

# Pre-Lab Workshop

# *Wheel of Leadership*



*Brigette Jarrusso, MPA  
International Coach, Speaker, and  
Leadership Consultant  
[www.embracechange.us](http://www.embracechange.us)*

# OVERVIEW

## The Art of Leadership

For over 20 years, I have been designing custom leadership programs and training for diverse people from around the world.

The most important lessons I have learned around leadership involve our ability to be curious, self-aware, and open to adapting and shifting our leadership approach based on the culture, context, and content of each situation.

To do this effectively, we need a comprehensive Leadership Toolkit that empowers us to navigate the ongoing challenges of our business while remaining in balance and inspiring others to contribute their full value.

Leadership is an inner and outer game. And it has as much to do with how we relate to ourselves as how we relate to others. How we show up for our people matters. And, how motivated and aligned with our deeper purpose has a big impact on outcomes.

There are infinite ways we can lead more effectively, and inspire others too innovate, collaborative and contribute their full value.

This tool will give you an overview of where you are in terms of what I consider to be **8 critical areas for leadership development.**

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# WHEEL OF LEADERSHIP

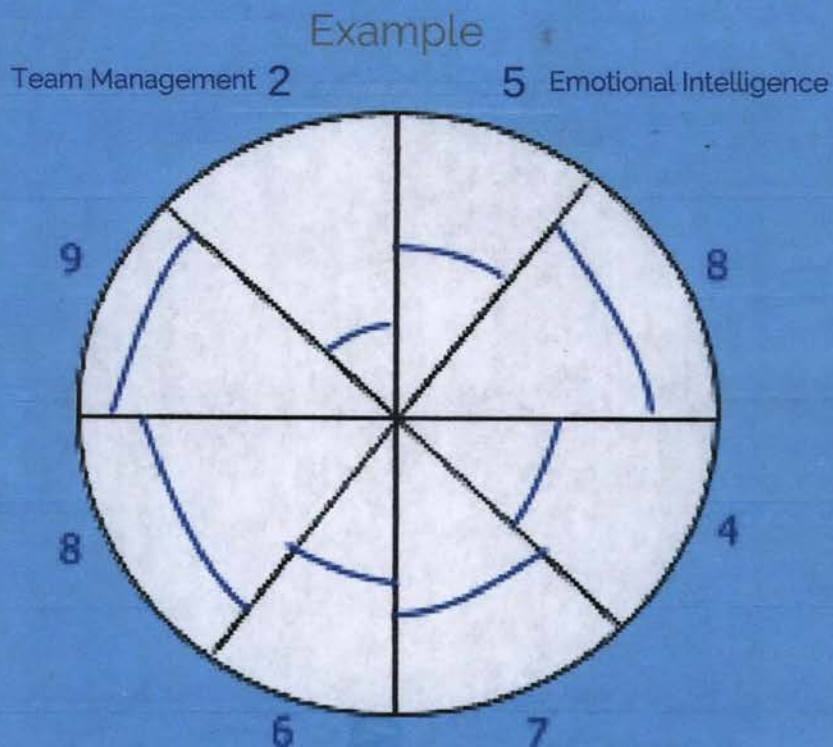
## INSTRUCTIONS:

### CAREFULLY REFLECT ON THE 8 AREAS ON THE FOLLOWING PAGES

Write them on the lines outside the Wheel on the Wheel of Leadership Worksheet on page 6, in the order of importance for you!

### RANK YOUR LEVEL OF MASTERY IN EACH AREA (10 IS THE HIGHEST)

Evaluate your level of satisfaction with each area from 1 to 10 by drawing a straight or curved line to create a new outer edge in that slice of the wheel on the worksheet.



# LEADERSHIP TOOLKIT

## **5. Intercultural Communication Skills:**

You are able to understand and adapt to individuals with different communication and work styles:

- Direct v. indirect communicators
- Those that value task over relationships
- Those who embrace risk v. who are risk averse
- Those who prefer structure v. those who value fluidity

You embrace and understand how to empower diversity.

## **6. Conflict Management:**

You are able to acknowledge and embrace conflict as an opportunity for development. You understand your conflict style. You negotiate, collaborate, mediate or facilitate.

## **7. Group Facilitation:**

You understand how to accelerate and support effective team processes, meetings, projects and collaborations. You empower others to facilitate.

## **8. Coaching Tools:**

You ask lots of questions and reserve judgment. You focus on solutions and opportunities, not problems.

# WHEEL OF LEADERSHIP WORKSHEET

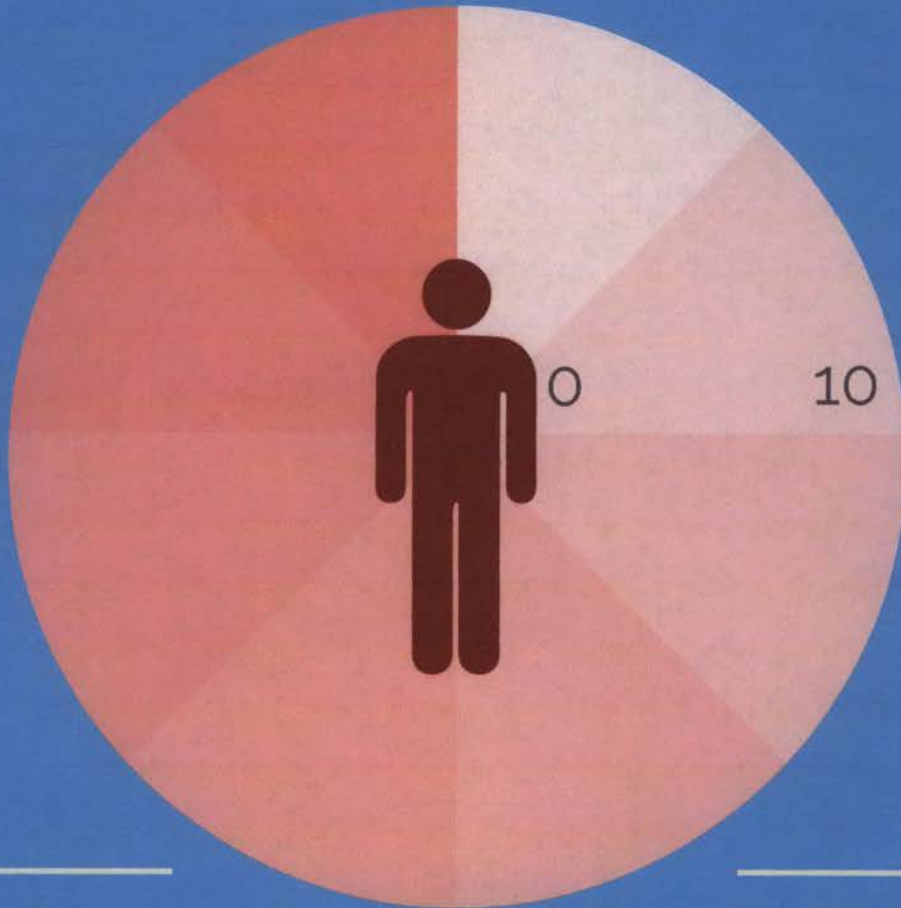
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\_\_\_\_\_

# MY FREE GIFT TO YOU

## BOOK A FREE 45 MINUTE CONSULTATION!

Get support and **coaching** on that one big issue that is keeping your business from reaching its full potential.

Receive **advice** around three key areas to focus on in terms of leadership and team development.

Define a **clear strategy** and next steps to make a shift around the biggest challenge you are facing.

Explore individual or group leadership training and coaching for you and your team!


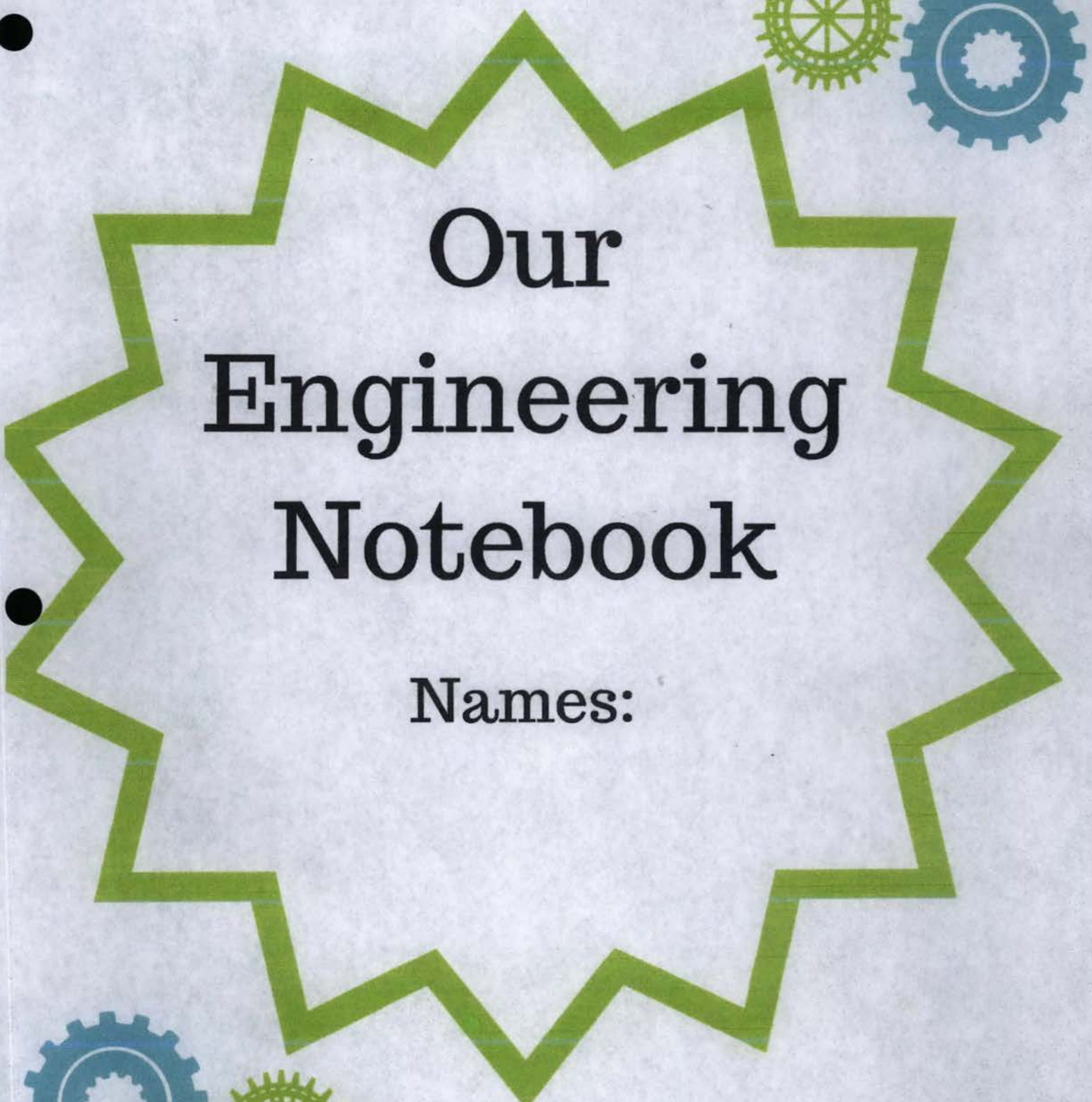
**Here is a direct link to my calendar to grab your spot NOW!**

**BOOK NOW**





All  
Lab



# Our Engineering Notebook

Names:



Unit 1 Survey: PRE/POST (circle one)

Name:

Grade:

School:

On a scale of 1-5 please rate the following:

1 (strongly disagree)

3 (neutral)

5 (strongly agree)

**1. I have a good understanding of what it means to be an engineer:**

1

2

3

4

5

**2. I think engineering is interesting:**

1

2

3

4

5

**3. I think engineering is important:**

1

2

3

4

5

**4. I feel that I am good at engineering:**

1

2

3

4

5

**5. I might want to be an engineer when I am older:**

1

2

3

4

5

**6. Engineering is something I want to learn more about:**

1

2

3

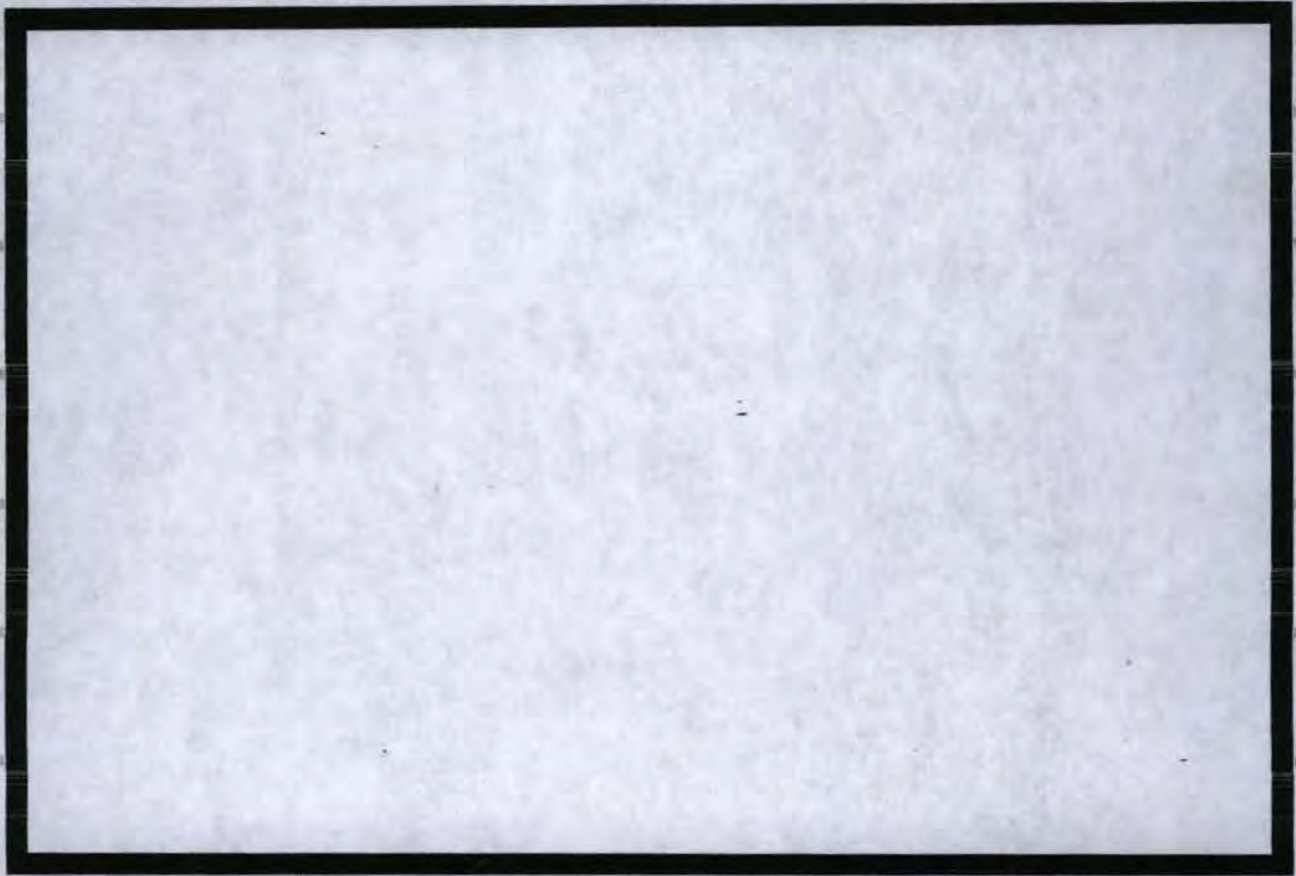
4

5

# Engineer's Checklist

## Before we build

- What do we know about boats that could help us?
- What are some ideas we might be able to try?
- Sketch your idea in the space below:



## While we're building

- Are we testing as we go to make sure our boat floats in a straight line?
- Are we measuring to make sure it can hold enough weight?
- Have we tested again? Did we make sure our boat floats and looks nice?

Unit 1 Survey: PRE/POST (circle one)      Name:                      Grade:                      School:

On a scale of 1-5 please rate the following:

1 (strongly disagree)                      3 (neutral)                      5 (strongly agree)

**1. I have a good understanding of what it means to be an engineer:**

1                      2                      3                      4                      5

**2. I think engineering is interesting:**

1                      2                      3                      4                      5

**3. I think engineering is important:**

1                      2                      3                      4                      5

**4. I feel that I am good at engineering:**

1                      2                      3                      4                      5

**5. I might want to be an engineer when I am older:**

1                      2                      3                      4                      5

**6. Engineering is something I want to learn more about:**

1                      2                      3                      4                      5

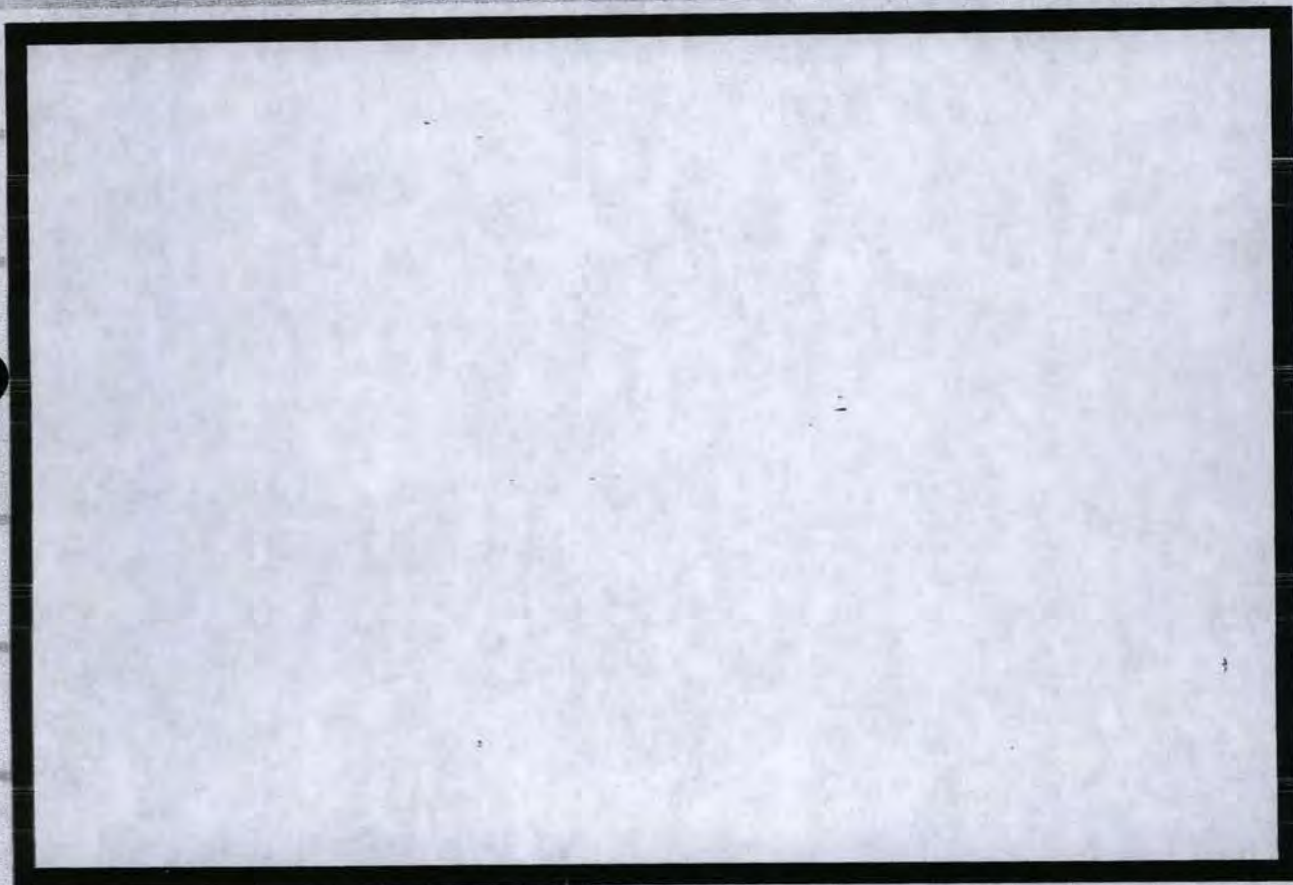
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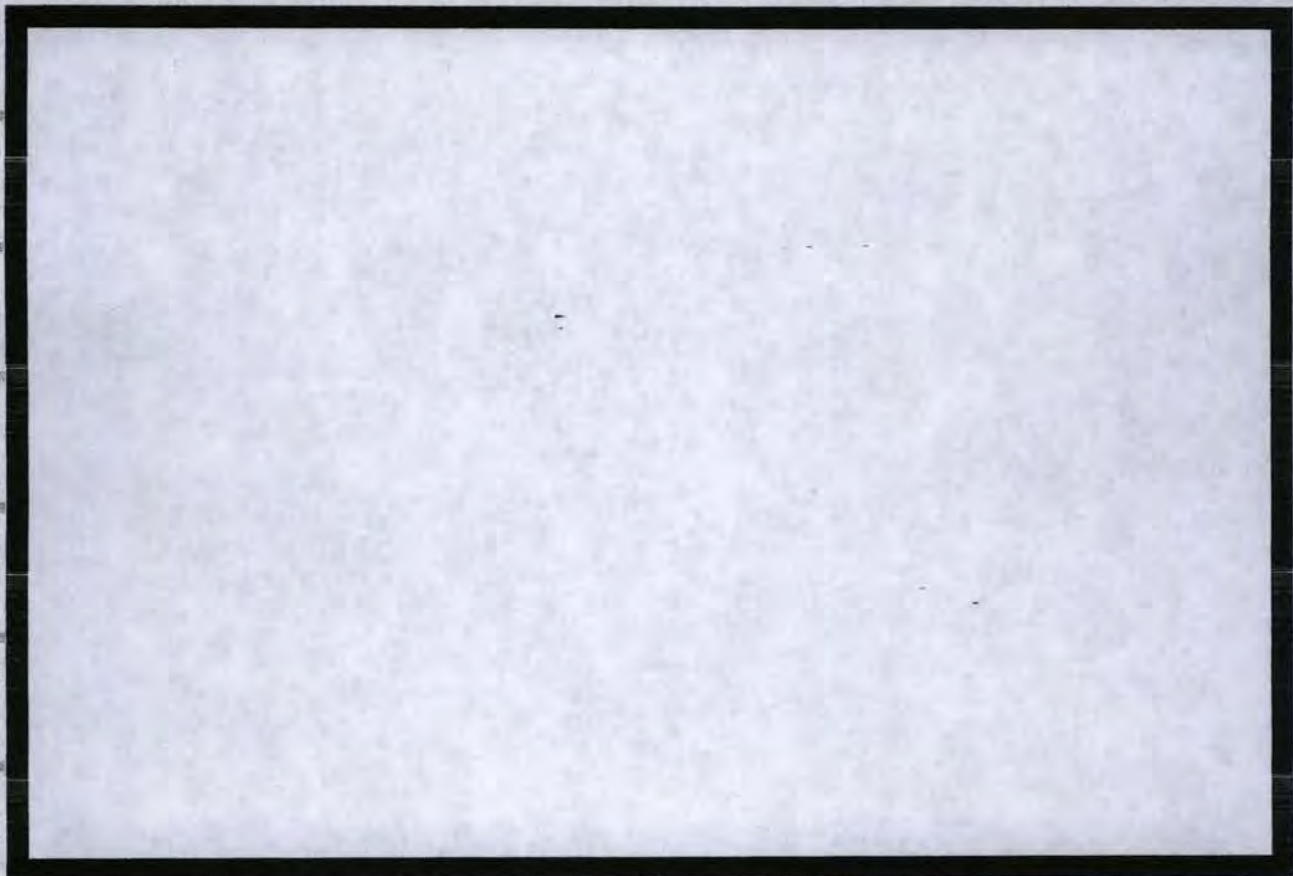
Are we measuring to make sure it can hold enough weight?

Have we tested again? Did we make sure our boat floats and looks nice?

# Engineer's Checklist

## Before we build

- What do we know about parachutes that could help us?
- What are some ideas we might be able to try?
- Sketch your idea in the space below:




## While we're building

- Are we testing as we go to see how long it takes for our parachute to drop?
- Are we timing the test drops?
- Have we tested again? Are we sure our parachute drops as slowly as possible?

# Engineer's Checklist

## Before we build

- What do we know about houses that could help us?
- What are some ideas we might be able to try?
- Sketch your idea in the space below:



## While we're building

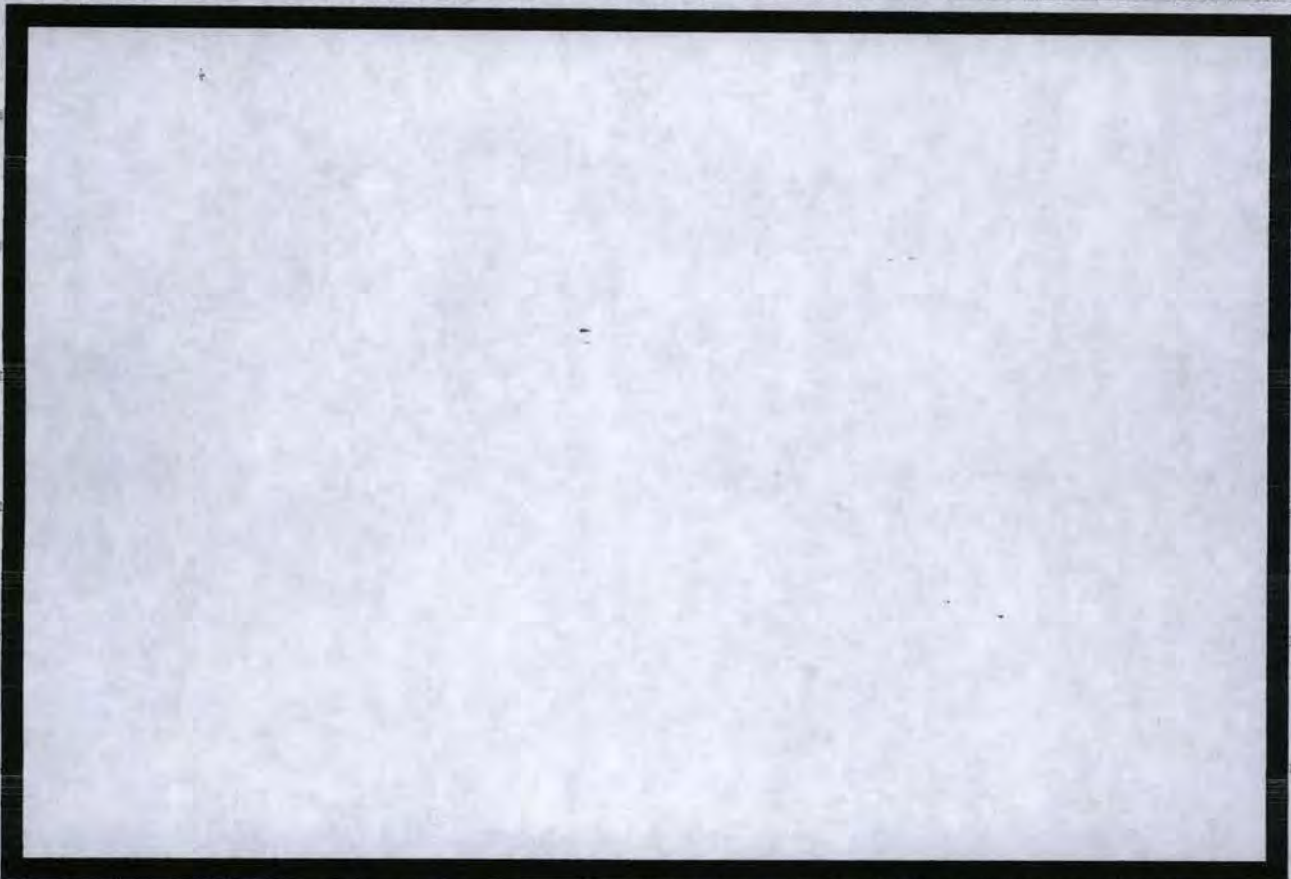
- Are we testing as we go to make sure our house can stand up to the wind?
- Are we measuring to make sure it's tall enough and wide enough?
- Have we tested again? Did we make sure our house also looks nice?



# Engineer's Checklist

## Before we build

- What do we know about ziplines that could help us?
- What are some ideas we might be able to try?
- Sketch your idea in the space below:



## While we're building

- Are we testing as we go to make sure Rapunzel has a way to attach and detach to the zipline safely?
- Are we measuring to make sure it's long enough?
- Have we tested again? Are we sure our zipline meets the criteria?

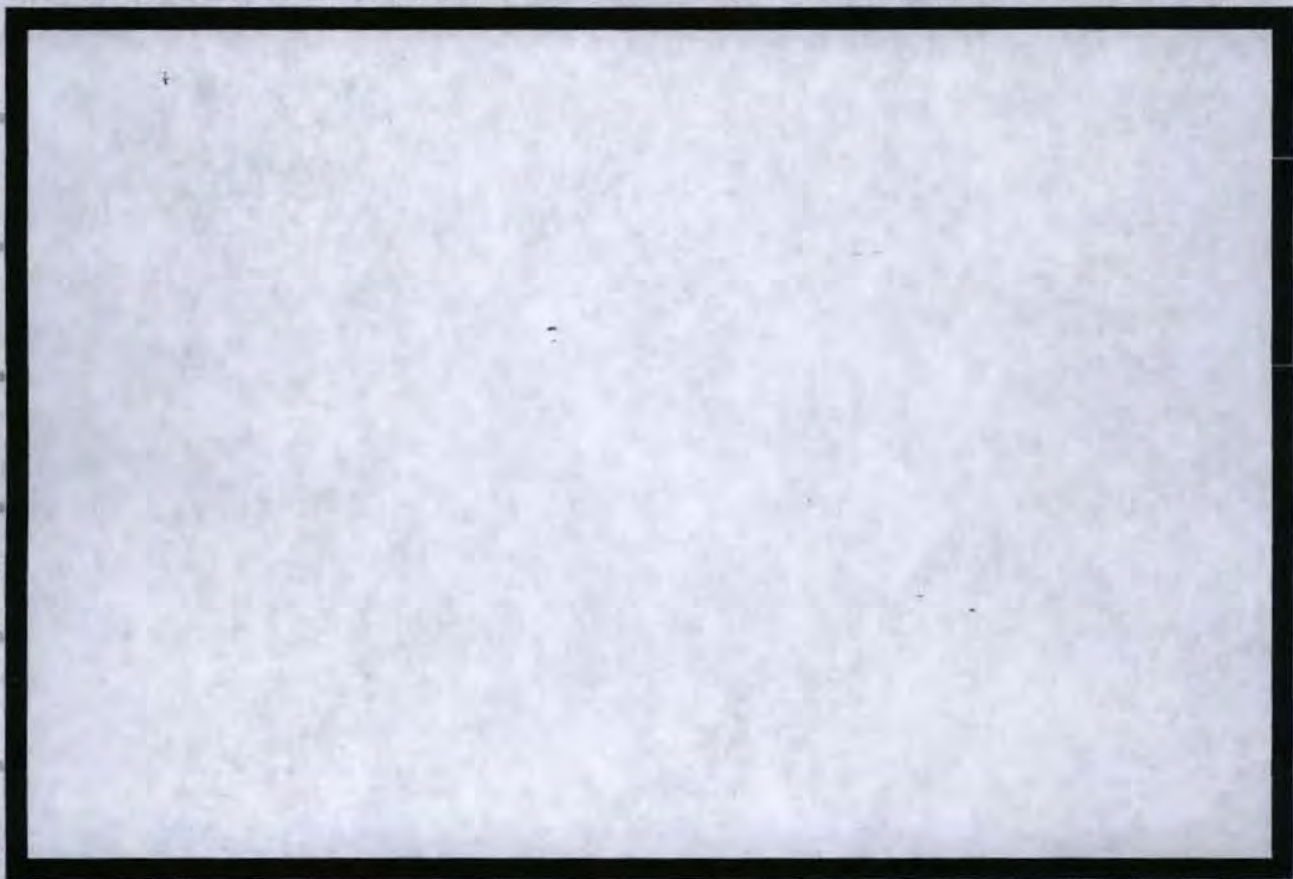
# Engineer's Checklist

## Before we build

What do we know about bridges that could help us?

What are some ideas we might be able to try?

Sketch your idea in the space below:



## While we're building

Are we testing as we go to make sure our bridge is tall enough and long enough

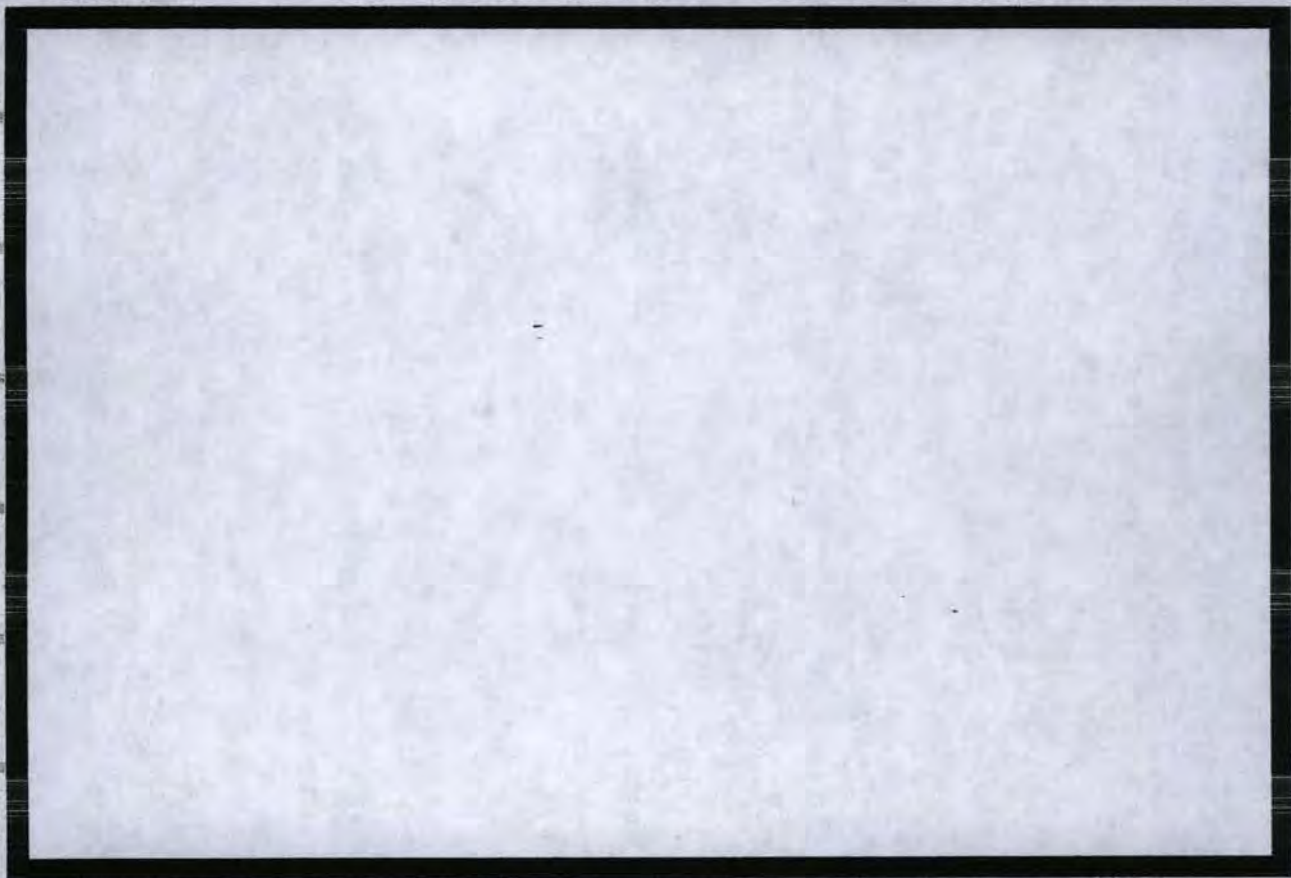
Are we measuring to make sure it can hold enough weight?

Have we tested again? Did we make sure our bridge stands on its own and looks nice?

# Engineer's Checklist

## Before we build

- What do we know about cars that could help us?
- What are some ideas we might be able to try?
- Sketch your idea in the space below:



## While we're building

- Are we testing as we go to make sure our car roles on its own?
- Are we measuring to make sure it's tall enough and long enough?
- Have we tested again? Are we sure our car meets the criteria?



# In-Depth Workshops





## PITCH PLANNING WORKSHEET

### GOAL:

A purposeful and authentic pitch that connects with other people and **COMPELS** them to take the next step toward working or collaborating with you.

A message that is authentically **YOU** and captures your **STORY** and your unique **VALUE**.

**Elements of your pitch:** Please work on a high level outline version of these key elements of a pitch.

|   |   |  |
|---|---|--|
| <b>YOUR WHY: The reason you do what you do. Can be tied to story.</b>                   |   |  |
| <b>YOUR STORY</b><br>The deep personal motivation to do the work you do (or aspire to). |   |  |
| <b>Intro</b>  | <b>Main Story Arc</b><br>One pivotal experience | <b>Key 'aha' in Hero's Journey.</b><br>How did you overcome the challenge and persevere? |
|   |   |  |
|   |   |  |



## Interview with the "Future You"

**Objective:** Get to the root of your views of self. Unlearn old patterns of thinking, explore new perspectives, and rewire yourself for success.

**Role 1:** Interviewer

**Role 2:** You in 5 years, aligned with purpose and successfully having reached your goals.

Each person takes turns interviewing the other to unlock their future success and new perspective of self. This exercise will help participants unlock areas of deep knowledge that they may or may not be aware of.

### Interview Questions:

1. Tell me about your greatest accomplishment. What are you most proud of?

2. How did you overcome your fears 5 years ago?

3. What was the biggest challenge (personal/professional) you overcame?

4. What advice would you have given yourself 5 years ago about pursuing this path?



**WHAT DO YOU DO STATEMENT:** What exactly do you do? This should be clearly framed as the OUTCOME you DELIVER, not the PROCESS. This is the least important and should be very tight and short. Your what is also your VISION for your people on the other side of their challenge.

|  |  |
|--|--|
| <b>Example:</b> I connect and empower diverse purpose-driven entrepreneurs so they can earn more and make a greater impact in the world while remaining in alignment with their core values. |  |
| <b>Version 1</b>   |  |
| <b>Version 2</b>   |  |

**THIS IS AN EXAMPLE OF AN "ELEVATOR PITCH" - VERY SHORT, ABOUT 30 SECONDS/1 MINUTE**



## Emotionally Intelligent Leadership Evaluation

**Describe your approach:** Transactional v. Transformational

**Do you use:** Coercion, Affirmation, Democracy, Pacesetting, Coaching?

**For example:** Do you lead by giving rewards and punishments? How do you motivate people? Do they do things for you because they are scared? Do they feel clear on the purpose of their work?

Emotional Intelligence Domain: Self-Awareness

Score 1 (low) to 5 (high)

Select

Plan to improve; strategies; resources

Emotional Intelligence Domain: Self-Regulation

Score 1 (low) to 5 (high)

Select

Plan to improve; strategies; resources

Emotional Intelligence Domain: Motivation

Score 1 (low) to 5 (high)

Select

Plan to improve; strategies; resources

Emotional Intelligence Domain: Empathy



Score 1 (low) to 5 (high)

Select

Plan to improve; strategies; resources

Emotional Intelligence Domain: Social Skill

Score 1 (low) to 5 (high)

Select

Plan to improve; strategies; resources

Emotional Intelligence Domain: Other (list in text box below)

Score 1 (low) to 5 (high)

Select

Plan to improve; strategies; resources



## Personal ID

Now, take the ideas that came out of the right-hand column and create a powerful statement about who you are, what you do, and why you do it! Make sure to include a statement about the powerful impact you will have on the world. All of this should be worded affirmatively.

Example: I am an authentic and powerful connector of social change agents. I am committed to empowering and accelerating my clients in their journey to make a living while making a positive impact in the world. I am grounded in gratitude and present moment joy. My life and my work are in balance, and everything I do in my business reflects my core values and allows me to live my purpose. This makes me a more loving, present and fulfilled wife, mother, friend and coach. (FYI - you may have guessed - this is mine!)

Personal ID Statement

**KEEP EMBRACING CHANGE!**

## ***Poultry Embryology Resources***

***Compiled by Pam Watson, MEd., Assistant Professor,***

***WSU Lewis County Extension, [pwatson@wsu.edu](mailto:pwatson@wsu.edu)***

<http://lancaster.unl.edu/4h/embryology>

University of Nebraska

Chicken Growth & Development

Constructing an Egg Candler

<http://extension.psu.edu/4-h/projects/poultry/embryology>

Penn State

History of the Chicken

Biology of the Fowl

Breeds and Varieties

Commerical Poultry

Modern Egg Industry

Welcome to The Good Egg Project: By Discovery Education- archived Farm-to-Table virtual field trip

Modern Meat Chicken Industry

Modern Turkey Industry

Anatomy Images from Purdue University-Egg structure, Embryo Anatomy, and Oviduct Anatomy

<http://web2.uconn.edu/poultry/poultrypages/>

University of Connecticut

<http://extension.illinois.edu/eggs/index.html>

University of Illinois

Incubation Troubleshooting

Incubation and Embryology Questions and Answers

<http://extension.umd.edu/cecil-county/4-h-youth/4-h-embryology>

University of Maryland (docs and forms)

<http://florida4h.org/embryology/>

University of Florida

<http://animalscience.ucdavis.edu/Avian/pfs33.htm>

University of California

COMMON INCUBATION PROBLEMS: CAUSES AND REMEDIES chart

## **Incubators**

Types, what they look like, and pricing

## **Companies that sell fertile hatching eggs**

<http://www.strombergschickens.com/>

Strombergs has chicken eggs, bantam chicken eggs, duck eggs, turkey eggs, guinea eggs, quail eggs, pheasant eggs, and chukar partridge eggs, pricing \$4.10- \$6 per egg

<https://www.mcmurrayhatchery.com/index.html>

Murry McMurray Hatchery has seasonal chicken, duck, turkey, quail, guinea, pheasant, chukar hatching eggs, pricing \$2.41-\$4.80 per egg

<https://www.meyerhatchery.com/index.a5w>

Meyer Hatchery has seasonal chicken, bantam, turkey, game bird hatching eggs, pricing \$1.60-\$2.10 per egg

<http://www.cacklehatchery.com/default.html>

Cackle Hatchery has seasonal chicken eggs only for hatching, the selection is made by their staff, pricing \$4.25-\$6.50

**Buyer beware:**

Local farmer (4-H Leader) with chickens or fowl you would like to incubate. Many small farms run their own small egg operation and may even hatch their own chicks. Some are even willing to donate the eggs for hatching if they will get the chicks back. These may be available seasonally. Beware of pricing, cleanliness of eggs, packaging, and the age of the eggs. Having someone close to ask questions and perhaps bring some adult live birds into your classroom could be invaluable.

<http://www.mypetchicken.com/catalog/Fertile-Hatching-Eggs-c39.aspx>

My Pet Chicken has chicken eggs, is seasonal, sometimes has other fowl, many crosses and non-standard birds are sold on this site. Prices vary greatly

<https://www.purelypoultry.com/chicken-hatching-eggs-p-1090.html>

Purely Poultry has chicken, waterfowl, and other fowl hatching eggs, not much choice in hatching eggs, pricing from \$4.38-\$6.54 per egg for chicken eggs

[http://www.efowl.com/Poultry\\_Eggs\\_s/40.htm](http://www.efowl.com/Poultry_Eggs_s/40.htm)

efowl offers duck and chicken hatching eggs, as well as turkey and game bird hatching eggs, pricing \$2.94-\$4.84 per egg

Amazon.com

Amazon- You can find just about anything from just about anywhere, prices vary greatly

<http://www.ebay.com/bhp/chicken-hatching-eggs>

ebay- You can find just about anything from just about anywhere, prices vary greatly

Trader Joe's

Has fertile eggs, sometimes seasonally; these eggs may not be handled or treated as hatching eggs.

<http://www.backyardchickens.com/f/36/chicken-hatching-eggs>

Back Yard Chickens has just about anything, from just about anywhere, prices vary greatly, largest selection of breeds and varieties

### **Standard disclaimer for hatching eggs!**

We offer many different breeds of duck and chicken hatching eggs, as well as turkey and game bird hatching eggs. We guarantee you will receive fresh, unbroken, fertilized eggs. However, we do not guarantee that they will actually hatch for you, as this requires significant time and effort on your part. Make sure that you understand exactly how your incubator functions and that you have adequate instruction on hatching chicken or duck eggs before ordering fertile eggs.

### **Other Resources**

#### Jamesway's Embrology Posters

Jamesway Incubator company as a very nice poster showing the hens ovaries, fertile and non-fertile germinal spots and daily embryonic development.

Jamesway's policy has been to allow each institution or program to request one free poster per year which is send out by mail. Groups, educational institutions and university extension programs can request a number of posters at a cost of \$10.00 per poster and in those instances Jamesway has recommended they be sent by courier to ensure their arrival in good condition and in a timely fashion. Jamesway usually shares in the courier cost. Depending on the number of posters ordered Jamesway contributes additional free posters i.e. for every 5 posters purchased a free one is added. As long as supply permits purchased posters will be the laminated ones, free posters are not laminated.

Requests can be sent to Sharon Bouchard at [sharonb@jamesway.com](mailto:sharonb@jamesway.com) or by fax 519-624-5803

Animation of the 21 day development of a chicken embryo in the egg.

Created by AXS Biomedical Animation Studio Inc. <http://axs3d.com/>

You Tube: Chicken Embryo Development

<https://www.youtube.com/watch?v=PedajVADLGw>

<https://vimeo.com/86122048>

Virtual Chicken- How an egg is formed

# FOWL PLAY POULTRY GAMES TO PLAY

PAM WATSON - WASHINGTON STATE UNIVERSITY,  
LEWIS COUNTY EXTENSION, 4-H YOUTH DEVELOPMENT

PWATSON@WSU.EDU

WASHINGTON STATE UNIVERSITY  
EXTENSION  
4-H Youth Development Program 

## ICE BREAKER OR EGG BREAKER



- EVERYONE GETS HALF OF AN EGG
- FIND THE PERSON WITH THE OTHER HALF
- ONCE YOU FIND YOUR OTHER HALF, INTRODUCE YOURSELF, WHERE ARE YOU FROM, AND SHARE YOUR FAVORITE BREED AND VARIETY AND WHY
- YOU CAN HAVE TRIVIA, TERMS, CLASSES OR MORE IN ONE HALF OF THE EGG AND ANSWERS OR PICTURES IN THE OTHER HALF
  - YOU CAN EVEN BE SNEAKY AND MIX UP THE COLORS OF THE EGGS
  - NOW IS A GREAT TIME TO BUY, BETTER YET AFTER EASTER



## GAME OF POULTRY LIFE



- THIS GAME IS GOOD WITH 6 OR MORE PLAYERS OF A VARIETY OF AGES.
- EACH PLAYER STARTS AS AN EGG. WHEN 2 EGGS FIND EACH OTHER THEY PLAY, ROCK/PAPER/SCISSORS THE WINNER BECOMES A CHICK. THE LOOSER LOOKS FOR ANOTHER EGG TO BEAT.
- WHEN 2 CHICKS FIND EACH OTHER THEY PLAY, ROCK/PAPER/SCISSORS THE WINNER BECOMES A PULLET. THE LOOSER BECOMES AN EGG AND MUST FIND ANOTHER EGG TO BEAT.
- WHEN 2 PULLETS FIND EACH OTHER THEY PLAY, ROCK/PAPER/SCISSORS THE WINNER BECOMES A HEN. THE LOOSER BECOMES AN EGG AND MUST FIND ANOTHER EGG TO BEAT.
- WHEN 2 HENS FIND EACH OTHER THEY PLAY, ROCK/PAPER/SCISSORS THE WINNER BECOMES SOUP. THE LOOSER BECOMES AN EGG AND MUST FIND ANOTHER EGG TO BEAT.

- **MOVEMENTS OF THE STAGES:**
- **EGG** - WADDLE FROM SIDE TO SIDE WITH YOUR ARMS MAKING AN "EGG" SHAPE OVER YOUR HEAD.
- **CHICK** - RUN AND FLAP WHILE SAYING PEEP
- **PULLET** - SKIP, FLY AND PRODUCE ALMOST CLUCKS
- **HEN** - WALK, WINGS TUCKED IN AND CLUCK
- **SOUP** - ARMS OUT TO SIDE (LIKE AN AIRPLANE) SAYING AH BECAUSE YOU ARE FLOATING IN WARM BROTH

ONE EGG, ONE CHICK, ONE PULLET, ONE

## POULTRY BLEACHING GAME

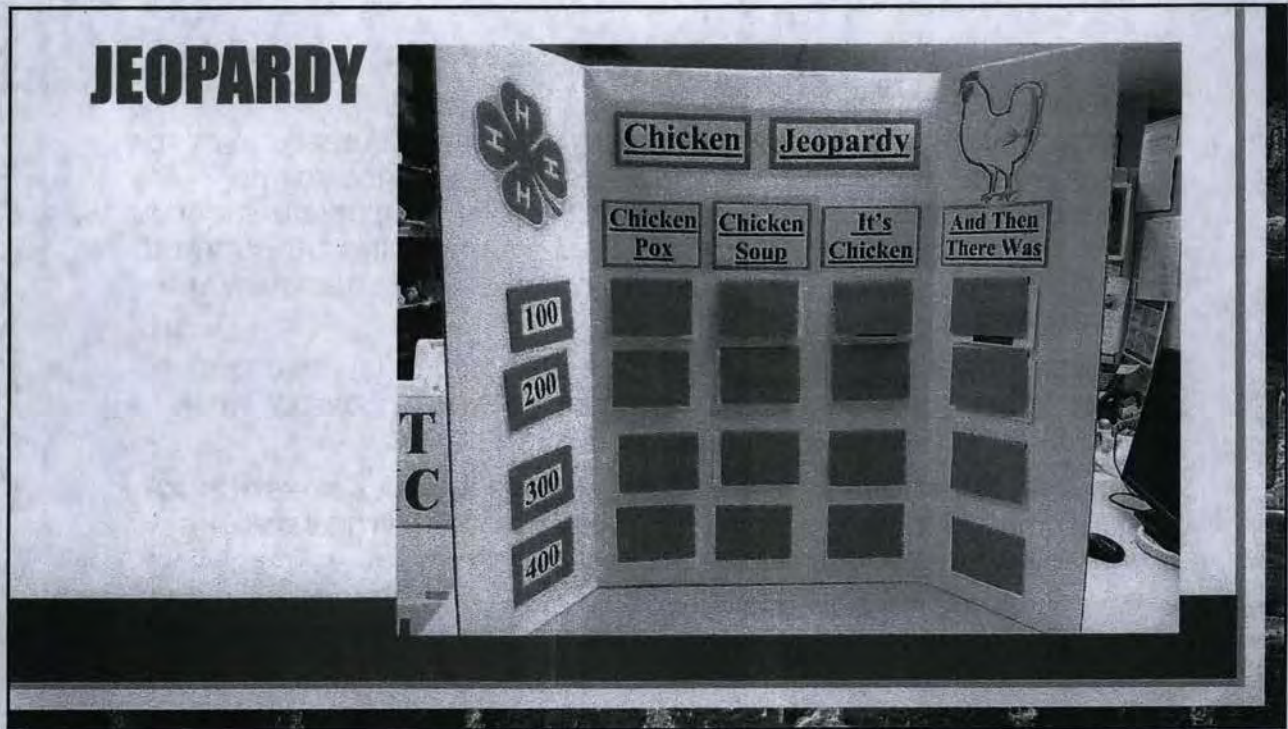
- THIS GAME IS FUN WITH 4 OR MORE PLAYERS OF A VARIETY OF AGES. YOU WILL NEED A BALL OR SOME SIMILAR CATCHING/THROWING OBJECT. A RUBBER CHICKEN WORKS.
- **BASIC:** PLAYERS STAND IN A CIRCLE, TOSSING THE BALL FROM PLAYER TO PLAYER. AS EACH PLAYER CATCHES THE BALL THEY SAY THE NEXT WORD IN THE SEQUENCE OF BLEACHING.
- START THIS GAME OFF SLOW. USE VENT, EYE, EAR FOR THE FIRST MEETING. ADD BEAK, FEET, SHANKS AT THE SECOND. BY THE FIFTH MEETING, YOU WILL BE ADDING AMOUNT OF EGGS LAID.

- **ADVANCED:** ONE PLAYER TOSSES THE BALL AND SAYS A PART THAT IS BLEACHED THE PLAYER CATCHING THE BALL ANSWERING WITH NUMBER OF EGGS LAID. IF THEY HAVE THE CORRECT ANSWER, THEY ASK ANOTHER BODY PART AND THROW THE BALL. IF THEY DON'T KNOW THE ANSWER OR GUESS WRONG, THE GROUP HELPS.

### Bleaching Sequence

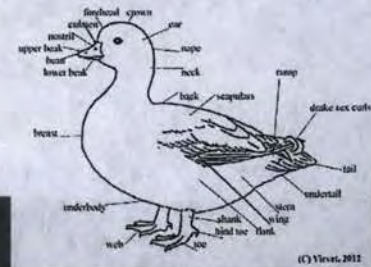
| Body Part      | Eggs Laid | Weeks  |
|----------------|-----------|--------|
| Vent           | 0 - 10    | 1 - 2  |
| Eye Ring       | 8 - 12    | 2 - 2½ |
| Ear Lobe       | 8 - 12    | 2½ - 3 |
| Beak           | 35        | 5 - 8  |
| Bottom of Feet | 50 - 60   | 8      |
| Front of Shank | 90 - 100  | 10     |

Reminder: V E E B F S



# POULTRY ANATOMY MATCHING GAME

- TWO CHARTS
- TWO SETS OF VELCROED ANATOMY I.D. PIECES
- TIMER
- MIX UP AGE GROUPS FOR TEAMS
- START WITH 10-15 PARTS TO IDENTIFY
- PRACTICE SAYING THE NAMES CORRECTLY
- MAKE IT A RELAY OR RACE TO GET THE PIECES  
ON THE CORRECT DOT, LINE, PART



## 4-H BIRDS BINGO

- DRAW SLIPS OF PAPER OR TAPE TO BINGO BALLS, SEE ATTACHED SHEET FOR LIST OF WORDS TO CUT UP PLUS OTHER SUGGESTED WORDS TO ADD. CURRENT WORDS WERE TAKEN FROM THE NATIONAL POULTRY CURRICULUM FOUND ON THE 4-H MALL WEB SITE: POULTRY 1: SCRATCHING THE SURFACE, POULTRY 2: TESTING YOUR WINGS, POULTRY 3: FLOCKING TOGETHER, AND POULTRY - HELPER'S GUIDE
- REMEMBER IF YOU USE THE BLANK SHEETS OR THE HALF-FILLED BIRDS SHEETS YOU WILL HAVE TO ADD WHATEVER YOUR YOUTH COME UP WITH FOR WORDS OR THEY WON'T BE ABLE TO PLAY THE GAME.
- TRY TO ASK QUESTIONS REGARDING THE ANSWER OR ASK A QUESTION TO GET THE BIRDS ANSWER. ASKING FOR OR GIVING A DEFINITION FOR THE ANSWER WORKS GREAT, SORT OF LIKE JEOPARDY!

JUST AS IN BINGO MAKE SURE TO GIVE THE COLUMN LETTER, EXAMPLE B-BEAK

## 4-H BIRDS BINGO

Top 2/3 of card shown

| B          | I               | R                    | D            | S                      |
|------------|-----------------|----------------------|--------------|------------------------|
| Bird Parts | Products & Feed | Diseases & Parasites | Equipment    | Breeds, Classes, & DQs |
| Crop       | Eggs            | Newcastle            | Brooder      | Turkey                 |
| Gizzard    | Oyster shell    | Marek's              | Buckets      | Asiatic picture here   |
| Leader     | Fish meal       | FREE<br>FREE         | Cotton balls | RCCL                   |



## **POULTRY RESOURCES**

- APA OR ABA ANNUAL YEARBOOKS
- A GUIDE TO BETTER HATCHING, BY JANET STROMBERG, ISBN 0-915780-00-3
- THE MOBILE POULTRY SLAUGHTERHOUSE, BY ALI BERLOW, ISBN 978-1-61212-129-1
- DAY RANGE POULTRY, BY ANDY LEE & PATRICIA FOREMAN, ISBN 0-9624648-7-2
- HATCHING & BROODING YOUR OWN CHICKS, BY GAIL DAMEROW, ISBN 978-1-61212-014-0
- "POULTRY PRESS", ONCE A MONTH POULTRY SHOW PUBLICATION WITH ARTICLES, CONNERSVILLE, INDIANA, [HTTP://POULTRYPRESS.COM/](http://POULTRYPRESS.COM/)
- THE MATING AND BREEDING OF POULTRY, BY LAMON AND SLOCUM, ISBN 978-1-58574-814-3
- YOUR CHICKENS, A KID'S GUIDE TO RAISING AND SHOWING, BY GAIL DAMEROWN, ISBN 978-0-88266-823-9
- 4-H GUIDE TO RAISING CHICKENS, BY TARA KINDSCHI, ISBN 978-0-7603-3628-1

**FOWL!**

**THANK YOU**



### Outside the Coop- 4-H Poultry Activities



Pam Watson

WSU Lewis County Extension 4-H Educator

[pwatson@wsu.edu](mailto:pwatson@wsu.edu) [lewis.wsu.edu](http://lewis.wsu.edu)

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### STEAM not STEM

- **Science**
- **Technology**
- **Engineering**
- **Art**
- **Math**

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### Do we already include STEAM?

#### Currently

- Talk about anatomy
- Discuss breeds
- The basics of what an animal needs
  - Water
  - Food/feed
  - Shelter
  - Containment/security
  - Health

#### In the future

- Comparisons to other animals
- Include more comparison terms with +/-
- What do our birds need vs. what do we need
  - What would happen if ...
  - Can we make it on our own
  - What makes us feel safe



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### If you use it they will too!

- Continuing to teach youth the same way does not change the way they think
- 4-H has fantastic hands on learning
- If you use the terms that you want kids to think about
  - They will use them
  - They will start thinking in them
  - They will share these ideas




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### Lets build a coop using STEAM

- How many birds might you have?
- What kind of birds?
- How/where will you provide the basics?
- What is the purpose or why do you want birds?




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### Lets hypothesis

- What would happen if ...
  - I went from bantams to large fowl
  - I went from land fowl to water fowl
  - My coop is pink instead of red
  - I got layers instead of meat birds
  - I got Red Rangers instead of Cornish X




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Now lets draw/engineer our coop

What do you need?  
vs.  
What do you want?



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What other STEAM terms can we use in our planning?

|  |  |  |
|--|--|--|
| <b>Math</b>  |  | <b>Science or Technology</b>   |
| <ul style="list-style-type: none"><li>• Measuring</li><li>• Angle</li><li>• Depth</li><li>• Width</li><li>• Square footage</li></ul> |  | <ul style="list-style-type: none"><li>• Air flow/ circulation</li><li>• Electricity</li><li>• Optimal roost height</li><li>• Drafting programs</li></ul> |

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What other poultry projects can we design?



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### What can we compare between kids and poultry?

- Exercise
- Nutrition/feed
- Safety
- Water intake
- Health

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### Example Food/Feed

- Correct protein for age
  - Calories taken in
- Correct Calcium for age
  - Other vit. Or minerals
- Height of feeder for age
  - Manner of eating
- Precautions-preparations
- Cool dry storage
  - Safe food storage



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### Outside Coop Containment

- Yard
- Free range
- Tractor
- Fences or barriers help keep out predators or pests



*What makes some stronger or better than others?*

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### Biosecurity

- Cleaning /sanitizing
- Farm system
  - Closed = no return/no new stock
  - Open = travel in/out, new blood
    - This includes taking birds to workshops
    - Taking birds to shows



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### Managing Population

- Culls
- Local auctions
- Direct marketing
- Home use



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### What Other Poultry Activities are in Your Future?

- BIRDS Bingo
- Make an Incubator
  - Embryology
- Insect control
- Grazing diversity
- Poultry Jeopardy
- Potential business/enterprises
- Chicken poop, the gardener's friend
- National 4-H Poultry & Egg Conference



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Questions?

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**Sailing  
Away**  
With Hei Hei  
and Friends

Pam Watson  
pwatson@wsu.edu  
WSU Lewis County  
Extension,  
4-H Educator

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**Consider these questions:**

- Is there a limit to how many birds you can have in your area?
- Can you have a rooster? If not, what will you do with the males?
- How will you dispose of animals that die?
- How will you dispose of waste products? (Can you compost?)
- Can you provide the four basics?
- What/where is your source for birds?
- How will you manage your population or chicken math?

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**Basic Four,  
for all animals**

- Water
  - Food/feed
  - Shelter
  - Containment/Protection/Health
- Then decide what you can handle and the purpose or why you want birds

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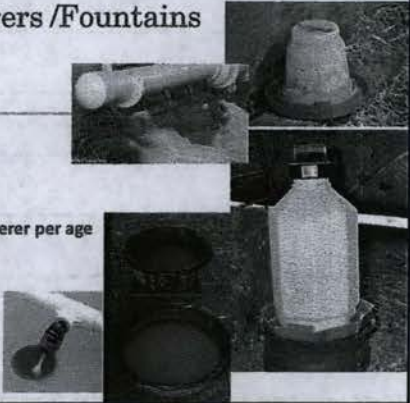
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### Waterers /Fountains

- Fresh
- Clean
- Cool
- Height of waterer per age
- Precautions



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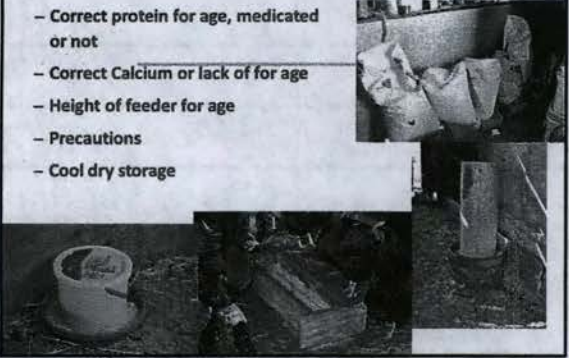
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### Food / Feed

- Correct protein for age, medicated or not
- Correct Calcium or lack of for age
- Height of feeder for age
- Precautions
- Cool dry storage



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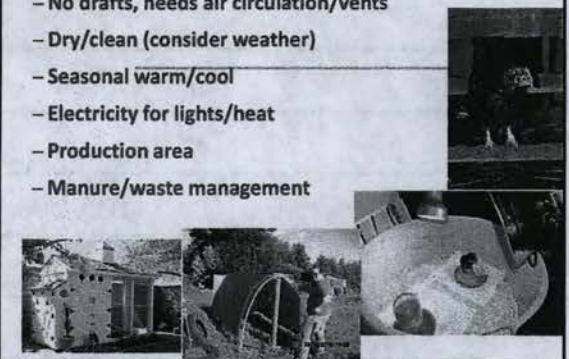
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### Shelter (brooder, coop, or tractor)

- No drafts, needs air circulation/vents
- Dry/clean (consider weather)
- Seasonal warm/cool
- Electricity for lights/heat
- Production area
- Manure/waste management



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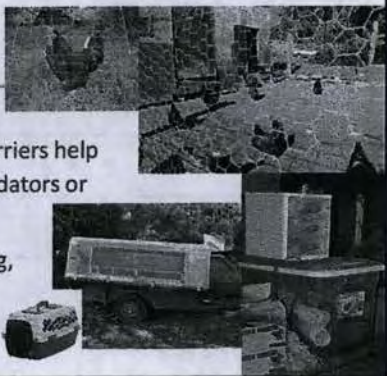
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**Containment / Restraint / Barriers**

- Yard
- Free range
- Tractor
- Fences or barriers help keep out predators or pests
- Care, banding, treatments, & transport




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**General Health**

**-New in 2017 Veterinary Feed Directive**

What is gone?

Water soluble and in the feed antibiotics

What if you need them?

You have to contact a veterinarian for a prescription

Is medicated chick starter still available?

Yes, it has coccidiostats not antibiotics in it.

Prescriptions are good for up to 6 months. You, your vet, and the feed store have to keep the prescription on file for 2 years.

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### General Health Cont.



- Lice and mites
- When do you see them?
- Where do you see them?
- What can you treat with?
- Why you shouldn't ...
- Going to shows




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### Vaccinations



- Coccidiosis, feed vs. vaccinated
- Marek's
- When can they be vaccinated
- Who can vaccinate
- Other vaccinations available
  - Newcastle Disease
  - ILT or Infectious Laryngotracheitis

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### Avian Influenza

What is it? A virus

What is it contagious to? All poultry

What can carry it without showing symptoms?  
Wild waterfowl- ducks & geese

Are domesticated poultry as a food source safe? Yes

How is Avian Influenza transported?  
Wild bird, migratory waterfowl, vehicles, and humans

Are there different forms?  
Yes, high and low pathogenic

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### ***Biosecurity***

- Cleaning /sanitizing
- Farm system
- Closed = no return/no new stock
- Open = travel in/out, new blood
  - This includes taking birds to workshops
  - Taking birds to shows




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### **Purpose of Birds**

#### ***Production***

eggs meat dual purpose  
*commercial, rare, or heritage*

#### ***Pleasure/Entertainment***

pet ornamental show  
*Commercial, rare or heritage*




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### **How will You Acquire Birds?**

- Buy hens ~age
- Buy pullets ~age
- Buy chicks - straight run or sexed?
- Farm raised or ordered eggs
  - Broody hen
  - Incubator

***Remember to ask questions!***




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### Managing Population

- Culls
- Local auctions
- Direct marketing
- Home use



Keeping chicken math in check!

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### Review ~Consider these questions:

- Is there a limit to how many birds you can have in your area?
- Can you have a rooster? If not, what will you do with the males?
- How will you dispose of animals that die?
- How will you dispose of waste products? (Can you compost?)
- Can you provide the four basics?
- What/where is your source for birds?
- How will you manage your population or chicken math?

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### What Poultry Power is in Your Future?

- Eggs
- Meat
- Entertainment
- Insect control
- Grazing diversity
- Potential business/enterprises
- Chicken poop, the gardener's friend




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## Questions?

Thank  
you!



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## Resources

Compiled by Pam Watson, WSU 2017

- <https://learn.extension.org/> Monthly webinars
- <https://ask.extension.org/> Ask an Extension Expert
- <http://www.sustainablepoultrynetwork.com/>
- <http://www.backyardchickens.com/>
- National 4-H Poultry Curriculum (set of 4) order through National 4-H at [4-hmall.org](http://4-hmall.org)
- Bantam Standard, ABA Produced, ASIN: B0011D0D5C
- American Standard of Perfection, APA Produced, ISBN 978-0615373690
- "Eggs 101", A Video Project
- <http://www.aeb.org/> American Egg Board

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## Resources Cont.

- APA and ABA Annual Yearbooks
- A Guide to Better Hatching, by Janet Stromberg, ISBN 0-915780-00-3
- The Mobile Poultry Slaughterhouse, by Ali Berlow, ISBN 978-1-61212-129-1
- Day Range Poultry, by Andy Lee & Patricia Foreman, ISBN 0-9624648-7-2
- Hatching & Brooding Your Own Chicks, by Gail Damerow, ISBN 978-1-61212-014-0
- "Poultry Press", once a month poultry show publication with articles, Connersville, Indiana, <http://poultrypress.com/>

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**Resources Cont.**

The Gamefowl Breeders Manual and Cocker's Guide, Kenny Troiano,  
ISBN 978-1-4269-6024-6

The Mating and Breeding of Poultry, by Lamon and Slocum,  
ISBN 978-1-58574-814-3

Your Chickens, A Kid's Guide to Raising and Showing, by Gail Damerown,  
ISBN 978-0-88266-823-9

4-H Guide to Raising Chickens, by Tara Kindschi, ISBN 978-0-7603-3628-1

WSU Avian Health Food Safety Lab, 2607 W Pioneer, Puyallup WA  
98371-4900; Email: [WADDLAHL@vetmed.wsu.edu](mailto:WADDLAHL@vetmed.wsu.edu);  
Phone: 253-445-4537

WA State Dept. of Agriculture- Avian Health, Phone: (360) 725-5763;  
General avian health inquiries [ahhealth@agr.wa.gov](mailto:ahhealth@agr.wa.gov); <http://agr.wa.gov>

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2018 -

| R | L | Unknown<br>parentage        | R | L |
|---|---|-----------------------------|---|---|
|   |   | - Carter - Bl Orp           |   |   |
|   |   | No S.S.                     |   |   |
|   |   | PR.#3 -                     |   |   |
|   |   | - General Lee - Bl. Orp     |   |   |
|   |   | - Schaffer - PR - Brd.      |   |   |
|   |   | No Orp.                     |   |   |
|   |   | - Presley - PR SP.          |   |   |
|   |   | Java #3                     |   |   |
|   |   | BPR #5                      |   |   |
|   |   | No Orp.                     |   |   |
|   |   | PR.#2                       |   |   |
|   |   | Date #1 O.M.                |   |   |
|   |   | BPR #6 odd                  |   |   |
|   |   | No Orp.                     |   |   |
|   |   | PR.#1                       |   |   |
|   |   | - Katz - PR - Brd.          |   |   |
|   |   | Java #2 - F2                |   |   |
|   |   | No Orp.                     |   |   |
|   |   | - Spade - PR - Brd.         |   |   |
|   |   | Eisenhower - Bl. Orp.       |   |   |
|   |   | - Nixon - Blk Orp.          |   |   |
|   |   | BPR #4                      |   |   |
|   |   | - Java #2 - F3              |   |   |
|   |   | - Ace - PR - Brd.           |   |   |
|   |   | Appache - S.S.              |   |   |
|   |   | Date #2 - Grn 56 - PR - SP. |   |   |
|   |   | - CA or Thomas              |   |   |
|   |   | Jefferson                   |   |   |
|   |   | Orp - Blk.                  |   |   |
|   |   | No Orp.                     |   |   |

CA Shipped  
6/18

Bantams

L F

2017 - ABA Yellow/red

































2018 - ABA blue / green (skip yel. to be same)

2019 - ABA green / blue

Toe Punch Chart

2017 Yellow/ABA yellow  
2018 - Green  
2019 - Blue

# Toe Punch Chart

|   |   |                      |   |   |
|---|---|----------------------|---|---|
|    |    |                      |    |    |
|    |    |                      |    |    |
|    |    |                      |    |    |
|   |   |                      |   |   |
|  |  |                      |  |  |
|  |  |                      |  |  |
|  |  |                      |  |  |
|  |  | Unknown<br>Parentage |  |  |

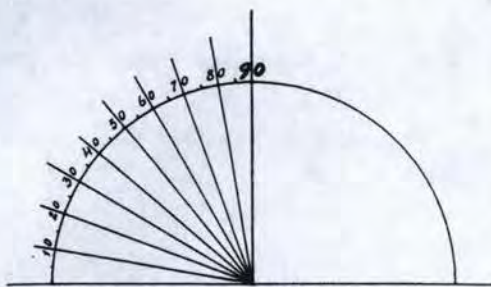


Figure 10  
Diagram Showing Degrees  
above Horizontal

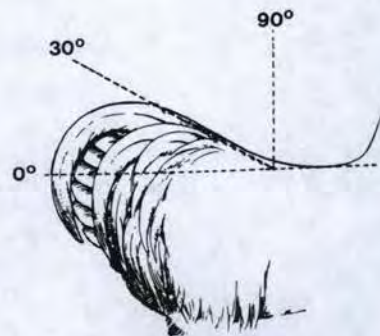


Figure 11  
Measuring Tail Angles

DIFFERENT TYPES OF STANDARD MALE COMBS

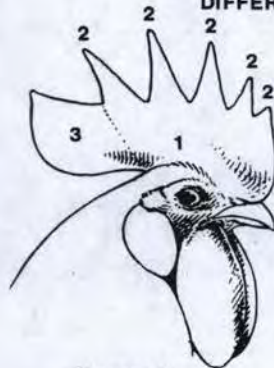


Figure 12  
Single Comb  
1, Base; 2, Point; 3, Blade.  
For ideal types see illustrations  
of breeds and varieties.



Figure 12A  
Chrysanthemum  
Comb  
(Ideal)



Figure 13  
Rose Comb  
1, Base; 2, Rounded Points;  
3, Spike.  
For ideal types see illustrations  
of breeds and varieties.



Figure 14  
Pea Comb  
For ideal types see illustrations  
of breeds and varieties.



Figure 15  
Sultans Head, Male  
(Ideal)  
1-1, V-shaped Comb; 2,  
Crest; 3, Muffs;  
4, Beard.



Figure 16  
Cushion-Comb (Ideal)



Figure 17  
Buttercup Comb  
(Ideal)



Figure 18  
Strawberry Comb  
(Ideal)

those typical of give full of body-fulness on

external order to determined ascertain reparable awarding good in ly fleshed per to the

cribed as termine if

the carcass actually carries a desired breadth. Where the back is described as "broad its entire length," the carcass should actually carry the desired width not only at the shoulders and hips, but from the hips to the stern. A specimen whose carcass narrows decidedly from the hips to stern is just as faulty as though it was narrow across the saddle or cushion. In other words, this Standard description of back, "broad its entire length", applies to the carcass (or body shape) and to the appearance of specimen in plumage (or typical shape).

A large heart girth is necessary for adequate lung capacity and for the proper functioning of the heart, both necessary for the maintenance of vigor and productivity. Heart girth is measured by determining the width of the back and the depth of the body immediately behind the wings.

A large abdomen or body cavity is necessary for large intestinal development which is essential for the

rapid digestion and assimilation of that quantity of food and nutrients required for heavy egg production. Judges are, therefore, instructed that they shall determine the depth and fullness of this section by handling. As a convenient form of measurement the judge may place his thumb on the hip bone and span the sides of the body to the keel bone with his hand and fingers. A shallow body as determined by handling shall be adjudged deficient in shape characteristic when the Standard says that the body shall be "deep and full."

The period of moulting and degree of pigmentation are valuable aids in culling operations and are largely dependent upon the kind and amount of feed supplied and the seasonal conditions, but are not of fundamental breed character. Many rules that may be applicable in culling should not be confused with judging.

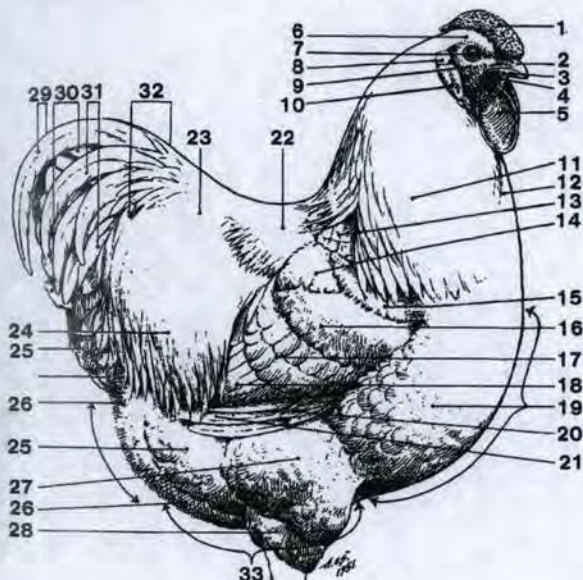


Figure 3  
NOMENCLATURE OF MALE

- |                               |                             |
|-------------------------------|-----------------------------|
| 1. Comb                       | 18. Secondaries of Wing Bay |
| 2. Upper Mandible or Beak     | 19. Breast                  |
| 3. Lower Mandible or Beak     | 20. Primary Coverts         |
| 4. Throat                     | 21. Primaries               |
| 5. Wattle                     | 22. Back                    |
| 6. Skull                      | 23. Upper Saddle            |
| 7. Eye                        | 24. Lower Saddle            |
| 8. Ear                        | 25. Rear Body Feathers      |
| 9. Face                       | 26. Fluff or Stern          |
| 10. Ear-lobe                  | 27. Lower Thigh Feathers    |
| 11. Hackle                    | 28. Hock Plumage            |
| 12. Front of Neck Plumage     | 29. Main Sickles            |
| 13. Cape                      | 30. Mail Tail               |
| 14. Shoulder                  | 31. Lesser Sickles          |
| 15. Wing Front                | 32. Tail Coverts            |
| 16. Wing Bow                  | 33. Abdomen                 |
| 17. Wing Coverts or Wing Bars |                             |

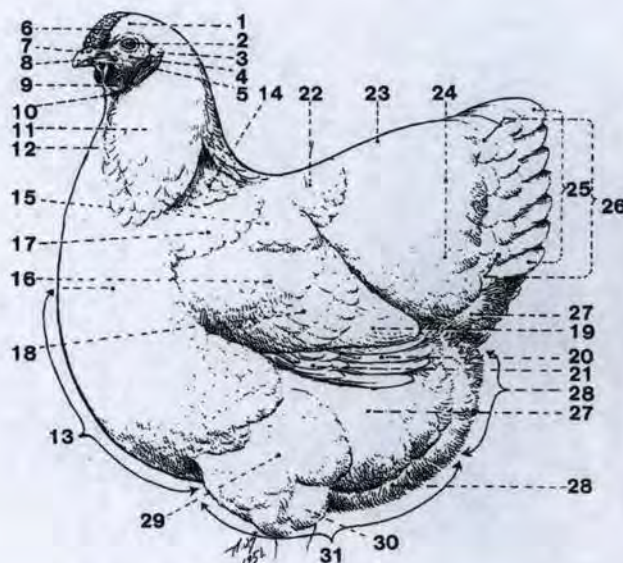


Figure 4  
NOMENCLATURE OF FEMALE

- |                           |                             |
|---------------------------|-----------------------------|
| 1. Skull                  | 17. Wing Front              |
| 2. Eye                    | 18. Wing Covert or Wing Bar |
| 3. Ear                    | 19. Secondaries or Wing Bay |
| 4. Face                   | 20. Primaries               |
| 5. Ear-lobe               | 21. Primary Coverts         |
| 6. Comb                   | 22. Back                    |
| 7. Nostril                | 23. Sweep of back           |
| 8. Beak                   | 24. Cushion                 |
| 9. Wattle                 | 25. Main Tail               |
| 10. Throat                | 26. Tail Coverts            |
| 11. Hackle                | 27. Rear Body Feathers      |
| 12. Front of Neck Plumage | 28. Fluff or Stern          |
| 13. Breast                | 29. Lower Thigh Plumage     |
| 14. Cape                  | 30. Hock Plumage            |
| 15. Shoulder              | 31. Abdomen                 |
| 16. Wing Bow              |                             |

## DIRECTIONS FOR EASY

### DRESDEN

Easy Dresden can be used for:  
Dresden Plates, Grandmother's Fans, Tumblers,  
Ice cream cone borders

Determine what size Dresden Plate or Fan you wish to cut. See table below:

#### DRESDEN PLATE

| WEDGE | FINISHED PLATE | SUGGESTED BLOCK SIZE |
|-------|----------------|----------------------|
| 2"    | 6½"            | 8"                   |
| 2½"   | 7½"            | 9"                   |
| 3"    | 8½"            | 10"                  |
| 3½"   | 9½"            | 11"                  |
| 4"    | 10½"           | 12"                  |
| 4½"   | 11½"           | 13"                  |
| 5"    | 12½"           | 14"                  |
| 5½"   | 13½"           | 15"                  |
| 6"    | 14½"           | 16"                  |
| 6½"   | 15½"           | 17"                  |
| 7"    | 16½"           | 18"                  |
| 7½"   | 17½"           | 19"                  |
| 8"    | 18½"           | 20"                  |

#### FANS

| WEDGE | SUGGESTED BLOCK SIZE |
|-------|----------------------|
| 2"    | 4"                   |
| 2½"   | 4½"                  |
| 3"    | 5"                   |
| 3½"   | 5½"                  |
| 4"    | 6"                   |
| 4½"   | 6½"                  |
| 5"    | 7"                   |
| 5½"   | 7½"                  |
| 6"    | 8"                   |
| 6½"   | 8½"                  |
| 7"    | 9"                   |
| 7½"   | 9½"                  |
| 8"    | 10"                  |

\*The finished size of the block is given. Cut background blocks ½" larger to include seam allowances.

#### DIRECTIONS FOR CUTTING WEDGES

Cut a strip the width of the size wedge you've chosen.

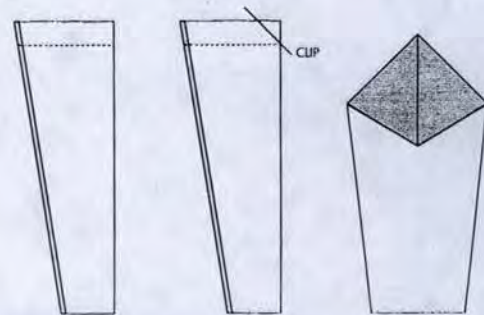
The tool would cut wedges from a strip of fabric in this manner.



#### FINISHING THE EDGES

The top edge of the completed circle can be turned under ¼" in a smooth curve (Fig. A), or the top of each wedge can be curved by using the template given to recut the tops of the wedges after they've been cut from the fabric strip. (Fig. B)

To make finished points on the top of each wedge (Fig. C), fold the top edges right sides together and using a short stitch length, sew a ¼" seam. Clip the folded corner at an angle, turn the point and press with the seam centered on the wedge. (See illustration below)



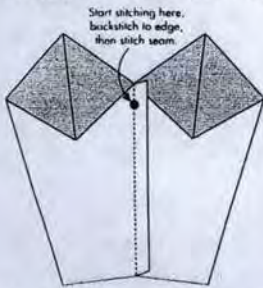
#### JOINING THE WEDGES

Use an exact ¼" seam when sewing the wedges together. Handle all the pieces gently, as they have bias edges. Press the seams all one direction around the circle or quarter circle. You may do this as you sew each piece, or sew the entire Dresden Plate or Fan together before pressing. (NOTE: Use a dry iron so the circle is not stretched out of round.)

If you have sewn the top seam of the wedges to make a point, join the wedges by starting the stitching ¼" from the top edge, backstitch to the top edge, then continue stitching the rest of the seam.



This will prevent your wedges pulling apart, and the thread ends will be hidden underneath.



If making rounded tops on the wedges, start stitching  $\frac{1}{4}$ " from the top edge to allow for turn-under.

### FINISHING

Twenty wedges are joined for one Dresden Plate. Fold the background square in fourths, and use the creased lines to center the Dresden Plate. Baste in position, then applique by hand or machine. A center is usually appliqued last in the center of the plate, or the inside edges can just be turned under and appliqued in place.

Five wedges make up a Grandmother's Fan or other variation of the fan. When the fan wedges are joined, applique them to a corner of a square, adding the quarter circle last.

The background fabric can be trimmed away from underneath the fan, leaving a  $\frac{1}{4}$ " seam allowance or it can be left in for stabilization.

## DRESDEN SPOKES

( $3\frac{1}{2}$ "

By Darlene Zimmerman

### TOOL REQUIREMENTS:

Easy Dresden  
Easy Square (optional)

### FABRIC REQUIREMENTS:

Background: 1 yd.  
Variety of Prints in 6" strips  
Solid navy blue:  $\frac{1}{2}$  yd. (sashes and binding)

### CUTTING DIRECTIONS:

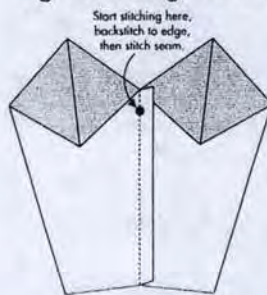
Cut prints into 6" strips. Use Easy Dresden to cut a variety of 80 wedges (Align the base of the tool and the 6" mark on the top and bottom of the strips to cut the wedges).

From background fabric, cut 2 -  $16\frac{1}{2}$ " strips. Using Easy Square™ recut into 1 -  $16\frac{1}{2}$ " square, and 4 rectangles measuring  $8\frac{1}{2}$ " x  $16\frac{1}{2}$ ". In addition, cut 4 -  $8\frac{1}{2}$ " squares.

From navy solid cut 4 strips  $1\frac{1}{2}$ " wide. Cut 2 lengths  $16\frac{1}{2}$ ", cut 2 lengths  $34\frac{1}{2}$ ", and 4 lengths  $8\frac{1}{2}$ ".

### ASSEMBLING THE WEDGES:

1. Fold a wedge in half the long way, right sides together. Sew a  $\frac{1}{4}$ " seam across the top (widest edge) of the wedge on a short stitch setting (to prevent the seam from opening).
2. Clip the corner of the seam by the fold, turn right side out, using the Bamboo Pointer Creaser.
3. Center the seam in the middle of the wedge and press the point of the wedge. Repeat for the other wedges.
4. To assemble the wedges into circles, half circles or quarter circles, match the long sides of two wedges right sides together. Start sewing  $\frac{1}{4}$ " in from the top of the wedge, backstitch to the edge of the wedge, then stitch forward to the end of the seam. By stitching in this manner you have backstitched the top edge of the wedge, while hiding the thread ends inside the wedge.



Twenty wedges make up a circle, 10 a half circle, 5 a quarter circle. Make one circle, 4 half circles and 4 quarter circles. Press all the seams one direction.

### APPLIQUEING THE BLOCKS

Crease the background square in half and quarters. This marks the center of all 4 sides. Center the point of every fifth wedge on a crease. Pin and baste in position.

Applique in place by hand using a neutral thread that will blend into the fabrics, or set your sewing machine to stitch a small zigzag, and shorten the stitch length slightly. Using a neutral thread or an invisible thread on top, stitch slowly along the very edge of the wedges, catching both the wedge and the background fabric. Another option would be to baste the Dresden Plate in place and simply quilt in the ditch between each wedge later to hold the plate in position.

Repeat this procedure for the half-circles. The quarter circles will fit nicely into the corner of the squares.

---

For the center, half circle, and quarter circle, cut the correct shapes from the templates given. Use freezer paper, Mylar or cardboard to cut the shapes.

If using freezer paper, iron the freezer paper template to the wrong side of the fabric. Cut out the circle (or half-circle or quarter circle) adding a scant  $\frac{1}{4}$ " seam allowance. Crease the circle in quarters, then use the creases to center the circle. Applique in place by hand or by using the machine method above. The freezer paper can be removed by slitting the underneath fabric, or remove the freezer paper before stitching the last inch.

If using Mylar or cardboard, use the template to draw around on the wrong side of the fabric. Cut out the fabric shape, adding a  $\frac{1}{4}$ " seam allowance. Press the seam allowance around the edge of the template with an iron. Applique in place using the hand or machine method described above.

The background fabric behind the applique can be cut away if desired. Left in, it stabilizes the block, but adds more thickness to quilt through.

#### **ASSEMBLING THE QUILT**

Sew the  $1\frac{1}{2}$ " navy solid strips to the top and bottom of the large block. Add the half plates to the top and bottom. Press the seams toward the navy strip.

Add the  $3\frac{1}{2}$ " navy strips to the sides of the quilt. Press towards the navy strips.

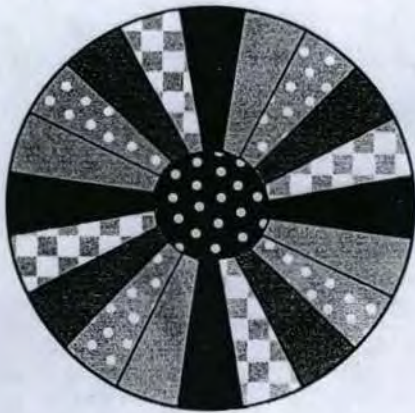
Sew the  $8\frac{1}{2}$ " navy strips to both ends of the remaining half blocks. Press towards the navy strips.

Sew the corner blocks to both ends of the half blocks. *Watch the placement!* Press the seams towards the navy strips.

Sew these units to both sides of the quilt, matching intersections. Press the seams towards the navy strips.

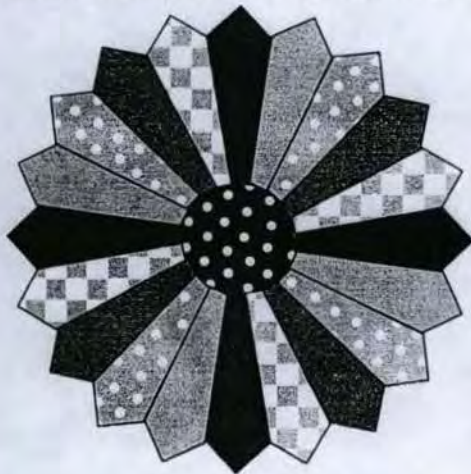
#### **FINISHING THE QUILT**

Cut a backing and batting 2" larger than the quilt top. Sandwich the layers, then baste. Quilt as desired. Bind with 2" double straight grain navy solid binding.

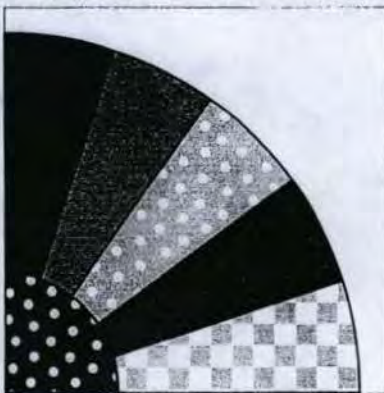


**FIG. A**  
**DRESDEN PLATE WITH SMOOTH CURVED EDGE**  
PLATO DE DRESDEN CON BORDE DE CURVA SUAVE  
PLAQUE DE DRESDEN AVEC BORD LISSE ET COURBÉ

**FIG. C**  
**DRESDEN PLATE WITH POINTED TOPS**  
PLATO DE DRESDEN CON PUNTAS AGUZADAS  
PLAQUE DE DRESDEN AVEC DESSUS POINTUS



**GRANDMOTHER'S FAN**  
ABANICO DE ABUELA  
ÉVENTAIL DE GRAND-MÈRE



**FIG. B**  
**DRESDEN PLATE WITH ROUNDED WEDGES**  
PLATO DE DRESDEN CON CUÑAS REDONDEADAS  
PLAQUE DE DRESDEN AVEC COINS ARRONDIS



**TUMBLER**  
DEDAL • DISQUE



Ce  
Ce

**Templates for Easy Dresden - Cut from Template Plastic**

Plantillas para el Easy Dresden - Corte del plástico para plantillas  
Gabarits pour faciliter le Dresde - Découpez du plastique à gabarit

IGE  
VE  
RBÉ

GES  
ADAS  
JDIS

ADD SEAM ALLOWANCES ON THIS EDGE ONLY

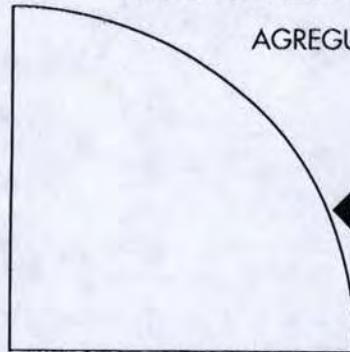
AGREGUE ESPACIOS PARA COSTURA  
SÓLO EN ESTE BORDE

AJOUTEZ DES MARGES DE  
COUTURE SEULEMENT  
SUR CE BORD

**QUARTER CIRCLE FOR FAN**

Cuarto de círculo  
para el Abanico

Quart de cercle pour l'éventail



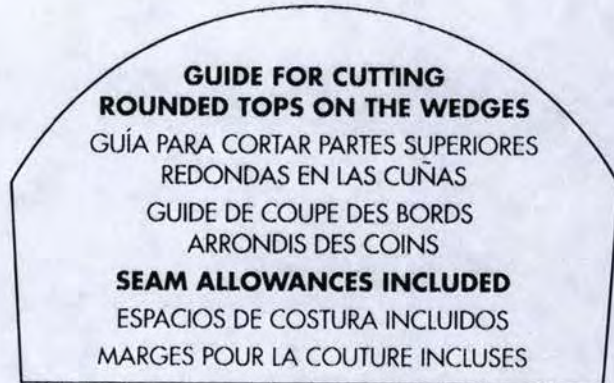
**GUIDE FOR CUTTING  
ROUNDED TOPS ON THE WEDGES**

GUÍA PARA CORTAR PARTES SUPERIORES  
REDONDAS EN LAS CUÑAS

GUIDE DE COUPE DES BORDS  
ARRONDIS DES COINS

**SEAM ALLOWANCES INCLUDED**

ESPACIOS DE COSTURA INCLUIDOS  
MARGES POUR LA COUTURE INCLUSES



**CENTER CIRCLE FOR DRESDEN PLATE**  
Centre el círculo para el Plato de Dresden  
Cercle central pour la plaque de Dresde

ADD SEAM ALLOWANCES  
AGREGUE ESPACIOS PARA COSTURA  
AJOUTEZ LES MARGES DE COUTURE



# Dresden Plate - Tutorial Videos

[https://www.youtube.com/watch?v=ley\\_p4pryE4](https://www.youtube.com/watch?v=ley_p4pryE4)

How to make a point-edge Dresden Plate Block

Tool: EZ Dresden

Bonus: How to make the center circle

Missouri Star Quilt Company video

<https://www.youtube.com/watch?v=B62wHkyHVL4>

How to make a rounded edge Dresden Plate Block.

Tool: Creative Grids 45° wedge ruler

Bonus: Fussy cutting wedges

Landauer Publishing video

<https://www.youtube.com/watch?v=8Wo8Gz8W2to>

How to make several types of Dresden Plate Blocks

Bonus: Uses Freezer Paper and Spray Starch to turn the edges

Leah Day videos

<https://www.youtube.com/watch?v=jWweplROMCY>

How to make point-edge Dresden Plate blocks with 5" Charm Squares

Tool: EZ Dresden

Bonus: Uses a pieced backing square

*Quiltmaker* Magazine video

<https://www.youtube.com/watch?v=FbESQ4vMOiI>

How to make a "Checkerboard" Dresden Plate block

Tool: Missouri Star Dresden Tool - Can use the EZ Dresden tool

Bonus: Uses 2.5" strips

Missouri Star Quilt Company video

<https://www.youtube.com/watch?v=6MZFCfPQ3O4>

How to make a "Sunburst Dresden" Block

Tool: Missouri Star 10" Dresden Tool, Missouri Star 5" Simple Wedge tool

Bonus: Uses 10" squares

Missouri Star Quilt Company video

<https://www.youtube.com/watch?v=TGOucMwtgDM>

How to make a Dresden Plate Christmas Wreath Wallhanging

Tool: Creative Grids 18° wedge tool - Can use the EZ Dresden Tool

Bonus: Embellishing with buttons, bows

Shabby Fabrics video

# FROM CUED DANCES TO MESCOLOANZAS

PRESENTED BY PAUL MOORE

paulmoore@wildblue.net

This handout is a resource for potential dance leaders, it is not a course outline. I have arranged the material by dance type then alphabetically. Fee free to use and share this material - it is all in the public domain. I have included dance names, cues, and descriptions of the action. At the end there is a list of music used and where to locate those tunes. Almost all of these tunes are available in MP3 format...there are very few records made, and most of the tunes were on full albums, but you can download most everything directly from the music producers.

*Laissez le bon temps rouler!*

## A Dance With No Footwork

### SITZDANZ

Sometimes we have groups of people who, for various reasons, cannot dance. This one is meant to have everyone sitting in a circle or semi-circle. Number the people as Ones or Twos so that they alternate all the way around. For the Ones, the partner is on their right and the corner is on the left. For the Twos, the partner is on the left and the corner on the right.

Calls that you can use.

Circle left and right - everybody takes hands and leans to the left or right in time with the music  
Forward and back - everybody, while holding hands, push hands forward and lean forward; hold hands in close and lean back

Allemande Left, Turn Partner Right - shake corner's left hand; shake partner's right hand

DoSaDo - Take the designated dancer by both hands and spread the arms apart so they lean toward each other

Swing - like a DoSaDo, but add arm movements to give more of a swing effect.

Music: any good piece of dancing music

### DING DONG DADDY

Formation: Seated, or standing, in a circle facing center, or in lines facing the leader. The leader demonstrates the dance and the audience follows.

Record: LS 3324 or E-14 "Ding Dong Daddy"

Description

Intro Wait 8 counts

Part A

1-4 Clap knees twice. Clap hands twice.

5-8 Slide right hand over left twice (palms down). Slide left hand over right twice.

9-12 Pound right fist over left fist twice. Pound left fist over right fist twice.

13-16 Pound right fist under left elbow twice. Pound left fist under right elbow twice.

17-32 Repeat all of the above.

Part B

1-4 Make swimming motion (crawl stroke) with right arm (2 beats) then with left arm (2 beats).

5-8 Make swimming motion (breast stroke) with both arms twice.

9-12 Make motion of twirling a lasso with right arm, 4 times.

13-16 Twirl lasso with left arm, 4 times.

17-20 Make hitchhike motion with right arm, thumb extended (4 beats).

21-24 Hitchhike motion with left arm (4 beats).

25-28 Make motion of catching a fly (2 beats), place the fly on the opposite hand (2 beats).

29-32 Swat the fly (2 beats) and blow it away (2 beats).

*Note: The final time through the tune there is a extra line. You catch the fly a second time, swat it and lick it off your hand.*

## NO PARTNER DANCES

### BIRDIE DANCE

Formation: With or without partner, usually done in a circle.

Record: LS E-39 or Satril SA-1006 "Dance of the Little Birds"

Description

Part A

1-2 Tap fingers together like a beak of a chick, "Cheep, cheep, cheep, cheep."

3-4 Flap your elbows up and down, "Flap, flap, flap, flap."

5-6 Wiggle your hips, "Wiggle, wiggle, wiggle, wiggle."

7-8 Clap your hands, "Clap, clap, clap, clap."

9-32 Repeat 3 more times.

Part B

1- 16 Find a partner and join right elbows and turn clockwise.

17-32 Turn by the left elbow and turn counterclockwise.

*Note: The elbow turn can be replaced by stars with any number of people or circle left and right in a group of four or more, etc. The leader can also have people change partners. With small children, try having them extend their arms like wings and swoop about.*

### AMOS MOSES

Formation: In lines all facing the same way.

Music: RCA 447-0896 "Amos Moses" by Jerry Reed

Description:

Measures 1-4: Touch right heel to right and bring it back and stand on it; touch left heel to left and bring it back and stand on it.

5-8: Step to the right with the right foot; cross the left foot behind; step to the right while turning  $\frac{1}{4}$  to the right; stomp with the left foot and take weight.

### ALLEY CAT

Formation: No partners. All start facing the same direction in loose lines.

Record: Atco 62-6059 "Alley Cat" or Collectables 3170B "Popcorn"

Description

1-4 Point right toe to right and then touch right toe to the instep of the left foot. Repeat a second time (Right foot twice).

5-8 Repeat the above using the left foot. (Left foot twice)

9-12 Point right toe back and then touch right toe to the instep of the left foot. Repeat a second time. (Touch back right twice)

13-16 Repeat 9-12 using the left foot (Touch back left twice).

17-20 Raise the right foot and cross the right knee in front of the left knee twice. Finish with your weight

on the right foot (Right knee twice).

21-24 Raise the left foot and cross the left knee in front of the right knee twice. Finish with your weight on the left foot (Left knee twice).

25-28 Raise right foot and cross the right knee in front of the left knee. Finish with weight on the right foot. Raise left foot and cross left knee in front of right knee. Finish with weight on both feet (Right knee then Left knee).

29-32 Clap both hands on the first count and wait one count. Bend knees slightly and jump 1/4 turn to the right. On the last beat of the phrase, shift the weight to the left foot ready to begin the dance over (Turn & Clap).

## HOKEY POKEY

Formation: Single circle, everyone facing the center. It can also be done in scattered groups.

Record: LS E-38 or Capitol 6026 or MacGregor 6995 "Hokey Pokey"

Song:

You put your right foot in. You put your right foot out. You put your right foot in and you shake it all about. You do the Hokey Pokey and you turn yourself about. That's what it's all about.

Description

1-8 Each person turns to place their right foot toward the center of the circle and then turns halfway around to place the right foot away from the center of the circle.

8-16 Turn halfway again and place the right foot in and then lift the foot and shake it.

17-24 Hold your hands over your head and turn once around while shaking your hands in the air.

25-32 Clap your hands 4 or more times.

*Note: You may wish to reverse direction to keep from getting dizzy. In place of the Right Foot you can substitute Left Foot, Right Hand, Left Hand, Right Elbow, Left Elbow, Head, Whole Self and Backside. The Capitol Records version has a vocal.*

## CIRCLE MIXERS

### BINGO WALTZ

Formation: single circle of dancers with the lady to the man's right

Record:

Description:

Part A

1-4: Balance forward and back in 6 counts

4-6: Rollaway: ladies roll to face partner and continue to his left side

7-12: repeat 3 times

Part B

Face partner, join both hands

1-4: Slide in twice

5-8: Slide out twice

9-16: Repeat 1-8

Part C



1-4: Right and left grand (one measure each hand and call out B-I-N-G

6-8: Turn new partner all the way around and put lady on the right while saying O

Record: Ashton #101

## PATTY CAKE POLKA

Formation: single circle facing partner; men face counter clockwise, ladies clockwise. Both start on the inside foot. Instructions are given for the man.

Description:

Record: Lloyd Shaw LS-228 or Windsor 4624 "Patty Cake Polka "

1-8: Heel & toe - Slide, Slide, Slide, Slide *In butterfly position (partners facing, both hands joined, out to sides, shoulder high) touch left heel out to left, then touch left toe along side right foot. Repeat. Slide quickly toward center by stepping to left on left foot, close right to left, step to left on left foot, close right to left, step left to side again and touch right alongside of left, keeping weight on left. (Heel, Toe, Heel, Toe, Slide, Slide, Slide, Touch)*

9-16 Heel & toe Slide, Slide, Slide, Slide *(Touch right heel out to right, then touch right toe along side left foot. Repeat. Slide out by stepping to right on right foot, close left to right, step to right on right foot, close left to right, step right to side again and touch right alongside of left, keeping weight on left. (Heel, Toe, Heel, Toe, Slide, Slide, Slide)*

17-24 Clap hands *(Clap partner's right hand 3 times, left hand 3 times, both hands 3 times, your own knees 3 times.)*

25-32 Turn Right Pass right shoulders and move on to new partner *(Hook right elbows - or Right Arm Turn - and turn your partner one full turn in 4 steps. Release elbows and each dancer moves forward to face the next person in 2 steps. Take butterfly position with this new partner.*

*Note: If you are working with children you may want to eliminate changing partners.*

Description

## KIWI RING

A Scottish Country Dance Mixer from New Zealand

Formation: Couples, lady on man's right in a single circle.

Record: LS E-40 (special 80-count jig) "Kiwi Ring"

Circle Left *(All hands joined, shoulder high, arms bent slightly at elbow, Circle Left 8 steps.)*

Circle Right *(All Circle Right 8 steps.)*

Ladies figure 8 with the men *(The ladies walk a "figure of eight" around the standing men' (first their partner and then their corner) beginning by moving to the left in front of their partner, around him, then in front of their corner, around him, and return to place.)*

Men figure 8 with the ladies *(The men walk a "figure of eight" around the standing ladies (first their partner and then their corner) beginning by moving to the right in front of their partner, around her, then in front of their corner, around her, and return to place. End facing partners, men facing counterclockwise)*

Face partner clap & stamp *(Start an "interrupted Grand Right and Left." Partners clap own hands twice, then stamp right foot twice, then join right hands and pass each other by in 4 steps to face the next.)*

Right hand step by, - - clap & stamp *(Repeat the hand claps and stamps, join left hands and pass each other by in 4 steps.)*

Left hand step by, - - clap & stamp

Right hand step by, - - clap & stamp)

Left hand step by, - - Circle Left *(Repeat and end by Circling Left in a big ring.)*

## TRIOS

Trios are dances that set up with three dancers working together. Many of them have a line of 3 dancers facing another line of 3 dancers. The lines are aligned like the blades of a fan with the ends of the lines toward the center of the big ring.

## SHOOT THE TURKEY

Formation: line of three dancers like the blades of a fan facing counter clockwise

Record: "Phrase Craze" Lloyd Shaw 3323

Description:

1-4 Lines of three walk forward 8 steps

5-6 Back up 4 steps – as they back up the ends of the line turn to face the center dancer

7-8 Clap hands quickly (3 claps to 2 beats of music), Stomp feet quickly 3 times

9-12 Circle left

13-16 Circle right back to lines of three facing counter clockwise.

*Note: There are variations to the dance, but make sure the dancers are comfortable with each variation before moving on. When I use this dance, I do the first version until I hear all of the dancers clapping and stomping at the same time.*

*Version 2: When the dancers have formed their lines of three, I stop the music and say, "That was too easy. I bet you that when you circled right you went back to the same person in the middle every time. Don't. From now on you must put somebody else in the middle. The dance cues are the same except I need to remind them to change the center person every time.*

*Version 3: When they are comfortable with version 2, I stop the music and say, "That was too easy. Now we are going to dance the title of the dance – Shoot the Turkey. That means that when you are back in lines with a new center, you shoot the center forward to become the center of the group in front."*

*2<sup>nd</sup> Note: The only tune to use is "Phrase Craze" because there are four beats of silence on the record while the dancers are clapping and stomping.*

## DOCIDIZZY

Bob Howell

Formation: Lines of three people facing lines of three people like spokes of a fan

Record: Riverboat "Grandma's Feather Bed"

All 6 circle left (*The six people in the two lines of three join hands and Circle Left.*)

Circle Right (*Circle Right back to home position.*)

Right ends DoSaDo (*The right end people in facing lines DoSaDo; the right ends are on a diagonal from each other*)

Left ends DoSaDo (*The left end people in facing lines DoSaDo; again on the diagonal*)

Centers DoSaDo (*Straight in front*)

Lines of three DoSaDo – All the way and Half way more & onto the next (*The dancers in each line either join hands or hook elbows. They veer to the left far enough so the ends can pass each other. Then they veer right so they are back to back with the other line. They continue to veer right so the ends can pass each other. The lines back up, then veer left to face the other line. Continue to veer left then veer right - until the lines of three are back to back once more and then move on to the next line of three.*)

*Note: The three person DoSaDo is a real crowd pleaser. This dance is a good example of how people can be entertained with very few basic moves. The entire dance uses only two basics.*

## DOS PLUS ONE

Ken Kernan

Formation: Lines of three people facing lines of three people like blades of a fan.

Record: TNT "Reel Madrid"

Circle 6 to the Left (*The two lines of three join hands and Circle Left 8 steps*)

Circle 6 to the Right (*Circle Right back to original facing positions.*)

Inside ends sashay down & back (*The two people on the end of the lines toward the inside of the big circle step forward, join both hands, and sashay (slide) 3 steps toward the outside between the two lines and return back to place with 3 sashay (slide) steps.*)

Outside ends sashay down & back (*The two people on the ends of the line toward the outside of the circle step forward, join both hands, and sashay (slide) 3 steps toward the inside of the big circle between the two lines and return back to place with 3 sashay (slide) steps.*)

In your own lines Star Right (*The lines of three Right Hand Star with the people in their own line.*)

Star Left back to lines (*Star Left back to the original facing lines*)

Forward & Back (*Lines of three Forward & Back – the music allows 8 steps for this, so do not rush*)

PassThru & bow (*Pass Thru the facing line of three and move onto a new line of three. Each dancer passes right shoulders with the dancer in front and moves on to face a new line. The Bow is to slow the action down so dancers are ready to circle on the first beat of the music.*)

## SQUARES

So far the dance formation has been pretty simple, but squares complicate things a bit. Dancers are identified by their position in the square. The couple closest to the caller (with their backs to the caller) is Couple #1. Going counter-clock wise, the couple to #1's right is #2, facing the caller is #3, and the couple to #1 left is #4. (#1 & #3 are also called heads and #2 & #4 are sides.) Promenade is always counter-clock wise. Home is the man's home (The ladies change identification every time she swings someone other than her original partner)

Here is a short list of the most common figures used in square and contra dancing.

|                         |                        |
|-------------------------|------------------------|
| Partner/ Corner         | Forward and Back       |
| DoSaDo                  | Swing                  |
| Circle left/right       | Stars (right and left) |
| Promenade               | Turn partner right     |
| Ladies Chain (two/four) | Right and Left Thru    |
| Split 2                 | Separate               |

Quadrille-style squares use this pattern:

Opener

Figure (for first couple or heads together)

Figure (for second couple; repeated or new figure)

Middle break

Figure (for second couple or sides together; repeated or new figure)

Figure (for fourth couple, repeated or new figure)

Closer

You can use the same or different figures for your opener, middle break, and closer, or you can leave them out of your square. Usually all are returned to partners at the end of these breaks. The figure sequences for this sort of square usually change partners around the square by moving the women one place to left or right. A few squares won't change partners or will only change partners across the set and back.

Here's an example of figures for a quadrille-style square:

## LITCHMAN'S TEACHER

Opener: Join hands and circle left, '

Stop right there and swing your partner,  
Promenade your partner right back home'

● Figure: Head (side) two couples go forward and back'  
Forward again and make a left hand star,  
Same four circle to the left until you're home'  
Everyone allemande left your corner,  
DoSaDo Your Partners all,  
Go back and swing Your corner,  
And Promenade the hall'

Middle break:

Allemande left with Your left hand,  
A right to your partner and a right and left grand'  
Meet Your Partner and DoSaDo  
Swing Your Partner before You go,  
Promenade around the ring,  
Back to home with the dear little thing"

Closer: All the ladies star by the right,  
Back to your partner and tum by the left'  
All the men star by the right,  
Go to your corner and allemande left,  
Right to your partner and right and left grand'  
Meet Your Partner and swing around  
Promenade with your partner right back home  
Bow to Your Partner and corner, too'  
Sew your partner to a sheet, that's all we'll do!

### BIRDIE IN THE CAGE AND SEVEN HANDS 'ROUND

Music: I use Cooking Cabbage on Jewel records. But any lively (and preferably old time) tune will do.

Description:

Number one gent leads out to the right of the ring.

Turn the lady on the right with a right hand 'round. (*First gent leads to lady Number 2 (his right hand lady) and using a forearm hook turns her with his right arm, leaves her where he found her and goes back home.*)

Partner left as you come down. (*A left forearm hook with his partner going full around leaving her where he found her.*)

Turn the opposite lady with the right hand 'round. (*Number 1 man turns Number 3 lady with a right forearm hook, leaves her in place and returns to home.*)

And back to your partner with a left hand 'round.

Now the lady on the left with a right hand 'round. (*That's the man's original corner*)

And a left to your partner as you come down.

Now it's birdie in the cage and seven hands 'round. *Returning from his corner the man does another left forearm hook full around with his partner and instead of leaving her in place leaves her in the center of the set and the seven other members of the Squadre join hands and circle left.*

The bird hops out and the crow hops in. (*Number 1 man replaces Number 1 lady.*)

● Circle right, you're gone again (*Everybody circles to the right*)

All swing partner and promenade home

*Note: Repeat the sequence for the other three gents. I also have the ladies be active, but everything is done with opposite hand work: that is, #1 lady out to the left and turn the left hand gent with a left hand 'round, back to your partner with a right hand 'round. The to the opposite man and to the corner man. If your group is especially talented you can have two people working at the same time.*

### RIP 'N SNORT

This is a short figure that works well for a break between the main figure of other dances.

Description:

Couple one Rip 'n Snort All hold hands, and couple #3 makes an arch. Couple one leads everybody under the arch. Once couple one goes under they let go of partner's hand and separate to go around the outside to home. Everybody else retains hand hold and go under the arch, following the leader. Couple 3 also goes under their own arch.

Couple two cut 'em off short Couple #4 arches and couple 2 leads everyone under the arch.

Couple three, show 'em how

Couple four, it's your turn now Every couple gets to lead on the action.

### DAISY CHAIN

This is another break figure.

Everyone allemande left And to a Daisy chain *Give a right hand to partner and pull by. Give a left hand to the next dancer and trade so everyone is facing the opposite direction. Give a right hand to partner and trade so all are facing the original direction. Give a left hand to the next and pull by, then a right hand to the next to turn back. Left hand turn and go forward, right and turn with left. Turn by right, then pull by left to the next dancer to turn by the right. Go back one and turn left. The pattern is always forward two and back one. Eventually everyone pulls the corner by with a left to find partner.*

### GRAND SQUARE

This is the grand daddy of square dance break figures. It looks complicated, but it is actually quite easy. The dancers need to learn a new way of identifying themselves. Couples one and three are the head couples and two and four are the side couples. There are only two rules for the action. ONE: if you are facing someone and are close enough to touch, back up. If you cannot touch, go forward. TWO: after moving either forward or back, turn one quarter to face someone new. Dancers must face either partner or opposite.

**Sides Face, Grand Square** *The sides (couples two and four) turn one quarter to face partner (heads stay facing in looking at the opposite). With the music, the dancers take three steps either forward or back. On the fourth beat of music, everybody turns  $\frac{1}{4}$  to face the other dancer, and they go forward or back three steps. Again turn  $\frac{1}{4}$ . Take three steps and turn  $\frac{1}{4}$ . Go three steps and everybody is back to home, but they are facing in other position from when then started. Do not turn at this point. Instead everybody reverses direction to go back the way they came. At the end of 32 beats of music, everyone should be home.*

## PUSH OL' MA AND PUSH OL' PA

Couple number one You bow and swing go down the middle and divide the ring

The gent go gee and the gal go haw you go past two and that is all

Now push ol' pa and push al' ma you swing 'em in the middle with old grandma

*Couple 1 goes down the middle of the ring, divides couple 3 and separates, man going left and lady right. Pass one person and stand behind the second; lady 1 stands behind lady 2; gent 1 stands behind gent 4. Push these two into the center to swing wait 4 counts for the swinging couple to drift into the space left by couple 1 before calling:*

Same old gent and a brand new Sue go down the middle and divide four that's what you do

The gent go gee and the gal go haw you go past two and that is all

Now push ol' Pa and Push ol' Ma You swing 'em in the middle with old grandma

*Number 1 Gent with Lady 4 splits couple 2 as above; lady behind lady 1, gent behind gent 3; wait 4 counts for the swinging couple to drift into the space left by couple 2 before calling:*

Same ole gent and a brand new gal as we did before go down the middle of the hall

And split number four, the gent go gee and the gal go haw you go past two and that is all.

Now push ol' Pa and Push ol' Ma you swing 'em in the middle with old grandma

*Wait 4 counts for the swinging couple to drift into the space left by couple 3. All couples are with partners and in order so the square is resolved.*

Circle left, Allemande left, Grand right and Left, Promenade home

*The figure is then repeated with each couple taking the lead. #1 man is active through the first time, then #2, etc.*

*Note. Be sure to stop each time after three couples have gone down the center; all couples will then be in order but moved one place to the left from home. After the right and left grand the couples promenade to their original home places*

## GRAPE VINE TWIST

This is another old time, visiting couple dance.

Music: something lively, preferably in a "boom-check" rhythm.

Directions:

Take your lady by the wrist and go 'round that lady with a grapevine twist.

*#1 man takes partner by the hand and leads out to the couple on the right. They go between couple #2 and turn left to go behind the lady.*

*Back to the center with a 'ho- haw- gee. Then around the gent you did not see. Couple one comes into the center of the square and makes a full loop to they are facing #2. Then, with the man still in the lead, they go between #2 and turn right behind the man and come back into the center.*

*Join hands and circle left Back into the center to join hands with #2 and circle left once.*

Take your lady by the wrist and around that lady with a grapevine twist.

*# 1 man, still holding partner's hand and with couple two following, go between #3 and around the lady.*

*Back to the center with a clickety-clack, and around the gent on the same ol' track.*

*With #1 man in the lead, the four dancers make a full loop in the middle of the set, then go out and around #3 gent*

Back to the center and circle six, circle six like picking up sticks

*When #1 man is back in the center, he takes the hand of #3 lady, and all three couple circle left*

Take your lady by the wrist and around that lady with a grapevine twist

*As in the previous action, #1 man leads three couple in the pattern with #4.*

Circle eight like swinging on a gate.

Allemande left your corners all

Grand right and left around the hall.

Split two and around one to lines *Center dancers go between the outside dancers, then go away from each other to get on the end of a line*

Lines forward and back *This gives everyone a chance to see where they are in the formation*

Center four star left *The center four in the line – not the people who did the DoSaDo*

Turn corner right once and a half *With the right hand, the people in the star turn their corners all the way around and a bit more, so that the corners are now in the middle*

Others star left once *These are the people at the ends of the lines (the ones who did the DoSaDo)*

Swing corner *Coming out of a left hand star it is natural to step up to swing*

Promenade *Everybody promenades to the man's home. Everyone has a new partner (the person who had been the corner). Four times through the pattern and everybody is back home.*

### LADY GO HALFWAY ROUND AGAIN

First couple lance first couple bow and swing

Promenade the outside ring *While the roosters crew and the birdies sing*

The lady goes halfway round again *Three in line you stand (#1 bows and swings then promenades all the way around the outside. #1 man stops at home while the lady goes half-way more and steps in between couple 3.*

Forward three and three fall back *(The line of three goes forward and back.)*

Forward three and three stand pat *(The line of three then goes forward.)*

First gent sash-shay around those three *(#1 gent does a DoSaDo around the line of three.)*

Swing the left hand lady with the right hand round *(#1 gent turns corner by the right)*

The right hand lady with the left hand round *(Then he turns lady #2 by the left.)*

Now the opposite lady with a two hand swing *(#1 man then does a two hand turn with lady #3 – she is at the end of the line of 3)*

Now your own with an arm around

Home you go and everybody swing

*(Repeat for 2nd, 3rd and 4th couples)*

### DEER PARK LANCERS

Ed Moody

Opener/break/close

Allemande Left, Right and Left Grand,

DoSaDo, Promenade

Sides Face grand square

Figure

Heads (sides), promenade full around *2nd time clockwise*

Face right (to lines on diagonal) ladies chain *2nd time face left*

Chain back

Sides arch dip and dive full around *2nd time sides*

DoSaDo the one you meet

Partner swing to place

*2x for heads (regular/wrong way) 2x for sides (regular/wrong way)*

### FORWARD SIX AND BACK YOU BLUNDER

"Forward six and back you blunder

An elbow hook and the left lady under

A triple duck and go like thunder  
And form new lines of three."

*EXPLANATION. This dance starts the same as Forward Six (right hand over, left hand under) where the lead man takes his partner to the right, leaves her, goes to the next and steals that girl, taking her to the last couple dropping her and going home alone. The two lines of three go forward and back, they go forward again, the men let go of their left hand girl, raise their right hand girl's hand high, loop left elbows with the opposite gent and turn one complete revolution ending at home. The left hand lady (separated from her man) goes under three arches and ends up on the near side of her right hand man, the lady who forms the arch is left off at the near side of the left hand man.*

*(Note. The girls go to exactly the same position each time as in Right Hand Over Left Hand Under. After four times the ladies are on the right side of their partner.)*

## DIP AND DIVE QUADRILLE

Music: almost everyone I know likes the tune "Red Wing" - if you cannot find it use any good square dance singing call or hoedown

Description:

Opener/Break/Closer

Use any standard 64 beat (32 bar) figure

Figure

#1 Couple Lead to right, circle left half way (Couple 1 goes to couple 2 and circles half-way.)

Centers arch, Dip and Dive (Couple 2 makes an arch and #1 goes underneath. #1 Twirls partner to face back in. #1 in the middle makes an arch and #3 dives under. #1 twirls to face back in. #3 arches for #2. #2 arches for #1. #1 arches for #3. #3 arches for #2.)

#1 couple dive into middle and lead to right (#2 arches and #1 goes under, and #1 goes to the right to face #3.

Circle half way (Those two couples circle half-way)

#1 dive into middle and cross to corner (#3 arches and #1 dives into the middle. Both couples walk past the partner to their corners)

Allemande left

*Note: use some figure as an opener, middles break, and closer. There is no partner change.*

## CONTRAS

Contras use an entirely different formation from squares: in other words, contras are done in facing lines with men opposite their partner. There are several set-ups for contra lines depending on the figures used in the dances. The easiest formation to establish is lines with the men in a line to the caller's right and the ladies to the left.

## VIRGINIA REEL

Probably the most popular dance for folks who dance only once in a while is Virginia Reel. Older folks often prefer to do Virginia No Reel (explained later). Younger folks like the gusto of the arm turns and moving down the whole set.

Formation: Contra lines with men on caller's right. It is best to limit the length of the line to 6 or 7 couples.

Music: I have a favorite, but it is not available anymore. So any good lively piece of music works, such as Arkansas Traveler.



Lines go forward and back

All DoSaDo partner

All turn partner right hand 'round

All turn partner left hand 'round

All turn partner two hands 'round

First couple join two hands and sashay down the middle and back (*#1 joins both hands in the middle and skip-slides 8 steps down between the two lines. The they sashay back up.*)

Turn partner right and the next one down with a left. (*#1 turns partner right once-and-a-half to face the opposite line*)

#1 turns second dancer in the opposite line with the left

Back to the center and turn right

Out to the line and turn left \*\*

First couple sashay back up the middle to the top of the set (*When #1 has gone all the way down the line, they join both hands, get back on their side, and sashay back up to the top*)

Separate goe 'round the outside, everybody follow. (First Couple separate and go down the outside: everybody follows single file)

Make your arch and everybody under. (*At the bottom of the set, first couple makes an arch and everyone goes under, keep in order*)

*\*\*Repeat with all the way down the line until #1 has danced with everybody in the opposite line. The pattern is always partner right and left on the outside)*

**AN IMPORTANT NOTE:** The most common formation in contra dancing is called Alternate or Alternate Duple. It means that the dance will be done two couples at a time, and the dancers alternate Man/Woman. There are two good ways to get to this formation.

- 1) Have the dancers line up with all the men to the caller's right and partners opposite. Then have #1 trad places, and #3, and #5...that is, every other couple.
- 2) Have the first couple face down the hall. The second faces them. The third faces down and the fourth faces up. All the odd numbered couples have their backs to the caller and the evens face up.

With either set up, you have lines that alternate man/woman. The neighbor (or corner) is to the man's left and the lady's right. Every time a sequence ends, all dancers have a new neighbor couple. At the ends, if there is not neighbor, then trade places with partner and be ready.

## HOMOSASSA HORNPIPE

Author: Don Armstrong

Music: Breakfast - Riverboat Records

Formation: Alternate Duple (*Contra lines with odd couples crossed*)

Lines Forward and Back

Swing neighbor (*also called corner; dancer on the man's left and lady's right; finish facing across toward partner*)

Promenade to other line (*couples promenade - passing left shoulders - to take the place of the opposite couple*)

Right and left thru (*same four dancers do a right and left thru*)

Left hand star (*same four dancers touch left hands together to form a star, turn it 6 steps*)

Right hand star (*everyone turns around to put right hand in to make a star*)

Ladies chain (*men drop out while ladies keep turning to courtesy turn partner*)

Ladies chain (*ladies chain back to original line*)

*Every other time through the dance, the ends must change sides.*

## HOWELL'S BREAK

Author: Bob Howell

Music: Riverboat Polka

Formation: Alternate Duple

Neighbor DoSaDo (*Men face left and ladies face right*)

Neighbor swing - face down (*Swing the same person then face the back of the hall*)

Down in 4, Wheel (*promenade 4 steps, then turn as a couple - the man backs up*)

Come back, Bend the line (*promenade back to place, then as a couple turn to face partner*)

Ladies chain

Ladies Chain

Star Left

Star Right (*finish the star in original line and look for new neighbor*)

## JEFFERSON'S REEL

Traditional

Music: any good jig or reel

Formation: alternate duple with 1, 3, etc. active

With neighbor couple, circle 4 to left

Circle right

Same four star right

Star left

Actives down the outside; turn (*active couples go down the outside 6 steps then u-turn back*)

Come back (*Actives come back to place and turn to go down the middle*)

Go down in fours (*actives go around neighbor and take hands to make lines of four*)

Actives center, go down in fours; inside arch (*actives are in the center of lines of four, their neighbors are on the ends of the lines; all promenade toward the back of the hall; the centers make an arch in the middle of the line*)

Ends duck under and all come back up the hall (*ends of the lines go around the center under the arch; drop hands with neighbor. everyone comes back up the hall BUT the actives do not turn around. They come up backing up; everyone is facing a new neighbor and is ready to start the dance again*)

## RUTGER'S PROMENADE

Author: Art Seele

Music: any good 32 bar jig or reel (I particularly like "Bonanza" on MacGregor Records)

Formation: Alternate Duple

Neighbor DoSaDo

Neighbor Swing (*end facing across*)

Right and Left Thru

Right and Left Thru and  $\frac{1}{4}$  more (*turn  $\frac{1}{4}$  more on the courtesy turn so ladies can touch right hands*)

Promenade; wheel (*one line down the hall, the other up the hall 6 steps; turn as a couple with man backing up and lady going forward*)\*\*

Promenade back and face in (*promenade back to place and face across towards partner*)\*\*

Ladies Chain

Ladies Chain (*after the 2<sup>nd</sup> ladies chain, everyone turns to face new neighbor*)

\*\*Variation: instead of promenade in lines, dancers may promenade any where in the hall as long as they get back to facing partner for the ladies chain. The dancers need to be pretty disciplined to get away with this

*gimmick.*

## MARCHING TO PRETORIA

Author: Bob Howell

Music: Marching to Pretoria - Lloyd Shaw Foundation

Formation: Beckett (*couple facing couple, usually in contra lines; For this dance have them in two big circles, inside circle faces out to another couple*)

Ladies chain

Ladies chain back

Same four star left

Star right (*back to own circle*)

Men in the lead Single file promenade, turn alone (*in the right hand star, the men are in front of their partners; everyone drops hands a walks single file in their own circle with the lady following the man; everyone turns alone and starts back to place*)

Promenade back to place, face in (*With the ladies in the lead, single file promenade back to face the couple in the other circle*)

Right and Left Thru

Pass Thru and wheel left. (*everyone passes right shoulders with the dancer in front of them. Then dancers join hands with partner, and wheel - man backs up, lady makes a wide turn - to face a new couple in the other circle*)



# Mini Workshops



# Constructing a Painted Silk Scarf

**Anticipate being blown away as this process creates an amazing result!**

**Why a scarf is to be included into your wardrobe?** Color, fashion and elegance to your wardrobe is why a scarf is a necessity! Events and travel are the utmost use of a scarf.

No need to buy a new outfit or dress for that special occasion. Just add a luxurious scarf to your basic clothing piece. It is not heavy or hot. Try your new skill tying a scarf, necklace or headpiece.

<https://www.dharmatrading.com/scarves/silk/silk-scarves>

1. Remove the silk scarf and bold colored Dyna Flo Paint from the package. (Any natural fiber can be used to paint). Manmade fiber fabric cannot be used to absorb the paint. Immerse the scarf into the clear water and squeeze out.
2. Lay the silk scarf on the large gloss paper plate. Pick at the tufts of fabric to bring most of the fabric to the top of the plate as much as you can. Push all remaining fabric inside the edge of the plate. It is a must to keep the entire scarf on the plate.
3. Apply your gloves. Put on a shirt and pants that can be splattered on. Wear an apron. The paint will not come out in the laundry.
4. Select 4 or 5 Dyna Flo paints for your scarf. Use the pipette to pull up some color from the jar. Please hold on to the jar carefully as not to spill. It does not have to be full up to use.
5. Squeeze color onto the tufts and top of the scarf. Do not squirt quickly as the dye will splatter. Take it gently. You are in a creation mode. The color will disperse throughout the silk down to the plate. The amount does not need to be intense due to the spreading of the dye. Do not make soaking wet. You will be amazed as to how little paint is needed, as it spreads. Cover the white as best as possible. Poke the pipette tip down onto the white if necessary with just a tap of the paint.
6. Please do not allow any mixing of the colors in your pipette nor in the bottles. This is most important! It is not fair to the class demonstrator's investment or the class participants. This contaminates the intense color presented to create an amazing true color scarf.
7. Place the scarf inside the plate. Place the plate outside in the sun to dry. The deeper color will rise to the top as a capillary action. This should take up to 4 hours. If sunshine is not available, use a fan or blow dryer. Do not blow the air enough to move the scarf. Make sure the scarf is completely dry. Press on highest heat setting. Yes, this is correct! Use a pressing cloth on your ironing board. This pressing will set the paint into the scarf. Rinse the scarf in the spin cycle of your washer. Remove and press again. Finished...

## Scarf Tying Ideas

Annette Chandler (406)761-3983

Chatcolab Leadership Lab 2019

Make your scarves your favorite accessory. **Step up your style.** Bring power to your appearance. Study the best colors for you and use these best colors to your best advantage.

Tie your scarves in a few styles such as the European Loop, Celebrity, Pretzel, Necklace, Infinity, Braid, French Twist, Hidden Knot, Square knot, Fake knot, Bolero, Cowboy, 50's and 20's look, Water fall, Wrist and Purse.

-Infinity Scarf: Put scarf around head. Pull ends to the front. Tie a double knot and put over your head.

-Half the scarf, place around neck and return both ends over each shoulder and cross. Bring both ends back to the front. Pull down one through the top of your front loop. Pull the remaining end through the bottom of the loop. These ends can both be tied together or not.

-Shoulder Volume: Rectangle scarf Put scarf on your head. Tie a loose knot on chest. Drop off the head down around shoulders to cover. Pull top edge of shoulders down to cap over the shoulders again.

-Necklace: Fold scarf in half. Place around your neck with ends in back. Cross and bring ends back to your chest. Dive each end down and up and wrap 6 times around the main scarf. You will meet both ends together. Tie these together. These ties will be short. Twist scarf to the side. Leave the ends out or hide under the scarf. This can be tightened up while wrapping to fit tighter to the neckline.

- Same as above but looser, remove over head and use as a headband.
- European: Fold in half and then around the neck. Pull the ends through the loop. Done.
- Purse: When not wearing the scarf yet for your day out, pull scarf through the ring of your purse strap for décor.
- Any ends left on a tied scarf can be tucked into a blouse, t-shirt or blazer. Tucking in ends also works with a jacket for weather to fill a chilly neck area. This will keep you warm and take the chill off.

**When packing**, a scarf is a must. This is a frugal packing secret. Limited space packing your suitcase? A Necklace: scarf will double as an extra shirt neckline, light jacket or hat. This is proven and true.

- Pull a large necklace piece onto your scarf or knot the middle area. Pull ends back over your shoulders and cross. Bring these ends to the front and wrap into the center. Tie off ends short and tuck away. This will make a necklace.
- Pretzel: Fold your scarf in half. Put this double scarf around your neck. Pull both ends through the loop. Take the loop and twist. Pull one end though. Twist the loop again. Pull the ends though. Add another if desired.
- Fake knot: Place a knot  $\frac{1}{4}$  distance from one end of scarf. Pull the other end through the hole in the knot. Pull up and adjust around the neck.

Annette Chandler Textile Scarves  
 Chatcolab Leadership Lab 2019

Websites:

How to Tie a Hermes silk scarf

Dominique Sachse 10 ways to tie one scarf

Hello Glow tie scarves

You Tube videos

How to videos

A Beautiful Mess, 10 ways to tie a scarf

Real simple bandit scarf

Glambition

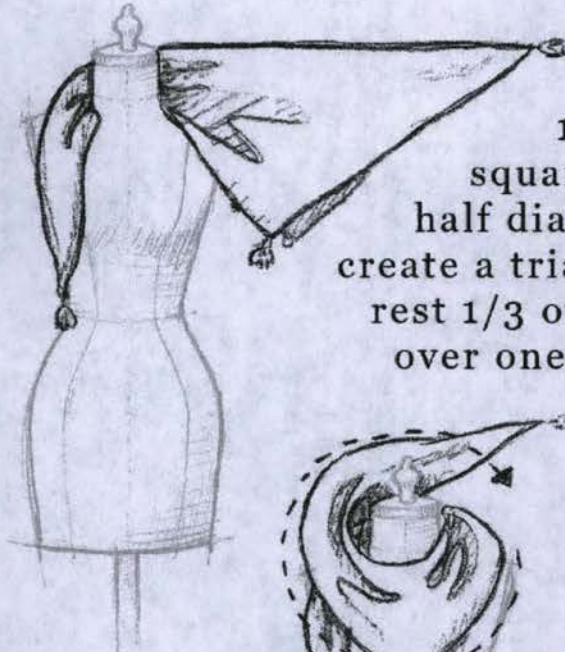
Justine Leconte 20 ways to wear a scarf

Annette Chandler Textile Scarves

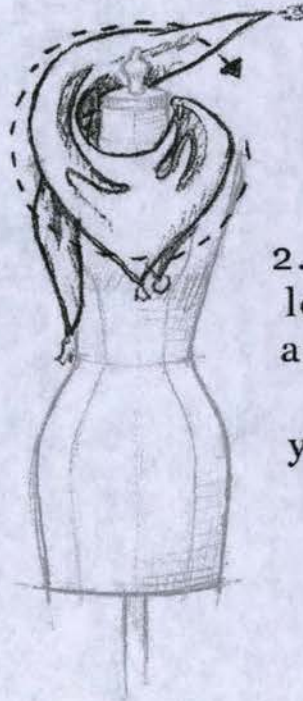
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# THE BASIC LOOP



1. Fold the square scarf in half diagonally to create a triangle, and rest  $\frac{1}{3}$  of the scarf over one shoulder.



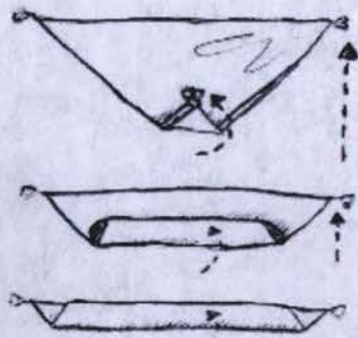
2. Loop the longer end around the front of your neck.



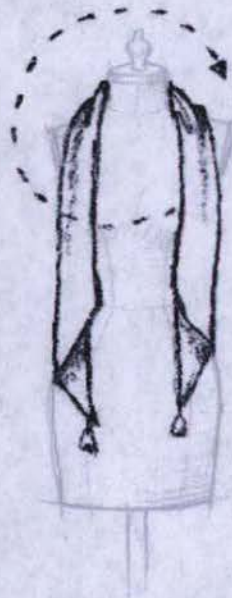
3. Drape the rest over your other shoulder, and adjust as needed!

Tip: In order to make the loop above look cool and not cowboy, make sure the points don't line up perfectly, as the drawing shows.

# LOOP & KNOT



1. Fold the scarf into a triangle.
2. Working towards the long edge, fold the scarf up every few inches, to make a long, thin shape.



3. Loop the scarf around your neck entirely, with the ends coming back to the front on each of your shoulders.



4. Tie the remaining ends in a loose knot. Leave the knot exposed just below the loop, or tuck it up underneath, so only the ends show!

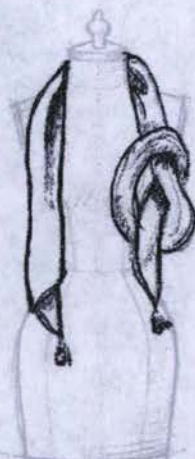


# THE FAUX KNOT

IT'S A TRICK, BUT IT'S NOT TRICKY!



1. Create the long, thin shape from Step 2 of the Loop & Knot.



2. Drape it around your neck towards the front, with one end slightly longer than the other.



3. Take the longer end and tie a loose knot halfway up.



4. Take the shorter end from your other shoulder and slide it through the loose knot.

5. Tighten the knot and adjust as needed!

# RECTANGLE KNOT

QUICK & SIMPLE.



1. Fold the scarf in half, creating a rectangle.

2. Drape the scarf across the back of your neck, and bring the ends to the front.



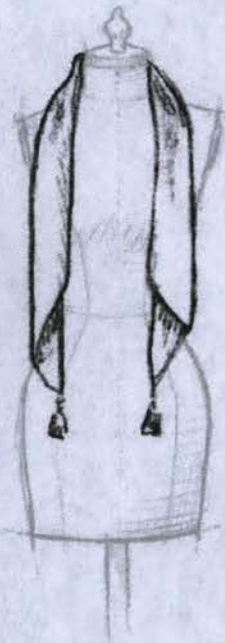
3. Take the ends and tie them in one loose knot.

4. Swing the knot around to one shoulder - Easy!



# BOW-TIE

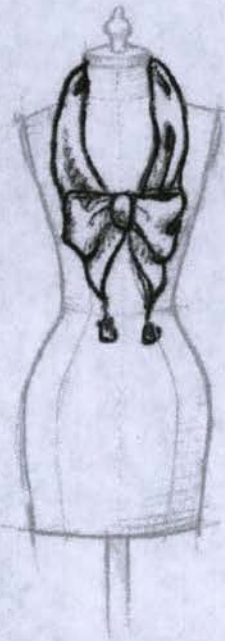
CUTESY & TIMELESS



1. Take the same long piece, and drape around the back of your neck.



2. With the ends at the front, simply tie a loose bow, adjusting so that the knot is tight and the loops are full.



3. Wear the bow centered down the front, or swung over to the side!

Tip: So that your look isn't too 1980s with the method above, make sure the pattern of the scarf is funky/cool, and wear clothes that aren't too conservative (no white blouses or pleated pants!!). A leather jacket, tank top and skinny jeans are a great juxtaposition for this cutesy but timeless way to tie a scarf.

Should the scarf  
get too hot while  
you are wearing  
it, don't just  
hide it in your  
purse, tie it on  
one of the  
handles and use  
it as decoration!



Referenced from:

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

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

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THE  
Leather  
Craft  
HANDBOOK

by Tony Laier  
& Kay Laier

# CONTENTS

- Page 3: **Setting Up a Workspace**  
Page 4: **Leather Preparation**  
Page 5: **Transferring Patterns to Leather**  
Page 6: **Basic Stamping:**  
Page 7: **Stamping Borders**  
Page 8: **Stamping a Design**  
Page 9: **Stamping the Basketweave**  
Page 10: **Basic Carving:**  
**Sharpening & Stropping**  
Page 11: **The Modeling Tool & Stylus**  
Page 12: **The Swivel Knife**  
Page 13: **The Camouflage**  
Page 14: **The Pear Shader**  
Page 15: **The Beveler**  
Page 16: **The Veiner**  
Page 17: **The Seeder**  
Page 18: **The Backgrounder**  
Page 19: **The Veiner Stop & Mulesfoot**  
Page 20: **Decorative Cuts**  
Page 21: **Coloring**  
Page 22: **Leather Stains**  
Page 23: **Resist Dying & All-In-One**  
Page 24: **Finishes**  
Page 25: **Acrylic Cova Color®**  
Page 26: **Edge Treatments:**  
Page 27: **Lacing**  
Page 28: **Stitching**  
Page 29: **Decorative Hardware**  
Page 30: **Making a Belt**  
Page 31: **Supplies & Sources**

# SETTING UP A WORKSPACE

Before you begin your project, it is important to set up your workspace for the best results and safety.

- 1) Use a clean, flat, sturdy work table.
- 2) Have lots of light: Natural, overhead (fluorescent) lighting and clip-on or swing arm lights. The more light the better.
- 3) Have a well ventilated area when using glues and finishes.
- 4) Select a comfortable chair at a height that will allow you to work OVER your project. You must be able to see your work.
- 5) You should have designated areas for:

## DESIGN and TRANSFER using:

Pencil or Ball Point Pen  
Stylus Tracing Tool  
Tracing Film  
Cardboard  
Glue and Tape



## CUTTING and ASSEMBLY using:

Straight Edge (Ruler)  
Scissors or Knife  
Glue  
Edgers  
Punches, Chisels, Awls  
Lace, Thread, Needles



## STAMPING and CARVING using:

Plastic or Glass Bowl  
Water and Sponge or  
Spray Water Bottle  
Poundo Board and Marble  
Tools and Mallet  
Plastic Storage Bag



## COLORING and FINISHING using:

Dyes, Stains and Finishes  
Wool Dauber, Brush  
Sponge, Wool Pieces, Soft Cloth



## SAFETY and FIRST AID - Tools are sharp:

Have soap, water and bandages nearby.  
For serious cuts or accidental poisoning, call 911.



## LEATHER PREPARATION

If you plan to stamp or carve a design on your leather project, you must first moisten the leather. This is called **CASING THE LEATHER**. **NOTE: Only leathers sold as TOOLING or VEG-TANNED may be carved and stamped.**

1) In the Stamping and Carving Area of your workspace, apply water to both sides of your leather using a clean sponge and clean water. Dampen the leather, but don't soak it too much.

**NOTE: Always use a plastic or glass bowl for water. Metal bowls could cause discoloration of the leather.**



2) Set leather aside. When it has returned to its natural color and feels cool to the touch, it is ready.

**NOTE: For best results, place dampened leather in a plastic bag and allow to case over night before stamping or carving.**

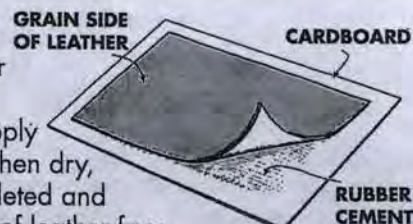
3) If some areas begin to dry too fast, lightly re-dampen with a sponge or sprayer. Note: You will need to keep the leather damp during stamping or carving. If your leather is too dry, it will be hard to tool. If your leather is too wet, the cuts will not remain open.

4) If water drops accidentally spill on the leather, immediately dampen entire surface of leather, feathering out the spots. Left untreated, spots will dry and be visible on your project.

**CAUTION: If you must leave dampened leather for a long period of time (several days), place leather in a plastic bag and put in refrigerator. This will help prevent drying out and mildew.**



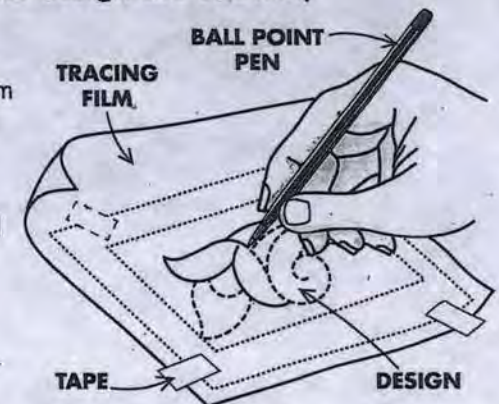
5) **TIP:** To prevent leather from stretching during tooling, adhere leather to a piece of hard surfaced cardboard (X-ray film, etc.) with rubber cement. Apply a light coat of cement to cardboard. When dry, adhere together. When tooling is completed and leather is dry, place tooled (grain) side of leather face down on work surface. Peel cardboard from leather, keeping leather flat to avoid wrinkles.



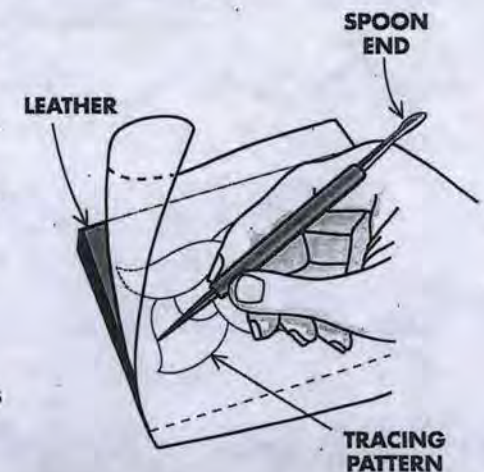
## TRANSFERRING PATTERNS

A tracing pattern is a design or guideline to be followed when stamping or carving a design on your leather. Even when a design is an original creation, a tracing pattern is helpful. (Decorative details made by a stamp or swivel knife are usually not shown on the tracing pattern. Only the outline and major lines of the design are shown.)

1) In your Design and Transfer area, place a piece of tracing film over your pattern (supplied with kit or your own creation). Tape corners so neither will move while tracing. With pencil or ball point pen, carefully trace over all lines of design on pattern. Before removing tape, lift one corner to be sure no lines of the pattern were missed.



2) Place your CASED leather flat on work surface. Carefully place tracing film pattern over grain (smooth) side of cased leather. Using stylus end of modeling tool, or a ball point pen, retrace all lines of the design. Press firmly but not too hard and lines will transfer easily to the leather. Before removing tape, lift one corner to check to be sure all lines of the pattern were transferred.



**CAUTION: Cased leather is highly sensitive to all marks. Be sure your hands are clean, free of pencil lead, ink and other objects that might leave marks (such as sharp rings, watches, bracelets, buttons on sleeves, etc.)**

## BASIC STAMPING

To stamp a design on your leather, you will need these special tools & stamps. While "casing your leather" (see page 4), look over the next 3 pages for designs you can make using these tools and a Mallet:

Camouflage



Also see page 13

Pear Shader



Also see page 14

Beveler



Also see page 15

Veiner



Also see page 16

Seeder



Also see page 17

Backgrounder



Also see page 18

Veiner Stop



Also see page 19

Mulesfoot



Also see page 19

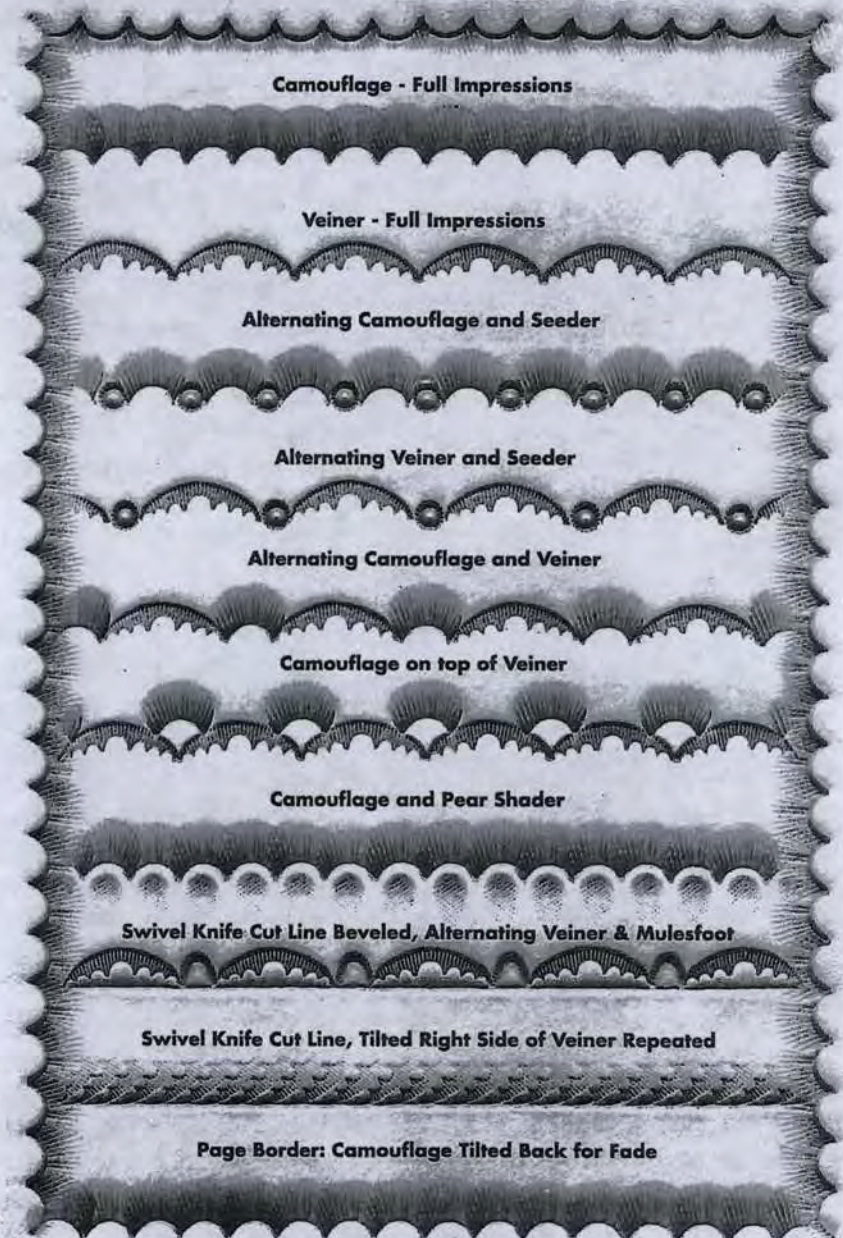
Basket Stamp  
X511



Also see page 9

## HOW TO STAMP BORDERS

These are just a few border design ideas. There are hundreds of possible combinations. Experiment!



**NOTE:** These same tools can be used in combination with a Swivel Knife to "Carve" a design on leather (see page 10).

## STAMPING A DESIGN

Here are a few fun designs using these basic tools:

Camouflage, Pear Shader, Beveler,  
Veiner, Seeder, Backgrounder,  
& Swivel Knife



THE END

## STAMPING BASKETWEAVE

The Basket Stamp X511 used to create a basketweave:

Hold tool straight up and down. Strike firmly for best impressions.

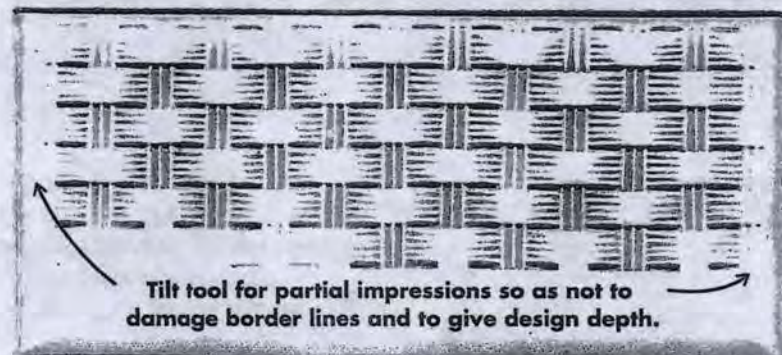
Border lines can be cut with a Swivel Knife and beveled or left uncut and used only as guidelines for border stamps. Scribe a center guideline using a Stylus.



GUIDELINE

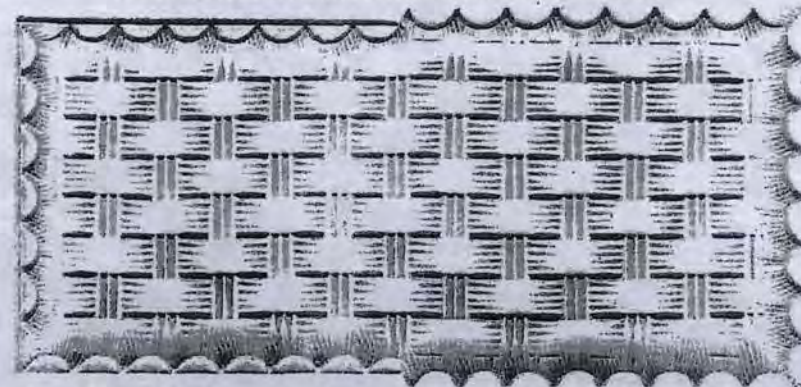
Stamp first impression in center on top of guideline. Stamp second and third impressions below guideline overlapping first impression, as shown above.

BASKET STAMPS COME IN MANY DIFFERENT SIZES AND SHAPES.



Tilt tool for partial impressions so as not to damage border lines and to give design depth.

ADD A BORDER USING THE CAMOUFLAGE STAMP



CUT, BEVELED & STAMPED BORDER

UNCUT STAMPED BORDER

## BASIC CARVING

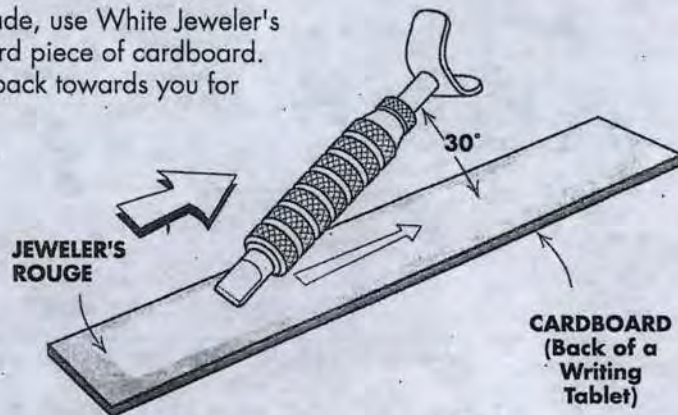
To carve a design on your leather, you will need a swivel knife, stamps and other tools listed below. Begin as you do for stamping. Case the leather while setting up your tools. Be sure your tools are clean and sharp. (See Tips below.)

|  |             |
|--|-------------|
| <b>Step 1: Modeling Tool &amp; Stylus</b>        | See page 11 |
| <b>Step 2: Swivel Knife</b>                      | See page 12 |
| <b>Step 3: Camouflage</b>                        | See page 13 |
| <b>Step 4: Pear Shader</b>                       | See page 14 |
| <b>Step 5: Beveler</b>                           | See page 15 |
| <b>Step 6: Veiner</b>                            | See page 16 |
| <b>Step 7: Seeder</b>                            | See page 17 |
| <b>Step 8: Backgrounder</b>                      | See page 18 |
| <b>Step 9: Veiner Stop</b>                       | See page 19 |
| <b>Step 10: Mulesfoot</b>                        | See page 19 |
| <b>Step 11: Swivel Knife for Decorative Cuts</b> | See page 20 |

## SHARPENING & STROPPING TIPS

New swivel knife blades are pre-sharpened, but will need occasional stropping (polishing). If cutting edge of blade becomes dull, the best way to sharpen it is to use a Keen Edge Sharpening Guide #88118-00 and a sharpening hone.

To strop the blade, use White Jeweler's Rouge on a hard piece of cardboard. Pull the blade back towards you for best results.

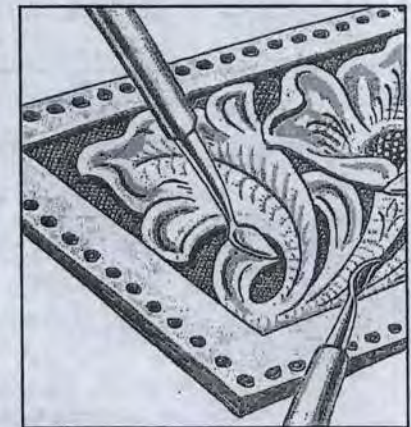
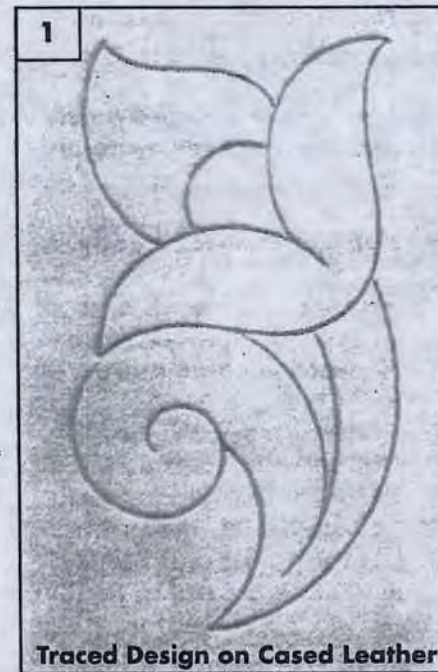
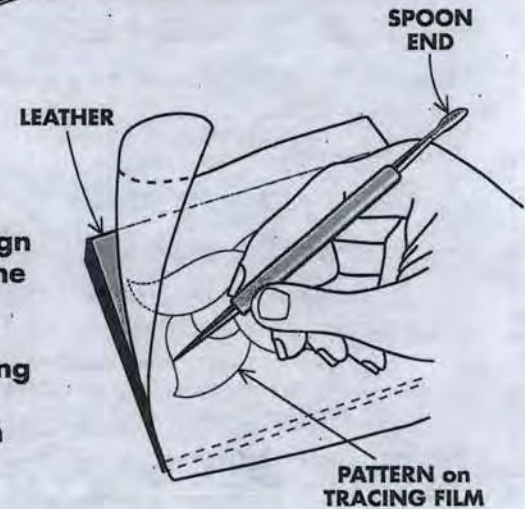


## THE MODELING TOOL & STYLUS



The Modeling Tool with Stylus is commonly used when transferring a design from the tracing film to the cased leather.

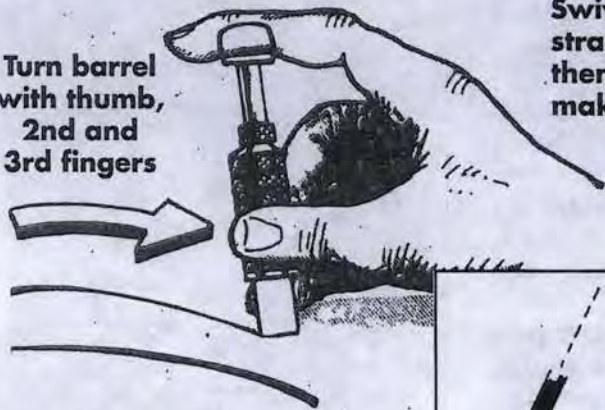
The spoon end of Modeling Tool is also used later during carving to smooth edges. The Stylus end is also used in lacing.



Modeling tools in different shapes and sizes for all projects are available at Tandy Leather Factory.

## THE SWIVEL KNIFE

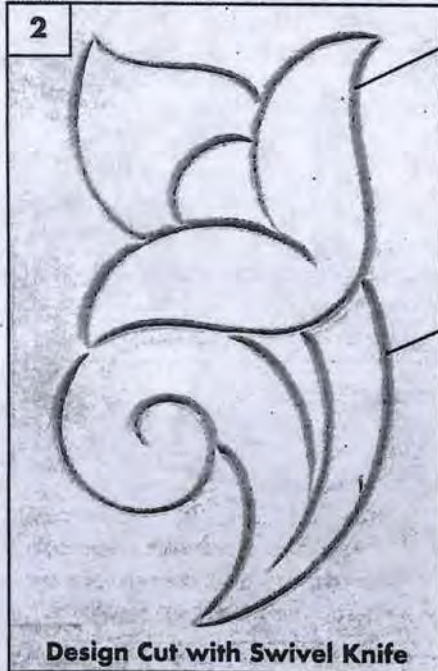
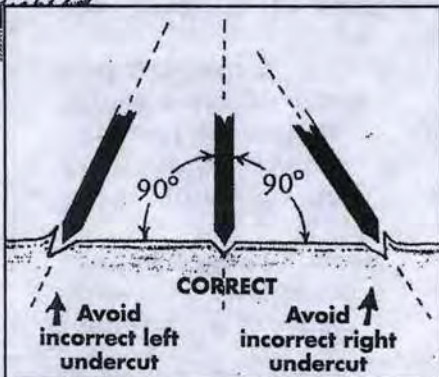
Turn barrel with thumb, 2nd and 3rd fingers



Swivel Knife is held straight up and down, then tilted forward to make a cut as shown.

Practice on a piece of scrap leather before making cuts on your project.

Be sure the blade is sharp and stropped (see page 10).



Depth of cuts needs to be 1/2 thickness of leather.

Turn knife to make a cut. See page 20 for more on making cuts.

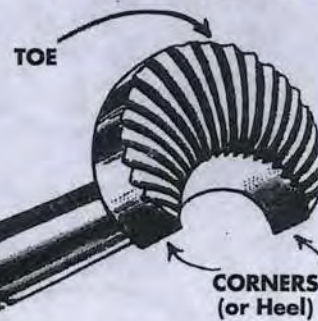
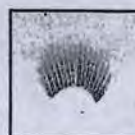
Pull knife toward body.

Make cuts smooth and deep. Practice - practice & practice some more.

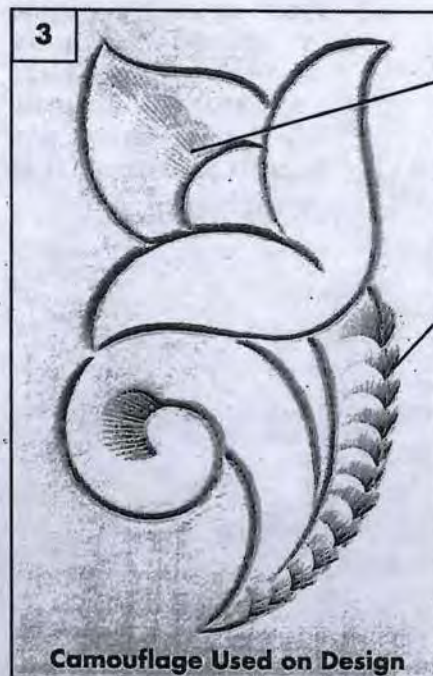
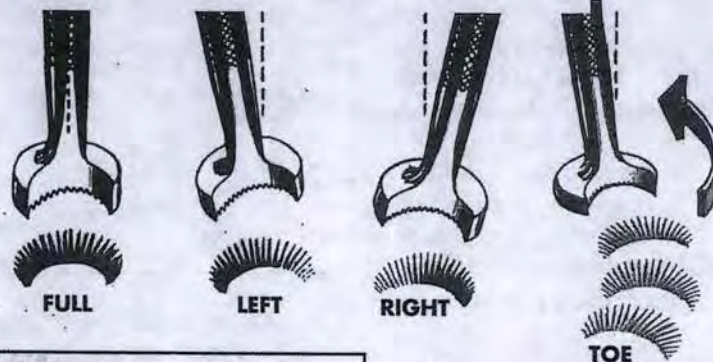
One blade can be used for almost all designs. However, there are many different blades. See a catalog for full selection.

Design Cut with Swivel Knife

## THE CAMOUFLAGE



Camouflage tool is also known as a "Sun Burst". A Camouflage or "Cam" can be stamped many ways as shown below:



Stamped in succession, with varied pressure gives design depth.

The Camouflage got its name because it "disguises/camouflages" a line as shown here.

Camouflage tools also make excellent border designs (see page 7).

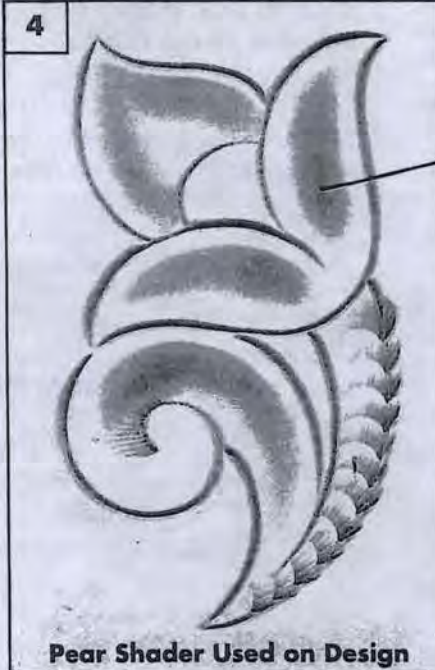
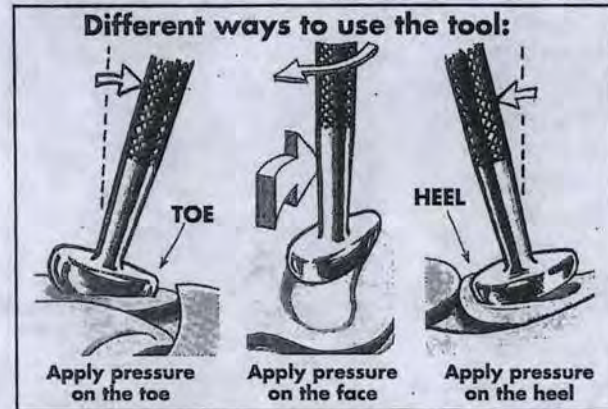


Camouflage Used on Design

# THE PEAR SHADER



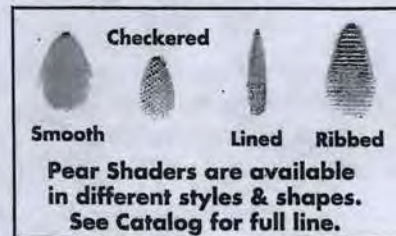
Called a Pear Shader because it looks like a pear, it is also called a "thumb print" in Sheridan Style tooling.



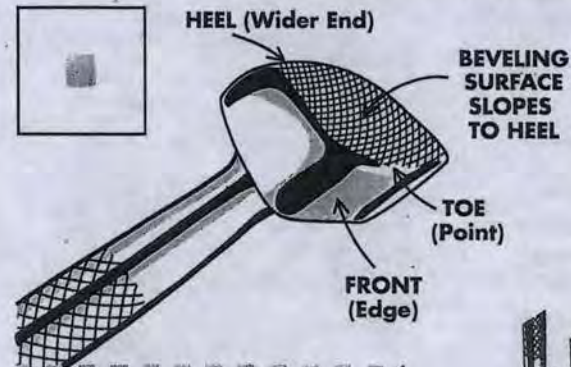
Heel is used in larger, open areas while toe is used in narrow spaces.

Areas stamped with a Pear Shader will burnish (darken) the leather, giving a design depth and dimension.

The "Walking the Tool" technique works well (see next page).

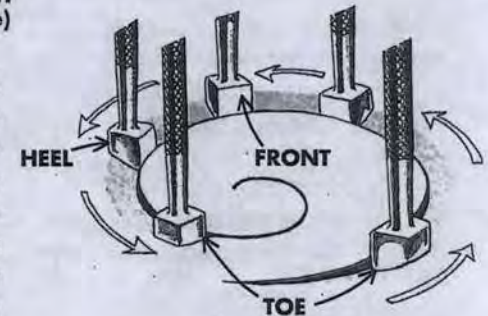


# THE BEVELER

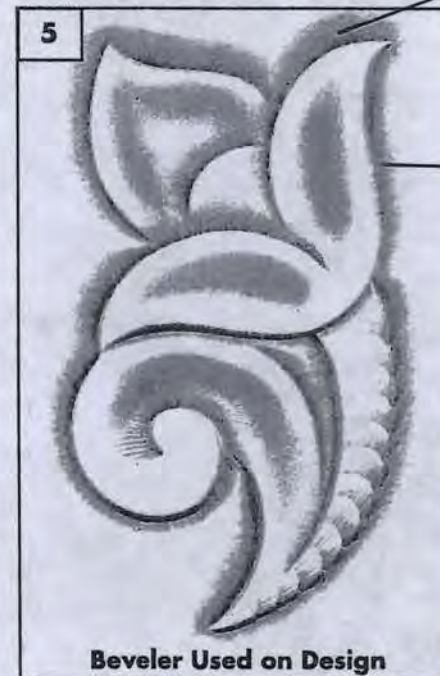


A Beveler is used to bring parts of the design forward or push parts back for depth. The Toe is normally used to make impressions.

**"WALKING THE TOOL"**  
A technique of striking the tool & moving it to overlap the previous impression, all in one continuous motion. Used with the Pear Shader, Beveler & Backgrounder.

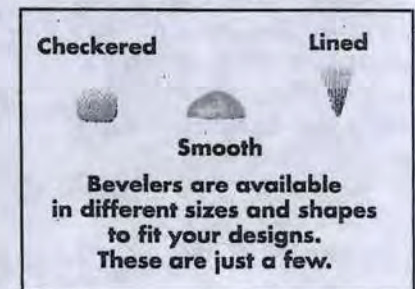


"Walk the Tool", striking it and overlapping the previous impression (1/2 to 2/3) for a smooth, even effect.

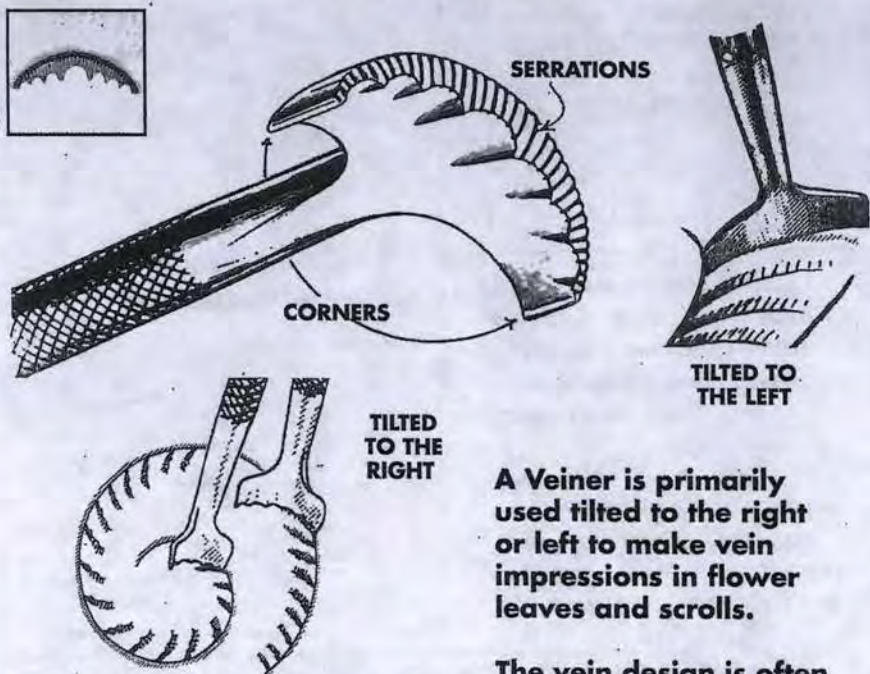


A Beveler's impressions create HIGHS & LOWS in the design.

You can bevel on either side of a line, depending on the effect you want.



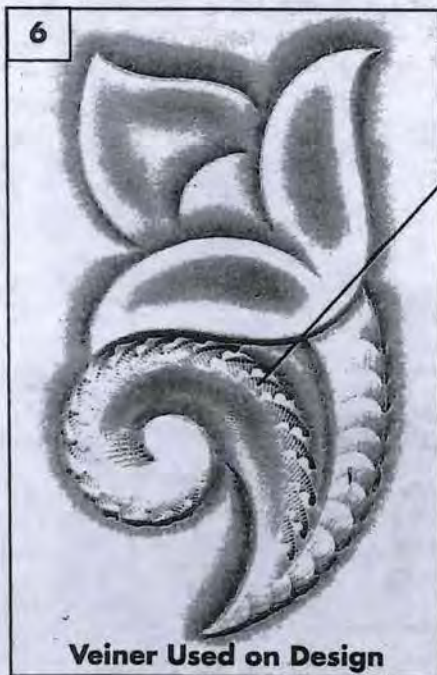
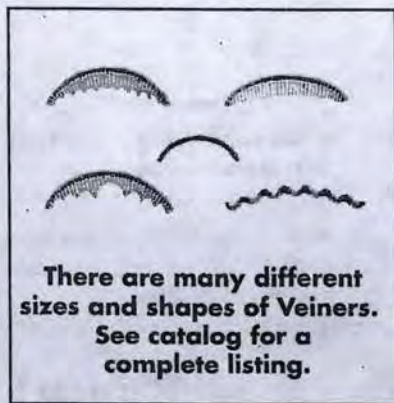
## THE VEINER



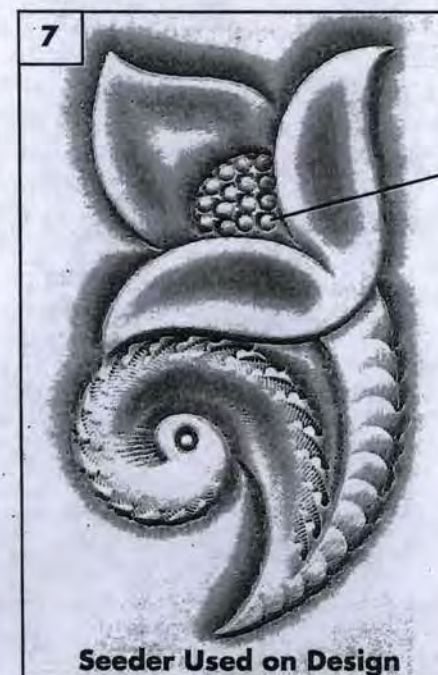
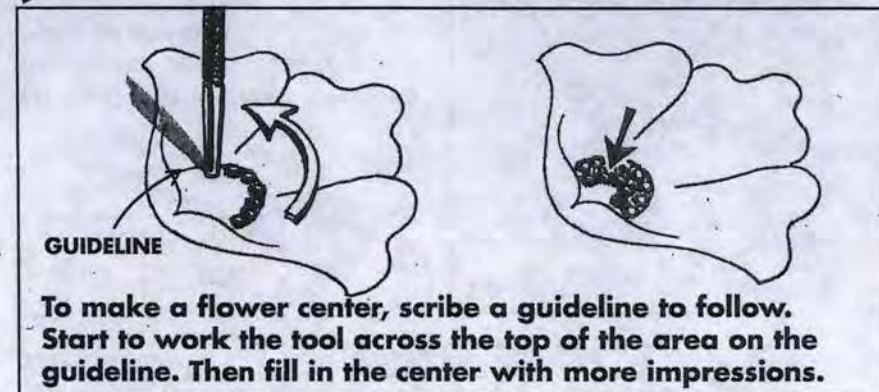
A Veiner is primarily used tilted to the right or left to make vein impressions in flower leaves and scrolls.

The vein design is often used to create tightly rolled up fern leaves.

Applying different pressure on the tool will create depth and dimension in a design.



## THE SEEDER

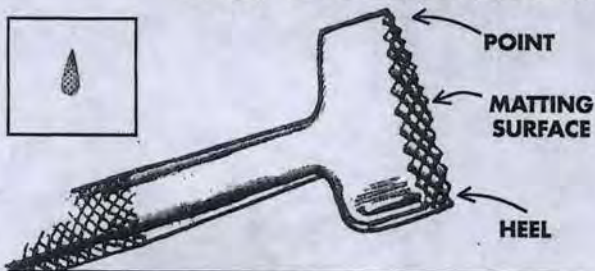


Normally a Seeder is held straight up and down and struck firmly to create one whole impression.

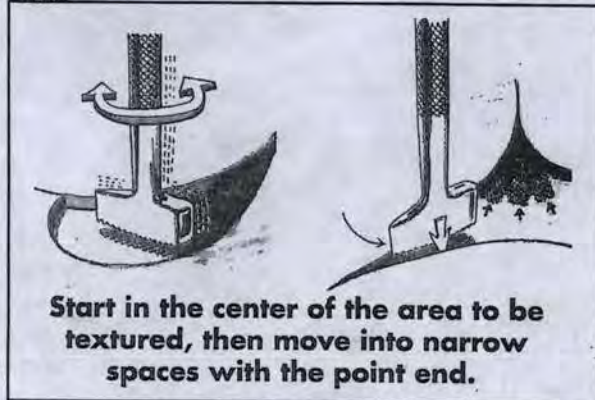
However, to give a design more depth, the Seeder can be tilted to one side and struck firmly or lightly.



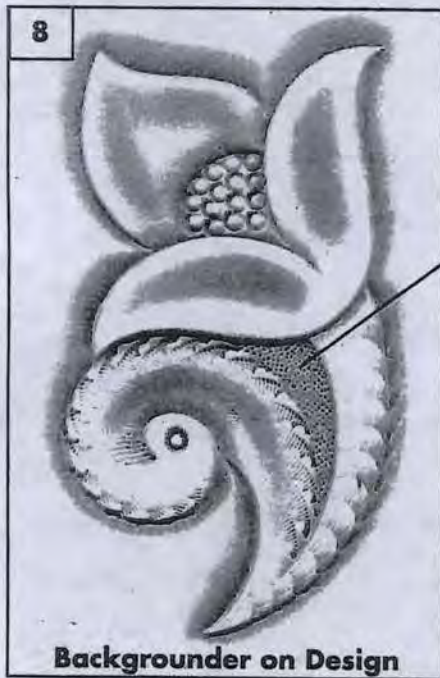
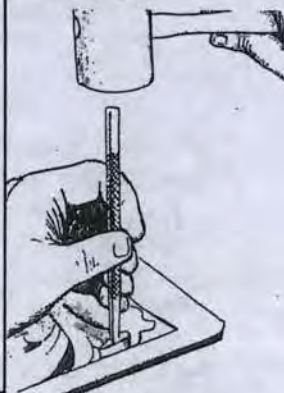
## THE BACKGROUNDER



The Backgrounder tool is also called a Matting tool. It is used to push down and add texture to the background of a design.



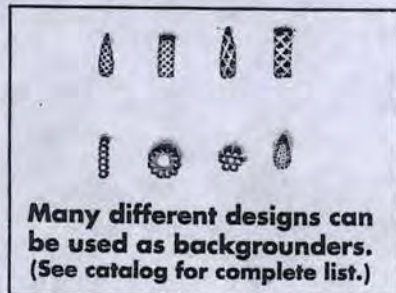
Start in the center of the area to be textured, then move into narrow spaces with the point end.



Backgrounder on Design

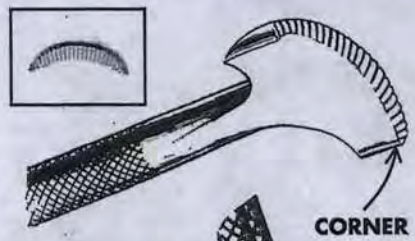
Hold the tool straight up and down and "Walk the Tool" (as done with the Beveler and Pear Shader on pages 14 & 15).

Be sure to keep the overlapped impressions smooth and even - not choppy. Apply the same pressure on each strike.



Many different designs can be used as backgrounders. (See catalog for complete list.)

## THE VEINER STOP



This Veiner is used to "stop" a line visually.

It is tilted left or right depending on the direction of the design and struck firmly or lightly for effect.

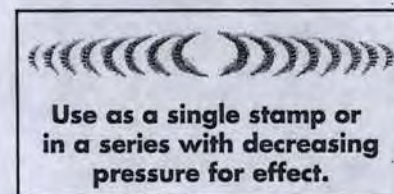


## THE MULESFOOT

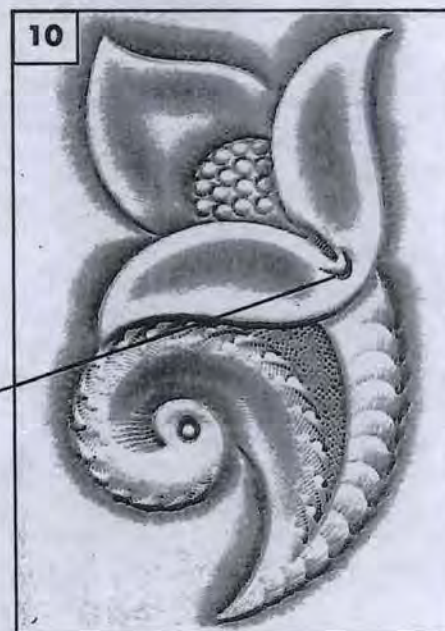


Named "Mulesfoot" because the shape resembles the hoof of a mule.

It normally is tilted forward on the toe and struck firmly for a deep impression.



Use as a single stamp or in a series with decreasing pressure for effect.



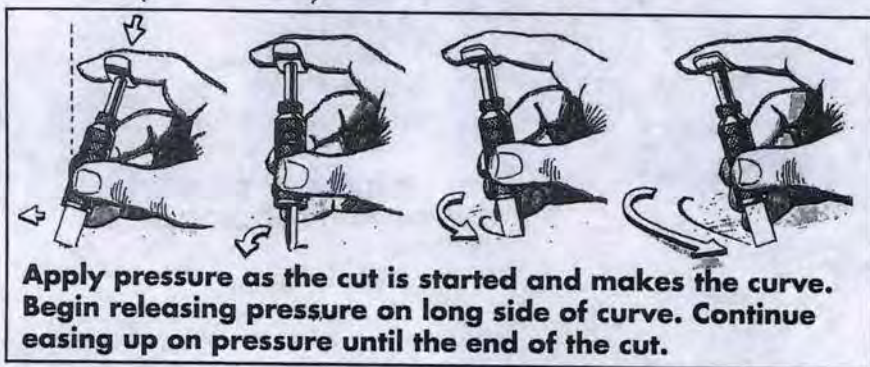


## DECORATIVE CUTS



Decorative cuts made with a Swivel Knife add "the finishing touch" to a carved design.

Practice making curved cuts on a scrap piece of leather before making cuts on your project.



Apply pressure as the cut is started and makes the curve. Begin releasing pressure on long side of curve. Continue easing up on pressure until the end of the cut.



Decorative Cuts on Design

Plan your decorative cuts. They are meant to be accents to the design but can overpower it if too many are used.

Decorative cuts should follow the flow of the design.

**PRACTICE - PRACTICE - PRACTICE!**

Be sure to keep your blade stopped (see page 10).

Different Swivel Knife Blades are available. Choose the blade that works best for you.

## COLORING

Color enhances the beauty of many decorative designs in leather. Prepare your workspace so that everything is at your fingertips. The following are a few commonly used coloring techniques:

**BACKGROUND DYEING:** This technique gives extra depth to a design. Before starting on your project, practice on a scrap piece of leather until you can control your brush movements.

**Supplies Needed: Leather Dye, a Good Quality Brush, a Finish, Scrap Leather, Paper Towels**

1) Begin dyeing in open areas. Always touch tip of brush to a scrap of leather or paper towel first to remove excess dye before applying to project. Too much dye will run and "bleed".

2) Never place the brush on a cut edge or in a small area. Place brush near space and let dye work up into the small space.

Here dyeing was started in small area, risking having dye "bleed".



WRONG

Here dyeing was correctly started in center of area.



CORRECT

3) Allow background to dry completely before applying finish.

**LARGE AREA / OVER-ALL COLORING:** In order to obtain a solid color dye on leather without streaks, it is best to use either an air brush or aerosol spray.

**Supplies Needed: Leather Dye, Aerosol Spray (Preval) or Air Brush, Protective Paper and a Finish**

1) Always start spraying off to side of project on scrap paper.

2) Once spray seems smooth, move over project in an even, slow movement. Watch for spotting and drips.

3) Let each coat dry completely before applying more dye until you reach the desired color hue (shade).

4) Let dry, then buff to remove excess pigment from surface.

5) Apply a finish.

## LEATHER STAINS & ANTIQUES

Leather stains and antiques are the easiest and most commonly used products for coloring leather. They not only bring out the natural grain of the leather, but also settle in all cuts and impressions enhancing and making designs stand out.

### APPLYING STAINS & ANTIQUES:

1) Using a slightly dampened sponge (for acrylic based stains only), piece of sheep wool or soft cloth, apply a liberal coat of stain, rubbing in a circular motion until color is even and all cuts and impressions are filled. Allow to set for a few moments.

**Don't over dry.**

2) Using clean, slightly dampened sponge, (for acrylic based stains only), wool piece or soft cloth, remove excess stain until desired effect is achieved.

3) Buff stained leather with a clean wool piece or soft cloth.

4) Apply a protective finish as recommended on antique or stain container labels.

### APPLICATORS used for STAINS & ANTIQUES:

**Sponge (dampened for water based or acrylic based stains and antiques; do not dampen for solvent based stains and antiques)**

**Wool Pieces  
Soft Cotton Cloth**



Stains and Antiques (acrylic, water and solvent based) are available in a wide variety of colors.

## RESIST DYEING

This technique allows desired parts of your design to be dyed or not dyed for different effects.

### SUPPLIES NEEDED:

**Resist (normally a finish is used as a resist: Super Shene®, Block-Out, etc.)**

**Good Quality Brush,  
Stains and a Finish**

1) Using a brush, apply the resist to the parts of your design that you don't want stain to penetrate into. Let resist dry.

2) Apply stain to project. Remove excess until desired effect is achieved.

3) Allow the project to dry completely before applying a finish. See page 24 for how to apply a finish.

## ALL-IN-ONE STAIN & FINISH

All-In-One Stain and Finish adds color and a finish, all in one application.

### APPLICATORS:

**Sponge  
Wool Pieces  
Soft Cloth**



### APPLICATION:

1) Using a wool piece or soft cloth, apply a liberal coat onto leather, rubbing in a circular motion over surface and in all cuts and impressions.

2) When desired color is achieved, remove excess **IMMEDIATELY** with a dry, clean piece of wool or soft cloth.

3) Let dry completely, then buff to desired shine.

All-In-One Stain & Finish is available in a large selection of colors. Visit your nearest Tandy Leather Factory store or shop online [www.tandy-leatherfactory.com](http://www.tandy-leatherfactory.com)

## FINISHES

Leather finishes are applied to protect and preserve the qualities of genuine leather. They also seal in applied dyes and stains, preventing color rub-off. Tandy Leather Factory offers many types of finishes for every need including acrylic, oil, resin and lacquer based finishes.

### APPLICATORS:

- Sponge
- Good Quality Brush (for smaller areas)
- Wool Pieces (for applying and buffing)
- Soft Cloth (for applying and buffing)

### APPLICATION:

- 1) Before applying leather finish, be sure the surface area is free from dirt, dust or other foreign matter.
- 2) Any final touches or clean-up work in the tooled design must be completed prior to applying a finish.
- 3) If the leather is still damp from the casing during the application of the design (stamping or carving), allow leather to dry thoroughly before applying a finish. Remember when you apply the leather finish, you seal off the leather surface.
- 4) Be sure the applicator is clean and free of foreign matter to ensure uniform application. When applying acrylic based finishes with a sponge, slightly dampen sponge with water to help evenly spread the finish.
- 5) Apply one light coat of finish. Allow project to dry for a least 10 minutes, then apply a second light coat if necessary.
- 6) Allow project to dry completely, then buff to a desired gloss with a soft cloth or wool pieces. Drying time may vary in humid weather conditions.

**NOTE: The Resist Dyeing Technique uses a finish as a resist (see page 23).**



## ACRYLIC COVA COLOR

Another way to color leather is using acrylic Cova Color® paints. Unlike alcohol based dyes and stains, acrylic color is normally opaque (non-transparent). It is an excellent medium for emphasizing a design, alphabet or numerals on a project (such as a name belt).



When applying acrylic Cova Color® to leather, it should be used sparingly, only in the accent areas or on parts of the stamped or carved design that are to be emphasized.

Too heavy an application will cover the quality of the leather. If the leather is not allowed to show, your project might as well be made of cloth or paper.

**APPLICATION:** Normally one coat will cover. If a second coat is needed, allow the first to dry completely before applying more color.

**APPLICATORS:** The better the brush, the better the result. A fine haired brush will allow the color to flow on smoother with fewer streaks.

**FINISH:** Normally, a finish is not needed over Acrylic Cova Colors - unless other dyes and stains have also been used on the project.

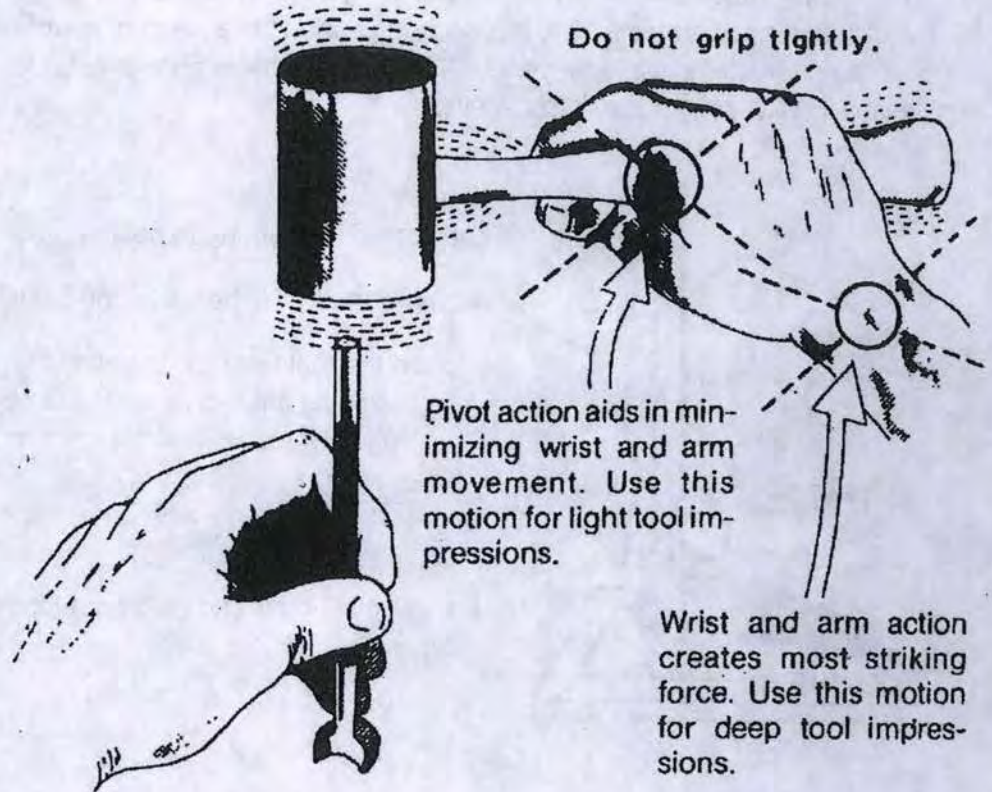
**COVA COLOR® ACRYLIC PAINTS**  
are available in a wide  
spectrum of colors and shades.  
Visit your nearest Tandy Leather Factory store  
or shop online [www.tandy-leatherfactory.com](http://www.tandy-leatherfactory.com)

## Stamping Tools

Stamping tools are designed to obtain specific effects in the development of the design. Design is very important in this unit. Always plan a design which follows the lines of the article.

### The Mallet

The mallet is used to strike the top of stamping tool to obtain its impression in the leather. A leather mallet should be rawhide or wood --- **NEVER** strike the top of the stamping tools with metal hammers --this will damage your tools.



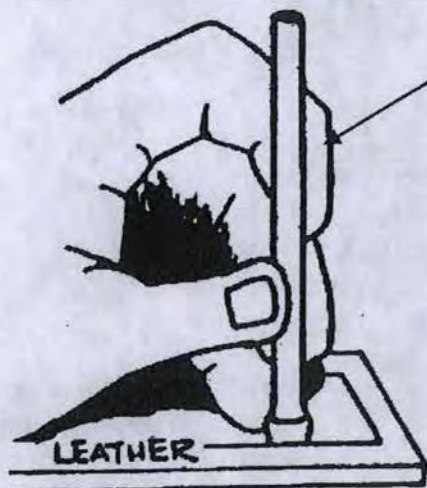
1. The mallet should be held in the most comfortable position for you, don't grip it too tightly. Hold the mallet in the center of the handle with your fingers rather than the palm of your hand.
2. Hold the mallet in the most comfortable position for you!
3. For deeper impressions, use the wrist as the pivot point. Hold the handle more tightly toward the end.

## Stamping Guideline and Instructions

You have learned all about leather, where to purchase it, basic stamping tools and how to prepare your leather. You are ready to make designs and stamp!

**First things first: you should always wash your hands before handling leather! The oils in your skin can cause stains that won't come out.**

To stamp leather it must be placed on a hard, smooth surface. A tempered Masonite board provides a good surface. The best working surface is a piece of marble at least  $\frac{3}{4}$  inch thick. It will stay smooth as glass for years. NEVER tool leather on a bare table. Minor slips and mishaps will scar your tabletop forever.



Let's begin by learning to hold our tools properly:

Normally the tool is held with toe facing you.

Support the tool from top to bottom:

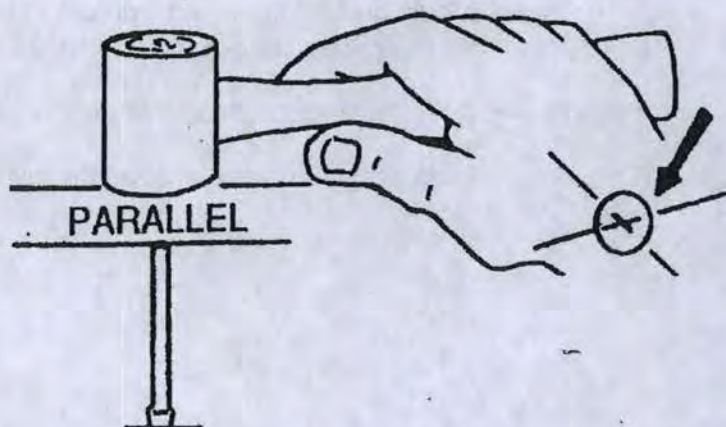
Holding the tool at the top or bottom allows tool to pivot when struck.



Use the little finger and wrist for support.



Don't hold the mallet too tightly or too loosely—hold in the center of the handle with your finger. Pivot from your wrist to strike the stamping tool—you may want to rest your elbow on the table and only move your wrist to increase your striking control. The bottom of the mallet, the forearm and the elbow should be level with the top of the tool when struck.



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# THE SWIVEL KNIFE

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## TALKS OR DEMONSTRATIONS TO GIVE

### Suggested Topics:

1. How to carve with a swivel knife
2. The parts of the swivel knife
3. How to care for a swivel knife

## ITEMS NEEDED

1. Swivel knife
2. Several pieces of tooling leather for practicing
3. Halfbacks (3 1/2"X4 5/8"), 3" rounders, practice pieces or enough leather for cutting the samples.

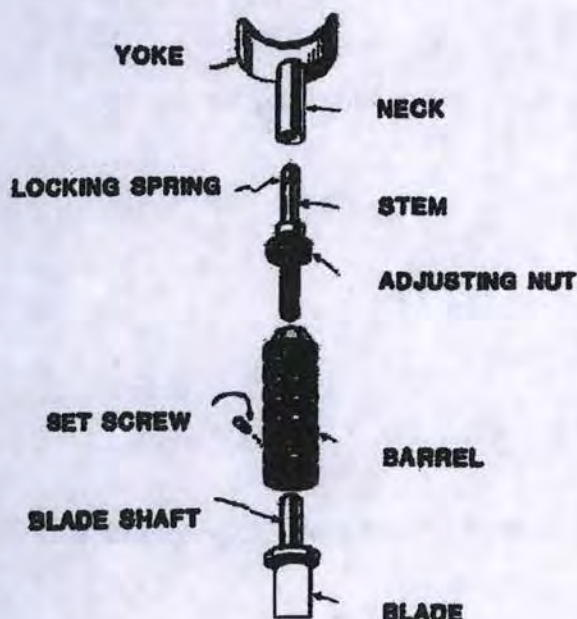
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## SWIVEL KNIFE

The swivel knife is the most important of all the leather carving tools. It is made so you can work efficiently in cutting very intricate designs.

Find these parts on the diagram of the swivel knife.

Yoke – provides a rest and pressure point for the index finger. This helps control the depth of the cuts.



Locking spring – supplies tension on the neck, holding it in place when pushed into position on the stem.

Adjusting nut – varies the length of the blade to fit different hands.

Blade shaft – inserts into the barrel and is held in place by the set screw.

The blade, barrel and stem unit turns independently of the neck and yoke. The swivel knife blade is the "key" to all successful leather carving. The primary purpose of the blade is to cut the outlines of a design or pattern into the leather. Lines are cut to give depth to the design. With properly cased leather, the cuts should stand open so the stamping tools can be used easily.

## STROPPING THE BLADE

The beveled cutting sides of regular swivel knife blades should be stropped often during the cutting operations. Stropping the blade polishes the sides and keeps the blade cutting smoothly.

## References and Resources

### Look For Ideas

Your local hobby, craft or leathercraft supply house is an excellent source of ideas, assistance and supplies. Look under the following headings on the Internet or yellow pages:

Craft Supplies

Hobby Supplies

Leather Goods

Leatherworking

Tandy/Leather Factory

For free instructional videos go to the following sources:

The Tandy/Leather Factory main website is: <http://www.tandyleatherfactory.com>

YouTube: <http://www.youtube.com/Tandy>

Facebook: <http://www.facebook.com/pages/Tandy-Leather-Factory/>

Also check [www.leathercraftlibrary.com](http://www.leathercraftlibrary.com) for e-books.

A leathercraft catalog is always helpful. Look in your library for leathercraft books which have pattern ideas.

Your 4-H leader has a Leader's Guide for 4-H Leathercraft that lists helpful reference books and visual aids.

### START YOUR OWN LIBRARY

You may want to start your own leathercraft reference library. Your leader may have some suggestions or look at:

Crafttool Tech –Tips by Al Stohlman

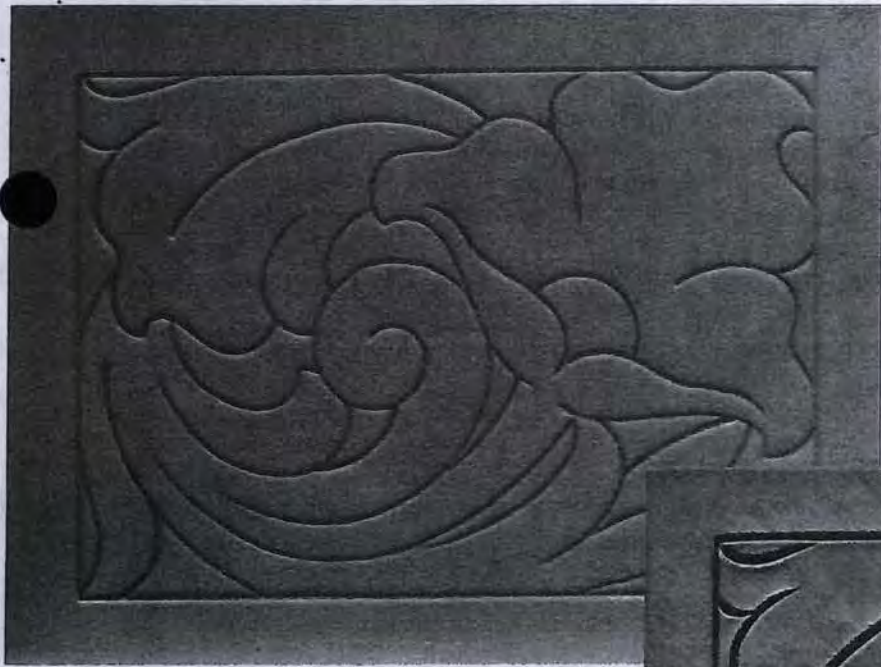
How to Carve Leather by Al Stohlman

How to Lace

Ken Griffin's Scrapbook

Leathercrafting: Procedures and Projects

**Be sure to look at the exhibit requirements found on the 4-H website at: [www.colorado4h.org](http://www.colorado4h.org).**



← FIGURE 1  
Transfer Pattern



FIGURE 2 →  
Swivel Knife Cuts



← FIGURE 3  
The Camouflage Tool Impression



FIGURE 4 →  
The Pear Shader Tool Impression





← FIGURE 5  
The Beveler Tool Impression



FIGURE 6 →  
The Veiner Tool Impression



← FIGURE 7  
The Seeder Tool Impression



FIGURE 8 →  
The Background Tool Impression



← FIGURE 9  
(Optional) The Veiner (Stop) and  
Mulesfoot Impressions



FIGURE 10 →  
Decorative Cuts with Swivel Knife

## THE MODELING TOOL

This following technique should be used with all carved designs and is especially important when background dye is to be used.



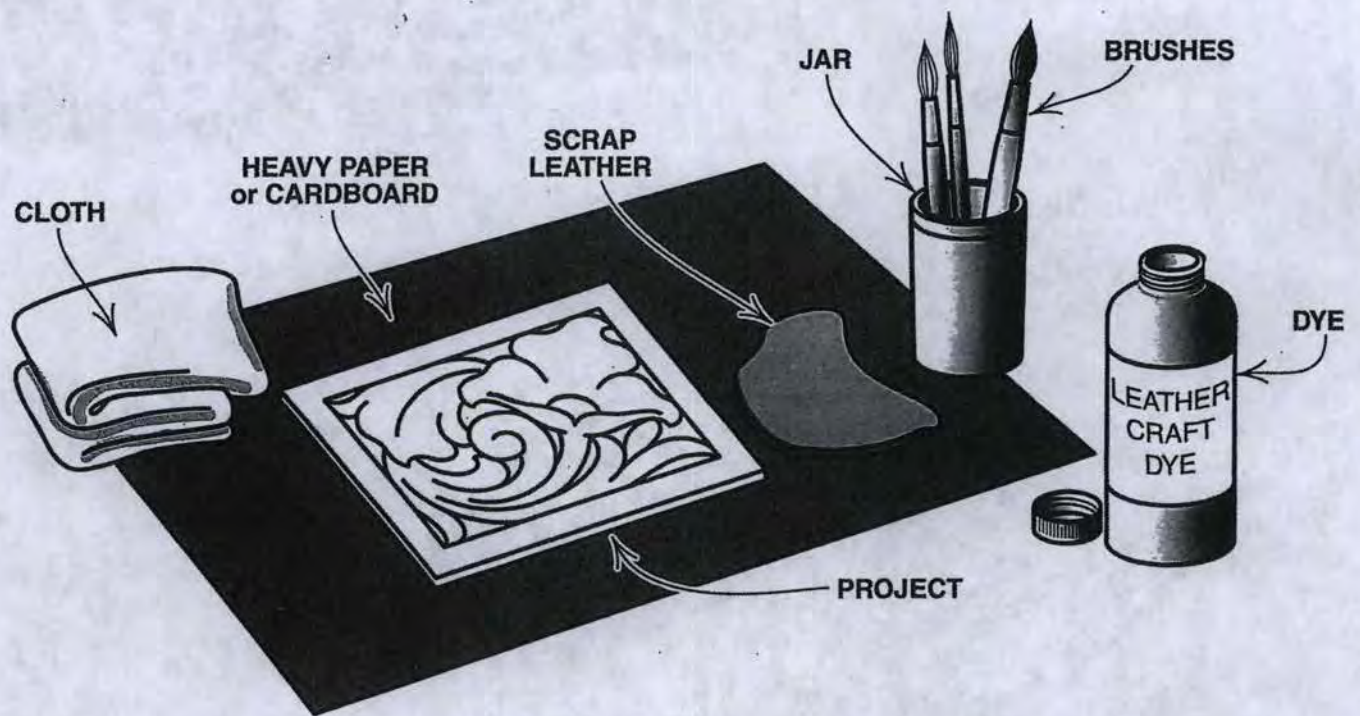
After carving and stamping, use the spoon end of the modeling tool to clean up the design. The edges of the flowers and leaves can be slightly rounded, and rough beveling marks can be smoothed out. Other "out of place" tool marks can be rubbed out, carefully. Many times the pointed background areas can be more clearly defined with the point of the spoon where the background tool has marred portions of the raised edges of the design, and overran its bounds in the very pointed areas.

# DYEING, ANTIQUING AND FINISHING LEATHER

Color enhances the beauty of many decorative designs. However, color should be limited to amplifying the carved and tooled design. Too much or an overall coloring tends to defeat the use of genuine leather and detract from its value and beauty.

Since genuine leather enjoys a rustic image, spirit-based dyes or antique stains which permit the natural grain to show through produce very attractive finished projects.

The "grain layer" (hair side) of the leather consists of about one fifth the thickness of the hide. The fiber structure of this part of the leather is more closely knit than the remainder of the hide. Therefore it is more desirable for carving, stamping and dyeing. Vegetable tanned and bark tanned leathers are most suitable for carving and dyeing, and they are prepared for this purpose. During the tanning processes, the honeycomb structure of fibrous interlacings are filled with oils and other tanning agents. It is these oils and tanning agents that give "life" to the leather, and also make dyeing of the flesh side unsatisfactory.

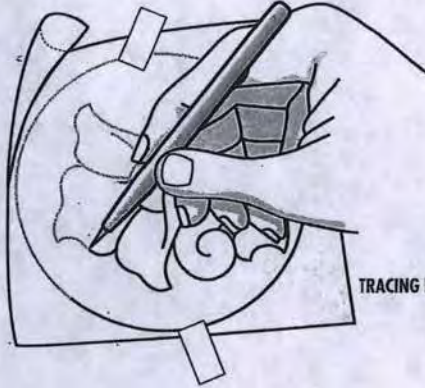


Prepare your work surface so that everything is at your fingertips; seat yourself in a comfortable position free of tension or strain.

**STEP 3: PRACTICE** transferring this design onto tracing film.

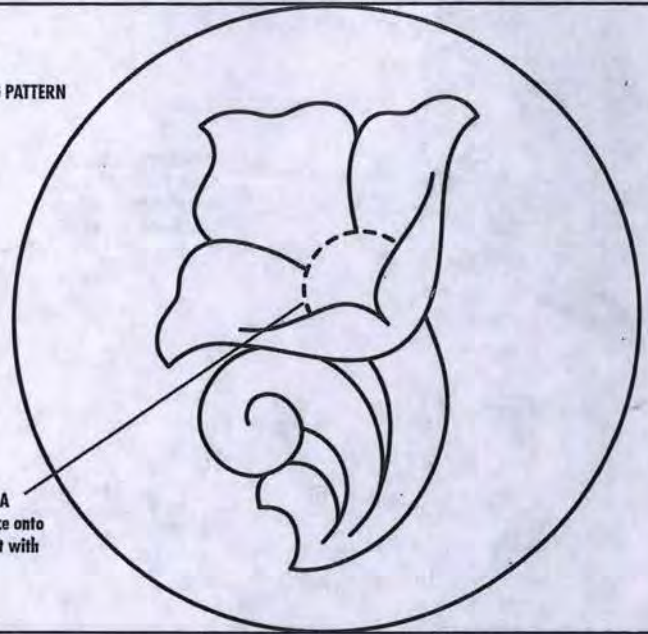
Use a pencil or ball-point pen.

Tape film to pattern to keep from slipping.



TRACING FILM

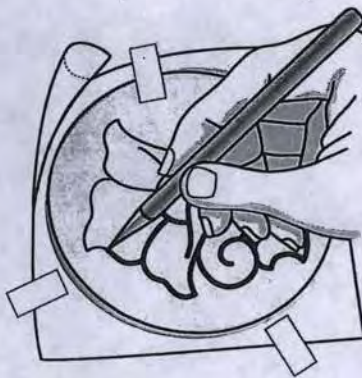
TRACING PATTERN



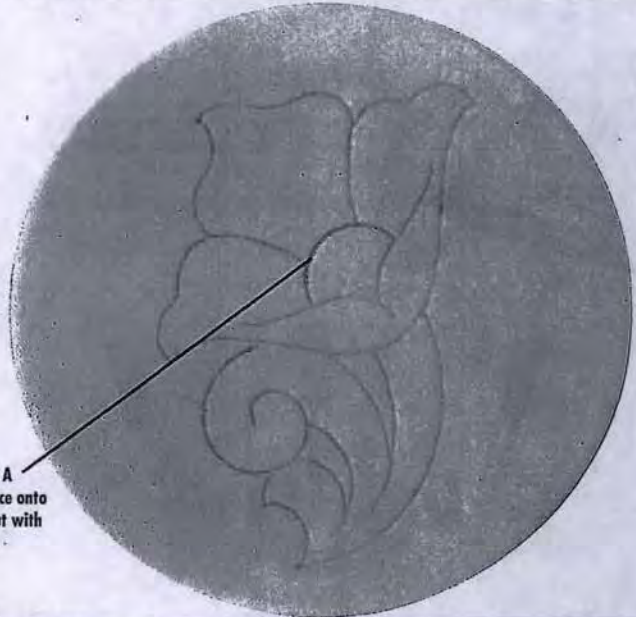
**DOTTED LINE IS A GUIDELINE ONLY.** Trace onto leather but do not cut with swivel knife.

**STEP 4: PRACTICE** transferring this design from the film to smooth side of cased rounder.

Tape into position and trace. Remove one piece of tape and check to see if all lines are traced before removing film.



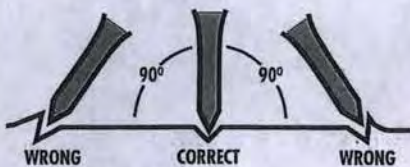
Use a stylus or ball-point pen



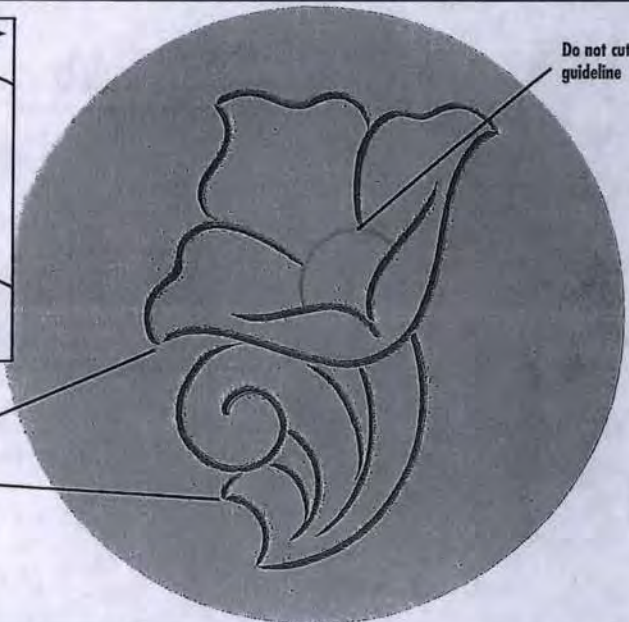
**DOTTED LINE IS A GUIDELINE ONLY.** Trace onto leather but do not cut with swivel knife.

**STEP 5: PRACTICE** making cuts using Swivel Knife by cutting design into leather rounder.

Cut design into leather about 1/2 the depth of the leather.

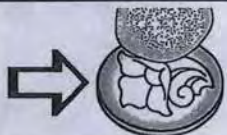


Hold as shown & pull towards you



Do not cut this guideline

Stop before you get to another cut line



**DON'T LET LEATHER DRY.** DURING TOOLING, ADD WATER JUST AROUND EDGE. WATER WILL MIGRATE INTO CENTER.

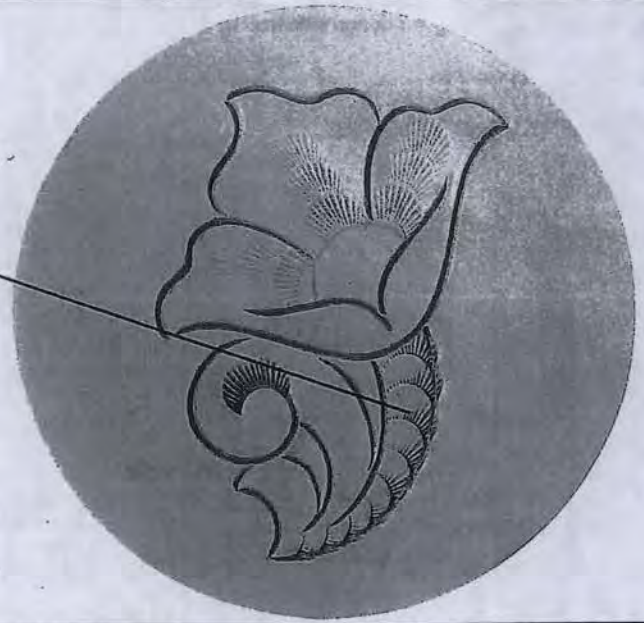
**STEP 6: PRACTICE** using the C431 Camouflage.



THE CAMOUFLAGE TOOL GOT ITS NAME BECAUSE IT "DISGUISES OR CAMOUFLAGES" A LINE.



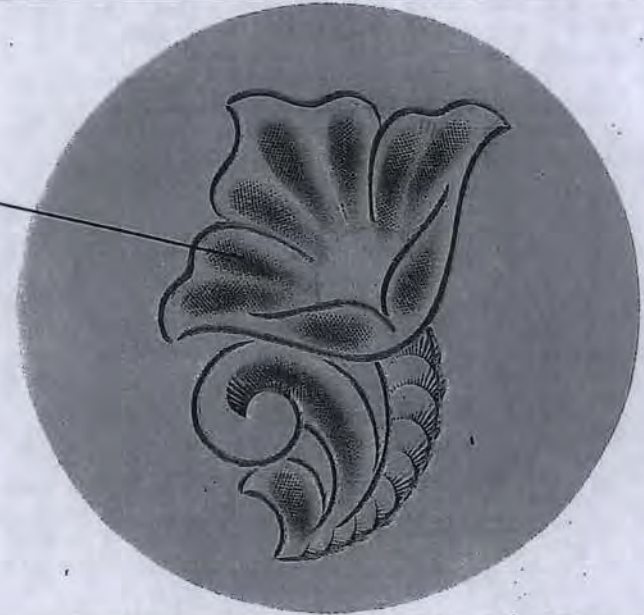
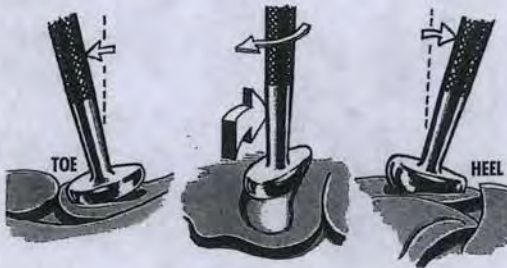
Tilt tool for different effects



**STEP 7: PRACTICE** using the P217 Pear Shader.



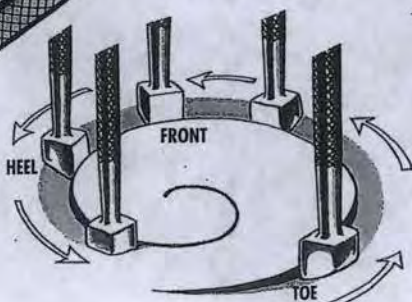
THE PEAR SHADER TOOL GOT ITS NAME BECAUSE IT IS SHAPED LIKE A PEAR.



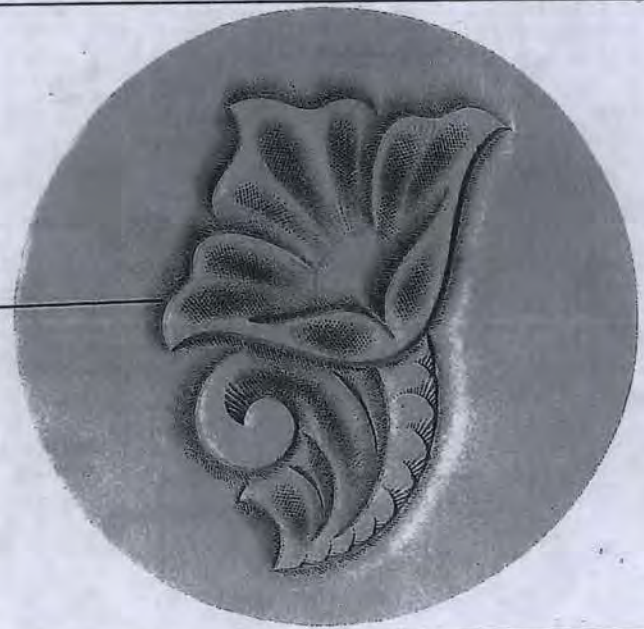
**STEP 8: PRACTICE** using the B701 Beveler.



A BEVELER IS USED TO BRING PARTS OF THE DESIGN FORWARD BY PUSHING PARTS BACK FOR DEPTH.



"WALKING THE TOOL" IS A TECHNIQUE USING THE BEVELER. STRIKE THE TOOL & MOVE IT TO OVERLAP THE PREVIOUS IMPRESSION, ALL IN ONE CONTINUOUS MOTION.



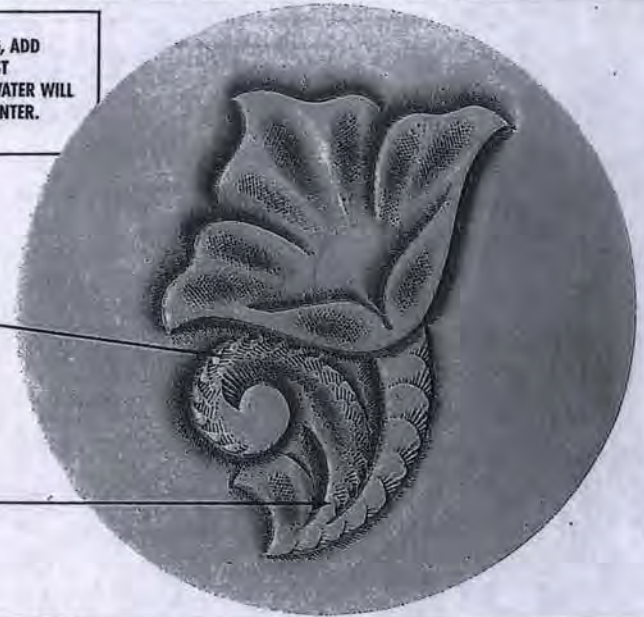
**STEP 9: PRACTICE** use



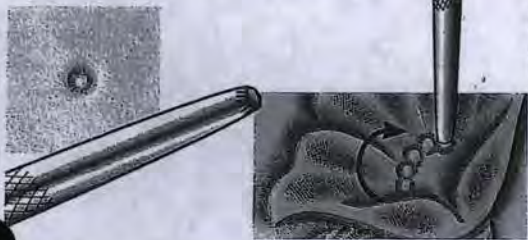
**DURING TOOLING, ADD MORE WATER JUST AROUND EDGE. WATER WILL MIGRATE INTO CENTER.**

**A VEINER CAN BE USED FOR FULL IMPRESSIONS OR TILTED TO THE RIGHT OR LEFT TO MAKE PARTIAL IMPRESSIONS IN FLOWER LEAVES AND SCROLLS.**

**Tilt veiner to the left or right for partial impressions**

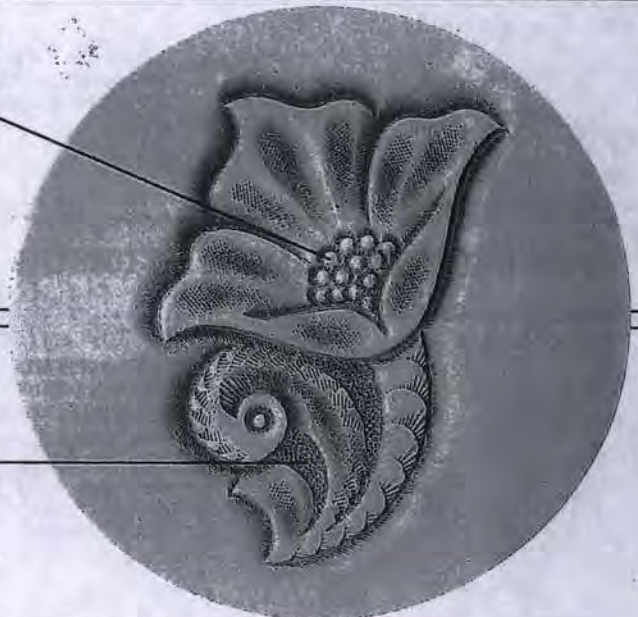


**STEP 10: PRACTICE** using the S706 Seeder.

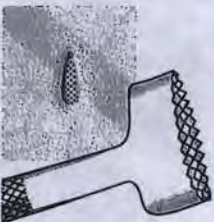


**A SEEDER TOOL IS USED TO MAKE FLOWER CENTER SEEDS AND DECORATIVE ACCENTS ON DESIGNS.**

**Follow the guideline when using the seed tool**



**STEP 11: PRACTICE** using the A104 Backgrounder.



**THE BACKGROUNDER TOOL IS ALSO CALLED A MATTING TOOL. IT IS USED TO PUSH DOWN AND ADD TEXTURE TO THE BACKGROUND OF A DESIGN.**

**THE "WALKING THE TOOL" TECHNIQUE CAN BE USED WITH THE BACKGROUNDER. STRIKE THE TOOL & MOVE IT TO OVERLAP THE PREVIOUS IMPRESSION, ALL IN ONE CONTINUOUS MOTION.**

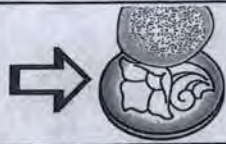
**STEP 12: PRACTICE** using the Swivel Knife for decorative cuts.



**OPTIONAL STEP 13: Add a border and background texture** using the C431 Camouflage and P217 Pear Shader.



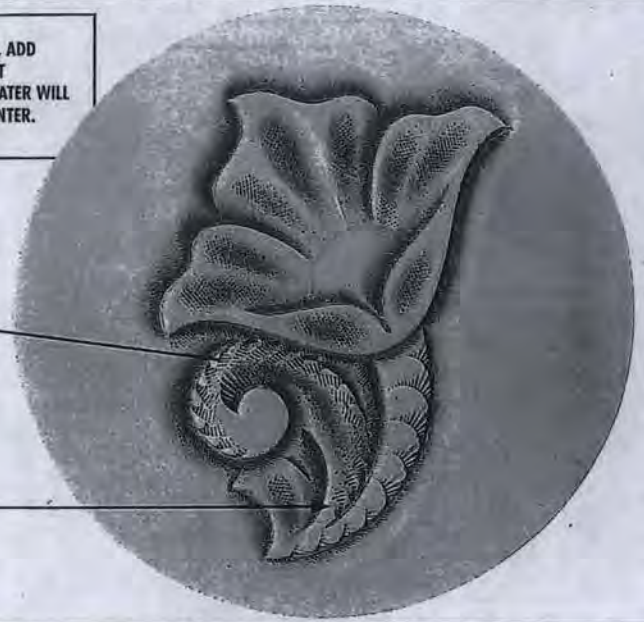
**STEP 9: PRACTICE** using the V407 Veiner.



**DURING TOOLING, ADD MORE WATER JUST AROUND EDGE. WATER WILL MIGRATE INTO CENTER.**

**A VEINER CAN BE USED FOR FULL IMPRESSIONS OR TILTED TO THE RIGHT OR LEFT TO MAKE PARTIAL IMPRESSIONS IN FLOWER LEAVES AND SCROLLS.**

**Tilt veiner to the left or right for partial impressions**

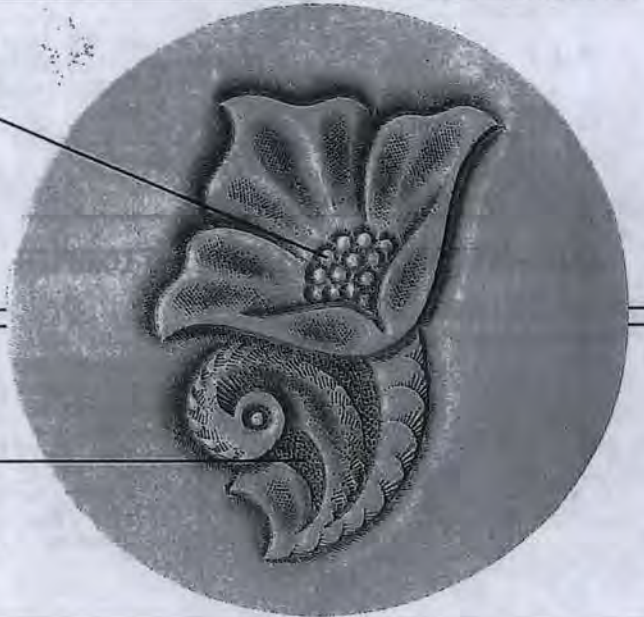


**STEP 10: PRACTICE** using the S706 Seeder.

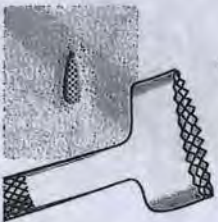


**A SEEDER TOOL IS USED TO MAKE FLOWER CENTER SEEDS AND DECORATIVE ACCENTS ON DESIGNS.**

**Follow the guideline when using the seed tool**



**STEP 11: PRACTICE** using the A104 Backgrounder.



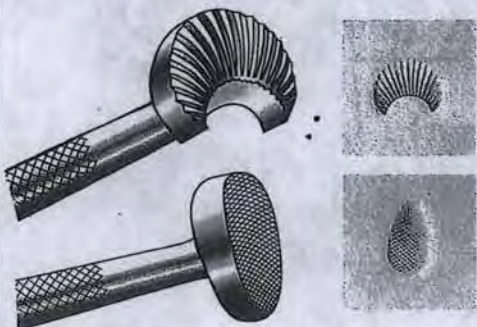
**THE BACKGROUNDER TOOL IS ALSO CALLED A MATTING TOOL. IT IS USED TO PUSH DOWN AND ADD TEXTURE TO THE BACKGROUND OF A DESIGN.**

**THE "WALKING THE TOOL" TECHNIQUE CAN BE USED WITH THE BACKGROUNDER. STRIKE THE TOOL & MOVE IT TO OVERLAP THE PREVIOUS IMPRESSION, ALL IN ONE CONTINUOUS MOTION.**

**STEP 12: PRACTICE** using the Swivel Knife for decorative cuts.



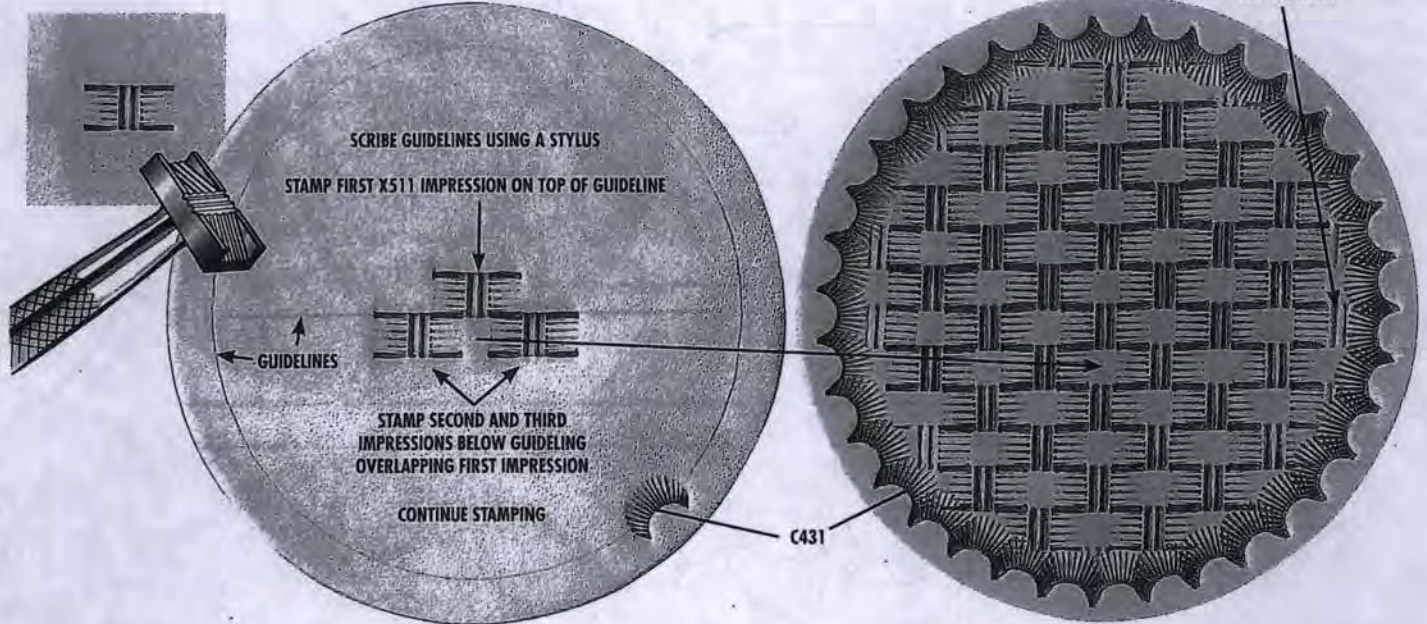
**OPTIONAL STEP 13: Add a border and background texture** using the C431 Camouflage and P217 Pear Shader.



**STEP 14: PRACTICE** doing basketweave stamping using the X511 on the second rounder.



IF NECESSARY, RE-CASE THE SECOND ROUNDER AS DONE WITH FIRST ROUNDER IN STEP 1. DURING TOOLING, ADD MORE WATER JUST AROUND EDGE. WATER WILL MIGRATE INTO CENTER.



**AFTER TOOLING IS COMPLETE, LET LEATHER DRY COMPLETELY BEFORE APPLYING COLOR AND A FINISH**

**STEP 15: PRACTICE** "Background Coloring" using Leather Dye and a brush.

Always touch tip of brush on a paper towel to remove excess dye before applying the dye to the leather. Too much dye will run and "bleed".

BEGIN IN OPEN AREAS, NEVER ON A CUT LINE. ALLOW DYE TO WORK UP TO EDGE OF SPACE.

WRONG

RIGHT



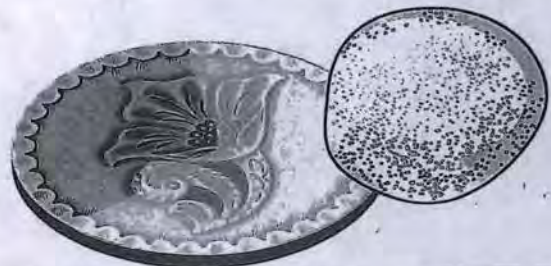
Rotate your project as you work so you can dye the spaces easier



**STEP 16: PRACTICE** applying one coat of Super Shene Finish with a clean damp sponge.

Follow instructions on bottle label.

Let leather dry completely before assembly.





1 1/2" ALPHABET

A B C D E F G

H I J K L M N

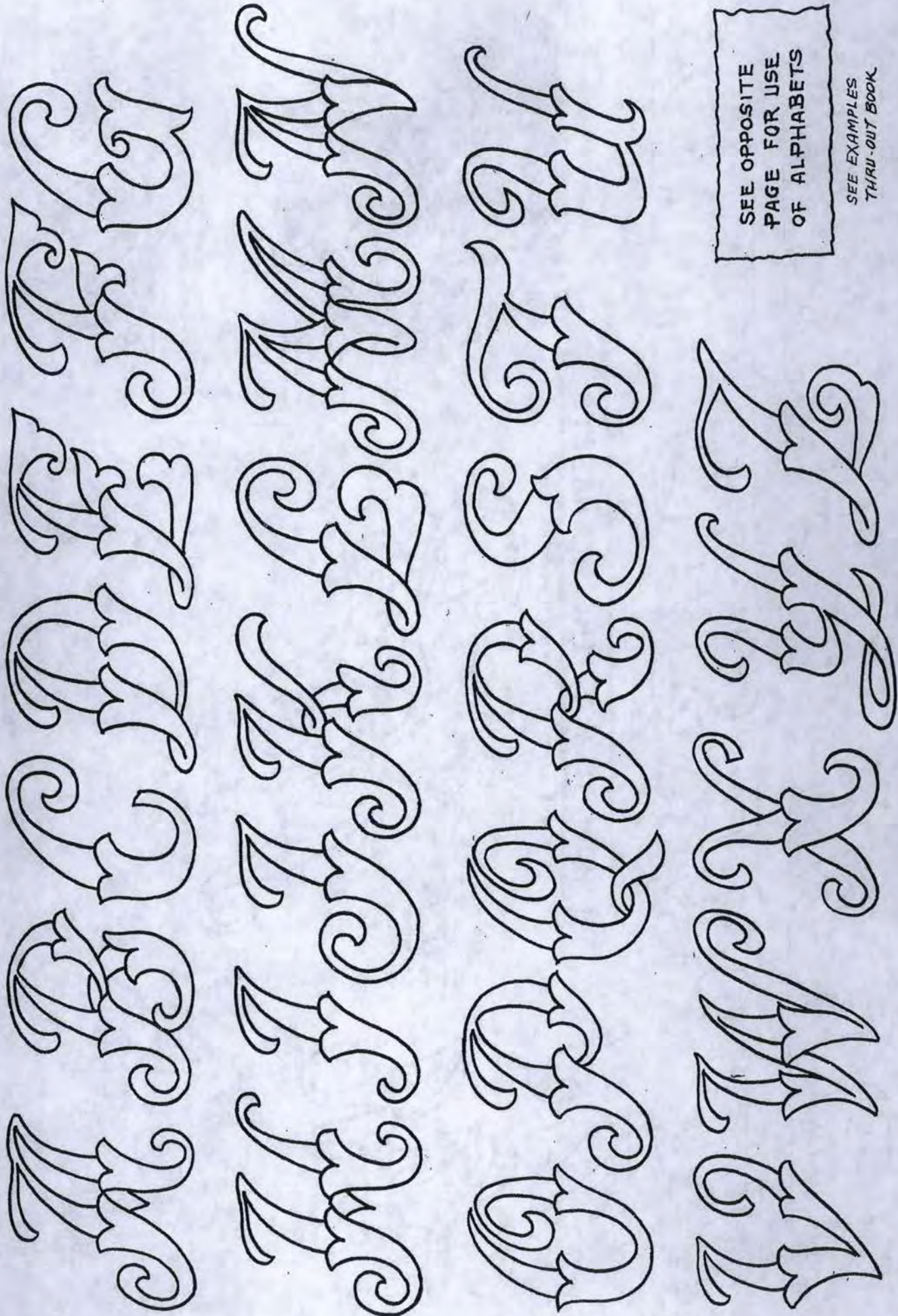
O P Q R S T U

V W X Y Z

SEE PAGE 33  
FOR USE OF  
ALPHABETS

SEE EXAMPLES  
THRU-OUT BOOK

1 3/8" ALPHABET



SEE OPPOSITE  
PAGE FOR USE  
OF ALPHABETS

SEE EXAMPLES  
THRU-OUT BOOK

3/4" ALPHABET

A B C D E F G H I K L M

N O P Q R S T U V W X

Y Z J

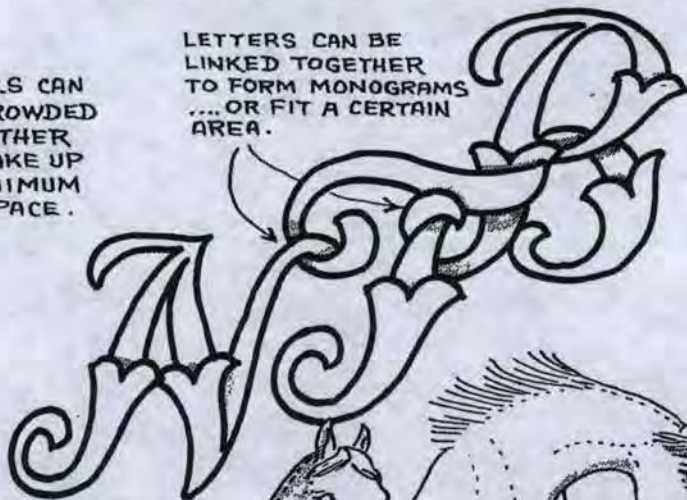
HOW TO USE THE ALPHABETS

SEE THE EXAMPLES THROUGH-OUT THE BOOK



INITIALS CAN BE CROWDED TOGETHER TO TAKE UP A MINIMUM OF SPACE.

LETTERS CAN BE LINKED TOGETHER TO FORM MONOGRAMS ... OR FIT A CERTAIN AREA.



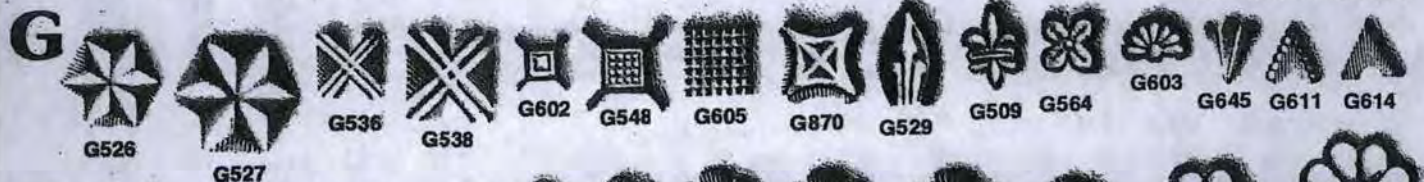
EXAMPLES SHOW HOW LETTERS CAN BE INTERWEAVED OR OVERLAYED ON DESIGN.

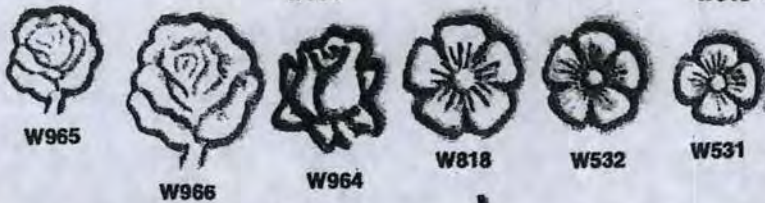
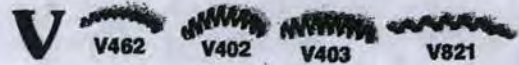
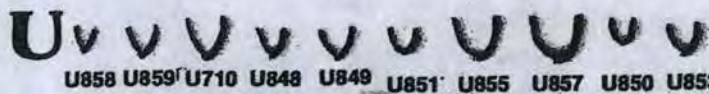


BE IMAGINATIVE WITH YOUR ALPHABET

# CRAFT TOOL STAMPS

|                   |                   |                   |
|-------------------|-------------------|-------------------|
| A. Background     | J. Flower Centers | U. Mulefoot       |
| B. Bevelers       | L. Leaves         | V. Veiners        |
| C. Camouflage     | M. Matting Tools  | W. Flowers        |
| D. Border Stamps  | N. Sunbursts      | X. Basket Weave   |
| F. Figure Carving | P. Pear Shaders   | Y. Flower Petals  |
| G. Geometrics     | R. Ropes          | Z. Special Stamps |
| H. Stops          | S. Seeders        |                   |





# Tea Time

Afternoon tea brings to mind a refined and elegant time when people took the time for an hour or so to bring friends together, make a proper cup of tea, bring out their best china and serve dainty sandwiches (savories), scones and little tarts and cakes or cookies. This tradition is making a comeback with tea houses popping up all over the country. Tea has become such a big industry that even as we are having lab this week. there is a world tea expo in Las Vegas. It is good to have a theme for your tea party and there are as many ideas as your mind will allow you to imagine.

Some ideas are: A Friendship Tea

A Fireside Tea

A Butler's Tea (more formal)

A Picnic Tea

A Vintage Tea ( to earlier times)

A Bridal Shower Tea

Women often wore a hat and white gloves to the teas.



Some Ideas and Recipes for an Afternoon Tea are:

### SAVORIES

Cucumber sandwiches:

One peeled cucumber, thinly sliced

1 8-oz package cream cheese

1/4 cup mayonnaise

1/4 t. onion salt

A dash of Worcestershire Sauce

A pinch of lemon pepper

1 loaf white bread

Mix all ingredients (except cucumbers and bread) together and spread on bread. The crusts may be cut off before or after the spread is on it. The pieces of bread may be cut into circles or squares (or any other shape) and then place cucumber pieces on top. Sprinkle with parsley or dill for color.



Egg Salad , Tuna Salad, Chicken Salad, various cheese toppings may also be used for sandwiches, but cucumber sandwiches are the staple of most tea parties. Garnishes for the sandwiches may be pieces of parsley, pickle or olive slices, ground nuts, bits of chives, etc., use your imagination

### SCONES (pronounced Scons as in con)

Some of the best scones are from a package mix. A brand I found in Canada is the very best. It is called President's Choice. However, there are some good ones in the U. S. The best ones are at the specialty shops like Whole Foods, Sprouts, Trader Joe's. If it says to add water, use milk. It makes a world of difference. My favorite additives to a plain scone recipe are chopped dried apricots, chopped walnuts and white chocolate chips. However, any dried fruit, nut and/ or chips work great. It all depends upon your own taste.

### Clotted Cheese

Clotted Cheese is used at many tea houses. It is a very rich spread; a mixture somewhere between whipped cream and butter. It is a long process; I have not made it, but here is a recipe if you are interested.

2 cups very heavy (not ultra-pasturized) cream

Heat oven to 170-180 degrees; Place cream in a shallow glass baking dish and bake 12 hours, uncovered.

Cool to room temperature. When cool, cover and refrigerate for 8 hours. When cool removed skim. Stir gently and serve. Will keep up to one week. It is very expensive to buy.

### Lemon Butter

Beat together 1/2 cup butter, 1 T powdered sugar, 1/2 t. grated lemon peel and 1 teaspoon lemon juice. Cover; let stand 1 hour to develop flavor.

Lemon Curds and Orange Marmalade are staples to be served with scones. I buy them both in the jelly section of the grocery store. My favorite brand is Dickenson's Lemon Curd.

## SWEETS

The sweets you choose to serve are up to you. Dainty tarts and tiny cupcakes are very popular. Be sure to add a special touch of a mint leaf and raspberry, a slice of strawberry, a marachino cherry (well-drained), nuts or sprinkles. Small cookies, both drop and bar are



wonderful. Often times fresh fruit is included in this course.

### How to Make a Perfect Cup of Tea

**Loose Tea:** The secret to making a good cup of tea revolves around ensuring that the water is as near boiling as possible when it hits the tea leaves, and that the infusion takes place as rapidly as possible. To achieve this: 1.) Draw cold tap water and heat to boiling. 2.) Choose a tea of good quality 3.) Warm the teapot with hot water. 4.) Allow one cup per one teaspoon of tea. You may use an infuser or a filter. Add the tea to the teapot. 5.) Pour boiling water into the teapot. Steep for 5 minutes. Never steep black tea for more than this.

**Tea Bags:** Use one teabag per cup and steep from 3 to 5 minutes.



## Herbal & Fruit Teas

A wonderful combination of herbs and fruits used both for their flavour and health properties. Enjoyed anytime, these teas contain no caffeine.

### Almond Delight

### Apple Spice

Angel Falls Mist -strawberry, lemon, berries, apple

Bella Coola -orange, pineapple, apple, hibiscus

### Berry Berry

Blue Eyes -apple, rosehip, orange, caramel

Canadian Berry -saskatoons, apple, raspberries, strawberries

### Chamomile

### Chrysanthemum Blossom

### Cranberry Apple

Evening Jazz -mint, chamomile, lemon grass

### Hibiscus

### Honeybush (organic)

Single Blossom -tropical fruits

Sady Hannah - fruit blend

### Lavender (organic)

### Lemon Mango Punch

Licorice Blend -licorice root, fennel, caraway



### Lime Gelato

Moonlight Lavender -lavender, mint, rosemary, sage

Mountain Herbs -mint, spruce needle, eucalyptus, fennel

### Peppermint (organic)

Pina Colada -apple, pineapple, coconut, hibiscus, rosehips

Raspberry Rhapsody -raspberry pieces, sage, linden flower

### Rosehip

Secret Garden -peppermint, spearmint, blackberries, rose petals

Smooth Lemon -lemon grass, chamomile

### Spearmint

Spicy Ginger -chicory, ginger, cinnamon, apple, anise, fennel

Study Buddy -energizing

### Summer Roses

Sweet Coco Dream -apple, carrot, pumpkin, pineapple, coconut

Turkish Apple, Pineapple Peach

## Wellness Teas

Herbal blends especially created for the wellness of the body and spirit as well as for pleasing flavour. Inspired by the tradition of Ayurveda.

### Old Season Echinacea Tea

Helps soothe congestion & boost immunity

### Detox Tea

Herbs to promote health, cleanse, expel toxins

### Evening Hour Sleepy-time (organic)

Herbs to calm the body & promote rest

### Mind, Body, Spirit Wellness Tea

Promotes comfort & well being

### Morning Cheers Revitalize (organic)

Wakes & gets your body back on track

### Yoga Calming Wellness Tea

Soothing blend to reduce stress & tension

### Lim & Slender

With maté, herbs & spices to boost metabolism

### Shiva Man Wellness

Spices and herbs like ginseng to build health

### Stomach Well-Being (organic)

Supports digestion and eases the stomach

### Stress Reliever

Calms nerves to bring serenity & clarity

### Tea For Two - Pregnancy Tea

Helps with nausea & supports healthy pregnancy

### Uma Women Wellness

Offers hormonal balance and stress relief

### Yoga Wellness

Warming herbs & spices to improve circulation

### Vata

Pitta Aryurvedic blends for each body type

### Kapha

## Tulsi Wellness Teas

Renowned healing herb of India, Tulsi (holy basil) is a rich antioxidant, stress adaptogen, immunity and stamina booster, regulator of blood pressure and sugar.

### Apple Pear Tulsi

### Orange Spice Tulsi

### Tulsi Energize

### Tulsi Original (organic)

### Tulsi Red Bush Chai

## The Jasmine Room

Boutique & Tea Room

1112 - 6 Ave, S. Lethbridge

403-394-9281

www.jasmineroom.com

Mon - Sat 10-5:30

## Tea Listing

Finest, High Quality Teas

### Tea Making Guide



| Tea/Tisane Selection | Tea per 8 oz cup | Water Temp F | Steep Time |
|----------------------|------------------|--------------|------------|
| Black                | 1 tsp            | 200°         | 3-5 min    |
| Oolong               | 1 tsp            | 190°         | 3-5 min    |
| Pu-erh               | 1 tsp            | 195°         | 2-5 min    |
| Green                | 1 tsp            | 180°         | 1-3 min    |
| White                | 1 ½ tsp          | 175°         | 2-5 min    |
| Herbal               | 1 ½ tsp          | 200°         | 5-7 min    |
| Rooibos              | 1 ½ tsp          | 200°         | 5-7 min    |
| Maté                 | 1 ½ tsp          | 200°         | 5-7 min    |



## Rooibos Herbal Teas

Enjoyed in South Africa for centuries for its taste and health benefits - soothes the nervous and digestive systems, is a great antioxidant & mineral source. Caffeine free.

### Baked Apple

### Belgian Chocolate

### Blueberry

### Blueberry Yogurt

### Cape Town -tropical

### Caramel Cream

### Caramel Macchiato

### Cinnamon Cha-Cha

### Dutch Licorice

### Earl Grey

### Energy Green (organic)

### Fireside -cinnamon orange

### Georgian Peach

### Ginger Bounce

### Gingerbread Orange

### Kalahari -Lemon Lime

### Le Marchè Spice

### Lemon Mango

### Orange Love

### Original Rooibos (organic)

### Pecan Pie

### Pina Colada

### Provence -lavender, berry, rose

### Pumpkin Spice Cream

### Rainbow - fruity almond

### Raspberry Cream

### Roasted Almond

### Strawberry

### Vanilla

## Flavoured Black Teas

**Angel's Dream** -blackberry and maple  
**Autumn** -cinnamon and apple  
**Banana**  
**Baroness Lady Earl Grey**  
**Black Currant**  
**Black Forest**  
**Blueberry**  
**Buckingham Palace Garden Party**  
-earl grey & jasmine  
**Butter Truffle**  
**Chocolate**  
**Cinnamon**  
**Crème de la Earl Grey**  
**Earl Grey**  
**Earl Grey Versailles Lavender**  
**Ginger Peach**  
**Huckleberry**  
**Ice Wine**  
**Indian Ginger**  
**Lady Londonderry** -strawberry & lemon  
**Lapsang Souchong** -smoked tea

**Le Marché Spice Tea**  
-cinnamon spiced orange  
**Lemon**  
**Licorice**  
**Mango Mist**  
**Maple**  
**Monk's Blend** -vanilla & grenadine  
**Moroccan Mint**  
**Orange Spice**  
**Peach Apricot**  
**Pina Colada**  
**Pomegranate Vanilla**  
**Prince of Wales** -hints of black currant  
**Raspberry**  
**Rose**  
**Rose's Garden** -earl grey, roses, vanilla  
**Russian Caravan** -smoked tea  
**Strawberry Cream**  
**Turmeric Magic** -fruits & turmeric  
**Vanilla Cream**  
**Vanilla English Breakfast**



## Specialty Plain Black Teas

**Assam Satrupa**  
**Assam - High Antiox (organic)**  
**Assam Tarajulie**  
**Canadian Breakfast Tea**  
**English Breakfast Tea**  
**Ceemun Panda China Black**  
**Irish Breakfast**  
**Over's Leap Orange Pekoe - Ceylon**  
**Tungpana Muscatel Darjeeling**  
**Margaret's Hope Darjeeling 2nd Flush**  
**Nilgiri - Nonsuch Estate**  
**Queen Mary** -blend from top tea gardens  
**Scottish Breakfast Tea**  
**Tanzanian (organic)**  
**Yorkshire Harrogate Blend**

## Oolong Teas

A partially fermented (oxidized) tea -  
between a black and green tea

**Formosa Oolong**  
**Lemon Ginger Oolong**  
**Orange Blossom Oolong**  
**Iron Goddess Oolong**  
**Sweet Watermelon Oolong**

## Chai Teas

A warming, spicy tea that aids in  
digestion and is great as a latte

**Chocolate Chili Chai**  
**Coconut Chai Latté**  
**Caramel Rooibos Chai (herbal)**  
**Masala Chai**  
**Orange Mint Chai**  
**Rooibos Chai (herbal)**  
**Sleepy Hollow Pumpkin Chai**  
**Tulsi Red Bush Chai (Herbal)**  
**Vanilla Chai**

## Pu-erh Teas

aged like fine wine, high in antioxidants, helps  
reduce cholesterol especially after meals

**Fit & Fun Pu-erh** -with maté & maracuja  
**Golden Pu-erh**  
**Scottish Caramel Pu-erh**

## Flavoured Green Teas

**Bamboo Shoots**  
-genmaicha, fruits & spices  
**Blue Mango**  
**Blueberry Pie**  
**Cinnamon Sibü**  
**Cranberry Cocktail**  
**Cucumber Melon**  
**Druids Magic**  
-black & green tea with slight floral notes  
**Earl Grey**  
**Genmaicha Roasted Rice**  
**Ginger Green - High Antiox**  
**Goji Berry**  
**Green Apple**  
**Japanese Lime**  
**Japanese Treasures**  
-genmaicha, strawberries & currants  
**Kyoto Cherry Rose Festival**  
**Lemon Ginger**  
**Mint Melody**  
**Peach (organic)**  
**Pineapple Ginger**  
**Sencha Caramel**  
**Strawberry**  
**Thai Coconut**  
**White Rain** -maté, coconut, kirsch cherry

## White Teas

The least processed, it has a lighter taste  
and lower caffeine than green & black tea.

**Blueberry White Tea**  
**Crème de la Earl Grey White Tea**  
**Champagne Cassis**  
-white & black currants, lemon grass  
**Pai Mu Tan**  
-Fujian spring grade #1 plain white tea  
**Peach Apricot White Tea**

## Yerba Maté Teas

A South American tea rich in many nutrients and a form of caffeine (mateine) that  
boosts energy, mental clarity, and mood, and aids in weight control.

**Green Original (organic)**  
**Brasiliano**  
**Cinnamon Rooibos (organic)**  
**Cardamom Chai (organic)**  
**Earl Grey Maté (organic)**  
**Lemon Ginger (organic)**

## Jasmine Green Teas

**Balinese Rainbow Jasmine**  
**Earthy Paradise Jasmine** -top grade,  
very flavourful jasmine  
**Jasmine Dragon tears** -hand rolled  
pearls of #1 jasmine green tea  
**Jasmine Gold Dragon (organic)**  
**Jasmine with Flowers**

## Plain Green Teas

**Formosa Gunpowder - China**  
-hand rolled for exceptional flavour  
**Hojicha - Japan** -roasted green tea  
**Japanese Sencha**  
**Kokeicha** -formed from ground tea (matcha)  
delicate taste; used in tea ceremonies  
**Moon Palace Chun Mee - China**  
**Lucky Dragon Hyson (organic)**  
**Natural Dryer Mouth green tea**  
**White Monkey Paw** -smooth, delicate  
-new season leaves & buds

## Matcha Teas (Organic)

Finely ground green tea powder, delivering  
extensive antioxidants, energy & focus

**Premium Original**  
**Coconut**  
**French Vanilla**  
**Mint Chocolate**  
**Peach**  
**Summer Breeze (fruity)**



## Decaffeinated Black & Green Teas

**Decaffeinated Ceylon Orange Pekoe**  
**Decaffeinated Earl Grey**  
**Decaffeinated English Breakfast**  
**Decaffeinated Estate Darjeeling**  
**Decaffeinated Sencha Green Tea**

**Mango**  
**Mocha Mint (organic)**  
**Raspberry**  
**Roasted Chocolate**  
**Tropical Sunrise (organic)**  
**Dark Roast (organic)**

# You Cannot Pour From an Empty Cup, so fill it up every day!

Idaho pin—to remind you that we may find support in the many different communities of our lives: our family, our friends, our neighbors, our church, our social clubs, our Chatcolab

Joke—humor, who doesn't love a laugh? Do it daily!

Rock—who is your “rock steady” friend? Who can you turn to in times of deepest troubles?

Picture of a peony—to remind you that you are a part of the Perennial League, that group of caregivers that may be spent at the end of the day, but comes back to bloom the next day and every day

Feather—faith and how it holds us up and sustains us through the many rough days

What other things fill up your cup?

**Remember, it's not important whether you see the cup half empty or half full, what's important is that you know the cup is refillable!**

Here's a copy of the reading:

“Yesterday someone asked me how I know God exists. I said, “One day, a blind man asked me what the wind looked like, and though I could see perfectly with my own eyes, I could not explain it to him. So I took him to a field where the wind was blowing and then he could feel the wind, hear it blow through the grasses and he understood that it existed. This is how I know God exists because I can feel God in my heart and hear God in the stillness.”

**Let er Sail... Rock Skipping, Rock Baskets, and Cairns**  
Advanced Organizer | [www.Chatcolab.org](http://www.Chatcolab.org)

**Kevin M. Laughlin, Ph.D., Idaho Master Naturalist, Sagebrush-steppe Chapter, Boise, Idaho**

**ABSTRACT**



*Rock skipping, collecting, and cairn building are timeless pastimes of humans since the beginning of time. Experiencing all three in a single workshop will amplify personal transformation, purpose and mission at Chatcolab for all ages. Rocks can help us explore our true colors, it's all about surface tension, agility and velocity. Exposure to skills, art, history, metaphor, techniques, and practical ideas for using rocks in outdoor recreation will benefit all leaders, labbers and their families.*

**Do you enjoy skipping rocks?** When passing by a lake, pond, or another body of water, it is pretty common to try and throw or skip rocks across it.<sup>1 2</sup> It can be a fun (or sometimes frustrating) activity to take a break from a hike, or just to hang out with a child, or a friend. Stone skipping (or stone skimming) is the art of throwing a flat stone across water in such a way (usually Sidearm) that it bounces off the surface, preferably many times. The objective of the game is to see how many times a stone can bounce before sinking.

**Explore baskets of rocks, one minute memories, and hope!**<sup>3</sup> Seeing images in rock or carvings such as rock hearts collection can be transformational. Our essence, passions and hopes can be collected as rock images. This art form becomes touchstones for living, an unending gift, grace and blessing to observe life unfolding. Memory Jar: Every time you take a vacation, find a rock write a favorite memory on it, then place it in the memory jar when you get back home. Rocks also expose us to attachment and detachment.



**Build a Cairn.** Cairns have been used by humans in the United States as far back in time as 5,000 years ago and continue to be used today. Cairns are piles of stones placed by travelers to mark the way. When trails disappear in the wilderness, experienced mountaineers leave cairns to mark the route for others to safely navigate. Lost climbers look for cairns in the most uncertain parts of an adventure and eventually find the summit - sometimes by moving from one cairn to the next. At an adventurer's darkest times, seeing a cairn and knowing someone else has been in the same place makes us feel safe and guided.

<sup>1</sup> IMAGE: <http://www.dailymail.co.uk/sciencetech/article-2862293/The-perfect-way-skim-stone-Throwing-angle-20-degrees-boosts-number-bounces-water-skipping.html>

<sup>2</sup> IMAGE: <http://i.pinimg.com/236x/8d/01/cd/8d01cdc996cbce48be5f5d492219f085.jpg>

<sup>3</sup> IMAGE: Facebook post at: <https://www.facebook.com/cheryl.burlett/?ref=ufi>

## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

Advanced Organizer | [www.Chatcolab.org](http://www.Chatcolab.org)



As a leader, parent, partner, or friend, you have someone to give you strategic and tactical advice. You probably have a mentor to show you the path that worked for him or her. Using rock skills, art, history, and metaphor we will partner with you to identify areas for growth, have purposeful conversations, and then challenge you to find your best path. You will gain new perspectives

from this simple outdoor "rock" activity, and infuse journey for a moment, a rest, a season, or a lifetime with passion and excitement. We will embark on an adventure that offers rocks, touchstones and transformation of purpose.



**Goals:** Workshop will give participants:

- Rock, geological and leadership transformation ideas to take back to their learners.
- Leadership skills in implementing outdoor youth and adult recreation programs using rocks.
- Tools, strategies, communication techniques and insights for outdoor recreation using rocks.

### Outcomes:

Choosing this Outdoor Recreational option is a fun way to introduce geology, new equipment, leadership and support into your school, family and groups activities. The IDEEA program will consist of a progression of demonstrations, hands-on experiences, and exposure to the best practices associated with rocks, rock collection, leadership, leave-no-trace, and geology.

- Explore Teaching lessons without talking, communicating the truth by watching, listening, seeing and doing for and with others of any age ...by skipping stones.
- Discover the 20 degree angle for rock skipping as an art! Spin, speed, shape and angle are the crucial factors, with angle being the most important.
- Experience images with rocks demonstrated, practiced, and shared.
- Ponder personal and leadership transformation through attachment and detachment with rock images.
- Understand that Rock cairns are for navigation, safety, for marking trails with minimal disruption to the natural environment, and for helping to avoid the need for unnatural and expensive signage along trails.
- Gain Best Practices in building rock cairns as art, for gardens, and fun...but leaving no trace!

To conclude the session instructors will lead a debrief discussion that focuses on the three key outdoor recreation topics (rock skipping, rock collecting, and cairns) covered in our event. These open discussions allow participants to analyze the experience and apply what is learned to other situations.

### Selected References:

Idaho Master Naturalist Program: <https://idfg.idaho.gov/master-naturalist>

Idaho Museum of Mining & Geology: <http://www.idahomuseum.org/>

Rock Skipping Tips: <https://upsupply.co/journal/13-tips-to-becoming-a-better-stone-skipper>

Rock Cairns & Art (University of Oregon) : <https://blogs.uoregon.edu/artofnature/2013/12/03/diy-rock-stacks-cairns/>

Leave No Trace & Rock Cairns: <https://lnt.org/learn/7-principles>

## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoeec.org>

### Do you enjoy skipping rocks? 4 5 6 7 8

When passing by a lake, pond, or another body of water, it is pretty common to try and throw or skip rocks across it. It can be a fun (or sometimes frustrating) activity to teach physics, take a break from a hike, release tension, or just to hang out with a friend. Most people do not know, however, that this seemingly only leisurely activity can also be an intense professional sport. Spin, speed, shape and angle are the crucial factors, with angle being the most important!

Spin stabilizes an object and keeps it from simply falling into the water. A minimum speed must be achieved or the stone will hit the water and sink immediately. Flat, round stones are best because the surface area creates a bounce on impact, but the "magic angle" between a spinning stone and the water should be about 20 degrees in order to achieve the maximum number of skips.

$$V_{x0} > V_c = \frac{\sqrt{\frac{16Mg}{\pi C_p \rho_w a^2}}}{\sqrt{1 - \frac{8M \tan^2 \beta}{\pi a^2 C_p \rho_w \sin \theta}}}$$

Illustration 1: Lydéric Bocquet's Stone Skipping Formula

There's even a formula for all of this. You need to spin your stone somewhere between five and fifteen times per second. The more spin, the more skips you'll get if you line the stone up right in the throw. For those interested in the formula here are the variables: angle of attack ( $\beta$ ), diameter of stone ( $a$ ), density of water ( $\rho_w$ ), mass ( $M$ ), tilt ( $\theta$ ), and velocity ( $v$ ).

There are a number of natural forces at play here. The number of times a stone skips over the surface depends on a number of factors:

1. The height from which the stone is thrown
2. The angle at which the stone is thrown
3. Nature of the stone's impact with the surface
4. Condition of the water's surface
5. The weight of the stone
6. The force with which the stone is thrown



<sup>4</sup> <http://papyrus.greenville.edu/2015/11/weird-sports-professional-stone-skipping/>

<sup>5</sup> <https://www.loc.gov/rr/scitech/mysteries/stoneskip.html>

<sup>6</sup> <http://discovermagazine.com/2003/aug/featscienceof>

<sup>7</sup> [ILLUSTRATION 1] <https://upsupply.co/journal/13-tips-to-becoming-a-better-stone-skipper>

<sup>8</sup> [IMAGE] <https://blog.mlcreationsphotography.com/2012/11/18/skipping-stones/>

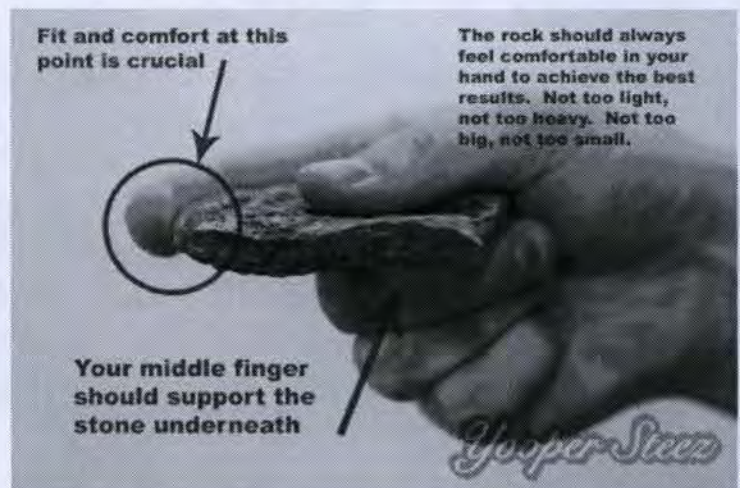
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### Instructions

1. Pick a smooth stone that fits in your palm, has a uniform thickness, and is neither too heavy nor too light. McGhee likes ones that are about as heavy as tennis balls. Rectangular stones will veer off at an angle; triangular stones are the most stable on choppy water. Irregular stones are McGhee's favorites.
2. Stand at an angle to the water, your feet apart at shoulder width. Take a few warm-up throws with increasingly heavy stones. When you're ready, gather some stones and hold them in your non-throwing hand as a counterbalance. Then place one in the crook of your index finger and cock your wrist.
3. Breathe in slowly through your nose, extending your arm high above your head. When your lungs are full, whip your non-throwing arm across your body; then bring your throwing arm down and forward, rotating your shoulders 180 degrees. Exhale forcefully as you throw, shifting your weight onto your lead foot.
4. Snap your wrist at the end of its arc, releasing the stone parallel to the water with as much spin and speed as possible. If you are standing at the water's edge, your stone should first splash down no more than 15 feet away. Follow through with your throwing arm's motion after the stone is released.



### Questions

1. How many skips can you do?
2. Why skip rocks?
3. What are the best rock shapes for rough, still waters, to skip rocks?



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### Explore baskets of rocks, one minute memories, and hope!



Using some craft, landscape, art, rocks (or rocks you found on a trip or vacation!) and a Sharpie, add a favorite memory from your trip to the surface of the rock. Toss it in a jar, basket, display dish, treasure chest or travel keepsake box along with all of your other rock memories. How often would you sift through the jar of rocks to read the memories? Sitting on a table it becomes quite the conversation starter for friends, students, and guests.<sup>9</sup> Plus, if you've got kids, students, campers, elders you can really get them involved by writing a poem, drawing or painting pictures on each of the rocks. It's a great way to remember those small moments that make a memory--which are, sadly, often the things you forget if you don't have them written down somewhere. Research<sup>10</sup> suggests that children

are motivated to collect because they children often have multiple motives for collecting.

- (1) Enjoy the process of collecting as it allows them to escape boredom and sometimes reality,
- (2) learn or satisfy curiosity about their collecting domain,
- (3) satiate a passion for the objects which are desired,
- (4) want to differentiate themselves from others, and
- (5) desire to associate with others, especially family and friends.

**Why:** By making a rock collection, kids provide themselves with practice in several key thinking skills.

- Children practice the ability to classify and group things.
- Having a collection exercises a child's ability to see distinctions.
- Collecting something provides a chance to enjoy the beauty, diversity, and unusual qualities of particular examples in the collection.
- Having a collection can be an exercise in acquisitiveness.
- Letting go of collections, or holding on, to collections offers insight to coping skills, grief, loss, and moving on.
- Collections are memories and/or pictures of a part of life present that is past or part of the plan for the future.
- Children have a natural tendency to enjoy experiences in nature, earth systems, outside.
- Rocks, geology are the perfect gateway into the physical sciences.

<sup>9</sup> <http://www.cosmosmariners.com/2015/05/6-creative-ways-to-preserve-your-travel.html>

<sup>10</sup> <http://www.acrwebsite.org/volumes/7928/volumes/v23/NA-23>

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**Materials:** collected, craft rocks of various sizes, Sharpie markers, paint (optional)

**Difficulty:** easy. If you can write in a semi-straight line and pile rocks in a container, you can manage this project.

Other ways to display rocks include baskets <sup>11</sup> quoted rocks, <sup>12</sup> or jars of rocks. <sup>13</sup>

### Questions

1. What's your favorite way to preserve your travel memories?
2. Which of these rock ideas would you like to try?
3. Next time you face, anxiety, stress, or a difficult decision, grab one of these rocks and take a 1, 3, or 5 minute vacation remembering the best parts of a walk, hike, stop or vacation you took.
4. Why did you pick up this rock? What attachment do you have to it?
5. How do you detach for the collected things, rocks, shiny things, relationships, in your life?
6. Why are the images captured in this, these rocks significant?
7. When has hope entered into rock abiding, collecting or sharing?
8. Why do children like to collect rocks?



<sup>11</sup> [IMAGE] <http://www.andrewmontgomery.co.uk/hume-sweet-hume/>

<sup>12</sup> <http://compostrules.com/2012/10/14/quoted-rocks-place-in-a-pretty-bowl-or-basket-to-be-used-as-decor-later/>

<sup>13</sup> [IMAGE] <http://kandrac-kole.com/2011/12/28/your-personal-home/>

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### Build a Cairn? <sup>14</sup> <sup>15</sup> <sup>16</sup> <sup>17</sup> <sup>18</sup>

A cairn is an impermanent human-made pile of stones. Stacking stones is an old business. Trail builders picked up the tradition from ancient cultures. Indigenous peoples in the United States often used cairns to cover and bury their dead. The Scots may be best known for it; after all, the word cairn originates from a Gaelic term for "heap of stones." But the rather prosaic definition does little justice to a tradition stretching back millennia and across continents. The early Norse used stones as precursors to lighthouses, marking important navigational sites in the maze-like Norwegian fjords. Vikings blazed routes across Iceland with *varda* (Icelandic for cairn) more than a thousand years ago. Cairns cross deserts on three continents and dot the Tibetan Plateau, the Mongolian steppe, and the Inca Road system of the Andes. Erected for navigation, spiritual offering, or as monuments of remembrance, heaps of stone occur in just about every treeless landscape in which one finds loose rock.

These little piles of rocks are best known as memorials, trail markers around the world. Weaving together the natural history of cairns, including geology, ecology, and how to figure out how old they are supports three themes. The first is **communication**, for cairns are arguably one of humanity's earliest ways of sharing

information. The second is **connection**, in that people often build a cairn or add a stone to one as a means of connecting to place, history, and/or family. And, finally, I write about cairns as a **sign of community**, of travelers, of hikers, of explorers; each time we build one or rely on one we are bonding with those who came before and will come later.



<sup>14</sup> <https://www.outdoors.org/articles/amc-outdoors/cairns-history-building-maintenance>

<sup>15</sup> <https://www.goshen.edu/academics/2015/02/26/can-cairns-teach-us-wellness/>

<sup>16</sup> <https://www.adventure-journal.com/2015/07/opinion-its-time-to-end-cairn-building/?fbclid=IwAR3WddZZ7GEB0pblZyPINUxHTaW6PRKoCuhHimpaNviW78ILRdzz74zzqvQ>

<sup>17</sup> [IMAGE] <https://int.org/blog/these-impacts-are-stacking>

<sup>18</sup> <https://www.wanderingeducators.com/best/stories/cairns-messengers-stone.html>

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One common purpose of a cairn is to guide hikers by marking the trail or a turn in the trail or a mountain top. As a hiking culture, we have, it seems, an infatuation with piles of rock. Or maybe we have an infatuation with ourselves, and piling up stone is an opportunity to leave our mark in what many might deem a most innocuous way. The prevalence of tampering along popular trails and roads suggests that the intent is not malicious but due to unfamiliarity with a cairn's purpose. People do worse, with spray paint, etching bedrock, or carving trees. But the tradition of stacking stones came not from building a monument to one's self. It was to build for others—a memorial or a navigational aid. The intent lacked ego; it was just the opposite, an act of service. Today cairns are sometimes built as a spiritual practice, as a form of art, at other times they are built because we can. Many lack sustainable purpose, these pointless cairns are simply pointless reminders of the human ego. Cairns have intentional purpose! Rock stacks do not, their **aesthetic** impact affects the wilderness experience, they can lead to **erosion**, and they often have an **ecological** impact on organisms: plants, insects, aquatic macro-invertebrates, fish, and other animals.

Leaving the mountains, trails, riverbeds, and beaches as you found them is a good ethic. Principle 4. of Leave No Trace states, "Leave What You Find," and that can refer to rocks on the ground or cairns already built. Honoring this becomes a challenge for people constructing authorized cairns in sensitive areas, and those that lack respect, responsibility, or attention to human safety. Leave No Trace is a nationwide (and international) program designed to assist visitors with their decisions when they travel and camp on America's public lands. The program strives to educate visitors about the nature of their recreational impacts as well as techniques to prevent and minimize such impacts. Leave No Trace is best understood as an educational and sustainable practice for the greater good. There is simple beauty in a cairn and connection with people from the past from all over the world. After learning about cairns and practicing construction, learners can reflect about balance, simplicity, spirituality, peace, prayer, patience, direction, duration, sustainability, priority, art, movement, and play.

### Questions

1. Why are balance, shape, form, such import concepts to learn when building a Cairn?
2. What are the Leave No Trace (LNT) Principals you use when collecting, building, and abiding in nature?
3. How do the historical, aesthetic and human purposes of Cairns affect you, your family, your communities, your neighborhood, your state of service today?
4. The act of balancing (stacking) rocks may seem totally pointless, but it can be fun, challenging, spiritual, and even meditative process. Describe how it makes you feel when you do it:
5. How and why do cairns in gardens provide a site for reflection, as the contrasting colors and shapes of the stones create a calming, peaceful feeling?

## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoeec.org>

### What kinds of rocks are used in the MK Nature Center? Are they from near here?



The MK Nature was built on the Boise River bed which is part of the western Snake River Plain. In 1900 it was a landfill, after that it became a baseball field and park. The Nature Center opened in July of 1990 and represents the cooperative work of private, public, state and federal contributors. Dedicated in 1990 as a Centennial gift to the state of Idaho, the area was conceived and developed by local volunteers working with the Idaho Department of Fish & game. **There are four primary types of rocks used in the MK Nature Center: Granite, Basalt, Sandstone, and River Rock.** The waterfall and alpine

lake are the headwaters of the Nature Center stream, much like the Stanley Basin lakes are the headwaters of the Salmon River. **Granite** rock from Idaho was brought in by landscapers to represent this habitat. Much of the maze of mountains and broad valleys that the Lewis & Clark expedition threaded on its way through western Montana and the eastern edge of central Idaho is Granitic. Heavy **Basalt** is used at the next level of the center, followed by porous **Basalt** to represent the western Snake River Plain and then **river rock (Conglomerate)** and gravel to represent streambeds across the Gem state. There is also **Sandstone** brought in over the years from nearby Table Rock Quarry. Emigrants on the Oregon Trail passed by the big sandstone mesa that we call Table Rock for decades before anyone thought of settling in Boise Valley. Rocks are used in the Centers landscape to enhance the learning experience and replicate the kinds of rocks & geology of Idaho.

More information on Idaho rocks can be found in the *Roadside Geology of Idaho* by David D. Alt and Donald W. Hydman, (<http://geology.com/store/roadside-geology-idaho.shtml>) ; *Rocks of Idaho* from Idaho State University, <http://imnh.isu.edu/digitalatlas/geo/rocks/rocks.htm>; and the Digital Atlas of Idaho, <http://imnh.isu.edu/digitalatlas/>. Idaho is a geologists and rock paradise, it is known as the **Gem State** and has over 57 gems, from Agates to Zoisite (Fossils) found across the landscape. The State Department of Lands is responsible for managing rock hounding and minerals exploration, leasing and regulations. More information can be found at: <http://www.idl.idaho.gov/bureau/MineralsBC.htm>

## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoeec.org>

### MK Nature Center Description:

The Morrison Knudsen Nature Center offers a one-of-a-kind fish and wildlife experience on a 4.6-acre site along the Boise River Greenbelt near downtown Boise. The Nature Center's stream walk and education building provide a glimpse of Idaho's many landscapes, **geology**, and abundant wildlife. The underwater viewing windows along the stream walk give visitors a fish-eye view of the world.

The MK Nature Center is a sample of wild Idaho. The mountain stream with its logjams and waterfall, the wetlands pond circled with willows and cattails, and the high desert garden with sagebrush and other native plants represent major ecosystems in the state. Trout, whitefish, kokanee, ducks, geese, great blue herons, songbirds, and mink are just some of the wildlife that live here.

The Center is open from dawn to dusk, every day of the year. Although there is no admission fee, donations are gratefully accepted, and support many worthy Nature Center projects that might go unfunded otherwise. Donation boxes are located inside the Visitor Center and on the outside path.

The Nature Center opened in 1990 as a Boise City Celebrations Centennial gift to the State of Idaho. It was developed by the Idaho Department of Fish & Game, with help from volunteers and donations from private individuals and corporations, such as Morrison-Knudsen. More information on the MK Nature Center can be found at: <https://idfg.idaho.gov/site/mk-nature-center>

### Key Terms:

**River Rock:** (*Conglomerate*) is the coarsest-grained sedimentary rock formed by the cementation of gravel-sized sediments. The gravel is generally rounded; however, it probably did not travel very far. Conglomerates are generally deposited by a river. These rocks are sometimes described as cobble-sized rocks.

Conglomerate can have a variety of compositions. As a clastic sedimentary rock it can contain clasts of any rock material or weathering product that is washed downstream or down current. The rounded clasts of conglomerate can be mineral particles such as quartz or they can be sedimentary, metamorphic or igneous rock fragments. The matrix that binds the large clasts together can be a mixture of sand, mud and chemical cement.

Geology of Idaho: <http://geology.com/states/idaho.shtml>

Idaho Rockhound: <http://www.1rockhound.com/about/>

Idaho Gemstone & Rock Information:

[http://www.idl.idaho.gov/bureau/Minerals/gem\\_guide/gem\\_rock\\_info.htm](http://www.idl.idaho.gov/bureau/Minerals/gem_guide/gem_rock_info.htm)

Conglomerate: <http://geology.com/rocks/conglomerate.shtml>

Geology /Conglomerate: <http://idptv.state.id.us/outdoors/shows/whiteclouds/geology.cfm>

## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoe.org>

**Basalt:** A black volcanic rock rich in iron, calcium, and magnesium and composed primarily of augite and plagioclase feldspar. Basalt is the commonest volcanic rock.

Basalt underlies more of Earth's surface than any other rock type. Most areas within Earth's ocean basins are underlain by basalt. Although basalt is much less common on continents and islands, lava flows and flood basalts underlie several percent of Earth's land surface. Basalt is a very important rock.

Plumes & hotspots below the continent are part of the basalt-forming environment where a mantle plume or hotspot delivers enormous amounts of basaltic lava through the continental crust and up to Earth's surface. These eruptions can be from either vents or fissures.

They have produced the largest basalt flows in Idaho. The eruptions can occur repeatedly over millions of years producing layer after layer of basalt stacked in a vertical sequence (see outcrop photo below). The Columbia River Flood Basalts in Washington, Oregon and Idaho are an example of extensive flood basalts on land (see map above). The Columbia River Basalt comes together with the western Snake River Plain just west of Boise so the Basalts seen at the MK Nature Center may have come from either of these major sources.



**A map of the area underlain by the Columbia River Flood Basalts in Washington, Oregon, and Idaho. The area shown is what has not yet been eroded away - the original extent of these basalt flows was much greater. Over 300 individual flows have been identified and several hundred meters of basalt underlies much of the area shown in the map above. Map © by Geology.com and MapResources.com.**

**Columbia River Flood Basalts:** The Columbia River Flood Basalts are an extensive sequence of stacked lava flows that reach a cumulative thickness of up to 6000 feet. The outcrops in the foreground and in the distance of this photo all are made up of layered basalt flows. Although basalt is typically a dark black rock it often weathers to a yellow-brown color similar to the rocks shown here. Public domain image by Williamborg.

## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoe.org>

**Granite:** A common igneous rock composed mostly of orthoclase and plagioclase feldspar along with quartz and either mica or hornblende, all in crystals large enough to distinguish with the unaided eye.

The story of the gray granite begins about 200 million years ago, when the western edge of North America first squashed against the floor of the Pacific Ocean as the continent began to move west. The crumpling continental margin rose into a range of monster mountains that may well have reach elevations of about 20,000 feet. That estimate rests fairly firmly on quite a variety of independent lines of evidence too detailed to consider in this brief discussion.

*A specimen of gray granite from the Idaho batholith. Note the white crystals among the black streaks. The penny is for scale. <http://www.lewis-clark.org/content/content-article.asp?ArticleID=2007>*

Heat rising from the depths accumulated in those early mountains until the rocks ten miles or more deep within them began to melt into granite magma--a pasty molten rock. Enormous volumes of that magma, thousands of cubic miles, had accumulated by sometime before 80 million years ago. That excessively high mountain range became so engorged with molten granite, and lost so much mechanical strength that it collapsed. Enormous slabs tens of thousands of square miles in extent, and as much as ten miles thick, sheared off the top of the range and slide east into central Idaho and western Montana on a slippery banana peel of molten granite magma. Some of them moved at least 90 miles. Enormous volumes of the lubricating granite magma erupted from the leading edges of the moving slabs to make volcanoes. They produced much of the maze of mountains and broad valleys that the Lewis & Clark expedition threaded on its way through western Montana and the eastern edge of central Idaho. Most of the magma, however, remained behind in Idaho, where it crystallized into granite when its heavy cover slid off. That is the pale gray granite that is at the surface in most of the country between Boise and Missoula.



The earth's crust western Montana sank under the weight of the displaced slabs, so the heights of the mountains are only a fraction of the thickness of the displaced slabs. Meanwhile, the earth's crust of central and northern Idaho rose after it was relieved of all that weight. That raised the Bitterroot Mountains and exposed the pale gray granite. The erosion surface that began to develop when the gray granite was exposed has since become the dramatic landscapes of the Bitterroot Mountains--with some help from further geological events.



## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoeec.org>

Those events happened between about 890 and 70 million years ago, during late Cretaceous time. Dinosaurs still walked the earth, but vanished at the end of Cretaceous time, 65 million years ago, when Tertiary time began. That brings us to the murky story of the pink granite.

In Idaho there are a number of historical sites associated with granite. For example the city of Rocks and Granite Pass play an important role in the Oregon Trail history of the Gem state.

**Igneous rocks** are formed from the solidification of molten rock material. There are two basic types: 1) **intrusive igneous rocks** such as diorite, gabbro, granite and pegmatite that solidify below Earth's surface; and 2) **extrusive igneous rocks** such as andesite, basalt, obsidian, pumice, rhyolite and scoria that solidify on or above Earth's surface. Pictures and brief descriptions of some common igneous rock types are shown below. Retrieved January 17, 2010 at:

<http://geology.com/rocks/basalt.shtml> and <http://geology.com/rocks/igneous-rocks.shtml>

**Sandstone:** Sandstone is a clastic sedimentary rock made up mainly of sand-size (1/16 to 2 millimeter diameter) weathering debris. Environments where large amounts of sand can accumulate include beaches, deserts, flood plains and deltas. Geologically sandstone consists of particles of quartz naturally cemented together by either silica, calcium, or iron. It is this geological composition that accounts for the varying colors and grain sizes found in the many building sandstones.

**Sedimentary rocks** are formed by the accumulation of sediments. There are three basic types of sedimentary rocks: 1) **clastic sedimentary rocks** such as breccia, conglomerate, sandstone and shale, that are formed from mechanical weathering debris; 2) **chemical sedimentary rocks** such as rock salt and some limestones, that form when dissolved materials precipitate from solution; and, 3) **organic sedimentary rocks** such as coal and some limestones which form from the accumulation of plant or animal debris. Retrieved January 17, 2010 at

<http://geology.com/rocks/sedimentary-rocks.shtml> and  
[http://sine.ncl.ac.uk/term\\_definitions.asp?thesaurus\\_code=ma&term\\_id=86](http://sine.ncl.ac.uk/term_definitions.asp?thesaurus_code=ma&term_id=86)

## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

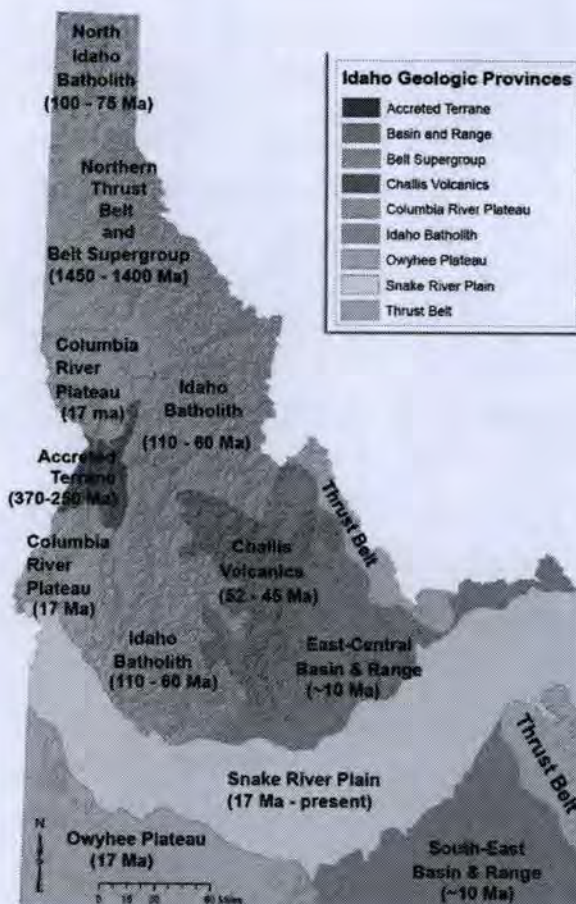
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City of Rocks National Reserve: <http://parksandrecreation.idaho.gov/parks/cityofrocks.aspx>  
Fine Art Landscapes of Idaho Rock: [http://www.wildernessbooks.com/lee/lee/city\\_rocks\\_dali.html](http://www.wildernessbooks.com/lee/lee/city_rocks_dali.html)  
Granite: <http://geology.csupomona.edu/alert/igneous/granite.htm>  
Idaho Basalts: <http://www.tafoni.com/Lithology.html>  
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Lewis & Clark Granite: <http://www.lewis-clark.org/content/content-article.asp?ArticleID=2007>  
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- Local Sandstone used in Buildings: <http://www.idahostatesman.com/life/story/982586.html>  
Neighborhood Rocks: <http://saltthesandbox.org/rocks/scoriabasalt.htm>  
Rocks of Idaho: <http://imnh.isu.edu/digitalatlas/geo/rocks/rocks.htm>  
The Oregon Trail: <http://www.idahohistory.net/OTgranite.html>

### Lesson Plans for Idaho Educators about Rocks:

- Basic Archeology & Site Exploration:  
<http://www.idahohistory.net/LessonPlans.html>
- Geology Field Trip (4-6):  
<http://imnh.isu.edu/digitalatlas/teach/lsnplns/geoflt.htm>
- Idaho Public Television Rocks (3):  
<http://www.idahoptv.org/ntti/nttilessons/lessons2001/KarenByersrocks.html>
- Lesson Plan Rocks of Idaho (9-12):  
<http://imnh.isu.edu/digitalatlas/teach/lsnplns/idaroclp.htm>
- Oregon Trail Journaling- Rocks (3-12):  
<http://education.boisestate.edu/compass/Facultyroom/LessonvaultAIG/RegionsIdaho.htm>
- Regions of Idaho (K-12):  
<http://education.boisestate.edu/compass/Facultyroom/LessonvaultAIG/RegionsIdaho.htm>
- Rock, Mineral, Rock Cycle Activities and Lesson Plans: <http://geology.com/teacher/rocks.shtml>
- Rocks (P-K):  
<http://teachers.net/lessons/posts/4001.html>
- Idaho History & Mining:  
<http://www.academickids.com/encyclopedia/index.php/Idaho>
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<http://imnh.isu.edu/digitalatlas/teach/lsnplns/minerelp.htm>



## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoeec.org>

### Evaluation: Let er Sail...

Please circle the number that shows your level of understanding or learning in this session.

- |  | A little |   | Some |   | A lot |
|--|----------|---|------|---|-------|
| 1. I now understand the Leave No Trace principles related to cairn building and rock stacking.                           | 1        | 2 | 3    | 4 | 5     |
| 2. I know how to use the Leave No Trace principles the next time I go rock collecting.                                   | 1        | 2 | 3    | 4 | 5     |
| 3. I gained <b>rock</b> , geological and leadership transformation ideas to take back to their learners.                 | 1        | 2 | 3    | 4 | 5     |
| 4. I gained leadership skills in implementing outdoor youth and adult recreation programs using rocks.                   | 1        | 2 | 3    | 4 | 5     |
| 5. I am now aware of tools, skills strategies, communication techniques and insights for outdoor recreation using rocks. | 1        | 2 | 3    | 4 | 5     |
| 6. What surprised me about this concurrent session?  |          |   |      |   |       |
| 7. What mattered most for you from this Let er Sail... experience?   |          |   |      |   |       |

Other comments:

Your Age (circle one) 20 - 30 31 - 40 41 - 51 52 - 61 62 - 71 72 - 81 82 - 91 92+

## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoe.org>

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- 4-H Backpacking and Hiking (Leave No Trace): <https://fyi.uwex.edu/wi4hpublications/files/2015/10/Leave.pdf>
- 4-H Geology Project: <https://www.extension.purdue.edu/extmedia/4H/4-H-988-W.pdf>
- 4-H Outdoor Adventures Project: <http://www.4-h.org/resource-library/curriculum/4-h-outdoor-adventures/project-overview.html>
- 4-H Recreation Leaders Handbook (Ohio): [http://www.ohio4h.org/sites/drupal-ohio4h.web/files/RecreationLeaderHandbook2010%20\(1\).pdf](http://www.ohio4h.org/sites/drupal-ohio4h.web/files/RecreationLeaderHandbook2010%20(1).pdf)
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- Cairn Leadership: <https://www.cairnleadershipcoaching.com/>
- Cairn Leadership: <https://www.outdoors.org/articles/amc-outdoors/cairns-history-building-maintenance>
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- Cairns & Archeology(Idaho): [http://howtofindrockart.com/pdf/rock\\_structures\\_of\\_prehistoric\\_idaho.pdf](http://howtofindrockart.com/pdf/rock_structures_of_prehistoric_idaho.pdf)
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## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoe.org>

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- Idaho Master Naturalist Program: <https://idfg.idaho.gov/master-naturalist>
- Idaho Museum of Mining & Geology: <http://www.idahomuseum.org/>
- Idaho Rockhounding: <https://www.idl.idaho.gov/mining/rockhounding/index.html>
- Leadership Transformations: <https://www.leadershiptransformations.org/team.htm>
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## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

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## Let er Sail... Rock Skipping, Rock Baskets, and Cairns

The 2019 Idaho Environmental Education Conference | "Growing Community Around Environmental Education"  
March 1st - 2nd, 2019 | Treasure Valley Community College Caldwell, ID | <https://idahoeec.org>

### Notes:

#### Skipping Stones

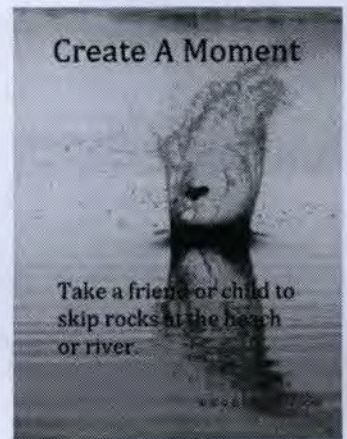
Skippety  
Skippety  
Skippety  
PLOP!

I'm skipping stones.  
I cannot stop.  
It started with  
just one or two.  
I picked them up.  
I threw.  
They flew  
into air  
into sky  
into lake  
I made them fly.

Now every stone  
that I can see  
is calling –  
*Please pick me.*  
*Pick me.*  
*Pick me.*

© Amy Ludwig VanDerwater

Dr. Kevin Laughlin lives in Garden City, Idaho. He is an Idaho Master Naturalist, Sagebrush-steppe Chapter member. A retired University of Idaho Extension Educator, much of his career has been focused non-formal youth and adult teaching, organizing and lifelong learning. He enjoys facilitating camps, natural resource leadership, horticulture, gardening & especially children's gardening programs. He is a collector of memories, with special rocks, shells, and various mementos, joined by thousands of photographs, which remind him of important people and places that have marked our journey thus far. His spirit comes alive singing, dancing and abiding as an Idaho Master Naturalist, at Chatcolab and enjoying the beauty of God's creation in each present moment. Leadership for transformation has taken place using rocks over the years through attachment, detachment and experiential learning.



# CHATCOLAB 2019

## Engagement and Collaboration Workshop

June 17, 2019 with Ken and Cindy Birgen

### Definitions:

Engagement—giving one's attention, curiosity, interest and passion to a topic or cause.

Collaboration—working together for understandings, meaning and/or solutions.

Open-ended question—a question designed to encourage a full, meaningful answer using the subject's own knowledge and feelings; it cannot be answered yes or no.

Active listening—the listener fully concentrates, understands, responds and then remembers what has been said. 3 A's: Attention, attitude, adjustment.

Each of us is a leader or potential leader at work, school and our other organizations. As leaders strong communication skills are vital.

- In this workshop, you will learn communication and engagement activities in that will help you interact with others in meaningful ways in your work, school or social environment.
- You will practice active listening skills, and gain a deeper understanding of how to apply them.
- You will enhance skills that grow connection, collaboration, curiosity and engagement
- You will practice increased empathy through acknowledging the value of the other person

### List of activities:

Talking chips (small group) Leader will pose a question for participants to discuss. Each participant takes a turn discussing by placing their chip in the center of the group. The 1<sup>st</sup> person may speak at that time but may not speak again until all members have placed their chips in the middle. Repeat as desired.

The Story of Your Name (small group) Invite everyone to share the story of their name: how they came to have it, who else has their name, if they like it or not. End with each person saying, "Please call me...."

Take a Walk (in pairs) Begin by inviting everyone to partner with someone they don't know. Stroll arm in arm for 3 minutes and try to discover three things they have in common. Try to discover deep connections; for example, liking music is a good start but what common artists/bands do you both enjoy.

Fishbowl (in pairs, concentric circles) Participants are placed in two concentric circles, in pairs facing one another. 1. Inner circle participants respond to a question from the group leader 2. Outer circle participants listen, not speaking 3. Reverse roles. Participants keep original partners for a few rounds to develop a level of comfort; rotate the circles to inject new ideas, and meet new partners.

Turn and Talk (large group) Partner up and take 1-2 minutes to silently think about a specific question given by the leader. At the leader's signal, each partner faces the other and shares their thoughts; one partner is silent and listens as the other partner shares. Switch roles.

Spectrum (large group) Place a line of masking tape on the floor. Label one end "Strongly Agree" and the other end "Strongly Disagree." The leader makes a statement; participants take their place on the line according to the strength of their opinion about the statement. Discuss the topic with neighbors, shift positions if needed; then discuss with whole group.



Handshakes (large group) Have participants use a variety of handshakes to introduce themselves to a new partner; for each partner, a new handshake. Windshield wiper—palm to palm, back and forth; milk maid—1 partner locks fingers with thumbs down, other "milks" thumbs; parachute—cup hands, float down into handshake, ....

The Bobsled Team (teams of 4, hands on shoulders of person in front) Teams of 4 people form a line and trade places based on 3 commands from their coach. 1. "Change"—1<sup>st</sup> person in the line moves to the last position. 2. "Switch"—persons 2 and 4 change positions. 3. "Rotate"—everyone turns 180 degrees. "Loose caboose"—everyone scatters and forms a new bobsled team.

Posting Online (small groups, with large paper and a marker) A discussion and debriefing technique for small groups to share ideas with entire group. Each small group is given a large Post It paper and is asked to list their ideas, observations or suggestions on a topic provided by the leader. This is a great place to use Talking Chips so that everyone shares. Ideas from the group are written on the Post It in large print, group selects a reporter to report out to entire group, and then Post It on line. (Post it on the wall.)

Believe It or Knot (Raccoon Circle, small group) Six people hold a knotted Raccoon Circle web line. Using their hands on the webbing, participants pass the knot to the right around the circle saying, "to the right, to the right, to the right, now stop!" The person nearest the knot tells the group something interesting about themselves, true or false. The group can ask the person 3 questions to determine whether they think it is true or not. Pass the circle again, until everyone has shared.

Four Corners (large group that turns into small groups) Divide the space into four quadrants. The leader informs the group of what each quadrant represents (types of: music, websites, sports, leadership style, etc.) and asks everyone to stand in the quadrant that best identifies their preference. Groups discuss the topic.

Quotes on engagement, relationships and collaboration:

- "To be interesting, be interested." W.C. Fields, modified by Jack Dangermond, CEO of ESRI
- Modified quote of the Dalai Lama on the steps to collaboration: "to collaborate, we must first be friends; to be friends, we must trust each other; to trust each other, we must be open and vulnerable; to be open, we must have empathy for the other person."
- Larry King's Basics of Successful Conversations: "Honesty, the right attitude, interest in the other person, and openness about yourself."

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## **Outline for Electric bike class**

● **An electric bike is really just a fun extender**

**Instead of going on a 2 mile bike ride a 20 mile bike ride would feel the same**

**In my family the electric bike is also the great equalizer kids don't need it but for the rest of us we do.**

**We ride bikes as a family my father was riding his electric trike up to the day he died at 92 years of age. he couldn't drive his car after they took away his licence. With his electric trike he had a 35 mile lithium battery and was literally on it 2 and a half hours each day and never lost his independents**

● **Environment**

**Why in the world you drive a 4000 pound car burn a gallon of gas on a 4 miles round trip to the store to purchase a quart of milk**

**An electric bike makes that trip a no brained and a lot more fun**

**What is an electric bike by definition and by law  
us Law 20 mph 750 watts where it can be ridden**

● **Concepts**

**Pedal assist**

**Throttle only vrs torque sensor or both**

**Lithium what is it why is it used for the battery**

**Lithium is used because it is so light weight 5 times lighter than lead acid and 5 times more power dense**

**Potential fire hazard information**

**How to take care of your battery**

**Types of batteries "18650" being the most common type.**

**Battery manufacturers:**

**Sanyo, Panasonic**

**Battery chemistry**

**Lithium ion, lithium iron phosphate, lithium cobalt**

**Types of motor used**

**Geared motor, direct drive, mid drive**

**GEARED MOTOR very quiet zero drag when coasting very small in size**

**DIRECT DRIVE also very quiet but has the advantage of being able to regenerate power back into the battery its much larger than geared slight drag when coasting**

**MID DRIVE , able to use the gears to assist the hill climbing ability**

**How much power is needed for where I ride**

**Cost of the different systems**

**Types of E-bike :street, mountain, cargo, cruiser**

**Safety, more speed more care is needed and because of the**

**extra weight, better braking system are needed**

**Where to get information on E-bikes**

**Internet , "EBR" electric bike review on YouTube is the best source**

**Size of battery how to figure watt hour, amps time volts equals watt hours true measurement of power**

**How many what hours are needed for your riding**

**how to convert your existing bike to a E-bike in 10 minutes**

**Planning our Ebike adventure**

# Chatcolab

## Chess Mini-session

Benjamin Franklin stated "The game of chess is not just an idle amusement; several very valuable qualities of the mind, useful in the course of human life, are to be acquired and strengthened by it."

The Boy Scouts of America made chess an official merit badge in 2011. The key reason for making chess a merit badge is the "life lessons" gained by playing.



"Chess is an exercise of infinite possibilities for the mind, one which develops mental abilities used throughout life: concentration, critical thinking, abstract reasoning, problem solving, pattern recognition, strategic planning, creativity, analysis, synthesis, and evaluation, to name a few. Through chess, we learn how to analyze a situation by focusing on important factors and by eliminating distractions. We learn to devise creative solutions and put a plan into action."  
U.S. Chess Federation,

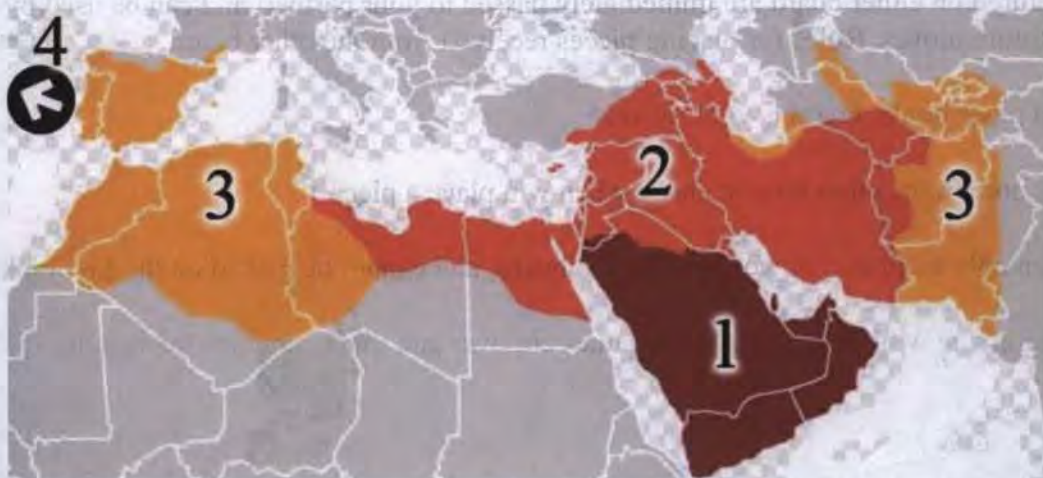
**Concentration** 35-7-6 = 48 Most games blindfolded

**Critical thinking** is the analysis of facts to form a judgment.

**Abstract reasoning** refers to the ability to analyze information, detect patterns and relationships, and solve problems on a complex, intangible level. **Abstract reasoning** skills include: Being able to formulate theories about the nature of objects and ideas

**Synthesis** - the combination of ideas to form a theory or system.

"Chaturanga" was a war skills game that originally started in India (1) about 600AD. When it found it's way to Persia (modern-day Iran (2) the elephant was changed to a sailing ship that would tack in the wind. It later became popular as "chess" in medieval Europe (3) about 1000AD and became a game often played by the gentry and the catholic church changed the sailing ship to a bishop; but it still moves like it's tacking in the wind. It wasn't until 1533 that the Spanish brought chess to the USA (4).



Some of the best tools to get started learning chess or to expand your knowledge are FREE.

- Best software for learning chess openings: Chess Openings Wizard (COW) software published by Bookup.com - Free version available.
- Best chess website: [www.chess.com](http://www.chess.com) - offers free accounts (players from all over the world)

Regardless of your experience, there are three SIMPLE questions that you can ask yourself each time you move that will prevent **95%** of the mistakes you would normally make. Think what it would mean to your game to avoid 19 out of 20 mistakes by asking yourself these three SIMPLE questions:

1. What did he move and why?
2. Based on his move, what's my best move?
3. If I do that, how will he respond?

Siamese Chess is played as a foursome with a teammate using two sets and two boards. Pieces flow back and forth between the two boards and if either one of you wins, you win as a team.



**Setup:** Two players per team. One plays white on one board. Teammate sits next to him and plays black on other board. Both games go at their own speed, but games should not be delayed waiting for something to happen on the other board.

**Rule #1:** Both games are played independently. No verbal, or non-verbal, communication with your partner. If you do, your opponents can immediately claim the win if they so desire.

**Rule #2:** Pieces captured on either board are immediately passed to your partner; and can be used by them on that move or saved for future moves. Rules for placing pieces received from the other board:

- A) Placing a piece on the board is your move.
- B) You may not put the other king in check when you place a piece
- C) Pawns can only be placed on your half of the board, and cannot be placed on the first rank.

**Rule #3:** If either teammate wins their game, both games are over and that team wins the match.

# Games For Everyone

## Adapting Games for Inclusion

presented by Beverly Larsen

Games are fun if you get to play! Playing is so much more fun than watching, especially if you've been left out because of your abilities or because you've been eliminated.

So - it's game time! It's strictly for fun; nobody's getting paid, no titles or medals are on the line, no one needs to get eliminated or ride the bench waiting to be "good enough" to play. Throw out the rule book and make whatever changes to games that make sense for those participating. Change games once or many times; just make sure everyone knows what's going on and is comfortable participating.

Changing games can also cut down on the supplies needed and/or save the expense of purchasing a commercial version. Often you can make do with things you already have available. Get creative, listen to everyone's ideas, and don't be afraid to stop a game to change it again if it's not working or if a better idea comes up. Rename your changed game! Have some good old-fashioned fun for fun's sake with GAMES FOR EVERYONE!

Games shared:

**Thank You, Sir, May I Have Another?** - Everyone starts out with the same number of dice. Pick a number between 1 & 6; when that number is rolled, it goes into the middle of the table & out of the game. Pick another number; when that number is rolled, it becomes a gift given to the player on one's left, but they have to wait a turn to use it. Players roll their dice in turn, with play going clockwise, and dice being either kept by the roller, put in the middle, or gifted, depending on what is rolled. When I learned the game, there were set numbers for what would go to the middle or be gifted...how mundane! Also, it was a bad thing to be gifted dice. I couldn't remember the name of the game when teaching it to my family, so I called it "Thank You, Sir; May I Have Another?". My family and I didn't like sitting out until the game was over, so we changed it so the object of the game is to be the last player with dice. No one is ever out of the game when they are out of dice, because they might get a gift...which they have to wait a turn to use. I like the name of the game, so I still call it that even though it doesn't make sense as a name now. When you play this game, you can call it what you like!

**Me, Me, Me!** - With an equal number of dice per player, everyone rolls at the same time trying to get the combination on the dice called for by me! Let's say I call for all even numbers; you don't have to get all evens in one roll - save out any evens you roll & keep rolling the rest of your dice. The first player done triumphantly says, "Me, me, me!" and then they get to say what we're rolling for next and rename the game to whatever they want people to say when they've successfully rolled what's been called for. (adapted from a commercial game that had a deck of challenge cards & a stuffed toy to grab a la "Spoons" style. Changing the game allowed my hip but fragile 88 year old aunt to play; as well as saving me \$15-\$20 for a box of stuff I really don't need. Who doesn't already have a bunch of dice? & c'mon, challenge cards??? - like we can't think up combinations of dice to roll?!?)

**Group Sets** - This is the commercial Set game with relaxed rules that make it less competitive, more communal, allows players to enter and leave the game at will, and can be played for as long as interest and time permit. Flip up lots of cards; far more than the 12 dictated by the Set game rules. As sets are pointed out and verified, return those cards to the deck, mixing them in. Flip up more cards...maybe even more if it's too difficult to find sets.

**5 2 5, (5)** - Similar to Spoons, but without the bother of spoons...and without the potential injuries and damage to furniture! O.K., I can't remember the name of this game, but here is how it's played: Deal 4 cards to each player; the dealer leaves the rest of the deck face-down near him. The object of the game is to get 4 of a kind. Players select a card to discard and put it face down to pass to the person on their left. Players cannot pick up their new card until they have discarded; theoretically, everyone is passing and picking up cards simultaneously. The dealer's play is slightly different; he discards into a discard pile and passes a fresh card from the deck. When the deck runs out, the dealer passes from the previously discarded pile...if he can...mainly he needs to just keep the cards moving. When someone gets 4 of a kind, that player says nothing, and sticks out his tongue. He keeps his 4 of a kind, continues to pick up and pass the cards that are being passed to him, all the while with his tongue stuck out. As others notice someone is playing with their tongue stuck out, they stick theirs out, too, hoping to not be the last person to do so. Scoring: what, are you kidding???

**Say What?!?** - This is a family friendly version of Cards Against Humanity that I made myself.



# 10 Lessons That Will Make You a Better Leader

SALLY

By Karson McGinley (/bios/karson-mcginley)

Do you consider yourself a leader? What is leadership? While some believe that leaders are born that way, the truth is that anyone can learn to be a leader by understanding some key findings and by putting forth the effort. The world needs more effective leaders, so let this be a sign that it's time to step up your game and embrace some leadership traits.

If you're saying, "Who, me?" it's important to acknowledge that you already ARE a leader in some aspect of your life—perhaps with your spouse, your students, your friends, or your kids. Whether or not you would call yourself a leader doesn't matter so much, because as president John Quincy Adams so simply put it, "If your actions inspire others to dream more, learn more, do more, and become more, you are a leader."

Being a leader also creates value and meaning in your life. So not only do you have the opportunity to be a benefit to others, when you take the initiative to step into a leadership position, you can increase your own happiness. Sure, being a leader isn't always the most fun job on the planet, but since leaders in positive psychology (what makes your life worth living) define happiness (<https://exploringyourmind.com/t/ben-shahar-the-happiness-professor/>) as the "overall feeling of pleasure and meaning," bringing a greater sense of purpose will assuredly tip the happiness scales.

If you've never spent time pondering how to be a leader, below are 10 things you can do to move to the front of the pack.

## 1. Understand Your Leadership Style

1. Authoritarian/autocratic: Focused more on command
2. Participative/democratic: Encourages group participation and collaboration
3. Delegative/laissez-faire: A more hands-off approach

## 2. Have a Vision

Whatever you are doing—whether heading a Fortune 500 company or executing a vacation for your family—is crucial to have a vision. Consider yourself a sherpa, in this way—you need to know where you're trying to go before attempting to get there.

## 3. Be Organized

Once you have a vision, organize your time, efforts, and actions. Great leaders know that things don't just "get done" willy-nilly. Being organized means slowing down, paying attention to detail, and doing your homework!

## 4. Be Confident

There has never been a leader who knows absolutely everything. So be confident (<https://chopra.com/articles/how-to-build-self-confidence>) in what you know, and be confident in what you do *not* know. Everyone wants to be led by those who appear to know what they are

doing. If you feel like you are in over your head or don't know the answer to something, a confident, "I don't know, let me look into it and get back to you," develops trust from your team.

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## 5. Communicate Well Across All Platforms

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## 6. Stick to Your Word and Follow Through on Your Commitments

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Leaders must be consistent in order to earn trust and make things happen. Check in with how you value your words. Are you a "yes" person? Do you commit to engagements and projects and then fail to follow through? Do you know how to say "no" with clarity and grace?

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## 7. Believe in Your Team and Raise Them Up

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"A good objective of leadership is to help those who are doing poorly to do well and to help those who are doing well to do even better." –entrepreneur Jim Rohn

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## 8. Delegate

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It is a common error to misinterpret leadership to mean that you must do everything yourself. Good leaders know how to delegate. They are confident in what they know and upfront about what they do not (see number 4). However, just because you have the ability to do something doesn't mean you should. As a leader, you must assess the most valuable place to put your time and energy.

---

## 9. Value Curiosity and Learning

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Be wary of thinking you know everything—as a leader and a human being. Approach life with curiosity instead of judgment, and you will open up a world of possibilities. The best teachers are usually lifelong students. The best managers are the ones who are constantly trying to improve their managerial skills and find new ways to solve complex problems. The best parents and mates are the ones who genuinely want to be the best parent, spouse, and friend they can be and take actions that prove it.

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## 10. Have a Positive Attitude

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Make your well-being and positive attitude a priority in your role as a leader. An article from the *Harvard Business Review* (<https://hbr.org/2012/01/positive-intelligence>) shared research that "shows that when people work with a positive mindset, performance on nearly every level—productivity, creativity, engagement—improves." This is true not only of employees but for managers and bosses, too.

Some ways you can cultivate a more positive environment are to:

- Praise often, and celebrate when others do well.
- Make a sense of humor (<https://chopra.com/articles/6-ways-to-embrace-your-sense-of-humor-for-a-more-fulfilling-life>) part of your culture.
- Emphasize gratitude (<https://chopra.com/articles/cultivate-the-healing-power-of-gratitude>).
- Surround yourself and your team with positive and encouraging messages.
- Encourage social relationships and camaraderie.
- Integrate regular physical activity and mindfulness (<https://chopra.com/articles/the-neuroscience-of-mindfulness-meditation>) breaks throughout the day.



# CHAT CHAT SPRING NEWS

Volume 71 Number 01

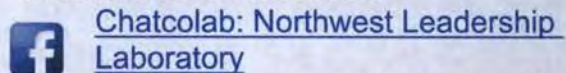
Spring 2019



- **June 15-21, 2019! 71th Chatcolab, "Set Sail" Twinlow, in Rathdrum, Idaho**

**WEB Site:** [www.Chatcolab.org](http://www.Chatcolab.org)

Check us out on facebook:



Remember to add yourself or invite a friend to join our email list. For the most up to date news: [CLICK HERE TO SIGN UP](#)

CHATCOLAB, INC Recreation Leadership Laboratory is an equal-opportunity, affirmative-action, non-profit educational organization begun in 1948 to offer leadership development through recreation. Youth and adults come together to build leadership skills. The lab meets annually at a residential camp and offers learning through general leadership sessions and interactive workshops. Anyone interested in personal, professional or volunteer development is welcome.

## IN This Issue...

| <u>Topic</u>           | <u>Page</u> |
|------------------------|-------------|
| Calendar               | 1           |
| Chatcolab News!        | 2           |
| Leadership Moments     | 10          |
| Chips from the Chair   | 10          |
| Great Leadership Tools | 12          |
| Twinlow                | 17          |
| Gem of Gems            | 19          |
| The Chatcolab Board    | 20          |
| What is Chatcolab...   | 21          |
| Become A Member...     | 21          |

## Calendar...

- **March 31, 2019, Scholarship Due (Call)**
- **April 15, 2019 Early Bird Registration**



**For information on Academic Credit, Professional Development and Continuing Education Units through the University of Idaho College of Agriculture, Agriculture and Extension Education Department, or another University or College contact [Bob Carver](#)**

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# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019



# CHAT CHAT SPRING NEWS

Volume 71 Number 01

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## Chatcolab NEWS...



## Mirth For Our Times!

Michael Bork, Fairbanks, Alaska

### Reflections on Happiness and Leadership

In early March, I traveled from Fairbanks, Alaska to Vancouver, British Columbia to be the Keynote Speaker for the International Institute for Business Analysis. I was giving my presentation "Health, Happiness, and World Peace through Laughter." This was the first time I had done this presentation in Canada, and it was also my first time giving this presentation to business analysts. As excited as I was to be there, I was a bit more nervous than usual. I work in the parks and recreation field, and most of my speaking work thus far has been in either the parks and recreation realm or something related like senior centers, healthcare, schools, and the like. I had no idea how my message of happiness and business success through applied laughter would be received by 200 business analysts. From Canada. I am very confident in the power of laughter because I have seen it work over and over again.

However, in any presentation, there are one or two people in each crowd who are determined to *not* be wooed by the joyful sounds of laughter and playful games. Fortunately for me, they are human beings, and laughter is a genetically-ingrained human response, so I was pretty sure that the message would be as effective as it has been in my previous work. Laughter is highly contagious, whether we want it to be or not. This is true even when we do not use jokes or humor to create laughter. There have been very few times in my career that even those "nimbus clouds" cannot help but get engaged and be laughing by the end.

A lot of the power of Laughter Yoga is that it is not based on humor or jokes. When we hear or see something humorous, there is a conditional response that has to happen. Was the joke funny? If it was funny, how loudly should we laugh? It is even appropriate to laugh right now? What will others around me think of me laughing? Will they laugh too? All of these questions have to be processed in a split second with a joke or humor. It is conditional. What we are striving for is unconditional, childlike laughter. When we remove the conditions and just laugh for the pleasure and benefits that laughter gives us, we unlock a whole new set of tools to use in everyday life and leadership.

At Chatcolab 2019, we will "Set Sail" on a five-day "Laughter & Leadership Cruise." Using a bit of lecture, open discussions, laughter, activities, and games, we will explore dimensions of positive psychology, authentic leadership, stress management, optimism & resiliency, and the power of Laughter Yoga. More importantly, we will explore how to use each of these things to make you a more satisfied, effective, authentic leader and human being. **I cannot wait to laugh with you!**  
**See you in June!**

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019



## SoulCollage® Continues

Jan Kemp, Boise, Idaho

In 2017, Jackie Baritell taught a week-long SoulCollage class at ChatcoLab. It was fantastic. So enjoyable in fact that several of us from Boise decided to continue meeting to collage and be in conversation. We met in 2017 and in 2018 at a home and once in a restaurant. Card making and journaling discussions have happened. Now, in 2019, we're looping in two others who have SoulCollage experience and who haven't attended a Lab. So, the ChatcoLab ripple continues – building community along the way.

**Q - What ongoing ChatcoLab experiences are you having?**

More information at:

<https://www.soulcollage.com/>

and <https://en.wikipedia.org/wiki/SoulCollage>

**Jana Kemp**  
*Facilitator, Author, Speaker*  
**Meeting & Management Essentials**  
[www.JanaKemp.com](http://www.JanaKemp.com)  
208-367-1701



## We Set Sail in 2017 - Update & Invitation

Jackie Baritell, Scotts Valley, California

SoulCollage® set sail at Chatcolab 2017 on an in-depth introductory workshop/ship.<sup>1</sup> "Using the SoulCollage® process everyone becomes an instant artist, and we also become explorers of Soul," according to Seena B. Frost, who created the transformational process in the late 1980s. The process starts with gluing images onto cards and allowing them to speak to you as you begin to create a very personal deck of cards. In time you can learn to consult your cards for personal direction.

Ten women came to the class I offered as a SoulCollage® facilitator at Chat two years ago. I fell in love with

<sup>1</sup> [IMAGE] <http://judyanfoster.com/wp-content/uploads/2018/01/SoulCollage-Logo-M1better.jpg>

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

SoulCollage® after attending an introductory class in Santa Cruz, CA and then went through the three-day training to become a facilitator. I witnessed a number of the ten students at Chat get hooked like I had. Several spent much of their free time making more cards from images in the magazines, calendars and brochures that were available to them.

The joyful chaos of the SoulCollage® space at Chat launched a number of new creative ports for SoulCollage® after the week at camp. Jana has shared about the ongoing group in Boise. Talk to Sally about what she is doing in Great Falls and to Marianne about the spin-off class in Sequim, WA. I have been delighted by the interest and new growth that came from one workshop given at Chat. It is an example of how rich and far-reaching are the waters we sail at Chat.

I will have my SoulCollage® cards and Seena Frost's book with me when I come to Chat this year. If you have interest in learning more, please feel free to talk with me. If you are one who also has a deck of SoulCollage® cards I invite you to bring them and, perhaps, we can find some time to do some readings or just chat about the process.

## Donate \$71 for 71 Years

Every year Chatcolab raises money for our scholarship fund to provide a \$100 scholarship to as many first time labbers as possible (application process necessary). In order for this tradition to continue we are asking previous lab attendees if they are able to pay it forward with a \$71 donation to our scholarship fund. The goal is to reach \$1500 by the end of the day May 3, 2019. All donations are tax deductible and go directly to support Chatcolab Northwest Leadership Laboratory scholarship funding. Thank you!

## If I Had a Trailer...

Nel and Bob Carver, Moscow, Idaho



As Chatcolab Northwest Leadership Laboratory begins each year, there is a multitude of things that need to come together. Not at the top of the list, but of importance, is providing supplies for the many workshops and activities during the week. We need pencils, paper, craft supplies, boxes of costumes and so much more.



# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

I remember when I first started coming to Chatcolab, I was amazed at the variety of materials available for activities and wondered who brought all this stuff. I later found out that items had been divided up between board members with the hope it would be returned the following year. The opportunity to use a shed (actually an old outhouse) on site at Camp Roger Larson became available to store the materials. This worked for a few years but unfortunately the shed began to leak and we had to find a new solution. Then Jane Higuera, a labber who lived in Spokane, volunteered to store most of the supplies between labs. All this involved the packing up at lab, hauling, unloading, packing again, unloading and then the reverse process for the next year. During this time we were in transition between several camp sites, which added to the confusion of getting all the materials to lab. For a short time in 2003, a storage unit was rented in Moscow, Idaho, however the expense and packing up each year became too much work for the all volunteer board coming in from various states.

Sometime around 2004, the idea to get a trailer came up and Terry Weber, the long time Chatcolab notebook editor, searched around and found a trailer in Boise that had been used by a fellow to store his motorcycle. It passed the Steve Weber's test (needing only a few minor repairs) and the decision was made. As luck would have it, Steve's brother happened to be making a trip to Boise and hauled it back to Moscow. Another long time labber, BJ Kreiter

covered the cost of the trailer with a very generous donation.

After Steve completed the repairs, the trailer was packed up with all the supplies that had been accumulated over the years. It has made storing all the extras that we need so much easier without near so much loading and unloading. Thanks to the Webers, the Chatcolab trailer is stored in a garage on their farm outside Moscow, Idaho between labs.

Over the years participants have made several contributions and the lab has restocked the essential items. There are always supplies added and some items are discarded but there is always plenty to make lab GO!

So when you notice the trailer parked at camp, you now will know how all the supplies arrive at Lab every year. You might also notice it is a little worse for wear and may need some sprucing up. This could be the year we name this old friend who has served us well and maybe it might get a little spit and polish from the Chatcolab participants.

*Thanks to Terry & Steve Weber, B.J. Kreiter, Jean Baringer, and Jane Higuera for helping refresh my memory.*

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

## Name The..... Chatcolab Trailer

And be the winner of the \$100 prize

*Do you have a catchy name that would fit our supply trailer? If so submit the ideas to Nel Carver (carver.bobnel@gmail.com or 1668 Appaloosa Road Moscow, Idaho 83843 or 208-883-1533) and you will be eligible for the \$100 prize to be deducted from your 2020 Chatcolab Northwest Leadership Laboratory registration.*

*This contest is open to everyone. Get those thinking caps on and submit your "NAME(s)" by June 17, 2019. There will be a collection box available at Chatcolab 2019 for your ideas, if you don't get them in earlier. Remember be creative and submit early and often!*



## 42 Years of Joy and Wonder...

**Sally Heard, Great Falls, Montana**

As the years keep going by I realize more and more how much Chatcolab has meant to my life and the life of not only my family but everyone I brought to Chat over the years.

I began my Chat experience by chaperoning several 4-Her's, as junior leaders, in 1977. From then on I was hooked and came on my own. Three of my six children have attended as well as my husband and now my brother. I have only missed a few years



# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

here and there, some while I served in the Peace Corps in Botswana.

In the early years before Montessori, it was many of the people and experiences at Chat that encouraged me to go back to school and get my Montessori Certificate. (age 45)

I managed to still attend even while running my own Montessori School. I lead and presented many workshops as a result of all the leadership skills I acquired.

The friends and relationships have been the highlight of all these many years. As many of you have opened your doors to me, and came to stay with me in Montana. There have been many weddings, birthdays and many Little Chat's all over the country.

An exceptional highlight was 2015 when I was honored to be the All Lab Presenter, sharing my experiences in the Peace Corps and the Botswana People and Montessori there.

I will never forget the early morning walks, long hikes, bon fire experiences, boat ride around the lake, besides all the learned skills in many subjects.

I am excited and already registered for this year to have Mary and Stew White returning to Chat after a long absence. Mary grew up with my girls and is daughter # 5. She met Stew at Chat so I am sure they will enjoy renewing old memories.

my brother, John, is returning this year. Looking forward to seeing everyone and meeting all the new labbers.

Love and hugs to All, RPCV Botswana 2012-2014



## Acrostic CHATCOLAB

Audrey Richmond, Boise, Idaho

An acrostic is a poem or other form of writing in which the first letter, syllable or word of each line, paragraph or other recurring feature in the text spells out a word or a message. The word comes from the French acrostiche from post-classical Latin acrostichis, from Koine Greek ἀκροστιχίς, from Ancient Greek ἄκρος "highest, topmost" and στίχος "verse").

To create an acrostic, follow these five easy steps:

1. Decide what to write about.
2. Write your word down *vertically*.
3. Brainstorm words or phrases that describe your idea.
4. Place your brainstormed words or phrases on the lines that begin with the same letters.
5. Fill in the rest of the lines to create a poem.

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

## Creating an Acrostic in Five Easy Steps

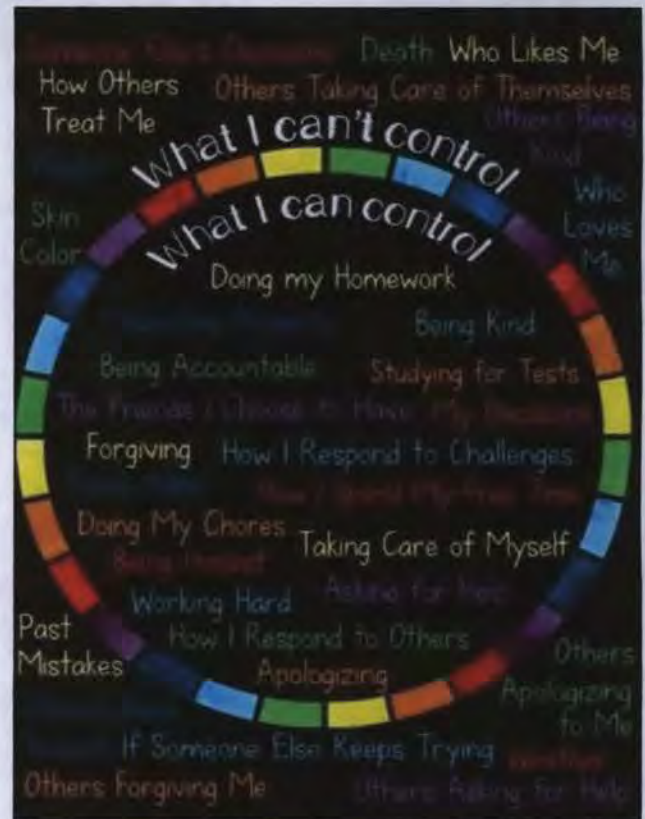
Now let me show you how to follow these steps.

The first step is to decide what you would like to write an acrostic poem about. I recommend you start by writing an acrostic based on your name or on your favorite thing, whatever that happens to be. It doesn't matter if your favorite thing is soccer, video games, chocolate, music, pizza, movies, or anything else. Audrey made one for Chatcolab!

C-campfire songs  
H-happy times  
A-attitude of positivity  
T-the importance of friends  
C-courage  
O-open mind  
L-love everybody  
A-always laugh  
B-be kind to everyone

### Reference

<https://www.poetry4kids.com/lessons/how-to-write-an-acrostic-poem/>  
<https://en.wikipedia.org/wiki/Acrostic>



## We are all Teachers at Chatcolab!

Holly Purdy, Whitefish, Montana

Hi friends! I have some very exciting news to share!

1) Indie Marine Purdy - born 2/9/19 weighing in at 7 lbs and 19 inches long. She's our sweetie pie. Just pure love and light.

2) I will be opening a hot yoga studio in downtown Whitefish! Not only will this be a HOT YOGA studio, we will also offer barre classes, yoga sculpt, and lots of yoga classes for kids, teens, moms, and families. This is a culmination of everything I deeply love: yoga, healthy living, sweaty and strong workouts, self care, creating community, working with kids and teens, moms and babies, and spreading love and kindness. Looking at a soft opening in May. Stay tuned for more deets!

3) Check out **Teachershark** for more images like this one:

[https://www.facebook.com/pg/Teachershark-960293480846359/about/?ref=page\\_internal](https://www.facebook.com/pg/Teachershark-960293480846359/about/?ref=page_internal)

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

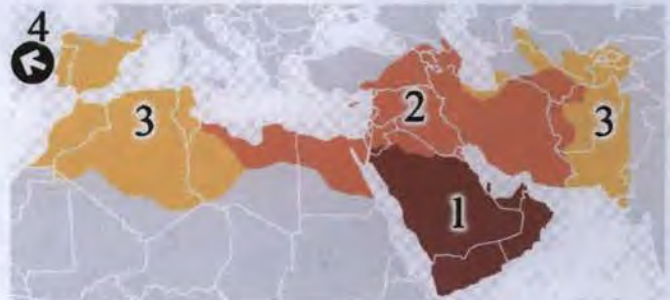
## Scholarship Challenge

Dolly Dwyer, Great Falls, Montana



Dolly is calling on you to match your age challenge for the Chatcolab Scholarship Fund.

Send your age in \$\$\$ to: Bob Carver, Chatcolab Treasurer 1668 Appaloosa Road, Moscow, Idaho 83843 or by Paypal. So far \$484 has been generated by this challenge.



## "Chaturanga", Chess, Chatcolab...join in!

Christopher Burton, Sequim, Washington

Did you know that some of the best tools to get started learning chess or to expand your knowledge are FREE to all those with Internet access?

Did you know that "Chaturanga" was a war skills game that originally started in India (1) about 600AD? When it found it's way to Persia (modern-day Iran (2) the elephant was changed to a sailing ship that would tack in the wind. It later became popular as "chess" in medieval Europe (3) about 1000AD and became a game often played by the gentry and the catholic church changed the sailing ship to a bishop; but it still moves like it's tacking in the wind. It wasn't until 1533 that the Spanish brought chess to the United States(4).



# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

Did you know that, regardless of your experience, there are three SIMPLE things you can do each time you move in chess to avoid 95% of the mistakes you would normally make? Think what it would mean to your game to avoid 19 out of 20 mistakes by asking yourself three SIMPLE questions!

Do you want to learn how to play Siamese Chess as a foursome with a buddy using two sets? Pieces flow back and forth between the two boards and if either one of you wins, you win as a team. You can't help your partner move, but you can communicate things like "Hey, I could really use a bishop!"

Do you want to learn winning strategies for playing speed chess with a clock? It's a blast! Did you know what life lessons gained by playing chess caused The Boy Scouts of America to make chess an official merit badge in 2011? Benjamin Franklin stated "The game of chess is not just an idle amusement; several very valuable qualities of the mind, useful in the course of human life, are to be acquired and strengthened by it."



These are some of the things that Chris Burton will share with you. He started playing chess with his dad at about 6 or 7. Now 50 years later

he is coming to CHAT this year to share some of the things he's learned with you. He'll customize the level of play and instruction to the skill level of the players who attend. It'll be fun!

## LEADERSHIP Moments...



## Chips from the Chair

Marianne Burton, Sequim, WA

Recently I spent a delightful hour catching up by phone with a long time Chatcolab friend, the snow having blocked our lunch visit though she had traveled many miles to get close to my hometown. In talking about the book clubs, service groups and communities with whom we each associate, and the lessons taught by the snow storms that had recently struck, the concept (and phrase) "a community of wisdom" surfaced.

There was wisdom among residents on my unplowed road on how to best deal with it. There were those who knew how to handle the needs of those who were stuck in their homes, lacking provisions or medical care. There were those who knew better than to brave the iced roads. There was a lot of innate wisdom as well as that gained from experiences, which was shared freely during and after the storm.

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

It occurred to me that **THIS is what Chatcolab is – a community of wisdom!** The elders of our Chat community teach us from experience, many labbers of all ages teach us through creativity, others with energy and activity. Knowing that trying new skills can be scary, there is an innate sense in our community to nurture leadership in everyone - youngest to oldest - to support and appreciate all efforts to grow and improve.

I love to read. A lot. As much as I have minimized my home this past year, books are the one exception to the ‘place it where you can use it, rehome it or recycle it’ guideline. Most of our family library is still with me. The following nugget of wisdom came from The Minimalist Home by Josh Becker: “Earlier... I described a home as both a safe haven from the storms of life and a port of departure into experiences of greater service and significance. The means *you’re* the ship. And a ship is meant to move.

“Eventually you’ve got to cast off the mooring line and set sail.... We make progress only when we’re moving.

“True, you may never reach the destination you have in mind. You may change course not once but many times, accomplishing different things from what you originally intended. But only a ship in motion can reorient its navigation. And often the new opportunities we discover as we’re heading somewhere else are actually better than we could ever have anticipated.” \*

Go back and reread Josh’s wise words, inserting “Chatcolab” for the word “home” in his first sentence. There you have it: Chatcolab is a safe haven and a port of departure. Come join us so we can Set Sail, together. \*The Minimalist Home, by Josh Becker, pub. WaterBrook, Penguin Random House LLC 2018

Marianne Burton



## Chatcolab Notebook Reframed! You can Help!!!!!!!

Betsy Carver & Jamie Richardson, Boise, Idaho

### 2019 Resource Material Request

**It's Time...** to start putting together your resource materials for lab! This year we are reframing the 70 + year old Chatcolab Notebook and requesting an 1-2 page **Advanced Organizer**<sup>2,3</sup> for the NEW, amazing, workbook/notebook to help attendees decide which classes they are interested in taking.

Photos/graphics are encouraged. Any **Additional Handouts** may be sent to Betsy in advance or brought to lab to have copies made.

This is a slight variation from the language below in your contract. We are just asking for the **Advanced Organizer** by April 1st to make your life easier. The rest can be submitted later or at lab. **Wahoo!**

<sup>2</sup> [https://tcd.arcc.albany.edu/knilt/index.php/UNIT\\_1-What\\_are\\_Advance\\_Organizers\\_and\\_why\\_do\\_we\\_use\\_them%3F](https://tcd.arcc.albany.edu/knilt/index.php/UNIT_1-What_are_Advance_Organizers_and_why_do_we_use_them%3F)

<sup>3</sup> [https://tcd.arcc.albany.edu/knilt/index.php/UNIT\\_2-](https://tcd.arcc.albany.edu/knilt/index.php/UNIT_2-What_are_some_examples_of_advance_organizers_and_how_can_they_be_used%3F)

[What\\_are\\_some\\_examples\\_of\\_advance\\_organizers\\_and\\_how\\_can\\_they\\_be\\_used%3F](https://tcd.arcc.albany.edu/knilt/index.php/UNIT_2-What_are_some_examples_of_advance_organizers_and_how_can_they_be_used%3F)

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

## FROM THE RESOURCE LEADERS CONTRACT

*RESOURCE MATERIALS TO PROVIDE: Prepare resource material for lab notebook. This should include leadership techniques with instructions so participants can learn how to teach as well as learn by doing. References listed on your workshop proposal and any new ones that you use needs to be included in your resource materials. Remember to copyright your original work. Participants will receive electronic/hard copies of resource material. Please let us know if you need hard copies prepared for use during your presentations. Hard copy materials should be limited to 10 pages for All Lab; 6 pages for In-Depth; and 4 pages for Mini Sessions. Please do not include non-proprietary copyrighted material. Please send an electronic copy of your material no later than April 1, 2019.*

Betsy Carver [www.chatcolab.org](http://www.chatcolab.org)



**Chatcolab Joy!  
Runs through  
generations.  
Filling lives with  
hope and  
anticipation.**

**When you catch  
the spirit hand in  
hand, there is no  
other feeling that  
compares in the  
land.**

**Lifting friends,  
old and new, you  
wonder and  
wander all your  
life through! KL**



## **Leading Outdoor Recreation...on a Bike; So you Don't Set Sail**

**John Mitchell, Barry Mc Hugh, & Greg  
Helbling, Coeur D' Alene, Idaho**

Bicycling as a recreational activity is the simple act of riding a bicycle in an outdoor setting for the enjoyment, amusement, or pleasure of participation. Common bicycling activities are mountain biking, road cycling and bicycle touring. These activities differ from the utilitarian usage of bicycles for transportation, in that they are participated in for the enjoyment of natural and cultural resources. Participation can take place in many different settings, from city streets and neighborhood sidewalks to remote trails in a National Forest. A majority of the use occurs on trails designated for only bicycle riding and for shared use trails designed to support bicycle riding with other trail activities.

Join fellow labbers to ride the Hiawatha Trail Saturday June 15, PRELAB at an Additional Cost \$75 or for \$25 we can rent a bike for you to ride around Twinlow or Mountain Bike on nearby trails on our Free Day ! After safety instructions, join experienced **North Idaho Cyclists** on an amazing adventure! For Adults 16 and Older, good physical health required.



# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

## Great Leadership Tools

### YOU Are a Gift to Others

Jen McFarland, Portland, Oregon



**When we realize and recognize each other's talents and treasures something extraordinary happens. It's also important to remember the gifts we have within ourselves.**

I have a friend who has been going through some challenging and amazing and transformative changes in her life.

And we've been talking back and forth about what it all means and how to cope.

I think we maybe spent a little bit too much time and should dos and can dos. But change is hard. And I think you all know how hard it can sometimes be, even if those changes mean amazing and good things for you. I think we all know how hard it is to accept what's going on around us and make it our own.

And in this back and forth I started to realize that what I was hearing from my friend had a lot more negative connotations than positive ones. It's a lot easier when we go through times of change to focus on all of the bad things that are happening, all of the

things that are different and how weird it is and how it is just uncomfortable.



And as I was getting ready and shopping for the week and I was getting my cart together and stuff I was like wait. Wait. So I sent a text.

I said "You are amazing and these challenges and experiences that you're having are a gift. They're a gift."

And then I got my cart going and hustled into the store.

Then I was like, wait. That's not really what I wanted to say at all. I took a deep breath and considered what I wanted to say because I don't know that I've said it to somebody before even though I felt it about various vital people in my life.

And yet I knew it was what she needed to hear.

**I paused.**

**I sent another text.**

**"YOU are a gift."**

And then I felt fear and discomfort in my body. I felt vulnerable in this weird way to say to my friend who I'm very close to, "you're a gift."

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

I didn't know how that would be received.



## Sometimes the gift you give is the gift you need

And as I was shopping and walking up and down the aisles, I kept saying to myself "YOU are a gift." YOU are a gift.

I was sending it out to my friend.

But at the same time, I found myself saying it to myself.

And I realized how much I needed that myself — not just my friend — but how much I needed to feel that too. So I started thinking about you. Thinking about how much time we spend not considering our gifts and what we have to offer.

I believe each one of you is a gift. I mean it.

Right now. You are a gift. Not if you lose 15 pounds. Not if you make five hundred more dollars. Not if you win the lottery tomorrow or run a marathon or find your husband or leave your husband or whatever it is that you have on your horizon.

**Whatever it is, you today, right now, are a gift. Accepting that is important. It's important to look into ourselves and consider what it is about us that makes us a gift.**



## The Future is Now. What do you see?

I see you.

I see you as a gift right now for all of the things that you bring.

But when we look inside of ourselves, and we consider what gifts it is that we bring you might be saying to yourself I don't know what kind of gifts I have. And if you're like me, you may be focusing on those liabilities — those things that that bother you. You might be thinking, "well it's not that, it's not this, it's not that..." and yet it might be those very things that make you a gift to others.

I remember the first time I took the [StrengthsFinder](#) quiz.

And I remember thinking all the things that I've considered weaknesses are the very things that make me beautiful and unique and make me good at my work.

And yet sometimes we need to see the greatness in ourselves. And by understanding the greatness in ourselves, that's what allows us to see more of

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

what's going on for other people and realize all they have to offer.

I'm almost embarrassed that it took two to three weeks of back and forth with my friend, being supportive before I paused long enough to say "you're a gift."

**I see you.**

**You're important to me.**



## Sometimes You've Got to Say What You Mean

I feel like we danced around that subject for a long time. I feel like we were touching on it and considering it and highly regard each other and love one another. But sometimes it's about pausing long enough to say it.

To say I see you, I see you. For who you are. I love you, and you're a gift to me. I want you to look at those gifts within yourself. Then when you begin to look at those gifts within yourself, it helps you pay it forward and to give more of yourself.

Even if you don't see it right now, somebody does.

Even if this is your worst day, there's still something great about you. You're still a gift to other people.

That's part of what makes us all a gift to one another is that ability to see a friend who's struggling or to recognize the struggle within ourselves and pull ourselves back and help our friends excel and be the best that they can be because it makes us all greater. And sometimes it's just seeing what a gift we are.

Originally published on [jenmcfarland.com](http://jenmcfarland.com)



**Jen McFarland**

email: [jen@jenmcfarland.com](mailto:jen@jenmcfarland.com)

mobile: 503-558-5690

web: <https://www.jenmcfarland.com>

address: 5020 NE M L King Blvd.  
Portland, OR 97211

## Discernment verses Judgment

Kevin Laughlin, Garden City, Idaho

*"The practice of discernment is part of higher consciousness. Discernment is not just a step up from judgment. In life's curriculum it is the opposite of judgment. Through judgment, a man reveals what he still needs to confront and learn. Through discernment, he reveals what he has mastered."*

*Love Without End – Glenda Green<sup>4</sup>*

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019



In this season of my life I find an abundance of opinion; a great measure of judgment; and too little discernment using time tested tools, wisdom, and experience. Look for best examples of discernment next time you face opinion or judgment! In humility, humility, and humility discernment is always the path less traveled...it finds truth in ways the other two can never comprehend.

## THE ROOT MEANING OF DISCERNMENT...

**DOKIMAZO:** To test, to examine; to interpret, to discover; to approve; to prove, to demonstrate.

**ANAKRINO:** To ask questions, to examine; to evaluate, to scrutinize, to investigate; to search out.

**DIAKRINO:** To make a distinction (between people); to weigh thoroughly each part.

## THE ROOT MEANING OF JUGEMENT...

This Greek verb is used in the Bible to subscribe the scope and action of judgment:

**KRINO:** To pass judgment on, to sentence; to mentally or judicially condemn; to conclude, to decide, to determine. Based on the above definitions, if a community member in is investigating the temporal needs of the community, he would be discerning. But, if he was concluding that there are temporal needs without taking proper steps to identify, resolve them, he would be judging.

There is a difference from doing judgment and being in discernment around important issues, physical, mental, temporal, ecological or spiritual.

**Chatcolab is only 71 years old, but Idaho was created by Honest Abe in 1863. Come explore the oldest Leadership Laboratory in the Pacific Northwest. Near the original capital, Rathdrum. Wow!**

\* <http://powerofbreath.com/articles/discernment-vs-judgment/>

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019



## Philosophy of Chatcolab

Chatcolab Leadership Laboratory is designed as a stimulating experience for people who are interested in learning leadership! Held in a recreational setting, it is fun and exciting. 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 a process of democracy.
- Goals must be for the enrichment of life and not merely to add skills and information to already busy folk.
- This Leadership Laboratory invites attendance from diverse vocations and never seeks uniformity for its campers.
- Those who gather assume cooperation in complete sharing as a way of life.

## Goals for 2019 Chatcolab

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

1. For all Chatcolab participants to gain new knowledge and leadership abilities through the sharing of creative activities that lead to mental, emotional and spiritual growth.
2. For all Chatcolab participants to experience, gain skills and a greater awareness of the "2019 Theme" **Set Sail...** in their own lives, in their family and in their communities.
3. For all Chatcolab participants to enrich their lives using all aspects of the camping facility, especially the natural environment.



## Spring Work Day

### *Greetings Chatcolabbers...*

Twinlow is a camp and retreat ministry of the Pacific Northwest Conference of the United Methodist Church. We offer year round programs for young people and adults. Chatcolab has been our partner for 10 + years!

Our Mission is to be sanctuaries of Christian hospitality, renewal, and learning within God's natural world. Sanctuaries that celebrate diversity, inspire love and service, and fulfill our special partnership with local churches in nurturing disciples and spiritual leaders.

**Spring Work Day | DATE: May 11th 2019**  
**9:00 am - 2:00 pm | Cost: FREE (lunch included)**  
**Please RSVP to: [office@twinlowcamp.org](mailto:office@twinlowcamp.org) to let us know you're coming for lunch.**

**Check out Twinlow Camp before Chatcolab! wants to invite you and your family to join us for our Annual Spring Work Day. May 11th from 9:00 am to 2:00 pm. Come when you can for as long as you can and if you RSVP we'll even feed you lunch!**

Projects may include: Trail clearing, Weeding gardens, Clearing out fallen trees, Waterfront clean-up

Please bring yourselves, work gloves, and any tools you

1948 - 2019

CHATCOLAB

71 Years of  
Leadership  
Education

The CHAT- CHAT Newsletter Submission Deadlines are: **August 15, 2019, November 15, 2019 & March 1, 2020** Send your contributions of 300 words +/- , pictures, or ideas; or best practices about leadership, recreation, or your Chatcolab experiences past, present, or future; interviews with former labbers; ATTACHED as a Word document to Kevin Laughlin, CHAT CHAT Editor: [kevinlaughlin@peoplepc.com](mailto:kevinlaughlin@peoplepc.com) or mail to: P.O. Box 140324 Garden City, Idaho,83714

# CHAT CHAT SPRING NEWS

Volume 71 Number 01

Spring 2019

don't mind sharing. This is also a good time to clean out your garage! Twinlow will gladly accept donations of: Work Gloves. Rakes, Gently used tools.

It is going to be a day of getting camp ready for summer. We hope to see you there!

**Kristen "Moonie" Moon** - Interim Camp Director,  
Guest Group Coordinator/Program Coordinator \

22787 N. Twinlow Road, Rathdrum, ID 83858 • (208)

352-2671 • [office@twinlowcamp.org](mailto:office@twinlowcamp.org)

Web: <http://twinlow.org/>



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## ● GEM of Gems, Past



## Labs!

In 1997 Chatcolab had the theme, **Blaze Your Trail to Leadership**. Our 49th year brought "Team Dynamics" to light with Kirk Weiser from Orem Utah! Our In-depth Workshops challenged us to: Discover Yourself in Leadership, Song Leading, The Art of Clowning, and to uncover American Indian (Warm Springs Tribe) <sup>5</sup> Culture, Lore, & Crafts. There were 11 mini-workshops and 68 labbers

<sup>5</sup> <https://warm Springs-nsn.gov/>

came from 9 different states and England to attend sessions at WSU Camp Roger Larson on Lake Coeur d' Alene.

That year the lake was high, the board chair was Robert Beasley, we recognized Vernon Burlison [1914-1997] University of Idaho Extension Forester who had chaired seven labs and helped to sustain, boost, and celebrate Chatcolab for decades...and Esther Wycoff [1925-1997] who came to cook, but more than that, took time to greet us with a smile, added inspiration and a gracious invitation to relaxation!

Chatcolab indeed has become a special, magical space, In 1997 Labbers competed parting notes called *"Remember Me"*:

Cec Cee Wieber of Spokane, Washington - *"I love the 'Spirit of Chatcolab'. The whole world needs the experience a week of Chat. I'm trying to let each person know that, and come and share the Spirit."*

Tina Aguilar of Warm Springs, Oregon - *"As the quiet shy, woman that walks around with a frown on her face and minds her own business (yeah right!!!!)"*

Heather Easterly of Oregon City, Oregon - *"By my crown (who's was it?) my smile, my sense of humor and all the FUN we had!"*

Rendal Henderson of Dover, Kent, England - *"You taught me to take pride in my country again."*

DIGITAL  
bonus



Cute photo op!  
Check out  
these paper  
Pilgrim costumes  
on our iPad edition.  
See page 4.

## boatload of gratitude

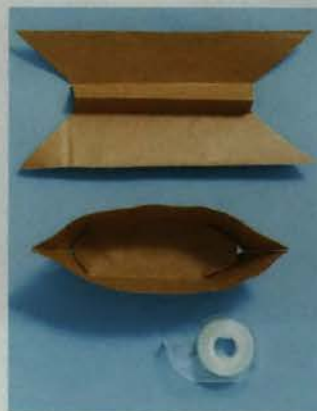
This jaunty  
centerpiece sets  
sail loaded with  
notes of thanks.



### YOU WILL NEED:

Template from  
[familyfunmag.com/  
printables](http://familyfunmag.com/printables)  
Brown paper bag  
Clear tape  
Crayons  
White paper  
Bamboo skewer  
Play dough  
Paper shred (available at  
many craft and  
party stores)  
Off-white or parchment  
paper

1. Print out our template and use it to cut the shape from the paper bag.
2. Fold the shape in half lengthwise, then fold back the sides, as shown at right.
3. Tape the diagonal edges together to form the ends of the ship. Use crayons to decorate the sides.
4. Unfold and flatten the bottom of the ship. Pull the ends up, if needed.
5. Fold the white paper in half and draw two sails, one small and one large.
6. Cut out the sails and write "Give" and "Thanks" on them.
7. Poke the skewer through the sails. Tape a colored flag to the skewer's top.
8. Press a small ball of play dough into the bottom of the ship and insert the skewer into it.
9. Fill the ship's hold with shredded paper.
10. Cut the off-white paper into parchment scroll shapes and place them on the ship. Invite family and guests to write things they're thankful for on the sheets.



Scan for  
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these projects.  
See page 4 to  
learn more.



*From Physical Education  
Handbook for Women -*

chapter **14**

*Florida State University  
1955, 1960*

## **sailing**



by *Mary Virginia Alexander*

### **Origin and Development**

The exact date when primitive man first used sails on a boat is not known. The first sails were those that permitted the boat to sail only before the wind, and if the sailor wanted to go in any other direction, poles or paddles had to be used.

Some authorities think that man in the Orient probably took to sea earlier than man in the occidental world because of the peculiar conditions in the Indian Ocean and the South China Sea which made it possible to make long voyages sailing before the wind. The monsoon blew steadily from the northwest for half the year; then for the remainder of the year the wind blew from the southeast. The Egyptians experienced a strange phenomenon on the river Nile, since the current ran counter to the prevailing wind. Consequently, they sailed up the Nile before the wind and drifted down with the current. Man probably lived many thousands of years before learning how to sail against the wind and to drive a boat against the force that propelled it.

The Egyptian ships of the early ages influenced the whole world's shipping. The Greeks and Romans used the Egyptian ship as a basis for better developed galleys. Throughout the ages many of the general lines of the Egyptian ships have been followed in construction. The square sail of the Egyptians lasted beyond the Middle Ages with few modifications. The Viking ship which was developed in latter part of the Middle Ages was a new and improved type of vessel with its high prow and stern built of strong oak. The descendant of the Viking ship was the boat developed by the French around the Sixteenth Century. During the times of the Crusades the typical vessel carried a large square sail on the main mast with a lateen on the mizzen.

The Clipper Ships of the 1800's were considered the most beautiful of all sailing ships.<sup>1</sup> The term, "clipper," was often used to indicate a fast ship of any type or rigging. The Clipper Ships greatly revolutionized all subsequent ship building. The ship, "Ann McKim," designed and built by Issac McKim of Baltimore in 1833, is considered, from a technical point of view, the first clipper. This boat was narrow, sharp bowed, and had three masts with square sails. Most seamen regarded this boat as a freak and did not trust the narrow beams.

<sup>1</sup>William H. Clark, Ships and Sailors, (Boston: L. C. Page and Company, 1938).

It was not until the American ships started taking some of the tea traffic to London that the English built the first clipper. David McKay, a native of Nova Scotia, is known as the father of the "Yankee Clippers" which are considered the fastest sailing ships ever built. McKay designed and built many clippers that were record breakers and record holders. It might be of interest to mention that McKay's ships were American built, but operated under the British flag. One of McKay's first ships was the "Sovereign of the Seas" which was two hundred and fifty-eight feet long, forty-eight feet of beam, twenty-four feet deep, and weighed two thousand four hundred and twenty-one tons. It also had the most daring sail plan to that date (1852). The top of the mainmast was two hundred and ten feet above the deck or about the height of a twenty story building. The spread of the mainsail was seventy feet wide and fifty feet deep. The ordinary sail spread of this boat was twelve thousand yards. When fully loaded the boat drew twenty-one feet of water, and this was important because the boat not only had spread but also was large enough to carry ample cargo.

Soon after the clipper ships reached the zenith of popularity, America turned from the sea to the development of the West. After the California Gold Rush, merchants no longer considered speed as profitable as before, and thus began the decline of the clipper era.

During World War I the sailing ship practically disappeared from the high seas, and today sailboats are used almost exclusively as racing and pleasure boats, streamlined for speed and beauty.

### The Theory of Sailing

What makes a boat sail or move? A boat behaves in different ways under different circumstances, and only when the reasons for a boat's behavior are understood can that behavior be controlled. It is important to understand that there are four forces at work and each has its effect upon the movement of the boat. These forces are the wind, the set of the sail, the shape of the hull, and the rudder's resistance to water and the currents. These forces work as teams, the wind and the sails work together while the hull, rudder, and the water work together.

The cooperation of wind and sail is one of the first considerations. It could be said simply that the wind piles into the sail and fills it, and that this force pushes the boat. This is true to a certain extent, but it must be remembered that the wind both pushes and pulls. With the development of aerodynamics and the careful measurement of forces, it has been learned that the wind blowing on the windward side exerts only a small effect on the forward motion. As Calahan explains it,<sup>2</sup> "A sail is arched or curved like the wing of a bird, the wing of an airplane, or the blade of a turbine, and the wind blowing past the convex side of this curved surface creates a partial vacuum, draws the curved surface into it and imparts a motion to the boat."

The physics principle, the parallelogram of forces, involved here may be described in a greatly simplified manner. In figure 1 BD, erected at right angles to the sail's line, represents the extent of the wind's force or the suction force on the lee side of the sail. The line BC is drawn parallel to the boat to show the forward impulse and direction. BE, which is drawn perpendicular to the line of the boat, represents the sideward force and direction. Sailboats are designed to present the maximum resistance to this sideward force and the minimum resistance to forward motion. This resistance to the sideward force is achieved by designing the hull section deep and by attaching a keel or centerboard projecting still further into the water which makes a tremendous sideward resistance toward its broad side, and a minimum forward resistance toward its narrow edge. For this reason a boat may sail as close as a 45° angle off the wind. By comparing the angle at which the wind hits the sail in the above two figures it may be observed that the greater the angle of the sail off the wind, the less the sideward force and the greater the forward force.

<sup>2</sup> A. Calahan, *Sailing Technique*, (New York): The Macmillan Co., (1950), p. 14.

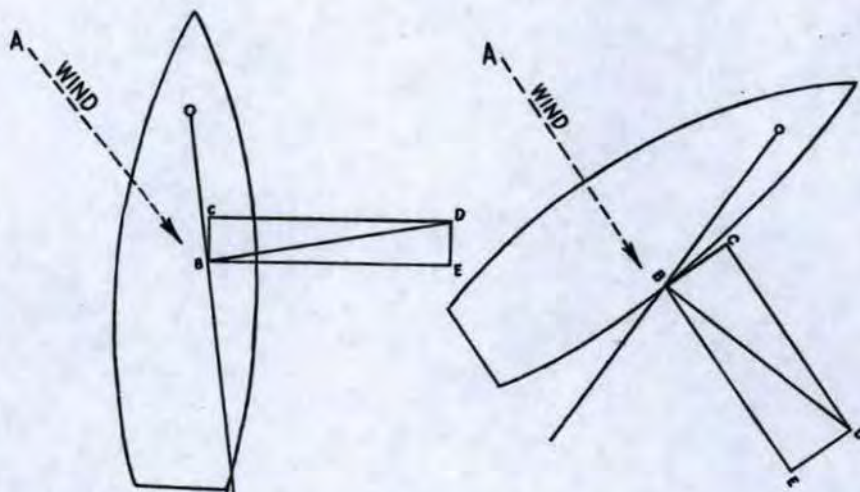


Figure 14-1. The Driving Forces.

If sailing power is explained according to the theory of aerodynamics with the push-pull or suction method, there will be a slide sideways. This calls into play the hull's moving through the water. When the boat is designed with long and narrow lines and with a keel or centerboard hanging deep into the water, it is easy to understand how it will cut forward through the water and not drift sideward.

The boat is steered by means of a rudder. The rudder is a flat piece of wood or metal attached to the stern post by hinges, or pintle and gudgeon, so that the boat may be turned. The rudder is turned in small boats by a simple lever called the tiller. The tiller extends forward of the rudder post, and the plane of the rudder extends behind the rudder post. The tiller is always moved in the opposite direction of the movement of the rudder. This means that if the tiller is moved to the starboard or righthand side of the boat, the rudder will move to the port or lefthand side. In order for the rudder to be effective in turning the boat there must be a stream of water pressing upon and passing it. Unless the boat is underway, the rudder is ineffective. If the boat is underway and the tiller is moved to port, the rudder is moved to starboard; and the stream of water flowing along the starboard side of the boat presses against the rudder slowing this side of the boat as it moves forward and drives the stern to port. The bow turns to starboard, since the port side is moving faster than the starboard side. See Figure 2.

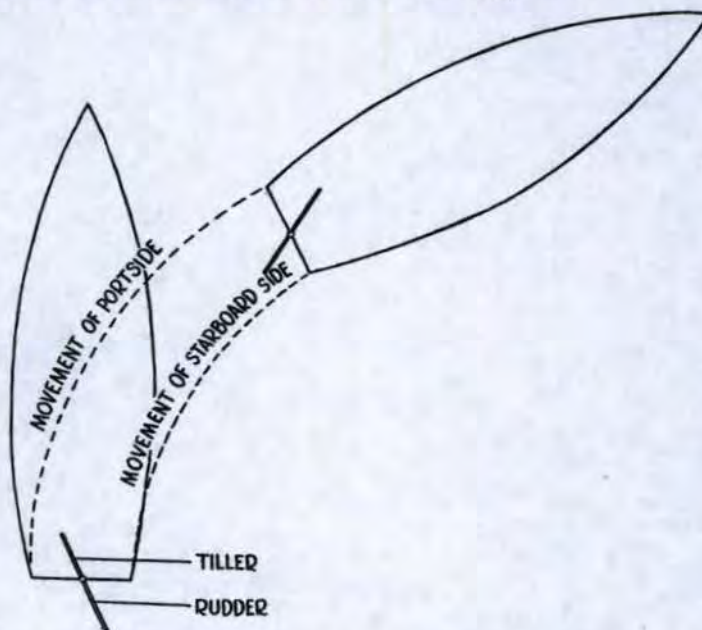
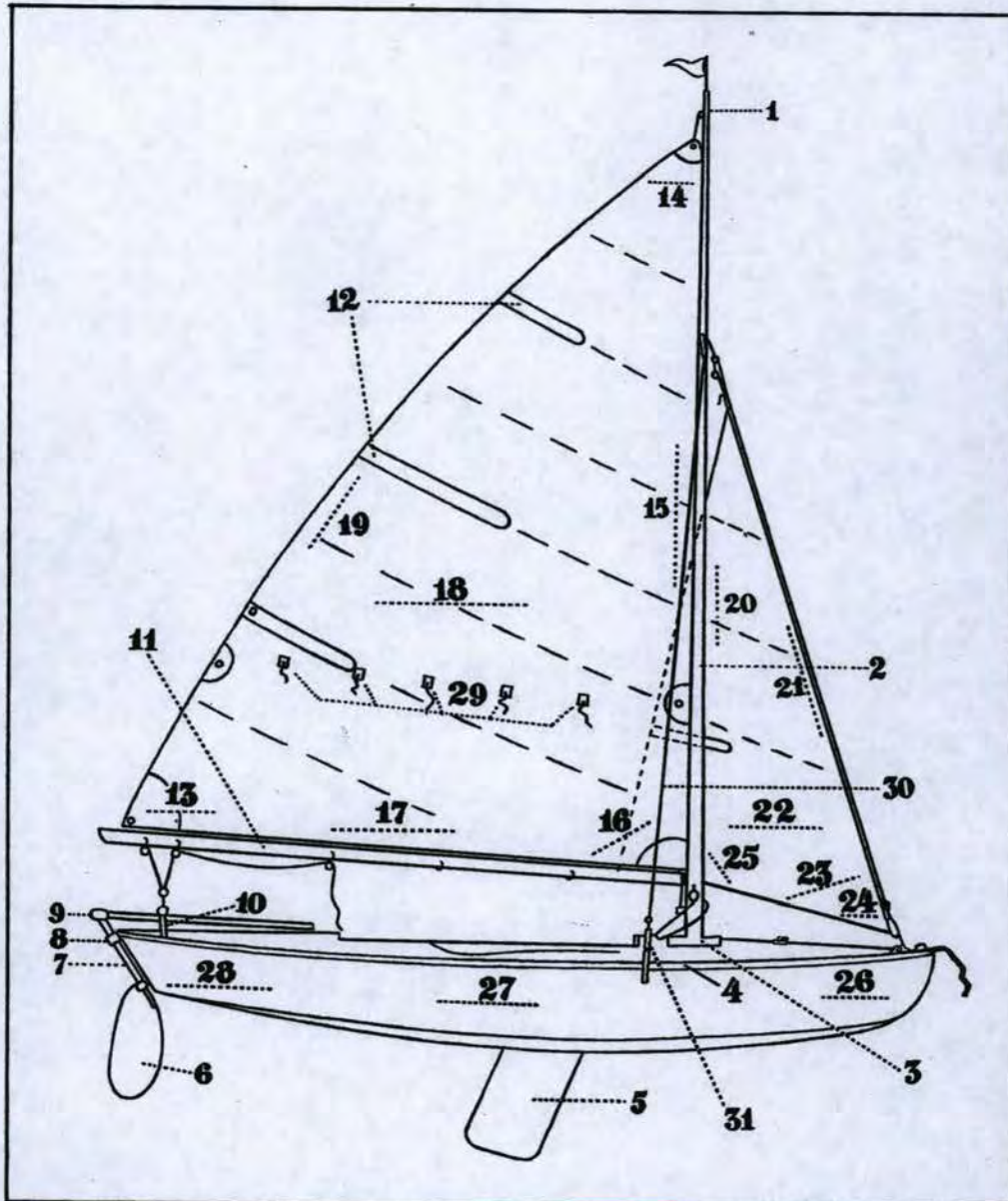


Figure 14-2. Effect of the Rudder.



Parts of a Sloop with Mainsail and Jib

- |                        |              |                              |
|------------------------|--------------|------------------------------|
| 1. Masthead            | 12. Battens  | 22. Jib                      |
| 2. Mast                | 13. Clew     | 23. Foot                     |
| 3. Mast step           | 14. Head     | 24. Tack                     |
| 4. Gunwales            | 15. Luff     | 25. Clew                     |
| 5. Centerboard         | 16. Tack     | 26. Bow                      |
| 6. Rudder              | 17. Foot     | 27. Hull                     |
| 7. Rudder stock        | 18. Mainsail | 28. Stern                    |
| 8. Pintles or gudgeons | 19. Leech    | 29. Reef points              |
| 9. Rudder head         | 20. Leech    | 30. Side stays               |
| 10. Tiller             | 21. Luff     | 31. Turnbuckle on side stays |
| 11. Boom               |              |                              |

Figure 14-3. Parts of a Sailboat.

Nautical Terms.

- Abaft -- Toward the stern.
- Abeam -- At right angles to the keel.
- Aft -- In the direction of the stern.
- Astern -- Behind the vessel.
- Amidship -- In the middle of the boat.
- Backstays -- Part of the rigging running from the upper part of the mast to the side of the vessel aft.
- Ballast -- Any heavy object placed in the bottom of the boat for stability.
- Batten -- A thin wooden strip placed in the pocket on the leech of the sail to hold the sail firm.
- Beam -- The greatest width of the boat.
- Bearing -- A point or direction of an object in its relation to the boat.
- Before the wind -- When the wind comes from aft.
- Berth -- Position of the boat when tied up to an anchor.
- Bilge -- The part of the boat below the waterline.
- Boom -- The spar to which the fore-and-aft sail is attached.
- Bow -- The forward end of the boat.
- Bowsprit -- The spar fastened to bow of boat pointing forward.
- Bulkhead -- The vertical partitions in the hull of the boat.
- Buoy -- A float anchored to the bottom which may be used as a marking of a channel, or used as a mooring for the boat.
- Cable -- Rope or chain used to secure the anchor.
- Centerboard -- A device similar to a keel that can be hoisted or lowered into the center well for the purpose of adding keel area.
- Cleat -- A piece of wood or metal to which lines may be made fast.
- Clew -- The lower corner aft of the fore-and-aft sail.
- Close hauled -- The term applied to the boat when the sails are trimmed to sail as closely as possible to the wind.
- Coaming -- The board placed around the cockpit to keep out water.
- Coil -- To lay a rope in a circle.
- Come about -- To change from one tack to another.
- Course -- The direction the boat takes.
- Dinghy -- A small open boat.
- Downhaul -- The rope used to haul down the sails.
- Draught -- The depth of water necessary to float the boat.
- Downwind -- To the leeward.
- Ease up -- To pay out the sheet in order to reduce the amount of helm when hard over.
- Even keel -- The position of the boat when it is sitting upright in the water.
- Eye splice -- A loop spliced in the end of a rope.

- Fall off -- To ease off from the wind.
- Forward -- Toward the bow of the boat.
- Foot -- The lower edge of the sail.
- Free -- To sail with the wind coming well aft.
- Furl -- To roll up sails and secure them on a yard or boom.
- Gaff -- The spar to which the head of a fore-and-aft sail is bent.
- Goose neck -- A metal fitting which secures the boom to the mast.
- Grommet -- A metal ring sewed into the edge of the sail forming an eyelet through which a stop is passed.
- Gudgeon -- A metal fitting set in the rudder post to receive the pintles on which the rudder swings.
- Gunwale -- The outer rail of the boat.
- Guy -- A rope or wire used to support or steady the spar.
- Halliard or Halyard -- The rope used for hoisting the sail.
- Head -- The upper corner of a triangular sail.
- Heave -- To throw a line or to throw one's weight into pulling a rope.
- Heeling -- When the force of the wind in the sail causes the boat to lean over on its side.
- Helm -- The tiller or steering gear of the boat.
- Hull -- The body of the boat.
- Irons -- A boat is described as being "in irons" when, in tacking, the boat comes into the wind and will not fall off on either tack.
- Jib -- A triangular sail set forward of the mast.
- Jibe -- To change a tack by letting the eye of the wind cross over the stern of the boat.
- Keel -- The center timber running fore and aft along the entire length of the boat.
- Ketch -- A two-masted boat, with the shorter mast aft.
- Lateen rig -- A triangular sail suspended by a spar at a forty-five degree angle to the mast.
- Leech -- The outer edge of a fore-and-aft sail.
- Lee, Leeward -- On the side opposite to that from which the wind is blowing.
- Lee-board -- Wooden boards attached across the boat extending vertically into the water, used in place of a centerboard to prevent side slipping.
- Line -- The expression used for describing a rope in use.
- Luff -- To bring the boat into the wind.
- Mainsail -- The large fore-and-aft sail set aft of the principal mast.
- Marconi Rig -- A rig having a triangular mainsail and a high mast.
- Mast -- The spar set upright from the deck used to attach and support the sails and rigging.
- Mizzen-mast -- The aftermost mast of a ship.
- Pay off -- Turn the boat away from the wind.
- Peak -- The upper and after corner of a gaff rigged sail.
- Pintle -- A pin or bolt used in a turning part, as in a hinge.
- Point -- To head into the wind. A boat is said to point well if it sails close to the wind.

- Port -- The left side of the boat looking forward.
- Port tack -- Sailing with the wind coming over the port side.
- Quarter -- The part of the boat between the beam and stern.
- Reach -- A tack with the wind abeam or forward of the beam.
- Ready about -- The command to stand by to change tack.
- Reef -- To reduce sail area by partially lowering the sail and securing it to the boom.
- Reef points -- Short pieces of rope sewed along the foot used for tying down reefs.
- Rigging -- The term used for all the ropes and stays of a boat.
- Roach -- The curved edge along the leech of the sail.
- Rudder -- The flat piece of wood or metal attached to the stern by which the boat is steered.
- Run -- To sail before the wind.
- Schooner -- Vessel rigged with fore-and-aft sails and with two or more masts; the after mast is the taller.
- Sheet -- A rope used to trim the sail.
- Shrouds -- Stays running from the head of the mast to the sides of the boat used for supporting the mast.
- Sloop -- A boat with one mast and two or more sails.
- Spars -- The masts, yards, gaffs and booms.
- Stand by -- Prepare for action.
- Starboard -- The right side of the boat facing the bow.
- Stays -- The rigging used to support the mast may be the forestays, jib stays or backstays.
- Stem -- The timber in the bow onto which the planks are fastened.
- Stern -- The back or aft end of the boat.
- Sternway -- Movement of the boat backward.
- Stow -- To put away.
- Tack -- To change direction or course of the sailing boat by turning into the wind and crossing over to the opposite tack.
- Throat -- The upper corner of a gaff-rigged sail.
- Thwarts -- The seats that go across a boat.
- Tiller -- A piece of metal or wood fitted to the head of the rudder and used for turning the rudder.
- Transom -- The vertical board in the stern of the boat to which the stern post is fastened.
- Traveler -- A heavy metal rod running athwartship fastened to the deck and used to carry a sheet block.
- Trim -- To balance the boat with regard to the ballast; also, to put the sails in correct relation to the wind.
- Turnbuckle -- A device used on the stays to maintain correct tension.
- Underway -- When boat is in motion.
- Weather helm -- When the ship tends to come up into the wind.
- Windward -- The direction from which the wind blows.
- Yawl -- A sailing vessel with two masts, the smaller set aft the stern post.

## Basic Skills

Getting the Boat Underway.

With the boat tied to a mooring and headed into the wind, get ready to hoist and make fast the sail, clear the lines and double check all of the rigging. If the boat has a triangular cut main-sail, called a jib-headed or Marconi sail, there will be only one halliard to secure, one sail to handle and one sheet, the line by which the sail is controlled. Shove down the centerboard into its trunk or well. Coil all ropes so they are ready for use and out of the way.

If there are no obstructions, the boat may be sailed on either tack. If the start is made on the "starboard tack," that is, with the wind coming over the starboard bow, the boat will fall off to port. A "port tack" means sailing with the wind crossing the port and with the sails trimmed to starboard.

When the sails are set correctly and the boat is placed in the proper position in relation to the wind, the full team of wind and sail, hull, rudder, and water will work together. The proper positions in relation to the wind may be broadly described as three "points of sailing" or different positions as shown in Figure 4.

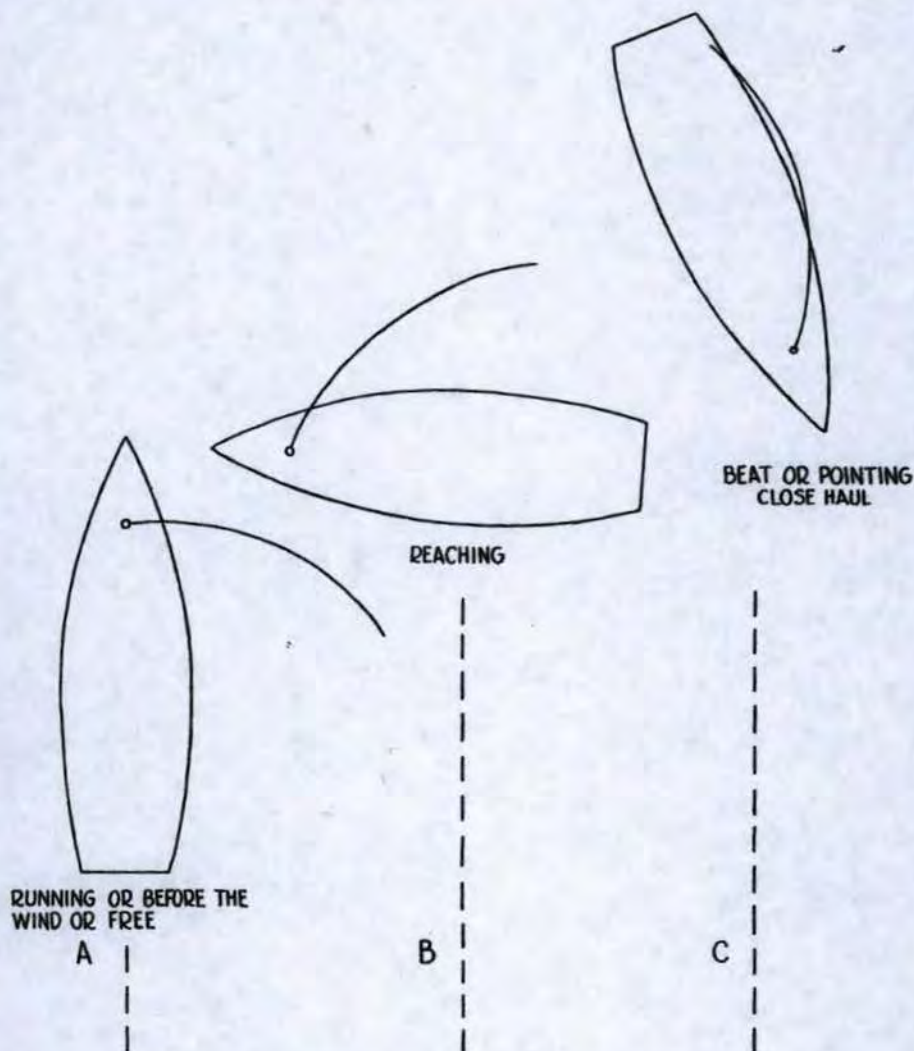


Figure 14-4. Points of Sailing.



1. "Running" is sailing in the same direction that the wind is blowing, with the wind coming astern. The wind is pushing the sails.
2. "Reaching" is sailing with the wind striking the sail abeam or at right angles after crossing the stern.
3. "Pointing" is sailing into the wind as closely as possible, with sails trimmed at close haul or near the center of the boat, as the wind is crossing the bow.

When the tack has been chosen, pull in the sail with the sheet until the mainsail is full. At the same time move the tiller to windward. As the mainsail fills and the boat gets underway, ease the tiller back until it is close to amidship. The sail must be kept filled at all times or headway will be lost.

When the boat is underway it is possible to sail almost anywhere. It may not be possible to sail directly to the objective, but a series of zigzag legs or "tacks" can be used in reaching it. Tacking is necessary when the objective is in the direction from which the wind blows. When the boat leaves the mooring on a starboard tack, the sailor should cover part of the distance diagonally; then "come about" to a port tack and cover another part of the distance. Repeat this zig-zagging until the objective is reached.

"Coming about," an important maneuver in sailing, is changing tack or direction by passing the bow of the boat across the eye of the wind. As the bow crosses the eye of the wind the boat momentarily loses headway, the sail luffs, and then the boom swings to the other side of the boat as the wind gets to that side. If the boat is gradually eased into the wind and the sails are trimmed to a close haul, the boat will usually come about efficiently and fall away to the opposite reach.

"Jibing" is the opposite of "coming about." In both maneuvers the sail shifts, catching the wind on the opposite side; however, in the jibe the wind crosses the stern of the boat instead of the bow. The jibe should be used with caution. In heavy wind it can be very dangerous for the beginner to "jibe" because at no time is the wind's force lost. As the boat turns, the wind catches the sail on the opposite side suddenly and moves the boom across with great speed. In light winds it is less dangerous if the sailor shifts weight quickly to the opposite side and handles the sheets properly and promptly. The momentum of the moving boom can be greatly decreased if the helmsman gradually pulls the boom into a position near the boat as the boom swings over to the opposite side.

To "put on brakes," slow down, or stop the boat, turn the boat quickly into the eye of the wind or "pay out" by letting out the sheet line until the boom is in line with the wind. Turning the boat or "paying out," or a still more effective combination of the two methods, will slow the boat very quickly. When the boat is turned directly into the wind it will stop, and if this position is maintained the boat will be in "irons" or may even move sternward. Often when the boat is "heeling" sharply the novice becomes frightened, but if the sailor turns the boat slightly or "pays out" the sheet thus reducing the forces, it will right itself very easily and quickly. One of the most common errors a sailor makes when the boat is about to upset is to hold tightly to the tiller and sheet and not execute the above maneuver, thus increasing the force and likelihood of capsizing.

### Courtesy and Sportsmanship

#### Rules of the Road.

Wherever sailboats are used certain courtesies and internationally known rules are observed. Courtesy demands that one sailboat never force another in a dangerous position to maintain right-of-way. A sailor should yield position rather than cause an accident. A rule of sportsmanship when passing another sailboat is to pass on the leeward side, except in racing, since passing on the windward side robs the other boat of wind. Since sailing vessels have right-of-way over all power craft, the following is a list of internationally known traffic rules which apply only to the conduct of sailboats.

1. When approaching another boat head-on, always pass to starboard.
2. When two boats are running before the wind, the overtaken boat has the right-of-way and the overtaking boat must keep clear.
3. When approaching another boat from any angle, a boat close-hauled has right-of-way and the overtaking boat must keep clear.
4. When two boats on different tacks approach one another, the boat on the starboard tack has the right-of-way; and the boat on port tack must avoid it or pass astern.
5. When two boats close-hauled or two that are running free meet on different tacks, the boat on the starboard tack has the right-of-way.
6. When two boats are on the same tack, the one to leeward has the right-of-way. The boat to windward must avoid or pass astern.
7. When a boat is running before the wind it must keep clear of any boat not running before the wind.

### Selection and Care of Equipment

In selecting a boat one of the first rules is to consider the water in which the boat will be sailed. A flat-bottomed boat will serve well in sheltered water but not in open water. The "V-bottomed" or round-bottomed boat is serviceable in either sheltered or open water. However, if the water is shallow, a shallow-draft boat with a centerboard is needed. If the water is deep, a built-in keel boat would be better.

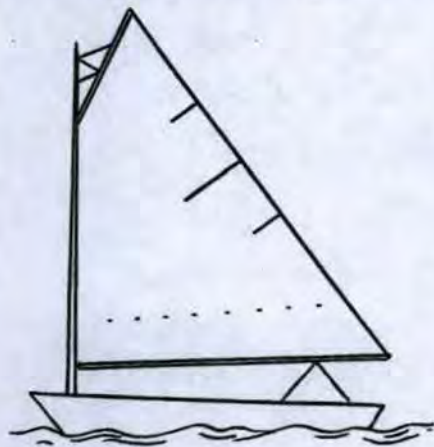


Figure 14-5. The Gaff Mainsail.

The "rig" is the shape, arrangement, and number of masts and sails. Only the plain working sails, mainsail and jib on boats with a single mast, will be considered. A mainsail is generally either a gaff or a Marconi in shape.

Nearly all new boats are fitted with the Marconi type rig (Figure 6) with the taller and narrower sails which enable the boat to sail closer to the wind and carry less sail aloft.

The Cat Boat is a small, single-masted boat with the mast stepped well forward in the boat. The gaff (Figure 5) or the Marconi rig may be used on this boat. The Cat Boat sails well to windward when reaching; however, when sailing before the wind the Cat Boat may be more difficult to handle since it has a tendency when hard pressed to round up into the wind. This boat can be dangerous if over twenty feet in length, because its bow may be pressed below the water by strong winds.



Figure 14-6. The Marconi Mainsail.

The sloop, which is also a comparatively small boat, is distinguished by having two sails, the mainsail and a jib, or smaller forward sail. The mast is not stepped as far forward in the Sloop as in the Cat Boat since there must be room forward of the mast for the jib. Having two sails makes handling easy. This boat points high into the wind as well as sailing well off the wind.

The lateen rig (Figure 7) used on a sailing canoe is not truly of the sailboat class but may be used very effectively in relatively sheltered waters. The great advantage of the sailing canoe is its long narrow hull, light weight, and slight resistance to the water. Because of these features, with very little assistance this boat can be taken in and out of the water, and the rigging can be handled easily. Because of its light weight the canoe will tip over easily unless correct balance in the boat is maintained as well as balance in the relation of the sail to the wind.

A good sailor can be distinguished from a poor one by the way in which the sailor cares for the boat and all of its equipment. There are a number of things which should be checked with each use of the boat and at the beginning and end of the sailing season.

Begin the year with the boat clean, sanded and painted. Renew, if necessary, lines and fittings. Check carefully to determine if all anchors and moorings are secure and replace ropes and chains as needed.

During the sailing season check after each trip to see that the boat is put away ready for its next use; that it is clean and dry; that minor changes or repairs are made; the sails are carefully dried and neatly put away. Keep aboard a pump or a bailer and sponge to rid the boat of water before, during and after the sail. If the boat is exposed to the weather, it is wise to cover the cockpit with a canvas to keep out the rain. Keep lines on the boat as dry as possible and coiled ready for use. If the entire rigging is removed after each sail, the lines should be dried and repaired before being stowed. After each use the boat should be carefully moored so that it will not be damaged in case of high wind or waves. After each season the boat should be carefully stored with all its gear and protected from harsh weather.



Figure 14-7. The Lateen Sail.

## Safety Precautions and Rescue

### Safety.

1. Guard against panic. Don't act too quickly without knowing what should be done. Never change course or come about quickly without checking positions of other boats or obstructions.
2. Proceed with caution on strange waters until the area becomes familiar. It is vital for the sailor to know positions of rocks or obstructions and the depth of the water.
3. See that the halliards and sheets are clear and coiled ready for immediate use when needed.
4. Always give another boat a wide berth in passing if sailing in strong wind. A sudden puff of wind could easily force either boat out of control.
5. A boat in distress is easier to see than a swimmer. A boat will fill very slowly with water and generally have air pockets that will keep it afloat. Stay with the boat in case of a capsize until help arrives.

### Rescue.

Should the boat capsize, there are a number of things the crew can do while waiting to be rescued. First, remove shoes and coats so that the extra weight will not be hazardous. In an effort to right the capsized boat, first loosen the halliard, get the sails down, or any other loose or floating rigging, and tie securely. Next, climb up to the windward side of the boat and attempt to pull the boat upright. The use of the crew's weight on the centerboard or keel will also help to right the boat. When the boat is upright, bail it out if possible; and if all the rigging is intact the boat can soon be on its way. If a rescue boat arrives before a successful recovery has been made,

be sure the crew is taken care of first; if the water is cold get into the dry boat and use the rescue boat to right the capsized boat and tow it to safety.

If a man falls overboard, throw a life preserver; make as quick and careful a come about or jibe as possible; head the boat into the wind in order that rescue can be made without danger of victim being struck or passed.

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