

September 2011

WONDER

WORKSHOP

We believe if we teach our children about Nature and share with them the beauty of our wilderness areas.



They will preserve it and have a good reason to take recycling seriously!



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Mission Statement:

The mission of the Wonder Workshop Children's Museum is to promote education in the arts, sciences, and humanities. Our goal is to develop self-reliant children, families and community members. Our hands-on activities instill a desire for life long learning, recognizing cultural diversity, and fostering creative potential.

Board of Directors:

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Please help keep your Wonder Workshop Children's Museum serving our youth by making a donation today. We are a 501 (c) (3) making your donation tax deductible on your 2011 end of the year taxes. Thank you!

The Evolution of Jocko Graves

more than 200 years ago. By Richard Pitts

I was taught by my elders that there are two types of alarm clocks: one woke you up in the morning so you wouldn't be late for school or an appointment; the second clock went-off in your head when something really important had happened that you won't soon forget. This second kind of alarm went off one Sunday afternoon in my parents car. My mother commented about a statue of a Black Man sitting in the front yard of a White neighbor's house as we drove past. Momma said something to the effect of, why do White People continue to have those degrading statues of Black people in their yard, don't they know slavery is over. Without muttering another word I took this to mean that all Whites who have this black statue in their yard must not like Black People.

In 2011, I know that this is not true since I've come to know many people who carry on traditions passed down to them without really knowing there true meaning and how it makes other people feel. For example, when I was in the military my roommate had a confederate flag in our room. I asked him why he had the flag, didn't he know what that flag represented to African Americans? His answer was that the flag only identified him with being from the South which he was proud of. Needless to say we had a very long conversation about slavery, the Civil War and Jim & Jane Crow that didn't change his mind nor mine. Which brought me to the realization that some people know and don't care who gets hurt by their family traditions.

In 1995 while doing research on the Underground Railroad in Kansas I came across a shocking story about the "Jocko Graves" statue. The story goes that when George Washington crossed the Delaware one cold winter night a young Black kid named Jocko Graves was with him. Because the boy was young old George asked him to stay with the horses until they came back from fighting the Red Coats and to hold the lantern so they could find their way back.



When Washington came back Jocko had frozen to death with lantern in hand. In honor of his dedication to the war and freedom George Washington commissioned a statue in his image. The statue can be seen above that was created sometime around 1776. However there is no written record of this account in any of George Washington's papers but the story has been passed down orally since then to the present.

The story doesn't end there. During the time period between 1840 to 1865 Jocko was reborn. This time the statue was used by Underground Railroad agents throughout the country. If Jocko held a green ribbon in the ring he was holding, this gave the signal of a safe house for runaways. If the cloth was red this meant that the house was being watched by pro-slavery people. This too has not been documented from written records but has been passed down through the Underground Railroad grapevine.

Since 1776 to the present old Jocko has made a few physical changes. In 1860 the statue took on an unflattering look which suggested Black People were buffoons. Most people only know of this latter degrading image that represents to most African Americans the 400 year struggle to wipe out White Superiority ideology. FYI

The loss of the Kansas Art Commission and what it means for us. By Kate Taylor

Recently I had the privilege to talk to a few influential members of our art community about the loss of the Kansas Art Commission and what it means for our community. I talked with Penny Senften from the Manhattan Arts Center, Kathrine Walker Schlageck from the Beach Museum, and Jay Nelson from the Strecker-Nelson Gallery. Each are directly effected by the loss of the KAC (Kansas Art Commission) and these affects unfortunately will trickle down and affect the elementary school children that our community serves. Before I talk about the affect of losing the KAC, I first want to go over what the KAC was.

The KAC was founded in 1966. It served the people of Kansas through grants to organizations and support of artists. Arts and culture organizations, schools and colleges, libraries, and recreation and parks programs are just some of the agencies that benefited from the Kansas Arts Commission.

The mission of the Kansas Arts Commission was to provide opportunities for the people of Kansas to experience, celebrate and value the arts throughout their lives. It was funded through the Kansas legislature and the National Endowment for the Arts. The Kansas Arts Commission was committed to finding ways to support and nurture the growth of arts in all Kansas communities. In addition to its grant-making, the Kansas Arts Commission offered workshops, seminars and conferences that assisted organizations and artists in building capacity, growing audiences and developing the vital business skills necessary to achieve success in the arts in the 21st century. The KAC sought partnerships with local, regional and national leaders in the arts and – together with the Kansas Historical Society, the Kansas Humanities Council, the Kansas Film Commission and the State Library of Kansas – it was a member of the Governor’s Council of the Arts and Culture. ([HYPERLINK “http://arts.ks.gov/mission.shtml”](http://arts.ks.gov/mission.shtml)http://arts.ks.gov/mission.shtml)

In other words the KAC gave money to local art programs to benefit the communities.

At the Beach museum I talked with Kathrine who is the senior educator. When asked how the loss of the KAC is affecting them, she outlined what the KAC had previously provided for them. The grants that they received from the KAC went to helping children and their families. The money allowed the Beach to provide thousands of children tours, free family workshops, art supplies for the children tours, and buses to transport the children to the Beach during the school year. Without this funding, Kathrine no longer has the opportunity to have each school visit the Beach each year, sometimes numerous times. “No matter how good and how useful our programs are, the schools can not get here”.

Kathrine is hopeful that with other grants she will be able to continue to provide buses for the schools but that takes time. She previously had not applied for many outside grants because she received them from the KAC and did not want to take money from other organizations. Now she is left with little choice. She must apply for other grants to continue the high quality work with our children, but these grants take time to come into effect. Also many of the deadlines for the grants that she would have applied for had already passed when the KAC became no more. By this I mean the KAC still exists but only in theory. It has a volunteer board and a new leader but they do not have a staff, an office, or any government funding.

When I went to the Manhattan Arts Center I talked with Penny Senften. Penny runs MAC and had also received grants from the KAC. They had previously had 3 different grants that helped them cover operating costs, a display celebrating the Kansas Sesquicentennial and taking programs to the schools. Penny is hopeful that with more fundraising and applying for other grants, they will be able to operate the same as usual. The thing that will affect MAC the most is the loss of the professional development workshops provided by KAC. These workshops help develop management skills as well as offer the opportunity to get together and talk with others in the art community. These workshops were free of charge, you only needed to provide your own transportation.

Penny has a passion for art but did not have all the training needed and the workshops helped to guide her as well as countless others. Also, the KAC helped provide accountability for the organizations. The Arts in Education grant helps provide better programs for the communities and the KAC helped grant writers with their lesson plans to ensure that their goals matched their outcomes. The services were invaluable to many people.

Finally I had the opportunity to talk with Jay Nelson from the Strecker-Nelson Gallery. Jay was and continues to be a commissioner on the KAC. While talking to Jay he cleared up a lot of the preconceived notions that I had. I was under the impression that the KAC was closed due to funding...this is not true. The KAC was to receive \$792,000 which is only 1/4000th of the budget. Also they were set to receive addition funds through the National Endowment for Arts (almost \$1 million) as well as the Mid-American Arts Alliance (\$400,000). Unfortunately, our governor saw fit to do a line item veto which caused the KAC to receive no funding. To say that the lack of funding was the reason for the downfall of the KAC is a lie, the reason for the downfall of the KAC is that our governor opposes the National Endowment for the Arts and does not believe that the government should be funding the arts. After the line item veto, the governor fired the staff of the KAC and closed their offices.

The funding from the KAC was not for artists, commercial use, or to make people rich. "This was not handouts, this was money to help people help themselves" (Jay Nelson). The money went to art organizations, to people who educate about the arts, and to programs to educate. The money went to underwrite experimental theater and violin lessons. This money was for the less fortunate that would have not been exposed to art without the aid of the KAC. First and foremost the KAC wanted to help educate and to help enhance the lives of everyone through art.

This is not a direct quote, but a senior manager at Boeing said at a conference I attended last month that Boeing used to recruit its engineers from Korea and Japan because they could not find innovative engineers in the USA. In keeping with the CEO's credo (above) and to help rectify that situation, 20% of their (very substantial) charitable donations now fund arts education.

"GE hires a lot of engineers. We want young people who can do more than add up a string of numbers and write a coherent sentence. They must be able to solve problems, communicate ideas and be sensitive to the world around them. Participation in the arts is one of the best ways to develop these abilities."

Clifford V. Smith, President of the General Electric Foundation

“We are a company founded on innovation and believe the arts, like science and engineering, both inspire us and challenge our notions of impossibility.”

George David, Chairman and Chief Executive Officer, United Technologies Corporation

“The arts foster creativity, and creativity is central to our business strategy. Indeed, we believe there is a strong link between the creativity nurtured by the arts and scientific creativity. If our scientists are stimulated through their involvement with the arts, then it’s ultimately good for our business and our community.”

Randall L. Tobias, Chairman of the Board and CEO, Eli Lilly and Company

“A good well-rounded education must include the study of both the arts and the sciences. As a company we explore the synergies between arts and science. Of all subjects, the arts and sciences are the closest and most interrelated. They offer complementary ways of understanding the same object or event... They also teach critical thinking, creativity and curiosity - skills that make for an educated and innovative work force.”

Helge W. Wehmeier, President and Chief Executive Officer, Bayer Corporation

“The rapidly evolving global economy demands a dynamic and creative workforce. The arts and its related businesses are responsible for billions of dollars in cultural exports for this country. It is imperative that we continue to support the arts and arts education both on the national and local levels. The strength of every democracy is measured by its commitment to the arts.”

Charles Segars, CEO of Ovation

“We need people who think with the creative side of their brains - people who have played in a band, who have painted - it enhances symbiotic thinking capabilities, not always thinking in the same paradigm, learning how to kick-start a new idea, or how to get a job done better, less expensively.”

Annette Byrd, GlaxoSmithKline

“Arts education aids students in skills needed in the workplace: flexibility, the ability to solve problems and communicate, the ability to learn new skills, to be creative and innovative, and to strive for excellence.”

Joseph M. Calahan, Director of Cooperate Communications, Xerox Corporation

Michele and Robert Root-Bernstein from Michigan State University researched the correlation between the arts and innovation and conclude:

“The data our scientists and engineers provided to us demonstrates that the more arts and crafts a person masters, the greater their probability of becoming an inventor or innovator. ... Hobble the arts and crafts and you hobble innovation. Hobble innovation and our economy will suffer. Conversely, invest in arts and crafts and every dollar will stimulate the economy not only today, but through innovation a host of tomorrows.”

“The arts may not be rocket science; but they make rocket science possible.

A note from Lacy Evans,

This summer, kids have had a blast coming out to the Wonder Workshop camp. The kids were all so different and each brought unique interests and skills every week. We even had students from the city of Westmoreland, which is a bit more rural from the rest of the kids I am used to working with. The difference between the rural kids and the kids from bigger cities was apparent each week. The rural kids were definitely more comfortable collecting critters and hiking outside, but all the kids had fun exploring the camp and doing outdoor activities. I have to admit that I loved them all because they were so much fun to be with even though the heat was sometimes draining. A favorite of the kids this year was the zip-line, climbing wall, and the science exhibits. Each week the students even got to do a little hands-on food science. They learned how to make new types of food, measure ingredients, and make healthy substitutions. The kids we had this summer were so much fun and were always ready to try new things. We did science as well as art, and the kids were able to conduct experiments and make new crafts. I've had a great experience working with Wonder Workshop this summer, and I hope I get to help out again next summer.



Here Lacy is teaching students how to survive in the kitchen by making sweet treats!



Kyle & Perry are checking out one of the Lamas at Denise Wyrick's Lama Farm.



The largest fish this summer was caught by Patrick, CONGRATULATIONS buddy!



Malcolm and Josh were addicted to the dinosaur and science exhibits - wow!



SHORT STORIES

By Homer Wells

Uncle Bill, Aunt Verna & the Newspaper

Aunt Verna came to visit Bill and Hazel one time. Bill had an old run down Ford and Verna wanted to go to town. I have no idea how Aunt Verna came to be so highfalutin, but she sure was that. When she got to Uncle Bill's car and opened the door, she turned to him and said, "Bill, would you go in the house and fetch an old news paper?" Uncle Bill dutifully went to the house and returned with a newspaper which Verna meticulously laid on the seat of the car, evidently so she wouldn't get her dress dirty. Uncle Bill hesitated before getting in the car and said, "Now, if that don't get you high enough to see out I'll go get another one."

Stanley, Louise and the Chair

Aunt Verna had two kids, Louise who was about my sister, Nita's age, and Darrell who was about my age. Now as I understand it, Darrell had something that caused him to run and extremely high fever when he was a baby, and never developed beyond about the age of 3. Consequently I never got to know Darrell as a playmate. He was a fun kid but always a little kid. Well, that has nothing to do with the big lie I'm trying to tell. After the war Nita and Stanley bought a lease house and moved it to town. They worked on that house day and night, and got it to looking pretty darn good. One weekend Aunt Verna and her clan came to visit Grandma in Garnett. Homer (my dad) had to show them what all Nita and Stanley had done to that house. Nita invited them in for coffee and a look around. She asked them to have a seat in the living room while she made coffee. Louise with all her noble upbringing opened her purse and took out a hanky, unfolded it and laid it in the stuffed chair that was part of Nita's living room set. Stanley happened to be in the living room when this took place and said, "Oh, go ahead and set you self down girly, you ain't goina hurt that chair any."

Our North Star Express Traveling Exhibit on Wheels!

Features the history of Kansas between the years of 1854 - 1865. Below are pictures taken at the Purple Power Play on Poyntz & at the Summer Fun Club this past summer.



Scheduled stops in October:

October 1st: Ogden Fall Festival

October 8th: Wichita 150th Celebration

October 15th: Junction City Community Center



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Science 101!

To determine if cricket chirps can be used to predict the outdoor temperature.

Do you love to hear the pulsing chirp of crickets as you fall asleep? It is an unmistakable sound. Some people find the sound pleasing and peaceful. Some think that crickets bring good luck, and keep them as pets in beautifully decorated cages. Other people find the sound loud and annoying, especially if a cricket happens to get inside a home to escape the cold. However you feel about crickets, their chirps hold a surprising message... they can be used to predict the outdoor temperature!

How is this possible? Crickets, like all other insects, are cold-blooded. They take on the temperature of their surroundings. Many characteristics of cold-blooded animals, like the rate at which crickets chirp, or the speed at which ants walk, follow a special equation called the Arrhenius equation (which you can investigate further at the end of the Experimental Procedure). This equation describes the activation energy or threshold energy required to make a chemical reaction occur. For instance, crickets, like other living things, have many chemical reactions going on inside their bodies. As the temperature rises, it becomes easier to reach a certain activation or threshold energy, and chemical reactions, like those that occur during the muscle contractions used to produce chirping, can occur more rapidly. As the temperature falls, the rates of the chemical reactions inside the crickets' bodies slow down, causing characteristics, such as the chirping, to also slow down.

How do crickets make their distinctive chirp? Crickets and other insects can't talk or sing the way humans do. They make sounds in a process called stridulation, where special body parts are rubbed together to make a noise. In crickets, generally only the males make noises, and usually only at night. There is a special structure on the top of their wings, called a scraper. The crickets raise their wings to a 45-degree angle (kind of like raising the lid on a piano to increase its volume) and draw the scraper of one wing across a series of wrinkles on the underside of the other wing, called a file. It's somewhat like running your finger along the teeth of a comb.

As far back as the late 1800's, there have been articles published, noting that the rate, or number of chirps per second that crickets make, changes based on the outdoor temperature.

There have been many equations published, describing the relationship between the number of chirps per second and the temperature. These equations all vary slightly, depending upon the species of cricket, but the snowy tree cricket is frequently cited as the most accurate at predicting temperature. One of the oldest and easiest-to-use cricket thermometer equations is published in the Farmers' Almanac, a famous book updated each year and used to predict the weather. It says that if you want to get the temperature in degrees Fahrenheit, count the number of chirps over a 14-second time period and then add 40. Equation:

$$TF = N14 + 40$$

TF is the temperature (in °F).

N14 is the number of chirps in 14 seconds.

So, now it's time to put your little cricket friends to the test! Grab a stopwatch and a thermometer this evening and see how accurate your neighborhood crickets are at answering the universal question, "What is the temperature?"



OCTOBER 22nd, FROM 1 - 4:30. Wonder Workshop's Underground Railroad tour honoring Kansas's 150th Birthday! Cost: \$25 per person in our van or \$20 per person when you follow in your car. Children 6 and under are free. All information will be presented at each location and not within the Wonder Workshop van.

To reserve a seat or ask questions you can email or call us: 785-776-1234 wonder@kansas.net

Richard Pitts, Executive Director of the Wonder Workshop, will lead this journey back in time to Underground Railroad sites in Riley and Wabaunsee Counties . This tour will travel to various sites within fifteen miles of Manhattan , Kansas. At each site, participants will be presented with information regarding its historical significance. You should plan to spend at least 3 1/2 hours to complete the entire route. Travelers will learn about the famous Beecher Bible and Rifle Church , Captain Mitchell, Strong Farm, Reverend Blood, and others who helped to make Kansas a free state! Your group will take part in interactive activities along the way. This adventure will place you in the shoes of enslaved Africans, Slave Owners, and Abolitionists as you learn about the true meaning of strength, courage, and endurance experienced by those early "Human Rights" activists whose broad shoulders we all stand on!

Jokes & Riddles galore!

Q: I can be Red or Green, some people dislike me.

For most people when they eat me ... their face turns red! What am I?

A: A Chili

Q: I am Black when you get me, red when you use me and white when you're all done with me. What am I?

A: Charcoal

Q: They have not flesh, nor feathers, nor scales, nor bone. Yet they have fingers and thumbs of their own. What am I?

A: Gloves

What do insects learn at school? Mothmatics

What do birds say on Halloween? "Trick-or-tweet"

Where's the most dangerous place to go trick-or-treating? On the Psycho path!