

ESPLANADE

Arts & Heritage Centre

GALLERY AND EDUCATION
VOLUNTEER HANDBOOK

TOUR AND INTERPRETIVE TRAINING

GUIDELINES FOR DOCENTS AND VOLUNTEERS

*A DOCENT IS LIKE A SPARK,
AN INTERPRETER, A TIME MACHINE,
OR A LINK BETWEEN CURATORS
AND VISITORS.*

*The Docent Handbook
National Docent Symposium Council*

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I AM A VOLUNTEER

A docent, teacher, helper, herder, giver.

My warm smile, easy laugh, and helping hands make all who come here feel welcome.

Despite the crowds, crumbs, tedious tasks, and ever-changing exhibits, I stand tall because I know that my actions make a difference.

When I go home with aching feet, a hoarse voice, and sore back, I rest with the knowledge that my day was well spent, and my time was appreciated.

I will never know how many people I have touched, or how many sparks of understanding I have created, but I make a difference.

I am a volunteer.

~ Emily Grant, North Carolina Museum of History ~

THE ESPLANADE

One hundred years ago, First Street was called 'Esplanade' which means 'pathway along the shore'. The Esplanade Arts and Heritage Centre opened its doors on October 22, 2005. It houses a museum, an art gallery, an educational centre, extensive archives, and two theatres.

The Ewart-Duggin House, located on First Street nearby, is a provincially designated historic site, and was donated to the Esplanade in 2003. It was built in 1887, and is the oldest brick residence in Alberta.

The Galleries and Archives are open to the public from 10:00am to 5:00pm, Monday to Friday. They are open from noon to 5:00pm on Saturdays.

The Galleries are open with free admission for 1 ½ hours prior to performances in the main theatre. Admission is also free on Thursdays.

There is also a roof terrace at the top of the spiral staircase, which may be rented for special events.

MUSEUM

The Permanent Museum Gallery highlights the local history of Medicine Hat, starting with our pre-confederation roots and First Nations beginnings, circling around to present day. There are motion-activated sound effects and audio clips placed at various points along way.

The scrapbooks give more information about some of the colorful characters who are part of our local history.

This Gallery was planned, developed, and installed over a five-year period, and cost approximately one million dollars. Only 5% of the total collection appears in this permanent exhibit.

The Heritage Gallery is intended to showcase rotating exhibitions of artifacts from our permanent museum collection. Most of these objects remain in protected storage for lengthy periods of time, and are rarely seen by the public.

The Heritage Gallery also shows travelling exhibitions from other museums. These usually run for eight to ten weeks. A synopsis of each exhibit is provided for informational use.

STUDIO THEATRE

The Studio Theatre is a space for smaller performances, rehearsal space, and events accommodating up to 140 people such as presentations, workshops, and receptions. It is also equipped with state-of-the-art lighting and acoustics, and has its own control room. Events in this theatre have access to the same backstage facilities as the main theatre, including dressing rooms.

The large curtain can be pulled around the room to enclose the theatre, making what is known as a 'black box theatre'. Its purpose is to assist in controlling the sound quality of performances. The blinds are also moveable to adjust for the lighting and mood needs of each performance.

The Marley floor is specifically a dance floor – you may notice the spring in it.

This theatre can be furnished with a moveable stage and seating, which can be arranged to suit any occasion.

"In my own philanthropy and business endeavors, I have seen the critical role that the arts play in stimulating creativity and in developing vital communities. The arts have a crucial impact on our economy and are an important catalyst for learning, discovery, and achievement in our country."

Paul G. Allen
Co-Founder of Microsoft

VOLUNTEERS

Docents and volunteers are an important part of the Esplanade. While basic responsibilities are the same, they each have very different roles to play.

<i>VOLUNTEERS</i>	<i>DOCENTS</i>
Be available to talk to gallery visitors on a more casual basis.	Conduct formal guided tours of the galleries for school groups and visitors.
Are familiar with the galleries, and all the current exhibits.	Work closely with the Education Coordinator to prepare for leading tours.
Enforce gallery rules.	Enforce gallery rules.
Work shifts - greeting visitors and answering basic questions about the facility and current exhibitions.	Expected to attend Art Gallery Receptions to learn about the exhibit directly from the artist.
Are encouraged to attend Art Gallery Receptions to learn about the exhibit directly from the artist.	Expected to attend a scheduled meeting with the Education Coordinator following new installations in the gallery.

FUNDAMENTALS

Museum and art gallery visitors appreciate friendly attention. An effective volunteer acts in ways that are helpful, respectful, gracious, and sensitive. Make sure your visitors are completely comfortable.

PHYSICAL COMFORT: Consider any special needs that may require attention, and make sure coats and backpacks are checked.

PSYCHOLOGICAL COMFORT: Treat visitors as your personal guests. Welcome them warmly, and help them in any way that is appropriate. Be informative and friendly in your interactions.

INTELLECTUAL COMFORT: Always accept ideas and concerns of visitors as valid. Consider how you might help visitors feel comfortable and confident in understanding all they might learn during their visit to our facility.

ENGAGE YOUR TOUR

An excellent way to engage your audience is to let them know about yourself. Share some of your interests, and find out something about them. Have they ever visited The Esplanade before? What do they remember if they have? Knowing a little something about the people in your group will help you make your tour especially interesting for them.

You can also let your visitors know what your plan for the tour is before you begin. This will give them a basic agenda, a time frame, and will let them know some of the things they can expect. But don't give it all away at the beginning - keep their interest by leaving some parts of the tour as 'unexpected'.

Ask questions. This will often draw your tour participants into lively discussion about your subject. Pay attention to their answers, and really engage their interest by responding thoughtfully.

By engaging your tour first, you may also learn what their goals and objectives are for attending the tour. This will enable you to adapt your tour to fit their needs.

- ◆ **Paraphrase** – Repeat the response so everyone can hear it.
- ◆ **Praise and Reinforcement** – acknowledge the visitor’s contribution, not the correctness of the answer.

THINKING ABOUT LABELS

If you can avoid labels when referring to people, do so. It is very important to be sensitive to issues of cultural identity and diversity when referring to different nationalities such as First Nations, or Black Canadians; or when referring to individuals with a disability. You may use certain terms that are convenient and appropriate in your culture, which may not be correct in other cultures. Strive to be open-minded and sensitive to these issues as you conduct your tours.

POTENTIAL PROBLEMS

Particular contemporary art may provoke negative attitudes and opinions in your group. Use this excitement to your advantage by pointing out the techniques, materials and tools that were used in creating the object. You might also observe various characteristic elements of style in the piece.

If the group becomes bored or members of your tour become disruptive, you might consider changing the pace and focus of the tour to try and regain their attention. If this is unsuccessful, you could ask questions to gauge where their interests lie, or you could subtly speed up the tour, and wrap it up a little more quickly than planned. Bad behavior can be ignored for a time, but if it continues, you will need to have a plan to deal with it.

END YOUR TOUR ON A POSITIVE NOTE

It is tempting to try to cram more facts into your tour when you realize the time to wrap it up is approaching. The last moments of a tour are actually better spent reviewing what was covered, identifying what was learned, and answering questions. Try to make the review fun, rather than a test.

This will reinforce the major points, and will also give you a good indication if you were successful in meeting your original objectives for the tour.

RESOURCES

GLOSSARY

- ◆ **ABSTRACT ART:** Art in which elements of form, not surface appearance, have been stressed.
- ◆ **AESTHETICS:** A philosophy, study, or conception of what is artistically beautiful, and as such enlivens the senses.
- ◆ **AMBIENT LIGHT:** The light surrounding an environment or subject, especially in regard to photography and other art work; usually used to convey a certain mood.
- ◆ **ARTIFACT:** A hand-made object representing a particular culture or period.
- ◆ **ASYMMETRICAL:** Informal balance; both sides of a centre line are different, yet visually balanced.
- ◆ **BALANCE:** Describes the arrangement of part of an artwork; an artwork that is balanced seems to have equal visual weight or interest in all areas; it seems stable; one of the elements of design.
- ◆ **COMPOSITION:** The structure or organization of a work, such as the arrangement of shapes, areas of light and dark, or spacing of subjects.
- ◆ **COLOR:** Used in art to create many things, such as illusions of depth, to give balance, and to create a specific mood; one of the elements of design.
- ◆ **DOCENT:** Derived from the Latin term docere, which means to teach.
- ◆ **ELEMENTS OF DESIGN:** The building blocks used by an artist to create works of art: color, line, shape, form, space, texture, and value.

- ◆ **TEXTURE:** Real texture is the way something feels; implied texture is the way something looks like it would feel; refers to the visual or tactile quality of a surface; one of the elements of design.
- ◆ **UNITY:** Infers that the work of art is presented as a ‘whole’; one of the principles of design.
- ◆ **VALUE:** The range from light to dark in a piece of art; one of the elements of design.

Learning to Look

Interdisciplinary Tour, K-12

Educator’s Guide, 2006

Museum of Art and Archaeology

University of Missouri - Columbia

*“Culture is the sum of all the forms of art,
of love, and of thought, which, in the
course of centuries, have enabled man
to be less enslaved”*

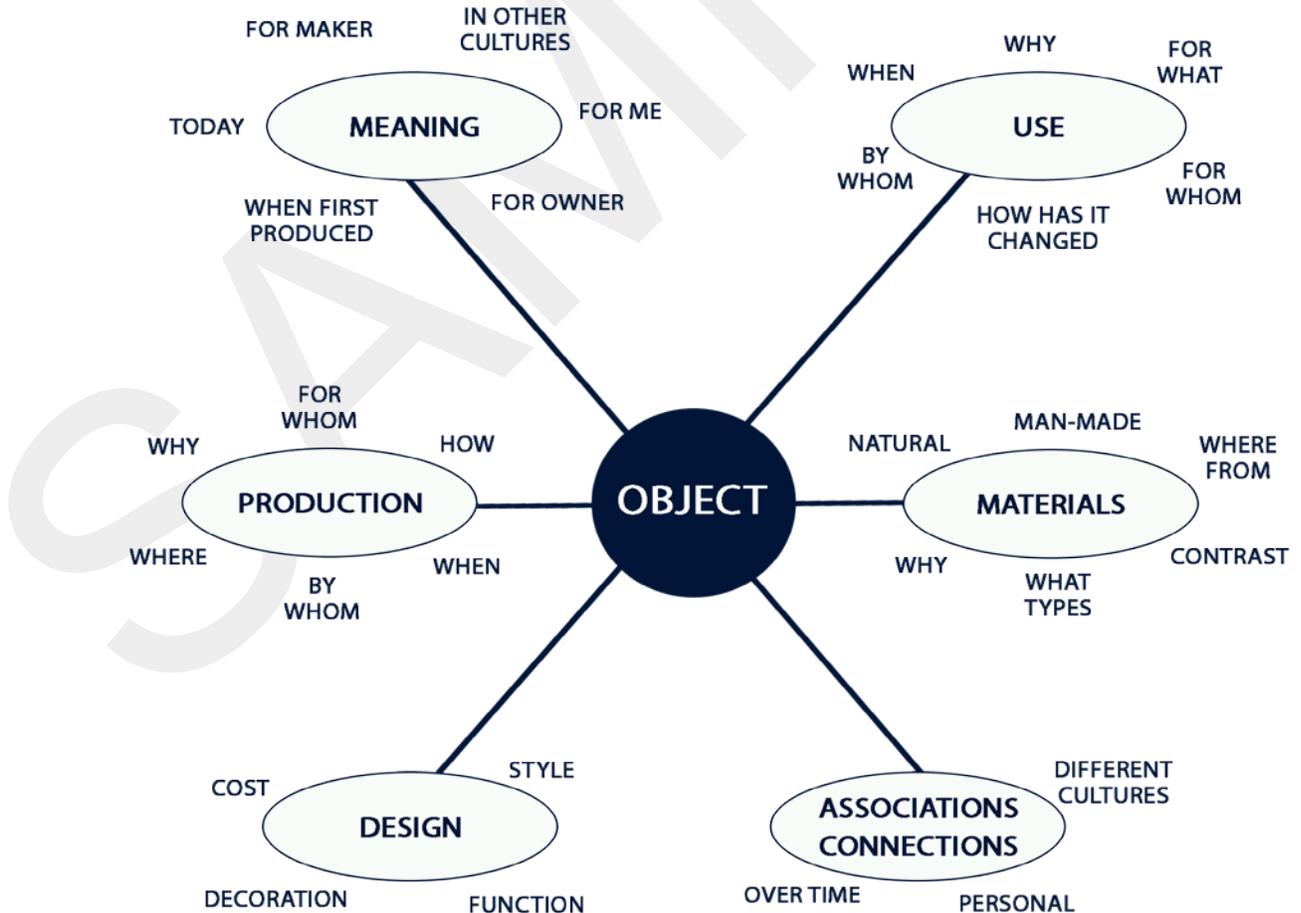
Andre Malraux
French Historian, Novelist

DEVELOPING A TOUR

BUILDING YOUR OWN TOUR THAT YOU ENJOY GIVING

You are encouraged to develop a tour that is all your own. This will make the experience much more personal, and enjoyable both for yourself, and for your tour participants.

Start by taking a slow walk through the museum, and selecting several objects in the displays for stops on your tour. Gather stories about each of your stops, and get to know all the information about those particular objects really well. The objects may tell the threads of one complete story as you go through the displays, or they can tell several different stories. The following idea tree will help you gather as much information about your objects as possible.



Not every stop has to be interpreted. While giving your tour to a group, you will also need to consider time constraints, the audience, and their interests. As you encourage the group to look at each object you have chosen, have them describe it, and analyze it. You may ask the group questions about the object from your own research.

There are many topics and stories to choose from within our collection including: First Nations; Metis; Northwest Mounted Police; Tent Town; Frontier; Laying the Tracks for the CPR; Town Building; City Hall; Fire Fighting; Gas; Manufacturing and Industry; City Commerce; Boom Time; Early Agriculture and Farming; World War I; The Depression Era; Operas; Theatre; Sports; Social Life; Children's Entertainment; World War II; Homefront; Suffield; Flight School; Growth in the 1950's; Home in Medicine Hat in the 1950's; Industry - Good Year; Youth Culture; Thriving Downtown; Dance Halls; Stampede; Health Care; 1970's Boom; Alta Glass; Evolution of Medicine Hat; Cityscape Mural.

***"Each of us is carving a stone, erecting a column
or cutting a piece of stained glass in the construction
of something much bigger than ourselves."***

***Adrienne Clarkson
Former Governor General of Canada***

SCHOOL TOUR GUIDELINES

School tours require some special considerations. The main key to a successful school tour is adequate preparation. Prior to your tour, visit the galleries, and become fully familiar with the artifacts and current art pieces on your tour.

GROUP SIZE

Tour group size is generally kept at a minimum of 10, and a maximum of 25 people. Groups larger than this will be assigned additional docents as required.

GROUP AGE

Different age groups will respond to you very differently based on their vast developmental differences. Keep the following ideas in mind regarding each age group:

AGE 5 TO 7 (Kindergarten to Grade 2): Provide opportunities for observation and comparison. Sit down with young children in front of artwork, and help them focus their attention by asking questions. Limit the number of objects you focus on, and keep the tour short – no longer than 30 to 45 minutes.

AGE 8 TO 11 (Grades 3 to 6): This age group will be very eager to explore, discover, and learn. It is a good idea to examine how art and artifacts give insight into other times, people and places. Children of this age enjoy participating in discussion, and observing similarities and differences.

AGE 12 TO 14 (Grades 7 to 9): Students of this age group want a meaningful experience. They want to know what they are supposed to learn on the tour, and what should be accomplished. A museum tour is looked upon as freedom from the classroom, and you must provide confident leadership, and clear guidelines for the tour, and for the discussion.

AGE 15 AND OLDER (Grades 10 to 12): If you will be prepared to accept these students as equal partners in your tour and discussions, they will be an excellent audience. Approach them as adults, and give them the opportunity to

MUSEUM TOUR EXAMPLE 1

HISTORY OF MEDICINE HAT

This building is called the Esplanade because originally First Street was called Esplanade. Second Street was Main Street.

1. **THIS IS OUR PERMANENT MUSEUM** about the history of Medicine Hat and surrounding area.
2. **THE DISPLAY BEGINS** with a picture of the prairie. Imagine a time when there were no buildings, no stores and no schools. Only prairie and buffalo as far as the eye could see.
3. **WHO WERE THE FIRST RESIDENTS OF MEDICINE HAT?**

FIRST NATIONS – the powerful Blackfoot and their traditional enemies to the east, the plains Cree, lived in harmony with the cycles of the buffalo ... until the European settlers arrived. This area was a hunting ground. Groups of Metis people – people of mixed first nations and European descent – moved into this area from Manitoba's Red River Valley in the 1850's. They were in search of buffalo.

4. **HOW DID MEDICINE HAT GET ITS NAME?**

There are many legends and stories about how Medicine Hat got its name. The most popular one is about a battle between the Blackfoot and Cree along the South Saskatchewan River. The Cree medicine man lost his hat during the battle. The Cree viewed this as an ominous sign, and they lost their will to fight. The Blackfoot won the battle, and the Cree remembered the spot afterward by the name 'Saamis', which is Cree for Medicine Hat.

5. **TENT TOWN** – Medicine Hat began as a tent town with a few hundred people who came looking for work, hearing that the railroad was going to be built. * Point out the tent town image – with the Cree teepees in the foreground. We would be standing in the area of where the Esplanade is, looking to Crescent Heights. *

ART GALLERY TOUR EXAMPLE

1. First and foremost, take your time. “Reading” art is a slow, thoughtful, exciting process of discovery. Explain this to your group. Set the tone of your tour.
2. Think of an art gallery tour as an opportunity to start a conversation, and learn about how others see something. Share your own perspective on why you find art interesting before you begin the tour.
3. An art gallery tour is unlike any other kind of tour that relies on facts. You will be trying to encourage the development of a skill in your tour participants – visual literacy – how to ‘really look’ at something.

It isn’t all about the facts of the work of art, although that is part of it. It is not a matter of telling your tour, “This work of art means this ... or that ... “. It takes time, and is something that a lot of people often avoid in their busy lives.

4. Build a rapport with your group. Get them to smile and really enjoy being here so that they want to return again.
5. Introduce the title of the exhibit, perhaps as you enter the gallery, and consider what the title makes the group think of. What are the meanings of the words? What word pictures do they convey? What feelings? Who are the artists? Why might this be shown? An exploratory introduction like this is an excellent way to begin to engage your audience.
6. Select a few works of art in the exhibit to explore in depth. Consider your path through the exhibit, and where the tour participants will be as they look at the artwork. With school tours, sometimes it is best to have them seated around the artwork. This encourages them to take time to really soak it in, rather than hurrying from piece to piece, imparting a lot of words but little skill-building.
7. The following approach to looking at artwork is based on Feldman’s Aesthetic Criticism. It’s a good method because it begins with answerable questions first – nobody is put on the spot. The second set are building blocks, or formative, using the answers from the first questions and building upon them. Then comes the opportunity for

interpretation, allowing for personal opinions. Finally, there are subjective questions about how successful the work is.

A shorter version is also included for you to make notes on before you give the tour. You are greatly encouraged to come to the gallery prior to the tour to really absorb and think about the artwork. It is good practice to be very clear on what you think of the artwork, so that your tour participants will be encouraged by your own apparent interest and preparation for the tour.

SAMPLE

THE FIVE STEPS OF ART CRITICISM

STEP 1 – OBSERVE: Allow the tour participants to look at the art in silence.

STEP 2 – DESCRIBE: Take time to describe the art objectively. This can be a simple list of what you see. You might start with a few things you see, or provide the guiding questions and then encourage others to share what they see. Also it is best to introduce that many people see or feel different things when they look at art. By sharing, everyone in the group has the opportunity to come to a greater understanding of what the piece may be about.

You may ask the tour participants to describe it with their senses (particularly good for school groups) or as if they were describing it to someone who is visually impaired. Some example questions might be:

- a) Describe the artist's use of color. What colors have been used?
- b) How has the artist applied the paint? Or constructed the sculpture?
- c) What is the texture like? Describe it.
- d) Describe the lines in the work.
- e) What kinds of shapes have been used in the work?

STEP 3 – ANALYZE: Compare and contrast the art. Notice similarities and differences in what you have seen. Here you will want to focus on where your eye is drawn in the work. What stands out in its composition?

- ◆ Is your eye drawn to a particular area of the painting?
- ◆ Is there an element that stands out in this composition?
- ◆ Does the work make you think of movement? How does the artist show movement?
- ◆ Does the painting look flat, or does it have a feeling of depth or space?

The elements of art are like 'building blocks'. These building blocks are line, shape, form, space, texture, value, and color. Artists manipulate these elements, mix them with principles of design, and compose a piece of art. Not every work will have a lot of discussion surrounding each of the building blocks, but often one or two will stand out.

- ◆ **COLOR:** What colors are important in this work? How would this work change if different colors were used? What associations or symbolic meanings might the colors in this work have?
- ◆ **BALANCE:** Is this image symmetrical, asymmetrical? Does the image lie within the frame, or appear to go beyond the edges?
- ◆ **SPACE:** How is your eye drawn through, and across this work of art? Are there vanishing points? If so, do these imaginary lines draw our attention to a particular place in the work?
- ◆ **LINE:** Are the lines the same throughout the work? Identify types of lines and where they are found in the work (thick, thin, zigzag, diagonal, smooth, chaotic).
- ◆ **VALUE:** Are there parts in this work emphasized by light? If so, can we identify that light source? Is the light in this work ambient?
- ◆ **TECHNIQUE:** Can you see the brushstrokes? Are they thick, smooth or heavy? Are they the same throughout the work? Do the brushstrokes flow in the same direction throughout the work? Did the artist use slow, meticulous strokes, or paint them on quickly?

All kinds of questions could be included here to draw out the various elements of art, and have the tour participants think about why the artist did, or did not, emphasize particular 'building blocks'. You may want to look over a basic vocabulary of art, and consider which elements of art or principles of design stand out to you when you are focusing on a particular work of art.

STEP 4 – INTERPRET: Using what you know and have seen, make an educated guess about the meaning of the work. What does the work seem to mean? How would you articulate the meaning of the work?

- ◆ What kind of mood or feeling do you get from the painting?

THE FIVE STEPS OF ART CRITICISM - NOTES

STEP 1 – OBSERVE: Allow the tour participants to look at the art in silence.

STEP 2 – DESCRIBE: Take time to describe what you see.

STEP 3 – ANALYZE: Compare and contrast the art. Notice similarities and differences in what you have seen. Where is your eye drawn? To what area? Why? What stands out? (Colors, textures, values, lines space, form)

STEP 4 – INTERPRET: Using what you know and have seen, make an educated guess about the meaning of the work. What does the work seem to mean? What is it the artist wants to communicate?

STEP 5 – REFLECTION: After you have followed the previous steps, make a fair and logical consideration of the work. It may or may not reflect your personal preferences, (you may not want it on your own wall) but your final analysis should be based more on the success of the artist in achieving his or her intent. What is the value of this work of art? Is what the artist is trying to communicate important? How? Why? Has the artist been successful in communicating this?

Use the following chart to make notes as you go through the steps.

OBSERVE	
DESCRIBE	
ANALYZE	
INTERPRET	
REFLECT	

GALLERY GAMES

One of the first interactions a visitor has with an art object is looking at it. But looking at an object does not ensure seeing it. Consider the amount of visual information that passes in front of your eyes each day. How much did you really see?

The following activities can be used to help visitors focus on what they are looking at, and make them more willing to share their feelings, reactions, or value judgments with a group.

Remember that smaller children are more active, and highly excitable by game playing. They also have a shorter attention span. Be sure that you have some special way to bring them under control – playing ‘Statue’ is always a good one. Always expect them to return to their ‘magic circle’ on the floor between activities.

ART AUCTION

Select one student to be an auctioneer, or a New York art dealer. His or her task is to convince a group of potential buyers (the other students) to purchase a designated object. To make it more difficult, pretend that the buyers have never seen the object, and they want a description over the phone. Encourage the buyers to ask questions.

IMAGINE

Ask children to imagine that they are small enough to hide in a painting (realistic or abstract). Where would they hide? Why? What would they see from their hiding place?

WORD MATCH

Before entering a gallery, think of one word that could describe an artwork; for instance, ‘sunny’, ‘quiet’, or ‘exciting’. It is good to use non-physical words in this game. Then instruct visitors to find the work that best fits the word. You may find it more useful to ask visitors to apply this word to just one element in the artworks. For example: find a work with a funny COLOR, or quiet LINES, or exciting SHAPES. Discuss their choices. Were there several possibilities for each word? Were different words appropriate for the same artwork?

FIND A LINE

After exploring the use of line in a few art works, send students into the gallery with pipe cleaners. Their task is to find three different lines and to recreate them with the pipe cleaners. Later, you can discuss their findings as a group and / or have them exchange pipe cleaners and find their classmates' lines.

SIMILARITIES / DIFFERENCES

Choose any two works of art. Have students list the things that make them similar and the things that make them different.

ART SOUNDS

Sit in front of an art work. What sounds would it make?

SUPER SLEUTH

Find one unique thing about an art object. It could be an object in a painting, or a particular color. Have the students silently look for that thing and come back to the circle when they have found it.

IMITATE GESTURES

When applicable, have the children imitate the people or animals or paint strokes in an art object. How do they feel when they assume certain poses?

BLIND DESCRIPTIONS

Choose one object in the room. Give the students about 30 seconds to look at the object. Have them turn away from the object and describe it.

ART JUROR

Give the children a variety of tokens to place face-down in front of objects in a gallery. When the students are done, compare and discuss their answers. Did they all agree? Why or why not? Tokens can include:

- ◆ A heart for the object they like best.
- ◆ A house for the object they would like in their home.
- ◆ A dollar sign for the object they think is most expensive.
- ◆ A blue ribbon for the 'best' object (most artistic or best made).
- ◆ A clock for the object they think took the longest to make.

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