State of Minnesota

PLANNING ACTIVITIES

FOR

OLDER PEOPLE

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Morris Hursh

117 University - St. Paul 1, Minnesota

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FOREWORD

As a result of a notable increase in life expectancy and
a decrease in the employment opportunities for older people,
many older individuals have acquired additional leisure
time but lack the satisfying activities associated with
retirement. The resultant loss of human resources and the
emptiness in the lives of many of our aged citizens creates
a need for planned activity for this group.

This booklet, therefore, has been prepared to assist inter-
ested individuals and groups in providing leisure time
activities for older persons. It explains the need for
finding ways for older persons to use their skills and
energies constructively, methods that have been employed
in setting up such programs, and specific types of activity
that have proved successful for this age group. Emphasis
has been placed on the practical application of concrete
suggestions for using these activities. Activities are sug-
gested for a group situation or for a single aged individual,
for the chronically ill as well as the healthy aged person.

The difficulty of including in a booklet of this kind a
complete discussion of all phases of activities for older
individuals is quite apparent. However, the reference
material included in the appendix and additional information
which can be secured from the Department of Welfare and other
agencies may provide sufficient guidance for the preparation
of a well-rounded program of recreational activity.

Since it is apparent that an increasing number of older people are not finding their place in the economic and social life of our communities, a greater recognition should be given to the problems of this group. One of the many problems presented is that of providing stimulating activity for the increased leisure time of people in their later years. For instance, employment opportunities for individuals in this older group are very limited, and in the event of unemployment or retirement it is difficult and often impossible for the aging person to secure further employment. As a result, the leisure time of a large number of people has been extended, but many of these are not prepared for this extensive free time.

Many persons have not seriously thought of what they would like to do after they retire. If they have considered this problem, they have often made impractical plans---either planning things they cannot afford or planning things they are not physically able to do. After a long life, it may seem desirable to rest, but is an unlimited period of inactivity advisable? The length of retirement may be a quarter of life's span. Rather than needlessly waste these later years, this period in the life of the older person should be filled with activity. The limited financial condition of many older people makes most forms of recreation or activity impossible; hence, it is necessary to meet the recreation problems of older people by planning and through the provision of facilities for leisure time activity.

Social Values of Activity

Many older persons are lonely, unhappy, and friendless. They are lonely because they have been gradually or suddenly separated from their friends and relatives -- separated from homes and familiar environment. Unhappy because they have little to care about, little to care for, and little to do.

An older person needs self-respect, just as persons of any age do. Many, however, have lost their self-respect because they are not made to feel useful. Activity, especially creative activity, gives them a feeling of accomplishment, a pride in their achievements. This knowledge that they are still capable of useful activity is vital in developing or maintaining their self-respect.

There are also many problems of adjustment which the older person must face. There is the adjustment to limited activity, to loss of friends and family, to changes in environment, to limited finances, and to the psychological problems of growing old. Here, too, activities of various types can help the person to adjust to changed conditions.

Results of Physical Inactivity

A machine must be used to maintain its efficiency. The human body is a machine made up of muscle, bone, blood, tissue, nerves, and organs -- all interdependent. Muscles are stimulated by the nerves and all parts of the body are nourished by the circulation of blood. As a result of inactivity, the nerves do not carry impulses as they should, muscles do not react normally, and circulation is sharply decreased, often with very serious effects. Motion, therefore, is essential to the physical health of every individual.

Improving Mental Health

There are numerous psychological benefits to be gained from activity. The many worries, strains, and emotional difficulties which cause much of the irritableness

and other personality problems of older people can be relieved by giving the person something else to think about. These personality problems are distressing not only to the person himself but also to relatives and those caring for him. The elimination of these difficulties makes the life and environment of the older person more pleasant and therefore more conducive to health.

Old age is often accompanied by senility, but this condition can many times be avoided by proper preventative methods. One important method of prevention is to keep the person in constant touch with reality. Many older persons have nothing to occupy their minds and hands and are inclined to daydream. Continuous daydreaming puts the person out of touch with reality. If this continues for any length of time, the results may be very serious, and the person may not be able to return to reality when he wishes. Planned activities can replace daydreaming in the life of the individual and become an important aid in preventing senility.

The power of concentration and the attention span of older people are often very limited and can be increased and improved gradually through carefully planned activity. As concentration and attention improve, senility becomes less probable.

Activity Decreases Costs

There is also an economic reason for encouraging activity for older people. With nothing to occupy the person's mind it is very easy to dwell on illnesses and pain, exaggerating them and thereby developing a much greater need for medicines, medical care, and attention than is actually present. Activity usually sharply decreases the need for medicines, and personal care. No one wishes to deny the older person required medical care but often activity can be substituted for unnecessary medical care.

Rehabilitation

Rehabilitation is an extremely important aspect of an activity program. Many elderly people, who cannot care for themselves, can regain strength and coordination enabling them to feed and dress themselves and perform the ordinary acts of self-care through a treatment of planned activity--occupational therapy. Many have progressed far beyond self-help and have been restored to useful and productive lives in the community.

Providing Planned Activity

A number of reasons have been cited as to the importance of activity in the social, physical, psychological and economic lives of older people. Since older people need activity but it is not always available, an effort must be made to provide opportunities for them. What opportunities can we offer?

We have, broadly, three groups of older people - those in normal health living in the community, homebound individuals, and those who are in nursing homes and homes for the aged. Particular programs can be developed which meet the needs of each of these groups such as visiting, occupational therapy, community clubs.

MOTIVATION

One of the most difficult problems facing those planning activity programs for older persons is the problem of securing proper motivation. In order to motivate older people, the person leading or planning the activity must have a firm belief in the necessity for activity. The leader must feel that the older person is capable of doing almost anything that interests him and that it is of benefit to the person to take part in activity. It is impossible to interest the oldster in any activity if the leader is not enthusiastic and confident of the person's abilities. The reason for taking part in a selected activity should be explained to the older person. The motivating factor may be different for each individual and for each type of activity.

Some oldsters are anxious to keep active since activity is a release from boredom, but are not familiar with the possibilities and therefore will welcome instruction and help. Stressing the entertainment and pleasure that activity offers will often help to motivate the older person. The opportunity to be of service to others and to be a contributing member of society may also be a strong motivating factor.

Motivation for taking part in craft activity can often be accomplished by showing the person a sample of the finished product or by stressing the use to which the product can be put and thereby arousing interest. For instance, if the product can be used as a gift for children or grandchildren, or for an organization or charity, there is then a definite incentive for learning the craft. Making things for a county fair, a hobby show, a particular exhibit or bazaar, or for sale, helps to stimulate craft activity.

In order to interest older people in reading, some stimulation is often necessary so that all who could enjoy its benefits will take advantage of the books available. For most older people, just having the books available is not enough. Distributing them and displaying them attractively helps to increase the interest of oldsters in reading. By organizing reading clubs, by having group discussions, by arranging for entertaining book reviews either by residents or by others, and by displaying book jackets and new books, reading may be encouraged.

Although most people enjoy music, many older persons need to be re-introduced to the many ways that music can be enjoyed. A music hour may help to arouse interest. In the beginning, the program could include the playing of records, and later it could be expanded to include a discussion of the music as well. When the group is assembled for a party or an entertainment, a few minutes may be used for community singing. If this appears popular, a regular period each week may be set aside for singing. A choral group may be organized to sing at church services or to give special programs for the entertainment of other older people. If a small group is encouraged to form a chorus, attempt square dancing, or play in a rhythm band, other will gradually become interested.

Interest in camping can usually be stimulated by arranging discussions of camp activities, displaying pictures of camps, and showing movies on camp life. A program devoted to a general discussion of camp life where the oldsters' questions can be answered usually is a great help in stimulating interest.

Motivation is an important aspect of work with the aging. Many older people keep themselves active, but for the many who do not, it is important that all means of motivation be used.

VISITING OLDER PEOPLE

Many older people are incapable or unwilling to take part in any active program.
Some of these persons are so physically handicapped that it is impossible for
them to do so; others cannot and will not see the value of activity at first
and will not attempt to cooperate. Many of these people live alone; many
others are found in homes for the aged. Very often this type of person would enjoy
and desire visiting with someone, but because of the lack of normal contacts, death
or absence of relatives, or for other reasons, they have no one with whom to visit.
A program devoted to visiting these people is an important part of planning to
meet the needs of the aging.

Use of the Volunteer

Volunteers are extremely useful in a planned program of visiting the aged
and infirm. There are many people in the community who are interested in
older people, but who do not know how to help them. Many of these people would
be interested in visiting and willing to volunteer their time. If they are
employed, they may give one evening a week or every two weeks; if they are
housewives or retired workers, they may give an afternoon a week to this work.
Dependable workers are needed since consistency is one of the most important
attributes.

Value of Training

Although a program of training volunteers is not essential, some introduction
to the program is helpful so that the visitor will understand what is expected,
what the general characteristics of older persons are, and the duties and
responsibilities of the visitor. The training should be practical and down-to-
earth. A training program may include talks by a doctor, a minister, a social
worker, an occupational therapist, a recreation worker, and perhaps a volunteer
who has worked with older people. To understand the problems of the aged so that
the volunteer will have patience and understanding in dealing with them, and some
idea of what to expect in the first contacts, is important in making the program
successful.

Services Offered

The visitors are friends to the older people. They talk and read to them, play
cards, write letters, shop, give advice, take the older person for automobile
rides, and generally are friends. Of course, the kind of service given will
depend upon the older person and his needs. A visitor may be able to encourage
a hobby or help the person with his hobby if he already has one. There is no
limit to the services that can be performed, just as there is no limit to what
one friend may do for another.

Securing Referrals

Referral of an older person living in a private home may be made by social
workers, pastors, relatives, or others acquainted with the person. Usually
the person referring the oldster discusses the program with him first and
determines whether the older person wants to be visited. In this event
the person is referred by a social agency, it is not necessary that the

person's relationship with the agency be known or for the volunteer to have advance personal information.

Referral of persons living in nursing homes or homes for the aged will usually be made by the superintendent or the social worker for those residents who will benefit most from a visiting program.

Suggestions for a Successful Program

Visit appointments are valuable and should be adhered to; visits should be regular. Bringing gifts should be avoided because the volunteer may become obligated and financial difficulties may result. Many visitors do shopping for the oldsters. This is a valuable service and is particularly helpful for those older persons who are completely alone. When shopping is done for residents of homes for the aged, the purchase should be approved by the person in charge. No set time limit has been established for a visit; it may be just a few minutes or it may be for an afternoon.

Organization of the Volunteer Group

The organization of groups will depend on the size of the total group and the type of visiting they are doing. If the total group is small, there may be one person in charge of records and one leader. If the total group is large, it may be divided into smaller sections with a leader in each section. Where the group is visiting in homes for the aged, there may be a leader for each group visiting a home. Each section should meet often, and the total group should meet periodically so that experiences can be shared and problems discussed. Records of how many hours the volunteers give should be kept, and recognition should be given for their services.

Compensating Features of Visiting

Volunteers who attempt this type of work will find in it many compensating features. It is usually not difficult to make friends with older people because they are eager and anxious for companionship. Some, however, have been without friendship so long that they do not know how to accept it, and more time will be needed before a really friendly relationship can be developed. Because most of those visited have no other friends, they are exceptionally grateful for the visits, and this gratitude is the remuneration for the work.

Residents of homes for the aged, nursing home patients, and many homebound individuals benefit greatly from a program of occupational therapy. The general purpose of occupational therapy is to facilitate the fullest possible recovery for ill and disabled persons and to prevent illness and deterioration. Occupational therapy is a form of medical treatment through planned activity. The purpose of the treatment is attained through the use of any mental or physical activity. Since the therapy is a method of treatment, it is under a doctor's supervision. The doctor prescribes it, giving the purposes and precautions. The extent of recovery may range from an adjustment of the patient to chronic illness and its limitations to a complete restoration of physical and mental health.

There are two main forms of occupational therapy -- functional and preventive, of a diversional nature. Both forms are useful with older people, although preventive is perhaps more commonly used with this group.

Functional treatment is designed to restore proper action or abilities to any part of the body. Many older people with arthritis, those who have been paralyzed by strokes, or those who have other physical disabilities are in need of functional treatment.

Preventive treatment is designed to divert the patient's mind from his illness, pain, worries, and distressing emotional problems. An older person has many emotional problems which may cause physical illness. Occupational therapy in the preventive form attempts to remove these through the use of planned activity.

As a profession, occupational therapy is governed by definite standards which are followed in the training of therapists and the carrying out of their duties. The American Medical Association accredits all schools which train therapists. Occupational therapy is used in mental institutions, tuberculosis sanitaria, children's hospitals, veterans and military hospitals, general hospitals, clinics, curative workshops, and rehabilitation centers, as well as in homes for the aged and nursing homes. It is used with practically every type of illness or injury, both mental and physical.

An occupational therapist's training consists of four years college specialization and one year of practical experience in hospitals and clinics. At the completion of training, the student takes a national examination which enables him to become a registered occupational therapist.

Tools Used by the Therapist

The occupational therapist uses a great variety of activities to meet the needs of the patient. Since the therapist can usually best fulfill the purposes of treatment through craft activities, these activities are most commonly associated with this this type of therapy. For functional treatment, nearly all motions of the body can be obtained through a craft or an adaptation of a craft. It iskpossible to get variety, to maintain interest, to regulate the time and amount of concentration necessary, to give the person a sense of achievement, to increase self-respect and

self-confidence, to quiet a restless person, to stimulate an overly quiet person, -- all through the use of crafts. Therefore, this is an important tool of the therapist.

There are, however, many other tools. To help him towards his goals, the therapist will also use such things as music, books, games, recreation, discussion, dramatics, conversation, -- any activity, mental or physical. Since the patients should be active, not passive, activities which do not require the patient to think or to move will usually be avoided. However, even very passive activities may be used at times as a means of stimulating active participation.

The Need for Proper Facilities

It is essential in a program of occupational therapy that someone plan and guide the activities. Extensive accomodations and equipment are desireable but not absolutely necessary. Under ideal conditions the accommodations would consist of a shop where a number of patients are aided at one time, a storage room, an office, and a preparation room where work is prepared for those who are unable to come to the shop. In some instances one room may be used for these four functions. When a shop is not available, occupational therapy can still be carried on adequately at the bedside of the patient.

Although it is inconvenient and difficult to work without adequate space, activity carried on in limited accommodations is better than no activity at all.

Financing the Program

It is, of course, not the objective of occupational therapy to make money for either the patient, the nursing home, or the institution. As a result of the therapy program, however, the patient may have a small income. On the other hand, the institution may be able to maintain the cost of the occupational therapy department but should not expect the department to pay for itself.

If at all possible, adequate supplies and equipment should be obtained. Supplies should not have to be sold to the patient by the therapist in order to have the patient receive treatment.

The distribution of articles after completion is often a difficult problem. There are a number of methods of distribution. The products may either belong to the person making them without payment for material, or may be bought by the person at cost. Products may be sold by the institution with a portion of the money going to the patient, none of the money going to him, or all but the price of the material going to him. A third plan is for each person to make two of an article, one for himself and one for the institution. When there is no other way for the department to be financed, these methods of distribution of the articles may aid in securing money for supplies.

Financial returns from sale of articles are not of much benefit to either the institution or the patient and should not be overly stressed. The amount of money that can be made by the average person through craft work

is too small to be of any real use to him. For persons who are absolutely
without money, it may give them a little spending money, and thereby in-
crease their personal pride and stimulate them to further activity. However,
when the only thought is for monetary value, the person is inclined to hurry
through projects in an attempt to make money and may do harm to himself.
Hurriedly made articles are usually not well made, and the quality of the
work should always be kept at the highest possible level. If the articles
are sold, they should be purchased because they are attractive and useful,
not because the buyer feels sorry for the person who made them. The welfare
of the patient must always be the first consideration in determining the
distributionnof the products.

Value of the Therapy Program

Occupational therapy is important for restoring or maintaining the physical
and mental health of older people. Keeping them constructively occupied
maintains or increases their interest and concentration, helps to maintain
or improve their physical well-being, and thereby makes their lives more
pleasant and worth living. It makes the institution a more pleasant
place in which to work and makes the care of the residents easier for all
concerned. There is an improvement in the atmosphere of the institution
and the attitudes of both the residents and the staff.

Many institutions and agencies working with the aged realize the values
of occupational therapy but do not put a program into effect for one of two
reasons. Either they cannot afford to add to their staffs or there is
no therapist available. To partially meet the needs of these homes, the
Minnesota Department of Welfare has established a program of training and
supervising volunteers in occupational therapy under a registered therapist.
See appendix for an outline of a training course for volunteers and for forms used
in occupational therapy. For activities that can be utilized in program for
older people, see the table of contents.

CRAFTS -- A CREATIVE ACTIVITY

Many of the aims in working with the aged are achieved through the use of crafts. Interest is aroused and maintain, concentration is increased, an outlet for creative energy is provided, and hands and minds are kept active. Because many crafts are available, a widely varied program is possible. Some crafts are simple and require little if any skill; others are highly complicated and require extensive artistic ability.

Among the many crafts which are suitable for older people are copper tooling, hairpin lace, stencilling, weaving, rak knitting, square knotting, looper weaving, rug hooking, quilting, knitting, crocheting, embroidery, rug braid-ing, Swedish weaving, leatherwork, woodwork, and ceramics. The appendix provides detailed instructions for many of these crafts.

A person teaching older people need not be a perfect craftsman, but should be familiar with crafts, know teaching techniques, have a high standard of workmanship, and have considerable patience. The attitude that anyone is "too old" must be avoided. People can be taught at any age if they are in-terested enough in what they are learning. Proper motivation can make up for poor memory and so-called inability to learn. The will to learn is ex-tremely important.

Craft work is suitable for club activity, for the homebound, and for those in institutions. One of the problems in using this activity is finding suitable crafts for men, for bed patients, and for the handicapped and blind.

Men often are interested in woodworking, printing, metallry, and other major crafts. Among the small crafts that are suitable for men are the following:

Copper tooling	Looper weaving
Stencilling	Leatherwork
Knotting	Ceramics
Rake knitting	Whittling
Colonial mat weaving	Gimp work

Many craft activities can be carried on by bed patients. The size of the equipment and the type of material used will determine whether or not the activity is adaptable for bed patients. Some of the crafts which are suitable for the bedfast patient are:

Knotting	Crocheting
Copper tooling	Knitting
Gimp work	Rake knitting
Leatherwork	Colonial mat weaving
Hairpin lace	Swedish weaving
Embroidery	Looper weaving

The fact that the person is physically handicapped should not prevent him from learning a craft since there are many crafts which can be adapted for use by handicapped persons. One of the most common handicaps encountered in older people is the loss of use of one hand. With this type of disability, a small clamp enables the individual to perform many crafts. A number of crafts are actually performed by only one hand with the other hand holding

the work; therefore, a clamp can be substituted for the holding hand. Rake knitting, looper weaving, colonial mat weaving, leatherwork, copper tooling, stencilling, weaving, and rug hooking are some of the crafts than can be done with one hand.

Poor eyesight (or blindness) is another common disability among older people. Persons with poor eyesight must substitute touch for vision. Many crafts can be done without actually seeing the work if the person has patience to learn through touch, working slowly and carefully. The following crafts can be learned by the blind without great difficulty:

Rake knitting	Looper weaving
Knotting	Leatherwork
Gimp work	Copper tooling (if design is traced)
Colonial mat weaving	Weaving
Ceramics	Stencilling

A program of craft activity need not be expensive. Equipment, which is usually permanent, can be purchased for a small amount, and supplies, for the most part, are not costly. A local organization may be willing to sponsor a craft program for an institution or a club. Materials and equipment can be purchased in art needlework sections of department stores and in craft and hobby shops.

Some of the simpler crafts can be used as an introduction to craft work with a gradual increase in the complexity of the project. Crafts should be chosen to meet the abilities, desires, and needs of the individual. Persons who are introduced to craft work through very simple activities, such as looper weaving or rake knitting, should be encouraged to try other crafts without too much delay. For some or even many it may not be possible to progress beyond the simplest activities, but it is best to avoid the overuse of any one craft.

In stressing activity for older people, care must be taken not to overwork the person; tolerance to activity must be built up gradually. There are some people who will work many hours without resting, but there are others who need much encouragement to work a few minutes. The work must be individualized for each person.

Crafts, because they are creative activity, are very valuable in activity programs for older people. They result in a product — something the person has made himself, a very important point to many oldsters. There is a feeling gained from having made something that is impossible to get from any other activity. Crafts offer fun, socialization, physical exercise, and mental stimulation.

MUSIC AS ENTERTAINMENT

Since music is almost universally enjoyed, it is often employed in providing variety and activity for older people. Both active and passive music are useful in planning an activity program for aging individuals.

Active music includes activities such as community singing, musicales, dancing, rhythm bands, musical games, and the playing of musical instruments. Community singing seems to be very popular with older people, especially the singing of oldtime songs. A special time can be set aside for singing, or it may take place spontaneously whenever a group is assembled. Song sheets should be used if the singers do not remember the words of the songs.

Musicales, where the older people perform, are a very good method of pro-viding active music for those performing and passive music for those attend-ing. This is usually a social affair at which refreshments are served.

Dancing is a form of recreation enjoyed by many older people. The type of dancing preferred will depend upon the person's background and experience. Some will enjoy square or folk dancing, and others will prefer ballroom dancing.

Rhythm bands, in addition to being entertaining, help to restore a sense of rhythm and to improve coordination. Since no skill is required and results are immediate apparent, it is an activity that can be enjoyed by the senile as well as other older persons. In a rhythm band, tambourines, triangles, cymbals, castinets, rhythm sticks, shakers, and other rhythm or percussion instruments play the rhythmical beat while the piano carries the melody. If a piano is not available some form of recorded music can be used. If it is feasible, the oldster can make their own instruments for use in the band. The appendix provides detailed instructions for some of these rhythm instru-ments. A variety of musical arrangements can be made by having some instru-ments played loudly while others are playing softly, having only some of the instruments playing at a time, having the players hum, etc.

Musical games, such as Inside Out and Safety Bridge, are active, fast moving games. They may be alternated with quiet games or may be used at the close of a party.

The playing of musical instruments is another form of active music. Since many instruments are expensive, it may be necessary to limit this musical activity to the use of less expensive instruments or to those already avail-able. An older person should not be encouraged to learn to play an instru-ment which is overly difficult. Participation in a musical group is more important than endeavoring to acquire individual proficiency.

Listening to music is a passive way of participating in musical activity, and almost everyone enjoys music in this form "Live" entertainment is greatly appreciated by old people, and they seem to especially enjoy the perfor-mances of children.

THE GROUP PROJECT

Often interest can be aroused and maintained with many people working toward a goal together, where it has been found difficult or impossible to interest members of the group in individual projects. Any project undertaken by the group should be of such a nature that it can be broken down into many jobs. Thereby the more difficult and complex jobs can be done by those in the group who have the ability to do them, and the simple jobs by those who have less ability. As much of the planning as possible should be by the group working on the project. Everytime the therapist does the work that a member of the group is capable of doing, he is taking away an activity from that person which is needed as a part of the planned therapy.

Take, for example, "Stencilling Place Mats" as a group project. If at all possible the choice of the project should come from the group. After the choice is made it is important to clear with the person in charge of the dining room whether it will be possible to use the mats at the tables after they are completed. Only after this is done are you ready to begin working on the project. Burlap is a good choice of material from which to make the place mats. It can be obtained in many colors, is inexpensive readily available, and its simple, coarse weave is ideal for those whose eyesight is poor or fingers are stiff.

In analyzing the breakdown of the group project consider who are best suited to do each job, i.e. the entire group, individual members of the group, a member of the group and the therapist, or the therapist alone. The following is a simple breakdown of the project into the jobs to be done:

1. Selection of a design to be stencilled
2. Ordering of supplies and materials
3. Cutting the needed stencils
4. Cutting the burlap to size
5. Stitching around the mat to mark the margin
6. Fringing the mats
7. Stencilling the designs on the mats
8. Setting the colors
9. Laundering and ironing the mats

One of the pitfalls of the group project that the therapist must guard against is the delegating of too much authority to any one member of the group, which might cause resentment from the rest of the group. Older people do not like to take orders from anyone they consider, at the most, their equal. The therapist should also guard against leaving out any member of the group. A job must be found for everyone, and the job must have true meaning and real value to the individual, the group, and the project. This is not always easy to do, but it can mean the difference between success and failure in a group project. This is one of the real challenges of working with the aged, and from its successful completion comes the real reward.

Radio and television shows provide many hours of entertainment. Dramatic, informative, humorous, and musical programs are useful in keeping the older person in touch with the world. The phonograph also provides entertainment and can be used to help in other forms of recreation, such as providing music for dancing or as an accompaniment for vocal or instrumental solos.

Music, a universal form of entertainment, is a useful form of activity for older people. The many ways of providing music can be used to obtain a varied and well-rounded activity program.

READING IN LATER LIFE

Since reading is an excellent means of keeping the mind active, every institution caring for the aged and probably every club for older people should provide ready material for residents and members. Reading of current magazines, newspapers, and books by older persons is one way of helping to avoid senility. There are many magazines which keep the reader abreast of world affairs. A number of periodicals have fairly large print, making them easier for older people to read. The daily newspapers contain many interesting and entertaining features, and of course, are a source of local as well as national news of interest to oldsters.

Older people enjoy both fiction and non-fiction. Since psychologists say that whatever is liked early in life will still be liked in old age, the types of fiction preferred and the interests in non-fiction will be as varied for old people as they are for younger persons.

Older people who are foreign-born greatly appreciate the availability of newspapers, magazines, and books in their native language. There is a tendency for such oldsters to forget the English language and revert to their original tongue. This difficulty might be prevented by continual reading in English, but once it has occurred, reading in the native language will keep the person informed, alert, and interested.

There are many books of interest and value to older people, but these books must be made available to them. In an institution for the aged where most of the residents are bedridden, it is necessary to devise some means of distribution of reading material. Perhaps books and magazines can be attractively arranged on a cart and wheeled from room to room with the residents choosing what they would like to read. If there are not sufficient books available, it may be possible for the mobile unit of the public library to service the institution.

Whenever possible, older people should be encouraged to make use of the public library. Current newspapers and magazines are available there and books on a variety of subjects are circulated free of charge. In addition to books of general interest, the library has a large number of books on arts and crafts, on technical subjects, and some libraries lend sheet music, phonograph records, films, pictures, and slides. The library is able to give suggestions and help to anyone interested in a hobby and is a rich source of information for those wishing to help older people.

There may be older people in institution or living in the community who are unable to read but who would enjoy having books read to them. This service can be performed by a visitor. In some instances, residents may be encouraged to read to those who are unable to do so. For those who have difficulty in concentrating, short stories should be read rather than full length books.

For persons who are blind or whose eyesight is seriously impaired, free talking-book machines and records can be obtained. For further information concerning this service, contact the Department of Welfare, Services for the Blind, 117 University Avenue, St. Paul, Minnesota.

One of the benefits of reading is that it provides a good opportunity for discussion after several have read the same book. Many people enjoy discussing a book, analyzing its plot, its style, and its characters. This stimulates conversation and encourages further reading.

An interest in dramatics may be stimulated by reading plays aloud, each part in the case being read by a different person. Short, one-act plays can be used and may be developed into production for the entertainment of others in the institution or club.

As indicated by the information presented in this section, reading is an important and valuable activity for older people and should be encouraged. Reading can be stimulated by making books available, by displaying them attractively, and by pointing out interesting books. Thus older people can be helped to take advantage of the many benefits to be derived from reading.

The daily pattern of most older people is often routine, varying little from day to day. Changing not only the pattern, but also the person's environment, provides the oldster with a new vitality and a new interest in life. The use of vacations offers the opportunity for this change in the daily routine. Weekends with relatives or friends, a few days at a lodge, trips to a day camp, or a week spent at a camp planned for older people are some suggestions for inexpensive vacations for older people.

Relatives who are not able to provide care in their homes on a permanent basis should be encouraged to invite the older person to their homes for a visit to provide not only a change in environment but also a sense of belonging and of being wanted. These visits enable the relatives to renew their relationships with the older person and stimulate interest in their welfare.

Some oldsters may enjoy the outdoor surroundings provided by camping or the services offered by lodges. For those who do not care for camping particularly, the lodge may offer an interesting alternative where the older person can relax in pleasant and comfortable surroundings and can enjoy the companionship of others.

Camping

Organized camping for older people is a relatively new project, and it is one of the best means of offering oldsters an inexpensive vacation service. It provides a healthful experience, outdoor activities, companionship, and an opportunity for special activities which are found best in a camping program. A few ideas on the establishment of camps for older people are presented in this material.

Selecting the Camp

A number of suggested facilities which may be used for older people are camps of school and church groups, girl and boy scouts, and other organizations. Many communities have camps for handicapped children whose facilities are especially adaptable for oldsters. Most established camps are used for a limited period each year, usually from the end of June through the middle of August, and additional camp periods for older people may be created either before or after the regular camping periods. The time for the oldsters' camp should be as carefully selected as possible, so that cold or unpleasant weather will not interfere with the enjoyment of camp activities.

Financing the Program

The cost of camping usually includes expenses for food, transportation, maintenance, and personnel. Organizations may be willing to assume part or all of the expense, but if the costs are shared by several groups, the expense for any one group should not be too great. In some instances, the cost of personnel may be eliminated by the use of volunteers.

Camp Activities

The camp's location and its facilities will determine to a certain extent
the activities that can be included in the camping program. If the camp
is near water, fishing, wading, swimming, and boating are natural activities.
Hiking and nature study should be included as an essential and enjoyable
part of the program. Crafts are usually popular and include clay work,
basket weaving, needlework, weaving, knitting, crocheting, copper tooling,
and leatherwork. Games, folk dancing, singing, discussion, skits and
charades are good activities for any part of the day. Evening activities
around the camp fire may include such pleasant pastimes as popping corn,
roasting marshmallows, group singing, games, and skits.

A definite schedule for activities may be used with some time allotted to
free activities, or there may be some scheduled activities with the balance
of the time used as the camper desires. The decision as to which method
should be used normally rests with the director of the camp.

Recruiting Campers

Potential campers may be reached through contacts with clubs, social agencies,
churches, and other local organizations. Although most older people
would benefit from a camping program, it may be necessary to limit re-
cruiting to those who most need the experience if the camp facilities
cannot accommodate all those who desire to attend. Older people are not
accustomed to the idea of camping programs planned for them, and usually
some form of motivation is necessary to interest them in this program.
It should be stressed that the campers are free to do as they wish and that
activities planned are for their enjoyment. The camp program and facilities
should be explained so that the prospective campers do not get an impression
of "roughing it".

Camp Organization

A certain amount of planned activity is advisable, and an opportunity should
be present for a wide variety of things which the camper may do in his
free time. It must be remembered that this is a vacation period, and the
campers should be able to enjoy it with as few regulations as possible.
Most adult camps are self-governed, and many have a council composed of
representatives of campers and of staff members. This council meets daily
and considers problems, develops the progrm for the day, and acts as a
clearinghouse for recommendations and complaints. Many theories and
principles of camping have been advanced in literature on camping, but
the practical application of them will depend upon the camp director.

Health Aspects

Medical disabilities do not present a serious problem in camp, since most
older people are accustomed to living within their limitations and do not
try to exceed them. Physical examinations before the campers' applications
are accepted as desirable to rule out communicable diseases. Medical
care should be available at the camp at all times through a resident nurse
or a doctor on call from a nearby town.

Selecting Personnel

Personnel is the most important single factor in achieving a successful camp experience. If the regular director, counsellors, and other staff members from the camp could be retained for the oldsters' camp, it would facilitate the establishment and operation. The staff would need to develop an understanding of older persons just as they do for children. Building character, which seems to be the prime objective in children's camping, is usually not a factor with the aging. Rather, the prime object is for the camper to enjoy himself in group living in a new and exciting environment.

Day Camping

Often older people will not wish to make a complete break with their surroundings, and therfore, will enjoy a day camp. In this type of camp, the campers sleep at home and go to camp only during the day. Usually only one meal is served. The activities are the same as in any camp. Obviously the camp must be near the community if day camping is to be practical. Some of the advantages of day camping are that it introduces the oldsters to this new type of activity without too radical a change for them, and that it is much less expensive than a full camping program.

Movies have been found to create interest, increase concentration, and stimulate conversation among older people. Since most residents of institutions for the aged are unable to attend commercial movies, it is to their advantage if films can be shown in the institution. Movies are often a popular activity for a club and attract many oldsters in the community who cannot afford to attend the theater.

If movies are to be shown regularly, it is usually more economical to purchase rather then rent a projector. If the cost of a machine is prohibitive, it may be possible for several institutions or clubs to purchase one together. In some instances, organizations may be willing to purchase a projector or provide one on a loan basis.

Many free films can be obtained from industries for the payment of postage. These films cover a wide variety of subjects including agriculture, arts and crafts, biography, geography, industry, literature, nature study, sports, transportation, and many others. Most of these films are 16mm., but other are 35mm. Many have sound tracts and some are in color. A catalog of these films can be secured for 50 cents from the DeVry Corporation, 1111 Armitage, Chicago, Illinois. This catalog contains an up-to-date list of all free films, including a brief description of each, its width, whether sound or silent, and where to send for the film.

Many public libraries now have film departments where films may be obtained for a small fee. (In Minneapolis, the fee is 50 cents for three films for one day.) There are many rental agencies which have a variety of films, both features and shorts. There are also companies which rent projectors which can be found in the classified section of the telephone director.

In Minneapolis, there is an organization of businessmen, called the Cine club, which volunteers its services to nursing homes where members show films they have taken, using their own projectors. The staff and the residents of these homes appreciate this service and this plan may well be considered as a worthwhile project in other communities.

Sometimes it may be possible to arrange with local theater owners to take a group of older people to the theater without charge. Usually this can be best arranged for a weekday afternoon when there are few patrons attending the theater.

Movies have become a routine part of American life for most individuals. One of the objects of work with the aged is to keep their lives as normal as possible, therefore movies hould have a place in programs for older people. There are many benefits from movies, some of which have been mentioned. Seeing a movie often revives memories of places seen or things done and thus stimulates conversation and thinking. It breaks up the everyday routine, provides adventure, humor, drama, and brightens the day and outlook of the older person.

SUPPLEMENTARY ACTIVITIES

In addition to the many activities already presented, there are many others that are of interest and value to the older person. A well-rounded program should include a variety of activities.

Field trips are interesting for residents of homes and for club members. Visits to art museums, libraries, community affairs, exhibitions, and industries are some of the possibilities in this activity. Many industries have organized tours of their plants, and many others will arrange visits if the interest of the group is made known. If transportation is a problem, it often can be provided by volunteers. Trips of this kind provide a contact between the older person and the community, increasing the community's interest and recognition of this group and its problems.

Gardening is an interesting and healthful activity for many older people. Outdoor gardening is desirable if space is available, and therefore, many homes for the aged have set aside space for the residents' use. Usually some help and encouragement is needed before many residents take advantage of this activity. Some who do not wish to raise a garden or do not have the space may like raking and caring for the grass and shrubs. Indoor gardening in flower pots, baskets, glasses, and dishes is an interesting activity for bed-ridden and homebound oldsters. The preparation of miniature rock gardens and the growing of vines, flowers, and plants present possibilities in some instances.

The use of lantern and stereopticon slides also provides an interesting form of activity. Lantern slides have an advantage over stereopticon slides since they can be shown to a group, thereby encouraging discussion and creating a social atmosphere. Stereopticon slides are available in a great variety of pictures; and both types can often be borrowed from the public library.

A method of stimulating interest in older people and stimulating interest of older people in activity is by the community hobby show. If a hobby show is to be held, a planning committee should be appointed to arrange the many details of the undertaking. Entertainment, demonstrations, and prizes are often included in the exhibition. Each community will have problems peculiar to itself, so that definite ideas concerning a show should be developed on a local level.

Rural activities are usually more difficult to organize than urban, but there are many activities that should be encouraged among rural older people. Rural handicrafts, distinguished by the use of native rather than commercial products, are excellent activities for this group. Some of the most popular rural handicrafts are quilting, hooking, needlework, furniture construction and refinishing, basketry, and painting. Reading and hobbies of all kinds should be encouraged. Advantage should be taken of every opportunity for group activities, such as quilting parties, barn dances, and church socials.

DEVELOPING COMMUNITY CLUBS

One of the best methods found to provide activity for older people in the community is through the club, which has been used successfully in many places. However, as yet only a small portion of the older group have been included in club activities. A number of ideas and suggestions on starting and conducting community clubs have been advanced in recent years. Some of these ideas are summarized in the following material.

Securing Leadership

Securing someone to lead the group is the first requisite. A leader should be a person interested in the program and willing to give time, energy, and skill to it. Leaders may be found in church groups, veterans' organizations or other groups, or they may be persons in the community who are interested in this type of work. Trained leaders are desirable but not always available. Since few people have had much experience in working with the aged, interest and willingness to experiment and learn usually must be substituted for experience.

Securing a Meeting Place

The next step in developing a community club is to find a suitable place in which the club can hold its meetings. There are many possibilities for such places—community centers, libraries, schools, churches, club rooms, and similar accommodations. It is usually best to secure a place where heat and light are available without extra cost. Although most clubs hold meetings once a week, the frequency of meetings will depend upon the wishes of the group. If it is possible for a meeting place to be found that can be used as a center or a lounge for the older people, this arrangement will fill an additional need.

Securing Members

People whose names have been secured from local social agencies, churches, or through civic, veterans' and other organizations should be contacted personally to arouse interest in this activity and thereby secure initial members. In some instances a postcard, letter, or a general announcement may be used with success. If the club is enjoyed by the members, they will tell others and bring others with them.

Suggested Activities for Clubs

The activities of the group will vary with each club. Whenever possible the group should choose its own activities with suggestions from the leaders. Some members may be interested in cards, checkers, games, dancing, and group activities, while others may be interested in discussions, book reviews, debates, and lectures. Entertainment both from within the club and from outside is always popular. Craft work, music, community singing, dramatics, art, and field trips may appeal to the members. When the club is very large, the membership often divides into groups for activities; such as a dramatic group, a current affairs group, a craft group, and the like. Often members of clubs can visit older people in the community who are homebound and cannot belong to the club. A popular activity for many clubs is the birthday party held once a month honoring those who have birthdays during that month. The varying interests of the group usually result in a combination of many activities. For further information concerning these activities, see the appendix.

A Successful Beginning

At the first meeting an explanation should be given to those attending
as to the nature of the club, what its purposes are, who can belong, and other
information. Some of this information should be included on the notice
inviting the person to be a member. Some form of entertainment at the first
meeting, such as a movie or singing, creates interest. The serving of
refreshments adds immeasurably to the success of the meeting. Games should
also be planned as this type of activity usually appeals to the group.
Activities preferred by the group should be determined through discussion.
However, it may not be desirable to decide upon the club's activities at the
first meeting, since it is likely that the membership will grow rapidly
with each meeting. On the other hand, delays may cause the group to become
dependent upon the leader for program planning and to resist the leader's
efforts to transfer responsibility to them.

Maintaining Interest

Once the club is established, its continued success depends on program
variation, but there also must be a feeling of permanency and security
in the program. Enough variety should be included to please the members,
but not so much that it becomes confusing.

As much responsibility as possible should be given the group itself. If
officers are wanted, elections can be held after the members have had a
chance to know each other. An official organization should not be forced;
there must be a need and desire for it. Responsibilities should be ro-
tated in order to give everyone an opportunity to be active. If a group
will not accept responsibility, or if the leader sees that attendance
will drop if he insists on participation, the leader should temporarily
plan the program. No one should be forced to participate if they merely
wish to observe.

Financing the Club

Lack of adequate financial support presents a difficult problem, but much
can be done with very little money. An organized group may sponsor the
club and provide the necessary funds, or dues may be collected from those
who can pay. Care must be taken that inability to pay does not become
embarrassing to any member or does not separate anyone from the group.

Since some games require that prizes are given to the winners and others are
made more interesting by the addition of prizes, a small fund for this purpose
is necessary. Although the amount of funds needed is very small, the pleasure
given the participants may be great. The leader must use his judgment in the
use of prizes, as in other decisions, and must realize that there are no hard
and fast rules to follow.

Funds may also be needed for refreshments, or the members themselves may be
able to supply the refreshments. Some funds will probably be necessary for
equipment but the quantity and type needed will depend upon the kind of
activities and the size of the group.

<u>Results of Social Action</u>

The friendship and companionship gained through community clubs is of
inestimable value to the oldster. As people grow older, they lose many
of their friends through death or through a gradual drifting apart. The
older person needs the contacts of the club to keep up his interest in
life and prevent loneliness. Through a club new and interesting friends.
and acquaintances are acquired; life takes on an added and refreshing aspect.

Through club activity the older person fulfills his desire for something to
do and the opportunity to directly participate in community affairs. The
activity the person finds in a club increases his knowledge, widens his
contacts, and gives him many new interests.

CONCLUSION

Many older persons are unable to plan activities to occupy their increased leisure time. As a result, assistance may be necessary in developing a program which will interest the older person and provide the activities which will be useful in keeping the aged individual mentally and physically healthy. Individual and community planning is necessary in order to create an organized activity program. Continuing activity may be accomplished by the use of a professional staff, volunteer workers, or older persons organized to plan for themselves.

When request, the Department of Welfare will assist in planning and organizing activities for older people either in the community or in institutions for the aged. A training program in occupational therapy has been developed for volunteers in geriatrics. Inequiries concerning this or any other assistance desired may be addressed to

> Thomas J. Crowe, O. T. R.
> Occupational Therapist
> Department of Welfare
> 117 University Avenue
> St. Paul, Minnesota

APPENDIX

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    Wilder, I. B.: BOUNTY OF THE WAYSIDE

TRAINING OF VOLUNTEERS

The following outlines are used by the Minnesota De-
partment of Welfare in developing a volunteer training
program in occupational therapy for older people..

The first training method completes the program in
three weeks; the second in seven weeks. Since a
great deal is left to the individual in the first method,
when possible, the latter method is preferable. A
vast amount of material must be learned in a short
period of time, and it is best if there are times
when the longer training period is impractical, and
therefore, the shorter one was developed.

Although lectures and craft instruction comprise the
main part of the training program, discussion and demon-
stration should be incorporated as much as possible.
Practice in teaching each other should also be part of
the program. This is usually impossible when the course
is given in three weeks.

The purpose of this training program is to provide
volunteer workers for activity programs for older
people and to give the volunteer basic information
which will prepare him for the job he is undertaking.

TRAINING PROGRAM IN OCCUPATIONAL THERAPY
FOR VOLUNTEERS IN GERIATRICS

Fourteen Meetings

1. Lecture: Problems of Aging
             Occupational Therapy
   Craft Instruction: Looper Weaving
             Rake Knitting

2. Lecture: Principles and theories of O.T.
             Types of Therapy
             Media
   Craft Instruction: Swedish Weaving

3. Lecture: Teaching Techniques
   Craft Instruction: Copper Tooling

4. Lecture: Hospital or Rest Home Ethics
             Review of Principles of O.T.
   Craft Instruction: E-Z Duz It

5. Lecture: Characteristics of Older People
   Craft Instruction: Leatherwordk

6. Lecture: Illnesses of Older People
   Craft Instruction: Knotting

7. Lecture: Mental Hygiene in Older People
   Craft Instruction: Stencilling

8. Lecture: Geriatric Occupational Therapy
   Craft Instruction: Weaving

9. Lecture: Occupational Therapy Records
   Craft Instruction: Needlework

10. Lecture: Color and Design
    Craft Instruction: Gimp work

11. .Lecture: Recreation, Music, Books
    Craft Instruction: Knitting

12. Lecture: Demonstration of Activities
    Craft Instruction: Crocheting

13. Lecture: Discussions
    Craft Instruction: Colonial Mat Weaving
                        Quilting

14. Lecture: Review
    Craft Instruction: Hooking
                        Braiding
                        Review

TRAINING PROGRAM IN OCCUPATIONAL THERAPY FOR NURSING HOMES

Six Meetings

1. Lecture: General discussion of problems of age
              Occupational Therapy
   Material to be studies outside of class:
              Principles and theories of O.T.
              Functional and diversional O.T.
              Media
   Craft instruction:
              Copper tooling

2. Lecture: Teaching techniques
              Ethics
   Material to be studied outside of class:
              Purchase of supplies
              Characteristics of older people
   Craft instruction:
              Loopers
              Gimp work
              E-Z-Duz It
              Rake Knitting

3. Lecture: Illnesses commonly found in older people
   Material to be studied outside of class:
              Illnesses
              Quilting
   Craft instruction:
              Swedish weaving
              Leatherwork

4. Lecture: Mental hygiene for older people
   Material to be studied outside of class:
              Geriatric O.T.
              Needlework
   Craft instruction:
              Knotting
              Stencilling

5. Lecture: Records
              Color and design
   Material to be studied outside of class:
              Recreation, music, etc.
   Craft instruction:
              Weaving

6. Lecture: Review
   Craft instruction:
              Colonial mat
              Knitting
              Crocheting
              Braiding

OCCUPATIONAL THERAPY FORMS

The following four forms have been found most useful in
keeping an accurate record of an occupational therapy
program for older people

<div align="center">

MINNESOTA DEPARTMENT OF WELFARE   DPW-
OCCUPATIONAL THERAPY PRESCRIPTION

</div>

Name: _____ Age: _____

Ambulatory: _____

Diagnosis: _____ Bed Patient: _____

Name of Home: _____ County: _____

Purpose of Treatment:

____ Provide stimulation   ____ Increase physical tolerance
____ Ease emotional stress   ____ Increase muscle strength
____ Improve mental attitude   ____ Improve coordination
____ Develop new interests   ____ Increase range of motion
                                                    (Indicate joints involved)

Precautions:

Date: _____   _____M.D.

<div align="center">

(Usually on a card for easy filing.)

</div>

The prescription gives the therapist valuable information concerning the patient
and the purpose of occupational therapy. Although treatments may be carried out
in the beneficial atmosphere of a group, treatment for each patient must be
planned separately. As much should be learned about the patient and the diag-
nosis as possible before the patient is contacted. The prescription enables
the therapist to have advance information which will facilitate planning. Most
important of all, the prescription tells the therapist how the treatment should
help the patient. With the prescription, the therapist can take into consideration
the purpose of the treatment, precautions, diagnosis, age of the patient, whether
ambulatory or not, and develop a preliminary plan of treatment. When the patient
is contacted, the treatment plan may be altered to suit the special interests of
the patient.

MINNESOTA DEPARTMENT OF WELFARE
OCCUPATIONAL THERAPY PROGRESS NOTES

Name:_____ Age:_____

Diagnosis:_____ Ambulatory:_____

Bed Patient:_____

Name of Home:_____County:_____

Purpose of Treatment:_____

Precautions:_____

Physician_____

PROGRESS NOTES

Date:

The information needed to fill the above form is taken from the prescription.
It is repeated for the convenience of the therapist.

The progress note is a record of therapy received by the patient and is valuable
to anyone working with the patient. It helps the therapist to give the best
possible treatment and to determine the effectiveness of such treatment.

It should include the writer's knowledge of the patient - physical disabilities,
mental status, general attitudes, attitude toward therapy, interests, and other
pertinent information. The patient's ability and the purpose of the treatment
should be analyzed and a program of activity planned and recorded in the progress
note. Progress of the patient or lack of progress should be recorded. The ac-
tivity that the patient is engaged in should be mentioned only in relation to
what effect it is having on the patient, since the craft account lists the ac-
tivities of the patient. Previous notes should be periodically summarized to
bring the most important information together. Notes should be clear, concise,
and as objective as possible.

MINNESOTA DEPARTMENT OF WELFARE
OCCUPATIONAL THERAPY SUPPLY RECORD

Date	Material	Amount	Activity	Cost	Equipment	Disposal

This form is an easy record of the crafts being used, the amount of material used in a given period, the expense incurred, location of the equipment, etc.

Name:_____

Home:_____   County:_____

MINNESOTA DEPARTMENT OF WELFARE
OCCUPATIONAL THERAPY PARTICIPATION RECORD

Home: _____   Months: _____
County:_____

Date

Name	Diagnosis															Total
	Total															

Total beginning of period: Volunteer:_____
Number added during period:
Number discontinued: Therapist:_____
Total end of period:

Mark active participation or visits with "x".
Mark passive participation with "o".
Circle mark if the person has been active between visits.
Leave space blank if person is not seen or is inactive.

SUGGESTIONS FOR GAMES FOR OLDER PEOPLE

Quiet Games

Self-portraits: Guests are seated at tables in groups of four. Each person is given a card that has been divided into eight squares. Directions for the game are listed in the last square, as follows: 1. Head, 2. Ears, 3. Hair, 4. Eyes, 5. Nose, 6. Mouth and teeth. Each table is provided with one die. The first player at each table shakes the dice and if he throws a one he is entitled to draw his own head in the first empty square. If he does not throw a one, he must wait his turn to shake in the next round. After he does throw a one, of course he tries to throw a two so that he may draw his own ears: then a three for his hair, etc.
The first player to complete a self-portrait calls to the leader who ends the first round. Each player counts the parts he has been able to assemble and puts his score in a corner of the first square. The two high scores at each table move to another table, and when the signal is given players start the race for a portrait in the second square. This continues until all the squares have been filled. At the end, players add up their scores.

Manifest Music: Guests are crowded into as small a space as possible; seated on chairs, standing behind the chairs, and sitting in front of the chairs. While one player is out of the room the others decide on some person in the group, someone who is crowded in between other guests. "It" is brought back into the room, is blindfolded, then told that he is to discover the person decided upon in his absence. He is guides by the singing of the group. Soft music indicates "coldness" and the louder the music the nearer the blindfolded player is to his quarry.
Players may protect the person in any way they choose as long as they do not get up from their seats or cover the top of his head. "It" is successful only when he is able to place his hand on the head of the indicated person.

Whistle: A large key is hidden somewhere in the room, with its head in plain sight. It may be put in someone's handkerchief pocket, in a mass of curls, or in the soil around a plant, etc. Guests are asked to close eyes and ears while the key is being hidden. They never do comply altogether so the leader makes misleading moises in various parts of the room before eventually hiding the key. When it is hidden guests hunt for it, all the while whistling some designated tune. Whether all players can whistle or not is immaterial. They can at least blow the tune. As they find the key, one by one, they give no sign of its whereabouts to others. They go quietly to their chairs; then whistle a different designated tune, clapping their hands and tapping their feet in time with the music.

Partner Anagrams: Four guests are seated at each table. Partners sit opposite each other. Anagram letters, face down, are in the center of each table. The leader calls out a four-letter word to be formed, perhaps the word "snow". Players take turns at drawing out a letter from the pile in the center. Partners work together in forming a word; and until one of them draws an "s" for the first letter all the unwanted letters they draw must be put back in the middle of the pile, face down. Words are different for each round.

Elegant Language: Dictionaries and a thesaurus are made available, and the partners who can furnish the longest fifteen-word sentence in five minutes get a prize. The sentences need make no sense whatever but they must conform to the usual

sentence structure, and the words must be in the dictionary. At the end of
five minutes the papers are collected. Judges count the number of letters
used in each sentence. The papers are read aloud by their authors.

Twenty Questions: One or two people decide on an object, then tell the group
whether it is animal, vegetable, or mineral. The other guests ask questions
that can be answered yes or no. They have twenty questions to guess what the
object is.

Competitive Headwork: An informal follow-up to spelling games may include
competition as to:
1. Poetry: The leader reads a sentence like, "I went one night to see my
girl," and the team which first offers a next line wins one point. Each "poem"
is made up of four lines. The four lines need not make any sense, the only
requirement being that the last words rhyme.
2. Spelling: All words must be spelled backwards with no self-corrections.
3. Initial letters: The leader calls out a letter, team names an object
starting with that letter.

Foreign Labels: Not more than six or eight at the most sit around one table.
Each one has a deck of cards. At the signal the first player turns up a card
in front of his deck, in full view of everyone. His left-hand neighbor does
likewise and so it continues around the circle. But as soon as player
turns up a card similar to the card another player has turned up, the two
players go into action. Each player has taken a foreign label, the name of a
foreign country, city, mountain, or lake and has announced that name. Every-
one tries to remember everyone else's label, for when two players turn up
similar cards they shout out each other's foreign name; and the one who does
so first gives a card to his opponent. The object of the game is to get rid
of all one's cards.
Some foreign names that can be used are the following:

Popocatepetl	Brahmaputra	Afghanistan
Saskatchewan	Yugoslavia	Liechtenstein
Somaliland	Guadeloupe	Czechoslovakia

In place of foreign labels, players may use advertising slogans, animal
names, etc.

Anagram Call: Anagram letters are used in place of playing cards for this game.
The letters are placed face down in the center of the table. As players turn
up similar letters they call out the name of a country beginning with that
letter or the name of a river, city, or mountain. The object of this game is
to collect letters from opponents.

Poetry Memory Contest: The leader reads the first line of a well-known poem. The
one who can continue it the longest or finishes it, wins a point. The one
with the largest number of points wins.

End Pick-ups: The player spells any word he chooses. The next player must spell
a word that begins with the last letter of the word just spelled. The next
player then gives a word starting with the last letter of this word. No
words may be used twice.

Word Calling: Leader stands in the center of the players with a watch and calls a
letter, pointing to one player. In one minute the player gives as many words

that begin with that letter as possible. Prize for the player who gives the
most words. X, Y, Z, are barred.

Telegrams: Guests are asked to write ten-word telegrams. The catch is that the
words of the telegram must begin with the letters of some ten-letter word
announced by the leader. Some ten-letter words are the following:

impossible	refractory	patriotism	commentary	combustion
hackmatack	mentholate	proceeding	jackadandy	geographer
calamitous	reluctancy	histrionic	pocketbook	regenerate
emancipate	descendent	bimetallic	remediable	instrument
radicalism	individual	embodiment	crispation	resorption
contradict	dunderhead	indigenous	poinsettia	salutation

Advertising Slogans: Clip well-known advertising pictures from magazines. Mount
and number them and place them about the room. Have the guests try to identify
the products advertised by the pictures.

Spelling Baseball: The pitcher pitches a word to the batter. If he spells it cor-
rectly he goes to first base. If he misses, he is out. Base runners advance
only by being forced. When three outs are made, the other side comes to bat.
The pitcher may be advised by his teammates regarding words to use.

Dumb Spelling: Indicate the vowels by dumb motions - raising the hand for A, the
left hand for E, pointing to the eye for I, puckering the lips for O, and
pointing to someone for U. Conduct a spell-down in this fashion.

Dice Games

Bug: The object of this game is for one player, or two partners, to complete his
"bug" before his opponents do. Each player has his own score card and a
pencil. One die is used. The players in turn throw the die. Each side of
the die represents one part of the bug. The players add the parts of the
body. The first player to complete his "bug" calls out. The game ends
there. All players stop at all tables. Each counts the number of parts of
the "bug's" body he has completed. Each part counts one point. The partners
with the highest number of points when both scores are totaled are considered
the winners at their table. Partners add scores together to get totals for
that game whether they are winners or losers.
Directions for Play:
1. One makes the body. A player must throw a one before he can make the
   other parts.
2. Two is the head.
3. Feelers are 3's. Bug has two.
4. Legs are 4's. Bug has six legs
5. Eyes are 5's. Bug has two eyes.
6. Tail is a six.

Bunco: Players play as partners at tables of four if the group is large. If it is
small, all may play at the same table together. Each game has a different
"point". Two systems may be used. One system decides the point by the throw
of one player. He tosses one die; the number turning up is the point for that
game. The second system does not leave the point to chance. The first game
played, the point is one, the second, it is two, etc. A player scores one
point each time he throws a point number. First player or set of partners
to score 50 points wins the game. After they complete 50 points, they call

out and all players stop and add their scores. Partners of both winning and
losing teams score total of both players. Three of a kind scores 5 points.
If the three of the kind are the point number, the player wins the game.
The throw is called "Bunco".

Active Games

Touch and Go: Guests are in couples. Partners are required to keep their inside
   arms linked under all circumstances. Each person has, of course, a free hand,
   and that hand must touch wood at all times except for the intervals of action.
   When all the couples are touching wood the leader calls out, "Touch something
   ---- red." Couples hurry to touch a red necktie, red hair, red shoes, or
   a red rug. The moment they have made the required touch they return to touch
   wood and to keep their hands on wood until the leader calls out another direction.

Snatch the Cork: From six to twelve players kneel in a circle. Each player has
   been provided with a cork or an empty spool to which is attached a yard or so
   of strong string. The corks or spools are placed in a heap on the floor in
   the center of the circle. "It" holds a pair of dice and if he throws either a
   7 or 11 he shouts the number and immediately clamps down the cover over
   the corks which have not been withdrawn in time. The players whose corks are
   caught under the cover pay It one chip or toothpick. If a player snatches
   out his cork when a number other than 7 or 11 has been thrown, he is penalized
   one chip. And if It clamps down the cover without having thrown a 7 or 11,
   he pays a chip to anyone whose cork was drawn out from the center.
   It may throw the dice and call out seven or eleven hopefully, swooping down
   toward the corks with the cover. If the dice turn up neither 7 or 11 he
   lifts the cover just before it touches the corks. "It" throws the dice until
   he has thrown three 7's or 11's; then passes the dice and the cover to this
   righthand neighbor who gives him her cork and string in exchange.

Awkward Races: 1. Each player has a spoon in his mouth. The leader of each team
   has a hard-boiled egg in his spoon and at the starting signal he passes his
   egg to the next one in line, placing his egg in his neighbor's spoon without
   using his hands. Or he may pass a ring from toothpick to toothpick.
   2. Each player has a paper bag. At the signal the leader of each team starts
   action by blowing up this bag and bursting it. Other players follow suit in turn.

Workup Races: In the following races the workup plan is used, with the leader of
   each team running to the foot of his line at the starting signal; then work-
   ing his way back up the line to his original position.
   1. The leader of the line puts on huge galoshes, runs to the foot of the line,
   takes off the galoshes, and passes them up his line. When they reach the new
   head of the line, he repeats the performance. This continues until the original
   leader is back in his place.
   2. Each leader of a team is given a folded folding chair. At the signal he
   runs to the foot of the line, opens the chair, sits on it, gets up, folds
   the chair, and passes it up his line.

Indoor Treasure Hunt: Duplicate directions for this treasure hunt are made avail-
   able in different rooms so that everyone will have access to them. Guests
   work in couples and as they find the required objects, each of them incon-
   spicuously tagged with its number, they give no evidence of their discovery
   but go quietly to the leader for credit.

Clues are given through dictionary definitions, such as the following:
1. That which induces a natural, temporary, and periodical deminution of sensation, feeling, and thought
2. That which envelops a warm-blooded vertebrate.
3. A percussion instrument.
4. Of the cryptogamic family.
5. That which frees from what defiles.
6. A rounded protuberance.
7. Sonorous, ductile, and concave.
8. A slender cylinder encased in wood.
9. A vessel of interwoven osiers.
10. That which is designated to entrap.
Answers: Bed, bird-cage, cover, piano, fern, laundry tub, doorknob, silver bowl, pencil, wastebasket, "net" curtain.

Alphabet Hunt: Anagram letters are hidden throughout the rooms. Guests hunt for them in couples. The first letter they find serves as the start of the four-letter word they will try to form. As they search for further letters to form a word they are not allowed to pick up any letter that could not be placed with the one they already have, in proper order. As soon as a couple have found four letters that form a work they report to the leader to get one credit for their record and then start over. The first couple to form four four-letter words wins a prize.

Variations of Alphabet Hunt: 1. Each player hunts alone. As soon as he finds a letter, he looks for three other people who hold letters, which , with his own letter, will form a four-letter word.
2. All the letters of a word are marked with the same number. They are cut apart and hidden. Guests cooperate in reassembling words.
3. Complete words are hidden. Players join with others in forming sentences of four words.
4. The words of familiar proverbs are hidden. Players look for the persons who have found the words which, together with their own word, will reassemble the proverb.

Charades: Group divides into teams. Each team makes up the things to be panto- mimed by the other team. Each member of the team pantomimes as his team tries to guess the subject.

Rapid-fire Artists: Divide into groups, each group sending an "artist" to the lead- er. The leader whispers to these representatives some animal or other thing to draw. The representatives go back to their respective groups and begin to draw furiously. As soon as an "artist's group recognizes what is being drawn, the members yell it all together. The "artist" must not give them any tip except by his drawing. Each time a new "artist" must be sent to the leader.

Teaching Techniques

A. Choosing a Craft Activity

1. Choose an activity in which the patient will be interested. Have samples available and show samples to create interest. Many of the crafts will be totally unfamiliar to the patient and therefore samples must be shown and often some explanation will be necessary.

2. Choose an activity which will be relatively easy to learn so that success will be fairly certain. It is important that success be at least partially assured, since discouragement at the first attempt may destroy all interest. Most of the crafts used in this work are simple.

3. Choosing proper activities for special cases. Care must be taken when choosing crafts for your patients. All of their needs must be taken into account. When there is weakness or complete loss of power in one or both sides, activities must be used which will best suit the patient's abilities. When the patient does not have the use of one hand, there are still a number of activities that are possible.

   Uni-lateral: Looper weaving, leatherwork, stencilling, copper tooling, weaving (some forms), rake knitting, hooking. A clamp can be used to hold the work firmly while the patient works with the other hand. As the clamp actually holds the work, the patient should be encouraged to hold with his useless hand, he should at least have his hand on the table.

   Bi-lateral: Any of the uni-lateral activities and Swedish weaving, E-Z-Duz It, knotting, needlework, gimp work, knitting, crocheting, quilting, hooking, and braiding.

   Activities for the Blind: Many older people have very poor eyesight or are completely blind. They often will avoid necessary activity with their poor eyesight as an excuse. If they will be patient enough to learn slowly, to feel where they cannot see, they can learn many activities. Some of the ones possible are looper weaving, leather lacing, stencilling (if guided), copper tooling (if design is traced), weaving, rake knitting, knotting, braiding, knitting, crocheting, hemming, etc.

   First find out what crafts they did before they were blind. They may not wish to do the same thing. Everything must be done by feeling. When using yarn, use four ply. In stencilling and copper work, use simple designs to begin with.

B. Preparation

1. Know each craft thoroughly. Be familiar with the techniques needed for each craft. Know the mistakes usually incurred so you can plan to avoid them.

2. Since many people interested in crafts are not artistic and are easily discouraged by the thought of making a design, it is helpful to have several designs on hand which may be traced and used. Keep a design folder and add to it whenever possible.

3. Have sufficient materials easily available. If you do not have enough materials to begin work, do not try to go too deeply into the process.

4. The amount of preparation necessary will be determined by the abilities and interest of the patient. Let the patient do as much as possible but not so much that he loses interest. Some crafts require no preparation. Sometimes the first parts of the process will have to be done by the teacher.

C. Approach to the Patient

1. Be friendly and interested: be sincerely interested in the person: he will sense this and be more cooperative.

2. Be sure that the patient is in proper and comfortable position as good posture is important. Be careful of changing patient's position. Consult the nurse whenever you are in doubt.

3. Do whatever possible to provide adequate and good light. Avoid eyestrain.

4. Your approach to the patient will be determined to a great extent by the patient and his interests. Do not try to force an activity on the patient. Even if you think it is essential that the patient learn an activity, do not force it. Let the patient do something that interests him and try to adapt it to meet his needs. This is not true in all occupational therapy but is true when working with older people. Relate the activity to the purpose of the treatment. Sometimes the patient should know the purpose and sometimes he should not. If the purpose is to increase concentration, do not start with an activity which requires a great deal of concentration, since the patient will probably not be capable of it. Try to start at the patient's level and work up. If a patient has no power of concentration, start with the simplest activity and stay with the patient while he works. Increase the time as well as the degree required. The disability of the patient must be considered.

5. Give the patient as much choice as possible, such as in color, design, etc.

6. Difficult patients you can just talk to until you can interest the patient in an activity. Try a great variety of things.

D. Teaching a craft to an individual.

1. Break the process down into small sections
There are six points to teaching anything - orientation, definition, presentation, demonstration, return demonstration, and summary. Each point is important. Orientation and definition help the person learning to get a clear idea of what he is learning. He is then prepared to receive the presentation and demonstration. These two are the actual teaching. Return demonstration is a learning process for the student. It establishes the thought in his mind and shows you whether he knows and understands the point. If return demonstration is incorrect, repeat the demonstration and presentation. The summary brings all the knowledge of the subject together; it should clear up any questions and synthesize everyone's ideas.

Orientation	1.	Show finished article
and	2.	Show frame or equipment: explain if necessary.
Definition	3.	Show material to be used.
Presentation	4.	If possible, give equipment and sufficient material to those you are teaching.
and		
Demonstration	5.	Explain and demonstrate first step.
Demonstration	6.	Have patient do first step while you check.
and	7.	Explain and demonstrate succeeding steps with patients following. Check.
Return Demon-		
stration	8.	If the activity being taught is one in which a process is repeated, such as square knotting or weaving, have each person demonstrate the process back to you. Repeat until it is correct.
Summary	9.	Summarize the total process. Go through the whole process again and have the person demonstrate again.

2. Use descriptive phrases when demonstrating; use words that will tell the patient what to do if he forgets.

3. Sit or stand beside the patient so that the work will be in the proper position for both teacher and patient.

4. After the teacher has demonstrated and explained the craft, the patient should go through the process alone while the teacher observes and gives necessary assistance.

5. It is sometimes helpful to anticipate mistakes and show the patient the wrong method along with the right. This is not always advisable, especially if the patient is easily confused.

6. Stay with the patient until the process has been mastered.

7. Give only honest praise. Patients are quite critical of their own work and will realize it if undue praise is given. There is always something that can be praised honestly. Give encouragement.

E. Teaching a craft to a group.
1. Break down the process the same as for individual teaching.

2. Descriptive phrases are very important when teaching a group.

3. If necessary repeat instructions several times. Watch the group for signs of misunderstanding.

4. Demonstrate as the craft is explained. If a blackboard is available, use it for diagrams.

5. Since it is difficult to learn from explanation alone, it is advisable to contact each person and demonstrate individually whenever such seems necessary.

6. When the group has mastered one method, more complicated procedures may be taught. Several crafts have two or more different methods. Teach the easiest one first. When it is mastered, then teach the more complicated one.

LOOPER WEAVING

Equipment: Frame 7" square with about 15 pegs on each side.
              Hook

Materials: Jersey loopers of various colors.

Articles: Pot holders, place mats, purses, etc.

Procedure:
1. Stretch looper from the first peg on the left side to the
   first one on the right side. Stretch second looper from
   the second peg on one side to the second one on the other
   side, straight across the frame. Fill each peg, varying
   the colors as desired.

2. Weave hook over and under loopers on frame. There are
   two parts to each looper, go over all of the first one,
   under all of the second, etc.

3. When the hook has been woven through, attach one end of
   looper to hook and other end to the first peg. Pull the
   hook through and attach the looper to the first peg on
   the opposite side.

4. Weave hook through again, this time going under the loopers
   that were gone over the previous time and over the ones that
   were gone under. Attach and pull through the same as above.

5. When all the pegs have been filled, the holder is ready
   to be removed. It is removed by chaining the edge. Put
   the hook through the corner loop, taking the loop off the
   peg. With this loop on the hook, take the next loop off
   the peg and pull it through the first loop. Take the third
   loop off the peg with the hook and pull it through the
   second, and so on, completely around the frame. Pull last
   loop through the tie knot so that there is a loop to hang
   the holder by.

6. To make place mats and other articles where the squares are
   joined, the piece must be taken off the frame so that the
   loops around the edge remain. Therefore, a thread is
   chained tightly over and under the loops all around the
   edge. The square is then lifted off the frame; the squares
   are joined by chaining the loops of one square through the
   loops of the other.

RAKE KNITTING

Equipment: Circular frame with pegs equi-distant around it.

Materials: Yarn

Article: Stocking camp

Procedure:

1. Tie yarn loosely to one peg.

2. Hold frame in left hand so that the peg with the yarn tied to it is closest to you.

3. Wrap yarn around the first peg to the right, going behind the peg from left to right, in front of it from right to left, and behind again from left to right, going then to the next peg.

4. Wrap the yarn around each peg in the manner described above. Keep the work loose at all times.

5. The yarn which leads from peg to peg should be on the inside of the frame.

6. When the yarn has been wrapped around all the pegs, lay it across the pegs above the yarn that is around the peg.

7. Using either your fingers or a hook, lift the first yarn over the top of the peg, leaving the new yarn on the peg.

8. Continue this process with each peg, keeping the work loose always. As you continue in this manner the work will come off through the middle of the frame. There should always be just one loop on the pegs.

9. Continue working until cap is as long as you desire, allowing for turning or rolling up edge.

10. When cap is desired length, break off yarn about 8" from work. Pull this yarn through the loop on each peg, removing the loop from the peg. When all the loops have been removed, draw the yarn tight, forming the top of the cap. Attach tossil. Roll or turn up opposite end.

COPPER TOOLING

Equipment: Hard surface - piece of marble or table top can be used. Pad of magazines or newspapers. A tongue depressor broken in two lengthwise can be used to tool the copper or special tools may be purchased.

Materials: Copper foil, about 36 gauge.

Articles to be made: Plaques, book ends, jewelry cases, etc.

Procedure:
1. Choose design to fit the use of the work and trace it.
2. Attach tracing paper with design onto the copper with scotch tape.
3. With copper on a pad of magazines, cork, or something fairly soft, go over all the lines of the design with a sharp point of the tongue depressor or with a pencil.
4. Remove tracing paper and turn copper over. Using the tongue depressor flatly, begin to push out the design, keeping the work on the magazines.
5. When part of the design has been slightly raised, turn the piece over and place it on a hard surface. Push down the background of the design, holding the tool flatly.
6. Alternate pushing the design out from the back on a soft pad, and pushing the background down on a hard surface.
7. When design stands out as much as you want it to, fill the back in with plasticine or modelling clay.
8. Clean and polish with steel wool.
9. Color with copper tone or liver of sulphur.
   Copper tone gives various colors, but is rather difficult to control. Liver of sulphur darkens the copper and gives it an antique look. To use the liver of sulphur, dissolve a small piece in a cup of warm water. It is put on the copper with a paint brush or rag. The copper should turn dark almost immediately. Wipe off the excess. The work is then cleaned again with steel wool, taking off the excess color. Usually the lines of the design are left dark. The copper is then covered with a coat of shellac or a plastic spray. It is then mounted.
10. Some designs may be raised all parts equally, or a good three-dimensional effect may be gotten by raising some parts more than others. If this is to be done, the design must first be analyzed to determine which parts would be nearest to the viewer if he were actually looking at the object. These parts then will be raised the most.
11. Many attractive articles can be made with copper tooling. A cigar box lined with felt, with a copper tooled design mounted on the cover makes a very pretty jewelry box. Copper tooling mounted on wooden blocks makes attractive bookends. Beautiful pictures can be made by framing the work or mounting it on wood.

SWEDISH WEAVING

Equipment: Blunt-end needle. Usually tapestry needle.

Materials: Huck toweling; yarn, pearl-cotton, floss, or similar material.

Articles: Purses, bags, pillow cases, etc. may be made by covering the piece of material with the design. It is often used as a border design on towels, pinafores, and anything that can be made from huck toweling material.

Procedure:
1. Choose pattern or make an original one as you work.
2. The weave of huck toweling has small vertical raised loops, equally spaced. The pattern is made by picking up these loops (usually made up of two threads) with the needle and yarn or floss. A pattern is made by going from one row to another, by skipping a set of threads, etc.
3. The needle never goes through the cloth; it just picks up the prominent threads on one side.
4. The work is done from right to left, usually from the botton to the top. Beginning and ending is done by overlapping or working back over the work to fasten the ends.
5. The looped threads in each row are staggered, so that a diagonal design is made by going up one row and a vertical design is made by going up two.

6. The thread should never be ended in the middle of the work - always at the end.
7. Five series of booklets, "Huck Towel Patterns", by Mildred V. Krieg are available at art needlework sections of department stores.

Pattern: A popular pattern that is used with yarn for an over-all design is the following:
Pick up five loops on the first row; count up five rows and pick up one loop; come down to the first row and pick up five; up five rows and pick up one; continue to end of row. Second row - pick up four loops; go up five rows and pick up two loops; down five rows and pick up four; continue to end of row. Third row - pick up three loops; county up five rows, pick up three; down five rows, pick up three; continue to end of row. Each row will automatically follow the previous row; counting is needed only on the first row. There are five rows to each unit of the design. These five rows are repeated as often as necessary to fill the material.

Border design: First row - straight line, pick up each set of threads across the material. Second row - pick up two loops; go up two rows and pick up two loops; up two more rows and pick up two loops; down two rows and pick up two; down two more rows and pick up two; up two rows and pick up two; up two more rows and pick up two; down two rows and pick up two; down two more rows and pick up two; and continue the design across the material. Third row - county four rows up from the beginning of the second row and begin the same pattern as the second row. The bottom line of the third row is the top line of the second row. Fourth row - straight line.

CORD KNOTTING

Equipment: Cord knotting frame - consists of three pieces of wood (app. 10" x 3", 2" x 4", 3" x 4" of 1" stock), fastened together by nails or screws in this manner.
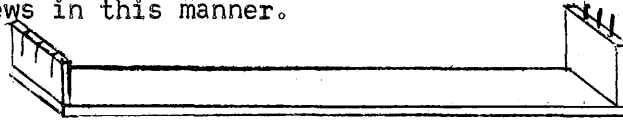
This may be made from the ends of apple or orange crates. In the three inch end, several nails are spaced so that the buckle of the belt or the beginning strands fit over them. The other end has at least two slots sawed with a fairly fine saw. The square knotting cord must be held securely in these slots.

Square knotting may also be done by having a hook attached to the person's belt and clamping the other end of the work to the table. A hook can be carved from an old tooth brush handle.

Material: Belfast cord, Navy cord, yarn, roving, etc. Buckles.

Articles: Belts, purses, cigarette cases, slippers, key cases, etc.

Procedure:
1. Decide on color or colors to be used. Two colors work out very well, using one color in the center, the other as the outside strands (or in any manner desired). One color belts are also very pretty.
2. Measure half as many strands as you want in the belt, i.e., if you want an eight strand belt, measure four strands, etc. For a belt, take the waist measure and add four to six inches for overlapping. Measure this amount seven times for one strand. Hence, if the waist measure is 28, add six equalling 34, then multiply by seven equalling 238". For an eight strand belt you would measure four strands of 238".
3. Only a number of strands divisible by four can be used - 4,8,12, etc.
4. It is usually easier to start from the buckle end, looping the strands over the buckle. Taking each strand separately, find the center, loop this over the buckle and pull the end through the loop.
5. Four strands are needed for each knot. Take the first four strands on the left hand side. Fasten the two center ones securely on the frame or around the hook.
6. Take the left hand strand and place it over the two center strands with the loop on the left hand side.
7. Take the right hand strand, place it over the left strand, under the center strands, and up through the loop.
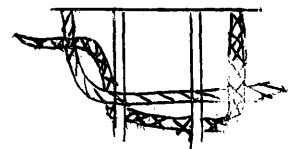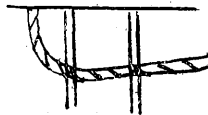
8. Pull the knot up.
9. Take the right hand strand, place it over the center strands with the loop on the right.
10. Take the left strand, place it on top of the right one, under the center ones and through the loop. Pull up tight. This double process completes one knot. Then release the center strands.
11. Take the next four strands, hook the center two and begin again with the left hand strand.
12. When you are working with more than one color, it is usually desirable to work half way across taking the left strand first, and the remaining way taking the right one first. This makes the pattern symmetrical.
13. Tie knots in each group of our across the first row.
14. On the second row, do not use the first two strands and the last two strands. To begin the second row, take the 3rd, 4th, 5th, and 6th strands. Work across row.
15. On the next row go back and use the first strands again.
16. Alternate. Every other row leave out the two strands at the beginning and at the end.
17. When the belt is as long as you want it, leave out two strands on either end, on the next row leave out four, on the next six, etc. until the belt is worked to a point.
18. The ends are then woven up into the belt.

A very attractive belt can be made by using all square knots, or patterns may be worked into the belt through the use of half hitches, spirals, and other variations.

A half hitch is made with one strand on another. To half hitch the right strand on the left, place the right strand under the left with a loop on the right. Then pass it over the left and down through the loop. Do exactly the same then again. The two processes make one half hitch. An interesting pattern may be made by working the belt down to a point, then one-half hitching the second strand on the first, then the third on the first and so on until you reach the center, pulling the first strand across diagonally as you knot each strand on it. Then begin on the opposite side and work into the center in the same way. In the center, half hitch the right strand on to the left. Take the four outside strands and tie a square knot. Then leave out the outside two and tie, etc., filling in down to the point. Knot to points in this manner. Then continue to half hitch to the outside, making an "X" of half hitches. This design can be spaced throughout the belt or may be a continuous design. If it is continuous, it makes a diamond pattern.

A spiral is made by tying the same knot as the square knit, but always taking the left strand first, instead of alternating.
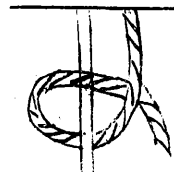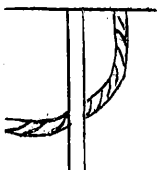
GIMP WORK

Equipment: None.

Supplies: Gimp, usually at least two different colors; spring steel bracelet
blanks. (Both may be purchased in craft stores. Enough gimp for a bracelet
costs about 10¢. Bracelet blanks cost about 4¢ apiece. The blank is part
of the bracelet and cannot be re-used.)

Articles: Bracelets, napkin rings, etc.

Procedure:

1. One piece of gimp is cut eight feet long. A contrasting color of gimp
    is cut in six pieces, each about two inches longer than the blank. In
    choosing colors, the long piece is the base color, the shorter pieces
    are the design color. (In cutting the shorter pieces, cut as many as
    will fit across the blank. If the blank is wide you may need seven,
    eight, or more short strips; or you may need just five if the blank is
    narrower.)

2. The shorter strips are laid lengthwise along the blank, folding about
    a half inch over the edge, so that the back of the blank looks like
   this---

    It is folded over on one end only.

3. Take the long piece, which will be wrapped crosswise around the blank,
    and insert one end under the folded over pieces on the back.

    Hold this firmly and begin winding the long piece around the blank,
    keeping the gimp flat and keeping each wind as close to the previous
    one as possible. Wind for about an inch, covering the shorter pieces
    both on the front and on the back, since the first inch and sometimes
    more is usually plain, that is, without design. This will firmly anchor
    the shorter pieces and cover the edges on the back.
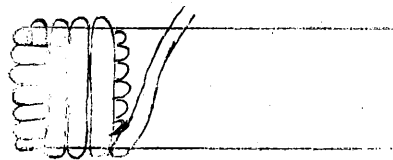
    BACK   FRONT
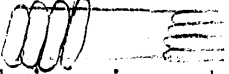
4. The design is made by the shorter, lengthwise pieces. They are either
    over or under the crosswise pieces, thus making a pattern. As the
    crosswise piece is wound around the blank, the lengthwise ones that you
    wish to show are laid back and the others left flat. One attractive
    design alternates the colors. In other words, the first, third, and
    fifth pieces are laid back, and the crosswise piece is wound around the
    blank covering the second, fourth, and sixth pieces. In the next turn,

the first, third, and fifth are covered and the second, fourth, and sixth laid back. This alternation is continued for about four inches.
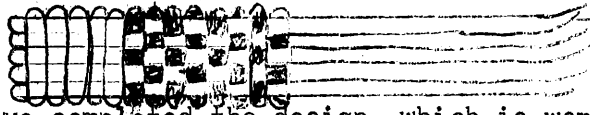
5. When you have completed the design, which is worked to the same distance from the end as the plain was wound in the beginning, lay the lengthwise strands flat over the remaining part of the blank; fold them over the edge, and lay them flat along the back. If the pieces are uneven or exceptionally long, they should be cut. Wind the crosswise piece over the lengthwise pieces to the edge of the blank. Work the end of the crosswise piece in underneath the lengthwise pieces on the back of the blank at the edge. This will end the bracelet the same as it was begun.

6. The bracelet is then bent to a rounded shape, either by hand or over a pipe or other rounded object.

7. Many designs can be worked in the same manner as described above. The same type of blanks can be used for napkin rings.

   If you wish to stop working before the bracelet is completed, a paper clip will hold the gimp in place, so that your work will not come undone.

LEATHERWORK

Leatherwork can be very simple or very complicated. Unless you wish to go into this craft extensively both in regard to tools and leather, you will probably wish to use pre-punched kits. If you wish to buy leather by the whole or half skin, cut it yourself, and do all the processes of the work, it is very advisable to read the technical books on this subject. There are a number of good books which are easy to follow and which give detailed instructions in leatherwork. Billfolds, key cases, coin purses, bags, comb cases, etc. come in kits with the leather cut, the holes punched, and all the accessories attached. They are cut from toolable leather and the kits contain enough plastic lacing for a single cordovan stitch. Plastic and leather lacing can be purchased separately if one of the stitches which requires more lacing is desired.

General instructions are given here for tooling and for the two most commonly used stitches in lacing. For greater detail consult the books recommended in the bibliography.

Tooling:
1. Choose design and trace it on tracing paper.
2. With a sponge, wet the leather from the back. If the leather is too dry, the tool will scratch; if it is too wet, the water will ooze out as you try to tool.
3. Attach the tracing paper to the leather, fitting it exactly.
4. Place the work on a hard surface and with a pencil trace all the lines of the design.
5. Remove the tracing paper.
6. The tool which is used most in leather tooling is called a modeler, and has a smooth, wide end called a spoon and a hooked end call the tracer. All the lines of the design are gone over several times with the hook end, holding the tool so that it slides easily along the leather. The background is pressed down with the spoon end. The leather must be kept moist. The outline and the background are gone over until the design stands out as desired.
7. Some kind of finishing or wax should be put on the leather – there are a number of commerical preparations for this purpose.

Lacing:
1. If holes are not punched, they can be punched with either a drive punch(using a mallet) or a plier type punch. The holes must be evenly spaced and are usually about 1/8 of an inch from the edge of the leather. There are round holes and slit holes.
2. There are a number of different types of lacing. The two most useful are the single and double cordovan, which are also called the single and double buttonhole or loop.
3. Single Cordovan: Lacing needed is about $5\frac{1}{2}$ times the distance to be laced. This stitch is used on coin purses, key cases, the insides of billfoldes, and other types of work where the parts to be laced are not very thick. All lacing is done from front to back. Lacing should be kept at an even tension and always should be kept straight. It spoils the appearance entirely if the lacing is twisted. A lacing needle can be used, especially if slit holes are used. The pieces to be laced should be glued with rubber cement before the holes are punched

Choose a place to begin work where there is a double thickness. Insert
the needle from the front to the back and pull the lacing through leaving
about ½ inch. Straightening the lace, insert the needle into the first
hole to the left and from there through the first hole to the right.
This makes an X or a cross over the thickness of the leather. Insert the
needle under the top piece of this lacing, then through the next hole to
the right. From now on there will only be one piece of lacing going
across the top of the work; each time, go through the next hole, then
under the lacing on the top, then through the next hole, etc. Make two
complete stitches in the corner hole. Continue around the piece until
you reach the beginning. Pull out the first stitches until the lacing
comes forward from the hole and a loop is left on the top of the stitch.
Work up to the hole preceding this one, go through the hole, under the
lacing on the top, then down through the loop which was left on the top
of the stitch. With the hook end of the modeler, from between the pieces
of leather being laced together, from underneath pull inside the piece
of lacing which is coming forward from the hole. Then insert the end
lacing through this hole but only through one piece of leather and there-
fore down between the pieces of leather. Both ends then are between the
leather and can be glued there.

4. Double cordovan: Lacing needed is about seven times the distance to be
   laced. This is the most useful stitch. It is used on billfolds, bags,
   belts, and practically all lacing.

   It is begun the same way as the single cordovan. Choose a place to begin
   where there is a double thickness. Insert the needle from the front to
   the back and pull the lacing through, leaving about ½ inch. Insert needle
   into the first hole to the left and from there to the first hole to the
   right. There is now a cross or an X over the thickness of the leather.
   Insert the needle under both pieces of lacing forming this cross. Then
   into the next hole, under the cross, through the next hole, etc. Make
   two complete stitches in the corner holes. When you reach the starting
   hole again, pull out the first stitches until the lacing comes forward
   from the hole and a loop is left on the top of the stitch. Work up to
   the hole preceding this hole. Go through the hole, but before going under
   the cross, come up through the loop, then under the cross, then down
   through the loop. As in the single cordovan, pull the lacing that is coming
   forward from the hole through between the pieces of leather and insert the
   lacing through the hole, between the leather.

5. These are the two most commonly used stitches and can be used on all
   leatherwork.

BRAIDING

Equipment: Tape measure, blunt needle, small sharp needle, thread, safety pins, clamp. Can use braid aids which can be bought in 10¢ stores instead of folding strips for braiding.

Material: Wool, cotton, linen, etc., new or old material.

Articles: Rugs, place mats, chair seats, purses, etc.

Procedure:
1. Choosing type and size of rug: There are round, oval, and square rugs. Make the one that best suits where you are going to use it. Oval rugs are very popular and practical.
2. Choosing material: Wool, cotton, linen, and other closely woven material can be used. Wool is best for most rugs; cotton can be used for bedroom, bathroom, and kitchen rugs. You should have enough material of the colors needed when you begin work. Each square foot of rug requires about 10 oz. of material. If old material is used, all the seams, hems, buttons, etc. must be removed before the material is washed. Make sure that the material is color fast and pre-shrunk.
3. Cutting the material and joining: Woolen fabrics must be cut into strands 2" - 2½" wide. Cotton material is usually cut 3" wide and may be cut as wide as 5".

   A measuring guide of cardboard will help assure even strips. There are a number of methods of joing strips. One method is to turn the two strips to be joined right side in, and place them at right angles to each other. Then sew diagonally across the overlapping pieces and cut off the excess material.
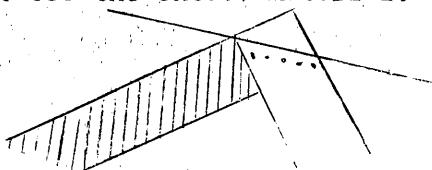
4. Folding strips: Medium wool and cotton strips are usually folded into four thicknesses. Bring the outer edges of the strip into the center and crease the edges. Then bring the folded edges together and crease. This can be pressed with a warm iron or can be basted. Braid aids which automatically fold the strips can be used.
5. Clamping the work: The braid must be held firmly so that the work will be even. A pad can be made of cloth to which the braid can be pinned. The paid is then clamped to a table with a C clamp, which can be purchased in any hardware store. As the work progresses, the braid can be moved along and pinned farther up on the braid.
6. Braiding: Braiding is done by folding the two outside strips alternately over the center strip. Arrange the three strands in the order to be braided and pin the ends together with a safety pin. One side of the strip is open (2 folds) the other is closed (1 fold). Have all the open edges facing toward the left. The seams in each strip should come irregularly. Do not use strips more than 1½ yds. long.

7. Forming the rug:
   Round: Form a coil with your hands and lay the work flat on a table right side down. Hold the coil in place with your left hand and sew or lace the braid together with your right hand.* Continue in this manner until another color is to be joined or the end of the first braid is reached. The braid should then gradually be-come narrower. This is done by cutting away some of inside material of the strips. Each additional row is made in a complete circle to fit the circumference of the rug. Each circle is made a little larger than the one before so that the rug will lie flat. To form a circle or loop, braid the first few inches tightly and pin with a safety pin. Braid regularly until a few inches from the end. Then braid tightly and pin. Sew the corresponding strips together and loosen tightened work so that braid is even.
   Oval: Made the same way. The first braid should be as long as the difference between the length and width of the completed rug. In other words, if the rug is to be 5' x 7', the center braid should be 2' in length; 9' x 12' the center would be 3', etc.
8. Caring for braid rugs: These rugs should not be hung on clotheslines or beaten. Wool rugs should be cleaned with the vacuum cleaner; cotton rugs can be washed and laid flat on the floor to dry.

   *Lacing:
   Lacing is done with a blunt needle or a bodkin and strong thread. The thread should be fastened securely in the braid to begin work. Then the needle is inserted from the top, between the strands of braid on one braid, then from the top in the braid being joined, then from the top through the next loop on the first braid, etc. Each time the thread is begun and ended it must be fastened securely.

PATCHWORK AND QUILTING

Fabrics: Choose only closely woven fabrics with a firm weave and a soft
          texture such as calico, percale, chintz, muslin or gingham.

Colors: Fast dyes must be chosen or colors will run when quilt is laundered.

How to Make a Pattern:
1. Trace the design onto a piece of tracing or tissue paper.
2. Cut along tracing line.
3. Place pattern on top of a glased blotter or sand paper and,
   holding it firmly in left hand, cut around paper pattern.
   Make a number of patterns at one time so that when one pattern
   is worn a second may be easily picked up.

How to Cut Units:
1. Even material off by pulling a thread or tearing it.
2. Press material through a damp cloth.
3. Place the lengthwise grain of the material and with a pencil
   make a tracing line.
4. Trace number of units for one block, leaving $\frac{1}{2}$" space on all
   sides between each tracing line for seam allowance.
5. Cut out the units $\frac{1}{4}$" away from tracing line on all sides.
6. Place pattern directly over the tracing of cut unit and with
   a moderately hot iron press back the seam allowance over the
   pattern, thus making a distinct guide line for sewing

How to Sew Units Together:
The central principle of patchwork is joining the units from the
center out. All joinings are made by stitching the units together
with a running stitch on wrong side. A thread approximately 18" long
is the correct length for sewing.

Pressing:
Pressing the seams frequently improves the appearance of the quilt.

Setting the Quilt Together:
This is combining the blocks and the border of the quilt. Blocks are
joined in strips and then the strips sewed together. The border is
sewed on last.

Lining of Quilt:
The backing should be cut the same size as the top unless you wish to
bring the edges of the backing over the top for a binding. In the
latter case it should be $2\frac{1}{2}$" larger all around. The material should be
of the same quality as the top. A percale sheet which is soft and free of
starch may be used.

Interlining of Quilt:
Cotton batting is the most popular and practical interlining. One batt
is sufficient for a single size quilt.

Placing the Three Layers Together:
Lay the lining flat, smoothing it out. The cotton batting is placed on
top of the lining and also smoothed out so that there are no wrinkles.
The top is placed over these two layers, and all three layers are very
carefully basted together.

Basting the Three Layers Together:
Starting at the center of the quilt, baste out to each side through all three layers. Then, starting at center again, baste to each corner diagonally. Then baste all outer edges together.

Quilting Frames:
The purpose of a quilting frame is to hold the work taut. All quilting frames have two horizontal bars, 2 inches wide and deep and about 92 inches long. These are held in place by 2 vertical bars, 2 inches wide and about 24 inches long. To place the quilt on a frame, remove the two horizontal bars, then nail a tape 2 inches wide to one side of each horizontal bar. Sew the top and bottom edges of the quilt to these tapes. Roll one end up until you reach the width of the vertical bars. Place quilt on frame and roll until it is taut. To hold the sides taut, thread a needle with a strand of Pearl Cotton, Size 5, and make a knot at one end. Insert needle $\frac{1}{2}$" in from side edge and draw thread through. Then wind thread over the vertical bar and insert needle in quilt 1 inch away from previous thread. Continue in this manner across the entire length of the vertical bar and fasten end securely. Repeat on the opposite side.

Quilting Hoops:
Large hoops, 22 inches in diameter, are also used for quilting.

Quilting:
1. Each quilting design is transferred to the block by pricking the outline with a needle.
2. Thread a needle with an 18" length of thread and make a knot at one end.
3. Place the forefinger of the left hand over the spot where the needle should come through. With right hand push the needle from the underneath up through the three layers of material until needle touches the tip of the left forefinger, thus indicating that it is coming through at the correct spot. Remove forefinger of the left hand and with right hand draw the needle and thread through until the knot is concealed in the interlining.
4. Place the forefinger of the left hand under the spot where the needle should come through. With right hand push the needle downward through the three layers, until needle touches the tip of the left forefinger. Remove forefinger and with right hand draw the needle and thread through.
5. Alternate steps 3 and 4, taking care to fasten the end of each thread securely.
6. The upward and downward movements through the three layers of fabrics and the alternating of the position of the hands are the only correct ways of quilting. When you complete the quilting within a comfortable reach, rip out the strands on the sides, roll the quilt toward you and begin again.
7. After the quilting is completed, bind the edges.

* * * * * * * * *

STENCILLING

Equipment: Stencil paper (x-ray film mimeograph backs, or commercial paper); stencil brushes (stiff, blunt brushes); exacto knife or similar knife to cut stencil.

Supplies: Paint - tempera, if work is to be done on paper; textile - if work is to be done on fabric. Paper or fabric. Paper towels, tacks, clips, or scotch tape.

Articles: Paper - greeting cards, invitations, announcements, etc. Fabric - luncheon cloths, napkins, towels, scarfs, place mats, etc.

Procedure: 1. Select design appropriate for material. One which does not contain a great deal of detail.

2. Determine colors to be used.

3. Each part of the design must be cut out of the stencil paper, therefore no sections touching each other can be on the same stencil. Number the parts of the design, corresponding to the stencil they are to be cut from. Most designs can be done on two, three, or four stencils.

4. Cut to equal size as many pieces of stencil paper as you will need. Trace the parts of the design numbered one on the first stencil, two on two, etc., numbering the stencils. Be sure to place each stencil in exactly the same place when tracing. Carbon paper can be used.

5. With a sharp knife, cut each section from the stencil paper.

6. There should be no overlapping of sections on the stencils. This can be checked by holding the stencils to the light.

7. Test the design and the colors you have chose on scratch paper. Mark the paper so that each stencil will be place in exactly the same position. Hold paper and stencil firmly or tack or scotch tape it down. Put a small amount of paint on the brush and wipe practically all of it off on paper towels or a rag. The brush should be dry. Hold brush perpendicular to work and stroke inward, i.e. from the stencil paper into the cut design. To get a darker color, keep going over the design - do not use more paint. Excess of paint spoils the effect and often smears. Fabric should be stretched over sandpaper or a blotter and tacked down. Shading can be done by going over certain parts of the design more often than others. Often the outside of the design is made darker than the center. BE SURE TO KEEP THE BRUSH DRY.

3. Cut stencils can be purchased, but it is more interesting and more economical to cut your own. Stencils usually can be used many times.

E-Z DUZ IT OR HAIRPIN LACE

Equipment: Frame - aluminum, in shape of hairpin, 2½ to 3" wide, or two
dowel sticks set two inches apart in small blocks of wood.
Crochet hook - usually #5.

Material: Yarn, usually 4-ply.

Articles: Stoles, baby blankets, afghans, sweaters, etc.

Procedure:
1. Tie the yarn around the frame so that the knot joins all the
   yarn in the center of the frame. Turn the frame so that
   the yarn pulls off from the back towards the left.
2. Insert the crochet hook under the top loop on the left hand side
   (under the yarn nearest you), hook the yarn that is pulling
   off to the left and pull through to the front.
3. With this yarn on the hook, go over the yarn on the frame and
   hook again, pulling it through the yarn on the hool.
4. Turn the crochet hook straight up and down, so that it is
   parallel to the sides of the frme. (It has one loop on it.)
5. Turn the frame from right to left, so that after the turn the
   yarn goes around the right side of the frame. (The crochet
   hook is turned downward so that it will be out of the way
   when you turn.)
6. Insert the crochet hook under the top loop and hook the yarn.
   There are now two loops on the hook. Put the hook over
   the top of the loops and hook the yarn and pull it through
   the two loops on the hook.
7. Turn the crochet hook downward, turn the frame from right to
   left, and continue in the same manner.
8. Always turn the frame forward, from right to left.
9. When the strip is as long as desired, break the yarn and pull
   it through the loops on the hook to knot it.
10. Articles are made by joing strips together. This is done
    by chaining, single, double, and triple. The single and
    the triple are the most common, and the triple is usually
    the most attractive.
11. To chain singly, put the crochet hook through the first loop
    on one strip. With this on the hook, hook the first loop
    on the second strip and pull it through the loop on the hook.
    Hook the second loop on the first strip and pull this through.
    Then hook the second loop on the second strip and pull that
    through. Continue, alternating from one strip to the other
    and taking the loops consecutively. Taking two loops each
    time makes a double chain. three each time makes a triple
    chain.
12. A stole can be made of eleven strips of 270 loops. Approximately
    one ounce of 4-ply yarn is needed to make a strip of 270
   loops

COLONIAL MAT WEAVING

Equipment: Frame, usually hexagonal (6 sided) with nails equidistant around it.
Specifications for frame attached. Tapestry needle.

Supplies: Crochet cotton, pearl cotton, or other similar material.

Article: Colonial mat – Hot dish pad.

Procedure: 1. Colonial mats are made by winding the thread around the nails from one side of the frame to the other.
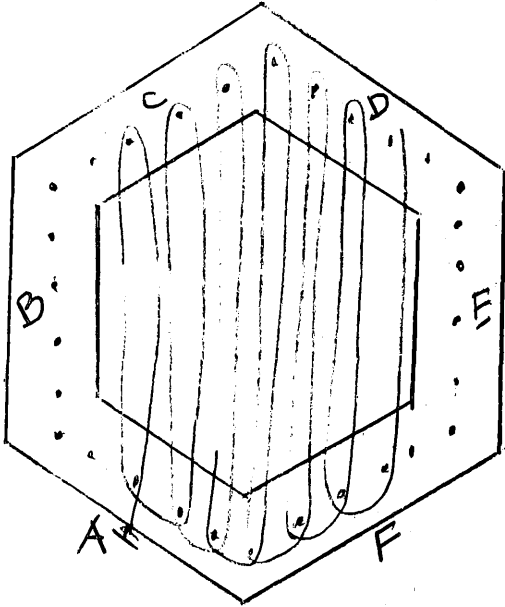
You may begin at any side. Begin at the first nail on side A which will allow the thread to lie over the open center. This is usually the third or fourth nail from the corner. The thread is wound on the right hand side of the nail on side A, over to the corresponding nail on Side C, around this from right to left, back to Side A around the same nail and the next one. Then across to the corresponding nail on Side C, around it from right to left, back to A again and around two nails, etc. Go across the frame along just one side of the frame – from A to C. rather than from A to D. Fill the nails from A through F and therefore C through D. Stop winding at the same number of nails from the end as you began. In other words, if you began at the third nail from the corner on side A, you will stop at the third nail from the corner on side F.
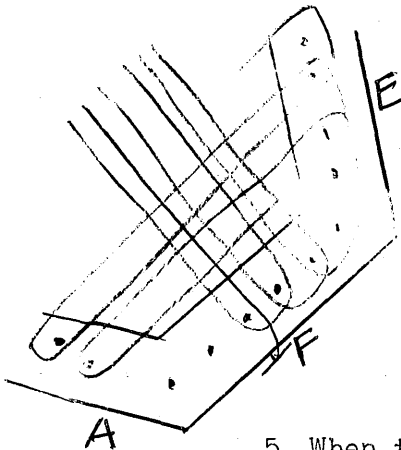
2. To turn the corner, lay the thread around the nails to the corner and to the third (or fourth) nail from the corner, counting the corner nail as number 1.

3. Next the thread is wound from ED to AB. The corner is then turned in the same manner as before.

4. The thread is then wound from CB to EF. These three – AF to CD, ED to AB, and CB to EG constitute one winding. A mat usually has from seven to ten winding depending upon the material used. Your next turn will automatically begin a new winding – AF to CD.

5. When the mat is completely wound, tie the thread to the last nail to hold it firmly. Some frames have leather tabs on the edge of them and the thread is wound around these to secure it at the beginning and end.

6. The next step is to tie the mat. The same thread can be used or a finer material may be used. A length of thread is threaded on a tapestry needle. The drawing below is an enlargement of what each section of the mat is like. The needle is put down through a, up through D and a knot tied. Next the needle is put down through B, up through E, twist the thread, putting the needle through the loop to knot it. Then the needle is put down through C and up through F, twisting the thread, putting the needle through the loop to knot it. This ties one section. The tying thread should make a star on the oposite side of the mat. Bring your needle over to G, down through G, up through B, twist and knot. Then down through H, up through A, twist, knot; down through I, up through J, twist, knot; then over to the next section. Always be sure to start with the section corresponding to G. Each section in the mat is tied in this way.
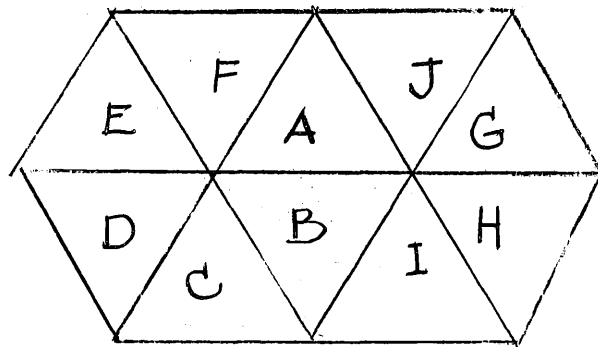
7. When the whole mat is tied, the ends along the frames are cut and evened off as fringe.

8. Often the tying is done with a different colored thread than the mat is strung. This is quite attractive since the tying makes a small star at each section on one side of the mat.

9. The stringing of the mat may be done in different colors also. This may be in a layer arrangement, switching the color when the mat is half completed; or it may be done with a design effect, by winding a certain number of nails with one color, so many with another, back to the first color - working out a symmetrical pattern. There are usually either fifteen or seventeen nails used across one wind. One pattern that could be used would be to wind the first three nails with white; the next two with any color - for instance blue; this will take five nails -- in order to make the design symmetrical, you will want to finish it the same way on the other side, therefore using five more of the fifteen nails; this leaves five nails in the center which can be white. Therefore, you would wind three white, two blue, five white, two blue, and three white. When you turn the work, you follow the same pattern. Another pattern would be to wind two white, two blue, two white, three blue for the center, alternate two of each color to the edge.
In tying the design patterns, you may use white on white and blue on blue, vice versa, or one color for all the tying.

10. In tying you may begin at a corner and go up a straight row, down the next row, etc.; or you may go all around the mat on the outside rows, then into the next row, and so forth to the middle of the mat.
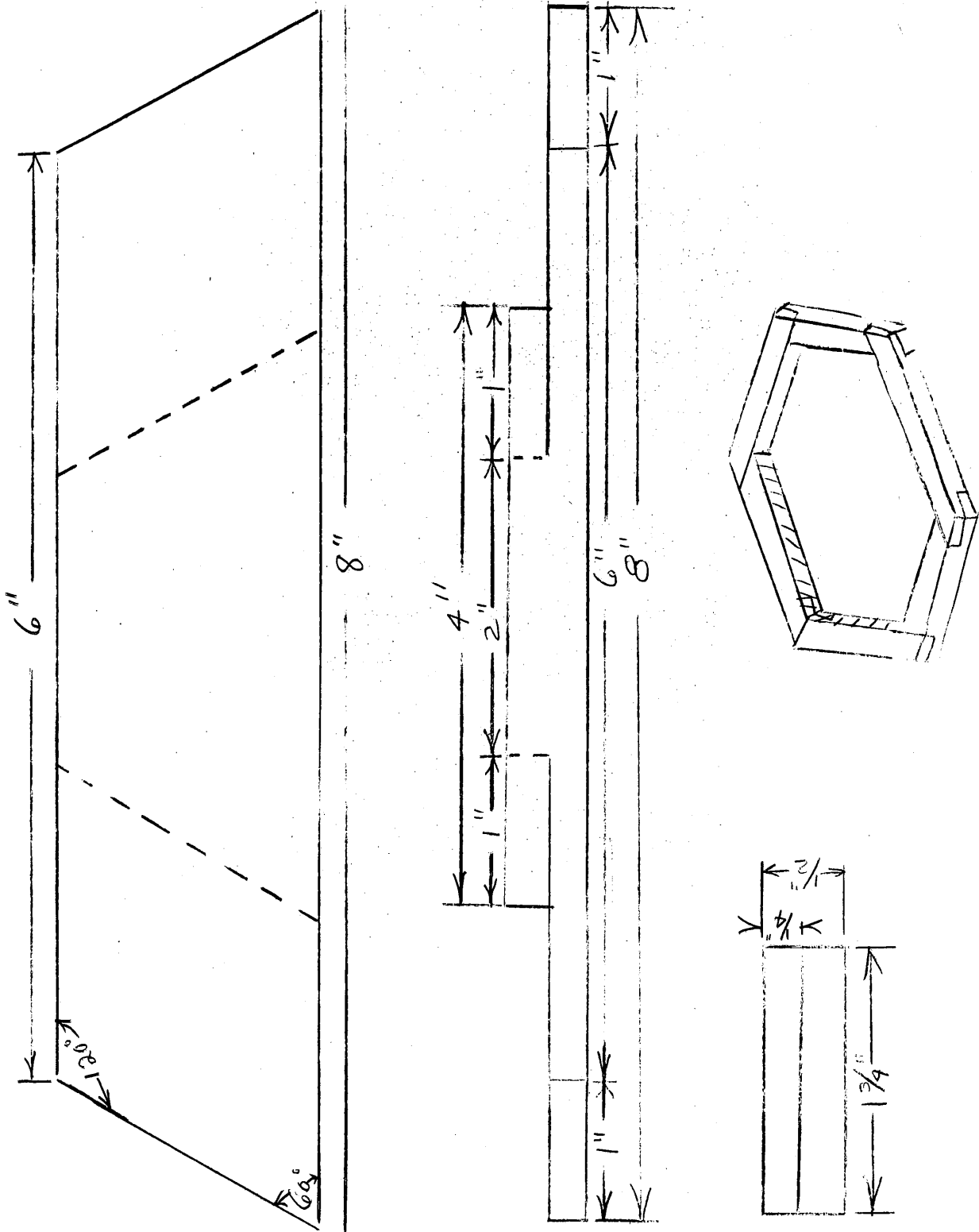
6 pieces from at least ½" stock.
60 brads spaced equidistant around frame.

BIBLIOGRAPHY

Some crafts are too complicated to give detailed instructions here.
The following is a bibliography for these crafts. These books contain
either instructions or designs, or both.

Leather:

General Leathercraft:	Raymond Cherry	$1.50	
Leathercraft Techniques and Designs:	John W. Dean (Advanced)	5.00	
Leathercraft Instructions:	Louise C. Hoefer	1.00	
Designs for Tooled Leather:	L. Hoefer Books I & II	1.00	each
Monograms and Designs for Leathercraft:	L. Hoefer	1.50	
Lacing from Start to Finish:	G. & J. Sitkin	.25	
How to Lace:	R. J. Thompson	.40	

Ceramics:

Clay Modeling and Pottery:	Wilson	$ .40
Fundamentals of Clay Modeling:	Fiore	1.00
Fun with Clay:	Leeming	2.25

Weaving:

Weaving for Amateurs:	Coates	$ 4.00
Weaving is Fun:	Lon Tate	2.00
Handloom Weaving:	Hooper	3.75

Knitting and Crocheting:
    There are a number of pamphlets or magazines on how to knit and
    crochet, and many with designs and patterns. Most of these can be
    bought for about $.10 in dime stores and needlework department.

These books and many others can be borrowed from the public library. If
extensive work in any one craft is to be done, it might be well to have a
few books convering this craft in a permanent collection. A craft library
is very valuable.

RHYTHM STICKS

Rhythm Sticks can be easily made from 5/8" hard wood dowel sticks. They are
cut into 8" lengths, and the ends are slightly rounded with sandpaper so as
to take off the sharp edges. The sticks are used by holding one in each hand
and beating one against the other in time with the music.

SHAKERS

Shakers are easily made from a 6 oz. juice can, from which the juice
has been removed by punching two small holes in one end. The handle of
the shaker is made by cutting an 8" length from a $\frac{1}{2}$" piece of doweling. A
hole is cut or punched in the center of one end of the can, just large
enough for the dowel handle. Before the handle is inserted into the hole
and fastened to the can, three small pebbles the size of a pea are placed
inside the can. The handle is fastened to the can by a Number 6--3/4" round
head wood screw, which is inserted in the center of the top end of the can and
screwed into the dowel handle. The shakers can now be painted a bright color.
The shakers are used by holding them by the handle and shaking them in time
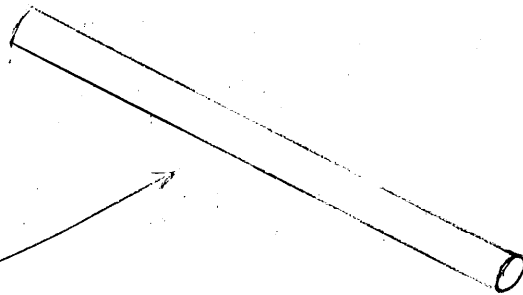with the music.

No. 6 X 3/4"
Round head wood screw

6 oz. juice can
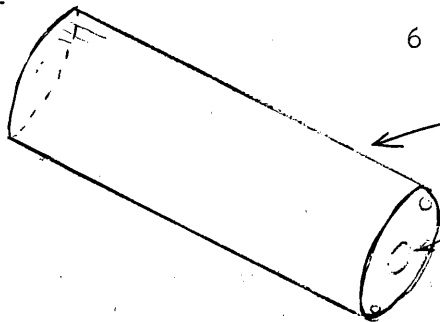
3 pebbles about the size of
a pea to be put inside the can.

$\frac{1}{2}$" X 8" dowel stick

PURCHASE OF SUPPLIES

I. Loopers
   A. Description: Cotton, jersey, silk
   B. How sold: By ounce or pound.
   C. Place of purchase:
       1. Ten cent stores
       2. Department stores
       3. J. L. Hammett Co., Kendall Square, Cambridge, Mass.
   D. Price: About five cents per ounce.
   E. Use: Looper weaving

II. Looper Frames
   A. Description: All about the same
   B. How sold: Frame with hook
   C. Place of purchase:
       1. Art Needlework: Department stores
       2. Ten cent stores & Gager's Handicraft: St. Paul Bk. and Stry.
               1024 Nicollet   55 East Sixth
               Minneapolis, Minn.   St. Paul, Minnesota
   D. Price: Varies from $.50 to $.75.
   E. Use: Looper weaving

III. Rake Knitting Frames
   A. Description: Circular: Various diameters. 11" is the most commonly used.
   B. How sold:
   C. Place of Purchase:
       J. L. Hammett Co.
       Kendall Square
       Cambridge, Mass.
   D. Price: $1.20 each
   E. Use: Rake knitting

IV. Yarn
   A. Description: Wool, cotton, nylon, rayon, and mixtures. Yarn is made up
       of strands of wool or other material. It may be one, two, three, or
       four ply which means, for instance, in three ply yarn the three strands
       are twisted together to make one strand; in four ply, four strands are
       twisted, etc.
   B. How sold: By ounce or pound. Balls or skeins. Balls are usually one
       ounce, skeins two or four ounces. Skeins usually must be wound into balls
       before use.
   C. Place of purchase:
       1. Art Needlework: Department stores
       2. Ten cent stores
       3. Many large supply houses
       4. Northland Yarn Company, 385 Minnesota, St. Paul
   D. Price: Varies greatly with type of yarn. Averages about $.40 per ounce.
       Remnants sold at Northland Yarn Company usually about $.25 per ounce. Not
       always available.
   E. Use: Rakeknitting, Swedish weaving, hairpin lace, weaving, knitting
       crocheting, hooking.

V. Floss
    A. Description: Single strand, six strands, etc.
    B. How sold: Skeins
    C. Place of purchase:
        1. Ten cent stores
        2. Art Needlework: Department stores
    D. Price: Varies. 2 skeins for $.05, $.05 each, 3 for $.10, $.10 each, etc.
    E. Use: Embroidery, Swedish weaving

VI. Tapestry Needles
    A. Types: Blunt, large eyed needles
    B. How sold: In packages and singly
    C. Place of purchase:
        1. Art needlework: Departments stores
        2. Ten cent stores
    D. Price: Usually eight needles in a package for $.10. When sold singly
        they are more expensive, about $.08 each.
    E. Use: Swedish weaving

VII. Copper
    A. Description: 36 gauge tooling copper
    B. How sold: Square foot and in rolls of five feet
    C. Place of purchase:
        1. Handcrafters, Waupun, Wisconsin
        2. Gagers' Handicraft, Minneapolis, Minn.
        3. St. Paul Book and Stationery Co., St. Paul
    D. Price: $.25 to $.35 per sq. ft. Difficult to get now. Some can be
        gotten from Handcrafters, Waupun, Wisconsin. A roll 12" x 60" is $1.45.
        The copper must be used for educational or rehabilitation purposes.
    E. Use: Copper tooling. Aluminum and brass can also be used.

VIII. Steel wool:
    A. Description: Steel wool comes in degrees of coarseness and fineness.
        Very fine should be used.
    B. How Sold: In pound boxes and by the pad.
    C. Place of purchase: Hardware stores
    D. Price: 3 pads for $.10
    E. Use: Copper tooling

IX. Liver of sulpher:
    A. Description: A chemical
    B. How sold:
    C. Place of purchase: Pharmacy departments of drug stores
    D. Price: $.25 to $.50 a bottle
    E. Use: Copper tooling. Very little is needed

X. E-Z-Duz It Frames
    A. Description: In shape of a hairpin, or two sticks of wood set in blocks
        of wood or plastic. Different widths. Should be 2½ or 3" wide.
    B. How sold: Singly. Price depends upon width and type.
    C. Place of purchase:
        1. Art Needlework: Department stores
        2. Ten cent stores
    D. Price: 3" width about $.35. Wooden ones about $1.00.
    E. Use: Hairpin lace or E-Z-Duz It.

XI. Leather:
    A. Description: Calf, sheepskin, cowhide, etc.
    B. How sold: Can be bought by the hide--whole, half, or quarter. Kits of billfolds, coin purses, key cases, cigarette cases, comb cases, link belts, suspenders.
    C. Place of Purchase:
        1. Gager's Handicraft, Minneapolis
        2. St. Paul Book and Stationery
    D. Price: Hides vary greatly from $1.50 to $2.00 per square foot, 9 to 14 square feet per hide.
        Kits: Billfolds -- $1.00 - $1.65; Coinpurses, $.35 - $.90; key cases, $.50 - $.60; cigarette cases, $.50; comb cases, $.30; link belts, $.55 - $.90; suspenders, $1.10.
    E. Use: Leatherwork

XII. Lacing
    A. Types: Leather and plastic
    B. How sold: By the foot
    C. Place of purchase:
        1. Gager's Handicraft - Minneapolis
        2. St. Paul Book and Stationery, St. Paul
    D. Price: Leather $.08 per yard
              Plastic $.01½ per yard
    E. Use: Lacing leatherwork

XIII. Macrame Cord
    A. Types: Hard finish, soft finish
    B. How sold: Balls, 2 oz.
    C. Place of purchase:
        1. St. Paul book and Stry.
        2. J. L. Hammett Co., Cambridge, Mass.
    D. Price: $.26 per ball. Box of eight $1.88
    E. Use: Square knotting

XIV. Textile Paint
    A. Types: Flo-paque, Prang, Dek-All, etc. Flo-paque is slightly more expensive but can be used on all types of surfaces.
    B. How sold: One oz., two oz., and eight oz. jars.
    C. Place of Purchase:
        1. Gagers, Minneapolis, Minn.
        2. St. Paul Book and Stationery
    D. Price: Flo-paque: One oz. jar $.45
              Prang: 3/4 oz. jar $.30, 2 oz. $.60, 8 oz. $1.40
    E. Use: Stencilling, painting glass, wood, metal.

XV. Stencil paper
    A. Types: Commercial (or packs of mimeograph stencils)
    B. How sold: Packages of 20 sheets, 9 x 12"
    C. Place of purchase: St. Paul Book and Stationery, Gagers
    D. Price: $.50
    E. Uses: Stencilling

XVI. Stencil brushes
    A. Types: Stiff, blunt brushes. Various sizes
    B. How sold: Singly
    C. Place of purchase:
        1. Gagers, Minneapolis, Minn.
        2. St. Paul Book and Stationery
    D. Use: Stencilling

XVII. Gimp
    A. Types: Flat gimp. (Plastic)
    B. How sold: Skeins and spools
    C. Place of purchase
        1. St. Paul Book and Stationery
        2. Gagers, Minneapolis
    D. Price: Skeins of 15 yds. for $.10. Better quality - 100 yds. $1.20.
    E. Use: Bracelets, etc. Better quality can be used for leather lacing.

XVIII. Clay
    A. Types: Plastic clay
    B. How sold: By the pound
    C. Place of purchase: St. Paul Book and Stationery, Gagers
    D. Price: $.30 per pound
    E. Use: Copper tooling, modeling

XIX. Bracelet Blanks
    A. Description: Spring steel, about 6" in length - 1" in width
    B. How sold: Singly and by the dozen
    C. Place of purchase:
        1. St. Paul Book and Stationery
        2. Gagers, Minneapolis
    D. Price: $.44 dozen
    E. Use: Gimp bracelets