush (v)

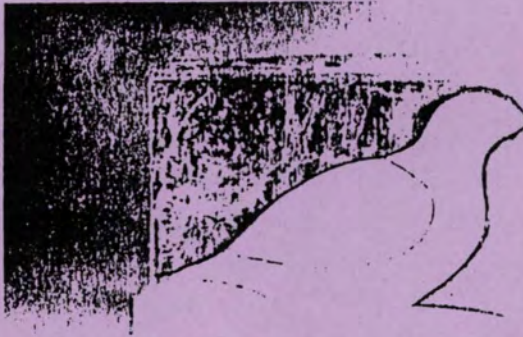
Special brushes are available to clean files and rasps; however, a conventional wire brush will work just as well.

Dust brush (w)

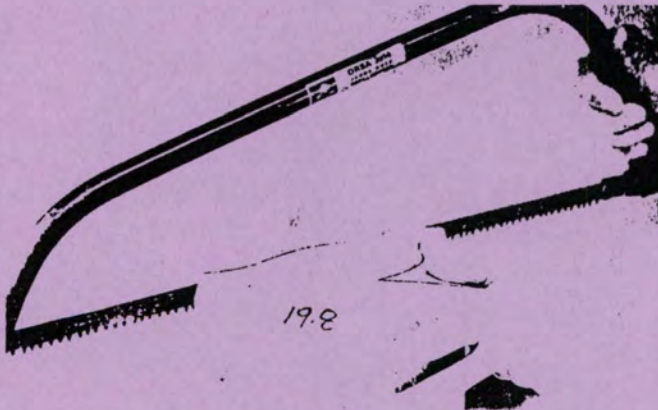
To prevent spreading dust unnecessarily around the room, stone dust should not be blown off the piece as you work, but brushed away gently.

CARVING A PTARMIGAN

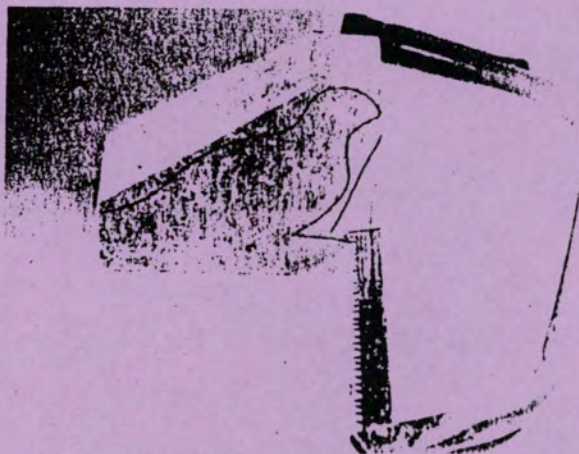
Using the design for a ptarmigan in this pamphlet, the resulting bird will be about 6 inches long, 4 inches high and $2\frac{1}{2}$ to 3 inches wide. To look right, the bird should sit on a base at least 1 inch high. The width for this bird, like many other birds and animals, is approximately one half the length. You may want to make a bird that is not so wide, but the one half the length rule is a good first approximation and useful when choosing stone to carve. The length, width and height for larger or smaller carvings should be proportioned up or down.



Having drawn a profile of the bird on paper to fit the stone size available, cut out around the profile. Take a soft lead pencil and transfer the profile to the stone.



With the bird lying on its side, remove the extra stone along the back using a saw. Stay outside the design and cut straight down perpendicular to the profile. Cut $\frac{1}{4}$ " to $\frac{1}{2}$ " wide of these marks in subsequent steps to avoid cutting into the carving.



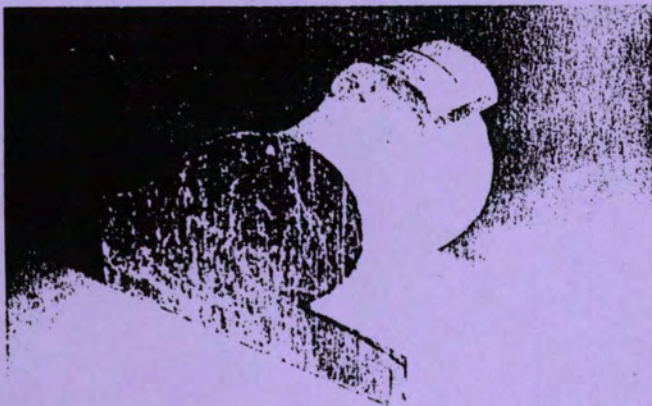
With the bird sitting on its base, remove the extra stone in front above the base. Again stay outside the design and cut perpendicular to the profile.



With the bird resting on its base, remove the stone above the base with the 8-inch rasp. Then put the bird on its back and remove the stone in front of the breast. Take care to file perpendicular to the profile. Remove the stone up to within about $1/16$ " of the profile.



Put the bird on its base and remove the stone outside the back with the 8-inch rasp. That done, put a centerline along the back from head to tail. If the bird is 3" wide, the centerline should be $1\frac{1}{2}$ " from either side. Measure $3/4$ " either side of the centerline on the head and mark the stone from the bill to the body.



With the cabinet rasp remove the stone from the head area outside the lines from the bill to the body.



The bird can be rounded using the cabinet rasp. With the edge of the rasp, cut parallel to the base, rounding upward as you go. For a 3-inch wide bird, the cut under the bird can go in $\frac{3}{4}$ " from each side. Place a dot $\frac{2}{3}$'s the distance up from the base on the side and behind the neck. Now round from this point towards the back and towards the base.



Continue rounding the bird with the cabinet rasp. The body areas must all be rounded to eliminate flat spots; the neck and head should be rounded and blended into the body. The body should be tapered from the chest area to the tail with most of the taper coming behind the halfway point. The widest point is the dot on the side.



Using the design on the paper profile, mark the wings on the side of the bird. With the edge of the riffler rasp, cut a groove $1/16$ " deep. Continue the groove around to the back of the bird. Then remove the stone outside the wings and blend into the rest of the bird.

With a coarse-blade hack saw and/or a cabinet rasp, remove the stone under the tail and blend it into the rest of the bird.



Final finishing as described elsewhere will give a carving such as the one shown here.

FINISHING SOAPSTONE CARVINGS

Having completed your carving using the necessary carving tools, you can put a glossy finish on the stone by following the steps outlined below. You may want to remove finger rings to avoid scratching the stone.

1. Remove all file marks with 180 or 220 grit "wet or dry" sandpaper. This sanding can be done either wet or dry.
2. Remove all 180 or 220 sanding marks with 400 grit "wet or dry" sandpaper. Sanding can be done wet or dry.
3. Remove all 400 sanding marks with 600 grit "wet or dry" sandpaper. This sanding is usually done wet by holding the carving in one hand, wetting the paper by dipping it into a bowl of water and sanding the carving for 10-15 seconds before redipping the paper into water. The slime which develops can be rinsed off under the water faucet. Be careful as wet, smooth carvings are very slippery.
4. Wet sanding can be done until all scratches are removed or you grow tired of it.
5. When wet sanding is completed, rinse the carving thoroughly under a water faucet and let dry at least one hour. I prefer 24.

6. Finish with liquid car wax, cream shoe polish or paraffin wax. If you are using paraffin, heat the carving in the oven until it is warm enough to melt the wax. After waxing, polish with a soft cloth.

Have fun!!!

TAGUA NUTS - VEGETABLE IVORY
Leila Steckelberg

The tagua nut is a true ivory, known to have been used for over 200 years. It is the exceedingly hard kernal of a nut produced by a palm tree which grows in northern South America, botanical name: Phytelephas macrocarpa.

The tree is found in dense thickets near or along rivers and grows to a height of 10 to 30 feet. It is slow growing and may live to be centuries old. The blossoms of the female tree typically appear at the base of the lowest leaves and have a fragrance similar to almonds. Each tree produces six to eight clusters of fruit. From eight to 30 nuts are massed in large thorny heads, resembling enlarged chestnuts, and may be found growing at ground level, or a few feet above the ground, or in the top of the tree, depending on the sub-species. As the fruit develops, the nut is filled with a clear liquid which animals and humans can drink. This liquid grows sweeter and cloudy as the nut matures, finally hardening into a form of ivory.

This source of ivory was used by the early South American colonists to carve objects of religious devotion. By the mid 19th century, it had become an item of commerce, being used to make carved buttons of all types.

About 1859, ships returning to Germany from South America carried tons of tagua nuts in their holds as ballast. Some of these found their way into the hands of skilled Austrian carvers, who made beautiful hand carved buttons from them. By 1860, ivory buttons were made in many forms - dyed and natural, shiny and dull finish, metal rimmed, carved and stamped. Probably your grandmother, or great-grandmother used ivory buttons made from the tagua.

In the early 1900's, experimentation with plastics developed, and in a few years, cheaper plastic buttons foretold the end of the ivory button industry. The use of tagua nuts for carvings and figurines continued in the Orient.

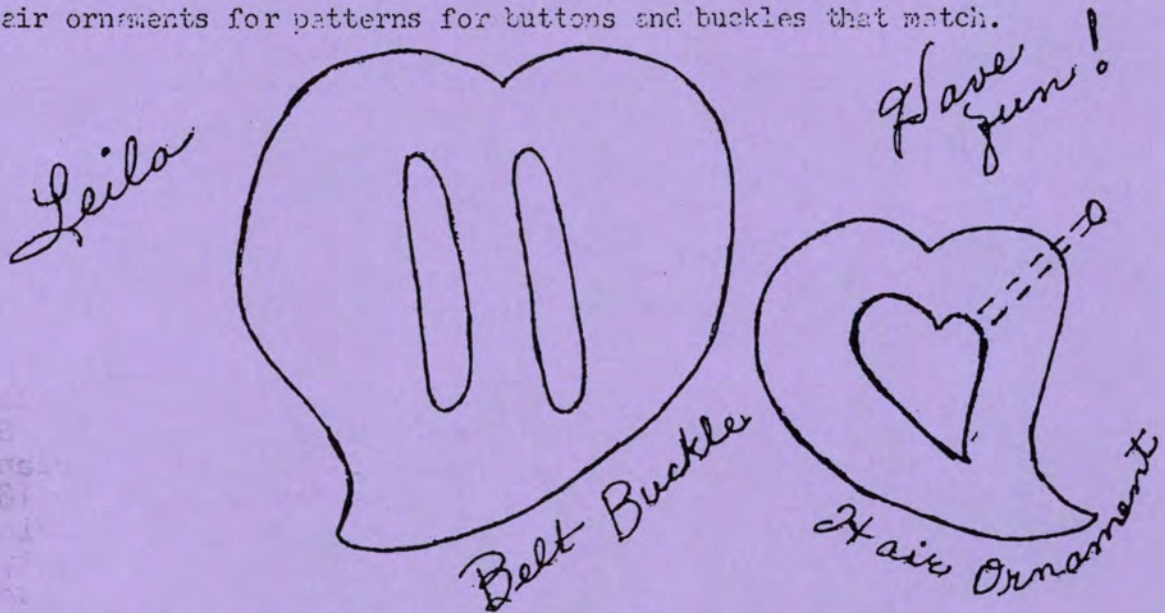
Today, many would like to work with ivory - to slab, carve, cab, or scrimshaw, but scarcity, high cost, and endangered species has turned us back to the tagua nut which is making a comeback as fine jewelry. It is a renewable form of ivory which does not threaten the existence of any species by its use. Furthermore, it is available without the need to kill an animal to obtain it.

To determine whether an article was made from animal or vegetable ivory, the following simple tests may be conducted. Touch the item with a red hot needle. If the item scorches, the material is not a mammal ivory. If you don't wish to risk damage to the item in question, place a drop of sulphuric acid on the article. A pinkish color developing in 10-15 minutes indicates the item is probably tagua nut ivory. The spot can be easily washed off with water. Mammal ivory and many plastics will be unaffected.

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

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

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



COCONUT SHELL ORNAMENTS

(a recipe from the 1962 notebook, demonstrated by Alura Todd.)

COCONUT CAMEY

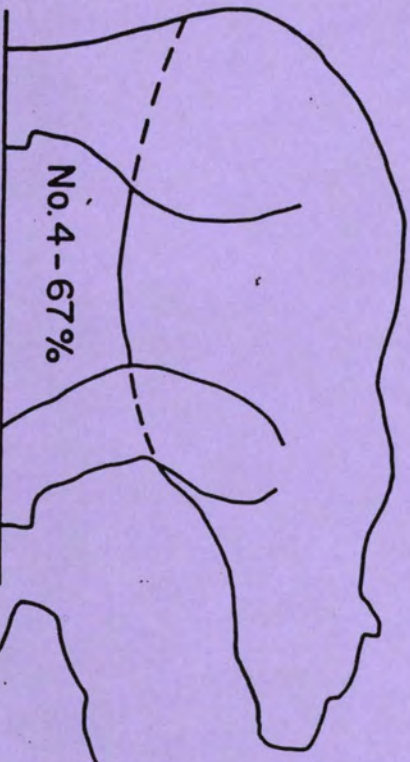
Slice thinly, meat from one coconut. Then make a syrup of 2 cups sugar and 1 cup water, stir until dissolved and boil until it spins a thread. Add sliced coconut and stir, let boil, stirring occasionally until the moisture is used up and sugar has started to crystalize. Spread out on a cookie sheet.

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

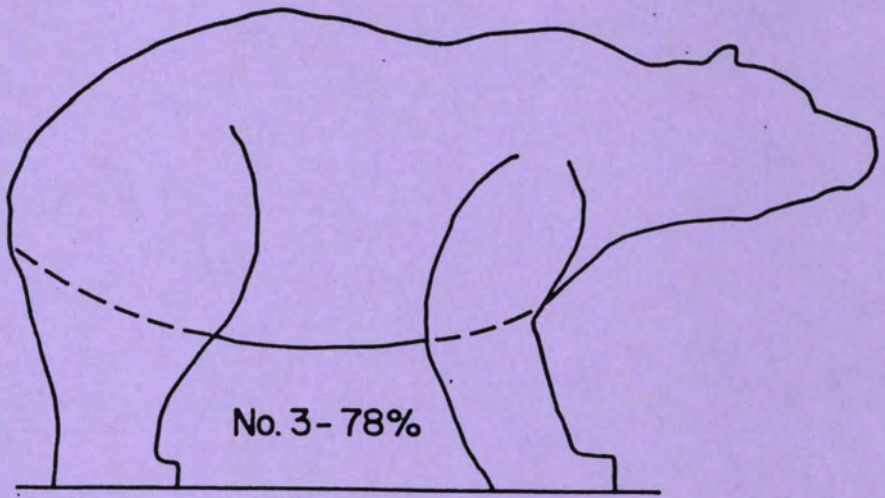
SCRIMSHAW &
SOAPSTONE
CARVING

LEILA

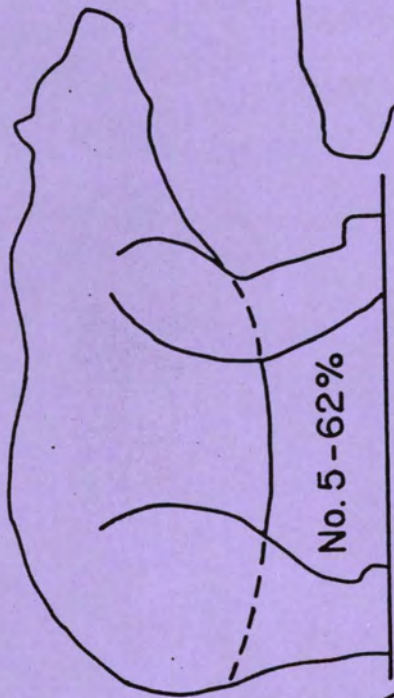
STECKELBERG



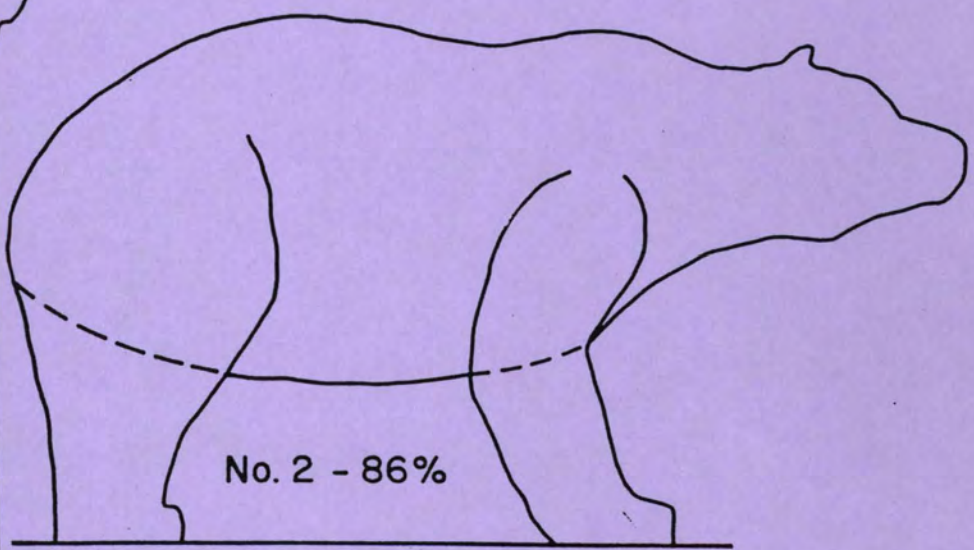
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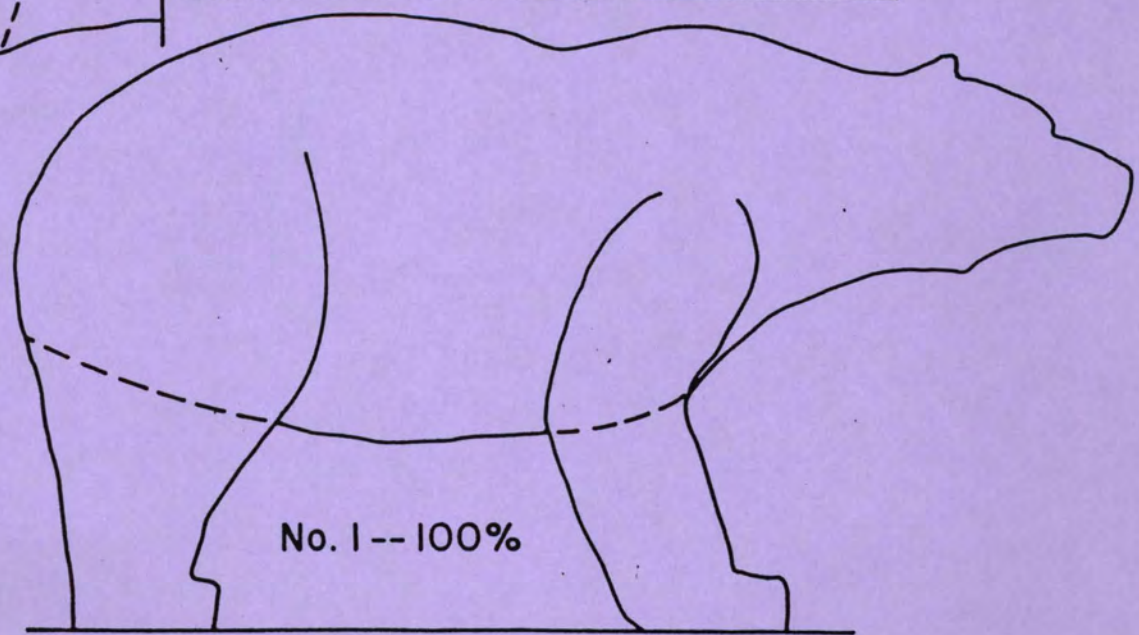
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No. 2 - 86%



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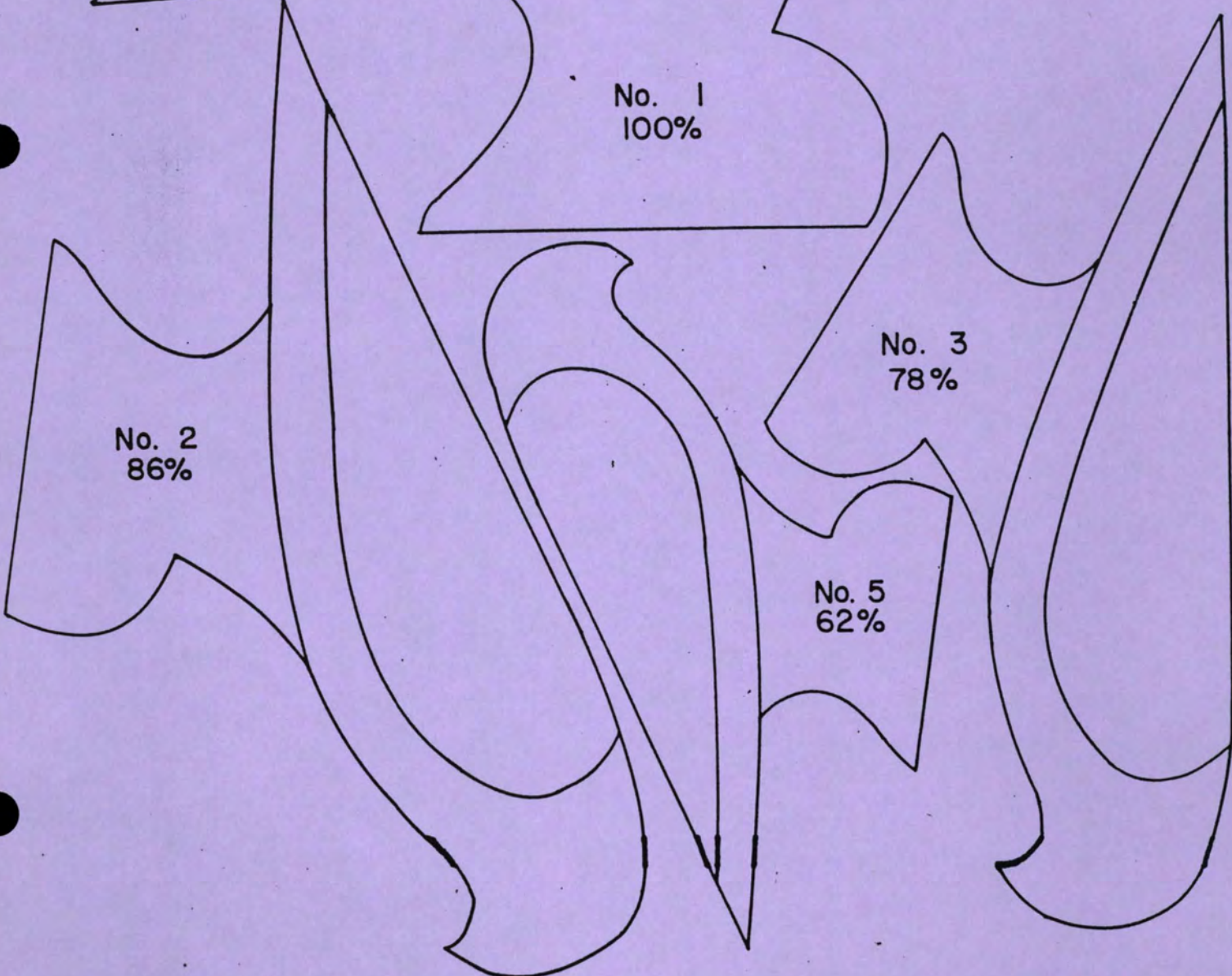
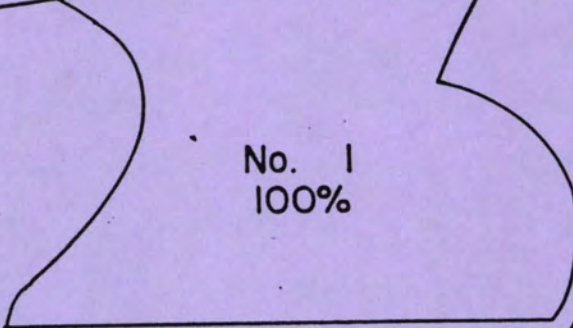
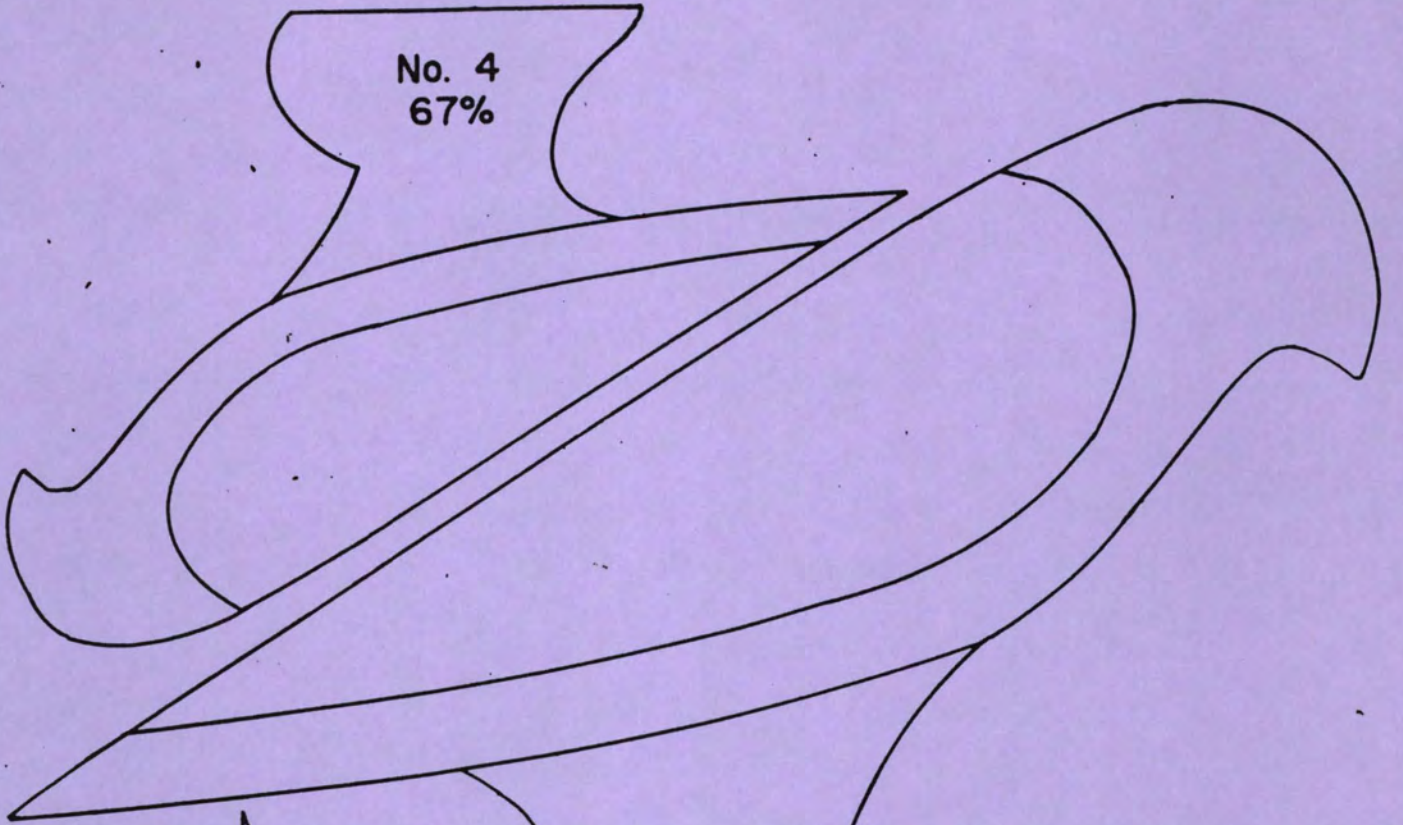
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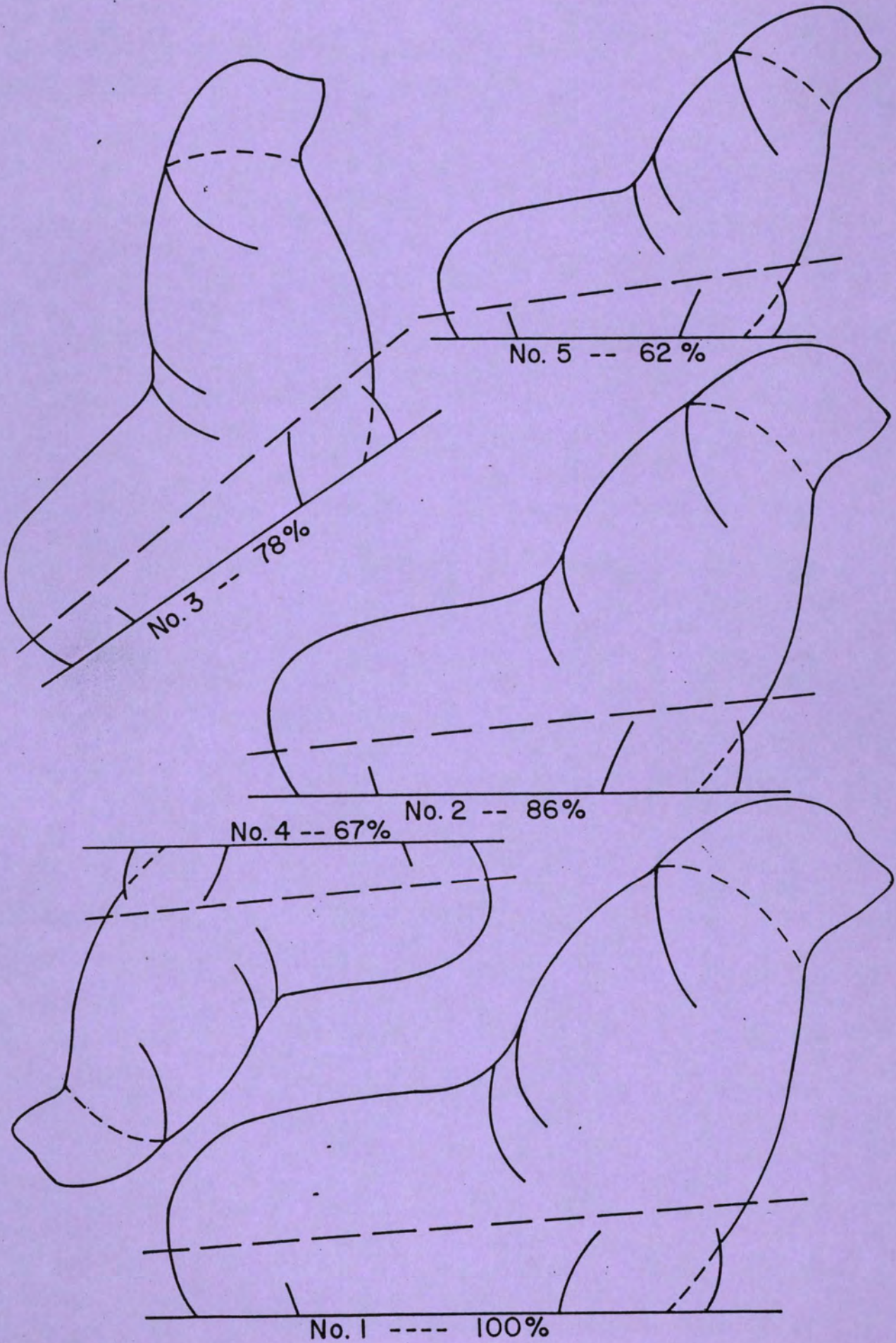
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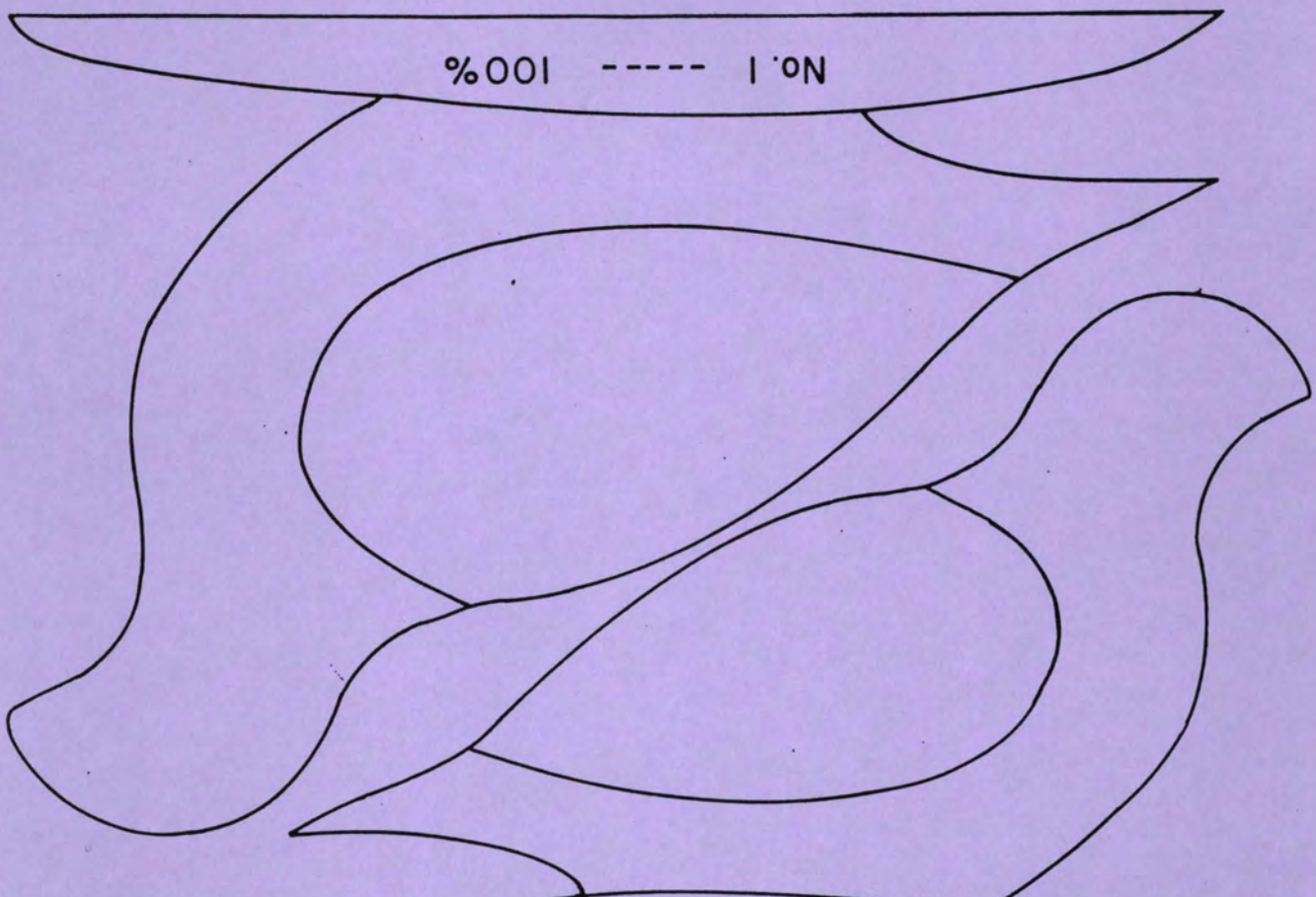
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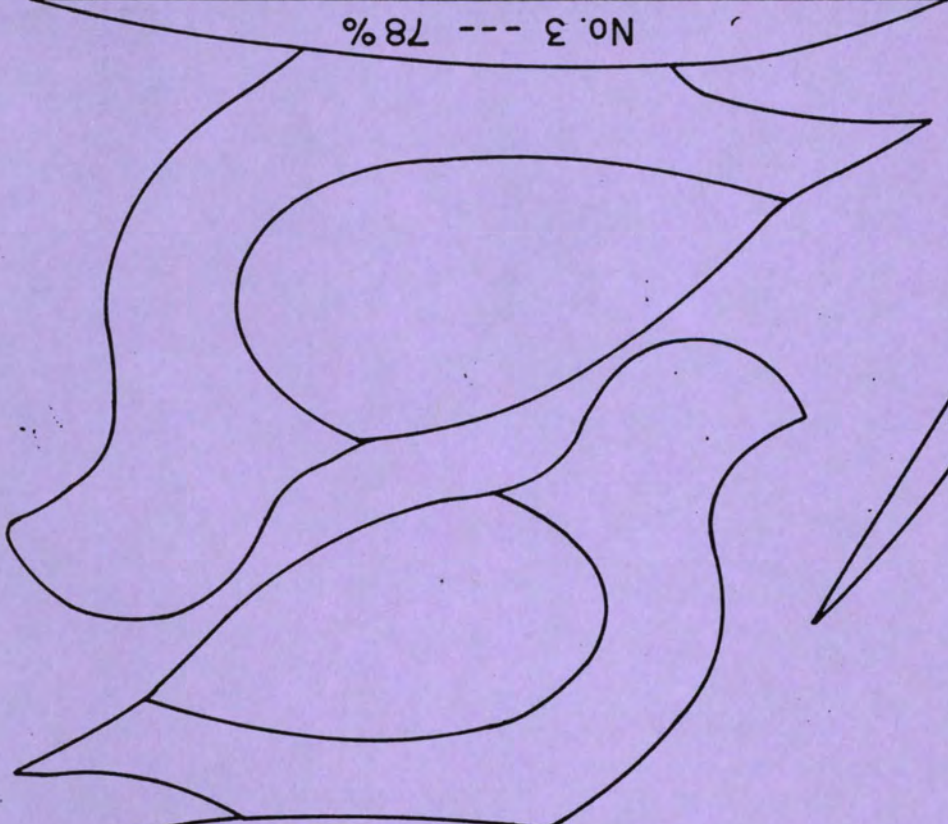
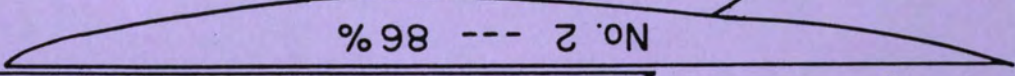


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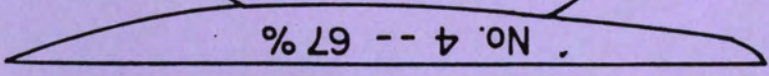


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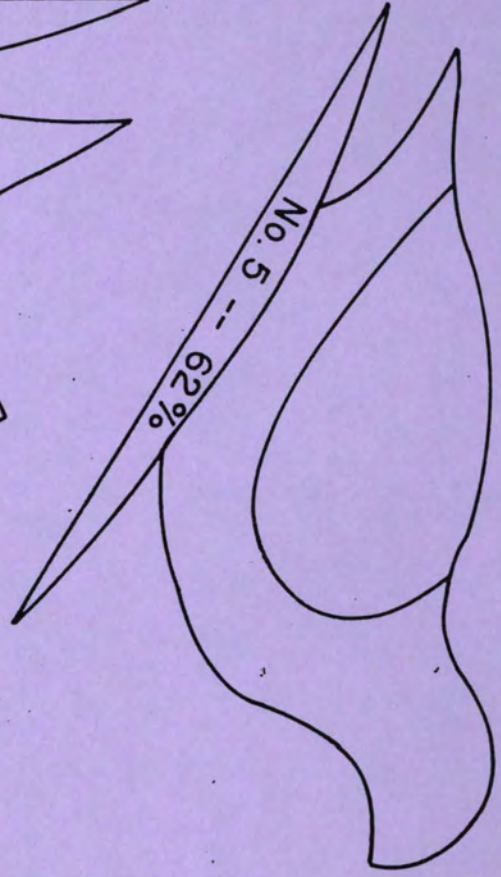
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No. 4 -- 67%



No. 5 -- 62%





4-H Focus on Character

Six Pillars of Character

DO's & DON'Ts

Six Pillar Words Definitions

RESPECT:

Do: Judge all people on their merits. Be courteous and polite. Respect the right of individuals to make decisions about their own lives.

Don't: Abuse, demean, or mistreat anyone. Don't take advantage of others.

CITIZENSHIP:

Do: Play by the rules. Obey laws. Do your share. Respect authority. Protect the environment. Conserve natural resources. Be charitable.

CARING:

Do: Show you care about others through kindness. Help others. Live by the Golden Rule.

Don't: Be selfish, mean or cruel.

TRUSTWORTHINESS:

Honesty:

Do: Tell the truth. Be sincere.

Don't: Betray a trust. Deceive, mislead, cheat, or steal. Don't be devious or tricky.

Integrity:

Do: Stand up for your beliefs. Be yourself. Walk you talk. Show commitment, courage and self-discipline.

Don't: Do anything you think is wrong.

Promise-Keeping:

Do: Keep your word and honor your commitments. Pay your debts and return what you borrow.

Loyalty:

Do: Stand by, support, and protect your family, friends, country.

Don't: Talk behind people's backs. Spread rumors or harmful gossip. Do anything wrong to keep or win a friendship. Ask others to do something wrong.

FAIRNESS:

Do: Treat all people fairly. Be open-minded. Listen to others. Try to understand what they are saying.

Don't: Take unfair advantage of others' mistakes, or more than your fair share.

RESPONSIBILITY:

Accountability:

Do: Think before you act. Accept responsibility for the consequences of your choices.

Don't: Make excuses. Blame others for your mistakes or take credit from other's achievements.

Excellence:

Do: Your best and keep trying. Be diligent and industrious.

Don't: Quit or give up easily.

Self-Restraint:

Do: Exercise self-restraint and be disciplined

Used with permission and adapted from: *Exercising Character*, Josephson Institute of Ethics, CHARACTER COUNTS!™ COALITION, CHARACTER COUNTS! is a service mark of the CHARACTER COUNTS! Coalition, a project of the Josephson Institute of Ethics.

1

I need to feel unique and authentic

◆ Enthusiastic, Sympathetic, Personal ◆

I look for meaning and significance in life

◆ Warm, Communicative, Compassionate ◆

I need to contribute, to encourage, and to care

◆ Idealistic, Spiritual, Sincere ◆

I value integrity and unity in relationships

◆ Peaceful, Flexible, Imaginative ◆

I am a natural romantic, a poet, a nurturer

◆ **AT WORK**, I have a strong desire to influence others so they may lead more significant lives. I often work in the arts, communications, education, and the helping professions. I am adept at motivating and interacting with others.

◆ **IN LOVE**, I seek harmonious relationships. I am a true romantic and believe in perfect love that lasts forever. I bring drama, warmth, and empathy to all relationships. I enjoy the symbols of romance such as flowers, candlelight, and music and cherish the small gestures of love.

◆ **IN CHILDHOOD**, I was extremely imaginative and found it difficult to fit into the structure of school life. I reacted with great sensitivity to discordance or rejection and sought recognition. I responded to encouragement rather than to competition.

BLUE

YOUR CHARACTER

I seek knowledge and understanding

◆ Analytical, Global, Conceptual ◆

I live life by my own standards

◆ Cool, Calm, Collected ◆

I need explanations and answers

◆ Inventive, Logical, Perfectionistic ◆

I value intelligence, insight, fairness, and justice

◆ Abstract, Hypothetical, Investigative ◆

I am a natural non-conformist, a visionary, a problem solver

◆ **AT WORK**, I am conceptual and an independent thinker. For me, work is play. I am drawn to constant challenge in careers, and like to develop models, explore ideas, or build systems to satisfy my need to deal with the innovative. Once I have perfected an idea, I prefer to move on, leaving the project to be maintained and supported by others.

◆ **IN LOVE**, I prefer to let my head rule my heart. I dislike repetition, so it is difficult for me to continuously express feelings. I believe that once feelings are stated, they are obvious to a partner. I am uneasy when my emotions control me; I want to establish a relationship, leave it to maintain itself, and turn my energies back to my career.

◆ **IN CHILDHOOD**, I appeared to be older than my years and focused on my greatest interests, achieving in subjects that were mentally stimulating. I was impatient with drill and routine, questioned authority, and found it necessary to respect teachers before I could learn from them.

YOUR CHARACTER

GREEN

I act on a moment's notice

◆ Witty, Charming, Spontaneous ◆

I consider life as a game, here and now

◆ Impulsive, Generous, Impactful ◆

I need fun, variety, stimulation, and excitement

◆ Optimistic, Eager, Bold ◆

I value skill, resourcefulness, and courage

◆ Physical, Immediate, Fraternal ◆

I am a natural trouble-shooter, a performer, a competitor

◆ **AT WORK**, I am bored and restless with jobs that are routine and structured and satisfied in careers that allow me independence and freedom, while utilizing my physical coordination and my love of tools. I view any kind of tool as an extension of self. I am a natural performer.

◆ **IN LOVE**, I seek a relationship with shared activities and interests. With my mate, I like to explore new ways to energize the relationship. As a lover, I need to be bold and I thrive on physical contact. I enjoy giving extravagant gifts that bring obvious pleasure to my loved one.

◆ **IN CHILDHOOD**, of all types of children, I had the most difficult time fitting into academic routine. I learn by doing and experiencing, rather than by listening and reading. I need physical involvement in the learning process and am motivated by my own natural competitive nature and sense of fun.

ORANGE

YOUR CHARACTER

I need to follow rules and respect authority

◆ Loyal, Dependable, Prepared ◆

I have a strong sense of what is right and wrong in life

◆ Thorough, Sensible, Punctual ◆

I need to be useful and to belong

◆ Faithful, Stable, Organized ◆

I value home, family, and tradition

◆ Caring, Concerned, Concrete ◆

I am a natural preserver, a parent, a helper

◆ **AT WORK**, I provide stability and can maintain organization. My ability to handle details and to work hard make me the backbone of many organizations. I believe that work comes before play, even if I must work overtime to complete the job.

◆ **IN LOVE**, I am serious and tend to have traditional, conservative views of both love and marriage. I want a mate who can work along with me, building a secure, predictable life together. I demonstrate love and affection through the practical things I do for my loved ones.

◆ **IN CHILDHOOD**, I wanted to follow the rules and regulations of the school. I understood and respected authority and was comfortable with academic routine. I was the easiest of all types of children to adapt to the educational system.

YELLOW

YOUR

2

1. VISUALIZE YOURSELF

Take out your set of color-coded Character Cards in the front cover of this booklet. Review each of the illustrations, and arrange the cards from the one most like you to the one least like you.



2. READ ABOUT YOURSELF

Turn over the cards and read the back of each. Arrange again from the most like you to the least like you. Now, score them in the boxes to the right using a (4) for the most like you, (3) second, (2) third, and (1) for the one least like you.

ACTIVE
OPPORTUNISTIC
SPONTANEOUS

PARENTAL
TRADITIONAL
RESPONSIBLE

AUTHENTIC
HARMONIOUS
COMPASSIONATE

VERSATILE
INVENTIVE
COMPETENT

COMPETITIVE
IMPETUOUS
IMPACTFUL

PRACTICAL
SENSIBLE
DEPENDABLE

UNIQUE
EMPATHETIC
COMMUNICATIVE

CURIOS
CONCEPTUAL
KNOWLEDGEABLE

REALISTIC
OPEN-MINDED
ADVENTURESOME

LOYAL
CONSERVATIVE
ORGANIZED

DEVOTED
WARM
POETIC

THEORETICAL
SEEKING
INGENIOUS

DARING
IMPULSIVE
FUN

CONCERNED
PROCEDURAL
COOPERATIVE

TENDER
INSPIRATIONAL
DRAMATIC

DETERMINED
COMPLEX
COMPOSED

EXCITING
COURAGEOUS
SKILLFUL

ORDERLY
CONVENTIONAL
CARING

VIVACIOUS
AFFECTIONATE
SYMPATHETIC

PHILOSOPHICAL
PRINCIPLED
RATIONAL

3. DESCRIBE YOURSELF

In the section to the right are groups of words in rows. Score each group of words giving yourself (4) for most like you, (3) second, (2) third, and (1) for least like you.

4. IDENTIFY YOUR TRUE COLORS

Now, total the columns, including your card points. Your highest score indicates your primary, or brightest, color; the lowest score represents the color least like you.

5. YOUR PERSONAL COLOR SPECTRUM

The following pages 6-11 further describe your personal characteristics. Continue reading the descriptions beginning with your brightest color to your most pale color, keyed to the pages to the right.

TOTAL

TOTAL

TOTAL

TOTAL

ORANGE

PAGE
6,7

BLUE

PAGE
8,9

GREEN

PAGE
10,11

GREEN

PAGE
12,13

Record your True Color spectrum on
Page 14

#6

GUIDELINES FOR DISCERNING WHEN YOU DO
OR
WHEN YOU DO NOT
HAVE THE SPIRIT OF GOD WITH YOU

POSITIVE

When you have the Spirit

- ☺ You feel happy and calm.
- ☺ You feel full of light, your mind is clear.
- ☺ Your bosom burns.
- ☺ You feel generous.
- ☺ Nobody could offend you.
- ☺ You feel confident in everything you do.
- ☺ You wouldn't mind everybody seeing what you are doing.
- ☺ You feel outgoing, anxious to be with people.
- ☺ You are glad when others succeed.
- ☺ You want to make others happy.
- ☺ You bring out the best and say the best of others.
- ☺ You gladly and willingly perform church ordinances. You'd like to be in the temple for a while everyday.
- ☺ You feel you can magnify your church calling.
- ☺ You feel like praying.
- ☺ You wish you could keep all of the Lord's commandments.
- ☺ You feel you have control of your appetites and emotions: food and sleep in moderation, sexual restraint, diversion that is wholesome and moderate, calm and controlled speech, no anger, etc.
- ☺ You are generally just glad to be alive.

NEGATIVE

When you do not have the Spirit, or when Satan is prompting you:

- ☹ You feel unhappy, depressed, confused, frustrated.
- ☹ You feel heavy, full of darkness. Your mind is muddled.
- ☹ You feel empty, hollow, cold inside.
- ☹ You feel selfish, possessive, self-centered.
- ☹ Everything anyone does bothers you.
- ☹ You are always on the defensive.
- ☹ You easily become discouraged.
- ☹ You become secretive, sneaky, evasive.
- ☹ You want to be alone. You avoid other people, especially members of your family.
- ☹ You are envious of what others do and of what they have.
- ☹ You are critical of others, especially of family members and of authority.
- ☹ You feel hesitant, unworthy to perform church ordinances; you don't want to go to the temple.
- ☹ You wish you had another church job or no job at all.
- ☹ You don't want to pray. You get mad when others want to.
- ☹ You find the commandments bothersome, restricting, or senseless.
- ☹ You become a slave to your appetites; your emotions become passionate and extreme with wide mood swings; over indulgence in food, sleep, sex, stimulating entertainment, strong anger, out-spokenness, etc.
- ☹ You wonder if life is really worth it.

Now that you have sorted your Character Cards and discovered and read about yourself, have you identified your color spectrum?

Write your color spectrum below. If you are unable to do so at this point, try repeating the process for additional clarity. Or, you may wish to ask people who know you well just how they see you.

MY BRIGHTEST COLOR

(THE COLOR OF YOUR HIGHEST TOTAL)
MY BRIGHTEST COLOR IS SHADED WITH

(THE COLOR OF YOUR SECOND HIGHEST TOTAL)
AND

(COLOR OF YOUR SECOND LOWEST TOTAL)
WITH A PALE

(COLOR OF YOUR LOWEST TOTAL)

You now know your brightest color, the one which most esteems you. The values of your shaded colors vary in importance and the values of your most pale color are least expressed in your behavior.

Play True Colors With Others

Keep your Character Cards to use with others and use your keys booklet to review their motivations. Everyone will have a natural interest in playing True Colors with you. Once you understand their True Colors spectrum, you can utilize the keys to improve communication and your personal and professional success.

As you become aware of how people respond, you will have a better understanding of yourself and of others.

Handwritten initials or mark.

**KEYS TO
PERSONAL AND
PROFESSIONAL SUCCESS**

The keys to your personal and professional success come from your ability to communicate effectively with others.

True Colors provides you with an understanding of what makes you and others feel successful...the key to effective communications.

On the following pages you will find keys for you to build rapport, show your appreciation, and to motivate successful behavior in personal and professional relationships.

Handwritten number 9 in a circle.

WAYS OF ALTERING TYPE A BEHAVIOR

OR

HOW TO SURVIVE AND THRIVE IN A TURBULENT ENVIRONMENT

1. Take time for myth, ritual, tradition—regular walks in the woods; visits to the park, museums, zoos; reading fine books and listening to fine music.
2. Leave details for someone else. Especially when you're feeling too busy.
3. Move through your day slowly; take time to experience and enjoy the beauty in your environment. (Let the sunshine in!)
4. Learn to live with unfinished tasks and loose ends. (Only a corpse is completely finished.)
5. Leave enough time between activities to minimize overlap. Allow for lead time and afterburn.
6. Allow time in your schedule for the unexpected; this often means scheduling fewer tasks each day than you reasonably expect to finish without pressure.
7. Leave early enough so you need not rush to get where you are going, even if this means rising twenty minutes earlier in the morning.
8. Practice saying NO to new responsibilities or opportunities which would overload or rush your day OR cut into your planned leisure time.
9. Know your values, priorities and limits: practice being CENTERED.
10. Find a work organization that is not chronically high-pressured or harried. Avoid Type A Organizations; find another job if necessary.
11. Slow your pace of talking, walking, eating, breathing.
12. Avoid doing more than one thing at a time.
13. Find time each day to relax, meditate, exercise and have fun. Commit yourself to the value of scheduling leisure time for both you and your organization.
14. Become more aware of the nature of the stressors in your daily life. Advance knowledge and understanding can help prevent and reduce harmful impacts.
15. Take personal responsibility for your pace of life; the choice of major life changes (e.g. marriage, home mortgage, return to school; and for the way you consciously and unconsciously choose to respond to the stressors in your life.
16. Know your comfort zone, i.e. the range and intensity of stimulation that is comfortable, healthy and productive of growth.
17. Find a good fit between your own personal needs (your comfort zone) and the demands of your environment (e.g. family, household duties, friends, work neighbors).
18. Select activities and challenges that are meaningful to you and avoid meaningless time-energy consumers.
19. Manage how you spend your daily time and energy actively and consciously. Micro-engineer your time and energy.
20. Take reasonable risks—enough risks so you are challenged, but not so many that you are overloaded or unprotected.

CONSERVE YOURSELF—YOUR TIME, YOUR ENERGY, ALL YOUR RESOURCES—FOR WHAT REALLY

"If you tell the truth, you don't have to remember what you said."

Carl Rueben

"Show respect to self, others, and property."

West Elementary School, Carlinville, Illinois

"In the final analysis, the one quality that all successful people have... is the ability to take on responsibility."

Michael Korda

"We judge ourselves by what we feel capable of doing, while others judge us by what we have already done."

Longfellow

"Do unto others as you would have them do unto you."

The Holy Bible, Matthew 7:12

"It takes a whole village to raise a child."

African Proverb

FULL VALUE CONTRACT

This full value contract asks you to agree to these 5 commitments as guidelines for group participation.

1. **HAVE FUN**, we all need to play and have fun in a safe manner.
2. **WORK TOGETHER AS A GROUP**, we'll work towards group and individual goals like a team.
3. **BE SAFE - PHYSICALLY AND EMOTIONALLY**. Be careful of yourself and others, no put downs. You'll be supportive and caring to others.
4. **GIVE AND RECEIVE HONEST FEEDBACK**, tell others what you are feeling in an emotionally safe way. Be willing to listen to what others say to you.
5. **GROWTH**. By listening, trying new things, and working towards goals you'll experience personal and group growth.

Signature

Step 1:

Determine what responsibility or task you want to focus on with this person (or group).

Ask: *What responsibility or task do I want to influence?*

Step 2:

Specify clearly the level of performance that you want this person to accomplish in this responsibility or task.

Ask: *What constitutes good performance in relation to this responsibility or task?*

Step 3:

Determine the development level of the person on that task:

Ask: *Does the individual have the necessary knowledge and skills (competence) along with the confidence and motivation (commitment) to perform at the desired level?*

Once determined, mark the development level (D1, D2, D3 or D4) of the follower or group with an "X".

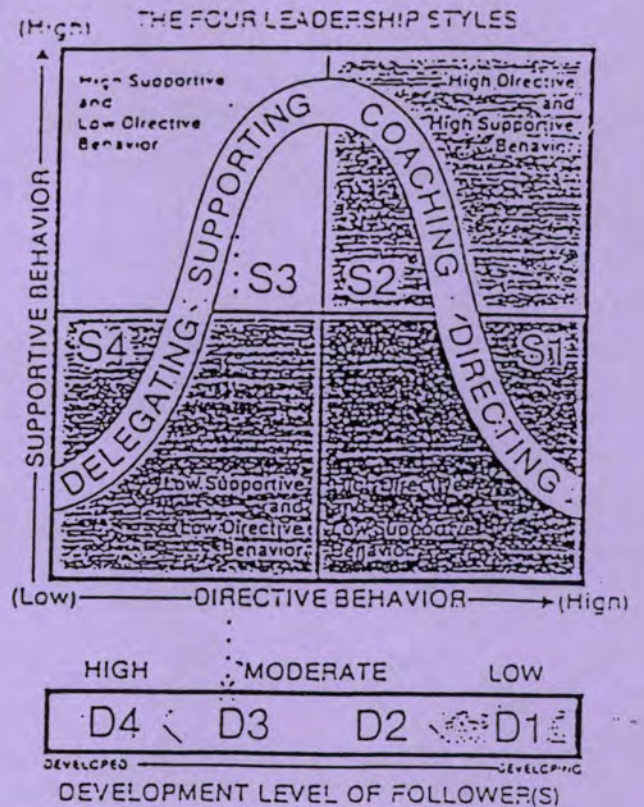
Step 4:

Draw a straight line from the development level continuum up to the leadership style curve. The point where the straight line intersects the curve indicates the LEADERSHIP STYLE that is most appropriate for influencing that follower or group in that particular responsibility or task.

This model demonstrates that there is no one best style of leadership. People in leadership and management positions become more effective when they use a leadership style that is appropriate to the development level of the individual or group they want to influence.

Kenneth Blanchard developed situational Leadership with Paul Hersey. Together they wrote about Situational Leadership in the Hersey/Blanchard text. MANAGEMENT OF ORGANIZATIONAL BEHAVIOR: UTILIZING HUMAN RESOURCES, 4th edition Englewood Cliffs, N.J., Prentice-Hall, Inc. 1981). Ken Blanchard's latest thinking on Situational Leadership can be found in: LEADERSHIP AND THE ONE MINUTE MANAGER, which he co-authored with Patricia and Drea Zigarmi (New York, N.Y., William marrow & Co., Inc. 1985). Some changes in the Situational Leadership model have been made over the years: 1. The directing style (S1) in the original work was called "telling". 2. The coaching style (S2) in the original work was called "selling", and subsequently (S3) "consulting". 3. The supporting style (S3) in the original work was called "participating". 4. Development level was originally called "maturity level". 5. Directive behavior and supportive behavior were most often called "task behavior" and "relationship behavior".

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Step 5:

The appropriate leadership style is a combination of directive behavior and supportive behavior to manage the individual or group on this task. The four leadership styles vary in terms of (1) the amount of direction the leaders provides, (2) the amount of support, and (3) the amount of follower involvement in decision making.

Model – A Situational Approach to Managing People is a concept developed by Kenneth Blanchard which is based on a relationship between (1) the amount of direction and control (Directive Behavior) a leader gives; (2) the amount of support and encouragement (Supportive Behavior) a leader provides; and (3) the competence and commitment (Development Level) that a follower exhibits in performing a specific task.

- (1) Directive Behavior is:
The extent to which the leader engages in one-way communication; spells out the follower's role and clearly tells the follower(s) what to do, where to do it, how to do it, when to do it, and closely supervises performance.
- (2) Supportive Behavior is:
The extent to which a leader engages in two-way communication, listens, provides support and encouragement, facilitates interaction, and involves the follower(s) in decision making.

The Four Leadership Styles

- Directing (S1): High directive/low supportive behavior: Leader provides specific instructions (roles and goals) for follower(s) and closely supervises task accomplishment.
- Coaching (S2): High directive/high supportive behavior: Leader explains decisions and solicits suggestions from follower(s) but continues to direct task accomplishment.
- Supporting (S3): High supportive/low directive behavior: Leader makes decisions together with the follower(s) and supports efforts toward task accomplishment.
- Delegating (S4): Low supportive/low directive behavior: Leader turns over decisions and responsibility for implementation to follower(s).

Development Level

Development level is defined as (1) the follower's job knowledge and skills (competence) and (2) the follower's motivation and/or confidence (commitment). The more competent and committed, the more responsibility the subordinate can take for directing his or her own behavior. However, it's important to remember that development level is task specific; and individual or a group is not developing or developed in any total sense.

HIGH		MODERATE		LOW
HIGH COMPETENCE HIGH COMMITMENT	HIGH COMPETENCE VARIABLE COMMITMENT	SOME COMPETENCE LOW COMMITMENT	LOW COMPETENCE HIGH COMMITMENT	
D4	D3	D2	D1	
DEVELOPED ←		→ DEVELOPING		

Group Developmental Stages

Groups are composed of many individuals with different personalities and needs. Generally speaking, though, groups develop an identity of their own. In so doing, they tend to go through a series of stages. While it is possible that all groups will not go through the same stages, the following are the group stages elaborated by Cohen and Smith (1976). Knowing where your group and the individuals in the group are in the process can help in structuring your facilitation.

Stage 1: Acquaintance

Individuals are looking for something in common, a way to categorize one another. Outside roles and statuses often determine inside roles. Group members share names, background, residence, occupations, likes, and dislikes. This is a time of sizing up each other and thinking "Am I going to fit in here?"

Stage 2: Goal Ambiguity and Diffuse Anxiety

Group members may feel confusion, uncertainty, anxiety, and difficulty in understanding directions or the purpose of group activities. Members may feel very unsure of themselves. Some may feel helpless and become self-deprecating and express inadequacy. Some members will attempt to establish bonds with others who seem to have similar problems, interests, attitudes, and backgrounds. Self-centered communication, hesitant and resistant behaviors may also be noted. The situation is new and ambiguous, so values and attitudes may go into a state of flux.

Stage 3: Members' Search for Position

Power may shift rapidly during this stage as various assertive members try to influence and/or control the group or engage in leadership struggles. The initiators become leaders, while fearful members may intellectualize and generalize. Indirect discussions and outside concerns are focused on rather than here and now tasks or feelings. The **first** here and now feelings expressed tend to be negative, frequently toward the leader or the course. This may be in the form of a challenge. There's fear in this stage of discussing the real self. Anger may be at the perceived dependence on the leader.

Stage 4: Sharpened Affect and Anxiety-Confrontation

In this stage, some individuals may clash with one another for leadership, while others may play more passive roles. Anxiety and fear are expressed by anger and defensiveness. This may feel like a mutiny to you, or it can be as simple as one negative statement by one individual. Interactions may only focus on tasks, with isolation or cliques forming after the endeavors. If you successfully handle the negative feelings, the group then has permission to get more positive and intimate. You need to be able to say, "I hear that you are angry at me"; or "I see that you are overwhelmed by the demands of the course; can you tell me more about it?" This is an important stage for leaders.

Stage 5: Sharpened Interactions-Growth

Original group leaders re-emerge. Some members behave in ways that encourage total group involvement. Group members become more involved. Misunderstandings are sharpened as frequent communication occurs. Group members share significant personal experiences. Here and now concerns about power and leadership develop. Trust grows between you and the group and within group members. Members begin to talk more openly and test their perceptions and assumptions with you and others.

Stage 6: Norm Crystallization

Norms develop as the group works on and evolves rules and standards for behavior in the group. Group attention stays on interaction and processes within the group, not on outside matters. One person may assume the role of disciplinarian who punishes group members deviating from the group norms. Daily routines are established and members become self-disciplined and self-regulated. A unique culture develops that includes jargon, rituals, and group consciousness and cohesion. In general, there is a willingness to work together on tasks and goals. Individual identity is submerged in the group. Members subjugate their own identity in pursuit of group unity.

Stage 7: Distributive Leadership

Members accept each other as equals. Members accept the authority of your role and there is less black and white thinking in regard to you. Group members will use you more freely as a "skilled resource" who can observe the group process and help them deal with personal issues. You will be seen as a person and as a member of the group.

Members become observers of the group process and thus become more self-regulating and self-determining. Decisions become more based on consensus. When conflict occurs, it is over substantive rather than hidden issues. Formalized structure tends to dissipate and informality prevails.

Stage 8: Decreased Defensiveness and Increased Experimentation

There tends to be a dropping of masks and protective facades at this stage. Insight into others develops and becomes common. There is a freer flow of feelings and thoughts. Tension and expressions of negative and positive feelings are expressed and worked through in a more open manner. Members tell each other their reactions and perceptions. There is an increase in empathy and a nonjudgmental atmosphere prevails. Less regard for power and status exists in the group. Group members discuss and work on personal problems. They try out new ways of behaving. Risk taking increases and members have better self-esteem. Members are more willing to compromise for greater solidarity.

Stage 9: Group Potency

The group in this stage accepts individual members and rewards their positive changes. Members know when it's appropriate to use the group. Cooperation and shared responsibility is common. Interdependence increases interpersonal solidarity. The loyalty and affection to each other is increased. The group may deal with highly in-

tense interpersonal interactions without becoming defensive or changing the subject. Intense joy and pleasure are also experienced. Members become confident the group will accept them as they are. The members also accept the group as a potent change agent.

Stage 10: Termination

There are expressions of over-optimism about the power of the group. Individually and collectively the members are optimistic. Denial of the impending termination is expressed by disbelief and regret. As a defense against the pain of separation, some members withdraw before the group actually ends. Other members experience happiness over leaving and returning to the outside world. Still others attempt to plan ways for the group to get together in the future. Testimonials to the power of the group and the experience are expressed. Some members feel they have completed the task of the group and are ready for the outside world, while others continue to explore the mechanics of the transfer of learning.

As the course ends and the group terminates, it may be useful to talk about the death of the group and how individuals deal with grief in their lives. The group will never be the same, and developing some rituals and giving students the opportunity to share their feelings and learning with each other will help to bring some closure to the group. You can discuss how individuals make contact in their lives and what "letting go" of the connection feels like for them.

Catch Ideas

Chatcolab 2000

&

Release

Knowledge





Mini-Workshops

MINI-WORKSHOP


??

Mini-Workshops

Anything is Possible!!

 "YES I CAN" 

There're three magic words
we all must say
If we are to have success,
And if cheerfully used
in every activity
They'll surely bring happiness.

 I'm called a "Yes I Can"
Filled with candy just for you.
To sweeten your disposition
And give loads of energy too.

Whenever you are discouraged
Or think you just can't do it,
Take a piece of candy
Say, "Yes I Can." And Do It!!

When the candy is gone,
It is plain to see
You've done more than
You thought you could.
So fill me up again
And go right on
Doing a world of good!!

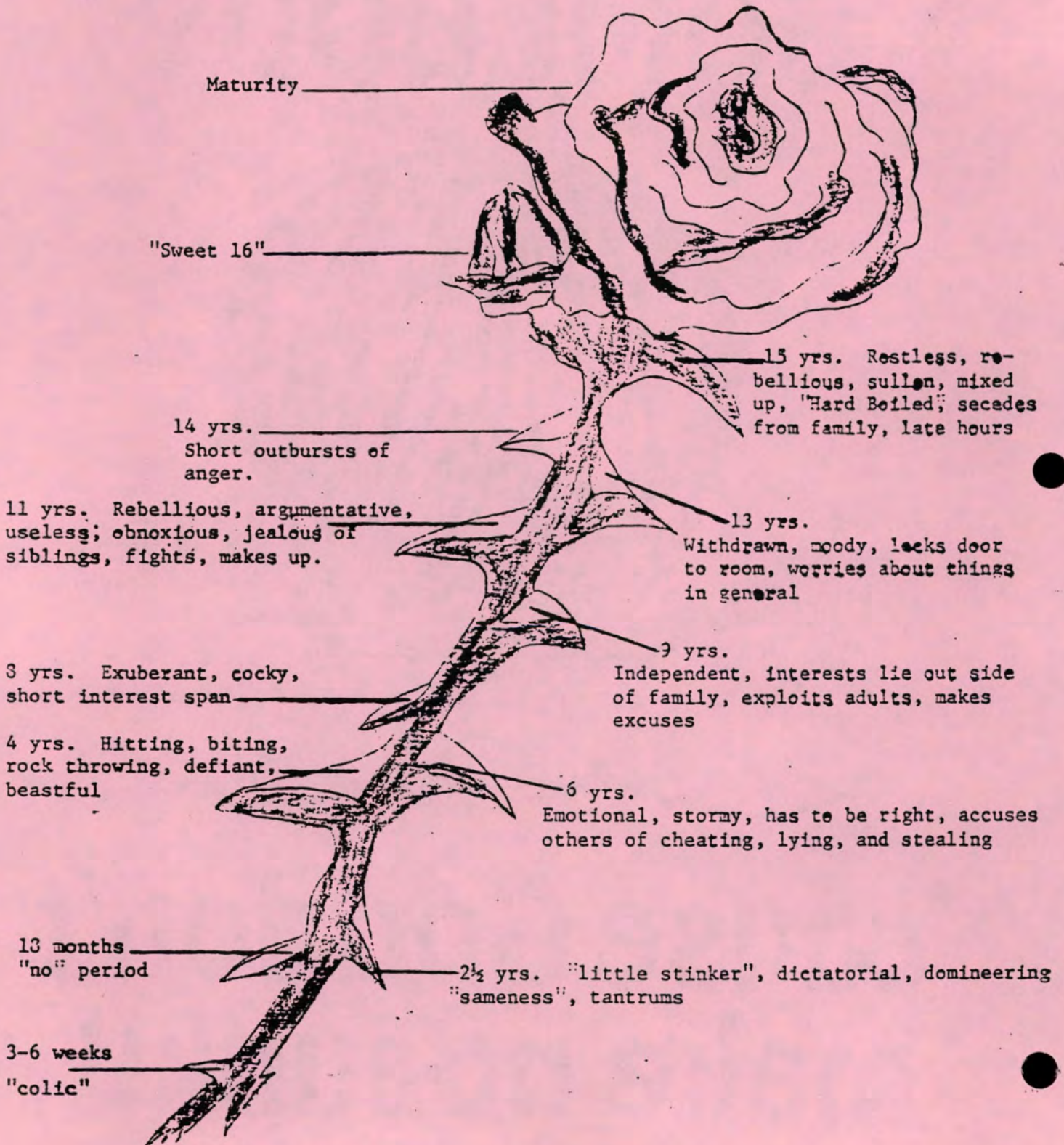


• **I KNOW I'M
SOMEBODY**



• **'cause God don't
make no junk!!**

THE THORNY CHILD



Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness, that most frightens us. We ask ourselves, who am I to be brilliant, gorgeous, talented and fabulous? Actually, who are you not to be? You are a child of God. Your playing small doesn't serve the world.

There's nothing enlightened about shrinking so that other people won't feel insecure around you. We were born to make manifest the glory of God that is within us. It's not just in some of us; it's in everyone. And as we let our own light shine, we unconsciously give other people permission to do the same. As we are liberated from our own fear, our presence automatically liberates others.

—Nelson Mandela

ANYWAY

People are unreasonable, illogical and self centered.
Love them anyway.

If you do good, people will accuse you of selfish
ulterior motives. Do good anyway.

If you are successful you win false friends and true
enemies. Succeed anyway.

The good you do today will be forgotten tomorrow. Do
good anyway.

Honesty and frankness make you vulnerable. Be honest
and frank anyway.

People favor underdogs but follow only top dogs.
Fight for some underdogs anyway.

What you spend years building may be destroyed over-
night. Build anyway.

People really need help but may attack you if you
help them. Help people anyway.

Give the world the best you have and you'll get
kicked in the teeth.

Give the world the best you've got. Anyway.

*Given by Dr. Joe Novello at 1988 Ocean Watch
Women's Conference in Nov.*

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K I L L E R P H R A S E S

HOW TO STOP THE FLOW OF CREATIVE THINKING ..

It won't work.....
We haven't the manpower

We're not ready for it yet

Somebody would have suggested it before if it were any good

Too old-fashioned

We're too small for that

We're too big for that

We have too many projects now

That's not our problem

Don't move too fast

Let's put it in writing

It's not in the manual

It's not in the plan

It'll mean more work

Yes, but

It won't pan out

We've never done it that way before

We haven't the time

All right in theory but can you put it into practice

We can't because...

Let's discuss it at some other time

You don't understand our problem

It has been the same for twenty years so it must be good

Let's think it over for a while and watch developments

Frankly, I really don't care about it...

They'll never go for this anyway...

DOM'T BLAME IT ON THE CHILDREN

You know we read in the papers, and we hear on the air,
Of killing and stealing, and crime everywhere.
And we sigh and we say, as we notice the trend,
This young generation, where will it end?
But can we be sure, that it's their fault alone?
I mean that maybe, a part of it isn't our own.
Are we less guilty, for placing in their way,
Too many things, that lead them astray?
Like too much money to spend, and too much idle time,
Too many movies, the kind of passion and crime.
Too many books, man, that are not even fit to be read.
Too much evil, in what they hear said.
And too many children, encouraged the wrong
By too many parents, who won't even stay at home.

Don't blame it on the children.

Well man, kids don't make the movies, and they don't write the books.
And they don't go out and paint gay pictures, of gangsters and crooks.
They don't make the liquor, and they don't run the bars.
And they don't make the laws, and they don't buy the cars.
They don't peddle junk that, well, that addles the brain.
That's all done by older folks, man, greedy for gain.
Delinquent teenagers--oh man, how quick we do condemn
The sins of a nation, and then go and blame it on them.
By the laws of the blameless, the Savior makes known
You tell me who is there among us, to cast the first stone.
For in so many cases it's sad, but it's true,
That **the title delinquent, fits older folks too.**

Don't blame it on the children.



NO ONE IS A FAILURE UNTIL HE STOPS TRYING

**WHAT WE ARE IS MORE IMPORTANT THAN WHAT WE HAVE BEEN. AND
WHAT WE CAN BECOME IS MORE IMPORTANT THAN WHAT WE ARE**

THE DIRECTION ONE IS HEADED IS WHAT IS IMPORTANT

**AS GOD HELPS US AND AS WE HELP OURSELVES, THE OBSTACLES THAT
COME INTO OUR LIVES CAN BE OVERCOME.**

**SELF ESTEEM COMES FROM YOUR ABILITY TO SOLVE PROBLEMS, NOT
FROM SYMPATHY, NOT FROM REALIZING THAT LIFE HAS HANDED YOU A
RAW DEAL, AND NOT FROM BLAMING YOUR PARENTS OR TEACHERS OR
EMPLOYERS. IF YOU CAN'T SOLVE PROBLEMS AND DEAL WITH CONFLICT,
YOUR SELF ESTEEM IS GOING TO STAY LOW.**

**ROMANS 14:22 "HAPPY IS HE THAT CONDEMNETH NOT HIMSELF IN THAT
THING WHICH HE ALLOWETH."**

CONDEMNATION OF SELF PREVENTS US FROM MOVING FORWARD.

**"THERE IS NO DIVORCE WITHOUT HURT. WIDOWS GET A LOT OF
SYMPATHY, BUT DIVORCEES DON'T GET MUCH ATTENTION."**

**DIVORCEE – NEVER GIVE UP – THERE IS A LIGHT AT THE END OF THE
TUNNEL. THIS TOO WILL PASS. " IF YOU LOOK FOR IT THERE ALWAYS A
GLIMMER OF HOPE."**

**THERE IS NO "TYPICAL" LIVING SITUATION. NO ONE LIVES A NORMAL
LIFE, EVEN THOUGH WE ALL THINK THERE IS SUCH A THING AND THEN
COMPARE OUR LIVES AGAINST THIS IMAGINARY NORMALCY WE HAVE
CREATED IN OUR MINDS. BUT OUR OWN LIVES COME UP SHORT BECAUSE
WE'RE COMPARING OUR ACTUAL EXPERIENCES WITH AUTOPIA THAT
DOESN'T EXIST.**

Listen

**WISDOM ... IN HEBREW MEANS:
"A HEART THAT LISTENS"**

**THE FIRST BUG THAT HITS YOUR WINDSHIELD LANDS DIRECTLY IN FRONT
OF YOUR EYES..
WHEN YOU SEE THE BUG - LOOK FOR THE LAUGH**

**REMEMBER - ANY BUG CAN HIT THE WINDSHIELD - BUT IT TAKES GUTS TO
STICK!**

**IF YOU LISTEN TO YOUR CHILDREN WHEN THEY ARE LITTLE THEY WILL
STILL BE TALKING TO YOU WHEN THEY ARE TEENAGERS**

COMMUNICATION AVENUE IS A TWO-WAY STREET!

BE A GOOD LISTENER

I CAN...

BE HAPPY

BE A GOOD LISTENER

BE MYSELF

BE NON-JUDGMENTAL

BE CREATIVE

BE UNDIVIDED IN MY ATTENTION

BE OF SERVICE

BE DEDICATED

BE AWARE OF MY FAULTS AND TRY TO OVERCOME THEM IN TIME

BE CONFIDENT

BE ABLE TO ASK FOR HELP

BE POSITIVE

BE OPTIMISTIC

BE DARING

BE INNOVATIVE



**HORSE
SHOES
ANYONE???**

HORSESHOE PITCHING is a game played by throwing horseshoes at a stake. Two, three, or four persons can play at a time. Players score points by getting the horseshoes close to or around the stake.

Rules. Regulation horseshoes are flat, U-shaped pieces of iron with a *calk* (small toe) at the closed end and at each tip. A shoe may not be more than $7\frac{1}{4}$ inches (18.4 centimeters) wide and $7\frac{1}{2}$ inches (19.4 centimeters) long. It must not weigh over 2 pounds 10 ounces (1.2 kilograms), and it must have no more than $3\frac{1}{2}$ inches (8.9 centimeters) of space between the calks at the open end.

A *pitching court* is about 10 feet (3 meters) wide and about 50 feet (15 meters) long. Within this area, two steel or iron stakes 1 inch (2.5 centimeters) in diameter are driven or anchored into the ground 40 feet (12 meters) apart. Each stake stands 14 inches (36 centimeters) high in a *pitching box* that is 6 feet (1.8 meters) square. Each pitching box has an area of clay, soil, or sand, in which the horseshoes land.

If two or three persons play a game, they compete individually. If four play, two persons make up each team. Players take turns throwing the horseshoes. A player throws two shoes each turn. Men pitch from a distance of 40 feet from the stake. Women and juniors (players under age 17) throw from a distance of 30 feet (9 meters). Players pitch horseshoes with an underhand motion. Fingertip control gives the shoe a flip or turn so the open end faces the stake as the shoe lands.

Scoring. A *ringer* is a shoe that encircles the stake so that a straight edge can touch both tips of the shoe without touching the stake. A ringer scores 3 points. A shoe that comes to rest within 6 inches (15 centimeters) of the stake scores 1 point. A *leaner* (a shoe that leans against the stake) is also worth 1 point. There are two main systems of scoring horseshoe pitching contests, *cancellation* and *count-all*. In *cancellation*, a game usually consists of 50 points. If opposing players throw ringers or shoes that land equally close to the stake, the shoes cancel each other. Points are scored by counting the ringer or shoe closest to the stake that is not tied by the opposing player. A *count-all* game normally consists of 25 *innings* (50 shoes thrown by each player). In

a *count-all* game, all ringers and horseshoes within 6 inches of the stake are scored according to their point values.

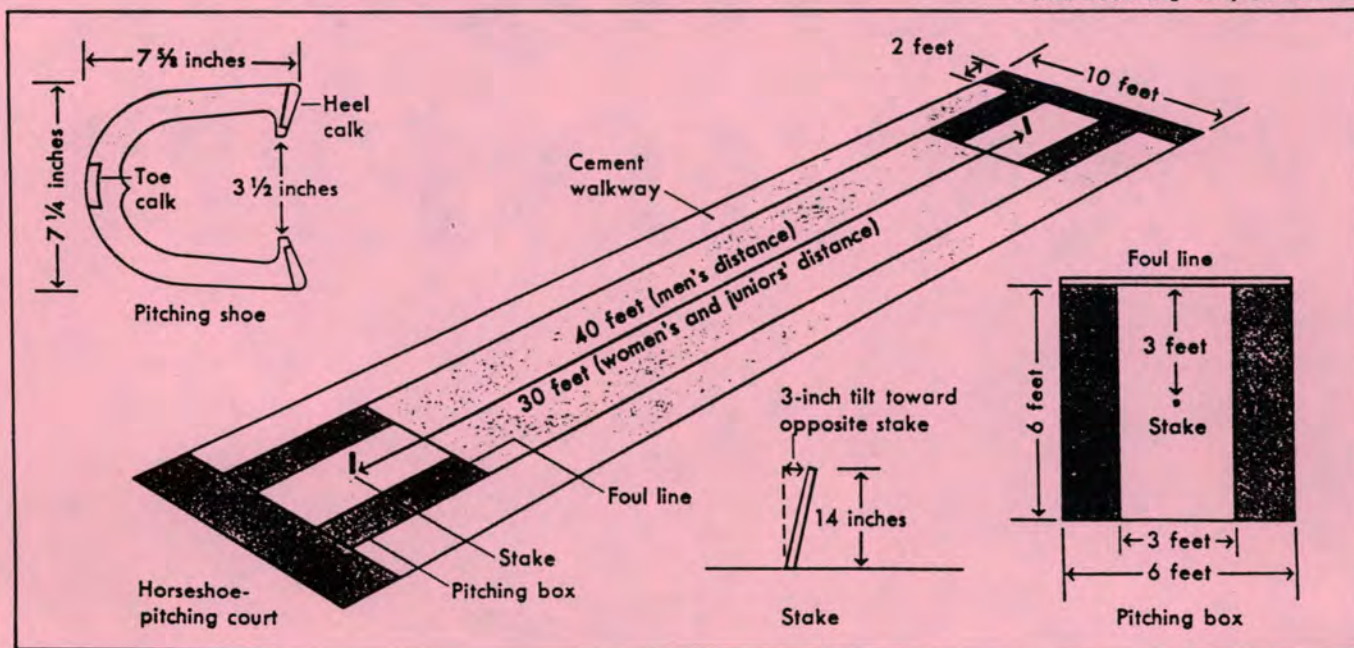
History. Horseshoe pitching originated in Roman army camps about A.D. 100. The game has long been popular in the United States and Canada, but for many years it had no set rules. In 1914, a group of men set up standards of play and equipment, and the popularity of the game increased. The National Horseshoe Pitchers' Association of America, incorporated in 1920, developed from this group. The association has headquarters at Route 5, Lucasville, Ohio, 45648. The Canadian Horseshoe Pitching Association, incorporated in 1929, has headquarters at 35 O'Neil Cresce Saskatoon, Saskatchewan, S7N 1W7.

JACK AD

Horseshoe Pitching

Horseshoe pitching is played on a rectangular court that has a stake set in a pitching box at each end. Players stand behind a foul line at one end of the court and pitch two horseshoes at the stake at the other end. The diagram below shows the dimensions of a regulation court and a horseshoe.

WORLD BOOK diagram by Steven Liska



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. My 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 gullible 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 chenille 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.

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.

CATCH AND RELEASE ASTRONOMY

OBJECTIVES:

- * Learn to recognize 5 constellations,
- * Learn how to read star charts,
- * Play astronomy games,
- * Listen to star stories,
- * Plan an astronomical presentation,
- * Explore the summer night sky with your eyes, using binoculars, and using telescopes,
- * Take home a reference list to learn more (books, websites, planetariums, observatories)
- * Be able to teach basic astronomy to a small group.

CATCH AND RELEASE ASTRONOMY

TIPS FOR TEACHING ASTRONOMY

Learn the material

- check out the books and websites listed on the Reference Pages
- visit your local library, planetarium, and/or observatory
- subscribe to astronomy magazines, or look for them in your library or on the Internet
- 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.
- go to star parties
- join an astronomy club

Indoor presentations

- * decide what you are going to teach
- * use posters, star charts, reference books, handouts
- * plan a craft, a game, and a story to complement your presentation
- * make a list of materials you will need
- * set up stations for each activity with materials needed, directions, and demonstrations
- * leave time for questions/answers
- * give older students a list of references
- * let the students teach
 - assign each student a planet or constellation to present using their finished art
 - assist the group in preparing a demonstration

Using the sky as your classroom

- * dress warm - coat, hat, gloves
- * bring night vision lights (red)
- * bring easy to read in the dark charts
- * bring a lawn chair or blanket
- * it takes about 20 minutes for your eyes to adjust to the dark
- * use the big dipper as your reference point
- * use your naked eyes first, then binoculars, then telescopes

CATCH AND RELEASE ASTRONOMY

STAR STORIES

How Grizzly Bear Climbed the Mountain (Shoshone-Great Basin)
from "Keepers of the Night" by Michael J. Caduto and Joseph Bruchac

Long ago, Black Bear was chief of the animals. One day, as she wandered around the mountains looking for food, she found an anthill and began to dig into it. From a place higher on the mountain, Grizzly Bear looked down and saw what his chief was doing. Grizzly Bear was always hungry. He came down the hill and tried to push Black Bear aside.

"I will dig here," Grizzly Bear said.

But Black Bear would not move. "Brother," Black Bear said, "this food is mine. I was here first. Do not try to push me aside. There is enough here to share."

Grizzly bear did not listen. Instead he growled and reared up on his hind legs. "I shall take what I want," he said. "Leave here or fight me."

Black Bear was not as large as Grizzly Bear, but now she was angry. It was not right to drive someone away from that which was theirs. It was not right to refuse even to share. Grizzly Bear swung his great paw with its long sharp claws at Black Bear, but she was too quick for him. She dodged his blows and struck back again and again. Before long, Grizzly Bear was defeated. He crouched before his chief.

"Grizzly Bear," Black Bear said, "you have broken the laws of our people. You must leave our land forever."

With his head still low to the ground, Grizzly Bear shuffled away. He was filled with sorrow for he knew he could no longer stay among his people. He had broken the law and was banished forever. He climbed higher and higher, up into the dark mountains. Now night had fallen, but he did not stop climbing. Snow was falling around him, covering his fur with white, but he paid no attention. He paused only now and then to shake the snow from his back. The snow was everywhere around him, white flakes drifting through the darkness as Grizzly bear continued on his way. All around him it was cold and dark, except for the glittering snow, and the wind was strong, but still he climbed higher. As he climbed, he wished there were some last thing he could do which would be good for his people.

That night, the animal people looked up into the sky with wonder. There was now a long snowy trail across the sky, a trail which had never been there before. At the end of the trail was a shape made of seven stars. The animal people recognized that shape. It was the great Grizzly Bear.

"How can this be?" the animal people asked Black Bear. "How did Grizzly Bear get up into the sky land?"

"That trail across the sky," Black Bear said, "is the snow which Grizzly Bear shook from his back as he climbed. It has marked the path all of us must follow when we leave this earth to go to the hunting grounds in the sky. Though he was banished from our land, Grizzly Bear has done one last good thing for our people. He has shown us the way to the sky land and has waited there at its end so that we can know the right road to travel when we leave this life.

CATCH AND RELEASE ASTRONOMY

So it was that Grizzly Bear entered the sky land leaving behind him the trail of the Milky Way. That is the path which the people follow to the last hunting grounds. So it was that Grizzly Bear did one last good thing for the people.

Ursa Major, Ursa Minor

from "Peterson First Guides:Astronomy" by Jay M. Pasachoff

Ursa Major and Ursa Minor, the Big Bear and the Little Bear, are two of the most familiar constellations. For those of us at midnorthern latitudes, they can be seen during all seasons.

In Greek myth, Zeus, king of the gods, fell in love with Callisto. Together they had a son, Arcas. Zeus changed Callisto into a bear to protect her from the jealousy of his wife, Hera. When Arcas grew up, he almost shot his mother by mistake. Zeus protected Callisto by changing Arcas into another bear and by placing both bears in the sky. He carried them up by their tails, which explains why the bears in the sky have such long tails. Hera, in her jealousy, convinced the sea-god Poseidon not to let the bears bathe in the sea. Indeed, Ursa Major and Ursa Minor are always above the horizon and thus visible in the sky at night.

CATCH AND RELEASE ASTRONOMY

ACTIVITIES

From the Milky Way to the Zodiac

Materials Needed

12 markers (or students) with zodia posters
tape measure
2 balls; 1 large (sun), 1 small (earth)

Directions

Mark a large oval or ellipse on the ground about 10 feet in diameter and stand someone in the center to represent the sun. This ellipse represents Earth's path as it revolves around the sun. Now space twelve students (or objects) around the ellipse about 10 feet out from its edge. Each student (object) represents a constellation. Have a student become Earth and walk counterclockwise around the inner ellipse while looking over her right shoulder at the "constellations" on the outside. On the way, as Earth revolves around the sun, certain constellations become visible during each season. The band of constellations she sees represents the zodiac. The band is broken up into twelve sections of distinctive constellations called the signs of the zodiac.

Creating Constellations

Materials Needed

dark, sturdy paper or cardboard
glue
a variety of beans, noodles, etc.

Directions

Make a map of the circumpolar constellations by gluing "stars" onto a "sky". First mark the placement of each star onto cardboard or paper, then glue a different set of beans, peas, noodles, etc. for each constellation.

Light Show

Materials Needed

dark colored bed sheet or plastic tarp
masking tape
several flashlights
music or narrator

Directions

Prepare a constellation chart by marking with tape on a bed sheet. Have 2 students hold up the sheet to form the "sky". With the lights dimmed or off, use flashlights from behind the sheet to highlight each constellation. This can be used to demonstrate star locations while telling stories about the constellations, while showing how to map the sky, or while listening to star songs.

CATCH AND RELEASE ASTRONOMY

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.

CATCH AND RELEASE ASTRONOMY

Locating Twelve Constellations in the Summer Sky

1. Find the group of stars that looks like a really big scoop. That is the Big Dipper(part of *Ursa Major*) which is the major reference point for the summer sky. Numbers are assigned to each star in a constellation. The first star in the handle is the Big Dipper's number one star. Number the rest until you get to number 7 at the tip of the cup. Keep these numbers in mind.
2. Follow the arc of the handle to find the star Arcturus (Arc to Arcturus)
Arcturus is in the constellation *Bootes*
3. Follow the arc from Arcturus to Spica (spike to Spica)
Spica is in the constellation *Virgo*
4. Using the line from the Big Dipper's 6th to 7th stars find Polaris
Polaris is part of the Little Dipper (*Ursa Major*). It is also called the North Star.
5. Use the 3rd star in the Big Dipper to make a line to Polaris. Follow the line to the constellation *Cassiopeia*
6. Make a line from the Big Dipper's 4th to 5th stars to find Regulus.
Regulus is part of *Leo*
7. Reverse the line so you are looking from 5th to 4th stars and making a slight arch to find Vega which is part of *Lyra*
8. Make the same line (5th to 4th stars)with an arch turning away from Vega to find Deneb which is in *Cygnus* (Northern Cross)
9. Still following away from the Big Dipper and using Deneb and Vega as the base , find Altair to form the Northern Triangle.
Altair is in *Aquila*
10. Between Altair and Spica is Antares
Antares is part of *Scorpius*
11. To the left of Scorpius is the constellation *Sagittarius* (Teapot)
12. Meanwhile, back at the Big Dipper, make a line from the 4th to the 6th stars to find Castor and Pollux which are stars in *Gemini* (The Twins)

These are some of the main constellations and their stars that are present in the summer sky. The winter sky also uses the constellation *Orion* as a major reference point. This constellation is not visible in the summer.

CATCH AND RELEASE ASTRONOMY

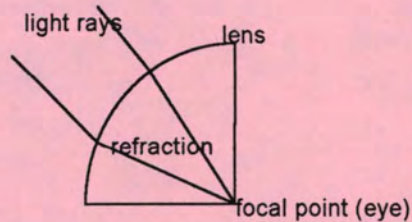
TELESCOPES

Reasons for using a telescope:

- 1 to gather light - depends on lens diameter
- 2 to increase resolution - depends on lens diameter
- 3 to magnify - depends on focal length

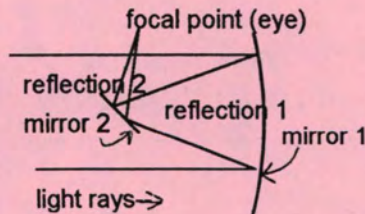
Refracting Telescope:

light passes through lens, is refracted, object is viewed at the focal point.
used for bright objects such as the moon, planets, bright stars.
gives sharp resolution with high contrast.



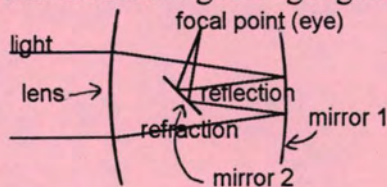
Reflecting Telescope (Newtonian)

light enters the tube, hits a mirror, reflects off to another mirror which reflects to the focal point where the object is viewed.
used for dim objects such as galaxies, far stars because it gathers more light. easier to make than a refracting telescope. contrast and resolution are not as good as refracting telescope.



Schmidt Telescope:

combination of reflection and refraction. good light gathering and resolution.



CATCH AND RELEASE ASTRONOMY

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
- * Keepers of the Night, Native American Stories and Nocturnal Activities for Children
Michael J. Caduto and Joseph Bruchac
Fulcrum Publishing, 1994
- * The Really Big Universe, Discover a Galaxy of Amazing Facts
Books are Fun Ltd., 1999
- * Journey into the Universe Through Time and Space (Map)
National Geographic Society, June 1983, Vol. 163, No.6
- * The Milky way/The Universe (Map)
National Geographic Society, October 1999, Vol. 196, No. 4
- * Unveiling the Universe
Kathy Sawyer
National Geographic Society, October 1999, Vol. 196, No. 4, Pg. 8-41

CATCH AND RELEASE ASTRONOMY

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/>
- * Phil Plait's Bad Astronomy
<http://www.badastronomy.com/>
- * A Practical Guide to Astronomy
<http://www.aardvark.on.ca/space/index2.html>
- * International Dark-Sky Association
<http://www.darksky.org>
- * Rose City Astronomers
<http://www.rca-oms.org/rca/index.htm>
- * Hubble Space Telescope
<http://marvel.stsci.edu/top.html>
- * Bradford Robotic Telescope
<http://www.telescope.org/rti/use.html>
- * Mauna Kea Observatories
<http://www.ifa.hawaii.edu/mko/mko.html>

THE Ss AND Qs OF BALLROOM DANCING

The old saying "if you can walk you can dance" is true but just walking to music gets boring without a few variations. We,ll present a few basics of ballroom dancing to get you on the floor with confidence and feeling cimfortable. and enjoying a great activity.

--POSTURE--in dancing is important to help you look good and to help you move smoothly from one step to the next. Reach both arms as high as you can, then lower arms and shoulders leaving rib cage high and chin parallel to the floor. (This is good posture even when not dancing---and it also makes you look thinner).

How about the feet? Place feet flat on the floor. Without raising heels transfer your weight to the balls of the feet then back to heels, etc. Wiggle heels sideways. Keeping weight on the balls of the feet helps change from one step to the next.

RHYTHM - All dances consist of (S)slow and (Q) quick steps put together in different patterns. The ONE STEP (seldom called this) is just a basic walking step with either Q or S steps or a combonation of both.

Q Q Q Q | Q Q Q Q
S - S | S - S -
S = S | Q Q Q Q

(add) → just add a few twirls or a pivot or two and everyone will think your Fred + Ginger

TWO STEP - Feet come together on the second beat. The cue is step - together - step. ~~Q Q S - Q Q S~~ Q Q S - | Q Q S - |

MAGIC STEP --Arthur Murray made millions teahing this step.

It combines the walking step with the two step.

S -S - QQ Step, Step, side close.

This step consists of six counts.

COUNTRY WESTERN TWO STEP has the same rhythm. Start with the two walking steps and do the two quick steps progressing forward. S-S-QQ _or start with the two quick steps followed by the two walking steps.--QQS-S-.

SWING S-S-QQ. Step also has six counts . Step to the side on the slow step then step to the other side, rock backward on the ball of the foot and forward- the QQ step.

Side - Side - Rock Rock

By GWEN MAIN

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. Practice, do a run-through. 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. Plan for more than you need, 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. Be ready for problems. 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. Set up the area ahead of classtime, 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. Be friendly and enthusiastic. Don't carry personal problems into room with you. Have patience!
2. Recognize handicaps. (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. Use samples that are good, some that are not as good, 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. Keep control of your group. Others may like to talk a lot and use up your precious time. Delay them till "after class".
5. If you use posters they should be clearly seen, large enough to be seen at a distance. They help when you can't give close individual help, or used for reference.
6. Don't take anything for granted. 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 embroidery 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.

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!

MASK MAKING:

PROJECT: 20 Minutes, plus Drying Time and Decorating time.

LEVEL: Ultra Easy to Sophisticated

MATERIALS: Rigid Wrap (approximately 1-1/2 Full masks per roll) Water, Paints, Glue & trims.

EQUIPMENT: Shallow bowl; scissors; brush for paint. Newspapers. Forms: Plastic Wrap, Volunteer Face or object, petroleum jelly

OPTIONAL: Hand held mirror.

DIRECTIONS: Prepare work area by gathering all materials and covering surfaces with overlapping newspaper.

GENERAL DIRECTIONS:

Assemble all materials. Prepare work surface, covering with newspaper or plastic for an easy clean-up. Cut strips or shapes of Rigid Wrap. Dip strips into water one at a time, wetting thoroughly. Warm water is recommended. Lay wet strip over armature or form. Forms intended to be removed, should be coated with petroleum jelly or plastic wrap to allow easy removal. Smooth surface with fingers. Repeat. Overlap edges, working in different directions to build up strength.

Textured surfaces can be made by folding, draping and scrunching the wet material. Smooth forms are easily made by layering several pieces cut the same shape, wet and

layered. Rigid	Wrap sets in
about 3	minutes - as
many as 5	layers together,
may take as	long as 20
minutes to hold	a shape.
Shapes can be	added on, as in
ears on a	mask. Dry
thoroughly	(may be
microwaved)	and decorate.

This product involves plaster: wash hands or other skin coming in contact thoroughly with soap and water. Dispose of water and residue in regular trash - do not pour down drain.

- 1** Preparing the form: if using a volunteer face (not recommended for very young children) - tell the person what you are going to do and let him watch with a mirror. Remove all jewelry, pull back and secure hair away from face. Generously apply petroleum jelly to the face. Be particularly generous with eye brows, eyelashes, hairline and any facial hair. If using another form - balloon, bowl or facial form, simply cover with plastic wrap.



- 2** Cut Rigid Wrap pieces. You will need about 6 small thin strips (3"X1/2") plus numerous long strips (6"X 2" - 1/2 the width of the wrap). Set aside.
- 3** Using warm water in a shallow bowl: dip thin strips, allow excess to drip off. Place strips over bridge of nose forming an "X" extending onto cheeks and up over brows. Smooth wrap as you go. 3 layers thick. This ensures the structural strength of the mask.
- 4** Continue dipping and applying layers with the longer strips. Work the edges of the mask (around the hairline and chin) first. Continue overlapping and smoothing until you have approximately 5 layers covering the entire face, except nostrils. Leave the area directly over eyes open if finished mask is to be worn. Use full width strips for one final layer, being careful to smooth the surface for optimal results.
- 5** Allow mask to set, in place. Depending on conditions, about 20 minutes. Talk with the person under the mask to pass the time more quickly.
- 6** Gently, remove the mask from the face. Send Volunteer to thoroughly wash face with soap and water.
- 7** Fantasy Masks: Add ears, hair and any other decorative forms at this stage. For forms that stick out dramatically, use a thin board, like a file folder or cereal box to make a support for the shape - then cover with Rigid Wrap, draping onto mask to attach.
- 8** Drying Your Mask: Air-dry: overnight; Oven dry: mask on foil at 200° F - 15 minutes.; Microwave: Mask on a paper plate - "High" 5-6 minutes- (3) 2 minute trips, turn between.
- 9** Paint; apply trims with white glue (Mighty Tacky) or hot glue as desired. Attach ribbon or elastic at sides if wearing.

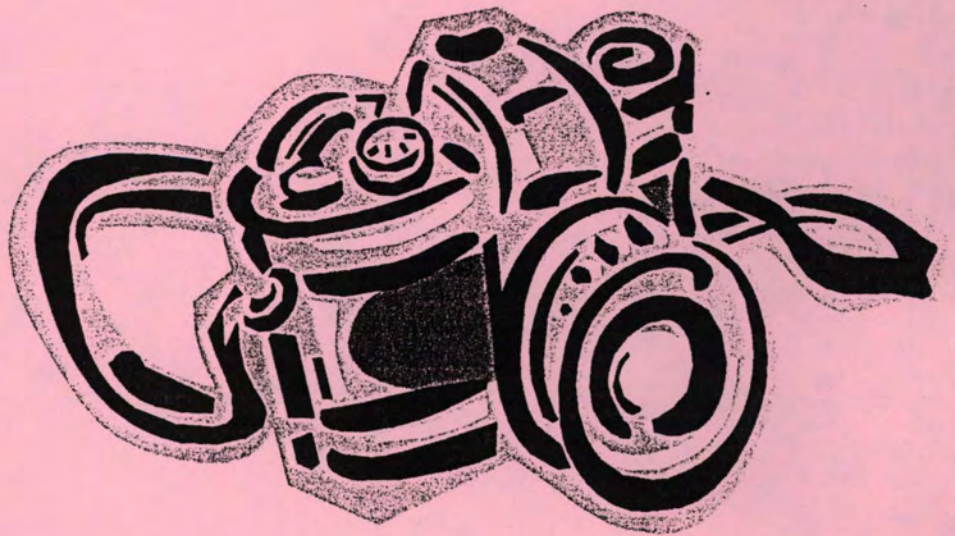
Instructor: Charlotte Norlin



PHOTOGRAPHY

WORKSHOP

(YOU TOO CAN TAKE BETTER PICTURES)



SHUTTERBUG NOTES

SHUTTERBUG NOTES

Canoeing Basics

by Sue Ryan

My mini-workshop focuses on the basics of canoeing, and I mean the very basics. That means that if you were to take my mini-workshop at Chatcolab ~~1998~~ on Canoeing you must understand that if you are to continue with canoeing you need to continue practice & research to cover all the aspects involved with this recreational activity. This also applies to if you plan to teach canoeing at a summer camp or to other people. There are many resources available from the American Canoeing Association and others. I will include a separate list of references at the end.

Before you get in the water:

You should make sure you have the essential equipment and prepare for safety first in all cases. Of course you need the canoe and paddles, but you also should carry and wear PFD's - known as **Personal Flotation Devices**. There are many types of these available. Make sure you have the correct one for your body size. A flyer put out by the US Coast Guard states that the number of *approved PFD's* you have on your boat depend on the number of people you have on board, the size of your boat, and the kind of boating you do. For most canoeing expeditions your boat will be under 16 feet long. For this type of boat the Coast Guard recommends one PFD for each person on board.

Canoeing is a sport. As such, you should treat it seriously enough to do some stretching and limbering up before you get out on the water. Make sure you allow some extra time to do this before you set off. It will result in a happier state with less sore muscles later on.

Water conditions vary depending on the type of canoeing you will be doing. Flatwater stretches on Lakes and quiet Streams vary from those on a river with whitewater rapids. Be sure to check what the conditions are before heading out and know what is safe and what is not. You should know something about the way water hydraulics work to understand what you will be dealing with. ~~This mini-workshop, since it takes place in a secluded cove of a lake deals mainly with quiet flatwater.~~ DO NOT go away from this workshop thinking this is the average experience with canoeing.

Choosing Equipment:

Canoes: I'm not going to go into a lot of types of craft here. There are purists versus whitewater enthusiasts in the canoeing world. Do some research and find out what works for you. Suffice it to say there are only aluminum canoes at Chatcolab so that is what we will use. Probably the bottom line is make sure your craft is water-ready before launching off.

PFD's: Wear it. Having a lifejacket does you no good if you suddenly dump in the drink and it is floating away from you downstream. Make sure you have a type that can float your body weight.

Paddles: When choosing a paddle, I use this little exercise. While still on shore take a few paddles and hold them out at an arm's length, balancing the paddle end on the ground with your hand on the top of the handle. Your shoulder should be level. If it dips down the paddle is too short. If the line of your shoulder raises upwards the paddle is too long. You may not end up exactly in line, but get as close as you can. You'll be surprised what a few inches difference can do to your back after paddling for a while.

Other: Unless you are a seasoned canoeist I advise against taking binoculars, valuable jewelry, cameras, etcetera out onto the water with you. The best advice is take stuff you don't mind getting wet or possibly losing in the lake or stream. If something falls overboard, let it go. We are not practicing the technique of jumping off the boat into the water and getting back onto the canoe in this class.

Boarding the Canoe:

The canoe should be completely afloat before loading any packages or people into it. If you don't have a dock to do this from, then you need to stand in the water and float the canoe out.

All equipment should be stowed before you and/or your partner get in. Stow packs/lunches/binoculars, etcetera in the center of the canoe.

When boarding from a dock, the stern (rear) person holds the canoe while passengers first step into the center and settle on the floor. The bowman goes in next. While the sternman is entering the canoe, the bowman steadies the craft by holding onto the dock. To get in a canoe you put the leg closest to the craft in, stepping over into the center of the boat. You should be hunkered down in a crouching position when doing this. Draw your other leg in and settle in by kneeling or sitting. Now is the time to get comfortable for paddling rather than when the next person is getting onboard !

Going Somewhere OR Basic Strokes:

Wow, after all of this preparation you should be ready to canoe around the world ! Now for the essentials of going somewhere. These are just descriptions of a few basic strokes. There are more advanced ones you can learn through classes or books.

Positioning:

There are people who argue you should never stand or sit in a canoe. While we are not going to get into the technique of poling here you should be aware that the tippiness of your craft depends on weight distribution but also skill. Seasoned woodsmen have poled canoes about for ages in order to access very shallow streams and go upwater in some areas. However, we are not trying that here. Kneeling is certainly less tippy. It can

be hard on those who have bad knees(as I do). In this case you can lean your rear side against a seat(this helps), make sure you have padding to go under your knee (a jacket, blanket, or pad works) or sit on the seat. If you change your position during the course of the canoe, inform your partner ahead of time. I wouldn't sit for long periods of time, but switching back and forth helps to ease stiffness. It does make it less tippy if your partner kneels while you sit, and vice versa.

Strokes:

I've attached some diagrams and we'll practice these strokes during our mini-workshop which will make them more real than reading it in a text but here are the basic ones we'll cover today. These strokes are based on two people, paddling on opposite sides of a canoe.

Going Forward:

The bowman and sternman do different strokes. Otherwise you can end up spinning.

Bow Stroke: Here the bowman (in the front) places the paddle in the water and draws it straight back. A common mistake is the bowman turning his paddle in anyway. This causes the canoe to turn, instead of propelling it forward.



J Stroke: The sternman pulls the paddle through the water in the same fashion as the bowstroke, but then turns the paddle away at the end in a push away from the canoe. This makes a J shape in the water. This stroke gives enough direction to keep the boat going and acts as the rudder in a sense.



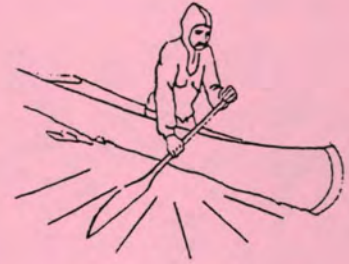
Backing up:

Backwater Stroke: This stroke has both bowman and sternman performing the same motions to make the canoe go backwards. The paddle is placed in the water as the canoeist reaches back and then pushed forward to the full extent of your reach before lifting the paddle out of the water. When backing up, just like with a car the sternman needs to look behind the boat.



Turning:

Sweeping Stroke: This stroke will turn the boat. The Bowman reaches forward and lays the paddle almost flat and does a gentle skimming stroke. The Sternman does the same- only backwards. If not done opposite of each other the boat simply stays put as the two strokes end up canceling each other out. If the Bowman does the sweep stroke on the right side the boat turns right. On the left side turns left. This should be done gently ! to avoid tipping.



Be Safe – Wearing PFDs

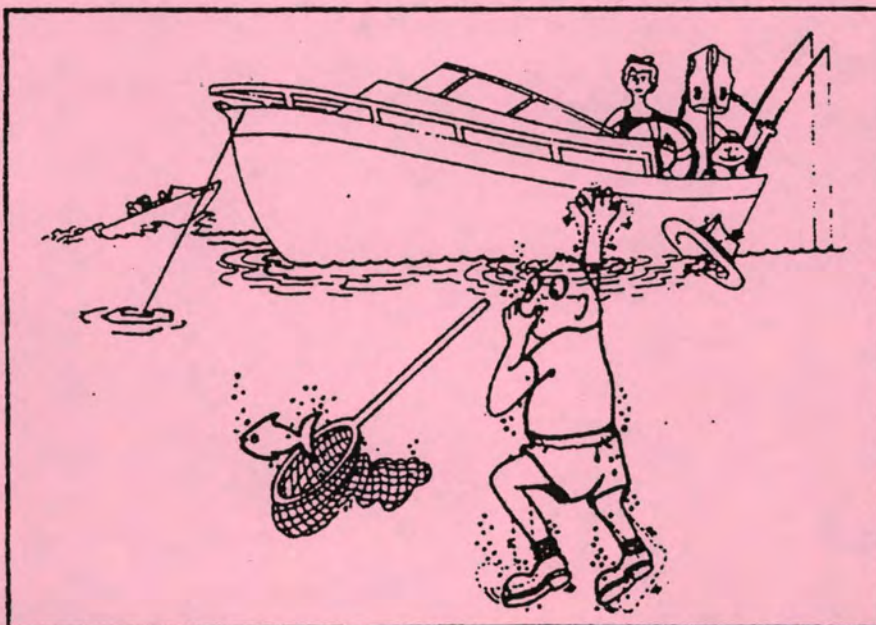
Beat the Odds – Wear Your PFD

Most drownings occur way out at sea, right? Wrong! Fact is, 9 out of 10 drownings occur in inland waters, most within a few feet of safety. Most of the victims owned PFDs, but they died without them. A wearable PFD can save your life, if you wear it.

If you haven't been wearing your PFD because of the way it makes you look or feel, there's good news. Today's PFDs fit better, look better, and are easy to move around in.

One more thing. Before you shove off, make sure all on board are wearing PFDs. To work best, PFDs must be worn with all straps, zippers, and ties fastened. Tuck in any loose strap ends to avoid getting hung-up.

When you don't wear your PFD, the odds are against you. You're taking a chance on your life.



Off-Shore Life Jacket (Type I PFD)

Best for open, rough or remote water, where rescue may be slow coming.

Advantages

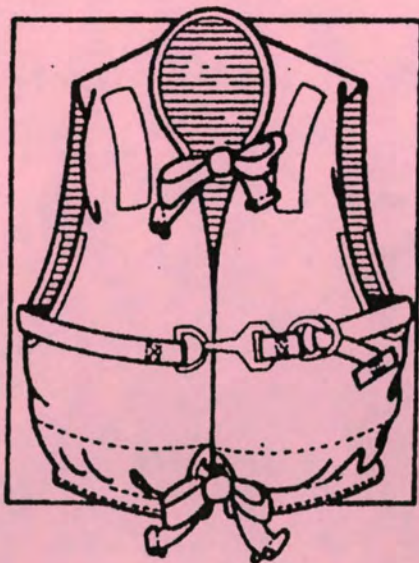
- Floats you the best
- Turns most unconscious wearers face-up in water
- Highly visible

Disadvantages

- Bulky

Sizes

- Two sizes to fit most children and adults



Near-Shore Buoyant Vest (Type II PFD)

Good for calm, inland water, or where there is good chance of fast rescue.

Advantages

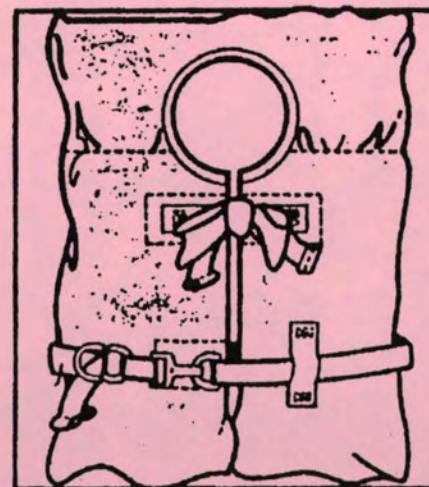
- Turns some unconscious wearers face-up in water.
- Less bulky, more comfortable than Off-Shore Life Jacket (Type I PFD).

Disadvantages

- Not for long hours in rough water.
- Will not turn some unconscious wearers face-up in water

Sizes

- Infant, Child-Small, Child-Medium, and Adult



Flotation Aid (Type III PFD)

Good for calm, inland water, or where there is good chance of fast rescue.

Advantages

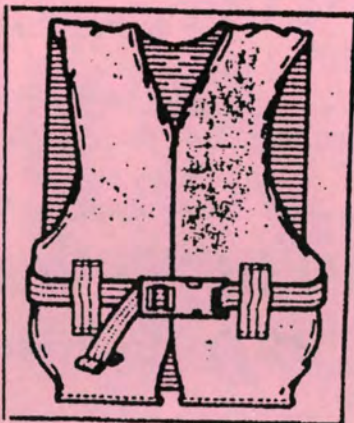
- Generally the most comfortable type for continuous wear.
- Freedom of movement for water skiing, small boat sailing, fishing, etc.
- Available in many styles, including vests and flotation coats.

Disadvantages

- Not for rough water.
- Wearer may have to tilt head back to avoid face-down position in water.

Sizes

Many individual sizes from Child-Small through Adult.



Throwable Device (Type IV PFD)

For calm, inland water with heavy boat traffic, where help is always nearby.

Advantages

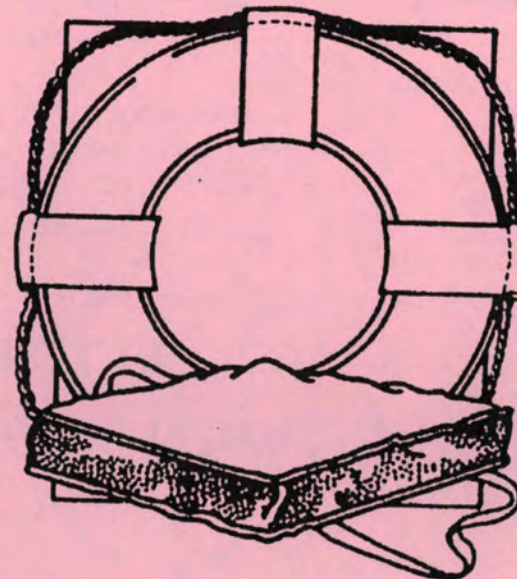
- Can be thrown to someone.
- Good back-up to wearable PFDs.
- Some can be used as seat cushion.

Disadvantages

- Not for unconscious persons.
- Not for nonswimmers or children
- Not for many hours in rough water.

Kinds

- Cushions, ring, and horseshoe buoys.



Special Use Devices (Type V PFD)

Only for Special uses or conditions.

See label for limits of use.

Varieties include boardsailing vests, deck suits, work vests, hybrid PFDs, and others

Advantages

- ❑ Made for specific activities.

Type V Hybrid Inflatable Device

Required to be worn to be counted as a regulation PFD.

Advantages

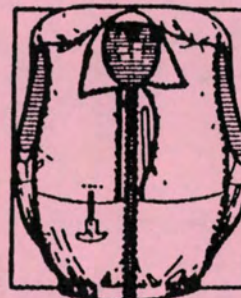
- ❑ Least bulky of all types.
- ❑ High flotation when inflated.
- ❑ Good for continuous wear.

Disadvantages

- ❑ May not adequately float some wearers unless partially inflated.
- ❑ Requires active use and care of inflation chamber.

Performance Level

- ❑ Equal to either Type I, II, or III performance as noted on the label.



Inflated Hybrid

Source of information: U.S. Coast Guard pamphlet on Boating Safety

- CDEFGABC^x | DEFGABC | DEFGABC ~

Oh how Love-ly
Is the even-ing
Is the ev-en-ing
When the bells
Are Sweet-ly Si-ng-ing
Sweet-ly si-ng-ing
Ding, Dong, Ding, Dong
Ding, Dong.

Song

- ① What a spirit Spring is bringing round my head.
- ② Makes me feel glad that I'm not dead.

Repeat ① and ②

③ Witek-A-Tie Tie Kemo-ra

④ O-ah-neka

⑤ He-na

He-na

⑥ No-wah

Repeat 3 thru 6

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 to Elbow 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 other 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 each 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 persons 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 before 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 object will do) and handing it to the person on his right, saying, "this is a banana." The person holding the ball is evidently 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 pointing and 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 outside must 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 the name 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 tries 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 around 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.

The Banjo Song

I used to play on my banjo, but my banjo got broke.

I took it to the banjo shop, but the banjo shop was closed.

I took it to another shop, to see what they could do.

They fixed the strings on my banjo, and now its good as new.

Chorus:

PURPLE LIGHTS

- My little, my honey, and me.

Purple lights
In the canyon
That's where I
long to be
with my three
good companions,

- Chorus

Whipor will
In the willows
Sings a sweet
melody.
With my three
good companions

Chorus

- No more cows.

To be ropin'
No more strays
Shall I see,

With my three
good companions

Chorus

PENNY WHISTLE MAN

Chorus:

I hope you meet the peddler with the feather in his hat,
The penny whistle man with the orange-colored cap.
Bells on his toes and a raggle, taggle kind of grin,
He'll teach you how to love if you believe in him.

In a misty mystic land, beneath dark hills,
The penny whistle peddler lives and there he weaves his magic spells.
If you ever hear his piping coming from some far off glade,
Open up your heart and love and never be afraid. (*Chorus*)

They've never heard of war in the place he dwells,
There's music and laughter and magic are the tales he tells.
No ones ever nasty; snakes and dogs don't ever bite,
Little children never cry, they're happy day and night. (*Chorus*)

We're sad to have to tell you the whistle man is gone.
Today you never hear of him, the sounds of war and hate have come.
But if children love each other and narrow minds all pass away,
The penny whistle man will come back some day. (*Chorus*)

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 NOW, IT'S OURS TO HOLD
LET'S GIVE OUR LOVE TO YOUNG AND OLD.
AND THEN MY FRIENDS, WE'LL ALL BE FREE
TO SHARE AND GROW IN HARMONY.

TO UNDERSTAND OUR FELLOW MAN
TO SHARE OUR SELVES AS BEST WE CAN.
THIS IS OUR GOAL, FOR EACH NEW DAY
AS HERE AT CHAT WE LEAD THE WAY.

WE'RE HERE AT CHAT BECAUSE WE CARE
AND WANT TO LEARN, AND LOVE AND SHARE.
FOR HERE WE KNOW, WE'LL ALWAYS FIND
A WORLD THAT'S WARM AND TRUE AND KIND

WORDS MOSTLY BY JANE HIGUERA

EACH CAMPFIRE LIGHTS ANEW

Each campfire lights anew,
The flame of friendship true.
The joys we've had in knowing you,
Will last our whole life through.

And as the embers die away,
We wish that we might ever stay,
But since we cannot have our way,
We'll come again some other day.

Here in our hearts a light does shine
That is not yours alone nor mine,
But held in trust for all of time,
That everywhere this light may shine.

I KNOW A PLACE

I know a place where no one ever goes,
There's peace and quiet, beauty and repose,
It's hidden in a valley beside a mountain
stream,
And when I lay beside the stream, I find that
I can dream.
Only of things of beauty to the eye,
Snow peaked mountains, towering to the
sky.
Now I know that God made this place for
me.

One can imagine himself as in a dream,
Climbing up a mountain or down a small
ravine.
The magic of this peace and quiet ever
more shall stay,
To make this place a haven each and
every day.
Oh, How I wish I never had to leave,
All my life this beauty to receive.
Now I know that God made this place for
me.

CHAT SONG

Handwritten musical notation for the song 'CHAT SONG'. The notation is written on three staves in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The first staff begins with a treble clef, a sharp sign, and the time signature '3/4'. The melody consists of eighth and quarter notes. The second staff continues the melody with similar note values. The third staff concludes the piece with a double bar line. There are some handwritten annotations, including a '+' sign below the first staff and a '113' above the second staff.

SEE WORDS ON THE PREVIOUS PAGE

This Is Our Rec Lab

By Jane Higuera of Chatcolab

Chorus:

For this is our rec lab . . . We've come from afar,
To learn from each other . . . beneath the North Star.
We'll share our ideas . . . with laughter and song,
Then take home these treasures . . . to use all year long

Verse 1:

We're here in the Rockies . . . 'neath blue sky and bright sun,
Reaching out to each other . . . with leadership fun.
Ideas overflowing to help people learn
That sharing with others helps their world turn.

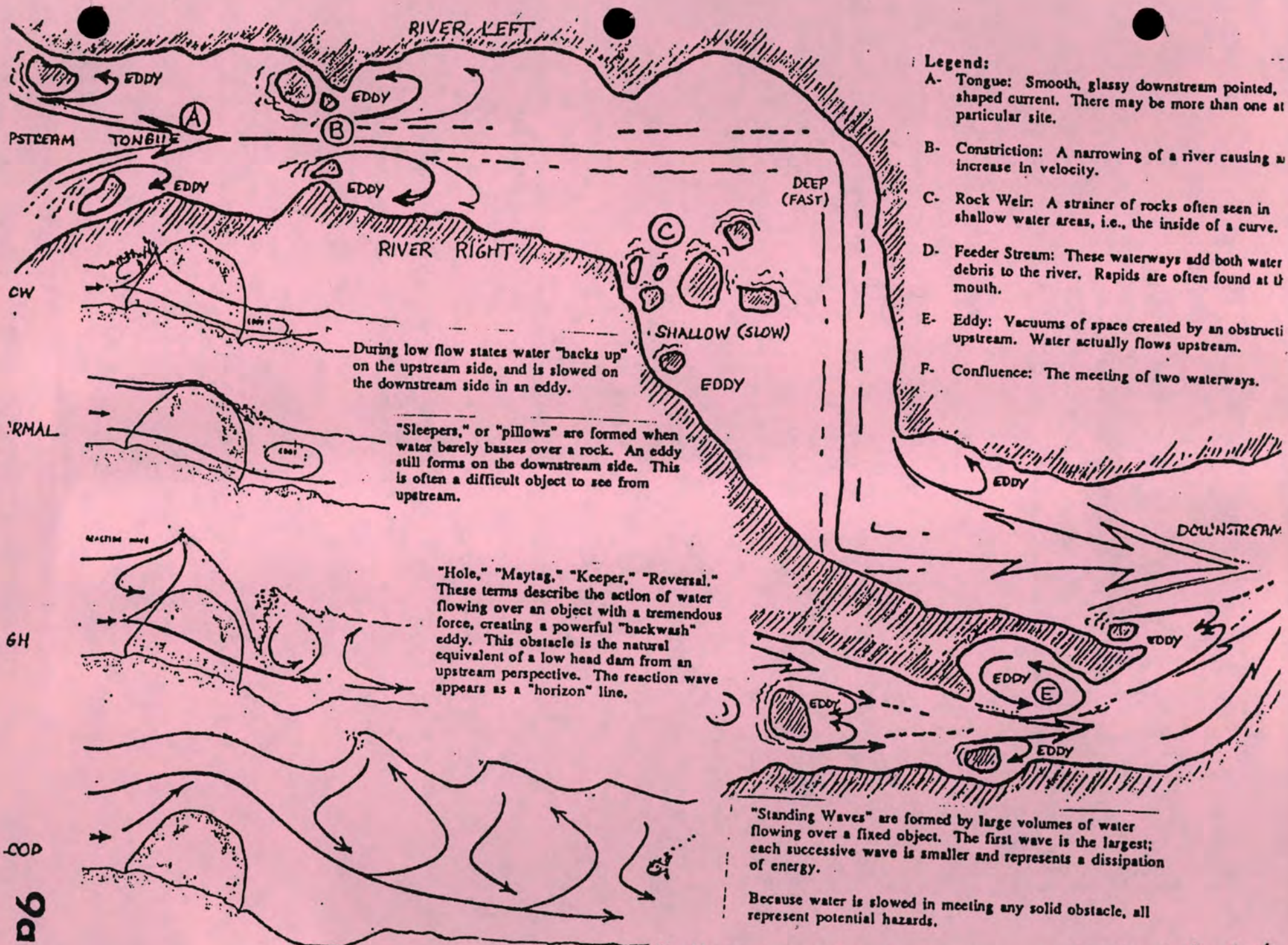
Chorus:

Verse 2:

Come move with the music . . . and learn a new craft;
Then teach them to others . . . makes good memories last.
Inclusive recreation . . . that is our goal,
Reaching out to all people . . . making lives whole.

Chorus:

Chorus



Legend:

- A- Tongue: Smooth, glassy downstream pointed, shaped current. There may be more than one at particular site.
- B- Constriction: A narrowing of a river causing an increase in velocity.
- C- Rock Weir: A strainer of rocks often seen in shallow water areas, i.e., the inside of a curve.
- D- Feeder Stream: These waterways add both water debris to the river. Rapids are often found at its mouth.
- E- Eddy: Vacuums of space created by an obstruction upstream. Water actually flows upstream.
- F- Confluence: The meeting of two waterways.

During low flow states water "backs up" on the upstream side, and is slowed on the downstream side in an eddy.

"Sleepers," or "pillows" are formed when water barely passes over a rock. An eddy still forms on the downstream side. This is often a difficult object to see from upstream.

"Hole," "Maytag," "Keeper," "Reversal." These terms describe the action of water flowing over an object with a tremendous force, creating a powerful "backwash" eddy. This obstacle is the natural equivalent of a low head dam from an upstream perspective. The reaction wave appears as a "horizon" line.

"Standing Waves" are formed by large volumes of water flowing over a fixed object. The first wave is the largest; each successive wave is smaller and represents a dissipation of energy.

Because water is slowed in meeting any solid obstacle, all represent potential hazards.

E-17

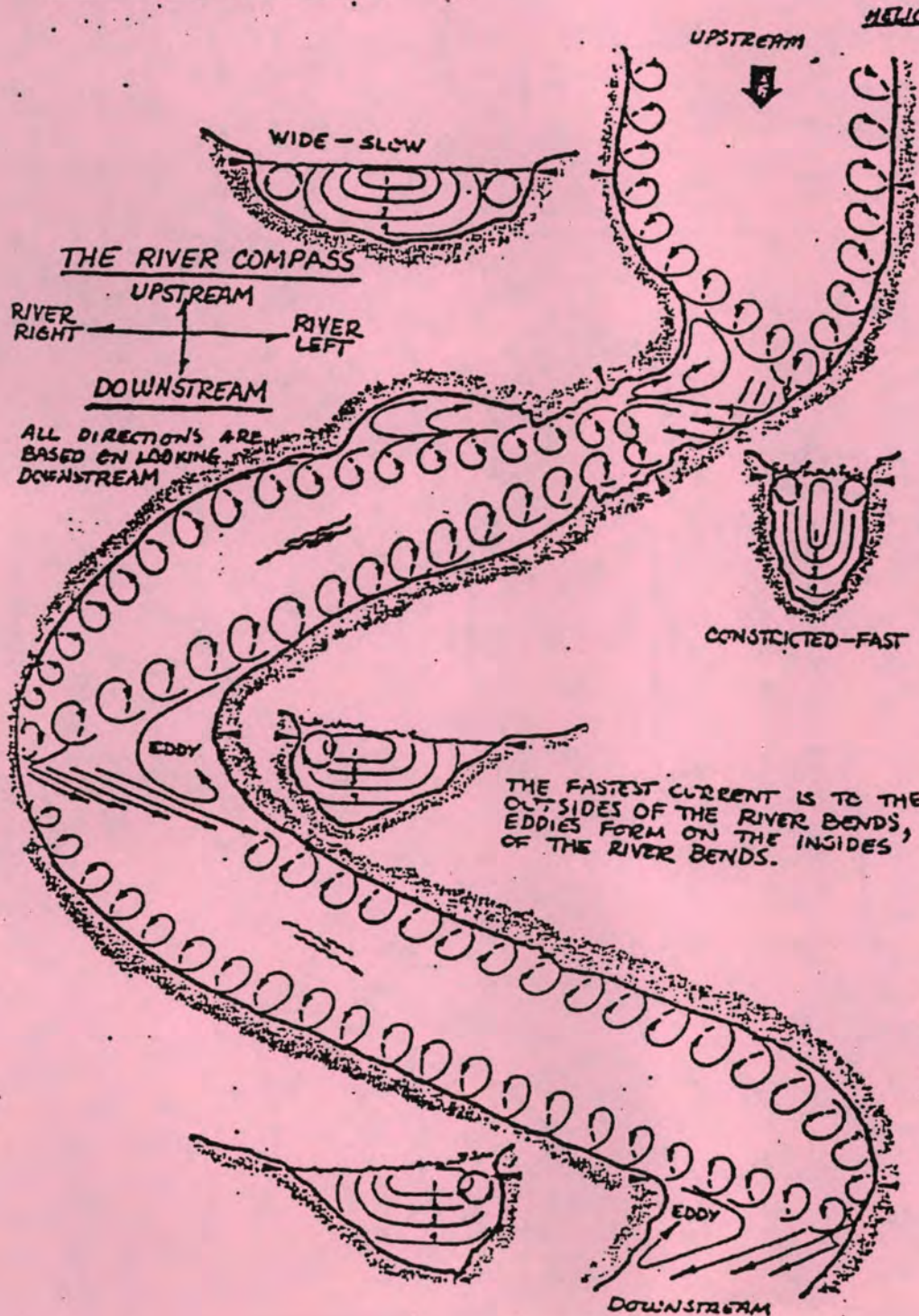
6H

6D

9a



CURRENTS AND EDDIES



HELICAL AND LAMINAR FLOW

HELICAL FLOW: CIRCULAR, ROLLING FLOW WHICH FORCES WATER MIDSTREAM.

LAMINAR FLOW: LAYERED FLOW OF WATER. SLOWER LAYERS BORDER THE RIVER BOTTOM AND BANKS, FASTER LAYERS FOCUS TO MIDSTREAM OR ON THE OUTSIDE EDGE OF A CURVE.

RAPIDS ARE FORMED SINGULARLY OR IN ANY COMBINATION OF THE FOLLOWING THREE MECHANISMS:

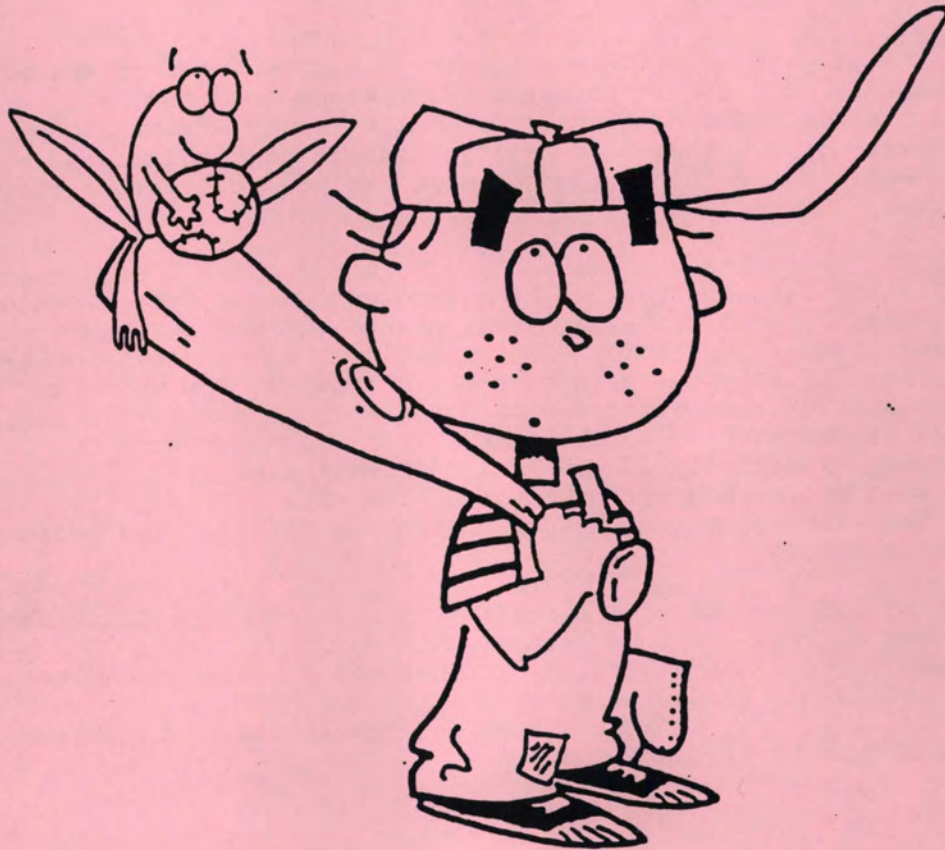
- ① A CHANGE IN THE GRADIENT
- ② OBSTACLES
- ③ A CONSTRICTION

RAPIDS ARE COMMONLY FOUND IN NARROWED CANYONS FED BY SMALL STREAMS.



CAMP SONGBOOK

"SPEAKEASY"



Developing A Presentation Field Day

Cindy Osterlund

Spin a Yarn

Cut varying lengths of yarn of different colors. Tie them together and wind up into a ball. Stand/Sit in a circle and have each person hold the ball. As they are saying their name/introducing themselves/talking about whatever topic it is you want to be covering have them hold ball in the one hand and unwind with the other. When they come to the knot tying the next two pieces together they must stop and pass it on.

If you are using it for adults you may want to have a yarn ball with pieces a little longer. It is still important to keep lengths under 2 feet. The success of this little exercise seems to be: It keeps people who would talk forever to a limit. It helps out quiet or timid kids who wouldn't say anything otherwise because they can see visually there is a specific limit to how much they will have to talk. For littler kids and for older people who are visually inclined the bright colors of the yarn ball create an object they can focus on. It keeps everyone's attention(Especially if you VARY the lengths consistently) because they never know when the switch off will come. Its also very tactile, because you are feeling the yarn and moving hands about while talking. Its cheap. Its easy to make. Its portable.

The Spin a Yarn was designed as an icebreaker- mainly for those first meetings where you go around and say I'm tommy and... etc. BUT, I have used it successfully as a version on those old sit around and tell a story by having people combining their narratives. You know, There was a prince, CHANGE PEOPLE, and he was riding his horse up a hill CHANGE PEOPLE then he fell down, etc.

Make a Commercial

① of 3

To prepare you will need enough small bags so that each group of 3-5 people can have one. In each bag, place 5 items to serve as props. Anything can be used as a prop. Examples: paper clips, toys, hats, cups etc.

To begin; Divide the group into smaller groups of 3-5. Give each group a bag of props. Instruct them to create a commercial using all the props in their bag. Also tell them that everyone in the group must do something in the commercial.

Give the groups 10 minutes to plan and then call the whole group back together and have each small group present their commercial. ~~to~~

Interview Be Barbara Walters or Geraldo Rivera

Divide the group into pairs. Tell them they have 5 minutes to interview each other. After 5 minutes, have each person introduce their partner and tell the group what they have learned about their partner. Continue around the room until everyone has been introduced by someone else.

Take what you Need

You will need a roll of toilet paper for this activity. Be aware of your audience. If people may be offended by this use for toilet paper, skip this game.

Hand the roll of paper to a member of the group and say, "Take what you need." They will ask you what you are using the paper for but you must reply, "Take what you need." Have each member of the group take what they need. When the group all have their paper, tell them to ~~take~~^{pull} off one square of paper. ~~Then start with one member of the group and have him tell you something.~~ Have each member of the group tell one thing about their favorite hobby. After everyone has had a chance to tell one thing, have them all pull off another square of paper and then tell another thing about their hobby. Continue around in the same fashion, pulling off one square and telling one thing until someone has torn off all their paper squares. As people run out of squares, they remain silent through the following rounds. The game ends when the last person ~~has torn off~~^{reaches} his last square of paper.

Note: You may substitute any topic ~~to~~ in place of "Hobby" in this game to make it more relevant to your group.

Talk to US

You will need a ball of yarn or a roll of toilet paper.

~~Have the group~~ To begin, hand the ball of yarn or roll of paper to someone in the group. Have them stand up and unroll enough so that the end of the yarn or paper just touches the ground. Now ask them to tell the group something interesting about themselves or introduce themselves as they roll the yarn back up. They can quit talking when the yarn has been completely rolled onto the ball. Have each member of the group do this exercise.

Note that some people will roll the yarn back up fast and some very slowly. The point of the exercise is just to do it. Whether it is done fast or slow is not important.

Show us how

You will need enough simple props so each member of the group can have a different one.

Give a prop to each person and say "Tell us how your prop works." Give them 5 minutes to plan what they will say, and then have each one show and tell how their prop work.

Note: Use simple, common items as props. Ex: potato masher, crayon, paper clip, clothes pin, comb or brush, etc.

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 *inside* 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" lengths 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.

Songleading

Many people think of singing as an activity done with children in camp settings. My experience, however, indicates that such thinking produces a far too limited view of the possibilities for great singing. Exposure to music can be a very enriching experience for any age, especially if it takes place in a positive, non-threatening, enthusiastic atmosphere.

If songs are properly taught and lead, participants can feel confident and secure. They can feel good about experimenting with harmonies and their own voices. Best of all, good singing helps build a "group", a sense of "we". Working together to produce a satisfying result can carry over into learning and working activities that follow.

Group singing can happen anywhere--on a hike, riding on a bus or in a van, while washing dishes (my mother used to use this technique when my sister and I were squabbling), and even when distractions are needed in times of crisis.

Good song leading can have people who consider themselves "non-singers" singing.....and enjoying their singing.

Tips for Song Leaders...

♪1♪ Be Enthusiastic!

Enjoy what you are doing! Enthusiasm and personal enjoyment are contagious. If you are having a great time leading the singing, it will be hard for the participants to ignore you and not join in.

♪2♪ Know Your Music!

It is important to be thoroughly familiar with the music you are leading. It is very hard to teach someone else when you are not certain of the melody or words to a song. Good song leading is not an accident. It is a skill that needs to be practiced.

Tom Knowlton and Mark Baldwin from The Boy's Camp Band put it this way, "There are three things to remember when leading singing: 1) Practice, 2) Practice, 3) Practice." (It is very difficult for you to teach someone else's version of the words to a song when the words are strange to you.)

♪3♪ Plan Your Program

Before you begin to plan your program, get to know something about the group you will be leading. Plan your songs to fit the age and interests of your audience.

Always plan for twice as much music as you will need. It is easier to scratch songs off your list than to scratch your head to try to come up with another song or two at the last moment.

Plan your program with a purpose in mind.

- Are you singing just for fun?
- Do you want the group in a particular mood for a program that is to follow your session?
- Do you want the group fired-up to participate in active games?
- Do you want the group calmed down for a speaker?
- Are you trying to create an atmosphere of cooperation?

♪5♪ **To Teach New Songs, Break Them Down Into Manageable Pieces**

Don't be afraid to demonstrate new songs by singing portions of the song to the group.

Learn to prompt words just ahead of when they are needed.

Learn to "Line" songs for quicker participation by the group. (You sing the line and have the group repeat it.)

Remember when teaching a new song that your group is trying to learn both new words and a new tune.

♪6♪ **Rounds and Partner Songs Require Special Attention**

When singing rounds and partner songs, first teach the song to everyone. You may want to teach the song in one session, reteach it in another session and then do the round.

Clearly divide the entire group into the number of smaller groups needed. Be certain to inform the group about the number of times the song will be sung through. It may be helpful to have a leader for each small group of singers.

Rounds require that the director or leader work harder and be more attentive to the group and what is happening. You must be ready to step in and help struggling groups.

If the group is not comfortable in singing a song through as an entire group, the likelihood of success in singing in rounds is very very low. Rounds can be a wonderful variation on singing. Don't let their difficulty prevent you from learning to lead them.

♪7♪ **Be Aware Of Your Audience Location**

Your audience needs to be able to see you. This is particularly important when teaching songs and motions.

Don't be afraid to move something to help the group stay together on the beat. Don't abandon your singers when things start to unravel. Use hands, arms, head, body, etc. to help the group stay on the beat. Exaggerate motions to help get the group back on course.

Plan your selections with a progression in mind. Start with easy songs that almost everyone will know before you begin to teach new songs. You may want to teach only part of a new song in a session, if it is particularly difficult, or if the group is struggling.

Reward your group for their work at learning new songs by concluding the song session with one or two songs they know. Learning new songs is tiring work! Let them blow out the cobwebs and finish the session with a good feeling.

If you have the luxury of leading singing with a group over the course of multiple sessions or days, you may wish to introduce and teach some songs in advance of their eventual intended use, such as for a special closing. The impact of a song in a closing is much enhanced if the group is able to sing it, listening to the words and the music, and not have to worry about learning the song at the same time.

Start your song session out easy, build to a high point, then back the group down slowly if you want them to pay attention to a program that is to follow.

I believe that girls like more, and more complicated motion songs than boys. Boys are less likely to enjoy songs they think are just for girls! For some, doing motions is an embarrassment. You may want to teach complicated motions before you try to teach the song itself.

♪4♪ Sing Songs Through In Advance

It is important to know how high and how low a song is going to go. Select a pitch that will allow for the range of voices in your audience. There may be some songs that you simply will not put into your program for a particular audience.

If you see and hear that the pitch you started the song in is too high or too low for the majority of the group, I believe it is better to stop the song and start over with a better pitch than to continue struggling through the song. Use a pitch pipe or other tone source if you need the help.

If you have a choice between groups being scattered about a room or being close together, go for the togetherness. Logic would say that people in scattered groups would sing louder, but the opposite will be true.

♪♪ Keep On The Look-out For New Songs

Be careful, though. Many current pop songs are hard to teach and lead. Sometimes it is a matter of just having too many words to work with or too wide a musical range for the voices in your group.

Be aware of different ways to sing old songs. Sometimes a song is going so well it seems a shame to end it just because the last chorus has been sung.

Consider:

Repeating choruses, going back and singing selected verses again, humming through the verse or chorus or both, singing an extra chorus very softly, putting a tag on the end of the song

♪♪ When Using Accompaniment -- Practice!

Father Time says, "If you don't have time to do it right the first time, how will you have time to do it over?"

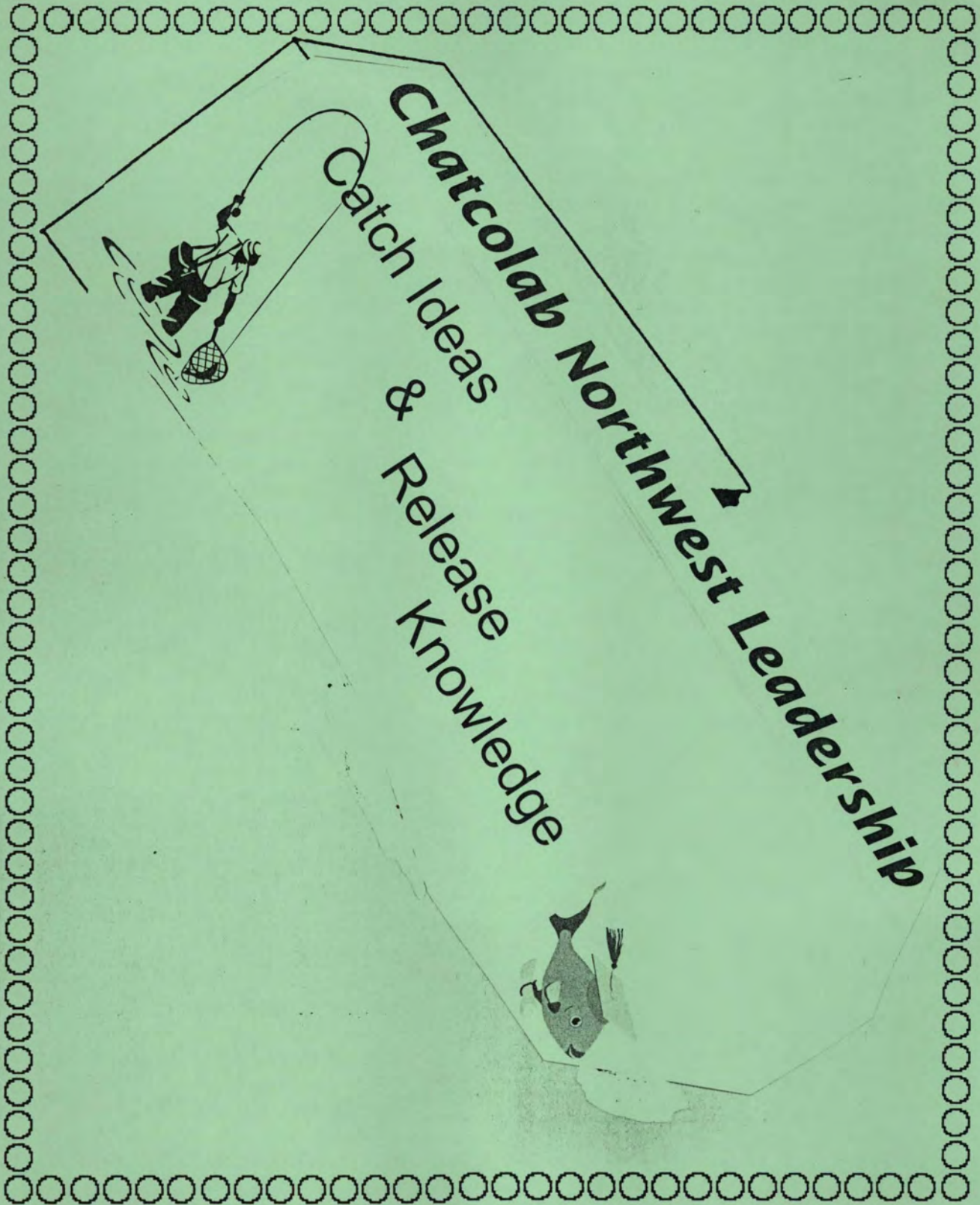
If you are going to use an accompanist, practice with that person ahead of time to be certain they can do the music you want done, in the key you want to do it. Tune stringed instruments ahead of time.

If you are using taped accompaniment, practice with the sound equipment and the tapes ahead of time and cue up tapes so they will work when you want them to work.

♪10♪ Sing With Pride!

Do it! Have fun! Enjoy the singing with your group. Compliment your audience for good effort!

Share Fair



SHARE

FAIR

2000

Grandparenting

by Jean Baringer

Grandparents are taking a more active role with their grandchildren these days than in earlier days. Mommies and Daddies are working more hours, have more than one job, there are more single parents needing extra help. As Suzette Elgin writes "In a world of turmoil and rampant divorce, it is grandmother who can –and must- be the rock of the family." she is the one who remembers birthdays, retells family stories at gatherings so the children will know their heritage, who can mediate disagreements and teach by example.

Elgin offers this advice to grandparents. To be consistent, reliable, be a safe harbor for your family and be the ones it is always safe to talk to." To grandchildren today, a grandmother is often enormously important because she is the only stable element in a world of wildly shifting sands." She is the glue that keeps the family intact.

Elgin has written a book titled "The Grandmother Principles" (\$19.00) which I have yet to read, but sounds interesting.

One of the most important gifts parents and grandparents can give children is encouragement and affirmation, and of course, Love. The world has a way of knocking them down and they need to be picked up. Tell them they are special, that God loves them and has something for them to do in life.

Mary McBride has written a book entitled "Grandma knows best, but no one ever listens" that has a lot of good, and some hilarious, ideas and advice for various ages and situations.

Grandmothers help you bake cookies, play in the leaves with you, don't always make you pick up your toys, buy neat things for you and give lots of hugs and kisses. Grandfathers give you money, take you to the park, fix your bike, let you help plant the garden and buy you ice cream cones. Grandparents buy things kids sell and put your artwork on their refrigerator.

What is a Grandmother?

A grandmother is a rocker and singer of lullabies. She is a maker of cookies, of cakes, and of pies. She's a loving forgiver of all you do wrong. And the days a lot nicer when she comes along. And whether she's near or far, it seems she cheers on your plans. She shares in your dreams. A message from grandmother makes a day brighter. Her encouraging words make burdens seem lighter. She's the one you can call on for love and advice. Her wisdom, her sweetness make life extra nice! And according to some things you

hear people say, she's a spoiler, and thank heaven she is that way! Her love never changes, whatever you do, it's the same when you're little and when you're grown too! She makes everyone happy with her special touch.

What is a grandmother? She's someone you love very much! /

Leadership skills are so greatly used in grandparenting as they are in a classroom or in congress. You need to be trustworthy, supportive, motivating, passionate, adventuresome, creative and more.

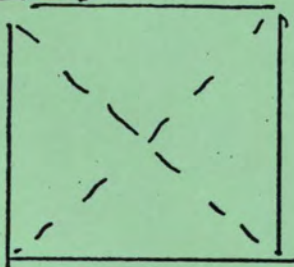
Children learn by example. So be the best example you can be, for our future lies in their hands, hearts and hopes.

Card Boxes

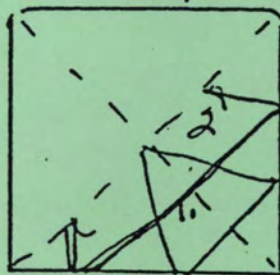
Box Top

1. Make a square - top of card

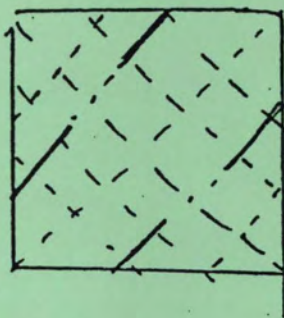
2. Draw an X on inside



3. Fold - corner to point
then again - use ruler to get a fine fold



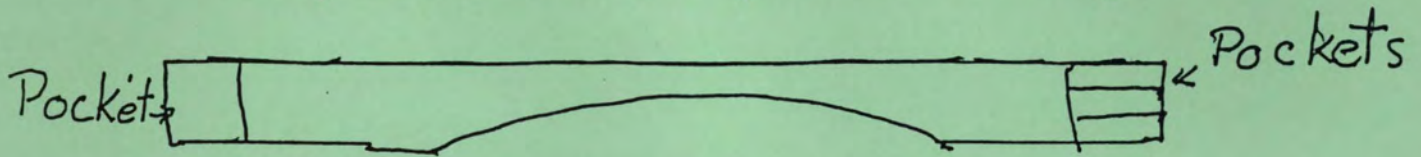
4. Open and cut



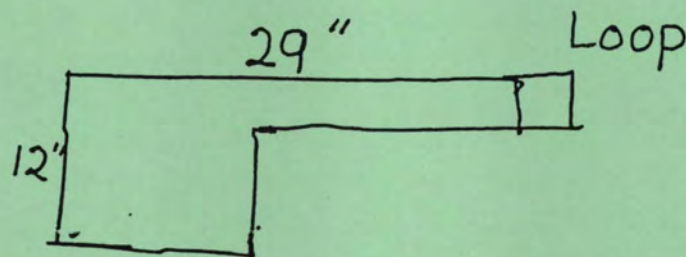
5. To Make BOTTOM - make $\frac{1}{4}$ " smaller square - same process.

Sewing Caddy

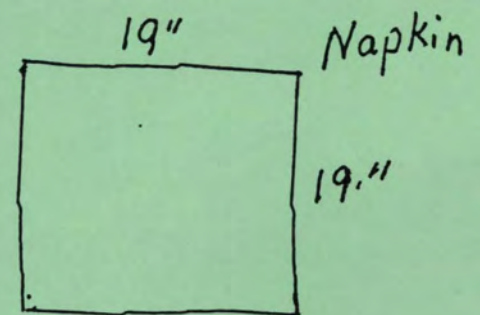
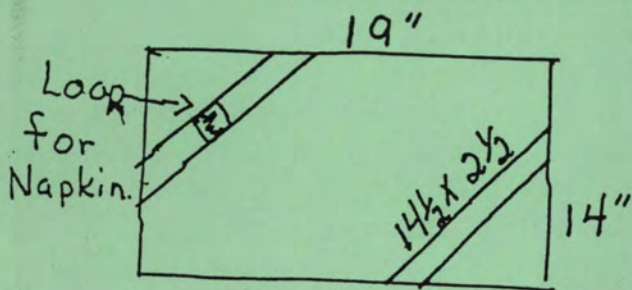
Depends on the persons height.



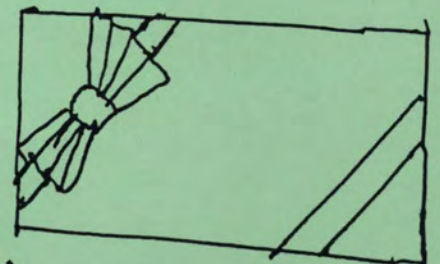
Scarf



Placemats and Napkins



Pleat napkins insert in loop on placemats to make a bow.

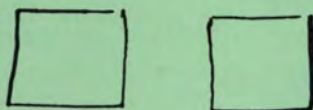


Quilt Squares

5 squares



3 sqs. of print



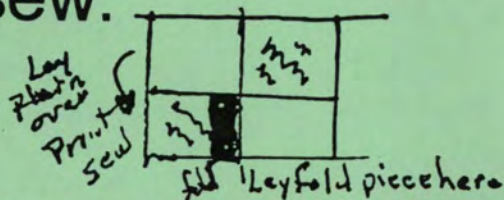
2 sqs. of plain

Fold 1 printed block in half back sides together.



Lay folded print piece with the cut side to the middle edge of the square.

Then lay the plain square on top and sew.

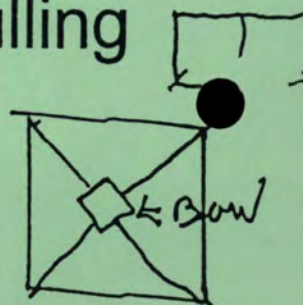


Then lay the fold square on the other two loose square and stitch together again.



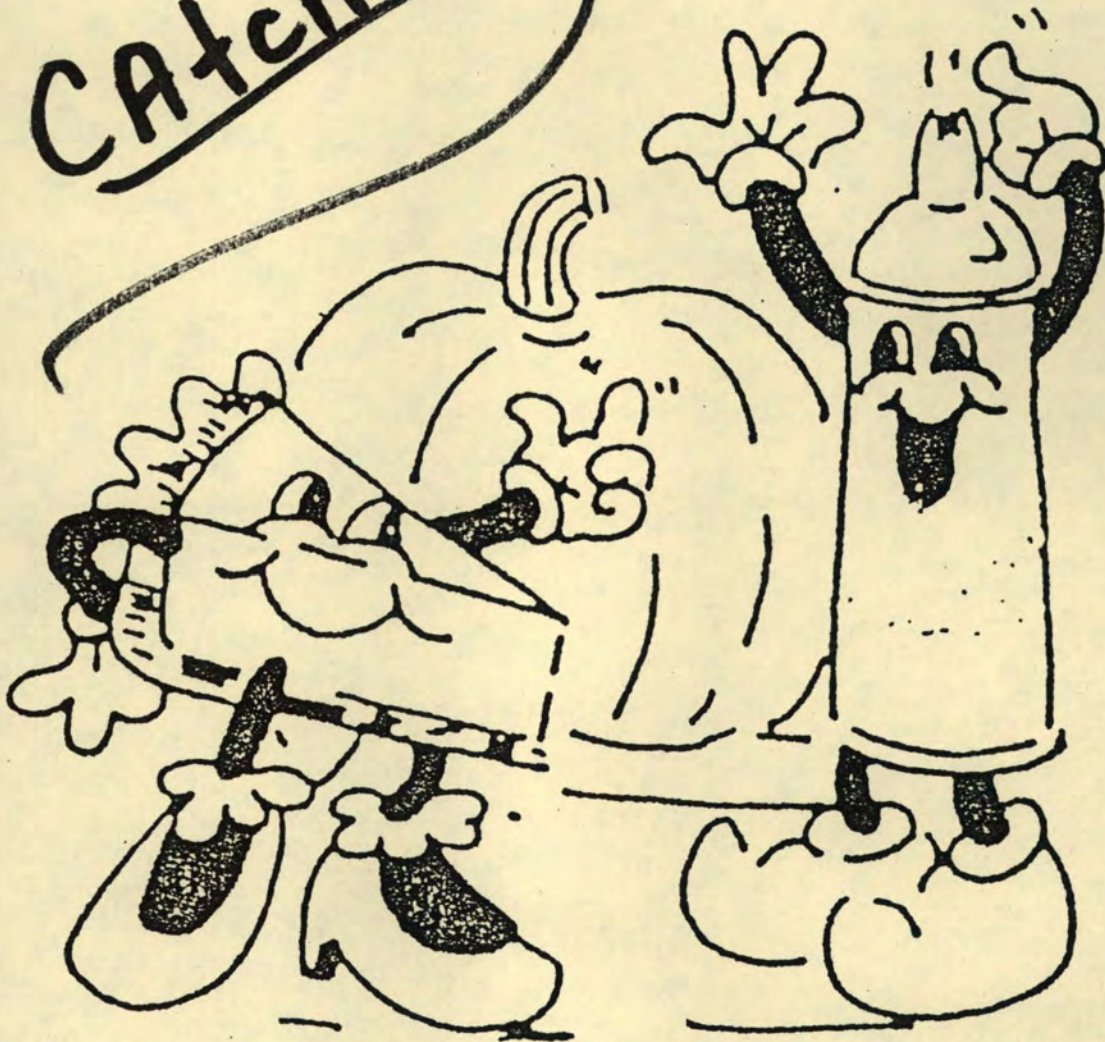
Then Match seams together by pulling the fold square flat. Then sew.

Middle square makes the square.



Potpourri

CATCH



RELEASE

Instructions for Life

Nepal Good Luck Tantra Totem

0. Eat much brown rice.
1. Give people more than they expect and do it cheerfully.
2. Memorize your favorite poem.
3. Don't believe all you hear, spend all you have, or sleep all you want.
4. When you say, "I love you", mean it.
5. When you say, "I'm sorry", look the person in the eye.
6. Be engaged at least six months before you get married.
7. Believe in love at first sight.
8. Never laugh at anyone's dreams.
9. Love deeply and passionately. You might get hurt but it's the only way to live life completely.
10. In disagreements, fight fairly. No name calling.
11. Don't judge people by their relatives.
12. Talk slowly but think quickly.
13. When someone asks you a question you don't want to answer, smile and ask, "Why do you want to know?"
14. Remember that great love and great achievements involve great risk.
15. Call your mom.
16. Say "bless you" when you hear someone sneeze.
17. When you lose, don't lose the lesson.
18. Remember the three R's: Respect for self; Respect for others; Responsibility for all your actions.
19. Don't let a little dispute injure a great friendship.
20. When you realize you've made a mistake, take immediate steps to correct it.
21. Smile when picking up the phone. The caller will hear it in your voice.
22. Marry a man/woman you love to talk to. As you get older, conversational skills will be as important as any other.

23. Spend some time alone.
24. Open your arms to change, but don't let go of your values.
25. Remember that silence is sometimes the best answer.
26. Read more books and watch less TV.
27. Live a good, honorable life. Then when you get older and think back, you'll get to enjoy it a second time.
28. Trust in God but lock your car.
29. A loving atmosphere in your home is so important. Do all you can to create a tranquil harmonious home.
30. In disagreements with loved ones, deal with the current situation. Don't bring up the past.
31. Read between the lines.
32. Share your knowledge. It's a way to achieve immortality.
33. Be gentle with the earth.
34. Pray. There's immeasurable power in it.
35. Never interrupt when you are being flattered.
36. Mind your own business.
37. Don't trust a man/woman who doesn't close his/her eyes when you kiss.
38. Once a year, go someplace you've never been before.
39. If you make a lot of money, put it to use helping others while you are living. That is wealth's greatest satisfaction.
40. Remember that not getting what you want is sometimes a stroke of luck.
41. Learn the rules, then break some.
42. Remember that the best relationship is one where your love for each other is greater than your need for each other.
43. Judge your success by what you had to give up in order to get it.
44. Remember that your character is your destiny.
45. Approach love and cooking with reckless abandon.

Do not keep this message. The tantra totem must leave your hands in 96 hours. Send copies and see what happens in four days. You will get a very pleasant surprise. This is true, even if you are not superstitious.

YOU KNOW YOU'RE A ROCKHOUND IF

- The baggage handlers at the airport know you by name and refuse to help with your luggage.
- The local university's geology department asks permission to hold a field trip - in your back yard.
- The city send you a letter informing you a landfill permit is required to put any more rocks in the back yard.
- UPS has a regular pickup and delivery schedule for your house.

— Your children have names like Rocky, Jewel, and Beryl. *CRYSTAL, RUBY, GARNET*

— You debate for months on Internet about whether vibratory tumblers are best.

— They won't give you time off from work to attend the Tucson Gem and Mineral Show and you go anyway.

— You make a backpack for your dog.

— You have amethyst in your aquarium.

Via: <http://www.amfed.org/rockhoun.htm>

And Dusty Rocks, 4/200.

IT ALL DEPENDS ON WHAT YOU HEARD!!

The store manager heard a clerk tell a customer: "No, Ma'am, we haven't had any for awhile, and it doesn't look as if we'll be getting any soon."

Horrified, the manager came running over and said, "Of course we'll have some soon. We placed an order last week." Then the manager drew the clerk aside.

"Never," he snarled, "never, never, NEVER say we're out of anything - say we've got it on order and it's coming. Now, what was it she wanted?"

"Snow," said the clerk.

Via The Calgary Lapidary Journal,
12/99.

Love in the Home

(by a Mother)

If I live in a house of spotless beauty with everything in its place,
but have not love, I am a housekeeper--not a homemaker.
If I have time for waxing, polishing, and decorative achievements,
but have not love, my children learn cleanliness--not godliness.

Love leaves the dust in search of a child's laugh.
Love smiles at the tiny fingerprints on a newly cleaned window.
Love wipes away the tears before it wipes up the spilled milk.
Love picks up the child before it picks up the toys.

Love is present through the trials.
Love reprimands, reproves, and is responsive.
Love crawls with the baby, walks with the toddler, runs with the child,
then stands aside to let the youth walk into adulthood.
Love is the key that opens salvation's message to a child's heart.

Before I became a mother I took glory in my house of perfection.
Now I glory in God's perfection of my child.
As a mother, there is much I must teach my child,
but the greatest of all is love.

—Author Unknown



A Mother's Memories...

The baby is teething. The children are fighting. Your
husband just called, "Eat dinner without me."
One of these days, you'll explode and shout to the kids,
"Why don't you grow up?"
And they will.

You'll straighten their bedrooms all neat and tidy, toys
displayed on the shelf, hangers in the closet, animals
caged. You'll say,
"Now I want it to stay this way."
And it will.

You will prepare a perfect dinner with a salad that hasn't
had all the olives picked out and a cake with no finger
traces in the icing and you'll say, "Now this is a meal for
company." And you will eat it alone.
You'll yell, "I want complete privacy on the phone."
No screaming. Do you hear me?"
And no one will answer.

No more plastic tablecloths stained with spaghetti.
No more dandelion bouquets.
No more iron-on patches.
No more wet, knotted shoelaces, muddy boots, or rubber
bands for ponytails...
No more Christmas presents made of library paste and
toothpicks.
No wet oatmeal kisses.
No more tooth fairy.
No more giggles in the dark...scraped knees to kiss or
sticky fingers to clean.
Only a voice asking,
"Why don't you grow up?"
And the silence echoes:

"I did."

—Author Unknown

Fathering Research

- ✓ According to a Gallup Poll, 90.3 percent of Americans agree that "fathers make a unique contribution to their children's lives."
- ✓ A study on parent-infant attachment found that fathers who were affectionate, spent time with their children, and overall had a positive attitude were more likely to have securely attached infants.
- ✓ A study assessing the level of adaptation of one-year olds found that, when left with a stranger, children whose fathers were highly involved were less likely to cry, worry, or disrupt play than other one-year olds whose fathers were less involved.
- ✓ Father-child interaction has been shown to promote a child's physical well-being, perceptual abilities, and competency for relatedness with others, even at a young age.
- ✓ A survey of over 20,000 parents found that when fathers are involved in their children's education including attending school meetings and volunteering at school, children were more likely to get A's, enjoy school, and participate in extracurricular activities and less likely to have repeated a grade.
- ✓ Using nationally representative data on over 2,600 adults born in the inner city, it was found that children who lived with both parents were more likely to have finished high school, be economically self-sufficient, and to have a healthier life style than their peers who grew up in a broken home.
- ✓ In a 26 year longitudinal study on 379 individuals, researchers found that the single most important childhood factor in developing empathy is paternal involvement. Fathers who spent time alone with their kids performing routine childcare at least two times a week, raised children who were the most compassionate adults.
- ✓ Fathers play an essential role in their daughter's healthy emotional development. An absence of depression, drug abuse, promiscuity. Eating disorders and teen pregnancy have been linked with positive family relationships when fathers are both physically and/or emotionally present.
- ✓ It is important to understand that any positive male role model can be a benefit. Because it is not always possible for a father's involvement, a grandfather, uncle, ecclesiastical leader or close neighbor can help fill the role as long as the relationship is safe, caring and positive.

--Source: *The National Commission on Children. "Speaking of Kids: A National Survey of Children and Parents."*

Ways to Help Spread Kindness

Kindness is Contagious....Catch It!

- Take time to listen.
- Give praise when earned.
- Forgive someone who hurts you.
- Apologize for something you've done wrong.
- Do a favor for someone in need.
- Give hugs.
- Compromise. Don't start a fight.
- Negotiate. Don't blame.
- Empathize. Don't gossip.
- Problem-solve. Don't tease.

THE NEW SCHOOL PRAYER

> >> >>> > > >> >

>

- > Now I sit me down in school
- > Where praying is against the rule
- > For this great nation under God
- > Finds mention of Him very odd.
- > If Scripture now the class recites,
- > It violates the Bill of Rights.
- > And anytime my head I bow
- > Becomes a Federal matter now.
- > Our hair can be purple, orange or green,
- > That's no offense; it's a freedom scene.
- > The law is specific, the law is precise.
- > Prayers spoken aloud are a serious vice.
- > For praying in a public hall
- > Might offend someone with no faith at all.
- > In silence alone we must meditate,
- > God's name is prohibited by the state.
- > We're allowed to cuss and dress like freaks,
- > And pierce our noses, tongues and cheeks.
- > They've outlawed guns, but FIRST the Bible.
- > To quote the Good Book makes me liable.
- > We can elect a pregnant Senior Queen,
- > And the 'unwed daddy,' our Senior King.
- > It's "inappropriate" to teach right from wrong,
- > We're taught that such "judgments" do not
- > belong.
- > We can get our condoms and birth controls,
- > Study witchcraft, vampires and totem poles.
- > But the Ten Commandments are not allowed,
- > No word of God must reach this crowd.
- > It's scary here I must confess,
- > When chaos reigns the school's a mess.
- > So, Lord, this silent plea I make:
- > Should I be shot;
- > My soul please take! Amen
- >
- > This poem was posted on the Bagdad Public Bulletin board on 1/28/00
- > written by a Bagdad student. It is worthy of passing on.....God Bless
- > whoever wrote it.

Age is a quality of mind:
If your dreams you've left behind,
 If hope is cold,
If you no longer look ahead,
If your ambition's fires are dead,
 Then you are old.

But if from life you take the best,
And if in life you keep the zest,
 If love you hold,
No matter how the years go by,
No matter how the birthdays fly,
 You are not "old."

For My Friends and Family

His Father gave him a bag of nails and told him that every time he lost his temper, he must hammer a nail into the back of the fence.

The first day the boy had driven 37 nails into the fence.

Over the next few weeks, as he learned to control his anger, the number of nails hammered daily gradually dwindled down. He discovered it was easier to hold his temper than to drive those nails into the fence....

Finally the day came when the boy didn't lose his temper at all.

He told his father about it and the father suggested that the boy now pull out one nail for each day that he was able to hold his temper. The days passed and the young boy was finally able to tell his father that all the nails were gone. The father took his son by the hand and led him to the fence. He said, "You have done well, my son, but look at the holes in the fence. The fence will never be the same. When you say things in anger, they leave a scar just like this one. You can put a knife in a man and draw it out. It won't matter how many times you say I'm sorry, the wound is still there. A verbal wound is as bad as a physical one. Friends are a very rare jewel indeed. They make you smile and encourage you to succeed. They lend an ear, they share words of praise and they always want to open their hearts to us.

I consider you a FRIEND, YOU ARE MY FRIEND AND I AM HONORED!

Please Forgive Me If I Have Ever Left A Hole In Your Fence.

THE RULES OF CHOCOLATE

If you've got melted chocolate all over your hands,
you're eating it too slowly.

Chocolate covered raisins, cherries, orange slices & strawberries
all count as fruit, so eat as many as you want.

The problem:

How to get 2 pounds of chocolate home from the store in hot car.

The solution:

Eat it in the parking lot.

Diet tip:

Eat a chocolate bar before each meal.

It'll take the edge off your appetite and you'll eat less.

A nice box of chocolates can provide your total daily intake of calories.
All in one place. Isn't that handy?

If you can't eat all your chocolate, it will keep in the freezer.

But if you can't eat all your chocolate, what's wrong with you?

If calories are an issue, store your chocolate on top of the fridge.
Calories are afraid of heights,
and they will jump out of the chocolate to protect themselves.

If I eat equal amounts of dark chocolate and white chocolate,
is that a balanced diet? Don't they actually counteract each other?

Money talks. Chocolate sings.

Chocolate has many preservatives.

Preservatives make you look younger.

Q. Why is there no such organization as Chocoholics Anonymous?

A. Because no one wants to quit.

If not for chocolate, there would be no need for control top pantyhose.
An entire garment industry would be devastated.

Put "eat chocolate" at the top of your list of things to do today.
That way, at least you'll get one thing done. >>

Mineral News, 2/2000

Prisms — Beware

Seems a trucker had a prism hanging in the cab of his truck and the sun was hitting it just right so as to light up some papers on the dash which in turn lit up the rest of the cab. Damage was estimated at \$25,000. To top it off, the prism was a gift from his insurance company!!

Via The Slate, and Hidden Treasures, 2/2000, and Hygrader, 2/2000

X-From: Christine.Boyle@bep.treas.gov Tue Feb 29 13:19:40 2000
 Delivered-To: mamab@teleport.net
 From: Boyle Christine <Christine.Boyle@bep.treas.gov>
 To: Liggins Ike <Ike.Liggins@bep.treas.gov>,
 "'anotter@xpirt.net'"
 <anotter@xpirt.net>,
 "'mamab@teleport.net'" <mamab@teleport.net>,
 "'jrbz@webtv.net'" <jrbz@webtv.net>,
 "'beasleyde@aol.com'"
 <beasleyde@aol.com>,
 "'craicelf@aol.com'" <craicelf@aol.com>,
 "'heasterly@ups.edu'" <heasterly@ups.edu>
 Subject: FW: Smiles!
 Date: Tue, 29 Feb 2000 07:19:23 -0600
 Mime-Version: 1.0

-----Original Message-----

From: Watts Terri
 Sent: Tuesday, February 29, 2000 6:56 AM
 To: Mendolia Cheryl; Boyle Christine; 'dkrogers@txol.net';
 'dianntilley@mindspring.com'; 'kimbo@ntws.net';
 'scolburn@compuwise.net'; 'jesse@compuwise.net'; 'psgwdc@aol.com'
 Subject: Smiles!

Have A Great Day!!!

```
>> > >
>> > >      Smiling is infectious,
>> > >      you catch it like the flu,
>>          When someone smiled at me today,
>> > >      I started smiling too.
>> > >      I passed around the corner
>> > >      and someone saw my grin
>> > >      When he smiled I realized
>> > >      I'd passed it on to him .
>> > >
>> > >      I thought about that smile
>> > >      then I realized its worth,
>> > >      A single smile, just like mine
>> > >      could travel round the earth.
>> > >      So, if you feel a smile begin,
>> > >      don't leave it undetected
>> > >
>> > >      Let's start an epidemic quick,
>> > >      and get the world infected!
>> > >
>> > >      Keep the smile going by
>> > >      sending this on to a friend.
>> > >      Everyone needs a smile!!!
>
```

Get Your Private, Free Email at <http://www.hotmail.com>

X-From : rd&gw@bctonline.com Tue Feb 22 19:16:48 2000
Delivered-To: mamab@teleport.com
Date: Tue, 22 Feb 2000 11:05:52 -0800
From: Rose & George Power <rd&gw@bctonline.com>
X-Accept-Language: en
MIME-Version: 1.0
To: Rose&George Power <rd&gw@bctonline.com>
Subject: I'am a Senior Citizen;

I'm a Senior Citizen:

- * I'm the life of the party...even when it lasts 'till 8pm.
- * I'm very good at opening childproof caps with a hammer.
- * I'm usually interested in going home before I get to where I'm going.
- * I'm good on a trip for at least an hour without my aspirin, antacid...

- * I'm the first one to find the bathroom wherever I go.
- * I'm awake many hours before my body allows me to get up.
- * I'm smiling all the time because I can't hear a word you're saying.
- * I'm very good at telling stories...over and over and over and over.
- * I'm aware that other people's grandchildren are not as bright as mine.

- * I'm so cared for: long-term care, eye care, private care, dental care.

- * I'm not grouchy, I just don't like traffic, waiting, children, politicians...
- * I'm positive I did housework correctly before the Internet.
- * I'm sure everything I can't find is in a secure place.
- * I'm wrinkled, saggy and lumpy, and that's just my left leg.
- * I'm having trouble remembering simple words like...uh....
- * I'm now spending more time with my pillows than with my mate.
- * I'm realizing that aging is not for sissies.
- * I'm walking more (to the bathroom) and enjoying it less.
- * I'm sure they are making adults much younger these days.
- * I'm in the *initial* state of my golden years: SS, CD's, IRA's, AARP.
- * I'm wondering, if you're only as old as you feel, how could I be alive

at

150?

- * I'm anti-everything now: anti-fat, anti-smoke, anti-noise, anti-inflammatory.
- * I'm supporting all movements now...by eating bran, prunes and raisins.

- * I'm a walking storeroom of facts...I've just lost the key to the storeroom.
- * I'm a Senior Citizen and I think I am having the time of my life... Aren't I???

Tentative 2001 NRLW Conference Schedule

revised March 21, 2000

TIMES	Wednesday	Thursday	Friday	Saturday	Sunday
8:00 AM		BREAKFAST / ANNOUNCEMENTS	BREAKFAST / ANNOUNCEMENTS	BREAKFAST / ANNOUNCEMENTS	BREAKFAST / ANNOUNCEMENTS
9 - 9:40am		SINGING WITH ?	SINGING WITH ?	SINGING WITH ?	SINGING WITH ?
9:00 - 10:30am		Keynote: Real Colors	Keynote: Trends	Keynote: Integration of Trends	Keynote: Future of Recreation
10:45 - 12 noon		WORKSHOP A: 1. Chat Rooms (computer) 2. Social Recreation 3. Genealogy	WORKSHOP D: 1. Finances/Budget (computer) 2. Dancing 3. Environment	WORKSHOP G: 1. Email (computer) 2. Team Building 3. Choosing Crafts	Closing Ceremony
12:30 PM		LUNCH Group Photo	LUNCH	LUNCH	LUNCH
1:00 - 2:15 PM		WORKSHOP B: 1. Social Recreation 2. Small Scenes 3. Genealogy (computer)	WORKSHOP E: 1. Dancing 2. Environment 3. Small Scenes	WORKSHOP H: 1. Team Building 2. Email (computer) 3. Choosing Crafts	
2:30 - 3:45 PM	Registration 3:00 - 5:00 PM and Hospitality	WORKSHOP C 1. Making a Brochure (computer) 2. Songs 3. Indoor Games	WORKSHOP F: 1. Making a Brochure (computer) 2. Theme Building 3. Outdoor Games	BUSINESS MEETING	
4:00 - 5:00 pm	A variety of sessions will be offered in this time slot all week, including: setting up a home page, exchange of ideas, board games, crafts and anything else that participants would like to share with the group.				
5:30 PM	DINNER	DINNER	DINNER	DINNER	
7:00 PM -?	Opening Ceremony Get Acquainted Party	EVENING PROGRAM:	EVENING PROGRAM:	EVENING PROGRAM:	
10:00 PM - Midnight	NIGHT-OWL ACTIVITIES	NIGHT-OWL ACTIVITIES	NIGHT-OWL ACTIVITIES	NIGHT-OWL ACTIVITIES	NIGHT-OWL ACTIVITIES

IARLW List of Labs Workshops and Organizations

Revised Feb 29, 2000

Lab/Workshop/ Organization	Program Dates	Contact Person	address	city	state	zip code	phone	e mail
• Annual Recreation Workshop www. recreationworkshop.org	May 8-12, 2000	Deb Guess and Kathy Emerson	215 Central Ave	Summerville	SC	29483	843-851-3104	dguess@ pipeline.com hemerson@ infoave.net
• Bannerman Family Celebration Services	Nov 25 - 28, 1999	Glenn/Evelyn Bannerman	PO Box 399	Montreat	NC	28757	828-669-7323	glenn.evelyn@ worldnet.att.net
• Baptist Sunday School Board			127 Ninth Ave N	Nashville	TN	37234	615-251-3846	
• Black Hills Recr Ldrs Lab	Sept 16 - 22, 2000	Ruth Moe	205 Cortrell	Laramie	WY	82070	307-749-7227	ruthmoe@aol.com
• Buckeye Leadership Workshop	March 24- 29, 2000	Dorotha Mengert	204 Ambrose PO Box 217	Arcadia	OH	44804	419-894-6976	
• Chatcolab	June 17 - 23, 2000	Jean Baringer	520 So Maryland	Conrad	MT	59425	406-278-7716	
• CYO Camp Rancho Framasa		Kevin Sullivan	2230 N Clay Lick Rd	Nashville	IN	47448	812-988-2839	cyocamp@ aol.com
• Eastern Coop Rec School	Aug 18-25 , 2000 and Dec 27 - Jan 1, 2001	Ruth & Alex Sherman	Scarborough Manor Apt 2N-1	Scarborough	NY	10510	914-941-7325	rualsher@bestweb. net
• Folklore Village www.folklorevillage.org		Doug Miller	3210 County BB	Dodgeville	WI	53533	608-924-4000	staff@ folklorevillage. org
• Great Lakes Recr Ldrs Lab	May 12 - 17, 2000	Martha Ballou	12984 W Melody Road	Grand Ledge	MI	48837	517-627-6801	mbsn@aol.com
Gr Plains Creative Arts Wksp		Larae Attebery	1906 West 3rd	No Platte	NE	69101	308-532-9559	
• Hawkeye Recreatory	April 6 - 9, 2000	Harriet Goslin	5379 Arrasmith Trail	Ames	IA	50010	515-233-1782	

• Hoosier Recreation Workshop	April 7-9, 2000	Charlie Bradley	7262 18th Road	Argos	IN	46501	219-892-5115	cbradley@dnsonline.net
• Immanuel Baptist Church		David Howard	3100 Tates Creek Road	Lexington	KY	40502	606-266-3174	rec@ibc-lex.org
International Assn of Recreation Leadership Workshops (IARLW)	October 2001	Karen Tormoehlen	6660 S Meridian Rd	Oxford	IN	47971	765-869-4236	torm1@localline.com
Laurel Highland Creative Life	May 5-9, 2000	Hank & Nikki Blake	Rd 9 Box 452	Greensburg	PA	15601	724-837-1883	
• Leisurecraft And Counseling camp	May 7- 10, 2000	Kathy Mason	1006 S Division	Mahomet	IL	61853	217-586-5784	kmason1006@aol.com
Leisure Craft Camp	Sept 24 - 26, 1999	Bonnie Ford	3869 Cairo Road	Paducah	KY	42001	502-443-5385	
Longhorn Recreation Lab	Nov 13-14, 1999	Faith Ballard	Rt 2 Box 1	Stephenville	TX	76401	817-968-4144	
Mainewoods Dance Camp		Kay Demos	68 Liberty Corner Rd	Warren	NJ	07059	908-647-2936	kathryn.demos@roche.com
Midnight Sun Recreation Leadership Laboratory, Inc	Summer 2001	Chris Pastro or Lynn Morley	Box 83812	Fairbanks	AK	99708	907-479-5903	cgpastro@mosquitonet.com lmorley@ptialaska.net
National Folk Organization		Sanna Longden	1402 Wilnor Pl	Evanston	Il	60201	847-328-7793	SannaMars@aol.com
• Northland Recreation Laboratory	Apr 27 - May 4, 2000	Smitty Cain	332 SE 8th Ave	Forest Lake	MN	55025	651-464-2479	fsglcain@juno.com
• Ozarks Creative Life Lab	Sept 24 - 29, 2000	Margaret Ranford	40 Patterson Ct	St Louis	MO	63146	314-993-8622	aranford@primary.net
Recreation Workshops Co-Operative of Toronto		Marlene Sorensen, Reistrar	51 Bedford Park Avenue	Toronto, Ont M5M1H8 CANADA			416-487-0924	
• Reorganized Tribe of KNOCHOCADO	Sept 15-17, 2000	Myma Brown	PO Box 8022	Des Moines	IA	50301	515-262-7854	
• Rocky Mountain Leisure Workshop		Lori Spearman	Box 1934	Casper	WY	82602	307-234-6127	

SEJ Recreation Workshop	April 27 - 30, 2000	Elaine Dyes	202 Cypress Ave	Clarksdale	MS	38614	601-624-2973	mdyes@clarksdale.com
• Showme Recreation Leaders Lab		Betty Mayo	Rt 2 Box 315	Huntsville	MO	65259	816-277-4712	
Southern Annual Recreation Workshop	Feb. 25 - 27, 2000	Deb Guess	215 Central Ave	Summerville	SC	29483	843-851-3104	dguess@pipeline.com
• Winter Creative Life Lab	Jan. 23 - 28, 2000	Jan Malone	3582 Larchwood Dr	Minnetonka	MN	55345	612-476-1413	jdmtotka@visi.com

*bold type denotes dues paying organizations

THE LAST WORD FROM LEILA)

Another great year at Chat has come to a close--and so quickly! Love and "E" hugs have prevailed throughout the week--may this glow carry you back again next year!!

Laugh a little now and then,
It brightens life a lot;
You can see the brighter side
Just as well as not,
Don't go mournfully around,
Gloomy and forlorn;
Try to make your fellowmen
Glad that you were born.

Just as all of you made the week happen, all of your have helped make this notebook a reality! May all who use this book enjoy it as much as we have enjoyed doing it with and for you. It is a book never to be duplicated any other time or place, for it is the record of our week together. I hope it will help recall many happy memories!

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

I would like to share my favorite prayer with you!

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

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

AD FINEM: Half the joy of life is in little things taken on the run. Let us run if we must--even the sands do that-- but let us keep our hearts young and our eyes open that nothing worth our while shall escape us. And everything is worth its while if we only grasp it and its significance.
Victor Cherbuliez

THREE'S COMPANY

This alphabetical list of seemingly unrelated words actually contains 15 groups of three related items. Your job is to sort them out into those 15 groups using each item only once. The trick is that some of the items could be used in more than one list, but only one arrangement of all the items will work. Remember, use each item only once and have exactly three items in each group.

Basin	Complimentary	Free	Pastrami	Spar
Belfry	Cower	Gratis	Power	Steeple
Bologna	Deflate	Hit	Release	Strength
Box	Drain	Hour	Rome	Strike
Brawn	Emancipate	Juice	Salami	Tower
Carton	Empty	Liberate	Skate	Turkey
Case	Exhaust	Liverwurst	Soda	Venezuela
Century	Faucet	Milan	Sour	Water
Champagne	Flower	Milk	Spain	Week

1. Lunch meat _____
2. Beverages _____
3. Scour rhymes _____
4. Deplete _____
5. Ice followers _____
6. Let go _____
7. Come to blows _____
8. Sink parts _____
9. Italian cities _____
10. Might _____
11. Units of time _____
12. Countries _____
13. Spire _____
14. Crate _____
15. On the house _____

11. 12. 13. 14. 15.

THREE'S COMPANY

1. Liverwurst, Pastrami, Salami; 2. Champagne, Juice, Soda; 3. Cower, Flower, Sour; 4. Deflate, Empty, Exhaust; 5. Milk, Skate, Water; 6. Emancipate, Liberate, Release; 7. Hit, Spar, Strike; 8. Basin, Drain, Faucet; 9. Bologna, Milan, Rome; 10. Brawn, Power, Strength; 11. Century, Hour, Week; 12. Spain, Turkey, Venezuela; 13. Belfry, Steeple, Tower; 14. Box, Carton, Case; 15. Complimentary, Free, Gratis.

SEPTEMBER 1995

DON'T BLAME IT ON THE CHILDREN

You know we read in the papers, and we hear on the air,
Of killing and stealing, and crime everywhere.
And we sigh and we say, as we notice the trend,
This young generation, where will it end?
But can we be sure, that it's their fault alone?
I mean that maybe, a part of it isn't our own.
Are we less guilty, for placing in their way,
Too many things, that lead them astray?
Like too much money to spend, and too much idle time,
Too many movies, the kind of passion and crime.
Too many books, man, that are not even fit to be read.
Too much evil, in what they hear said.
And too many children, encouraged the wrong
By too many parents, who won't even stay at home.

Don't blame it on the children.

Well man, kids don't make the movies, and they don't write the books.
And they don't go out and paint gay pictures, of gangsters and crooks.
They don't make the liquor, and they don't run the bars.
And they don't make the laws, and they don't buy the cars.
They don't peddle junk that, well, that addles the brain.
That's all done by older folks, man, greedy for gain.
Delinquent teenagers--oh man, how quick we do condemn
The sins of a nation, and then go and blame it on them.
By the laws of the blameless, the Savior makes known
You tell me who is there among us, to cast the first stone.
For in so many cases it's sad, but it's true,
That the title delinquent, fits older folks too.

Don't blame it on the children.

