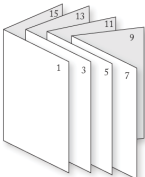
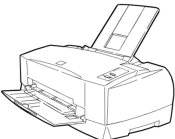


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Daniel J Glendening, 2017

INSTRUCTIONS



DANIEL J GLENDENING

CONTENTS

Most of these skills I have never personally had occasion to practice, and hopefully never will.

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SURVIVAL SUPPLY KIT CONTENTS:

Hook needle 2.5
Set of large, long needles
Windproof jacket
Warm cap
Thermal underwear
Long-sleeve shirt
Short sleeve shirt
Fleece pullover
Lightweight pants
Lightweight shorts
Gloves
Thick socks
Hiking boots with extra laces
Rain suit
Backpack and nylon bags
Lightweight, low-temp sleeping bag
Lightweight small tent
Plastic tarp
Emergency blankets
Compass
Binoculars
Solar-charged flashlight
Multipurpose knife
Survival knife
Fishing line
Fishing hooks
Fishing weights
Wire saw
Hatchet
Grinding stone
Small iron shovel with folding blade
Parachute cord
Pencil
Braided rope
Nylon cord

but how we can use it: this sculpture is a weapon. This sculpture is a chair. This sculpture is a lamp. This sculpture can be used to start a fire. This sculpture can be used to hunt game. This sculpture can guide me. This sculpture can become a shelter when it begins to rain and all our roofs have been swept off.

This sculpture will keep me alive until I learn how to hunt and trap and purify water.

This sculpture is a tourniquet.

It feels as if we are approaching an ending. Perhaps we're approaching the end of capitalism but capitalism will do anything to stay alive. Perhaps we're approaching the end of the nation-state; the end of truth; the end of the individual and of the collective; the end of the social; the end of human decency, however fleeting it may have been.

When the end comes, however it comes, I'm not sure we need novel art; we need to survive.

Mosquito net
 Sunglasses
 Face mask with filter
 Iodine tablets
 Geiger counter
 Cotton balls saturated with petroleum jelly for use as fire starters
 Magnifying glass
 Waterproof matches
 Lighters
 Flint
 Small collapsible gas stove and fuel
 Magnesium block
 Small kettle
 Small pan with lid
 Plate and cutlery
 Drinking container
 Collapsible water container or bag
 Vegetable seeds
 Small water filter
 Soap
 Super-absorbent towel
 Toothpaste
 Toothbrush
 Clippers
 Antibiotics
 Zip ties
 Signal mirror
 Hand-crank radio
 First Aid kit
 2 absorbent compress dressings
 25 adhesive bandages
 1 roll adhesive cloth tape
 5 antibiotic ointment packets
 5 antiseptic wipe packets
 Aspirin
 1 breathing barrier
 1 instant cold press
 Nonlatex gloves

2 hydrocortisone ointment packets
 Scissors
 1 Roller bandage 3" wide
 1 Roller bandage 4" wide
 5 sterile gauze pads 3x3"
 5 sterile gauze pads 4x4"
 Oral thermometer (non-mercury and non-glass)
 2 triangular bandages
 Tweezers
 Moleskin
 Plastic drinking tube

If art can do anything, its power lies in a nascent ability to get people together in a room: bodies occupying space together, bodies touching bodies, bodies sweating in the dark. An art of screeching noise and pounding rhythm: a stage and screams and a release of bodily tension. Bodies in the dark moving together and bumping into each other and spilling and oozing and being corporeal together. When the lights come on keep dancing.

A body is a weapon—ideological, physical, spatial.

A body is a weapon and I felt this while marching in the street, shouting, holding hands with other bodies as cops in military surplus stood itching their batons. A body is a weapon and I felt this while standing in a dark room, caught in a web of sound, shouting, holding hands with other bodies, sweating, corporealizing. It is in support of other embodied actions that art has power: as manifestations of the physical intervention of bodies as resistant forces between the gears of the mechanisms of capitalist exploitation; of bodies that refuse to prop up forces of exclusion and oppression. Of bodies standing in the street, refusing to move.⁵

Maybe what we need isn't to understand what art does,

Apartment. London: Afterall Books, 2006. 24.

⁵ "Community is the best we can hope for, and community for most people means *touch*: the touch of your hand against the other's hand, the job done together, the sledge hauled together, the dance danced together, the child conceived together. We have only one body apiece, and two hands. We can form a circle, but we cannot *be* a circle. The circle, the true society, is formed of single bodies and single souls. If not, it is not formed at all. Only a mechanical, insensate imitation of true society, true community, is made up out of objectified, quantified, persons—a social class, a nation-state, an army, a corporation, a power bloc. There is no more hope in that direction. We have followed it to the end."

Ursula K. LeGuin, "Science Fiction and Mrs. Brown." *Speculations on Speculation: Theories of Science Fiction*, edited by James Gunn and Matthew Candelaria. Lanham, MD: Scarecrow Press, Inc., 2005. 134.

streets throughout the world. Millions of people in more than six hundred cities worldwide protested against the imminent war on Iraq...Together, the February 15 demonstrations were the largest protest event in human history.”³

I didn't march in 2003, but I should have and I'm marching now. I remember trying to explain my stance and decision to a family friend at a 2004 New Year's Day dinner: marching won't work, and I protest instead through art. At the time, I believed in the potentially transformative power of art. I believed that art-making in itself was a political action, and that through art I could affect change. Now, I'm not sure whether this was simple naiveté or blind idealism.

We artists like to think our work can change the world. We like to pour faith and hope into aesthetics, but capital claims everything, and not for the artist or society but for itself. At its best art can offer a platform for discussion or confrontation, an avenue for experience or a mechanism to produce empathy. At its worst, well, at its worst it becomes a tool of state power to perpetuate social, economic, racial and other forms of oppression, to signify power and wealth, and to serve as a mechanism for the trafficking, manipulation, sequestering and spread of capital.⁴

³ Stefaan Walgrave and Dieter Rucht. "Introduction." *The World Says No to War: Demonstrations against the War on Iraq*. Edited by Stefaan Walgrave and Dieter Rucht. Minneapolis: University of Minnesota Press, 2010. xiii. <https://web.archive.org/web/20160215153519/http://uahost.uantwerpen.be/m2p/publications/1267098151.pdf#page=13>

⁴ "Precisely that kind of picture — the kind that speaks only for itself — is nothing other than an icon of the world of consumerism. When the narrative framework of a picture is removed such that the picture becomes fully autonomous, the meaning of that picture becomes wholly indeterminate — it stands as a sign for nothing and everything. And, as such, it becomes a consumer item in its own right, and we see that the boundaries of Western consumerism also demarcate a culture that values and admires a fully autonomous, isolated picture." Boris Groys, *Ilya Kabakov: The Man Who Flew into Space from his*

HOW TO START A FIRE

Using water and a clear jar: Start your fire when the sun is at or near its zenith. Gather kindling, such as dry grasses, pine cones, leaves, and small sticks and pile on a piece of dry bark or other burnable material. Using either a full clear water bottle or a small amount of water in the bottom of a glass jar, position your container so that the sun shines through the water and onto your kindling. Focus your light by adjusting the height and angle of your container, so that you achieve a small concentrated point of sunlight (like a magnifying glass). Hold the container in position until you begin to see smoke and glowing embers. Once embers begin to form, keep your kindling together and gently blow at the base of your pile until flames catch. Feed your fire.

Using a bow drill: You'll need a spindle, a fireboard, a socket and bow.

The socket is used to put pressure on the top of your spindle as you rotate it with the bow. The socket can be a palm sized stone with an indentation or another piece of wood with a carved out depression to fit one end of your spindle.

Your bow should be made of a flexible, slightly curved piece of wood, and be about as long as your arm. The string of the bow can be anything: a shoelace, a rope, paracord, braided bark, etc. Tie your string taut from one end of the curved wood to the other.

Your spindle should be a straight rounded branch, roughly 12 inches long and $\frac{3}{4}$ " diameter. Carve each end into a dull point. Dry cottonwood, juniper, aspen, willow, cedar, cypress and walnut make for good spindles and fire boards.

To prepare your fireboard, use a broad, flat piece of very dry wood such as a split plank, siding or shingle. Your fireboard should be roughly $\frac{1}{2}$ - $\frac{3}{4}$ " thick and at least twice as wide as your spindle. On one end, carve out a shallow hole. Place one end of your spindle in this shallow hole, and, keeping it in place, twist your bow string around the spindle. With your left hand holding the spindle in place with your socket, and your left foot holding your fireboard in position, use a sawing motion with your bow to spin the spindle. Use the spindle to drill out the shallow impression. Once you have your hole drilled out, cut a narrow notch in your fireboard, from the outside edge pointing towards the center of your hole. Notch the underside of your fireboard as well, to increase oxygen flow. Your ember will form in the narrow notch.

Gather tinder (leaves, dry grasses, shredded dry bark, dry newspaper, etc) and have it bundled and ready nearby. Place a piece of dry bark underneath your fireboard to catch your ember. Reset your spindle in your drilled hole, position your socket and bow, and begin using the bow to spin the spindle. Start slowly, using the whole bowstring. Apply more weight to the spindle as you build up speed and friction. Continue until you see smoke, and check if you have created a red ember. If so, dump it from your piece of bark into your tinder, bundle your tinder, and blow through it until it begins to catch. Once it catches, put the tinder in your prepared fire lay to catch the kindling.

ADDENDUM: A BODY IS A WEAPON

"We've become bored with theories of novelty—with post-modernism, post-Fordism, and each new product of the academy—not so much because they fail to capture an essential continuity, but because the capitalist restructuring of the 1970s and 80s *is no longer novel.*"
 -"Bring Out Your Dead" *Endnotes no. 1: Preliminary Materials for a Balance Sheet of the Twentieth Century*. October 2009.

I didn't march in 2003. The United States was going to war (again; still?) and I didn't believe marching would stop it. The mechanisms of politics had changed since the mass protests of the Vietnam era and there was no stopping the mobilization of capital across Iraq and Iran and Afghanistan.¹ Politics and economics would never heed for common people in the streets, as George W. Bush proclaimed at a briefing February 18, 2003: "First of all, you know, size of protests--it's like deciding, 'Well, I'm going to decide policy based upon a focus group.' The role of a leader is to decide policy based upon, in this case, the security of the people."² This focus group consisted of "a massive flood of protest conquer[ing] the

¹ "The problem is that capitalism represents itself as synonymous with democracy. That is what George Bush is talking about when he calls for the defense of democracy against terror. That is the democracy that the U.S. military is fighting to protect in places like Iraq and Afghanistan. It's not democracy, it's capitalism, or it's a democracy that uses capitalism as its model, that sees the free market as the paradigm for freedom."

Angela Y. Davis. "The Meaning of Freedom." *The Meaning of Freedom and Other Difficult Dialogues*. San Francisco: City Lights Books, 2012. 145-146.

² Melissa Block and David Gonyea. "Analysis: President Bush Discounts Impact of Anti-War Protest Marches Around the World." All Things Considered, NPR. February 18, 2003. <http://www.npr.org/programs/atc/transcripts/2003/feb/030218.gonyea.html>

HOW TO BUILD AN EMP GENERATOR

To build a small, close range EMP generator you will need the following supplies:

- Soldering iron and solder
- Enamel coated wire
- An on/off switch (such as a household light switch)
- Scotch tape
- Flat head screwdriver with insulated handle
- Pliers
- Core wire
- Wire strippers
- Sandpaper
- Circular object roughly 2" in diameter to serve as a form
- Battery holder
- Rubber insulated gloves
- Disposable camera

Open the plastic case of your disposable camera using your screwdriver to pry it apart. Be careful not to touch and of the circuit boards or metal parts inside. Wearing your rubber gloves, locate the flash capacitor — the capacitor is commonly a black cylindrical component with two leads coming out of the bottom. Wearing your rubber gloves, and using your screwdriver, discharge the capacitor, which commonly carries around 300 volts. To discharge, slide the screwdriver tip against one of the sealants by the flash. You'll hear a quick pop followed by a spray of sparks. Do not slide your screwdriver hard, scratching the board — you just need contact. As you remove the board, continue checking soldered sealants around the capacitor.

Remove the circuit board and capacitor from the camera assembly. Mark on the attached battery holder which side is positive and which side is negative. Remove the bat-

tery from the board.

Cut roughly 5" of core wire and strip the rubber casing from the ends. You'll use this to connect your switch to your capacitor. Solder one end of the wire to one of the two capacitor terminals, and attach the other to the "off" terminal of your switch.

To prepare your coil, wrap a strip of tape around your cylindrical object so that the adhesive faces out. Wrap your enameled wire around the cylinder, on the surface of the tape, 15 times. Do not overlap the wire, wrap it snugly and ensure that there are no spatial gaps in your coil. Leave several inches of wire on each end of your coil. Wrap your finished coil again with tape to secure it in position, and slide the coil off of the cylinder form. Using your sandpaper, sand the ends of your wire to remove the enamel coat.

Solder one end of your wire coil to the other terminal of the capacitor. Attach the other end to the "On" terminal of your switch.

Replace the battery in the battery holder, and switch on to fire. For extended range, assemble additional capacitors in parallel.

HOW TO BE ALONE

Close your eyes. Breath in. Breath out. Repeat.

practice, this will yield large, flat flakes from your core.

To refine your flake, utilize pressure flaking. Using an antler tine (the pointed tip) or a piece of heavy gauge copper wire set into a wood handle, you can gradually chip away small flakes to develop the shape of your blade or point and sharpen its edge. Sitting on a chair or log, position your legs together with your left hand supported by your legs. With a leather pad in your left hand, hold your stone blank with the edge to be worked facing you. Align the antler tine or copper point in line with the flake to be removed from the bottom of your blank. The force is best applied at an angle of 3-5 degrees from straight in. Apply pressure with your tine inward, with a slight downward pull.

Continue to work around your edge to refine.

HOW TO BUILD A SMALL GAME SNARE

With cord, strong string, or wire, create a noose. Your cord should be roughly 24" long. Tie a small loop in one end, roughly the diameter of a pencil, and run the other end of the cord through your loop to create a noose.

Your trigger will consist of two parts: a hook and a base. Your base should be roughly 8" tall. Sharpen one end of the base so that it may be staked into the ground, and carve a large notch out of the top end. Carve your hook so that it will fit into the notch of your base. Tie the loose end of the noose to your hook.

Set your snare up in areas of high traffic such as on a small game path, in alleyways, on roof ridges, or outside of burrows. Stake your base into the ground, and tie a cord from the top end of your hook to a bent over sapling. Set your hook into the base. Set your noose up so that it spans the game path, held open by other grasses, twigs, or debris.

This method may also be modified for catching fish in calm waters: simply attach a baited hook and line to your trigger hook in place of the noose.

Check your snares several times a day.

HOW TO SKIN AND DRESS AN ANIMAL

All terrestrial animals are built essentially the same. These instructions are adaptable. If you kill an animal, do so because it is necessary for your own survival.

As a general rule, never skin or clean an animal near your shelter. You should do this at least 50 yards away from where you'll be sleeping. Your work may attract other animals and predators—not something you necessarily want to contend with.

When working with a large animal, first hang it by its hind limbs or, if hanging is not an option, lay it belly up on a slope. Cut deeply across the animal's throat, allowing blood to drain out—preferably into a container for later use.

Cut off the animal's genital or udder to help prevent infection. Additionally, some animals such as deer have musk glands behind their rear knees. These should be carefully removed as well.

Slit the animal's hide from tail to throat, cutting shallowly so that you do not pierce the muscle wall of the stomach cavity. Insert your knife under the skin carefully, and peel the hide back several inches on each side of your cut to expose the muscle and prevent hair from getting in the meat. Once the skin is peeled back, carefully cut through the muscle wall, opening the chest cavity. Be very careful not to puncture organs. Open the chest cavity by splitting the sternum, cutting alongside the sternum where the ribs join.

Once the cavity is open, you'll remove the internal organs. Reach inside the animal and cut the windpipe and gullet as close to the base of the skull as possible. With

HOW TO MAKE A STONE OR GLASS BLADE OR POINT

To produce a stone or glass blade, point, or other tool you will first procure the necessary raw material. Glass, including window glass or bottle glass is an ideal material, and naturally occurring materials are workable directly in proportion to the extent by which they duplicate the characteristics of glass. Possible materials for knapping include agate, andasite, basalt, chalcedony, chert, flint, fused shale, glass, ignimbrite, jasper, novaculite, obsidian, opal, opalite, petrified wood, quartz or quartzite, or rhyolite.

Glass or stone suitable for knapping consists of a homogeneous structure free of impurities, and will exhibit the property of conchoidal fracture: a force applied to the material will radiate equally in all directions, spreading not only inward from the point of impact but also outward in a cone-like shape.

You'll begin by using percussion flaking to remove large, flat flakes or blades from your core glass-like material (if you are beginning with small pieces of window glass, this step is unnecessary). To do so, you will strike close to the edge of your core with a hammerstone or billet of antler.

With safety glasses on, and sitting on a chair or log, cover your left leg with a leather pad if you are right handed (reverse for left-handed). Hold your core stone firmly in your left hand and position it so that the intended striking platform (the side which will be struck) faces your right. Use your right hand to hold your hammerstone or billet. Using an arcing motion, bring your percussor down on the core. You want a sweeping motion of your percussor against the core. Remember that your fracture will not occur directly in line with the angle of your strike, but will radiate outward as a conical force. With some

HOW TO BUILD A BATTERY CELL

A simple battery cell may be built using a plastic water bottle, a single piece of copper such as a copper roofing nail, a source of zinc such as a galvanized nail, some copper wiring and a liquid such as vinegar. To construct the cell, fill your water bottle with your suitable liquid. Punch two holes near the top of the bottle just above the level of your liquid and insert your copper nail into one hole and the galvanized nail into the other, being sure that they do not touch. Attach a length of wire to each nail; the copper end forms a positive electrode, the zinc a negative.

To increase voltage, wire several battery cells in series: connect the positive wire of cell A to the negative electrode of cell B, the positive electrode of cell B to the negative electrode of cell C, ad infinitum.

To increase runtime, wire cells in parallel: connect all positive electrodes together to form a single positive lead, and connect all negative electrodes to form a single negative lead. You may also utilize a combination of series and parallel wiring to develop a battery with increased voltage and increased runtime.

You may also construct a battery with other sources of metal, in other types of closed or open containers. For example, you might fill a shallow tray with a suitable liquid, and place zinc filings in one end and copper wire scraps in another, separating the two with a permeable membrane such as a large sponge or canvas cloth and making contact with wire leads embedded in each pile.

In the absence of vinegar, you may use lemon juice, salt water, or urine.

the windpipe and esophagus detached, work your way toward the rear of the animal, lifting out internal organs and intestines—be very careful not to tear or puncture organs, especially the stomach and intestines, as doing so can contaminate your meat. Cut only where necessary to detach organs from muscle wall. Carefully cut the bladder away while pinching off the urethra. Tie off any tubes until they can be excised. From outside the carcass, cut a circle around the anus, being careful not to puncture the intestine. Pull the anus into and out of the body cavity along with the organs.

Once the organs are removed, slit the skin of the animal from your center slit up the inside of each limb, around each leg above the hoof or paw, and around the neck. Peel the skin back, using your knife to slice the membrane between skin and meat, until the entire hide is removed.

Many organs are edible in addition to the meat. The heart and lungs are edible, and often the kidneys and liver. Never consume clearly spoiled or diseased meat, and use your discretion with regards to obviously mutated animal. Radiation may accumulate in muscle tissue, and in increased levels in organs such as the kidney and liver.

Save large bones for use in making tools. Hooves and hide may be utilized in making glue, and hides may be tanned for use in clothing or shelter.

For smaller game such as squirrels, the process is simpler. Make a cut with your knife across the back of the animal, no deeper than the skin. Using your fingers, grab hold of the two sides of the slit hide and pull outward, peeling the skin loose. When you've peeled the skin to the paws, cut off hide and paws. Remove organs as described above. Small game may be roasted whole above a fire.

HOW TO TAN A HIDE

After skinning your animal, scrape the flesh and fat off the hide. With your hide on a beam or flat on a slab or stone, fur side down, use a blade to scrape off all visible traces of flesh and fat. Do this as soon as possible after removing the hide, or it will begin to decompose. Once you have scraped the hide clean, wash it in clean flowing water to remove dirt, blood and other impurities.

After your hide is washed, hang it to dry. Bore holes along the outer edge of your hide and use twine or cord to attach and stretch your hide across a drying rack or wooden frame. Be sure the hide is stretched tight, and that there is ample air circulation around the hide. It may take several days for the hide to thoroughly dry, depending on climate.

When dry, you'll remove the hair from your hide using a blade or scraper. If the hair is long, cut it before carefully scraping the hair away. Scrape against the grain of the hair, being careful in the belly area of the hide where the skin is thinner.

You'll use the oils of the animal's brain to cure the hide. Cook the brain in a small amount of water until the brain breaks down into a slurry, stirring and mashing to break down any large pieces. Wash the dehaired hide in water and wring it out, removing any excess water. With the hide stretched or laid flat, rub the brain mixture into the hide, making sure to cover it thoroughly. After the mixture is thoroughly applied, roll up your hide, wrap it, and store in a cool place for 24 hours.

After the oils have soaked into the hide, you'll soften it. Unroll your hide and restretch it on your drying rack. Wipe off as much of the remaining brain mixture as pos-

connection. If using a pressure cooker, you can connect the tube to the pressure cooker steam valve.

Fill the bucket with cold water and ice if available, and place a collection container at the end of the copper tubing. Fill your pot or pressure cooker with water to be purified and secure the lid—you want to minimize the escape of steam. Place the sealed pot on a heat source—as the water begins to steam and eventually boil, moisture will condense in the cold copper tube and flow out the coil into your collection container.

HOW TO PURIFY SALINE OR BRACKISH WATER

Clear, non-saline water may be purified simply by boiling or the addition of iodine solution.

Salty or brackish water may be purified using a simple evaporation still.

A very simple still to purify water may be made using a large clear bowl or other container, a smaller opaque mug or container, and clear plastic wrap or other material. To do so, place a shallow amount of salt water in your large clear bowl. Place your smaller, opaque container in the center of this bowl, and cover the large bowl with plastic wrap or other flexible material, forming a tight seal at the bowl's edge. Place a small rock on top of the plastic wrap centered above the small opaque container. Set this assembly in a location where it will receive constant sunlight for several hours, preferably during hotter parts of the day. As moisture evaporates from the salt water it will condense on the plastic wrap, flowing towards the low point made by the small stone and eventually falling again into the opaque container, collecting desalinated water.

For a more complex still, you'll need a pot with a tight-fitting lid or a pressure cooker, a bucket, copper tubing and some additional supplies.

First, wind your copper tubing into a coil, leaving a length at either end. Drill a hole in the base of your bucket, and feed the lower end of your copper coil through this hole. Seal the space between the tube and bucket with epoxy, pitch, or other available material.

Drill a hole in the lid of your pot and connect the upper end of your tube just through this hole, again sealing the

sible, and then use a large stick to soften the hide, running it back and forth across the surface until it becomes soft and pliable. You may also work with a partner, removing the hide from the rack and manually stretching it in all directions, pulling back and forth.

When the hide is softened, you'll build a small fire with a tripod rack above it. Stitch the hide closed so that it resembles a bag, and once your fire has died down and is smoking, place or hang your hide bag over the fire, using the wood tripod to catch the smoke. Position your hide bag so that it is collecting all the smoke, and feed green wood chips to the fire to promote smoke accumulation. You'll smoke the hide for 30 minutes, then turn the bag inside out to smoke the other side for 30 minutes.

Once smoked, your hide should be thoroughly cured and ready for use.

HOW TO BUILD A SHELTER

If you have a tarp and rope, you may construct a nimple tent by tying a length of rope between two trees a few feet off the ground, draping your tarp over the rope and stretching the sides taut with sharpened wood stakes and additional rope ties.

Without a tarp or rope, you can construct a simple lean-to with fallen branches and debris.

To construct a lean-to, first find a suitable site: ideally you'll find a fairly flat, sheltered location, with a stable object such as a wall, a boulder, a tree or fallen tree to lean your branches against. You'll begin by finding some long, sturdy, straight branches or poles to form the sides of your shelter. Lean them against the stable object, making sure there is enough room between them, the stable bracing object and the ground for you to crawl underneath comfortably. Try to keep the profile of your lean to low to the ground to keep it out of the wind and to better avoid detection.

Once you have several branches leaned against your brace, forming a set of vertically oriented ribs, you'll pile some debris such as dry leaves, pine needles, small branches, paper, or plastic bags atop this framework. Begin with some smaller branches with leaves attached, laying them perpendicular to your branch framework. Build up your debris until you have the frame thoroughly covered, insulating your shelter from wind and cold. You may wish to lay some additional, smaller vertical ribs over your insulating debris to prevent any from blowing away.

HOW TO FIND TRUE NORTH

Stab a straight stick approximately one yard long into flat ground in a sunny location where you can clearly see its shadow. Place a stone or other marker at the end of the stick's shadow to mark a westerly point. Let some time pass; after thirty minutes or so place a second stone or marker at the end of the shadow to mark an easterly point. Draw line between these two points: this line is an east to west line. Draw a second line perpendicular to this line, marking north and south.

At night, you can find north by following the stars. In the Northern Hemisphere, locate the North Star in the night sky at the end of the "handle" of the Little Dipper. If you can locate the Big Dipper, imagine a line extending from the two pointer stars at the base of the "bowl" of the Big Dipper to the last and brightest star in the "handle" of the Little Dipper.