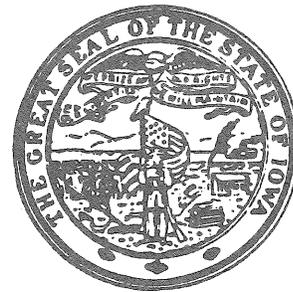


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# Governor's Conference on Recreation



**Wednesday, September 3, 1980**

**HOTEL FORT DES MOINES**

**10th & Walnut**

**Des Moines, Iowa**

IF YOU THINK YOU CAN - YOU CAN

From Dr. Ray Pugh,  
The Governor's Conference Luncheon Speaker

If you think you are beaten; you are;  
If you think that you dare not, you don't;  
If you'd like to win, but you think you can't  
It's almost a "cinch" you won't.  
If you think you'll lose; you've lost,  
For out in the world you find  
Success begins with a fellow's will,  
It's all in the state of the mind.

Fully a many a race is lost  
Ere even a step is run,  
And many a coward falls  
Ere even his works begun.  
Think big and your deeds will grow,  
Think small and you'll fall behind,  
Think that you can and you will,  
It's all in the state of the mind.

If you think you're outclassed, you are;  
You've got to think high to rise;  
You've got to be sure of yourself before  
You can win a prize.  
Life's battles don't always go to  
The stronger or faster man,  
But sooner or later the man who wins  
Is the fellow who thinks that he can.

## ARE WE MOTIVATING OUR CLIENTS?

### "Try Another Way"

Becky Maddy - University Hospital School - Iowa City, Iowa

#### I. Introduction

When we were originally contacted about presenting at this conference, Jim Rice and I were planning to present the technology of Dr. Marc Gold entitled the "Try Another Way Approach to Training." Since that time Jim Rice left University Hospital School and a few days ago I learned that he would not be available for this presentation. That motivated me to try another way.

Today, I would like to 1) discuss what motivation entails, 2) discuss factors affecting motivation, 3) present some motivating approaches that might be used, and 4) give you a chance to share ideas that have worked for you.

#### II. What is Motivation?

ACTIVITY: What motivates you? Think of a particular day when you have accomplished a lot, had lots of energy, gotten involved, tried something new. What motivated you on that particular day? Make a list if there were more than one motivating factors.

ACTIVITY: Now think about the Labor Day Holiday weekend. Those of you who had a three day weekend, what recreation or leisure activities did you participate in? Think of two. What were the activities? What motivated you to participate? Will you be able to do these activities when you're 70, 80, 90 or if you became limited physically and/or mentally?

Motivation is something that comes from within, and as such, no one can motivate anyone else to do anything. It is possible to present a concept or idea in such a way, however, that it strikes a responsive chord within someone so that s/he is motivated to do something. The frequently used phrase "motivating an individual to participate" really means stimulating a person's own motivation to seek involvement. (Bachner)

#### III. Factors affecting motivation of the ill, disabled, aged. (Ray, 1979)

"A. Physical changes. The probability of disease may increase with age, but not all old people are ill. The physical changes will occur in the aging process account for reduction in adaptability to the environment. The inability to adapt gives rise to age related problems.

B. Intellectual and emotional functioning. Some research has been misleading in reporting that learning in old age is not possible. Rather than being attributed to age, the problems in reality reflected:

1. misleading understandings of how the elderly learn
2. inappropriate comparisons of older subjects with younger adults of a different generation
3. attitudes, motivations and barriers which impede older subjects taking standardized intelligence tests.

Factors that affect learning performance in older adults include:

- '1. motivation--influenced by personal rapport, perceptual set, peer pressure and solicitation of approval. That any of these variables are age-related is an assumption.
2. Relevance--If a task is irrelevant to the participant, thinking and performing may be severely inhibited. Performance must not be taken to mean relevance.
3. Anxiety--A non-cognitive inhibitor which if eliminated or reduced, improves the quality of performance of the aged adult.
4. Speed--Older adults would appear to value accuracy more than speed.
5. Cautiousness--There is evidence of increased caution in older adults, but this may be the result of unpleasant experience.
6. Rigidity--Like caution, this may be the result of experience, not age alone. Established life patterns are usually more comfortable than new.
7. Fatigue--New activities of which participants have no prior knowledge do not apply to their frame of reference.
8. Health--Poor physical health creates a personal environment in which learning is not a prime relevant task.
9. Terminal Drop--A phenomenon which sometimes occurs as an individual approaches death. It results in withdrawal and loss of interest in life's activities.
10. Morale--One who is not adjusting well to the situation which exists responds poorly to participation learning and performance tasks.' (Bischof, 1976)

C. Social functioning--Happiness or satisfaction is not necessarily affected by aging. Instead, a drop in morale usually results from other factors which are traumatic in onset. Factors which repeatedly appear in the research as concomitants to adjustment are: 1) poor self-related health, 2) isolation, 3) institutionalization, 4) lost purpose in life, and 5) loss of support systems (spouse, relatives)."

So there are some factors that may be attributed to aging that may possibly affect our level of motivation.

ACTIVITY: Make a list of 3 things that you are looking forward to, three things you do to stay healthy or prolong your life, one decision you've made in the past year that turned out well for you.

Healthy, motivated people have things that they are looking forward to, try to prolong their lives and do activities to maintain a certain quality of life, and can make decisions about their lives.

#### IV. Some motivating approaches

##### A. Learning, Recall and Participant Motivation (Ray, 1976)

"Successful provision of leisure services to older adults is often dependent upon the participant's ability to learn new skills and recall at slower rates than younger adults. To facilitate the experience, the following suggestions are made:

1. Design activities or tasks which have meaning to the individuals involved. Novel activities or activities which have high risk or failure potential receive less participation.
2. Beware of using activity checklists as the only criteria for planning leisure activities. What people say they wish to do and what they actually do are often incongruent. Assessment of life experiences of the individual may be more important in designing programs which have high success ratios.
3. Slow down the pace of events. It takes longer to process and retrieve information with advancing age.
4. Help the older adult to organize the material in a more relevant format.
5. Give strong emotional support and avoid situations which may lead to social embarrassment and frustrations.
6. Employ tactile augmentation. Use as many senses as possible. Generally, the more senses used, the better memory is facilitated.

7. Reduce external interference until learning is fairly well mastered.
8. Make the activity as practical as possible. If there is a perceived meaningful outcome, performance and participation are likely to improve.
9. Relax the learning atmosphere and be tolerant of social interactions in an activity.
10. Recognize the adult status of participants. They are not children and most are still intellectually functional adults who should be recognized as such.
11. A minute point which is overlooked but very important is title or method of addressing participants. Addressing the older adult by first name without their permission is further confirmation of old age. Ask the participant how they should be addressed, Mr., Mrs., Ms., Dr., etc. and respect their request.
12. Don't nag participants. A discretionary amount of pressure is necessary to obtain the participation of some members. However, continual and unrelenting pressure may produce resentment and withdrawal.

Again, it is important to recognize these suggestions as guidelines, not as hard facts. Each individual responds differently to various stimuli. There is a need for the professional to recognize the differences and use the methods which work best in a given situation."

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BURNOUT AND JOB STRESS: A CHALLENGE TO THE  
PARK AND RECREATION PROFESSION

Dr. Michael Teague, Recreation Education - Univeristy of Iowa - Iowa City, Iowa

Just before Christmas, a woman went to a poverty lawyer to get help. While discussing the problem, she complained about the fact that she was so poor that she was not going to be able to get any Christmas presents for her children. The lawyer, who was a young mother herself, might have been expected to be sympathetic to the woman's plight. Instead, she found herself yelling at the woman, telling her, "So go rob Macy's if you want presents for your kids! And don't come back to see me unless you get caught and need to be defended in court!" Afterward, in thinking about the incident, the lawyer realized that she had "burned out". (Maslach, 1976, p. 16).

Too much work can be stressful and can lead to a phenomenon termed as "professional burnout"; too little work can be equally stressful and result in "rusting out". The dictionary defines burnout as a condition leading to failure, wear out, or becoming exhausted by making excessive demands on energy, strength, or resources. In research and practice, a more sophisticated definition has been developed which suggests that burnout is a "progressive loss of idealism, energy and purpose experienced by people in the helping professions as a result of the conditions of their work" (Edelwich, 1980). Helping professions, like the park and recreation profession, are quite vulnerable to burnout due to its intimate involvement with troubled human beings. Of course, this does not mean that we work only with troubled human beings.

Ideally, park and recreation professionals retain their objectivity and distance from intense helping situations without losing their concern for the person(s) they are working with. Instead, they are often unable to cope with this emotional strain and burnout occurs. Thus inability to cope can, in turn, lead to a detached treatment of others in very dehumanized ways. At the very least, productivity suffers in the organization and the worker becomes vulnerable to stress related diseases

(Selye, 1974). Therefore, the principal purposes of this article are threefold: (1) to understand the process by which professional burnout occurs; (2) to explore the organizational causes of burnout; and (3) to suggest some general remedy principles governing the management of burnout and stress.

### Professional Burnout Stages

Edelwich (1980) presented a model of burnout as a cyclic process of five stages (see Figure 1).

- Enthusiasm. A stage marked by initial periods of high hopes, high energy and unrealistic expectations as they relate to one's job. It is in the enthusiasm stage that the job is everything and low pay and long hours are endured. The critical hazards of this stage are twofold: (1) overidentification with clients and (2) a missionary zeal leading to inefficient expenditure of one's own energy.
- Stagnation. The second cyclic stage of burnout is that the job is no longer "thrilling" enough to substitute for everything else in life; i.e., family and leisure. Items such as (1) inability to measure success, (2) long hours, (3) low pay and (4) career dead-end represent a revolution of personal needs as opposed to work demands. The point is that one is still doing the job but the job can no longer substitute for personal needs.
- Frustration. The third stage represents the calling into question of one's effectiveness in doing the job and the value of the job itself. Frustrations such as (1) paper work, (2) lack of training, (3) nonappreciation, (4) no support for important decisions, (5) powerlessness, (6) system not responsive to client needs and (7) bad office politics are limitations viewed not simply as detracting from

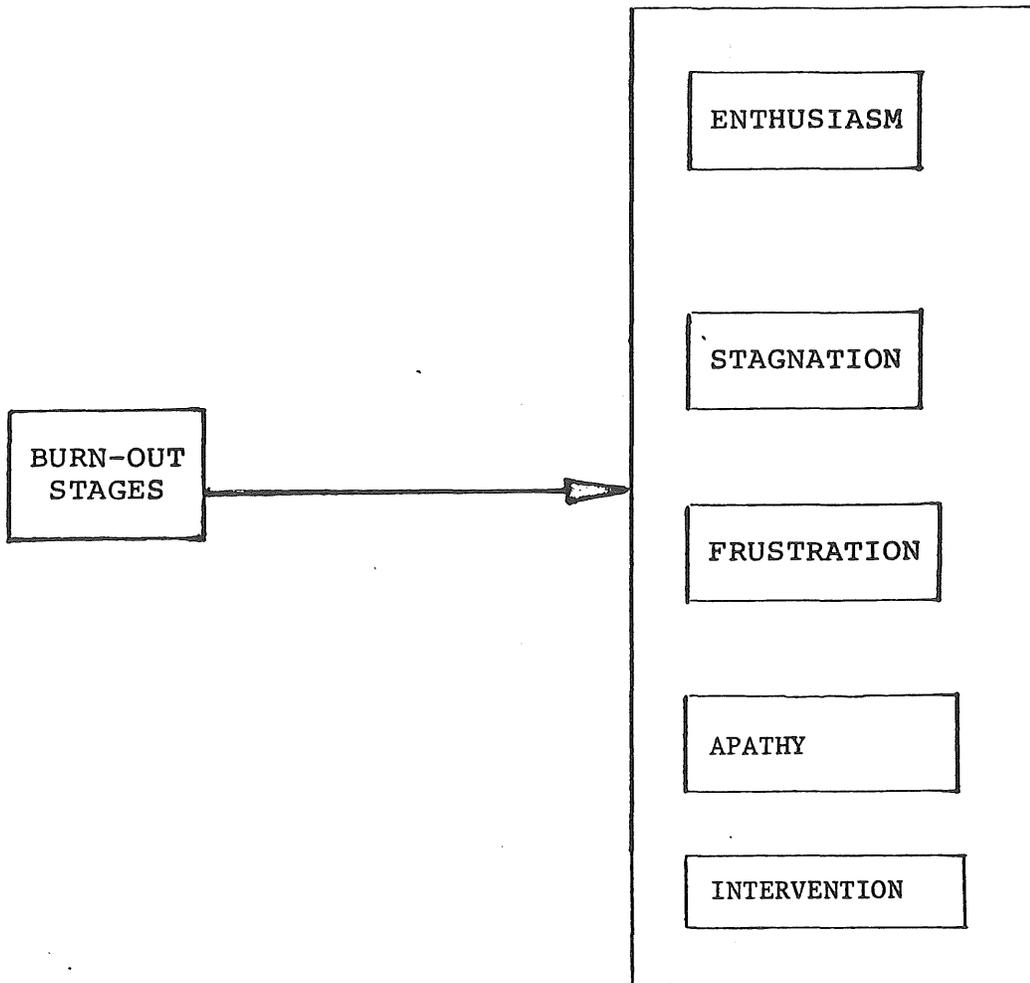


Figure 1. A model of burnout stages based on the work of Edelvich (1980).

one's personal satisfaction and status, but as threatening to defeat the purpose of what one is doing. Emotional, physical and behavioral problems are associated with this stage.

- Apathy. The fourth stage is actually a defense mechanism against frustration. It occurs when one is chronically frustrated on the job, yet one needs the job to survive. In operational terms, it means putting in the minimum required time to do the job, avoiding challenges, and detaching oneself from clients. "A job is a job is a job" characterizes the apathy stage.
- Intervention. As the final cyclic stage, intervention is whatever is done in response to the preceding stages. It may mean changing careers, modifying one's job, taking a vacation, going back to school, expanding one's life outside the job, etc. Obviously, some interventions are more effective than others, and the trick is to find the ones that produce lasting changes.

There are two principal points to bear in mind about the five burnout stages. First, it is a highly contagious cycle, i.e., staff to staff, clients to staff, staff to clients. Secondly, the progression is not linear and not inevitable. In other words, it is cyclic and, thus, can repeat itself a number of times. On the hopeful side, the cycle can be interrupted by a decisive intervention at any point, however, it is much harder to break through apathy than stagnation or frustration.

#### What Causes Burnout?

There are a multitude of theories on what causes burnout, and there is probably an element of truth in all of them. Such theories focus on three levels: (1) individual, (2) societal, and (3) organizational. While individual and societal levels

are certainly important, ultimately they seem to contribute less to burnout than organizational factors (Maslach, 1978). Therefore, due to brevity requirements, this article will only discuss the principal organizational causes leading to professional burnout. Readers interested in an expanded account of theoretical causes of burnout should consult Edelwich (1980) and Greenwood and Greenwood (1979) as referenced in the bibliography.

Drawing from research on stress in general and job satisfaction specifically, Maslach (1978) suggested that three issues related to organizational structure appear central to burnout: (1) availability of resources and the professional's power and autonomy to utilize them; (2) amount of challenge and stimulation in work; and (3) structural supports and rewards. Adams (1980) provided an excellent description of how these categorical areas are contained in types of job stress which are episodic (see Table 1)\*and chronic (see Table 2)\*.

Table 1  
Comparison of Objective and Subjective  
Impact of Stressful Events

Subjective Impact (Managers' and Administrators' Assessment)	
Stressfulness Rank	Event
1	Encountering major or frequent changes in instructions, policies, or procedures (number 8 on evaluation form)*
2	Sustaining a sudden, significant increase in the activity level or pace of my work (number 19 on evaluation form)
3	Being required to work more hours per week than normal due to crises or deadlines (number 22 on evaluation form)
4	Being promoted or advanced at a slower rate than I expected (number 9 on evaluation form)
5	Giving a major briefing or formal presentation (number 15 on evaluation form)

\*References to number on evaluation form is where the worker subjectively ranked event as compared to manager.

Table 1 (cont'd.)

Stressfulness Rank	Event
6	Experiencing a decrease in status (either actual or in relation to my peers) (number 3 on evaluation form)
7	Experiencing a sudden decrease in the number of positive recognitions of my accomplishments (from any source) (number 13 on evaluation form)
8	Experiencing the transfer, resignation, termination, or retirement of a close friend or valued colleague (number 23 on evaluation form)
9	Being disciplined or seriously reprimanded by my supervisor (number 4 on evaluation form)
10	Acquiring new subordinates (number 25 on evaluation form)

NOTE: Table 1 is based on J.D. Adams' work on the subjective experiences of episodic work stress. The table is adapted from Adams' Understanding and Managing Stress, University Associates, Inc., 1980, p. 81.

Episodic stress may be tied to Alvin Toffler's famous book Future Shock where he suggests that three main stimulators of future shock exist: (1) transience, (2) diversity, and (3) novelty. The events described by Adams in Table 1 are examples of the third type of shock stimulator, novelty. Although they neither inherently or necessarily cause a great deal of stress, much of the stress associated with episodic events are due to being taken by surprise or overwhelmed by unfamiliar circumstances. In contrast, stress associated with episodic events are buffered by our understanding of the reasons behind imminent changes, the ways in which changes occur, and the realities of a new situation. The message behind Adams' work on episodic stress is that those of us in supervisory positions should examine the communication patterns within our organizations. It appears that the one place where information flow is disrupted in organizations is at the interface between managers of operating units (work teams) and their supervisors, who coordinate two or more units.

Table 2

Subjective Impact of Stressful Situations

Stressfulness Rank	Situation
1	I have too much to do and too little time in which to do it (number 13 on evaluation form)
2	The demands of others for my time are in conflict (number 4 on evaluation form)
3	I spend my time "fighting fires" rather than working according to a plan (number 21 on evaluation form)
4	Decisions or changes that affect me are made without my knowledge or involvement (number 9 on evaluation form).
5	I lack confidence in management (number 5 on evaluation form).
6	I get feedback only when my performance is unsatisfactory (number 8 on evaluation form)
7	Management expects me to interrupt my work for new priorities (number 6 on evaluation form)
8	I am unclear about what is expected of me (number 1 on evaluation form)
9	I am cautious about what I say in meetings (number 12 on evaluation form)
10	I have differences of opinion with my superiors (number 3 on evaluation form)

NOTE: Table 2 is based on J.D. Adams' work on the subjective experiences of chronic work stress as it appeared in Understanding and Managing Stress, University Associates, 1980, p. 83.

In Table 2, Adams (1980) provides a representation of chronically stressful working situations which were based on the subjective impressions of 330 administrators and managers. These administrators and managers represent a wide cross-section of professions. The management of chronic stress events is difficult since they are not governed by policy and are only indirectly influenced by organizational

structure. These stressors may collectively be viewed as norms (shared but unexpressed habits) that have evolved in the work place (e.g., an expectation that all employees will work excessive hours regardless of work demand). Parkinson's law on time fits in here: "Work expands to fit time, time expands to fit work." Changing such norms is not only difficult but requires substantial amounts of effort by those who are affected by a chronic stress situation. Individual members do not have the luxury to change their own behavior since such changes run the risk of being treated as a "deviant" by one's own peers. No wonder "workshop highs" of stress preventive techniques quickly wear out when we attempt to place into practice the ideas we receive from workshops. If this barrier of shared expectations is to be overcome, entire work groups must confront other work groups. The face to face confrontation of work groups is utilized to identify stressful norms and, then, collectively decide to change behavioral norms. Such action is achieved only through gradual change. A popular management practice devoted to confronting chronic stress events is "organizational development"; a practice which includes the tools of team building, feedback, conflict management, group dynamics, and counseling.

### Managing Burnout/Job Stress

The preceding discussion of the theory behind burnout and job stress conveys that its management and/or prevention is both an individual's and an organization's responsibility. Adams (1980) and Greenwood and Greenwood (1980) provide an excellent "blow by blow" account of how to deal with job stress. It is beyond the confines of this article to detail their prescriptions for countering burnout and stress. However, at danger of oversimplifying the psychological rationale behind the guidelines suggested by those authors, I would suggest that the thesis behind prevention rationales may be drawn from the early research work of Herzberg (1966).

In a lengthy series of studies on motivation and productivity, Herzberg developed a theory which ties together two types of job factors: (1) Hygiene

Factors, and (2) Motivating Factors:

<u>Hygiene Factors</u> <u>Environment</u>	<u>Motivating Factors</u> <u>The Job Itself</u>
Policy and Administration	Achievement
Supervision	Recognition
Working Conditions	Challenge
Interpersonal Relations	Responsibility
Money, Status, Security	Growth and Develop- ment

The first set of factors, categorized as "hygiene factors", are related to one's work environment. A satisfaction of hygiene variables prevents overt dissatisfaction with the organization. But, this does not mean that the worker will be satisfied with the job. It is the second category of variables, motivators, that is highly correlated with job satisfaction and productivity.

On the basis of the work by Adams (1980) and Herzberg (1966), it is quite apparent that the satisfaction of individuals in their work environment is dependent on finding a sense of achievement in the work itself. A worker's psychological energy should not be expended on hygienic factors, unless such factors present an insurmountable obstacle in obtaining a sense of achievement relative to the work itself. Park and recreation professionals who are dissatisfied with and, thus, prone to burnout, in my opinion, seem to spend a disproportionate amount of time complaining about hygiene factors that appear to block their personal aspirations; i.e., money, status, bureaucratic practices. On the other hand, park and recreation professionals who appear satisfied with their work focus their energy toward achieving well-defined and intrinsically meaningful goals. The achievement of their goals leads to pride of accomplishment that, in turn, is the root of job satisfaction.

I know that my belief in Herzberg's model as a conceptual foundation for managing burnout and job stress is neither new nor "earth shaking". However, we should all recognize that organizations are susceptible to decay as well as to growth. If park and recreation organizations are to grow rather than decay, then, perhaps,

the simplest solution is for individuals and organizations to pursue new goals and new directions. Given the tremendous flux caused by a stagnant economy, status quo organizations cannot be expected to survive. As Drucker noted, "In a world buffeted by change, faced with new threats to its safety, the only way to conserve is to be innovating" (Veninga, 1973, p. 52).

If this article has accomplished anything, it is my hope that our zeal for motivating staff be put on, at least, an even par with motivating clients. For the park and recreation organization, the goal is to develop training strategies that prepare people for burnout, both for their own benefit and for the benefit of the organization. For the individual, the goal is the acceptance of reality, the assumption of personal responsibility for managing stress, and the ability to derive enjoyment and self-worth from a job worth doing. For the park and recreation organization, administrators and supervisors are challenged to provide a working environment that blends both individual and organizational goals.

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PLANTS: INCREDIBLE AND EDIBLE

Dorothy Baringer - Botanical Center Board, Des Moines, Iowa

Marybeth Jaggard - Conservancy, Oelwein, Iowa

Plants make the earth habitable for man by providing oxygen. They also provide materials for his habitation, his food, his medicine, his clothing and his transportation. Truly incredible!

There are about 350,000 species of plants in the world. About 3,000 species have been used as food by man. Fewer than 100 form the main source of our diet. Many of our woodland and prairie plants were used as food and as medicine by Indians and pioneers. If you would like to try a few different foods, the plants in the following list may be found in your backyard, ditches, vacant lots and fields. All are common.

Arrowhead - Sagittaria species  
Burdock - Arctium minus  
Cattail - Typha species  
Chicory - Cichorium intybus  
Chufa - Cyperus species  
Cinquefoil - Potentilla species  
Dandelion - Taraxacum officinale  
Elderberry - Sambucus canadensis  
Gooseberries and Currants - Ribes species  
Grape - Vitis riparia  
Ground Cherry - Physalis heterophylla  
Hackberry - Celtis occidentalis  
Hawthorn - Crataegus species  
Hickory - Carya ovata  
Highbush Cranberry - Viburnum trilobum (a cultivated shrub)  
Jerusalem Artichoke - Helianthus tuberosus  
Juniper - Juniperus virginiana  
Knotweeds - Polygonum species  
Lambsquarter - Chenopodium album  
Milkweed - Asclepias species  
Mints - many species of the mint family  
Mulberry - Morus rubra  
Mustard - Brassica spp.  
Nettles - Urtica dioica  
Purslane - Portulaca oleracea  
Raspberry, Blackberry, Dewberry - Rubus species  
Salsify or Goat's Beard - Tragopogon porrifolius  
Shepherd's Purse - Capsella bursa-pastoris  
Strawberry - Fragaria species  
Sumac - Rhus typhina, Rhus copallina  
Wild Coffee - Triosteum perfoliatum

The following list is of a few of the many, many species of plants that have been used as medicines for thousands of years. We don't advise using any of these as medicines, though we offer this list because a plant is more interesting when you know something of its uses.

Foxglove - Digitalis purpurea  
Dandelion - Taraxacum officinale  
Bloodroot - Sanguinaria canadensis  
Spring Beauty - Claytonia virginica  
Buttercup - Ranunculus species  
Lily of the Valley - Convallaria majalis  
Marsh Marigold - Caltha palustris



## SOCIAL RECREATION

### Political Theme

Angie Anderson, Mike Sears - Iowa Methodist Medical Center - Des Moines, Iowa

It is once again time for the National Election. This theme party uses a number of old "standby" recreation activities which lend themselves to many theme party ideas.

#### Name Tags:

If name tags are used there are many from which to choose. The donkey and elephant were selected for this party and three different colors of construction paper were used for the tags. The color coding makes it very simple to form teams as people arrive.

#### Straw Poll:

Ice breaker - see attached sheet for instructions on various ways the straw poll idea can be incorporated into the political theme concept.

#### Campaign Road (Hagoo):

Ice breaker - see attached sheet for activity instructions.

#### Can You Name the Presidents? (Team Mixer):

Large pictures of the presidents are mounted on construction paper so they can be easily seen by team members. One team member is asked to serve as secretary for the entire team. Teams are provided with a sheet which lists the dates each president served. The dates and pictures serve as clues to assist participants with identification.

This activity can also be set up as an initial ice breaker activity for all participants. Pictures could be individually mounted on a wall as a "Hall of Presidents" and as participants arrive they are each provided with the date sheet. Then they move around the room and identify as many presidents as possible within a pre-set time frame.

This activity can be used in many other ways, as well as being adapted to other parties (i.e. nostalgia using old movie and tv stars' pictures). Be innovative and use your imagination as this activity can be used year round with many theme ideas.

#### Lame Duck Race:

This name was used (reference to Lame Duck Congress sessions) to tie a "New Games Relay" into the political theme. Just another example of ways to adapt good old standard social recreation ideas into a theme party. See attached sheet for instructions on the race.

## SOCIAL RECREATION

### Political Theme

#### Unscramble the Presidents:

The names of presidents are scrambled up and lettered on large cards. Each team is given a chance to unscramble the name. If one team can't get the name unscrambled the next team gets a chance until the right answer emerges. If no one can get the answer the leader then lets the team know the correct name.

This can also be done as an individualized ice breaker activity as people arrive for your party. (See attached sheet with blanks for filling in the unscrambled name). Use other names such as Thanksgiving food items, Christmas, Halloween, etc. as adaptations for this activity which has potential use year round.

#### Cast Your Ballot (Relay):

Teams from an indian style (one behind the other) line. Each team member must place poker chip between knees and hold it there as they move down to the finish line, drop the chip into the can, fish chip out; run back and hand it to the next team member. Continue this process until all members of one team have gone down and back. Let leader know when you have finished. This is an old relay in which the individual carries a quarter between the knees. It has been adapted to poker chips in order to carry out the political color scheme.

#### LAME DUCK RACE

The Lame Duck Race is a revision of the Amoeba Race from the New Games Book. Here's a chance to experience political consciousness at the grassroots level. To begin, you'll need a lot of congresspersons, public support and a lame duck. The public support people should surround the congressmen, facing outward and link elbows. Someone with good verbal skills and eyesight and the ability to keep on top of things should be the lame duck, seated on the shoulders of the congressmen.

Try this out for a little bit before engaging in competition. A rhythmic chant might be helpful for coordinating movements. When you have two political forces ready to hobble designate a start and a finish and set them off.

#### CAMPAIGN ROAD (Hagoo)

Two teams stand facing each other about three feet apart. Two players, one from each team, who stand at opposite ends of the lines, are the challengers or candidates. They step forward and face each other down the length of the lines. They walk toward each other, breaking neither their eye-contact nor their reserve. In the middle they pass and continue to the end determined to suppress their slightest smile or guffaw. Here is the true test of the candidates as they meet face to face and eyeball to eyeball. Those in the lines should try to distract the candidate from finishing this encounter with dignity so that their candidate will win.

#### STRAW POLL

Everyone wants to know where their favorite candidate stands in relation to the other candidates. A fine ice breaker for a political party is to take a straw poll. (Be sure to stay close by with plenty of reserve topics to assure that this doesn't change into a jaw breaker.) All you need for this activity is plenty of ballots made up ahead of time and a ballot box (red, white and blue are the preferred decorative colors). Stand by to make sure no one stuffs the ballot box! We will be conducting two polls throughout the day. The results of the first poll to be announced at the banquet and the second to be announced at the end of the afternoon party. Participants should be included in the counting of the ballots and of course no one minds waiting a few minutes with this kind of suspense. Cast your vote and have some fun!

THE HALL OF PRESIDENTS

Can you name them?

(We offer two clues: Their pictures and the dates they served in office)

1. 1789-1797 \_\_\_\_\_
2. 1797-1801 \_\_\_\_\_
3. 1801-1809 \_\_\_\_\_
4. 1809-1817 \_\_\_\_\_
5. 1817-1825 \_\_\_\_\_
6. 1825-1829 \_\_\_\_\_
7. 1829-1837 \_\_\_\_\_
8. 1837-1841 \_\_\_\_\_
9. 1841 \_\_\_\_\_
10. 1841-1845 \_\_\_\_\_
11. 1845-1849 \_\_\_\_\_
12. 1849-1850 \_\_\_\_\_
13. 1850-1853 \_\_\_\_\_
14. 1853-1857 \_\_\_\_\_
15. 1857-1861 \_\_\_\_\_
16. 1861-1865 \_\_\_\_\_
17. 1865-1869 \_\_\_\_\_

18. 1869-1877 \_\_\_\_\_
19. 1877-1881 \_\_\_\_\_
20. 1881 \_\_\_\_\_
21. 1881-1885 \_\_\_\_\_
22. 1885-1889 \_\_\_\_\_
23. 1889-1893 \_\_\_\_\_
24. 1893-1897 \_\_\_\_\_
25. 1897-1901 Picture unavailable (William McKinley)
26. 1901-1909 \_\_\_\_\_
27. 1909-1913 \_\_\_\_\_
28. 1913-1921 \_\_\_\_\_
29. 1921-1923 \_\_\_\_\_
30. 1923-1929 \_\_\_\_\_
31. 1929-1933 \_\_\_\_\_
32. 1933-1945 \_\_\_\_\_
33. 1945-1953 \_\_\_\_\_
34. 1953-1960 \_\_\_\_\_
35. 1960-1963 \_\_\_\_\_
36. 1963-1969 \_\_\_\_\_
37. 1969-1974 \_\_\_\_\_
38. 1974-1976 \_\_\_\_\_

ANSWERS TO:

CAN YOU NAME THE PRESIDENTS?

1. George Washington
2. John Adams
3. Thomas Jefferson
4. James Madison
5. James Monroe
6. John Quincy Adams
7. Andrew Jackson
8. Martin Van Buren
9. William H. Harrison
10. John Tyler
11. James K. Polk
12. Zachary Taylor
13. Millard Fillmore
14. Franklin Pierce
15. James Buchanan
16. Abraham Lincoln
17. Andrew Johnson
18. Ulysses S. Grant
19. Rutherford B. Hayes
20. James A. Garfield
21. Chester A. Arthur
22. Grover Cleveland
23. Benjamin Harrison
24. Grover Cleveland
25. William McKinley
26. Theodore Rossevelt
27. William H. Taft
28. Woodrow Wilson
29. Warren G. Harding
30. Calvin Coolidge
31. Herbert C. Hoover
32. Franklin D. Roosevelt
33. Harry S. Truman
34. Dwight D. Eisenhower
35. John F. Kennedy

UNSCRAMBLE THE PRESIDENTS

1. msdaa \_\_\_\_\_
2. xnoin \_\_\_\_\_
3. Tfta \_\_\_\_\_
4. Tnognishaw \_\_\_\_\_
5. Rfojfeens \_\_\_\_\_
6. Tracre \_\_\_\_\_
7. Orhvoe \_\_\_\_\_
8. Tgarn \_\_\_\_\_
9. nmooer \_\_\_\_\_
10. denknye \_\_\_\_\_
11. sortrolee \_\_\_\_\_
12. rmtanu \_\_\_\_\_
13. dfro \_\_\_\_\_
14. donmisa \_\_\_\_\_
15. hweesireon \_\_\_\_\_
16. cnonlli \_\_\_\_\_
17. dgraihn \_\_\_\_\_
18. klop \_\_\_\_\_
19. nhsjoon \_\_\_\_\_
20. loodegci \_\_\_\_\_

UNSCRAMBLE THE PRESIDENTS - KEY

1. Adams
2. Nixon
3. Taft
4. Washington
5. Jefferson
6. Carter
6. Hoover
8. Grant
9. Monroe
10. Kennedy
11. Roosevelt
12. Truman
13. Ford
14. Madison
15. Eisenhower
16. Lincoln
17. Harding
18. Polk
19. Johnson
20. Coolidge

IDEA CORNER

Carla Davis - Senior Citizen Leader - Waukee, Iowa

A is for ANGELS with halos so bright, whose carols were heard that first Christmas night.

B is for BABY, the Christ Child so dear. We celebrate Christmas, His birthday, each year.

C is for CANDLES, how brightly they shine. They give warm welcome to your friends and mine.

D is for DOVE, a bird though small. A symbol of peace for one and all.

E is for EVERGREENS, use them galore, with candles and bells and over the door.

F is for FLOWERS, the poinsettias gay, to brighten our homes on Christmas day.

G is for GREETINGS, a merry, cheery hello, with a heart full of love for people we know.

H is for HOLLY with berries so red. To make into wreaths to hang overhead.

I is for ICE and snow-covered hills. Where sledding is fun along with the spills.

J is for JINGLE BELLS so merrily ringing. Joy to the World is what they are bringing.

K is for KRISS KRINGLE so merrily he stands - this is what they call Santa in some other lands.

L is for LANTERNS and LIGHTS shining bright, making it cheerful on Christmas night.

M is for MUSIC so sweet and so gay. It makes our heart warm on a cold Christmas day.

N is for NATIVITY, the angels did sing to herald the birth of Jesus, our King.

O is for ORNAMENTS, lovely to see, beckoning Santa to our Christmas tree.

P is for PRESENTS and PACKAGES gay, we give and receive on Christmas day.

Q is for QUIET Christmas Eve night, with snow covered hills glistening so bright.

R is for RELIGION that tells the true story, what Christmas is about with all of Christ's glory.

S is for SHEPHERDS watching by night. They saw the star shining so bright.

T is for TREES we decorate gay. They wait for Santa to hurry our way.

U is for UNIVERSE - the whole wide world where Christmas brings joy to each boy and girl.

## Idea Corner (Continued)

V is for VARIOUS gay Christmas treats, snowmen and carolers out on the streets.

W is for WISEMEN who traveled a far, led by the light of the Christmas star.

X is for XMAS a short way to say Christmas, but we prefer the long way.

Y is for YUMMY foods, too good to eat, for special decorations they can't be beat.

Z is for ZANY and funny things too - BETH and TONY - CHRISTMAS IS FOR YOU!

### IDEA CORNER

Carla Davis - Senior Citizen Leader - Waukee, Iowa

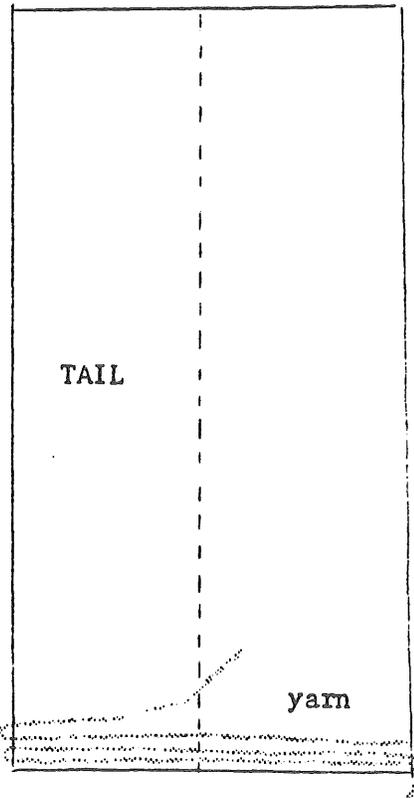
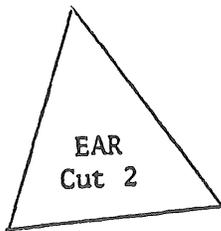
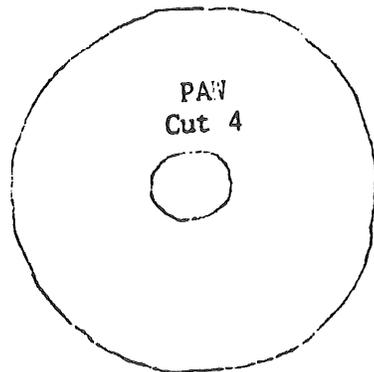
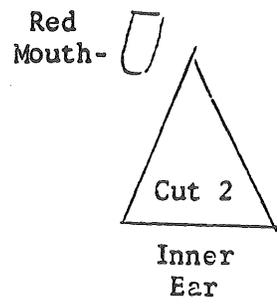
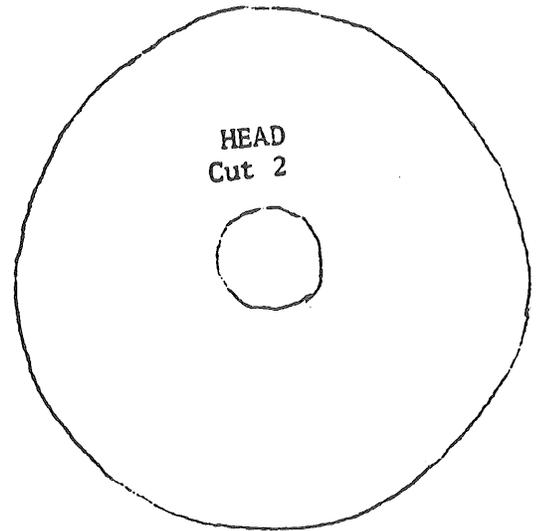
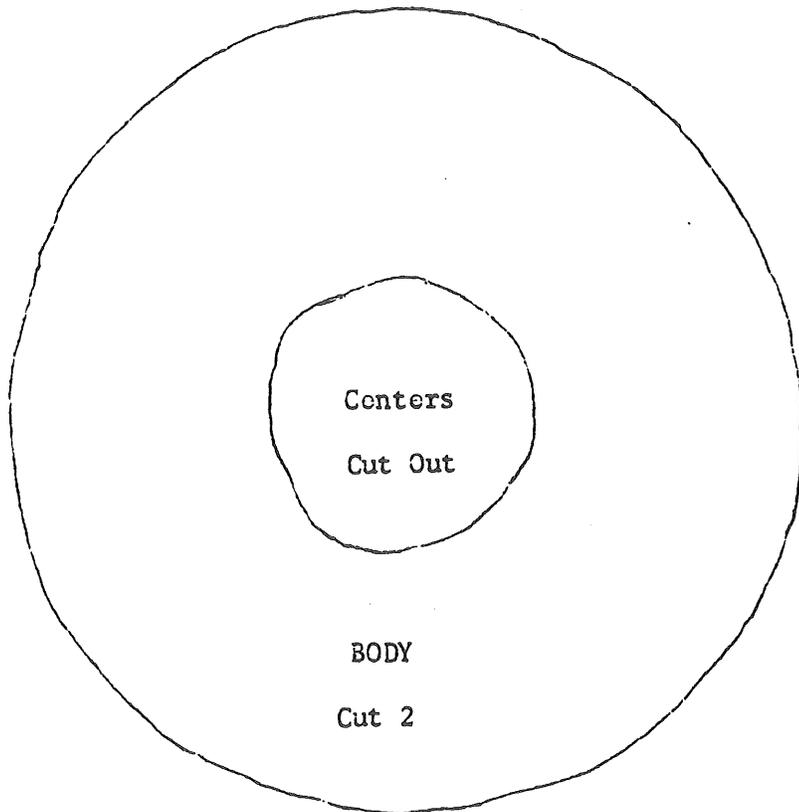
#### Pom Pom Cat

##### Materials

- 1 - pkg. 4 ply yarn
- 1 - spool kite string
- 1 - large eyed needle
- 1 - 1/16" sewing machine needle
- 1 - piece medium weight cardboard
- 1 - spool thread to match yarn
- 1 - piece of felt same color as yarn
- 1 - 3" x 5" piece of pink felt for inside ears
- 2 - moving eyes - 8mm

- Step 1 - Body - Put two cardboard sections together and wrap with 4 layers of yarn working through center hole.
- Step 2 - Paws - Put two cardboards sections together and wrap working through the center hole until the center of pattern is completely filled - Use the large-eyed needle for this. Repeat for second paw.
- Step 3 - Head - Put two cardboard sections together and wrap until the center is completely filled.
- Step 4 - Tail - Wrap tail vertically with 4 layers of yarn. On sewing machine with 1/16 inch needle sew six times back and forth. The sewing is done on the dotted line shown on the pattern. Cut yarn at edge of long sides and remove the cardboard.
- Step 5 - Make body, paws, and head pom poms. Follow directions given for Pom Pom Favors in this book starting with Figure 3.
- Step 6 - Use one yard of kite string. Knot one end and thread other end on large eyed needle. Sew through both paws and pull together. Sew through body back through body and through paws coming out at the kite string knot. Sew through paws, through head, back through head and body. Sew through machine stitching on tail to attach. Sew back and forth through tail and body until kite string is used up. Tail should then be secure.
- Step 7 - Use one more yard of kite string and repeat above steps so head, paws, and body will be secure.
- Step 8 - Cut ears from felt and glue two pieces together. Part yarn in center of head and glue ears in place.
- Step 9 - Glue on eyes. Glue on small pink felt for nose. Glue on red tongue. Tie ribbon around neck.

Pom Pom Cat (Continued)



IDEA CORNER  
NATIONALLY SPONSORED PROGRAMS  
INEXPENSIVE PROGRAMS  
PROGRAM RESOURCES FOR COMMUNITIES

KEN-L-RATION DOG SHOW: Each pre-packaged Kids Dog Show kit includes everything you need to put on your own community kids dog show. All kits include a complete planning guide, banners, posters, pennants, winners and participants' ribbons, badges, banners, rating forms, individual pet care booklets for each entrant and more. Each kit is designed to serve 50 entrants. More than one kit may be ordered. For free kit(s) write: Ken-L-Ration Kids Dog Show, P.O. Box 3493, Merchandise Mart Plaza Chicago, Illinois 60654, or call (312) 222-7111, as supplies are limited.

PEPSI-COLA-NBA HOTSHOT BASKETBALL PROGRAM: This free youth basketball skills program is open to municipal recreation departments, as well as to community youth organizations with the potential of having at least 100 participants. The program is based on individual one-minute basketball skills competition and the only facility needed to conduct the program is a basketball court. During May, Pepsi-Cola supplies playground kits to participating departments. Each kit consists of a basketball, award certificates, entry blanks, posters, rule book, guides, gold and silver olympic-style medals. For a ruling on eligibility to join, contact on your official letterhead, the Hot Shot Coordinator, Pepsi-Cola Company, Purchase, New York 10577.

WHAM-O NATIONAL FRISBEE AND HULA HOOP CONTEST: This free nationally sponsored program is designed as a skills competition in the area of Frisbee throwing and Hula Hooping. Wham-O Manufacturing Company will provide Hula Hoops and Frisbees to all communities entering the programs as well as complete instructional and contest kits, including awards and certificates. Local playground winners are able to advance to the city, state, regional and national championships. Wham-O offers a third program entitled "Catch and Fetch". For further information write: Wham-O Manufacturing Company, 835 East El Monte Street, San Gabriel, California, 91176.

HERSHEY'S NATIONAL TRACK AND FIELD YOUTH PROGRAM: This is a playground program designed for youngsters 10 through 15 years of age and is directed to the novice and beginner in track and field. The program is sponsored by the Hershey Foods Corporation and is run by the National Recreation and Park Association, through the regional offices and affiliate state societies, in cooperation with the National Track and Field Hall of Fame and the President's Council on Physical Fitness and Sports. For further information, contact Jim Johnson, National Program Coordinator, Hershey's National Track and Field Youth Program, the National Track and Field Hall of Fame, 1524 Kanawha Boulevard, Charleston, West Virginia 25311, or your respective N.R.P.A. Regional Office or state society.

WHEATIES SPORTS FEDERATION SUMMER GAMES PROGRAM: The WSF Summer Games Program consists of ten events that make use of skills youngsters have developed through regular play. Participating youngsters compete in one of three age groups ranging from 8 to 13 years of age, in two phases of competition. For kit send a \$2.00 check or money order, to cover postage and handling to: Wheaties Sports Federation, Summer Games Program, P.O. Box 9764, St. Paul Minnesota 55197.

PUNT, PASS, AND KICK: A Fall program--register in August. This nationally sponsored competition program for youth is sponsored by local Ford Dealers and the National Football League. Skilled football competition is stressed in the areas of punting, passing and kicking. A number of community recreation departments have found this to be rewarding and have been successful in co-sponsoring the program with their local Ford Dealer. For further information, contact your nearest Ford Dealer.

MR. PEANUT TARGET TENNIS: Mr. Peanut Target Tennis competition is a test of accuracy and skill in the placement of basic tennis shots. Mr. Peanut Target Tennis is sponsored by Planters Peanuts in association with World Team Tennis, the National Recreation and Park Association and USTA National Tennis Development Program. Everything needed to start a local competition is included in the kit, targets (6), posters, banner, flyers, score sheets, competition certificates, announcement publicity releases and target tennis component reorder forms. The program is divided into three age groups, 12 and under, 14 and under, and 16 years of age and under. Participants may advance to regional and National championships. For further information write Mr. Peanut Target Tennis, P.O. Box 9837, St. Paul, Minnesota 55190 or call (612) 633-3700. Toll free number (800) 323-3874.

TENNIS INSTRUCTION--UNITED STATES LAWN TENNIS ASSOCIATION: The USTA assists local communities and recreation departments in establishing tennis programs which encompass a wide range of activities from group instruction to tournament competition. The USTA will provide a free kit "National Tennis Development Program" to any recreation department. In addition, there is an inexpensive new program "Starter Tennis" which is designed to help local recreation departments with or without access to tennis facilities to begin a tennis program on an elementary level. This program will provide instructional materials for the instructor; and each youth participating will receive a copy of the "Starter Tennis," a self instruction book, and a skill test program, plus a framable award certificate and patch. The cost per student for program materials is .08¢ each. For complete information contact the USTA Education and Research Center, Starter Tennis, 71 University Place, Princeton, New Jersey 08540. Request both the "Starter Tennis Information Kit" and the "National Tennis Development Program Kit"

**JUNIOR SOFTBALL PROGRAM OF THE AMATEUR SOFTBALL ASSOCIATION OF AMERICA:** This inexpensive to conduct program sponsored by A.S.A. provides local youth softball or playground summer softball teams with award patches at a small fee for the entire team (15 patches per team). The program may be structured or non-structured. For further information, contact the Iowa Amateur Softball Association 111 Fieldhouse, Iowa City, Iowa 52242.

**PHOTOGRAPHY AND MOVIE MAKING PROGRAMS:** "The Youth Photographers' League" instructional program provided by Kodak offers a complete and detailed instructional kit to departments interested in starting a photography or movie making program. This may prove to be a good summer activity for teenagers. Request the free kit outlines for "Teaching a Course in Basic Photography," "Movie Making," "Dark-room Work", and "Advanced Photography". The kit is designed to aid adult supervisors in the development of a program. One set is available to each department per instructor. The kit includes numbered resource booklets; request by the above names and by number: AT-106, AT-105, AT-107, and AT-108 and the pamphlet "help for Camera Club Advisors." In addition, participants may receive laminated wallet size identification cards as a symbol of achievements after completion of the course. For free kit, contact Youth Services, Eastman Kodak Company, Department 841, 343 State Street, Rochester, New York 14650.

**BICYCLE SAFETY PROGRAM:** Encourage Bicyclists of all ages to learn and apply good safety habits. Program offers safety Booklets to participants, as well as skills test, inspection sheets, and safety quizzes. Reflectors and patches are provided. Promote safety for the nation's second most popular participant sports. Sponsor: Modern Woodmen of America, Fraternal Activities Dept., Rock Island, Illinois 61201.

**SUNDIAL NATIONAL TENNIS TOURNAMENTS:** Sundial tournaments, from which all entrance fee proceeds are used to benefit eye research and blindness prevention, can be hosted by a club, school, company, municipal recreation department, apartment complex or individual. Tournaments registered with Sundial receive: a list of suggested formats, entrance forms, draw sheet, posters, grand drawing eligibility and trophies. Sundial prepares and submits media material, assists with obtaining a court site, if necessary, and provides certificates of recognition. For more information, write: Sundial Tennis, Eye Research Institute, 20 Stamford Street, Boston, Mass., 02114 or call (617) 742-3140 and ask about Sundial's Celebrity Tournament, clinics, junior tournament and the Annual Wine and Cheese Party.

**OFFICIAL DUNCAN YO-YO CONTEST:** Any boy or girl 15 years of age or younger may compete in the Duncan Yo-Yo playground contest. Contests are held weekly at playgrounds for three consecutive weeks; a playground championship and a city or district championship follows. Each contest kit contains: Yo-Yos, patches, contest rules, score sheets, posters, trick sheets and is available by writing to Duncan Yo-Yo, 527 Mass Avenue, Boston, Massachusetts 02109.

**J.C. PENNEY EXERCISE TRAIL PROGRAM:** These exercise (physical fitness) trails are part of a national program, headed by J.C. Penney, Inc. and cosponsored by the U.S. Jaycees. The Bureau of Outdoor Recreation and President's Council on Physical Fitness and Sports also cooperate in the program. J.C. Penney will supply a trail kit, consisting of 65 signs and the necessary instructions for developing a trail. The kits will be provided without cost to any community where there is a J.C. Penney retail store or a local Jaycees Service Club wishing to participate. The local Penney stores may assist financially with trail construction, and the Jaycees may provide the labor to get the trail started. If a community has neither a Penney Store or a Jaycee Club the materials will be provided at cost. Inquire with the manager of your local J.C. Penney Store or contact James Schwaninger, Public Relations, J.C. Penney Company, Inc., 1301 Avenue of the Americas, New York City, New York 10019 or call (212) 957-4472.

**LET'S PLAY TO GROW:** The Joseph P. Kennedy, Jr. Foundation has developed a comprehensive curriculum of play and recreation activity adapted to the needs of parents and teachers of physically, mentally and emotionally handicapped children. Simply written and illustrated, the kit of materials includes a teacher's manual and 12 play guides which outline the teaching of such physical activities as running, jumping, dancing, swimming, rhythmic, bowling, basketball, volleyball, and baseball. There are also guides to physical activity for the very young or severely handicapped child and for the creative arts such as painting, modeling, nature study and poetry. The price per kit is \$2.50 and may be obtained by writing Mrs. Eunice Kennedy Shriver, Joseph P. Kennedy Jr. Foundation, 1701 K. Street N.W., Suite 205, Washington, D.C. 20006

**DAISY-JAYCEE-AIR RIFLE PROGRAM:** Sponsored by Daisy and the U.S. Jaycees. This program trains boys and girls in the basics of marksmanship and the correct handling of guns. The ten-hour course includes instruction manuals. A department may either buy a complete kit including spring operated air rifles or rent a kit on a three month basis. Contact : Daisy Company, Director of Training, P.O. Box 220, Rogers, Arkansas, 72756.

**NATIONAL TENNIS WEEK:** Sponsored by Lipton Iced Tea Company, National Tennis Week is promoted by governors, mayors, and town managers throughout the country. Communities are encouraged to run any type tennis tournament during national tennis week. Posters, certificates and flyers are provided, as well as a large quantity of iced tea products. For further information, contact: Operations Headquarters, 495 Westport Avenue, Norwalk, CT 06856 or call (800)243-5660.

# CRAFTS

STATE LIBRARY COMMISSION

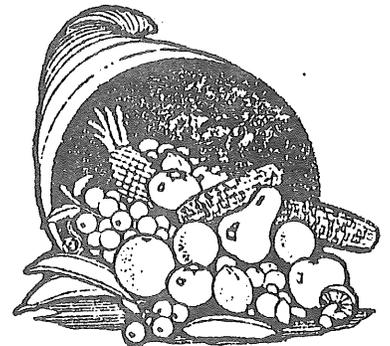


# CORNUCOPIA



Place BOOK requests through your local library.

- Aiken, Joyce. The Portable Needlepoint Boutique. New York, Taplinger, 1977.
- Aiken, Joyce & Laury, Jean Ray. The Total Tote Bag Book. New York, Taplinger, 1977.
- Allen, Janet & Holden, John. The Home Artist. New York, Van Nostrand Reinhold, 1979.
- Batcheller, John & Monsour Sally. Music in Recreation & Leisure. Dubuque, Iowa, Brown Co., 1972.
- Bishop, Adele & Lord, Cile. The Art of Decorative Stenciling. New York, Viking Press, 1976.
- Bodkin, Cora et al. Crafts for Your Leisure Years. Boston, Houghton Mifflin, 1976.
- Botsford, Shirley. Between Thimble & Thumb. New York, Holt, Rinehart & Winston, 1979.
- Broadwater, Elaine. Clay Craft at Home. Radnor, Pa., Chilton, 1978.
- Brunner, Marguerite. Pass It On: How to Make Your Own Family Keepsakes. New York, Sovereign Books, 1979.
- Carty, Sally Clarke. How to Make Braided Rugs. New York, McGraw-Hill, 1977.
- Conaway, Judith. Soft Jewelry: How to Sew Jewelry. New York, Simon & Schuster, 1978.
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- Crookston, Stephanie. Creative Cakes. New York, Random House, 1978.
- De Nitto Elisabeth. Needlepoint on Plastic Canvas. New York, Charles Scribner, 1978.
- Floyd, Harriet. Plant it Now, Dry it Later. New York, McGraw-Hill, 1973.
- Fobel, Jim & Boleach, Jim. The Big Book of Fabulous Fun-Filled Celebrations & Holiday Crafts. New York, Holt, Rinehart & Winston, 1978.
- Green, Karen. Winners! Recipes That Won the Contests & How You Can Be a Winner Too! New York, William Morrow, 1980.
- Hamilton, Louise, et al. Home Canning...The Last Word. Philadelphia, Countryside Press (Farm Journal, Inc.), 1976.
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- Jarnow, Jill. Redo it Yourself. New York, Dial Press, 1977.
- Kay, Jane G. Crafts for the Very Disabled & Handicapped for all Ages. Springfield, Ill., Charles C. Thomas, 1977.
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- Laury, Jean Ray & Aiken, Joyce. The Pantyhose Craft Book. New York, Taplinger, 1978.
- Linsley, Leslie. Decoupage on Glass, Wood, Metal, Rocks, Shells, etc. Radnor, Pa., Chilton, 1977.
- Linsley, Leslie. Wildcrafts. New York, Doubleday, 1977.
- McConnell, Dennis. The Indoor Gardener's Companion. New York, Van Nostrand, 1978.
- O'Neill, Jeanne. The Make-It-Merry Christmas Book. New York, William Morrow, 1977.
- Pautz, Phyllis. Decorating with Plant Crafts & Natural Materials. New York, Doubleday, 1971.
- Risinger, Hettie. Machine Quilting. New York, Sterling, 1980.
- Schnaffenberger, Nancy. Womens' Day Celebrating Christmas. New York, Columbia Hse., 1979.
- Snow, Peter & Maria. Greetings! How to Make Your Own Cards. Indianapolis/New York, Bobbs-Merrill, 1976.
- Townsend, Doris. Culinary Crafting. New York, Rutldge Bks., 1976.
- Westland, Pamela. The Complete Book of Home Crafts. New York, Viking Press, 1974.
- Williams, Barbara & Rosemary. Cookie Craft. New York, Holt, Rinehart & Winston, 1977.

ORDER FILMS through your Local Library.

#### ARTS AND CRAFTS

Birch Canoe Builder (23 min. Color)

Design With Paper (10 min. Color)

Discovering Color (14 min. Color)  
Granny's Quilts (12 min. Color)  
India: Crafts and the Craftsman (15 min. Color)  
Look At Me--Working Mother (29 min. Color)  
Look What's Happening To Jewelry (15 min. Color)  
Macrame (30 min. Color)  
Maria of the Pueblos (15 min. Color)  
Penny Lane (10 min. Color)  
Sam Maloof: Woodworker (17 min. Color)  
Stitchery (15 min. Color)  
String - Knotting, Weaving (10 min. Color)  
This is Stained Glass (12 min. Color)  
Tie Dye (16 min. Color)  
Violin Maker (30 min. Color)  
With Fabric and Thread (15 min. Color)  
The World of Andrew Wyeth (26 min. Color)

#### CHILDREN'S FILMS - ARTS AND CRAFTS

At Your Fingertips - Boxes (10 min. Color)  
At Your Fingertips - Floats (10 min. Color)  
At Your Fingertips - Play Clay (10 min. Color)  
Children's Gardens (10 min. Color)  
Hailstones and Halibut Bones Part I (6 min. Color)  
Hailstones and Halibut Bones Part II (6 min. Color)  
Matrioska (5 min. Color)  
Puppets (15 min. Color)  
Rag Tapestry (11 min. Color)  
Watercolor (15 min. B/W)

Submitted By: Marlana Burg - State Library - Des Moines, Iowa  
Gloria Krantz - State Library - Des Moines, Iowa  
Florence Stiles - State Library - Des Moines, Iowa

I.S.U. EXTENSION SERVICES

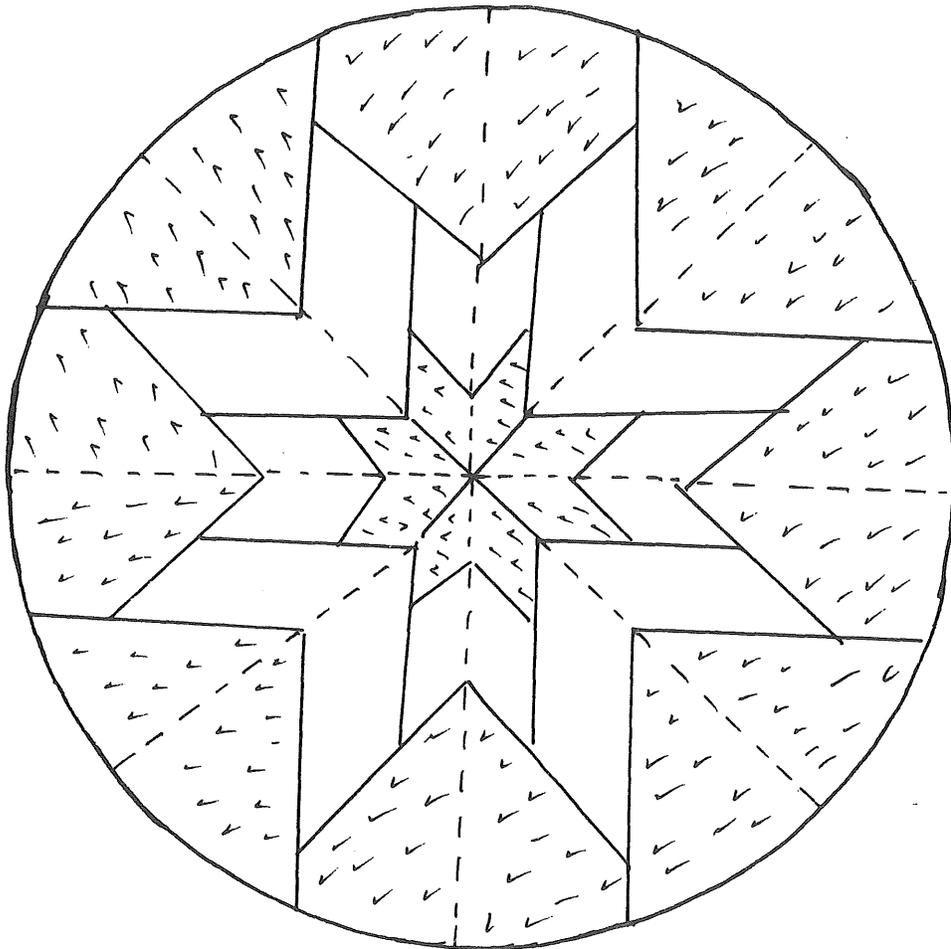
Jim Pease - I.S.U. Extension - Ames, Iowa

A presentation on Leisure Education was made available.

SPINNING DEMONSTRATION

Mary Foulkes - Guild Member - Altoona, Iowa

A demonstration of spinning and a display of natural dyes was made available.



FOLDED STAR HOT PAD

Materials:  
 2 -  $6\frac{1}{2}$ " circles  
 (one a muslin base  
 b the other for back)

20 - 4" squares

$\frac{1}{4}$  yd. for circles

For 2 colors:  
 $\frac{1}{8}$  yd. of 1 color  
 $\frac{1}{4}$  yd. of a second color

For 3 colors:  
 $\frac{1}{8}$  yd. of each color

Fold the muslin base in half and crease. Open out and fold in half in the other direction and crease. (Will have a cross in the center where creased lines meet)

Fold squares in half horizontally.  Fold 2 top (folded edges)

outside corners to meet at center of bottom edge, forming a triangle: (raw edges all together - 4 layers)



Pin to keep folded. Make all triangles

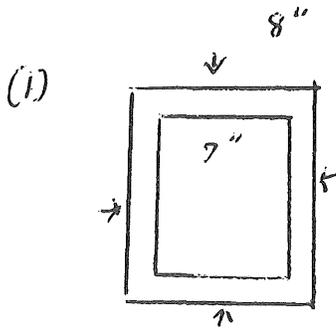
in this manner.

Row 1: Pin 4 triangles in place with center points meeting at marked center of muslin circle. Using needle and thread, tack down the center points and sew outer edge of each triangle to hold in place. This same method will apply on all rows.

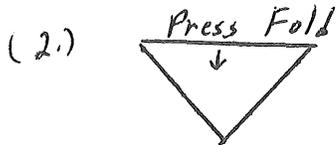
Row 2: Use 8 triangles and tack center point of each  $\frac{1}{2}$ " away from previous row. Place first 4 triangles over previous 4 on row 1, place remaining 4 over spaces left between the first 4. Row 3: Repeat the same as row 2.

# CATHEDRAL WINDOWS

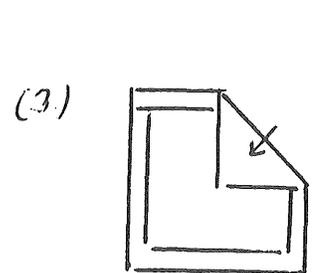
STEP 1 - Place 7" cardboard square on center of an 8" muslin square. Carefully press (using steam iron) seam allowance over cardboard pattern. Remove cardboard. You now have a 7" square.



STEP 2 - Fold square into triangle. Press on fold line. Open out - again form triangle, using opposite corners (this has established the center point).

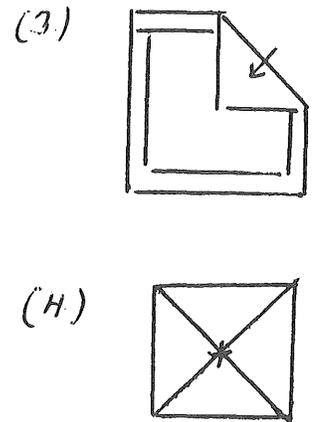


STEP 3 - With raw edges up - bring all points to center forming a 5" square. Repeat again - you now have a 3 1/2" square or block.

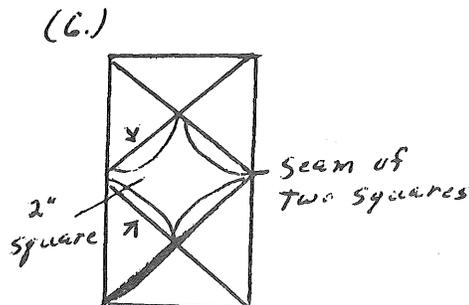
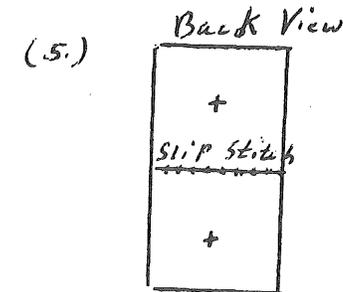


STEP 4 - Using two or three hand stitches or use bar tacking found on newer machines, tack all points together at center (through all thicknesses).

STEP 5 - Join two 3 1/2" squares, fold sides together and slip stitch or blind stitch together. Join each successive square in this manner, until you reach the length you want.



STEP 6 - Select a 2" patch or square and pin over seam of joined squares. The 2" patches will always be placed over seam lines. Fold edge of square over raw edge of patch. (which makes a curved line) Stitch by hand using a blind or slip stitch. Bone colored thread of contrasting may be used. For a 14" x 14" pillow join four squares across and four down (16 total). Join four squares forming first row. Repeat three more times. This will complete one side of a pillow. Be sure and place 2" squares over each seam. You may repeat the rows for the back or use a solid piece of fabric. It will take 1 1/2 yards of plain for a solid backed pillow and 2 yards for one with windows on both sides.



4			
3			
2			
1	2	3	4

## CHRISTMAS BELLS

Ginilee Cunningham - Hobbyist - Des Moines, Iowa  
Mary Veline - Hobbyist - Des Moines, Iowa

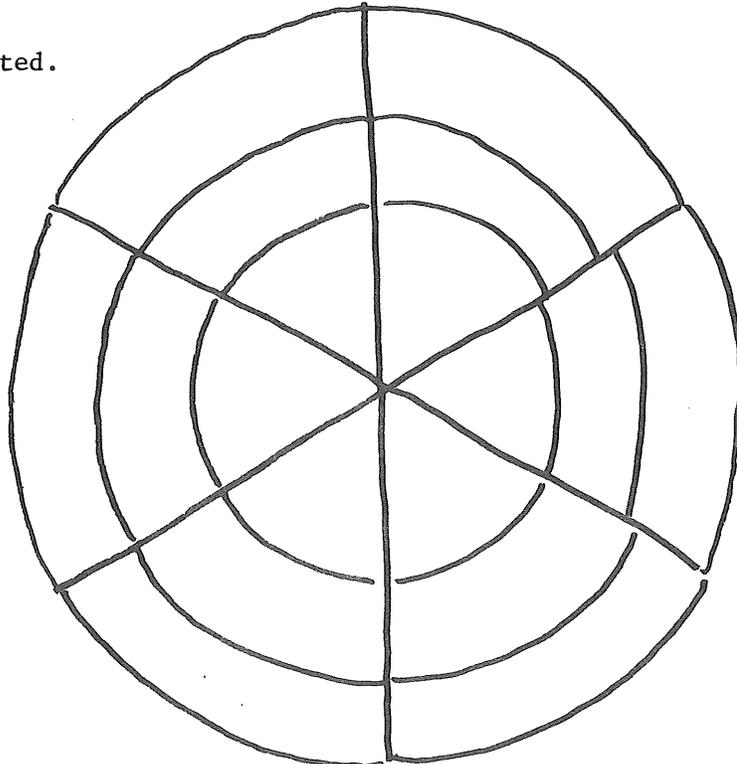
### Materials Needed:

Clean Tin Can Lids (and bottoms).  
Needlepoint Pliers  
Nail  
Hammer  
Block of Wood  
Waxed thread or heavy fish line  
Beads (faceted, propeller, etc.)  
Ribbon  
Pattern  
Gloves (optional)

### Method:

1. Pound edges of lid.
2. Put hole in center (using nail).
3. Mark edge - dividing into six equal sections.  
(use nail to mark with or a pen).
4. Using the pliers place them on one of the marks on the edge. The tip of the pliers should be about 1/2" from the nail hole in the center. Make a slight turn to the right; repeat this five more times.
5. Next put the pliers where they were the first time and make a firm turn to the right (about 90 degrees turn). Repeat 5 more times.
6. Now, place the pliers to the right of the indentation just made and make a firm 90 degree turn to the left. Repeat this around the lid - the lid should now be bell shaped.
7. Working on the underside, press the ridges together to tighten the shape.

Bell is now completed.



CHRISTMAS ORNAMENTS

Carla Davis - Senior Citizen Leader - Waukee, Iowa

Dip 'N Drape Bird

MATERIALS NEEDED:

#1 Styrofoam eggs (2¼" long) for bodies

1½" Styrofoam balls for heads

ORIGINAL FORMULA DIP 'N DRAPE

(easier to form)

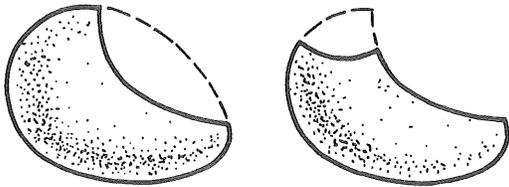
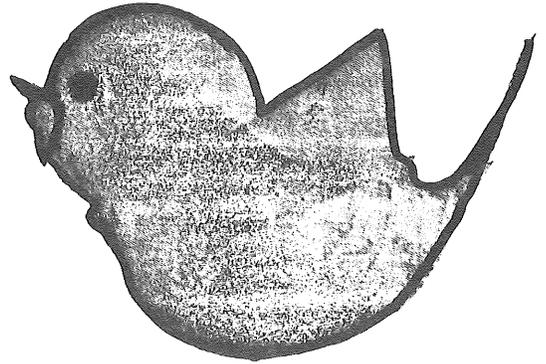
Liquitex Acrylic Gesso

Liquitex Acrylic Paint (jar or liquid)

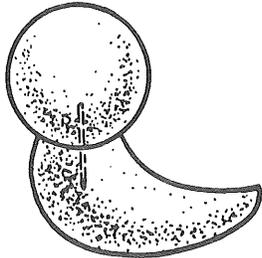
Piece of thick art foam for sponge

Super Thick Glue

4mm Half-Round eyes

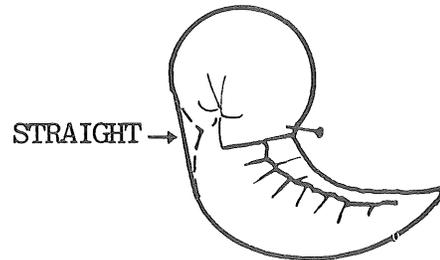


1. TO FORM BODY: Cut the Styrofoam egg as shown for the body. Then cut round chunk out of the top, as indicated.

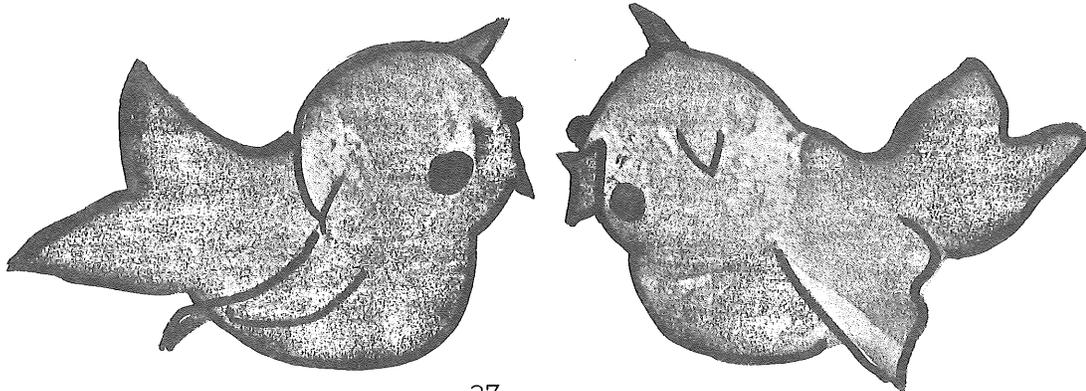


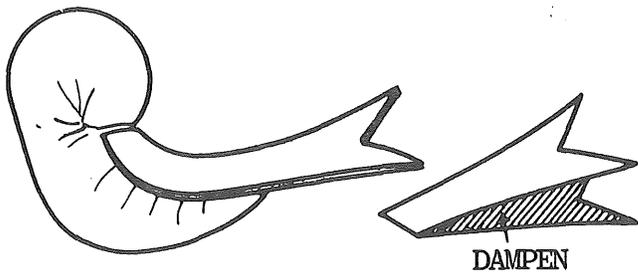
2. Put glue on one side of the Styrofoam ball and fit the ball into the body, using a section of a round toothpick to hold it together.

3. Cut the body, tail, one set of wings, and one beak from Dip 'N Drape. Dampen the wing and the beak and press onto a piece of dry Dip 'N Drape. Cut out again. Now the wing and beak are double...and not too wet.

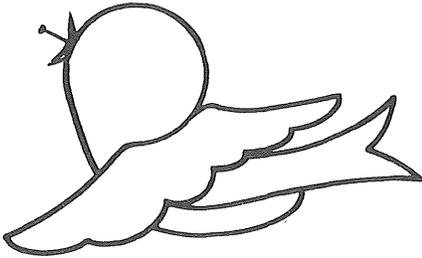


4. Be sure slits are cut in body section as on pattern. Wet body section and when it is soft, form it around the body. Side A will begin at bottom back of head. Form the fabric up and around the head, taking care to smooth the sides where the slits overlap. DON'T form fabric in around neck in front. Pull it taut to make a straight line from head to breast.

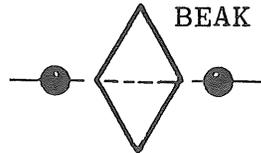




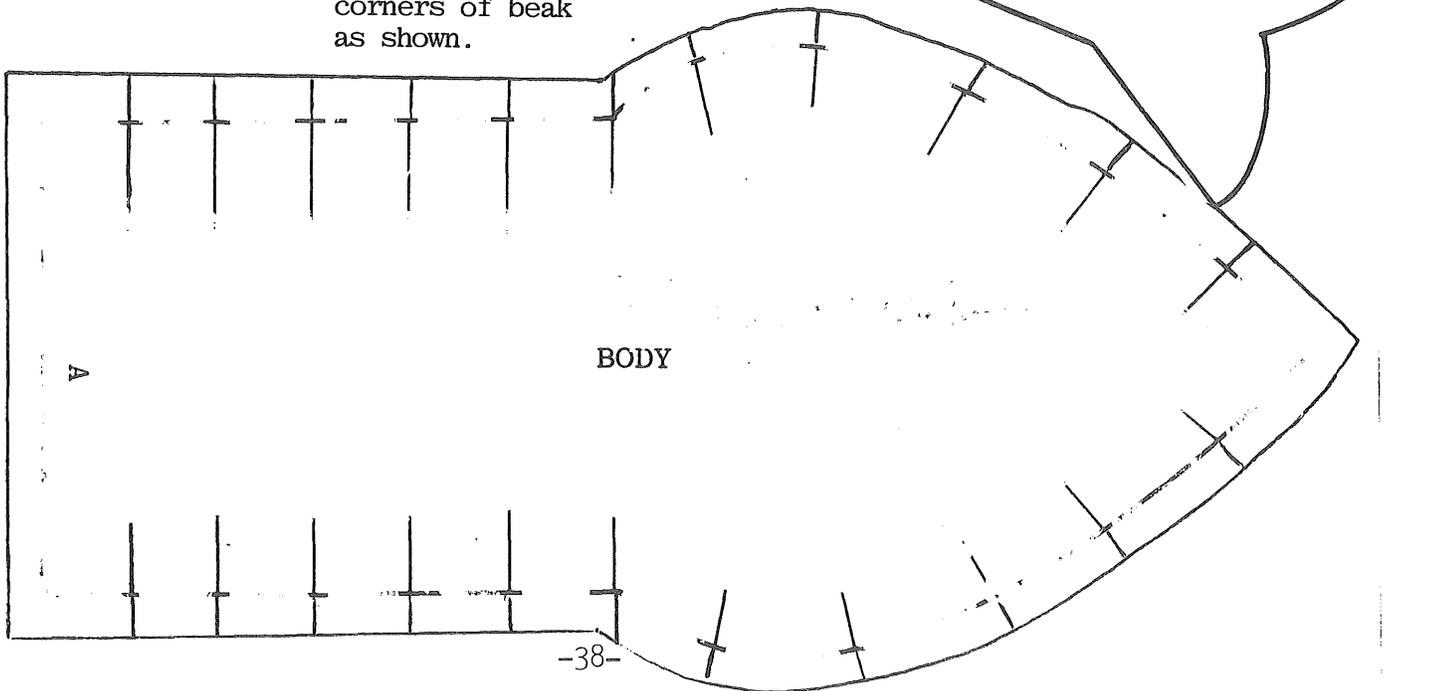
5. Dampen one half of tail, fold in half on dotted line, and press together...the dry side against the wet side. Now the tail is also double...and not too wet. Press doubled tail over body back as shown. Dampen body so tail will stick.



6. Press doubled wing section over back of body...on top of tail. Dampen center enough so it will stick...or use glue. Use corsage pins whenever necessary to hold wings and tail up while they dry. Fold the beak in half and glue the folded edge to the head...just about at center line of the ball.



Glue eyes opposite corners of beak as shown.



7. After Dip 'N Drape has dried give the entire bird a coat of gesso. Let dry.

#### PAINTING

Paint entire robin with light brown...a mixture of raw umber with white added. When dry, sponge paint a white throat and a soft, pinky-orange breast. Then sponge-paint dark raw umber onto head and edges of wings and tail. Paint beak with yellow oxide.

Paint entire bluebird with cerulean blue. Sponge paint a pinky-orange breast with a touch of white near the tail. Paint beak yellow oxide.

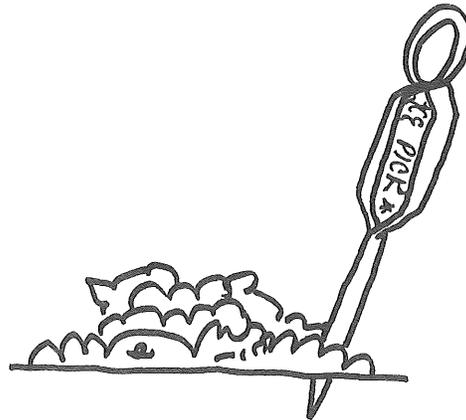
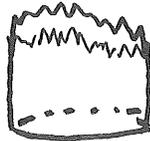
Glue a pin into the top of the head of each bird and attach a length of nylon line for hanging.

## Medicine Bottle Ornament

### Materials Needed:

Medicine Bottle (clear plastic)  
Rose Cutters  
Aluminum Foil  
Cookie Sheet  
Oven  
Propeller Beads or Baking Crystal Beads  
Hot Pads  
Ice Pick or Nail Punch

1. Break plastic medicine bottles in large broken pieces with rose clippers or wire cutters.
2. Sprinkle propeller beads or baking crystals, or both, (be sure to put baking crystals on top) in container.
3. Place on aluminum foil, then put into oven at 450°.
4. Remove when melted.
5. Heat ice pick till hot and stick into cooled plastic to make hole for hanging.



## Knitted Christmas Bells

Cast on 14 sts.

Row 1. K - 10, P - 4 sts.

Row 2. K - 14 sts.

Continue until 22 rows.

Bind off.

Sew bound-off row to cast-on row.

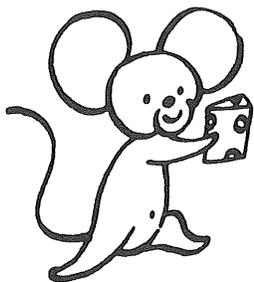
Gather top of bell leaving stockinette sts as edge for bottom of bell.

## HANDY SNACKS

Martha Petrak - I.S.U. Extension Service - Polk County  
Anabel C. Schaller - I.S.U. - Extension Service - Polk County

### CHEESY SATELLITES

2 CUPS GRATED CHEESE (ABOUT 8 OUNCES  
OF CHEESE)  
6 TABLESPOONS MARGARINE, SOFTENED  
1 CUP FLOUR, LESS 1 TABLESPOON



1. PREHEAT OVEN TO 425°F.
2. MIX TOGETHER ALL INGREDIENTS IN A MIXING BOWL.
3. ROLL INTO MARBLE SIZE BALLS AND PLACE ON A LIGHTLY GREASED BAKING SHEET.
4. BAKE ABOUT 12 MINUTES.
5. CAN BE BAKED IN ELECTRIC FRY PAN SET AT 350°F. FOR ABOUT 15 MINUTES.
6. MAY BE SPRINKLED WITH GARLIC POWDER, ONION POWDER OR CHILI POWDER BEFORE BAKING.

SERVE WITH SMALL GLASS OF VEGETABLE JUICE.

### LAUNCHING PAD SANDWICH

1 SMALL PACKAGE INSTANT VANILLA OR  
BUTTERSCOTCH PUDDING  
1-3/4 TO 2 CUPS MILK  
1-1/2 CUPS PEANUT BUTTER  
24 GRAHAM CRACKERS

1. BLEND MILK AND PEANUT BUTTER UNTIL SMOOTH.
2. ADD PUDDING; BEAT UNTIL WELL BLENDED. LET STAND 5 MINUTES.
3. SPREAD 1/2-INCH THICK ON 12 CRACKERS. TOP WITH REMAINING CRACKERS. FREEZE UNTIL FIRM - ABOUT 3 HOURS.
4. NON-FAT DRY MILK WORKS WELL IN THIS RECIPE.

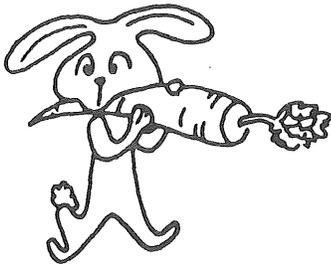
GOOD EVEN IF THERE ISN'T TIME TO FREEZE THEM.

## SNACKS CAN:

- \*TASTE GOOD
- \*BE SIMPLE
- \*LOOK ATTRACTIVE
- \*BE SATISFYING
- \*OFFER VARIETY IN FLAVOR, COLOR AND TEXTURE

## MENUS FOR SNACK TIME

- \*CRANBERRY, APPLE AND GRAPE JUICE (SERVED HOT OR COLD)  
GRAHAM CRACKERS
- \*COLD CEREAL WITH MILK AND PLUMPED RAISINS
- \*BANANA MILK SHAKE AND BUTTERED TOAST SQUARES
- \*FRUIT JELLO AND MILK
- \*OPEN FACE TUNA SANDWICH AND FRUIT JUICE PUNCH
- \*TURNIP SLICES, CARROT STICKS AND APPLE WEDGES WITH PEANUT BUTTER
- \*DEVILED EGG HALVES, CHERRY TOMATOES AND MILK
- \*PEANUT BUTTER SANDWICH QUARTER, MILK AND FRESH APPLE WEDGE
- \*ORANGE CHILLER AND BUTTERED TOAST SQUARES
- \*MEAT AND CHEESE KABOBS AND FRUIT JUICE



## MARTIAN MIXTURE

2-1/2 CUPS SHREDDED CHEDDAR CHEESE  
(10 OUNCES)  
1/4 CUP PEANUT BUTTER  
2 TABLESPOONS TACO SAUCE

COMBINE INGREDIENTS AND MIX WELL. SERVE ON  
CELERY OR APPLE SLICES OR CRACKERS.

## PLANET PIZZA

1 CAN OF 10 REFRIGERATOR BISCUITS  
(OR MAKE YOUR OWN FROM SCRATCH)  
1 CAN (8 OUNCES) TOMATO SAUCE  
8 OUNCES CHEESE (PROCESSED, CHEDDAR,  
MOZZARELLA OR OTHER HARD CHEESE)  
OREGANO, CRUSHED

1. PREHEAT OVEN TO 425<sup>0</sup>F. (HOT).
2. STRETCH EACH BISCUIT WITH YOUR FINGERS TO FORM A CIRCLE ABOUT 4 INCHES ACROSS AND PLACE ON COOKIE SHEET.
3. SPREAD TOMATO SAUCE ON EACH OF THE CIRCLES.
4. GRATE CHEESE AND SPRINKLE SOME ON EACH PIZZA.
5. SPRINKLE A LITTLE OREGANO ON EACH PIZZA. IF YOU LIKE THEM SPICY, SPRINKLE A LITTLE MORE.
6. BAKE PIZZAS FOR 5 TO 7 MINUTES, OR UNTIL CHEESE IS MELTED AND CRUST IS GOLDEN BROWN.
7. THIS RECIPE MAKE 10 TINY PIZZAS.

SERVE WITH A SMALL GLASS OF FRUIT JUICE.

SNACK TIME CAN BE A PLEASANT TIME  
FOR SOCIAL ACTIVITY!

## GAMES

### 1. WHAT AM I?

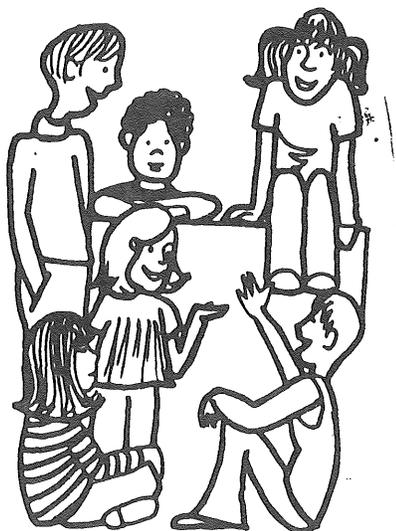
MAGAZINE PICTURES OF FOOD.  
PIN ON EACH PERSON'S BACK.  
ASK QUESTIONS TO FIND OUT WHAT  
FOOD THEY ARE.

### 2. TREASURE HUNT

HIDE PICTURES OF FOOD.  
DIVIDE INTO 2 GROUPS, GIVE  
EACH A SHOE BOX.  
HUNT FOR FOODS IN A CERTAIN  
FOOD GROUP AND GIVE POINT  
FOR THAT GROUP - SUBTRACT  
FOR FOODS NOT IN THAT GROUP.  
USE BASIC FOUR FOOD GROUPS  
POSTER.

### 3. MYSTERY BOX

USE MILK BOX AND OLD SOCK TO  
FIT AROUND WRIST AS HAND  
FEELS ITEMS IN BOX.  
CHOOSE FOODS THAT WILL WITHSTAND  
HANDLING.  
ASK QUESTIONS - HARD, SMOOTH,  
SHAPE, ETC.  
GUESS WHAT EACH ITEM IS.



### 4. MEMORY GAME - WHICH ONE IS MISSING?

USE MAGAZINE PICTURES MOUNTED  
ON CARDBOARD.  
SHOW THE GROUP 5 PICTURES,  
HAVE THEM COVER EYES AS YOU  
TAKE ONE AWAY.  
HAVE THEM TELL WHICH ONE IS  
MISSING.  
YOU CAN ADD MORE PICTURES IF  
THEY WANT TO PLAY LONGER.

### 5. FOOD SCRAMBLE

GIVE EACH PERSON A FOOD NAME.  
HAVE EVERYONE SIT IN A CIRCLE.  
ONE PERSON IS IT AND CALLS OUT  
2 NAMES OF FOODS.  
THE PERSONS WITH THOSE NAMES JUMP  
UP AND RUN AROUND THE CIRCLE  
AND SIT DOWN.  
IT TRIES TO TAG ONE OF THEM.  
OR THE TWO PLAYERS WITH THE NAMES  
CALLED TRY TO CHANGE PLACES AND  
IT TRIES TO TAG ONE.

### 6. WORD SCRAMBLE

MAKE A LIST OF WORDS.  
PRINT THE LIST WITH THE LETTERS  
OF EACH WORD SCRAMBLED.  
THE GROUP OR EACH PERSON WORKS TO  
UNSCRAMBLE THE LETTERS OF EACH  
WORD.

## METAL TOOLING

Jane Ann Stout - I.S.U. Extension - Ames, Iowa

Metal tooling or "repoussage" involves raising designs from a sheet of metal so that they stand out from a flat background. The technique was developed by the Egyptians and has been used for many years as a form of decoration.

Tools: 36 gauge copper foil (aluminium, brass also available)  
modeling tools - spoon, pop sickle sticks, sharpened dowel  
                  meat skewer, nails, etc. (anything that will mark  
                                  but not cut or scratch the metal)  
modeling paste - available from art supply stores  
pencil and paper  
newspaper pad  
fine steel wool  
liver of sulphur (available at drug or jewelry stores) or black  
                  spray paint  
clear lacquer

### Procedure:

1. Develop a design on paper (some possibilities will be mentioned later).
2. Cut a piece of foil the size of the finished piece.
3. Tape the design to the foil and retrace with a pencil - this will leave a mark on the metal.
4. Remove the paper and place the foil upside down on the newspaper pad.
5. Decide which areas you want to be raised and begin pressing these out.
6. Work from both sides of the foil to avoid working an area too thin.
7. Turn the piece right side up and flatten the background (a flattened dowel works well for this).
8. The background areas can then be given texture by the use of lines or dots (often referred to as stippling).
9. Paint all recessed areas on the back with modeling paste. This will prevent them from flattening out.
10. Clean the foil by rubbing gently with fine steel wool.
  - 1) Paint the metal with a solution of liver of sulphur. (1 T. + 1 c. water)
  - 2) When the piece has reached a desired darkness, rinse.
  - 3) Highlight areas be lightly steel wooling.

If you do not have access to liver of sulphur, spray with black paint or color with permanent felt tip pens. Highlight area with steel wool.

To Mount the Piece:

Backing of stiff cardboard  
Spread contact cement on both surfaces  
When tacky press the two pieces together firmly. The piece  
is then ready for matting and framing. or Attach to a  
finished board with copper nails.

Design Sources:

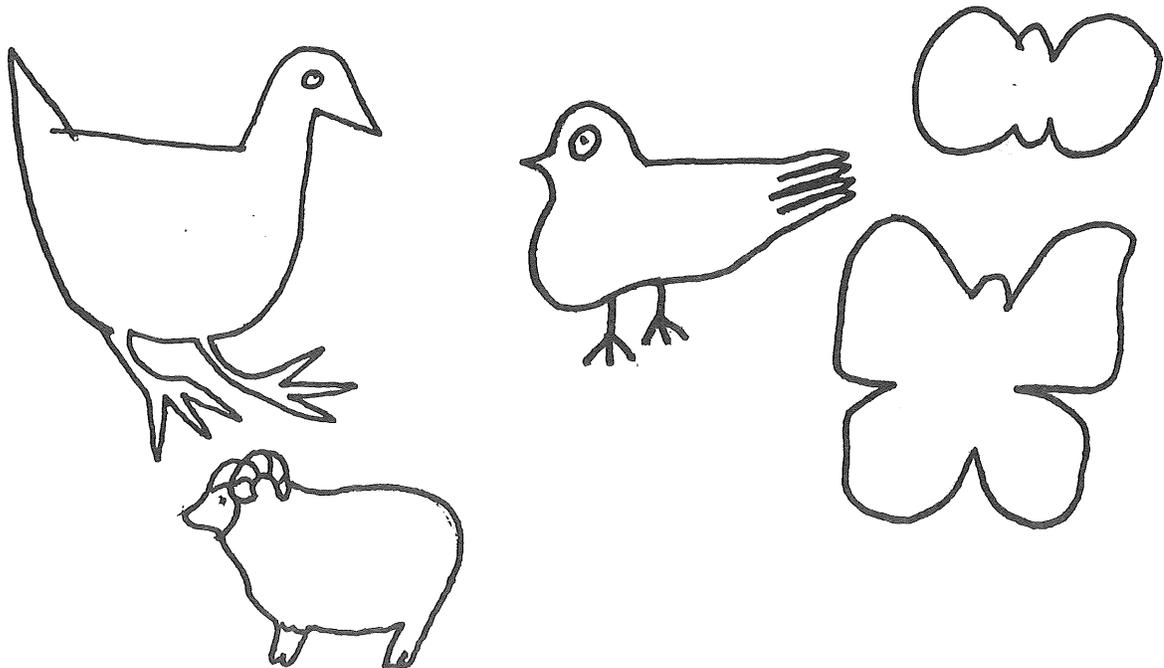
Simple shapes such as cookie cutters or coloring books, or geometric designs found in Indian art work or needlepoint patterns work well. Adapt the designs by changing the size, repeating the pattern and adding textures unique to the tooling process.

References:

Elliot, Zenz; Working With Copper, Drake Publishers Inc., New York, New York, 1976, pp. 24-27.

Morgenstern, Steven; Metal-Crafting Encyclopedia, Sterling Publishing Co., New York, New York, 1975, pp. 136-140, 143.

Wankelman, Willard and Philip Wigg; A Handbook of Arts and Crafts, Wm. C. Brown Company, Dubuque, Iowa, 1978, p. 48.



Instructions provided by  
Ruth Atwood working with JaneAnn Stout  
Art and Design Extension  
ISU, Ames, Iowa

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PAPER TOLE

Sue Wharf - Campfire Girls - Des Moines, Iowa  
Gayla Sperry - Campfire Girls - Des Moines, Iowa  
Rita Davis - Campfire Girls - Des Moines, Iowa  
Sandi Nagel - Campfire Girls - Des Moines, Iowa

Materials Needed:

3-4 prints (flowers - small people - cars)  
Sharp scissors (cuts paper)  
Silicone adhesive  
Round toothpicks  
Card board or plaque for background.

KEEP ALL SCRAPS UNTIL PRINT IS COMPLETE!

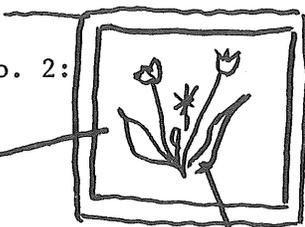
Step No. 1:

Pick choice of print - frame or plaque - background if used. The print itself can be the first layer. You then build the picture from this, or you can cut all the background away and mount the print on fabric (velvet - silk - burlap or any cotton).

Frame

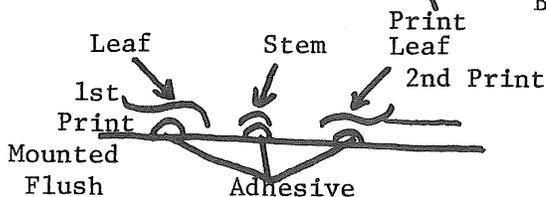
Step No. 2:

Fabric



A. Take one print and trim all the excess background away. Cut very close to color of print you want left. When all of background is trimmed, mount on fabric covered cardboard size of frame

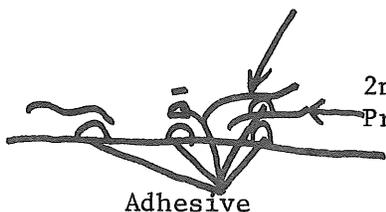
B. Pick up second print and begin to cut away background and anything you don't want brought forward. When all are cut use a tooth pick and your thumb and pull the cut portion of print between thumb and tooth pick. This will give a curled effect. Take a small amount of silicone adhesive and put over flat print - place curled print over flat print leaving a gap caused by adhesive. Keep all prints in line above one another.



3rd Print

C. Pick up third print and follow directions in B above. Only use the part that you want raised further than the rest. Make it look as real as possible.

1st Print



Print Background:

Leave as much surrounding background as possible. Mount it on placque or cardboard for frame. You proceed with step B and step C. When finished with step C you can mount either fabric or print background in your frame.

If you would like a shiny finish, use an acrylic spray (clear) and spray print before you put on fabric or in frame. When you use this finish you have to assemble all 3 prints before putting it on the fabric.

Other uses for your toleing could be:

- Christmast Decorations
- Gift Box instead of ribbons - Birthday or Christmas
- Birthday Gift
- Christmas Gifts
- Birth Gifts
- Bazaar Projects (Campfire - Boy or Girl Scouts)

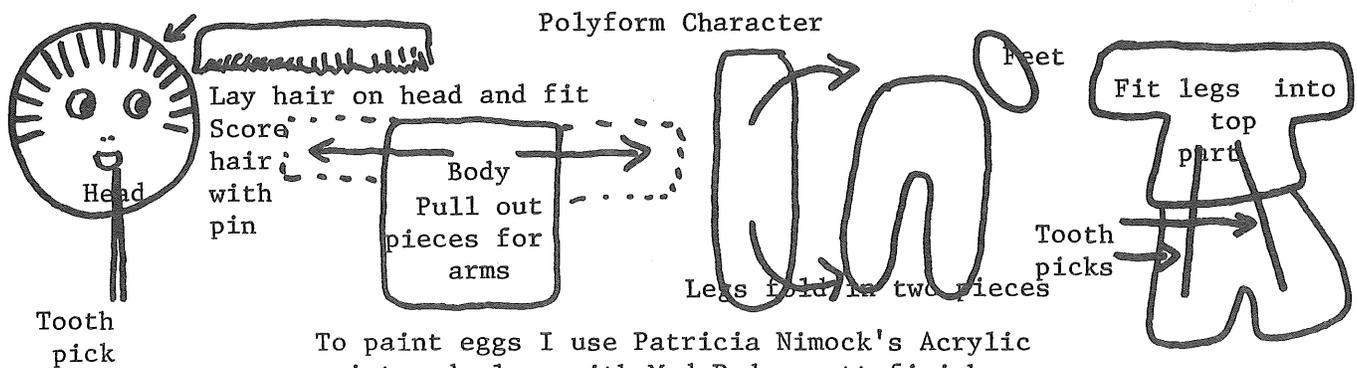
### POLYFORM PLAQUES

Betty Nemmers - Art Specialist - Des Moines, Iowa

### Easter Egg Trees

Real eggs used for the tree can be carefully cut by using a sharp pointed knife. Carefully tap along the egg where you want it cut with the sharp point of the knife and lift out the piece of shell. Rinse the shell inside with bleach and water solution to destroy the bacteria. Allow the egg to dry and coat inside of egg with Elmer's glue. Dry and coat again about 3 times. This gives the egg more body and less chance to break. Glue should be dry between coats before applying another coat. Eggs can be cut along edge with scissors to make smoother edges after coating inside eggs with layers of glue. I used water base paints to paint eggs. Two coats of paint is usually enough. After painting you can decorate with hand painted flowers or leave plain. A coat of glaze is painted on egg before trimming with lace. I used mod podge matt finish to paint eggs. After painting and glazing gather the lace to fit around open area and glue.

Ducks, chickens, birds and rabbits are all hand formed and baked. Then you can paint and add a glaze coating made of Elmer's glue and water. You can make small eggs made of polyform and paint and decorate. Use different colors of yarn to tie eggs to tree for added color. Small clusters of artificial flowers tied on branches also add color. Any pretty ceramic bowl makes a nice container for the Easter egg tree to sit in.



To paint eggs I use Patricia Nimock's Acrylic paint and glaze with Mod Podge matt finish.

To glaze Polyform dolls I use a slightly diluted solution of Elmer's glue and water.

The Scenic eggs, painted with children's water paints, are first sprayed with clear Acrylic sealer (Patricia Nimocks) matt finish.

Spray at least two times and then brush on a coat of matt finish Mod Podge.

## QUILLING

Ruth Morris - Art Specialist - Des Moines, Iowa  
Imogene Blackburn - Senior Citizen Leader - Des Moines, Iowa

Materials Needed: Cotton Quilling paper 1/8"  
Quilling Tool or hat pin  
Tacky glue  
Toothpicks  
Pattern  
Clear Acrylic (fast drying spray)  
Wax Paper (1 over pattern, 1 to put glue on)  
Styrofoam Quilling Board  
Pencil (To copy a pattern)  
Thin Paper  
Thread

### Quilling Instructions:

1. Measure the length needed and tear apart. (When glued a smoother seam is produced if torn.)
2. Hold the Quilling Tool in your right hand and with the thumb and index finger of the left hand, press the end of paper around tool and begin rolling the paper. Roll tightly and keep edges even.

### Basic Shapes:



Loose Circle - Roll a tight circle. Slip off tool slowly. Let coil spring loose and glue.



Eye or Marguise - Roll a circle and let it spring loose, glue and pinch both ends.



"V" Scroll - Fold paper in half and roll each end toward the outside.



Open Heart - Crease paper at center and roll each end toward the inside.

### Snowflake Instructions:

Work from the center out - any color paper may be used.  
Measure 1 piece paper - 6" long & make a loose circle  
4 pieces paper - 4" long & make eyes  
4 pieces paper - 4" long & make "V" scrolls  
4 pieces paper - 6" long & make loose circles  
4 pieces paper - 4" long & make open hearts  
8 pieces paper - 4" long & make eyes

### Assembly of Pattern:

1. Trace pattern on a piece of thin paper.
2. Slip pattern under a piece of wax paper.
3. Place on quilling board with straight pin.
4. Place your 1st roll or scroll on the wax paper over the pattern, and secure with a straight pin.

## Quilling (Continued)

5. Place second roll next to first and apply a very small amount of glue at contact point.
6. Continue by gluing rolls as indicated in pattern until completed. Straight pins may be used to secure rolls as needed.
7. When design is completed, lift from quilling board and spray with acrylic spray (clear). Let dry.
8. Tie a piece of thread on top, so it can be hung as an ornament.



V SCROSS



EYES



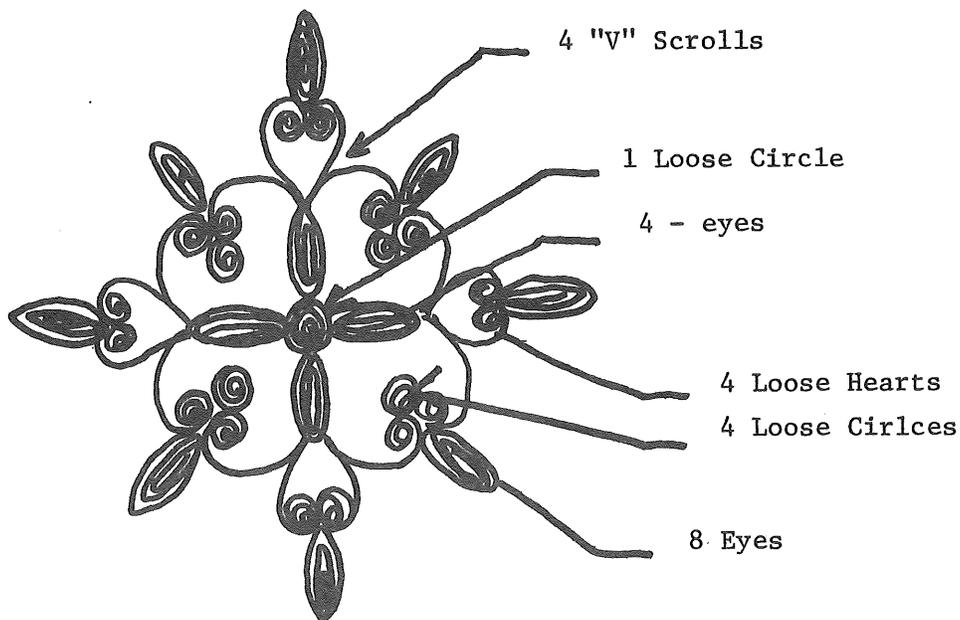
LOOSE HEARTS



LOOSE CIRCLE

Note: Each snowflake usually takes 5 or 6 strips of 1/8" quilling paper, depending on lengths. Common lengths of quilling strips are 21 - 23".

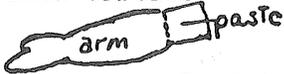
### Snowflake Pattern

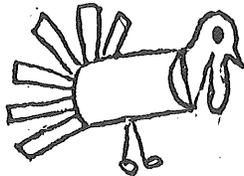


Pat Rehder - Public Library - Des Moines, Iowa

TREASURES FROM TOILET TISSUE TUBES!!

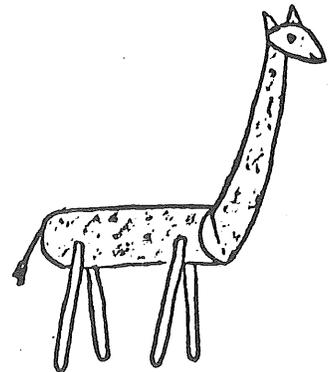


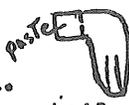
**WITCH:** Cover bottom 3/4 of toilet tissue tube with black paper. Draw face on top part. Glue short pieces of black yarn across top of tube for hair. Hat is black paper folded into a cone, pasted on a 3" black circle. Cut two black arms like this  and paste on body. The cape is made of short strips of crepe paper glued to back of neck. The broom is a thin stick or twig with brown paper  pasted at end.

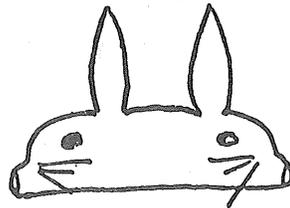


**TURKEY:** Cut slashes halfway across tube. Color different colors. Bend strips forward (to make turkey's tail). Cover rest of tube with brown paper. Cut head shape out of brown paper and attach to tube. One pipe cleaner makes legs. 

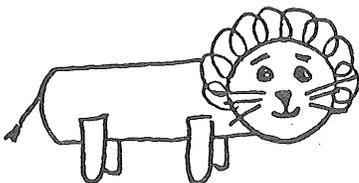
**GIRAFFE:** Cut a piece of brown wrapping paper to fit tube. Cut neck shape as shown. Fold on dotted lines. Color spots on both pieces; then paste. The legs are popsicle sticks; a bit of yarn for the tail.

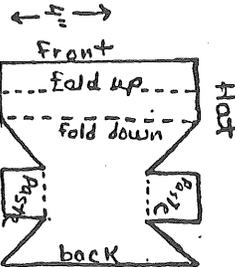


**BUNNY:** One white t.t. tube is body. and paste around top edge of tube. Cut 2 white paws and paste on sides. Cut feet as shown. Cotton ball for tail. Draw features on head. 



**LION:** Cut a circle (about 2 1/2" diam.) out of gold or orange paper; draw on facial features. Loop gold yarn for mane and paste it along top edge of head. Cover tube with same color paper. Halves of tongue depressors make legs; yarn tail. Paste head flat against end of tube.



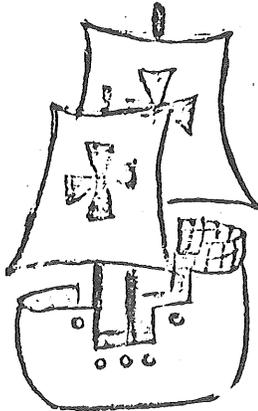


**PILGRIM GIRL:** Cover top  $\frac{1}{4}$  of tube with white paper (face). Cover rest of tube with gray, blue or black paper (body). Cut a skirt about  $2\frac{1}{2}$ " wide of same color and paste around tube so bottom edge touches floor. Cut a little white apron with belt and paste around her waist. Cut two arms of same color as dress. →  Skirt  
Paste two white cuffs on arms; paste arms to body. →  cuff  
Hair can be made from yarn or colored paper slit half way up and curled with scissors edge. →   
Draw features on face.  
For hat, see sketch on left.



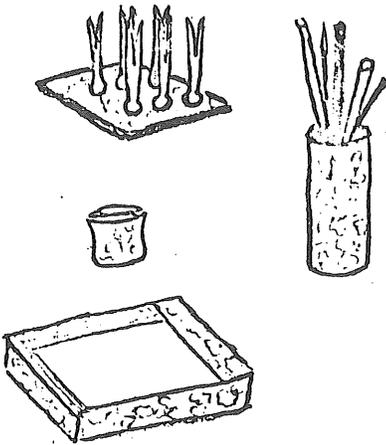
**PILGRIM BOY:** Cover top  $\frac{1}{4}$  of tube with white paper. Cover rest with black paper. Cut out a white collar and white belt and paste in place, as shown in drawing. Make arms and cuffs as described above. For the hat--make a tube of black paper same size as t.t.tube and  $1\frac{1}{2}$ " high; paste it to a black circle 3" diam. Make hair as above (not curled). Draw features on face. Shoes should be black with a white buckle.

### COLUMBUS DAY CRAFT



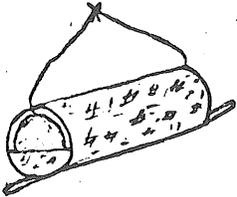
Cut the ship shape from a plastic detergent bottle. Make portholes with a paper punch. Tape a small section of a berry basket on front of ship for railing. Cut 2 sails of white paper (see sketch) making one larger than the other. Soda straws make the masts. Slit bottom ends and tape to floor of ship. Designs on sails can be painted on or colored paper shapes.

### MATCHING DESK ACCESSORIES



Ordinary household containers and contact paper make these items. The pencil holder is a large orange juice container; an individual pudding can makes a holder for paper clips or rubber bands; Small flat boxes can be made into note paper holders. Cover all with matching contact paper. The letter holder is made from a 4-5" square of thin wood, covered with contact paper, and 6 clothespins. Nail the clothespins, heads down, to the piece of wood from the bottom. (Place them in two rows.) These items make a very attractive matching set; good gift idea.

### EASY BIRD FEEDERS



These are made from the large thick cardboard tubes that copy machine paper comes on. Glue a popsicle stick at each end (for perches). Glue a piece of cardboard at each end of tube (so bird feed doesn't fall out). Cover tube with contact paper. Put a piece of string, or wire through tube and tie ends, to hang bird feeder.

### SNOW SCULPTURE WITH STYROFOAM

Save those styrofoam packing materials that come in various shapes (small discs, squiggles, curls) as well as the larger pieces, which can be "sawed" with a bread knife. Also use styrofoam meat trays and different sizes of styrofoam balls. Combine these pieces to make interesting "snow" sculptures.

### PATCHWORK POTS

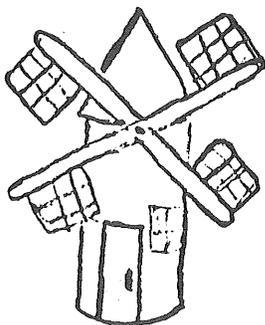
Save the plastic pots that your flower and vegetable plants came in. Dip small pieces of colored and print fabric in thinned Elmer's glue and paste on pot, patchwork fashion.

Use plenty of glue and smooth surface after putting on pieces. It will take a long time to dry. When completely dry you may spray it with clear shellac, to make it water-resistant.

## INTERNATIONAL CRAFTS



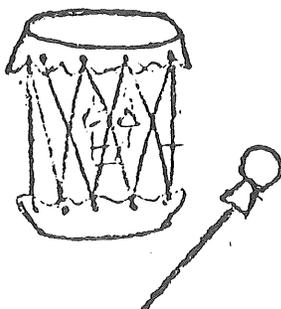
**IGLOO:** This is made from a cool whip or similar container that has a rounded bottom. The entrance is  $\frac{1}{2}$  t.t. tube. Cut little rectangles of styrofoam (from foam meat trays) and glue on to container in brick-laying pattern.



**WINDMILL:** You will need a round container such as an oat-meal box, salt box, or large cardboard tube. Attach a cone-shaped roof made of construction paper. Cover container with colored or contact paper; add windows and door. The vanes are made of sections of plastic berry baskets taped or glued to tongue depressors or popsicle sticks. Vanes are attached to container with a large paper fastener.



**GRASS HUT:** The hut can be made from a large cottage cheese carton or similar container, covered with colored or contact paper. The roof is brown paper, cone-shaped to fit top of container. Cover roof with many little pieces of dried grass, weeds, or straw. Cut open a door; add other details if desired.



**INDIAN DRUM:** This is made from a coffee can (any size); cut off both ends. Cover can with white or brown paper; decorate with colorful Indian designs. Drum heads can be made from any heavy plastic--I used an old shower curtain. Cut two circles 1-2" larger than coffee can. Punch holes with paper punch and lace onto drum using thin twine or heavy string. The drumstick is styrofoam ball stuck on a dowel, with a circle of plastic tied around it.

## UNDER THE HERITAGE TREE

Moingona Girl Scout Council  
Maxine Grove - Girl Scouts - Des Moines, Iowa  
Ginny del Rosario - Girl Scouts - Des Moines, Iowa  
Rosalie McCoy - Girl Scouts - Des Moines, Iowa  
Kay Thompson - Girl Scouts - Ankeny, Iowa  
Chris White - Girl Scouts - Des Moines, Iowa

From the beginning of time, children have played beneath the trees. And a favorite toy for girls (and boys) to play with in the shade of the tree, has been dolls.

In the early days of this country, most dolls were hand made. All of the groups that came to America brought their cultural heritage with them, and each culture had dolls that were similar, yet unique.

Today we show hand made dolls representing several of the cultural contributions to our heritage.

We hope these will help to interpret to youngsters the backgrounds of our ethnic groups. So much of the arts and handicrafts of America came from our ethnics of color, and our youngsters can be made aware of this rich heritage in many fun ways.

America is a living museum of ethnic arts, songs, foods and life styles. We are truly a Rainbow of People.

Coil rope baskets represent adaptations of both the native American and Hispanic heritage. They are an easy, inexpensive way to make attractive containers.

RESOURCE: The You And Me Heritage Tree, Ethnic Crafts for Children.  
by Phyllis Fiarotta and Noel Fiarotta.

# Kami Ningyo - Origami Doll

Japanese children discovered centuries ago that marvelous toys could be made of paper. A popular plaything was the Kami Ningyo doll. It was believed that if a person touched this doll evil spirits would leave his body. The doll, having taken in all the bad spirits, was then thrown in the river.

Supplies: scissors; colored paper; pencil; string; tape.

Cut out two rectangles from different sheets of colored paper approximately 5" x 11" and place one on top of the other:

Fold down the top of the rectangles about 2" and back up about half way:

Turn the rectangles over:

With a pencil mark a point Z slightly to the left of center of the folded edge. Mark the left hand corner with Y. Divide the side of the paper, with corner Y at its top, into three equal parts. Mark the first division with an X:

Fold corner Y down along the line formed by points X & Z:

Mark the other top corner W. Make an equal fold of corner W over the top edge of the folded corner Y:

Fold the right hand side over and fold out the bottom corner:

Fold the left hand side almost to the opposite side and fold out the bottom corner:

Wrap a strip of paper around the middle of the folded paper to make a waist; tape it in back:

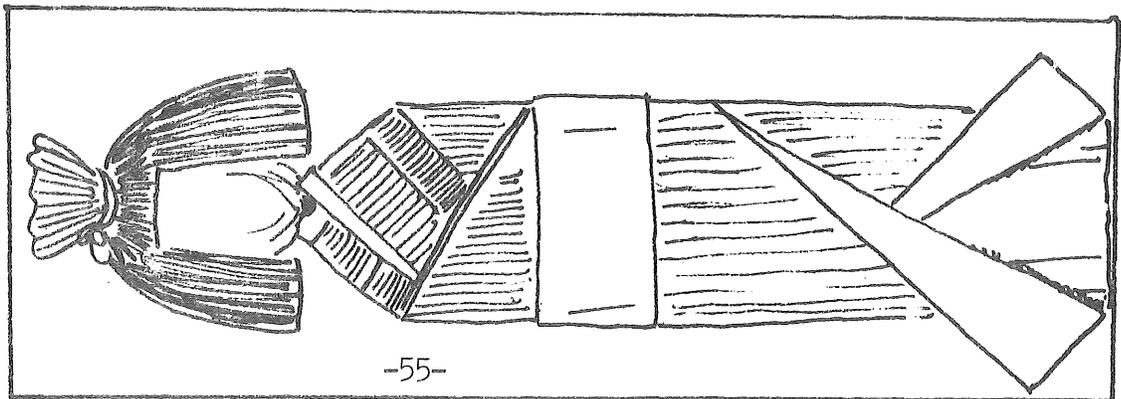
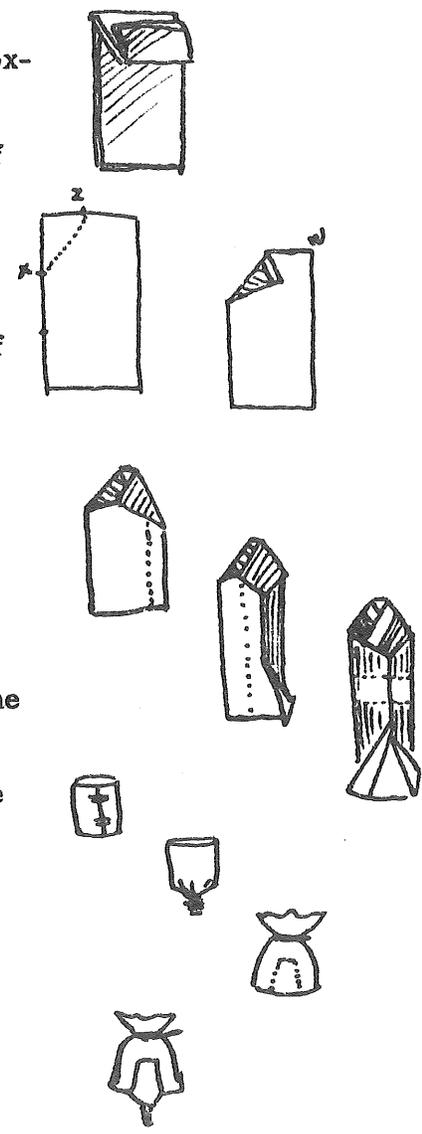
Cut, roll and tape a 3" x 4 1/2" piece of paper for the face:

Twist the bottom of the roll to form a neck:

Roll another piece 4" x 5", and tie the top into a gather with string and cut out a window in front for the hair:

Slip the neck into the body and place the hair over the head:

These directions appear complicated; however, if a person follows step by step the first time through, it becomes quite simple.



## Handkerchief Dolls

The trek across the plains was long and tiresome. The handkerchief doll gave the children of adventurous settlers hours of companionship. This doll is adapted from one made by Czechoslovakian children. It is simple to make, can be carried in a pocket, and will keep young children company on long trips.

Supplies: Handkerchief or square of cloth; cotton; ribbon or yarn; colored felt tipped markers; string or rubber band.

Place opened handkerchief, or square of cloth, on table with point at top and bottom; bring bottom point up to top point:

Start rolling from one corner; roll at an angle until you are very close to the top point:

Roll opposite corner the same way:

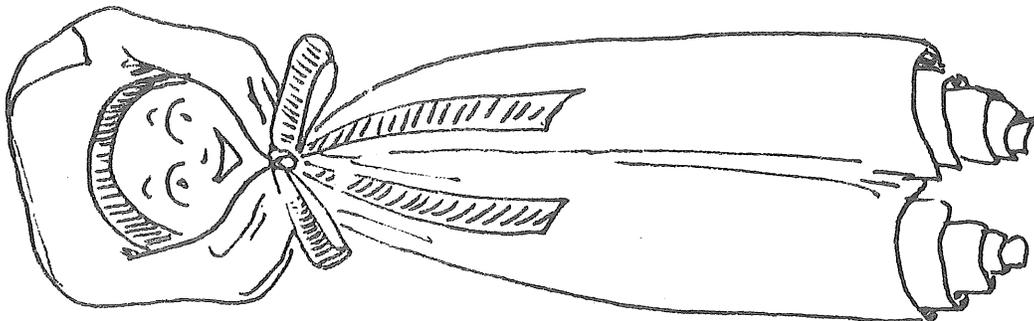
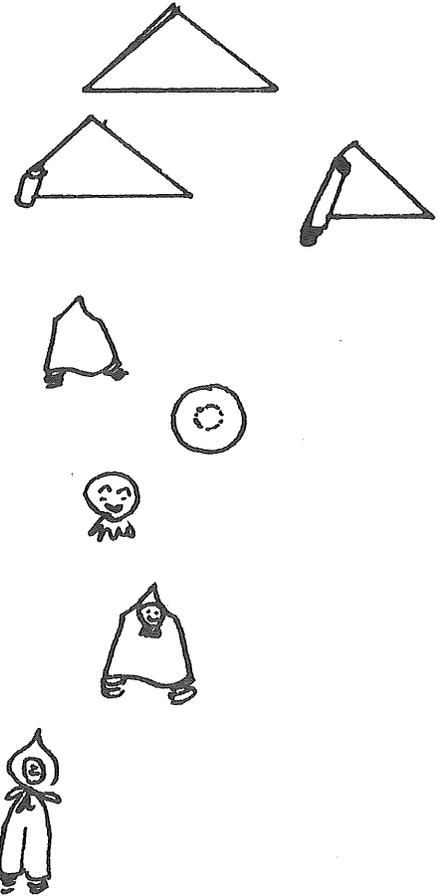
Carefully turn the rolled handkerchief over:

Cut a small circle from a light colored fabric and place a ball of cotton on it. Bring the circle over the cotton ball, tie under the cotton ball with string:

Draw a face on the tied cotton head with felt tipped markers:

Place the face on the rolled handkerchief a little down from the top point:

Fold both sides of the rolled handkerchief over the tied end of the face. Tie the handkerchief together with ribbon.



## Seminole Dolls

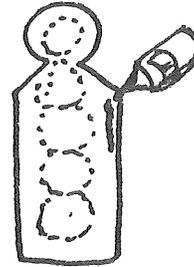
Seminole Indians, as well as Pioneer women, knew about patchwork, and they added patchwork designs to their clothing. They made dolls from palmetto bark with patchwork costumes. Their young papooses loved their doll playmates.

Supplies: Brown felt; crayon or colored felt-tipped marker; cotton; liquid white glue in an applicator-tip bottle; scrap fabric; cord; rickrack; seed beads; string.

Cut two doll patterns from brown felt:

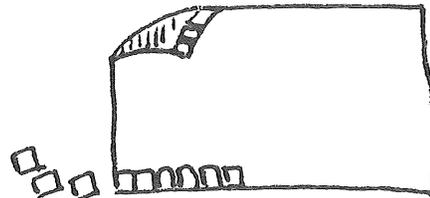
Place cotton on one doll shape, keeping the cotton from the edges:

Apply glue around all edges of doll shape and place the other doll shape on top, press edges together and let dry:



Cut a long piece of fabric,  $1\frac{1}{2}$  times as wide as the distance from the neck of doll to bottom edge:

Cut small squares of scrap fabric all the same size, glue along bottom edge of long piece of fabric:



Turn fabric over and glue scraps to opposite edge of other side of fabric:

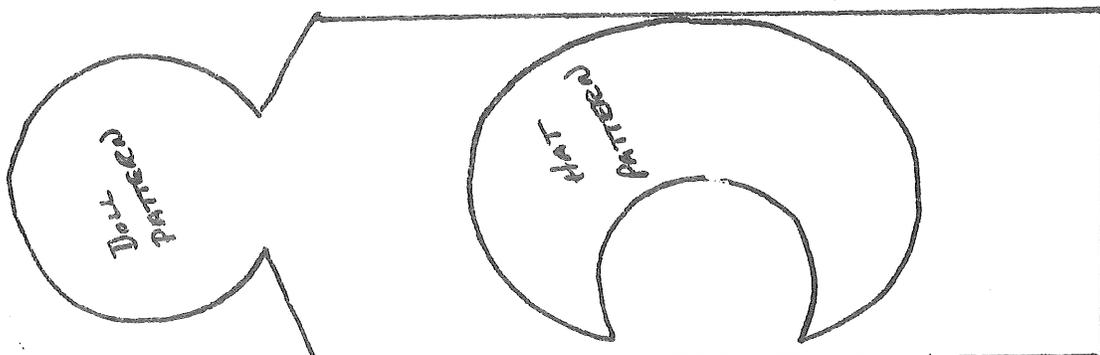
Glue sides of fabric together to form skirts:

Fit skirt over doll, extending up over head; tie cord or ribbon around neck to gather and fold top extension down to form cape:



Cut hat pattern from cardboard, color black if necessary, and glue to head:

Add a string of seed beads around the neck and glue or draw eyes and mouth on face:



# TOPSY-EVA DOLL

A black mother of the Old South made a very special doll. It had two heads, but shared a single body. One head was white and the other was black. They were very good friends just like the story book little girls, Topsy and Eva.

Supplies: Colored felt; crayon or colored felt-tipped marker; liquid white glue in an applicator-tip bottle; cotton; scrap fabric; cord.

Cut two doll shapes from brown felt and two from pink felt:

Cut four blouse shapes, two of one color, two of another:

Cut out the face pattern from felt which is lighter in color than the doll shapes and glue a face shape to each doll:

Cut features from felt and glue to each face or draw features with crayons or felt-tip marker:

Glue two blouse shapes to each of the doll shapes:

Glue the two "face" doll shapes end to end at the bottom edges; glue the other two together in a similar fashion and let all dry:

Place the glued dolls with the faces down, spread cotton evenly on doll shapes, keeping away from edges, apply glue along all edges:

Place the other attached doll shapes on top of glued shapes and press together:

Cut a very long piece of fabric as wide as the two doll lengths together:

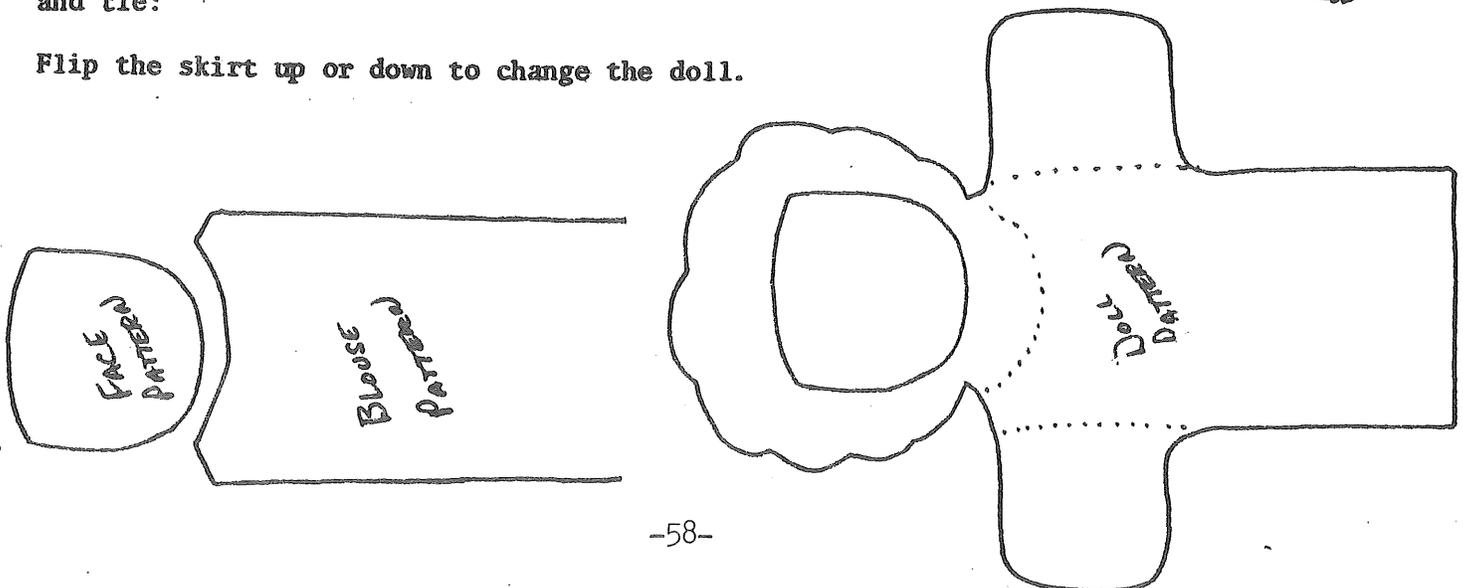
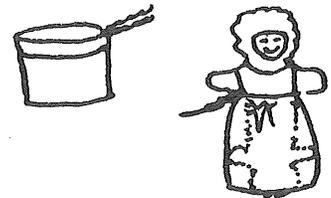
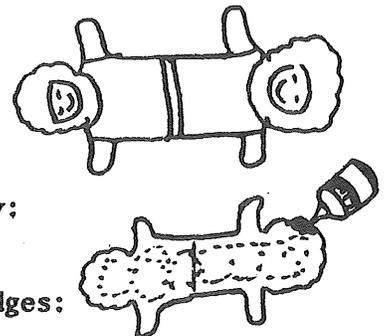
Turn the fabric over and squeeze glue along the top edge:

Place a cord a little down from the glued edge. Fold the edge over the cord, allowing the cord to move freely.

Glue the sides of fabric together to make a skirt:

When the skirt has dried, turn it inside out and slip it over one doll's head. The cord should be on the back side. Pull tight and tie:

Flip the skirt up or down to change the doll.



# WRAPPED COIL ROPE BASKET

**MATERIALS NEEDED:** Regular Cotton Rope  
Yarn  
Large-eye Needle  
Scissors

There are two necessary components in coiled work - the core (cotton rope in this case) and the wrapping material (yarn in this case). Any round pliable material can be used for the core; the choice of core will influence the firmness of the finished project.

Do not be too ambitious at the beginning. You may wish to stick to a flat shape (mat) or simple basket and you may be content with one color at first, adding a decoration design later.

It does not matter which way you work, either clockwise or counter-clockwise or whether you are right or left handed. All coiled baskets are started in the middle of the base.

1. Place a piece of yarn along the end of the core (rope) so that the long end of the yarn sticks out beyond the rope end (fig. 1).



2. Wrap the rope with the long end of yarn, starting about  $\frac{1}{2}$  inch from end. Wrap about 1 inch of the rope, binding in the short end of the yarn at the same time. (fig. 1). (There is no need to wrap right to the end since it will be caught into the wrapping on the first round of coiling.)

3. Twist the covered section of rope into a tight circle - the smaller and closer the better although this is something that comes with practice.

4. Thread the needle to the end of the yarn so that you can pass it through the center of the ring to wrap the end in securely (fig. 2).

Now you can continue wrapping; passing round and between the new section of the rope you are covering and the previous round. The new core should fit closely next to the previous round or the work will be open and sloppy.

5. After the rope has been wrapped and joined into a ring, continue wrapping the yarn around the new coil two or three times.

6. Pass the needle through the center of the ring and up over the new coil (fig. 3)

7. Continue working in this way, always wrapping the yarn round the new coil before passing it once round the first coil.

8. In the next round, the stitches will be taken round the new core and into the spaces formed by the second round. As the coil gets bigger, more stitches will be required. These can be added either by making an extra wrap round the new foundation, thus keeping all the long stitches in orderly lines, or by adding more long stitches between those of the previous round (fig. 4).

9. In making a basket as opposed to a mat; when the desired bottom diameter is reached, start stacking coils.

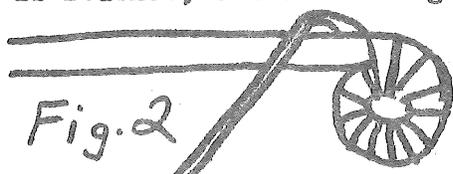


Fig. 2

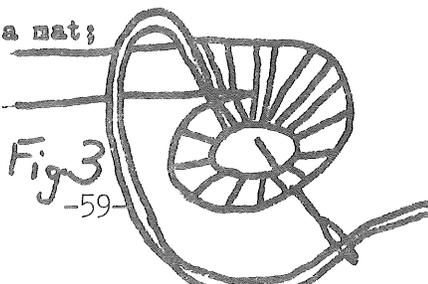


Fig. 3  
-59-

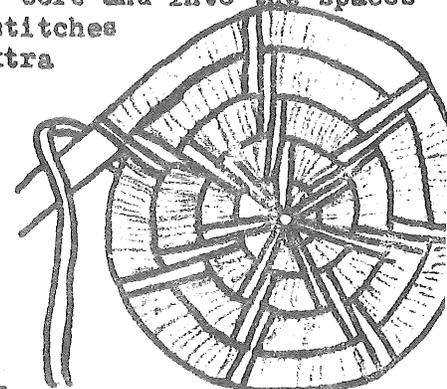


Fig. 4

## WHEAT WEAVING

Regina Pirtle - Art Specialist - Carlisle, Iowa

### CLEANING WHEAT

You may clean the wheat at your leisure. Wheat has several parts which we will identify for you. The head is where the grain grows. Directly below the head and to the first joint is the wheat straw which is used for weaving. Below the first joint is waste straw sometimes called 2nd joint straw. Take sharp scissors and cut the wheat just above the first joint. Slide the leaf sheaf away and discard. This will leave you a clean, slender straw with head attached.

Occasionally, you will need a portion of the waste straw. Save some in a large box. Later you will learn how to use the waste straw. Straw at this point is very dry and can be easily bent or broken making it unusable. Sort straws and use those together which are similar in diameter. Pay no attention to the length when selecting straws.

Soak clean wheat in large pan of cold water for 30 minutes. Longer soaking time will discolor the wheat and over-soften the straw. At the end of 30 minutes, wrap the softened wheat in a large, wet towel. This will keep wheat in a workable condition for several hours. Wheat that has been soaked and not used may be dried carefully and re-soaked at a later time.

Usually the wheat heads begin to open after more than one soaking. You probably will want to cut off and discard heads if soaked more than once. You are now ready to weave.

### PLAITS

This second part of wheat weaving is essential and has many variations. Plaiting is used to make basic shapes and as design and decorating elements. Joining or adding straws for a longer finished piece is not usually done. Therefore, selection of the length of straws determines the finished product. The simplest plait is the 5-Straw Round Plait. It is done exactly like the basic weaving with 5 straws: one straw over two.

Four Straw Plait is also known as the North, South, West, East Plait. Tie four straws under the heads. Hold the heads down in your left hand with the palm up and the straws held securely between the 1st and 2nd fingers. Bend out 4 straws in the north, south, east and west position. See illustration 11 and 12.

With the right hand fold the straws from south to north; north to south; east to west; and west to east. These move in a straight line and do not change sides or cross over. See illustration 12. TIPS: Work the plaiting on top of itself. Hold the work very tight in order to keep the work from springing out of place. This is done with the pressure of the thumb which is held on top of the plaiting. The plait becomes larger in diameter as you work. To finish: draw all straws together and tie tightly.

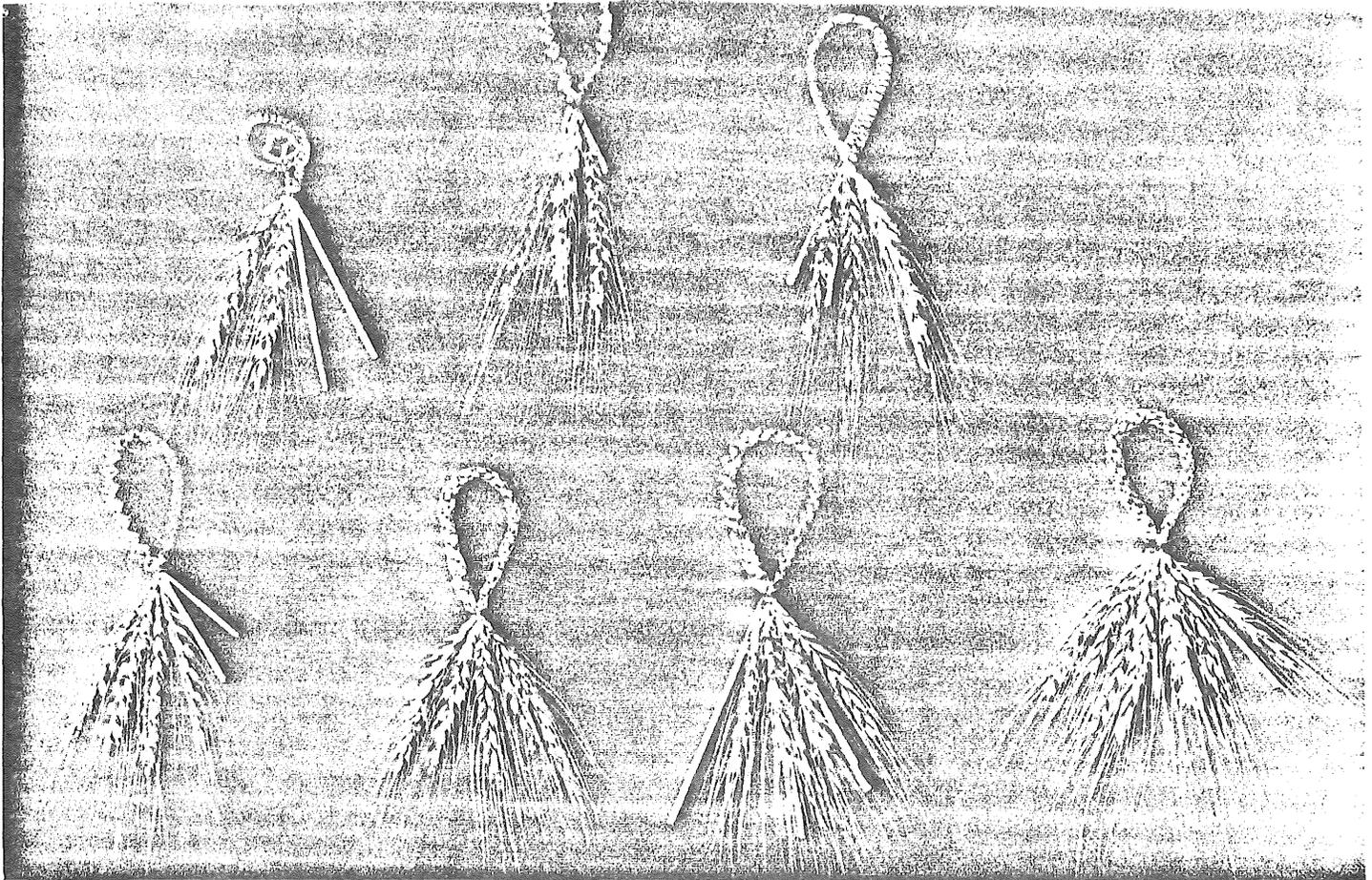
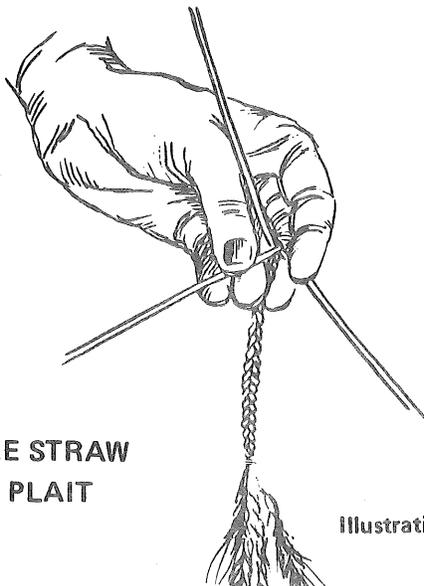


Illustration 13

1st Row Left to Right: 2 - Straw; 3 - Straw Flat; Cat's Paw  
 2nd Row Left to Right: 4 - Straw; 5 - Straw; 6 - Straw Round; 7 - Straw Round

Two Straw Plait. This is a tuff one! For learning use large straws or tie half way up on two straws. After you have mastered this you will start by tying 2 straws together under the head. Place the two straws at angles 120 degrees apart. Think of this as a pie cut in three portions. You have one empty position. Move the working straw up and over to the empty position. This creates a new empty position. Fold up and over to the empty position. Always alternate straws keeping a 120 degree space between the straws. Do not allow the plait to twist in your hand. Hold it very tight between 1st and 2nd fingers. If done properly, the plait will be straight up and down. This plait should be worked a bit higher in your left hand for sharper fold.



THREE STRAW  
 FLAT PLAIT

Illustration 14

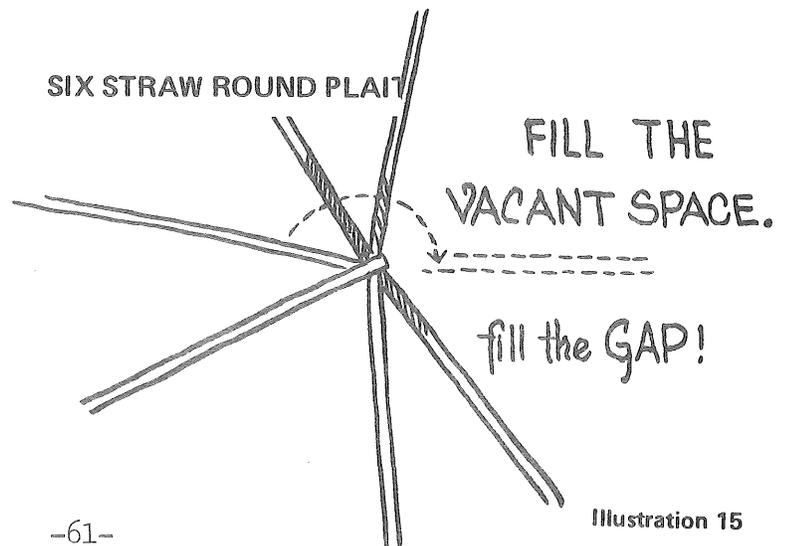


Illustration 15

SEVEN STRAW ROUND PLAIT  
 : SLIP OVER TWO- CLOCKWISE  
 "filling the gap"

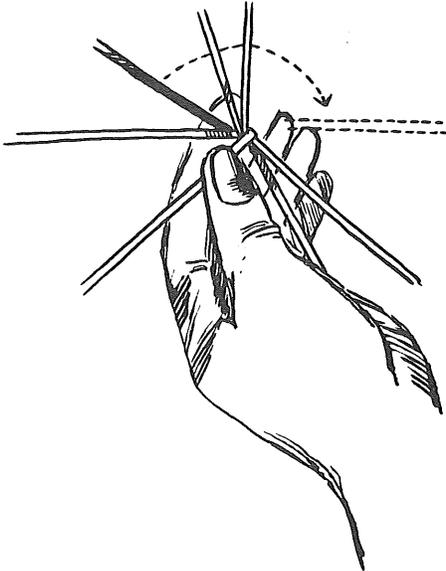
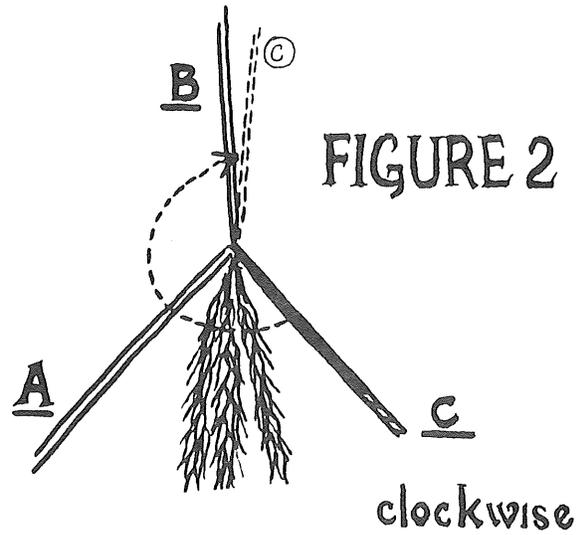
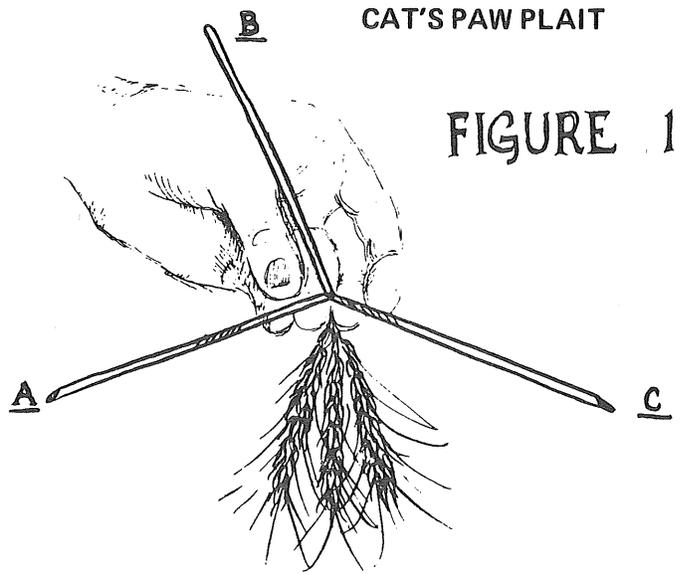


Illustration 16



TWO STRAW PLAIT

THE... 'ANGLE'

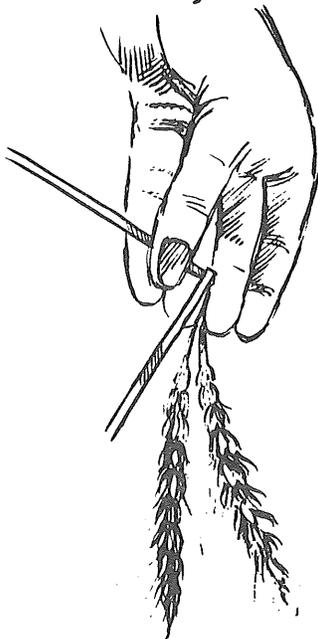


Illustration 18

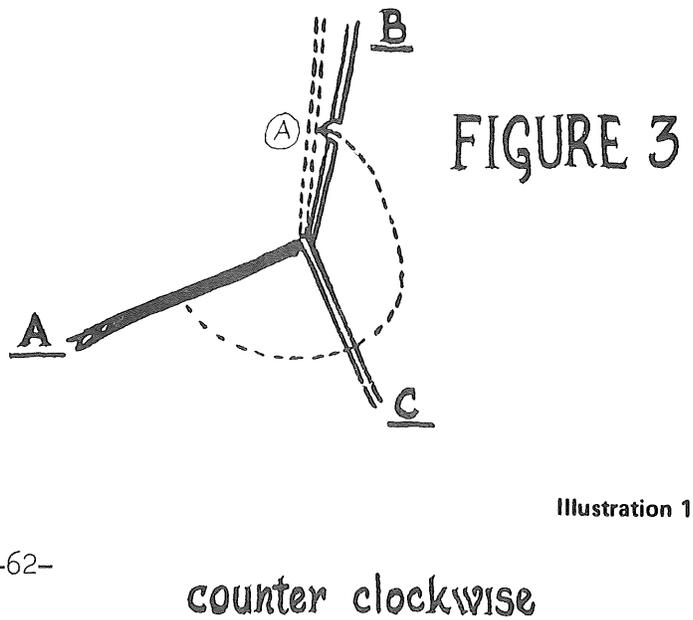


Illustration 17

PLAITING

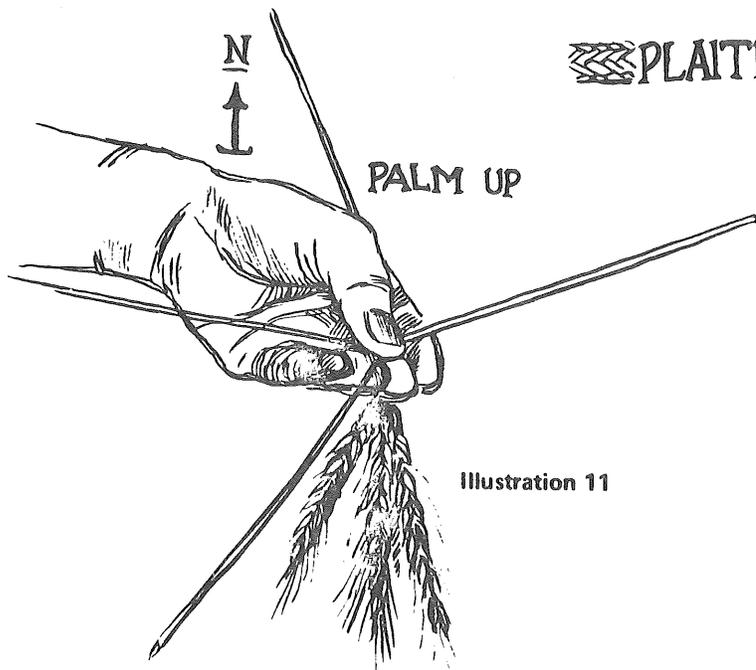


Illustration 11

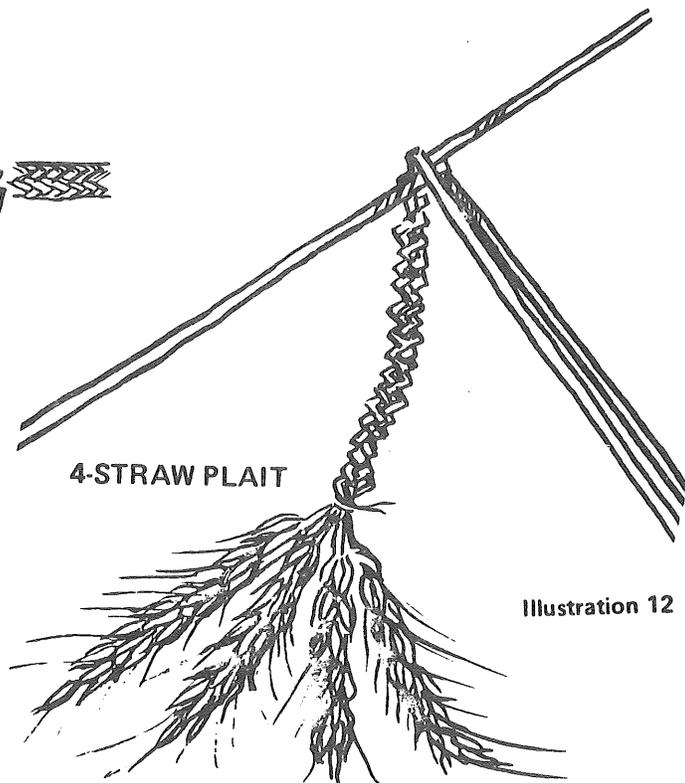


Illustration 12

Three Straw Plait is flat and may be stretched for a smoother and longer piece. Do this while plait is wet. Tie 3-straws together; fan or bend out into north, south and west positions. Fold north to south and south to north; east to west. Move the north-south straws again and then west back to east. Please notice that the east-west position has only 1 straw. See illustration 14.

Six Straw Round Plait. Tie 6 straws under the heads. Fan or bend out in six positions holding firmly with the left thumb. Pick any straw and put it over two in a clockwise direction. This is the working straw. Take the next forward straw moving in a clockwise direction for the new working straw and place it over two. Repeat until desired length is reached. See illustration 15. This is sometimes referred to as "fill the gap".

Seven Straw Round Plait. Tie seven straws under the heads. Fan or bend out in seven directions. Choose any straw and fold over two in a clockwise direction; skip one straw and pick up the next forward straw for the new working straw. Repeat from beginning. See illustration 16.

Three Straw Cat's Paw. Tie 3 straws under the heads. Fan or bend out in three directions as in points of a triangle with 120 degrees between each straw. See illustration 17, figure 1. Bend C in a clockwise direction passing B straw ending on the right side of B. See illustration 17, figure 2. Bend B straight down to C position. Bend A counter-clockwise passing B position and ending on the left side of B position. See illustration 17, figure 3. Bend B straw to A position.