

# CHATCOLAB 2010

	Saturday June 12	Sunday June 13	Monday June 14	Tuesday June 15	Wednesday June 16	Thursday June 17	Friday June 18
7:00 -7:30 am		Larks	Larks	Larks	Larks	Larks	Larks
7:30-8:15		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
8:15-8:25		Flag raising	Flag raising	Flag raising	Flag raising	Flag raising	
8:30-8:45		Bill Henderson – All-Lab Singing					Clean Camp
8:45-10:15		Dee LaMay – The Building Blocks of Teamwork – All-Lab					
10:15-10:30		Activity Planning and Family Group	Break	Break	Break	Break	
10:30-12:15			In-Depths: *Water Color *The Leader in Each of Us *Modern Dance *Low Ropes Challenge Course		In-Depths *Water Color *The Leader in Each of Us *Charmed Jewelry Making *Do You Believe in Music?		
12:30-1:15	Registration begins	Lunch	Lunch	Lunch	Lunch	Lunch	
1:15-1:45		Break	Family group	Free Time	Annual meeting	Family group	Plan for Chat 2011
1:45-3:15		Minis: *Trees N Twigs *Kick Boxing *African Dance *Dream Catchers	Minis: *Life Stories *Waterfront Safety *Aging Gracefully *Microwalk: Senses in Nature	Waterfront		Minis: *Waterfront *Table Games *Loosely Strung (Jam session)	
3:00-3:15					Family Group		
3:15-4:00		Free Time	Free Time		Free Time	Free Time	
4:00-5:30		Minis: *Bubblemaking *Team Building *Bottle Rockets *Bead Stringing	Minis: *Dream Catchers *Rhythmic Stomping Good Time *Tracks and Scat *Kick Boxing		Minis: *Hula Dancing *Bird Feeders *Old Fashioned Outdoor Games *Atl atls	Share Fair	
6:00-6:45	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	See you next year!!!
6:45	Flag lowering	Flag lowering	Flag lowering	Flag lowering	Flag lowering	Flag lowering	
7:00-7:45	Orientation	Free time	Free time	Free time	Free time	Free time	
8:00-10:00	Opening ceremony	Evening Activity	Evening Activity	All Lab Team Challenge	Auction	Closing ceremony	
10:00-12:00	Night Owls and Night Time Treats – 11:00 pm quiet time in sleeping areas						

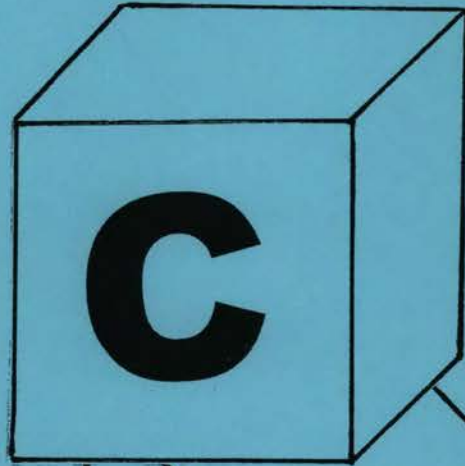
Ideas

Dreams

Plans

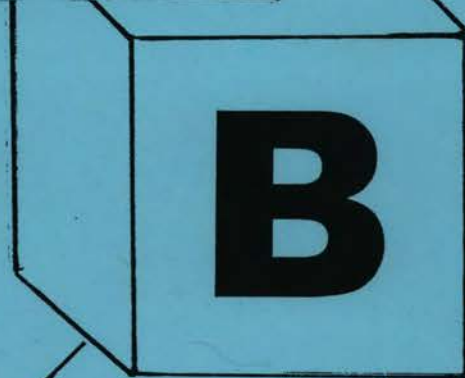
Trust

Goals



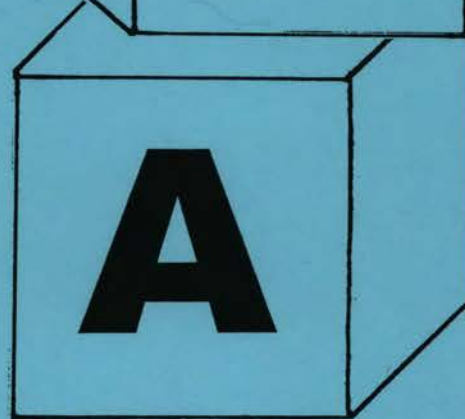
Have Faith

in yourself



Do it

get er done



Work at it

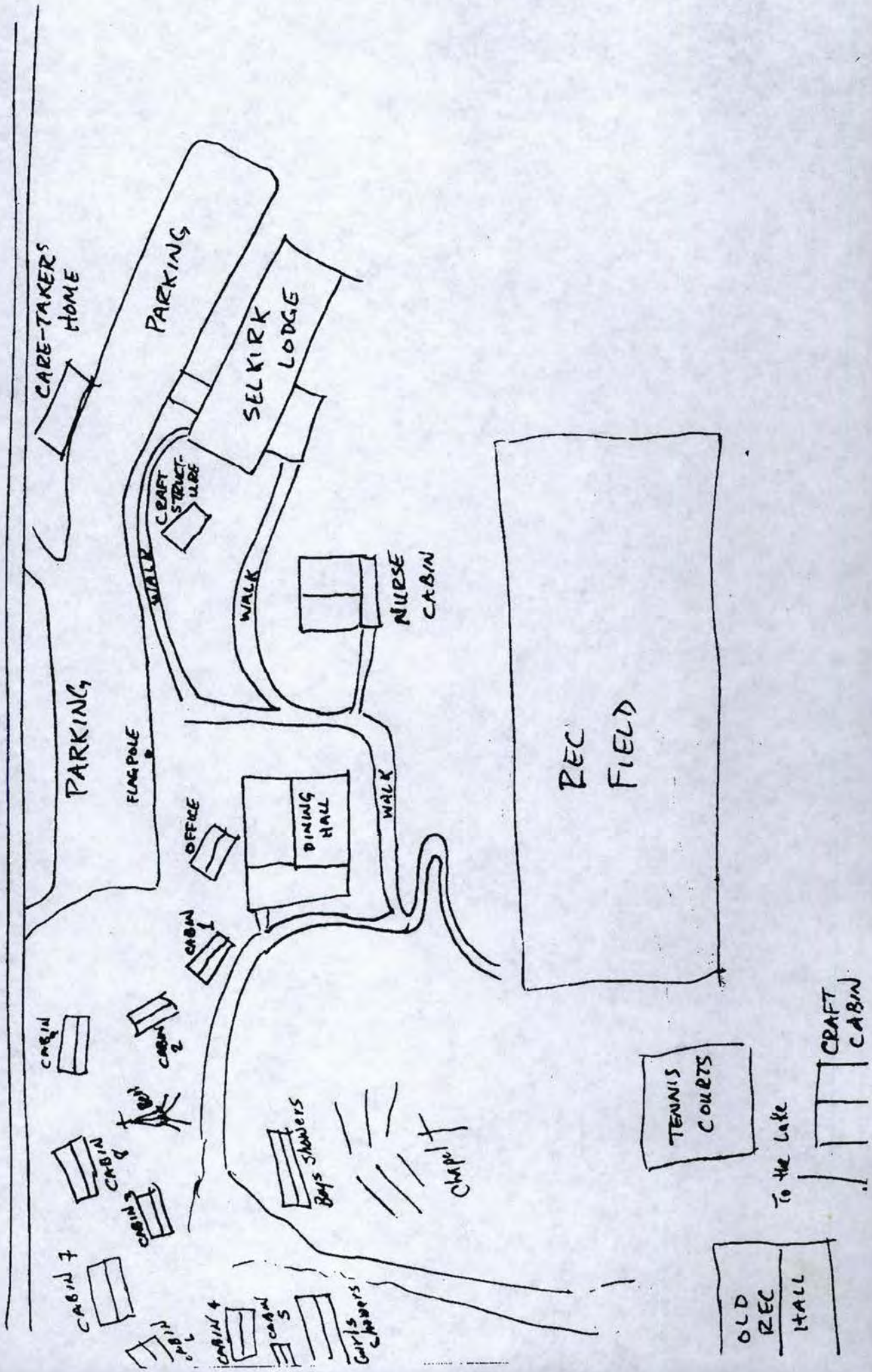
Conceive

Believe

In 2010

Achieve

# CAMP TWIN LOW



## 2010 CHATCOLAB PARTICIPANT LIST

NAME	ADDRESS	CITY	ST	ZIP	HOME PHONE	EMAIL
AMOS, Kelly	2082 East Briarleaf St	Coeur d'Alene	ID			
BARITELL, Jackie	264 Stampede Drive	Sequim	WA	98382	916-681-3857	baritelljm@aol.com
BARINGER, Jean	520 S Maryland	Conrad	MT	59425	406-271-7716	baringer@3rivers.net
BEASLEY, Bob	6321 22 <sup>nd</sup> Ave NE	Seattle	WA	98115	206-523-1876	Jr13bz@comcast.net
BEASLEY, John	6147 S Apperson Blvd	Oregon City	OR	97045	503-329-2139	jbeaslyd@yahoo.com
BEASLEY, Miriam	14515 S Clackamas River Dr.	Oregon City	OR	97045	503-656-5027	
BURTON, Marianne	153 Beeson Rd	Sequim	WA	98382	760-419-6951	cnmneburton@hotmail.com
BURTON, Erika	153 Beeson Rd	Sequim	WA	98382	360-797-4305	littelynx@photolynx.com
CARVER, Bob	1668 Appaloosa Rd	Moscow	ID	83843	208-883-1533	carver.bobnel@gmail.com
CARVER, Dawn	2467 Overland Rd	Laramie	WY	82070	307-745-7714	wyocwgrl@hotmail.com
CARVER, Nel	1668 Appaloosa Rd	Moscow	ID	83843	208-883-1533	carver.bobnel@gmail.com
CREE, Beth	2075 Sunnyside #8	Moscow	ID	83843	208-882-3200	bcree@uidaho.edu
CHANDLER, Dave	228 Riverview Dr W	Great Falls	MT	59404	406-761-3983	davewchandler@hotmail.com
CHANDLER, Annette	228 Riverview Dr W	Great Falls	MT	59404	406-761-3983	davewchandler@hotmail.com
CHANDLER, Gunner	228 Riverview Dr W	Great Falls	MT	59404	406-761-3983	davewchandler@hotmail.com
CHANDLER, Tiller	228 Riverview Dr W	Great Falls	MT	59404	406-761-3983	davewchandler@hotmail.com
DAVID, Diana						dmmarsden@usa.net
DAVID, Paul						
DERBIN, Jennifer	PO Box 1137	Rathdrum	ID	83858		
DUMOLT, Jim	26354 S Beeson Rd	Beavercreek	OR	97004	503-632-4921	
EARL, Carol	3721 S 5100 W	Hooper	UT	84315	801-866-2636	rainbowthec clown@comcast.net
EARLY, Cooper	18362 S Valley Rd	Mulino	OR	97042	503-632-7672	
EARLY, Mike	18362 S Valley Rd	Mulino	OR	97042	503-632-7672	michaeleearly@aol.com
FIELDING, TJ						
GARCIA, Sedona	14384 S. Graves Rd	Mulino	OR	97042	503-919-2408	
HASTINGS, Alana	766 Millegan Rd	Great Falls	MT	59405	406 866-3270	hhastings@3riversdbs.net
HEARD, Sally	1621 3 <sup>rd</sup> Ave So	Great Falls	MT	59405	406-866-3270	sheard@bresnan.net
HENDERSON, Bill	1945 Fairlane Dr.	Lima	OH	98607	419-645-5186	Henderson@cfaes.osu.edu
KREITER, BJ	23404 NE Weakly RD	Camas	WA	98607	360-834-9087	BjKreiter@hotmail.com
LAMAY, Dee	219f Queens River Dr	West Kingston	RI	02892	401-465-7550	PMLDDL@cox.net
LARSEN, Beverly	7614 Baker Hwy	Adrian	MI	49221	517-436-3001	



2010

OFFICERS AND BOARD MEMBERS

Chairperson -----Susan Sacco 2011

Vice Chair-----John Beasley 2011

Secretary-----Cristin Duncan 2012

Treasurer (non board) -----Nel Carver

Members at large -----T.J. Fielding 2010  
Kevin Laughlin 2010  
Jean Baringer 2010  
Jennie Rylee 2011  
Jackie Baritell 2012  
Kelly Smith 2012  
Edna Visgirdas 2012  
( replaced by Cristin, 1st alt)

Alternates-----Carol Earl (2010)  
Jennifer Durbin (2010)

Youth Representatives-----Jimmy Dumolt (2010)  
Kyla Riphenburg (2010)

Honorary Board members -----Jean Baringer  
Miriam Beasley  
Bill Headrick  
Terry Weber

Lifetime Board member-----Leila Steckelberg

CHATCOLAB 2010 Resource / Staff

All lab Session - Dee Lamay "Building Blocks of Teamwork"

All lab Singing and Music Session - Bill Henderson "Building Blocks of Unity"

All lab Youth Program - Dave and Annette Chandler "Building Blocks of Youth Leadership"

In-depth Workshops - Sally Heard and Alana Hastings - Watercolors (4)  
Marianne Burton and Jackie Baritell - "The Leader in Each of us or  
7 Habits (4)

Bill Henderson "Stomp and Thump" (2)

Malia Moore - Dancing (2)

Kim Maes - Jewelry Making (2)

Brian White - Low Ropes Challenge (2)

Mini Workshops - Jennie Rylee - Trees and Twigs

Bird feeders

Microwalk and Sound mapping

Tracks and Scat

Kelly Amos - Kick Boxing (2)

Kyla Riphenburg - Dream Catchers (2)

Jackie Baritell and Annette Chandler - Bubbles

Brian White - Water safety

Waterfront

Miriam Beasley - Life Stories

Dave Chandler - Bottle Rockets

Atlats

Kim Maes - Jewelry

Aging Gracefully

Dee LaMay - Leadership Games

Bill Henderson - Rhythm Band

Jam Session

Annette Chandler - Old Fashion Outdoor Games

Malia Moore - Dance (2)

Marianne Burton - Table Games

Registrar - Bob Carver

Chat Chat - Sue Ryan

Notebook - Carol Earl

Camp Nurse - Sherry Sterling

Lifeguards, Waterfront, Camp Director - Brian White

## RESOURCE STAFF for 2010

All lab session "The Building Blocks of Teamwork" . Dee LaMay comes from Kingston, Rhode Island where she worked for human service organizations for over 30 years, primarily YMCA's. She has been leading programs and workshops in the areas of team building, Conflict resolution, communication skill and leadership development as well as various retreats and orientation programs for corporate clients, "not for profit" organizations, and educational institutions for the past 19 years. She enjoys lots of outdoor activities and photography, has husband, two sons in college, a cat and a dog. Her e-mail is [PMLEDDL or pmlddl@hotmail.com](mailto:PMLEDDL or pmlddl@hotmail.com)

All lab singing and music "Building blocks of Unity" - Bill Henderson has been with Chatcolab several years, from Lima Ohio. He has worked life long years with the Extension Service and 4-H program and has taught team-building and leadership throughout the U.S. He has been actively involved in numerous recreation leadership workshops and laboratories, and developed and directed a variety of camp programs. We have enjoyed his innovative labber musical presentations. e-mail is [henderson7@cfaes.osu.edu](mailto:henderson7@cfaes.osu.edu)

All lab youth program - "Building Blocks of Youth Leadership" - Dave and Annette Chandler Are both 4-H leaders for over 10 years and have 4 children. They live in Great Falls, Montana. Dave is a carpenter by trade, has a lot of interest including music, sports, running, gardening. And, he as 15 years experience setting up camp presenters and have presented different workshops. Annette enjoys photography, cooking, sewing, interior design. She presently works in the medical field and works in hospital setting occupational health and is a dialysis unit secretary. Their 3-mail is [davewchandler@hotmail.com](mailto:davewchandler@hotmail.com)

### In-depty workshops

Watercolor - by Sally heard, a long time Chat attendee and presenter of various topics, , has been involved as an amateur painter since 1965 She had her own Montessori School for 25 years, now semi-retired. Her e-mail is [Sheard@bresnan.net](mailto:Sheard@bresnan.net)  
Alana Hastings, first time labber, lives on a cattle ranch and teaches painting classes, is a professional and sells her paintings at art shows, museums, etc. She has a B.A. in art. She attended Black Hills in October. Her e-mail is [ahastings@3rivers.net](mailto:ahastings@3rivers.net) Both ladies are from Great Falls, Montana

The Leader in Each of Us. - Marianne Burton and Jackie Baritell both now live in Sequim, Washington, are long-time friends and "seasoned" Chatcolabbers, have attended numerous other labs. Marianne taught schools in southern California, worked in outdoor settings, does home schooling, plays guitar and has husband and daughter, both Chat labbers. Her e-mail is [cmneburton@hotmail.com](mailto:cmneburton@hotmail.com)  
Jackie spent many years as a Callifornian, working up to her practice in counseling and therapy work. She also was part owner of a winery. Jackie, too has presented various workshops at Chat. Her e-mail is [bariteljm@aol.com](mailto:bariteljm@aol.com) Their class will cover the 7 Habits of Highly Effective people, from Steven Covey's books.



Stomp and Thump by Bill Henersson , will be a rousing, fun session.

Dancing - presented by Malia Moore of Oregon City, Oregon. She started dancing in High School and changed her major in college to Dance her sophomore year. Was a 4-H member and likes to think that's where she got her leadership skills. She will graduate by Chat time with two choreographed works, then become a dance instructor. Her classes will cover basic techniques of three dance styles. Her e-mail is [mmoore06@wou.edu](mailto:mmoore06@wou.edu)

Jewelry Making - by Kim Maes, who is from Cheyenne, Wyoming. She is married with hubby, 2 children, 2 dogs, 2 cats. , is Director of Laramie County Senior Services and Southern Wyoming Retired and Senior Volunteer Program for the past 122 years. Hobbies include singing, cooking, beading, travel, scrapbooking and stained glass. She loves to learn new things, and explore other cultures. In her class you will learn the basics, then complete a full set of jewelry and learn a few basic stitches using smaller beads. Her e-mail is [rsvpkmaes@vcn.com](mailto:rsvpkmaes@vcn.com)

Low Ropes Challenges - by Brian White, who is the director of Camp Twinlow.

#### Mini workshops -

Trees and Twigs,  
Bird Feeders,  
Tracks and Scat,

Microwalks and Sound Mapping all by Jennee Rylee from Boise, Idaho. Jennee has been Education Director for the Foothills Learning Center with Boise Parks and Recreation Department and is very into connecting children with nature, because facts show that children are spending less time outdoors and are suffering negative effects of this trend. Her e-mail is [jrylee@cityofboise.org](mailto:jrylee@cityofboise.org)

Kick Boxing - by Kelly Amos of Coeur d'alene, Idaho Her e-mail is [kellyamos@roadrunner.com](mailto:kellyamos@roadrunner.com)

Dream Catchers - by Kyla Ripenburg of Bozeman, Montana. Kyla has enjoyed her grandmothers help in making three quilts and making various crafts, and has made several dream catchers. She just finished her sophomore year in high school and is attending her second year of Chatcolab. Her e-mail is [rodeo chic94@yahoo.com](mailto:rodeo chic94@yahoo.com)

Bubbles - Jackie Baritell and Annette Chandler will help you have fun with all sizes of bubbles and share recipes for making them at home

Water Safety and Waterfront - Brian White . For those going swimming anytime scheduled, you must attend these sessions

Life Stories - by Miriam Beasley, a seasoned Chatcolabber from Oregon City, Oregon who will help you enjoy hearing stories about many things, Chat stories, learning experiences. "Mama B" has five grown children and numerous grand and great grandchildren and has many stories she could share!! Her e-mail is mama\_b@xprt.net

Bottle Rockets

Atlatis By Dave Chandler. Gotta come to find out all about it!!

Jewelry

Aging Gracefully - by Kim Maes as she walks one through a process of healthy aging.

Leadership Games - by Dee LaMay - should be fun and enlightening

Rhythm Band

Jam Session with Bill Henderson - great fun

Old Fashion Outdoor Games - with Annette Chandler playing maybe 3 legged races, Annie I over, Red Rover, who knows!

Dance - with Malia Moore, learn to Hula, oh what fun

Table Games with Marianne Burton teaching some oldies and newbies. You can play these at home.

# What is a Rec Lab?

## What is Chatcolab Rec Lab?

A Rec Lab (or Recreation Workshop) is a place and time for learning recreation leadership in the field of social recreation. There are 24 of them in the United States and one in Canada. This Recreation Workshop (Rec Lab) is known as the Northwest Leadership Laboratory and is called "Chatcolab".

### Rec Labs are:

- For those interested in learning how to lead recreation – youth leaders, church leaders, senior center staff, hospital staff, teachers, therapists, camp counselors, Extension personnel, community recreation staff – anyone interested in learning new recreation skills.
- Almost always held in a camp situation.
- For 3 to 5 days in length.
- Almost always for adult groups (about 16 years of age and over).
- Educational, non-profit organizations.

### **Rec Lab Philosophy includes:**

- \* Sharing – knowledge and ideas
- \* Leadership techniques
- \* Communication skills
- \* Learning the group process
- \* Learning and teaching with humor
- \* Opportunities for leading
- \* Skilled resource staff
- \* Learning skills
- \* Learning how to "teach" those skills
- \* Creative use of leisure time
- \* Professional improvement
- \* Developing self-esteem
- \* Developing a sense of togetherness

### **Rec Lab Program includes leadership and skill development training in:**

- \* Games – indoor and outdoor
- \* Dance – square, folk, mixers; calling
- \* Environmental activities
- \* Drama, of all varieties
- \* Crafts
- \* Music / singing
- \* Party planning
- \* Ceremony planning
- \* Discussion – leadership, communications, etc.
- \* Therapeutic activities
- \* Senior activities
- \* Personal growth

### **Atmosphere is important for learning**

1. **Informal.** Rec Lab creates an environment that frees group members so they feel free to ask questions and to get involved in learning experiences. This helps create an informal, comfortable learning situation.
2. **Hands-on.** Statistics show that true learning takes place only if your "students" actually do something instead of just watching or listening. Rec Lab is most certainly a workshop of nothing but "hands-on" activities.
3. **Location.** The best learning takes place if you can get away from the "rest of the world." So Rec Labs take their groups to a "camp."

## ***Philosophy of Chatcolab***

Chatcolab Leadership Laboratory is designed as a stimulating experience for people who are interested in learning how to lead recreation in fun and exciting ways. This is a unique experience for youth leaders, senior center staff, youth development professionals (teachers, students, Extension, and 4-H), church leaders, camp counselors, ANYONE!!

The Lab is a group living experience in which there is an exchange of ideas and techniques in the field of leadership and recreation. The lab is a retreat from daily routine. Group unity flows as individuals develop together in work and play. Major emphasis is placed in joy and fellowship. New knowledge and abilities gained through the sharing of creative activities lead to mental, emotional and spiritual growth. As a result of lab experience individuals recognize opportunities for good living...By Sharing One's Self Freely.

### ***The Spirit of Chatcolab Northwest Leadership Laboratory***

- This is a sharing camp, with no distinctions of leaders from campers, pupils from teachers.
- This is a fellowship separated from any sponsoring institution and self-perpetuating by some process of democracy.
- Goals must be for the enrichment of life and not merely to add skills and information to already busy folk.
- This recreation Laboratory would invite attendance from diverse vocations and never seek uniformity for its campers.
- Those who gather assume cooperation in complete sharing as a way of life.

## ACTIVITY PLANNING GUIDE

Day of activity \_\_\_\_\_ Family group name \_\_\_\_\_

Brainstorming: What kind of party do you want; example-  
hoedown, birthday, clown, table games, etc.

What is the THEME ?

Publicity: invitations, skits during meals, displays or other ideas.

Time and Place

Decorations: Any thing that goes with your theme or just  
colorful props.

Costumes: Let those invited know how to dress.

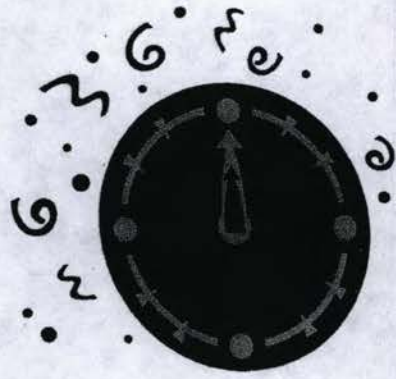
Activities: examples. Skits, games, dance, music, songs, story  
telling, charades, etc.

Refreshments:

Closing:

Clean up:

1 ½ hour program



# *Program Planning*



## PROGRAM PLANNING

### Deb's Top Ten Tips for creating memorable BHRL parties and programs:

#### 1. Balanced program

- Great evening programs include a balance of mind, body and spirit. Variety is a key and as a general rule, PG13 content keeps the evening fun, clean and makes for a wholesome recreation group experience. Laughing, playing and learning together in a safe, structured environment is our goal. When planning activities (indoor or outdoors), be extremely aware of space barriers, group limitations, and weather elements. Create multiple opportunities for participants to mix, mingle, and work together.

#### 2. Theme-inspired

- Nothing creates a memory like a theme-inspired party. Spending the front time deciding on an effective theme/focus makes the rest of planning run smooth. Make sure people are aware of the theme ahead of time. People like to dress up so find ways that costuming can be used. Serious/reflective program themes require a different sensitivity to program components, but the elements are still the same. Try some theme-and-variations as well.

#### 3. Planning

- Think about dividing your committee into teams to make maximum use of the limited planning time. Schedule time for the group to meet and plan- Well before the program, make sure people know: where to go, what time, what to wear or bring. Suggested planning teams could include 1. Build up/decorations-ambiance/content/refreshments or 2) Pre-party/during/after groups. Find a method that works for you, and make sure everyone has a meaningful role. Making sure you have a good build-up piques everyone's interests and creates a 'can't wait to see what this is about' feeling!

#### **4. Leadership opportunities**

- **A good program features many different people in leadership roles and gives new leaders chances to lead (and learn) as well. (Leading does NOT mean making announcements and directing people what to do next.) One person in your group should assume the role of the committee 'chairperson' and guide the planning meetings and group process. Share leadership and successes. Good committees make time to celebrate their successful team planning effort and also have the courage to admit when certain things didn't run quite as they had hoped. Each committee member is held responsible to complete the tasks they sign up to help with.**

#### **5. Behind the Scenes**

- **As a group, designate 1-2 people to keep an eye on what's working and not. Be aware of your time planning and adjust if necessary. Have 2-3 copies of the program plan posted throughout the activity space. Make sure lights are working, AV materials are plugged in, etc. 'Behind the scenes' team should also makes sure people are hearing, seeing and staying involved, supplies are ready. This group often works very closely with transition elements. ALWAYS, make sure you have communicated with leaders so they are aware of your expectations of them. Give them a copy of the program in advance or let them know who they will follow, etc. Sometimes, committees assign a 'liaison' whose prime role is to connect with each leader prior to their timeslot.**

#### **6. Transitions and Space**

- **Don't underestimate the importance of smooth transitions from one program element to the next. Use entrances and exits creatively, try not to have abrupt changes from one activity to the next. Use space in new ways and transform predictable space into new 'places and things.' Approach transitions as if you were a film editor and trying to create a seamless picture. People at your program will definitely feel the difference between a program with smooth interesting transitions and one**



that lacks. (Hint::The first transition people will experience is the entrance/getting into your program space.) In fact, some of the most memorable parties have had nothing to do at all with program content, leadership and activities, but more to do with transitions and use of space. Be creative and have fun with this element- the payoff is well worth the extra time you invest!

**7. Create a Focal Point and element of surprise**

- The center of the room is not necessarily the best focal point. Use props or human architecture to create focal points, Let a character or emcee related to your theme guide the program. Plan at least one element of surprise in every program.

**8. Nametags**

- To use nametags or not- that is the question! Your choice.

**9. Clean Up-Wrap Up**

- The program is not finished until the space is cleaned up and the committee has debriefed about highlights/lowlights and lessons learned. Commit as part of your committee planning to all pitch in at the end.

**10. Souvenirs/Keepsake**

- Consider having a small memento that people take away from your program. It serves as a happy memory of the event.

# Evening Programs

**Evening Program What night?**

**List the members in your group:**

---

---

---

---

---

---

---

---

**Theme?** \_\_\_\_\_

**Activities, Games, etc.**

---

---

---

---

---

---

---

---

---

---

**Refreshments:**

---

---

---

**Turn into Terry Weber or Sue Ryan- Note book editors- Lower Selkirk**

Clancy Downey shared with the group a mime, expressing the way we restrict our children's creativity and individuality using the following song:

A little boy went 1st day in school, he got his crayons and started to draw. He put colors all over the paper all colors are what he saw and the teacher said "what you doing young man." "I'm painting flowers he said."

She said "it's not the time for art young man and anyway flowers are green and red. There's time for everything young man a way it should be done, You got to show concern for everyone else Oh you're not the only one." And she said "Flowers are red young man green leaves are green, there's no need to see color any other way but the way they always have been seen."

But the little boy said "There are so many colors in the rainbow, so many colors in the morning sun, So many colors in the flowers and I see every one.

Well the teacher said, "You're Sassy there's ways that things should be and you'll paint flowers the way they are so repeat after me. And she said, Flowers are Red, young man, green leaves are green, There's no need to see flowers any other way then the way they always have been seen.

But the little boy said again "There are so many colors in the rainbow, so many colors in the morning sun so many colors in the flowers and I see every one..

Then the teacher put him in the corner, she said it's for your own good and you won't come out till you get it right and are responding like you should. and finally he got lonely and thoughts filled his head and he went up to the teacher and this is what he said, and he said, "Flowers are red and green leaves are green, there's no need to see flowers any other way then the way they always have been seen.

Of course time went by like it always does, they moved to another town, and the little boy went to another school and this is what he found, the teacher there was smiling she said "painting should be fun and there are so many colors in the rainbow so lets use every one."

But the little boy painted flowers in these rows of green and red and when the teacher asked him why this is what he said. And he said, "Flowers are red and green leaves are green there's no need to see flowers any other way then the way they always have been seen.

**BUT THERE STILL MUST BE A WAY TO HAVE OUR CHILDREN SAY:**

"There are so many colors in the rainbow, so many colors in the morning sun, so many colors in the flowers and I see every one."

M-15

## **FRIDAY MORNING FLAG RAISING**

Presented by the Moonshiners

Krista, Pam, Sandie, Charlotte, Dwight, Jennifer, Rephenburg, Doc, Leila

1. Raise the Colors
2. Pledge of Allegiance
3. Jennifer sang "God Bless the U.S.A." while others sang along

## **FRIDAY EVENING FLAG CEREMONY**

Presented by the E.T.'s

Jack, Kyle, Autumn, Sally, Michelle, Jill, Tanya

A special Flag Ceremony was held by the E.T.'s with the U.S. Marine Band (70 members present) playing the "*Battle Hymn of the Republic*" while the Honor Guard lower the flag. A 21 gun salute was followed by 3 bugle players echoing "Taps" from the lakeside, basketball court and from the hillside above. (This is Jack's idea of how the last flag lowering ceremony at Chatcolab should have been presented - Now what really happened was the following:)

**Passed out Pipe Chimes (an explanation and demonstration will follow)**

**While the Chimer's are playing "America the Beautiful" we will form a full circle around the flagpole.**

**We then sang "Family Tree"**

**Kevin Laughlin then sang the "Irish Blessing" and lead the group while they joined in.**

**We then went on to the evening activity.**

## Thursday Morning Flag Raising

"Starship Galley"

Ethel, Chris, Mike, Jeff H., Lucy, Gwen, Ruth, Pat, Leone

1. Flags were raised
2. Pledge of Allegiance
3. Flag etiquette
  - a. Hand over heart from time flag is snapped on halyard until raised to top or through Pledge. On lowering the salute is held until flag is unclipped from halyard.
  - b. In Pledge, the words One Nation Under God should be said without pause-
  - c. If more than one flag on halyard, U.S. flag flies at top. If 2 flag poles the visiting country should have equal status.
4. Jeff offered comment on the Freedom we enjoy in the United States.
5. Concluded by singing "*God Bless America*".

## Thursday Evening Flag Lowering

Jetson Family

Jenny, Jackie, Judi, Kama, Gregory, Joan, Elaine

**AMERICA IS A BEAUTIFUL WORD**

**Lower Flag and Fold:** Jackie, Jenny Joan and Kama lowered the flag and folded.

**Song:** *America the Beautiful* was played on the the flute by Greg.

**Letters:** **A-M-E-R-I-C-A-** for 7 people with information on back of each as follows:

- Jackie:** 1. To me the capital letter "A" suggests our magnificent snow-covered mountain peaks, and the wigwams of the original Americans.
- Jenny:** 2. The letter "M" symbolizes the broad shoulders of our pioneers, shoulders to the wheel, pushing our frontiers westward; broad shoulders swinging axes, building a nation.
- Judi:** 3. The letter "E" might be the lariats of the cowboys riding the plains, lariats of Kit Carson or Buffalo Bill.
- Kama:** 4. The letter "R" is a person with outstretched arms in friendship and cooperation toward all who love freedom, justice and peace.
- Elaine:** 5. The letter "I" represents the individual American with rights to liberty, life, and the pursuit of happiness.
- Greg:** 6. The letter "C" is a bent bow from which an arrow has just sped toward the stars of humankind's highest ideals.
- Joan:** 7. The final letter "A" is a person on their knees in prayer, symbolizing a nation which recognizes freedom of religion.
- Jackie:** 8. Leader: Yes, America is a beautiful word.

## Wednesday Flag Raising Ceremony

Presented by the Starspinners  
Amy, Selina, Heather, Pebbles, Burton, Dale, Yvonne, Sonya

The U.S. Flag was opened prior to presentation and walked to pole. CHAT Flag remained folded and followed U.S. Flag up the pole.

After both flags were raised, the campers gave the "Pledge of Allegiance".

(*Selina*) The flag symbolizes the soul of America, typifying her ideals and aspirations, her institutions and traditions.

(*Yvonne*) The flag was born during the nation's infancy. It has grown with the nation, her stars increasing in number as the country has grown in size. Its stars and stripes are your dreams and your labors. They can be bright with cheer, brilliant with courage, firm with faith, because you have made them so out of your heart. For you are the makers of the flag, the living symbol of your of your nation. So live and work that it will never fly over injustice, tyranny, oppression, but ever and always over righteousness, over people made happy by kindness and love and goodness.

All campers then sang *America the Beautiful* accompanied by Jane and Leone on Autoharps.

## Wednesday Flag Lowering

Incorporated as part of Wednesday Activities  
"Blast Off to Mars" by the Star Dusters  
Carol, Jean, Beaz, Marcia, Bonnie, Kari, Don, Kerry Cee Cee

The Pollution Party was moved to the flagpole area after they made preparations for flight to Mars and a farewell party was given by those less fortunate doomed to die in a land of pollution.

As the people were move to the launch pad in their decompression state by their flight captain (Sue W) kept secure in the "decompression sprong". The people left behind were gathered to watch the emotional sight of their friends departure to Mars.

The lowering of the flag was done by Beaz, Marcia, Kari and Carol. As Beaz lowered the flag, Carol gave the send off, "We have live, we have loved, we have played on this Earth for many years and now we have lost it due to our uncaring selfishness. We bring down this flag and present it to you to take with you all in remembrance of the time you had on this Earth.

Taps were then played by Bonnie on her sax. The group then sang the wonderful old song "God Bless America" with tears, ashamed of what we have done to this beautiful land.

Those left in the pollution of air, water, land and good said their last good byes by singing "So Long It's Been Nice to Know You". The rocket-ship Stardust then whisked through the air headed for a new life on planet Mars.

## Tuesday A.M. Flag Ceremony

### Chatsons

Miriam, Laurie, Luke, Jana, Toni Kathy, Athena, Jordan, Sue

### Imaginary Flag Ceremony

We learned to make do, when the Flag Pole's Rope BROKE.

The Flag was raised in pantomime. The "Pledge of Allegiance" followed.

A brief explanation of how we carry the the Flag in our hearts and minds -- thus we can all "see" the Flag Flying in the light breeze of morning.

We closed with "America".

The Flag Pole was restrung by noon.

## TUESDAY EVENING FLAG LOWERING

Presented by the ASTRONUTZ

Tina, Linda, Jim, Nel, Carmen, Susan, Marie, Charlie

After all gathered at the flagpole the following was read:

### Let Your Light Shine

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 frightens us.

We ask ourselves, who am I to be brilliant, 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 is 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 when 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.

*--Marianne Williamson, as made famous by Nelson Mandela--*

After the reading we then sang "This Land Is Your Land".

The Flag was lowered and "Taps" were played.

# Tuesday Evening Flag Ceremony

## Now the Day Is Over

Sabine Baring-Gould, 1865

MEDICAL

Joseph Barry, 1858

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

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

Used by permission J. Curwen and Sons, Ltd.

## American's Creed

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

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

## Battle Hymn of the Republic

Julia Ward Howe, 1861

William Steffe, 1852

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

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

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

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

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

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

## No Man Is An Island

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

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

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

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

© 1950 Bourne Co., New York, N.Y. Used by permission.

## Silver and Gold

St. Peter (Acts 3:6)

6-part Round

Max V. Exner

*Moderately*

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



## Tuesday Morning Flag Ceremony

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

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

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

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

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

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

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

## **Tuesday Flag Lowering Ceremony**

### **Presented by the Golden Bunch**

Reverence and respect for the American flag was stressed. The poem "Red, White and Blue" from the *Flag Book* by Ruth Moe was read. "Taps" was played on the pipe chimes as the flag was lowered.

# Tuesday Morning Flag Raising Ceremony

Prepared by MGMs on a sunny morning.

The flag was raised.

The following was read:

## Hello, Remember Me

From the computer of H. Edward Bauer (Flora-dale Resort, Mears, MI 49436)

Hello – remember me? I'm your flag. Some folks call me Old Glory, others call me the Stars and Stripes, Ensign, or just...the flag. But whatever they call me, I am your flag. And, as I proudly state, The Flag of the United States of America.

Something has been bothering me lately, I was wondering if I might talk it over with you. It's about you and me.

I remember some time ago (I think it was Memorial Day, or was it the 4<sup>th</sup> of July) when people lined up on both sides of the street to watch a parade. When your father saw me coming along, waving in the breeze, he took off his hat and held it against his left shoulder. His hand was directly over his heart. Remember?

And you. I remember you standing there – straight as a soldier. You didn't have a hat on, but you gave the correct salute. They taught you in school to place your hand over your heart. Remember your little sister? Not to be out done, she was saluting the same as you. I was proud, very proud, as I came down that street. Oh yes, there were some Servicemen there, standing at attention, giving the salute. Ladies, as well as men, civilians as well as military, paid me respect...reverence.

Now, if I sound a bit conceited...well...I have a right to. I represent the finest country in the world – The United States of America. More than one aggressive nation has tried to haul me down, only to feel the fury of this freedom loving country. Many of you had to go overseas to defend me. A lot more blood has been shed since those patriotic parades of long ago and I've had a few stares added since you were a boy, but I'm still the same old flag.

Dad is gone now...and the hometown has a new look. The last time I came down your street, I noticed that some of the old landmarks had given way to a number of new buildings and homes. Yesser, the old town sure has changed. I guess I have too, 'cause I don't feel as proud as I did back then.

I see youngsters running and shouting through the streets, college boys and girls disrupting our campuses, people selling hot dogs and beer while your National Anthem is played...everything from apathy to riots. They don't seem to know or care who I am. Not too long ago, I saw a man take his hat off when I came by...he looked around, didn't see anybody else with theirs off...so he quickly put his back on. Occasionally, you give me a small glance and then look away.

When I think of all the places I've been...Normandy, Guadalcanal, Iwo Jima, Battle of the Bulge, Korea, and Vietnam, I wonder – what's happened? I'm still the same old flag.

But how can I be expected to fly high and proud from building to homes when within them, there is no thought, love, or respect for me? Whatever happened to patriotism? Your patriotism? Have you forgotten what I stand for? Have you forgotten all the battlefields were men fought and died to keep this nation free? When you salute me, you salute them. Take a look at memorial Honor Rolls sometime. Look at the names of those who never went to school with you.

Well, it won't be long before I come down your street again. So, when you see me, stand straight, and place your hand over your heart. Do this because I represent you. You'll see me wave back, my salute to you..."

The ceremony ended with the singing of the National Anthem.

# Flag Ceremonies (Continued)

## Monday Evening Lowering

Committee members: Alice Taylor, Dan Glahn, Cherrie Angel-Kieninger, Les Hallett, Carolyn Karhu, Pam Davidson, Avis Steinwand, Suzanne Phillips

Songs or Music Used:

"Oh Beautiful"; "Day Is Done" (taps)

The group was assembled at the flag pole in a semi-circle. The total group joined in singing "Oh Beautiful" with guitar accompaniment. The flags were lowered and folded. The group sang "Day Is Done" with guitar accompaniment.

## Tuesday Morning Raising

Committee Members: Elizabeth Hallett, Jack Stewart, Nathan Curtis, Ralph Lewis, Gayla Russel, Dennis Powers, Lori Chitty, Charlie Swaney

Songs or Music Used:

"Star Spangled Banner"

The group was assembled at the flag pole in a semi-circle. The United States Flag was raised by the committee. The Glack Hills Red Lab flag was then raised. Charlie Swaney led the group in saying the Pledge of Allegiance. A reading was done about what the Pledge of Allegiance means. Dennis led the group in singing "The Star Spangled Banner."

## Tuesday Evening Lowering

Committee Members: David Shirley, Esther Robinson, Shirley Gooder, Karen Ward, Beth Gibbons, Carla VanSickle

1. Pledge of Allegiance
2. "I Am Old Glory
3. America

"I am Old Glory: I have been the banner of hope and freedom for generations of Americans. I was born amid the first flames of America's fight for freedom. I am a symbol of a country that has grown from 13 colonies to a great united nation of fifty sovereign states. I am planted firmly on the high pinnacle of American faith, my gently fluttering folds have proved an inspiration to untold millions. Men have followed me into battle with unwavering courage. They look upon me as a symbol of national unity. They have prayed that they and their fellow citizens might continue to enjoy life, liberty, and pursuit of happiness which is granted to every American. So long as they love liberty more than life itself, treasure the priceless privileges bought with the blood of our forefathers; as long as the principles of truth, justice and charity for all remain deeply rooted in human hearts, I shall continue to be the enduring banner of the United States of America

## Wednesday Morning Raising-- It was snowing so flags were not raised

Committee Members: Patty Howse, Pinky Bradley, Hilda Armstrong, Millie Pearson, Julie Ann Curtis, Florence Schroeder, Clarisse Harris, Nel Carver, Sally Eliassen

1. Moments of learning: Flag etiquette
2. Flag lowering
3. Pledge of Allegiance

# FLAG CEREMONIES

## Saturday Evening Lowering

Committee members:

Songs or Music Used:

God Bless The USA (tape by Lee Greenwood)

The group stood in a semi-circle around the flag pole. The flags were lowered by the committee members. Following the folding of the flags the assembled group sang with the tape of the God Bless The USA.

## Sunday Morning Raising

Committee members: Alice Taylor, Dan Glahn, Cherrie Angel-Kieninger, Les Hallett, Carolyn Karhu, Pam Davidson, Avis Steinwand, Suzanne Phillips

Songs or Music Used:

"If I Had a Hammer" accompanied by Dan Glahn on the guitar

The group was assembled in the chapel. The leader instructed the group to place their hand over their heart. Four committee members walked into the chapel carrying the American Flag and the Rec Lab flag. The pledge to the flag was led by the leader. The total group sang "If I Had a Hammer" with guitar accompaniment by Dan Glahn and signing being done by Suzanne Phillips.

## Sunday Evening Lowering

Committee members: Mel Kieninger, Carrie Harrapat, Kari Glahn, Cody Oshkide, Cliff Holmes, Sondra Dabney, Dave Chandler

Songs or Music Used:

Taps; "My Country 'Tis Of Thee"

The group was assembled at the flag pole in a semi-circle. The flag was lowered while "Taps" was being played on the kazoo. The group sang "My Country 'Tis Of Thee" following the folding of the flags.

## Monday Morning Raising

Committee members: Shirley Gooder, Beth Gibbons, Mary Kay Tomlinson, Bill Kleinhaus, Carla Van Sickle, Vicky Hauer, Esther Robinson, Dave Shirley, Karen Ward

The group stood single file in a semi circle, and the flag was raised. The reading "Raising the Flag" was given by Dave Shirley.

This is our country's banner,  
Symbol of liberty;  
Lift it with love, unfold it,  
Attach it carefully;  
Watch it fill out as it rises,  
Windblown, for all to see;  
Proudly stand at attention;  
Our Flag soars high and free.

Song: "America"

## THURSDAY FLAG CEREMONIES

### THURSDAY MORNING CEREMONY

The Smokey Quartz Family was responsible for raising the flag. The ceremony emphasized the history of the American Flag, with the singing of America as the conclusion of the ceremony.

### THURSDAY EVENING CEREMONY

The Thursday evening flag ceremony was conducted by the Marbleous Family, and consisted of a talk by Judy Seabert about the importance of volunteers in the community and at Chat, followed by each labber in attendance mentioning their volunteer activities back home.

We then sang This Land is your Land as the flags were being lowered and folded, and dismissed the group.

## Sunday Evening Flag Ceremony

As everyone held hands and gathered into a circle we sang:  
America, America, Shall I Tell You How I Feel?  
You have given us such treasure  
We love you so.

In circle, the ceremony committee read: "What is An American" from  
*"Our Flags", a publication from the Cooperative Extension Service,  
College of Agriculture, University of Wyoming (92506-86).*

### "What Is An American?"

An AMERICAN is one who believes in the right of men and women of whatever creed, class, color, or ancestry to live as human beings with the dignity of becoming the children of God.

An AMERICAN is one who believes in the right to be free; free not only from crushing coercions and dictatorships and regimentation, but free for the way of life where men may think and speak as they choose and worship God as they see fit.

An AMERICAN is one who believes in the right to vote, the right to work, the right to learn, the right to live, and--what is equally important--the right to be different; for he knows that if we ever lose the right to be different, we lose the right to be free.

An AMERICAN is one who believes in democracy, not only for himself but for all the fellow Americans. By democracy he means not simply the rule of the majority but the rights of minorities, and those minorities have rights, not because they are minorities, but because they are human beings.

An AMERICAN is one who believes in the responsibility of privilege. What he asks for himself, he is willing to grant to others; what he demands from others, he is willing to give himself. His creed is not "Live and let live," but "Live and help live."

An AMERICAN is one who acts from faith in others, not fear of others; from understanding, not prejudice; from good will, not hatred. To bigotry he give no sanction; to intolerance no support.

The only question the TRUE AMERICAN ever asks is not, are you a Protestant or Catholic, Gentile or Jew, white or colored, but are you an American? If you are, then give me you hand, for I am an American too.

*Harold W. Ruopp, Minister at Large  
Minnesota Council of Churches*

The ceremony was completed by lowering the flag and singing "God Bless America."

# United States Flag Stars and Stripes Flag Folding Ceremony

Tuesday



★ The Flag Folding Ceremony represents the same religious principles in which our Country was originally founded.

★ The Flag: The portion of the flag denoting honor is the canton of blue containing the stars representing states our veterans served in uniform. The canton field of blue dresses from left to right, and only is inverted when draped as a pall on a casket of a veteran who has served our country honorably in uniform.

★ In the evening, in the armed forces of the United States, at the ceremony of retreat after Taps have been sounded, the flag is lowered and folded in a triangle fold, and kept under watch throughout the night as a tribute to our nation's honored dead. The next morning it is brought out, at the ceremony of Reveille, and run up aloft as a symbol of our belief in the resurrection of the body.

★ The First fold of our flag is a symbol of life.

★ The Second fold is a symbol of our belief in the eternal life.

★ The Third fold is made in honor and remembrance of the veteran departing our ranks whom we gave of a portion of life for the defense of our country to attain peace throughout the world not to have been in vain and shall never be forgotten.

★ The Fourth fold represents our weaker nature; for as American citizens trusting in God, for it is to Him we turn in times of peace as well as in times of war for His Divine guidance.

★ The Fifth fold is a tribute to our country; for in the words of the immortal Stephen Decatur, "Our country, in dealing with other countries, may she always be right, but it is still our country, right or wrong."

★ The Sixth fold for this is where our hearts lie—and it is with our hearts that we pledge allegiance to the flag of the United States of America, and to the Republic for which it stands, one Nation under God indivisible, with liberty and justice for all.

★ The Seventh fold is a tribute to our armed forces; for it is through these same armed forces that we protect our country and our flag against all her enemies, whether they be found within or without the boundaries of our republic.

★ The Eighth fold is a tribute to the One who entered into the valley of the shadow of death, that we might see the light of day; and this fold is made to honor Mother, for whom it flies on Mother's Day.

★ The Ninth fold is a tribute to our womanhood; for it has been through their faith, love, loyalty, and devotion that the characters of the men that have made this country great have been molded.

★ The Tenth fold is a tribute to Father, for he too has given of his sons for the defense of our country, since she was first born.

★ We fold from the stripes toward the stars; for whereas the stripes represent the thirteen original colonies that founded our republic, and they are now embodied in the fifty sovereign states represented by the stars, so that the stars cover the stripes.

★ The eleventh fold for in the eyes of a Hebrew citizen, this represents the lower portion of the seal of King David and King Solomon, and glorifies in their eyes the God of Abraham, the God of Isaac, and the God of Jacob.

★ The Twelfth fold for in the eyes of a Christian citizen, this represents an emblem of eternity and glorifies in their eyes God the Father, God the Son, and God the Holy Ghost.

★ When the flag is completely folded, the stars are uppermost, which reminds us of our national motto, "IN GOD WE TRUST".

★ After the flag is completely folded and tucked in, it takes on the appearance of a cocked hat, ever reminding of the soldiers who served under General George Washington, and the sailors and marines who served under Captain John Paul Jones; and they, followed by their comrades and shipmates in the armed forces of the United States, have preserved for us the rights, privileges, and freedom which we are enjoying today.



4. Music cassette -- Johnny Cash "Ragged Old Flag"
5. Flag carried and folded

#### Points of Etiquette

1. Do not display the flag of the United States with the Union down except as a signal of distress.
2. Do not place any object or emblem of any kind on or above the flag of the United States.
3. Do not use the flag to cover a speaker's desk or to drape over a front of a platform or over chairs or benches.
4. Do not display the flag on a float in a parade except on a staff.
5. Do not use the flag of the United States in any form of advertising nor fasten on advertising sign to a flag pole.

(See next page for information on flag folding.)

#### Wednesday Evening Lowering

Committee: Dennis, Kathy, Charlie, Lori, Jack, Elizabeth, Ralph, and Gayla

1. Lowered the BHRL flag
2. Lowered the US flag
3. Humming America the Beautiful
4. Reading, The American's Creed

#### Thursday Morning Raising

Committee members: Jann Pankowski, Gary Troester, Cathy Lanham, Amy Black, Harold Johns, Nancy Paterson, Jim Cain, Sheila Bailey, Jane Higuera

1. Raising flag
2. Pledge of Allegiance
3. United States Flag Reading
4. Song: America the Beautiful

I am the flag of the United States of America. I am whatever you make me, nothing more. I am your belief in yourself, your dream of what a people may become. I live a challenging life, a life of moods and passions, of heartbreaks and tired muscles. Sometimes I'm strong with pride, when workmen do an honest piece of work. Sometimes I droop, for then, purpose has gone from me, and cynically I play the coward. But always, I am all that you hope to be and have the courage to try for. I am song and fear, struggle and panic, and enabling hope. I am the day's work of the weakest man, and the largest dream of the most daring. I am the farmer, the lawyer, doctor, cook, counselor, and clerk. I am the battle of yesterday, and the mistake of tomorrow. I am the mystery of the men who do without knowing why. I am the clutch of an idea, and the reasoned purpose of resolution. I am no more than what you believe me to be, and I am all that you believe I can be. I am what you make me, nothing more. I wave before your eyes as a bright gleam of color, a symbol of yourself, the pictured suggestion of all that makes this nation great. My stars and stripes are your dream of your labors. They are bright with cheer, brilliant with courage and firm with faith, because you have made them so, out of your hearts. And as long as men cherish liberty more than life itself, I shall continue to be the enduring banner of the United states of America.

# Sunday Night Flag Lowering Ceremony

Prepared by the Pyrites

The ceremony began with Mike Early giving some flag etiquette:

- The flag should be raised briskly all the way to the top of the pole.
- If the flag is to be flown at half-mast, raise it briskly to the top of the pole and slowly lower it to half-staff.
- When lowering the flag flown at half-staff, raise the flag briskly to the top of the staff, then slowly lower it to ground level.
- Always lower the flag slowly.
- Never let the flag touch the ground.
- To show an international distress signal, fly the flag upside down.
- When folding the American flag, have at least two people, one at each end.

The flag was lowered and the proper folding process was demonstrated as the flag was folded.

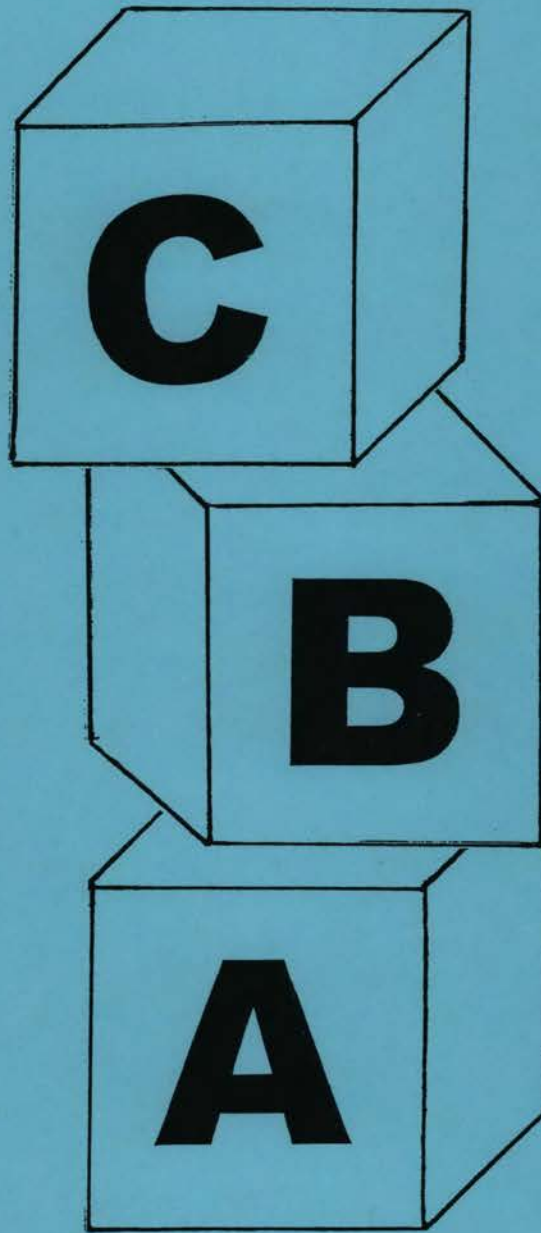
To conclude the ceremony, everyone sang God Bless America

## **Monday Night Flag Lowering Ceremony**

**Presented by Pyrites**

We lowered the flag to the music and voice of Elvis Presley singing "America the Beautiful," after an introduction by Maleah Hammons. Maleah told us the song was written by an English woman, Katherine Lee Bates, after gazing at the grandeur of the Colorado plains from Pikes Peak. The music to which it is sung was originally known as "O, Mother Dear Jerusalem," then renamed in 1888 as "Materna" by Samuel Ward, after which it was known as "America the Beautiful."

# ALL LAB SESSION



Conceive

Believe

In 2010

Achieve

## **Chatco 2010 – Dee LaMay**

### **Building Blocks of Team work**

#### **SUNDAY:**

##### **Appreciation Circle**

Form a “double chicken wing” circle. Review the “GOLF CLAP” and the “WILD & ENTHUSIASTIC CHATCO CHEERING” variety. Call out different themes that apply to people in the group so they can “High 5” each other in the center while the outside circle gives them loud cheering & applause. The people called go in & come out after celebrating quickly. Suggestions: “*Anybody who has.....* a brother or a sister, who is an only child”, “has a pet” OR start with: , “*Have you ever.....*gone parachuting? White water rafting? To a foreign country? Try and be sure everyone gets an opportunity to go inside. Ask the participants to yell out a few ideas.

##### **Wagon Wheel**

Entire group forms 2 circles one inside the other. Both circles face each other. Leader will initiate a question and the partners facing one another will answer it. Leader then will say “Outside circle must move ----- people to the right or left and ask a new question for the new pair to answer. Sample questions: “Do you have any pets. If not, what type would you like to have?” “Share the highlight of your summer”, “Describe your favorite dinner”, etc. Add different handshakes that they do when greeting a new partner –bass fishing, Lumber jacks sawing wood, or have them make up handshakes from around the world. What would a France, Italy, or Canadian shake be?

##### **“GOTCHA”**

Form a “single chicken wing” circle and instruct everyone to hold his or her RIGHT index finger in the air. Then take their LEFT palm - face up, hold flat like a little table in front of the person to their left (approximately navel height). All must point their index finger down & place in the middle of the “table” in front of them. When the facilitator says the word “GOTCHA” participants try & grab the finger in their palm while at the same time lift their finger up out of the palm of their neighbor. Try both sides. Try palm facing down and finger facing upward in palm & pull finger away by going down.

Discuss: multi-tasking!

##### **Ball Toss Name Game**

Have group form a “double chicken wing” circle. Pass around a silly object i.e.: rubber chicken (or a small stuffed animal, ball, etc.) While passing an object to the left, each person says their name clearly & loudly enough for all to hear. If someone in the circle cannot hear them, they can shout “REPEAT” and the person needs to say it again. On the second time around, each person says their name very s-l-o-w-l-y & drawn out while passing the object. On the third time, it is done very quickly. Now instruct the group to toss the object TO someone in the circle....emphasize the word TOSS... *not slam, peg, or bombard!* Each person must call the name of someone BEFORE tossing it & they want to have a SUCCESSFUL throw / catch. Encourage them to try tossing it to someone they don’t know & if they don’t know someone’s name...its okay...just ask! *Demonstrate!* After several tosses, introduce another object by casually calling someone’s name & tossing it. Then keep adding more objects to the mix. After about 5 objects are going...stop everyone & tell them to add a “*Thank you*” with the name of the person who threw it. Keep adding more objects until you have about 2 X the amount of people in the group so everybody will have at least one item! Don’t go too long cause it will get crazy! Then stop & have all objects tossed into the middle of the circle & ask if any one can volunteer to name everyone...try mixing positions & have someone else try...encourage all to help if volunteer gets stumped & celebrate the courageous soul who tries!

**OPTIONAL:** Afterwards...talk about what the objects represent...encourage discussions about when juggling too much stuff in one’s life what happens...options...stress relievers, etc.

##### **Asteroids**

Scatter many soft objects on the ground – be sure to have at least 1 per person. Explain game before allowing participants to select their “asteroid”. On the signal “GO”, all participants must throw their object into the air at least 5 feet up and let fall on the ground before retrieving it. They then must throw it to tag people – (not necessarily that same object!) When tagged, participants must squat down & wait until game is over (it is fast!) The last one to successfully stay alive-- wins. Players may only have one object in their possession at a time. Then play again with the new rule: that if tagged, they squat down & if an object is within arms reach, they can grab it & be in the game again! (They cannot be crawling around to get them!) End when everyone is still enjoying it! If playing with boundaries have the facilitator be the only one to retrieve & throw the objects back into the playing area – participants must stay within the bounds. Discuss honesty, etc.

## **Chatco 2010 – Dee LaMay**

### **Building Blocks of Team work**

#### **Moving Box**

Have group arrange themselves into a square. Have all take mental notes on which person they are standing next to – across from etc. and be sure the corners are squared. Facilitator stands in the middle and explains that each of the participants must always be on that same side as currently positioned. Ex: the groups in front of him/her facing his/her face OR those on the left side or right side or backside must always be in that same order and same side. Demonstrate by turning a ¼ around so the group needs to scramble to get in the correct order. Remind group of physical safety. Let group have time to discuss their plan to achieve the fastest time possible and have accuracy. Then announce “GO”, start the stop watch, and run from the center of the circle to a place outside of the circle facing a different way. The group needs to reform around the facilitator as fast as possible. Try several attempts – announcing the time and see if they can improve and provide time for their discussions – Note the processes, the planning, creativity, the leaders, and the group dynamics. Debrief: consensus, decision making, listening, and working in a large group.

#### **Turnstile**

Have group on one side of a large rope and explain what a turnstile is. The group challenge is to get all participants from one side of the rope to the other by running through the turning rope. Rules: *No stopping to jump, if the rope touches anyone the turnstile stops and the people who have successfully made it through will come back and got to the END of the line/group and begin again. Also... if the rope makes 1 full revolution WITHOUT anyone going through, the rope stops and must start again! (Except for the first few rope turns before the group initiates the “turnstile” as soon as someone/some people go through the turnstile has begun!)* Variations: If the group succeeds rather easily, celebrate and challenge again with “A minimum of 4 at a time must go together!” Repeat....8? Only 3 spins of the rope? 2 groups? THEN THE ULTIMATE.....EVERYONE AT ONCE!

Please remind them of safety concerns!

#### **MONDAY:**

#### **Big Questions**

Hand out cards with a question on it to each participant. On signal everyone must find someone and ask the question on their card. After each has shared their answer to the question they must exchange cards and go to another person and repeat process. Encourage all to LISTEN to the answers and seek out someone new each time. If stuck with the same question or uncomfortable with it – have extra cards available with questions so people can switch.

#### **Everybody It**

Everybody is it! Designate boundaries and on the signal everybody tries to tag each other.

- 1) If tagged, squat down low or place hands on knees
- 2) If 2 people tag each other at same time, both go down.
- 3) Emphasize what a tag is... i.e. not a *slam!*
- 4) Remind about safety especially of those squatting down and others still running.

#### **Team Everybody It**

Same as above but have people form “teams” of approximately 4 and give 30 seconds to plan a strategy. If a team member is tagged, another team member can “free” them by placing 2 hands on their head and screaming, “Hallelujah, You’ve Been Saved!” or if controversial religious group just yell out, “OH YEAH you’re saved!”

#### **Partner Tag or Walking Tag**

Everyone must get a partner. One of each set is “IT” and spins around 3 times with eyes closed. Other partner will *walk* away from partner who opens his eyes and tries to catch his partner by **walking & tagging**. If tagged new “it” will repeat process and try to catch his partner. When playing with others, partners will be mingling and hiding amongst the mass! Alternatives: *Disco Style*: Must move while Disco dancing *Conga Style*, *Frogs*, *Monkeys*, etc.

#### **“Pipeline”**

PVC pipe lengths (one per person), marbles. Each person is given a 6” or 12” length of open PVC pipe & try different pieces of foam noodles in 12” length – must roll on top of foam. The group must create a “pipeline” for a marble to travel from one point to another over a distance of 20-30 feet and dropped into a bucket.

- Rules:
- The marble can roll only in one direction.
  - The person holding the pipe with the marble cannot move their feet.

**Chatco 2010 – Dee LaMay**  
**Building Blocks of Team work**

When the marble is in the pipe, the pipe cannot move beyond the width of their shoulders  
No one may touch the marble once it is moving.  
Pipes cannot touch one another  
If the marble falls, start over from the beginning.

Variation: Have several groups start at different points equal distance from the bucket. All marbles must land in the center bucket within (1 or 2 or 3 minutes of each other dependant on size of group).

**Bull Ring**

Equipment: tennis ball, ring with strings attached, 8” pipe, rope circle

OBJECTIVE: Guide the ring up under the ball and deliver the ball safely to the can or bucket.

Rules:

- If the ball falls off, must start over.
- All participants must hold a string at the very end. Strings must stay as long as possible.
- No one can enter the designated circle
- No one may touch the ball until at rest on post

Try lifting off post & replace on same post. Lift and go to different post. If multiple rings, place on posts at exact same time.

**Impulse**

Group stands in a circle holding hands. One person is designated as the starter. On “Go” the facilitator will begin stop watch to time how quickly a gentle squeeze can be passed around the circle ending with the squeeze received by the “starter”. Try and beat the time!

**TUESDAY**

**Cross the circle**

Form a “Flying Chicken Wing Circle” and demonstrate how it would look if you were greeting people & introducing self while.....**ON A SUBWAY** as you cross the circle. (No eye contact, just a muttering of hi, my name is Dee, and keep walking) Then have entire group cross the circle SAFELY while in this mode to get to a new place in the circle. Then demonstrate, **AT A COCKTAIL PARTY**, (while all dressed up, holding a beverage, and a falsetto voice) Then try...**AT A 10<sup>TH</sup> (OR ANY #) CHATCO REUNION & SEEING OLD CLOSE FRIENDS...** (Very enthusiastic, whooping, cheering hugging optional etc.)

Each time they must go through the center of the circle introducing themselves to at least 3 people. Be careful for collisions & emphasize NO RUNNING Suggestion: End with EYE TO EYE CONTACT (see below) & discuss the differences!

**Eye to Eye Contact**

Form a “double-chicken wing” circle and if outside encourage all sunglasses be removed. The challenge is to have all participants try and switch places with someone across the circle without any talking and only connecting by eye contact. Once eye contact is made, they must walk toward each other & turn around maintaining eye contact throughout the switch. Add caution to when they are walking backwards – NO running! & because everyone is going at the same time, safety must be a priority. Ask if they can try it with 3 – 5 different people. Add in the beginning, that it MAY happen, that they THINK someone is looking at them, only to discover they weren’t....talk about embarrassments & how *everyone* has embarrassing moments! This is a tough activity but it encourages wonderful discussions about being “left out” etc.

**Identity Crisis**

Invite the team to stand in a circle. Announce to the group that they will be participating in an activity that encourages them to discover things that they may have in common with each other, tests their memory and is a lot of fun. Explain: *I’m going to ask each of you to think of four specific things about yourself:*

- Your name
- Your hometown
- Your first paying job
- Your most favorite snack food





## Chatco 2010 – Dee LaMay

### Building Blocks of Team work

#### WEDNESDAY

##### “Express it”

Leader calls out a number and that many people must group together. Anyone left out...the group will sigh aloud, "awwwwwwwwwwwww". When a new number is announced, everyone must break away from existing group and find a new one. Ask groups questions to share information or to come up with common likes! Example: "Something you have in common in regards to *Food*" (or *Music, Movies, entertainment, child's play etc.*) then the group need to act out their response like in charades. Props are fine and speaking is OK as long as the large group can try and guess what they are doing. Be sure that the group performing has time to finish their actions before guessing erupts!

##### Keypunch / Kaizen

Spot markers (either #0 - 30 or letters A - Z) boundary rope, start/stop line, stopwatch, written directions **Objective:** Touch all thirty of the numbers / letters in sequence as quickly as possible Numbered keypad encircle by a 60' long rope. The keypad consists of a roped-off circle with 20-25 numbered or lettered "keys" scattered randomly. Keys can be plastic plates, rubber tiles etc. The group must approach the circle from a starting point 30 feet away and then "press" (touch) each key in numerical / alphabetical order –trying for no mistakes and return to the starting line. Each mistake is 10 seconds is added to score. This does not mean that each team member touches each step, rather which this team gets the job handled.) The team has 20 minutes or five attempts, whichever comes first. If the team uses five attempts in 18 minutes, you are done; if the team uses three attempts in 20 minutes, you are done. Clock starts when everybody is at starting point and ends when entire group is returned to same point. Group may not see keyboard before first try. . All planning must occur behind the line where the team starts each round. "Scouting trips" are not permitted. The numbered "keys" may not be moved. Rope boundaries may not be moved. Second try; they may have 3 minutes of planning/practice time. Third - Fifth time= same. Rules: Only one person may be on the keyboard at any given time. If two people are inside the rope for a split second, or numbers are touched out of order, add 10 seconds to the score. Discussion: Planning, continuous improvement, strategy, new ideas, communication. **Variations** Ask the team to simply surround the Key Punch setup then ask them to punch all 30 keys in sequence as quickly as possible. They can stand around the keypad and discuss strategies.

Have the same number of keys (spot markers) as you do team members (ex. 15 people & 15 spots). Assign each person a number. See how long it takes the group to touch all 15 numbers in sequence. Similar rules as the "regular" Key Punch activity (start outside the rope circle, only one person is allowed inside the rope circle at a time, etc.).

If you have a group of 16 people, have them pair up. Set out 16 numbers inside the rope circle. Assign a number to each person. Have the group attempt to touch all of the 16 numbers in sequence with the following rules: only one person allowed inside the circle at a time, anyone inside the circle must keep their eyes closed and their partner is to guide them to the number using only voice commands (the partner is not allowed inside the roped off circle), when the number is touched they must keep their eyes closed and walk out of the circle and the next person goes. No penalty for touching numbers out of sequence (though you must touch YOUR number).

Instead of writing numbers on the spots, write out the alphabet. Supply your team with a word or phrase that they must spell out by touching the correct spot (letter) in order.

##### Egg Construction

Groups of 5 – 6 people ½ volunteer to be blind – each group gets 3 bandanas, 6 foot piece of yarn, 3 foot long piece of masking tape, 25 drinking straws, and 1 egg. Instructions: each group must construct a product to protect a "fellow labber", and then they must create an advertisement for their creation, before the test of dropping it from a height of approximately 10 feet. Blind people are the only ones to touch the materials and the sighted can only give verbal instructions. Give the group about 40 minutes to complete task. Debrief before the final presentations and the drop. How did it feel to be blind? Sighted? Strengths? Variation – after 20 minutes have sighted people change groups and continue – What is that like in real life?

#### THURSDAY

##### Dueling Bunny Hop

Form a large double chicken wing circle, Review rules of: "Rock, Paper, Scissors". Review the motions of the beginning of the Bunny hop dance...dannnannannanah, dannnannannanah while moving right leg out to the side & back in, then repeat with the left leg. Then jump forward, backwards then three jumps forward while doing a loud HUH, HUH... HUH-HUH-HUH! Practice that as a group a couple times. Then have group look at person near them to make a plan to be partners' first round. All do the dance & song & sounds together and when doing the 3 jumps...land in front of partner. All together do

## **Chatco 2010 – Dee LaMay**

### **Building Blocks of Team work**

ROCK, PAPER, SCISSORS, SHOOT! The person who lost the match will stand behind the winner and hold onto their waist, shirt or shoulders. Then the entire group will play again and the two will work together to jump forward to another pair. Again after the rock, paper, scissors the losers attach to the end of the line. If there is an uneven amount, one set will have a “BY” for that round. Continue until there are two large groups. After the final challenge, everyone cheers and then entire lines will walk forward sharing high fives and loop around to congratulate own team members.

### **On Target**

#### **Objectives:**

- To understand the importance of thinking about the “big picture”
- To understand the importance of creating a healthy environment for brainstorming and best practice sharing
- To discuss the potential value of contributing to and bettering the “community”

#### **Instructions:**

Announce that you will read directions for this activity to everyone and hand a copy for each team as a resource for the activity. If they have any questions, try to refer them back to the directions they received or direct their question to the facilitator leading the activity. Announce that they will have approximately 2 minutes of “quick start up” before round one begins. Each round should last 90 seconds. After each round, collect the scores and announce that they will have 3 minutes of planning/practicing between each round.

#### **Project Task:**

To work as a team to earn as many points as possible in 90 seconds

#### **Project Requirements:**

1. Buckets and lines cannot be moved.
2. Balls must be thrown into matching buckets from behind the line (Earn 1 point per ball that is in the right bucket.).
3. Each ball must bounce at least 1 time before coming to rest in the bucket.
4. Each team decides the ratio it wants of ball Throwers and Runners.
5. Balls can only be thrown into the buckets by ball Throwers. Throwers must stand behind the line.
6. Loose balls can only be retrieved by the Runners. Runners can be anywhere; however, they may not use any muscular movement to put the balls in the bucket.
7. Balls can be recycled after *all* the balls are in *all* the buckets. *(If rule #7 is met, then the bucket may be moved to recycle the balls, but it must be immediately returned to its original location.)*
8. Loose balls can only be retrieved by the Runners. Runners can be anywhere; however, they may not use any muscular movement to put the balls in the bucket.
9. Balls can be recycled after *all* the balls are in *all* the buckets. *(If rule #7 is met, then the bucket may be moved to recycle the balls, but it must be immediately returned to its original location.)*

After Round One, announce that their goal for Round Two is to double their “team total” from Round One.

After Round Two, announce that if they want to be successful with this “product” or “service” they are working on, they need to be scoring in the range of 700 (or higher).

#### **Facilitator Notes:**

One of the most important issues that come up in this activity, especially as the team strives to achieve a very high score is the issue of what is “thinking outside of the box” and what is “cutting corners” or “cheating.” In the latter rounds, teams may look to you for your approval of a certain technique or rule interpretation. It is highly recommended that you allow the activity to progress, and let the team decide for themselves whether they want to implement a certain strategy. Then, in the debrief at the end, you can raise the topic in the context of innovation and ethics, and what is “the spirit of the game” and did the group truly follow the rules.

#### **Debrief Questions:**

1. What assumptions did you make in the first rounds (particularly around competition and collaboration)?
2. If your score increased dramatically, what did you do to achieve this?
  - Did we make as much sense as possible of the task?
  - Did we ask the right kind of questions?
  - How creative were we and were we willing to try new approaches/ideas?
  - Did we sincerely address concerns/fears about the vision to keep team members enlisted?
3. What fosters and inhibits an environment of creativity and innovation in teams?
4. Did anyone feel that the innovations in the latter rounds of the exercise were “against the rules? What are the implications for teams when team members feel this way?
5. Why is recognizing and understanding the “big picture” so important in this activity?

## **Chatco 2010 – Dee LaMay**

### **Building Blocks of Team work**

#### **Elephant, Palm Tree, Cow**

Group forms large circle. Leader(s) in middle will point directly at 1 person in the circle and say loudly, "Elephant"  
OR "Palm Tree" Or "COW"---

If "ELEPHANT", the person must lean forward and form a long trunk with arms. The two people on either side of "it" must make large ears with arms on both sides of the TRUNK. If "Palm Tree", "It" must stretch up and be the tree trunk and people on both sides will form the fronds by leaning away from the Tree Trunk. If "COW", "IT" must stick both thumbs down and others on ea. side will grab one and "milk"! After pointing at someone, the three have 3 seconds to complete task. (Inside person counts aloud "1, 2, 3!") If someone makes an error, they change places with the person in the middle

#### **Tiny Teach**

Instruct participants to find a partner to work with (preferably someone they do not know).

1. Explain that they are going to be playing a game called "Tiny Teach." Their goal, in the next 5 minutes, is for each person to teach the other person something... anything. (Note: at this point, some participants may become anxious about what they could teach. It is important to provide some examples.) Examples of what you could teach your partner include:
  - A secret handshake you knew when you were 6 years old
  - A recipe
  - How to fix something
  - How to say something in a certain language
  - A favorite dance move
2. Explain that when they are both done teaching and learning, you will gather the larger group together and invite some participants who want to, to teach the larger group what they just learned from their partner.
3. Remind participants of the timing (approximately 5 minutes) and say "Go!"
4. During the activity, move around to the different partners to make sure that the pairs are progressing in the activity. If a pair seems stuck, encourage them with other examples or ask them about things they like to do and what they could teach related to those things they like to do.
5. When the teaching time is up, gather the large group together and ask if anyone would like to teach what they just learned. Be sure to encourage the group to give a loud round of applause for each person who teaches.

***Safety Considerations:*** There are no real safety concerns for this activity unless a participant is teaching something that looks dangerous. If this occurs, please advise participants to be safe and intervene if necessary.

#### **Bawl game**

Ask all the members of your group to face the center of the room (or outside play area). You are going to ask everyone to start "Bawling" and crying and stay that way as long as they can as they move towards the center of the room. To be a top notch bawl player, you must keep your eyes open and interact with the bawlers around you. Mingle around in the center of the room and continue to bawl away. No one is allowed to touch another player during the bawl game. If at any point you laugh (un-bawling), move towards the outside area of the group - this will form a sort of circle around the bawls remaining. **The objective:** Be the last player bawling. (The most memorable learning from this to date: "One's who laugh last, cry the most!")

## **Chatco 2010 – Dee LaMay**

### **Building Blocks of Team work**

#### **Mousetrap Minefield**

Mouse traps, blindfolds, 60 foot rope formed into a circle on the ground. Have everyone try setting a few mouse traps. Pass the set mouse traps around the circle each handing it to next person. Scatter set mouse traps inside the circle. Have everyone get a partner and have one per pair to volunteer to be blind 1<sup>st</sup> for this activity. Distribute blindfolds & have them put them on. Everyone starts outside of the circle. Sighted people must guide the blind folks through the minefield. Sighted people may NOT enter the circle at any time. Blinded must go through the center, not edges of field. If blinded person exits they may take off blindfold and switch roles so their partner has an opportunity to cross through. Debrief: Blind feelings/sighted feelings? Fears? Who had to trust who? Who do you trust in real life, why? Communication was it effective? How could it have been better?

#### **Tuesday mini workshop**

##### **Sound & Action Name Game**

Form a circle, each person must think of a sound & action to represent self. Leader will ask, "What is your name?" to one member and they will respond by just saying their name. All will respond, "HI, -----!" ----- will then do a sound & action. The leader will ask again, "What's his/her name?!" And entire group will shout name and repeat the sound and action! Go around circle and repeat some of the previous ones occasionally so all will remember. OR After person does their sound & Action, they must repeat the 4 that went before.

##### **Block Walk**

Each member gets a block or a plastic square and writes a personal **value** on it. Not a person, place or thing – a value is a principle one lives by. These represent the team's values after all have shared what they wrote & why. Entire team must cross area that represents opposite of their values – hatred, prejudice, dishonesty etc. by only using the blocks. Blocks must also come all the way across to end. Team members must **ALWAYS** remain in contact with their blocks at all times! If a block is ever untouched, leader must take it away! If someone falls off block they are sent to the beginning and group must get them. Blocks must be placed no more than 12 inches apart and cannot be used to "scoot" across. Debrief: Communication, Physical support, trust, earn backs, when compromise your values?

##### **Animal Line-Up**

Secretly give each person the name of an animal on a slip of paper (Lion, frog, sheep, woodpecker, etc.) Now have everybody try to line up according to the size of the animal from smallest to largest. **NO TALKING!** The only verbal communication is the sounds & actions of the animal! **For Teens/Adults:** *Put on blindfolds before beginning!*

##### **Blind puzzles**

Large puzzle pieces, Blindfolds for everyone, Masking Tape, Markers Identify integral components for a successful experience at Chatco! Write ideas on strips of masking tape, one per person, and adhere to leg. Both players must stick their tape onto the colored side of their piece. Blind players will put together the puzzle with verbal help from sighted. Divide into groups: 1 blind: no sighted; 2 blind and no sighted; 5 blind standing; the rest even blind vs. sighted. In the evenly matched group, Volunteers to be blind must put on blindfolds while other players "hide puzzle pieces in the area. Sighted players must guide "blind" players to retrieve the puzzle piece and then to the designated place to put puzzle together. **ONLY BLIND CAN TOUCH THE PIECES THROUGH THE EXERCISE!** If time permits switch roles so everyone has a chance to be blind or sighted giving instructions.

#### **Sunday Leadership games**

##### **Build a Handshake**

Pair up players and have them create a handshake together that has three parts or "moves" to it. Have them practice enough so they can teach this handshake to someone else. After a few minutes ask all the players to find a different partner. These new pairs teach each other their first handshake and then put the two together creating one long handshake. Have them practice enough so they will be able to teach this to someone else! After sometime, ask the players to find a new partner (one they haven't worked with). These new pairs share their second handshakes and then...you guessed it...put the two together – added up that's 12 moves. The players will actually be surprise how easy it is to put together all 12 parts if they have learned all the parts in a progression. (Do you dare go one more round?)

**Chatco 2010 – Dee LaMay**  
**Building Blocks of Team work**

**Games Leadership NOTES**

Be sure to be prepared for your program ahead of time, not last minute!

- \*Make thorough teaching plans in advance - Go through steps before program.
- \*Arrive at scene of the activity ahead of the group.
- \*Check equipment set up before the teaching period.
- \*Provide sufficient equipment...including team identification i.e. pinnies, armbands, etc.
- \*Always prepare extra activities!

**Instructions:**

- \*Assume a position where all in the group can see you and you can see them. Nobody should be behind you.
- \*Have group move in fairly close - never yell directions.
- \*Demonstrate when necessary.
- \*Develop and use leadership from within the group.
- \*To clear up hazy points, ask for questions. Repeat question and then reply so all can hear.
- \*If using a whistle, use sparingly.
- \*Keep game active, if participants are just waiting for a turn...may become bored or restless.
- \*Sometimes tries out a "trial" period so all can understand the game before playing "for real". Children resent losing, especially if directions were unclear.

**During the activity or game:**

- \*Make the play snappy & vigorous. Introduce the game as briefly as possible and stimulate participation from EVERYBODY!
- \*Develop a play philosophy - Avoid the idea of work in games, make it as fun and interesting as possible.
- \*Know the game thoroughly before teaching and have variations or back up plans.
- \*Never attempt to explain anything till group is completely quiet. When using lines or boundaries, stick to these areas.
- \*In games involving intermingling of teams, have them easily identified.
- \*While explaining the game, be brief, clear, and get to the point. Don't talk too much. Get the important details across and let other details go.
- \*Avoid lectures. People learn by doing.
- \*No need to use rigid regulations, correct outstanding faults, but let minor faults go at the beginning to avoid discouragement and monotony.
- \*If necessary, add new rules or modify the game as you go along. Listen to the participants! They can offer great suggestions for changing or modifying the game.
- \*Stop play when everyone is having fun! Kill a game before it is dead!
- \*Make use of all available space - allow sufficient space per individual.
- \*Stress safety - Both physical and emotional safety. Silliness & giggles encouraged do not permit "Horse play" and be careful of any hurt feelings.

**Discipline**

- \*Be firm and insist on self - discipline.
- \*Use all members for some activity. Non activity people can score, observe, retrieve, etc.
- \*Constant positive reinforcement and praise individuals as often as possible.
- \*Discipline disruptive participants immediately. Do not punish entire group due to the misbehavior of one or few members. Remove from group and invite back after short "Time out".
- \*Never embarrass anyone!

Check out the Lost & Found for game resources... T-shirts can be knotted to be nerf balls, socks can have a tennis ball thrown in & you have a great throwing / catching item, hats, jackets & towels can make great markers for boundaries if you do not have enough cones..Be creative... (Return items at end of program!)

Be careful if doing "Elimination" in the games. Avoid doing it in the 2<sup>nd</sup> grade & younger categories...and even with the older kids keep the "time-out" period short.

Improvise, Improvise, Improvise...keep it fun for the participants & YOU!!!! Seek input from the participants on how to change the rules...builds self esteem & leadership, too!

## **Chatco 2010 - Dee LaMay**

### **Building Blocks of Team work**

Have some kind of control command, "FREEZE" ... "Vanilla" ... "PIANO". Doesn't matter what it is as long as everyone knows it is time to STOP & LISTEN. No matter what!

Careful when asking to get partners...or form teams....Never let kids pick their own teams...be creative in selecting partners... Don't just say count off 1...2...1...2....Partner up than split 1/2 for one team & other partner for the other team. Keep mixing them up so new friendships can occur...

A simple suggestion like, "Everyone pick a partner!" or "let's choose teams" can strike terror into the heart of many players. All sorts of questions race through people's heads---"Should I pick someone or wait to be picked?" "What if nobody picks me?" "I'll never get picked, I'm not that good of a player", etc.

Here are some suggestions on ways to find partners -

- \*Put 0-5 fingers in the air and find another partner so when you add the fingers, you get an even number.

- \*Start hopping around on either your right or left foot. Find a partner who is hopping on same foot.

- \*Find a partner who is wearing one item of clothing the same color as you.

- \*Find a person who was born the same month as you. \*Same color hair? \*Same hair length? \*Same feelings about dentists? \*Imagine you have just won a trip to California or Florida (your choice!) Find someone else who picked the same place as you. \*Close one eye. Find another person who has same eye closed as you. \*Cross your arms on your chest. Is your left or right arm on top...Find someone else with same. \*Find a partner with different / or same color eyes as you. \* Who feels the same way about broccoli? \*Same thumb size? And the list goes on.....

For teams, Group by # (Call out different #s and that many have to cluster together, when call another # & different groups must form, finish w/ desired # you want the group split into), or choose from the above list.....**BE CREATIVE**

When asking for: VOLUNTEERS: be sure that someone volunteers themselves. Do not let the group select someone to "volunteer" It should be their choice..not someone else's'.

#### Personal Points

- \*Establish signal for gaining attention i.e. "FREEZE", "STOP", Whistle, any command.

- \*Keep voice low and controlled.

- \*Dress appropriately.

- \*Be the teacher / role model.....Behave accordingly.

- \*Learn the participant's names

- \*Take control immediately.

- \*Beware of personal nervous habits:

- Movement of Hands & Feet - Hands in pockets or on hips; Excessive gestures; twiddling fingers; playing w/ face, hair, nose; Waving papers, text, or cards; scraping feet; turning back to class.

- Eye Contact - Keep eyes off ceiling, floor, windows; same level; Establish eye contact so all feel they are being talked to.

- Speech Mannerisms - Avoid excessive use of: "LIKE", "YOU KNOW", "AH", "SO A", "OH" "all right?" Talk slowly, Be Direct, Vary Voice, Don't continue to talk if you have nothing more to say!

- Most importantly..

**HAVE FUN!!! If you are having a fun time...it will be contagious!**

Suggested reference books: New Games, More New Games; New Games Foundation; Cowtails & Cobras; Silver Bullets, Rohnke Quicksilver, Rohnke & Butler, Mike Spiller L.T.D.F.; Mike Spiller Rainy Day Activities; Raccoon Circles, Jim Cain; Teamwork & Team Play, Jim Cain & Barry Jolliff ; 50 ways to Use your Noodle, 50 more ways to use your Noodles, Calvert & Sikes; & contributions from Deb Hagie Rhode Island; & Mike Bredhold Indiana, Craig Steven - Toronto, Canada.

**YOUTH PROGRAM**  
**With Dave and Annette Chandler**

**Day 1:** Team work Teamplay  
Group juggle – land mines – log crossing I & II  
Bullrings – marble tubes – magic carpet – spider web

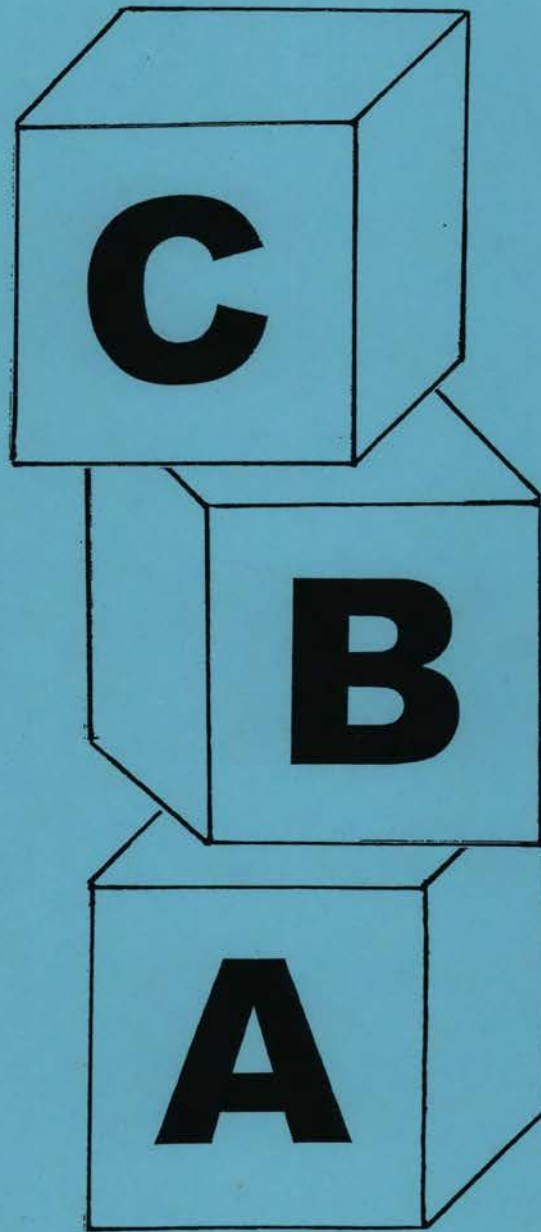
**Day 2:** ½ day Mosaic tile Trivets  
Baking Applesauce into bread  
Kitchen Science – leavening agents – corn starch  
Milk with food coloring – mentos in liter pops

**Day 3:** Atlatals  
Pop Bottle Rockets  
And 2<sup>nd</sup> ½ Mosaic tile trivets

**Day 4:** Shelters – roll up newspaper and masking tape  
Finding your way

**Day 5:** GPS Game

# IN-DEPTH WORKSHOPS



Conceive

Believe

In 2010

Achieve



## The Leader in Each of Us!

Over the course of his career in business and his personal life as husband and father, Stephen R. Covey identified 7 principles -- truths which stand the tests of culture, age, language, and time -- which enable people to bring out their best leadership qualities. These principles work in Asia, Brazil or America, with business associates, co-workers, community groups and committees, and in our homes and schools.

The first of his 7 Habits books published in 1989, focused mostly on the business setting, but over the coming decade Covey and his son, Sean, expanded those same concepts as they apply to our personal relationships with our families, our young adult children, our very young children, in school settings, and in communities and volunteer organizations. There is a complete bibliography of Covey Community books and websites on the concluding page.

One of the many useful tools within 7 habits living is the creation of a common culture within the place we seek to use them, be it our homes, our work place, our community committee or volunteer group, or public and private schools. Part of that culture includes the need for a common language, the language of the 7 habits. The following are some of the essential ideas and vocabulary used in the 7 habits.

Principles, as opposed to practices or values; they are universal  
Paradigms, our perspective or point of view

Personality Ethic, which is created by practices and values

Character Ethic, which is a product of living true principles

Culture, which can be as broad as a continent or as narrow as a club... or gang

Common Language, the words & concepts central to the 7 habits

The 7 habits, or principles, which create high effectiveness:

1. Be Proactive - Take responsibility for your life
2. Begin with the End in Mind - Define your mission and goals in life
3. Put First Things First - Prioritize, and do the most important things first
4. Think Win-Win - Have an everyone-can-win attitude
5. Seek First to Understand, Then to be Understood - Listen to people sincerely
6. Synergize - Work together to achieve more
7. Sharpen the Saw - Renew yourself regularly
8. VOICE - discover and express your 'voice', and blend with others' voices to create results. Our interpretation is choreographing with others.

# Watercolor workshop

By  
SALLY HEARD AND ALANA HASTINGS  
FROM  
GREAT FALLS, MONTANA

Sally has been attending CHAT since 1977. She has lead many workshops and some in oil and watercolor painting.

She was the administrator/teacher of the GREAT FALLS MONTESSORI SCHOOL for 25 years and is now semi-retired.

Four of her six children have attended CHAT.

Although an amateur artist, she believes that we are all Artists and can find great joy in trying our hand at the various art mediums.

She chose watercolor for this workshop because it is fun, easy, and dries quickly in this type of an environment.

This workshop will be FUN AND REWARDING.

Alana has been around ranching and farming most of her life. This evolved work and is unafraid of work. She lives with her husband, Hugh, for these past 36 years. He is supportive of her as a professional artist. They have four children that are also talented in the creative process.

She has a B.A. in Fine Arts from the University of Great Falls. She has been doing watercolor painting for some 40 years. She has taken many watercolor classes with fine artists.

She has researched techniques and styles and has practiced over the years with these. She has her painting entered in several Galleries.

She wants us to know that she learns more by giving to her students than they learn.

SHE WANTS EVERYONE TO LEARN THAT THEY CAN  
CREATE BY TAKING THIS WORKSHOP.

## WATERCOLOR TIPS

There are a wide variety of results and methods within this medium.

Practice with different brushes, forms and qualities of paints.

Experiment with different degrees of wetness.

Different weights and contents of papers make the biggest difference.  
Experiment.

Buy the highest quality tools you can.

It takes a big lot of time to master how much water should be on the paper ,how much should be on your brush ..the thicker the wash the lesser water on your paper and brush. try giving a wash of yellow and let it dry thoroughly then wet the paper again before you apply a wash of green

**IN WATERCOLOUR EVERY TIME YOU PAINT YOU END UP WITH A MESS BECAUSE WATERCOLOUR ARE THE THE MOST DIFFICULT MEDIUM.**

**SO JUST REMEMBER THAT WHEN PAINTING WATERCOLOUR, PAINT ONE LAYER AND STOP AND LET IT DRY BEFORE GOING ON TO THE NEXT LAYER AND KEEP YOUR PAINTING IN CONTROL.**

Painting with grass reeds. I have always had trouble getting my tree limbs slim enough. One day I broke off the sticks from my pompas grass plant and used it. It worked. Also I use it to put on my Miskit.

Knowing they are free and I can throw them away anytime is liberating. I have had great success in using them for other subjects: grasses, detail work on buildings, flowers etc. Give them a try.

Simply keep another piece of white scrap paper by the side of your art work, to test colours first. With this tip, you can check what a colour looks like before you add it to your picture.

For a beautiful palette and one that does not stain I use a Deviled Egg Plate I bought off e-bay..actually I bought 2 of them...the indentations for the eggs make a great place to store your paint whilst the middle of the plate makes a good mixing area...when finished painting for the day just cover the plate with gladwrap (clingfilm)...the paint is just as fresh the next day.

# WATERCOLORPAINTING.COM

Home | Tutorials | Paintings | Learning | Art Links | Glossary | Reviews | About

**PAGE 1**  
Features, Updates, New Links

On The Net, Art News, Newsletters

How'd They Do That? Tips, Blogs

New Products & Reviews, Supplies

Exhibitions, Galleries, Awards

Odd's'n'Ends, the fine print

[Privacy Policy](#)

Ads by Google

**Free watercolor lessons**

Professional artists show you how to paint using watercolors.

[www.jerrysartarama.com](http://www.jerrysartarama.com)

**Traditional Watercolors**

Originals and Giclee reproductions by artist Susan Tobin, free shipping

[www.susanswatercolors.com](http://www.susanswatercolors.com)

**Oil Paint**

Incredible Results on Your First Try - Painting Simplified

[www.thecardermethod.com](http://www.thecardermethod.com)

**Watercolor palettes**

Three novel palettes designed for the watercolor artist.

[www.robax.com](http://www.robax.com)

**Paul A.Gatto, his art**

Original paintings; Giclee prints Ltd. Ed. custom sizes; personalized

[paulgatto.com](http://paulgatto.com)

Donate

Riverside Weather Forecast, CA

[BACK TO TOP](#)

★ **FEATURED ARTIST** [On The Net Artist](#) [Amazon](#) [Books](#) [Videos](#) [Art Supplies](#) [eBay](#) [Artist Galleries](#) [Archives](#)

[Search](#)



Let the creativity flow

**Barbara Nechis**, a leading voice in the last three decades of watercolor painting, has helped artists worldwide pursue their own individual creativity. Former students like Nicholas Simmons and longtime peers like Frank Webb hold her work and words in the highest regard. So we found out why. (Special offer for watercolorpainting.com readers!)

[Barbara Nechis is our Featured Artist ->](#)

**I like Mike**

In Santa Cruz, California, [On The Net](#) artist and incoming NWS president M.E. "Mike" Bailey motivates others with hilarious intensity. —Welcome Mike!

[On The Net artist ->](#)

Support the arts online!

Look for new ideas, new people, career paths, hobbies, or do a little online shopping. We filter the flack in our expanded link categories!

[Visit the Link Directory ->](#)



**Who's here?**

There are now over **900 artists** from all around the world represented in the Artist's Websites and Art Links directory pages. Might as well make a few clicks and start saying "Hi," there's a lot of folks like you out there. Who? You might see past [On The Net](#) artist Alfred Ng (left: detail of *Ladyslipper Orchid*) out there in the clouds.

[Artist's website links ->](#)



**Colorful thoughts**

In the Learning section you can check out the [Color Theory](#) page for a quick review of color fundamentals, including a free printable color wheel (detail left), and learn about pigments, brushes, papers, palettes, famous artists, journaling, egg tempera, sumi-e, and more. Watch for updates!

[More in Learning section ->](#)



**Millard Sheets Palette review**

Millard Sheets (1907-1989) was a highly influential watercolorist in the development of the California Style of watercolor painting. He also designed a nice palette. Carolyn Lord (NSW,CAC) loves them so much she bought over 100 of these grand old palettes to share with friends. I'll review one and the rest are up for grabs!

[More on Page 4 ->](#)



- Where do I start? ->
- How do I clean my watercolor brushes? ->
- How large is Double Elephant watercolor paper? ->
- What palettes do watercolor artists use? ->
- How do I cut a mat for my watercolor? ->
- I saw an artist holding a brush like a baton. Why? ->
- Is White Mask liquid frisket any good? ->

**Paul A.Gatto, his art**

Original paintings; Giclee prints Ltd. Ed. custom sizes; personalized

**Watercolor palettes**

Three novel palettes designed for the watercolor artist.

Ads by Google



The Artists' Supplier & Resource™

**FEATURED ARTIST:**

**Barbara Nechis, AWS** — Calistoga, CA, USA

The art of Barbara Nechis

**Beginners Guide**

A quick review of the basic watercolor supplies.

[Brush Care 101](#)

*an artistic primer...*

# How to Paint Watercolors

by Greg Conley ▲ Larger Font ▼ Smaller Font

**First off, take some time** to explore (and bookmark!) this and other watercolor and artist's sites to understand the tools, history, theory and variety of styles and techniques of other artists. Once you have the basic idea of what's involved in being a watercolorist you're ready to give it a go.

**You don't have to know** how to draw really well to start to make art. That comes with much practice. But all of the beautiful techniques used in creating a watercolor painting can be learned, more or less like any trade that involves a certain set of skills.

**Each piece of art** you make will gradually lead you to your own unique expression and style. It can be marketable, if not satisfying, if your painting skills can allow you to evoke an emotional response from your viewers and patrons. I'd shoot for a good response.

**The tutorials and lessons found** on the site will get you started and perhaps inspire you, as a watercolor painter. We can supply lessons on the craft and skills, but purpose is what is driving you to want to try to create art. What that vision is, is unique for everyone. The footsteps of the path that lies before you are yours to follow until you can find your own path.

**Enjoy your trip.**

*Prepare to Play: a basic artistic right*

**Before you learn the skills** and craft of painting in watercolor you must play with your paints, papers, brushes and other tools. Get some cheaper watercolor paper, a glass of water, watercolor paint and palette. If using cake (hard) or pan (moist) colors first moisten all your colors with a few drops of water from the tip of your brush. Rinse and charge after each color.

*Relax... and watch what happens*

**Grab a brush and dip** it in the water, shake some on your palette to make a puddle. Dip your brush into a color with a twist or wiggle of the brush and pick up some color with your brush. Stir the color into the water puddle until it is of uniform color (or not). Charge your brush with this color and test out the color and brush on the paper. Get a feel for how the brush feels in your hand and how different angles affect the resulting

**Play with the other colors** in the same manner. Each color may have unique physical properties that affect how each is mixed. Some paints are clear bright transparent colors. Some are heavy and dense and are almost opaque. Some watercolor paints are grainy and settle into the texture of the paper when they dry.

**Try lines.** Try big splotches of color. Try mixing two or more colors together. Make it wet. Make it dry. Experiment and play. When your water turns murky replace it with clean water. Keep your brushes rinsed between colors so you don't pollute the color you are picking up. After you fill up a sheet with your doodling, grab a new sheet or use the back of the first sheet after it dries. Have fun. You are just getting a feel for the materials.

**Repeat playing with paint as** necessary until the zen of watercolor painting sets in or you think you can't use up any more of your materials. You may return to play at any instant in your career as an artist. Playing has been known to help pass the time and alleviate artistic "blocks."

**That being said, you can** now proceed and learn the basic skills and techniques of being a watercolor artist. Or get on with your surfing.

Greg Conley, B.A.  
Artist-in-Residence  
[www.watercolorpainting.com](http://www.watercolorpainting.com)

## Beginner's Guide: Watercolor Painting Supplies

 Search

### 1 Brush

If you can afford only one brush, buy a #8 round red sable watercolor brush. Otherwise buy the best synthetic or synthetic-blend brush you can find. Adding a round #4 and a 1" flat would come in handy for detail work and large washes. Most manufacturers have starter sets that contain very usable equivalents. Try Kolonok brushes, Dick Blick Art Materials, or MisterArt.com for online art supplies.

Go to the [Art Links](#) section for a listing of online art suppliers.

### 2 Paint



Select a set of cake or moist pan watercolors if you prefer them. Most have a good selection of basic colors you'll need for transparent watercolor painting. Do not use the white paint that is included in most cake or tube color sets. It's opaque. It's use would change your watercolor paintings into gouache paintings. Gouache, or opaque watercolor is a distinctly different category and approach to painting.

If you prefer tubes pre-packaged tube sets will also give you a good starter selection of colors for watercolor painting. Start by using brand name "academic" or "student" grade watercolors until you can commit your resources to buying "artist" grade watercolor supplies.

I suggest the following palette of colors for beginners:

Cadmium Yellow Light

Pthalocyanine Blue

Cadmium Yellow Medium

Pthalocyanine Green

Cadmium Red Medium

Hooker's Green

Alizarin Crimson

Burnt Sienna

Ultramarine Blue

Burnt Umber

This selection is a bright balanced palette of warm and cool colors containing pure transparent and semi-transparent organic and inorganic pigments.

My personal palette contains eight additional colors. You'll fill in the gaps and find your own favorites as you try new colors and explore watercolor painting.

[Art Class](#)  
 Incredible Results on Your First Try  
 - Painting Simplified  
[www.thecardermethod.com](http://www.thecardermethod.com)

[Landscape Painting FUN](#)  
 Create Watercolors On Location at  
 Ideal Spots in the US and Abroad.  
[www.tonyvanhasselt.com](http://www.tonyvanhasselt.com)

[Beginning Watercolor DVD](#)  
 British artist Ian King 3 hr, NTSC  
 for North America  
[www.Artist-Videos.com](http://www.Artist-Videos.com)

Ads by Google

### 3 Paper



**Use any watercolor pad, block, or loose paper** with a weight of #140 or higher. The heavier the paper, the less likely you'll have to deal with the warpage of the damp paper while painting.

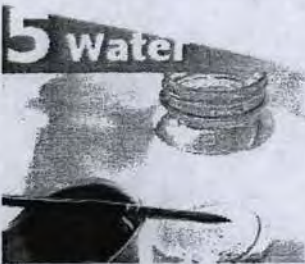
**You can even find** servicable beginner's watercolor pad (for learning) near the Crayola rack at your local drugstore. Try different surface textures to find your favorite.



**Cake and Pan watercolor sets** usually have built-in fold out palettes that are useable in varying degrees depending on their size and orientation.

**For your tube watercolors** you can use a flat white dinner plate or buy some inexpensive 6 or more welled plastic palettes like the ones you used in grade school for your tempera paints.

**A covered plastic palette** makes for the least waste and most convenience if you are using tube watercolors. If you are getting serious, buy one.



**Find a glass, or jar, or small bucket** to hold fresh, clean water. Use two if possible. One for rinsing your brush between colors, and one for clean water for painting.

**Tap water is usually fine.** Hard water decreases paint solubility and flow. Overly softened water acts as a wetting agent and increase paint solubility and flow. If you're concerned, use bottled water.



**A few more odds'n'ends** will round out your kit. A pencil, a kneaded eraser, some tissues, and an old towel or paper towels, and a couple of large metal clips for holding your watercolor paper to a board.

**That's all you need** to start your adventures in watercolor painting.

**Come to think of it,** that's really all the materials you need to create a world-class masterpiece of art.

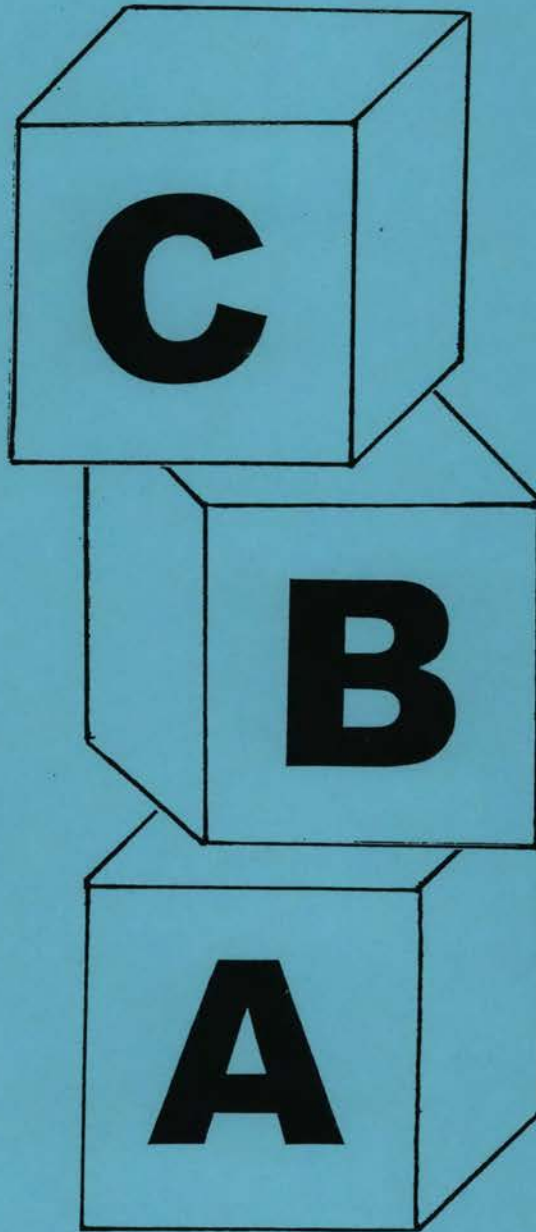
**If you find yourself** getting good at watercolor painting, immediately upgrade your paints to artist-grade and your paper to archival quality. Then proceed to have fun making what the world has never seen.

## Make some art!

**Once you've gathered** enough of the above supplies, jump back up to the top of this page and click on **tutorials** or **paintings** to get started learning the basic skills of watercolor painting.



# MINI WORKSHOPS



Conceive

Believe

In 2010

Achieve

# JOURNAL JARS



## JOURNAL QUESTIONS

Describe a favorite childhood friend and some things you did with her.

Where did you live as a child? (city, country, suburb, etc)

How many brother and sisters do you have? Describe them. Tell a story about you and each of them.

What things do you enjoy doing today that you also enjoyed as a child? Describe then and now differences, etc.

What color was your house, your bedroom, your living room as a child?

Describe getting a Christmas tree with your family as a child, how did you decorate it, when did you put it up, etc.

Tell about any exciting experiences in scouting, etc.

Tell about your mother, personality, characteristics, stature, talents, family stories about her, etc.

Describe your Sundays as a mother.

What is the most important lesson, message, or advice you've learned that you'd like to pass on for others to profit by?

Describe a trip downtown as a youngster.

Tell about your teenage social life. Your friends, dances, movies, dating, church, etc.

What are your favorite: colors, flowers, food, activities, hobbies?

Do you remember any special feelings you had as a child? Fears, fantasies, etc.?

Describe the downtown of your childhood at Christmas time.

Describe your favorite dress/outfit..as a youth.

Tell about your favorite Aunt.

If you could be an animal, which one would you choose and why?

Where is the most exciting place you have ever been to? What made it exciting?

What is the biggest lesson in life you found to be true?

What would you like to be remembered for?

Describe a childhood Christmas.

What were your fears, expectations, anticipations about getting married?

Did you go to college or have a vocational training? Where and when?

One word on how to live successfully.

What personality trait do you admire most and why?

How did you become engaged?

Did you and your father share any interests? Tell about your relationship.

What do you think about movies? What is your favorite movie and why?

Tell about a special date you had with a boyfriend, your fiancé. Describe a typical day during your high school years.

What is your greatest joy? Your greatest sorrow? Your greatest desire?

Tell about handed-down talents: food, clothespin dolls, willow whistles, pottery, quilting, whittling, meat drying, etc.

Did you have a favorite TV show as a child or youth? Describe it.

Tell about any ancestors you know about (dates, names, etc.) For historical purposes, add any stories about them.

What church callings have you had? Which did you enjoy the most?

Tell something about each of your children, their personalities, their talents, their traits.

Tell about a frustrating experience you've had with a car.

Describe a childhood birthday.

How do you feel about winning? Losing?

Tell about family reunions.

Tell about each of your children: names, birthdates, and where, doctor, circumstances surrounding birth, characteristics and differences, raising them in your home, problems, joys, sorrow, accomplishments, etc.

Tell about the house you live in or lived in. Where are all the places you have lived.

Tell about a special birthday party you had.

Are you the oldest, youngest, or middle child? What is it like and about any advantages or disadvantages.

If you could wish for one additional talent, what would it be?

If you had a day when you weren't required to do anything at all, how would you spend it?

Tell about a person you most admire. What qualities do they have?

What is the best advice you ever received? What is the best advice you ever gave?

Tell about some of today's trends. (clothing, games, transportation, dances, etc) Tell about past trends. List some of today's prices (loaf of bread, gallon of milk, hamburger, fries and a drink, new home, new car, stamps, gasoline, movie ticket) tell about trends in younger days.

Who is the oldest relative you ever met?

Tell about your first "crush."

Tell about your favorite book.

Tell about the most wonderful thing that ever happened to you.

Tell about your dad or grandpa's job.

Tell about a frustrating experience you've had.

Describe your cooking skills and your favorite thing to cook.

What is your favorite color and why?

List each of your brothers and sisters. Tell one thing about each of them.

What is your advice to those younger than you?

Where do your grandparents live or lived? What are their homes like? Tell what you enjoy or enjoyed most about going to their homes.

Tell about a costume you have worn for Halloween.

Share the stories your parents have told you about when you were a baby.

Tell what you know about the day you were born.

Who are some of your favorite people?

What are your goals and dreams for the future?

What is your favorite Christmas memory?

What are your favorite family holiday traditions?

Where is your favorite place to go?

What is your full name? Were you named after anyone or does it have a special meaning?

Did you have a favorite blanket or toy?

What are the things you admire most about your mother?

What are the things you admire most about your father?

What sports or activities did you participate in as a youth?

What do you look like? Do you resemble anyone in your family?

Name some of your school friends and what you like(d) to do when you are together.

When were you most proud of yourself? When were your parents most proud of you?

Have you ever stood up for what you believe, even when it was very difficult? Tell about that experience.

What are some of the jobs or chores you must do or did at home?

What is your favorite thought or story?

What is the strangest dream you've ever had?

What is your favorite sport or activity?

What is your most favorite thing to do at home?

Who was your favorite teacher and why?

What scares you the most?

Describe your favorite clothes.

What kind of music do you like? What is your favorite song?

What was your most embarrassing moment?

What instrument do you wish you could play or play and why?

What would you give yourself if you had all the money in the world?

What would you give your family if you had all the money in the world?

Where did you go to school? All grades?

Describe a typical day during the school year.

What is your favorite holiday? How do you celebrate it?

When you are sick what is it that makes you feel better?

Tell about childhood illnesses.

What is the most adventuresome thing you have ever done?

Tell about your favorite Aunt or Uncle.

Tell about your favorite pet..what kind of animal is it? What childhood pets did you have?

Tell about a trip your family took that you particularly enjoyed. Where did you go? What did you see?

What is your favorite movie?

Tell something you enjoyed doing with your grandma and/or grandpa.

What is the best Christmas present you ever received? What is the best one you ever gave?

If you could have your favorite dinner for your birthday, what would it be?

Tell about your favorite friend and why they are special to you.

What is or was your best subject in school?

Write something your family does that makes you happy.

Tell your favorite joke, or something that makes you laugh.

What is a favorite board game and why do you like it?

# Beading Tools



Wire cutters can be used to cut many types of wire, including tiger tail, copper, and sterling silver.



Chainnose pliers have a long narrow nose and flat jaws (unlike the serrated jaws of needle-nose pliers) that can grasp and hold wire without marking it.



Roundnose pliers have two cone-shaped jaws that are used to shape wire into loops. You will need roundnose pliers for shaping wire to make a pendant or charm.



Bead design boards have sections for holding beads and long rows marked with measurements for laying out designs. Most are flocked to keep beads from rolling.



Beads may be found in an amazing diversity of colors, shapes, sizes, and materials.



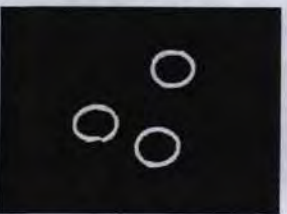
Tiger tail and other flexible beading wires are made of multiple strands of metal, with a nylon coating that can be colored or clear. Flexible beading wire is suitable for many types of beading projects and is available in a number of different metals and thicknesses.



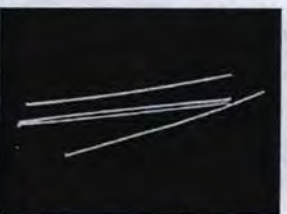
Crimp beads are metal beads used to secure findings or other beads to flexible beading wire.



A lobster claw clasp is the most secure type of clasp.



A jump ring, closed and soldered, serves as the ring for the lobster claw clasp.



Headpins are relatively short lengths of wire with a head affixed to one end that holds a bead (or beads). You will need either headpins or eyepins for making a pendant or a charm.



Eyepins are relatively short lengths of wire with one end formed into a round loop. This loop holds beads in place and can also be used to connect to other findings (e.g., headpins, clasps, other eyepins). You will need either headpins or eyepins for making a pendant or a charm.

# String Beading

## Step 1: Decide how long you would like to make your necklace.



- a. Loop your tape measure around your neck to determine a comfortable length. You may want to look in a mirror while measuring.
- b. Make note of the desired length.
- c. Add 6" to the desired finished length of your necklace. **This will be the length of wire you will measure and cut in the next step.**

## Step 2: Measure and cut beading wire.



1. a. Measure out the length of beading wire you calculated in Step 1c.



2. b. Cut with wire cutters.

## Step 3: Design your necklace.

Use your bead board to work out the design of your necklace. The bead board is marked with lengths along its outer border. Lay out your beads within the desired length you determined in Step 1.





## Step 4: Add a pendant or charms to your necklace.

You can make a charm or a simple pendant by stringing beads on a headpin or an eyepin and making a plain or wrapped loop that can be strung on the beading wire.

**To make a pendant or charm with a plain loop:**

**CAUTION:** Wear safety goggles and work in an area away from others **when trimming wire, as wire ends can fly unpredictably.**



1. a. Place bead(s) on a headpin or eyepin.



2. b. Trim the wire 3/8" (1 cm) above the top bead.



3. c. Bend the wire into a right angle close to the bead.



4. d. Grab the tip of the wire with roundnose pliers.



5. e. Roll the wire to create a half circle. Release the wire.



6. f. Reposition the roundnose pliers in the half loop and continue rolling to complete the loop.



The finished loop.

## To make a pendant or charm with a wrapped loop:

**CAUTION:** Wear safety goggles and work in an area away from others **when trimming wire, as wire ends can fly unpredictably.**



a. Place bead(s) on a headpin or eyepin. Leave at least 1 1/4" of wire above the top bead.



b. Grasp the wire directly above the top bead with the tip of your chainnose pliers.



c. Bend the wire above the pliers to form a right angle above the pliers.



d. Position your roundnose pliers inside the bend.



e. Pull the wire over the top of the roundnose pliers.



f. Reposition the roundnose pliers so the lower jaw is fitted snugly into the rounded wire.



g. Pull the wire down and around the bottom of the pliers jaw.



h. Hold the loop with chainnose pliers.



i. Wrap the tail of the wire around the stem, to cover the stem between the loop and the bead.



j. Trim the excess wire.








k. Press the end in using chainnose pliers.





The finished loop.

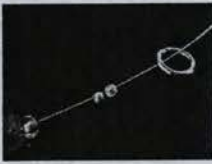
## Step 5: Add a lobster claw clasp to one end of the beading wire.

1.  a. String a crimp bead, a seed bead, and a lobster claw clasp onto the beading wire.
2.  b. String the wire back through the seed bead and the crimp bead, so the doubled section is about 2" long.
3.  c. Press the crimp bead up against the seed bead, leaving the clasp on a small loop.
4.  d. Hold the crimp bead with the tip of your chainnose pliers. Squeeze firmly to flatten the crimp bead.
5.  e. Tug the clasp to make sure the crimp is secure. If the wire slides, remove the crimp bead by squeezing it with pliers to open it. Repeat the steps with a new crimp bead.

## Step 6: String your beads.

1.  a. Pass the free end of the wire through your beads and pendant or charms in the order laid out on your bead board.
2.  b. Make sure the beads fit over the doubled portions of wire near the crimp bead.

## Step 7: Attach the ring to the free end of the beading wire.



1. a. String a crimp bead, a seed bead, and a soldered jump ring.



2. b. String the wire back through the seed bead, crimp bead, and about an inch of the beads closest to the end.



3. c. Pull the wire to tighten.



4. d. Flatten the crimp bead with chainnose pliers.



5. e. Trim the excess wire.



The finished end.

**Congratulations! You have created your first piece of beaded jewelry.**



# Aging Gracefully

What do you think “old” is? Do you feel that you are aging gracefully? Following are some time to think about and adopt as we all grow older, no matter what age we are now.

**Physical:** Your health is in your hands to a greater extent than ever imagines. Informed nutritional choices and cooking practices, wise vitamin intake and regular exercise all combine to prolong our years of vitality.

**Mental:** If you think old, you are old. The greatest enemy to the healthy senior mind is depression, so stay active, stay social and get involved. Importantly, the processes of normal aging do not rob your memory.

**Social:** Financial well-being, preserving personal independence, receiving adequate health care, living where and how we wish are all essential parts of healthy aging.

## The Myths of Aging

**Myth:** If you live long enough, you’re going to be senile.

**Fact:** A decline in memory is not always a function of disease. The processes of normal aging do not rob your memory.

**Myth:** When you get older, it’s inevitable that your bones will get weak and brittle.

**Fact:** Not always true. By maintaining adequate calcium intake and regular weight-bearing exercise, you can significantly minimize the effects of diseases such as osteoporosis and extend your years of mobility.

**Myth:** When you get older, you don’t need as much sleep.

**Fact:** Actually, older people need as much sleep as younger people. Older people’s sleep is often more fragmented and disturbed, so they often feel the need for naps.

**Myth:** Older people should limit physical activity.

Fact: Nonsense. In fact, exercise is especially important for seniors to strengthen the heart and lungs, lower blood pressure and maintain muscles, bones and mobility.

Myth: Growing old means dependency. You're likely to be in an institution.

Fact: Not so. Only 5% of the older population live in nursing homes. Many individuals maintain their health and independence into a very old age.

Myth: Old age is a time in inevitable infirmity. You've got to learn to "live with it."

Fact: Aging is a vital and important part of life. Actually, the active, exercising, mentally-alert person ages very, very slowly.

#### Tips for Getting Started on a Regular Exercise Program

- Look for daily opportunities to exercise in work and play.
- Use the stairs whenever possible.
- Choose an exercise you like and stick with it.
- Walk, swim, climb, bicycle, dance, fish, golf!
- Join a walking group.
- Sign up at the local YMCA or recreation center for a fitness program.
- Use the buddy system – go with a friend.
- Remember.....it's never too late to start.

Note: Before starting any exercise program, have a thorough physical examination, discuss the program with the physician and follow the doctor's advice.

#### Healthy Aging Diet Tips

1. Eat a variety of foods.
2. Maintain a healthy weight.
3. Choose a diet low in fat, saturated fat and cholesterol.
4. Reduce your fat intake to no more than 30% of your total caloric intake.
5. Eat foods with adequate starch and fiber.....plenty of vegetables, fruits and grain products.
6. Use sugars and salt only in moderation.
7. If you drink alcoholic beverages, do so in moderation.

8. Eat healthfully, but enjoy what you eat!

#### Healthy Aging Mental Wellness Tips

- The greatest enemy to the healthy senior mind is depression. New activities, hobbies and exercise are wonderful antidepressants. If you truly are depressed, don't bear it alone, seek out help.
- Volunteer your time. Get involved with a cause you believe in or something that interests you. Older Americans are one of our nation's greatest resources of energy and wisdom. Share your time and talents.
- Pay attention – listen!
- Set up a system to keep track of personal items. Carry a diary and make lists.
- Seek out variety and challenge in your daily life. Review your reading habits. Spend time with people in different age groups.
- If you don't adapt well to retirement. Counseling, second careers, part-time work or volunteering may be the answer.
- Make sure you're getting an adequate intake of vitamins and minerals as part of a well-balanced diet. Nutritional deficiencies can sometimes contribute to poor memories.
- Don't think old! Take pride in your age – you have a lot to share!

Information contained in this hand-out is taken from a Public Television Special and Educational Program "Healthy Aging, Our Nation's Health" underwritten in part by the U.S. Administration on Aging.

# LOOSELY STRUNG

Bill Henderson

and

Larry Hall





Resources:

-- DULCI-MORE: Folk and Traditional Musicians Public Domain Songbook: Autoharp Volume with Melody Chord Numbers 2002 Revision, Adapted & Arranged by Bill Schilling

Bill Schilling

984 Homewood Avenue, Salem, Ohio 44460-3816; 330-332-4420

[Bill@billschilling.org](mailto:Bill@billschilling.org); [www.billschilling.org](http://www.billschilling.org); or [bill@dulcimore.org](mailto:bill@dulcimore.org); [www.dulcimore.org](http://www.dulcimore.org)

This is a really nice collection of 295 folk songs and gospel tunes. Lots of familiar songs and some you are likely never to have heard before. It has basic rhythm chord, staffed melody line, and melody chord notation in the Numerical "Nashville" style (permitting playing the song in any key, just following the numbered chord patterns.)

-- THE BEST FAKE BOOK EVER: For Keyboard, Vocal, Guitar, and all "C" Instruments, 3<sup>rd</sup> Edition Hal Leonard, Corp. ISBN 0-634-03424-3 [www.halleonard.com](http://www.halleonard.com)

This is collection of over 1,000 songs with chords, staffed melody line, and lyrics. It is a wide ranging collection of show tunes, folk, tin-pan alley, early rock, jazz, blues, etc. ranging from hits of the 1950's to 2000's. Check for later editions.

-- THE EASY GOSPEL FAKE BOOK: Over 100 Songs in the Key of "C"

Hal Leonard, Corp. ISBN 0-634-02664-X [www.halleonard.com](http://www.halleonard.com)

This is a collection of 104 songs, ranging from old traditional and gospel tunes to more modern Gaither songs. Includes a staffed melody line and the basic rhythm chord notation.

-- RISE UP SINGING: The Group Singing Songbook, Sing Out! Corporation

ISBN 1-8813221-2-2 Spiral Bound, ISBN 1-8813221-2-2 paperback,

ISBN 1-8813221-2-2 large print leader's edition

Sing Out!, PO Box 5460, Bethlehem PA 18015-0460. Ph: 610-865-5366.

Web: <[www.singout.org](http://www.singout.org)>

With chords and sources to 1200 songs, and CD's available to let you hear the verse, chorus, and bridge tunes for songs you do not know, this is a particularly valuable resource for people who enjoy a wide variety of folk music, gospel, children's songs, rounds (melody lines for rounds only), and more. It contains it's own unique chord notation system and instructions for learning to use it.

-- THE TUNE BOOK: Songs Published by: Songs and Creations, Inc.

Publised by:

Songs and Crations, Inc.

PO Box 7

San Anselmo, Ca. 94960 415-457-6610

A melody line Music COMAPNION to the lyric song book called "Songs" which contains an eclectic lyric collection of more than 750 songs for most situations. Staffed melody line and rhythm chords for the vast majority, but not all, of the songs in the book.

## "NASHVILLE NUMBERING": For Designating Chords

Folklore has it that the "Nashville Numbering" Chord Designating System came about out of a need for studio musicians to be able to change the key of a song at the "drop of a hat" without having to transpose chords. Once it is learned, it is a handy way to jam with groups or write music with chord designations that have universal application.

A scale has seven notes. I will explain why we typically use Roman numerals in a minute. Notes and chords for the key of C are as follows:

C	D	E	F	G	A	B
1	2	3	4	5	6	7

The key for that scale has a corresponding chord for each note. The first, fourth and fifth notes correspond with major chords. The second, third and sixth notes correspond with minor chords, and the seventh chord is a diminished chord. So for the key of C, it looks like this:

C	Dm	Em	F	G	Am	Bdim
1	2	3	4	5	6	7

Sometimes you will see the numerals above used to number the chords, but that gets confusing when you start to modify chords by adding 7th, 9th, 6th, and sus4th notes. Just imagine, using the numbering system G7 would be noted as 57, or 57. This is why we typically use Roman numerals to designate the chord, and Arabic numerals to designate modified chords (color chords). We use Roman numerals in CAPS to designate the MAJOR chords. We use lower case to designate minor chords and the diminished chord. In the key of C, it looks like this:

C	Dm	Em	F	G	Am	Bdim
I	ii	iii	IV	V	vi	vii

Now if you note the G7 chord with the numbering system, you have 57 or V7.

Okay, this next step is where it gets a little confusing. How do we know what notes are in a 7th, +9, 6th, or sus4 chord? This is where you look at the notes of the chord, and not the scale. So for a G7, you start counting with G as the first note, but you will count by using notes only in the key of C, not G. So counting for a G chord, still in the key of C, it looks like this:

G	A	B	C	D	E	F
1	2	3	4	5	6	7
G	B	D	F			

$$1 + 3 + 5 + 7 = G7$$

The first, third and fifth notes of G-B-D create the chord of G. Now add the seventh note, in this case F (the note one FULL step below the chord name note because you are still in the key of C with no sharps or flats). You can't play a C7 or an F7 in the BTW, the last three notes of G7 are the same as Bdim, B-D-F), so V7 is usually played in place of a vii7.

If you add the 9th note to a chord (in this case A), you create a +9 chord. Add the 6th note of a G chord, and you get G6, G-B-D-E (which are the same notes in Em7, E-G-B-D). Add the 4th note to a G chord, and you have a Gsus4.

## LOOSELY STRUNG: Making music with and for your friends...

There is a wonderful magic and power in music. Music is so much a part of our lives that we often take it for granted. Music can add much to the quality of programming you do, if it is well prepared and presented. It needs to be more than an afterthought, though, to be successful. Live music is even better when it can be done well.

Opportunities to "Jam" with other musicians is a great way to learn songs and tunes that are new to you and to learn about the people in your community who might be able to provide music for some of your programming. I have been impressed with the fact that I can not pick out musicians on the street. The people I see playing at a "jam session" are most often not people I would ever suspect played an instrument. That adds to the magic.

The idea of "jamming" is one of having fun making music, in a relatively unstructured, loosely organized manner. Successful "jams," however, do tend to have some unwritten "rules" that help make them work well. "Playing nicely with others..." will help to assure that you are welcome.....again.

♪♪ -- The first "rule" that will get you off to a good start is to get your instrument "in tune." That would seem to be a simple courtesy, but is not always obvious to all players. If one plays a lot alone, on an instrument such as guitar or banjo, there is a tendency to tune individual strings against the remaining five strings, and keep playing. Over time, the instrument will drift away from a standard pitch. If you sit in on a jam, the pitch of your instrument may not match that of the other players at all. Those who play instruments such as an autoharp with 36 or more strings must be even more conscious of staying in tune.

If you do not already have one, purchasing an electronic tuner as basic equipment for jamming is a great investment. Many cost less than \$20.00. Carry it with you and use it. TUNE before sitting in. It will go far in making you welcome in the group. If you are hosting a "JAM", consider setting up a "tuning station" that can be used by anyone who attends that may not have their own tuner. A "clip-on pick-up" that plugs into most tuners, permits tuning almost any stringed instrument, even in a relatively noisy location. There are even clip on tuners that will fit easily into your pocket or instrument bag or case.

♪♪ -- If you are the “new kid” in the jam, it is probably a good idea to “play your way” into the group. You may want to seat yourself on the “edge” of the group and play along quietly. When the person or persons who are “leading” the jam determine that you can, and may want to take a melody break, s/he will let you know. If you are comfortable with it, “go for it!” When it is your turn to lead a tune, it is then your responsibility as the “leader” to start the song, set the tempo, pass the melody leads around, and end it. A “foot in the air” is a signal that you want to end the song at the end of the current phrase.

♪♪ -- While playing in the Jam Session, get a feel for the kinds of music the group is playing. When the time comes for you to pick a song, try to select a song that most everyone will probably know. The first song you select should not be one that you have to teach. The simplest way to find out is to ask. A good song that fits the style and interest of the group will get you off to a better start.

♪♪ -- Sometimes the players in a jam session get carried away with too much volume and powering through the lead. There may be a time for that when you are given the lead, but otherwise, look for ways to blend your playing into the group’s playing. Look for ways to harmonize, support rhythms, “lay back” when others are playing lead; learn the “mandolin chop” or “guitar chop” to add variety to your contributions to the tune.

♪♪ -- Depending on location, you may or may not be able to use “cheat sheets” to help you with words, notes, or chords. It is good to have a number of songs in your mental repertoire that you can do with your “eyes closed.” If the jam session is outside at night, there may not be any light available to help you read your music or words.

♪♪ -- The main idea of a jam session is to share in the enjoyment of making music; both in what you give and what you receive. There is pure delight in making good music with perfect strangers, and friendships to be made, if you did not already start out that way. Good music, well played, is magnetic. It has the power to draw people close to listen, set a mood, tell a story, lift spirits, set the stage for what is to follow, and provide an wonderful excuse for a group to have a good time together. Look for ways to not only enjoy it as a player, but to work it into your programming. It can be “magic.”

# DREAM CATCHERS

Presented by Kyla Riphenburg

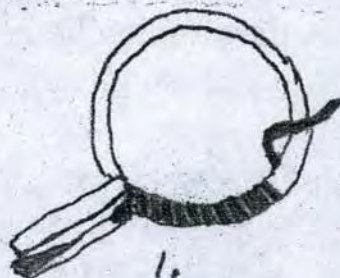
Need: Metal ring  
Suede lacing (optional)  
Sinew or string \*  
Beads, feathers

Scissors  
Glue (tacky)  
Spring clothespin

\* string may be crochet thread or kite string

## Directions:

1. (Optional) Cut -----length of lacing. Glue one end of the lacing to the ring. Use a clothes pin to hold it in place till glue dries. Wrap lacing around the ring snugly, careful not to twist it, to the starting point and glue end. Ring should be completely covered. ( See illust. 1)



2. To start the web, tie one end of the sinew or string to the ring and tie half hitch knots around the ring, about 1 ½ inches apart. (A 5 - 6" ring may have about 9 knots, a larger ring needs more) Keep the string tight as you go. (Illust. 2, 3)

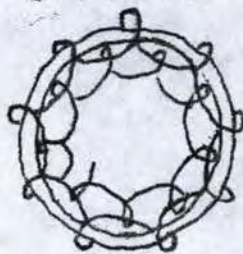


2.

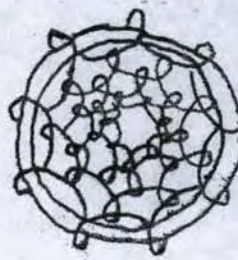


3.

3. After going around ring once begin inside the web by tying a half-hitch in the middle of the first loop on the ring. Continue tying half-hitches in the middle of the loops until the opening in the middle is the desired size. (Hole may be 2 - 3 " in diameter or the size of a dime!) (See illust 4, 5)



4.



5.

4. To end the web, tie a double knot in the string and trim off excess string. Wouldn't hurt to dab a bit of glue, or even clear nail polish on the knot.

5. To decorate you may use beads, feathers, lacings etc, to tie and or glue to the web or ring. Be creative.

6. To hang the dream catcher cut a 10 - 12" length of lacing or string and tie it to the top of the ring.

“According to legend, dreams are messages from sacred spirits. It is said that the hole in the web allows the good dreams through while trapping the bad dreams until they disappear in the morning light. Dream catchers are believed to protect the sleeping one with pleasant dreams, luck and harmony throughout their lives.”



# 3" Dream Catcher

## YOU WILL NEED:

- 1 #3057 3" Mandella Hoop
- 2 yds. #5013 3/32" Suede Lace
- 2 yds. #1208 Artificial Sinew
- 2 Feathers
- 8 #1427 Pony Beads



© Copyright 1993  
by Tandy Leather Company  
Fort Worth, Texas 76101



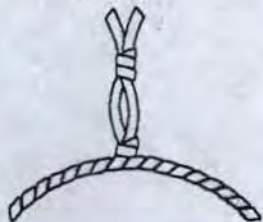
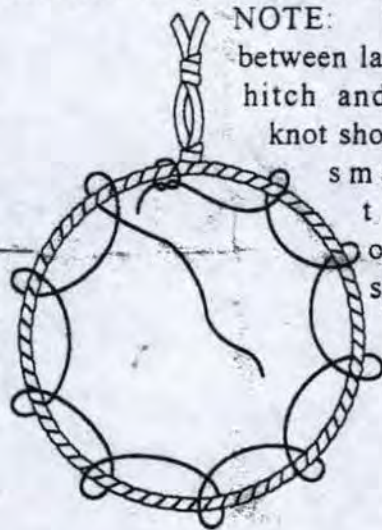
STEP 6. Take lace left over from step 2 and loop it over the hoop and through a loop on the side of the Dream Catcher.



STEP 1. Tie one end of lace to hoop with a string. Leave about 5" of lace to tie off with. Wrap hoop with lace.

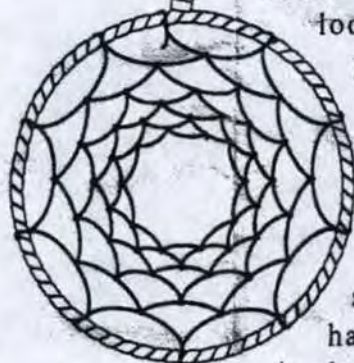
STEP 4. Continue around hoop tying half hitches at evenly spaced intervals. Keep sinew pulled snug.

NOTE: Space between last half hitch and first knot should be smaller than other spaces.



STEP 2. When you reach the beginning, tie the ends together and pull snug against the hoop. Trim ends off even and tie in an overhand knot. Save excess lace as you will need it later.

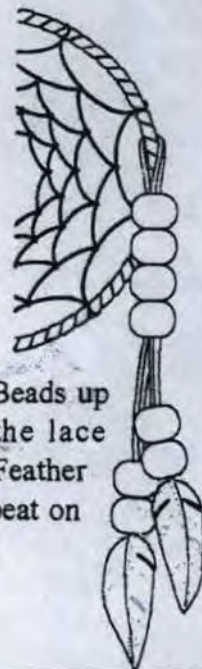
STEP 5. Tie next half hitch in center of first loop formed. Continue around, tying half hitch in each loop until you have about 1" of sinew left.



Tie a second half hitch in last loop tied and pull tight. Trim off excess and mash knot down with fingers.



STEP 7. Point the ends of the lace and push both ends through 4 Beads.



STEP 8. Push 2 Beads up on one end of the lace and push end of Feather under Beads. Repeat on other end of lace.



STEP 3. Tie one end of the artificial sinew in place next to knot, move down about 3/4" and tie a half hitch knot.



# BUBBLE MAKING BASICS

Shared by  
Jackie Baritell

Best bubble conditions: high humidity, cool, shady, sheltered areas

## Basic Bubble Recipes:

1. From The Unbelievable Bubble Book by John Cassidy  
1 cup yellow or blue Ultra Dawn (dish soap)  
3-4 tbsp. Glycerin  
1-2 cups clean, cold water (or up to 50% more on dry days)  
Measure water into clean pail. Add 1-cup dish soap. Add glycerin. Stir gently.  
(No froth).
2. From Blue Hill Wand Works  
4 cups water  
1-cup dish soap  
¼ cup corn syrup

## Homemade Bubble Wands:

- Use a holder from a 6-pack of your favorite soda
- Bend a wire hanger into a loop or other shape
- Tie string through 2 straws
- Cut end off a couple of cans, tape together
- Use your hands thumbs and index fingers together

For much more check out The Unbelievable Bubble Book by John Cassidy  
With David Stein, inventor of The Bubble Thing KLUTZ, 455 Portage Ave., Palo  
Alto, CA 94306 - klutz.com

# BUBBLE PRINTS

## Supplies:

Baking sheet	1 tsp. dish soap
Plastic cup	Food coloring
Plastic straw	White drawing paper
½ cup water	Colored markers

Mix water, dish soap and a few drops of food coloring in a plastic cup. Use straw to blow bubbles in the cup until they spill all over the baking sheet. Remove the cup and place a piece of paper over the bubbles on the baking sheet. Lift the paper off. Allow paper to dry. Use markers to draw a picture or outline shapes in the design. Use printed-paper as wrapping paper, book covers, stationery or framed artwork!

You can use more than one color of bubbles for one print. Try a bubble pipe, too!

# BUBBLE OVER

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

## EQUIPMENT

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

## SITUATION

Open area

## TIME

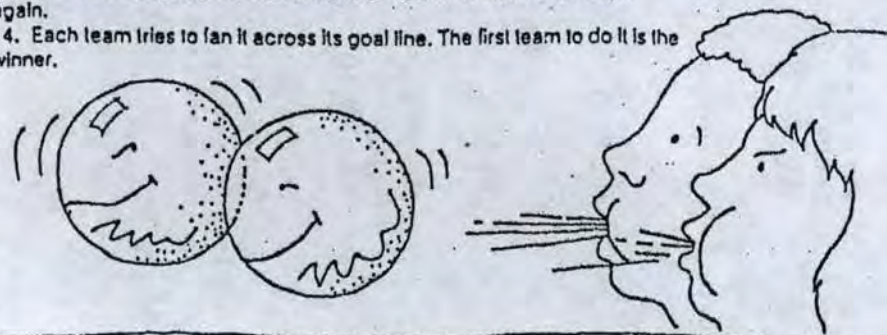
10 minutes

## DIRECTIONS

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

## VARIATION

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



## Bubble Trouble

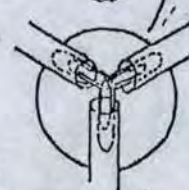
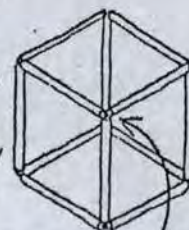
1. This enormous task takes the coordinated effort of two players. A pair of players makes a giant straw and string frame, 6 to 10 feet long (see Bubble Basics, pages 38-39).
2. Run the frame through the solution very slowly, carefully filling it with a film of soapy liquid.
3. Gently stretch the frame out. Although a bubble this size will not be able to snap free, the film will expand and stretch into an undulating soapy shape. Watch what happens when a bubble that size breaks.

## Double Bubble

1. An enormous bubble can be made by two players blowing a bubble together with tin can blowers. On a soapy surface, two players begin blowing two separate bubbles, trying to connect them into one single bubble. Invite other players to add their bubbles, with all players slowly filling their shared dome with air.
2. Next, have two players try making a free-floating Double Bubble by blowing their bubbles together through their tin cans. When both bubbles are connected into one big bubble, players release their end one at a time by twisting off their cans.

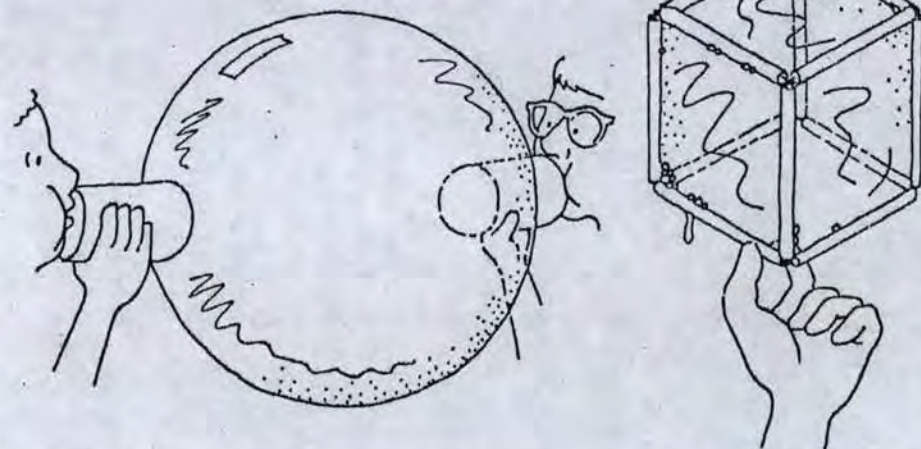
## Geometric Bubble

1. Did you ever see a square bubble? Players can make bubbles into cubes and pyramids with the help of a drinking straw frame. To make a frame, connect straws together with paper clips by slipping one clip curl into one straw and the other into another. (see illustration).
2. Geometric bubbles aren't blown; instead, soap film fills the sides of the frame to create the shape. Players dip frames into the soap solution until all the sides are filled.



CONNECT STRAWS WITH PAPERCLIP CORNERS.

DIP EACH SIDE INTO SOAP SOLUTION.



# Giant Bubbles

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

## Equipment

- Several rectangular pans—dish pans, shallow trays, or baking sheets
  - Large plastic container with top—bleach bottle or milk container
  - Dishwashing soap (The higher priced soap seems to make the strongest bubbles.)
  - Glycerine (may be found in any drugstore)
  - Plastic drinking straws
  - Several large juice or coffee cans
  - String
  - Roll of electric tape
- Other additives include Karo syrup, jello powder, and Certo. Start with a few drops.

## Area

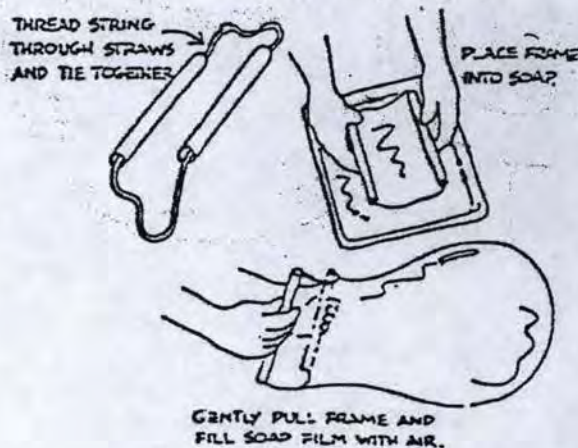
Flat surface (picnic or other table), preferably outdoors, but may be indoors if you are prepared to scrub the floor when you have finished. Spread newspapers or shavings to help absorb the mess.

## Bubble Solution

To make the soap solution, fill a clean plastic container with a quart of warm water and mix in about 8 tablespoons of soap. To give bubbles more elasticity, add 2 to 3 tablespoons of glycerine to the mixture. (More glycerine will make the bubbles more elastic.) Stir well and pour into the pans.

## Directions

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



## Other Bubble Makers

1. Three cans and electrical tape
2. Bubble dome
3. Tape straws together
4. Inverted can
5. Bubble chains
6. Extra long string

