

PROPOSED PROJECT  
FOR THE  
FIFTIETH ANNIVERSARY CELEBRATION  
GOLDEN GATE BRIDGE

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INTRODUCTION

The primary goal of this project is to educate people, particularly the young, about the history of the Golden Gate Bridge and what it stands for as an accomplishment of mankind through an audio/visual museum exhibition. The project is designed to communicate to everyone involved, its profound significance, whether tangible or symbolic. It is hoped that production participants and viewers alike will better understand and appreciate the greatness of the man who conceived of the Bridge and the men who built it, and be somehow inspired in their own lives.

The spirit of this proposed project is to educate and inspire by bringing life into the learning process and to demonstrate that there are a multitude of elements and dimensions to learn, experience and appreciate about any one subject.

The Golden Gate Bridge, beyond the mundane function of linking two pieces of land divided by water, is a symbol of excellence and accomplishment on a multitude of levels. Depending on the eye of the beholder, the Bridge may represent a work of art, engineering skill, the genius of a man, transportational convenience, freedom, home . . . The list is endless. It is through this proposed project that we hope to bring forth some of the many elements of its symbolism so that they may be appreciated by everyone. The Fiftieth Anniversary seems to be an appropriate moment in time to materialize such a tribute.

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PROPOSED PROJECT  
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- I. Narrative: The end result of this proposed project is a museum exhibition. The exhibit will illuminate the significance of the Golden Gate Bridge by discussing its history through the people who built it. The production and display of this exhibit is designed to include inter-generational, inter-community participants.

The nucleus of the exhibit will be a series of 6 or 7 tableaux, each depicting a particular moment in the building of the Bridge from the beginning to completion. Each tableau will have a separate and distinct visual character. Three dimensional cut-outs with photographed surfaces depicting individuals and details of the Bridge in varying scales will be utilized. Special lighting and sound effects will accompany each tableau to enhance an illusion of reality. Audio head-sets will be available for a walk-through narrative. Although some information will be printed on panels, most information will be conveyed by visual and audio means.

- A. Historical photographs and information. Sources include:

1. California Historical Society
2. Bank of America archives
3. Golden Gate Bridge archives
4. private collections

- B. Oral histories of the people who helped build the Bridge, were at the opening or were otherwise involved:

1. mounted life-size, cut-out photographs of people who participated in the construction of the Bridge will be placed around the exhibit. Each cut-out will employ a pre-recorded oral history of its subject. The exhibit visitor will be able to listen to these oral histories.
2. an oral histories project will be organized between local high students and San Francisco State University students. August Coppola, Dean of SFSU School of Creative Arts, has offered his support and the use of the university facilities and equipment for this project, which students will receive credits for. The project would be coordinated with the Labor Archives at the Sutro Library where research is currently being done for an oral history

3. some people have already been located
    - a. Fred Parker, now 74 years old, worked on the construction of the Bridge as a painter. Today he continues to work as a carpenter in San Francisco.
    - b. Tony Santa Elena, who has just published, The Bridge and I, or Life in Lane 13, and is in the process of writing Tales of an Immigrant, has extensive information about people who worked on the Bridge and has offered to share that information with this project.
    - c. Maurice Edelstein, now 55 years old, was five when the Bridge opened and he walked across with his family.
  4. locating others can be done through public service announcements on television and radio, newspaper articles and items, and local television programs such as A.M. San Francisco.
- C. Display of tools, artifacts and documents
1. people who worked on the Bridge, such as Fred Parker, have kept the tools they used during construction
  2. artifacts that would be of interest include diving outfits worn for the underwater work
  3. documents of interest would be original blue-prints, Certificate of Incorporation of the District the Secretary of State, etc.
- D. Films to be shown at scheduled times during the exhibition
1. the oral histories video produced by Bay Area students as described in section I.,B.,1.
  2. "They Said It Couldn't Be Done", a documentary film made by the Catholic T.V. Network. Leroy Votto, historian for this project hosted the film and wrote and researched the historical educational material
  3. film footage from the opening ceremony and celebration
- E. Educational projects and curriculum guides
1. a computer programmed with a game based on the information in

3. teachers' curriculum guides developed in three levels: primary, junior high and high school, under the direction of Dan Murphy, high school humanities teacher, who has extensive experience in developing curriculum material
- F. Contemporary photographs - by Bay Area professional photographers organized as a contest under the direction of Morton Beebe, San Francisco photographer/author of San Francisco, 1985
- G. Intergenerational collection of paintings and drawings:  
"Looking Back/Looking Forward"
1. "Looking Back" - paintings and drawings by members of Pleasure Endeavors, a San Francisco non-profit organization founded in 1977 to bring specialized art programs to elderly residents of convalescent hospitals in order to break the institutional bonds of isolation by developing their skills and giving dignity to life
  2. "Looking Forward" - paintings and drawings by San Francisco school students organized as a contest by our Community Liason and judged by the five-artist advisory board of Pleasure Endeavors
- H. Printed and video/film catalogue
1. printed catalogue of the museum exhibition to be sold to generate income
  2. video/film catalogue of the exhibition approximately 30-minutes in length, organized as a project for Bay Area high school students and SFSU School of Creative Arts students. Participants will earn credits and gain extensive experience and exposure. They will have the use of the facilities and equipment at the SFSU School of Creative Arts with the participation of faculty members. Leroy Votto, high school instructor and historian for this project will organize the high school students and over-see their participation. The video edition can be sold to the general public for home use, as well as to libraries and schools to generate income. The filmed version would be suitable for public television and rented/distributed as educational material

- I. Opening party for the general public - free
- J. Fund-raising party would be scheduled according to other events planned around the anniversary. Proceeds would go to translating the filmed catalogue into the languages of our eleven sister cities and/or preparing the exhibit for travel if necessary. Festivities would include desserts and hors d' oeuvres from restaurants open since 1937 and from Bay Area ethnic communities

II. How project addresses themes and planning principles

- A. The proposal demonstrates the widest possible range of involvement in the planning and implementation of the project. The following is a partial list of individuals and organizations involved that represents that diversity.
1. organizations
    - a. California Historical Society: to provide photographs from the Huggins collection, originally done for Standard Oil, and historical information
    - b. Bank of America archives
    - c. San Francisco State University: facilities, equipment, faculty, students
    - d. Catholic T.V. Network: film
    - e. Pleasure Endeavors, non-profit providing art programs for the elderly in institutions: art
    - f. restaurants open since 1937
    - g. eleven sister cities
    - h. Labor Archives, Sutro Library, SFSU
  2. individuals
    - a. high school and university students
    - b. high school and university instructors
    - c. Fred Parker, Bridge builder
    - d. Tony Santa Elena, former toll taker, writer
    - e. members of the general public
- B. The proposal incorporates extensive use of volunteers. High school students and the general public will serve as docents. The auxiliary/host committee, a volunteer group of individuals, will assist in the planning and implementation of the opening party for the general public and the fund raising party. Bank of America has also been approached about the use of corporate volunteers. Students will assist at the parties in serving, cleaning up, etc.

Volunteer high school and university students will be used almost



which would be available to the general public, the eleven sister cities, public television, schools and libraries.

- D. As a museum exhibit and hands-on student participation/production project, it addresses all of the major themes.
  1. Embodiment of excellence and monument of human endeavor: all viewers will have the opportunity to experience and see these virtues in the exhibit. More important would be the opportunities for the student participants, in the research, development and production of the oral histories and catalogue videos, to experience them by re-creating the moments through the project and applying those values to their part in the project.
  2. the Golden Gate Bridge as a symbol of internationalism as described in the major themes will be evident in the exhibit. Our gesture of internationalism as a part of this project is to share the video catalogue with our eleven sister cities in translated editions.
  3. as a shaping force in Bay Area life, a part of our goal is that production participants, particularly students, and viewers would appreciate the Bridge as a great accomplishment and be inspired in their own lives.

III. Description of organization: the project director/coordinator sought to involve the largest cross-section of participants possible from the area in all elements of the project. See sections II., A. and IV. for participants.

IV. Job descriptions for each role in the project

A. Project director/coordinator: Sandra Wong

1. develop concept and organize structure
2. choose participants
3. define elements of project with key participants
4. locate funding sources and make initial contacts
5. solicit co-sponsors and supporters
6. guide participants in development in accordance with guidelines and initial concept
7. coordinate development of project between participants
8. develop and write proposal
9. oversee, coordinate and assist research, development and implementation of all elements and phases of exhibit
10. oversee recruitment and organization of volunteers
11. oversee and assist in public relations campaign
12. act as communications liason between participants, Golden Gate Bridge Commission, museum, media and fundraisers
13. develop, coordinate and oversee opening party and fundraiser
14. develop auxiliary/host committee
15. perform clerical and accounting duties

B. Exhibit designer: Bill Chayes

1. reserach, develop and design exhibit with photographic curator
2. oversee all elements and phases of exhibit implementation
  - a. design
  - b. construction
  - c. installation
3. coordinate with host museum development office
4. consult on video projects
5. prepare exhibit for travel if necessary

C. Photographic curator/designer

1. research available historic photographs
2. assist exhibit designer in development of design
3. reproduce historic photographs as necessary
4. shoot and develop new photographs as necessary

- D. Community liaison: Danielle Chavanon
  - 1. act as assistant to project director/coordinator in planning project
    - a. locating participants
    - b. making funding contacts
    - c. recruiting and training docents
    - d. recruiting volunteers
    - e. planning parties
  - 2. assist historical producer in research
  - 3. inform schools about exhibit
  - 4. distribute curriculum materials
  - 5. general publicity about project
  - 6. organize painting/drawing contest in school districts
  - 7. distribute educational materials to libraries, universities and sister cities
- E. Historian: Leroy Votto
  - 1. organize and execute oral histories project and video/film catalogue with high school students
  - 2. coordinate with SFSU students and faculty
  - 3. oversee historical information for exhibit and catalogue
- F. Teachers' curriculum material producer: Dan Murphy
  - 1. work with historian on material to be used
  - 2. collaborate with other school instructors in developing tri-level curriculum material
  - 3. write curriculum guides
- G. Video/film projects producer: Bill Chayes
  - 1. over-see production of video oral histories and catalogue
  - 2. develop organization and structure of projects
    - a. class project
    - b. course project
    - c. independent study project
  - 3. oversee use of facilities and equipment
  - 4. assign departments and faculty to be involved

- H. Intergenerational art project: Jim Peppard, Director, Pleasure Endeavors & Danielle Chavanon, community liason
  - 1. oversee and organize members of Pleasure Endeavors in painting
  - 2. oversee and organize advisory board in judging childrens' art works
  - 3. oversee and organize childrens' art
- I. Auxiliary/host committee: Sue Weinstein
  - 1. oversee committee in volunteer activities
    - a. possible funding sources
    - b. parties
    - c. docents
    - d. mailings
    - e. telephone calling
  - 2. members
    - a. Michael Wornum, Chair, Coastal Commission
    - b. Sandra Wornum, Marin County Humane Society
    - c. Serena Ventura Mondavi
    - d. Ann Barry Friedman
    - e. Pat Pineda

V. Implementation timetable

A. Fundraise

1. April 1986 to July 1986
2. to continue throughout project if necessary

B. Research

1. exhibit: April 1986 to June 1986
2. video projects: June 1986 to August 1986
3. art and photo contests: April 1986 to May 1986
4. catalogue: September 1986 to December 1986
5. curriculum guides: April 1986 to August 1986
6. parties: December 1986

C. Development

1. exhibit: July 1986 to February 1987
2. video projects: September 1986 to October 1986
3. art and photo contests: June 1986 to January 1987
4. catalogue: January 1987 to March 1987
5. curriculum guides: September 1986 to December 1986
6. parties: January 1987 to March 1987

D. Production

1. exhibit: March 1987 to May 1987
2. video projects: November 1986 to April 1987
3. art and photo contests: February 1987 to April 1987
4. catalogue: April 1987
5. curriculum guides: January 1987 to March 1987
6. parties: March 1987 to May 1987

E. Implementation

1. exhibit: May 1987
2. video projects: May 1987
3. art and photo contests: May 1987
4. catalogue: May 1987
5. curriculum guides: April 1987
6. parties: May 1987

VI. Statement of space requirements

- A. The space for producing the preliminary phases of the project has been accomodated for. The exhibiton requires a space of approximately 5,000 square feet. The criteria for a location are:
1. adequate space for the exhibit
  2. access for school buses
  3. ability to accomodate large numbers of children
  4. parking for the general public
  5. accessibility for tourists
  6. central location for Bay Area residents
  7. location appropriate for theme of exhibit
- B. As a result of research and development for this proposal preliminary discussions have already been held with the exhibit director of the California Academy of Science and the director of Ft. Mason, the two most appropriate locations for the major part of this exhibit. Preliminary discussions have also been held with Bank of America World Headquarters about displaying the intergenerational art collection in a gallery there.

All three have expressed great interest in the exhibit and await confirmation to proceed with more definite arrangements.

VII. Detailed and logistical requirements

- A. Endorsement as an official Golden Gate Bridge Commission project under the auspices of Friends of the Golden Gate Bridge
- B. A cash contribution, seed money, leads to sources of funding and/or in-kind contributions
- C. Access to the Golden Gate Bridge archives
- D. Use of the official logo
- E. Momentos/souvenirs for volunteers (i.e., poster, t-shirt, etc.)
- F. Placement of exhibit in Golden Gate Bridge Museum if appropriate
- G. Communications with other projects being organized to avoid duplication
- H. Stationery
- I. Seperate accounting system or accessibility to funds raised for this project
- J. To be included in any advertising/publicity campaigns by the Golden Gate Bridge Commission



#### VIII. Promotional strategy

As the development of the project proceeds and various elements are in production and produced, announcements will be sent to the 43 ethnic, neighborhood and community newspapers, the 10 major dailies and local publications, television and radio stations.

In seeking additional people involved in the building of the Bridge, our strategy will include public service announcements by those already located, articles and items in local publications, and appearances on local programs.

Projects involving high school students will be announced through school bulletins, announcements and personal appearances by the community liaison. Various participants will appear on local television programs that feature children (i.e., Hot Streaks, Kids Watch, etc.) to publicize the project and their involvement.

As early as December, through a mailer, history and social science teachers, as well as mothers helping to plan outings, will be informed of the exhibit so they can plan for the second semester.

History and social science teachers will receive a curriculum guide to help them prepare their classes for an outing to the museum. The curriculum will be a guide for the tour as well as a classroom tool for discussions after the visit.

The contemporary photo contest will be announced through local photo organizations and clubs as well as local publications.

When the project is complete, in addition to major articles in local publications and newspapers, outside publications will be sought for articles to increase interest and tourism. Those publications will include airline and travel magazines such as AAA Insurance, Travel and Leisure, and major publications such as Vanity Fair and Life. The host institution for the exhibit will also send announcements to their membership through monthly publications.

The translated video catalogues for the eleven sister cities would be publicized through the various consulates and embassies as well as locally. The English edition would be distributed for purchase or rent through educational video distributors, the Golden Gate Bridge Museum and libraries. The exhibit would also be appropriate for travel.

IX. Detailed preliminary budget: attached. In-kind contributions will be sought during the fund-raising campaign to lower the cash contributions needed.

PRELIMINARY BUDGET

<u>SALARIES</u>	<u>RATE</u>	<u>PERIOD</u>	<u>TOTAL</u>
Sandy Wong	\$3,000/mo.	12 mo.	\$36,000
Danielle Chavanon	1,000/mo.	12 mo.	12,000
 <u>PROFESSIONAL SERVICES</u>			
Clerical	500/mo.	12 mo.	6,000
Bill Chayes-Design			10,000
Bennett Hall-Photo			10,000
Leroy Votto-Historian			3,000
Graphic Designer			1,500
Dan Murphy-Curriculum			2,500
Accountant			1,500
Fundraiser			8,000
 <u>OPERATING &amp; PRODUCTION</u>			
Printing			10,000
Teachers' Curriculum Guide	\$2 ea.	5,000	10,000
Construction/Exhibit			40,000
Signage			15,000
Display Cases/Systems			8,000
Hands on Displays			10,000
Office Rent	\$200/mo.	12 mo.	2,400
Utilities/Telephone	\$150/mo.	12 mo.	1,800
Postage	\$250/mo.	12 mo.	3,000
Office Supplies	\$75/mo.	12 mo.	900
Catalogue	\$3 ea.	5,000	15,000
Entertainment	\$200/mo.	12 mo.	2,400
Opening Events-2			5,000
Video Prod./Dupl.			10,000
Sound Production			10,000
Travel			1,000
Photographic Production			100,000
Custom Photography			10,000
Installation			1,500
 TOTAL BUDGET			 \$353,700

X. Potential revenue sources/funding sources

A. Revenue sources include:

1. sale of the printed catalogue which could be pre-sold. If the proposed project becomes a part of the Golden Gate Bridge Museum, the catalogue sales would be a continuous source of income
2. sale and/or rental of video/film catalogue to the general public, libraries, schools, public television and sister cities

B. Funding sources: preliminary discussions have been held with the following organizations and institutions, and all have expressed great interest in the proposed project. Upon confirmation that this project is endorsed by the Golden Gate Bridge Commission, further commitments and arrangements will be made for their participation in funding:

1. Bank of America
2. Hotel Tax Fund
3. Academy of Science, Development Office
4. Horne/McClatchy
5. McCluen Foundation
6. auxiliary/host committee members
  - a. the project chair and various members of the committee have contacts with various sources of possible funding - foundation, corporate and private. At an appropriate time these sources will be approached.
7. fund-raising party when the exhibit opens. Funds would be used to translate the video catalogue into the languages of the eleven sister cities and prepare the exhibit for travel to other museums, if necessary.
8. in-kind contributions
  - a. in the event that the project were to be at the California Academy of Science, the development office would assist in production with personnel, materials and equipment, and in locating possible sources of funding.
  - b. in preliminary discussions with Bank of America, a list of in-kind contributions was submitted and will be taken into consideration at the appropriate time.

APPENDIX

Biographies

## BIOGRAPHY

Sandra Wong  
2159 Filbert Street  
San Francisco, CA 94123  
(415) 931-9642

1985

- to present
- operational, financial & public relations manager, San Francisco Yoga Studio
  - marketing consultant to North India Restaurant
  - director of construction & design - S.F. Yoga Studio
  - cater & organize food for opening of Ethnic Dance Festival-City Hall

1984

- to present
- editor: The Bridge, quarterly newspaper for elderly in S.F. area, sponsored by City Slickers, a non-profit organization
  - organize hospitality suite for seniors during Democratic National Convention at Pac Bell office for City Slickers
  - organize press conference for Cong. Claude Pepper, Lt. Gov. Leo McCarthy & Maggie Kuhn, Dir. Gray Panthers during Demo. National Convention
  - founding member & treasurer: Hatha Yoga Foundation, a non-profit organ. founded to conduct clinical research & educate people about the benefits of hatha yoga
  - assist in development of clinical research project with UCSF and Hatha Yoga Foundation to document benefits of hatha yoga for geriatric arthritics
  - established Eurasia catering company
  - consultant to Chinese Six Companies foundation, Charity Cultural Services
  - public relations consultant the Chef Sammy Louie, Director Chinese American Chefs Training School

1983

- to present
- founder & director, City Slickers, a non-profit organization to educate and inform the elderly

1982

- organized, for Irth, an exhibition of traditional Palestinian dress in State Capitol during Passover/Easter and in Crocker Art Museum with Smithsonian exhibit of Muslim art
- participated in organization of Committee for Order and Justice to re-elect California Supreme Court Justices

1981

- participated in fact-finding mission to Lebanon & Israel as photographer. Group included Cong. Fontroy's aide
- founded Irth, a non-profit organization to promote cultural understanding of the Middle East

1977 to  
1982

- office manager, para-legal, lobbying assistant to Fred Hiestand, attorney/lobbyist

1972 to  
1977

- California Assembly Legislature  
Appointments & legislative secretary, legislative aide to:  
Assemblymembers Larry Chimbole, Tom Bates, Bill McVittie,  
Michael Roos

## BILL CHAYES

Education: B.A. - architecture, University of Michigan, 1964

Bill is an exhibit designer (exhibit designer/curator, Judah Magnus Museum, Berkeley, since 1976, with over 40 major designs), artist (sculptor/filmmaker with Best in Show Awards at 8 film festivals), and teacher (lecturer with San Francisco State University School of Creative Arts since 1976). In addition, he has done numerous free-lance exhibitions and scenic designs, including large scale (100,000 square feet) exhibits and fairs in Chicago, Seattle and San Francisco, and museum and gallery exhibitions throughout Northern California.



LEROY JAMES VOTTO  
7293 Snake Road  
Oakland, CA 94611  
(415) 339-8293

TEACHING EXPERIENCE

- Sept. 1980-Present      Teacher Urban School of San Francisco - courses: History
- Sept. 1970-June 1982    Instructor - Merritt College and Vista College (Part-time) Courses: U.S. History Survey, Oral History, Western Civilization, and Humanities.
- February 1975            Instructor - Skyline College - San Bruno, CA. (Part-time) Course: U.S. History Survey.
- Sept. 1970-June 1972    Instructor - California State University, Hayward  
Course: U.S. History Survey.

SPECIAL PROJECTS

- 1980 - 1982            1) Edited film, wrote all instructional material and introduced each film for two television series for the Catholic Television Network of the Archdiocese of San Francisco (The 1930's America in Your Time and "The San Francisco Dream.")
- 1980                    2) Oral History Project with World War I veterans at Menlo Park, California Veterans Hospital.
- Nov. 1975-  
June 1977              3) NEH Planning Grant. Coauthored a successful proposal for an oral history planning grant. In May 1976, the NEH Grant of \$50,000 was awarded to Merritt College for initiating an oral history program. For the past year, I have been involved with setting up and teaching oral history classes.
- Spring 1975            4) Initiated Merritt College's "American Revolution Bicentennial Program" and co-chaired the Bicentennial Committee.
- Spring 1975            5) Publications: Book Review - The Diplomacy of Annexation: Texas, Oregon, and the Mexican War. (The Pacific Historian) Spring 1977.

EDUCATION

- Class of 1967            Bachelor of Arts Degree, History  
California State University, Hayward  
Graduated Summa Cum Laude
- Class of 1969            Master of Arts Degree, U.S. History  
University of Virginia.

HONORS

1963-1967

Dean's List - four quarters  
Honors List - three quarters

1968

Philip Francis Dupont Fellowship  
University of Virginia



## CHAVANON ET COMPANIE

Danielle Chavanon  
171 Divisadero Street  
San Francisco, CA 94117  
(415) 863-8220

### WORK EXPERIENCE

- 1974-Present      FRENCH TEACHER  
Urban School, San Francisco
- 1983-Present      Teach French at high school level.  
On the Board of Urban School, serving on Finance Committee.
- 1972-1984        WINE IMPORTER  
Jerrold Jacoby Wine Merchant, San Francisco.
- 1971-1972        FLIGHT ATTENDANT  
Britannia Airways, London, England.
- 1970-1971        GROUND HOSTESS  
Court Line, London, England.
- 1968-1969        AU PAIR  
Gunzburg, Germany.
- 1967-1968        ASSISTANT TO FRENCH TEACHER  
Eastlands Tutorial College, Sutton-On-Sea, England.

CHAVANON ET COMPANIE was started in 1985 to

organize and take groups to France  
produce a wine book  
produce language tapes for pre school children.

# HENRI PICCIOTTO

1805 Monterey Avenue  
Berkeley, CA 94707  
(415) 524-3311

## RESUME

### EDUCATION

Secondary: French Baccalaureate (Mathematics), 1966

Undergraduate: American University of Beirut  
Princeton University  
University of California (Berkeley)

B.A. (Mathematics): U.C.B., 1970

M.A. (Mathematics): U.C.B., 1972

Math Specialist Training: Community Teaching Fellowship, U.C.B., 1971

Teacher Training: St-Mary's College, Moraga, CA, 1975-6

California Teaching Credential: Standard Elementary, grades K-8

### TEACHING

Since 1985: Math/Computer specialist  
Sierra School (2330 Prince St, Berkeley, CA 94705)  
Director: Lynn De Jonghe  
Training K-5 teachers; coordinating curriculum.

Since 1981: High School Math/Computer teacher,  
Urban School (1551 Page St, S.F., CA 94117)  
Director: Carl Munger  
Pre-Algebra through intro to calculus; probability and statistics;  
integrating computers into math curriculum with original software;  
beginning to advanced BASIC and Logo programming; problem-solving;  
play-writing. Redesigned the school's weekly and yearly schedules.

1981-83: Math/Science/Computer specialist,  
Lawrence Hall of Science  
Supervisors: Kathy Barrett, Cary Sneider  
(University of California, Berkeley, CA, 94720)  
Teaching hearing-impaired junior high students;  
teaching Micronesian high-school students and teachers;  
teaching in a summer day camp; creating a planetarium show;  
inventing games and activities; writing teachers' guides.

1980-2: Math/Science/Computer specialist, grades 2-5, Ecole Bilingue  
(East Bay French American School, 1009 Heinz St, Berkeley 94710)  
Director: Anne-Marie Pierce  
Math enrichment; developing educational software;  
astronomy; physical sciences; drama.

1975-80: Classroom teacher, grades 2-5, Black Pine Circle School  
(2027 7th St, Berkeley, CA 94710).  
Director: Oscar Pemantle  
Self-contained classroom; team teaching;  
astronomy; physical sciences; drama.

1971-80: Math Specialist, grades K-6, B.P.C. School  
Math enrichment program; developing educational software.

## PUBLICATIONS

Created The Math Machine Pentomino Puzzles, Pentomino Activities, Pentomino Puzzles, Pentomino Lessons, Polyomino Lessons, and Supertangram Activities (1 and 2), for math enrichment through manipulatives in grades K through 12 (Creative Publications, P.O. Box 10328, Palo Alto, CA.)

Co-authored Energy, a physics workbook for educationally handicapped teenagers (Janus Book Publishers, 2501 Industrial Parkway West, Hayward, CA 94545.)

Helped develop four kits for the informal learning of physics and math concepts, as a member of the Games Project at Lawrence Hall of Science (Rubber Bones, Bombers, Limbericks, and Speed-O-Meters.) Wrote the accompanying text and teacher's manuals.

Currently seeking a publisher for Guesstimation, an educational computer game to develop students' grasp of number line relationships for integers, decimals, and fractions.

Currently developing three science kits: The Solar System for grades 4-8, Classification, and Observation, for Kindergarten. (Ideal School Supplies, Oak Lawn, IL 60453.)

Wrote "PET Screen Line Length", a technical article about programming one of the early personal computers. (Creative Computing, November 1981.)

Co-authored the Factwino plays, with the San Francisco Mime Troupe. (Published in West Coast Plays 15/16, 849 South Broadway, Ste. 621, L.A., CA.)

Drama critic for Artbeat ("San Francisco's Independent Arts Newspaper") from the fall of 1980 to the winter of 1983.

## PRESENTATIONS

"Pentominoes", California Math Council, Asilomar Conference, 1984, 1985.

"Cryptic Crosswords", California Association of Independent Schools, Northern California Conference, 1985.

"Inventing Puzzles", Nueva Learning Center, Hillsborough, 1986.

## REFERENCES

Dr. Cary Snyder  
Director of Physics and Astronomy  
Lawrence Hall of Science  
University of California  
Berkeley, CA 94720

Andrée McGiffin  
Director  
Peninsula French-American School  
870 N. California Avenue  
Palo Alto, CA

(More references on request.)